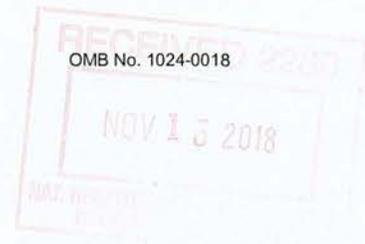


United States Department of the Interior  
National Park Service



# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Downtown Peoria Historic District

other names/site number \_\_\_\_\_

Name of Multiple Property Listing \_\_\_\_\_

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

street & number Roughly located between North William Kumpf Boulevard, Fulton Street, Perry Avenue, and Fayette and Water Streets.  not for publication

city or town Peoria  vicinity

state Illinois county Peoria zip code 61602

## 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 level(s) of significance:  national  statewide  local

Applicable National Register Criteria:  A  B  C  D

[Signature] Nov 9, 2018  
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Illinois Department of Natural Resources  
State or Federal agency/bureau or Tribal Government

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

\_\_\_\_\_  
Signature of commenting official Date

\_\_\_\_\_  
Title State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this 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] 12-10-18  
Signature of the Keeper Date of Action

Downtown Peoria Historic District  
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**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

**Category of Property**  
 (Check only **one** box.)

**Number of Resources within Property**  
 (Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
57	19	buildings
1		site
		structure
1	1	object
59	20	<b>Total</b>

**Number of contributing resources previously listed in the National Register**

4

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

- Commerce/Trade – Business
- Commerce/Trade – Professional
- Commerce/Trade – Financial Institution
- Commerce/Trade – Specialty Store
- Commerce/Trade – Department Store
- Commerce/Trade – Restaurant
- Commerce/Trade – Warehouse
- Domestic – Hotel
- Educational - Library
- Government - Post Office
- Government- Courthouse
- Landscape - Square
- Recreation and Culture - Theater
- Recreation and Culture - Monument/Marker
- Religion - Religious Facility
- Religion - Church-Related Residence
- Social - Meeting Hall
- Transportation – Parking Garage

**Current Functions**

(Enter categories from instructions.)

- Commerce/Trade - Business
- Commerce/Trade - Professional
- Commerce/Trade - Financial Institution
- Domestic - Multiple Dwelling
- Domestic - Hotel
- Commerce Trade – Restaurant
- Educational - Library
- Government - Post Office
- Government- Courthouse
- Landscape – Square
- Recreation and Culture - Theater
- Recreation and Culture - Monument/Marker
- Religion - Religious Facility
- Transportation – Parking Garage

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**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

Late Victorian – Italianate

Late Victorian – Queen Anne Commercial

Late Victorian – Romanesque

Late Victorian – Renaissance Revival

Late 19<sup>th</sup> and early 20<sup>th</sup> Century – Classical  
Revival

Late 19<sup>th</sup> and early 20<sup>th</sup> Century – Late Gothic  
Revival

Late 19<sup>th</sup> and early 20<sup>th</sup> Century – Beaux Arts  
Classicism

Late 19<sup>th</sup> and early 20<sup>th</sup> Century – Georgian  
Revival

Late 19<sup>th</sup> and early 20<sup>th</sup> Century American  
Movements – Commercial Style

Late 19<sup>th</sup> and early 20<sup>th</sup> Century American  
Movements – Prairie

Modern Movement – Art Deco

Modern Movement – International Style

Modern Movement – Modernistic

Modern Movement – Miesian

**Materials**

(Enter categories from instructions.)

foundation: Concrete, Stone

walls: Aluminum, Brick, Concrete, Copper,  
Glass, Granite, Limestone, Stainless Steel,  
Terra Cotta, Wood

roof: Metal, Rolled Roofing, Rubber

Membrane, Stone, Tar, Terra Cotta

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### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

#### Summary Paragraph

The Downtown Peoria Historic District, is a roughly seventeen-block area in the city of Peoria's central business district, north of Southwest Water Street, south of Southwest Perry Avenue, west of Interstate 74, and east of North William Kumpf Boulevard. The district includes Peoria's earliest commercial developments dating from the city's early growth period in the 1870s – growth largely spurred by Peoria's expanding industrial sector – to the skyscraper era of the early 1900s, to the Modernist and Brutalist buildings of the Post World War II urban renewal period. The district's diverse architecture and continual building activity over the course of a century demonstrates the continued vibrancy and relevance of downtown Peoria as a commercial, governmental and cultural center. Despite minor alterations found on most buildings, characteristic of a continually utilized and evolving historic commercial district, the integrity of the district is good.

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### Narrative Description

The Downtown Peoria Historic District is in the City of Peoria, the county seat of Peoria County, Illinois, located on Lake Peoria, a natural widening of the Illinois River, approximately 75 miles northwest of Springfield, the state's capital. Today, the district retains its original 1820s platting and development pattern encompassing approximately seventeen square blocks across 77.1 acres. Each downtown block is three-hundred and sixty feet square, three acres each in land area. Downtown Peoria is centered around a central Courthouse Square. The County's first permanent courthouse was constructed in 1836, one year after Peoria's incorporation as a village.<sup>1</sup> In 1845, Peoria would be incorporated as a city.<sup>2</sup>

The Downtown Peoria Historic District comprises the City's historic commercial core platted in 1825 - 1826 by Peoria County's first commissioners, William Holland, Joseph Smith and Nathan Dillon. The commissioners adopted a specific philosophy and approach for platting the early town, theorizing the streets should run "to the cardinal points," except that the streets and lots along the river should run parallel with it, and define the early city's commercial district.<sup>3</sup> William Stephen Hamilton, son of Alexander Hamilton, and then Deputy Surveyor of Public Lands in the Springfield General Land Office, was subsequently hired to survey and formally plat the town along the banks of the Illinois River. The first parcels would be laid out in a square block pattern of twenty-four blocks with one-hundred-foot-wide streets. The early business district was bounded by Monroe Street to the north, Fayette Street to the east, Liberty Street to the west, and Water Street to the south.<sup>4</sup> The district's rectilinear street network follows southwest-southeast orientation to the Illinois River. Main and Hamilton Streets, both running southeast to northwest, follow a sloping grade to a ridge bluff line just outside the downtown, while Adams Street, part of the original state road to Galena, Illinois, runs parallel to the Illinois River.<sup>5</sup> In 1834, Charles Balance, a lawyer and surveyor was hired to re-survey the downtown to incorporate 18-foot wide alleys within the center of each block.<sup>6</sup>

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<sup>1</sup> Drury, J. (1955). *The American Aerial County Historical Series, This is Peoria County, Illinois*. Chicago: The Loree Company.

<sup>2</sup> Ballance, C. (1870). *The History of Peoria, Illinois*. Retrieved from The Library of Congress: <https://archive.org/details/historyofpeoriai00ball>

<sup>3</sup> The Peoria Journal-Transcript. (1933, April 2). *Alexander Hamilton's Son Surveyed Peoria, Platted Its Streets*. Retrieved from Wisconsin Historical Society: <https://www.wisconsinhistory.org/Records/Newspaper/BA1928>

<sup>4</sup> Ibid

<sup>5</sup> Harland Bartholomew and Associates. (1937). *A Comprehensive City Plan for Peoria, Illinois*. Retrieved from The Library of Congress: <https://archive.org/details/comprehensivecit00harl>

<sup>6</sup> Ibid

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The dominant square-block, alley-loaded development pattern allowed for the construction of small one and two-part commercial buildings lining the perimeter of the block; hotels, banks, theatres and later department stores, would be constructed at more prominent corner sites.

The historic district is predominantly commercial in character, and initially developed in the blocks below the Peoria County Courthouse along the Illinois River, the location of the city's first commercial wharf. After the arrival of the railroads in 1854, commercial development would expand to the southwest along Adams and Washington Streets, as industries were relocated along the river to the edges of the downtown, and residential development located to the north and northeast.<sup>7</sup> Access to new residential neighborhoods and large parks was made possible by an extensive system of eight streetcar lines first introduced in the early 1870s. This system would serve the citizens of Peoria until 1947.<sup>8</sup> The last decade of the 19<sup>th</sup> century into the early years of the Great Depression represented downtown's economic peak as commercial land values increased and taller buildings constructed to meet the rising demand for retail and office space.<sup>9,10</sup> Other building types within the district include fraternal meeting halls, theaters, hotels, corporate headquarter buildings, and governmental offices. Today, although there are ground floor vacancies within the district, several buildings are slated for reuse and rehabilitation.

The district's streetscape appearances vary from block to block, many modified and altered over time with the installation of new concrete sidewalks and curbs and gutters, traffic lights, parking meters, and a variety of contemporary pedestrian and vehicular-oriented street lighting. Sidewalks are sixteen-foot wide in most locations with street trees and raised planters as common landscaping treatments. Streets are two-way except for Southwest Jefferson Avenue running west only and Southwest Adams Street running east. Most streets have four twelve-foot wide lanes of traffic and two nine-foot parallel parking lanes except for portions of Southwest Madison Avenue where parking is diagonal. The district's most recent street improvement was the installation of a roundabout in 2014 at the intersection of Harrison Street and Southwest Washington Street, which incorporated decorative paving at crosswalks and curbed landscape planters. The original mid-block alleys have been mostly removed over time; those that exist are in the district's northern and southwest portions.

The district's architectural resources are exclusively of masonry construction — brick, stone, and concrete as the predominate construction materials — with most buildings between one and five stories in height. The resources also define a relatively intact building street wall on most blocks with minimal setbacks. All building major entrances are located on each building's primary façade; several buildings have secondary entrances on side streets. Of the eighty-one (82) buildings in the district, fifty-seven (57) are contributing, twenty-one (21) are non-contributing and four (4) are already listed individually in the National Register. The district also contains one site, the Peoria County Courthouse Square, which includes two objects, the 1899 Soldiers and Sailors Monument (contributing) and 2007 World War I and II Monument (non-contributing). The non-contributing buildings are dispersed throughout the district and include recent construction and parking decks, the largest one including the One-Technology Plaza on the southeast corner of Southwest Adams and Fulton Street. The district also contains several non-contributing surface parking lots.

### **Overview of Buildings and District Integrity**

The buildings within the Downtown Peoria Historic District mainly range from vernacular one and two-part commercial buildings from the late 1800s to high-rise "skyscraper" office buildings constructed between the turn of the century and the Great Depression.<sup>11,12,13</sup> International Style, Mid-Century, and Brutalist

<sup>7</sup> Transcript, T. P. (1859). *A descriptive account of the city of Peoria, combining a sketch of its early history, together with a view of its present business, manufactures, &c., &c., &c.* Peoria Illinois: Transcript Book and Job Printing Establishment.

<sup>8</sup> Tarter, S. (2016, March 22). *Streetcars did more than transport people, their routes helped design Peoria.* The Peoria Journal Star. Retrieved from: <http://www.pjstar.com/article/20160322/LIFESTYLE/160329846>

<sup>9</sup> Sanborn Map Company. (1891). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

<sup>10</sup> Sanborn Map Company. (1902). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

<sup>11</sup> Sanborn Map Company. (1891). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

<sup>12</sup> Sanborn Map Company. (1902). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

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expressions for commercial and governmental buildings within the district after World War II are suggestive of downtown Peoria's continued vibrancy and economic relevance even after the construction of Peoria's first shopping centers from the late 1950s to early 1970s. These later buildings also include many of the district's most significant architecture, often designed by the country's most prominent architects and architecture firms.

The buildings within the district retain a high degree of integrity as they exhibit and reveal downtown's evolving commercial development over the decades. The district also maintains a high degree of integrity with respect to its location, setting, and feeling as a central downtown business district. Buildings are set close to the street with little or no setback from the sidewalk, creating a strong sense of urban and pedestrian character. The construction of a pedestrian mall on Fulton Street between southwest Adams and southwest Jefferson Street during the 1970s, and the insertion of several parking decks and surface lots do interrupt the building street wall at certain locations. However visual continuity from building to building and between blocks is still strongly present and discernable.

### **Building Descriptions**

This section provides descriptions of the district's resources; following the descriptions is a complete inventory of all buildings, sites and objects found in the district. All resources are listed below alphabetically by street and block beginning on Adams Street and ending at Water Street. Downtown Peoria's street grid is oriented northeast to the southwest along Lake Peoria and the Illinois River; downtown's street numbering system begins at Main Street with address numbers decreasing from the northeast and increasing from the southwest. Front elevations are fully-described; rear elevations, where viewed from the public right-of-way are also described.

### **200 block of Northeast Adams Street, northwest side**

**1. 225 NE Adams Street**

*Howard Johnson's Motor Lodge*

Date: 1966

Architect: Milton M. Schwartz and Associates

**Contributing**

A late Modern-Brutalist, a ten-story concrete and glass building originally constructed as a Howard Johnson Motor Lodge. The building features a rectangular eight-story volume housing the hotel block with side stairwell bays extending forward on the northwest and southeast elevations; a two-story volume extension, faced with alternating burgundy-colored aluminum and concrete ribbing panels, is located above the hotel block toward the building's southeast end and housing the building's elevator and mechanical systems. Alternating window and ribbed concrete panel bays characterize the hotel block with burgundy-colored aluminum spandrels and mullions defining each floor and each room from another; the far northwestern and southeastern window bays glazing pattern only defines one hotel room rather than two in the other bays. Originally, the aluminum spandrels, mullions and ribbing were in black color. The northeastern elevation is noted for its cantilevered two-story wing above the seventh story, a feature that serves to shade portions of the lower floors. On the northeast elevation, a one-story base, housing the lobby and a restaurant extends to the sidewalk. The building has been in continuous use as a hotel and lodging facility; it is now called the Mark Twain Hotel.

**2. 211 NE Adams Street**

*Packard Plaza*

Date: 1927

Architect: Frederic J. Klein

**Contributing**

<sup>13</sup> Sanborn Map Company. (1927/1955). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

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A two-story Renaissance Revival commercial building designed for a Packard automobile dealership when first constructed. The building's primary exterior material is variegated salmon-colored brick above the storefront cornice on its southeast elevation and tan brick facing on its northeast and southwest elevations. Above the storefront level, five large-two-story window bays with expansive and highly-ornamented terra-cotta surrounds define the upper story; the surrounds incorporate elaborate floral swags with a pot and flower in bloom sitting just below a keystone scroll. The second story windows are placed in three double-hung groupings with the middle window larger in width than the two flanking ones; the third story windows are also grouped in threes but with the flanking window upper-sashes shaped in a half-arch pattern conforming to the curve of the surround arch. Above the window band is a heavy cornice ledge, also in terra cotta, below the roof line with stone caps; joining the window band above the storefront is a shallow terra cotta ledge line. The roof is flat. An additional window bay with surround and cornice, along with the storefront treatment, is located on the northwest elevation. The upper façade corners include shallow terra cotta quoins joined by a scroll line. The storefront level features rusticated piers in tan brick with two slightly recessed entries with barrel-shaped canopies; the storefronts have been partially enclosed between the piers with salmon-colored brick framing square brick insets of marble panels below two-fixed transom windows. Above the transoms, the storefront cornice is topped by a terra cotta ledge with a brick double soldier course row beneath. The storefront level rests on a concrete water table. While serving as auto showroom on the first floor, the second and third floors housed a bowling alley with viewing balcony; the roof also hosted a dance club.<sup>14</sup> The building is now a banquet center.

