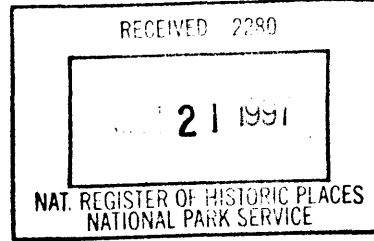


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United States Department of the Interior  
National Park Service



National Register of Historic Places  
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *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 Senate Court Apartments

other names/site number \_\_\_\_\_

2. Location

street & number 203-223 NE 22nd Avenue N/A not for publication

city or town Portland N/A 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.)

[Signature] January 15, 1997  
Signature of certifying official/Title Deputy SHPO 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): \_\_\_\_\_

[Signature]  
Signature of the Keeper  
Edson H. Beall

Date of Action  
2/21/97

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Continuation Sheet**

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**SENATE COURT APARTMENTS (1944)**

203-223 NE Twenty-second Avenue  
Portland, Multnomah County, Oregon

**COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE**

The Senate Court Apartments occupy a lot just under 150 feet square at the northwest corner of Twenty-second Avenue and Davis in the Kerns neighborhood of northeast Portland. Designed by Roscoe Hemenway for developer Douglas W. Lowell and constructed in 1944, the project is a good representative example of a ubiquitous type of multi-unit housing which took root on Portland's east side at a time of high demand when developable land was readily available.

Hip-roofed, brick faced, and detailed in the Colonial style, the building is composed as a two-story volume with a U-shaped plan enclosing a generous lawn courtyard. It contains 20 one-bedroom units. Frameless window openings fitted with six over six double-hung sash were flanked by shutters, now mostly missing. Distinguishing characteristics of this economical variation of a standard type used extensively on the city's eastern plain are the box cornice, small pedimented attic dormers, and, at the head of the court, a shallow recessed, two-story grand entrance portico supported decoratively by attenuated pairs of Tuscan columns. Either side wing is composed as two offset volumes containing four units each. The effect is to break up the contiguous mass and give the illusion of individualized dependencies which are provided with separate entries from the courtyard.

As is typical of the last phase of creative eclecticism that marked American architecture in the late 19th and early 20th centuries, this design is conservative. It employs an economical mixture of historical imagery combining shallow, two-story oriels, or projecting window bays derived from late medieval architecture, with classical temple-fronted porticos. In contrast to the large scale grand entrance, the unit porticos are academically rendered and present another good example of the influence that Russell Whitehead's *White Pine* series of monographs on Colonial architecture continued to exert as a pattern source into the early 1940s. Roscoe Hemenway is noted as an architect of fashionable residential work in the traditional styles. He was a delineator for the Historic American Buildings Survey in Oregon when he and others, such as Ernest Tucker, the primary hand in transforming the second Colonial Revival-style Lewis Mills House in 1935, were intermittently unemployed during the Depression. As a result, these architects

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
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were freshly acquainted with Classical Revival archetypes.

The Senate Court Apartment Building is significant locally under National Register Criterion C in the area of architecture as a notably well preserved exemplary work in the garden court genre, a characteristic phenomenon of Portland's east side. The property is noteworthy as the first project brought to completion by the developer, Douglas Lowell, who in the post war era added over 3,000 living units to the city's multiple housing stock. There have been no structural alterations. Most of the shutters were removed when storm windows were added in recent years.

Senate Court 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)

LATE 19TH AND EARLY 20TH CENTURY REVIVALS  
--Colonial Revival (Colonial)

**Materials**  
(Enter categories from instructions)

foundation Concrete

walls Brick  
Wood

roof Asphalt

other \_\_\_\_\_

**Narrative Description**

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

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### SETTING

The Senate Court Apartment Building is located on the northwest corner of 22nd Avenue and Davis Street. The neighborhood immediately surrounding the apartment complex is a mixture of single-family residences and multi-family units. The single-family residences mostly date to the 1900-20s era, and are 1 ½ story wood frame with front porches. The apartment units are a mixture of older ones dating to the 1920s but mostly modern ones dating to the 1960s and 1970s.

Just blocks beyond, the Senate Court is surrounded by major traffic arteries: Three blocks to the south is Burnside, two blocks to the north is Sandy and one block to the west is 20th Avenue. Both Burnside and Sandy are predominately automobile-related commercial, while 20th is predominately apartments. Further to the north is the Jantzen Swimsuit Company manufacturing plant and headquarters.

### SITE

The building sits on a corner parcel measuring 150 feet east to west and 136.75 feet north to south. The parcel was vacant up to the time of construction, although it had been plotted into four lots. The parcel is raised slightly (approximately 2 feet) from grade and is flat. At the time of construction any indigenous or existing plants or trees were removed. Subsequent to construction, a grass lawn was planted.

The building is U-shaped and faces front to NE 22nd Avenue. The building is generally set back from the property line approximately 6 feet. Divided into five masses, two easternmost masses are offset inward an additional six feet. The architect's grading plan indicates a three foot wide concrete walkway which runs along the west and north property line with walks perpendicular leading to the rear entrance of each building; the south facade had similar access walks to the rear entrance of those two buildings. It also indicates a 3-1/2 foot picket fence running along the west and north property line.

In the center of the U is a courtyard 107 feet east to west and either 62 or 50 feet north to south. Here, Hemenway detailed a predominately rectilinear walkway system with a single 30-foot x 4-foot wide walkway leading to a box 24 feet x 60 feet of 4 foot walkways with a walkway leading to each building entrance.

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All of these original elements exist and are in good condition.

Beyond the indication of lawn and walkways, the architect's plans do not provide an indication of landscaping. Given the style, the lack of landscaping beyond grass would not have been inappropriate. Regardless, the plot today has planting beds and low shrubs around the building's foundation. It also has several smaller decorative Dogwood trees in the courtyard and a central planing bed.

### EXTERIOR

The building is a wood frame structure on a concrete foundation. It is U-shaped and divided into five masses. Each mass is approximately identical in size and treatment, is approximately 26 feet wide and 62 feet long, and has a partial basement with the left half (from the building's main entrance) being excavated and the right half being unexcavated. Each building has a redbrick veneer, laid in stretcher bond, with white wood trim. A simple beltcourse of projecting brick encircles the building between the first and second floors. Fenestration is regular and consists predominately of three over two double hung wood sash windows. The roof is hipped and shallow, with asphalt singles.

With the exception of the front (interior) facade of the westernmost mass, the facades for each building are identical: The front (interior) facade is five bays across in an A-B-C-B-A pattern. "A" bays consist of a single double hung 6 over 6 wood sash window on each of the two levels; originally, these windows featured decorative wood louvered shutters painted white. "B" bays consist of a pair of double hung 6 over 6 wood sash windows on each of the two levels. The "C" bay features a first floor doorway with a single double hung 6 over 6 wood sash window with decorative wood louvered shutters. A two-step concrete stoop leads to the main doorway. It features an elegant wood frame with fluted pilasters supporting a triangular pediment enclosing a leaded glass fanlight, enhanced by dentil and modillion courses. The door is wood recessed half glass with a multi-light glazing. Adorning the top is a small single rusticated wood gabled dormer with a multi light wood casement window.

