

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

For NPS use only

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

received **SEP 12 1986**
date entered **OCT 9 1986**

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

1. Name

historic First National Bank Building (Old) Number of contributing resources 1
and or common Capitol Tower Number of non-contributing resources 0

2. Location

street & number 388 State Street NE N/A not for publication
city, town Salem N/A vicinity of
state Oregon code 41 county Marion code 047

3. Classification

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

4. Owner of Property

name Morse Brothers, Inc.
street & number PO Box 7
city, town Lebanon N/A vicinity of state Oregon 97355

5. Location of Legal Description

courthouse, registry of deeds, etc. Marion County Recorder
street & number Marion County Courthouse
city, town Salem state Oregon 97301

6. Representation in Existing Surveys

title City of Salem Inventory of Historic Places has this property been determined eligible? yes no
date 1984 federal state county local
depository for survey records City of Salem Department of Community Development
city, town Salem state Oregon 97301

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date N/A

Describe the present and original (if known) physical appearance

The First National Bank Building, located in Salem, Marion County, Oregon, is an eleven-story-plus-basement, reinforced concrete structure planned as early as 1923, built in 1926, and opened the following year. It was constructed by T.A. Livesley, a prosperous hops farmer and Mayor of Salem at the time of construction, and was designed by the Portland architect L. L. Dougan in the Romanesque style. The construction company hired to execute the building was the Hanson & Hammond Company of Portland. The building is Salem's tallest building and only "skyscraper." The lower ground floors have had alterations which are reflected on the interior of this space. Other alterations have been minor. Despite these alterations the building retains a high degree of integrity and is currently being rehabilitated. The ground is being restored.

Located at the southeast corner of Liberty & State Streets, the First National Bank Building is situated in the central downtown business district of Salem on portions of Lots 1 & 2 Block 34, Salem Addition, Salem, Marion County, Oregon.

Oriented to the north, the building is essentially rectangular in shape, measuring approximately 45 x 100 feet. The major elevations are located on the north and east. The northern, main entrance elevation is divided into three bays, and fronts 44.5 feet along State Street. The eastern elevation, comprised of seven bays, fronts along Liberty Street. The building measures approximately 145 feet vertically.

Over ten thousand tons of structural steel and 270,000 tons of high carbon reinforcing steel were used in the construction. The concrete in the building is reinforced at 18 inches on center throughout.

Now painted in several shades of gray, the First National Bank Building exterior is stucco. The ground story and mezzanine exterior had a pink Florentine sandstone finish originally. The building is divided vertically into three parts, the two story ground level, a seven story shaft, and two story terminal section.

The ground floor of the north elevation originally consisted of one centered semi-circular arch over the main entrance, flanked on the east by two smaller rectangular, flat-arched windows and to the west by one rectangular flat-arched window and a smaller office entrance. The upper windows and office entrance above are still extant. The original bank entrance door was cast iron set off by the pink Florentine sandstone and banked with Cathedral glass. The original entrance was modified in remodeling of the late 1940s. The current main entrance now consists of two aluminum framed glass doors. The side entrance is similarly detailed.

The eastern elevation at the ground floor originally consisted of an arcade of five two-story arched openings with rectangular windows flanking each end of the arcade. As on the north elevation, the late 1940s remodeling eliminated the arched openings when the lower story was covered with black and burgundy colored Carrera glass. The arcade remains intact beneath the modern covering. The first and second stories of the south and west elevations are unadorned. Above the second story, the building's exterior has essentially remained unchanged.

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A cast stone belt course separates the second and third stories on the north and east elevations. The belt course is decorated with a head-dentil molding consisting of a series of four different masques, two human, and two of mythological creatures, repeated in the same sequence. The masques are interspersed with the dentils.

The north elevation is divided into three equal bays. Its third story has six 2-light steel casement windows with transoms above. The windows are arranged in three modules of two windows each, with engaged cast stone columns having cushion capitals between the two windows of each group. Two rectangular ornamental plaques with human faces surrounded by Celtic knotwork patterns are located between the center module and those to its left and right.

