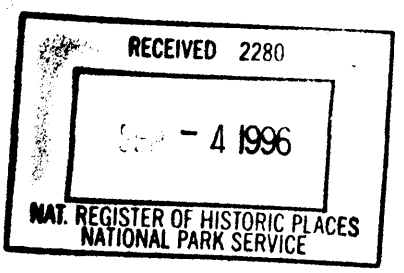
1069

NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



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

1. Name of Property

historic name Laurelhurst Manor Apartments

other names/site number

2. Location

street & number 3100 SE Ankeny Street ☒ N/A not for publication

city or town Portland ☒ N/A vicinity

state Oregon code OR county Multnomah code 051 zip code 97214

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ 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 ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title Deputy SHPO Date August 28, 1996

Oregon State Historic Preservation Office
State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

☒ entered in the National Register.
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register.
☐ removed from the National Register.
☐ other, (explain:) _____

Signature of the Keeper Date of Action

Edson H. Beall 10-3-96

Entered in the
National Register

Laurelhurst Manor Apartments
Name of Property

Multnomah, OR
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
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

-0-

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC--Multiple Dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC--Multiple Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT: Arts and Crafts

Materials
(Enter categories from instructions)

foundation Concrete
walls Brick
Stucco
roof Asphalt
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

SETTING

Laurelhurst Manor is a twelve-unit apartment building located on the southeast corner of SE Ankeny Street and 31st Place. It is located one block south of Burnside Street, one block west of the Laurelhurst neighborhood and several blocks north of the Sunnyside neighborhood. While Burnside is heavily trafficked and commercial in nature, the immediate neighborhood is residential. Surrounding buildings are predominately one and two-story multifamily dwellings.

SITE

The building is located on a parcel 100 feet by 100 feet. The site originally sloped east to west approximately 20%. The architect made the lot level by building into the slope at the west with a lower floor for a caretaker's apartment and garages. On the north, he installed a terraced brick retaining wall. At the point of development, any indigenous or existing plants and trees were removed.

The building is U-shape and faces front. It fills most of the parcel. The building is set back off the property line at the west (7') and south (10') to allow for concrete steps and walkway access to each apartment's rear entry.

The arms of "U" form a courtyard open to the north. The courtyard is approximately 38 feet east to west and 66 feet north to south. Access to the apartments is via a 7' wide central concrete stair opening in the north retaining wall which leads to an oval-shaped concrete walkway with curved concrete walks flaring from the oval. The oval is approximately 20 feet wide and 50 feet deep. Inside the oval, along the perimeter of the courtyard, and at the front of the building are evergreen plantings, shrubbery and planting beds. The plantings are sympathetic to the building design and enhance its architecture though the original building plans did not include a landscape plan nor are any of the plant of a vintage dating to the time of construction.

EXTERIOR

The building is a wood-frame structure on a concrete foundation with partial basement. "U" shaped, the two wings are a single story while the base is two story. The east wing is built on unexcavated ground. The west wing, taking advantage of the ground slope, has a basement with a one-bedroom caretaker's apartment, a storage room and six garage spaces. The south base has a partial basement

with furnace room, trunk room, laundry room and locker room (i.e., storage room).

The north and west facades are visible from the street and are treated more substantively. The north facade consists of the north ends of the two legs of the U. These are both 26 feet in width and have a brick veneer laid in stretcher bond. Brick colors ranging from burnt orange to brown, with a natural colored mortar. Fenestration on each leg is identical, consisting of two 6 over 4 fixed wood sash windows located at the corners. These legs are visually connected by the terraced retaining wall of matching brick. The north end of the west wing has two doorways and a window on the ground (basement) level providing access to the caretaker's apartment and the storage areas.

The west facade features a similar brick veneer. At the first floor level, the building is set back 3 feet from the basement level to create a walkway with access to the apartment rear entries. The walkway features a combination of brick piers and pipe railing for safety. Fenestration consists of single and paired double hung wood sash windows either 4 over 2 or 3 over 2. A stucco dormer breaks the roof line at the south end.

The primary facade is that of the courtyard interior. On the east and west wings, it features a full height brick veneer similar to that found on the north and west facades. On the south wing, this veneer rises only to the level of the window sill. Above the brick is stucco, painted tan. Fenestration on the interior facades is a mixture. On the east and west wings, the windows are double hung wood sash, 4 over 2, single and paired. On the south base, the ground floor windows are tripartite with 4 over 4 light fixed sash with 2 over 4 light butterfly casements, while the upper floor windows are 4 over 2 double hung wood sash. Access to each apartment is via a two-step concrete stoop with decorative wrought iron railings. Doors are original, flush wood with a decorative brass knocker/peephole. Doorway also provide for a screen door; these are also original wood full screen doors. Protecting each doorway is a flat metal hood with scalloped valances and rustic decorative wood supports. Each doorway also had a decorative rustic light fixture, although all but one of these has been replaced.

The east and south facades are clearly service, with walkways providing access to the rear entries of each apartment. The treatments are similar with a stucco veneer painted tan, double-hung wood casement windows, single and paired, 4 over 2 or 3 over 2. Doorways have a concrete stoop. Original doors are wood, half-glass with multi light glazing. The frames also allow for wood screen doors which are original wood full screens.

The roof is low-slopping hipped, sheathed in dark brown asphalt shingles laid in American style. On the courtyard interior at the south, the roof line is broken by four hipped dormers which provide extra light and space to the second story rooms. It is also broken at the corners to providing natural light to the corner apartment entries. The architect balanced this with a pent roof matching the roof line of the two wings. The shingles are not original, but original plans did call for asphalt shingles.

INTERIOR

The Laurelhurst Manor Apartments contain twelve units. Finishes in each apartment are consistent: Floors are wood, but have been covered with wall to wall carpeting. Walls and ceilings are painted plaster and generally are in good condition. Bathrooms have a tile floor; tile wainscot; enclosed tile baths and original fixtures. These are generally in good condition. Kitchens have linoleum floors, painted wood cabinets, tile splash boards and tile counters; the original linoleum has been replaced, as have appliances, but cabinets and tile are in generally good condition. As built, and reflecting the era in apartment design, the apartments were devoid of decorative moldings, chair rails or other decorative elements beyond a small baseboard and simple wood door trims.

The caretaker's unit is located in the basement at the northwest corner. It is a one bedroom which contains four rooms: One entered the living room (12 x 16) directly from the front door. The kitchen/dining nook (16 x 8) was located to the left along with a rear doorway. The bathroom (8 x 5.5) was located directly ahead, with the bedroom (12 x 9) beyond.

Apartments 1 and 10, 2 and 11 are mirror images. Each is a one-bedroom unit. Entry is from the front door into the living room (18 x 12). A combination kitchen/dining nook (15 x 7) is located directly ahead at the outside wall and has a rear doorway. The bedroom (12 x 9), which looks onto the courtyard, is entered via a small hallway with the bath (8 x 6) opposite along the outside wall.

Apartments 3 and 9 are mirror images. Each is a studio unit. Entry is from the front door into the living room (6 x 12). The kitchen (7 x 12) is located directly ahead along the outside wall and has a rear doorway. To the south is a dressing room (8 x 4) and a bath (8 x 6).

Apartments 4 and 8 are mirror images. Each is a one bedroom unit. Entry is from the front door into the living room (16 x 12). The dining room (9 x 10) is located to the interior. The kitchen (8 x 8) is located to the south and has a rear door way. The bedroom (11 x 10) is at the outside corner accessible from an hallway which also leads to the bath (7 x 6) and a linen closet.

Apartments 5, 6 and 7 are two-story one bedroom units similar in configuration and size. Entry is from the front door into the living room (12-14 x 14). Apartment 5 has a dinette (9 x 8) and kitchen (9 x 8), while the other two have larger kitchens (11 x 8). All three kitchens have a rear doorway. A stairway from the living room leads to a second story stair hall leading to the bedroom and bath. The bedroom (10-12 x 11) is directly ahead and overlooks the courtyard. The baths (5-6 x 8) are along the outside wall.

MAJOR ALTERATIONS: None

Laurelhurst Manor Apartments
Name of Property

Multnomah, 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.)

