

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Longview National Bank
Other name/site number: NA
Name of related multiple property listing: NA

2. Location

Street & number: 213 N. Fredonia Street
City or town: Longview State: Texas County: Gregg
Not for publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:

☐ national ☐ statewide ☒ local

Applicable National Register Criteria: ☐ A ☐ B ☒ C ☐ D

Mark Wolfe

Signature of certifying official / Title

State Historic Preservation Officer

5/26/23

Date

Texas Historical Commission

State or Federal agency / bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting or other official

Date

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register.
☐ removed from the National Register
☐ other, explain: _____

Signature of the Keeper

Date of Action

Longview National Bank, Gregg County, Texas

5. Classification

Ownership of Property

<input checked="" type="checkbox"/>	Private
<input type="checkbox"/>	Public - Local
<input type="checkbox"/>	Public - State
<input type="checkbox"/>	Public - Federal

Category of Property

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions: Commerce/Trade: financial institution

Current Functions: Recreation and Culture: museum

7. Description

Architectural Classification: Mid-Century Modern Non-Residential: Modern

Principal Exterior Materials: Concrete; Stone: Granite, Marble; Brick; Ceramic Tile

Narrative Description (see continuation sheets 7-7 through 7-11)

Longview National Bank, Gregg County, Texas

8. Statement of Significance

Applicable National Register Criteria

	A	Property is associated with events that have made a significant contribution to the broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
X	C	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
	D	Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations: NA

Areas of Significance: Architecture (*local level*)

Period of Significance: 1959

Significant Dates: 1959

Significant Person (only if criterion b is marked): NA

Cultural Affiliation (only if criterion d is marked): NA

Architect/Builder: B.W. Crain, Jr. of Wilson, Morris, Crain & Anderson, Architects

Narrative Statement of Significance (see continuation sheets 8-12 through 8-25)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-26 through 9-28)

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: Texas Historical Commission
- ☐ Other state agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other – Longview Museum of Fine Arts

Historic Resources Survey Number (if assigned): NA

Longview National Bank, Gregg County, Texas

10. Geographical Data

Acreage of Property: less than one acre

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

1. Latitude: 32.495718° Longitude: -94.738800°

Verbal Boundary Description: LTS 13A; 14; 15 & 16 NCB 45 (E25' LT 13) LONGVIEW ORIGINAL TOWN and shown on Map 2.

Boundary Justification: The boundary includes all property historically associated with the nominated building.

11. Form Prepared By

Name/title: Rebecca Wallisch, MS and Izabella Nuckels, MS
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Date: September 8, 2022

Additional Documentation

Maps (see continuation sheets MAP-29 through MAP-31)

Additional items (see continuation sheets FIGURE-32 through FIGURE-46)

Photographs (see continuation sheets PHOTO-47 through PHOTO-78)

Longview National Bank, Gregg County, Texas

Photograph Log

Name of Property: Longview National Bank
City or Vicinity: Longview
County: Gregg
State: Texas
Photographer: Izabella Nuckels
Date: September 22, 2021
Location of Original Files: 2506 Little John Lane, Austin, Texas 78704

Photo 1
Longview National Bank, oblique. Primary (east) and north elevations. View southwest.

Photo 2
Longview National Bank, primary (east) elevation at N. Fredonia Street. View west.

Photo 3
Longview National Bank north elevation at E. Methvin Street. View southwest.

Photo 4
Landscaping at north elevation; historically, an adjacent building was here. View west.

Photo 5
Drive through banking and parking lot at east end of north elevation. View south.

Photo 6
Longview National Bank west elevation facing adjacent parking lot. View east.

Photo 7
Longview National Bank south elevation at East Bank Alley. View east.

Photo 8
Longview National Bank South Elevation at East Bank Alley. View west.

Photo 9
Longview National Bank oblique along N. Fredonia Street. East and south elevations. View northwest.

Photo 10
Primary Entrance at east elevation on North Fredonia Street. View northwest.

Photo 11
Secondary entrance at south end of east elevation. View west.

Photo 12
Mosaic handle detail on secondary entrance at south end of east elevation. View west.

Photo 13
Entrance to elevator lobby from drive through banking garage. View south.

Photo 14
View from roof towards former First National Bank building. View southeast.

Photo 15
Drive through bank corridor looking north from east Bank Alley. View north.

Photo 16
Waiting room at north end (near E. Methvin Street) of drive through banking garage. View west.

Photo 17
Drive through bank corridor, looking south towards Bank Alley. View south, southeast.

Photo 18
Ramp leading to second floor parking lot at west end of drive through. View south.

Photo 19
Teller window in drive through banking corridor. View west.

Photo 20
Entry vestibule at primary (east) elevation entrance. View north.

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Photo 21

Main lobby at first floor. View west.

Photo 22

Detail view of illuminated Lone Star of Texas sculpture by Richard Lippold in lobby. View west.

Photo 23

North end of main lobby. View northeast.

Photo 24

Detail view of Herbert Mears mosaic along counter on south end of lobby. View southwest.

Photo 25

1940s vault door and mezzanine in south gallery on first floor. View north.

Photo 26

Elevator lobby at first floor entrance from drive through garage. View northwest.

Photo 27

Interior of 1960s vault at west end of first floor. View south.

Photo 28

View from inside the drive through teller booths. View north.

Photo 29

Typical view of teak paneling and concealed storage in conference room.

Photo 30

Typical second floor corridor and finishes. View east.

Photo 31

Typical second floor office space.

Photo 32

Basement auditorium. View east.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Longview National Bank, Gregg County, Texas

Narrative Description

Longview National Bank, one of the city's leading financial institutions, is prominently sited across from the courthouse in downtown Longview, Gregg County. Built in 1958-1959, it is an austere three-story postwar modern bank with a modified rectangular footprint and 64,000 square feet of interior space. Longview National Bank is made of structural steel and concrete clad in white marble and dark granite panels with a motor bank that features a two-story concrete brick screen laid in a zig zag pattern. Architect B.W. Crain Jr.'s design fully integrated the institution's 1940 Stripped Classical bank within this larger structure leaving only a few interior features intact. Marble columns support the bank's interior double height lobby, which also has original white terrazzo floors and mahogany wall paneling. Original artistic features include the teller's counter decorated by a custom-designed 75-foot-long concave abstract mosaic by artist Herbert Mears and sculptor Richard Lippold's gold, aluminum, and stainless-steel wire sculptural light fixture, "The Great Lone Star." The intact historic color palette, surface textures, quality material finishes, and artwork are especially noteworthy as these took the place of the decorated surfaces found in the 1940 building. Longview National Bank retains good integrity to communicate its architectural significance as an excellent example of postwar modern bank design at the local level of significance.

Setting

Longview National Bank is in downtown Longview, Gregg County directly south and across E Methvin St from the Gregg County Courthouse. The central business district is characterized by late nineteenth, and early and mid-twentieth century one and two-part commercial blocks with a few high-rise commercial and government buildings. Surface parking lots are common downtown. Two National Register-listed properties are within two blocks of Longview National Bank: Everett Building (NRHP 1979 #79002948) and the 1956 Petroleum Building (NRHP 2019 #100003494), which was also designed by the firm Wilson, Morris, Crain.

On the southwest side of the block is a row of one- and two-story retail businesses. At the intersection of N Fredonia St and E Tyler St, south of the property, there is a sculpture garden. The block just to the southeast includes the Gregg County Historical Museum. Bank Alley, a thoroughfare which splits the block immediately southwest of the building, provides egress for the traffic flowing through the drive-through banking facility and parking garage.

Site

The building occupies approximately one quarter of the block bounded by N Fredonia St, E Methvin St, N Center St and Bank Alley (see Maps 2 and 3). These streets form a rectangular grid, like all blocks in this area of downtown Longview, with the grid slightly tilted, with streets running northwest to southeast and northeast to southwest. The Union Pacific Railway line crosses N Fredonia St a block and a half southwest of the property. Wide concrete sidewalks with brick paver and landscaping insets line the N Fredonia St (SE) and the E Methvin St (NE) elevations of the building (Photo 9). The sidewalk on Bank Alley that lines the southwest elevation is narrower and without landscaping. The rear (NW) elevation of the building faces a large surface parking lot; further northwest of this there is a non-historic drive-through banking facility that occupies the northwest end of the block on N Center St. On-street parking is at an angle on the primary (east) and secondary (north) elevations.

Longview National Bank, Gregg County, Texas

Exterior

Primary (East) Elevation

The primary elevation faces east to N Fredonia St. (Photos 1 and 2). This elevation has a base of charcoal granite, with rectangular Cherokee white marble veneer panels placed vertically between aluminum vertical pilasters running from the top of the granite course to the roofline. Three sets of glazed double aluminum doors form the outer main entrance under a cantilevered awning (Photo 10). An inner set of three doors forms a rectangular entry vestibule (Photo 20). Glazed entrance doors are punctuated by decorative, square red tile door pulls (Photos 11 and 12). Three original flagpoles are installed at a 45-degree angle above the awning. Historically, they hung the United States flag, the Texas Flag and a Longview National Bank flag designed by B. W. Crain Jr. At the second-floor level, a continuous row of 15 windows forms a horizontal band between the aluminum pilasters. The white marble continues above to the top of the parapet wall, where matching aluminum railing tubes placed horizontally complete the top of the elevation. A secondary entrance with single glazed aluminum door is located at the south end of the east elevation (Photo 11).

Secondary (North) Elevation

The secondary elevation faces north to E Methvin St (Photos 3 through 5). At the southeast end of the elevation, walls facing the pocket park walls are stuccoed at the ground-level where a party wall once adjoined the bank to a now-demolished one-part commercial block. There are two horizontal rectangular insets of non-historic artwork at eye level. Above, the exterior cladding is blond brick veneer with three sets of rectangular windows along the second floor.

Longview National Bank's motor bank and parking garage extends outward toward the roadway. The façade features a two-story screen made of 8,000 concrete bricks making a 12-inch-thick wall. The screen's three-dimensional zigzag pattern was created by overlapping each brick at 45-degree angle in narrow, vertical rows. Its textural quality is a nice contrast from the primary façade's sleep paneled walls. At street level, cylindrical red tile columns support the first-floor drive-through (Photos 15 through 19). The north-south driveway passes by four teller booths set on angled walls. Light, powder blue subway tile covers the walls of this corridor. The first teller booth is no longer extant and has been infilled with replacement glazed buff brick. The three southwestern teller booths remain intact. Light, powder blue subway tile walls extend up the ramp to the second-floor parking area above. On the left side of the entrance below is a unique standalone circular glass-encased structure where customers could wait for their valeted cars to be retrieved. Structural members of the waiting booth were painted the signature red color utilized by the architect throughout the building.

Rear (West) and South Elevations

The rear elevation of the building faces west into the large surface parking lot (Photo 6). It is finished with a non-original veneer of textured concrete masonry units from ground level to the top of the second-floor level, with original light glazed brick veneer above that. The south elevation faces into Bank Alley and is finished with original light brick veneer (Photos 7 and 8). At the northwest end of the building, thin vertical rectangular openings punctuate the upper two floors of the parking garage. At the southeast end of the building, the fenestration consists of a row of six steel casement windows at the second-floor level.

Longview National Bank, Gregg County, Texas

Interior (See Figures 12-15)

First Floor Lobby

The symmetrical, double-height main lobby features six square, white marble-clad columns leading to a central marble northwest wall (Photo 21). The marble wall is flanked by two openings; the one on the southwest leads to the vaults and teller windows, and the one on the northeast has stairs and double doors that lead to the elevator lobby and parking lot. At the northwest corner of the main lobby, there is a staircase leading to glazed double doors that lead into the elevator lobby. These stairs are carpeted and retain the historic metal railing. Floor-to-ceiling vertical teak panels separated by silver-colored metal strips line the northeast and southwest walls. The teak continues partially along the northwest and southeast walls (Photo 23). The lower portions of the teak contain concealed closets and shelving. The teak is in good condition with some minor scuffs and scratches. The marble columns and walls are in good condition. The flooring is a white terrazzo with some areas covered in carpet. At the south side of the lobby, there is a 75-foot, concave mosaic tile counter designed by Houston artist Herbert Mears, with a black, polished marble countertop. There are shelves and cabinets, as well as a lower counter, on the backside. A gold, aluminum, and stainless-steel wire sculpture and light fixture called "The Great Lone Star" was designed by Richard Lippold, was installed at the rear (northwest) wall of the lobby during the 1950s construction (Photos 22 and 24). The ceiling features original polystyrene ceiling panels intended to diffuse artificial light and to conceal ducts and conduit.

Drive-Through Elevator Lobby

A north entrance to the elevator lobby is located off the drive-through banking area. Glazed double aluminum doors with sidelights lead into the space which features two elevators and walls clad in white Alabama marble. The elevator doors were historically painted red to match the waiting room and columns in the parking garage.

Drive-Through Teller Booths (Interior)

The interior of the drive-through teller booths is a long narrow corridor with a sloped floor (Photo 28). It has wallpaper, shag wall coverings, linoleum floors, dropped ceiling panels, and fluorescent lighting. The historic teller booth fixtures are intact at the 2nd, 3rd, and 4th booths.

1940s Lobby

At the southwest end of the first floor, a two-story-high rectangular space that functioned as the lobby in 1940s is now filled with partition walls and non-historic offices. The floor is covered in carpet. The original coffered plaster ceiling is above dropped ceiling panels and carpet is installed over original flooring.

1940s Mezzanine

At the northeast end of the southwest room of the first floor, the 1940s mezzanine with curved decorative iron balustrade and central clock remains (Photo 25). This space is located directly above the 1940s vault. A staircase with metal railing is located at the southwest side of the mezzanine; it was installed during the 1950s renovations. Historic photographs (included at the end of this narrative) indicate that this was originally on the northeast side in the 1940s. Historically, columns capped with sculptures of birds flanked the vault and extended from the lobby to the mezzanine floor; these are no longer extant. Decorative plaster ceilings are extant in this space. There is a wood paneled conference room with a fireplace just off the mezzanine balcony.

Vault Rooms

The 1940s vault is at the northwest end of the building facing the 1940s lobby (Photo 25). This square space retains its original door. The walls are clad with grey square tile at the bottom and acoustical panels at the top half. The interior has linoleum floors. The acoustical panels and linoleum are non-historic and in fair to poor condition. Historic photographs show the walls of the vault lined with metal safety deposit boxes; these are no longer extant.

Longview National Bank, Gregg County, Texas

The vault is a U-plan room located off the large open lobby at the southwest corner of the building (Photo 27). It backs up to the 1940s vault and the vault door remains intact. The walls of this vault are lined with metal safety deposit boxes. The walls behind the deposit boxes are stainless steel. Granite-topped metal tables and cabinets are in the center of the vault. The flooring is carpeted, and the ceiling has polystyrene ceiling panels that match the main lobby.

Second Floor

The second floor has double-loaded corridors that extend from the elevator bay (Photo 30). Much of this floor is leased office space that has been renovated in the recent past. Finishes include flat gyp walls, carpeting and wood-look linoleum floors, drop ceilings, and fluorescent lights (Photo 31).

