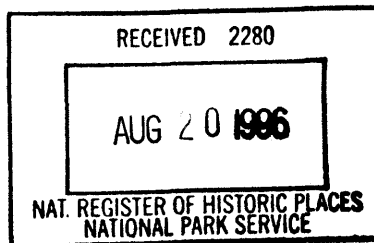


993

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 Liebes, H. & Company, Building

other names/site number _____

2. Location

street & number 625 SW Broadway N/A not for publication

city or town Portland N/A vicinity

state Oregon code OR county Multnomah code 051 zip code 97205

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 Hamrick August 12, 1996
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): _____

Cal R. Ferguson Signature of the Keeper Date of Action 9.12.96

H. Liebes & Co. Building
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		building
		sites
		structu
		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 list
in the National Register**

-0-

6. Function or Use

Historic Functions
(Enter categories from instructions)

COMMERCE/TRADE--Specialty Store

Current Functions
(Enter categories from instructions)

COMMERCE/TRADE--Specialty Store; Busines

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19th AND EARLY 20th CENTURY AMERICAN
MOVEMENTS -- Commercial Style (Chicago School)

Materials
(Enter categories from instructions)

foundation Concrete
walls Terra Cotta

roof Synthetics

other

Narrative Description

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

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

SETTING

The Liebes Building is located at 625 SW Broadway on a 50-x 100-foot interior parcel whose short end fronts on the west side of Broadway. The building is located at the heart of the west end of downtown Portland. Adjacent to the north is the Charles Berg Building; to the south, the Broadway Building. Directly to the east across Broadway is the American Bank Building, the Maegly-Tichner Building to the northeast and to the southeast, Pioneer Courthouse Square. To the rear (west) is the Healey Building. Broadway is a major southbound automobile artery. Light-rail runs westbound along Morrison.

EXTERIOR

The Liebes is a five-story reinforced concrete building with cantilevered storefronts. The primary facade is the east, which is covered entirely with cream matte-glazed terra cotta veneer. The 50' foot wide facade is both a decorative treatment appropriate for a furrier and ladies clothier, and a sophisticated use of current technologies to provide maximum storefront, light and ventilation.

The facade is divided into three equal bays, each approximately 17 feet wide. Bennes accentuated the ground floor levels by creating a two-story base, framed by decorative terra cotta panels with cable molding. The ground floor then features three traditional three-pane plate glass storefronts on classical-box base with transom lights above; the center storefront served as the entrance. Originally, a glass and sheet metal marquee covered the entrance. Above the base are four pilasters which "sit" on this base and run to the cornice line. Separating each floor is a slightly recessed rectilinear, ribbed decorative panel.

The fenestration is the dominant feature of the building. Bennes used Chicago-style tripartite windows on all five floors; the windows were relatively rare in Portland, but a logical design element for the Chicago-bred architect.

At the cornice line, Bennes created a fanciful elaborate projecting cornice with wonderfully molded scroll-shaped brackets capping each pilaster (doubled the outside pilasters), with an intricately molded frieze, modillions, acanthus leaves, roof cresting and antefixae.

The lower floors of this building were covered with first tile and later brick veneer. Presently, this veneer is being removed and the possibility of rehabilitating the facade with terra cotta replacement

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

ceramic is being explored.

INTERIOR

The Liebes Building originally was designed for its own exclusive retail use on all five floors, this included a grand staircase to the second floor. The interior spaces have been remodeled over the years. The staircase has been removed. In 1920, the interior integrated with that of the Broadway Building, later the building's were separated and then again, when adapted from retail to office use, integrated. Spatial configuration, character-defining elements and original fabric have essentially been lost on the inside.

ALTERATIONS

- | | |
|------|--|
| 1920 | Interior and exterior remodeling by J. V. Bennes for H. Liebes. Done to integrate the Liebes with the Broadway Building. |
| 1934 | Exterior and interior remodeling by Victor Jones for N. M. Ungar. Done in conjunction with Broadway Building. It was at this time the original marquee was removed. |
| 1950 | Major remodeling of interior retail space and exterior storefronts (up to beltcourse) by Pietro Belluschi. Done in conjunction with remodeling of Broadway Building |
| 1968 | Storefront remodel (up to beltcourse) by John Graham. |
| 1981 | Exterior and interior remodeling by Griggs, Lee, Ruff, Ankron for tenant (Discount Fabrics). The building was "separated" from the Broadway. |
| 1984 | Storefront remodel by Noel Manchester for tenant (Today's Photo). |
| 1990 | Major remodeling of interior and storefronts (up to beltcourse) by GBD, including present retail tenant (The Limited). Done in conjunction with remodeling of Liebes' storefront. Upper floors adapted for office space. |
| 1993 | Storefront remodel by Payton Rowell for tenant (Baskin Robbins). |

H. Liebes & Co. Building
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

1917

Significant Dates

1917

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

John V. Bennes

Primary location of additional data:

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

Name of repository: Oregon Historical Society

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 1

LIEBES, H. & COMPANY, BUILDING (1917)

625 SW Broadway
Portland, Multnomah County, Oregon

COMMENTS OF THE STATE HISTORIC PRESERVATION OFFICE

The five-story Chicago School-style specialty store located at 625 SW Broadway in downtown Portland was designed by noted Oregon architect John V. Bennes for the leading furrier firm H. Liebes & Company. Its distinction lies in the tectonics and finesse of its street facade in which the architect made use of a steel structural frame and light weight cladding of architectural terra cotta to gain maximum window space for natural lighting and display purposes. As an outstanding early application, locally, of steel frame and architectural terra cotta building technology, the H. Liebes & Company Building meets National Register Criterion C.

The Liebes Building occupies a 50 x 100 foot lot with basement on the west side of SW Broadway, between Alder and Morrison Streets, adjacent to the Broadway Building, its neighbor on the south. The street front is composed as three wide bays vertically divided into a two story base and an upper facade crowned by a full Corinthian entablature, including an elaborate cantilevered and bracketed cornice with parapet cresting of antefixae. The cream matte-glazed terra cotta front is detailed with an enriched belt course and pilasters setting off structural bays which rise as continuous inset panels extending from the third floor to the cornice. Short, recessed spandrel panels conserve wall space to the advantage of window openings.

The building's distinguishing mark is its fenestration, consisting of three equal bays of Chicago windows -- three part assemblies in which the large central panes are fixed, and narrower sidelights are operable sash. Ground story plate glass display windows were thought to be among the largest in Portland at the time the building opened, and, while Chicago School windows had been introduced to Portland by 1917, their use locally was as yet relatively rare.

