

United States Department of the Interior
National Park Service

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National Register of Historic Places
Registration Form

NATIONAL
REGISTER

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 Salerno Apartments

other names/site number _____

2. Location

street & number 2325 NE Flanders Street N/A not for publication

city or town Portland N/B vicinity

state Oregon code OR county Multnomah code 051 zip code 97232

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.)

James Hannah December 15, 1993
Signature of certifying official/Title Date
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:)

fr Signature of the Keeper Entered in the Date of Action
Gregory M. Lapinsky National Register 1/28/94

Salerno Apartments
Name of Property

Multnomah County 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

N/A

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)

Late 19th and 20th Century Revivals:

Mediterranean

Materials
(Enter categories from instructions)

foundation concrete

walls stucco

roof terra cotta tiles

other exterior fixtures: wrought iron

Narrative Description

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

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EXTERIOR

The Salerno is designed in a style which its architect called "Italian". This choice was part of the great wave of popularity enjoyed by various Mediterranean styles for houses, apartments and even commercial buildings, prevalent in the 1920s. The Salerno includes all of the unusual exterior features: Stucco walls, tile roofs, projecting towers, arched openings, iron balconies and railings and tile paving. What makes the Salerno unique is the attractive way Linde employed this vocabulary.

The general concept of the building is of a large, almost totally enclosed, landscaped courtyard, around which are grouped 18 two story townhouses. The partial basement houses one apartment, originally for the manager, laundry, storage, steam heating plant, and twelve individual parking garages. The apartment entrances are paired, but separated for privacy, and the large garden in the court is laid out in three irregular shaped areas, surrounded by generously wide concrete walks. The plantings, now quite mature, are well cared for. The court is reached from Flanders Street by a series of easy steps and gently sloping ramps, which ascend to the level of the court a full story above the street, through a 30 foot wide opening in the court enclosure.

The apartment block is 145 feet long on Flanders, and 105 feet wide on 24th Avenue. A narrow, five foot wide open space lies between the west wall and the property line, and a ten foot wide open space is preserved between the north wall and the property line for light and air.

At the corners of the court entrance are two octagonal towers which corbel out from the walls above the basement level, and extend above the roof. There are two iron-work balconies at the upper floor on Flanders Street, and one larger balcony on 24th Street.

The basement apartment is at the southwest corner of the building. Two garages face on Flanders, near the southeast corner, and the entire basement frontage on 24th is given over to ten garage units. The garage doors slide open on overhead track, and originally had small leaded glass windows, which were removed when the doors were refaced in recent years with textured plywood.

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Within the court, there is a two story gabled projecting wing at each end. At each of the four corners is a one story porch with arched openings and battlement like roof projections, each of which covers the entrances to two apartments. Along the two long sides of the court are four one-story, gabled porches, with arched openings, which provide access to two apartments each. At the center of the north wall of the court, a three story tower projects above the main roof, with louvered, arched openings in its attic, simulating a bell tower. At court level, a pair of arched openings in the tower give access to two apartments, and at either side of the tower, open stairs descend to the laundry and other basement areas. The porches have tile floors of a pleasant orange color. Picturesque lanterns on iron standards light the court.

The windows throughout are steel sash with casement ventilators. The glass areas are broken up into small lights with steel muntins. The windows vary in size, from very small windows in closets to six foot long windows in some living rooms. There are seven or eight different sizes uses. Entrance doors to the apartment are 3 foot 6 inches wide, with vertical "v" groves, simulating plank construction, and stained dark. Each door has a small leaded glass window.

Linde's skilled combination of all of these elements of the exterior achieves the pleasant affect of a quiet street in an old Mediterranean town, and successfully disguises the overall size of what is really a single large building.

INTERIOR

There are four basic floor plan types, with some variations within the types, used for the 18 apartment units. The four corner units are alike. The two "Tower" apartments at the entrances to the court are also alike, as are the two apartments at either end of the court. The other eight apartment units have generally similar plans with a slight variation in size. Two of these, at the Tower on the north side of the court, have a small extra space on the second floor within the tower.

