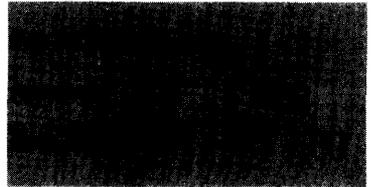


**United States Department of the Interior
Heritage Conservation and Recreation Service**



**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Seven Hundred Five Davis Street Apartments

and/or common 705 Davis Street Apartments

2. Location

street & number 2141 N. W. Davis Street not for publication

city, town Portland vicinity of congressional district First

state Oregon code 41 county Multnomah code 051

3. Classification

Category	Ownership	Status	Present Use	
<u> </u> district	<u> </u> public	<input checked="" type="checkbox"/> occupied	<u> </u> agriculture	<u> </u> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<u> </u> unoccupied	<u> </u> commercial	<u> </u> park
<u> </u> structure	<u> </u> both	<input checked="" type="checkbox"/> work in progress	<u> </u> educational	<input checked="" type="checkbox"/> private residence S
<u> </u> site	Public Acquisition	Accessible	<u> </u> entertainment	<u> </u> religious
<u> </u> object	<u> </u> in process	<input checked="" type="checkbox"/> yes: restricted	<u> </u> government	<u> </u> scientific
	<u> </u> being considered	<u> </u> yes: unrestricted	<u> </u> industrial	<u> </u> transportation
		<u> </u> no	<u> </u> military	<u> </u> other:

4. Owner of Property

name Mr. Jordan Schnitzer

street & number 811 N. W. 19th Avenue

city, town Portland vicinity of state Oregon 97209

5. Location of Legal Description

courthouse, registry of deeds, etc. Multnomah County Courthouse

street & number 1021 S. W. 4th Avenue

city, town Portland state Oregon

6. Representation in Existing Surveys

title None has this property been determined eligible? yes no

date federal state county local

depository for survey records

city, town state

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

When completed in 1913 at a cost of \$175,000, the 705 Davis Street apartment building was the grandest structure of its kind in Portland. It is located at the end of King Street in King's 2nd Addition, for many years a fashionable residential district. During and after WW II the area deteriorated and suffered some commercial encroachment, though 705 Davis remained a prominent address. During the past five years the area has undergone substantial rehabilitation as more families seek inner city housing.

PLAN AND STRUCTURE

Architects Whitehouse & Fouilhoux completed plans for the seven story building in June, 1912, for the Wauna Land Co., owners of the property for some years. The original design was for a "square doughnut" plan with an opening at the south center on Davis Street. leading to a central entrance courtyard. Construction was to be in two stages. Unfortunately the west half was never built, leaving a "U" shaped plan with the front leg slightly shorter than the rear leg. A shallow light well is centered along the east side wall (see Sanborn Map).

The basic structure is reinforced concrete columns and beams with a reinforced concrete floor and joist system. Original partitions, most of which are intact, are clay tile with plaster finish.

The building has 20 apartments (now condominium units), not including the manager's apartment in the basement, six of which are two story. Rooms have generous proportions and all units have a fireplace -- some have two. A typical two story unit has an entry hall, a large living room (16' x 27') with a fireplace centered at the narrow end, a dining room (14' x 15'), and a kitchen/pantry on the lower level. The upper floor has a stairhall, a large master bedroom with fireplace and private bathroom, and two smaller bedrooms with a connecting bathroom.

A large single story unit has an entrance foyer, large living room and dining room, library, a kitchen/pantry with adjacent servant's room, four bedrooms and two bathrooms (2250 s. f.). Ceilings on the first floor are 10'-11" high, and on upper floors, 9'-10" high.