In 1920, the store was expanded into the retail level of the adjoining Broadway Building, and Bennes was brought back to supervise the integration. This was the beginning of a succession of adaptive reuse remodelings which leave the Liebes Building without much trace of its original interior finish work. From 1934 to 1964, the Liebes Building and neighboring retail space was the domain of Nicholas Ungar, furrier and purveyor of exclusive ladies fashions in the mold of his former competitor. Since 1897, the Liebes Company had maintained a store in Portland. The

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 2

firm's other Pacific Coast outlets were to be found in San Francisco, Los Angeles, and other affluent California communities. Portland store manager J. P. Plagemann effected the relocation of facilities for the Liebes Company. The five story building on SW Broadway was strategically placed in relation to large department stores and clothiers on the westerly edge of the central business district. It included a manufacturing floor and cold storage vault in addition to its generous array of sales and showrooms.

The lower floors making up the building's visual base were veneered with brick in one of numerous remodelings in later years. The brick is being removed in the current renovation.

John V. Bennes (1867-1943) was a native of Illinois who studied at the University of Chicago and abroad and started his career in his father's office in Chicago in 1896. Having, without doubt, gained an awareness of the influential work of Adler and Sullivan and Burnham and Root and their collaborating structural engineers, he relocated to Oregon in 1900, moving to Portland from Baker City in 1906. He is best known in the annals of Oregon architecture for a large body of work in the Beaux Arts tradition on the campuses of Oregon State University, Eastern Oregon State College, and Southern Oregon State College which he produced in his capacity as architect for the State Board of Higher Education. He also is known for several Portland houses having a distinctly Prairie School character. Throughout his career in Portland, which ended with his departure for Los Angeles in 1943 due to ill health, Bennes contributed satisfying buildings to the city's make up. The Liebes Building is a distinctive design in the body of his commercial work, which includes two earlier registered properties, the Cornelius Hotel (1908) and the Hollywood Theater (1923).

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SETTING

The Liebes Building is located on Lot 3 of Block 212 of the original Overton-Lovejoy land claim. It was first claimed in 1843 by William Overton, a frontiersman from Tennessee. To file his 640-acre claim, Overton hired an Oregon City lawyer by the name of Asa Lawrence Lovejoy, paying him with a half interest in the property. Over the years, the ownership of this claim divided and subdivided as portions surveyed, plots sold and fortunes came and went. By the first decade of the 20th century, the parcel was owned by Anton Huth.

As early as 1889, it contained a two and half story female boarding house. Adjacent to the south, on the corner of Seventh (Broadway) and Morrison, was the 2-story Risley Block containing stores and furnished rooms. To the north and northwest were 1½- and 2-story residences. By 1901, most of the block had been developed following the pattern of the Risley property with ground floor storefronts and upper story rooms--though the buildings by this time were three stories tall. In 1908, the Calumet Hotel replaced the boarding house, as well as the dwelling unit to the west. The hotel also incorporated the other buildings on the block--excepting Risley's. Five years later, the 10-story Broadway Building replaced the Risley Block.

Huth died in 1916 and control of the property passed to the executor of his estate, Agnes Huth of Tacoma.

HISTORY OF THE BUILDING

In July 1916, H. Liebes and Co. signed a ten-year land lease on lot 3 of Block 212 and immediately began planning a improvement for their exclusive use. According to the Oregonian,

By far the most important recent building announcement came last week when J. P. Plagemann, manager of the large furrier establishment of H. Liebes & Co. Made known the fact that a five-story and basement reinforced concrete buildings, costing about \$140,000 is to be erected immediately on the 50 x 100-lot adjacent to the Broadway Building on the north. [*Oregonian*, July 26, 1916, p.10]

Liebes and Co. had opened its first store in Portland in 1899 under the direction of Mr. Plagemann first in the old Corbett Building, and later in the new, at Fifth and Morrison. Although affiliated with Liebes, the store actually incorporated in Oregon with a capital stock of \$450,000. Similar Liebes

National Register of Historic Places Continuation Sheet

Section number 8 Page 4

concerns were located in San Francisco, Los Angeles, Pasadena, and Santa Barbara. It also operated wholesale houses in New York, London and Paris.

The new store would be located on the west side of Broadway, across the street from the Northwestern National Bank Building. Built at a cost of \$120,00, the store would have 50 feet of street front and be 100 feet deep. It was to also have an additional \$40,000 in fixtures. Plagemann used the occasion of the new facility to expand Liebes' into ladies' wear as well as furs. The old Corbett Building store contained three stories above a basement. The new store would increase their sales area by five times.

John V. Bennes was hired as the architect. The main floor would be dedicated to fur displays and sales as well as ladies' suits and waists. The second floor would offer coats and sport apparel. The third held evening, dance and dinner gowns, while the fourth had miscellaneous displays. The top floor would be devoted to the manufacture of furs. The building would also contain a refrigerated cold storage vault for the exclusive care of patrons' furs, Turkish Rugs, valuable draperies, tapestries, gowns and the like. The temperature in the vault would be kept at 20 degrees below freezing.

The front of the building was of cream matte glazed terra cotta. An notable feature of the building was the Kahn Reinforced Concrete and Metal Filler System. This system allowed Bennes to cantilever the terra cotta, thereby eliminating the need for supporting mullions. This in turn, allowed Bennes to create the largest showroom windows in the city. The interior would be furnished with Circassian walnut with color schemes of gold and ivory. Colorful mosaics adorned the walls. Blue deft carpet covered the floors.

The Dinwiddie Construction Company won the job in competitive bidding. Construction would require the removal of the east half of the Calumet Hotel. Demolition began immediately with excavation beginning a month later in August.

On March 19, 1917, Liebes & Co. held a grand opening fashion revue with "hundreds of women and a sprinkling of men to see the really marvelous gowns which passed before the crowds on the trim figures of models brought from fashion centers of the East." [*Oregonian*, March 20, 1917, p. 11]

Business prospered. Within three years, Liebes & Co. signed another lease, this time for the basement, first and second floors of the Broadway Building, adjacent to the south. Rent would be \$50,000 per year. The expansion gave Lieges' display windows on both Broadway and Morrison.

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Section number 8 Page 5

It also expanded Liebes' operation from 30,000 sf. to 45,000 sf. The expansion made Liebes Furrier Store one of the largest in the country. To create the appropriate atmosphere, and to integrate the two buildings, the firm again hired John V. Bennes to remodel the interior and storefronts at a cost of \$200,000. Work began in March 1920 and was completed within six months.