On the eastern facade on Liberty Street, the third story has 14 windows and transoms arranged in the same two-unit modules with engaged columns (cushion capital) identical to those on the northern elevation. There are, however, no rectangular ornamental plaques. At the third story's extreme south end, where the wall is recessed slightly along a vertical line, there is a two-light casement window with a transom above. Still on the third story, but passing to the south facades, there are three window openings. The one at the center has a three-light casement window with transoms above. On the west-facing facade, the third story has eight 2-light casement windows with transoms above. These windows are not grouped in modules, as are windows on the street facades. Instead, there are five individually positioned pilasters that rise to the wall's parapet. A sixth window is located in a 90-degree re-entrant angle created by a shallow set back (one window wide) in the west facade, coinciding with the five pilasters and windows described above. Two other third-floor windows (2-light, casement-type with transom) are located on that portion of the facade not set back.

Upward from the belt course above the third story, the principal (or north) facade consists of four cement pilasters scored to resemble stone extending upward to the parapet. These divide the entire north facade (above the third floor) into three vertical bays. From the fourth to the tenth floors, these bays are in turn bisected by narrow engaged columns (with cushion capitals), which appear to buttress semi-circular arches (two per bay) directly above the tenth-story windows. There are fourteen 2-light casement-type windows with transoms in each bay. Except for the six tenth-story windows, which have semi-circular transoms, the windows are rectangular in shape, being separated above and below by nearly-square cement spandrels, also scored in imitation of dressed stonework. Above the arcade tenth-story windows, each bay has three 4-light, casement-type windows with semi-circular arches above and separated by columns (with cushion capitals). Immediately below each three-unit window module, there is a molding with a zigzag pattern, and below it, an ornamental corbelled arcade.

From the 11th-story windows on the north facade upward to the parapet each bay is decorated as follows: the center bay has a standing human figure in relief with

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stylized wings surrounding it, and bearded human faces in relief on each side which appear to function as downspouts. The two bays on the right and left have cement disks in relief, flanked by human faces (the same as above). The parapet itself is divided above each bay into three rectangular segments, the center one of which is somewhat higher and more protruding than those flanking it.

At the north facade's outermost bays there are piers, one at each corner, running from ground level to the tenth story. From the fourth story to the ninth, engaged columns with cushion capitals are molded into the northeastern and northwestern corners. Atop each of these piers, there are rectangular pedestals with engaged columns molded into each of their corners. These pedestals provide bases for statuary of griffins at both the northwest and northeast corners of the building (a third such statue is also near the building's southeastern corner). Aside from its longer horizontal dimensions and more numerous vertical bays (seven as opposed to three on the north facade) the east (Liberty Street) facade is substantially similar to that facing north (State Street). In fact, the bays, pilasters, engaged columns, and window openings on the east facade from the fourth story upward to the tenth are identical to the north facade except for minor differences which appear to have been the result of remodeling.

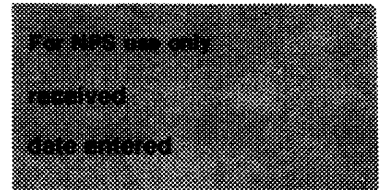
A photograph of the building as it neared completion on January 21, 1927, shows the eleventh story on the east facade with arcaded window openings, in modules of three per bay, much the same as those on the north facade's eleventh story. The only significant difference is that the entire eleventh-story wall on the east facade is set back somewhat from the rest of the wall below. Photographs from the 1950's show that engaged cement columns of the arcade had been removed by that time. In other respects, however, the space above this arcade, upward to the parapet, is divided into the same three rectangular panels per bay as on the north facade. These panels are decorated with the same corbelled disks and protruding human faces as are along the building's north facing parapet, except that the standing human figure above the centermost bay on the north, is not found on the east.