The secondary facades are also identical. The outside (back) facade matches the interior excepting the door treatment and the dormer. On each, this secondary doorway features a concrete stoop with a latticework porch with a metal hipped roof. The lattice is painted white while the metal of the roof is burnt red. The ends of each mass are simple with a single double hung 6 over 6 wood sash window located on the front half of the facade.

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The building rests on a concrete foundation with a full basement. The exterior is clad in red brick in a stretcher bond pattern.

The focal point of the complex is the east (interior) facade of the base of the "U." It contains a full-height, recessed porch flanked by shallow rectangular bay windows. The porch and bay windows are of rusticated horizontal wood paneling painted white in contrast to the red brick. The porch is supported by two pairs of rectangular columns which frame a classic and intricate Palladian entrance. Simple pendant-like fixtures flank the entry. The bay windows are also of rusticated horizontal wood paneling painted white and feature three decorative four-point stars between the first and second floors. This facade consists of multi-light double hung wood sash windows in groups of three.

Two small wheel windows demarcate the wall area between the base of the "U" and each of the "wings."

### INTERIOR

The Senate Court Apartment Building contains 20 one-bedroom apartments. Each of the masses contains four flats which are nearly in size and floor plan. Typically, access is via a central hall and a "U" shaped staircase located at the rear half of the hallway and providing access to the front and rear doors as well as the basement, first and second levels.

The basement is partial. From the front entry, the right half is unexcavated. The left half contains a laundry room and four storage lockers, one for each apartment. The basement has a concrete floor and walls in original condition. The lockers are made of wood plank and are original.

Each floor features two apartments. Each runs the width of the building and is a mirror image of the other. The apartments on the upper floors have an extra alcove space located over the ground floor hall. Access to each apartment is off the central hallway. The door leads directly to the living room (16 feet by 20 feet) which faces the interior courtyard. The walls and ceiling are painted plaster; the floor is fir covered with wall to wall carpeting. Originally, there was a central light fixture for a single light bulb in the living room. Many of these have been replaced with either modern fixtures or new globes.

Behind the living and facing the outside is the dining room (8 feet by 8 feet). The dining room also

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has painted plaster walls and ceiling, and wall-to-wall carpeting covering fir wood floors. In all of the apartments, there is a modern light fixture (c. 1970).

Off the dining room is the kitchen (8 feet by 8 feet), also along the outside of the building. The kitchen is compact and efficient. Walls and ceiling are painted plaster. Floor was originally linoleum, which has been replaced in all units with modern. Cabinets are painted wood with original hardware. The counters, which are original, are tile with tile splash backs. The sink is enamel and original, though most faucets have been replaced with modern fixtures. There was a central light fixture which has been replaced with a more modern one.

Off the living room is a hallway which leads to the bathroom and bedroom. The use of a hallway used precious square footage, but provided indirect access to the bedroom from the living room and reduced the proximity of the bedroom/bath area. The door is full wood paneled and painted. It is original.

The bedroom (12 feet by 12 feet) overlooks the courtyard and the bathroom which is located behind the kitchen. It has plaster walls and ceiling, and wall-to-wall carpet over a fir wood floor. The bedroom has a central light fixture with a single bulb; these are original and in some cases have original shades. The bedroom is closed off from the hallway with a full wood paneled door, painted and original.

The bathroom is compact. Walls and ceiling are plaster. Floors are rectangular tiles of varying colors; these are original. The bathtub, sink and toilet are original, though many of the faucets have been replaced. The bathroom also has a small painted wood cabinet built in; these are original with original hardware. A single light fixture is located over the medicine chest; these are original, though many of the globes have been replaced. In all instances, the bathtubs have been adapted for showers, and feature a fiberglass covering surrounding the tub area.

Each room has a window providing natural light.

As built and reflecting the era in apartment design, the spaces are largely devoid of decorative trim. Apartments have a small baseboard, crown molding, and simple window and door trim. As appropriate for the era, these elements were painted to match the walls.

Today, the complex has individual natural gas heaters and central hot water, and both of these are



## National Register of Historic Places Continuation Sheet

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modern. As built, the complex had both central heat and hot water. The heating plant was a oil-burning boiler which provided heat via a hot water radiator system. This was located in the furnace room located at the southwest corner of the building.

### MAJOR ALTERATIONS

Alterations are minimal. On the exterior, shutters have been removed from most windows and the windows have been covered with aluminum storm windows. On the interior, light fixtures have modernized, floors covered with wall-to-wall carpeting, and kitchen appliances have been modernized. Then too, the switch from oil heat to natural gas units resulted in the removal of the radiators from the apartments.

Senate Court 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.

**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 # \_\_\_\_\_

**Areas of Significance**

(Enter categories from instructions)

ARCHITECTURE

**Period of Significance**

1944

**Significant Dates**

1944

**Significant Person**

(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Roscoe D. Hemenway

**Primary location of additional data:**

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

Name of repository: Oregon Historical Society

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The Senate Court Apartment Building is located at 203-227 NE 22nd Avenue. Specifically, it is located on Lots 1-4 of Block 8 of Dunns Addition to the City of Portland, Multnomah County, Oregon. The two-story red brick court-style apartment building was designed by noted Portland architect Roscoe Hemenway for developer Douglas W. Lowell in 1944 and completed in the same year. The building is designed in the LATE 19TH AND EARLY 20TH CENTURY REVIVALS-Colonial Revival style.

The building is eligible for listing in the National Register under Criterion "C" for its architecture and function in community planning. It is an outstanding example in the body of work of architect Roscoe Hemenway. It is also noteworthy as a middle-class apartment complex in the mid-east Portland neighborhood of Kerns, whereby the architect Hemenway used a historic revival style to evoke qualities of tradition and respectability. Finally, it is noteworthy as the first development project of developer Douglas W. Lowell, a man who would go on to develop over 3,000 housing units worth over \$33 million in the Portland area.

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### **SETTING: Kerns/Sullivan's Addition**

The Senate Court Apartment Building is located in an area once known as Sullivan's Addition and now recognized as the Kerns Neighborhood. That neighborhood runs roughly from the Willamette River to the Laurelhurst neighborhood at 32nd Avenue, and from Burnside to the Banfield Highway which runs in Sullivan's Gulch.

The land was first settled by Timothy Sullivan with a donation land claim. He was born in County Cork, Ireland in 1805 and arrived in Portland with his wife in December 1850. Within the year, they filed a claim for the 320 acres now bounded by NE Halsey, SE Stark, 18th and 28th Avenues. Sullivan received his U.S. citizenship in 1855 and died on the parcel in 1865 at the age of 60. He willed the property to his daughter, Marie. She entered the Catholic order, Sisters of Providence, with the name Sister Mary Augustine, and lived at the Convent in Vancouver, Washington. When she died, she willed the property to the Sisters.

When the city of East Portland incorporated in 1870, Sullivan's Addition was located inside the boundary along the eastern edge. It was mostly unplatted farm land without streets or blocks. Two decades later, when Portland, East Portland and Albina consolidated into a single city, it was still the case.

Following the Lewis & Clark Exposition, the east side transformed. 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 outlying 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. Prior to 1912, East Portland streets featured blocks with one or two houses. After that date, houses and commercial enterprises began popping up with increasing speed and moving eastward.