In September 1934, Liebes sold out to its competitor, N. M. Ungar. Like Liebes, Ungar was a furrier which expanded into women's readywear. It was located one block north, at the southwest corner of Alder and Broadway. Ungar hired architect Victor Jones to completely remodel the interior of its new home, employing Napoleon marble and etched glass to create an upscale, modern look.

In 1945, Ungars purchased the building from the Risley decedents for \$400,000. In 1964, Broadway Realty, a real estate entity owned by the Nordstrom Brothers, purchased the Broadway Building for \$625,000. Two years later, the Nordstrom Brothers bought out Ungars and opened its downtown store there. Ungars was kept as an independent entity within the larger Nordstrom store.

A decade later, Nordstroms moved into their new facility across Morrison and leased the space to Broadway Stores of Eugene. It has subsequently been adapted for office use on the upper stories with specialty shops on the ground level.

JOHN VIRGINIUS BENNES - ARCHITECT

Born in Peru, Illinois on August 23, 1867, John Virginius Bennes was raised in Chicago, where he attended public school. He studied at the University of Chicago and also spent a year at the School of Fine Arts in Prague. He began his architectural career in Chicago in 1890, working in his father's office prior to opening his own office. It may be assumed that given his Chicago roots, he was influenced by the works of Louis Sullivan, Frank Lloyd Wright and the 1891-93 Columbian Exposition.

In 1899, while still in Chicago, Bennes married Anice Smalley of Hooperston, Illinois. The couple then moved to Baker City, Oregon the following year. Attracted by the stories of gold discovery around Baker, he invested his savings in a gold mine and started his architectural practice in Baker City. There Bennes prospered and received commissions for many houses and commercial buildings in the area, including the Elks building.

National Register of Historic Places Continuation Sheet

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In 1906 Bennes again moved, this time to Portland where he was to practice for the next 36 years. Upon arriving, he formed a partnership with Erick W. Hendricks and Willard F. Tobey to create the firm of Bennes, Hendricks & Tobey. In 1910, on the departure of Tobey, the firm became for a short time Bennes, Hendricks & Thompson with the addition of Lewis Irvine Thompson. In 1911 the firm was Bennes and Hendricks, and in 1914 Bennes was practicing without a partner. This continued until 1925, when he took into partnership Harry A. Herzog who had first worked for Bennes in 1912 and returned to the firm in 1922. In 1931, with the depression, the firm broke up and Bennes practiced alone for the remainder of his career. In 1943 Bennes left Portland, moving to Los Angeles because of poor health. He died there on November 29, 1943 at the age of 76, survived by his wife and a son.

Bennes was a member of the Oregon Chapter of the American Institute of Architects, serving as vice president 1920-21 and as president in 1922. He was a member of the Oregon State Board of Architect Examiners from 1923 to 1937, serving as vice president in 1923 and 1935, and as president from 1924 to 1933. Bennes received license no. 17 under the grandfather clause when licensing of architects commenced in Oregon in 1919.

COMPARATIVE ANALYSIS OF BENNES' WORK

John Bennes, alone and with his various partners, designed a large volume of work in Portland and on the Oregon State University campus in Corvallis. Over 70 buildings have been identified as his work either alone or in association. Much of his early work, in and around 1910, was residential. Here he worked in a variety of styles but his most interesting was Prairie, which ranged from a literal example to his own personal interpretations of the style. Notable examples include his own 1911 residence, the 1909 DeLahunt House, the 1917 Maegley House, and the Carrie Russell House.

In terms of commercial work, Bennes was again prolific producing a large number of hotels and apartment buildings. These included the 1908 Cornelius Hotel, 1909 Blumauer and Frank Drug Warehouse, the 1910 Lowengart Building, 1912 Butte Hotel, and 1912 Arthur Hotel. Later work includes the landmark Hollywood Theater of 1923 and several Art Deco apartments of the early 1930s.

Of Bennes' work extant, the H. Liebes Building stands out as a unique and important work. His commercial work was almost exclusively in brick. The Liebes, with its structural system of reinforced concrete with cantilevered support for the terra cotta, was unusual and demonstrated Bennes'

National Register of Historic Places Continuation Sheet

Section number 8 Page 7

Liebes, H. & Company, Building
Multnomah County, Oregon

sophistication. With the use of a terra cotta front, the Liebes also demonstrated a design flourish otherwise absent from his commercial works. (At this same period, Bennes also completed the Zell Brothers Jewelry store in terra cotta, however, the exterior was totally remodeled by Luther Dougan in 1949). Not until the Hollywood Theater does Bennes again demonstrate a design flourish, though his 1912 Arthur Hotel and 1927 Vinton Warehouse suggest an underlying talent. The Liebes Building is atypical of his work from the period and is clearly his best commercial effort until the 1923 Hollywood Theater five years later.

HISTORY OF TERRA COTTA IN PORTLAND BUILDINGS

There are different types and uses of glazed terra cotta. Portland office buildings generally used architectural terra cotta. This type is a design of hollow blocks of baked clay hand-pressed into molds and used to decorate the exteriors of buildings. Most of the terra cotta buildings are found in the downtown core of the city, but there are also residential and institutional examples outside the city center. These buildings were constructed in Portland from 1905 to 1930 and the Liebes Building--with its unusual window display--is a early and strong example of the material's design potential.

Although dating back centuries, architectural terra cotta became popular as an overall facing in the 1890's, starting in Chicago. Use of terra cotta in Portland commercial buildings started around the same time. The period between 1907 and 1920 was the main period of buildings glazed of the large commercial type in downtown Portland. Its popularity resulted from the popularity of steel framed skyscrapers; these large commercial structures needed a protective, yet lightweight and economical facing. Terra cotta answered these needs. Molded and glazed, it gave the architect an economical, creative source for decorative exterior treatments.

Architectural terra cotta is of hard-baked, fine-grained clay. It is similar to brick, but made of a finer grade of clay and fired at a higher temperature. Generally, it is manufactured in hollow blocks, 4 inches deep with faces typically 12 x 18 inches.