**3. 201 NE Adams Street**

*DeKroff Metz and Company Building*

Date: 1964

Architect: Lankton, Ziegele, Terry and Associates

**Contributing**

A two-story, rectangular building in a simple interpretation of the International Style featuring a glass curtain wall, and an aluminum-framed first floor slightly recessed from the second story wall plane. The first-floor curtain wall rests on a gray-colored brick bulkhead with the brick extending to the wall surface on the southeast elevation along Hamilton Boulevard. The second story features alternating concrete aggregate panels and window bays in slender window openings with fixed windows and functioning casements beneath. Above and below the windows are dark green aluminum panels; both windows and panels are joined together in slender aluminum framing. The roof is flat. On the building's northeast elevation, first floor, is a garage door with side service door. A single-lane semicircular driveway with a lane serving the garage door is also located along the northeast elevation (Adams Street side). The building has been in continuous use as a medical supply business.

**200 block of Northeast Adams Street, northeast side**

**4. 200 NE Adams Street**

*Security Savings Bank Building*

Date: 1964

**Contributing**

<sup>14</sup> Couri, Dr. Peter J. *The Art of Structure: An Architectural Tour of Downtown Peoria*. Arts Partners of Central Illinois, Inc., 2007, p. 30.

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Architect: Lankton, Ziegele, Terry and Associates

The six-story Security Savings Bank Building is a representative example of the International Style, constructed in Indiana limestone and featuring steel-framed curtain wall construction on its northeast and southwest elevations and solid stone walls with ribbing on southeast and northwest elevations. Both curtain wall elevations are defined by five major stone vertical piers extending the entire length of the elevation to near the roofline; within each pier grouping are five mullion window bays that also extend to near the roofline with marble spandrels defining each floor. This pattern breaks with the northwestern-most pier bay where there are six mullion groupings instead of five; the first-floor northwestern bay has only three window mullion bays to accommodate a recessed entry. The building's roof line features a central volume that is stepped above the two wings featuring the window curtain walls. A two-story, flat roof box wing with similar curtain wall design is located on the building's northeast elevation. The building is connected to the Caterpillar Administration Building across Hamilton Boulevard to the southeast by an elevated walkway installed in the 1960s.

**100 block of Northeast Adams Street, northeast side**

**5. 100 NE Adams Street**

*Caterpillar World Headquarters*

Date: 1967

Architect: Smith, Smith, Lundberg and Waehler

Landscape Architect: Thomas Church

**Contributing**

The Caterpillar Administration Building is a representative example of the late International Style. Planned and designed on an X-plan, it has four six-story wings joined at the center by a square tower core rising two stories above the wings. All exterior elevations are clad in limestone with each floor featuring a curtain wall design with spandrels and limestone mullions bordering each window bay and, traversing the entire elevation length and joined at the top by a horizontal mullion just below the roofline. The building's main entrance pavilion, located along Adams Street is recessed from the upper-story wall plane on three sides and bordered by granite-faced square columns at regular intervals; a glass floor-to-ceiling curtain wall surrounds the main entrance pavilion. The site's landscape features include two formal garden plots facing Adams Street flanking the main entrance pavilion and two "outdoor room" spaces, one circular in shape at the building's southeast corner and one square at the northeast corner; both spaces are accessible by pathways to the building and the public sidewalk.

**6. 124 1/2 NE Adams Street**

*Block and Kuhl Department Store Annex*

Date: 1951, altered 1975

Architect: Emerson, Gregg and Briggs, Smith Hinchman and Grylls

**Contributing**

A four-story commercial building of Mid-Century design featuring an upper-story of square concrete panels, sixteen panels along its length and seven panels from above the storefront to the roof line. Towards the northeastern edge of the upper facade at the second and fifth rows of concrete panels are two rectangular tinted aluminum fixed windows, the only upper facade window openings. The storefront level features a projecting metal canopy over the aluminum-framed storefront windows flanking the central entrance; concrete aggregate piers define the storefront and entrance bays to the upper facade concrete panel rows. Storefront transoms have been enclosed by white metal panels, a ribbed concrete panel is located just above the main entrance joining the canopy with the concrete panel facade above. The storefront has been significantly altered, likely during the remodeling of the main Block and Kuhl Department Store remodeling in 1975 when both buildings were converted to banking use. When first constructed, the first floor consisted of two separate commercial storefront entries.

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**100 block of Northeast Adams Street, northwest side**

**7. Northwest Corner of Hamilton Boulevard Contributing**

**And Adams Street**

*Courthouse Square Plaza*

Date: 1964, altered 1990 (Courthouse Annex construction)

Architect: Lankton, Ziegele, Terry and Associates, attributed

A circular plaza space defined by an inner ring of grey paving stone and radiating white stone lines emanating from three concentric ring fountains. The inner ring is defined by interlocking concrete planter boxes and trees. Outside the gray circle is gray-blue circular paving area where the radiating stone lines from the inner circle are joined. This outer circle includes circular planters at regular intervals. The plaza area is joined at the southeast by a stone paved sidewalk and a smaller plaza space near the corner of Hamilton Boulevard and Adams Street that incorporates the Peoria County World War I and II Memorial. The plaza is attributed to Lankton, Ziegele, Terry and Associates, designers of the Peoria County Courthouse at 324 Main Street (1964). A grassy knoll, once located on the northwest side of the plaza, was removed when the Courthouse Annex was constructed in 1990.

**8. Northwest Corner of Hamilton Boulevard Non-Contributing**

**and Adams Street**

*World War I and II Memorial*

Date: 2007

Architect: Jeffery S. Poss

Landscape Architect: STS Consultants

The World War I and II Memorial features three 27-foot white granite columns organized in two groups representing the Roman numerals "I" and "II"; the columns are supported on black granite plinths. The plinths serve as cenotaphs inscribed with the names of 873 Peoria County citizens who perished in both wars. The memorial sits in a small horseshoe-shaped sunken plaza spaces surrounded on three sides by landscaping and connected by one wide paved walkway to the circular Courthouse Square Plaza to the northwest and by two narrow walkways emanating diagonally from the Memorial plaza to Adams Street on the plaza's northeast and southeast sides. A square area within the plaza is paved with inscribed white granite pavers bordered by a concrete-paved walkway.

**9. Southwest Corner of Hamilton Boulevard Contributing**

**and Adams Street**

*Soldiers and Sailors Monument*

Date: 1899

Architect/Sculptor: Frederick Treibel

Located on the southeast side of the Courthouse Square Plaza, the Soldiers and Sailors Monument commemorates Peoria County's Civil War dead. Sculpted in granite, the monument obelisk is 68 feet in height and features six figures on the southwest side signifying the "Defense of the Flag" with the central figure -- a Union captain cheering his companions and holding high the Union colors. Other figures depict a wounded Union officer being held in the arms of the Union captain, a drummer boy, an infantry man, a trumpeter and a wounded artilleryman. The grouping is repeated on the northeast side although the figures are in different poses. On the southeast side stands a heroic woman with her pen poised writing: "We will write on page of granite what they wrought on field of battle." The Defense of the Flag statue groupings rest on semicircular pedestals in granite decorated with swag panels; the heroic woman stands on two granite steps with her right hand extended to write the inscription. The lower portion of the obelisk shaft is a four-sided plinth adorned with a Classical triangular pediment and entablature on each side. An American bald eagle

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with an eleven-foot wing spread is perched atop a globe at the tip of the granite shaft. The names of the Civil War fallen are placed in bronze plaques at the base of the monument facing Main Street.

**100 block of Southwest Adams Street, northwest side**

**10. 101 SW Adams Street**

**Listed 1978**

*Central National Bank Building*

Date: 1913

Architect: D.H. Burnham & Company; Lankton & Ziegele, alterations

A ten-story office building designed by D.H. Burnham & Company featuring a three-part commercial block form constructed in steel and concrete-framing with Classical Revival ornamentation. The bottom two floors feature a repetitive division of pilasters with granite bases half the height of the expansive display window bays; the pilasters terminate at the second story window line with capitals of simple tablet flowers. Above each storefront window bay in the spandrels between the first and second floor are rectangular panels infilled with square green tiles. Just above the second story window line is a shallow cornice line with frieze in terra cotta; a second shallow cornice in brick soldier course is placed just above the third-floor window line. Above the first story is a continuous pier-spandrel-window grid division from the first to tenth floors where the decorative cornice panel above the roof line, defined by corner acroteria, terminates the grid. The facades above the first-floor granite bases are in pressed yellow brick. Windows are simple square double-hungs with the exception of the storefront level and the second floor where the window openings are rectangular in shape. In 1948, the original Classical main entrance along Adams Street was remodeled by Lankton & Ziegele with green granite panels up to the second-story window sills to provide it a more modern appearance.

**11. 107 SW Adams Street**

**Non-Contributing**

Date: 1992

A five-story parking garage of Postmodern design constructed in tan-colored brick and defined by its symmetrical arrangements of square and rectangular openings and wide spandrels in the upper stories. The first floor features a central entrance driveway underneath a wide flat arch incorporating four square green tiles in its brick work; flanking the driveway is the exit ramp to the left and a single ground floor retail space to the right. Above the driveway entrance is a square central bay opening flanked by one rectangular opening on each side; this pattern is repeated up to the fourth floor. The fifth-floor bay features an eyebrow opening. The bays above the exit ramp and the retail space have paired rectangular openings up to the fifth-floor. The garage extends to the northwest to Jefferson Street where the upper-floors are defined by a single vertical rectangular opening flanked by two horizontal openings. This pattern is excepted on the fifth-floor where two small square openings flank a central eyebrow opening. A ground-floor retail space is also located on this elevation. Green tiles are placed in the central spandrels on the second, third and fourth-floors.

**12. 115 SW Adams Street**

**Non-Contributing**

*Illinois Central College – Leon Perley Building*

Date: 1980

A three-story building of Postmodern design constructed in brown variegated brick featuring a central two-story bay incorporating the main first-floor entrance and recessed window openings between a wide dividing pier. The main entrance is recessed with one side a carved wall; the curved wall is repeated above in the deeply-recessed second-story window opening. To the right of the wide brick pier on the first floor is a large

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square window opening; a window opening of similar dimensions is located above on the second story but is not as recessed as the second story window above the main entrance. All windows are multi-paned fixed aluminum. The third story features seven small square fixed windows.

**13. 119 SW Adams Street**

**Contributing**

*S.S. Kresge and Company Store*

Date: Circa 1910

A two-story Classical Revival commercial building featuring a dentil cornice below a stepped parapet with stone coping and six rectangular windows on the second story with recessed brick surround panels. Above the second story window band is a panel frieze of connected yellow brick, the diamond shape formed by two brick rows highlighted in background by gray-colored bricks. The frieze is separated in two locations by square shield panels that terminate the two major brick piers that divide the two central windows from the flanking two-window bays. Below the second floor is an enclosed transom band; the storefront level has been altered with aluminum-framed display windows. The building is constructed in pressed yellow brick except for the storefront level where brown brick is employed.

**14. 123 SW Adams Street**

**Contributing**

*J.J. Newberry Company Store Building*

Date: 1941

A refined two-story Art Moderne commercial building with corner entrance noted for its fluted stone cornice. The building is constructed in limestone block with upper story window patterns consisting of one rectangular window opening between two separate window openings; the existing windows are replacements. The original second-story windows once featured streamlined metal railings that reinforced the building's Art Moderne design. The storefront levels on the southwest and northeast elevations have granite bulkheads, tile near the main corner entrance; a storefront located on the building's far southwest elevation has been enclosed. The main corner storefront, once featuring curved storefront display windows, has been altered with enclosed transoms and aluminum window framing.

**15. 124 SW Adams Street**

**Contributing**

*Schipper and Block Building*

Date: 1905; 1961 & 1979 alterations

Architect: Holabird and Roche; Emerson Grigg and Briggs, additions

First constructed in the Classical Revival/Commercial style by Holabird and Roche in 1905, the building featured white glazed brick vertical piers with spandrel panels expressing its underlying construction framing; a two-story storefront/merchandising display area wrapped around the north, west and south elevations. In 1913, Block and Kuhl purchased the building and became its flagship store. At the time, a significant four-bay addition designed by Emerson, Gregg and Briggs was added along Fulton Street. In 1916, a two-bay addition was constructed along the Adams Street north elevation, designed by Emerson, Gregg and Briggs. In 1961, Carson, Pirie, Scott and Company purchased the building and undertook a major renovation including the installation of modern metal panels within the window bays above the first-floor storefronts. In 1979, the window bays were infilled with gray composite stone panels with window spandrel panels removed.

**200 block of Southwest Adams Street, northeast side**

**16. 201-2015 SW Adams Street**

**Non-Contributing**

*Illinois Community College-Thomas Building*

Date: 1990

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A two-story building of brown brick and concrete construction. The building features a recessed first floor with a serpentine-curved curtain wall in white aluminum framing behind four column posts defining the building's construction into three bays along the Adams Street elevation. The columns extend through the building to second-story where they are faced in concrete. The curved first-floor wall extends into the second story; however, the curtain wall angles close to the wall plane on the second story towards its northeast corner where a circular, multi-paned window is located. The second floor spandrel is stepped towards the southeast; the roofline is defined by a stone coping.

**17. 230 SW Adams Street**

**Contributing**

*Montgomery Ward Building*

Date: 1936

Architect: Hewitt and Emerson

A four-story Montgomery Ward franchise Georgian Revival design featuring brown brick construction with stone quoin columns crossing the second and third stories. Window surrounds join the second and third story windows with scrolled crown and bottom spindle railings; a steep mansard roof features hipped pedimented dormers, and a flat stone cornice. All windows have been replaced with vinyl and vinyl grid inserts. The original first-floor storefront display window openings have been removed and partially enclosed below the stone storefront cornice with EIFS paneling, resulting in smaller window openings. The new storefront windows are fixed multi-paned aluminum. A basement storefront entrance is located on the southeast elevation; this level has also been altered with the treatment to the Adams Street elevation.

**300 block of Southwest Adams Street, northwest side**

**18. 301 SW Adams Street**

**Contributing**

*Commercial Merchants National Bank Building*

Date: 1926; 1930, southwest addition

Architect: Hewitt and Emerson

A monumental fourteen-story Renaissance Revival commercial building with distinctive four-story base of rusticated stone and voussoirs over arched main entrance on Adams Streets and four arched window bays on Liberty Street. Above the four-story base is a regular rhythm of paired windows on north, east and south elevations with stone quoins at the corners extending from the base to the roofline; a separate quoin line on east elevation extends from the base to the eleventh story where it joins to a shallow cornice; the quoin line encloses the southern two two-pair window sets. The building has an L-shape form and features no elaborate roofline cornice. The building also houses the three oldest elevators in the City of Peoria; it was also built to house the merger of six other Peoria banks.