By the mid-1920s, Sandy Boulevard was a major transportation artery. Literally, it led to single-family neighborhoods such as Irvington, Laurelhurst, Alameda, Grant Park, Hollywood and Rose City Park, many developed out of entire farms. To protect the values of single-family houses, the City of Portland passed its first zoning law in 1924. Apartment buildings were relegated to lands outside the neighborhood developments and along the major thoroughfares. To a large degree, these lands make

## National Register of Historic Places Continuation Sheet

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up Kerns, a somewhat gerrymandered neighborhood which is largely single and multiple family residences but "which is zoned for nearly everything except residences" [Alfred Staehli, AIA, *Preservation Options for Portland Neighborhoods*, 1975, p. 39].

### **HISTORY OF THE BUILDING**

The parcel on which the Senate was built sat vacant until 1944.

The developer was Douglas Lowell of Commerce Investment Incorporated. The Federal Housing Administration provided financial help to the project, with funds first becoming available in Portland in late 1942. Lowell received his commitment from FHA in 1943 and selected Roscoe Hemenway as architect. Hemenway completed the design in February 1944. Construction began that spring, proceeded quickly and the building was occupied by the end of the year.

The complex consisted of five buildings of four one-bedroom apartments each. They are small, compact and efficient. Given the year of construction, it may be assumed that the apartments were directed towards single women working in the war industries. This notion is supported by the use of tile in the kitchen and bathrooms, the inclusion of a hallway in the apartment, and the hallway door separating the living room from the bedroom. This focus is further borne out by results. Postwar 1950 is the first year following construction for which the City Directory is available; of the 20 apartments, 8 were occupied by single women, 10 were occupied by married couples, and only 2 were occupied by single men. Employment varied from clerk to teacher, salesman to manager.

### **DEVELOPER - DOUGLAS W. LOWELL**

Douglas Lowell was the developer responsible for the Senate Court Apartment Building. It was his first development project. He would subsequently go on to build over 3,000 homes worth \$33 million in the Portland area.

Born in Caldwell, Idaho, Douglas Lowell attended the College of Idaho. In the 1928, he moved to Portland with his wife, Mabel. Working as a salesman for Meier & Frank, he lived in a series of apartments in Northwest Portland. By 1935, he was working as a salesman for the Portland Sporting Goods Company and living in Sellwood. Beginning in 1936, he joined the Commerce Investment Company. He began as a salesman and became an appraiser in 1940. By 1945, he was Vice President. In 1947, while still with Commerce Investments, he formed McKel, Inc., a home

## National Register of Historic Places Continuation Sheet

Section number   8   Page   5  

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development company. In 1954, he resigned from Commerce and devoted his full energies to McKel, which he renamed Douglas Lowell Inc. He remained there as president until 1964.

A full service residential house developer, Douglas Lowell Inc. handled all phases of development from land purchase to home sales. At one time, he was building 250 homes a year in the Portland area. Developments included Vermont Hills, Merrifield, Strathmore and Woodcrest. In total, Douglas Lowell Inc. built over 3,000 houses worth over \$33 million. In 1964, he sold his firm to Seattle-based United Homes where he remained as their local representative. In 1969, he retired.

Douglas Lowell was a respected professional. He served as President of the Board of Realtors, and was named Realtor of the year in 1963. His community activities included involvement in the Kiwanis Club, the Rose Festival Association and the Providence Child Care Center. A college football player, Lowell was noted for his support of amateur athletics. He officiated Pacific Coast Conference football games and three bowl games, including the 1942 Rose Bowl when Oregon State defeated the Duke Blue Devils. He also was a judge for the Multnomah Kennel Club, a board member of the Multnomah Athletic Club and an articulate advocate of a wide range of athletics.

Lowell died on May 5, 1983, and was survived by his wife, Mabel, two sons, two daughters, a brother and twelve grandchildren.

### **ARCHITECT - ROSCOE HEMENWAY**

The architect of the Senate Court Apartment Building was Roscoe D. Hemenway.

Hemenway was born February 12, 1889 in Forest Grove, Oregon. He was educated in Portland schools and graduated from the University of Oregon. He first established residence in Portland after college in 1918, living on Siskiyou Street in Irvington. He went to work as a draftsman for landscape architect G. H. Otten who kept offices in the Chamber of Commerce Building. In 1926, he left Otten to establish an independent practice, hanging out his shingle in the sixth floor of the Bedell Building. By 1935, Hemenway was married and living at 2218 NE 9th Street. During the war, he moved to 1526 NE Thompson and finally in 1950 to 1975 SW Montgomery in the SW Hills.

Hemenway was noted for his residential designs and was considered one of the city's top domestic architects. In the early work, Hemenway worked largely within traditional confines of the styles popular in the era, primarily Colonial and Tudor. He also dabbled in Arts and Crafts and Art

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Moderne. Toward the end of his years, he embraced the Northwest Regional Style. Among his best known works were Young's Gown Shop (originally located at 1001 SW Montgomery Avenue, demolished) and the New England Life Insurance Company Building (originally located at 1010 SW 14th Avenue, demolished for I-405).

Hemenway died of a heart attack in his home at 1975 SW Montgomery on July 26, 1959. He was a member of the Portland Chapter of the American Institute of Architects and Phi Gamma Delta. He was also a leading yachtsman of the area. He was survived by his wife, Martha J., a daughter, a sister and two grandchildren.

**Comparative Analysis of Works by Roscoe Hemenway:** Hemenway's career spanned four decades. His work was predominately single-family residences. His obituary noted that he was "a well-known Portland architect specializing in residences." Stylistically, his works ran along revival styles, mostly Tudor Revival and Colonial Revival. He also worked in modern styles, beginning with the English Cottage and Arts and Crafts style in the 1920s, and the Art Moderne in the 1930s. By the 1960s, Hemenway gravitated to the Northwest Regional style.

The Historic Resources Inventory of Portland recognizes 16 Hemenway designs. Most are residential. Exceptions include the 1928 Tudor Revival Apartment Building at 1430 NE 22nd near Irvington and the 1946 Colonial Revival Qualser Lumber Company in Milwaukie, Oregon.

Although he did not work frequently with multifamily designs, in the Senate, Hemenway brings a facile hand. He translate the colonial revival style to an apartment building complex effectively and thoroughly. Frequently, architects brought style to an apartment building through the applique of stylistic elements at entries, windows and on cornice lines. Hemenway's treatment of the Senate is complete. Confined to what was essentially a square lot, Hemenway developed massing appropriate to a five-part Georgian Revival house. By so doing, he broke down what could have been a monolithic design of 20 units into a 5 sets of 4-units, creating a scale and atmosphere more human and personal. Despite limitations on resources, he brought a strong mixture of wood details at the entryways especially at the main portico to give the building majesty. Finally, despite the war effort, the level of exterior detailing is superlative and intricate, giving the building a value of quality and substance. In sum, Hemenway's exterior provided a respectable middle-class appearance for multifamily housing, even down to the white picket fence.