Given the decorative nature of the facing, terra cotta ornamentation begins with a set of shop drawings translated from the architect's drawings. These drawings outline each individual piece of terra cotta, with details including how it is to be secured. From the drawings, sculptors employed by the terra cotta firms make plaster and clay models; the plaster for the main body and the clay for the detail. In interpreting the relatively simple shop drawings, the model makers supply their own sense of proportion, scale and texture to any ornamentation. In addition to the detailing required,

National Register of Historic Places Continuation Sheet

Section number 8 Page 8

terra cotta firms must also plan for shrinkage when the clay is baked; shrinkage varies according to the clay used but could be as much as 10%. From the models, the manufacturers creates plaster molds. From there, grog (ground-up, previously burnt clay) is added to the clay to control plasticity and firing behavior. The mixture is wetted, blended, aged up to 24 hours and then hand-pressed into the molds. Carefully pressed, the clay is left in the mold for several hours. After which, the presser removes the clay and cleans off any imperfections. The terra cotta is then placed on a drying rack for about 24 hours. The piece is then glazed accordingly and fired. To allow the piece to warm and cool gradually, firing generally stretches from days to a week. Subsequently, the pieces are checked for size in the fitting room and shipped.

The dominant firm manufacturing handmade architectural terra cotta for the Portland market was Gladding, McBean and Co. of San Francisco. In the 1880's, Charles Gladding, visiting from Chicago, convinced his Midwestern partners to establish a plant in Lincoln, California after sending them samples of the clay. Initially, Gladding, McBean and Co. manufactured sewer pipe, but almost immediately began producing architectural terra cotta for buildings in Portland and elsewhere on the west coast. Other terra cotta firms active in Portland during the period were N. Clark & Son and Washington Brick, Lime & Sewer Pipe Company.

Masons installed the terra cotta from scaffolding while working from drawings. They attached the terra cotta to the building's skeleton using metal anchors. Generally, anchors were made of wrought iron before 1930. Preservation of such terra cotta is often difficult as water seeps in and eventually rusts the anchors; the weathering eventually explodes the terra cotta. Once in place, the masons would saturate the terra cotta with water, rake out the 1/4 inch joints about 1/2 inch and point.

National Register of Historic Places Continuation Sheet

Section number 9 Page 2

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The Oregonian

The Oregon Journal

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Section number 9 Page 3

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H. Liebes & Co. Building
Name of Property

Multnomah, OR
County and State

10. Geographical Data

Acreage of Property less than 1 acre (5,000 sf.) 0.11 acres

Portland, Oregon-Washington 1:24000

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>1,0</u>	<u>52,511,0</u>	<u>5,04,05,3,0</u>
	Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>

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

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title John M. Tess, President

organization Heritage Investment Corp. date November 15, 1995

street & number 123 NW 2nd Ave., #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 Galen, Candace E. et al, & Morris J. Galen

street & number 1600 Pioneer Tower, 888 SW 5th Ave. telephone (503) 221-1440

city or town Portland state OR zip code 97204

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 Reduction Projects (1024-0018) Washington, DC 20503

National Register of Historic Places Continuation Sheet

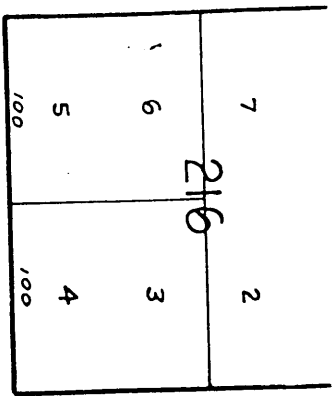
Section number 10 Page 2

VERBAL BOUNDARY DESCRIPTION

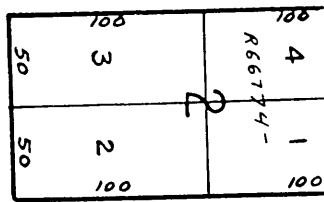
The Liebes Building is located on Lot 3, Block 212, City of Portland, Multnomah County, Oregon.

BOUNDARY JUSTIFICATION

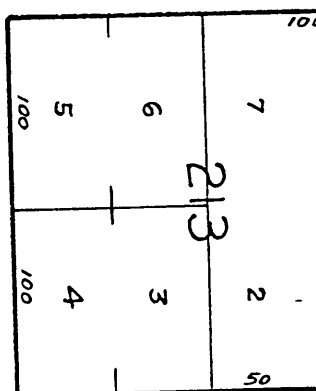
The boundary is the legally recorded boundary lines for the building for which National Register status is being requested.



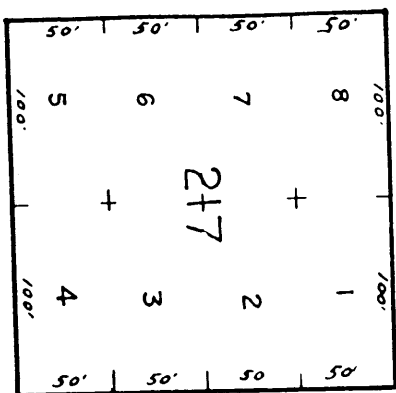
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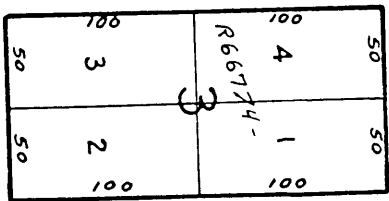
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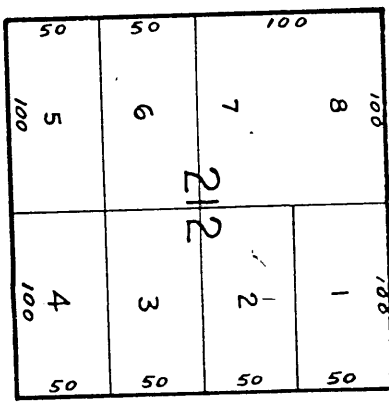
Alder