**300 block of Southwest Adams Street, northeast side**

**19. 300 SW Adams Street**

**Non-Contributing**

*Illinois Mutual Building*

Date: 1978

A four-story rectangular office building of red brick construction and featuring alternating square and slender rectangular window openings on the second and third floors. The fourth floor is recessed with a glass curtain wall underneath with a projecting metal glass canopy.

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**20. 330 SW Adams Street**

Date: 1983

**Non-Contributing**

A four-story rectangular glass curtain wall commercial building noted for its significant setback from the street. The main entrance with canopy is centered along the west elevation.

**21. 336 SW Adams Street**

*Paddock Block Building/Cohen's Furniture Store and Annex*

Date: 1891; 1910, Annex

**Contributing**

A three-story Romanesque Revival commercial building featuring arched window openings on the second and third stories, except for the west elevation where the third story openings are rectangular. All window openings have been enclosed with wood paneling. The building is of red brick construction that has been painted. The original bracket cornice with central pediment, along with the original storefront configurations of transoms and display windows have long been altered or removed. To the east connected by three upper-story walkways is a 1910, four-story with basement, industrial loft addition in a refined Commercial Style. The annex retains its original windows although they have been painted over; the building is also of red brick construction but has been painted the same color as the main furniture store buildings.

**200 block of Fulton Street, southeast side**

**22. 211 Fulton Street**

*One Technology Plaza*

Date: 1999

Architect: Clark Engineers

**Non-Contributing**

A seven-story building consisting of a mixed-use block fronting Adams Street with ground floor storefront spaces and an upper-floor parking deck; an office wing located to the southeast is attached to the mixed-use block by an entrance atrium designed in glass curtain wall and horizontal concrete panels. The mixed-use block is defined primarily by its parking deck concrete construction with slender vertical piers, wide spandrels and the absence of window glazing. The storefront level consists of recessed storefronts in bronze aluminum framing. Towards the southeast end of the Adams Street elevation is an entrance atrium designed in a similar treatment to the atrium on Fulton Street. The office block features a window-spandrel design arrangement like the mixed-use block but with full glazing and slightly wider window opening/spandrel dimensions. Full curtain wall bays are located at the northeast and southeast corners; concrete panel constructed bays are located at the northwest and southwest building corners.

**500 block of Fulton Street, southeast side**

**23. 320 Fulton Street**

*Illinois Bell Telephone Company Building*

Date: 1920; 1941 - 1946, alterations/additions

**Contributing**

A four-story late Art Moderne office building featuring flat limestone walls with dark green marble panels along the base and first-floor window surrounds and the main entrance. Marble spandrels also separate the second-floor windows from the first. The third and fourth floor feature six simple double-hung windows without surrounds. All windows are placed above and to the southeast of the main entrance along the Fulton Street

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plaza, signifying the building's asymmetrical articulation. The Art Moderne stylistic treatment is a remodeling of an extant building originally constructed in 1920 for the Illinois Bell Telephone Company.

**24. 331 Fulton Street**

**Contributing**

*Jefferson Building*

Date: 1910; 1924, addition

Architect: William Le Baron Jenney

Built as the first fire-proof building in Peoria, the Jefferson Building is a monumental twelve-story, three-part Classical Revival office building expressive of its underlying steel-frame construction technology. The two-story limestone base features a regular rhythm of pilaster piers and window bays topped by a stone cornice ledge with dentils; the pilaster piers are terminated below the cornice with flat capitals and a decorative floral pattern panels and rest on granite bases. Stone spandrels separate the first and second floors with stone mullions dividing the second-story openings into three windows. Above the cornice in the third-story, a new brick pier pattern defines the rectangular-shaped window openings from the third floor upward to the top cornice line. Above the third-floor window line is a double stone course line, one slightly projecting separated by brick courses; alternating piers include a stone shield with lion's head with a simple square stone panel. From the fourth to eleventh-floors, the building's middle portion, the facades are defined by a spare window-pier-spandrel grid pattern in red brick. The twelfth-story features exterior cladding in stone and terra cotta and a heavy projecting cornice with one large dentil line at the cornice top and a small dentil just below it; a shallow cornice line is placed between the eleventh and twelve-floors. A three-bay wing was added to the southwest elevation along Jefferson Street in 1924.

**25. 334 Fulton Street**

**Non-Contributing**

Date: 1972

A three-story, late Modern office building expressive of its construction and its horizontality. The building features sixteen fixed windows on each floor, west elevation, and eight fixed windows on each floor on its south elevation. The building is of concrete construction. The main entrance is on its west elevation.

**500 block of Fulton Street, northeast side**

**26. 504 Fulton Street**

**Contributing**

*Sacred Heart Catholic Church*

Date: 1895; 1906, Rectory/School; 1982, Parish Hall; 2006, Vestibule Wing

A Romanesque religious building with Gothic Revival features constructed in limestone with a modified cruciform plan and apse. The southeast elevation features the main gabled-elevation with entrance defined by its Gothic-arched pediment over a Romanesque arch opening; painted icons of the saints in single arched panels are located behind the Gothic pediment over the doorways and under the three main stained-glass openings. Flanking the main gable are two Gothic towers with right supporting a tall, shingled steeple tower and belfry. Engaged buttresses are features on the towers, as well as all elevations. The apse is placed in the northeast elevation and is encircled by a one-story, flat roof extension. Both nave elevations feature tall stained-glass windows. A gable-fronted chapter house, incorporating the Church's administrative functions, is located on the Church's northwest elevation; its façade was recently refaced in stone as part of a new cloister addition on the southwest. A two-story parish hall, designed as a utilitarian building in red brick, is connected to the chapter house at its northwest elevation.

**100 block of Hamilton Boulevard, southeast side**

**27. 100 - 198 Hamilton Boulevard**

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*Caterpillar World Headquarters Parking Deck*

Date 1967

Architect: Smith, Smith Haines, Lundberg and Waehler

A four-story concrete-frame constructed parking garage developed concurrently with the Caterpillar World Headquarters Building across Washington Street to the southwest. Designed in a late Modern-Brutalist expression, the garage features repeating concrete-framed square openings on all elevation except for blocked-in squares and squares with vents on its northwest elevation. A central elevator bay with slender window openings and concrete spandrels is located toward the building's northwest corner; the main driveway ramp entrance is positioned further south along the northwest elevation. Other ramp entrances are located on the Main and Water Street elevations. The southwest, southeast and northeast elevations all feature ramps and the parking deck floors as exposed visual elements. An elevated walkway connected the deck on its northwest elevation with the World Headquarters was added in 1982.

**200 block of Hamilton Boulevard, southeast side**

**28. 201 Hamilton Boulevard**

*Kelly Seed Building*

Date: 1964

**Contributing**

A two-part Mid-Century commercial building constructed in brown brick with plain all surfaces. The storefront level features large display windows and recessed entryway and topped with a full-length metal canopy. The second-story is punctuated with three window openings with fixed upper sash with bottom casement opening.

**400 block of Hamilton Boulevard, northwest side**

**29. 411 – 435 Hamilton Boulevard**

*First Federal Savings and Loan Tower*

Date: 1966

Architect: Swensson and Kott/Verkler and Tinsman

**Contributing**

A monumental twenty-story office complex and tower of sparse concrete construction in the Brutalist idiom. The complex is organized in two parts, a lower five-story parking deck and ground-floor glass curtain atrium facing Hamilton Boulevard and a ten-story office tower placed on slender concrete columns over the parking deck. The parking deck, faced with concrete panels and alternating window bays with concrete piers extending on all sides, encompasses the entire rectangular building lot footprint; the office tower placed over the southeast portion of the parking deck. The office tower is defined by alternating paired concrete piers and window openings extending the entire length of each elevation. Corner office bays express a modular construction typical of Brutalist building form. The top story is extended with segmented arches in concrete forming a recessed gallery-loggia over the floor. The first-floor atrium is recessed significantly from Hamilton Boulevard to accommodate a driveway accessed only from Hamilton Boulevard.

**400 block of Hamilton Boulevard, southeast side**

**30. 414 Hamilton Boulevard**

*Standard Oil Building*

Date: 1926

**Contributing**

A three-story refined Classical Revival building constructed in red brick and featuring a distinctive pattern of paired one-over-one paired windows organized in three bays on the southwest elevation and four bays on the northeast elevation. A stone cornice line is present just above the third-floor window band; a second, thinner

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stone course is present just below the second-floor window band. A third, broader stone band sits above the first-floor window band. The main entrance features a wide stone surround. A stone coping tops the roofline.

**100 block of Harrison Street, northwest side**

**31. 112 Harrison Street**

*Hanson Packing Company*

Date: Circa 1890s

**Contributing**

A late Queen Anne Commercial building with rusticated stone foundation base and red brick construction with irregular window openings on east and south elevations. A metal canopy extends over the main entrance on Harrison Street. All windows have been replaced, although stone headers remain; its original cornice has been removed just below the roofline on the second-story.

**32. 203 Harrison Street**

Date: 1910

**Contributing**

A two-part commercial/industrial building with brick piers defining six window bays on the north elevation and three on the east elevation; the building's main entrance on the north elevation is flanked by elongated piers that extend to the roof line with stepped parapet above. All piers have stone caps. All windows have been replaced and all exterior walls have been painted.

**200 block of Northeast Jefferson Street, northwest side**

**33. 227 NE Jefferson Street**

*Knights of Columbus Hall*

Date: Circa 1910

**Contributing**

A three-story Georgian Revival building noted for its forward bay of stone and brick construction and mansard roof with shed dormer with classical columns topped with a small triangular pediment. The forward bay consists of a rusticated stone foundation that wraps around to the north elevation, and a finished stone surface between the three large arched windows above to the first-floor cornice line. The arched windows are wrapped on all sides with keystones with cartouches placed at the top of each arch; quoin work is applied to all piers between the window bays. Above on the second-story are three rectangular paired windows with quoin work surrounds; quoin work continues on the corners to the top of the story joining the second-story cornice in stone. Both first and second window treatments continue on the bay sides and the side walls joining the bay. All windows on the east elevation have been replaced. Flanking the mansard roof shed dormer are two arched dormers; the roof material is slate. The building's north and south elevations are of red brick construction with a regular placement of double-hung windows placed within shallow piers. The window openings along both elevations have been reduced in size. The first floor (east elevation) was originally an open porch/veranda that has been enclosed with fixed windows.

**34. 203 NE Jefferson Street**

Date: Circa 1950s; altered 1967

**Contributing**

A one-story L-shaped gas/service station noted for its brick quoin work along all building corners and piers and its triangular pediment above the storefront on the southeast elevation. The main storefront is canted to the corner of Jefferson Street and Hamilton Boulevard with the service wing with two garage bay doors facing parallel to Jefferson Street. The pediment features vertical wood siding while a square chimney stack meets the canted storefront with the service wing. Storefront glazing and soffits have been replaced.

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**100 block of Northeast Jefferson Street, northwest side**

- 35. 111 – 121 NE Jefferson Street** **Contributing**  
*First Federal Savings and Loan Association Building*  
Date: 1956; circa 1966, alteration  
Architect: Gregg and Briggs

A two-story, bank building designed in the International Style noted for its projecting second-story aluminum fin curtain wall. The first floor is recessed behind the second-story with bulkheads and piers clad in marble; expansive window and doorway glazing defines the spaces between the piers. The second-story features a continuous line of rectangular fixed windows in bronze aluminum framing with dark brown spandrel panels above and below each window; each window is separated by the projecting fin structure, a later addition to the building.

**200 block of Southwest Jefferson Street, southeast side**

- 36. 214 SW Jefferson Avenue** **Non-Contributing**  
Date: Circa 1960

A one-story commercial building with its extended upper facade covered in metal siding; storefront windows have been replaced.

- 37. 230 SW Jefferson Avenue** **Non-Contributing**  
Date: 1979

A five-level concrete constructed parking garage with attached elevator building in brown brick with aluminum window bays set between slender brick piers.

- 38. 240 SW Jefferson Avenue** **Contributing**  
*Brown's Business College*  
Date: 1902  
Architect: Herbert Hewitt

A three-story Classical Revival commercial building with one-story wing on east elevation. The first floor of the main building features a stone base with, display windows, shallow cornice and a central recessed entrance. The second and third stories are of brick construction with two rusticated piers topped by shallow Corinthian capitals separating a central grouping of four double-hung windows from two flanking groupings of three double-hung windows on the west elevation. The south elevation features two, four window groupings flanking a window bay consisting of one double-hung with two narrow adjoining windows, on each floor. At each corner is one single double-hung with stone headers. Above the third-floor windows is a heavy stone cornice with dentils; above the cornice are three porthole windows with keys on west elevations and four on the south elevation. A one-story storefront building extension is located along Liberty Street. A business college was once located on the upper floors, circa 1927; a Post Office once occupied the first floor.

**100 block of Liberty Street, southeast side**

- 39. 101 Liberty Street** **Contributing**  
*Swift and Company Cold Storage Warehouse*  
Date: Circa 1890s, alteration, circa 1950s

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A two-story Romanesque Revival commercial-industrial building of red brick construction with rusticated stone base and brick arched window openings on its northwest and southeast elevations; the arched window openings are bricked-in reflecting its use as a cold storage facility. On the building's northwest elevation is a two-story office wing facing Liberty Street featuring a slightly-recessed single-door entrance, two rectangular windows with stone sills on the first floor and three arched bricked-in window openings on the second; the arches rest on brick piers rising to the middle of the window opening. The office wing rests on the same stone foundation as the storage wing to the southeast. A second-story addition in red brick rises above the storage wing with inset panels; the addition was constructed in the 1950s.

**300 block of Liberty Street, southeast side**

**40. 300 Liberty Street**

**Contributing**

*Central Illinois Power and Light Company Building*

Date: 1959

Architect: Lankton, Ziegele, Terry & Associates

An eight-story representative example of the International Style characterized by glass curtain wall construction with marine blue spandrel panels and steel I-beams extending the length of exterior walls. The building's form includes a three-story base with a central eight-story tower; the tower's north and south elevations feature solid walls of concrete panel construction. The ground floor entrance facing Adams Street once featured an extended and slightly recessed glass curtain wall defined at each end by circular columns but has since been altered with the curtain wall lowered and columns boxed by brick facing. The first floor Liberty Street solid wall void was once the location for a mosaic that has since been removed.

**200 block of Main Street, southeast side**

**41. 207 Main Street**

**Non-Contributing**

*Peoria Professional Building*

Date: 1975

A late Modern six-story office building constructed in dark brown brick with alternating volumes of solid walls with one with slender window bays with spandrels extending the six stories. The building has a simple entrance on Main Street (north elevation) with a window bay recessed within a solid volume.