INTERIOR FINISHES

The first floor corridor and "Public Foyer" has a central elevator with adjacent quarter turn stairway with a landing. Stair treads and risers to the second floor, and foyer and corridor flooring are all marble. Walls and classical door surrounds are painted plaster, scored to simulate coarsed ashlar stone. Pilasters and the single square column in the foyer have capitals with an egg and dart course, and a cap molding with a central paterae in each face. Aligned with the capitals around the walls is a decorative course of alternating round medallions and fleur-de-lis, a motif also used on the exterior. Column and pilasters support beams with a full

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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RECEIVED AUG 13 1980
DATE ENTERED OCT 10 1980

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

entablature - a simple architrave and frieze, and a cornice with a dentil course. Beam soffits are panelled. All ornamental wall and ceiling work is painted plaster. Along the eastern stair wall are three double hung windows with obscure leaded glass in a square pattern with square diamonds at alternating intersections. Centered in the upper sash is a painted fleur-de-lis. New cut glass half globe ceiling light fixtures are similar in design to original fixtures, and are used in upper floor corridors as well. Original "Kalamein" (metal clad) corridor doors have been replaced throughout with wood faced fire doors with applied panel moldings similar in profile and finish to typical interior doors.

Typical finish work in the apartments, excepting most bedrooms, includes oak flooring, plaster walls and ceilings with cornice, baseboards with cap and shoe molding, paneled doors with classical architraves, and picture molds aligned with the tops of window casings. Most "front" windows are paired double hung sash, one light over one, with the upper sash slightly smaller than the lower. Window casings match door casings. Eight units have a balcony off of the living room with a cased opening having a pair of glazed casement doors, flanking double hung side lights, and a fixed transom above. Woodwork described above, including window sash, is gum with a natural varnish finish. Millwork in most bedrooms is fir with paint finish -- profiles are the same as in other rooms. Original door hardware, cut glass knobs with cast bronze escutcheons, are largely intact.

The two first floor units facing Davis Street have a round arch window opening with a centered round arch double hung sash, casement sidelights extending to the springline, and a transom with radial muntins. Other first floor windows are similar to those on upper floors except that they have fixed transoms, and upper and lower sash are the same size. The south west corner unit on the first floor has the only original light fixtures remaining -- two half globe cut glass ceiling lights in the living room with cut glass pendants and a plaster trim ring at the ceiling in a foliage pattern.

Stairways in the two story units are generally similar -- half turn with landings, paneled newel posts with simple classical caps, shaped railing and symmetrically turned balusters. The balustrade continues at the upper floor around the quarter turn stair opening. Treads are oak - risers, skirting, and balustrade are gum - all with natural varnish finish.

Fireplaces display a wide variety of designs. Among those viewed: an ornate carved marble facing and mantle having an arched opening with paneled spandrels, a seashell "keystone", and a slate hearth; a rectangular opening with hand crafted tile surround and hearth, and a classically detailed wood frame and mantle; and a large cast iron unit with simulated stone finish and a marble hearth.

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY
RECEIVED AUG 13 1980
DATE ENTERED OCT 10 1980

CONTINUATION SHEET

ITEM NUMBER 7

PAGE 3

The grandest unit in the building is the 7th floor "Penthouse", believed to have been designed for Julia Hoffman, longtime resident and part owner of the building. In addition to the amenities described for the other units, the "Penthouse" features larger rooms, a fully paneled foyer with a skylight, a paneled library with fireplace, and a paneled dining room with an adjacent atrium.

EXTERIOR

The general design is based on the French Renaissance, a popular style for apartment buildings of the era. The principal facade on Davis Street (south) is symmetrical with four window bays at each level. Clad with simulated granite in a coursed ashlar pattern the basement is nearly a full story high at the low end (east) of the sloping site. (Had the west half of the original design been executed the "granite" base would have been close to grade level at the high end of the site.)

The first story has rectangular windows in the outer bays and round arch windows in the two interior bays. The wall surface is off-white terra cotta (typical of exterior trim) in a horizontal rusticated pattern. Projecting keystones from the arched windows extend to the terra cotta cornice at the second floor line, below which is a running course of simple round medallions. Above each of the outer first floor windows is a panel with paired festoons and a central paterae with pendants.