- ☐ **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 of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)
ARCHITECTURE

Period of Significance
1941

Significant Dates
1941

Significant Person
(Complete if Criterion B is marked above)
N/A

Cultural Affiliation
N/A

Architect/Builder
Howard Gifford

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: Oregon Historical Society

LAURELHURST MANOR APARTMENTS (1941)
3100 SE Ankeny Street
Portland, Multnomah County, Oregon

SUMMARY COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE

In an article on the origins of modern apartment buildings in America published in the November-December 1994 issue of the *Old House Journal*, co-authors James Massey and Shirley Maxwell point out that, after 50 years of evolution and experimentation, large multi-family housing structures for the middle class came into their own in the early years of the 20th Century, abetted by the hydraulic elevator. Before technological advances such as air conditioning, apartment houses typically were H, C, or U-shaped in plan to provide light and air to each flat, regardless of its position in the floor plan configuration.

Apartment house development was based on the principle of making the most efficient use of increasingly limited buildable space in the urban environment, and apartment rentors, or owners gained the advantage of convenient location in relation to amenities of city life: mass transportation; shopping, and cultural facilities.

The Laurelhurst Manor Apartments epitomize a late stage in the evolutionary development of apartment houses in suburban neighborhoods. The U-shaped building occupies a 100-foot square lot at the southeast corner of the intersection of SE Ankeny at 31st Avenue in the Laurelhurst neighborhood of southeast Portland, the centerpiece of which is Laurelhurst Park, a City park in the Olmstedian tradition. No massive, multi-storied housing block of the type that arose on the margins of the central business district, the scale of this two-story garden court apartment building and others of its type was compatible, visually, with surrounding single family houses. Front entrances face onto the interior court, whereas street elevations are private and incorporate entrances to street level automobile garage units.

The Laurelhurst Manor apartment building was constructed in 1941 from a design in the Arts and Crafts style by Howard Gifford, a United States Forest Service architect who had a role in the design of two major Public Works Administration projects of the Depression era. Timberline Lodge (NHL) and the Oregon State Forester's Office (National Register) are high expressions of the modern Arts and Crafts emphasizing native materials. Gifford's scheme for the twelve-unit apartment building for investor Robert Smith shows the influence of the English Arts and Crafts

in its hip roof, vari-colored brick and stucco exterior, and multi-light picture windows and window banks which wrap the outside corners of the building. The principal courtyard facade is distinguished by a bank of wide hip-roof dormers and a pent eave. Perimeter and courtyard landscaping is of high quality, employing hardy shrubbery and native plants such as rhododendron. The materials of the well-maintained planting scheme are characteristic of the best middle class garden court housing in the Pacific Northwest. The whole gives a pleasing, understated picturesque effect which is complementary to the surrounding dwellings in traditional styles. Laurelhurst Manor meets National Register Criterion C as a characteristic but especially well-designed and well-preserved example of a particular type of pre-Second World War middle class housing in Portland.

HISTORY OF THE BUILDING

Neighborhood Setting: Laurelhurst: The Laurelhurst Manor Apartment Building is located one block east of the Laurelhurst neighborhood boundary. That neighborhood was platted in 1909 by the Laurelhurst Company. It is known as one of the most detailed residential districts in Northeast Portland with winding streets, subdivision gates and roundabouts.

The parcel comprising the Laurelhurst neighborhood was originally part of the Elijah Davidson and Terrance Quinn Donation Land Claim. William S. Ladd began purchasing land from Quinn in 1869 and built Hazel Fern, a 486-acre farm. When Ladd died in 1893, the areas surrounding Hazel Fern were being developed into housing subdivisions. The Ladd claim to the area of Laurelhurst was challenged by Terrance Quinn's daughter. Ownership was finally determined by the United States Supreme Court, who found in favor of Ladd and gave title to the property to the Ladd Estate in 1906. Ladd's estate was then settled in 1908 and his heirs incorporated as the Ladd Estate Company to handle the family properties. The Ladd Estate Company deeded the Hazel Fern farm to William M. Ladd. Ladd thereupon sold the parcel to the Laurelhurst Company for $4500 per acre. The Laurelhurst Company then mortgaged the land back to Ladd for $1.1 million to pay for improvements. The Laurelhurst Company was formed in May of 1909 by Paul C. Murphy and Frank F. Mead of Seattle and Charles K. Henry and H. R. Burke of Portland.

Murphy was the principal developer. He envisioned a residential neighborhood of greenspace, winding streets and quality homes. Murphy christened the neighborhood "Laurelhurst," using a name he had already employed in a fashionable Seattle neighborhood in 1906. He hired the nationally known landscape architectural firm of Olmstead Brothers of Brookline, Massachusetts to design the neighborhood. The firm had worked previously in Portland on city park plans and the 1905 Lewis & Clark Exposition. The tract was designed to maintain the natural beauty of the area. Development was restricted to single family homes, costing at least $3,000. Apartments and stores were specifically excluded. There were to be no sales to Chinese, Japanese or Negroes. Along with the tracts established for homes, tracts were set aside for a 32-acre park, an elementary school, and for the Mann Retirement Home. In total, the Laurelhurst Company plotted 2,880 lots, paved over 26 miles of street and 52 miles of sidewalks, planted trees and established utilities. By 1935, practically all of Laurelhurst was developed, only 10% of vacant land remained.

Building History: The land on which the Laurelhurst Manor Apartments sits is one block outside the formal boundaries of the Laurelhurst neighborhood. It was originally part of a tract of school land owned by the State of Oregon. That tract was 44 acres, bounded by what is today SE 28th and 32nd Streets, Burnside and Stark Streets. Peter and Caroline Schmeer purchased that tract in 1868 for

$830. The Schmeers arrived in Portland in 1861, when Peter was 38 and Caroline was 32. A decade after purchasing the plot, Peter sold fourteen acres of that tract to John Gates for $2900 to pay a divorce settlement of $1800 to Caroline. Gates, a longtime construction engineer for the OSN and OR&N, went on to become Mayor of Portland in the mid-1880s. In February 1911, Ankeny Addition was platted and subdivided by Jane G. Buckman.

In the Summer of 1940, Robert Smith began negotiating with the Norris Company for the purchase of Lots 1 and 2 of Block 3 of Ankeny Addition, which were vacant. Smith selected Gifford as his architect and commissioned him to design an apartment house. The original plans for Laurelhurst Manor were completed on August 29, 1940. They were revised on October 29th of that year. Smith then completed the purchase of the parcel on March 27, 1941. Construction proceeded uneventfully and the building was occupied by the end of the year. Since construction, the building has been well maintained and has not substantially changed in its clientele nor structure.

Laurelhurst Manor provided 12 one bedroom apartments. The design was a classic French Colonial brick building in a U-shape elevated from the street. In design, materials and landscaping, Gifford created a building that was comparable to the quality of Laurelhurst--yet for single occupants with or without children. Following a pattern started over a decade earlier, Gifford provided each apartment with its own front and rear entry. Each unit had a living room, bedroom, kitchen/nook and bath. The units along the south facade, in the far end of the courtyard, were two-story with the bedrooms and bath upstairs. In the middle of the complex was an open green lawn. All units were of comparable size and floor plan. The basement included the caretaker's apartment, furnace room, laundry room and two storage rooms. It also housed five garage spaces on the west side of the building.

Architect - Howard Gifford: The architect of Laurelhurst Manor was Howard Gifford. Although he worked collaboratively as an architect in the U.S. Forest Service during the 1930s, this building is his only independent work known to exist.

Gifford was born in 1889 and educated in Spokane, Washington. He first appeared in Portland in 1924 as a draftsman for the architectural firm of Houghtaling & Dugan. The firm's senior partner, Chester Houghtaling, had lived in Spokane from 1906-08, working at the firm of Cutter & Malgren; he may have met Gifford then. Regardless, at the time of Gifford's employment, Houghtaling & Dugan was designing the likes of the Medical Arts Building, and the Elks Building. Shortly after arriving, Gifford married and moved to a house on Brae Mar Court in the hills off SW Broadway. In 1925, Houghtaling & Dugan broke up and Gifford remained with Houghtaling. In the midst of the depression, in 1932, Gifford left Houghtaling and established his own practice briefly.

In 1933, Gifford joined the United States Forest Service, based in Portland. At the time, the Forest Service was in the midst of directing the work of the Civilian Conservation Corp. Up to the 1930s, the Forest Service Building program was limited. Buildings were erected when and where they were needed with little advance planning and minimal consideration for future needs. Using the CCC as a labor pool, the Forest Service began planning for more comprehensive and systematic development, concentrating on administrative sites, ranger stations and service compounds. The result was a balanced arrangement of buildings and grounds, and involved economic development, harmony with surroundings and confirmation with existing physiographic conditions.

