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United States Department of the Interior National Park Service

National Register of Historic Places Registration Form

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Livesley, T. A., House
other names/site number Governor's Residence
"Mahonia Hall"

2. Location

street & number 533 Lincoln Street S.
city, town Salem
state Oregon code OR county Marion code 047 zip code 97302
not for publication
vicinity

3. Classification

Ownership of Property: private, public-local, public-State (checked), public-Federal
Category of Property: building(s) (checked), district, site, structure, object
Number of Resources within Property: Contributing (1), Noncontributing (0), Total (1)

Name of related multiple property listing:
Number of contributing resources previously listed in the National Register N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination (checked) 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 (checked) meets () does not meet the National Register criteria. () See continuation sheet.
Signature of certifying official: Oregon State Historic Preservation Office
Date: March 14, 1990

In my opinion, the property () meets () does not meet the National Register criteria. () See continuation sheet.
Signature of commenting or other official:
Date:
State or Federal agency and bureau:

5. National Park Service Certification

I, hereby, certify that this property is:
(checked) 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:)
Entered in the National Register: 4/26/90
Signature of the Keeper:
Date of Action:

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: Single dwelling

Current Functions (enter categories from instructions)

Government/official Governor's residence

7. Description

Architectural Classification

(enter categories from instructions)

20th Century Revivals/Tudor

Materials (enter categories from instructions)

foundation Concrete

walls Concrete, basement story

Stucco over wood frame

roof Wood shingle

other Wrought iron, cast stone

decorative elements

Describe present and historic physical appearance.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 1

The Thomas Albert Livesley House is an example of 20th Century Tudor architecture. It was designed by the office of Lawrence and Holford, architects, in 1923 - 1924, and constructed in 1924. Although the design cannot be absolutely attributed to Ellis Lawrence, the Ellis Lawrence Building Inventory has determined that he was probably the chief designer. Lawrence liked the design well enough to select it as one of seventeen projects from throughout his career which he exhibited at the Oregon AIA Exhibit in 1929 (1). The house is two and one-half stories with a full daylight basement, and is located in Salem, Oregon, approximately one mile south of downtown Salem in the Fairmount Park Addition, in a fine residential hilltop neighborhood. The exterior of the residence is covered with stucco and half-timbering. The decorative Tudor elements are used sparingly on the otherwise modern design. Thus, rather than being an example of period architecture, the residence has a modern character modified by Tudor embellishments. The Livesley house is an example of Lawrence's ability to successfully mix historical stylistic details with a modern approach to function. The front facade faces south onto Lincoln Street. The north facade overlooks Salem and the Willamette River Valley. The interior of the residence consists of the highest quality craftsmanship, a feature which is typical of the work of Ellis Lawrence.

The historic fabric of the house is nearly intact. The house retains its original character and is in good condition. Alterations have occurred in the reception room where the built-in pipe organ has been removed and the fireplace mantel has been remodeled. The kitchen has been remodeled, as has the north servants chamber, the first floor half-bath, and the master bathroom. The exterior is as built in 1924 except for the removal of the Livesley family crest over the main south entrance, the conversion of the south garage bay into a security office, the installation of new garage doors in the middle and north garage bays, and the removal of the kitchen chimney.

SETTING

The T. A. Livesley residence is located on the north side of Lincoln Street and west of John Street, in Marion County, Salem, Oregon. Both Lincoln Street and John Street dead-end at their intersection at the southeast corner of the Livesley property. The neighborhood is occupied by large single family homes. Large oak and Douglas fir trees shade the property on the south. Douglas fir, oaks, and other trees bordering the property on the west and north sides have grown much higher than they were when the Livesley residence was constructed, thus partially obscuring the views. The Livesley house is situated on a lot that slopes steeply to the north. Of the original landscaping, the large oaks and Douglas firs in front of the residence and the circular drive are the main survivals.

PLAN

This two and one-half story house with a full daylight basement is irregular in plan. The main volume

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

of the building is roughly rectangular but the various functional areas are expressed as separate blocks.

The dining room, main entrance hall and reception room are linearly arranged along an east-west axis and the doorways between these rooms are aligned so as to create an enfilade. Because the doors between these rooms are glass French doors, one can see the length of the house even when the rooms are closed off. A V-shaped wing off of the southwest corner of the main volume accommodates the service area. The kitchen (and originally the pass-pantry), maids room, service stairway and garage are on the first floor of this wing, while the servants quarters, sewing room, service hall and one family bedroom are on the second floor. The building has high hipped roofs, with hipped dormers, and is covered with wood shingles. The breakfast room tower has a conical roof. The windows in the residence are primarily multipane casement. Those on the first floor of the main volume are primarily leaded-glass.

EXTERIOR

The exterior of the T. A. Livesley residence is covered with cement stucco and half-timbering. Nearly all the windows are multipane casement and all have wood frames. Those on the first floor of the residence are primarily leaded-glass. Exceptions include the sun room, breakfast room, and the service wing. Windows on the basement, second and third floor levels, and the first story windows in the service wing, are wood casement. Double-hung windows are utilized in the bathrooms and dressing rooms on the second floor. The stucco is painted a light tan while the wood work is brown. This is also the historic color scheme (2).

Front Elevation

The two and one-half story front elevation curves in a broad U-shape with the facade of the rectangular main volume facing south and the service wing facing east. The second floor is strongly differentiated from the first floor by a jetty supported on exposed scroll-end brackets or by a wood belt course which is flush with the wall surface. The exterior of the first floor is covered primarily with plain stucco, while the second story has half-timbering. The demarcation between the floor levels is broken by the entrance portico and the main stairwell windows which span the floor levels.

The oval tower with its conical roof marks the division of the main portion of the residence from the service wing. The front (south) facade of the main volume consists of four sections. The reception room alcove on the east end is marked by a band of four multipane leaded-glass casement windows with multipane fixed transoms above. The entrance bay is framed by a steeply pitched gabled portico, while the main stairwell is marked by a band of four tall, narrow, stepped windows. The oval tower, in which the breakfast room is located, is oriented approximately forty-five degrees off of the east-west axis of the main volume and faces southeast. A band of five windows lights the first floor breakfast room.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

On the second story, above the reception room alcove, a band of four wood casement windows lights a bedroom. Double-hung windows mark the location of a bathroom and a dressing room. On the second floor of the tower a band of four windows lights a bedroom. The hipped roof of the main volume is pierced by three hipped dormers with multipane casement windows which light the third floor ballroom.

The main entrance portico projects slightly from the wall surface. The steeply pitched, gabled portico contains a flat-arched opening which is bordered with cast stone. The cast stone forms a smooth band across the top of the arch and quoins along the side. Above the arched opening an ornamental shield-shaped medallion representing the Livesley family crest was located. This was removed by the Livesley family when they sold the house in 1958 (3). The present device, a shield with crossed weapons, was installed at an unknown date. The interior of the portico has a round-headed arched niche on either side, and is surfaced with stucco. The heavy oak Tudor-style door has twenty raised, beveled panels.

The two story service wing (with basement below) is divided into two parts. The portion directly attached to the main volume accommodates the kitchen and service stair on the first floor and sewing room and service hall above (there is also one family bedroom on the second floor). The exterior of this portion is treated similarly to the main volume. The wood casement windows are arranged in pairs on both the first and second stories. These windows light a passage on both levels.

The second portion of the service wing, which contains the garage with the servants quarters above, is nearly a separate wing. It is set back from the plane of the house facade and is connected only at its northeast corner. Two sets of paired casement windows with gabled dormers mark the location of the two servant chambers on the second floor. On the first floor there were originally three garage doors. The south bay has been modified into a security office and it now has a band of three wood multipane casement windows and a door. These windows are in keeping with the fenestration found elsewhere in the house. The date of this alteration is unknown except that it occurred after the Livesley family sold the property in 1958 (4).

The south elevation of the kitchen wing has half-timbering on both stories. The floors are separated by a belt course. A window on the first floor lights the passage from the garage to the side entrance. The service entry is at the east end of this elevation. The south elevation of the servants quarters wing has a jerkin-head roof. The exterior is half-timbered on both stories and also has a belt course separating the floors. A band of four casement windows lights the south servant chamber while a pair of casement windows serves the security office (originally the south garage bay) on the first floor.

Rear Elevation

The rear elevation of the main volume faces north while the service wing curves around facing northwest and west. Because of the sloping nature of the site, the basement level is fully exposed on

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 4

this elevation. The basement and first floor levels are covered with stucco, while the second story has half-timbering. The rear elevation of the residence is composed of a series of stepped blocks, each one thrusting a little further north, towards the view, culminating in the living room/master bedroom block at the apex of the composition.

The northern thrust of the living room/master bedroom block is accentuated by the shallow projecting rectangular bay window on the north wall of the living room and the jettied master bedroom above. The living room bay window contains a band of six leaded-glass casement windows with fixed multipane transoms above, and is supported by scroll-end brackets. The soffit of the jetty above this bay window is embellished with pendills along its length. The master bedroom is lighted by a band of four windows on the north side. A hipped dormer lights the card room on the third floor. An interior stucco-covered brick chimney, with a cap and projecting terra cotta flues of varied heights, crowns this block (this chimney serves the billiard room in the basement, the living room, and the master bedroom). At the basement level a centrally placed door flanked by two pairs of casement windows serves the billiard room.

To the east of the living room block is the reception room block. It is stepped back nearly the entire depth of the living room. The north elevation of the reception room is arranged around an exterior chimney which also has a plain stucco-covered stack with terra cotta flues. East of the chimney, at the first floor level, is a pair of large leaded-glass casement windows with a wrought-iron window box supported on scrolled brackets below. Above this window, on the second floor, a double-hung window lights a dressing room. West of the chimney, multipane leaded-glass French doors open onto the terrace. These doors are recessed in a deep Tudor-arch niche. The use of a niche is repeated directly above, on the second floor, where a casement window which lights the master bath, is set in a deep rectangular niche. A hipped dormer adjacent to the chimney stack, on the west side, lights the third floor ballroom.

The terrace, which fits in the angle between the reception room and the living room, has French doors leading to both rooms. The doors entering the east side of the living room are set nearly flush with the wall in a rectangular opening, whereas the doors leading into the more formal reception room are highlighted by the Tudor arch as described above. The terrace, and the concrete stairs leading to it, have a wrought-iron railing embellished with scroll shaped brackets. A wrought-iron lantern style light fixture hangs next to the living room door.

The sun room block, bordering the west end of the living room, is only slightly set back from the plane of the north elevation of the living room block. It is only one story in height, with the daylight basement below. The sun room has a band of four windows with transoms above, on both the north and west elevations. These multipane casement windows have wood muntins.

The next block back (to the south) is the dining room. The large casement window on the north dining room elevation has a wrought-iron window box below it. Above this, on the second floor, double-hung windows serve a dressing room, which is a part of the master bedroom suite, as well as

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 5

a bathroom, and a pair of casement windows light a bedroom. A hipped dormer serves as a light source for the third floor ballroom.

On the west elevation of the dining room is a shallow, rectangular, projecting bay window with a band of four windows with transoms above. The bay window, like others used in the building, is supported on brackets. The second floor bedroom on this elevation has a band of four windows. The basement level has a centrally placed doorway flanked by single casement windows.

The service wing comes off of the southwest corner of the dining room at an angle so that it faces northwest, then it bends again, facing west. The north elevation (gable end) of the servants quarter/garage wing matches the south elevation of this wing except that the basement is fully exposed on the north side. The north elevation has a jerkin-head roof, half-timbering on both stories, a band of four windows lighting the second floor, and a pair of windows serving the north garage bay on the first floor level. The basement level, as elsewhere, is covered with stucco only and has a doorway which leads to what was originally used as a tool room.