Basement

The basement has one primary double-loaded, northeast-southwest corridor. The flooring is linoleum, and the walls are white-painted gyp. At the northeast end of the basement corridor, there is a kitchen and open space where a cafeteria was originally located; this space is in poor condition with finishes missing. Southwest of the elevators at the northwest side of the corridor, there is a Director's Room which features some teak wall paneling and a functional meeting space. The flooring in this space is carpet. Southwest of the Director's Room, the historic Auditorium retains its historic configuration with a projector room at the northeast end (Photo 32). This room has otherwise been entirely renovated and is now leased by a tenant. The flooring is carpet, and the walls are gyp with acoustical panels.

Vertical Circulation

There are two elevators at the northwest end of the building that may be accessed through the parking garage entry (Photo 26). Stairwells with concrete and metal staircases are located at the northeast end of the building and adjacent to the elevators. These stairs have metal railings.

Alterations

As the building functions have changed and increased, interior finishes and elements have been minimally modified. The 1940 lobby is now filled with partition walls and non-historic offices. The floor is covered in carpet. The original coffered plaster ceiling is above dropped ceiling panels. The mezzanine staircase in this space that was originally on the northeast side of the lobby is now located at the southwest side of the mezzanine. At the center of the mezzanine, double wood doors with decorative carving lead into a wood-paneled conference room with fireplace centered at the north end. This room has been subdivided with a partition wall, the floors have been covered in carpet, and fluorescent lights have been installed on the decorative plaster coffered ceiling. A window at the south end of this room has been enclosed.

In the Drive-Through Banking area, a teller booth has been removed and the wall has been infilled with replacement glazed buff brick. The other teller booths remain intact. The historic basement Cafeteria is missing most finishes due to water damage. The basement Auditorium has been entirely renovated, with carpet flooring, gyp walls, and acoustical panels. New flooring and partition walls have been added to the basement corridor. The second floor, which functions as leased office space, has been renovated with flat gyp walls, carpeting and wood-look linoleum floors, dropped ceilings, and fluorescent lights. Much lighting throughout the building is non-historic, fluorescent lighting, and the restrooms have been updated on the first and second floors.

Longview National Bank, Gregg County, Texas

Integrity

Location and Setting: The Longview National Bank retains a high level of integrity in all seven aspects and conveys its period and area of significance. The building's location has remained at the intersection of N Fredonia St and E Methvin St across from the Gregg County Courthouse. The setting, on a commercial street with late-nineteenth century through mid-twentieth century resources near the courthouse square, has been retained as have many of the buildings that were extant when construction was complete.

Design, Materials, and Workmanship: On the exterior, the building retains its original marble, brick, and stucco siding, and the concrete brise soleil screen over the parking garage. Entrances and fenestrations patterns remain intact, and alterations are minimal and limited to the installation of a non-historic-age mosaic on the north elevation. On the interior, the building retains many of the features and finishes associated with the 1959 expansion and re-design of the building, evident in the intact teak paneling, terrazzo floors, and marble columns and accent walls. While some reconfiguration of offices and auxiliary spaces has occurred to reflect the changing needs of the building, it is still clearly legible as a postwar modern bank building. Additional features associated with the drive-thru banking facility, including three out of four drive-through windows, the original waiting area, and powder blue subway tile, are extant. Finally, site-specific modern art, including Herbert Mears' mosaic and Richard Lippold's sculpture are still in place and in good condition. Thus, the Longview National Bank retains integrity of design, materials, and workmanship.

Feeling and Association: The building retains the feeling and association of a postwar modern bank with its architectural elements, materiality, extant bank vaults, and a banking drive-through. It is now home to the Longview Museum of Fine Arts.

Longview National Bank, Gregg County, Texas

Statement of Significance

Established in 1912, Longview National Bank became one of Longview's most trusted financial institutions. In 1940, the bank built a Stripped Classical building across from the Gregg County Courthouse that reflected the institution's prestige and progressive image. Less than 20 years later, however, postwar bank architecture had rejected classical vocabularies for Modernist expressions that better reflected the industry's changing approach to banking. Longview National Bank's directors thus voted to update the 1940 physical plant to remain competitive in a rapidly growing industry. Longview architect B.W. Crain, Jr. was retained to enlarge and modernize the existing facility with a design that communicated the institution's commitment to innovation, service, and convenience. Completed in 1959, the new Longview National Bank was a 64,000 square foot building with a sleek, nearly windowless marble façade, motor bank, and parking garage. The open interior was outfitted in white marble, warm teak paneling, and chrome finishes accentuated by strategic pops of color, custom artwork, and furniture. Crain contracted artist Herbert Mears and sculptor Richard Lippold to create artwork for the new building. Mears, influenced by Cubism, produced a 75-foot concave mosaic along the teller counter. Lippold translated the bank's star logo into a stainless steel, 22-carate gold, and polished aluminum sculptural light fixture that hung in the lobby. Longview National Bank is nominated for listing in the National Register of Historic Places under Criterion C in the area of Architecture at the local level of significance as an excellent example of postwar modern banking design. Because the remodeling obliterated all character-defining features of the original 1940 Streamlined Classical bank, the period of significance is 1959.

History of Longview

Located in northeast Texas, the present-day City of Longview historically consisted of scattered agricultural properties and the small communities of Earpville and Pine Tree in the mid-nineteenth century. In the 1870s, the Southern Pacific Railroad completed a rail line through Gregg County and a new town was established a mile west of Earpville, later named Longview. Incorporated in 1871, Longview became a regional hub for trade and commerce. By the early 20th century, there were 5100 citizens, a small commercial center and light manufacturing. Growth lagged for the first three decades of the 1900s. However, the completion of U.S. Highway 80 in the 1920s opened the area up to state and national markets, and Longview boomed. East Texas oil was discovered in the 1930s, and Longview became the business center for oil companies moving to the area. The city experienced relative prosperity and growth during the Great Depression. Its population jumped to 13,700 by 1940, reflecting the oil economy's effects on Longview.¹

Downtown Longview underwent a physical transformation in the early 1930s as the influx of oil money into the local economy spurred retail, service, construction activity, and filled government coffers with additional tax revenue. In 1933, the Art Deco-style Gregg County Courthouse replaced a late-nineteenth century courthouse.² Oil and agriculture continued to sustain Longview's economy throughout the Great Depression and World War II. In the postwar era, several new industries were established in Longview, including Eastman Kodak Company and a Schlitz brewery. As urbanization increased in the postwar era and farmers and ranchers left rural areas for employment in the cities, Longview continued to grow. In the 1970s and 1980s the medical industry expanded, and Longview remains a hub for industrial and oil and gas development in the East Texas region.³

Longview National Bank is one of several notable examples of buildings constructed during the post-war period in downtown Longview. Others are the Citizens' National Bank, Joseph B. Bramlette Building, and the Petroleum Building. The Citizens National Bank, completed in 1954 and located at 211 E. Tyler Street, was the first new

¹ Eugene W. McWhorter, "Longview, TX (Gregg County)," *Handbook of Texas Online*, accessed September 01, 2022, <https://www.tshaonline.org/handbook/entries/longview-tx-gregg-county>.

² Voelcker and Dixon served as architectural firm for both the Gregg County Courthouse and the McWilliams Building.

³ McWhorter, "Longview, TX (Gregg County)."

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construction building project in Longview that was taller than the 6-story McWilliams Building (1935). At ten stories, it is still the tallest building in downtown Longview. The Petroleum Building (1956) at 202 E. Whaley Street was originally developed in 1953 as the Downtown Auto Park, a five-story parking garage.⁴ In 1954, it was sold and intended to accommodate parking for a planned nearby office building.⁵ However, the new office building was never constructed and instead the Downtown Auto Park was converted into office space with retail on the ground floor.⁶ The Modern Movement stylistic elements of these buildings marks their period of development during the mid-twentieth century when Longview's industrial development greatly expanded.

History of the Longview National Bank

Since its original charter in 1912, Longview National Bank has operated under several names and at several different local sites. In 1912, the Guaranty Bank was formed in Longview and a brick building was soon constructed to house the facility at 809 E. Methvin St. A. A. Batson was the first president followed by Dan. W. Gans. The bank was sold to F. T. Rembert in 1918.⁷ Rembert moved the bank to 101 S. Fredonia St the following year, and he renamed it Rembert National Bank in 1923 after it went nationwide. In 1932, the bank again relocated to 214 N. Fredonia St, directly across the street from the nominated Longview National Bank location. Just eight years later, the bank was renamed Longview National Bank in January 1940, and the directors bought the corner lot across the street (the nominated boundary) where it planned to construct a new headquarters. Completed in September 1940, the Longview National Bank, (**Figure 3**) designed by architect N. L. Peters, was an imposing, two-story Streamline Classical building with smooth planar exterior on a marble base with an abstracted inset portico entrance flanked by engaged Doric columns. Floor-height fluted metal spandrels and garland reliefs were the primary ornament to express the stripped-down classical vocabulary. Peter's design aligned with pre-war trends in banking architecture.⁸ A multi-page feature on the bank's new opening was published in the *Longview News-Journal* on October 31, 1940. The article touted that the bank had the "safest" vault in East Texas with a 37,500-pound door and multiple locks.⁹

In 1956, Longview National Bank began planning for a new, state-of-the art building occupying both the 1940s building site and the footprint of the neighboring M. E. Moses store. B. W. Crain Jr. of the firm Wilson, Morris, Crain & Anderson was hired as an architect. Early iterations of the building envisioned a multi-story and multi-functional banking and office space with drive-through banking and International-style linear expanses of windows. By July 1957, the design was finalized and featured a main, off-center entrance at N. Fredonia St; a drive-through banking corridor under brise soleil screen at E. Methvin St; and continuous expanses of white Cherokee marble on the primary facade.

Construction on the new Longview National Bank expansion lasted from February 1958 through December 1959. The building featured the most state-of-the-art facilities for banking and had thoughtfully designed form, materials, interior design, and programming. Both banking and public amenities were constructed, including a basement auditorium. Vivrett and Pridham of Dallas served as the general contractor and interior features included an impressive mosaic-clad counter designed by Houston artist Herbert Mears and assembled by San Antonio's Cavalli Company, and a site-

⁴ At present, a National Register of Historic Places designation for the 1953 Petroleum Building is pending NPS review. Haley Wilcox, "Petroleum Building, Longview, Gregg County, Texas," National Register of Historic Places Registration Form, Ogee, LLC. Austin, Texas, July 9, 2018:13.

⁵ Ibid.

⁶ Ibid.

⁷ "F.J. Harrison Opened Longview's Banking Industry," *Longview Morning Journal*, May 3, 1970, p. 87.

⁸ Carol Dyson and Anthony Rubano, *Preserving the Recent Past 2, Banking on the Future: Modernism and the Local Bank* (Washington D.C.: Historic Preservation Education Foundation, 2000), 44.

⁹ "Bank's New Home has Steel-lined Vaults," *Longview News-Journal*, October 31, 1940, 7.

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specific metal and wire sculpture called “The Great Lone Star” designed by renowned sculptor Richard Lippold. The concrete and steel foundation were designed to support an additional eight stories should the bank need to expand.¹⁰

The bank was completed in December 1959 and an official opening took place on May 21 and 22 of the following year. Two parades, one of which featured antique automobiles, ushered in the opening festivities. The May 22, 1960, issue of *The Longview Sunday News Journal* dedicated a section to the opening of the Longview National Bank and to congratulatory ads placed by local businesses. Longview National Bank changed its name to Texas Commerce Bank - Longview in 1981. The name was changed back to Longview National Bank in 1993 and changed again to Regions Bank - Longview in 1998 after a merger. The bank building was purchased by the Longview Museum of Fine Arts in 2021.

CRITERION C: Architecture

The Longview National Bank building is significant at the local level under Criterion C for Architecture, as an excellent example of postwar modern bank architecture in Longview, Gregg County. Originally built in 1940, the institution hired local architect B.W. Crain Jr. to remodel and enlarge the 1940 Stripped Classical bank. The result was a sleek 64,000 square-foot headquarters that reflected national trends in postwar banking design and function. Crain’s employment of exterior materials, surface textures, color palette and interior artwork—a mosaic designed by Herbert Mears and a Richard Lippold sculpture—replaced architectural ornament that decorated the original bank’s exterior and lobby. The building is minimalistic, with richness added through use of materials, textural elements, and the integration of modern artwork and furnishings.

Postwar Modern Bank Design in Longview, Texas

In the mid-20th century, the U.S. banking industry transformed its conservative image through its embrace of modernistic modes of architectural design. Driving changes were “broad cultural, economic, regulatory, and technological” forces coupled with the unprecedented postwar fiscal and housing boom.¹¹ The industry became more competitive, mass-market focused, and prioritized efficiency, customer service, and innovation. New banks were physical manifestations of modern progress as the designs broke from historicist traditions to become “open, glowing, glassy stores, incorporating the newest technologies, aesthetics, and materials.”¹²

Longview National Bank, like many large and small Texas financial institutions, kept pace with national trends in bank architecture. Between 1935 and 1945, when Stripped Classicism became the latest progressive vocabulary of banks, the Longview National Bank built its 1940 headquarters. “Essentially a Beaux Arts-based, symmetrical, [with] massive vocabulary,” it combined the sleekness of Modern Movement’s Art Moderne style with abstracted classicism that communicated the bank’s monumentality and permanence within its community.¹³

World War II halted construction but, at its end, then ushered in an era of even more progressive design inspired by international architects and supported by the latest in building technology. Precedent-setting examples, like Manufacturers Trust (1954) in New York City, were characterized by architectural openness supported by steel structural systems and articulated by window walls or sleek stone veneer exteriors with multi-story well-lit lobbies. Even small banks, like Longview’s First State Bank, felt larger in scale utilizing a glass box skin. Postwar modern banks also reflected the industry’s value on efficiency and convenience. Sleek, planar wall, floor, and ceiling surfaces,

¹⁰ *Longview News-Journal*, May 22, 1960, p 55.

¹¹ Dyson and Rubano, 43.

¹² *Ibid*, 42-43.

¹³ *Ibid*, 44.

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open floor plans with simple teller counters (as opposed to cages), dedicated interior departments, and air conditioning either conveyed or helped facilitate efficiency in customer-employee interactions. Motor and walk-up banking services attracted customers desire for convenience and became an integral and ubiquitous feature for newly built postwar urban and suburban banks. Many institutions, like the nominated building, provided screened parking garages that were a boon to midcentury downtown commercial development. The brise soleil utilized at the Longview National Bank appears to be one of the earliest examples in the community of Longview, and the only extant example in downtown Longview. Like Bunshaft's Manufacturer's Trust, B.W. Crain's Longview National Bank used interior design and public art to enhance the customer experience. Fine building materials—like glossy granite and marble—reflected the ceiling light and was juxtaposed against warm wood paneled walls. Alongside artwork and fine furniture, these replaced the architectural ornament of earlier decades.