In keeping with the decentralized organization of the Forest Service, each region was responsible for the preparation of site plans, design of individual structures and landscape plans. Broad development planning, design guidelines and general construction specifications were directed from Washington in the Forest Service's Improvements Handbook. The predominate style of architecture was "rustic," closely integrating architecture with landscape. The goal was to be non-intrusive through the selection of site, material and design.

Many regions of the Forest Service contracted for architectural services. The North Pacific Region where Gifford was based (now the Pacific Northwest Region) instead brought architectural services in-house. Here, the Forest Service hired four architects: Linn A. Forrest, Emmett U. Blanchfield, Howard L. Gifford, and J. K. Pollock. These men worked as a team and individually to apply the Improvements Handbook to both generic and specific development projects. Generically, their results were transformed into Acceptable Building Plans which were then applied to CCC construction projects in the Forest. Specific projects included Timberline Lodge on Mt. Hood, where Gifford drew sketches of the interior and added the Indian motifs which appear around the ski lounge. Projects also included the State Forestry Headquarters in Salem. In total, the CCC built between 1,000-1,200 structures.

During this era, Gifford also maintained an independent practice, likely for stylistic expression and diversity. He associated with the Universal Plan Company, which provided generic home plans for newspapers and for public purchase. In 1941, he designed Laurelhurst Manor for builder Robert Smith. Laurelhurst Manor is the only known extant work of Howard Gifford outside the Forest Service, and the only known work for which Gifford worked independently.

Gifford remained with the Forest Service until his death on Tuesday, December 11, 1945. He was active with the Unity Masonic Lodge and the Scottish Rite. He was survived by his wife, Vera, a son, Richard Gifford, a daughter Mrs. Robert Berghan and two grandchildren.

Developer: Robert Smith: Robert Smith was the builder and developer for Laurelhurst Manor. Very little is known of the man, beyond what is available in the City Directory. He first appeared in 1930, where he was listed as a builder, with a wife, Martha, and lived in the Mt. Tabor area. By 1935, the Smiths had moved to 3214 NE Fremont. He remained in building contracting throughout his life, excepting a brief period in 1950-52 when he opened General Millworks, a cabinetmaking company located at 5039 NE Fremont. Smith disappears from the directory in 1955.

THE RISE OF THE APARTMENT BUILDING IN AMERICA

Apart from its association with Architect Gifford, Laurelhurst Manor is noteworthy for its place in understanding how the apartments fits into American life generally and in the Laurelhurst neighborhood specifically. For the vast majority of Americans, throughout this country's history, the American dream has been to own your own home. It is a direct contradiction to that mainstream dream that the apartment building as a residence appeared. That expression in the United States appeared distinctly beginning in the 19th century. It came first by virtue of hard economic reality. With exploding populations raising the price of land, those at the lower end of the economic spectrum could not afford single family residences and collected in substandard housing known as tenements.

By the 1870s, apartment living by choice appeared among society's well-to-do. Still prompted in part by scarce land, apartments grew in popularity based on their convenience and the advanced domestic technology they offered to those who could afford. Returns on investment of 10-30% prompted developers to respond to this choice of lifestyle.

Throughout the 19th century, however, mainstream America viewed apartment living as an aberration. Social activists worked to improve living conditions among the lower classes and sought to find residential designs which were affordable. By the 1900s and well into the 1920s, one option for the middle class was the bungalow, a small single family detached house with an emphasis on austere simplicity to promote efficiency and cleanliness.

But for many, the bungalow remained just outside their financial reality. With less than half of all Americans owning their own home, apartment developments remained a good investment. Then too, the Great War brought on social changes which lead to the greater independence of women while technological advances in the first part of the 20th century revolutionized domestic life to greater personal mobility. While the American dream remained home ownership, some of the stigma of apartment living waned. Particularly middle class bachelors of both sexes found the apartment an acceptable if temporary solution. As a result, with financing available at 70-90% in the 1920s, these strains blended together to open the door to a boom in apartment living that continued well into the

modern period.

Population Growth: These buildings were the direct result of the country's enormous population growth. In 1830, the population of the United States was 12.8 million. Beginning in that decade, the country's population grew at an amazing pace of 30-35%, fueled in part by massive European migrations. In the first couple of decades, nearly 2.5 million immigrants arrived, mostly from Germany and Ireland. In 1850, the population was 23 million. In each of the 1850s, 1860s, and 1870s, 2.5 million immigrants arrived. By 1880, the population of the United States was roughly 50 million. Two decades later, it was 76 million, including nine million immigrants arriving mostly from Central, Eastern and Southern Europe. In 1920, the U.S. population was 106 million.

In the early and mid part of the 19th century, much of this population growth settled in the Ohio River Valley and later followed the Oregon Trail to the Pacific Northwest. Increasingly, however, this growth collected in the American cities. Between 1880 and 1900, New York grew from 2 to 3.5 million and Chicago from 500,000 to 1.5 million, while Buffalo, Detroit, Milwaukee and others doubled in size. Such increases in density made land precious and housing scarce.

Tenements: Those on the lower end of the economic scale found traditional single family housing unaffordable. In the 1830s, to accommodate the masses in this unregulated marketplace, landlords first built "double tenements." These were buildings 3-4 stories high with two families on each floor; a second building was then squeezed into the backyard, also 3-4 stories tall but with only one family per floor. Typically, these had a living room, kitchen and two bedrooms and offered only a minimum of space, light and ventilation. Access to each room was via the central stairwell or by passing through the others rooms of the apartment. The average tenement in New York or Boston contained 65 people.

In the 1850s, landlords improved on the profitability of "double tenements" with the "railroad tenement." These were larger and more crowded. The railroad tenement was a 90-foot long solid rectangular block that left only a narrow alley in the back of the building. Of the 12-16 rooms per floor, only those facing the street or alley received direct light or air. There were no hallways, so people had to walk through every room to cross an apartment and privacy proved difficult. The open sewers outside, usually clogged and overflowing, a single privy at best in the backyard, garbage that went uncollected, and mud and dust in alleys and streets made these environments unpleasant and unsanitary.

Recurring outbreaks of yellow fever, cholera, smallpox, typhoid and typhus, and their association with grossly unsatisfactory living conditions, alerted concerns for public health and housing reform.

Accentuating the concern was the potential for the spread of these diseases to the upper and middle classes through the handmade products manufactured in the tenements. These included cigars, garters, paper flowers, boxes and other small items. Harper's, the Atlantic, the Arena, Municipal Affairs, Scribners, building trade journals and professional architectural and social work publications, as well as newspapers, all took up the issue of tenement housing and sanitation in the 1870s. The ideal solution was the promotion of inexpensive cottages in the suburbs, accessible through trolleys. Financial realities however precluded single family housing for many, and so architects and planners sought new design options for apartment living.

Several professional journals and magazines-sponsored competitions for alternative tenement designs. In 1879, the New York Plumber and Sanitary Engineer announced what would be the most significant of these competitions. The editors specified that the tenement should yield the highest economic return, while providing fireproofing, ventilation and sanitation. James E. Ware, Jr. designed the winning entry, immediately labeled the "dumbbell" because it had two narrow air shafts within a solid rectangular block. The New York Times, American Architect and others all criticized the solution as unsound, unhealthy and cruel. Yet, because of its high economic return, the "dumbbell" became an immediate success among speculative buildings and the prevailing model for new tenement construction.

The typical dumbbell tenement was twenty-five feet wide and ninety feet deep. Indentations 28" wide and 50-60 feet long broke the solid block. Entirely closed on all four sides and rising the full height of the building, these air shafts seldom met their ostensible purposes of providing air and light to inside rooms. Tenants on the upper floors often threw their garbage down into the shafts, where it was left to rot. The first floor usually contained two small shops, with bedrooms behind them and another apartment in the rear. On the other floors, there were two 4-room apartments in front and two 3-room apartments in the rear. The public hallway, usually unlit, contained the stairs and one or two toilets per floor. In New York, in 1893, over 800,000 people lived in these buildings.