When viewing the residence from the northwest, the variety of projecting volumes and the irregular U-shaped plan gives the viewer the impression of a small village streetscape, rather than a single residence. The rear elevation expresses both a greater degree of formality and more intimacy than does the front elevation, depending on the portion in view. The rear elevation of the more formally arranged, rectangular, main volume is more imposing than the front elevation because of the dramatic massing and greater height. But as the viewer moves around toward the service wing the varied angles create more intimate spaces around the building. Historically the yard sheltered by the service wing had a kitchen garden and small patio, and provided a very private setting.

East Elevation

The east elevation of the residence is composed of the reception room block. At the south end of this elevation is the reception room alcove. A pair of leaded-glass casement windows with transoms above marks the east end of the alcove. The east alcove elevation is recessed with respect to the east elevation of the reception room. The east end of the reception room is lighted by a shallow, projecting rectangular bay window which contains a band of four windows with transoms. Above this bay window, the second floor bedroom windows are recessed into the plane of the roof. The small porch-like area outside these windows is not accessible from the bedroom. Above the bedroom, a hipped dormer lights the east end of the third floor ballroom.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 6

EXTERIOR ALTERATIONS

The exterior of the Livesley residence is unchanged from its original condition except for a few minor alterations. The kitchen chimney has been removed. The original garage doors have all been replaced. The middle and north garage bay doors now have modern garage doors with wood panels below and a federal fan-light window above. The south garage bay has been converted to an office, with three multipane casement windows and a doorway in place of the garage door. The above alterations occurred sometime after the Livesley family sold the property in 1958. The Livesley family crest over the portico opening of the main south entrance was removed by the Livesleys when they sold the property (6). The present heraldic device was installed in its place at an unknown date.

The original, extensive landscaping was removed between 1965 and 1987 (7). The original landscaping was designed by Lawrence and Holford in close consultation with Mrs. Livesley (8). Correspondence between Mr. Livesley and the office of Lawrence and Holford indicates that Mr. Holford was involved with the design of the landscaping (9). In front of the residence, on the south side, the circular drive was lined with rhododendrons and lilacs (10). Within the area encompassed by the circular drive was a grove of oak and fir trees with a lawn and flower beds. A small rock garden was located near the main south entrance (11). Subsequent owners, between 1965 and 1987, put in the formal, geometric boxwood-lined garden with topiary, which is now located within the circle drive (12).

The Livesley property originally extended down to Leffelle Street. Today there are two fifty by seventy-five foot lots between the Livesley house property, now owned by the State, and Leffelle Street. In its original condition, the landscaping to the east and south of the residence included rockery, a false stream, pools, waterfalls, rose gardens, an herb garden, and a profuse array of flowers in scattered beds. The many pathways, including one which encircled the property along its boundaries, were paved with crushed pink volcanic stone. On the west side, by the kitchen wing, was a vegetable garden. At the rear of the residence, an expansive lawn swept down the hillside. Small, rusticated, wood bridges crossed the stream which flowed from the reservoir located just south of the residence (13). This portion of the landscaping was replaced, primarily with lawn, during the same period that the front yard was altered. Since the State of Oregon acquired the property in 1987, they have added a ramp walkway on the east side of the residence, fencing, and other security measures.

INTERIOR

The interior of the T. A. Livesley residence displays the fine detailing which is characteristic of the Lawrence and Holford firm. In overall character the interior is not ornate. Rather, it displays a restrained elegance very much in keeping with the restrained Tudor exterior. While the entrance foyer is strongly Tudor in character, the rest of the interior is primarily typical of Arts and Crafts influenced

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 7

homes and Period Style residences of the time in several characteristics. These include the open floorplan, trim set design, standard rectangular doorways and flat-arched room divisions, hardware, and built-in bookcases, china cabinets, and niches. Tudor elements used beyond the entrance foyer include the lead muntins used in most of the windows and French doors on the first floor, and the heavy wooden Tudor-style mullions used for the windows. The original fireplace mantel in the reception room, which has been replaced, provided a further medieval embellishment. It was a hooded cast stone design bearing the Livesley family coat-of-arms (14).

Overall floorplan details coincide with those seen in other Lawrence residences dating from about 1912 onward. These designs focused on the landscape by orienting all the family living spaces toward the back of the house and toward the view. The hilltop location of the Livesley house is similar to the Portland terrain which generated this approach to floorplan design. Other similarities to Lawrence designs include the small half-bath located just to the west of the main staircase, the separation of the kitchen, servants' quarters, and garage from the main house by a hallway, and the second door on the front facade leading to the kitchen and service areas. Another typical Lawrence feature is the incorporation of the landscape into the design by having rooms open onto small terraces and patios (15). This occurs in the Livesley house in the reception room, the living room, and the billiard room in the basement.

Hardwood floors of two and one-half inch oak and two and one-quarter inch maple strips are all intact, though carpeted over in some rooms. Oak is used throughout the main living areas of the first floor (entrance foyer, reception room, living room, and dining room), for the main stairway and the second floor halls. Maple is used in the family and guest bedrooms and for the third floor ballroom. The oak floors are especially handsome. The strips contain a subtle variety of shades, while quarter-sawn parallel-grained strips alternate every three or four courses with flat-sawn figured strips. This gives a variety of color and pattern which adds richness to the interiors. Stained and varnished oak doors (French doors as well as four panel doors), trim sets, and window frames are widely used on the first floor and the main stair hall of the second floor. Fir trim with a painted finish is used elsewhere, including the sun room, dining room, service areas, the bedroom suites, and on the third floor (16). The radiators in all areas except the service spaces and the bathrooms are covered with wooden grills consisting of turned balusters.

Entrance Foyer

The most elaborate interior is found in the entrance foyer which makes a strong visual impact. Upon entering, the viewer is surrounded by gleaming varnished oak woodwork. The ceiling is beamed and three massive Tudor arches, whose columns have chamfered edges, form a screen separating the stairwell and entry vestibule from the main hall. The closed stairway stringer is beautifully paneled and the stairway itself, with its richly shaped rail, paneled newel posts, and turned balusters, towers overhead. Other embellishments include the oak Tudor-style, twenty panel, segmental-headed entrance door, a decorative balustrade radiator grill which forms one of the panels of the stairway stringer, and turned colonettes which flank the entrance bay arch.

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 8

Reception Room

The reception room, which is the largest room on the first floor, is located at the east end of the residence off of the main hall. It has an alcove on the south side which is separated from the main room by an uncased flat-arched opening. Window and door trim, base boards and the radiator grills are stained and varnished oak. The two member ceiling trim, consisting of a picture and a cornice mold, is painted pine (17). A large crystal and bronze electric chandelier and a smaller matching chandelier in the alcove light the room and are the original fixtures. All windows and doors in this room are multipane leaded-glass.

The north wall encompasses the fireplace in the center with French doors to the west (which open onto the terrace) and a pair of windows to the east. The original, hooded cast stone fireplace with its marble hearth was replaced by the present rococo design between 1965 and 1970 (18). The original mantel had the Livesley coat-of-arms rendered in cast stone. The Lawrence and Holford firm designed the version of the coat-of-arms used for this mantel. On the east wall, a radiator with its decorative cover, spans the entire width of the room beneath the wide band of four windows with transoms. On the west end of the main reception room French doors open onto the main hall. The alcove, on the south side of the reception room, has windows on its east and south walls. These windows also have transoms. The two windows on the east end of the alcove are recessed in an uncased flat-arched niche and there is a window seat with a radiator grill below.

The reception room was called the music room or the drawing room by the Livesleys. A baby grand piano and an Aeolian pipe organ were located here and were played by several members of the family. The organ was a particular love of Mr. Livesley, who played it, as did his daughter Dorothy (19). Both Patsy and Dorothy Livesley played the piano (20). The pipes of the organ were concealed. The workings of the organ were housed in a specially constructed metal-lined room in the basement (21). The organ console was designed by the Lawrence and Holford firm to harmonize with the furniture used in the room (22). The solid mahogany console had arched panels and molded borders, as well as hand-painted panel medallions (23). It was produced by the Nicolai-Neppach Co. of Portland, Oregon (24). The organ was sold by the family in the early 1950's and the organ chamber on the first floor was altered to a closet (25).

Living Room

The living room is on the north side of the residence and can be entered from the main hall via the vestibules located at either end of the south side of the room. These vestibules have paneled oak soffits and each has two closets. The living room windows on the north side of the room command a view of Salem and the Willamette River Valley below. This room occupies a central position in the circulation pattern of the first floor and is described as the room the Livesleys' "really lived in" (26). All windows and doors, except the four panel vestibule doors, are leaded-glass. French doors connect the living room to the terrace on the east end and the sun room to the west. The living room is constructed with a wider variety of materials than the reception room, although oak predominates.

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 9

Stained and varnished oak is used for the baseboard trim, window frames, French doors, door and window trim, and the bookcases. Mahogany is used for the radiator grill, fireplace mantel, and in combination with oak in the four-panel doors which lead to the vestibules. The plaster ceiling cornice in the living room is large and angular, and extends onto the ceiling surface approximately ten inches, providing a strong presence in the overall design of this interior (27). Originally the plaster walls were covered with Japanese rice paper, but they are painted now (28).

On the north wall the centrally placed band of six casement windows with transoms is flanked by built-in bookcases with leaded-glass doors. The mullions of the windows are enhanced by pilasters. A window seat and radiator grill runs under the windows. The fireplace is located in the center of the south wall. The mahogany mantel has a molded shelf, paneled apron, and engaged columns. The original mantel was destroyed by a fire in about 1927. The present fireplace mantel dates from that time and duplicates the original mantel (29). The historic mat tile breast and hearth were replaced with the current tile in about 1982 (30). The lighting in this room consists of a bronze six-light chandelier with matching wall sconces. These are the original fixtures and feature English heraldic emblems.

Sun Room

The sun room, located at the west end of the living room, has windows on the west and north sides and also commands beautiful views. The windows are arranged in bands of four with transoms above, and have wood muntins. French doors connect the sun room with the living room on the east side and the dining room on the south side. The trim is painted fir. An enamel finish was also the historic treatment (31).

Dining Room

The dining room is situated at the west end of the main volume of the residence. Leaded-glass French doors lead to the main entrance hall on the east end of the room. The colonial design of this room differs from the other interiors of the house. The plaster walls have a low paneled wainscot while the wall field is partitioned into panels of various sizes by strips of molding. The wall is crowned by a four member dentilled plaster cornice (32). On the north wall, French doors lead to the sun room. The windows in the dining room are multipane casement with transoms above and have wood muntins. There is a pair of windows on the north wall and a band of four on the west end of the room. Radiators with their decorative baluster grills are located under the windows. On the south wall, a four-panel door on the west end leads to the kitchen (originally via the pass pantry) and another door at the east end of the room leads to the rear hall. At the east end of the room the French doors are flanked by built-in corner china cabinets with multipane glass doors. The brass scroll-arm chandelier over the dining table is not the original. The existing fixture was placed in the house between 1961 and 1965 (33). All trim in the room is painted and this was also the historic treatment (34).