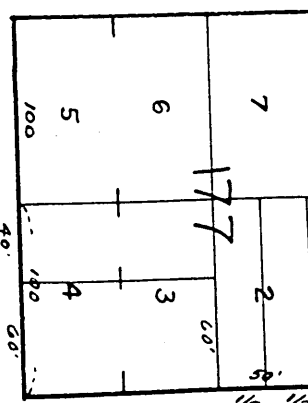
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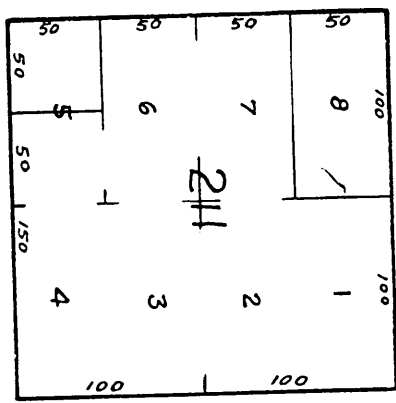
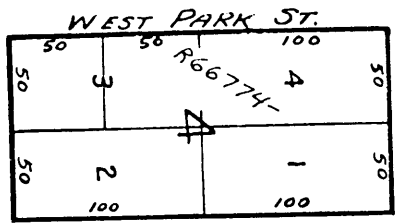
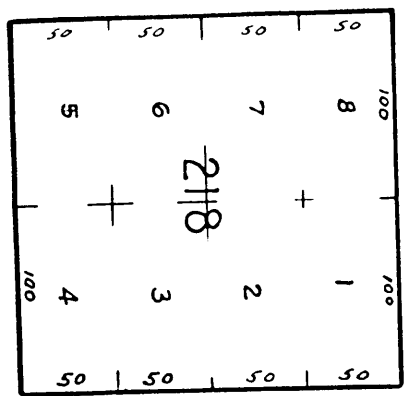
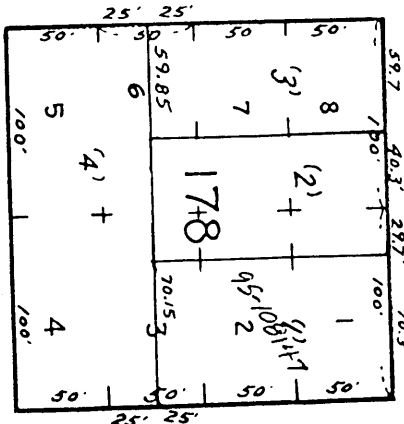
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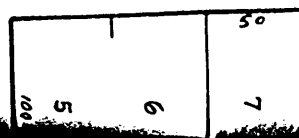
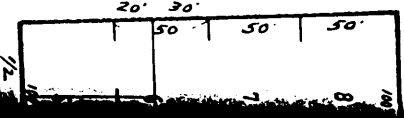
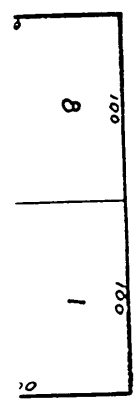
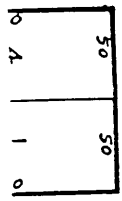
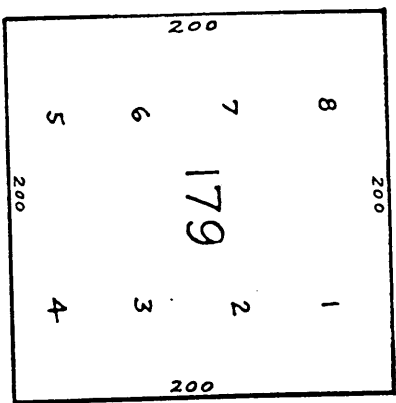
BROADWAY



AVE.



9 Yorkhill

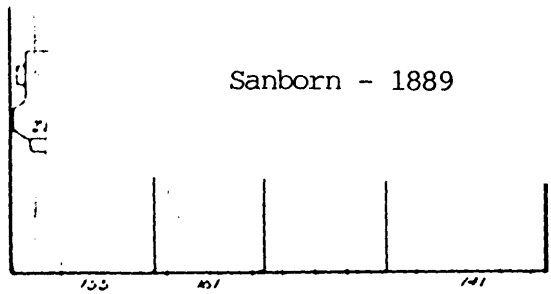
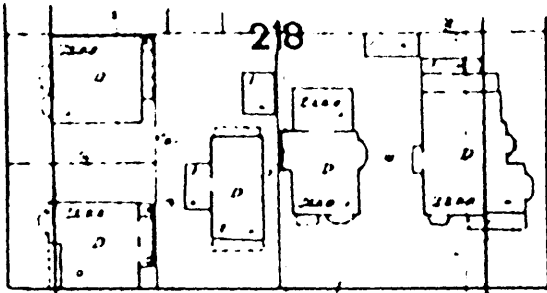


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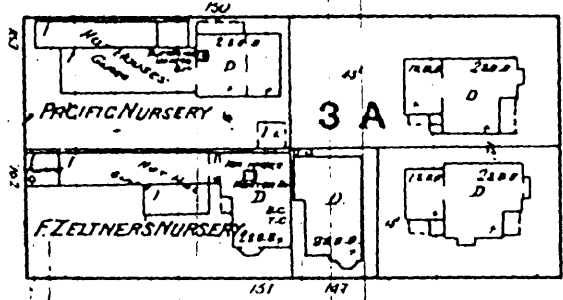
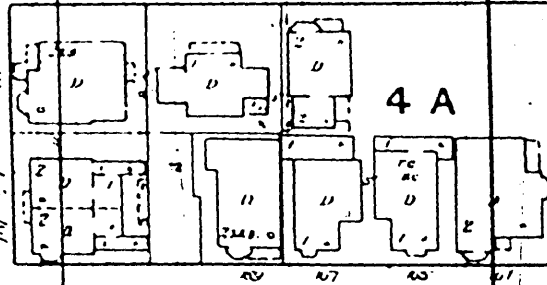
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MORRISON

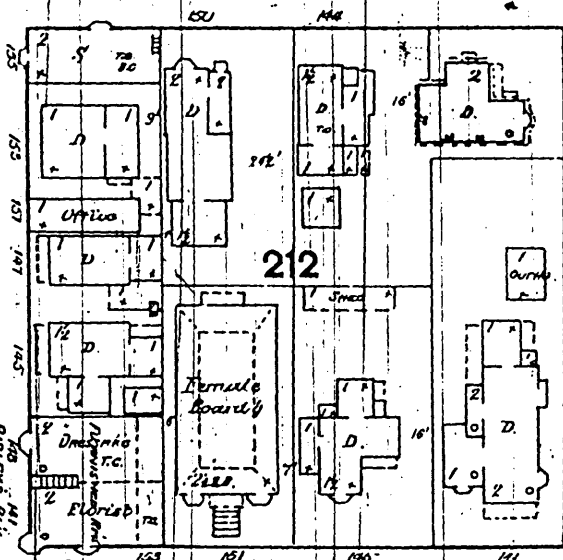
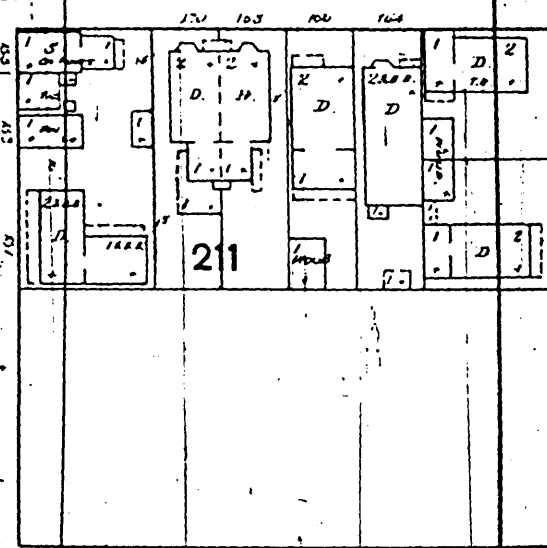
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W. PARK