Above the second floor cornice the terra cotta extends to the mid-window line, acting as a base of the brick veneer on upper stories. Brick is red common, and except for special treatments at window heads is laid in common bond.

Balconies, located at the two inner bays at the third and fifth stories, are supported at the ends by decorated terra cotta consoles. Balcony soffits are paneled, and the railings are wrought iron. Above the balcony door transoms are round arch panels of terra cotta that feature a central round medallion with an egg and dart border. A terra cotta band between the third floor balconies has a wave scroll course.

At the seventh floor line is a rich terra cotta frieze and cornice with decorated modillions. Below the frieze at the window heads are panels with a wave scroll molding. Adjacent, topping the brickwork are capitals, each with three panels featuring a central medallion flanked by fleur-de-lis, similar to decorative elements in the first floor foyer. Seventh floor window openings have flat brick arches with terra cotta keystones extending to a four course terra cotta band

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY	
RECEIVED	AUG 13 1980
DATE ENTERED	OCT 10 1980

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 4

with brick panels over the windows. Flanking the brick panels are triglyph ornaments. Above is a plain brick parapet with a sheet metal cornice painted to match the terra cotta.

Treatment of the west end elevation of the Davis Street wing and the inner facades of the "U" is nearly identical to that of the south facade. Slightly different are the balconies on the south wall of the north wing which are supported by four equally spaced consoles rather than two as on the Davis Street wing.

The main entrance faces west at the bottom center of the "U" and is approached through a walkway and courtyard which was extensively remodeled in 1979. The original design had a run of brick stairs to the courtyard which had a surface of quarry tile and vault lights that illuminated the laundry room in the basement. Flanking the stairs and bordering the west end of the courtyard were planter boxes of simulated granite. Another set of brick steps led from the courtyard to the entrance landing, also surfaced with quarry tile. Due to leaks and other deterioration most of the walkway and courtyard was rebuilt. Only the brick steps remain from the original work. Vault lights were removed and new brick paving was installed. Concrete planters, similar in design and location to the original were built. Other new elements include light standards from the period of the building, and an elegant wrought iron fence and gate at the street entrance said to be an Austrian design from the 1860s.

Original paired metal entrance doors are intact though new etched glass door panels and transoms have been installed.

The east side wall is painted concrete as is the rear wall to the north. Most cantilevered balconies in the east lightwell were enclosed many years ago. Enclosures were in poor condition and were replaced with bronze anodized frames and sash in 1979.

The concrete frame and walls at the west end of the north wing are painted. Corbels can be seen on the outer columns that were intended to receive the structure of the second stage of the original design. The space for the second stage unit is now occupied by a garage built for the apartment c. 1950.

FHR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY
RECEIVED AUG 13 1980
DATE ENTERED OCT 10 1980

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 5

ALTERATIONS

In 1979 705 Davis was acquired by the present owner and converted to condominiums. In addition to rehab work previously described, other 1979 improvements included: new electrical wiring to the units; a new hot water boiler; a new roof; painting exterior sash and metal work; remodelling the laundry room; and refinishing and decorating the common spaces. Consultants for the 1979 rehab work were: McKenzie-Saito, Engineers; Alex Pierce, Architect; Howard Hermanson and Assoc., Interior Designers; and Mitchell, Nelson and Walsh, Landscape Architects.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
	<input type="checkbox"/> invention			

Specific dates 1913 **Builder/Architect** Whitehouse & Fouilhoux

Statement of Significance (in one paragraph)

The 705 Davis Apartment building achieves significance as Portland's finest extant example of the "grand" apartments built during the early 20th century, and is a prime example of the work of Whitehouse & Fouilhoux, one of Oregon's most prominent architectural firms of the period. Also of significance is the contribution to Portland's art and cultural life made by Julia E. Hoffman, part owner and long time resident of the building.