At the eastern facade's extreme south side, there is an additional slightly recessed vertical bay running upward to the ninth story, with a rectangular, flat-arched two-light, casement-type window (with transoms) at each story. At the tenth and eleventh stories, where the wall is abruptly recessed, there are two additional window openings. The lower opening is the same as that for the rectangular windows below it, while the opening at the eleventh story has a semi-circular arch above. A protruding human face (the same as others elsewhere on the east facade) adorns the wall above the latter window. Just to the right of these two topmost windows, another griffin's statue is perched atop a pedestal and supporting pier identical to those previously described. A fire escape and standpipe are located on the east facade just to the north of the griffin statuary and its supporting pedestal and pier.

The Capitol Tower's south facade, above the third story, has three vertical bays established by two thin cement pilasters rising to the tenth floor where they

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intercept a decorative horizontal arcade motif. The center bay has seven openings, one at each level with three-light casement-type windows and transoms above. The two outer bays have the same number and type of windows, except they are two-light instead of three. At the eleventh story, above the decorative corbelled arcade, the south facade narrows to two bays because of a set back in the west facade. Two casement-type windows are located in this narrower and topmost part of the south facade: one with three lights and transoms, the other, to the east or right with two. Space between these two windows and the parapet coping above is decorated with two corbelled cement disks one above each window. A door opening exists on the south facade at the fourth story level connecting the building to an elevated pedestrian bridge or walkway all of which was added when the parking structure to the south was constructed.

The building's west facade consists of two distinct walls from the third story upward to the tenth. One wall, occupying the northernmost part of the facade, has two thin cement pilasters forming a bay in which there are three vertical rows of two-light casement windows and transoms from the fourth story upward. (At the third story level there are only two such windows). A decorative corbelled arcade intercepts both pilasters immediately above the tenth story. The wall continues upward above the corbelled arcade, where there are two windows at the eleventh-story, one of which is identical to those below (2-light casement-type with transoms); the other is smaller and without transoms. These two windows are separated by two pilasters that continue upward to the wall's highest point.

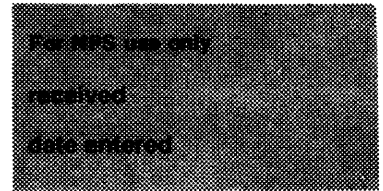
As for the remaining south part of the west facade, the entire wall from the third story up to the tenth is set back more or less equivalent to the width of a two-light window. It contains five cement pilasters that divide the wall into five bays, in each of which are located eight windows aligned vertically. All of these windows are casement-type, three-light, and with transoms, except for two-light windows at the extreme south. The parapet of this wall has the same decorative corbelled arcade as the other facades. At the eleventh story, above this arcade, the wall is set back approximately one-third of the building's width. It has five 3-light windows similar to those elsewhere on the west facade. The parapet above is divided into five rectangular, tripartite panels resembling those on the building's eastern facade, but with decorative corbelled disks only. Overall the exterior of the building is in good condition. Rehabilitation plans call for the possible restoration of the ground floor level.

Interior

The major alterations which have occurred to the interior have taken place at the ground story level. As was historically reported in the Oregon Statesman, "the banking room of the First National Bank will be one of the best in the Pacific Coast, and no effort or expense has been spared in the endeavor to create a room that in originality and design and practicality of appointments will not be excelled."

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The interior of the bank was executed by the P.T. Ainge Company of Portland, which at the time specialized in interior bank design and equipment. As well as designing the interior of the bank, the firm designed the upper floors of the building.

The main entrance to the bank room was reached through the portal on the north side of the building and was executed in cast and wrought iron and bronze. Upon entering these doors, one would enter directly into a vestibule finished with gray Tennessee marble floors and marble-lined walls with black and gold dado. The ceiling was ornamented with "grotesque" figures and was decorated in gold and blue, which was lighted by a cast bronze chandelier. The doors and trim of this room were of walnut.