E. PARK



SEVENTH

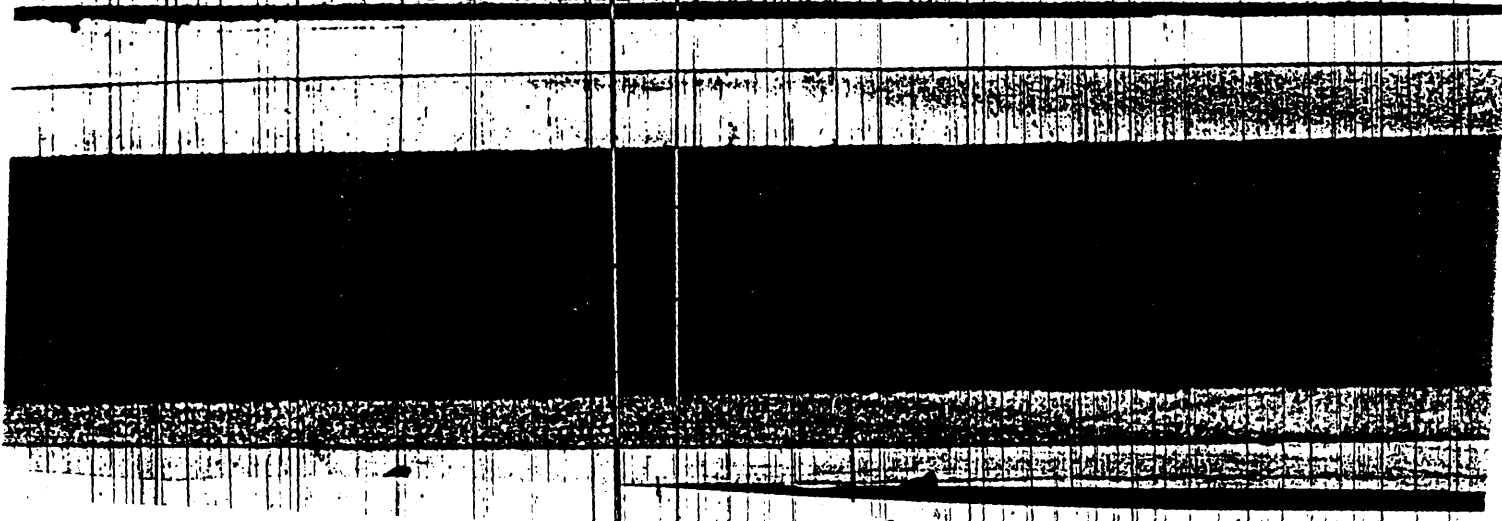
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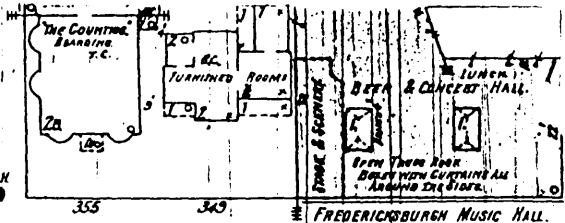
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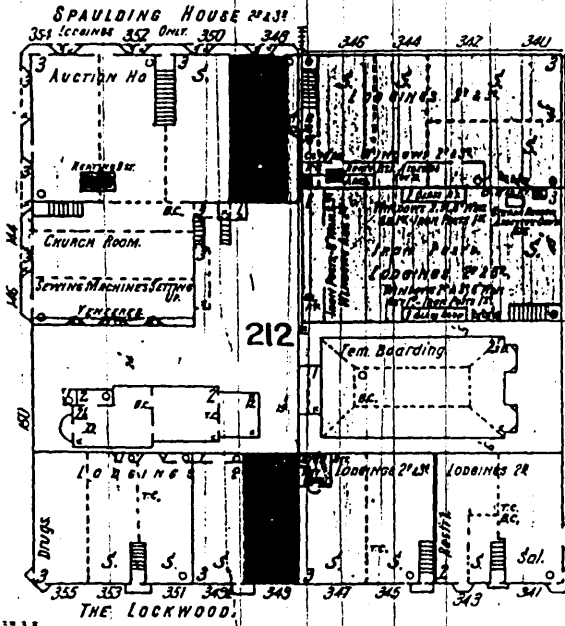
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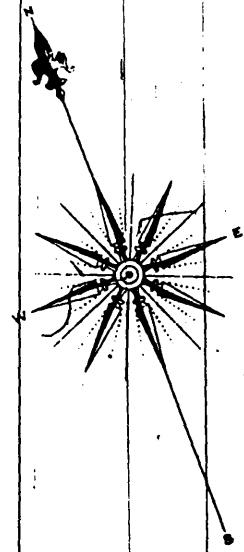




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MORRISON



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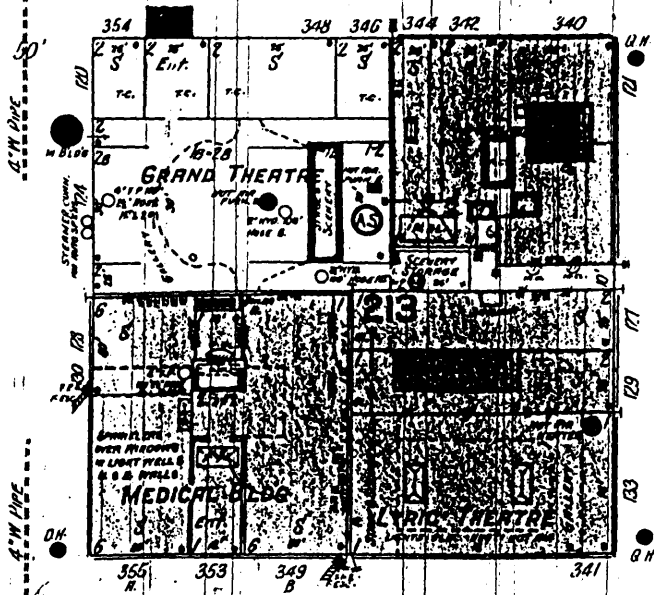