**300 block of Main Street, Northwest side**

**42. 324 Main Street**

**Contributing**

*Peoria County Courthouse*

Date: 1964; 1990, addition

Architect: Lankton, Ziegele, Terry & Associates

Architect: Addition, Philip Swager & Associates

The Peoria County Courthouse is a representative example of the International Style expressed mainly in concrete construction. The Courthouse consists of a two-story horizontal wing facing southwest and featuring dark polished granite panels divided by narrow stone-faced piers; narrow clerestory windows sit above the granite panels. Above the second floor is a solid concrete wall void broken by a multi-paned window bay above the main entrance toward the northeastern end of the wing. The first-floor treatment is extended on the

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northwest elevation with the second floor featuring alternating bays of concrete and narrow window openings. Attached to the two-story wing on the northeast is the five-story administration tower defined by its slender window bays framed by shallow stone surrounds. The roof line is flat. A five-story addition in concrete is connected to the northwest by a two-story glass atrium. The addition, sparingly designed in a spare late Modern/Brutalist treatment, features large rectangular window openings on the ground floor with smaller window openings above. Slender concrete piers outlining the windows reflect the window arrangements in the two-story wing to the southeast. The northeast corner of the addition is chamfered with a solid void; square columns support the second and third floors flanking the corner as they stepped back from the building to form a roof over a pedestrian path leading to the Courthouse Square.

**300 block of Main Street, southeast side**

**43. 309 Main Street**

*Nolte Building*

Date: 1862; circa 2000, alterations

**Non-Contributing**

A two-part commercial building designed originally in the Italianate style with bracketed cornice, and stone arched and pedimented window hoods on upper-story. Building alterations include a stucco/EIFS cladding on the upper facade; an enclosed storefront with Colonial Revival-style entrances; a copper metal canopy over the storefront level; and a bay window installed in place of the original middle window on the second-story. The Peoria Public Library was one of the first occupants of the building in the late 1870s. A third-story was added in 1881.

**44. 311 – 313 Main Street**

*Apollo Theater Building*

Date: 1914

Architect: Frederic J. Klein.

**Contributing**

The Apollo Theater features a tan-colored brick upper facade with a prominent replacement marquee over the main entrance facing Main Street (north elevation). The two upper floors consist of three window piers separated by piers topped with shallow Corinthian capitals in stone. The three window bays are enframed by small white decorative tiles. Above the window bays is stone/brick frieze that features a continuous white diamond pattern with a centered blue diamond tile. The two first floor storefronts have been altered with enclosed transoms and changes in bulkhead materials.

**45. 315 – 317 Main Street**

*Misses Bestor Building*

Date: Circa 1879

**Contributing**

A two-story commercial building featuring an elaborate cornice of long brackets and dentils with center window below an ogee-shaped parapet with finial. The second-floor features seven double-hung windows with stone window hoods and sills. The first-floor storefronts have been modified with enclosed transoms and altered storefront materials.

**46. 319 Main Street**

*David Fay Building*

Date: 1867; alterations, circa 1940s

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A three-story Italianate building of marble block construction featuring an elaborate cornice with brackets and dentils, and segmented arched windows on second and third stories. The storefront level has been altered with enclosed transom and new storefront bulkhead and framing materials.

**47. 321 Main Street**

**Contributing**

Date: 1867; alterations, circa 1900, 1940s

A three-story Italianate building of marble block construction featuring an elaborate cornice with brackets and dentils, and arched windows with keystones on second and third stories. The storefront level has been altered with enclosed transom and stainless-steel bulkheads, framing and display box windows; these alterations date to the 1940s.

**48. 323 Main Street**

**Contributing**

*William Herron Building*

Date: 1867; alterations circa 1940s

A three-story Classical/Georgian Revival commercial building constructed in red brick with eight-over-eight double-hung windows on the second and third floors, fanlights featured on second-story; rectangular stone panels between second and third stories; and dentil cornice above the third-story windows. Three enclosed porthole windows are placed above the cornice. The first-floor recessed storefront has been modified with aluminum storefront framing and lannon stone pier facing, dating from the 1950s or 60s.

**49. 333 Main Street**

**Non-Contributing**

*Janssen Law Center Building*

Date: 1992

A six-story Postmodern building constructed in granite, stone, and concrete. The building's northeast elevation along Main Street features a brown granite base incorporating a two-story atrium lobby lined by a series of recessed arched windows in bronze aluminum framing. Along the Main Street elevation in a main entry with an exaggerated broken pediment that extends above the second-story. Above the second-story, the wall plane features slight variations in square and rectangular window openings framed in dark tan-colored concrete spandrels until the sixth floor where the window openings transform to large arched and triangular shapes. Toward the building's northwest corner, the spandrels step back from the third to sixth floors leaving a glass curtain volume without spandrels. The building's southwest elevation includes a two-story arched entryway with a vertical glass atrium extending to the sixth floor above.

**400 block of Main Street, northwest side**

**50. 416 Main Street**

**Contributing**

*First National Bank Building/Peoria Life Insurance Building*

Date: 1920

Architect: Hewitt and Emerson

A monumental seventeen-story Renaissance Revival office building, first housing the First National Bank of Peoria, later the Peoria Life Insurance Company. The current building is the third generation building on the site. The building is three-part commercial in form with a three-story rusticated base in stone, a middle section with defined piers and spandrels expressing the building's steel-frame construction, and a five-story central office bay topped by a lantern tower. The three-story base features a two-story, stone round-arch entrance with decorative metal work above the three-door entrance; the first-floor windows rest on marble bases. The first floor once contained expansive window glazing between the stone pier bays but were divided by wide

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concrete panels in a later alteration. A shallow stone cornice exists above the arched entrance and the second-story window line; a second, more prominent cornice with thin dentils and guttae underneath is placed just above the third-story window line. The middle portion of the building features a pier-spandrel-window grid arrangement up to the ninth floor and another cornice line; two paired piers at this floor feature Juliette balconies with stone railings. At the twelfth floor, the central tower begins maintaining the building's verticality as the piers-window bays extend to the roof line. Above the roof line, the tower tapers to the lantern; arched pedimented dormers line the perimeter of the seventeenth floor.

**51. 420 Main Street**

**Non-Contributing**

Date: 1980

Seven-story parking garage of concrete construction featuring thin square columns and wide spandrels topped by railings. A square five-story void at the southwest corner of the garage articulated by two slender windows spanning the void houses the garage's elevator-stairwell. The first-floor facing Main Street contains an exit ramp along with two storefronts of glass curtain wall; the first floor facing Madison Street has two entrance-exit ramps and two glass curtain wall storefronts.

**500 block of Main Street, northwest side**

**52. 500 Main Street**

**Listed, 1980**

*Madison Theatre*

Date: 1920

Architect: Frederick J. Klein/C. Howard Crane

Designed in the Renaissance Revival, the Madison Theatre features a four-story auditorium fronting Madison Street with a theater entrance and two-story commercial-office block oriented to Main Street on the southwest. The auditorium is dominated by a three-story arch with brick diamond pattern enclosing three arched windows on the third floor and three rectangular windows on the second-story; alternating soldier brick with terra cotta floral panels define the spandrel panels. Above the main arch are five square clerestory windows. Beneath the second-story windows is a decorative canopy in copper extending over the sidewalk; flanking the canopy on the walls are two metal display cases sitting below a panel of herringbone-patterned brickwork topped by a terra cotta cartouche with angels. The commercial-office wing featured storefront bays, divided brick piers topped at the second-story with capitals and a soldier course and brick arch above the window band; three double-hung windows are enframed in each bay. This pattern repeats on the Main Street elevation although the second-story window line steps down four bays from the corner. Over the second bay, a terra cotta panel with the inscription "The Madison" is placed above the second-story; the panels also incorporate floral swags around a decorative cartouche with a blue background. The Theatre's main entrance, with smaller decorative copper canopy, is in the fourth bay on the Main Street elevation. Storefront glazing and bulkheads along both elevations have been replaced; transoms have also been covered. The building is constructed in white glazed brick.

**500 block of Main Street, southeast side**

**53. 501 Main Street**

**Listed, 1982**

*Pere Marquette Hotel*

Date: 1926; additions, 1961, 2013

Architect: Horace Trumbauer/Herbert Hewitt

Designed by Horace Trumbauer with consultation from Peoria architect Herbert Hewitt, the Pere Marquette Hotel is a fourteen-story, three-part Georgian/Classical Revival commercial hotel. The Hotel's base, consisting of a ground floor and a one-and-a-half-story grand lobby, is faced with rusticated stone; the main

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entrance is centrally-located along the Main Street elevation with a bronze canopy extending over the sidewalk below and an arched window above. A stone cornice line defines the base. The building's middle portion is clad in red brick and features a regular grid pattern of pier-spandrel-window to the twelfth-story, and expression of the building's underlying steel-frame construction. All windows above the base cornice have stone surrounds topped by crowns and panels beneath. Just above the twelfth-story is a stone band that defines the building's third part; the thirteenth and fourteenth-floor windows are joined by stone surrounds with arched pediments placed on the fourteenth-floor windows. The roof cornice line is comprised of simple stone banding with relief ornaments. In 1961, a two-story glass curtain wall addition was constructed to the building's southeast side accommodating a new ballroom and an internal parking garage. In 2013, a ten-story hotel addition in contextual design was added to the building's northwest elevation along Main and Monroe Streets.

**600 block of Main Street, southeast side**

**54. 607 – 613 Main Street**

Date: Circa 1920

**Contributing**

A three-story commercial building defined by buttress piers separating horizontal window bays on the second and third stories and a middle window bay above the main entrance. A dentil line borders the upper third-story window line just below seven enclosed porthole windows. Constructed in brick, the building has been painted white. All windows have been replaced and the storefront altered with enclosed transoms and new storefront windows and framing.

**55. 617 Main Street**

Date: Circa 1890

**Contributing**

A two-story Queen Anne Commercial building with a red brick upper facade consisting of an elaborate cornice with fan pediment, and two tower bays, one canted at the northeast corner; both have been sided in vinyl. The upper window openings have been reduced in size but include one-over-one double-hungs. The storefront level has been modified with enclosed transoms, stone pier facings and reduced storefront display windows.

**56. 627 Main Street**

Date: Circa 1900; alterations, 2000

**Non-Contributing**

A two-story commercial building that has been significantly altered with EIFS cladding to all building elements, including the four columns and capitals that define the main elevations, and the bulkheads and spandrels that support the window openings. The first-floor entrance is recessed; two recessed balconies are located above the first-floor main entry and to the far-left bay over a secondary entrance flush with the building wall plane.

**57. 629 Main Street**

Date: Circa 1900

**Contributing**

A three-story commercial building with sparse Classical Revival features a stone cornice line with dentils above the third-story window line. The upper two stories consist of a paired middle window flanked by one window on each side; all windows have soldier course surrounds. Casements have replaced the original windows. A corbeled cornice is present at the roofline. The storefront has been altered with corrugated metal

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bulkheads and fixed aluminum windows with vertical framing; the transom has been covered with a sheet metal panel.

**58. 631 Main Street**  
Date: Circa 1900

**Contributing**

A one-story commercial building of brick construction with a reconstructed storefront of wood-paneled bulkheads supporting vertically-framed aluminum windows and an entry flush with the storefront. Above the storefront glazing is a dentil cornice in wood; above the storefront cornice is the extended façade with signboard, brick façade painted in green, and a wood ledge between the sign board and the roofline. The roof line consists of stone coping painted in bronze.

**59. 633 Main Street**  
Date: Circa 1880

**Contributing**

A two-story Italianate commercial building with stepped cornice and segmented arched windows on the second-story; second-story windows on west elevation have been covered. The first floor storefront has been altered by an enclosed transom and new brick facing, reducing the size of the original display windows

**200 block of Northeast Monroe Street, northwest side**

**60. 237 NE Monroe Street**

*National Duroc-Jersey Record Administration Building*

Date: 1916

Architect: W.H. Reeves/W.H. Allen

**Contributing**

A three-story commercial building designed in the exuberant Beaux Arts style featuring large blind arches over the two main building entrances on east elevation, quoins at corners and in second-story window surrounds, and arched windows with surrounds on third-story; a balustrade is present at the roofline. Stone coursework and cornices divide the building into three parts. The building is constructed in glazed white brick.

**61. 207 NE Monroe Street**

***Muhammad Temple Shrine Mosque***

Date: 1909, original; 1938; 1950, northwest addition

Architect: Hewitt and Emerson, Jameson and Harrison

**Contributing**

A monumental auditorium building defined by its connected square volumes and its combination of Prairie and Moorish Revival architectural stylistic features. Its southeastern elevation features a central entrance bay defined by two tower piers topped by copper domes rising above the roofline and resting on stone bases. The piers include two slender vertical brick lines extending from the stone base at ground level to the stone copper dome base. Between the tower piers is the building's main entrance accessed by concrete steps; above the door entries are window transoms and stone lintel bands incised with an Islamic star pattern. Above the stone lintel band is a series of multi-paned metal windows bordered on top by an ornamental stone band and Islamic star tiles. The central bay between the two towers is comprised of two central entrance piers supported by four columns; the piers, which extend to the third floor, feature stone Prairie-inspired decorative elements, directly reminiscent of the Larkin Building piers in Buffalo, New York. Flanking the buttress towers are window bays incorporating two arched windows with elaborate terra cotta window surrounds and slender columns

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...serving as mullions dividing the windows. This window feature is also located on the side elevations to the entrance block. Rising above the entrance block is the auditorium with window openings visible towards its southwestern and northeastern elevations. The entrance block is of dark brown brick cladding; the auditorium is of red brick construction. The difference in brick color is attributed to the 1936 fire that destroyed the original auditorium designed by Hewitt and Emerson in 1909. Jamieson and Harrison designed the rebuilt auditorium in 1936. A two-story office addition was constructed to the northwest in 1950.

**100 block of Northeast Monroe Street, northwest side**

**62. 107 NE Monroe Street**

*Peoria Public Library*

Date: 1966; 2009, northwest addition

Architect: Phillips and Swager and Associates/Farnsworth Group

**Contributing**

A four-floor library building of late Mid-Century design featuring intersecting volumes of different heights and widths on all elevations; the volumes are differentiated by light tan and dark brown brick. Stone veneer surfaces are located near the light wells and the main entrance on the Monroe Street elevation. The main entrance supports a one-story canopy of dark brown brick piers with a two-story glass atrium tower above the canopy. This tower is a later addition.