On the interior, Hemenway showed a regard for the building's occupants. Grouping the apartments

## National Register of Historic Places Continuation Sheet

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into fours with a common entry provided security and privacy while also giving some contact with neighbors. The hallway with a door dividing the bedroom/bathroom hall from the living area, provided modesty in a compact setting. The extensive use of tile in both the kitchen and bathrooms provided an element of unnecessary luxury, yet one more likely then to be appreciate by the women who were to reside in the apartments. The built-in cabinet in the bathroom was also an element likely to be appreciated by the female clientele.

The Senate is a masterful work by a respected Portland architect. No other building designed by Roscoe Hemenway is listed on the National Register of Historic Places.

### **THE RISE OF THE APARTMENT BUILDING IN AMERICA**

Apart from its association with Architect Hemenway and Developer Douglas Lowell, the Senate Court is noteworthy for its place in understanding how the apartments fit into American life generally and in the Kerns 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



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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, a 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

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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

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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 cost \$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. There were central hot-water heating, central gas mains for lighting and fully equipped bathrooms for each unit. Shortly thereafter, 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 dining 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.

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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 healthy home environment, it also addressed larger social issues such 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

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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, such 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 was preferred. Instead of cornices with crevices which had to be dusted, painted stencils began to adorn living rooms. Walls often simply received a coat 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, such as quilts, home canning, and dowry linens, was disappearing. Formality was declining, with dining

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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 such 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 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,

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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 single-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-Americans into 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

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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, Morgan's 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 outlying 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



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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.

Yet developers saw a market in this remaining 42%. With the development of large tracts of housing keeping them out, apartment buildings appeared as infill in areas already settled and along the major thoroughfares and streetcar lines as Hawthorne, Belmont and Sandy. In 1924, to control this explosive growth, the city passed its first zoning law, dividing 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.

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, apartment 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).

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Other developers and architects were less concerned, simply replicating 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.

More common thought, 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. Typically, architects would use popular revival styles, especially Spanish Revival, English Cottage and Tudor Revival, to give their buildings a distinguishing look. The earliest recognized garden apartment on the east side 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.

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, and 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

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- while offering individuality to the occupant; and
- \* Distinguishing middle-class apartment dwelling from the stigma associated with tenement and lower class apartment dwellers.

Yet because of the sheer growth in population and demand for apartment units, little in architectural innovation occurred in the 1930s. In May of 1935, the Apartment Owners Association of Portland celebrated Apartment Week. They sought recognition for the importance of their buildings. As reported in the Oregonian on May 6, 1934, 20,000 families lived in 800 apartment structures in the city worth \$30 million. The following year, on June 2, the Oregonian reported that 93,214 residents lived in apartments, with an occupancy rate of 89.4%. On April 28, 1940, realtors anecdotally claimed in the Oregonian the occupancy rate they experienced was more like 2% throughout the previous decade.

By 1940, 42,000 families were renting, doubling the 1935 figure. With this demand, the solutions of the 1920s remained acceptable with innovations and refinement in apartment design limited. Then with the war looming, architects concentrated on quality housing in mass projects. From 1940 to 1946, Portland's population leaped an astonishing 35%. War-related industries and the demand for war workers fueled this growth. Kaiser located three shipyards in the Vancouver-Portland area, employing 94,000 people. Many of these people were recruited from the East and South and brought to Portland via special transcontinental trains. 60% of the new war workers were women. Lack of quality housing was the city's number one problem. The city responded in part with mass temporary housing where architects planned entire communities as Vanport, University Homes, Guilds Lake Courts or even Columbia Villa.

### Apartments in the Kerns/Sullivan Addition Neighborhood

The Senate Court Apartment Building is located in the Kerns/Sullivan Addition neighborhood of East Portland. As noted earlier, the neighborhood is something of a hodge-podge of single and multifamily residences. Lying outside the residential developments and within the proper zoning, it represented an open territory for developers who sought to capture the 42% of the East Portland marketplace who chose to live in apartments. In style and structure, the Senate represented a unique response.

In the early years, most developments followed traditional patterns: Streetcar-era commercial structures, such as at 729 E. Burnside or 500 NE 28th Avenue were common along Burnside and Sandy. These featured ground floor retail with apartments above. Then too, developers created

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apartments with residential architecture, such as the apartment at 525 NE Couch or 14-16 NE 17th Avenue both of which take on the appearance of an oversized house.

With the sudden spurt in population growth in the 1920s, developers in the neighborhood approached apartments with two distinct strategies: One may be characterized by Elmer Feig or Hubert Williams. These architects essentially transplanted forms which were successful on the west side and allowed market forces to define the occupancy rate. Yet, while this approach defines the street scape of Northwest Portland, this non-garden approach stands out as unusual. Examples are many, but the better ones include the Elmer Feig-designed Mediterranean Revival apartment building at 2512 NE Glisan (1929), Carl Linde's Prairie Style apartments at 2421 NE Irving (1924), and Hubert William's design at 625 NE 22nd (1926).

More common were the attempts to use exotic architecture and distinctive touches to distinguish the building. Spanish Colonial architecture in particular stands out. These range from upscale versions, such as Carl Linde's Sorrento (2250 NE Flanders) and Salerno (2325 NE Flanders) Apartment Buildings built in 1928 and 1929 respectively, to lesser ones such as those by B. T. Allyn at 630 NE 11th (1925) and the Bennett Apartments at 709 NE 21st (1926).

Following the pattern in East Portland, in the 1930s architectural innovation with the apartment building remained virtually non-existent. With the pressing demand for housing of any sort in the war, the Kerns neighborhood avoided the massive project developments but did see numerous infill projects. Most followed the traditional patterns of the 1920s and 1930s. Few architects looked to refine the existing models: In the Kerns/Sullivan's Addition neighborhood, only two projects are noteworthy: One is the Senate Court. It stands in contrast to the mass housing projects. It was a private, human-scale entrepreneurial effort. It's quality was a cut above the necessary cookie-cutter approach of the larger developments. The Senate was directed at the single women, the working women on the home front. Architect Hemenway attempted to make apartment living an acceptable middle-class alternative through the building's design. Whereas architects such as Linde two decades before used the building's design to give it an exotic feel, Hemenway used a Colonial Revival design to evoke strong American middle class values. In combating the stigma of apartment living, Hemenway used a design which reeked of respectability and main stream.

It is interesting to compare the Senate Court Apartment Building with other uses of the style in the neighborhood. Excluding single-family residences, the style is used predominately in public buildings--schools, hospitals and the like--for much the same reason, as a statement of respectability. Examples

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included are the Mann Retirement Home (1025 NE 33rd Avenue, Architect: Morris Whitehouse, 1910), Albertina Kerr Nursery (424 NE 22nd Avenue, Architect: Johnson, Parker and Wallwork, 1921), the Sunnyside School (3421 SE Salmon, Architect: George Jones, 1925), the Shriners Hospital (8200 NE Sandy, Architect: Sutton & Whitney, 1925) and the Waverly Baby Home (3550 SE Woodward Street, Architect: Sutton & Whitney, 1931).

The second project that is noteworthy is Ertz & Burn's Parkview Apartments, a sizable 1941 development of 92 apartments covering four square city blocks (160,000 sf.). With Colonial Revival architecture and beautifully landscaped greenspaces, Parkview is a beautiful counterpoint to the Senate--demonstrating on a larger scale many of the values evoked by the Senate.