Leaving the vestibule, one entered the main banking room through an arched foyer. The foyer had marble flooring having a central ornamental panel in marble mosaic made of imported marble. The side walls consisted of black and gold marble to the cornice and from there to the ceiling, the walls were faced with English bathstone. The ceiling was lighted indirectly by reflectors from the cornice at each side of the foyer.

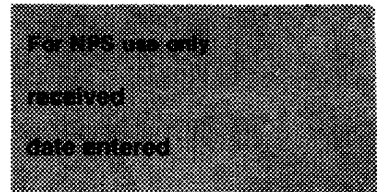
At the left of the central, arched foyer there was a board room finished in English oak, including a paneled ceiling of the same material. Furnishings consisted of a large oak table and chairs. The walls were lighted by cast-bronze fixtures hung from a circular panel in the ceiling. This room had hardwood floors and was fitted with bookcases. The main banking room measured 23 x 45 feet; the flooring consisted of a combination of Hauteville marble laid in squares strapped with panels of silver braid Tennessee, and with black and gold marble dots. Located in the lobby were two nine foot desks ornamented in cast-bronze with black and gold marble bases and plate glass tops. The desks were trimmed with cast bronze fittings for disposal of wastepaper, and containing calendar racks. Two carved marble benches with leather seat pads, and a special cast bronze drinking fountain in the lobby, added to the overall affect.

The main teller's counter consisted of a combination of black and gold marble with a richly embellished solid cast bronze screen. The panels of the bronze work were of a clear glass plate and all the cages at the rear of the bank were made of walnut.

The entire wall throughout the entire banking room was wainscoted in walnut. All of the officer spaces and safety deposit department, ladies and mens rooms were paved with cork tile. The ceiling of the main banking room was divided by rough-hewn oak beams decorated in colors of red, blue, and gold. The ceiling color was patterned after that of the new Bowery Savings Bank on 42nd Street, in New York City, which was considered the latest and most beautifully designed banking room in the United States at the time. Three large cast bronze chandeliers 45 inches wide and approximately 8 feet high lit the main banking room.

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The main feature of the bank was the main vault. As was reported at the time of opening, "the bank has spared no expense what-so-ever in the matter of vault work. The main vaults are reinforced concrete of a thickness which together with the massive door give the bank the benefit of the lowest rate of burglar insurance." The door to the vault is circular in design and has an approximate overall thickness of 26 inches and weighs in excess of 17 tons.

When remodeled after 1947, much of the interior of the first floor was removed and the ceiling was lowered. Remnants of the original interior include some of the wainscoting along the west end of the banking room, portions of the cork flooring, portions of the ceiling and walls above the hung ceiling, the vault and the marble flooring. As part of the rehabilitation of the building these elements will be included as much as possible into the new design.

The upper nine floors of the building originally had a cement finish, with the corridors and toilet rooms finished in marble and terrazzo. Today, most of the floors have been carpeted. Many of the toilet rooms, which included Alaska Marble partitions with mahogany trim, are partially intact in one form or another. The building is equipped with two elevators, and the floors are designed with one central double-loaded corridor, thus allowing every room in the building to be an outside room with a window. The original doors throughout the building were of mahogany with transom lights and mahogany trim. Many of the floors in building have been altered. However, there are some floors that still maintain their original configuration.

Rehabilitation of the upper floors of the building will call for retaining a certain number of original floor configurations, while the majority of floors, having already been altered, may be further divided as needed for tenants.