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Each unit has a small entrance vestibule from which one enters the living room or ascends the interior stair. The stairs are open, with a wrought iron railing, in all of the apartments except the corner units, where the stairs are enclosed by a wall, and have only a short section of iron railing at the bottom of the stair. Each unit has a large living room, a small dining space and a kitchen on the first floor; and on the second floor, two bedrooms, a bathroom and a small hall. There are generous closets throughout.

There are arched openings between living and dining rooms, and between the living room and the entrance vestibules. Floors are the original oak throughout, except in kitchens and bathrooms. Most of the original light fixtures are still in place, living room and dining room fixtures being of ironwork, with multiple "candle" lamps. Originally, the principal rooms were equipped with ironwork curtain rods with "spear" ends. Only a few of these remain. There are coved ceilings with run plaster mouldings in the living and dining rooms. Originally, heating was by cast-iron steam radiators from a central boiler plant, but the radiators have been removed and heating is now by individual gas-fired space heaters in each unit. Interior doors are all single panel, and have their original hardware.

The kitchens have their original cabinets and counters, and many still have their original refrigerators, which were cooled from a central refrigeration plant, although they are no longer operational and new refrigerators have been installed in all units. The sink counter is tiled with white hexagonal tiles, trimmed with glazed units in two color schemes: black and white or green and white. Floor covering was originally in linoleum. Each kitchen has an original exhaust fan, which can be reversed by turning the fan around 180 degrees in its housing. The ranges, originally electric, have been replaced with modern electric units. Originally, there was a small dumbwaiter, hand operated by rope and pulley, located under the sink.

The bathrooms have tubs built into a tiled recess with an arched opening. The shower heads are not original, having been added at a recent date. Tubs, wash basins and toilets are original fixtures, in white porcelain. Floors are tiled. There are six different tile color schemes used in the bathrooms of the complex.

These are very comfortable, pleasant living units, and many tenants have lived here for a long time, one for more than 50 years. The present manager has held his position for seven years, and takes a personal interest in preserving the apartments in their original condition.

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

1929-1930

Significant Dates

1930

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Carl L. Linde

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

(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:

Salerno Apartments
Name of Property

Multnomah County OR
County and State

10. Geographical Data

Acreage of Property 0.40 Portland, Oregon-Washington 1:24000

UTM References

(Place additional UTM references on a continuation sheet.)

1

1	0	5	2	8	0	8	0	5	0	4	1	2	3	0
Zone		Easting				Northing								

2

Zone		Easting				Northing								

3

Zone		Easting				Northing								

4

Zone		Easting				Northing								

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, and Richard E. Ritz, FAIA
organization Heritage Investment Corporation date July 1, 1993
street & number 123 NW Second Avenue 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 Pontes Financial Group, Ltd.
street & number 519 17th Street #230 telephone 510/452-9144
city or town Oakland state CA zip code 94612

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

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

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Continuation SheetSection number 8 Page 1**SHPO SUMMARY**

The Salerno Apartments occupy a lot of slightly over a third of an acre at the northwest corner of NE Flanders and 24th Avenue in northeast Portland, Oregon. Designed in 1929 by the talented local architect Carl Linde for Chandler Construction Company and brought to completion in 1930, the Salerno is an outstanding representative of a distinctive type of multi-unit housing which took root on Portland's east side at a time when, during the 1920s, developable land was more readily available. This handsome garden apartment complex in the Mediterranean style complemented a concurrent court apartment project, the 12-unit Sorrento, which had been carried out across the street in 1929 by the same developer and architect.