Only with these two architects in the Kerns neighborhood (and with Howard Gifford in the Laurelhurst Manor Apartments in Laurelhurst) was the genre of middle class apartment buildings were beginning to become more sophisticated than the high-density walk-up and the garden style apartment. Both works attempted to capture a higher density than the single level garden apartment, resulting in a higher rate of return to the developer. Both works also attempted to build on the garden apartment model but moved beyond the exotic architecture to create a more sophisticated statement of respectability. It is this new balance that would form the basis for apartment developments in the post-war era.

Senate Court Apartments  
Name of Property

Multnomah, OR  
County and State

**10. Geographical Data**

Acreeage of Property less than 1 acre (20,685 sf.) 0.47 acres Portland, Oregon 1:24000

**UTM References**

(Place additional UTM references on a continuation sheet.)

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Zone Easting Northing  
4 

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 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 Corporation date February 27, 1996  
street & number 123 NW 2nd Avenue, 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

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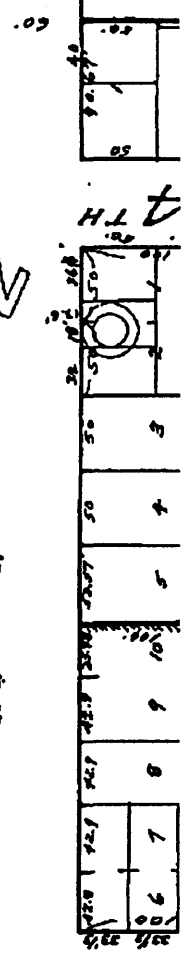
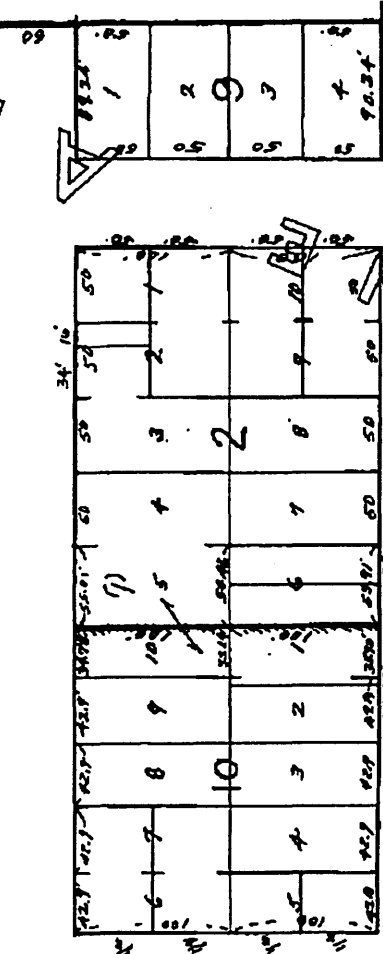
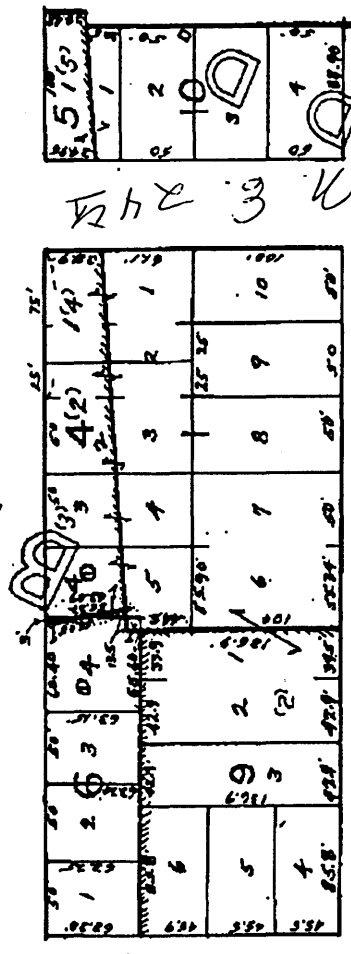
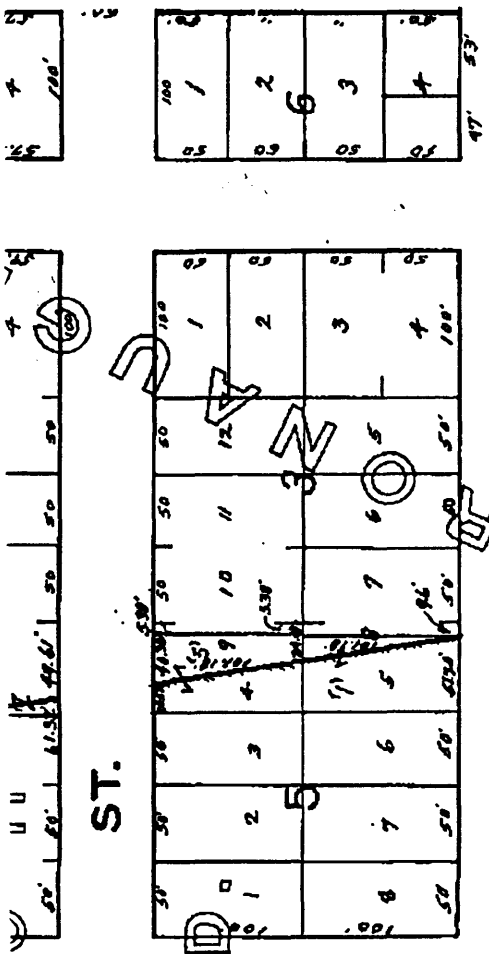
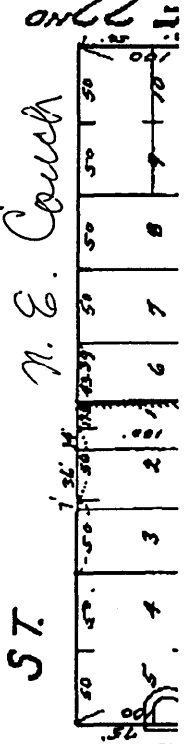
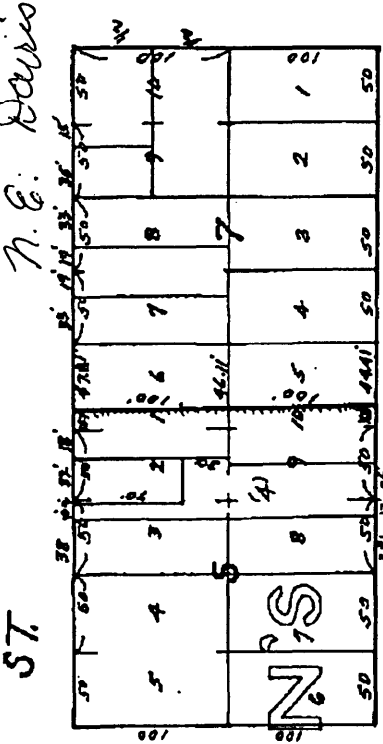
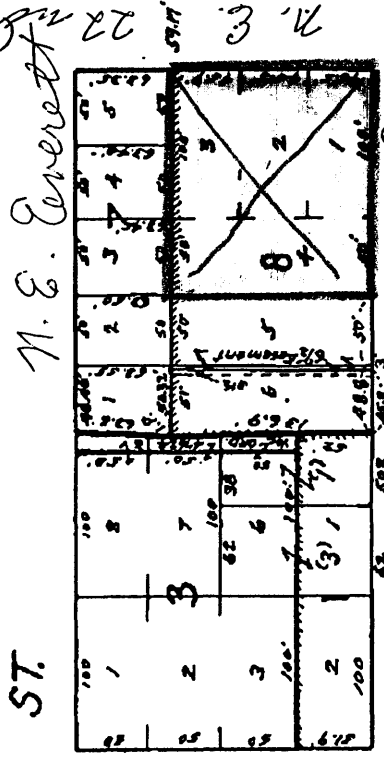
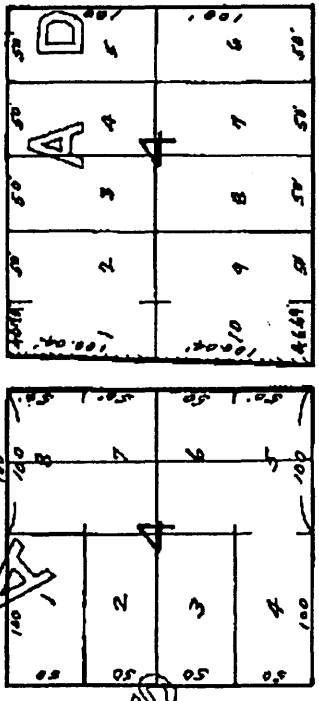
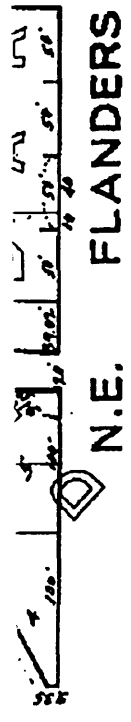
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### **VERBAL BOUNDARY DESCRIPTION**