**100 block of Northeast Monroe Street, southeast side**

**63. 100 NE Monroe Street**

*U.S. Courthouse and Post Office*

Date: 1938

Architect: Louis Simon-Supervising Architect/Howard Lovewell Cheney- Architect of Record

**Listed, 2012**

Designed in the Classical Moderne, popular with government buildings of the 1930s, the U.S. Courthouse and Post Office is a three-story, 118,000 square foot facility constructed principally within flat limestone block. The building is organized with its principal three-story block along Monroe Street with a one-story block extending to the alley on the southeast; the one-block wing is stepped to three stories to the southwest along the building's Main Street elevation. The three-story block along Monroe is divided symmetrically into a central pavilion defined by its eleven recessed columns and two tower bays that are slightly recessed from the pavilion plane wall. Within the central pavilion, the columns divide individual vertical three-windows with the upper-two windows recessed; all upper-story windows are six-over-six double-hung with the first floor containing a double hung plus a divided light transom. The tower bays feature a triple-door entry with bronze grillwork transoms, stone surrounds, and a keystone with decorative stone trees in relief. Flanked on both sides of the entry are two double-hung windows with transoms; above are six double-hungs on both floors. The entrance tower on the northeast end steps up one-half-story and intersects with the one-story block; the one-story block facing Hamilton Boulevard contains a secondary entrance with a double-hung window band with transoms extending along its elevation. The southeast entrance tower intersects with the three-story wing comprising a modified form of the central pavilion on Monroe Street with three columns dividing four window bays. Underneath the window bays are four bas-relief panels depicting "Man of Industry", "Woman of Peoria Agriculture", "Potawatomi Native American," and "Peoria Postal Worker." All windows have been replaced.

**100 block of Southwest Washington Street, southeast side**

**64. 105 – 113 SW Washington Street**

*Block and Kuhl Department Store Parking Garage*

Date: 1949

Architect: Emerson, Grigg & Briggs

**Contributing**

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A four-level parking garage of reinforced concrete and concrete block construction developed to service the customer parking needs of the Block & Kuhl Department Store located at 124 SW Adams Street. The open-air garage features concrete first-floor knee walls on slab floors, slender square columns supporting the upper floors, and concrete spandrels on the second and third levels noted for two scored linear lines centered within the spandrel panels. The Washington Street elevation is defined by paired entrance and exit ramp bays on the southeastern end and one entrance ramp on the northwestern end. South of the paired entrance/exist ramps is the enclosed parking garage entrance lobby with a central double-door entry bay flanked by three rectangular fixed windows to the south and two on the north. Above on the second story are six square fixed windows, one over the entry bay. The concrete spandrels from the garage's open-air portion extend to the entrance lobby; the lobby's wall surfaces were originally of plain concrete surface but faced in concrete aggregate. A metal canopy once extended over the lobby entrance.

**65. 187 SW Washington Street**

*Super AP Market Building*

Date: 1933

**Contributing**

A two-story building of brick construction and designed in the Art Deco style. The building features a three-bay front along Washington Street with each bay defined by slender rectangular piers that reach to the top of the second-story window openings; within each pier are four rows of chamfered brick topped by stone capitals incorporating the bottom half of an Ionic capital. The piers are joined together above the second-story window openings by a stone dentil band. This pier-window opening rhythm is repeated in five bays along the building's southwest elevation, although the western-most bay has two piers extending above the stone dentil band to indicate a secondary entrance; a stepped roof parapet is also located above the bay. The building's main entrance was once located in the building's middle bay along Washington Street. Above the stone dentil line is an extended façade capped by a stone coping at the roof line. When first constructed, each window bay featured a bay storefront display window in copper framing on the first floor and three steel multi-paned windows in the bays above. The windows have since been removed on both floors and replaced by three fixed aluminum windows in each bay. The exterior brick has also been painted.

**300 block of Washington Street, northwest side**

**66. 301 SW Washington Street**

*Illinois Mutual Life Insurance Company*

*Parking Garage*

Date: 1978

**Non-Contributing**

A two-level rectangular parking garage constructed into the incline along Liberty Street to service the parking needs of the Illinois Mutual Life Insurance Company Building located along the southeast corner of Liberty and Adams Street. The open-air garage features ribbed concrete knee walls on slab floors; square columns support the second floor. Garage main entries are located on Liberty and Washington Streets.

**300 block of Southwest Washington Street, southeast side**

**67. 320 SW Washington Street**

Date: 2003

**Non-Contributing**

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A four-story contemporary building featuring a curved glass atrium on its west elevation set back from the sidewalk and a rectangular wing of concrete construction facing Liberty Street (northwest elevation). The building is connected to 316 SW Washington Street.

- 68. 316 SW Washington Street** **Contributing**  
***Oakford and Fahnstock Wholesale Grocery Warehouse***  
Date: 1918  
Architect: Warren Day

A six-story commercial building with rusticated stone piers on bases topped with capitals; the piers extend to the top floor changing in material from stone to brick with stone vertical courses. The first-floor base is topped with a heavy stone cornice. The upper stories express the underlying construction from the vertical piers and brick spandrels to the sixth floor where arched window openings with keystones are present below a heavy stone dentil cornice. The storefront and upper-story windows have been replaced with fixed aluminum. The main entrance is toward the southern end of the west elevation.

- 69. 316 1/2 SW Washington Street** **Contributing**  
Date: Circa 1880s

A two-story red brick Romanesque commercial building with stone arched window hoods and sills. The cornice has been removed and original storefront materials and configurations have been replaced and altered. The cast-iron storefront posts are still extant although the framing materials consist of EIFS bulkheads and fixed aluminum windows.

- 70. 330 SW Washington Street** **Contributing**  
***Family Core Building***  
Date: 1968  
Architect: Leslie Kenyon Associates

A three-story commercial building with regular window rhythm on second and third stories and the exterior in concrete aggregate. The first floor features a recessed curtain wall with concrete bulkheads; the main entrance is located along the west elevation.

**400 block of Southwest Washington Street, southeast side**

- 71. 406 SW Washington Street** **Contributing**  
Date: Circa 1880s

A simple one-story Vernacular Brickfront of red brick construction with recessed storefront entryway; the storefront consists of brick bulkheads with aluminum-framed display windows resting on stone sills. Small square stone inserts outlining the corners of two brick rectangular panels in soldier courses are present in the extended upper façade. The building's roofline is of stone coping. The building was originally constructed to house a hardware warehouse. Framing materials have been replaced with an aluminum system that covers the transom area.

- 72. 408 SW Washington Street** **Contributing**  
***Larkin Economy Store Building***  
Date: Circa 1880s; altered, 1920s-1930s

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The Larkin Economy Store Building, the first Larkin Store showroom outside of Buffalo, New York, is a four-story limestone clad Art Deco commercial building noted for its steel-framed upper-story windows with dividing mullions and spandrels; the mullions are adorned with Prairie decorative banding near the top of the fourth-story window band. In the extended façade above the fourth-story windows, the work "Larkin" is spelled out in copper lettering. The storefront features limestone piers framing a recessed entry with display areas in aluminum framing and supporting bulkheads currently covered with wood plywood siding. The transom consists of square glazing panels and copper framing; a metal retractable awning cover is located between the transom and the display windows. Above the storefront and below the second-floor window sills are two stone courses. Prior to housing the Larkin Store starting circa 1910, the building was the home of the National Biscuit Company. The building was altered in its current Art Deco design in the 1920s or 30s.

**73. 412 SW Washington Street**

**Contributing**

Date: Circa 1900

A one-story Vernacular Brickfront featuring a stepped parapet and two storefront display areas flanking each side of the main storefront entrance. The window displays have multi-pane fixed aluminum windows and brick soldier courses along the top of the window openings and over the main entry; storefront glazing bulkheads have been replaced. Stone coping defines the roofline.

**74. 420 SW Washington Street**

**Non-Contributing**

Date: Circa 1870s

A two-story Italianate commercial building facade noted for its elaborate stone window hood molds with decorative tone surrounds connecting to the stone sills. Below the stone sill line are decorative stone bands that connect to the tin storefront cornice, which rests on the cast iron lintel below. The storefront has been covered and enclosed. The building was damaged by a significant fire where the building's third level was removed due to water damage.

**75. 424 - 426 SW Washington Street**

**Contributing**

*Singer/Barker and Wheeler Warehouse*

Date: Circa 1870s

A three-story Italianate commercial building of red brick construction featuring rectangular double-hung windows on the second and third floors ornamented with stone hood molds with keystones, stone banding in the mullions at the window rail line, and stone sills joined together as one stone course. Windows on second and third stories are sympathetic replacements. The upper floors are divided into two three-window bays and a brick and stone pier; the pier is repeated at the facade corners. At the roofline is an elaborate heavy tin cornice with brackets and a distinctive segmented arch pattern beneath the architrave also in tin; the cornice may be a later alteration to the building. The storefront level has been reconstructed using the extant cast iron posts with new storefront display windows, transoms, bulkheads in wood and doorways with sidelights; the storefront is topped with a dentil cornice line in tin. The cast iron posts have Corinthian capitals.

**76. 428 SW Washington Street**

**Contributing**

*Larkin Gas Station*

Date: Circa 1932

A one-part, red-brick constructed utilitarian garage-service building featuring two horizontal windows flanking a main entry, a garage service entry and a separate storefront entry with display windows sills on its northwest elevation. On its southeast elevation, there is one garage service entry, two large window bays, one slender bay, and two square openings that have been covered. All windows have stone sills, however the glazing has been replaced with fixed multi-paned aluminum windows. The building is set back significantly from the

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sidewalk. One garage door bay on the south elevation appears to be retractable. A stone course above the window bands is extant locations on both elevations. The building is an extant remnant of the Larkin Gas Station, which originally had a service wing attached to the building extending along the northeast side of the lot.

**400 block of Southwest Washington Street, northwest side**

**77. 409 SW Washington Street**

Date: 1998

**Non-Contributing**

A two-story commercial building with three-story tower of recent construction designed in a Neo-Georgian style with salmon-colored brick construction, stone quoin work at building corners, and EIFS exterior cladding in the second-story façade above the window bands to the roofline. The building features a main entrance bay with double-entry doors with a stone surround with entablature and cornice above; flanking the entry bay are three window bays to the right and one window bay to the left on both stories. The windows on the right consist of double multi-paned casements with two square windows above separated by a mullion; the one bay to the left consists of one casement with one square window above; all windows have cultured stone surrounds. To the southeast of the main entry is the tower, the lower two-stories faced in brick with the third in EIFS cladding. The lower two tower floors are without windows; the third-story has three slender casement windows.

**78. 415 SW Washington Street**

Date: Circa 1880s

**Contributing**

A three-story Italianate commercial building constructed in red brick and featuring distinctive pedimented window hoods on second-story windows, with flat crowns and brackets on the third-story. Windows appear to have been replaced. The first-floor storefront level consists of two narrow side-by-side entries, one to the storefront, one to the upper floors. The storefront display window and transom area are not original to the building and the overall storefront dimensions have been altered. Several original window openings remain on the back third portion of the building's south elevation.

**79. 423 SW Washington Street**

Date: 1910

**Contributing**

An industrial-commercial utilitarian building of brick construction with its main entrance facing Washington Street. The Washington Street elevation includes a stepped parapet on its west elevation; a one-story wing with gabled roof and glass curtain wall perpendicular to the north elevation is a recent addition.

**300 block of Water Street, northwest side**

**80. 305 SW Water Street**

*2<sup>nd</sup> Oakford and Fahnstock Wholesale Grocery Warehouse*

Date: Circa 1890s

**Contributing**

A four-story warehouse building of red brick and stone construction. The building features rusticated stone headers/lintels above the first-floor window openings; connected dressed stone window lintels on second-story; stone lintels and corbeling above and below the third-story windows, and brick arches over the fourth-story. The fourth-story is crowned with a stone dentil course ledge. Just below the roofline is a stone dentil course; below the dentil course are three groupings of seven miniature arched openings. The third and fourth-story window bands are separated by spandrels. A recessed entrance is located along the east elevation.

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**81. 311 SW Water Street**

*Clark, Quien and Morse Building*

Date: 1903

Architect: Herbert Hewitt

**Contributing**

A four-story commercial-industrial building with wide vertical brick piers topped with flat decorative capitals and spandrels defining the large window openings; a shallow stone course is present at the roofline. A shallow stone projecting course serves at the first-floor cornice. Four bay openings define the ground floor with a recessed entrance located in the northern-most; all bays are slightly recessed with stone bulkheads indicating that the display/storefront window configurations have been altered. All windows in the upper-story have also been replaced. On the south elevation is a one-and-one-half-story building of later construction, in red brick and featuring a service door with iron lintel above and now reconstructed as a storefront entry. The building also features two rectangular window openings on the upper facade and one large window opening on the ground level. All windows have been replaced.

**82. 321 SW Water Street**

Date: Circa 1880s

**Non-Contributing**

A two-story industrial-commercial building with central two window bays flanking a central entrance tower. The building has been altered with new windows, with some original window bays reduced in size, new window hoods installed, and a new vertical, multi-paned window installed in the tower bay. An arch ornament installed on topped of the tower bay is faced in an EIFS cladding. The building is set back significantly from the sidewalk.

**400 block of Water Street, northwest side**

**83. 401 SW Water Street**

*Larkin Soap Company Warehouse Building*

Date: 1910

**Contributing**

An eight-story, L-Shaped brown brick constructed warehouse building noted for its alternating recessed brick bays with vertical piers and stone foundation. Recessed bays are not present on the wing extension to the south. Original windows have been replaced on all elevations and metal balconies are present in alternating bays on both the north and south elevations. This warehouse served 12 south and southwestern states as a 174,000 square foot distribution facility for the Larkin Soap Company based in Buffalo, New York; the facility was later purchased and used by the Hiram Walker Distillery. The Foster-Gallagher mail-order distribution company later purchased the building.

**Inventory Summary**

The Downtown Peoria National Register Historic District represents a diverse and cohesive collection of commercial building that represent the district's commercial and architectural development during the period of significance of 1867, the earliest dates of known commercial building construction to 1967. Most buildings retain their architectural integrity, and while storefront alterations are common, they are mostly within the period of significance and contribute to understanding the downtown district's evolution. Non-contributing buildings are those constructed outside the period of significance or have lost architectural integrity due to

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significant alterations. In cases where a building is clad with non-historic materials or features, the building may be reevaluated as contributing if the material or feature was removed and enough historic material remained intact.