The Salerno is composed as 18 contiguous two-story townhouses on a high basement enclosing a central landscaped courtyard that is raised the better part of one story above street grade. The stucco exterior is articulated in the Mediterranean fashion with tile roofs, iron balcony railings, occasional arched openings, octagonal corbelled towers and tile paving. A focal point in the form of a square "bell tower" section stands at the north side of the courtyard on axis with the single pedestrian entryway from Flanders Street. Pictorial relief is provided largely by the play of light and shadow across deep reveals of frameless straight-topped windows and their prominent slip sills. The decorative program is very spare, limited to a few paterae as a frieze for towers flanking the court entryway, a small-scale escutcheon on the bell tower and so on. Wall planes of the courtyard are broken up by gabled projecting sections, battlemented porticos and small crenellated porches in the four corners. The calculated effect is aptly described in the following documentation as evoking the feeling of "a quiet street in and old Mediterranean town."

Apartments vary among four different plan types or layouts. Decoration of interior lath and plaster surface finish is equally restrained and tasteful, and the units are generally well preserved to include original Tudor archways, oak floors, coved ceilings and kitchen cabinetry. Twelve basement story garages entered at the streetfront are an integral part of the design and are considered significant as a frank acknowledgement of the growing importance of the automobile in city living by 1930.

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The Clovelly Garden Apartments, completed on Portland's northeast side at Union and Holman in 1928, represents Carl Linde's earliest successful experiment in garden court development. Those apartments have been listed in the National Register along with a number of Linde's high style apartment houses and residences. Under National Register Criterion C, the significance of Linde's work locally is well summed up by the proponents in the following statement: "[His] work followed general trends in apartment designs, and when court or garden apartments appeared on the scene, he lent his talents to raising the aesthetic quality and livability of his designs far above the general run of apartment developments."

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HISTORY OF THE BUILDING

The Salerno Apartments were designed by Carl Linde for the Chandler Construction Company in 1930.

Until the first part of the 1900s, the land on which the Salerno would be built was undeveloped farm land. As roads and transportation improved, the surrounding land was gradually subdivided and single family dwellings built on standard plots. Apart from the large tracts of Laurelhurst, Sunnyside and Rose City Park, the dwellings were generally infill and simple two story homes. As development pressure grew in the late 1920s, many of these homes were subdivided into two and sometimes three apartments.

In 1920, lot 3 of Block 2 in Bronaugh's Addition contained a single family dwelling that had been turned into apartments. Lots 4 and 5 were vacant.

Willis Chandler's first foray into apartment building construction began across the street at 2250 NE Flanders. There, with a Linde design, he built a 12 unit garden-style apartment in the spring of 1929. Featuring standard modern appliances, the Sorrento opened on May 1, 1929. It was immediately successful.

Chandler followed up with the Salerno. Whereas the Sorrento occupied two interior lots, the Salerno occupied three lots on the corner. With essentially the same apartment layout, the Salerno would be a third larger and feature individual garages for the tenants--a relatively rare feature. The initial cost estimate was \$125,000.

Carl Linde drew up the plans in August of 1929. By September 15th, construction had begun. Six months later, on March 22, 1930, the Salerno opened. With the Crash of 1929 occurring during that six months, it should not be surprising that the cost of construction dropped--by a third. When finished, the Salerno cost \$80,000.

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THE RISE OF APARTMENTS IN EAST PORTLAND

In the decades following the 1905 Lewis & Clark Exposition, Portland experienced extraordinary growth and change. The city's population nearly tripled in two waves of growth that stretched from 1905 to 1913 and 1917 into the mid-1920s.

The times had never been so prosperous as in the decade following the Exposition. The volume of banking transactions tripled, the rate of employment growth outpaced population, and building construction boomed. New bridges, road improvements and expanded streetcar systems allowed downtown to grow, secondary commercial sections to prosper and residential suburbs to develop.

In the first decades of the 20th century, Portland refurbished the Burnside Bridge and Steel Bridge, while replacing the Morrison Street Bridge and opening the Broadway Bridge. Automobile ownership in the city expanded from 1 in 13 in 1918 to 1 in 5 in 1925. Burnside Street was widened, while Sandy Road went from hard packed dirt in 1912 to a widened and paved boulevard. And the multitude of trolley lines were consolidated into a single line operated by the Portland Railway, Light and Power Company.