Architecture influenced by the Modern Movement in Texas was not just limited to the big cities of Houston and Dallas but was also employed in smaller cities and towns throughout the state, and banks were early proponents of its usage. In smaller communities, modern design was often moderated to its environment, utilizing more simplistic elements of the style or native materials. In the mid-1950s, many of Longview National Bank's competitors were completing prominent new bank buildings and hiring well-known Texas architects to design them. In 1956 the First National bank completed their new bank building at the northeast corner of Tyler and Fredonia (extant). The tallest building in Longview at ten stories high, it is the work of Houston architect Alfred C. Finn with Kelly and Deteau of Longview as associate architects.¹⁴ The rectangular building featured a double height, cream-colored stone base with pronounced pink granite entrance surrounds. The top eight stories consisted of evenly distributed windows defined by cream-colored stone spandrels and buff brick siding. In 1960, First National Bank hired celebrated Abilene architect Wyatt C. Hedrick to design an additional drive-through motor bank and multi-level parking garage (extant) at the northeast corner of Tyler and Green Streets (extant). Constructed of concrete with buff brick, it conformed to the style of the 1956 main bank building but offered customers the utmost in banking convenience.¹⁵

In 1958 Wilson, Morris, Crain & Anderson, with B.W. Crain as lead designer, designed the new First State Bank of Longview, a two-story, rectangular Miesian bank with large window walls and striking black brick siding. The building also included a double lane with drive-in banking windows. Described as a "pavilion type bank" it "was designed to indicate an aggressive, modern banking attitude."¹⁶ On the interior the bank was richly decorated with blue Naugahyde plastic-covered wall, an affixed panorama of land and sky, black brick walls, grey vinyl floors, white plastic countertops with inset black marble and dark mahogany trim, and bright blue plastic teller's counters. All details were considered, including bright blue furniture and white, floor-to-ceiling fiberglass curtains with shiny aluminum frames.¹⁷ Similar to the firm's design of the First City National bank pavilion in Houston, the First State Bank of Longview had large window walls that let in natural light and reflected open-ness and transparency.¹⁸ The large banks of windows allowed customers to easily see the business going on within, as well as "shows off to passerby the striking color contrasts and rich paneling inside the structure."¹⁹ Located at the corner of Whaley and Green Streets in Longview, the building has either been demolished or unrecognizably altered.

¹⁴ "Get First View of New First National Bank," *Longview News-Journal*, May 20, 1956, 1.

¹⁵ "Motor Bank Opening Set Here Today," *Longview Sunday News-Journal*, December 4, 1960, 23.

¹⁶ "First State National Bank," *Texas Architect*, May 1961, 9.

¹⁷ "Longview's First State Bank Building Is Completed," *Longview News-Journal*, March 2, 1958, 43.

¹⁸ "First State National Bank," *Texas Architect*, May 1961, 9.

¹⁹ "Longview's First State Bank Building Is Completed," *Longview News-Journal*, March 2, 1958, 43.

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Architectural Significance of Longview National Bank

The Longview National Bank exemplifies the design principles and materiality characteristic of postwar architecture influenced by the aesthetics and ideals of the Modern Movement through its form, use of innovative technologies, function, building material choices, and interior spaces. Wilson, Morris, Crain & Anderson's experience designing modern banks and office buildings made them a good fit for the banking company's desire to build a state-of-the-art facility to match their growing business and customer needs.

In 1956, when plans were announced for the new Longview National Bank building, the newspaper described it as one of the "most modernistic designed buildings of this age." Proposed plans for the bank included fifty percent more square footage, an increased number of teller windows, upgraded fixtures, a new vault with private booths, and lounge on the ground floor for customers.²⁰ The firm's initial designs for the updated bank building, published in the *Longview News Journal* on June 26, 1956, were like Crain's previous Bauhaus-inspired design of the Bramlett building, with long banks of windows delineated by aluminum panels and seams and punctuated by large masses of masonry.

However, at some point during the design process, Crain and the firm shifted gears. It is unclear what prompted the change, but Crain's ultimate design for the expansion of the Longview National Bank Building was a departure from his previous work, which had placed emphasis on both the horizontal and vertical axes through use of fenestration patterns and ribbon windows, exterior paneling, metal seams, and masonry pilasters. The Longview National Bank diverged from this pattern by placing the emphasis primarily on the vertical plane, particularly on the primary (east) elevation, with broad expanses of white marble delineated by marble pilasters (Photos 1 and 2). The horizontal plane was minimally emphasized through the black granite base, a single row of rectangular fixed windows stretching across the east elevation, and the projecting flat roof awning over the entrance. The south and west elevations, which face a parking lot and alley, were left unadorned with simple masonry siding and some inset windows (Photos 6, 7, and 8). On the north elevation, the bank building itself was left austere with stucco and brick siding and three sets of fixed windows on the second level (Photo 3).

The western portion of the north elevation, which served as the entrance to the parking garage, was given a more playful treatment. Crain utilized concrete bricks set in an angular pattern to form a brise soleil screen that enclosed the entire facade, except for the ground level entrance (**Photo 5 and Figure 20**). The brise soleil served several functions, to add visual interest and texture, but also to provide shade to the un-air-conditioned parking garage. The brise soleil design won first place in the Texas Concrete Masonry Association's statewide competition in 1960 and prominently faces the Gregg County Courthouse across E. Methvin Street.²¹ The firm would go on to utilize similar brise soleil design features on subsequent projects, including the 1600 Commerce Building in Dallas (1960) and World Trade Center in Houston (1961).

Drive-in Banking

In the postwar era, as banks sought to expand their customer base amid growing competition, appealing to the auto-oriented consumer by providing drive-through services and on-site parking was seen as "necessary to the American way of life."²² At Longview National Bank, the drive-through bank was accessed via Methvin Street where an electronic device would inform the customer which of the four drive-up windows was available. Windows were equipped with two-way cash drawers, bullet proof glass to protect tellers, pneumatic tube system, and customer-air

²⁰ "Longview National to Build Modern, New Building," *Longview News-Journal*, January 1, 1957, 171.

²¹ "Modern Facilities in All Departments," *Longview Sunday News-Journal*, May 22, 1960, p. 1-D.

²² "Drive-Through Facilities Among Most Modern in East Texas Area," *The Longview Sunday News-Journal*, May 22, 1960, 55.

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conditioning delivered to the vehicle through a duct above each teller cage (see Photos 15 and 19). Customers could reportedly manage nearly all banking needs at drive-thru windows except for making bank notes.²³

The entirety of the drive-through was sheltered to protect customers from the elements, and the building featured a night depository accessible from parked cars. The bank also boasted an enclosed, multi-level parking garage that could house up to 100 vehicles complete with glass-walled waiting area equipped with year-round air conditioning for utmost in customer convenience (Photos 16, 17, and 18).²⁴ Large signage was affixed to the brise soleil screen to be easily readable from an automobile.

Materials and Interior Design

The exterior of Crain's Longview National Bank expansion was stark and minimalist. On the interior, however, Crain brandished his artistic and creative sensibilities to create a space that was spacious, warm, inviting, and playful. Crain chose organic materials like marble, terrazzo, teakwood, basket woven and grass cloth textiles, with the occasional contrast of chrome or metallic. Consistent with Crain's preference for incorporating bursts of color into otherwise neutral pallets, a custom red color, punctuated with black accents, was used throughout the building to tie everything together. "Throughout the entire building, one may see red doors trimmed in black, or black doors trimmed in red. The same shade of red is used in several places in the building in accessories or wall fabric."²⁵ Elevator doors were painted red and furniture pieces also conformed to the color scheme, found in the red chairs in the employee lounge and the black marble tellers counter tops. The red color is still extant in the tile columns in the drive-through area, painted waiting room, glazed tile door pulls at the entrance, and on various interior spaces including the stair wells. Additionally, hints of powder blue could be found throughout the structure, including in the drive-through parking subway tile, mosaic art piece in the lobby, and original renderings of the interior suggest powder blue painted walls. Crain's vision for the Longview National Bank building was to create a cohesive, modern building that appealed to its broad array of customers. Bright colors and distinctive textures contrasted against the smooth expanses of teakwood, marble, and terrazzo. Polystyrene grid ceiling covered the entire lobby to allow for diffuse fluorescent lighting, teakwood panels concealed storage files and other functional equipment, built-in adding machines were installed in writing tables for customer use, private conference rooms were provided for customers to discretely conduct their financial business, and employees were given lounges with a coffee bar.²⁶

In keeping with the interior design scheme, office and secretary desks featured laminated teakwood tops, brushed chrome legs, black pedestals, and basket-woven grills which were custom designed using materials found in the bank lobby. In the customer lounge were chairs designed by Mies van der Rohe, and many of the remaining furnishings were custom designed by manufacturers as specified by the architects.²⁷ In the publicly available conference room, a boat-shaped, walnut table and chairs with turquoise upholstery were accented by a painting by local artist John Frazer of Longview. Other accents included turquoise wall fabric and ashtrays, another favored color of Crain's, and teakwood wastebaskets with stainless steel trim.²⁸

Efforts were made to establish a connection between the bank and community by opening the building to the public and leased office space. For example, an auditorium was constructed in the basement level and was available for use by local organizations, clubs, and individuals through reservation. The auditorium could hold 100 people and was

²³ "Drive-Through Facilities Among Most Modern in East Texas Area," 55.

²⁴ "Drive-Through Facilities Among Most Modern in East Texas Area," 55.

²⁵ "Modern Facilities in All Departments," *Longview Sunday News-Journal*, May 22, 1960, p. 1-D.

²⁶ "Bank Dedication to Be Saturday," *Longview New-Journal*, May 20, 1960, 1.

²⁷ "Modern Facilities in All Departments," *Longview Sunday News-Journal*, May 22, 1960, p. 1-D.

²⁸ "Conference Room is Available to Public," *The Longview Sunday News-Journal*, May 22, 1960, 47.

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equipped with modern amenities such as recessed screen, rear booth with projector, aisle and overhead lighting, and platform. The auditorium was designed so it could also function as a space for art shows, showing a unique connection between the architect and his appreciation for the visual arts. Care was taken to make the auditorium blend with the rest of the design, and the chair colors matched the red trim, elevator doors, and other accessories throughout the building. Walls were decorated with grass cloth, a popular and high-end interior material at that time.²⁹

*Wilson, Morris, Crain & Anderson Architects*³⁰

Seth Irwin "S. I." Morris and Fred Talbot Wilson, Jr. founded the architecture firm that would become Wilson, Morris, Crain & Anderson in 1938. Prior to that, the pair had worked together under M.B. Roensch doing Federal Housing Administration-sponsored Garden apartment complexes, including the River Oaks Gardens and Park Lane Apartments in Houston. When they set out to start their own firm, they cast their net wide, pursuing everything from civic and government buildings, churches, schools, and housing, clubs, banks, and medical and retail projects. Wilson focused on design while Morris oversaw the business and specification aspects.³¹

Following World War II, when Wilson had completed his military service, the pair were able to take on more projects. In 1946 they met Bluford Walter "B. W." Crain, Jr. of Longview, who then joined the firm. Crain's uncle was a developer on the Garden Oaks subdivision in north Houston and helped secure the firm commissions for numerous houses and the Garden Oaks Elementary School. Shortly after, Crain returned to Longview where he established a branch office of Wilson, Morris & Crain and expanded their repertoire of projects outside of their primarily housing project work. The Longview branch designed churches, banks, medical, and industrial buildings, designed by Crain but produced with help from the Houston office.³²

In 1947, Ralph A. Anderson, Jr. was hired to assist with design and production. Anderson, who previously worked under William Ward Watkin and Herman Lloyd, was eventually elevated to partner in 1953. The firm operated as Wilson, Morris, Crain & Anderson until 1972.³³ The firm was known for their modern designs, especially curtain walls, which were applied to large scale commissions.

Wilson, Morris, Crain & Anderson worked with Skidmore, Owings & Merrill, and other larger firms on several major projects, including downtown Houston's First City National Bank building (1960), which at the time was the largest bank in Texas. First City National consisted of a high rise, 36-story office tower with recessed windows set into a grid pattern of white marble cladding. The tower was connected to, and contrasted with, a low-rise bank pavilion with glass curtain walls and exposed steel structural members. The pavilion was later demolished, although the tower still stands. Notable local commissions included Bayou Manor Housing for the Elderly and Houston's World Trade Center. Wilson, Morris, Crain & Anderson helped design many of the monuments to modernism in Texas including the Astrodome in Houston (NR 2013) and the Frank Erwin Center for the University of Texas at Austin.³⁴

²⁹ "Auditorium Will Accommodate 100," *The Longview Sunday News-Journal*, May 22, 1960, 43.

³⁰ For more information on the firm of Wilson, Morris, Crain & Anderson, and their work throughout Texas and in Longview, see the *National Register of Historic Places Registration Form for Petroleum Building* in Longview, Texas.

³¹ Texas Society of Architects, "Wilson, Morris, Crain & Anderson," *Texas Architect*, November-December 1982, 80.

³² *Ibid.*

³³ *Ibid.*

³⁴ City of Houston Planning & Development Department. *Landmark Designation Report of the Beck House*, 2007.

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Bluford Walter "B.W." Crain, Jr. FAIA (1914-1995)

Bluford Crain, Jr. was born in Longview in 1914 and in 1937 earned his undergraduate degree from the University of Texas, followed by his master's in architecture at Harvard University in 1939. While at Harvard, Crain studied under renowned Modern architects and designers Walter Gropius and Marcel Breuer.³⁵ Hailing from the Bauhaus school, which emphasized cultural unity and cohesion among craftsmen and artists while taking advantage of advancements in building technology and mass production, Gropius and Breuer appear to have influenced Crain's subsequent designs, particularly his exteriors.³⁶

During World War II Crain served as a naval officer in the Pacific Theatre.³⁷ Following the war, after briefly living in Houston, Crain moved his family back to Longview in 1948, while maintaining his position in the firm and in Houston society. In Longview, he engaged in a family oil exploration and production company and served on the board of directors of Longview National Bank.³⁸ In his time on the board, Crain helped to design the 1959 bank expansion and renovation. In addition to the subject building, Crain and the firm designed other noteworthy buildings in Longview like the Petroleum Building (NR 2019), Trinity Episcopal Church, First Baptist Church, an expansion of Gregg Memorial Hospital, the Rogers Lacy Building, Brew Pontiac, as well as several private residences.

Throughout the 1960s the firm and B.W. Crain, Jr. were featured regularly in publications such as *Texas Architect* and state-wide newspapers, and their designs received numerous awards from national architectural organizations. In 1970 Crain was elected to the College of Fellows by the American Institute of Architects (AIA), a prestigious honor for outstanding contributions to the field of architecture.³⁹

The firm's buildings in Longview were designed by B.W. Crain, Jr. The evolution of his design sensibilities is evident throughout the buildings he worked on. In 1949 Crain completed the Bramlette Building (Figure 18, now demolished) in Longview, a modern office building of steel and brick that emphasized the building's horizontality through its fenestration pattern. In the mid-1950s Crain was hired to complete an addition to the Gregg Memorial Hospital in Longview, and once again emphasis was placed on the horizontal planes of the long rectangular building. In 1956 Crain completed his redesigned Petroleum Building (NR 2019), an extension and evolution of his previous work. The Petroleum Building was five-stories with reinforced concrete structure and curtain walls of teal enameled, aluminum panels, aluminum seams, and a central brick vertical circulation core.⁴⁰ Like the Bramlette building before it, the use of aluminum panels, fenestration pattern, and aluminum seams emphasized the building's horizontality. Crain's designs throughout the 1940s and 1950 reflect the Bauhaus influence on his design sensibilities, and many of his buildings during that time evoke Gropius's previous work, particularly at the Fagus Factory in Alfeld, Germany and the Bauhaus Building in Dessau, Germany. In the 1950s and 1960s Crain and the firm began to experiment with new forms and building technologies, although many of their 1960s buildings still retain the Bauhaus influence, like Bayou Manor.