**Downtown Peoria Historic District Property Inventory**

Key No.	Street Number	Street Direction	Street	Date	Resource Name	Architectural Style/Form	Known Architect	Significance
1	225	NE	Adams Street	1966	Howard Johnsons Motor Lodge/ Mark Twain Hotel	Brutalist	Milton M. Schwartz & Associates	C
2	211	NE	Adams Street	1927	Packard Plaza	Renaissance Revival	Frederic J. Klein	C
3	201	NE	Adams Street	1964	DeKroff Metz and Company Building	International Style	Lankton, Ziegele, Terry & Associates	C
4	200	NE	Adams Street	1964	Security Savings Bank Building	International Style	Lankton, Ziegele, Terry & Associates	C
5	100	NE	Adams Street	1967	Caterpillar Administration Building	International Style	Smith, Smith Haines, Lundberg & Waehler; Landscape Architect Thomas Church	C
Key No.	Street Number	Street Direction	Street	Date	Resource Name	Architectural Style/Form	Known Architect	Significance
6	124 1/2	NE	Adams Street	1951; alteration 1975	Block and Kuhl Department Store Annex	Modern Movement	Emerson, Gregg & Briggs; 1961 addition by Smith Hinchman & Grylls	C
7		NW Corner	Hamilton Boulevard and NE Adams Street	1964; alterations 2007	Courthouse Square Plaza	Modern Movement	Lankton, Ziegele, Terry & Associates, attributed	C
8		NW Corner	Hamilton Boulevard and NE Adams Street	2007	World War I and II Memorial		Jeffery S. Poss Architect and STS Consultants Landscape Architect	NC
9		SW	Hamilton Boulevard and NE Adams Street	1899	Soldiers and Sailors Monument, Peoria County Courthouse Square		Designed by sculptor Frederick Triebel	C

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10	101	SW	Adams Street	1913	Central National Bank Building	Renaissance Revival	Daniel H. Burnham & Company	C
11	107	SW	Adams Street	1992	Parking Garage	Postmodern		NC
12	115	SW	Adams Street	1980	Illinois Central College, Leon Perley Building	Late Modern/ Postmodern		NC
13	119	SW	Adams Street	c. 1910	S.S. Kresge and Company Store	Classical Revival		C
14	123	SW	Adams Street	1941	J.J. Newberry Company Store	Art Moderne		C
15	124	SW	Adams Street	1905; alterations 1961; alterations 1979	Schipper and Block Building; Block and Kuhl Building	Classical Revival/ Commercial Style	Holabird & Roche, Emerson, Gregg & Briggs	C
16	201-205	SW	Adams Street	1990	Illinois Central College-Thomas Building	Late Modern/ Postmodern		NC
17	230	SW	Adams Street	1936	Montgomery Ward Building	Georgian Revival	Hewitt & Emerson	C
<b>Key No.</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
18	301	SW	Adams Street	1926; addition 1930	Commercial National Bank Building	Classical Revival/ Commercial Style	Hewitt & Emerson	C
19	300	SW	Adams Street	1978	Illinois Mutual Building	Late Modern/ Postmodern		NC
20	330	SW	Adams Street	1983		Late Modern/ International Style		NC
21	336	SW	Adams Street	1891; addition 1910	Paddock Block Building/ Cohen's Furniture Store Building and Annex	Romanesque Revival		C
22	211		Fulton Street	1999	One Technology Plaza	International Style/Late Modern	Clark Engineers	NC
23	320		Fulton Street	1920; addition/ alterations 1941-1946	Illinois Bell Telephone Company Building	Art Moderne		C

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24	331		Fulton Street	1910; addition 1924	Jefferson Building	Classical Revival/ Commercial Style	William Le Baron Jenney	C
25	334		Fulton Street	1972		Late Modern		NC
26	504		Fulton Street	1895; Rectory School 1906; Parish Hall; 1982; Vestibule Wing 2006	Sacred Heart Catholic Church	Gothic Revival/ Romanesque Revival		C
27	101-198		Hamilton Boulevard	1967	Caterpillar World Headquarters Parking Deck	Brutalist		C
28	201		Hamilton Boulevard	1964	Kelly Seed Building	Mid-Century Vernacular		C
29	411-435		Hamilton Boulevard	1966	First Federal Savings and Loan Tower, First Financial Plaza	Brutalist	Swensson & Kott/Verkler & Tinsman	C
30	414		Hamilton Boulevard	1926	Standard Oil Building	Classical Revival		C
<b>Key No.</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
31	112		Harrison Street	c. 1890s	Hanson Packing Company	Queen Anne Commercial		C
32	203		Harrison Street	1910		Commercial Style		C
33	227	NE	Jefferson Street	c. 1910	Knights of Columbus Hall	Georgian Revival		C
34	203	NE	Jefferson Street	c. 1950s; alteration 1967		Greek Revival/ Classical Revival		C
35	111-121	NE	Jefferson Street	1956; alterations 1966	First Federal Savings and Loan Association Building.	International Style		C
36	214	SW	Jefferson Avenue	1994		One-Part Commercial		NC
37	230	SW	Jefferson Avenue	1979	Parking Garage	Modern-Movement		NC
38	240	SW	Jefferson Avenue	1902	Brown's Business College	Classical Revival/ Commercial Style	Herbert Hewitt	C

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39	101		Liberty Street	c. 1890s; alteration, c. 1950s	Swift and Company Cold Storage Warehouse	Romanesque Revival		C
40	300		Liberty Street	1959	Central Illinois Power and Light Company Building	International Style	Lankton, Ziegele, Terry & Associates	C
41	207		Main Street	1975	Peoria Professional Building	Late Modern		NC
42	324		Main Street	1964; addition 1990	Peoria County Courthouse	International Style/ Brutalist	Lankton Ziegele, Terry & Associates/Philip Swager & Associates	C
43	309		Main Street	1862; alterations c. 2000	Nolte Building	Italianate		NC
44	311-313		Main Street	1914	Apollo Theater Building	Commercial Style	Frederic J. Klein	C
45	315-317		Main Street	c. 1879	Misses Bestor Building	High Victorian Eclectic		C
46	319		Main Street	1867; alterations c. 1900s, 1940s	David Fay Building	Italianate		C
<b>Key No.</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
47	321		Main Street	1867; alterations c. 1940s		Italianate		C
48	323		Main Street	1867; alterations c. 1940s	William Herron Building	Georgian Revival		C
49	333		Main Street	1992	Janssen Law Center	Postmodern		NC
50	416		Main Street	1920	First National Bank Building/Peoria Life Insurance Building	Renaissance Revival	Hewitt & Emerson	C
51	420		Main Street	1980	Parking Garage	Modern-Movement		NC
52	500		Main Street	1920	Madison Theatre	Renaissance Revival	C. Howard Crane/Frederic J. Klein	C

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<b>53</b>	501		Main Street	1926; additions, 1961, 2013	Pere Marquette Hotel/Peoria Marriott Pere Marquette Hotel	Classical Revival/ Commercial Style	Horace Trumbauer and Herbert Hewitt	C
<b>54</b>	607-613		Main Street	c. 1920	Paper Box Factory	Two-Part Commercial		C
<b>55</b>	617		Main Street	c. 1890		Queen Anne Commercial		C
<b>56</b>	627		Main Street	c. 1900; alterations 2000		Modern-Movement		NC
<b>57</b>	629		Main Street	c. 1900		Classical Revival		C
<b>58</b>	631		Main Street	c. 1900		One-Part Commercial		C
<b>59</b>	633		Main Street	c. 1880		Italianate		C
<b>60</b>	237	NE	Monroe Street	1916	National Duroc-Jersey Record Association Building	Beaux Arts	W.H. Reeves; W.H. Allen	C
<b>61</b>	207	NE	Monroe Street	1938; addition 1950	Muhammad Temple Shrine Mosque	Prairie/Moorish Revival	Jameson & Harrison	C
<b>Key Number</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
<b>62</b>	107	NE	Monroe Street	1966; addition 2009	Peoria Public Library	Modern Movement	Phillip Swager & Associates/ Farnsworth Group	C
<b>63</b>	100	NE	Monroe Street	1938	U.S. Courthouse and Post Office	Art Moderne/ Classical Moderne	Louis Simon: Supervising Architect/Howard Lovewell Cheney Architect of Record	C
<b>64</b>	105 - 113	SW	Washington Street	1949	Block and Kuhl Department Store Parking Garage	Modern Movement	Emerson, Grigg & Briggs	C
<b>65</b>	187	SW	Washington Street	1933	Super AP Market Building	Art Deco		C

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66	301	SW	Washington Street	1978	Illinois Mutual Life Insurance Parking Garage	Contemporary		NC
67	320	SW	Washington Street	2003	Maxam Building Complex, CSE Software Building	Contemporary		NC
68	316	SW	Washington Street	1918	Oakford and Fahnestock Wholesale Grocery Warehouse	Classical Revival/ Commercial Style	Warren Day	C
69	316 1/2	SW	Washington Street	c. 1880s		Romanesque		C
70	330	SW	Washington Street	1968	Family Core Building	Late Modern/ Postmodern	Leslie Kenyon & Associates	C
71	406	SW	Washington Street	c. 1880s		Vernacular Brickfront		C
72	408	SW	Washington Street	c. 1880s; alterations, 1920-1930s	Larkin Economy Store	Art Deco/Prairie		C
73	412	SW	Washington Street	c. 1900		Vernacular Brickfront		C
74	420	SW	Washington Street	c. 1870s		Italianate		NC
75	424-426	SW	Washington Street	c. 1870s	Singer/Barker and Wheeler Warehouse	Italianate		C
<b>Key Number</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
76	428	SW	Washington Street	c. 1932	Larkin Gas Station	One-Part Commercial		C
77	409	SW	Washington Street	1998		Neo-Revival		NC
78	415	SW	Washington Street	c. 1880s	Smith & Carpenter Machine Shop	Italianate		C
79	423	SW	Washington Street	1910		Two-Part Commercial		C
80	305	SW	Water Street	c. 1890s	2 <sup>nd</sup> Oakford and Fahnestock Wholesale Grocery Warehouse	Romanesque Revival		C
81	311	SW	Water Street	1903	Clark, Quien and Morse Building	Commercial Style	Herbert Hewitt	C

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<b>82</b>	321	SW	Water Street	c. 1880s		Two-Part Commercial Brickfront		NC
<b>83</b>	401	SW	Water Street	1910	Larkin Soap Company Warehouse Building	Prairie/ Commercial Style		C

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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

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

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions.)

Commerce

Architecture

**Period of Significance**

1867 - 1968

**Significant Dates**

NA

**Significant Person**

(Complete only if Criterion B is marked above.)

NA

**Cultural Affiliation** (if applicable)

NA

**Architect/Builder**

W. M. Allen; Thomas Dolliver Church  
 C. Howard Crane; Warren William Day  
 Herbert Edmund Hewitt; Hewitt and Emerson  
 Holabird and Roche; Frederick Ernst Treibel  
 Horace Trumbauer  
 William Le Baron Jenney  
 Frederic J. Klein  
 Jameson and Harrison  
 Lankton, Ziegele, Terry and Associates  
 W. H. Reeves and  
 Milton M. Schwartz and Associates  
 Smith, Hinchman and Grylls  
 Smith, Smith Haines, Lundberg and Waehler  
 Verkler & Tinsman

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Downtown Peoria Historic District is eligible for listing under Criterion A for Commerce for its significance as Peoria's historic commercial center, and Criterion C for Architecture for its collection of significant architectural styles and building types. The period of significance is from 1867, the date of the district's oldest extant commercial buildings, ending in 1968, the 50-year building age rule for the National Register of Historic Places.

The commercial history of the Downtown Peoria Historic District is in many ways like many similar sized towns throughout the Midwest – a downtown that grew to support the needs of its local and regional citizenry from the 1820s through World War II and declined as its population decentralized and competition from outlying shopping malls and strip commercial made dense, traditional retail districts less convenient and viable. However, unlike other similar communities, Peoria contained an abundance of accessible coal and fertile agricultural land, which were key to its booming industrial pursuits and rapid growth between the 1820s and the end of World War II – most notably the distillation and distribution of distilled spirits, and manufacturing of agricultural implements. More importantly, Peoria's location on Lake Peoria, a natural widening of the Illinois River, permitted early opportunities to import and export goods cheaply by water to markets in Chicago, and Buffalo to the north via the 1848 Illinois and Michigan Canal, and St. Louis and New Orleans to the south on the Illinois and Mississippi Rivers. The first railway arrived in 1854, and soon after Peoria would contain a network of rail lines larger than any city in Illinois outside of Chicago, allowing the city to flourish into a commercial center with access to important markets across the United States.<sup>15</sup>

By the early 1870s, Peoria would wield immense influence and vie for the Illinois Capital and State House.<sup>16</sup> Its merchant class would prosper and expand into a dense district of commercial, residential, and institutional building types within the current downtown-area. At the turn of the century, land values in the downtown would increase and Peoria's commercial buildings would grow ever taller as demand for retail space increased. Large retail department stores, including the Schipper and Block and P.A. Bergner department stores, both native to Peoria, located in the downtown during this time, offering a myriad of goods rivaled only by Chicago and St. Louis.<sup>17</sup> International Style, Modern, and Brutalist versions of commercial and governmental buildings within the district are suggestive of the continued vibrancy of the downtown even after the construction of Peoria's major outlying shopping centers, and departure of big retail starting in the late 1950s and ending in the mid-1970s. It is in fact these later buildings, constructed during the height of Peoria's urban-renewal that define many of the district's most significant architectural examples, often designed by prominent architects.

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

## **Commerce**

### *Early Settlement (Late 1600s – Late 1700s)*

Father Jacques Marquette and Louis Jolliet first explored the shores of Lake Peoria, a natural widening of the Illinois River in Central Illinois, in 1673. An area just north of today's Peoria was first settled by non-natives in 1680 by French explorers Rene-Robert Cavalier Sieur de La Salle and Henri de Tonti who would construct Fort Crevecoeur on the east bank of the Illinois River.<sup>18</sup> A French settlement would later be established

<sup>15</sup> Tarter, S. (2016, March 22). *Streetcars did more than transport people, their routes helped design Peoria*. The Peoria Journal Star. Retrieved from: <http://www.pjstar.com/article/20160322/LIFESTYLE/160329846>

<sup>16</sup> *Peoria and The State Capital*. (1871). Retrieved from The Library of Congress: <https://archive.org/details/peoriastatecapit00peor>

<sup>17</sup> Dougherty, D. (2013). *The Transformation of Shopping in Downtown Peoria*. Inter Business Issues. Retrieved from: <http://www.peoriomagazines.com/ibi/2013/may/retail-river>

<sup>18</sup> Peter J. Couri, J. (1992, September). *The First European Settlement in Illinois*. Retrieved from The Peoria Historical Society: [www.peoriahistoricalsociety.org/History-Of-Peoria](http://www.peoriahistoricalsociety.org/History-Of-Peoria)

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around the new fort as early as 1691. This first European settlement in Illinois had a trading post, blacksmith shop, chapel, winepress, and a windmill.<sup>19</sup> Inhabitants of these early settlements were primarily French hunters, fisherman, and voyagers who had good relationships with proximate native peoples as well as those in French settlements on the Great Lakes to the north and Mississippi River valley to the west. In 1763, France relinquished its claim on the Illinois Territory to the British following their loss in the French and Indian War. However, the British never formally occupied the territory.

In 1778, George Rogers Clark would capture the Illinois Territory for Virginia and establish a new village and fortification, LaVille de Maillet, and Fort Clark, one-and-a-half miles south of the old village, the location of downtown Peoria today. Virginia would later cede Illinois Territory to the United States in 1784.<sup>20</sup> At the onset of the war of 1812, the Illinois militia forcibly removed and arrested French settlers, whom they feared were Native American sympathizers. LaVille de Maillet was burned to the ground and would remain unoccupied until 1819 when Fort Clark was re-occupied by American settlers.