Apartments by Choice: In the United States, the concept of an "apartment" as a chosen alternative to single family housing dates to the last half of the 19th century. The first building designed as an apartment house appeared in Boston in 1855, designed by Arthur Gilman. It offered permanent residences for families and bachelors. The real beginning of the movement came, however, in 1869 when Richard Morris Hunt designed the Stuyvesant on Irving Place in New York. The 5-story building offered 6-10 room suites on the lower floors for a rent of $1200-1800 per year, while the top floor studio apartments rented for $920 per year.

Hunt imported the concept from France. It also came as a direct response to increased land cost that

resulted from population density. Building a multifamily building allowed developers to make more money. A month before Hunt completed construction, the Stuyvesant was besieged with 200 applications. The building, which costs $150,000 to build, brought in a profit of $23,000 in the first year. The message to investors was clear. Returns of 10-30% stimulated investors. In New York alone nearly 200 sets of French flats were erected between 1869 and 1876. In Chicago, following the 1871 fire, 1,142 apartment buildings went up in a single year.

The notion of apartment living was sold on the basis of efficiency and unheard-of technological advances: Always, it seemed, the entrances and public spaces were sumptuous. Marble floors and paneling, crystal chandeliers, imported carpets, and walnut or mahogany wainscoting adorned public doorways, lobbies, staircases and elevator carriages. Central hot-water heating, central gas mains for lighting and fully equipped bathrooms for each unit. Shortly, apartment buildings featured steam elevators with uniformed operators. Bathrooms became more elaborate with hot and cold running water, hand-painted china basins, and hand carved shower stall screens. Architects experimented with electric generators, later connecting the buildings to the streetcar electric service, and installed central vacuum cleaning systems with nozzles in each room connected to a large pump in the basement; individual attachments could be used as hair dryers or reversed as dust collectors. To increase light and ventilation, subsequent designs grouped apartments around a central courtyard with central corridors. The emphasis on efficiency resulted in some apartments separating the heat and discomfort of cooking and laundry from the living quarters with public dinning rooms, kitchens and laundries. Some provided servants for serving meals and cleaning clothes. The cooperative services, technological advances and attention to public spaces made the apartment seem like one of the most advanced institutions in American society.

Not the American Dream: Still, to the vast majority of Americans, any kind of shared dwelling seemed an aberration of the model home. It was felt that close proximity and shared facilities encouraged promiscuity. The proximity of the bedroom to the public spaces in each apartment seemed to further encouraged promiscuity. Several architects experimented with interior staircases for two-floor units, but the expense made it economically wiser to keep all the rooms on one floor. Many believed the reduction of housekeeping chores brought on by the efficiency of the apartment would lead to wifely negligence of duties toward home and children. Finally, for many Americans, the imitation of decadent European living patterns did not seem fitting for good American families.

Well into the Twentieth Century, the middle class attacks on apartments as inadequate homes continued. The Ladies Home Journal issued dire warnings of Bolshevik influence over American women exerted through the increasing number of apartments. Better Homes in America captured the sense of alarm when it reported to the 1921 National Conference on Housing that a child's sense

of individuality, moral character, and intellectual efficiency could only develop in a private, detached dwelling. The apartment was blamed for the rising divorce rate, the declining birth rate, premarital sex, and the social and economic disparities between rich and poor.

> It is hard to think of a real home stored in diminutive pigeon-holes . . . The quarters are so crowded that not only is it necessary to use folding Christmas trees, but the natural, free intercourse of the family is crowded out; there is no room to play, no place for reading room and music and hearthside; and so families fold up their affections too. [Reverend Henry F. Cope, "The Conservation of the Modern Home," in The Child Welfare Manual, 2 vols. (New York, NY: The University Society, 1915), Vol. 1, page 21.]

The Preferred Solution: In contrast to the multifamily dwelling, the bungalow was a preferred solution. It was an expression of "democratic architecture" which meant good homes available to all Americans through economy of construction and materials, together with necessary standardization. As expressed by Gustav Stickley, this approach to design could remedy almost every problem facing the middle-class family, from lack of servants to the increased divorce rate. By creating a heathy home environment, it also addressed larger social issues as crime, disease and civil disorder. This perspective was echoed by the Ladies Home Journal, with a circulation of 2 million.

The bungalow generally referred to a relatively unpretentious small house. They were one or one and a half stories, between 600-800 sf. Bedrooms were little more than bunk spaces. The kitchen fitted like a ship's galley, accommodating one person. The family ate their meals in a large central area, a combination living/dining space. Rarely did houses have a single purpose room, as libraries, pantries, sewing rooms and spare bedrooms.

Condemning decoration and ornament as collectors of dust and dirt, proponents of the new style argued for austere simplicity. Eliminating unnecessary housework, uncluttered space, and smooth surfaces were preferred. Instead of cornices with crevices which had to be dusted, painted stencils began to adorn living rooms. Walls often simply received a coast of smooth, white plaster. On the floor were mats, throw rugs and a novel product called linoleum. Kitchen walls called for washable tiles or less expensive enameled sheet metal. Materials for walls, floors and ceiling were to be easy to clean and restful on the eyes.

Built-in conveniences abounded. Bookshelves and cabinets in the living room; fold-down tables, benches and iron boards in the kitchen, medicine cabinets in the bathroom and more closets through the house. Venetian blinds replaced curtains in many houses. Rows of simple casement windows

with small leaded panes eliminated the need for curtains at all.

These new and simpler bungalows did not necessarily cost less than the elaborate Victorian dwellings of a generation before. Interest in health and efficiency meant that a larger proportion of the construction costs--sometimes upwards to 25%--now went into household technology. After 1905, the bathroom was considered an essential part of the middle-class house. At first lead pipes were left partly exposed, partly from pride and partly from fear of trapped gases. By 1913, built-in bathtubs and sinks were on the market, making claw feet and visible pipes seem old-fashioned. The compact bathroom, its walls and fixtures gleaming white, became the mark of modernization.

The kitchen too was compact and carefully planned. It measured approximately 120 sf. One wall contained space for a Hoosier, with numerous wood drawers. New appliances stood center stage. The sink and drain board were of shiny white porcelain or enameled iron. An automatic pump supplied hot and cold running water. A hood hung over the gas range to cut smells and cookware was intended to hang on the wall.

These changes in house architecture reflected changes in American lifestyle. The average number of children dropped to 3.5 by 1900, and many families only had one or two. Domestic production, as quilts, home-canning, and dowry linens, was disappearing. Formality was declining, with dining habits more relaxed. Family meals were less frequent and dinners had fewer courses. Entrance halls no longer served as a receiving area, while the parlor was viewed old-fashioned. With kindergarten and social groups as Boy Scouts and Campfire Girls, the home also was no longer the center for training children.

The Middle Class Apartment Building: Even with the reduced cost and size of the bungalow, for many home ownership remained outside financial reality. In the 1920s, only 46% of all American families were homeowners. That figure was lower in metropolitan areas. An economic depression in 1921 aggravated the postwar housing shortage, limiting the number of new permits and increasing the price of housing that was being built. The average price of a new house rose from $3,972 in 1921 to $4,937 by 1928.

Still, the effort to promote home ownership continued unabated. First Secretary of Commerce and later President Herbert Hoover promoted the American ideal with an "Own Your Own Home" campaign. A broad coalition of developers, realtors, architects, builders, government officials, and sociologists engineered the residential patterns of the 1920s. Each sought to preserve the nuclear family, bolster the economy, provide more affordable houses and encourage community participation. Most popular middle class literature and house guides, architect's manuals and government

documents praised the suburbs as a haven of "normalcy."

The architectural profession responded with Architects' Small House Service Bureau. Formed in Minneapolis in 1921, the Bureau's intention was to corner the suburban market which had tripled between 1920 and 1922. It offered a service, making a reasonable profit and offered a rational approach to the housing business. In the bureau's main office, architects and draftsmen produced stock plans for 3-6 room houses and made them available them available at the minimum price of $6 per room. For houses larger than six rooms, the staff unequivocally recommended the personal services of a professional architect. Recognizing the profitability to the profession, the American Institute of Architects officially sponsored the bureau.