Overall, Crain's designs were typically minimally adorned structures that relied on texture, materiality, and geometry to add interest. As his designs evolved, Crain gained an affinity for punctuating his designs with bursts of color, and commonly chose shades of bright red, teals, or blues, offset by neutral black, white, grey, and cream. Crain also took

³⁵ "Architects Honor Longview Resident," *Longview News-Journal*, May 4, 1970, 1.

³⁶ Kenneth Frampton, *Modern Architecture a Critical History* (London: Thames and Hudson, 1992 (revised)), 123.

³⁷ "Crain is One of 13 Directors at Bank," *Longview News-Journal*, May 22, 1960, 48.

³⁸ Obituary for B.W. Crain, *Tyler Morning Telegraph* (Tyler, Texas), April 29, 1995, p. 10.

³⁹ "Crain is One of 13 Directors at Bank," *Longview News-Journal*, May 22, 1960, 48.

⁴⁰ Haley Wilcox, *National Register of Historic Places Registration Form – Petroleum Building*, Reference ID 100003494 (National Park Service, 2019) <https://atlas.thc.texas.gov/NR/pdfs/100003494/100003494.pdf>, 15.

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an interest in designing interior finishes, furnishings, and sourcing décor and artwork to provide his clients with a holistic design. Crain's inspiration was global, and he had an appreciation for both antiques and modern furnishings.

This was evident in Crain's design and expansion of the Rogers Lacy Building, completed in 1961 (extant). The building, which housed the R. Lacy Company oil and gas operations as well as the Longview office for Wilson, Morris, Crain, & Anderson, featured a grey granite exterior with imported gray glass. The northern (primary) elevation faced E. Tyler Street and consisted of a projecting flat roof supported by square beams wrapped in white marble. Yet again, Crain utilized the fenestration pattern, delineated by metal seams, to highlight the building's geometry. Like Longview National Bank, the exterior of the building was simple and austere, with large flat surfaces of masonry and little ornamentation. However, on the interior, the building was extravagantly furnished with high-end finishes, and featured large wooden urns flanking the main entrance, slate floors in the foyer, black and green slate floors in the reception room, and polished walnut walls. Interior items ranged from a 17th century lacquered credenza adorned with a large golden Siamese boat, to Chinese porcelain tables, Italian marble sculptures, and Italian iron chairs, tables, and settees. Offices featured grass cloth wall coverings, British landscape paintings, antique mahogany chairs and desks, and bejeweled statues from Tibet.⁴¹ The building was awarded the first honor in the Second Annual Chapter Design Award by the Northeast Texas Chapter of AIA.

While many architects influenced by the aesthetic ideals of modernism in the mid-twentieth century eschewed ornamentation that lacked a functional purpose, or anything that was not custom designed to complement the structure, such as antiques, Crain had a unique appreciation and interest in incorporating these elements to add richness to his interiors. Crain's personal residence on Kilgore Road in Longview was also elaborately decorated and was featured in issues of *House Beautiful* magazine in 1961 and 1965, and in *Interiors Magazine* in 1962. The house contained a mix of modern pieces and antiques sourced from Spain, China, Italy, England, Siam, and the Philippines and illustrated Crain's appreciation for a variety of decorative and visual arts.⁴²

Modern Art and Architecture

The Longview National Bank building, which was expanded and renovated in 1959 by B.W. Crain, Jr. of Wilson, Morris, Crain, & Anderson, is an excellent example of a postwar modern bank that integrated and incorporated modern art. As the lead paragraph in the *Sunday News-Journal* put it, "Longview National Bank's main banking lobby, one of the newest designs in banking facilities to be found anywhere in the Southwest, leaves little to the imagination for modernistic design."⁴³ Management and the board of directors, with the assistance of architect Crain, chose to build a complex that kept the utility of their 1940 building while wrapping it in a shining new envelope of Modern architecture and art, reflecting the optimism of the period.

Integration of Art and Architecture in the Postwar Era

The relationship between artist and architect can be traced back for millennia, with shared roots as master craftsmen of wood and stone. Historically, artist and architect often worked in tandem as collaborators, and particularly the architect and sculptor who "share the same artistic base: both are involved with volume and form, with structure and plastic relationships."⁴⁴ However, as technology and scientific study advanced after the Renaissance, a marked divergence

⁴¹ "Rogers Lacy Building is One of Finest in S'West," *Longview News-Journal*, March 14, 1961, 16.

⁴² "Home of Mr., Mrs. B.W. Crain, Jr. Featured in National Magazines," *Longview News-Journal*, October 10, 1965, 62.

⁴³ "Longview National Bank," *Longview News-Journal*, May 22, 1960, 42.

⁴⁴ Art Brenner, "Concerning Sculpture and Architecture." *Leonardo* 4, no. 2 (1971): 99–107. <https://doi.org/10.2307/1572183>.

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between architect and sculptor began to occur. Sculpture in architecture became more ornamental rather than an integrated form crafted in conversation with the building that, one hoped, evoked an emotional connection to place.⁴⁵

This separation between mediums was especially pronounced in a period of introspection and experimentation during the early 20th century. Industrialization, urbanization, nationalism, and other global trends resulted in both artists and architects retreating to their respective corners to try to interpret and understand the rapidly changing world. During the 1930s and 1940s, Modern architecture was in its infancy, and architects were still working on form and mechanics, experimenting with new materials and structure. However, as architects became surer of themselves and their techniques, in the 1950s and 1960s they began to consider how visual arts could contribute to their buildings.⁴⁶ Thus, the arcs of art and architecture once again bent towards each other in the postwar era.

In the early to mid-twentieth century, the rise of modernism, World Wars I and II, the proliferation of the automobile, and a desire to look towards the future instead of dwelling on the past, all had profound ramifications on the evolution of artistic and architectural design and expression. More than ever, artists and architects operated in separate spheres, although they continued to have conversations about the relationship, or lack thereof, between the mediums.

The 1960 *Views on Art and Architecture: A Conversation*, featured some of the foremost Modernist architects—Walter Gropius, Le Corbusier, Pietro Belluschi, Walter Netsch and José Luis Sert—alongside leading contemporary artists and sculptors—Irene Rice Pereira, Eduardo Chillida, Harry Bertoia, Reginald “Reg” Butler, and Richard Lippold—to express their views on the tension between art and architecture in the modernist era.⁴⁷ The two groups agreed the tension was rooted in an overall lack of cohesive social goals that had historically tied communities, cultures, and art together. Urban sprawl, more leisure time, and a society that increasingly emphasized wealth over people was causing fragmentation and isolation.⁴⁸ Furthermore, Modern architects considered their work as a holistic expression, as both art and architecture. Every form, surface, space, or absence was carefully considered, and furnishings and finishes were often custom designed by the architect, leaving little room for collaboration.

Some Modern artists opined that the visual arts had perhaps become too introspective, that abstract Modern art had gained a reputation in which “today’s artist creates for himself alone, willfully refusing to share his intent or experience with the rest of us.”⁴⁹ Other artists placed the disconnect with the public itself, as sculptor Art Brenner noted “contemporary man, in considerable numbers, has grown retrogressively less in touch with himself and his fellow man. He has lost the capability of having a satisfying emotional/esthetic reaction to art objects. As one consequence, public sculpture has become less important and less meaningful to him.”⁵⁰

Opinions on the disconnect between Modern art and Modern architecture varied, but overall, there appeared a consensus that the staunch individualism that characterized the modern era in the U.S., and its manifestations in culture, society, and the economy, were the root of the issue. Modernism, both in art and architecture, was a means of trying to resolve the divisions wrought by decades of war and explore a collective identity, and it was agreed that only when artist and architect worked as one could be this achieved.⁵¹

⁴⁵ Brenner, “Concerning Sculpture and Architecture,” 100.

⁴⁶ Robert J. Aldern, “Architecture and the Arts,” *Architectural Journal*, January 1961, 33.

⁴⁷ Belluschi, Pietro, Harry Bertoia, Reg. Butler, Eduardo Chillida, Jimmy Ernst, Walter Gropius, Le Corbusier, et al. “Views on Art and Architecture: A Conversation,” *Daedalus* 89, no. 1 (1960): 62–73, <http://www.jstor.org/stable/20026549>.

⁴⁸ Belluschi, et al. “Views on Art and Architecture: A Conversation,” 64–65.

⁴⁹ Robert J. Aldern, “Architecture and the Arts,” *Architectural Journal*, January 1961, 33.

⁵⁰ Brenner, “Concerning Sculpture and Architecture,” 101.

⁵¹ Camilla Ghisleni, “The close relationship between art and architecture in modernism,” <https://www.archdaily.com/962541/the-close-relationship-between-art-and-architecture-in-modernism>, accessed August 30, 2022.

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However, in the postwar era artists and architects found renewed purpose in collaboration. In both fields, they were perfecting or experimenting with styles, forms, and materials, rather than creating and building entirely new concepts. Another factor in the reacquaintance between mediums was the widespread public acceptance of architecture influenced by the Modern Movement in the postwar era, and its large-scale adoption of by corporate America. High-profile companies like General Electric and IBM hired renowned Modern architects, a pattern led by Eero Saarinen, to design their headquarters.⁵² While some architects criticized the linkage of their work to a larger problematic culture of mass consumerism, others were happy to have the work.⁵³ However, while the use of Modern architectural approaches allowed corporations to project innovation and an optimism for the future, they were not content to simply house their company in a sleek concrete or glass box, and thus art was reintroduced.

With his *avant-garde* sculptures, Richard Lippold was a favored choice with Modern architects in the U.S. in the postwar era. Unlike many of his contemporaries in the art and architecture worlds, Richard Lippold's view on the integration between art and architecture was measured and humble, he stated:

I believe that there must be a three-way collaboration between architect and artist and public. Anyone can fail. I have also, alas, frequently heard from sculptors the complaint that a true collaboration makes the sculpture nearly invisible or forfeits it to the scale and mathematics of the building. To this I can only answer: 'Hurrah!' As in a love affair, when sacrifice of oneself to love itself opens new worlds of understanding to the human condition, so, I believe, the ascetic artist by bending his forms to the master proportion and social creed expressed in a good building, can fulfill his social destiny.⁵⁴

Lippold's willingness to work with architects and adapt his vision to function holistically with building design was likely a major factor in his success, allowing him to partner with renowned architects to display his works in buildings throughout the U.S. Additionally, B.W. Crain's foresight in hiring one of the most prominent modern sculptors in the country, along with commissioning other well-known local artists, showed a lack of ego and openness to collaboration. In addition to the custom pieces by Lippold and Mears, other art works presented in Longview National Bank included work by DeForrest Judd of Dallas, Austin-based painter Karl Umlauf, and local Longview painters John Frazer, Mary Scruggs Spencer, and Bill Witherspoon.⁵⁵ Crain's simplicity of design on the interior, with smooth, unadorned surfaces of marble and teak, allow the interior artwork to take center stage.

The integration of art and architecture in Longview National Bank did not go unnoticed and was considered a hallmark of the building's design. The local newspaper touted the seamless combination, stating, "Opened last week, the bank is a shining example of art used with architecture – bright contemporary paintings, sculpture, and distinctive accessories being the perfect allies for the simplicity of modern architectural forms."⁵⁶ The article goes on to describe how the installation of "newer art forms" in public spaces has helped to make it "more enjoyable" to the public. In a brochure touting the building's opening, it stated that "the counter mosaics and all works of art throughout the bank are integral parts of the building."⁵⁷ Incorporating art in public spaces forced the public face-to-face with abstract art that they found puzzling or confusing. It was a way of using a familiar setting, like a bank or office building, to promote what some considered a more challenging iteration of art.

⁵² Ouroussoff, "Making the Face of Modernism Familiar."

⁵³ Alice Friedman, "Eero Saarinen: Modern Architecture for American Century," *Places Journal* June 2010, <https://placesjournal.org/article/modern-architecture-for-the-american-century/?cn-reloaded=1>, accessed August 30, 2022.

⁵⁴ Belluschi, et al. "Views on Art and Architecture: A Conversation," 67.

⁵⁵ "Sculptor to Erect Wire Star in Bank," *Longview News-Journal*, December 6, 1959, 9.

⁵⁶ "Sculptor to Erect Wire Star in Bank," *Longview News-Journal*, December 6, 1959, 9.

⁵⁷ Vintage Longview book

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After a period of self-exploration, introspection, and discovery for both mediums in the early twentieth century, and spurred by the needs and preferences of their corporate clients, art and architecture once again converged in the postwar era. The integrated use of Modern art pieces in the Longview National Bank represents the resurgence of this unique relationship and sets the building apart from its contemporaries during a boom period for postwar modern bank buildings in Texas.

Richard Lippold (1915-2002)

Richard Lippold was a Wisconsin-born sculptor and educator best known for his work with metal wire, rods, and bars manipulated and suspended to create geometric sculptures. Lippold dreamed of being an artist from an early age, and at the urging of his parents studied Industrial Design at the Art Institute of Chicago.⁵⁸

Lippold started his career as an industrial designer, but felt restricted designing products like make-up cases, golf ball washers, and bread slicers. From 1941-1944 he taught design and mechanics at the University of Michigan before moving to New York City to begin his art career. Although drafted during World War II, he was granted conscientious objector status due to his position as a pacifist.⁵⁹ Lippold began manipulating wires to create sculptures, and in 1949 spent an entire year creating his “Full Moon” sculpture out of hundreds of feet of brass and nickel. With the wires all connected, and the entire piece subject to collapse should one wire fail, the piece symbolized the tension present in the postwar, modern world. It was subsequently purchased by the Museum of Modern Art in New York for \$3,600.⁶⁰

Lippold soon became well-known for his collaboration with architects, which was still relatively uncommon among many abstract and *avant-garde* artists of the period. In 1950 Walter Gropius commissioned Lippold for a piece, later titled “World Tree” to install at Harvard University.⁶¹ In 1952, Lippold was one of the prizewinners in the *International Sculpture Competition: The Unknown Political Prisoner*. That year, he joined the faculty at Hunter College, where he continued teaching until 1967.⁶² In 1953 he completed his piece the “Sun,” displayed in the Metropolitan Museum of Art, and later collaborated with renowned architects Philip Johnson and Mies Van der Rohe on a sculpture for the Four Seasons Restaurant (1959).

Through the 1950s and 1960s, Lippold became one of the most prolific and highly respected working artists in the U.S. Lippold perfected site-specific installations and collaborated closely with architects to design sculptures that integrated with the built environment.⁶³ In 1959, Crain commissioned Lippold to design a sculpture for the Longview National Bank. (Photo 22). Purchased for \$15,000 by the architect, at 15 feet wide and suspended nine feet off the ground, the piece anchors the west wall of the main bank lobby. After the bank opened, a photograph of the sculpture was included in a collection of art owned by American businesses at the Whitney Museum of American Art.⁶⁴

In the 1960s and 1970s Lippold’s career continued to grow, collaborating with Walter Gropius and Pietro Belluschi for “Flight” in the Pan Am (now MetLife) Building (1963), and “Ad Astra” in front of the Smithsonian's National Air and

⁵⁸ Hunter College, “Richard Lippold,” <https://huntercollegeart.org/artists-research-group/richard-lippold/>, accessed August 30, 2022.

⁵⁹ Hunter College, “Richard Lippold.”

⁶⁰ “Moon Sculpture,” *Life Magazine*, June 12, 1950, 59.