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 10

Breakfast Room

The Breakfast room is located in the oval tower on the south side of the residence. The interior shape of this room is a smooth oval and fixtures such as the radiator covers are curved. The breakfast room has doorways connecting it to the rear hall, the kitchen (originally via the pass pantry), and what was originally the family passage leading to the garage (this passage was altered to a storage space about 1982) (35). This room features a band of five windows (with wood muntins) facing southeast onto the front yard, and a built-in china cabinet with glass doors and wooden drawers below. The trim in this room is painted fir and an enamel finish was the historic treatment as well. The ceiling trim is a picture mold only. The original linoleum flooring has been replaced with modern parkay flooring material (36). The historic bronze electric ceiling fixture with an art glass shade was replaced between 1965 and 1970 (37).

Kitchen

The kitchen is located in the portion of the service wing closest to the main volume, in the rear of the house and has windows facing northwest and west. The kitchen has undergone at least two remodelings. During this process the kitchen was enlarged by the elimination of the pass pantry. The original kitchen has been described as austere, "definitely a servants space" (38). The historic interior of the kitchen and pass pantry had enamel painted fir trim, linoleum floors, and the plaster walls and ceilings were covered with canvas and painted. A three and one-half inch wide chair rail ran around both rooms (39). Remodelings occurred between 1965 and 1970 and about 1975 (40).

Other Service Areas

The maids room, service hall and service hall stairwell were all uniformly treated historically. Trim consisting of a baseboard, picture mold and door and window trim sets were made of fir with an enamel paint finish. The flooring was also fir with a stain finish (41). The maids room, originally intended as a dining area for the servants, was actually used for storage (42). The spatial arrangement of these rooms is intact, but as access was restricted, the amount of remodeling, if any, is unknown. The service stairway, which is intact, has simple rectangular balusters and the newel posts have a plain shaft with a small turned piece for the head. A dumbwaiter and a chimney are located between the kitchen and the maids room. The dumbwaiter is intact, but the kitchen chimney has been removed above the roof line.

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 11

Second Floor

Main Stairwell

The main stairwell is of the hollow newel plan type. It is lighted by a band of four stepped leaded-glass casement windows. All the trim in the stairwell is stained and varnished oak. The ceiling trim is a single picture mold. The main landing on the second floor has oak flooring. The landing is separated from the halls at either end by uncased flat-arched openings.

Family Area

All rooms in the family portion of the second floor are intact, except the master bathroom. Many original light fixtures remain, including the handsome cast bronze electric ceiling lights located in the corridors off of the main stair landing. They are of lantern design with mica panels (43). Trim sets are uniform throughout these rooms and are made of fir with a painted finish (which was also the historic finish treatment). Ceiling trim consists of a picture mold. The hallway floors are oak while the bedroom floors are maple. Four-panel doors, like those used on the first floor, predominate. The hardware on the doors consists of faceted glass knobs with plain brass plates. The bedrooms share such features as built-in open face bookcases and radiator grills such as those used on the first floor. The heavy mullioned window treatment is the same as that used on the first floor, but the multipane casement windows on the second floor have wood muntins rather than ones of lead. The bathrooms are all similarly appointed with white tile on the floor, a white glazed tile dado four feet one inch in height, a pine medicine cabinet with mirror, and porcelain fittings. Radiators in the bathrooms are uncovered.

Master Bedroom Suite

The principal room on the second floor is the master bedroom which is located on the north side of the residence. It differs from the other bedrooms in having a fireplace and an entry vestibule. The entry vestibule, at the east end of the bedroom, is separated from the bedroom by an uncased flat-arched opening. The bathroom was remodeled about 1973 (44). It was originally furnished in the same manner as the other bathrooms (45).

The fireplace mantel, located on the south wall, is intact. The mantel shelf is supported by two coved, fluted brackets, and has a paneled apron. The surround is molded trim while the face and hearth are brown mat tile. The fireplace is flanked by closet doors. The door to the east is a four-panel door, while the other has a full length beveled glass mirror. To the west of the mirror is an open front bookcase with two drawers below. Above this bookcase is an uncased flat-arched niche which matches the opening to the entry vestibule at the east end of this wall. The bedroom is lighted by a band of four windows on the north side, and a pair of windows on the east and west ends of the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 12

room. The dressing room is small and simply furnished with drawers and closet space from floor to ceiling, and a dressing table. The dressing table has a small double-hung window above it.

Service Area

Like other residential designs by Lawrence, the service area on the second floor is separated from the family portion by a hall (46). A door across the hall, just northeast of the sewing room marks the division between the family and service areas on the second floor. Located in the service wing are the sewing room, service hall, service stairway, and the servants quarters. The fir trim in these areas is of a much simpler design than elsewhere, and the radiators are uncovered. The floors are made of fir and historically had a stain finish (47).

This portion of the residence is intact, except for the the north servants chamber and bathroom which were remodeled about 1973 (48). At that time the hall and closet divisions in the north chamber were removed and it became one large room serving as a kitchen and sitting room. The original window trim, ceiling picture mold and radiators remain. Although the bathroom was remodeled, the original basic trim elements, push button light switch, radiator, and medicine cabinet remain.

Third Floor

The third floor consists of a ballroom, card room, storage room and unfinished attic space. The ballroom is in its original condition. This long, half-story space has thick walls which provide deep niches where the wood casement windows are located. Window seats in these niches form a cozy seating arrangement on all sides of the maple dance floor. The wrought-iron three-light electric ceiling fixtures are original to the room. On the north wall a single-panel door with a sharply pointed triangular head leads to the card room. The card room is described historically as having one window seat, a wrought-iron five-light ceiling fixture, a fir floor with stain finish and fir trim with an enamel finish (49). The current condition is unknown as access was restricted. The ballroom was historically furnished with an upright piano and a Victrola (50). The ballroom was divided into two rooms sometime between 1960 and 1965 but it was restored to one room between 1965 and 1970 (51).

Basement

The primary room in the full, daylight basement is the billiard room. It is located on the north side of the residence, below the living room. A door on the north wall opens onto the lawn, and there are windows on either side of the door. On the south wall an uncased rectangular niche holds a fireplace. The fireplace has no mantel, but is instead set flush with the wall and is faced with brown mat tile as

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 7 Page 13

is the hearth. The fireplace screen may be the one that was in use in the reception room historically. It fits a description given in a 1931 enumeration of furnishings which lists a bronzed metal and black-wire fireplace screen with corner applique and urn center motif (52). The ceiling trim is similar in appearance to that located in the living room, but it is smaller in scale. The historic ceiling fixture, which was a brass three-light billiard table light with art glass shades, has been removed (53). Although called the billiard room by the Livesley family, there was never a billiard table here. Instead, the family used this room for other recreational activities (54). The billiard room alcove lies to the west and is separated from the billiard room by an uncased flat-arched opening. The original wrought-iron three-light ceiling fixture, is intact (55).

Although the billiard room and alcove are unchanged, the rest of the basement has undergone much remodeling. The basement area on the east end of the residence was originally divided into several smaller rooms. This area was opened into one large room sometime between 1973 and 1987 (56). The walls are now covered with modern vertical wood paneling and the ceiling is covered with acoustical tile. The basement originally contained a blower room for the organ, a metal-lined organ room which held the organ pipes, a fully equipped gym, a wine room, storage rooms, bathroom, fuel bin for wood, boiler room, laundry room, and a tool room (57). These rooms serve a variety of uses today. Original bronze ceiling rosette light fixtures still exist in the basement stairway vestibule and passage.

INTERIOR ALTERATIONS

The interior of the T. A. Livesley residence is essentially intact. The most prominent alterations have occurred in the reception room where the fireplace mantel has been remodeled and the organ has been removed. While the character of the reception room has been somewhat altered by these changes, all other major living areas are intact. The fenestration is original throughout the house. The only spatial changes have been in the basement where several room partitions in the east end have been removed; in the first floor breakfast room passage which has been closed off and converted to a storage space; in the kitchen which was enlarged by removing the pass pantry; and in the north servant chamber where the closet and hallway were eliminated.

The kitchen and the first floor bathroom have been remodeled. On the second floor the north servants chamber and bathroom and the master bathroom have been altered. Although the ballroom was for a time divided into two rooms, it is now restored to its original condition with minimal damage to the historic fabric. These changes have had little impact on the historic character of the building.

The Livesley family occupied the residence from the time of its completion in 1924 until the property was sold in 1958. Mr. Livesley died in 1947, but his widow, Edna, continued living in the house until 1956 or 1957. Thomas De Beck Livesley and his wife Patricia lived in the house until its sale in 1958 to Benjamin C. Colbath. Mr. Colbath occupied the residence until 1960 when it was sold to W.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 14

Gordon Allen. Mr. Allen lived in the house until 1965 when Dale G. Parker and his wife Glinda purchased the property. Iral D. Barrett and his wife purchased the property from Mr. Parker in 1974. The Barretts lived in the house until 1987 when it was sold to the State of Oregon for use as the official residence of the Governor.

NOTES

1. Michael Shellenbarger and Kim Lakin, T.A. Livesley House, Ellis Lawrence Building Inventory, 1989, State Historic Preservation Office Salem, Oregon.
2. Mrs. Patsy Livesley Bush Morgan, Telephone Interview, December 1989.
3. Ibid.
4. Ibid.
5. Ibid.
6. Ibid.
7. Mrs. Glinda Parker, Telephone Interview, 1987.
8. Lawrence to T.A. Livesley, 4 August 1924, Sam Bush Collection.
Lawrence and Holford Architects to Mr. Peck, 30 August 1924, Sam Bush Collection.
9. T.A. Livesley to Lawrence and Holford Architects, 5 September 1924, Sam Bush Collection.
10. Mrs. Glinda Parker, Telephone Interview, 1987.
11. Mrs. Patsy Livesley Bush Morgan, Telephone Interview, December 1989.
12. Mrs. Glinda Parker, Telephone Interview, 1987.
13. Mrs. Patsy Livesley Bush Morgan, Telephone Interview, December 1989.
14. Mrs. Glinda Parker, Telephone Interview, 1987.
15. Kim Lakin, "Ellis F. Lawrence: Residential Designs", in Michael Shellenbarger, ed., Harmony in Diversity: The Architecture and Teaching of Ellis F. Lawrence (Eugene: University of Oregon, 1989), 25-27 (hereafter cited as "Lawrence Residential Designs").
16. Federal Appraisal Company of San Francisco, Insurance Appraisal of T.A. Livesley House, 7 April 1931, Sam Bush Collection (hereafter cited as Insurance Appraisal of Livesley House)
17. Ibid.
18. Ibid.
Polk's City Directory for Salem, Oregon.
Mrs. Glinda Parker, Telephone Interview, 1987.
19. Sam Bush, Interview, December 1989.
20. Mrs. Patsy Livesley Bush Morgan, Telephone Interview, December 1989.
21. Insurance Appraisal of Livesley House.
22. T.A. Livesley to Lawrence and Holford Architects, 14 January 1925, Sam Bush Collection.
23. Insurance Appraisal of Livesley House.
24. Ormond Bean to T.A. Livesley, 6 January 1925, Sam Bush Collection.