The balance of population shifted permanently from the west side of the Willamette to the east side. East side growth filled in existing neighborhoods such as Irvington and Hollywood. Often adjacent to streetcar lines, neighborhood commercial centers developed; Sandy Boulevard became known as "the shrieking symbol of an automobile city".

East side real estate developers purchased whole farms and developed the parcels as entire neighborhoods. Rose City Park, Ladd's Addition, and Alameda all focused on providing quality new homes to business and professional families. Laurelhurst, just east of the Salerno, was laid out in 1909 with curving streets and a \$3000 minimum value for its homes.

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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. As a whole, Portland had one of the highest proportions of home ownership in the country; 46% compared to a national average of 32%. Portland east of the Willamette had an astounding 58% home ownership.

Apartment buildings still carried a stigma. Middle class families, particularly where population density was low, lived in single family houses. Working class families lived in tenements. Multiple dwellings were perceived as subdivided houses, boarding houses, the residences of new immigrants, of the poor, of the immoral.

With the development of large tracts of housing keeping them out, apartment buildings appeared in the "unorganized" tracts and largely along the major thoroughfares. Located between the neighborhoods of Irvington, Hollywood and Laurelhurst, the neighborhood surrounding the Salerno became a concentration of apartment residences in the 1920s. As noted by the Oregonian on April 14, 1929, "the apartment [the Salerno] is on (sic) the heart of the rapidly developing apartment house district tributary to Sandy Boulevard, East Glisan and East Burnside streets, between East 18th and East 28th streets".

In addition to being in the heart of the east side apartment district, the Salerno represented a relatively new form of apartment building in the city. In the United States, the first apartments drawing from the European tradition of housing for the upper and middle class came to light in eastern cities in the 1870 and 1880s. Prominent architects such as New Yorker Richard Morris Hunt focused their efforts on creating the American version of the French Flat. By refining floor plans, internal circulation and room adjacencies, designers achieved a well developed modern dwelling plan that was flexible enough to be used at different scales, while modern technological aids made apartment houses the exemplar of convenience.

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In Portland, the crushing growth of population created a serious housing shortage. With the first wave, the city saw its first apartment buildings, many on Nob Hill. Many of the Nob Hill apartments represent an attempt to put the land to the "highest and best use". These apartment structures are built to the lot line with three to nine stories, each floor having a central corridor leading to the individual apartments. Quality in design and materials, balanced with modern technological conveniences, distinguished the relative merits of apartment living.

Most of the apartment buildings on the east side followed the essential designs found in Nob Hill, though often with fewer stories. One of the dominant developers was Eric Rasmussen. He developed several tracts into Spanish Revival apartment complexes, including the Del Rey, Villa Real and Granada Courts. Other major Rasmussen projects include the Park Lawn Apartments, the Malcolm and Salisbury. Prolific apartment architect Elmer Feig also designed several buildings in the neighborhood, often applying wholesale designs from westside apartments. All the same, in 1929, he designed an enormous 2 story complex at 2512 NE Glisan and a Tudor style three story U-shape at 2509 NE Flanders. Also in the neighborhood, around the corner from the Salerno at 2421 NE Irving, Linde designed a three story walk-up in the Prairie style.

Unlike the west side, east-side apartment development exploited the relative abundance of land and employed a new apartment form that was growing in popularity nationwide: the garden apartment. This new form, often a one or two story U-shape surrounding an elaborate garden, attempted to blend the efficiency of apartment life with the atmosphere of a single family dwelling.

The Salerno is an outstanding example. It features 18 units surrounding a lush courtyard. For many, the front stairway is entirely hidden from view. Each unit is two stories with living room, dining room and kitchen on the first floor and two bedrooms and bath on the second. Noteworthy too is the inclusion of garage space for automobiles, an early recognition of their transition from luxury to necessity.

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CARL L. LINDE

Carl L. Linde designed the Salerno in 1929.