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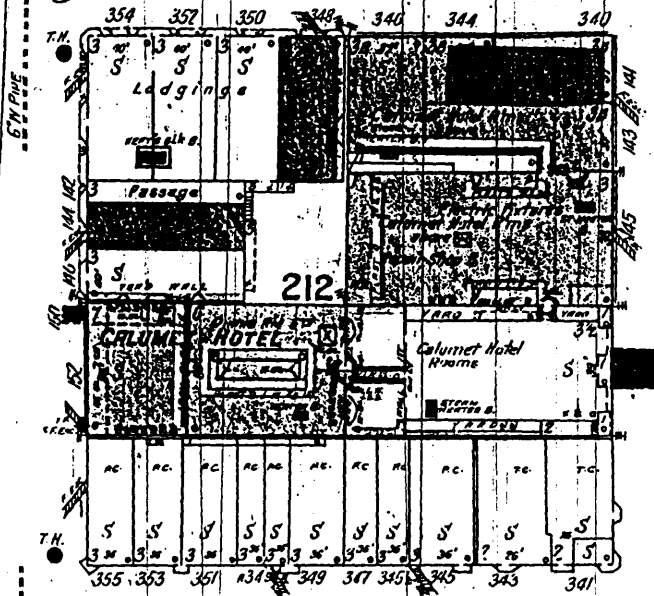
Sanborn - 1908

WASHINGTON

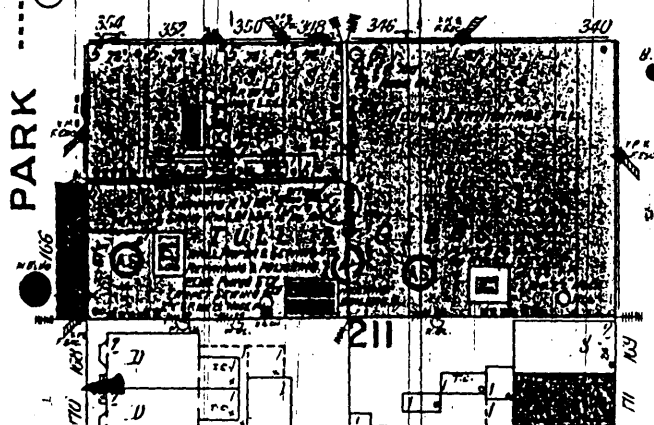
GRAND THEATRE
WASHINGTON ST. & 124 PARK ST.
WATERMAN - HEYMAN CLOCK - 8500'S
BOUNDS - GRIMMELL AUTOMATIC
ELECTERS IN B5Y AND OVER STAGE
HOT AIR - LIGHTS - ELEC.



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MORRISON



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5000 GAL. FIRE CISTERN

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PARK

7TH ST.

S.W. WASHINGTON

MORGAN BLDG

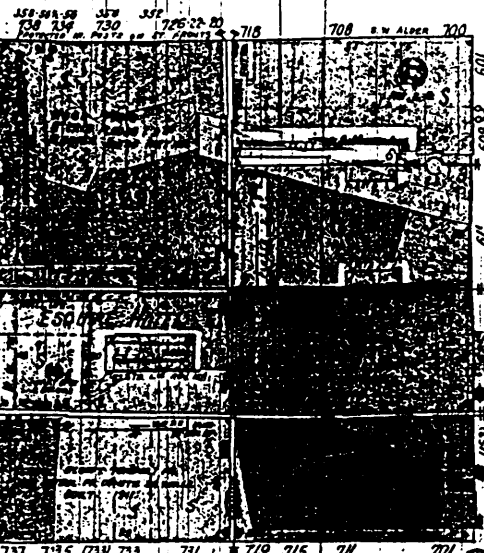
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PARK BLDG ALDERWAY BLDG

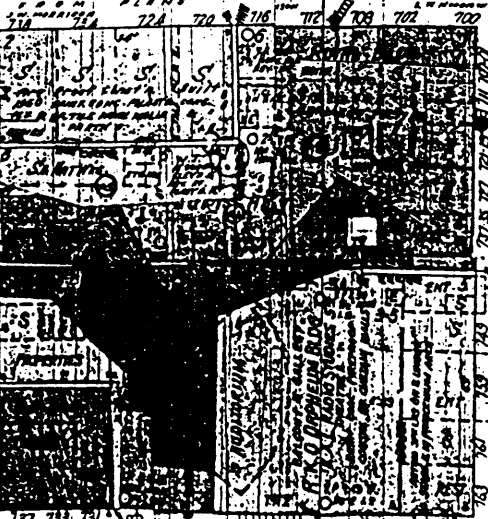
S.W. ALDER



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S.W. MORRISON

MORRISON ST. BLDG.