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

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 15

25. Mrs. Patsy Livesley Bush Morgan, Telephone Interview, December 1989.
26. Mrs. Dorothy Livesley Paulus, Telephone Interview, April 1988.
27. Insurance Appraisal of Livesley House.
28. Ibid.
29. Mrs. Patsy Livesley Bush Morgan, Telephone Interview, December 1989.
30. Insurance Appraisal of Livesley House.
Mrs. Iral Barrett, Interview, December 1987.
31. Insurance Appraisal of Livesley House.
32. Ibid.
33. Mrs. Glinda Parker, Telephone Interview, 1987.
Polk's City Directory for Salem, Oregon.
34. Insurance Appraisal of Livesley House.
35. Mrs. Iral Barrett, Interview, December 1987.
36. Ormond Bean to T.A. Livesley, 26 August 1924, Sam Bush Collection.
Insurance Appraisal of Livesley House.
37. Insurance Appraisal of Livesley House.
Mrs. Glinda Parker, Telephone Interview, 1987.
Polk's City Directory for Salem, Oregon.
38. Mrs. Glinda Parker, Telephone Interview, 1987.
39. Insurance Appraisal of Livesley House.
40. Mrs. Glinda Parker, Telephone Interview, 1987.
Mrs. Iral Barrett, Interview, December 1987.
41. Insurance Appraisal of Livesley House.
42. Mrs. Patsy Livesley Bush Morgan, Telephone Interview, December 1989.
43. Insurance Appraisal of Livesley House.
44. Mrs. Iral Barrett, Interview, December 1987.
45. Insurance Appraisal of Livesley House.
46. Lakin, "Lawrence Residential Designs", 27.
47. Insurance Appraisal of Livesley House.
48. Mrs. Iral Barrett, Interview, December 1987.
49. Insurance Appraisal of Livesley House.
50. Ibid.
51. Mrs. Glinda Parker, Telephone Interview, 1987.
Polk's City Directory for Salem, Oregon.
52. Insurance Appraisal of Livesley House.
53. Ibid.
54. Mrs. Patsy Livesley Bush Morgan, Telephone Interview, December 1989.
55. Insurance Appraisal of Livesley House.
56. Mrs. Glinda Parker, Telephone Interview, 1987.
57. Insurance Appraisal of Livesley House.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture
Politics/Government

Period of Significance

1924
1927-1931

Significant Dates

1924
1927-1931

Cultural Affiliation

N/A

Significant Person

Thomas Albert Livesley (1863-1947)

Architect/Builder

Ellis F. Lawrence (Lawrence and Holford)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

During the 1989 Regular Session, the Oregon Legislative Assembly passed Senate Joint Resolution 6, which directed the State Historic Preservation Office to initiate a National Register nomination for the State-owned property today occupied as the Governor's Residence, known as "Mahonia Hall." The resolution was sponsored by Senator C. T. (Cub) Houck.

The Livesley House was designated a local historical landmark by action of the Salem City Council on November 27, 1989. On February 16, 1990, the property was reviewed by the State Advisory Committee on Historic Preservation and unanimously approved for nomination to the National Register of Historic Places.

The first to occupy the house since it was acquired by the State of Oregon in 1987 and refurbished for the official Governor's residence were The Honorable and Mrs. Neil Goldschmidt. Mrs. Goldschmidt personally supervised redecoration of the interior, which incorporates historic furniture and decorative arts from collections of the Oregon Historical Society.

9. Major Bibliographical References

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreeage of property 0.81 acres Salem West, Oregon 1:24000

UTM References

A

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4	9	6	1	1	0
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4	9	7	4	4	8	0
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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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See continuation sheet

Verbal Boundary Description

The nominated property is located in NE $\frac{1}{4}$ NE $\frac{1}{4}$ Section 33, Township 7S, Range 3W, Willamette Meridian, in Salem, Oregon, Marion County. It is comprised of Tax Lots 300 and 400, Block 24, of the Fairmount Park Addition to the City of Salem. Said lot is at the northwest corner of the intersection of Lincoln and John Streets South.

See continuation sheet

Boundary Justification The nominated area of 0.81 acres is comprised of the majority of that parcel purchased and historically developed by T. A. Livesley beginning in 1923. Excepted is the parcel measuring 100 x 500 feet adjacent to the north boundary of the nominated property which is now under separate ownership. A minor addition to the historic holding is a 33 x 156-foot parcel (Tax Lot 400) at the south end. The entire State-held parcel of 0.81 acres contains only one developed feature, the T. A. Livesley House and its attached garage.

See continuation sheet

11. Form Prepared By

name/title Nahani A. Stricker

organization Oregon State Historic Preservation date February 16, 1990

street & number 525 Trade Street SE Office telephone (503) 378-5001

city or town Salem state Oregon zip code 97310

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 1

The historic residence of Thomas Albert Livesley, a leader in the hop industry of Oregon during the first half of this century, is located in the Fairmount Park Addition in a fine, hilltop, residential neighborhood in Salem, Oregon. It is a stucco clad building with half-timber embellishment in the Tudor style. The residence was designed by the architectural firm of Lawrence and Holford with Ellis F. Lawrence as the probable chief designer (1). The house was completed in 1924. The imposing two and one-half story residence with a daylight basement is irregular in plan. It measures 110 X 95 feet overall in its ground plan, but the main volume of the building, exclusive of the service wing, measures approximately 78 X 40 feet. The main volume of the residence is roughly rectangular, but the various activity areas are expressed as separate blocks. The service area is accommodated in a V-shaped wing at the southwest corner of the main volume. The building has high hipped roofs covered with wood shingles. Predominantly hipped dormers pierce the roof to provide light to the third floor half story. The division between the first and second story is marked by a jetty supported on scroll-end brackets or by a wide wood belt course set flush with the wall plane.

The use of Tudor detailing on the exterior of the Livesley residence is restrained. The clean lines, functionally expressive massing, and the simple Arts and Crafts influenced chimney stacks make this more a modern design than an exercise in period architecture. Tudor ornamental detailing on the exterior is confined to simple half-timbering, jetties with exposed brackets, an oval tower with a conical roof, and leaded-glass casement windows. But even the latter are simple rectangular panes. No diamond paned windows are employed. The interior is finished with the highest quality materials and craftsmanship. Although overall, the interior is not ornate, the beautiful entrance foyer with its massive oak Tudor arch screen, paneling, and grand stairway, is one of the most elaborate interior treatments found in an existing residence designed by the firm of Lawrence and Holford (2). Beyond the entrance foyer, the interior is finished with the same restrained use of Tudor detailing that characterizes the exterior. As the best existing example of Period Style Tudor architecture in Salem, and the only example of a residence designed in Salem by noted Oregon architect Ellis F. Lawrence, as well as the only Lawrence building in Salem in the Tudor Style, the nominated property meets Criterion C in the category of architecture. The residence is also nominated under Criterion B for its association with Thomas Albert Livesley.

Thomas Albert Livesley was a progressive mayor of Salem and State Legislator during the years he occupied the house. Mr. Livesley was also a highly influential and world renowned grower and broker of hops. He was in the forefront of social reform for the welfare of workers in the hop fields, as well as an innovator in the practice of the latest scientific and technical advances in hop agriculture in the State of Oregon during the first half of this century. Mr. Livesley was also a noted philanthropist and civic leader. He served as mayor of Salem from 1927 to 1931 and was State Representative for Marion County during the 1937-1939 session. The nominated property was constructed in conjunction with the prime years of Mr. Livesley's career in the hop industry. The house represents the prominent social role played by the Livesleys in the unusual designation of a formal "Reception Room" on the plans. This is the only Lawrence residence known to have a room so designated in the plans (3). Indeed, the Livesley residence was the site of many charity teas for such organizations as the hospital, symphony, various children's causes, and other such worthy organizations. Mrs. Livesley oversaw these fund raising events (4). Mr. Livesley lived in the residence from the time of its completion in 1924 until his death in 1947. The house

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 2

was occupied by the Livesley family until they sold the property in 1958.

T. A. Livesley purchased the half block lot in the Fairmount Park Addition in January of 1923 (5). The first known communication between Mr. Livesley and Lawrence and Holford is also in January of 1923. Construction on the residence began in March 1923 and was nearing completion in October of 1924 (6). The Livesley family had moved into the house by the end of December, 1924 (7). The residence, as built, is the second one designed by Lawrence and Holford for Mr. Livesley (8). Surviving drawings show that the first design was for a larger residence with far more elaborate Tudor detailing on the exterior. The contractor was Robertson, Hay & Wallace of Portland (9).

THOMAS ALBERT LIVESLEY

Thomas Albert Livesley was born in Ironton, Sauk County, Wisconsin on December 8, 1863, to Samuel and Margaret (Maddock) Livesley, both natives of England (10). T. A. Livesley was educated in the Wisconsin public schools. His education continued under the tutelage of his father from whom he learned the hop business. An astute businessman, Samuel Livesley exported the first hops from Wisconsin to London, England. In 1887 Samuel moved to Seattle with his family where he purchased hops throughout Washington and Oregon, becoming one of the largest hop dealers in the Pacific Northwest (11).

In 1894 T. A. Livesley "severed home ties" and began his independent hop career in Salem, Oregon (12). He had no money with which to buy land and so he rented twenty acres upon which he planted hops. He continued to cultivate leased land for a few years until he was able to purchase the 260 acre William Holmes Ranch four miles south of Salem (13). Livesley eventually became one of the largest growers and brokers of hops in Oregon. He was known for his "scientific methods, deep study of the business and systematic work" (14). Thomas Livesley married Edna Irene De Beck of Vancouver, British Columbia, on September 9, 1909. Mrs. Livesley was born on December 28, 1880, in Canada (15). The Livesley's had four children: Dorothy Edna, Thomas De Beck, Roderick Maddock, and Mary Patricia (16). T. A. Livesley died on July 22, 1947, at the age of 83 (17). Edna Livesley died on June 29, 1960, at the age of 79 (18).

Mr. Livesley's hop ranches included land in British Columbia, as well as in the Salem, Oregon area. At his Sumas Valley hop ranch in British Columbia, Livesley had approximately 600 acres of hops under cultivation (19). Hop ranches in Oregon were routinely called "some of the largest in the world" if they were near 400 acres in size, so it is not surprising that the Sumas Valley Ranch was often proposed as the largest single hop yard in the world. The Livesley family does not recall that this was indeed the world's largest hop yard, but a holding of this size was clearly remarkable in the hop industry during Mr. Livesley's career. Mr. Livesley was president of the Canadian Hop Growers Ltd., of Sardis, British Columbia (20).

T. A. Livesley was also president of T. A. Livesley & Co., growers and brokers of hops. His partner in this company was John J. Roberts. The company's Oregon holdings in 1924 consisted of four hop ranches in the Salem area with a total of about 840 acres of hops under cultivation. These ranches were: the 640 acre Lakebrook Ranch located approximately eight miles north of Salem in the Keizer area (Mission

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 3

Bottom) with 390 acres planted in hops (21); the Holmes Ranch four miles southwest of Salem at Livesley on the Oregon Electric Railway, with 296 acres planted in hops; a 106 acre yard located six and one half miles southeast of Independence; and a 50 acre yard at Oreville on the Oregon Electric Railway, twelve miles south of Salem (22). Altogether, T. A. Livesley & Co. grew on their own land about one million pounds of hops per year in the early 1920's. This was about one-tenth of the hops grown in Oregon annually, and one thirtieth of the annual world wide production of hops in the early 1920's (23). In 1925 Livesley and Roberts dissolved their partnership and Roberts purchased the Holmes Ranch. Mr. Livesley then became president of T. A. Livesley, Inc. (24).