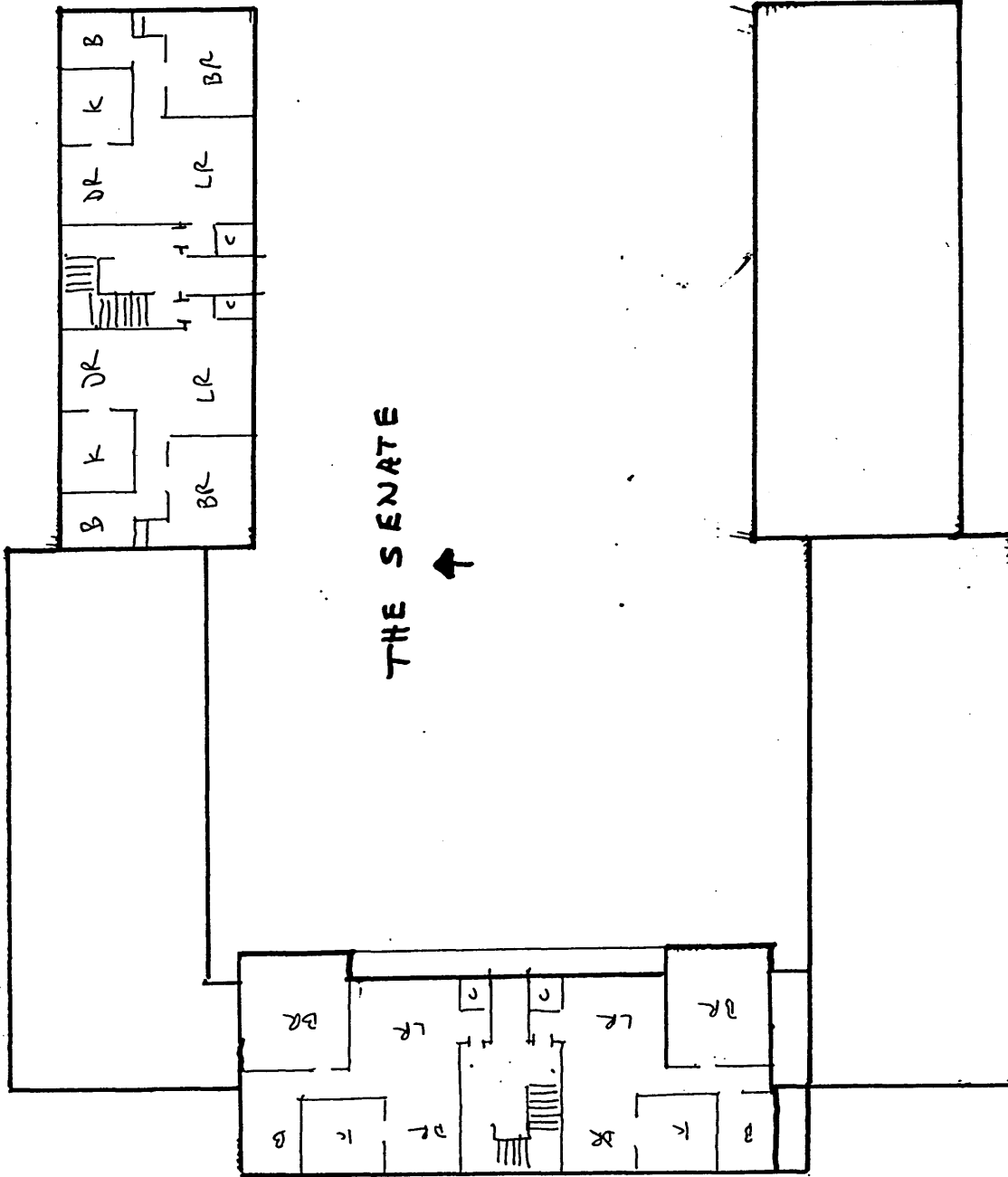
The Senate Court Apartments are located on Lots 1-4 of Block 8 of Dunns Addition to the City of Portland, Multnomah County, Oregon.

### **BOUNDARY JUSTIFICATION**

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



Plan 3032



348

3937

EVERETT ST.

AIR PIPE

(144)



7/8

3936



R<sup>1</sup>

III

60

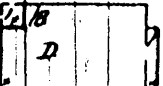
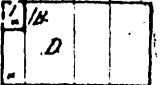
E. 22ND ST. N.