⁶¹ Ken Johnson, “Richard Lippold, Sculptor of Metal Abstractions, Dies at 87,” *The New York Times*, August 30, 2022, <https://www.nytimes.com/2002/08/30/arts/richard-lippold-sculptor-of-metal-abstractions-dies-at-87.html>.

⁶² Hunter College, “Richard Lippold.”

⁶³ “Richard Lippold papers, 1940s-1977,” Smithsonian Archives of American Art, accessed January 24, 2022, <https://www.aaa.si.edu/collections/richard-lippold-papers-9148>.

⁶⁴ “Presenting the New Home of the Longview National Bank, Longview, Texas,” Pamphlet. Longview Museum of Fine Art Collection.

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Space Museum (1976). The March 30, 1963 issue of *The New Yorker* considered Lippold “the busiest artist now working predominantly with architects and described his “abstract constructions of gleaming metal & wire in new buildings throughout the country from the Longview National Bank in Longview Texas to the Seagram Bldg. in N. Y. C.”⁶⁵

Lippold’s work was often described as part of the Avant Garde movement that originated with the Cubists and Constructivists, but which by the mid-century had evolved, particularly with American artists, into something called abstract expressionism.⁶⁶ Lippold’s work was less focused on the materiality, but rather on the “orchestration of spatial relations among abstract elements.”⁶⁷ Richard Lippold had long and prolific career and worked on installations that are found in museums, lobbies, and educational institutions across the United States. He died in 2002.

Herbert Mears (1923-1999)

Born in New York City in 1923, Herbert “Herb” Mears was a painter and educator best known for his impact on the art scene of Houston during the 1950s and 1960s. Mears served in Europe during World War II and returned after the war to study art, first in Paris under renowned Cubist Fernand Leger, and later in Italy. While in France, Mears developed an interest in architectural renderings, and many of his later subjects include building facades. Mears briefly returned to New York, but found the art world there difficult to break into, stating:

In general, it was very hard to get started in New York as a young man in 1951, very difficult. The art scene in New York was already pretty, pretty important, they thought they owned the world. So, when I came to Houston, things started looking up right away. Everybody was interested, and they were very very pleasant to us.⁶⁸

In 1951, Mears moved to Houston with fellow artist and Leger student David Adickes, and the pair briefly opened an art school called the Studio of Contemporary Art. Mears and Adickes were at the forefront of a burgeoning modern art scene in Houston, but unfortunately the art school closed. Mears soon found a job as a draftsman at the Houston Lighting & Power Company but continued to paint part time. Mears later took a job as a draftsman for an oil company, where he worked until the mid-1960s, when he quit to pursue art full time. According to Mears, “I had always considered myself an artist, not a draftsman. I was masquerading as a businessman.”⁶⁹ After working independently as an artist for a few months, Mears was soon hired to teach at the Art Department at Rice University.

Throughout his career, he taught at the Museum School of Art, the Contemporary Arts Museum Houston, and at the University of Houston. Mears is noted for being one of the early postwar artists in the city. His work is held in corporate collections including Humble Oil, Shell Oil, and Texas Instruments, and he showed widely throughout his life.⁷⁰ Although Mears’ work was considered contemporary, he did not ascribe to the idea that one had to reject the past to create something new. He reflected:

⁶⁵ “A Thing Among Things,” *The New Yorker*, March 30, 1963, 47.

⁶⁶ Joan Marter, “The Ascendancy of Abstraction for Public Art: The Monument to the Unknown Political Prisoner Competition,” *Art Journal* 53, no. 4 (1994): 28–36. <https://doi.org/10.2307/777558>.

⁶⁷ Johnson, “Richard Lippold, Sculptor of Metal Abstractions, Dies at 87.”

⁶⁸ Herbert Mears, “Transplanted Texan,” Interview by Sarah C. Reynolds, November 30, 1995, <https://cnx.org/resources/00bb489a0da31fba82cfa8c74b1dc36e3e240e48/22%20Herb%20Mears.mp3>.

⁶⁹ Herbert Mears, “Transplanted Texan.”

⁷⁰ “Herb Mears: Memoirs of a Mid-Century Master, a Fifty-Year Retrospective,” Foltz Fine Art, accessed January 24, 2022, https://issuu.com/wrsffa/docs/final_herb_mears_catalogue.

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What I wanted to be was an extension of the art of the centuries. I don't believe that the artists of any era way back felt, 'boy I'm gonna overturn everything that's been done. I'm gonna make a brand-new start.' They wanted to take something that was there and do something with it, and they revered the work from before... and they never thought about revolutionizing technique. It was a very gradual thing. Now we've got an ism that changes monthly. We've gone crackers about newness.⁷¹

An abstract artist, Herb Mears worked primarily with oils, watercolors, and graphite. His work was clearly influenced by his time studying under Cubist artist Ferdinand Leger, and his subjects were typically landscapes, cityscapes, building facades, or figure studies. Mears's work often utilized bold, bright colors and rich contrasts.

In the late 1950s, B.W. Crain hired Mears to design a mosaic to adorn the full width of the front counter base for the Longview National Bank building. It appears to be one of the few, if not the only, examples of three-dimensional interior design pieces by the artist. At 75 feet long, the colorful, geometric counter is composed of glass smalti mosaic tiles imported from Italy. The concave mosaic depicted abstract geometric shapes and utilized primarily shades of cream, gray, and powder blue punctuated with elements of darker blues, greens, yellows, and orange. It was assembled and installed by the Cavallini Company of San Antonio, Texas, a stained-glass studio that has been in business since 1953.⁷² The following year, Mears won the 35th Annual Houston Arts Exhibition Purchase Prize for an acrylic on Masonite work and continued to paint through his life.⁷³ Herbert Mears died in 1999.

Conclusion

By the mid-20th century Longview National Bank had become one of Longview's most trusted financial institutions. Amid rapid postwar industry growth, the bank's directors hired architect B.W. Crain, Jr. to enlarge and modernize its 1940 Streamline Classical facility with a design that communicated the institution's ongoing commitment to innovation, service, and convenience. Completed in 1959, the new Longview National Bank was a 64,000 square foot building with a sleek, nearly windowless marble façade, motor bank, and parking garage. The open interior was outfitted in white marble, warm teak paneling, and chrome finishes accentuated by strategic pops of color, custom artwork, and furniture. Crain contracted artist Herbert Mears and sculptor Richard Lippold to create artwork for the new building. Longview National Bank is nominated for listing in the National Register of Historic Places under Criterion C in the area of Architecture at the local level of significance as an excellent example of postwar modern banking design. Because the remodeling obliterated all character-defining features of the original 1940 Streamlined Classical bank, the period of significance is 1959.

⁷¹ Herbert Mears, "Transplanted Texan," Interview by Sarah C. Reynolds, November 30, 1995, <https://cnx.org/resources/00bb489a0da31fba82cfa8c74b1dc36e3e240e48/22%20Herb%20Mears.mp3>.

⁷² "Longview National Bank," Longview News-Journal, May 22, 1960, 42.

⁷³ Sarah Reynolds, "Houston Reflections: Art in the City, 1950s, 60s and 70s," Connexions, Rice University, Houston, Texas, 2012.

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Map 1: Gregg County, Texas in red

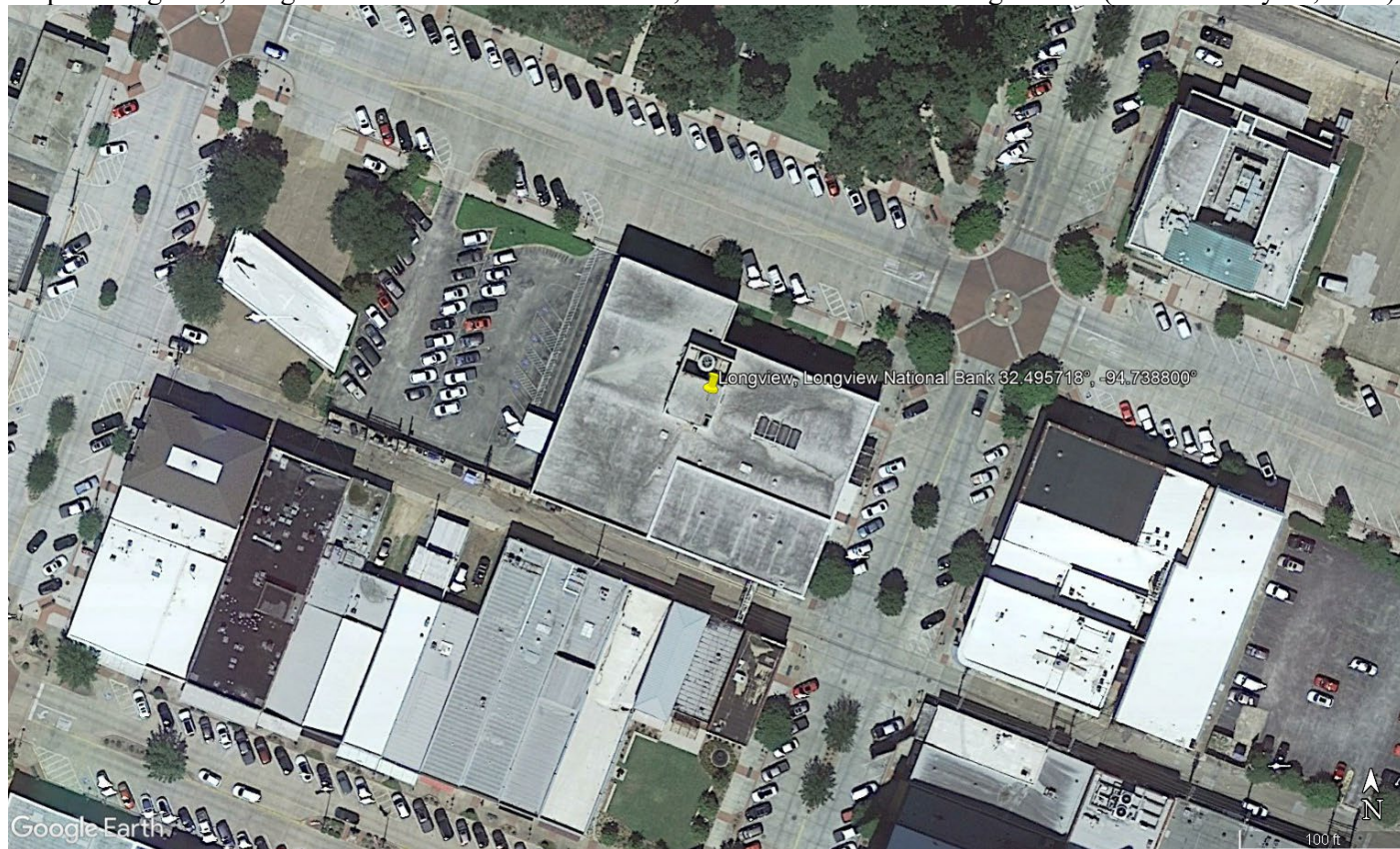


Map 2: Gregg County Appraisal District Map, Parcel ID No. 33258 outlined in blue. Accessed August 20, 2022.



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Map 3: Longview, Longview National Bank 32.495718°, -94.738800° Source: Google Earth (accessed May 26, 2023).



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Map 4: Birdseye View of 213 N. Fredonia, Bing Maps. Accessed August 30, 2022.



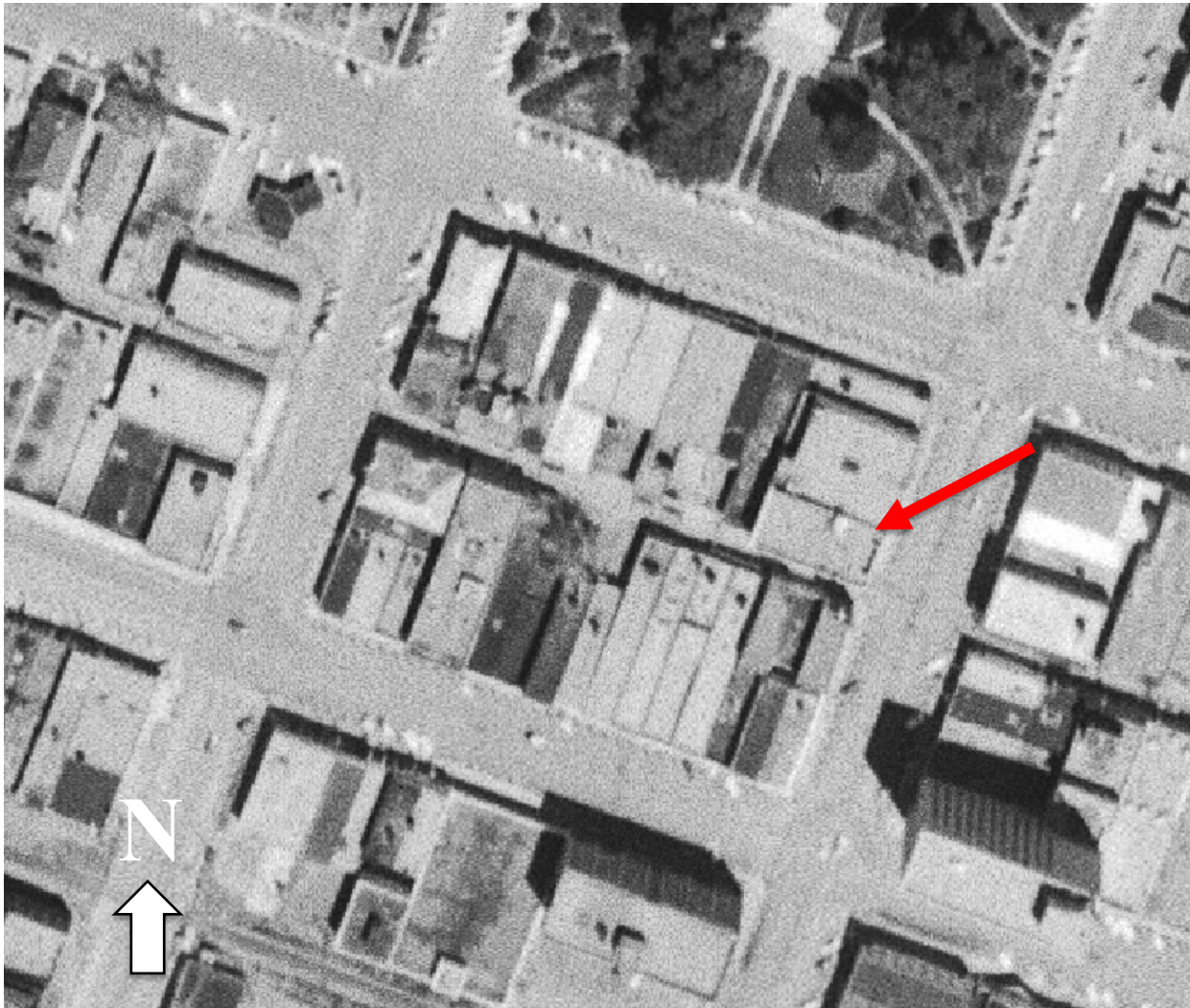
Map 5: Birdseye View of 213 N. Fredonia, Bing Maps. Accessed August 30, 2022.



Longview National Bank, Gregg County, Texas

Figures

Figure 1: 1954 historic aerial photograph of Longview National Bank property prior to 1959 expansion. The M.E. Moses Store is the large building next door. Historic aerial courtesy of USGS Earth Explorer.