Mr. Livesley's hop yards were famous worldwide in the hop industry for the excellent, dependable quality of the hops, the modern equipment and scientific methods of production employed, and for the services which were provided to the hop pickers. Livesley was well known in Oregon as being a leader in the movement to provide a good living situation for seasonal field workers in the hop industry. In 1924, both at the Lakebrook Ranch (which employed 1200 pickers) and at the Holmes Ranch, it was reported that there were apartment buildings whose rooms were equipped with running water and some furnishings. The campgrounds were electrically lighted and there was a hall for entertainment as well as a store (25). Staff provided various health, recreational and educational services. In 1924 the Lakebrook farm was the first in Oregon to provide a day nursery to care for the youngest children of the workers (26). Older children attended kindergarten or a morning school. The morning school provided instruction in "many practical subjects such as spelling, writing, reading, history, drawing, coloring with crayons, clay modeling and singing". In the afternoon, playground activities were held for children of all ages. Recreational activities for the workers and their families included campfire talent programs in the evenings, movies, and a daily newspaper. Mail and telephone messages were delivered to the workers, and a nurse was on hand to provide aid for minor problems. Transportation was provided for those who needed outside medical attention (27). The provision of social services for migrant agricultural labor constituted a new phenomenon in the United States in the early 1920's. The State of Oregon was among the first to undertake social service work in large agricultural camps, and the pioneering efforts of Salem area hop growers such as E. Clemons Horst, T. A. Livesley, and William Bell, received national attention during this period (28).

Mr. Livesley was also one of Oregon's largest hop brokers during the first half of this century. He sold more hops than he grew, his business being approximately sixty percent brokerage and forty percent growing of hops. Mr. Livesley was much admired by local Salem area hop growers for his ability to choose the best time to sell. His office was typically crowded with local growers, waiting on his word to sell. Livesley was a major outlet for hops grown in the Salem area. He also purchased elsewhere in Oregon such as the Rogue Valley (29). In 1915, one his biggest years, he sold sixteen million pounds of hops (30). Livesley exported some hops, primarily to England, but this was only about twenty percent of his business before and after Prohibition. Eighty percent of his business was selling directly to the large breweries of the Midwest in cities such as Milwaukee, Wisconsin; St. Joseph, Michigan; and Chicago, Illinois. He was constantly traveling to these cities, promoting the Oregon hops handled by his firm. During Prohibition, Livesley shifted his attention to his export markets (31).

T. A. Livesley was involved with all aspects of the hop industry in Oregon and was a dominant figure

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 4

during the first half of this century. He was one of Oregon's largest growers and brokers of hops and was a much respected advisor to other Oregon growers. He "materially promoted" the hop industry in British Columbia, and played an important role in the promotion and development of the Oregon hop industry (32).

In addition to his business activities in the hop industry, Livesley was vice-president of the Oregon Linen Mills, an industry which he secured for Salem, financing the business to the extent of ten thousand dollars (33). His company, T. A. Livesley, Inc., erected and owned the First National Bank Building at 388 State Street, N. E. in Salem, in 1926-27 (34). Mr. Livesley served as a director of the bank for a brief time (35). Upon his death in 1947, the building was renamed the Livesley Building in his honor. The eleven story reinforced concrete skyscraper, with Romanesque decorative elements, was listed on the National Register of Historic Places in 1986.

Mr. Livesley was not only a prominent businessman, but a civic leader as well. He served as mayor of Salem for four years from 1927 to 1931 and was the state representative for Marion County during the 1937-39 session (36). During his tenure as mayor he sought to institute reforms and improvements. Upon election to the office, he stated that his priorities included bridges, streets, and a program for expansion of various city departments (37). He launched the policy of concrete bridges and a number were built during his administration (38). During his tenure he was known as "The Good Roads Mayor" (39). He also was among the first to make a determined effort to establish a city manager form of government in Salem and lived to see this finally accomplished (40). He is credited with giving Salem a business-like administration during his tenure (41). Mr. Livesley was a life long member of the Democratic Party.

Thomas Albert Livesley's tenure as mayor commenced on January 3, 1927 and ended on January 5, 1931. During his four years in office he proposed and oversaw a flurry of activity in the modernization of the infrastructure of the City of Salem. Livesley ran for mayor in 1926 on a platform composed of various improvement policies. These included street improvement and a program of repair and construction of permanent concrete bridges, sidewalk improvement, the extension of the fire department to give outlying sections better fire protection, upgrading the sewer system of the city, and the construction of a refuse incinerator plant which would allow the elimination of open dumps. All of these goals were accomplished during Livesley's tenure.

Mayor Livesley's primary emphasis was on the construction of permanent concrete bridges, and the paving of streets, alleys, and sidewalks. At least thirteen concrete bridges were built during this time. In his addresses to the city council, Mayor Livesley repeatedly urged ever more bridge construction and insisted that only permanent concrete structures be built "in the interest of economy and civic beauty" (42). Not content with the building program accomplished during his tenure, Livesley sought to ensure the continuance of his bridge policy by proposing in 1930 that a portion of the monies derived from the tax levy for street and bridge maintenance be set aside annually so that at least one old bridge could be reconstructed each year.

Other projects accomplished during Livesley's tenure include the construction of two new fire stations, the

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 5

construction of the Salem Airport, construction of a refuse incinerator plant, the installation of street lights, the construction of three new playgrounds, the installation of a traffic signal system downtown, the creation of a Building Inspection Department, and the adoption of electrical, plumbing, and uniform building codes.

As mayor, Livesley was very much interested in improving and safeguarding the quality of life for all of Salem's residents. He supported and oversaw the adoption of a bill that regulated the quality of milk sold in Salem, encouraged investigation into the quality of the city's water supply, and guided policy on the improvement of the sewer system with an eye towards the eventual construction of a sewage disposal plant, which, he stressed, would soon be needed. Livesley was a strong advocate of city planning and of using zoning as a means to implement planning. He was adamant that the development of Salem be accomplished with concern for the beauty of the city. His attitude is exemplified in a veto message to the council over a measure to provide street lighting. He vetoed the measure because it did not provide an ornamental system of lighting which would be "in keeping with our progressive program of beautifying Salem generally." He insisted that any street lighting system for the downtown business district should be uniform in design, location, and spacing of the posts so that the street lights would "harmonize with the fine bridges and buildings" of downtown Salem (43).

In addition to Livesley's concern with the physical infrastructure of Salem, was his determination to provide a more efficient and business-like city government. He criticized the current system of city government as wasteful and unscientific. Mayor Livesley advocated a better accounting system and a restructuring of departments which would give more authority to department heads and make them more accountable for the performance of their departments.

Livesley also worked hard towards converting the city to the council-manager form of government. This form of city government was proving successful in many cities across the nation in the early years of this century. The first Oregon city to adopt this form of government was La Grande in 1913. By 1927 four other Oregon municipalities - Astoria (1923), Hillsboro (1924), Oregon City (1924), and Warrenton (1925), also had the council-manager type of government (44). On March 21, 1927, Mayor Livesley first named a committee to explore a revision of the city charter of Salem to provide for either a commission or a managerial form of government. The Oregon Statesman reported in October of 1927 that the council-manager form of government was believed to be the best for the city, and that the committee appointed by Mayor Livesley aimed to have a proposal ready for the next election proposing this form of government. On January 3, 1928, Mayor Livesley reported to the council that "Among other major projects embraced in the stated policies of our administration is that of a desirable revision of the city charter to provide for a more practical and efficient form of government. A special committee working on a charter embracing the so-called "Council-Manager" form of government has its work well underway, I am informed. It is desirable that this revision be completed as early as possible in order that the Council may have sufficient time for its proper consideration before submitting the proposed charter at the regular May election of this year" (45).

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 6

Despite repeated attempts such as this by Mayor Livesley to push this process forward, and the general expectation in the press that this issue would soon be put to a vote, seemingly little progress was made. A report by the committee was never entered in the Minutes subsequent to the formation of the committee, and the plan was not adopted by Salem until long after 1930. However, Livesley never gave up advocating this issue while he was mayor, and he did much to promote the process of exploration into this form of government, which led to its eventual adoption. The council-manager form of government was put to a vote of the people three times, in 1936, 1940, and in 1944, but it failed each time. Finally, in May of 1946, the measure passed. By this time fourteen other Oregon cities had already adopted this form of government. The period just after the end of World War II saw a burst of reform in city government in Oregon. Between 1946 and 1950 eleven more Oregon cities adopted the council-manager form of government (46).

Mr. Livesley had a very successful two terms as mayor of Salem. He saw most of his agenda accomplished during the four years he held office, especially as regards the improvement of the physical infrastructure of Salem. He made some improvements in the running of the city government, using the skills which served him so well in the business community to give the city a more "business-like" administration. He was not, however, able to get his major administrative reform, the adoption of the council-manager form of government, enacted, although he contributed greatly to the establishment of the process which led to the eventual adoption of this program. The election results of 1928, midway through his four year tenure, demonstrate the success of Livesley's policies and performance with the people of Salem. Of the 4,605 votes cast in the mayoral election, Livesley received 4,571 - all but 34 of the votes.

In addition to his political activities, Mr. Livesley was involved in the Salem community in many ways. He was president of the Associated Charities, director of the YMCA (his favorite involvement), and director of the Symphony orchestra (47). He was a member of the local and national Chamber of Commerce, president of the Ilahee Country Club, a member of the Elks, the Commercial Club, the Salem Golf Club, and he belonged to the Congregational Church (48). Mr. Livesley's philanthropies were well known. An example is the fifteen thousand dollars he contributed to the construction of the Salem YMCA building (49). The Livesley's also supported such organizations as the hospital, various children's causes, and the Catholic Church (of which Edna Livesley was a member) (50).

The hop fraternity of Oregon honored Livesley with a banquet on the occasion of his eighty-first birthday in 1944. They recognized both his contributions to the hop industry and the community by stating in a commemorative brochure "Started from scratch without parental advice or financial assistance, self-educated without the facilities of high school or college, he has gained the highest honor of good citizenship. His philanthropies all through life have been ceaseless, continuous and most generous, materially helping and relieving the sick, poor and distressed. He has gone forward when others have turned back, optimism his choice and victory his achievement" (51).

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 7

LAWRENCE AND HOLFORD, ARCHITECTS

The firm of Lawrence and Holford was established in 1912 when William G. Holford came to Portland and joined Ellis F. Lawrence. The two men had known each other ten years earlier when they both attended school at Massachusetts Institute of Technology, and were briefly associated as the architectural firm of Holford and Lawrence in Boston in 1902-03. In May of 1928 the firm became known as Lawrence, Holford, Allyn and Bean, Architects. During the Depression years the firm once again became Lawrence and Holford, Architects. Lawrence was the principal designer and is thought to have been responsible for nearly all of the firm's designs, and often designed the ornamental embellishments used in his projects (52). The Lawrence and Holford firm, and probably Lawrence himself, designed elements of the Livesley house interior such as the pipe organ console and the coat-of-arms on the reception room mantel. Holford's role was design development, and it is thought that he was responsible for much of the landscaping for the firm's residential projects (53). Mr. Holford is known to have been involved in the landscape design of the Livesley property. Mr. Holford also is known to have done most of the firm's design work on projects for the Episcopalian Church.

Within the body of Lawrence and Holford's work, 199 residences have been identified. There are nine extant single family residences which have been classified as Tudor in the Lawrence Inventory. The T. A. Livesley house is not strictly a Tudor revival design. (The exterior of the Cameron Squires residence is the most faithful copy of a Tudor manor identified in the Lawrence Inventory.) Rather, it is an excellent example of Lawrence's ability to mix historic period detail with modern concepts of functional planning. As a consequence of the recent survey evaluation, the Livesley residence is considered one of the leading examples in the entire body of the firm's residential work for the quality of its interior design and detail (54). There are five buildings in Salem that were designed by Lawrence and Holford. The Elsinore Theater, Hubbard Building, and the Masonic Temple, are known to have been designed by Lawrence. Within the firm, the principal designer of the Mount Crest Abbey Mausoleum has not been identified. The Ellis Lawrence Building Inventory lists the designer of the T. A. Livesley residence as "probably" Ellis Lawrence. He is known to have selected it as one of seventeen projects from throughout his career which he exhibited at the 1929 Oregon AIA Exhibit. The above mentioned five properties are also the only existing Lawrence and Holford designs in Marion County.