He was a German native who settled in Milwaukee, Wisconsin in 1870. Before graduating from Milwaukee's German-English Academy in 1887, he apprenticed as an architect. In 1883 he went to New York to enlist in the Navy. After serving a year at the Newport, Rhode Island, naval training station, his parents purchased his release. It is unclear whether he stayed in New York for a short time then or returned to New York after graduating from the Academy. Fred C. Baker, a close friend of Linde's asserts that Linde worked as a draftsman for McKim, Mead & White in his youth. No confirmation has yet been found in the McKim, Mead & White files.

At some point, Linde returned to the midwest and worked as a staff architect for Ryerson Steel in Chicago. He worked on several high-rise buildings in the Chicago area during the "time of the union troubles" at Ryerson. Sometime before coming to Oregon in 1906, Linde worked as a brewery architect in Milwaukee, Wisconsin. No specific chronology for this period in Linde's life is currently available.

After coming to Oregon in 1906, Linde worked in Edgar Lazarus' office where he designed and supervised construction of the Electric Building for which he received national attention. Linde later worked for Whidden and Lewis, D.C. Lewis, A.E. Doyle and Whitehouse and Fouilhoux before applying for his license in 1921. From 1921 until 1940 he maintained his own architectural practice in Portland. From 1941 until his death in 1945 he was "associated" with the army engineers at Vancouver Barracks, Washington.

Carl Linde is remembered primarily for his residences and apartment houses in Portland, although he did design a bank and brewery in Vancouver, Washington, and the Camlin Hotel and Puget Sound Savings and Loan in Seattle. For a period of time, Linde maintained an office in Seattle as well as Portland. The early work of Linde was strongly derivative and traditional, reflecting his possible apprenticeship with the firm of McKim Mead & White in New York, and his associations with the other firms previously mentioned.

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COMPARISON OF LINDE-DESIGNED APARTMENTS

Carl Linde was an outstanding architect of apartments in Portland in the 1910s and 1920s. He produced many outstanding designs, including the Sovereign and Ambassador--both of which are on the National Register--as are his View Point Inn and Clovelly Gardens. Linde worked in a revival styles, producing many excellent designs in the Tudor and Mediterranean styles. His work followed general trends in apartment designs and when court or garden apartments appeared on the scene, he lent his talents to raising the aesthetic quality and livability of his designs far above the general run of apartment developments. Overall, Linde's apartment building designs were elegant and rich in ornamentation.

In his early years, Linde often worked in the Jacobethan style, with the 1914 Royal Arms, the 1915 Tudor Arms, the 1917 Imperial Arms and the 1922 Ambassador Apartments. Later in the 1920s, Linde moved more into the Spanish and Mediterranean Revival theme, notably the Sorrento Apartments at 2250 NE Flanders, the Salerno Apartments at 2325 NE Flanders and the Envoy Apartment building at 2336 Southwest Osage.

Linde designed both the 1929 Sorrento Apartments and the 1930 Salerno Apartments for the same owner. The Sorrento is a very fine job, but for Linde it was a learning experience which enabled him to produce the later Salerno. It was an outstanding design achievement and pointed the way for later fine garden apartments like A. E. Doyle & Associates' Vista Avenue Apartments.

Linde approached both the Salerno and Sorrento as elegant garden apartments--a form just coming to prominence at the end of the 1920s. As with his early work, Linde brought a skilled hand which made them pleasing, solid and economical. These apartments were unusual in having a 2-story "townhouse" floorplan. Complete with the garage, the apartments were clearly aimed at an upscale professional/business classes. Compared to other garden apartments of the era, the Salerno was superior in landscaping, detail, proportion and design. Designed when Linde was 60 years old, the Salerno represents an important mature statement of apartment house design, and is certainly one of his best.