(143)

68

67

66



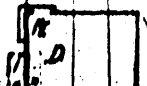
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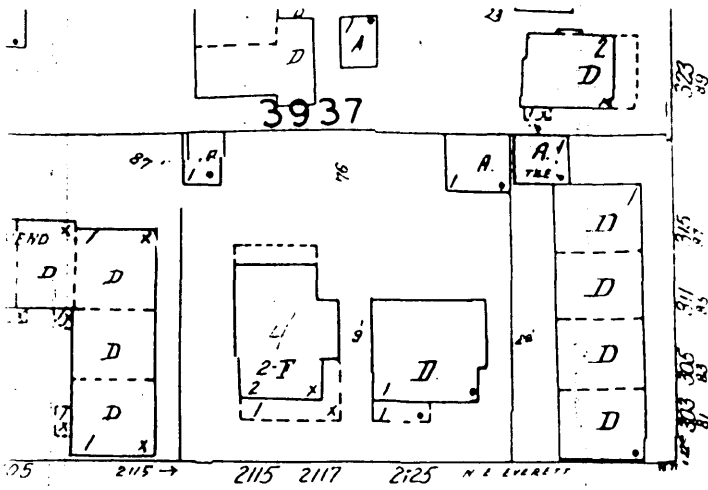
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60

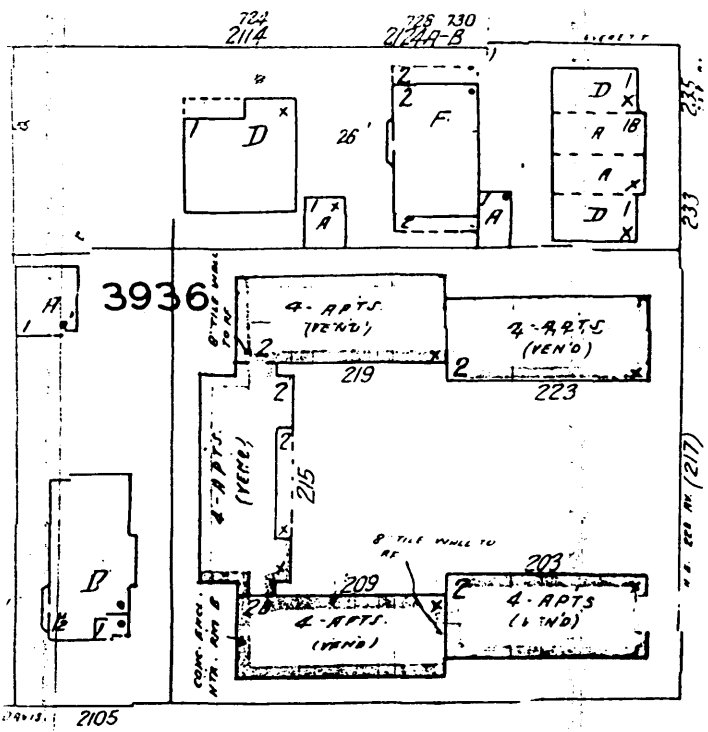
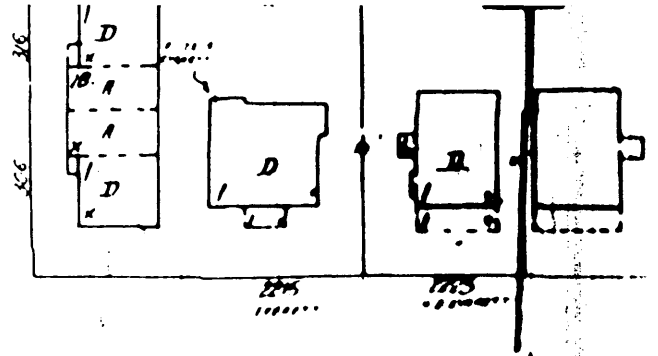


1797

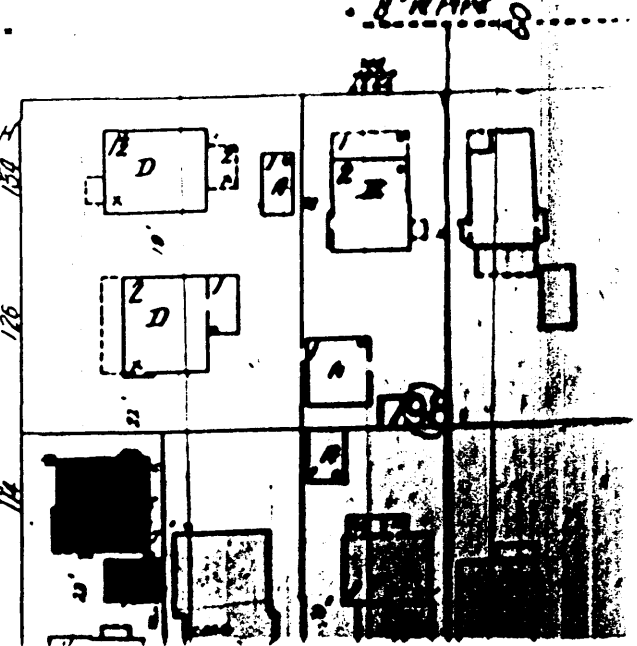
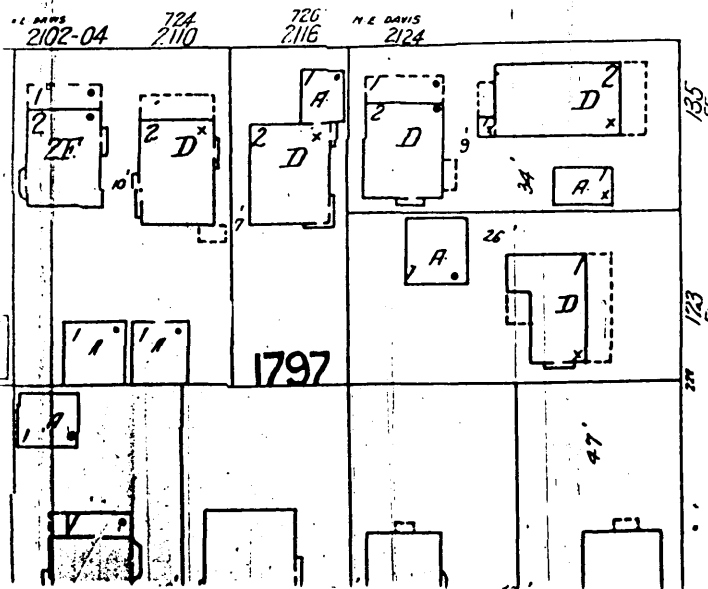
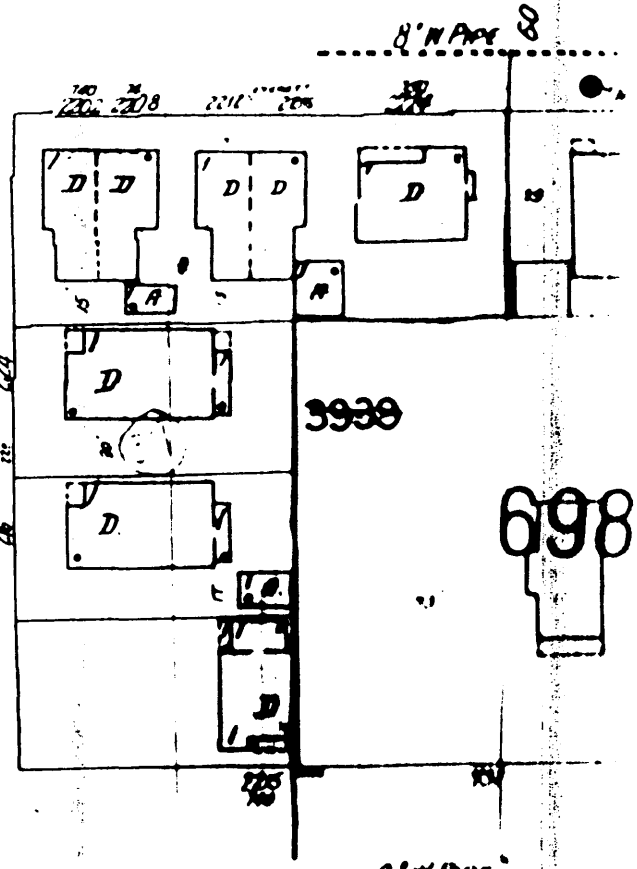