From the day it opened in 1913, 705 Davis was a fashionable Portland address -- it remains so today. The location, its impressive brick and terra cotta exterior inspired by French Renaissance designs, the generous proportions of its rooms, and the high quality of materials and details place it among the very best of its kind ever built in Portland.

The design of 705 Davis occurred during the most creative years of Whitehouse & Fouilhoux, largely due to the presence of designer Fred Fritsch who was responsible for much of the firm's best work, including the University Club (a National Register property) also completed in 1913.

Morris Homans Whitehouse, born March 11, 1867, was the son of Benjamin G. Whitehouse, a long time official of the Portland Gas and Water Companies. Whitehouse attended Bishop Scott Academy in Portland, and in 1894 he enrolled at the MIT school of architecture. After one year at "Boston Tech" he returned to Portland and apprenticed in the office of Rolph H. Miller for five years, and with Joseph Jacobberger's firm for three years. He returned to MIT in 1903 and graduated in 1906 where he became the first recipient of the Guy Lowell travelling fellowship for outstanding design work. Whitehouse spent the following year at the American Academy in Rome then returned to Portland and established an office with Bruce Honeyman, an MIT classmate in architectural engineering. In 1909, with engineer J. Andre Fouilhoux, Whitehouse entered into partnership with prominent Portland architect, Edgar M. Lazarus (Lazarus, Whitehouse & Fouilhoux). A year later Whitehouse and Fouilhoux established their own office, a partnership that lasted until 1920 when Fouilhoux, upon his return from World War I duty in France, went to New York and joined Raymond Hood's office. (Fouilhoux, born in Paris in 1879, was educated at the Sorbonne and studied architecture and engineering at the Ecole Centrale des Arts et Manufactureurs. He came to the U.S. in 1904 and worked as a draftsman for five years in the Detroit office of Albert Kahn before joining Whitehouse in Portland. Fouilhoux was associated with many important buildings while in New York. The firm of Hood & Fouilhoux won the international competition for the Chicago Tribune Building. In the 1930s he formed

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY	
RECEIVED	AUG 13 1980
DATE ENTERED	OCT 10 1980

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

a partnership with Wallace K. Harrison, which was expanded in 1941 with the addition of Max Abramovitz. Fouilhoux was involved in the design of Rockefeller Center, and the Trylon & Perisphere at the 1938 New York World's Fair. The firm of Harrison, Fouilhoux & Abramovitz continued until Fouilhoux's death in 1945.) Whitehouse carried on the Portland office under his own name until 1928 when the firm became Morris H. Whitehouse and Associates, the associates being Glenn Stanton and Walter Church who became partners in 1931. Whitehouse, Stanton & Church continued until 1935 when Stanton opened his own office. Whitehouse and Church headed the firm until 1942 when Earl Newberry and Frank Roehr were made partners. The firm became Church, Newberry & Roehr upon the death of Whitehouse in 1944. After Church's retirement and other partnership changes the firm has continued to the present as Schuette and Wheeler, the oldest continuous architectural firm in the State.

During the Whitehouse years the firm designed many important Portland and Oregon buildings. In addition to 705 Davis and the University Club, their work included: Jefferson and Lincoln High Schools; the Gearhart Hotel; Multnomah Athletic Club; the Multnomah, Oswego and Waverly Country Clubs; 6th Church of Christ Scientist; the Federal Courthouse; and Multnomah Stadium in a joint venture with A. E. Doyle. In 1936 the firm was associated with New York architects, Trowbridge and Livingston, and Francis Keally in the plans for the Oregon State Capitol.