Longview National Bank, Gregg County, Texas

Figure 2: 1970 historic aerial photograph of Longview National Bank property showing 1959 renovation and expansion. Historic aerial courtesy of USGS Earth Explorer.

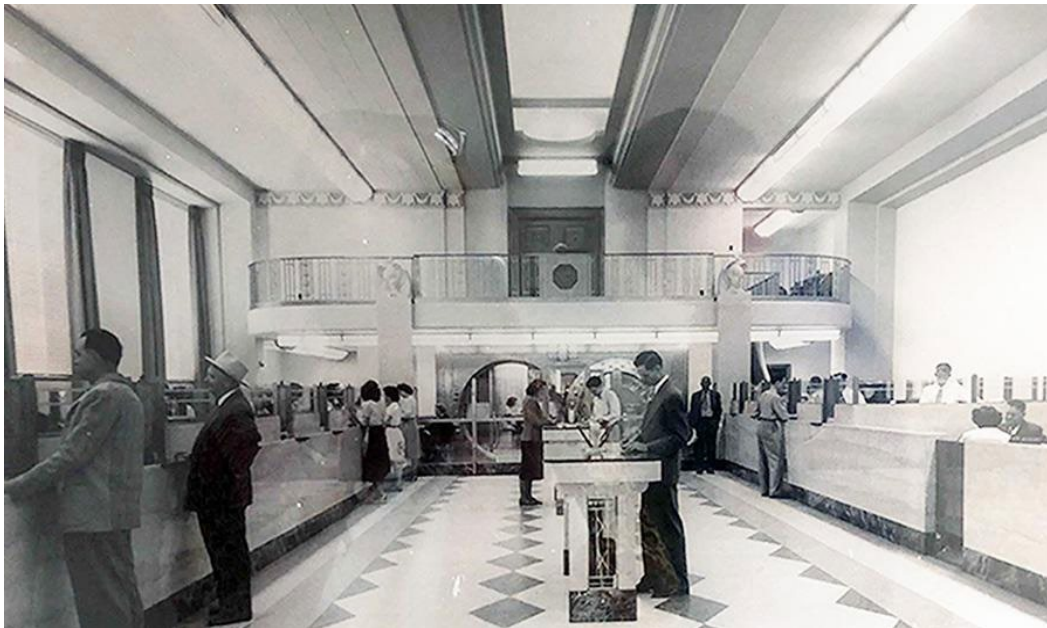


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Figure 3: Oblique view of the Fredonia St Elevation of 1940 Longview National Bank, c. 1952. Courtesy of Longview Museum of Fine Arts Collection.



Figure 4: Banking lobby in the 1940 Longview National Bank. Courtesy of Longview Museum of Fine Arts Collection.



Longview National Bank, Gregg County, Texas

Figure 5: New Main Entrance to Banking Lobby, Fredonia Street Elevation. Detail from panel of brochure, "Presenting the New Home of the Longview National Bank, Longview, Texas, 1960." Courtesy of Longview Museum of Fine Arts Collection.



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Figure 6: E Methvin St Elevation of Drive-Through Banking Structure. Detail from panel of brochure, "Presenting the New Home of the Longview National Bank, Longview, Texas, 1960." Courtesy of Longview Museum of Fine Arts Collection.



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Figure 7: Main Lobby depiction, Detail from panel of brochure, "Presenting the New Home of the Longview National Bank, Longview, Texas, 1960." Courtesy of Longview Museum of Fine Arts Collection.



Figure 8: 1940s Longview National Bank. The M. E. Moses store (right) was gutted and became part of the nominated building. Courtesy of *Longview News-Journal*, January 1, 1955, 6.



Longview National Bank, Gregg County, Texas

Figure 9: Construction underway of 1960 expansion of Longview National Bank. Source: LMFA

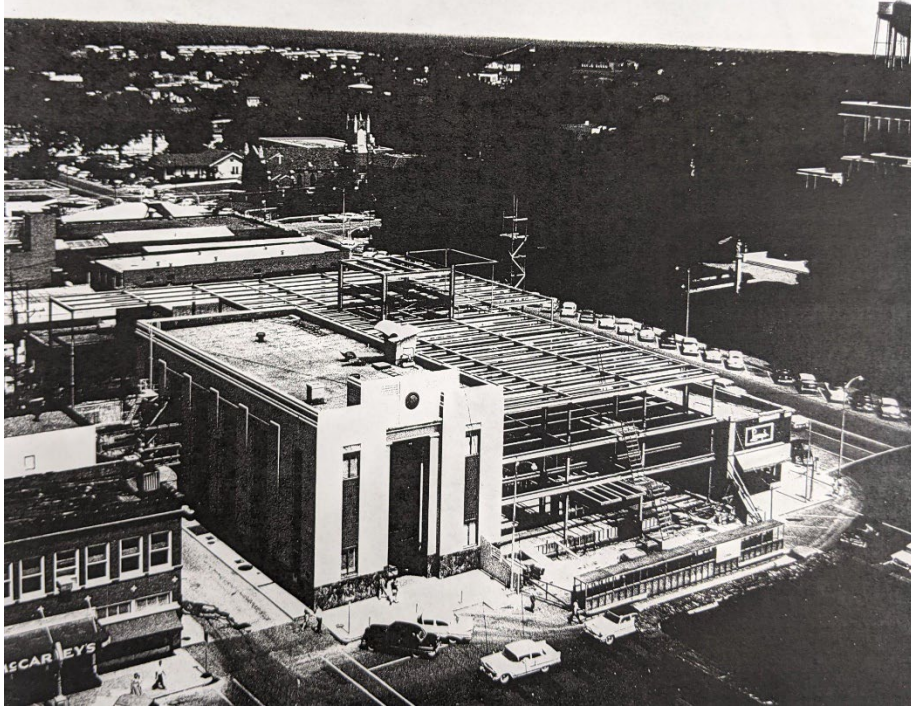
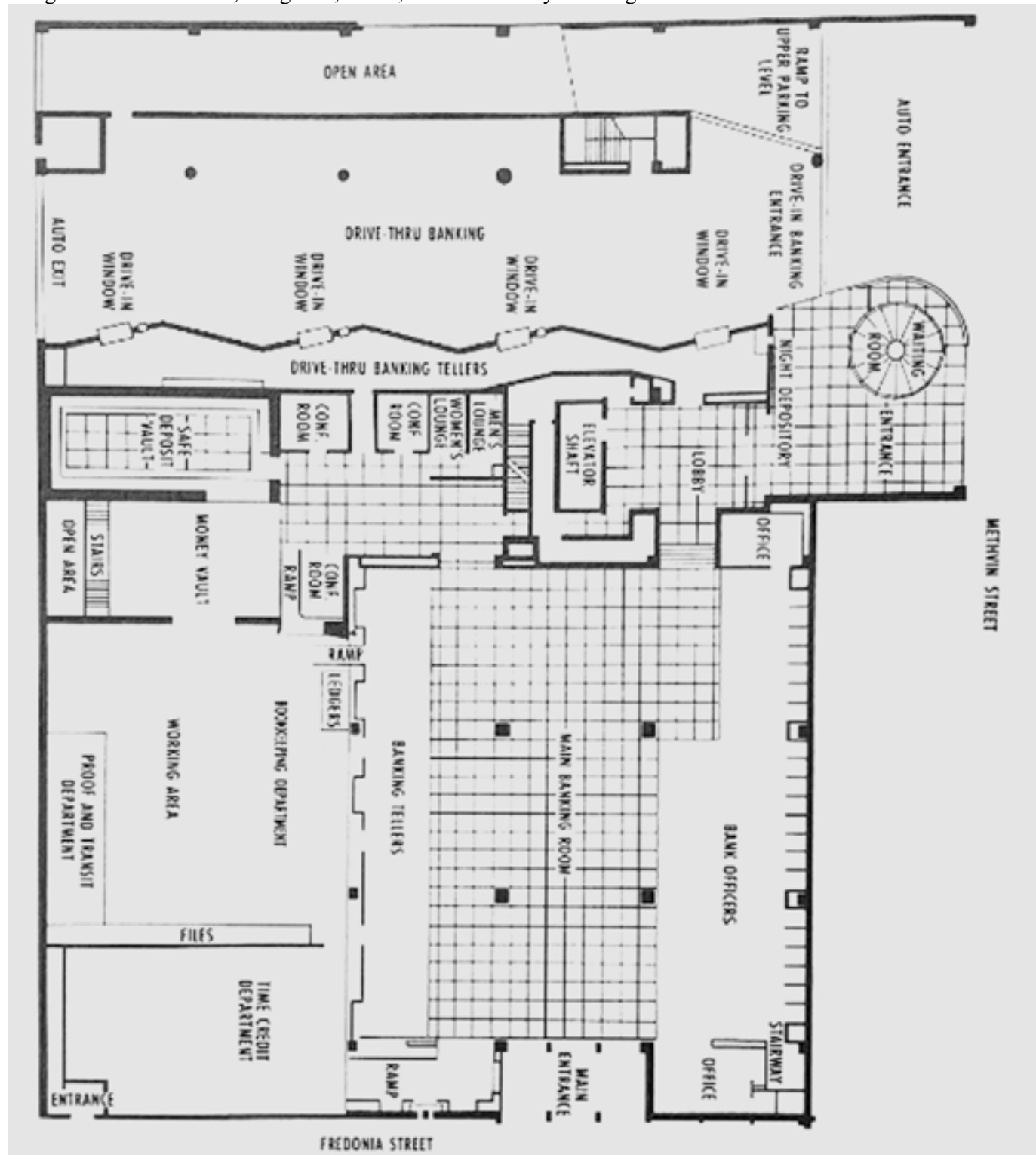


Figure 10: Longview National Bank, c. 1960. The commercial building in the foreground was demolished. Courtesy of: Longview Museum of Fine Arts Collection.



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Figure 11: 1960 Floor Plan showing first floor. Detail from panel of brochure, "Presenting the New Home of the Longview National Bank, Longview, Texas, 1960." Courtesy of: Longview Museum of Fine Arts Collection.



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Figure 12: Longview National Bank First Floor Plan