*Peoria Founding and Early Downtown Development (Early 1800s – 1880s)*

In 1825, Peoria County was organized, the county seat established in Peoria, and Fort Clark was formally re-named Peoria. The town's incorporation would be delayed until 1835 when the United States Congress provided restitution to French Peoria's former settlers and occupants.<sup>21</sup> The first plat and street layout, incorporating much of the existing downtown-area, was undertaken in 1825-1826 by Peoria County's first commissioners, William Holland, Joseph Smith and Nathan Dillon.<sup>22</sup> William Stephen Hamilton, son of Alexander Hamilton, and then Deputy Surveyor of Public Lands in the Springfield General Land Office, was subsequently hired to survey and formally plat the town along the banks of the Illinois River at a southeast-southwest orientation. In 1834, Charles Balance, lawyer, surveyor, and historian was hired to resurvey the downtown area to incorporate an 18-foot east-west alley within each block's center.<sup>23</sup> The downtown blocks were platted around a central courthouse square. The County's first permanent courthouse was constructed here in 1836, in the same location of the present Peoria County Courthouse. This first public building was described as a two-story edifice of brick construction designed in the Greek Revival style. The building contained a tall cupola over its columned portico. It was in front of this portico in 1854 that Abraham Lincoln would deliver a career-defining speech, publicly denouncing slavery and the Kansas-Nebraska Act passed by Congress that same year.<sup>24</sup>

Historically, commercial activities were located around the intersection of Main and Water Streets due to the location's suitability for landing boats critical to early transportation of goods. Early commerce included flour and saw mills and distilleries, which were operational near the downtown as early as the mid-1830s.<sup>25</sup> The first steamboat would arrive in 1829, and during Peoria's early settlement and growth period, the Illinois River provided the only viable means of importing and exporting goods. Even with access to the Illinois River, transportation between Peoria and the more populous cities of the Great Lakes, Mississippi River Valley, and the Ohio River Valley proved difficult. By 1840, steam boats conducted annual commerce on the Illinois River. By 1844, that number increased to one-hundred and fifty.<sup>26</sup> Accordingly, Peoria grew slowly at first, and contained only 1,619 inhabitants and few frame structures when granted its city charter in 1845.<sup>27</sup> However, by 1848, the Illinois and Michigan Canal had opened and the number of steamers making port in Peoria jumped to more than twelve-hundred. This access to cheaper transportation greatly reduced the cost of

<sup>19</sup> Ibid

<sup>20</sup> Ibid

<sup>21</sup> Transcript, T. P. (1859). *A descriptive account of the city of Peoria, combining a sketch of its early history, together with a view of its present business, manufactories, &c., &c., &c.* Peoria Illinois: Transcript Book and Job Printing Establishment.

<sup>22</sup> The Peoria Journal-Transcript. (1933, April 2). *Alexander Hamilton's Son Surveyed Peoria, Platted Its Streets*. Retrieved from Wisconsin Historical Society: <https://www.wisconsinhistory.org/Records/Newspaper/BA1928>

<sup>23</sup> Ibid

<sup>24</sup> Drury, J. (1955). *The American Aerial County Historical Series, This is Peoria County, Illinois*. Chicago: The Loree Company.

<sup>25</sup> Ballance, C. (1870). *The History of Peoria, Illinois*. Retrieved from The Library of Congress: <https://archive.org/details/historyofpeoriai00ball>

<sup>26</sup> Ibid

<sup>27</sup> Transcript, T. P. (1859). *A descriptive account of the city of Peoria, combining a sketch of its early history, together with a view of its present business, manufactories, &c., &c., &c.* Peoria Illinois: Transcript Book and Job Printing Establishment.

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importing and exporting goods and made Peoria a viable center for commerce. For instance, it was noted that “...the price of lumber fell one-half” when the Illinois and Michigan Canal had opened.<sup>28</sup>

In 1840s to the 1860s transportation to and from Peoria would continue to grow. The Peoria Bridge Company would construct the first toll-bridge over the Illinois River, connecting Peoria with today’s East Peoria, in a location near the present Bob Michel Bridge.<sup>29</sup> By the early 1850s, riverboats such as the Ocean Wave packet steamer were regular sights in Peoria on their regular route between St. Louis, Missouri, and LaSalle, Illinois, bringing goods to and from market, north to Buffalo, New York and south to New Orleans, Louisiana.<sup>30</sup> By 1860, the canal was largely made obsolete by a surge in railroad operations across the Midwest.

The first passenger train arrived in downtown Peoria from Chicago in 1854 on the newly completed Peoria and Bureau Valley Railroad.<sup>31</sup> Other early railroads connected Peoria to the Indiana border to the east and the Mississippi River to the west. The two lines converged in Peoria, one owned by the Chicago, Burlington, and Quincy Railroad, and the other by the Toledo, Peoria and Warsaw Railway. Later railroads connected Peoria to St. Louis, Chicago, Rock Island, Decatur, and many other smaller cities and villages.<sup>32</sup> The arrival of these railroads would greatly impact the development of the downtown. New industries and manufacturing enterprises were quickly constructed alongside existing commercial and residential buildings. Industrialization occurred rapidly in the 1850s and Peoria was home to a diversity of industries and manufactories. By 1859, Peoria would have six flouring mills, six distilleries, numerous manufacturers of agricultural implements, four large foundries and machine shops, and a myriad of other smaller industries including: carriage makers, fanning mills, potteries, furniture manufactories, brass foundries, manufactories of safes and bank vaults, lightning rods, refrigerators, soaps, lard-oil candles, guns, brooms, saddles, boats, and bricks.<sup>33</sup> These early industries were made successful by available man-power, access to cheap and easily accessible coal beds, and numerous railroad and water lines that could easily access both St. Louis and Chicago markets.<sup>34, 35</sup>

Between 1850 and 1870, the population of Peoria increased from 5,000 to nearly 23,000. Subsequently, an affluent merchant class formed, which enabled the construction of many of Peoria’s finest homes, public infrastructure, public schools, its first banks and other institutional and commercial buildings in the downtown. From the 1870s and into the 20<sup>th</sup> century, downtown Peoria continued to grow in importance as a commercial center due to its increasing industrial power and rapidly expanding population and business district.<sup>36</sup> During the time leading up to Prohibition during the 1920s, Peoria was considered the “*whiskey capital of the world*” due to its number of distilleries, quality product, and ample source of grain, water, coal and cheap transportation.<sup>37</sup> Peoria made and distributed more whiskey than any place in the country during this time period, and whiskey was a highly profitable enterprise. Prior to the national income tax, one-third of the U.S. Government’s revenue came from a liquor excise tax and Peoria paid the biggest share.<sup>38</sup>

Consequently, the whiskey barons and brewmasters wielded immense influence over the city and funded theaters, statues and other civic improvements, as well as lavish residences, hotels and casinos. The city was so prosperous during this time that it propositioned the state legislature to relocate the State Capital from Springfield to Peoria in 1871. As early as 1844, Peoria had platted a State House Square in the "Monson &

<sup>28</sup> Ibid

<sup>29</sup> The Peoria Historical Society. (n.d.). History of Peoria 1819-1919.

<sup>30</sup> Ibid

<sup>31</sup> Ibid

<sup>32</sup> Ballance, C. (1870). *The History of Peoria, Illinois*. Retrieved from The Library of Congress: <https://archive.org/details/historyofpeoriai00ball>

<sup>33</sup> Transcript, T. P. (1859). *A descriptive account of the city of Peoria, combining a sketch of its early history, together with a view of its present business, manufactories, &c., &c., &c.* Peoria Illinois: Transcript Book and Job Printing Establishment.

<sup>34</sup> Ibid

<sup>35</sup> The Peoria Historical Society. (2012, April). *A History Underground: Coal Mining in the Peoria Area*. Inter Business Issues. Retrieved from: <http://www.peoriomagazines.com/ibi/2012/apr/history-underground>

<sup>36</sup> Sanborn Map Company. (1878). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

<sup>37</sup> Tarter, S. (2015, August 25). *Peoria earned its reputation as U.S. Whiskey capital between 1837 and 1919*. Retrieved from The Peoria Journal Star: <http://www.pjstar.com/article/20150825/LIFESTYLE/150829711?start=2>

<sup>38</sup> Ibid

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Sanford Addition" neighborhood which was northwest of downtown.<sup>39</sup> The site for the capitol building, was bounded by Third and Fourth Avenues and Fisher and Sanford Streets. To help realize their earlier ambitions, Peoria went as far as offering money to the State Legislature for the State House's construction. Peoria representatives noted that the State House could be built for less in Peoria and that the state's center of population was nearer Peoria than Springfield, the state's second largest city.<sup>40</sup> Also during this time, Peoria would introduce an extensive system of eight streetcars which were important factors in the growth of Peoria's residential neighborhoods as they could be located further from the downtown while remaining connected to large industrial and commercial centers.<sup>41</sup> Extant building types from this period can be found in the downtown area along Water Street, and the 300 block of Main Street, including the Nolte Building, Misses Bestor Building, David Fay Building, and William Herron Building. In addition, during this time, Peorians were entertained by lectures, debates, theatre troupes, musical concerts and showboats that formed an established entertainment circuit. The city's spectacular wealth financed a multitude of new downtown theatres including the Grand Opera House, Majestic, Lyceum, and Orpheum Theatres — earning the city's reputation that "To play in Peoria was one step away from the big time"<sup>42</sup>

*Downtown Boom (1890s – 1920s)*

By 1890, Peoria's population boomed to 41,024 and was home to five-hundred fifty-four manufacturing establishments representing ninety different branches of industry. Including the Keystone Steel & Wire Company, inventor of the world's first woven wire fence.<sup>43, 44</sup> These industries primarily located along the River, began to move both east and west outside of the downtown area, presumably as a response to increasing demand for land for commercial building construction.<sup>45</sup> The downtown core central business district, the site of today's Caterpillar World Headquarters, was bound by Hamilton Boulevard to the east, Fulton Street to the west, Adams Street to the north, and Water Street to the south. This area, primarily due to its location proximate to the Illinois River landing, was a built-out and dense grouping of mostly two, three and four-story commercial buildings. The district expanded northward in the blocks east of Fulton Street, west of Fayette Street, north of Adams Street, and south of Madison Avenue around the central Courthouse Square. These blocks were less dense and smaller in scale, containing primarily one and two-story commercial buildings with some large residential buildings and hotels. The blocks to the immediate north and east of the Peoria County Courthouse contained many private and public institutions such as the County Jail, Grand Opera House, Peoria Club House, and YMCA Building. The original public library was located on Main and South Jefferson, and City Hall, although not the current building, was in the same location on Fulton Street. Further north on the corner of Main and Monroe was the site of the U.S. Post Office, today's U.S. Post Office and Federal Courthouse.<sup>46</sup>

The last decade of the 19<sup>th</sup> century into the early years of the Great Depression represented the height of Peoria's commercial development as industrial expansion continued, land values increased, and taller buildings were constructed to meet demand for retail space (see Figure 1.0). In 1899, the Soldiers and Sailors Monument, designed by Peoria native Frederick Triebel, was dedicated by President McKinley to honor the importance and sacrifice of Peoria and its citizens during the Civil War. In 1909, Benjamin Holt would secure a vacant manufacturing complex, previously occupied by the Colean Manufacturing Company, in East Peoria and incorporate it as the Holt Caterpillar Company. Although the company would not be formally headquartered in Peoria until 1930, manufacturing in East Peoria would begin under the supervision of Holt's

<sup>39</sup> Harland Bartholomew and Associates. (1937). *A Comprehensive City Plan for Peoria, Illinois*. Retrieved from The Library of Congress: <https://archive.org/details/comprehensivecit00harl>

<sup>40</sup> *Peoria and The State Capital*. (1871). Retrieved from The Library of Congress: <https://archive.org/details/peoriastatecapit00peor>

<sup>41</sup> Tarter, S. (2016, March 22). *Streetcars did more than transport people, their routes helped design Peoria*. The Peoria Journal Star. Retrieved from: <http://www.pjstar.com/article/20160322/LIFESTYLE/160329846>

<sup>42</sup> Peter J. Couri, J. (1992, September). *Culture and Entertainment*. Retrieved from The Peoria Historical Society: <http://www.peoriahistoricalsociety.org/History-Of-Peoria/Culture-And-Entertainment>

<sup>43</sup> Bateman, N., & Selby, P. (1914). *Historical Encyclopedia of Illinois*

<sup>44</sup> Peoria County Clerk's Office. (2017). *Brief History of Peoria County*. Retrieved from Peoria County: <http://www.peoriacounty.org/DocumentCenter/View/295>

<sup>45</sup> Sanborn Map Company. (1891). *Sanborn Fire Insurance Maps. Peoria Illinois*. Broadway, New York.

<sup>46</sup> Ibid

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nephew Pliny Holt and eventual Executive Vice-President Murray Baker.<sup>47</sup> By the turn of the century, commercial and retail expansion began to transition west along Adams Street between Fulton and Harrison Streets, concentrated north of the Chicago, Rock Island, and Pacific Railroad Company Freight and Passenger Depot. The 1891 Sanborn Fire Insurance Map shows these blocks as primarily one-story buildings, the notable exception being the still extant Cohen's Furniture Store Building, which would anchor the commercial districts western edge for decades. Just ten years later, these blocks transitioned into a dense commercial district with large multi-story buildings, occupied by multiple monumental department stores. Most notably, the P.A. Bergner's Store, established in 1889 and located on the corner of Adams and Fulton Streets in a six-story red sandstone Romanesque building, would become the largest department store in Illinois outside of Chicago. In 1905, the nine-story Schipper and Block Department Store Building (later Block and Kuhl Department Store, 1914) would be constructed, designed by the noted practitioners of the Chicago School, Holabird and Roche. The building would be the first "fireproof" skyscraper built in downtown Peoria, preceding other commercial buildings designed by Daniel H. Burnham and Company and William Le Baron Jenney. The building would later be expanded to the north and south to accommodate new floor and merchandising space.

These stores would usher in an era of downtown Peoria along Adams Street as a regional center of retail competing with the big department stores of Chicago and St. Louis.<sup>48</sup> Later retail arrivals included the Larkin Company in 1910, which invested heavily in Peoria with several local stores, and Montgomery Ward, established in 1936.<sup>49</sup> Sears Roebuck and Company would locate along Water Street in 1965. In addition to the major retailers, other smaller stores competed for local consumer dollars, including Klein's, Clark's and Schradski's. Both small and large stores would collaborate on downtown festivals and advertising activities, including a long-running Christmas Parade, which was sponsored by the Block & Kuhl Department Store in its first 75 years.