With wartime inflation nearly doubling wholesale and consumer prices, a few attempted to respond to the needs of those just below the home ownership level through creative cooperative designs. They hoped to stabilize residential development, to modernize the suburbs and to open them to more moderate income families. The best known ventures were sponsored by New York's limited-dividend City Housing Corporation. The first project, Sunnyside Gardens, was constructed between 1924 and 1928 in Queens. Unable to convince borough authorities to modify the grid pattern of the streets, architects Clarence Stein and Henry Wright built brick row houses enclosing large interior courts, which were cooperatively owned and maintained. Each group of residents decided how to use their court: for common playgrounds or gardens. Wright gave each architectural distinction, balancing standardized layouts with a variety of roof lines, porches and brick details.

Paralleling these efforts were the rise of the bungalow court and garden apartment which appeared nationally in the 1910s. Developers promoted this apartment form as a modern living environment. They offered convenience, efficiency and simplicity of the bungalow to bachelors of both sexes, thereby freeing them from the constraints of domestic chores. With mortgages of 70-90% available in the 1920s, developers rushed to capture this multifamily market with an onslaught of new construction.

APARTMENT LIVING - THE PORTLAND EXPERIENCE

The Beginnings: Given the societal predisposition toward singe family home ownership, the essential motivator for the development of apartment buildings was expensive land. Through the 19th century, such was rarely the case in Portland.

Tenements did appear in Portland in the latter half of the 19th century, housing immigrant groups as the Chinese. They arrived beginning in the 1850s. This followed the California Gold Rush and the

establishment of regular San Francisco-Portland steamship routes. In the following decades, Chinese continued to come in increasingly large numbers in the latter half of the 19th century supplying cheap labor in railroad construction. As the city grew in stature in the Pacific Northwest, steamship service among China, San Francisco and Portland grew. Racism, cultural preferences and economic circumstances pushed Chinese American to shared housing in the area northwest of the waterfront district. Asiatics were precluded from owning land. Most Chinese viewed their stay as temporary. And acts of violence against Chinese were not uncommon.

The Japanese experience was similar. Beginning in 1886, Japanese also began to immigrate to the United States and to Portland. The largest influx arrived between 1890 and 1920, though most came to work on farms. Those in Portland also collected in an area northwest of the waterfront district and lived in shared housing. They, too, faced racism and tended to see their stay as temporary.

Apartments as a living option among Euro-Americans did not appear until the Lewis & Clark Exposition in 1905. In the year immediately preceding, the city's population swelled with construction workers who viewed their stay in Portland as temporary. W.L. Morgan, Portland developer, built what was reported to be the first apartment building in the city in 1904 at the southeast corner of 16th and Jefferson. The apartment building had 13 rooms and was opened in June of 1904. Morgan built two other apartment buildings at northwest 15th and Everett and the apartments rented immediately. Yet in 1905 there were still only three or four frame apartment houses in Portland.

Nonetheless, Morgans success set a tone for the Nob Hill neighborhood. In the years following the fair, the national exposure brought extraordinary growth; the city's population nearly tripled in two waves of growth that stretched from 1905 to 1913 and 1917 into the mid-1920s. Building on Morgan's success, developers began building apartments in the Nob Hill area. Following national trends, they marketed the properties to an upscale consumer with an emphasis on the exotic, on elegance, on convenience, and on technological advances. Apartment buildings sprang up around the streetcar lines on 19th and Twenty-first Avenues and the area became the most densely populated district in the state.

The Apartment in East Portland: The experience of East Portland, however, was substantially different. Up until 1891, the city's development was confined primarily to the west bank of the Willamette River. The City of East Portland incorporated in 1870 from the river to 24th Avenue, from Halsey to Holgate. Much of the city was unplatted farm land without streets or blocks. In 1891, Portland, East Portland and Albina were consolidated into a single city with about 25 square

miles and 63,000 people. Later in that decade, the city of Sellwood and an area of unincorporated land east out to 42nd Avenue on the East Side was annexed. This same era saw the construction of the first bridges over the Willamette River.

But much of the population growth that resulted from the Lewis & Clark Exposition occurred on the east side. Automobile ownership in the city expanded from 1 in 13 in 1918 to 1 in 5 in 1925. And the multitude of trolley lines were consolidated into a single line operated by the Portland Railway, Light and Power Company. These changes made more outlaying areas more accessible. To facilitate east side growth, the city improved access. Portland refurbished the Burnside Bridge and Steel Bridge. It replaced the Morrison Street Bridge and Madison Street Bridge and opened the Broadway Bridge. Burnside Street was widened, while Sandy Road went from hard packed dirt in 1912 to a widened and paved boulevard.

The balance of population shifted permanently from the west side of the Willamette to the east side and the growth spawned extensive single family housing developments on the east side. Real estate developers purchased whole farms and developed the parcels as entire neighborhoods. Some developments, such as Laurelhurst developed in 1909, focused on the upscale market, with curving streets and a $3000 minimum value for homes. Others, such as Rose City Park, sought a lower economic level with a minimum price of $1500. To keep ever more distant neighborhoods convenient and to continue to foster single family home ownership, trolley lines were developed to neighborhoods such as Sellwood, Sunnyside, Mt. Tabor and Park Rose.

The east side was a bastion of white middle class home ownership. In 1910, 58% of those on the east side owned or were buying their home, compared with 46% citywide and an average of 32% among all large cities. The west side had two-thirds of the city's 1,045 blacks and almost all of its Asian-Americans.

In controlling this explosive growth, the city experimented with housing and zoning codes to channel private development. In 1924, Portland passed its first zoning law. Specifically, it divided land use into four primary categories: Single family dwellings, multiple family dwellings (apartment buildings), business use and industrial use. Quite specifically, the law was designed to protect residential neighborhoods against unwanted intrusions which might lower home values.

With the development of large tracts of housing keeping them out, apartment buildings appeared in the "unorganized" tracts largely along the major thoroughfares such as Hawthorne, Belmont, Stark, Burnside and Sandy. With 58% home ownership in East Portland, developers saw a market with the remaining 42%.

But this market was not the upscale consumer found in fashionable Nob Hill. Nor was it the tenement market of the North Burnside district. Generally, this market was the responsible working class which attempted to better itself through diligence and hard work. It was the bachelor (male or female) for whom the convenience, efficiency and lack of domestic chores found in an apartment matched their mobile, active lifestyle. And it was the lower middle class married couple for whom the economy of apartment living was a boon. For these, apartments living was a natural interim step to home ownership.

Given the stigma, however, it was critical for middle class apartments to distinguish themselves from the lower class ones. In part, this was achieved through form. In some instances, particularly in the early efforts of the late 1910s and early 1920s, architects attempted to hide the apartment building by making it look like a large house built in the current styles. These were typically 2 to 3 stories tall with two units per floor and often with gabled roofs providing an attic story. Examples include The Clarkton at 2514 SE Ankeny (1913) and the Apartment at 2703 SE Yamhill (1923).

Some architects and developers simply took forms that were successful in Nob Hill. These were 3 or 4 story walk-ups with a double-loaded central corridor providing access typically to studios and one-bedroom apartments. Hubert Williams and Elmer Feig produced many of these examples with stylistic appliques ranging from the Spanish Colonial Revival to Egyptian to Tudor. With land more readily available, architects often used an "L," "H" or "U" shape. Examples are numerous, including the apartment by Robert McFarland at 1806 NE 13th (1924), the Parkside Apartments by Williams at 3652 SE Stark (1929) and the Santa Barbara Apartments by Feig at 2052 SE Hawthorne.

Architects and developers on the east-side exploited the relative abundance of land and experimented with new apartment forms that were less dense. The most common form was the bungalow court or garden apartment with a central courtyard. The earliest recognized form appeared in 1925 in a collection of three bungalow duplex buildings at 2305 SE Ash and in a U-shaped Spanish Revival complex at 630 NE 20th. The primary and preferred architectural style was Spanish Revival. Other popular styles included the English Cottage and Tudor Revival motifs.

As nationally, the bungalow court/garden apartment form proved popular as an apartment form similar to the single family housing offered by the bungalow. All of these followed a common form: A one (or rarely two) story U-shape surrounding an open courtyard. Each apartment had a separate entry. Like most one-story bungalows, the entry opened to a large living room, sometimes with a dining alcove at the rear. The kitchen was also bungalow-like, galley in form with a rear entry. Generally, the apartments were studios or one-bedroom.

1925-27 saw a veritable explosion of the form with over a dozen garden apartment complexes being built on the east side. Examples include the Apartment at 5110 SE Division by C. L. Goodrich (1927), Halsey Court Apartments at 1511 NE 45th by Cash & Wolf (1928), and the Apartment at 3087 SE Ankeny by Frank Klinksi (1928).