Sanborn - 1950



AV. (ST. N.)  
N. E. 22ND





Senate Court Apartments  
203-223 NE 22nd Avenue  
Portland, Multnomah County, OR

Description: Exterior View, Looking  
W at E facade on Courtyard interior

HERITAGE INVESTMENT CORPORATION  
123 NW SECOND AVENUE, SUITE 200  
PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO 1 OF 10





Senate Court Apartments  
203-223 NE 22nd Avenue  
Portland, Multnomah County, OR

Description: Exterior View, Looking  
SW at E facades

HERITAGE INVESTMENT CORPORATION  
123 NW SECOND AVENUE, SUITE 200  
PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO 2 OF 10



Senate Court Apartments  
203-223 NE 22nd Avenue  
Portland, Multnomah County, OR

Description: Exterior View, Looking  
W at N facade

HERITAGE INVESTMENT CORPORATION  
123 NW SECOND AVENUE, SUITE 200  
PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO 3 OF 10



Senate Court Apartments

203-223 NE 22nd Avenue

Portland, Multnomah County, OR

Description: Exterior View, Looking  
SE at N and W facades

HERITAGE INVESTMENT CORPORATION

123 NW SECOND AVENUE, SUITE 200

PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO

24 OF 10



Senate Court Apartments  
203-223 NE 22nd Avenue  
Portland, Multnomah County, OR

Description: Exterior View, Looking  
NE at W and S facades

HERITAGE INVESTMENT CORPORATION  
123 NW SECOND AVENUE, SUITE 200  
PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO 8 OF 10





Senate Court Apartments  
203-223 NE 22nd Avenue  
Portland, Multnomah County, OR

Description: Exterior View, Looking  
N at S facade

HERITAGE INVESTMENT CORPORATION  
123 NW SECOND AVENUE, SUITE 200  
PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO 4 OF 10



Senate Court Apartments  
203-223 NE 22nd Avenue  
Portland, Multnomah County, OR

Description: Exterior Detail, Looking  
W at Typical Courtyard Doorway

HERITAGE INVESTMENT CORPORATION  
123 NW SECOND AVENUE, SUITE 200  
PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO 7 OF 10



Senate Court Apartments  
203-223 NE 22nd Avenue  
Portland, Multnomah County, OR

Description: Interior View,  
Living Room and Dining Nook

HERITAGE INVESTMENT CORPORATION  
123 NW SECOND AVENUE, SUITE 200  
PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO 8 OF 10



Senate Court Apartments

203-223 NE 22nd Avenue

Portland, Multnomah County, OR

Description: Interior View,  
Kitchen

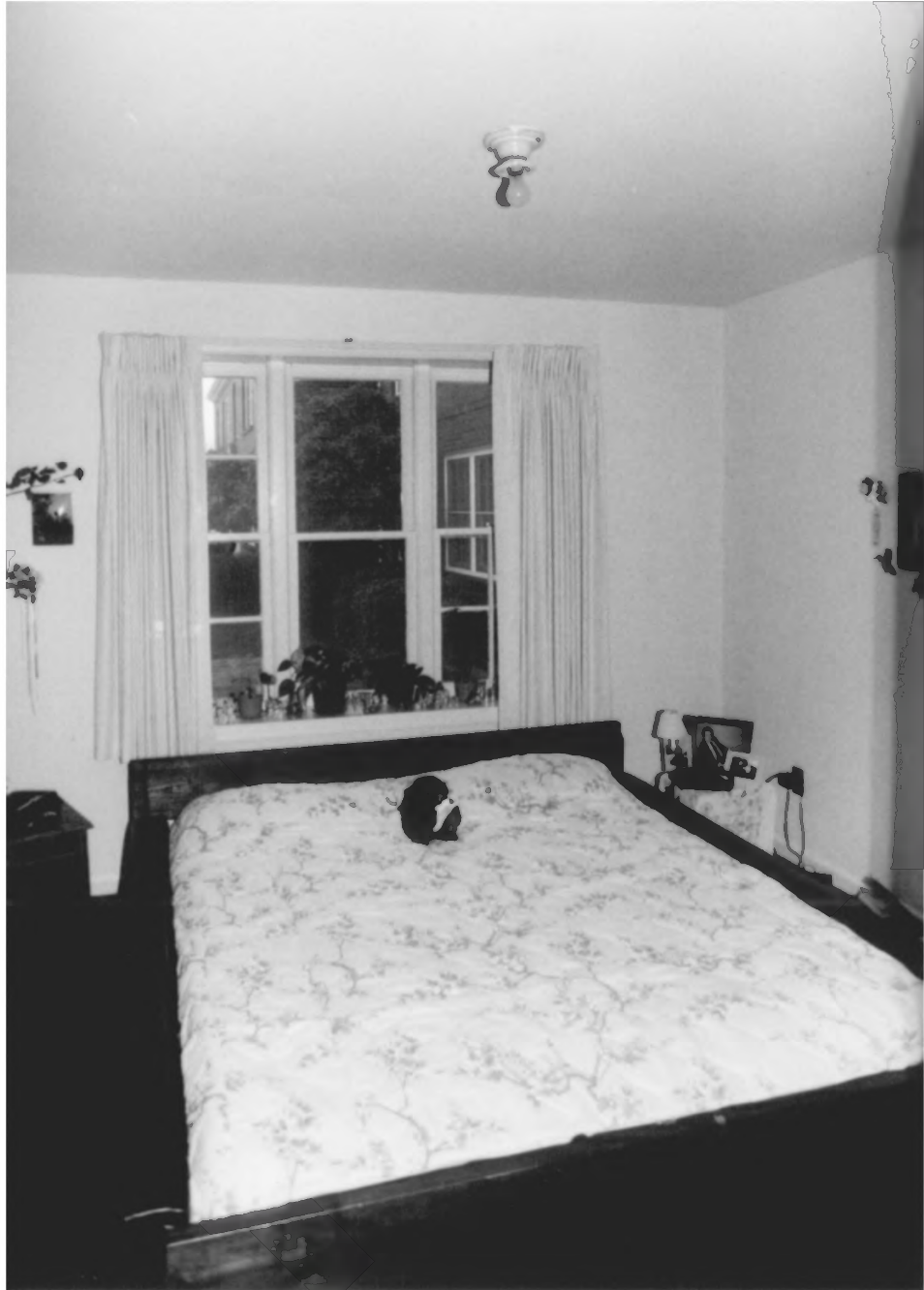
HERITAGE INVESTMENT CORPORATION

123 NW SECOND AVENUE, SUITE 200

PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO 9 OF 10





Senate Court Apartments  
203-223 NE 22nd Avenue  
Portland, Multnomah County, OR

Description: Interior View,  
Bedroom

HERITAGE INVESTMENT CORPORATION  
123 NW SECOND AVENUE, SUITE 200  
PORTLAND, OR 97209

Heritage Investment Photo - 1996

PHOTO 10 OF 10