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 type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input 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 1926-1927 **Builder/Architect** Leigh L. Dougan, architect

Statement of Significance (in one paragraph)

The old First National Bank Building at the southwest corner of the intersection of State and Liberty Streets in downtown Salem was opened for use in 1927 and served as bank headquarters for 20 years, until it was superseded by a building of International School design elsewhere in the central business district. The old bank building is eleven stories in height and is of reinforced concrete construction. The architect was Leigh L. Dougan, formerly of the firm of Houghtaling and Dougan, whose best-known work was the Elks Temple (1923) in Portland, a National Register property. The First National Bank Building is locally significant under National Register criterion "c" as the unsurpassed example of reinforced concrete skyscraper design and construction in the state capital. No commercial building in Salem is taller to the present day. With its strong vertical facade organization and uncapped parapet, the former bank and office tower is Modernistic in feeling but employs an historic Romanesque decorative program in its arcaded upper-story fenestration, its arcaded tenth story frieze, the engaged Romanesque columns on third story window mullions, and its array of gargoyles and grotesques. The ground story and historic banking interior were remodelled after the bank vacated the building in 1947. Remnants of the original ground story interior finish work remain, however, and the original spatial configuration is intact, though partially obscured by reversible false ceiling materials. The building was for many years known as the Livesley Building in recognition of Thomas A. Livesley (1863-1947), prominent businessman and Salem mayor who, as an incorporator of the First National Bank of Salem in 1923, did so much to promote construction of the city's ultimate modern office tower.

Plans for the construction of the First National Bank Building were announced as early as 1923 by T. A. Livesley, who, speaking for his fellow directors, said they "...would erect as a home for the bank and for other important business institutions in Salem, a modern steel and concrete building on the corner of State and Liberty Streets." That was in the very year that the First National was organized as successor to the old Capitol National Bank.

In 1926, new construction in Salem exceeded that of the previous year by over fifty percent, and its growth rate was sixteen times larger than 1925's over 1924. The nation as a whole--and Salem--clearly felt good about the future in 1926.

Located on the east end of the same block as the Ladd & Bush Bank, First National's construction commenced in July, 1926, proceeding swiftly enough, as did much of the construction of the period, to warrant headlines in the Oregon Statesman of October 10, which proclaimed, "NEW BANK HOUSE RISING SWIFTLY." At this point eight stories of the bank had been completed with three stories left to go.

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

Acreeage of nominated property less than one

Quadrangle name Salem, Oregon

Quadrangle scale 1:62500

UTM References

A

110	49170000	4976050
Zone	Easting	Northing

B

Zone	Easting	Northing

C

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D

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E

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F

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G

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H

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Verbal boundary description and justification The nominated area encompasses the easterly 45.61 feet of Lot 1 and the northerly 30 feet of the easterly 44.72 feet of Lot 2 of Block 34, Salem Addition, in the city of Salem, Marion County Oregon.

List all states and counties for properties overlapping state or county boundaries

state N/A code county code

state N/A code county code

11. Form Prepared By

name/title John M. Tess, President

organization Heritage Investment Corporation date December, 1985

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

city or town Portland state Oregon 97209

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature 

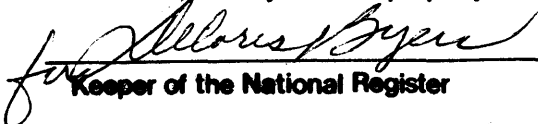
title Deputy State Historic Preservation Officer date August 15, 1986

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I hereby certify that this property is included in the National Register



date 10-9-86

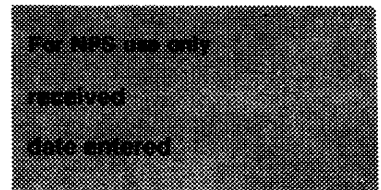

Keeper of the National Register

Attest: _____ date _____

Chief of Registration

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By early 1927, the First National Bank Building was nearing completion and it was heralded as "...symbolic of $\frac{1}{4}$ the $\frac{1}{2}$ progress and prosperity which Salem...experienced in the past year." Others called the bank's new headquarters a "monument to the fertility of the valley"!