ELLIS FULLER LAWRENCE (1879-1946)

Ellis Lawrence was born in Malden, Massachusetts in 1879. He received his Master's degree in architecture from Massachusetts Institute of Technology in 1902. He worked in New England for Andrews, Jaques and Rantoul; Peabody and Stearns; Codman and Despraedelle; and John Calvin Stevens. In 1905 he travelled and studied in Europe where he met and married Alice Louise Millett of Portland, Maine. Lawrence began his Oregon architectural practice in Portland in 1906. The Lawrence's had three sons, Henry Abbott, Denison Howells, and Amos Millet. Lawrence lived in Portland until his death in 1946 at the age of 67. After working a short time for Edgar M. Lazarus, he joined E. B. MacNaughton in the partnership of MacNaughton, Raymond and Lawrence. After leaving that partnership in 1910, he maintained his own practice and was joined by William Holford in 1912. Through the years he was joined in partnership to Ormond Bean, Fred Allyn and his son H. Abbott Lawrence (55).

**United States Department of the Interior
National Park Service****National Register of Historic Places
Continuation Sheet**Section number 8 Page 8

In 1914 Lawrence began his association with the University of Oregon. He first began as the campus planner. In that same year he founded the University of Oregon School of Architecture and Allied Arts. He was also the campus architect. From 1914 until his death in 1946 he commuted two days a week from his practice in Portland to Eugene. During these thirty-two years he designed nearly all of the buildings built on campus. But one of his greatest achievements was his work as the head of the University of Oregon's architecture program. In this capacity he had a major role in toppling the Beaux Arts educational system. He was the first dean of any architectural school in the United States to reject the Beaux Arts teaching traditions. By 1935 this revolt had taken root throughout the country (56).

What Lawrence established was an informal, non-competitive, individualized program where collaborative work was stressed. Students in architecture, fine arts, and the allied arts were encouraged to mingle freely in the studios and to undertake collaborative projects. The University of Oregon architecture program under Ellis Lawrence was the first in the United States to adopt, completely and successfully, these two basic elements of the modern movement in architectural education. This educational philosophy is still the basis for the teaching style at the University of Oregon (57).

Lawrence had many friendships with prominent architects. He met with Frank Lloyd Wright in Eugene when he came to speak and he worked with the Olmsted brothers on the Peter Kerr mansion in Portland. He also sat with architect Bernard Maybeck on a judging committee. He was selected as the A. I. A.'s first vice-president, served as its director and sat on various A. I. A. committees. He served on numerous national competition juries such as the Victory Memorial in Honolulu and the Stock Exchange Building and Bank of Italy in San Francisco. In 1932-1934 he became president of the Collegiate Schools of Architecture Association (58).

Ellis Lawrence is also historically significant as the organizer of the architectural profession in Oregon and on the Pacific Coast. He was the founding chairman of the Architectural League of the Pacific Coast in 1909, the first organization to unite the architects of the West. He was also founder and first president of the Oregon Chapter of the American Institute of Architects in 1911. In the same year he founded the Builder's Exchange Co-operative in Portland. In 1919, after extensive lobbying by Lawrence, Oregon became one of the first western states to pass an Architects Registration Law. In 1921 he was founder and first president of the Oregon Building Congress, one of the first in the country. Lawrence served as state advisory architect for the Home Owners Loan Corporation and during 1933-1934, he served on the Northwest District Committee for the Public Works of Art project of the U.S. Treasury Department. Lawrence was involved in organizing the Portland Architectural Club and was patron of their first Atelier (59).

There are three primary aspects to the significance of Lawrence's design work. First, is his incorporation of the arts and crafts into architecture. Second, is his pioneering attention to city and regional planning issues. Third, are his unique attempts to bridge modern and traditional design. Lawrence's architecture is marked by his manipulations of eclectic historic details. Unlike most of his contemporaries practicing academic eclecticism, Lawrence was not merely applying historical details or stuffing traditional packages - he was experimenting with attempts to bridge the gap between traditional and modern design and between traditional and modern ways to design and build (60).

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 9

Lawrence was deeply committed to modern notions regarding informality and openness in plans, daylighting, functionalism, and architecture's mission to society. Most of Ellis Lawrence's buildings are in Oregon, with the greatest concentration in Portland. Several are in Washington, and miscellaneous minor and unbuilt projects are in California, Idaho, Alaska, and elsewhere. The greatest number of his buildings are single family residences, which rank among some of the finest in the State of Oregon (61).

WILLIAM GORDON HOLFORD (1878 - 1970)

William G. Holford was born in New Haven, Connecticut, in 1878. He attended the Massachusetts Institute of Technology where he received both his B.S. and M.S. Holford traveled abroad in 1905-1906 and then returned to the eastern United States to work in an architectural firm. Holford was married to Florence Fowler in 1908. They had three children; Louise, William Jr., and Florence Margaret (62).

Holford was a member of the Oregon Chapter of the American Institute of Architects and the American Association of Engineers. He was also an avid landscape gardener and was quite possibly responsible for much of the landscaping for the firm's residential projects. In 1970 Mr. Holford died at the age of 92 (63).

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 10

**CONCRETE BRIDGES ENACTED DURING T. A. LIVESLEY'S TENURE AS
MAYOR OF SALEM 1927 - 1931***

1. South Commercial street Bridge over Mill Creek.
Awarded to Lindstrom and Feigenson; November 7, 1927.
2. North 17th Street Bridge over Mill Creek between Chemeketa and Center Streets.
Awarded to Haglund and Allison; February 20, 1928.
3. South Winter Street Bridge between Belvue and Oak Streets.
Awarded to A.L. Lamb; February 20, 1928.
4. North Summer Street Bridge over Mill Creek between Union and D Streets.
Awarded to D. T. Eaton Construction Company; July 2, 1928.
5. North High Street Bridge.
Awarded to Erixon and Engstrom; August 6, 1928.
6. South Liberty Street Bridge over Mill Creek.
Awarded to Holdener Construction Company of Sacramento, Cal.; September 4, 1928.
7. Cross Street Bridge over Pringle Creek.
Awarded to Jerry Barnard of Portland Or.; September 17, 1928.
8. South Church Street Bridge over Mill Creek between Belvue and Oak Streets.
Awarded to Foster L. Odom; March 18, 1929.
9. North Cottage Street Bridge over Mill Creek between Union and D Streets.
Awarded to Rigdon Brothers of Woodburn, Or.; April 1, 1929.

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 11

10. North 15th Street Bridge over Mill Creek between Marion and B Streets.
Awarded to Foster L. Odom; May 20, 1929.

11. North Winter Street Bridge over Mill Creek.
Awarded to P. L. Frazier; August 5, 1929.

12. South 13th Street Bridge over Pringle Creek at Lewis Street.
Awarded to Rigdon Brothers; August 19, 1929.

13. North Commercial Street Bridge.
Awarded to James R. Hugh; June 2, 1930.

14. South Winter Street Bridge over Pringle Creek.
Awarded to Roberts and Horstkotte; July 7, 1930.

15. Lee Street Bridge over Shelton Ditch between 18th and 19th Streets.
Awarded to Frank C. Ferguson; August 4, 1930.

* Several other bridges are mentioned in the City of Salem Minutes from 1927 through 1930. The bridges listed above are those for which reference could be found for the awarding of the contract. Additional concrete bridges were quite possibly built. Above information taken from the City of Salem Minutes Record.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 12

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 13

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 14

Photographs

All current views by:

Oregon Department of Transportation
Photo Services
Orrin Russie, Photographer
Salem, OR 97310

For all photographs:

Livesley, T. A. Residence
533 Lincoln St. S.
Salem, Marion County, Oregon

1. Photographer Unknown. Historic Photograph, 1924 or 1925. University of Oregon, Library Film Publications, Eugene, OR, 97403.
Front (South) elevation, Looking to the West.
2. Gunnel Garden Studies . Historic Photograph - Undated. Sam Bush Collection, P.O. Box 5247, Portland, Oregon 97208-5247.
Front (South) elevation.
This photo shows the original Livesley family crest above the main front entrance.
3. Photographer Unknown. Historic Photo - 1924. Sam Bush Collection.
Rear (North) elevation.
This photo shows the residence under construction, but nearly complete.
4. Gunnel Garden Studies. Historic Photo - Undated. Sam Bush Collection.
Rear (North) elevation, taken from Leffelle St.
5. Photographer Unknown. Historic Photo - 1924. Sam Bush Collection.
T.A. Livesley and daughter Patsy talking to workman .
6. Current view -November, 1989. Oregon SHPO, 525 Trade St. S.E., Salem, OR, 97310.
Front (South) elevation, Looking to the North.
7. Current view - November, 1989. Oregon SHPO.
Front (South) elevation.

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 15

8. Current view - November, 1989. Oregon SHPO.
Front (South) elevation, Looking to the Northeast.
9. Current view - November, 1989. Oregon SHPO.
Front (South) elevation, Detail: main front entrance.
10. Current view - November, 1989. Oregon SHPO.
Front (South) elevation, Looking to the West.
11. Current view - November, 1989. Oregon SHPO.
Front (South) elevation, Service wing, Looking to the West.
12. Current view - November, 1989. Oregon SHPO.
Front (South) elevation, Garage/Servants quarters, Looking to the Northwest.
13. Current view - November, 1989. Oregon SHPO.
East and South elevations.
14. Current view - November, 1989. Oregon SHPO.
Rear (North) elevation.
15. Current view - November, 1989. Oregon SHPO.
East elevation, Detail: Reception room bay window.
16. Current view - November, 1989. Oregon SHPO.
Main entry hall and stairway, Looking to the East.
17. Current view - November, 1989. Oregon SHPO.
Main stairway.
18. Current view - November, 1989. Oregon SHPO.
Reception Room, Looking to the North.
19. Current view - November, 1989. Oregon SHPO.
Living Room, Looking to the Southwest. Doorway to the Sun Room is at upper right.
20. Current view - November, 1989. Oregon SHPO.
Living Room, Looking to the Northwest. Doorway to the Sun Room in background.
21. Current view - November, 1989. Oregon SHPO.
Dining Room, Looking to the West.
22. Current view - November, 1989. Oregon SHPO.