Despite the success, the design challenges facing apartment developers and architects in the period between the wars remained the same:

* Creating a middle class apartment context that philosophically supported the American dream of home ownership;
* Creating shared housing which offered maximum economic return to the developer while offering individuality to the occupant; and
* Distinguishing middle-class apartment dwelling from the stigma associated with tenement and lower class apartment dwellers.

Apartments in the Laurelhurst Neighborhood:

> In the development of Laurelhurst, experience has proven that without the protection of long-term building restrictions, it is impossible to develop a high-class residential district that will, for all time to come, maintain its character as such. Portland has numerous object lessons showing the absolute necessity for such long-term restrictions as will safeguard its residential sections. Business houses, industrial plants, apartment houses, flats, garages, moving picture theaters and everything else that isn't a home, have invaded the most exclusive residence sections elsewhere in the city . . . Laurelhurst possesses the room, has the location and the restrictions necessary to take care of the city's choicest and best residential development.
>
> [Paul C. Murphy, *Laurelhurst and its Park*, 1916]

In protecting the family's investment in its American dream, developer Paul Murphy was not going to allow apartment buildings or other disruptive elements into the neighborhood. It was easy to point to the Sunnyside neighborhood and Belmont Street, only five blocks south of Laurelhurst. Although largely a working-class neighborhood, Sunnyside demonstrated what could happen without restrictions. Apartment buildings such as the Sunnyside Apartments over the Avalon Theater, and walk-ups over streetcar retail stores as found in the 3300-3400 block of Belmont were exactly the sort of development that Murphy saw as potentially bringing down Laurelhurst property values. Indeed, in 1922, J. W. McFadden bought the site of the Laurelhurst office to develop it as a trolley waiting area, grocery store and drug store. When Laurelhurst residents discovered his plans, they

took him to court. McFadden subsequently sold the parcel and it was later developed as a park with a Statue of Joan of Arc.

Still, proximity to this choice residential development and to Laurelhurst Park, made the land surrounding Laurelhurst attractive to upscale apartment building developers. Thus as apartment construction flourished on the east side of Portland in the 1920s, the land surrounding Laurelhurst attracted developers. The first such apartment to lay claim to the neighborhood association was "Laurelhurst Apartments" completed in 1917. The three-story walk-up was located a couple blocks south of Laurelhurst on 39th Avenue just north of the trolley line along Belmont.

In the 1920s, the south side of Stark opposite Laurelhurst Park, saw several apartment buildings rise: In 1922, B. F. Allyn designed a garden apartment at 38th and Stark. Five years later, Hubert A. Williams designed a three-story walk-up at 37th and Stark. In 1928, E. T. Pape designed a garden apartment at 36th & Stark, and in 1929, Williams designed a second walk-up, this one four-stories, at Stark between 37th and 38th.

Similar development occurred to the east of Laurelhurst. In 1925, Edna Myers designed an English Cottage apartment house at Burnside and 31st. The following year, J. P. Hewett designed a three-story apartment house at southwest corner of 31st and Ankeny. Two years later, Frank Klinski developed the land immediately to the north as a California Mission-style garden apartment.

As war clouds loomed on the horizon in the late 1930s, Portlanders feared for a housing shortage. The vacancy rate for apartments through most of the 1930s was 2%. In the 1940s, the city prepared with mass temporary housing where architects planned entire communities, such as Vanport, maintaining an emphasis on the single-family dwelling, while individual developers in the city purchased single parcels for single structure developments.

It was in this context that Smith developed the Laurelhurst Manor Apartments. The site was unusual in that it was located on a residential street blocks away from the streetcar lines. The garden-style apartment building featured 9 one-bedroom units and 2 studios. It also features six garage spaces for automobiles. The apartments are smallish and clearly designed for one person. They are economical, devoid of technological gadgets which would be attractive to upper-class apartment residents but would also raise the rent. Yet they have distinctive touches as the wrought iron railing, exterior light fixtures and doorway peep holes. Smith placed a premium courtyard, devoting over 25% of the land to it.

Laurelhurst Manor stands apart from previous apartments in the neighborhood. The distinction is

clear compared to the 3- and 4-story walk-ups, which were more dense, which relied on technological gadgetry to attract patrons and ultimately which were more profitable. The distinction is perhaps more subtle but nonetheless clear when compared to the other garden apartments in Laurelhurst. Those developers placed a premium on revival architecture--English Cottage, Spanish Colonial Revival and Tudor Revival--to distinguish their buildings. Architect Gifford worked harder to integrate Laurelhurst Manor into the natural feel of the neighborhood, to blend with the neighborhood than to stand in distinction from the neighborhood.

This sense of apartment development in Laurelhurst is perhaps most clearly seen right at Laurelhurst Manor. Directly across the street to the west is a 1926 streetcar era redbrick 3-story walk-up designed by J. P. Hewitt which occupies 100% of the corner parcel. Directly across the street to the north is a 1928 Mission style garden apartment, using its architecture to stand prominent and apart from the surrounding area.

In sum, developer Robert Smith and architect Howard Gifford developed Laurelhurst Manor as a quality permanent addition to the housing stock of the Laurelhurst neighborhood reflecting the ever-increasing acceptability of apartment life among the middle class. It was a relatively small single apartment building complex where its architect could concentrate on providing the quality of style and detail to give the building a more timeless character which blended into the surrounding neighborhood.

BIBLIOGRAPHY

Abbott, Carl. Portland: Planning, Politics and Growth in a Twentieth Century City. (Lincoln: University of Nebraska, 1983).

Blumenson, John J. G. Identifying American Architecture. (Nashville, TN: American Association for State and Local History, 1977).

Bosker, Gideon and Lencek, Lena. Frozen Music. (Portland, OR: Western Imprints, 1985).

City of Portland Buildings Bureau microform and card files.

Corning, Howard McKinley, Dictionary of Oregon History (Portland, OR: Binford & Mort, 1956).

Ferriday, Virginia Guest, et al., Historic Resource Inventory. (Portland, OR: City of Portland, 1984).

Labbe, John T., Fares, Please: Those Portland Trolley Years. (Caldwell, ID: The Caxton Printers, 1980)

MacColl, E. Kimbark. The Shaping of a City: Business and Politics in Portland, Oregon, 1885-1915. (Portland, OR: The Georgian Press, 1976)

MacColl, E. Kimbark. The Growth of a City: Power and Politics in Portland Oregon, 1915-50. (Portland, OR: The Georgian Press, 1979)

Multnomah County Tax Assessor records, microform, automated data files and card files.

Oregon Historical Society, Vertical Files.

The Oregonian

The Oregon Journal

Polk's Portland, Oregon City Directory. (Portland, OR: Polks).

Poppeliers, John C., Chambers, S. Allen, and Schwartz, Nancy B. What Style Is It?. (Washington, D.C.: Preservation Press, 1983).

Sanborn Fire Insurance Maps for Portland, Oregon.

Snyder, Eugene E., Portland Names and Neighborhoods. (Portland,OR: Binford & Mort, 1979).

Snyder, Eugene E., We Claimed This Land: Portland Pioneer Settlers. (Portland, OR: Binford and Mort, 1989).

Vaughan, Thomas and Ferriday, Virginia Guest. Space, Style and Structure: Building in Northwest America. (Portland, OR: Oregon Historical Society, 1974).

Whiffen, Marcus. American Architecture Since 1780: A Guide to Styles. (Cambridge: The MIT Press, 1969).