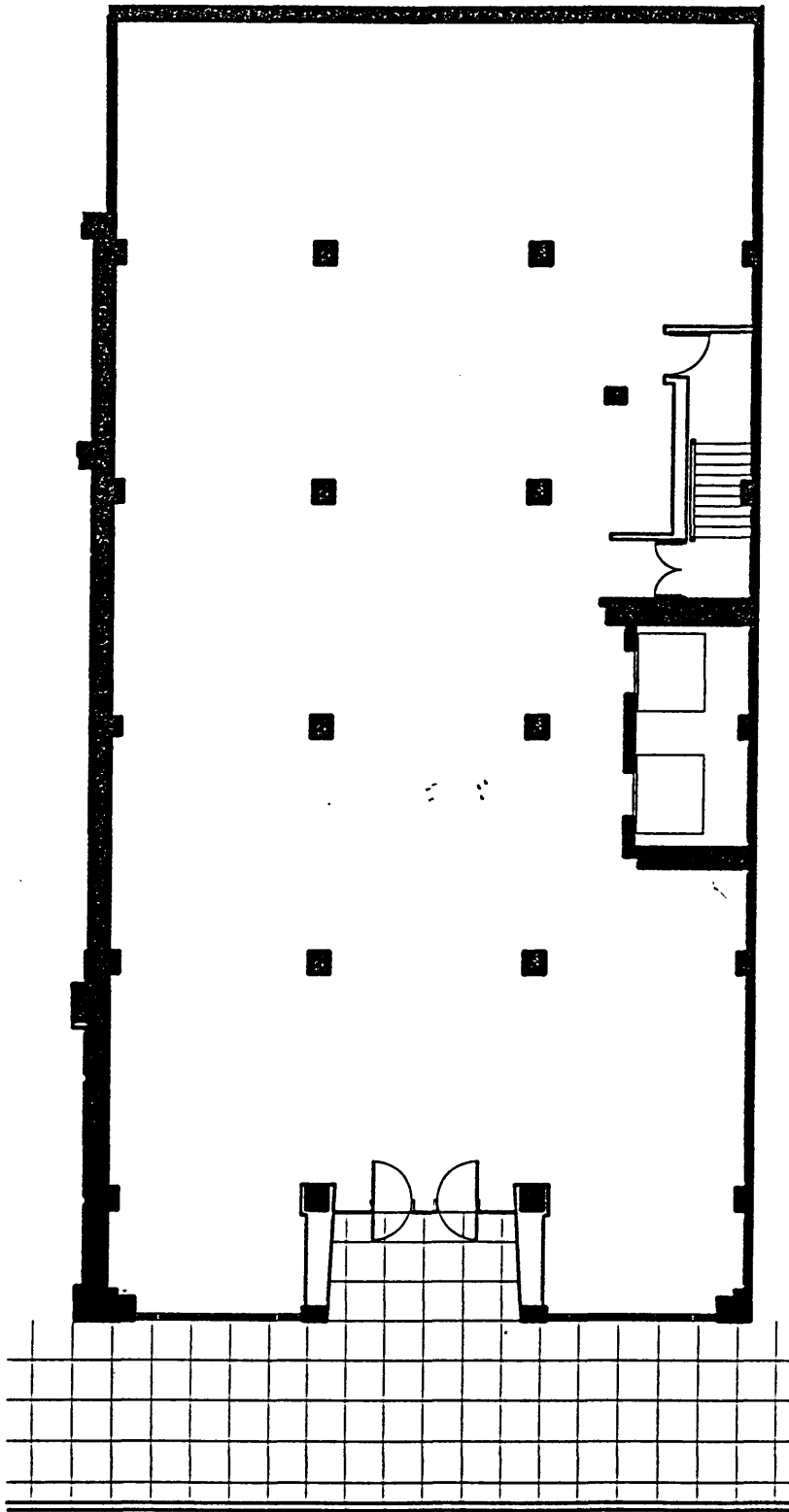


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S.W. YAMHILL

34010346 MORRISON S.

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FROM CITY ALSO FROM A
WATER TANK ELEV. 15'
HYD'S AND ROSE AS SHC



SOUTHWEST BROADWAY STREET

GROUND FLOOR



GROUND FLOOR PLAN

PECK BUILDING
PECK BUILDING

Title Project

GBD ARCHITECTS

920 SW THIRD
PORTLAND, OR
97204-2483
(503) 224-9656
FAX 299-6273

A
Professional Corporation

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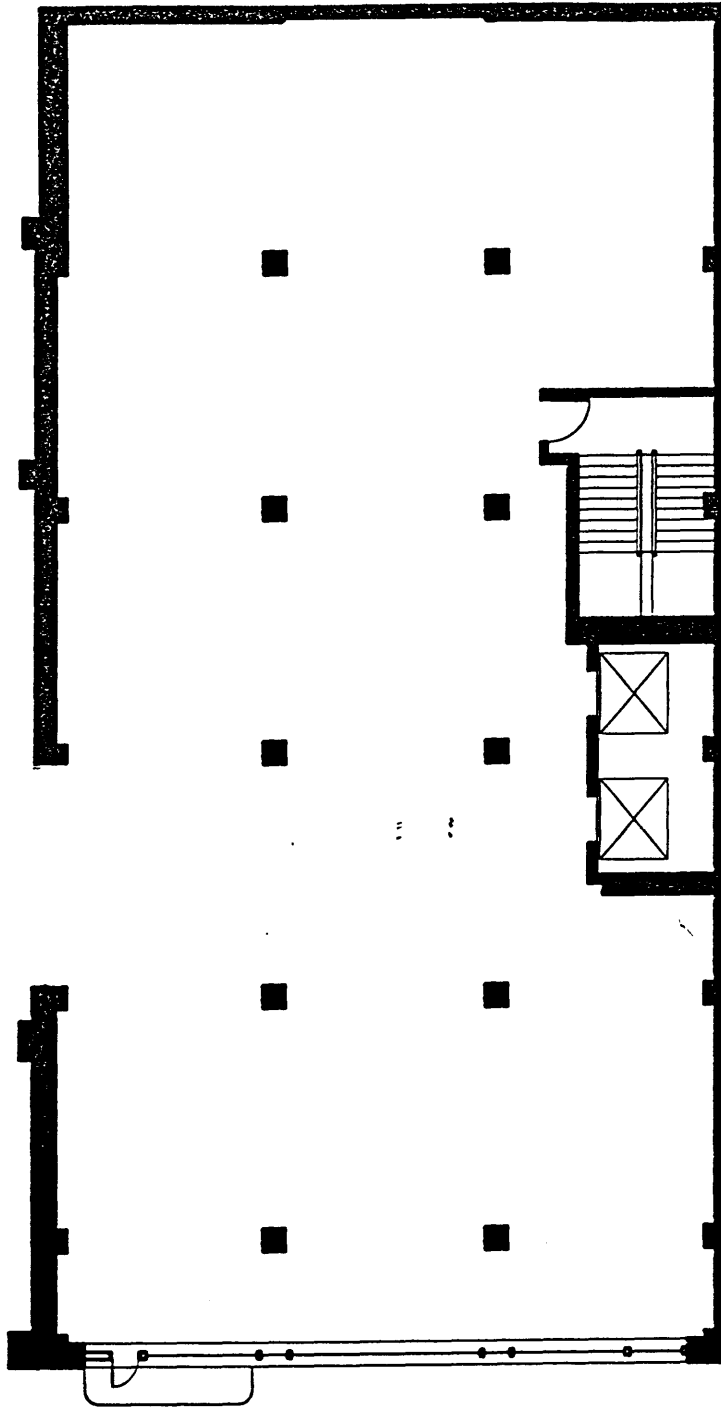
Revisions

958502
Project Number

21 NOV 95
Date

AS NOTED
Scale

A1



S.W. BROADWAY STREET

TYPICAL FLOOR



TYPICAL FLOOR PLAN

PECK BUILDING
PECK BUILDING

Title Project

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A2