The "grande dame" of 705 Davis during its early years was Julia Hoffman, a truly remarkable woman. From a modest background, Julia Hoffman trained herself in the arts and subsequently became a major figure in Portland's art community. Born Julia Elizabeth Christiansen in Gunnison, Utah, in 1856, Julia Hoffman was the first daughter of Danish immigrant parents. About 1874 Julia moved to Salt Lake City to study painting; in 1881 she settled in Portland where she met Lee Hoffman, a young engineer and contractor from Pennsylvania. Hoffman had come to San Francisco in 1872 to work for the Pacific Bridge Company and had been sent by that company to Portland in 1879 to supervise construction of a county bridge. After another brief period in San Francisco, Hoffman settled permanently in Portland in 1881. Two years later he teamed up with George W. Bates, also a former employee of Pacific Bridge Co., to form a construction company -- Hoffman & Bates who advertised themselves as "Bridge Builders, Engineers, and General Contractors." (During the 80s and 90s Bates had many other business interests including the Albina Light & Water Co. and the Albina Bank.) Hoffman & Bates apparently represented Pacific Bridge Co. in Portland as Lee Hoffman along with C. F. Swigert are credited with supervision of the Morrison Street Bridge, which opened in 1887, for Pacific Bridge Co. Another important Hoffman & Bates project was the construction of the Bull Run pipeline from the Mt. Hood area to Portland.

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY

RECEIVED AUG 13 1980

DATE ENTERED

OCT 10 1980

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 3

Also in 1883 Julia Christiansen, and Lee Hoffman were married. A year later their son, Lee Hawley (called Hawley) was born, and in 1888 they had a daughter, Margery Elizabeth. Julia Hoffman continued her interest in the arts, as a practitioner, a collector and promoter. Her skills and interests were varied - she was proficient in painting, sculpture, metal work, and especially photography. (In 1977 an exhibit of her photography was held at the San Francisco Museum of Modern Art.) And she developed a lifelong interest in folk art, particularly that of the American Indians.

In July of 1895 Lee Hoffman was killed in a tragic gun accident while on a family picnic. The following year Julia took her children (Hawley, 13 and Margery, 8) to Boston so they could receive a "proper education". Julia's interest in the arts continued to flourish in Boston's rich cultural environment and she soon began painting classes at The Grundmann Studios of the Boston Art Students' Association, and joined the Copley Society, the Folk Lore Society, and most important to her future activities, the newly formed Boston Society of Arts and Crafts. In 1898 Julia acquired a home in Portland where the children usually spent their summers after school in the east. She also spent considerable time in Boston in the early 1900s while Margery was enrolled at Bryn Mawr and Hawley studied architecture at Harvard. Julia spent the latter part of 1905 in Boston where she was involved in the founding of the National League of Handicraft Societies. The following year she returned permanently to Portland and founded the Portland Society of Arts and Crafts, an organization to which she devoted her greatest energies for the remainder of her life. The Society thrives today in a new school/gallery named for Julia Hoffman and designed by prominent Portland architect, John Storrs. While the Arts and Crafts Society occupied much of her time, she also participated in a variety of other art and cultural activities. She became a life member of the Portland Art Association in 1902, and in 1909 she was instrumental in the founding of the Portland Museum Art School. She generously aided the Portland Symphony, the Civic Theater and was a director of the Portland Garden Club.

Julia's return to Portland in 1906 coincided with son Hawley's graduation from Harvard and his employment with Whitehouse & Honeyman (later Whitehouse & Fouilhoux) where he remained until 1917, serving primarily as a construction superintendent. Hawley's association with Whitehouse & Fouilhoux undoubtedly influenced their selection as architects for 705 Davis.

The developer of 705 Davis was the Wauna Land Company which was founded and primarily owned by Julia Hoffman. Active management of the company during 1912-13 was by prominent business leaders, William M. Ladd and Frederick H. Strong. After 1920 Wauna Land Co. was managed by Julia's son, L. Hawley Hoffman.

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY	
RECEIVED	AUG 13 1980
DATE ENTERED	OCT 10 1980

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 4

The large "Penthouse" apartment on the seventh floor (No. 73) was designed especially for Julia Hoffman, and she and her daughter were the first occupants. Julia remained there until her death at age 78 in 1934. During her tenure at 705 Davis many of the apartments were occupied by her friends and fellow activists in the art community.