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COMPARISON OF GARDEN APARTMENTS IN PORTLAND

The appearance of garden apartments in Portland came in the 1920s, during the second wave of growth in the city and is found mostly on the east side. The earliest recognized garden apartment in the city appeared around 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. 1925-27 saw a veritable explosion of the form with thirteen garden apartment complexes being built, of which ten were in the Spanish Revival style. All of these followed a similar form: A one story U-shape surrounding an open courtyard. Exteriors were stucco with tile roofs and casement windows. Apartments generally were studios or one-bedrooms.

Until 1928, none of the garden apartments were two story. In that year, Linde experimented with the "townhouse" floorplan in the Tudor style Holman Gardens on NE Union Avenue. In the following year, Linde designed the Sorrento on NE Flanders. In the following year, Albert F. Berni designed the Patricia Court Apartments on NW Hoyt, applying the same concept. In 1930, the year Linde designed the Salerno, George Post also explored the "townhouse" concept in his apartment complex at 2101 NE Eighth.

Linde's design for the Salerno compares exceptionally favorably to other garden apartments of the era. First, his design represents the work of a master with a solid blending of proportion, materials, detailing and spatial arrangements. It is far superior and far more sophisticated than anything to that date in garden apartments. Second, Linde greatly expands on the notion of garden apartment as an professional/business class choice of residence. The courtyard is more elaborate, more upscale than those of other garden apartments. His two-story, two bedroom floor plan with views onto the garden is also far superior to the horizontal assemblages of studio apartments found in other garden apartments.

Other than his own design for the smaller Sorrento, Linde's design for the Salerno has no equal in the city in this genre in this era.

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WILLIS M. CHANDLER AND THE CHANDLER CONSTRUCTION COMPANY

The Chandler Construction Company developed the Salerno Apartments. Its president and owner was Willis Chandler.

The Chandler Construction Company, like many others of the era, rose out of a single person's dream to capitalize on the crush for housing in Portland in the 1920s and crashed with the recession of the 1930s. Willis Chandler started out as a house painter in 1917, working out of his home at 732 E. 50th. By 1920, his painting contract business had grown and Chandler began doing some contracting work as well. In that year, Chandler moved with his wife Malissa to 624 E. 55th and a year later to 1021 E. Ankeny.

Beginning in 1925, he formed the Chandler Construction Company. With an office at 1222 Sandy, he began to build houses in the Alameda neighborhood. In total, he would build nearly a dozen over the years. In 1929, with business growing, he hired Carl Linde to design a 12 unit apartment building at 2250 NE Flanders. Immediately successful, he then hired Linde to design the 18 unit Salerno a half block away.

As noted by the shrinking budget of the Salerno (from \$120,000 to \$80,000), Chandler's financial stability began to recede. In 1931, the construction company was dissolved. Chandler once again listed his trade as building contractor and concentrated on residential work. He no longer had an office but operated out of his home. During the early 1930s, he returned to building homes in the Alameda. Beginning in 1934, he also apparently also focused on purchasing, renovating (while residing) and reselling homes--beginning with the Veness House at 811 NW 20th, designed by Emil Schacht. The next year, he took on the Bingham Residence at 2037 NW Lovejoy. Over the next twenty years, Chandler lived and worked in a variety of homes--six to be exact. He is last listed in the Portland City Directory in 1960, after a successful career of 42 years in the building trades.

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SPANISH AND MEDITERRANEAN REVIVAL IN PORTLAND

The early twentieth century revival of Spanish or Mediterranean flavored architecture dates its American roots to the Panama-California Exposition in San Diego which celebrated the opening of the Panama Canal. Certainly, predecessors in the Spanish or Mission style can be found throughout the west, however, the exhibition turned what had been individual experiments into a movement around 1915 and finally a "craze" by 1925.

The style is characterized by applique details, such as tile bulkheads, and signature red-tile roof. Other features include flat roofs surrounded by parapets, arches, plastered walls, doorways flanked by pilasters and window grills. Balconies with railings of wrought iron are also common. Windows often vary in size.