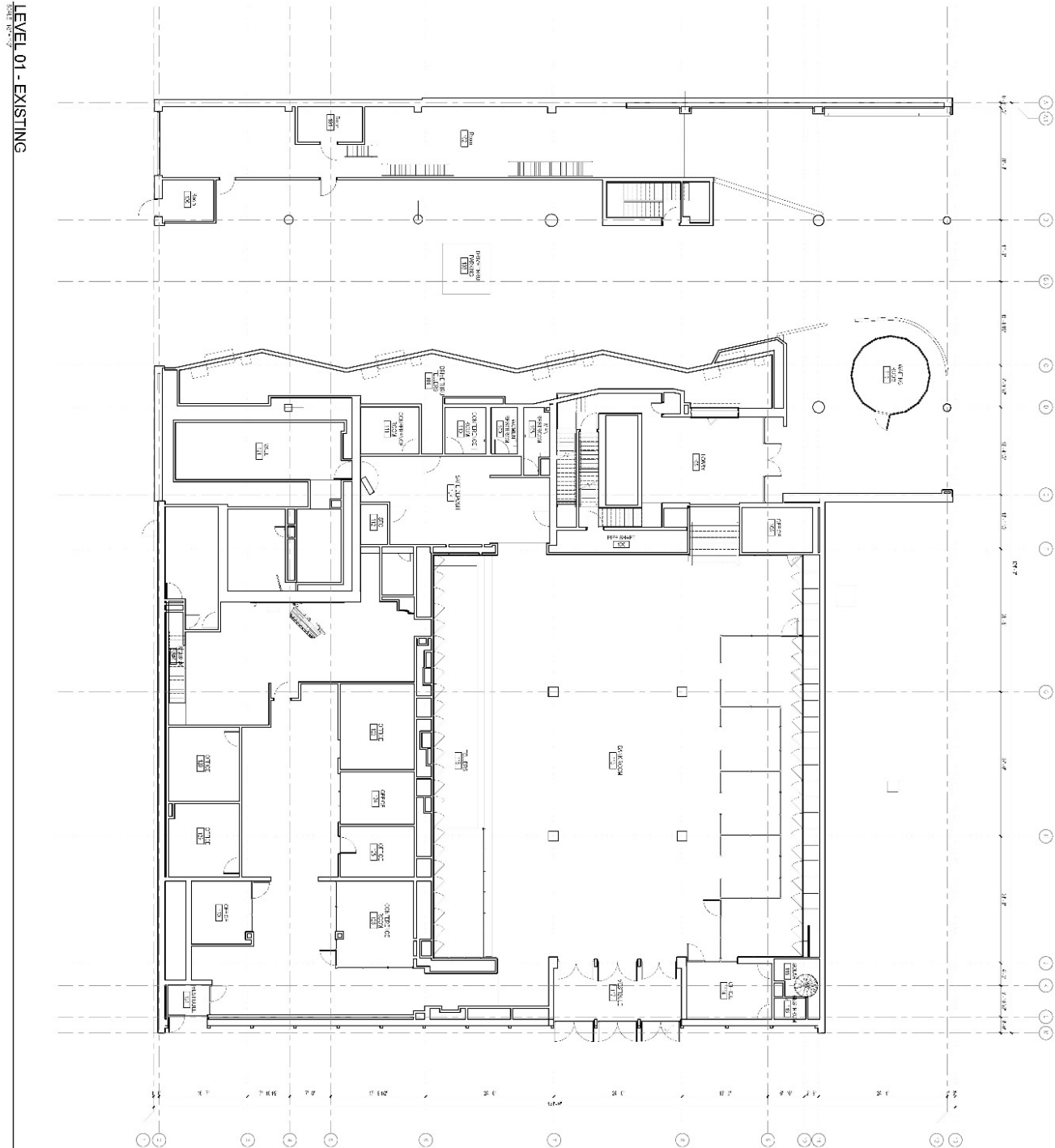
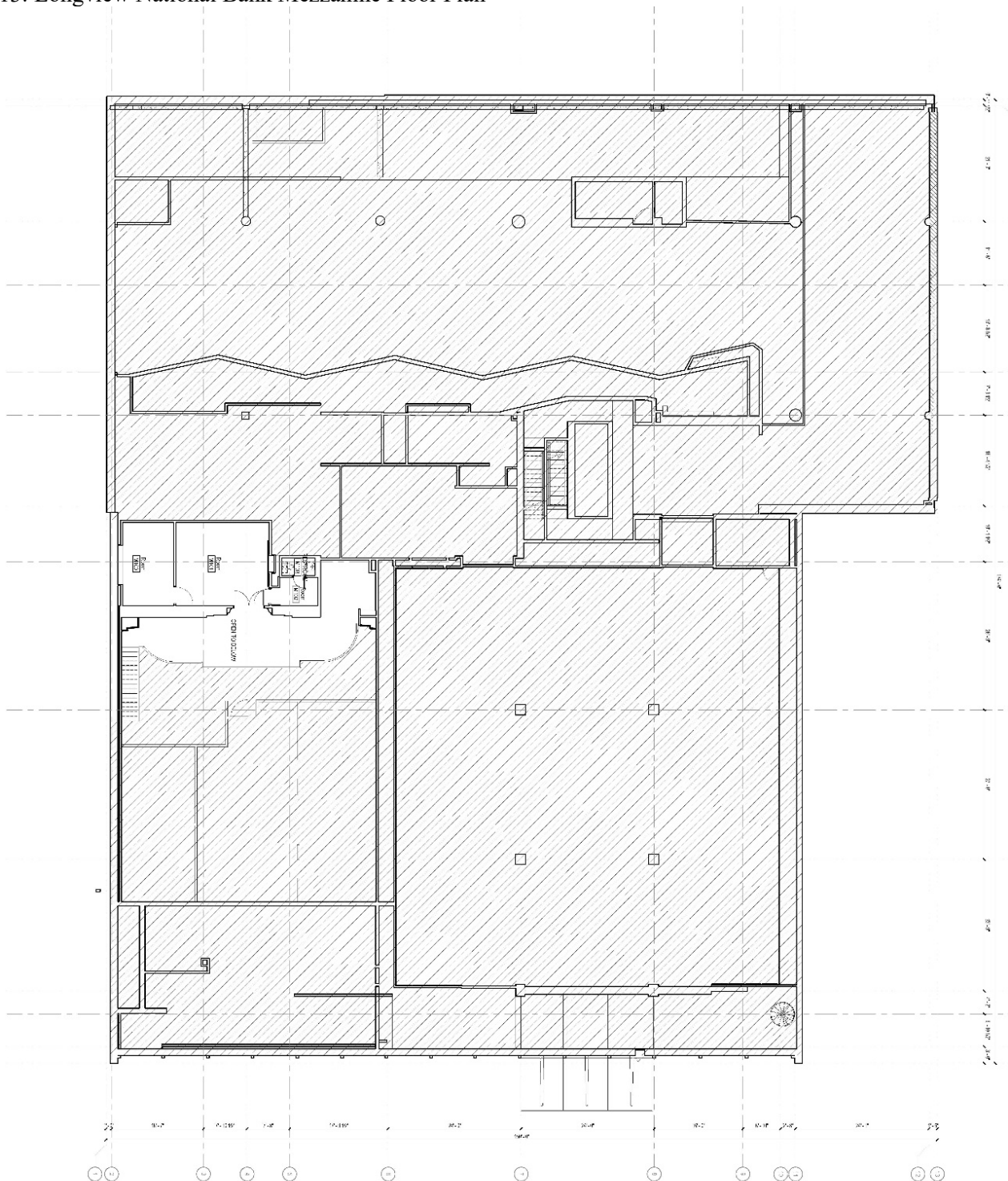
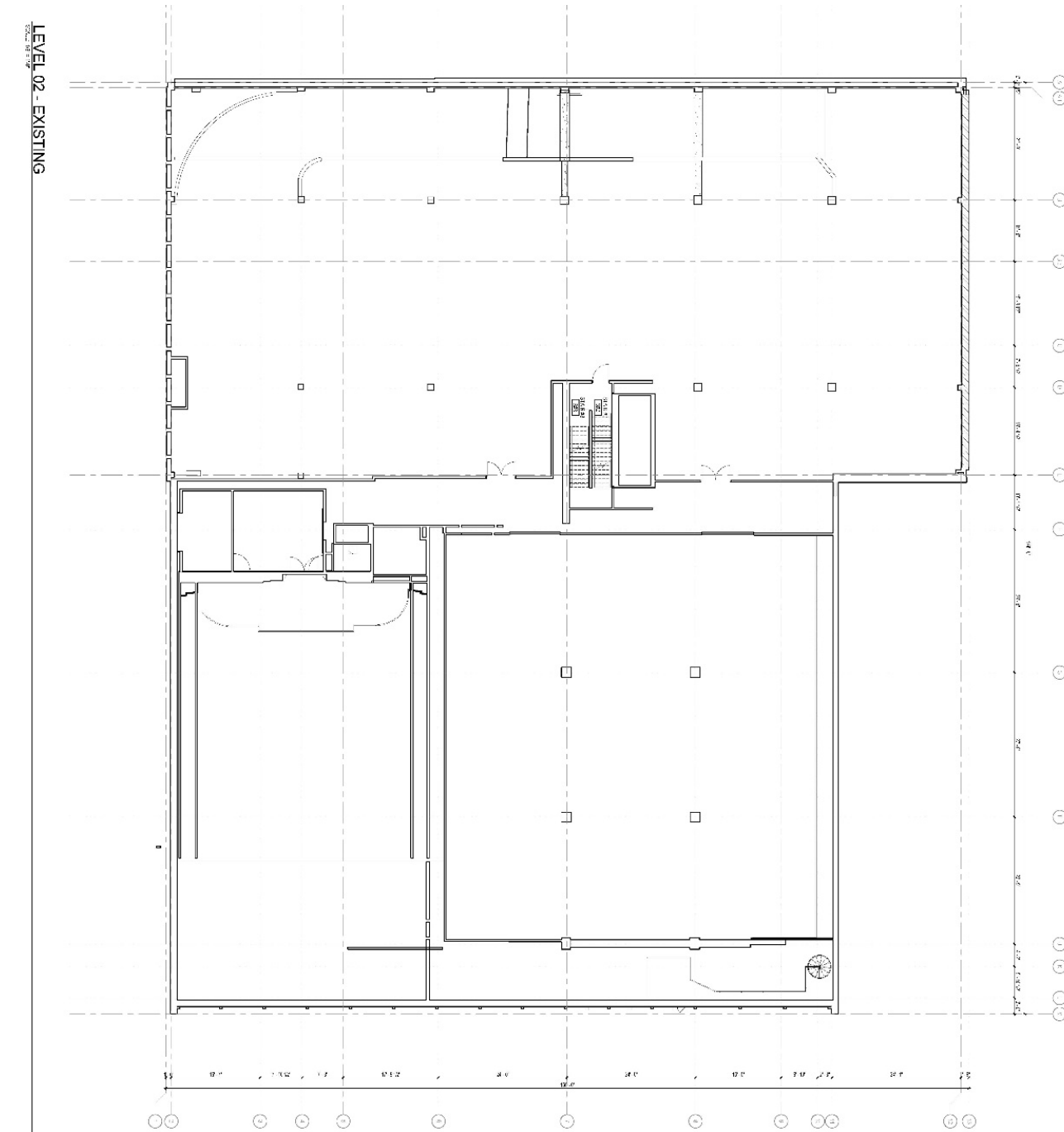


Figure 13: Longview National Bank Mezzanine Floor Plan



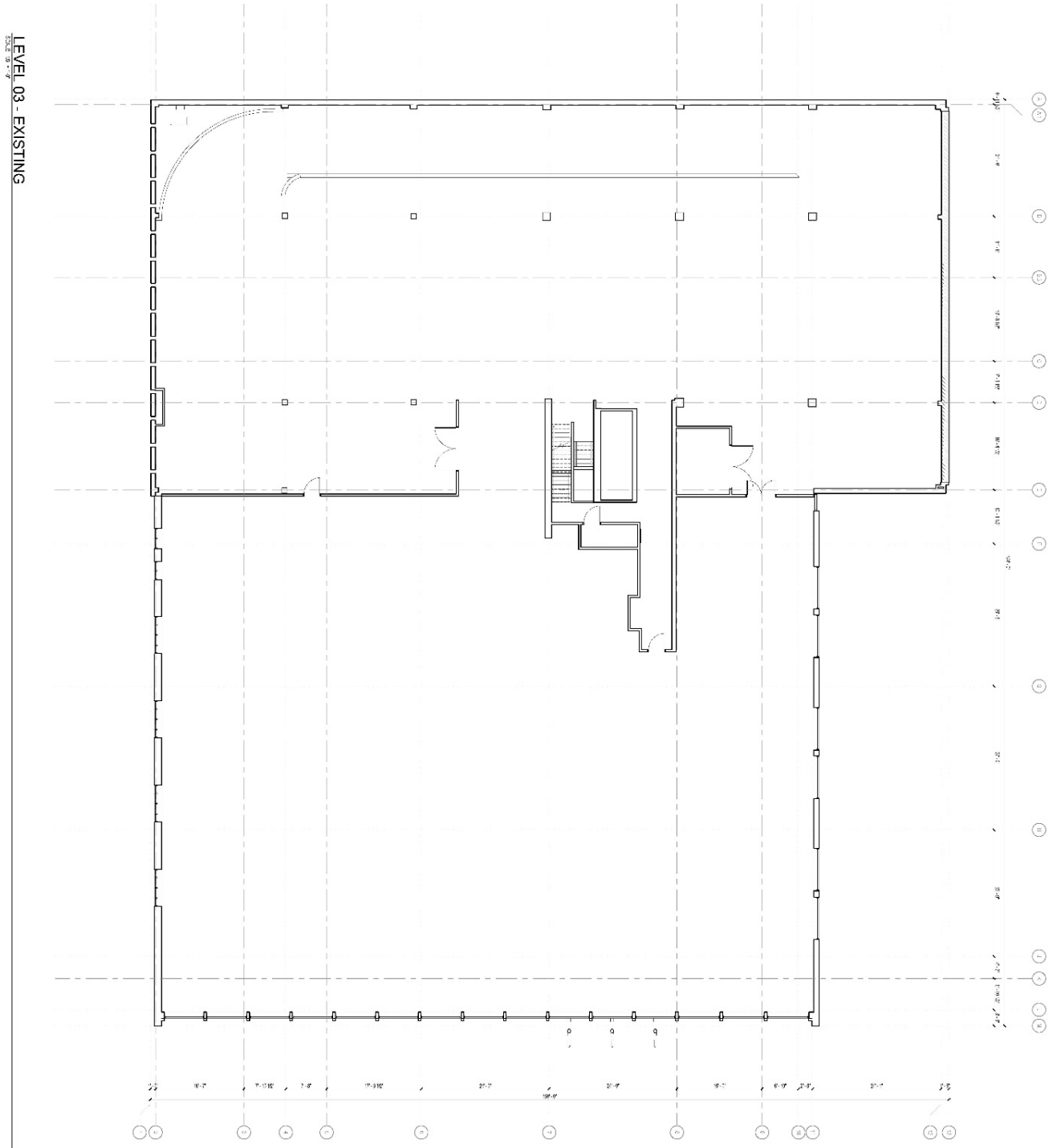
Longview National Bank, Gregg County, Texas

Figure 14: Longview National Bank Second Floor Plan



Longview National Bank, Gregg County, Texas

Figure 15: Longview National Bank Third Floor Plan



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Figure 16: Diagram of plan for “The Great Lone Star of Texas “by Richard Lippold. Detail from panel of brochure, “Presenting the New Home of the Longview National Bank, Longview, Texas, 1960.” Courtesy of Longview Museum of Fine Arts Collection.

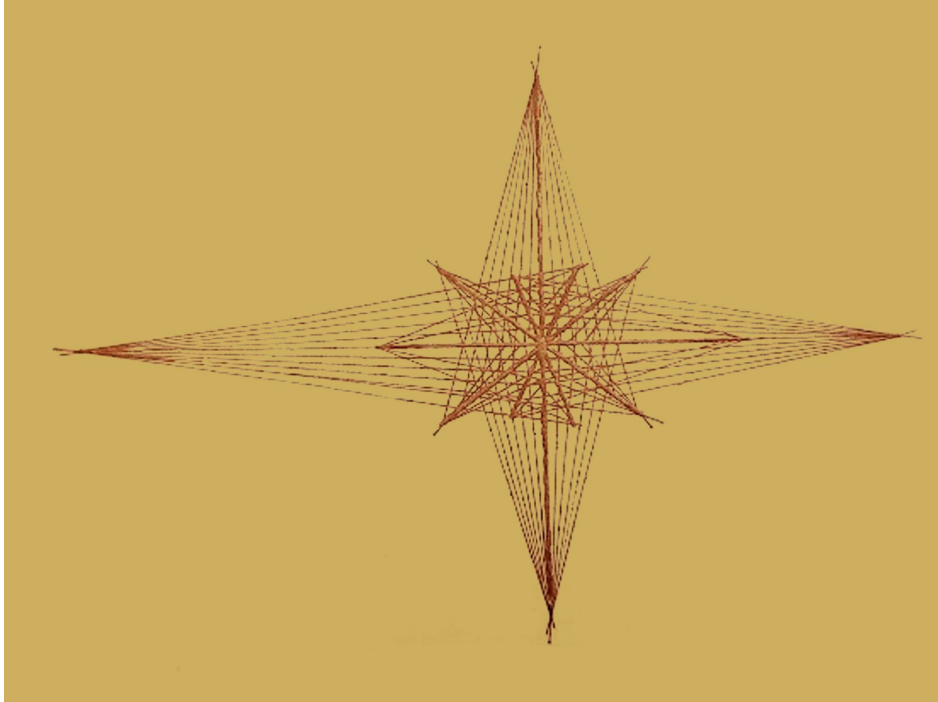
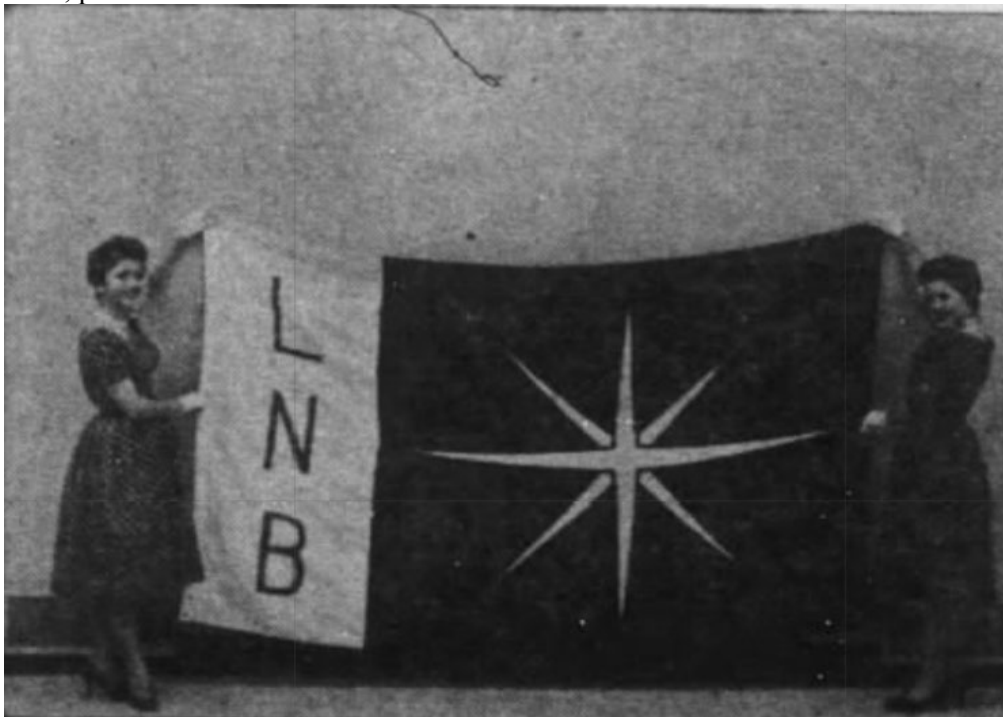


Figure 17: Longview National Bank Flag Designed by B. W. Crain, Jr. Courtesy of *Longview News-Journal*, May 20, 1960, p. 24.