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

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 16

22. Current view - November, 1989. Oregon SHPO.
Second floor main landing, Looking to the East.
23. Current view - November, 1989. Oregon SHPO.
Master Bedroom, Detail: fireplace, on South wall.
24. Current view - November, 1989. Oregon SHPO.
Third floor Ballroom, Looking to the West.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 1

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W. LEFFELLE

JOHN

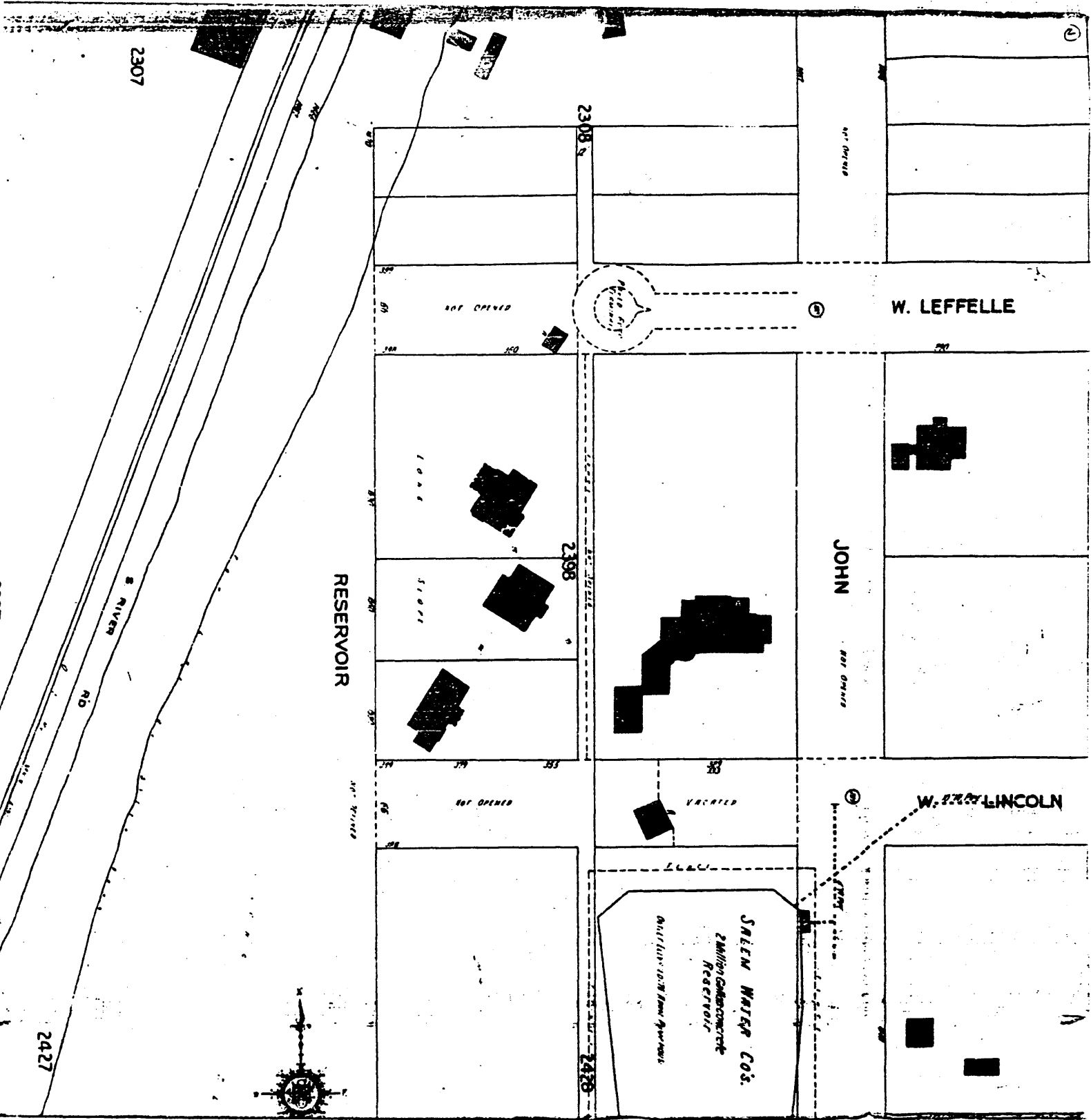
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SEE MAP 7 3W 27CC

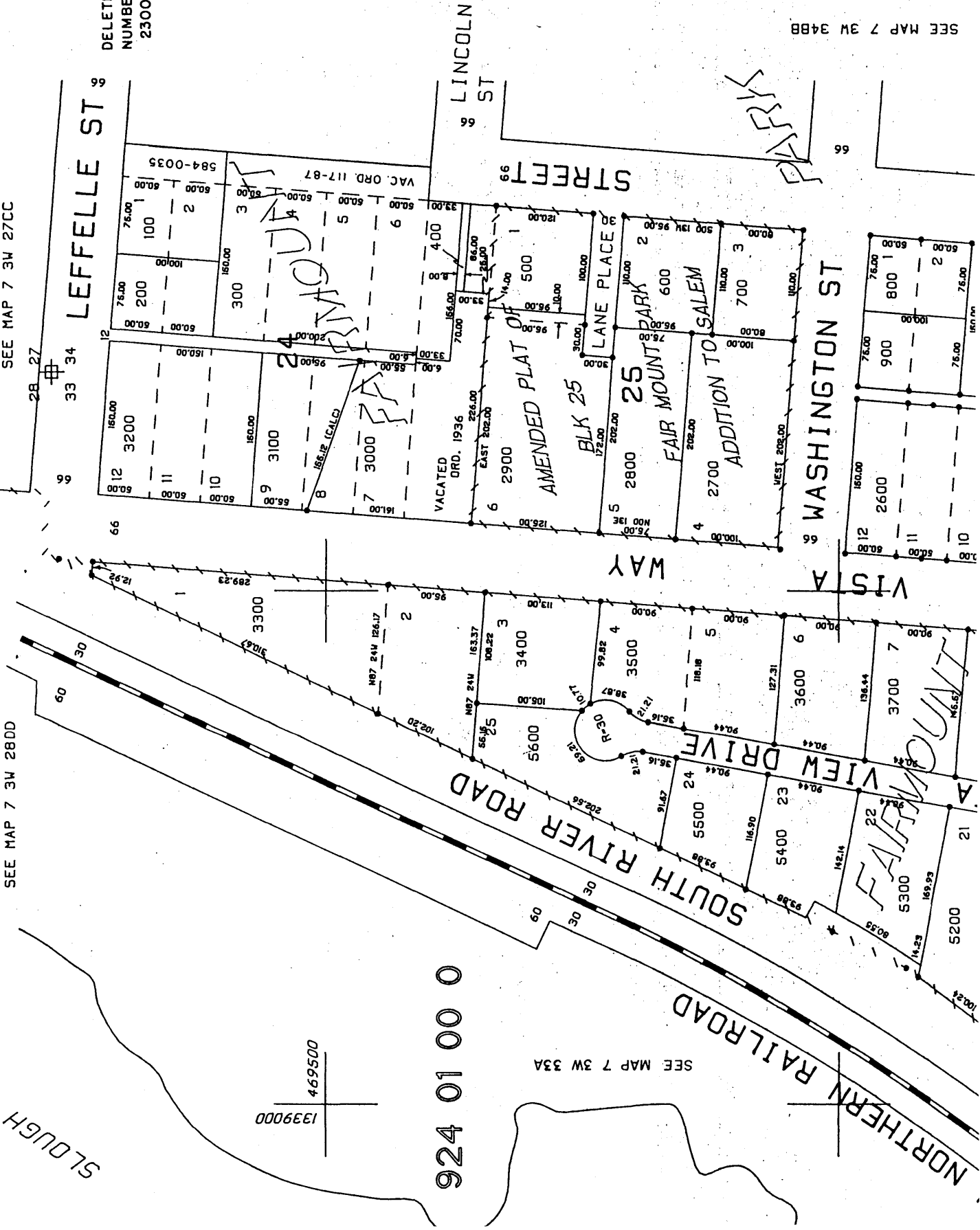
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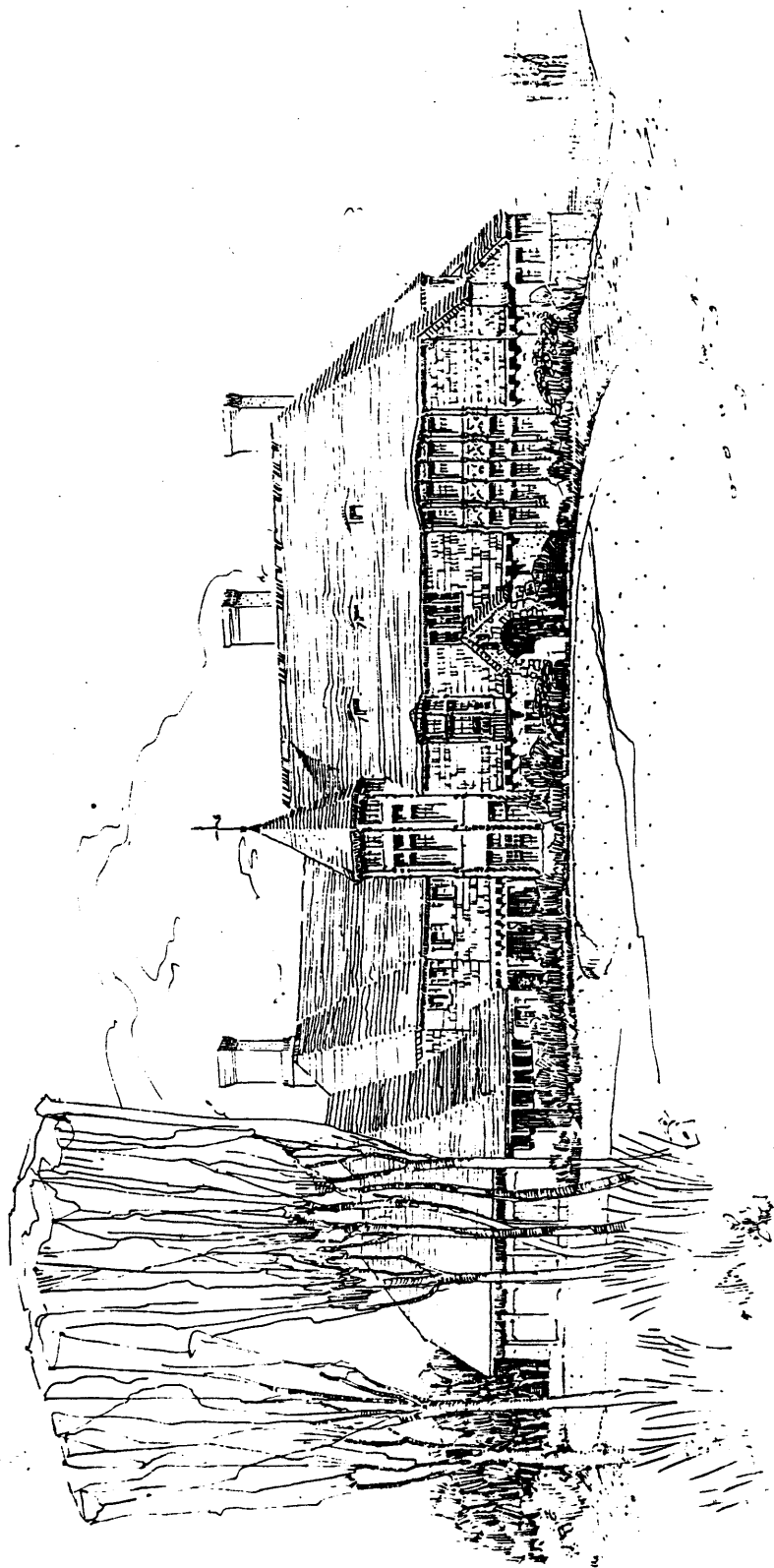
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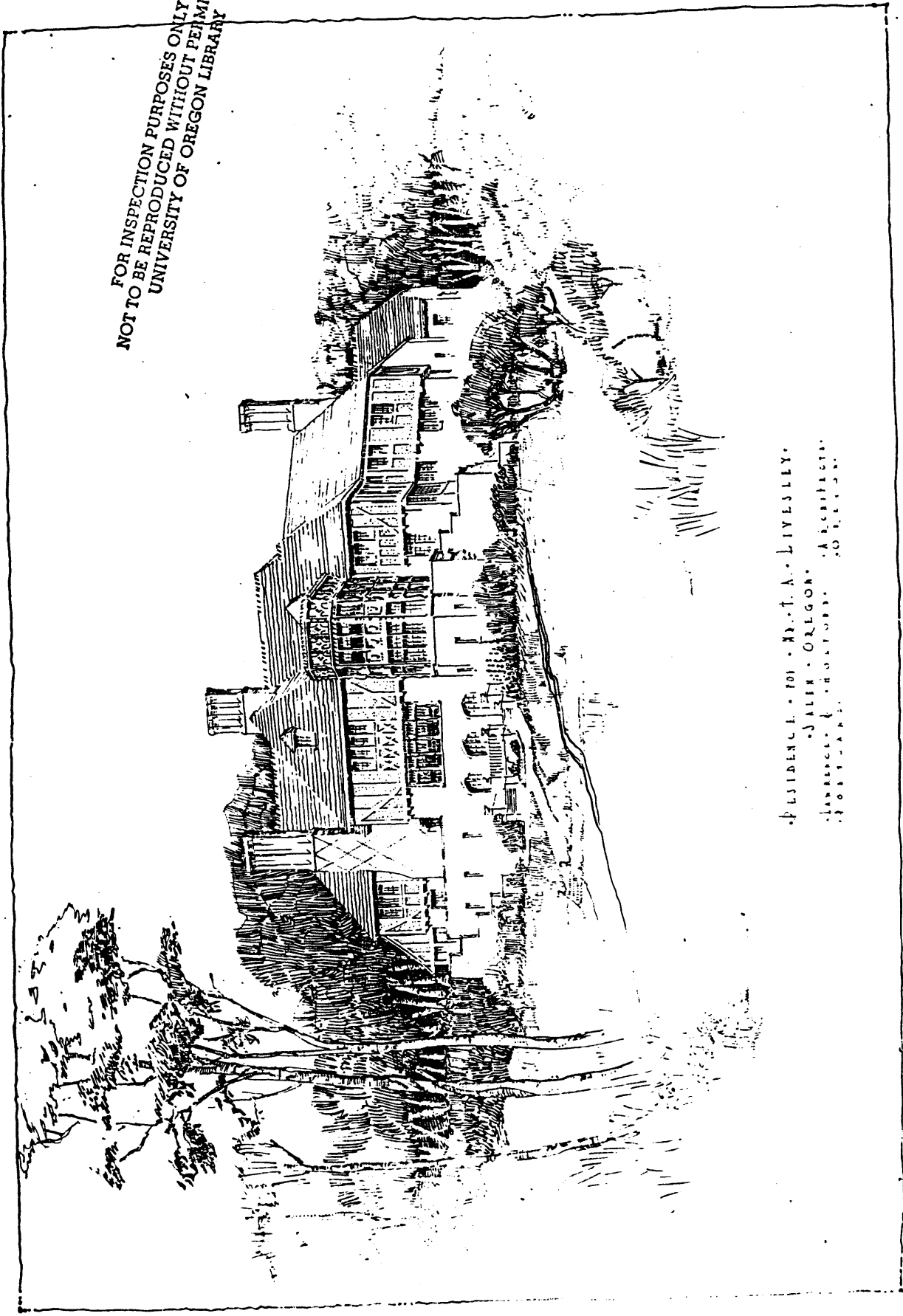
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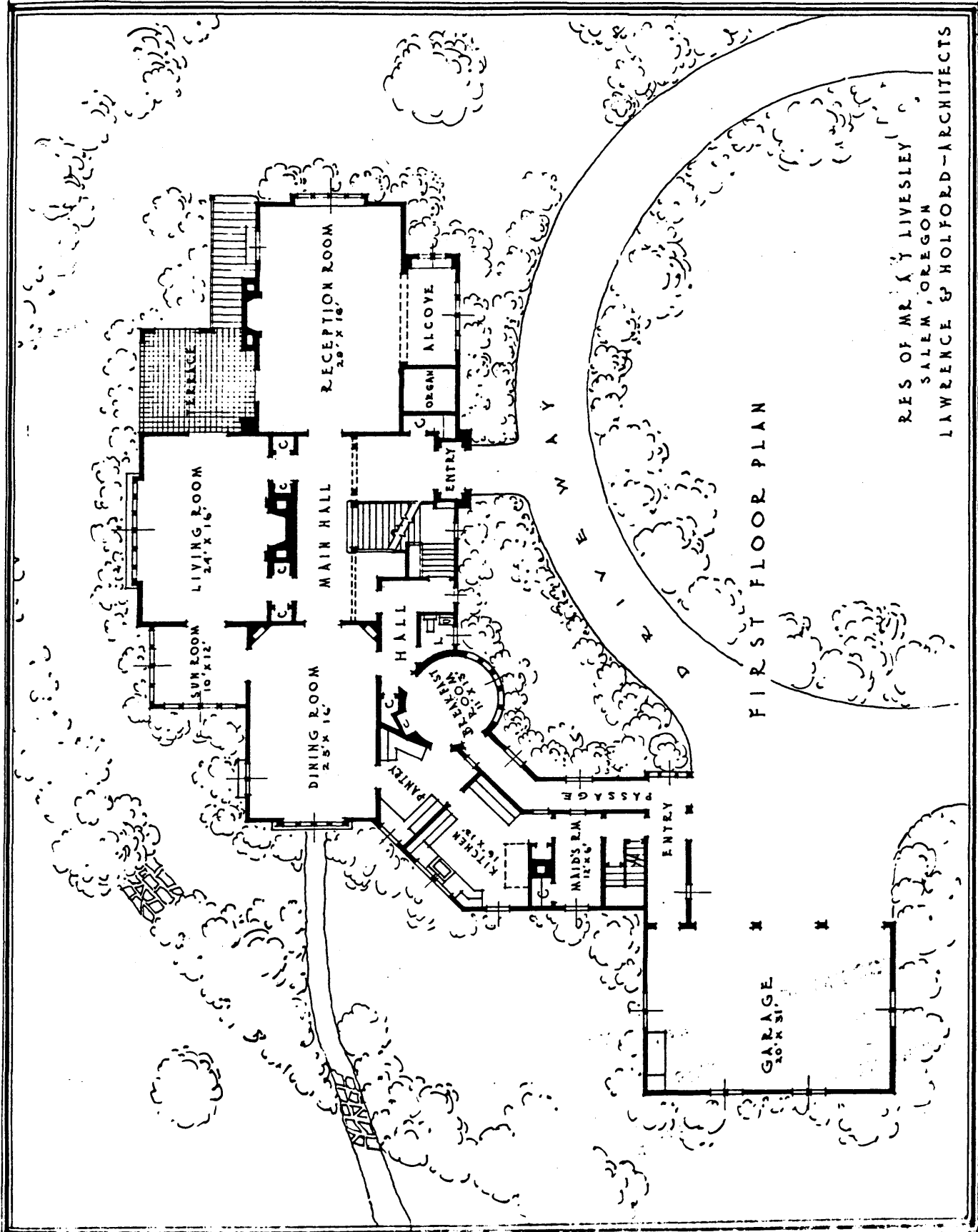