The exotic style adapted to commercial use in the 1920's quite well. It's foreign flavor gave stores and shops a sense of flair or flamboyancy. In Portland, that desire for flair can be seen in the extreme in the Hollywood Moving Picture and Vaudeville Theater. On a more restrained basis, the Mediterranean and Spanish Revival is found in a multitude of one-story strip type commercial structures along main thoroughfares such as Broadway and Grand on the east side.

The style also lent itself to residential structures. Apart from simply being in vogue, the Mediterranean and Spanish Revival styles gave a sense of nouveau and worldliness. Upscale northeast apartments featured the style, such as Linde's design for the Salerno and Sorrento. It was also popular in the Nob Hill neighborhood with the prolific apartment designer Elmer Feig. New residences of the era in upscale neighborhood can be seen in the contemporary developments in the west hills and on a lesser scale on the east side in neighborhood like Ladd's Addition and Laurelhurst.

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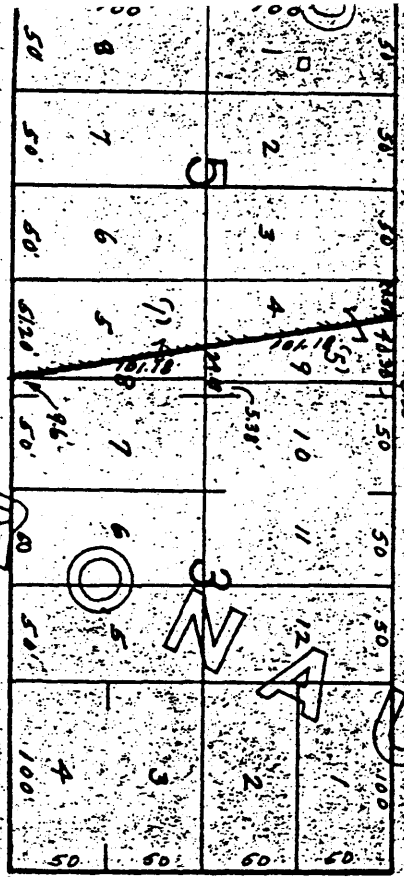
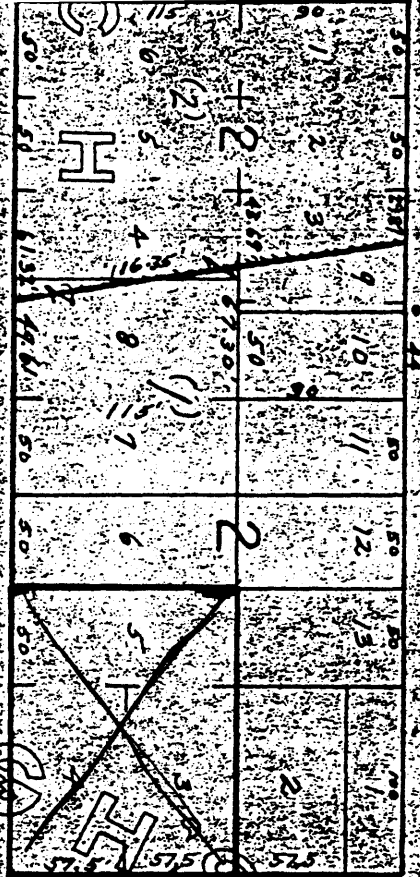
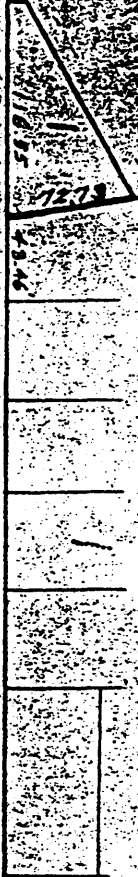
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VERBAL BOUNDARY DESCRIPTION

The Salerno Apartment Building is located on Lots 3 - 5 of Block 2, Bronaugh's Addition in 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.