Laurelhurst Manor Apartments
Name of Property

Multnomah, OR
County and State

10. Geographical Data

Acreage of Property less tahn 1 acre (10,000 sf.)
0.22 acres

Portland, Oregon-Washington 1:24000

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

	Zone	Easting	Northing
1	10	528780	5040800
2			
3			
4			

☐ See continuation sheet

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

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

11. Form Prepared By

name/title John M. Tess, President

organization Heritage Investment Corp. date February 28, 1996

street & number 123 NW 2nd Ave., Suite 200 telephone (503) 228-0272

city or town Portland state OR zip code 97209

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

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

Property Owner

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

name Weston Holding Company, LLC

street & number 2154 NE Broadway telephone (503) 284-2147

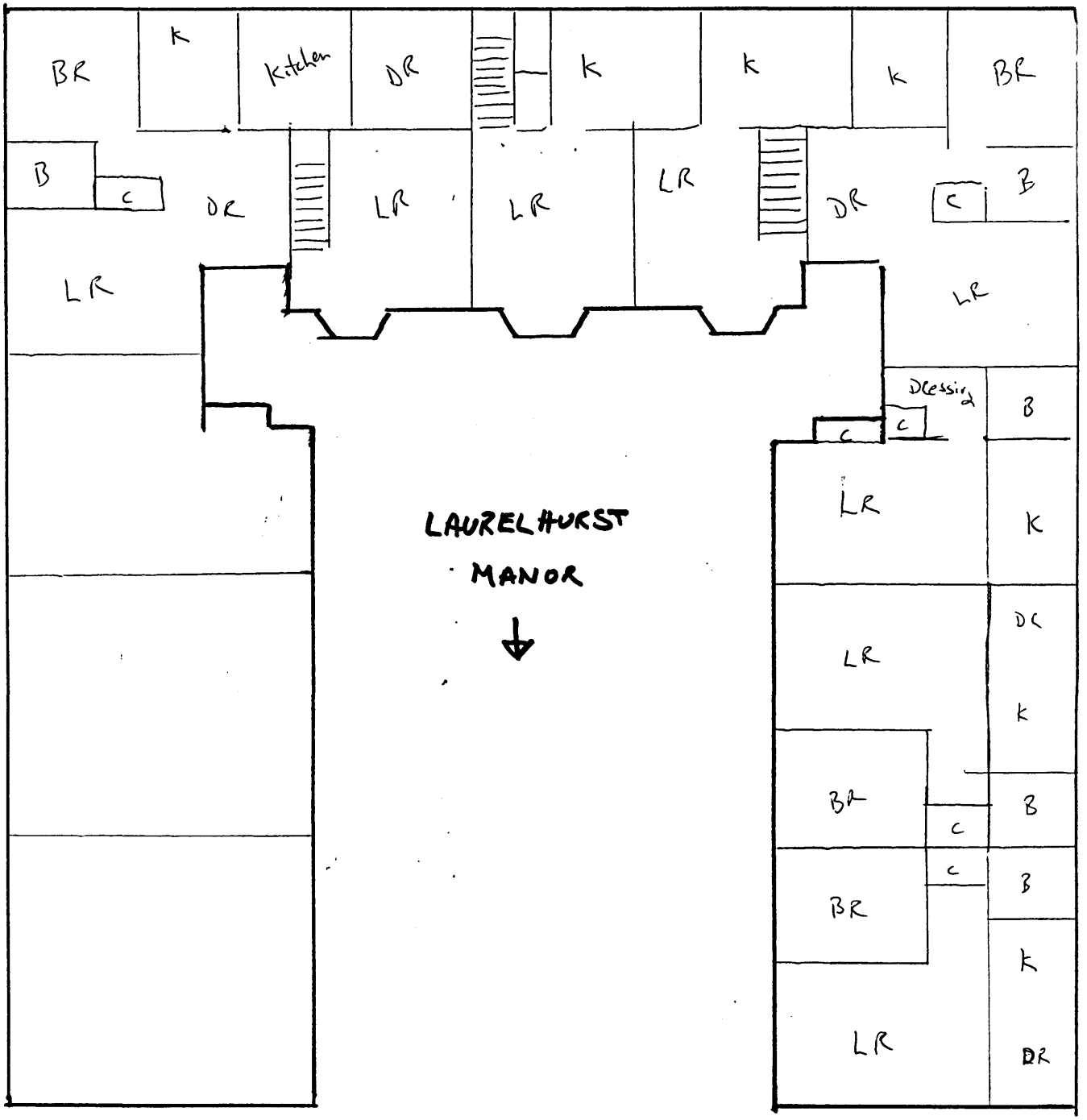
city or town Portland state OR zip code 97212

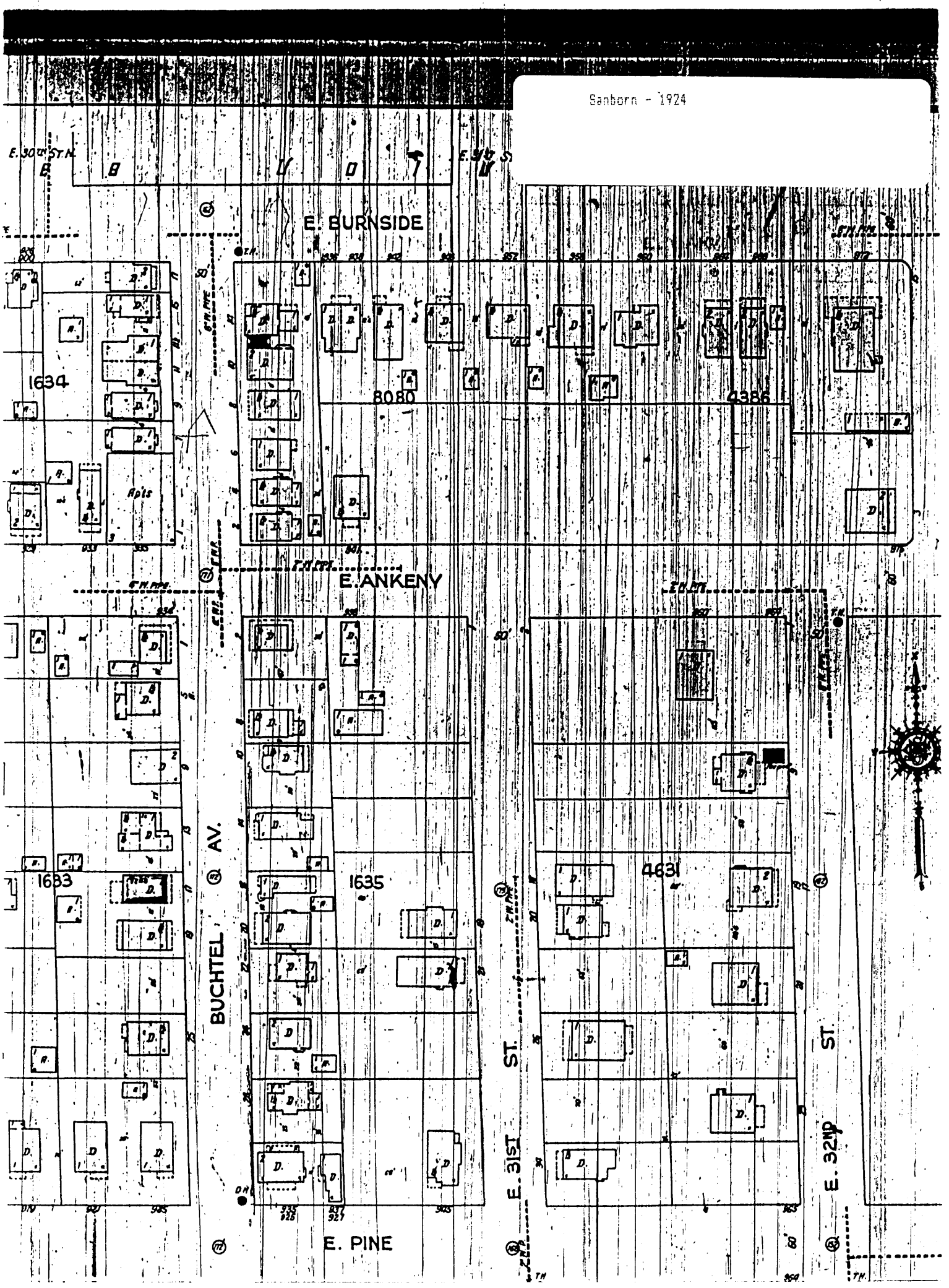
VERBAL BOUNDARY DESCRIPTION

The Laurelhurst Manor Apartments are located on Lots 1 and 2 of Block 3 of Ankeny Heights Addition to the City of Portland, Multnomah County, Oregon.