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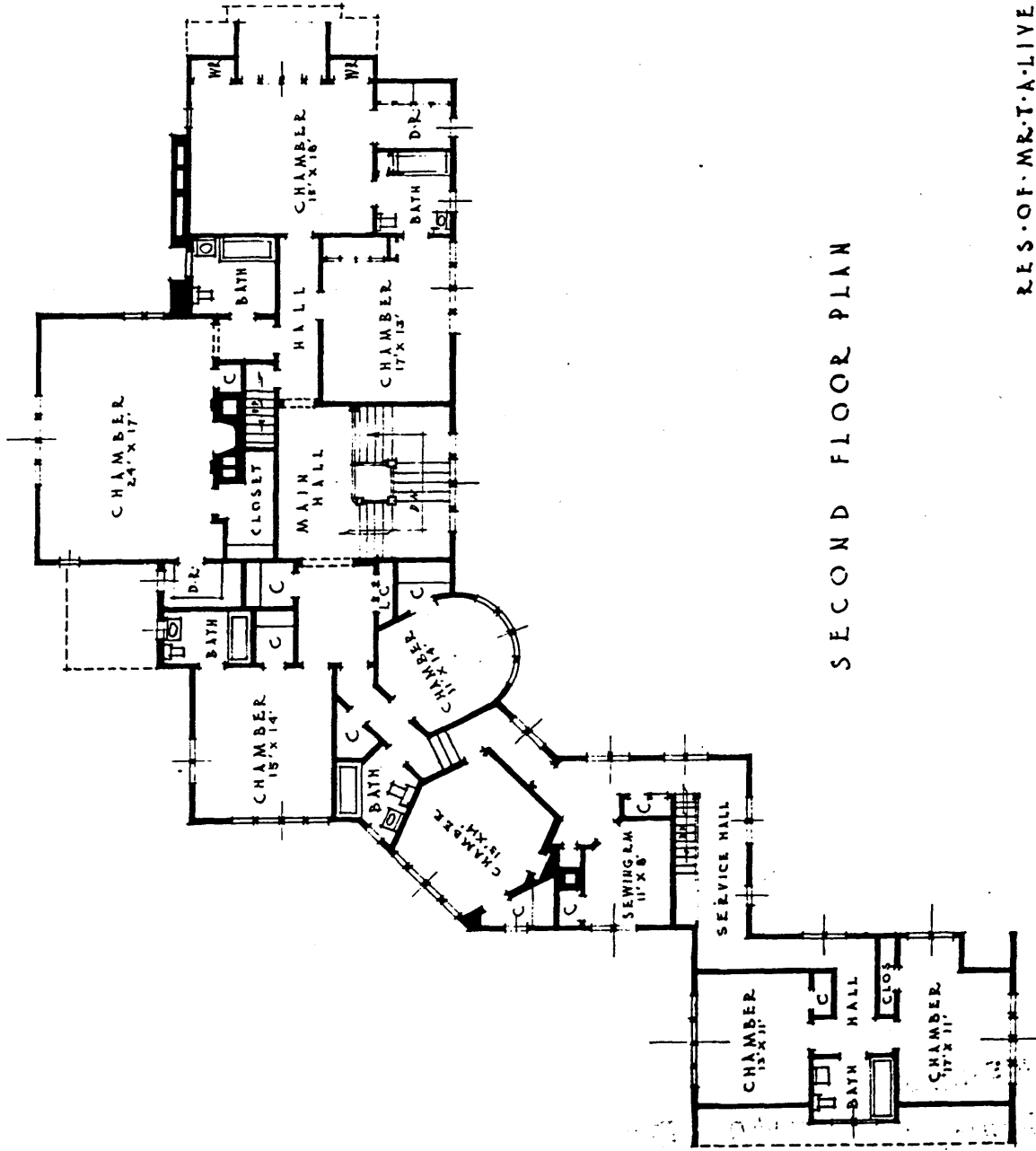


RESIDENCE FOR MR. T. A. LIVESLEY.
SALEM, OREGON.
DESIGNED BY ARCHITECT
T. A. LIVESLEY.



FIRST FLOOR PLAN

RES OF MR. A. Y. LIVESLEY
 SALEM, OREGON
 LAWRENCE & HOLFORD - ARCHITECTS



SECOND FLOOR PLAN

RES. OF MR. T. A. LIVESLEY
 SALEM, OREGON
 LAWRENCE & HOLFORD-ARCHITECTS