But this is not to say, however, that the design of the building was not controversial. As early as January 1, 1927, The Oregon Statesman expressed misgivings about the architectural character of the building:

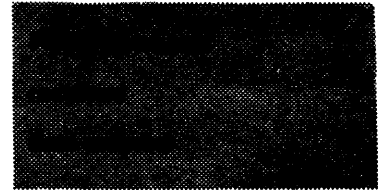
Commercial utility is so often associated with crude and unbeautiful that the words 'skyscraper' and 'ugly' have become intrinsically bound together in many minds. It is conceivable that persons who have visited Salem, or have lived here years ago, on hearing that beautiful Salem has a new 11 story building, have said, 'what a pity.'

Whatever reservations some in Salem may have held regarding the building, its construction marked a high point in building construction in the city. While many felt that it would herald the advent of other tall structures, that has not proved to be the case. Seventy-five percent of available office space was leased by the completion of the building, with physicians and dentists predominant among early tenants. Over the years the upper floors have continued to serve the small office user. Besides being known informally as the Livesley Building during its early years, it has in fact seen its name changed to the Capitol Tower. The First National Bank remained in the building until 1947. Thereafter, Stevens & Sons Jewelers became tenants of the first floor through 1982, after which time the ground floor has remained vacant. A full rehabilitation of the building is planned for 1986-87.

T.A. Livesley

Thomas A. Livesley was born December 8, 1863 in Ironton, Sauk County, Wisconsin, to Samuel and Margaret (Maddock) Livesley. The elder Livesley was a businessman, and is generally credited with being the first to export hops from Wisconsin to Great Britain (1868). In 1887, Samuel Livesley moved his family to Seattle, where he continued in the hops trade. Over the years he established himself as one of the largest dealers in hops in the Pacific Northwest.

Thomas Livesley, educated in the Wisconsin public school system, worked with his father in the family hops business until the age of 31. In 1894 he served relations with his family and began an independent career in Salem. Evidently, the split with his family was not a happy as one: it is reported that he arrived in Salem without funds, and had to rent the first 200 acres upon which he started his hops empire. He was to become the largest hops grower in the state of Oregon, his success being attributed both to his pursuit of the most modern farming techniques and the general excellence in good business. By 1926 the Livesley Lake Brook Farm was considered to be one of the finest hop yards in the entire world, while Salem had become the world's prominent marketplace for hops.

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Besides serving as Mayor of Salem, (from 1927 to 1930), Thomas Livesley was also the president of Canadian Hop Growers, Ltd., of Sardis, British Columbia; president of T.A. Livesley, Inc., which in addition to dominating the Northwest's growth and export of hops was responsible for the construction of the First National Bank Building; vice-president of the Oregon Linen Mills; and member of the Board of Directors of the YMCA. Active in the Democratic Party, he was considered one of the state's foresighted businessmen of his time.

Leigh L. Dougan

Leigh L. Dougan was born in Princeton, Indiana, July 28, 1883, to Martha (Cleveland) Dougan. Dougan received his general education in the Indiana Public School system and later entered the Armour Institute of Technology in Chicago, where he studied architecture. Prior to completing his studies he withdrew from Armour to obtain practical experience in Tulsa, Oklahoma.

In 1911, he came to Portland and joined forces with Chester H. Houghtaling, in the firm of Houghtaling & Dougan, responsible for designing a number of well known Portland buildings, including the Elks Temple, Washington High School, and the Medical Arts Building. The firm also designed many smaller structures residences and commercial buildings.

The firm of Houghtaling & Dougan disbanded in 1925, at which time Dougan established independent architectural practice. Among his works in years of independent practice were Medical-Dental Building in Portland, the First National Bank Building in Salem, the Oregon State Tuberculosis Hospital in Salem, the Lake Oswego Grade School Building, the John Day High School, the Jesuit Novitiate in Sheridan, Oregon, and the Monastery at the Sanctuary of our Sorrowful Mother in Portland.

Professionally, he was well known for his authoritative scholarship which enabled him to make use of classical styles in his design work. Mr. Dougan was also noted for his renderings in both oil and water colors. During the Depression he began a series of illustrations, "Wildlife of the Pacific Northwest".