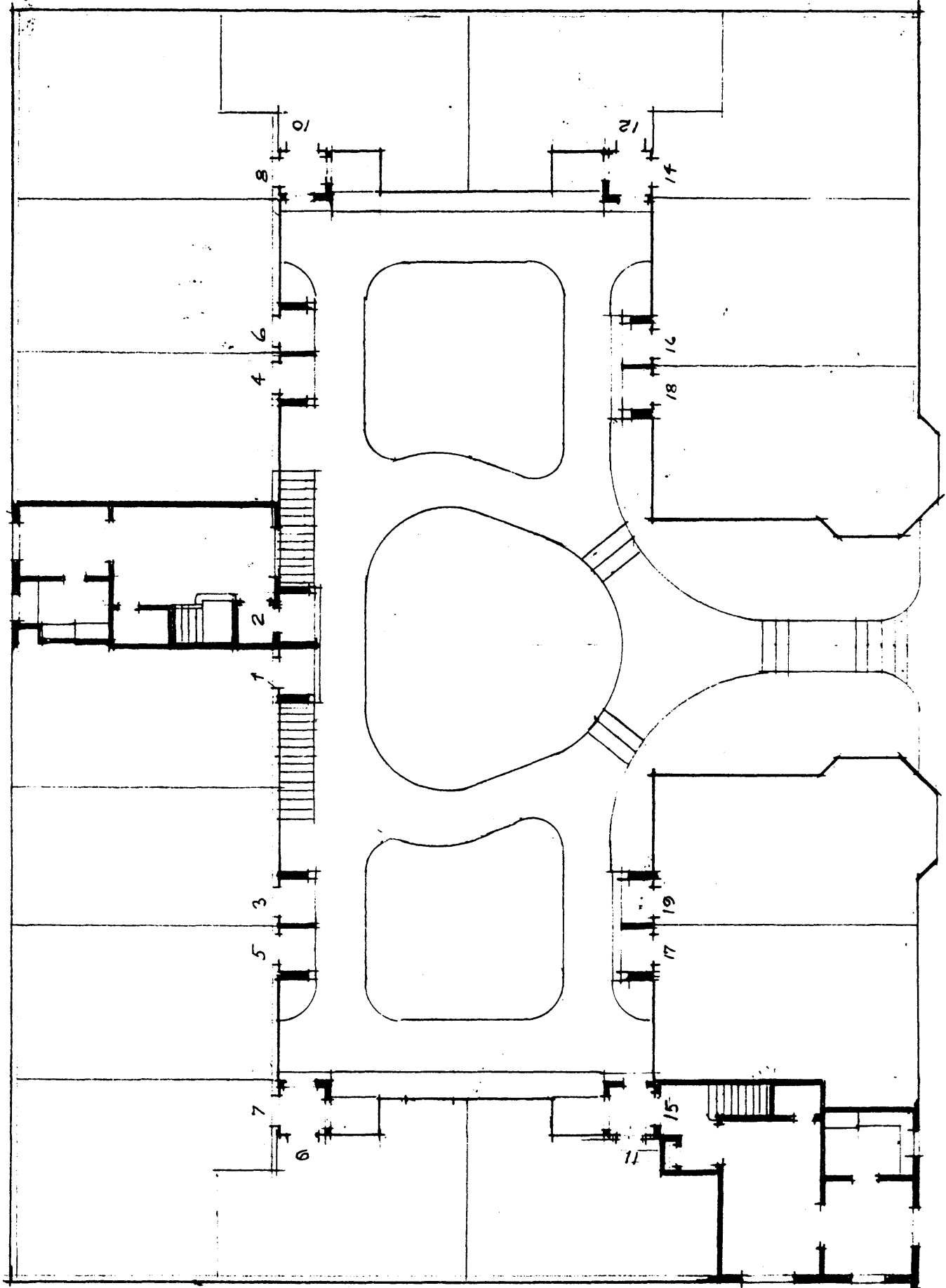


ST.

FLANDERS



SANDY ROAD PLACE



SALERNO COURT APARTMENTS - PORTLAND, OREGON - CARL L. LINDE, ARCHITECT SCALE: 1/16" = 1'-0"