In 1939 the tenant of apartment 73 was Julius L. Meier Jr. (better known as Jack L. Meier) a member of the Meier & Frank department store clan and the son of Julius L. Meier, governor of Oregon, 1931-35. A few years later Jack's mother Grace, widow of Julius, took the penthouse apartment, remaining there until her death in 1967. Apartment 73 remained vacant until 1970 when it was occupied by Mr. and Mrs. Gus L. Feldman. The Feldmans were the last tenants, moving out in 1979 when conversion to condominiums began.

Other prominent tenants of 705 Davis included: Max S. Hirsch; three Jacobs sisters, heirs to the Jacobs Oregon City Woolen Mills; architect, Edgar Lazarus; Genevieve Thompson Smith and Sally Lewis, both descendents of important pioneer families; attorney Erskine Wood; Thomas Honeyman, president of Honeyman Hardware Co.; Paul McKee, president of Pacific Power and Light Co.; and landscape architect, Walter Gerke.

Julia Hoffman's legacy of success and service was continued by her children. Two years after leaving Whitehouse & Fouilhoux, Hawley Hoffman established his own general contracting business. At the time of his death in 1959 Hoffman Construction Co. was the largest general contractor in the State. Today, under the leadership of Julia's grandsons, the company is among the largest in the nation.

Margery Hoffman Smith carried on her mother's interest in the arts, particularly the Arts and Crafts Society. In the mid 1930s she was appointed Supervisor of the W. P. A. Oregon Art Project and directed the artists and craftsman who decorated the interior of Timberline Lodge, a National Historic Landmark.

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY

RECEIVED AUG 13 1980

DATE ENTERED

OCT 10 1980

CONTINUATION SHEET

ITEM NUMBER 9 PAGE 1

-
- Oregonian, October 30, 1913, p. 16 (ad for 7th floor apt.)
 - Oregonian, January 1, 1914, p. 13 (photo).
 - Oregon Journal, December 26, 1913, Sec. 1, p. 4 (photo and brief article)
 - Mac Coll, E. Kimbark, The Growth of a City. Portland, 1979, p. 309 (re: L. Hawley Hoffman).
 - Mac Coll, E. Kimbark, The Shaping of a City. Portland, 1976. (re: Hoffman & Bates)
 - Portland City Directories
 - Oregonian, December 1, 1934, p. 1 and 3. (obit. Julia E. Hoffman)
 - San Francisco Museum of Modern Art, Julia E. Hoffman, A Family Album. San Francisco, 1977.
 - First Unitarian Church, Julia E. Hoffman - In Memorium. Portland, 1945.
 - Conversation with Alex Pierce, Architect, March 20, 1980, regarding 1979 rehab work.
 - Oregonian, December 4, 1979, Sec. c., p. 1.
 - Downtowner, August 20, 1979, pp. 14-15.
 - Downtowner, February 4, 1980, pp. 23-24.
 - Lockley, Fred J., History of the Columbia River Valley. Chicago, 1928. Vol 2, pp 314-315. (re: L. Hawley Hoffman).
 - Original architectural drawings from the office of Whitehouse & Fouilhoux dated June 25, 1912. Drawings are in the possession of owner/developer Jordan Schnitzer. Upon completion of condominium sales, the drawings will be transferred to the 705 Davis Street Condominium Association.

FHR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR HCRS USE ONLY

RECEIVED JG 1 9 1980

DATE ENTERED

OCT 10 1980

CONTINUATION SHEET

ITEM NUMBER 10

PAGE 2

BEGINNING on the North line of N. W. Davis Street, 204 feet West of the Southeast corner of said Block 32; thence North at right angles to said street, 100 feet; thence West parallel to said street 137.2 feet; thence South at right angles to said street 100 feet; thence East along said street line 137.2 feet to the place of beginning.