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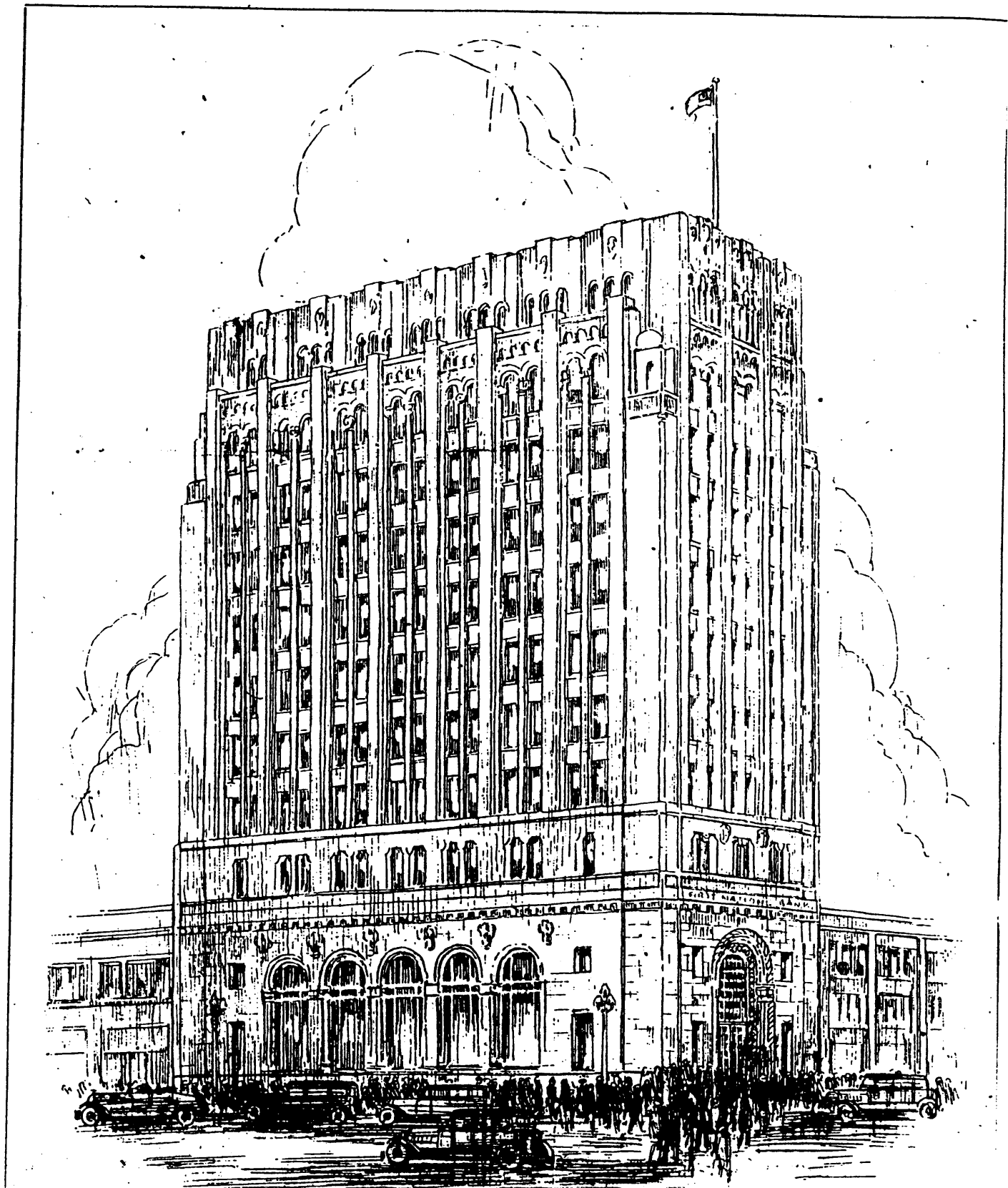
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