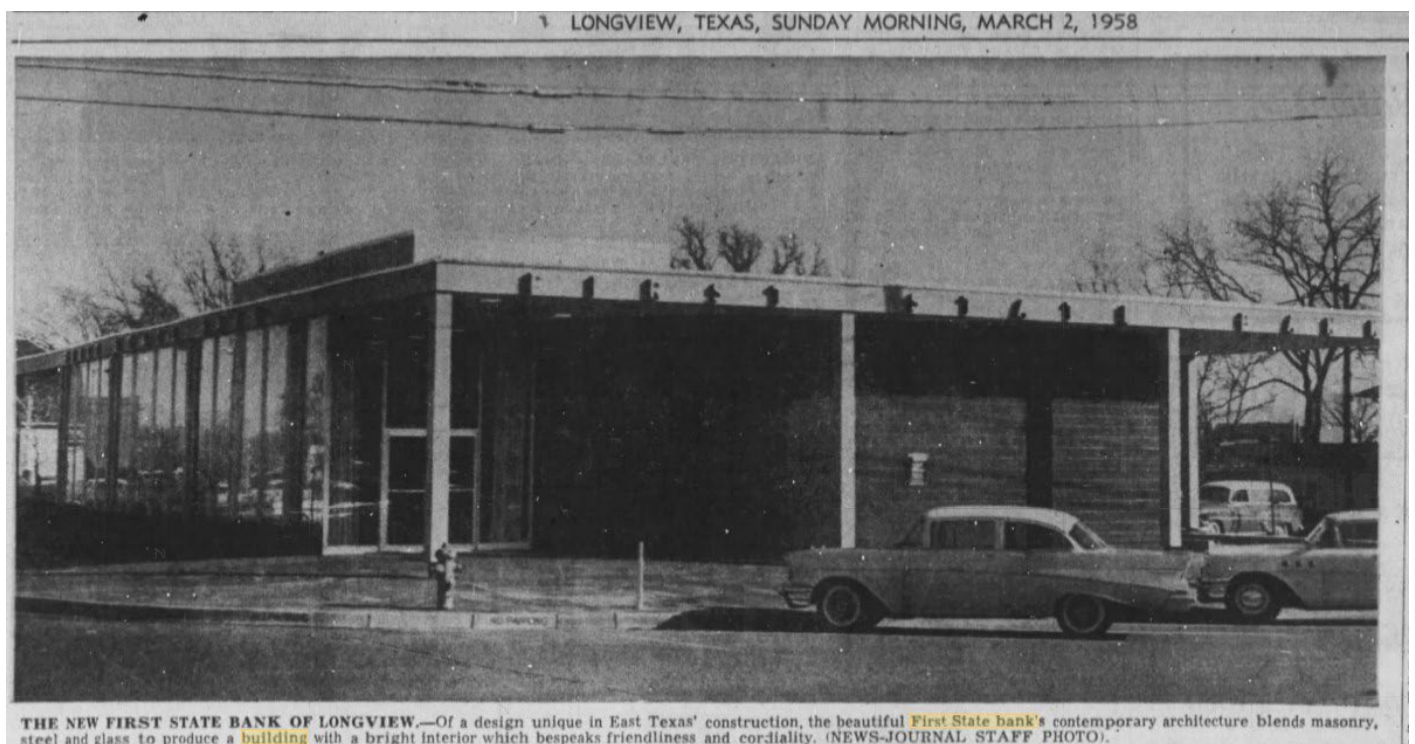


Longview National Bank, Gregg County, Texas

Figure 18: Bramlette Building by Wilson, Morris, & Crain 1949. Vintage postcard courtesy of Ebay.com.

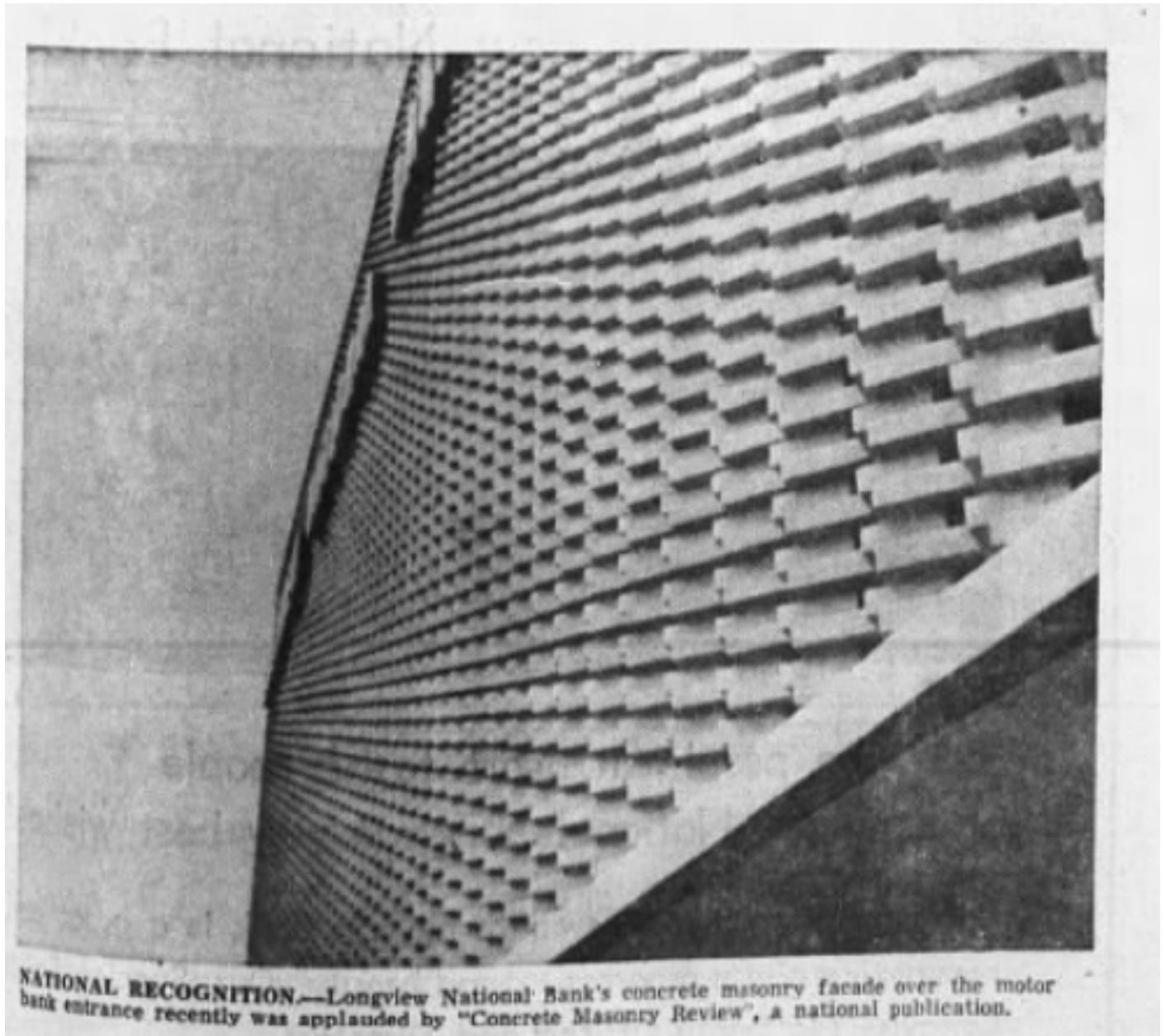


Figure 19: First State Bank of Longview by Wilson, Morris, Crain, & Anderson (1958). Courtesy of *Longview News-Journal*, March 2, 1958, 43.



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Figure 20: "Longview National Bank's concrete masonry façade over the motor bank entrance recently was applauded by 'Concrete Masonry Review,' a national publication. Source: *Longview News-Journal*, May 22, 1960, p. 5.



Longview National Bank, Gregg County, Texas

Photograph Log

Name of Property: Longview National Bank
City or Vicinity: Longview
County: Gregg
State: Texas
Photographer: Izabella Nuckels
Date: September 22, 2021
Location of Original Files: 2506 Little John Lane, Austin, Texas 78704

Photo 1: Longview National Bank oblique, primary (east) and north elevations. View Southwest.



Longview National Bank, Gregg County, Texas

Photo 2: Longview National Bank, primary (east) elevation at N. Fredonia Street. View West.



Longview National Bank, Gregg County, Texas

Photo 3: Longview National Bank north elevation at E. Methvin Street. View Southwest.



Longview National Bank, Gregg County, Texas

Photo 4: Landscaping at north elevation; historically, an adjacent building was here. View West.



Longview National Bank, Gregg County, Texas

Photo 5: Drive through banking and parking lot at west end of north elevation. View south.



Longview National Bank, Gregg County, Texas

Photo 6: Longview National Bank west elevation facing adjacent parking lot. View east.



Longview National Bank, Gregg County, Texas

Photo 7: Longview National Bank south elevation at East Bank Alley. View east.



Longview National Bank, Gregg County, Texas

Photo 8: Longview National Bank south elevation at East Bank Alley. View west.



Longview National Bank, Gregg County, Texas

Photo 9: Longview National Bank Oblique along N. Fredonia Street. East and South elevations. View northwest.



Longview National Bank, Gregg County, Texas

Photo 10: Primary Entrance at East Elevation on North Fredonia Street. View northwest.



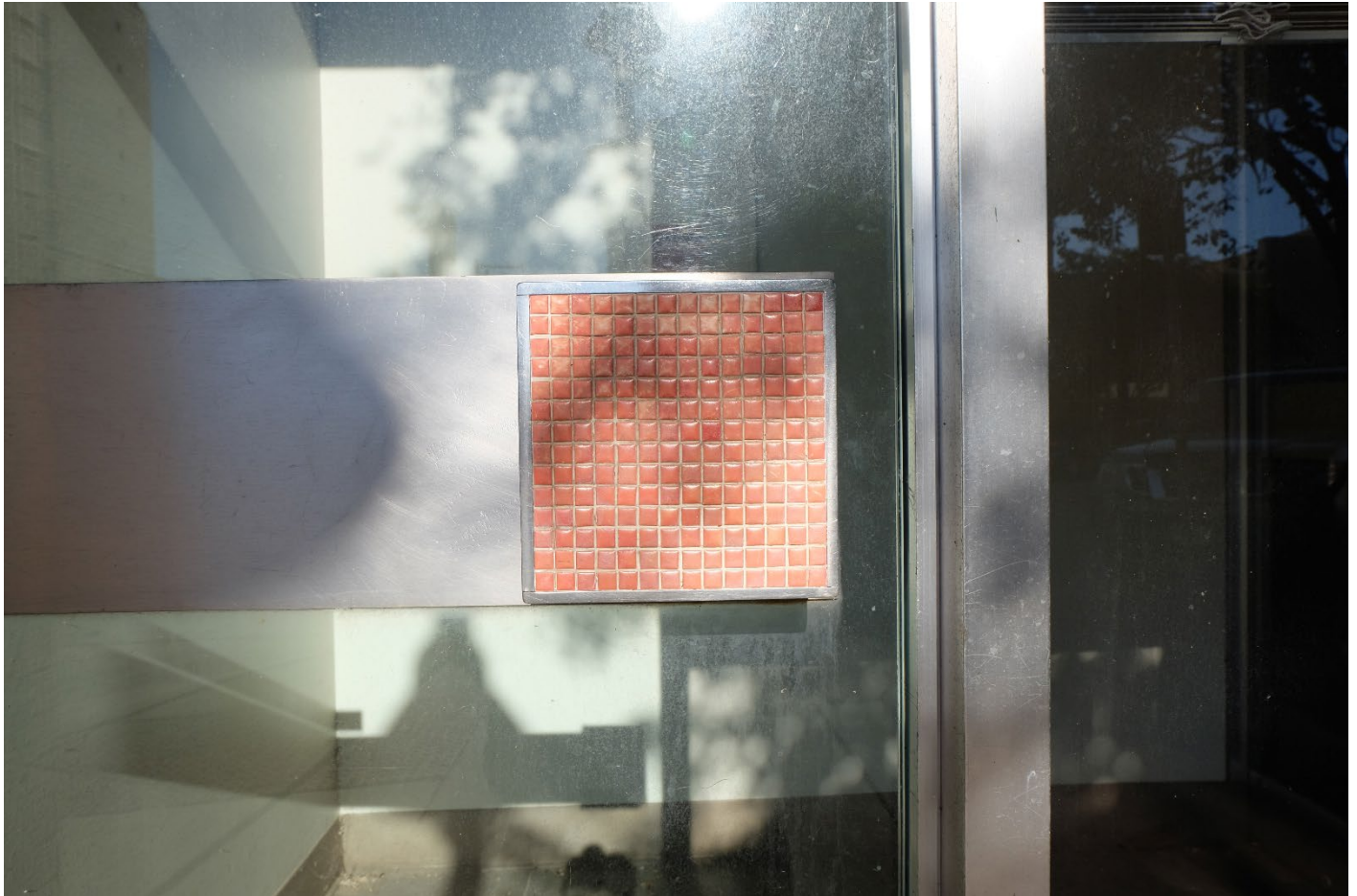
Longview National Bank, Gregg County, Texas

Photo 11: Secondary entrance at south end of east elevation. View west.



Longview National Bank, Gregg County, Texas

Photo 12: Mosaic handle detail on secondary entrance at south end of east elevation. View west.



Longview National Bank, Gregg County, Texas

Photo 13: Entrance to elevator lobby from drive through banking garage. View south.



Longview National Bank, Gregg County, Texas

Photo 14: View from roof towards former First National Bank building. View southeast.



Longview National Bank, Gregg County, Texas

Photo 15: Drive through bank corridor looking north from east Bank Alley. View north.



Longview National Bank, Gregg County, Texas

Photo 16: Waiting room at north end (near E. Methvin Street) of drive through banking garage. View west.



Longview National Bank, Gregg County, Texas

Photo 17: Drive through bank corridor, looking south towards Bank Alley. View south, southeast.



Longview National Bank, Gregg County, Texas

Photo 18: Ramp leading to second floor parking lot at west end of drive through. View south.



Longview National Bank, Gregg County, Texas

Photo 19: Teller window in drive through banking corridor. View west.



Longview National Bank, Gregg County, Texas

Photo 20: Entry vestibule at primary (east) elevation entrance. View north.



Longview National Bank, Gregg County, Texas

Photo 21: Main lobby at first floor. View west.



Longview National Bank, Gregg County, Texas

Photo 22: Detail view of illuminated Lone Star of Texas sculpture by Richard Lippold in lobby. View west.



Longview National Bank, Gregg County, Texas

Photo 23: North end of main lobby. View northeast.



Longview National Bank, Gregg County, Texas

Photo 24: Detail view of Herbert Mears along counter on south end of lobby. View southwest.



Longview National Bank, Gregg County, Texas

Photo 25: 1940s vault door and mezzanine in south gallery on first floor. View north.



Longview National Bank, Gregg County, Texas

Photo 26: Elevator lobby at first floor entrance from drive through garage. View northwest.



Longview National Bank, Gregg County, Texas

Photo 27: Interior of 1960s vault at west end of first floor. View south.



Longview National Bank, Gregg County, Texas

Photo 28: View from inside the drive through teller booths. View north.



Longview National Bank, Gregg County, Texas

Photo 29: Typical view of teak paneling and concealed storage in conference room.



Longview National Bank, Gregg County, Texas

Photo 30: Typical second floor corridor and finishes. View east.



Longview National Bank, Gregg County, Texas

Photo 31: Basement auditorium. View east.



Longview National Bank, Gregg County, Texas

Photo 32: Typical second floor office space.