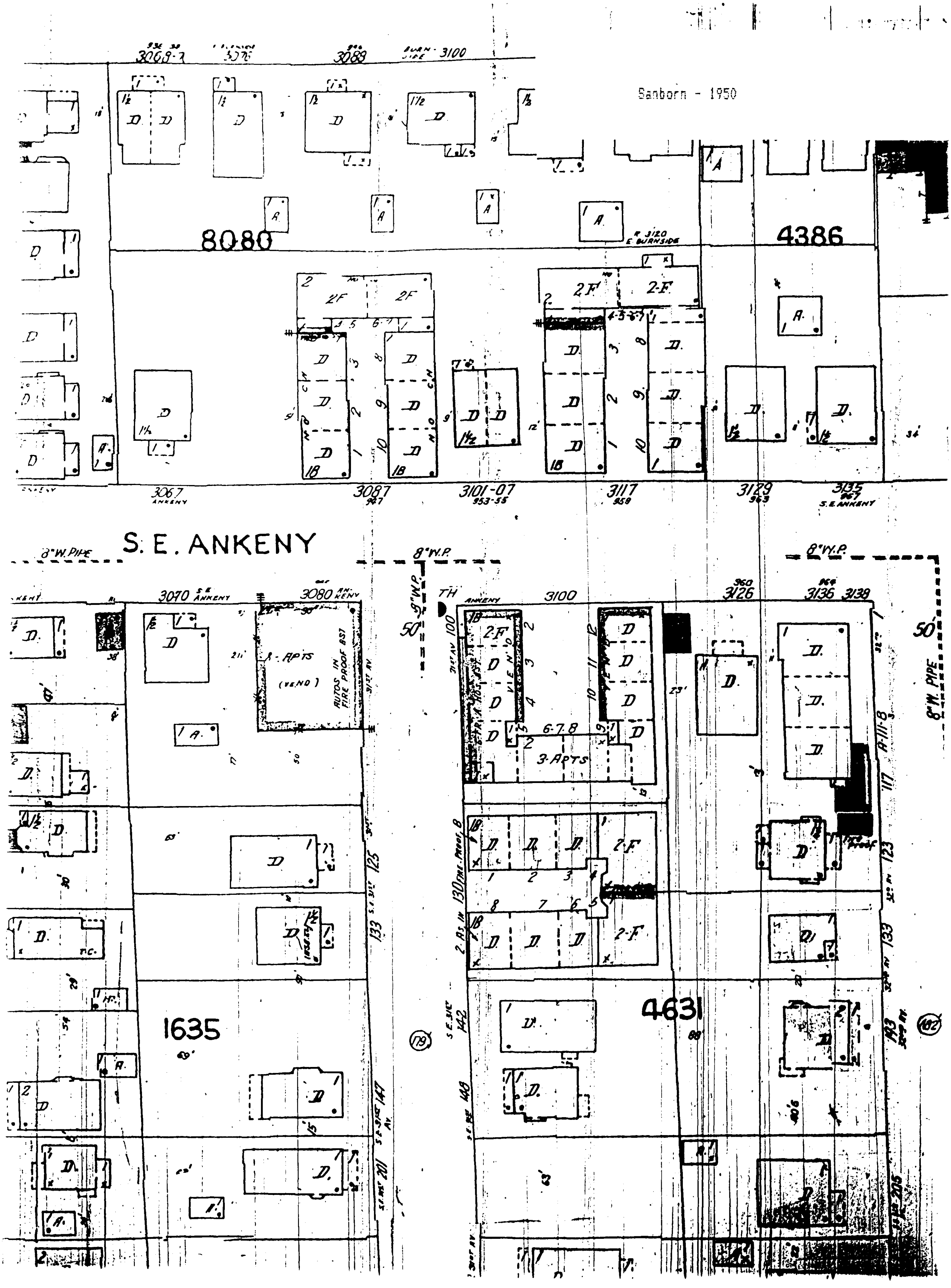
BOUNDARY JUSTIFICATION

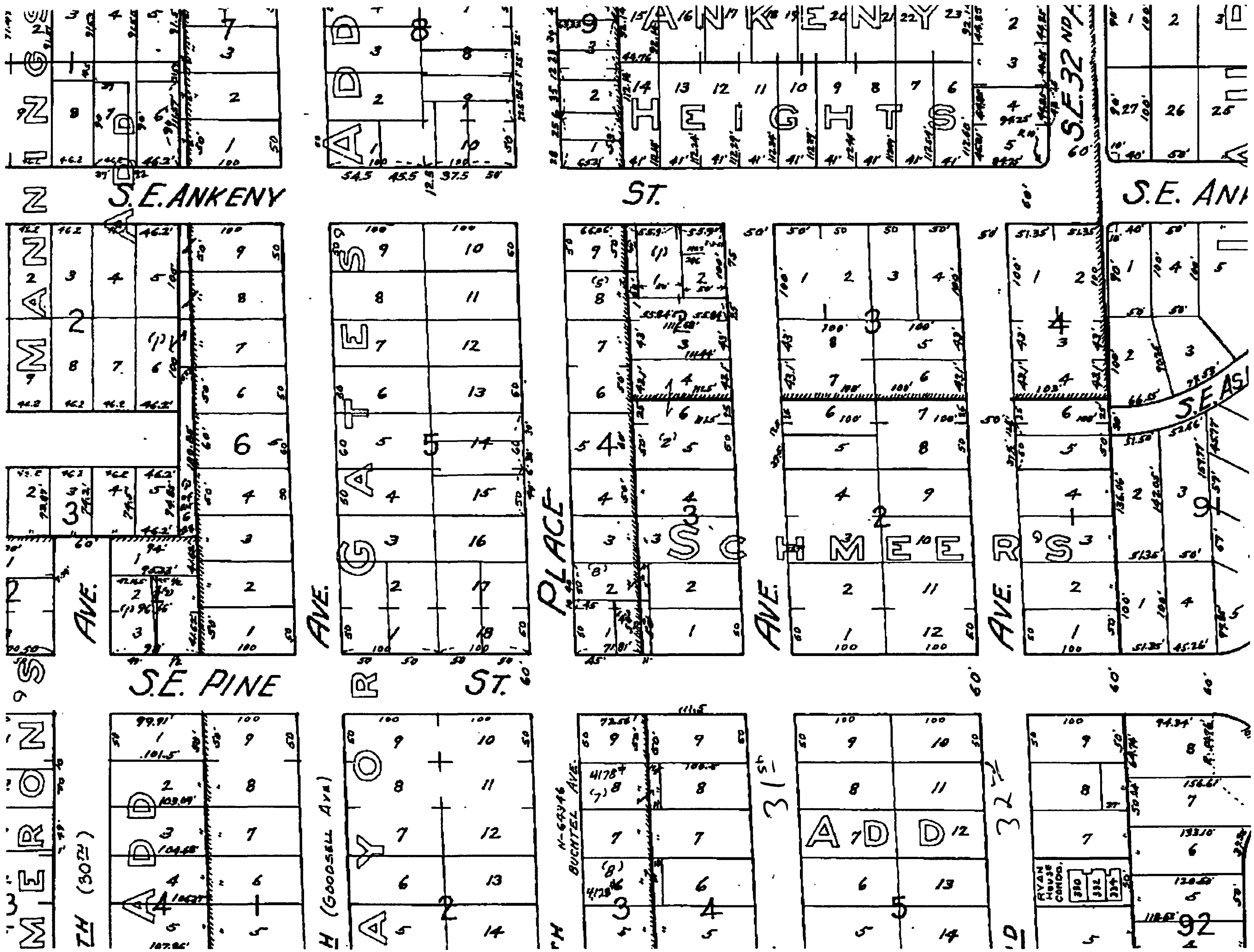
The boundary is the legally recorded boundary lines for the building for which National Register status is being requested.


BR
K
Kitchen
DR
K
K
K
BR
B
C
DR
LR
LR
LR
DR
C
B
LR
LR
Dressing
C
C
B
LR
K
LAUREL HURST
MANOR
LR
DC
K
BR
C
B
C
BR
B
K
LR
DR


Sanborn - 1924
E. 30th St. N.
E. BURNSIDE
E. ANKENY
E. PINE
BUCHTEL AV.
E. 31ST ST.
E. 32ND ST.
1634
8080
4386
1633
1635
4631
Apts

Sanborn - 1950




ANKENY HEIGHTS
S.E. 32ND
S.E. ANKENY ST.
S.E. ANK
SCHMEER'S
PLACE
AVE.
S.E. PINE ST.
N-64346
BUCHTEL AVE.
(GOODSELL AVE)
(30TH)
31st
32nd
RYAN HOUSE CONDO.
330
332
334

Map 3033