This period would mark a high-point in downtown Peoria's development when several of downtown's most significant buildings were constructed (see Figures 2.0 and 3.0), including the 1926 Commercial National Bank Building (1926), Illinois Bell Telephone Company Building (1920), Jefferson Building (1910), Standard Oil Building (1926), Knights of Columbus Hall (1910), Apollo Theater (1914), First National Bank (1915), Madison Theater (1920), Pere Marquette Hotel (1926), and 1938 Muhammad Temple (1938).<sup>50</sup>

*Post-World War II Urban Renewal (1940s – 1960s)*

Entering the post-World War II years, Peoria's population would swell to 111,856 and the downtown district would continue as the region's commercial and economic center with over 2,500 retail establishments where nearly half a billion dollars were spent annually.<sup>51</sup> By the late 1950s and early 1960s, Peoria still had fourteen major railroad lines in operation, four active barge lines transporting thirty-million tons of product on the Illinois River, and one-hundred forty-five trucking lines.<sup>52</sup> The city also began to introduce large scale urban renewal and revitalization projects during this time — ambitious plans calling for the redevelopment of large parcels and blocks to eliminate blighted buildings. Peoria civic and business leaders and its citizens visualized a new heart of the city, labeled "Progress Center," borne from fifty-million dollars, funded with no federal or state grants.<sup>53</sup> During this time, the Caterpillar Company looked to expand following its growth and success during World War II and the following boom in housing and road construction. Initially the company had plans to construct new offices in its Mossville location ten miles north of downtown Peoria. Major projects in Peoria at the time, most importantly the demolition and replacement of the 1870s County Courthouse, inspired Caterpillar to change its

<sup>47</sup> Haycraft, W. R. (2002). *The beginnings 1831-1945. In Yellow Steel: The Story of the Earthmoving Equipment Industry.* University of Illinois Press.

<sup>48</sup> Democratic State Central Committee. (1896). *A Brief History of Peoria.* Retrieved from The Library of Congress:

<https://archive.org/details/briefhistoryofpe00slsn>

<sup>49</sup> Stranger, H. (2010). *Failing at retailing: the decline of the Larkin Company, 1918-1942.* Journal of Historical Research in Marketing Volume 2, No 1, 9-36. Retrieved from: <http://www.hydraulicpress.org/StangerLarkinDeclineJHRM10.pdf>

<sup>50</sup> Sanborn Map Company. (1927/1955). Sanborn Fire Insurance Maps. *Peoria Illinois.* Broadway, New York.

<sup>51</sup> The Peoria Public Library. (1966). *Peoria Progress.*

<sup>52</sup> Harrison, C. (Director). (C.1960s). *Peoria Pledged to Progress* [Motion Picture].

<sup>53</sup> The Peoria Public Library. (1966). *Peoria Progress.*

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mind and look to be a partner in the redevelopment of downtown Peoria.<sup>54</sup> Caterpillar wanted to contribute to building a better, more attractive downtown, not only for existing citizens, and Caterpillar's 25,000 Peoria employees, but for the future employees Caterpillar wanted to attract.<sup>55</sup> There is speculation that the Caterpillar project was contingent upon demolition and removal of the 1876 Courthouse, a newspaper article from 1969 quotes F.M. Bourland saying, "Caterpillar would not have taken the site if it had to look out onto the rundown Courthouse in the square across the street." Despite voters rejecting a referendum for a new courthouse, the old one was torn down in 1962 and its replacement was built in 1965. Lady Bird Johnson dedicated the new courthouse dedicated in 1965 where she planted a cherry tree in its plaza.<sup>56</sup>

In 1967, two city blocks south of the new County Courthouse were removed and the new Administration Building and parking deck for the Caterpillar Tractor Company were completed.<sup>57</sup> This building, and its nearly 1,700 employees, helped downtown Peoria remain vibrant during the departure of the department store during the 1970s and 80s. In total, the *Peoria's Pledge to Progress* initiative included industrial expansion of more than one-hundred million dollars, thirty-four million dollars for public schools, a twenty-million-dollar sewer project, a one million dollar community theater complex, twenty-nine million in hospital construction, over sixty million dollars in transportation improvements and construction of Interstate 74, and most notably the construction of three outlying shopping centers and numerous outlying office and professional buildings intended to alleviate congestion in the downtown-area (see Figure 4.0).<sup>58</sup>

Simultaneously, modern architectural movements became important influences in design and construction as new buildings replaced the old in downtown Peoria. It is these buildings that today define the downtown district's architectural setting. Representative examples from the period include the First Federal Savings and Loan Association Building (1956), the Central Illinois Power and Light Company Building (1959), the Peoria Public Library (1966), and the First Federal Savings and Loan Tower (1966). To make old buildings look more contemporary with Modern design trends, several buildings, including the large department stores along Adams Street, received metal "slipcover" treatments. The Block & Kuhl Department Store, for example received a slipcover treatment in 1961 (see Figure 5.0).

By 1957, the suburban Sheridan Village Shopping Center opened north of downtown Peoria and quickly attracted downtown retailers who opened second locations. In 1961, Carson, Pirie, Scott and Company purchased land at the northwest edge of Peoria and partnered with Montgomery Ward and JC Penney for construction of a shopping center on the community's fringe. The plans were challenged by a coalition of downtown merchants in 1965 who attempted to stop its construction. However, by 1970, the lawsuit was settled out of court and in 1973 the Northwoods Mall would open. Designed by Chicago-based Sidney H. Morris & Associates, the indoor mall would be the largest between Chicago and St. Louis with over 700,000 square feet of retail space and 3,700 parking spaces on 56 acres of land. It attracted over one-hundred stores, small and large, greatly diminishing downtown's retail presence.<sup>59</sup> Smaller iconic downtown retailers such as Clarke's and Peoria Dry Goods went out of business shortly thereafter. Block & Kuhl was bought by Carson, Pirie, Scott and Company and would move to Northwoods Mall along with J.C. Penney and Montgomery Ward in the mid-1970s.<sup>60</sup> Shortly after Northwoods was constructed, the Westlake Shopping Center would open across the street and further impact the viability of downtown retail. Within a decade, most

<sup>54</sup> Caterpillar Inc. (1967). *Welcome to Caterpillar's world headquarters*.

<sup>55</sup> Ibid

<sup>56</sup> Peoria County Clerk's Office. (2017). Brief History of Peoria County. Retrieved from Peoria County: <http://www.peoriacounty.org/DocumentCenter/View/295>

<sup>57</sup> (1969, September 15). *Cat Office Building Depended on Courthouse*, The Peoria Journal Star.

<sup>58</sup> The Peoria Public Library. (1966). *Peoria Progress*.

<sup>59</sup> Summer, C. (2013, July 8). *40 years of Northwoods Mall*. The Peoria Chronicle Retrieved from: <http://peoriachronicle.com/2013/07/08/40-years-of-northwoods-mall/>

<sup>60</sup> Dougherty, D. (2013). *The Transformation of Shopping in Downtown Peoria*. Inter Business Issues. Retrieved from: <http://www.peoriamagazines.com/ibi/2013/may/retail-river>

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downtown retail businesses had either closed permanently or relocated to the suburbs.<sup>61</sup> Bergner's also closed its doors in 1986, Sears in 1998, and Cohen's Furniture in 2006.<sup>62,63,64</sup>

### **Architecture**

The Downtown Peoria Historic District is also nominated under Criterion C in the area of Architecture at the local level of significance, as it contains many of Peoria's finest remaining historic commercial building resources that reflect downtown's commercial and architectural development and evolution from Peoria's early decades of settlement and expansion during mid to late-19<sup>th</sup> century to its position as a corporate world headquarters city in the 1960s. The district features representative examples of period and modern design applied to both low-scale and tall commercial buildings, with a significant concentration of building resources from the downtown's major development periods, including the time after the arrival of the Peoria and Bureau Valley Railroad from 1830s to the 1890s, after the turn of the century from the 1910s to the 1930s and after World War II into the late 1960s. The district is significant architecturally given the wide range of styles and innovations from the Italianate and Romanesque, to steel-frame skyscraper construction cloaked in the Classical Revival ornamentation, and to the various expressions of Modern design movement and the International Style. Such resources represent the variety of architectural styles found in most mid-sized American cities and their downtown commercial areas, as well as the design tastes of the downtown property owners, developers, and merchants during Peoria's key periods of development and prosperity.

The significance of the district's architecture is enhanced by the number of both locally and nationally-known architects and architecture firms that took part in the design of downtown Peoria's commercial buildings. Prominent among local firms include Hewitt and Emerson, Frederic J. Klein, Jameson and Harrison, and Lankton, Ziegele, Terry and Associates — firms that also developed significant work portfolios in other central Illinois communities, including Bloomington, Springfield and Champaign. Firms with national portfolios include D.H. Burnham and Company, William Le Baron Jenney, Holabird and Roche, landscape architect Thomas Church, and Smith, Smith, Lundberg and Waehler

### **Late Victorian Architectural Styles**

#### *Italianate (1840s to 1870s)*

Italianate commercial buildings in downtown Peoria were typically constructed in brick of two to three stories in height, with tall, narrow arched or rectangular double-hung windows with brick or stone crowns or pedimented hoods and topped with an elaborate roof-line cornice consisting of heavy decorative brackets. Storefronts have mostly been modified and altered over time with covered lintels and transoms and newer storefront framing and bulkhead materials. One property in the district, 424 – 426 Southwest Washington Street (c. 1870s), has had its storefront reconstructed to an approximate historic appearance with wood bulkheads, expansive storefront display windows, and transoms. The Italianate was popular in domestic architecture and was later adapted for some of the more significant commercial buildings in downtown commercial districts during the mid to late-1800s. The Italianate, regarded as a "picturesque" style emphasizing the pictorial aspects of its architectural design, was loosely modeled after the grand villas of northern Italy and popularized by landscape designer Alexander Jackson Downing's pattern books during the 1840s and 50s. Italianate commercial buildings first began to appear in most Midwestern states in the 1850s and became a preferred commercial architectural style into the 1870s until it declined in popularity after the financial panic of 1873 and the subsequent economic depression.

<sup>61</sup> Summer, C. (2013, July 8). *40 years of Northwoods Mall*. The Peoria Chronicle. Retrieved from: <http://peoriachronicle.com/2013/07/08/40-years-of-northwoods-mall/>

<sup>62</sup> Tarter, S. (2013, August 25). *Signature retailer's journey - timeline*. The Peoria Journal Star.

<sup>63</sup> Gordon, P. (2006, September 19). *Long-time furniture business closing*. The Peoria Journal Star.

<sup>64</sup> Summer, C. (2013, July 8). *40 years of Northwoods Mall*. The Peoria Chronicle. Retrieved from: <http://peoriachronicle.com/2013/07/08/40-years-of-northwoods-mall/>

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There are five buildings of Italianate design in downtown Peoria, with two located along Southwest Washington Street, a key east-west commercial corridor during the 1870s and 1880s that connected the growing central business district along Main Street to the bustling industrial warehouse areas to the southwest. The two properties, 424 – 426 and 415 Southwest Washington Street (c. 1870s), are representative examples of the Italianate with arched double-hung windows and pedimented window hoods. Another distinctive Italianate is the David Fay Building (1867) at 319 Main Street featuring marble-block construction, upper-story stone window surrounds, two storefront entries, and a heavy wood cornice with dentils and brackets, an early 20<sup>th</sup> century alteration to the building. Of the two storefronts, one has received a circa 1950s alteration with aluminum framing and display boxes. Two other Italianate buildings include 633 Main Street (c. 1880s) and 420 Southwest Washington Street (c. 1870s), the later non-contributing as the façade is the only remaining extant portion of the original building.

#### *Romanesque Revival (1880s – 1910s)*

The Romanesque Revival style borrows heavily from European Romanesque models, which emphasized massive masonry walls, round arches, stone or brick masonry construction and decorative arcading. In the United States, the Romanesque style was utilized for large-scale city halls and railroad stations, churches and commercial buildings. The most important practitioner in the United States was Henry Hobson Richardson who designed many well-known Romanesque Revival buildings, including the well-known Marshall Field Wholesale Store in Chicago (built 1887, demolished 1922). More vernacular forms of commercial Romanesque Revival also exist, often with stone lintel arcades, brick facades and Italianate-styled decorative cornices.

Three Romanesque Revival buildings exist in downtown Peoria, including the Paddock Block Building (1891) at 336 Southwest Adams Street, one of the largest late 19<sup>th</sup> century buildings in downtown Peoria, and the Second Oakford and Fahnestock Wholesale Grocery Warehouse (c. 1890s) at 305 Southwest Water Street. Both buildings are characteristic examples of the Romanesque with groupings of arched windows, stone and brick construction, and corbeling detail at cornice lines and in panels underneath individual windows. Although the Paddock Building has lost its original cornice and decorative cornice pediment, and its storefront slightly modified during a circa 1940s alteration, the building still retains its distinctive large-arched second and third-story windows opening. The Second Fahnestock Wholesale Grocery Warehouse retains a high level of integrity. A third Romanesque Revival building is the Swift and Company Cold Storage Warehouse adjacent to the northeast of the Second Fahnestock Wholesale Grocery Warehouse. This building sits narrow along its lot and features round arched bricked-in window openings along the first floor northeast and southwest elevations; the second-story has been re-faced in different brick, likely in the 1950s, with inset panels along its northeast elevation.

#### **Late 19<sup>th</sup> and 20<sup>th</sup> Century Revivals**

##### *Late Gothic Revival (1860s to 1920s)*

The antecedents of the Victorian Gothic Revival can be traced to early 19th century United Kingdom and France, where reactions against rampant industrialization and the rise in appreciation for Medieval Christian spiritualism and traditional Anglo-Catholic ecclesiastical rituals spurred the practice of neo-Gothic architecture. The foremost European practitioners of this neo-Gothic style include Augustus M. N. Pugin, architect of the Houses of Parliament in 1844 and Viollet-le-Duc, an advocate for the use of cast iron and masonry to create an ever-expanding vocabulary of building forms in the Gothic style.

In the United States, the Gothic Revival was promoted along with “picturesque” domestic architecture, characterized by valuing the pictorial aspects of architecture in combination with the surrounding landscape. Alexander Jackson Downing’s *Rural Residences*, *Cottage Residences* and *The Architecture of Country Houses*, were highly influential in promoting the style through the various house plans and patterns presented in each book. Gothic Revival was soon employed for churches and other institutional buildings, including

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schools and college campuses, throughout the Eastern, Midwestern and Southern regions of the United States well into the early decades of the 20<sup>th</sup> century. Prominent Gothic Revival buildings of the period include Trinity Church (1846) in New York City, and Second Presbyterian Church (1874) in Chicago.<sup>65</sup> Characteristics of American Gothic Revival churches include masonry construction, a front-gabled main elevation with a steeply pitched roof, and arched and lancet windows, stained glass windows on side elevations, corbelling below the roof line, steeples or spires on one or both sides of the main elevation, and castellations and shallow buttresses. Gothic Revival churches also have a strong emphasis on verticality.

Although Romanesque in expression, a representative building with Late Gothic Revival architectural features in the Downtown Peoria Historic District is the Sacred Heart Catholic Church (1895) at 504 Fulton Street. Constructed in a modified cruciform form with limestone block and Romanesque arched windows, the building exhibits typical Gothic Revival architectural elements, including a conical spire and belfry, engaged buttress piers, and pitched roof.

*Queen Anne Commercial (1880s to 1910s)*

Queen Anne was the most dominant Victorian domestic architectural style during the last two decades of the 19th century, a style found in most every state from the Atlantic to the Rocky Mountains and beyond, popularized by the proliferation of pattern books and the ready manufacture and distribution of pre-cut materials and architectural features. The Queen Anne style was first practiced during the mid to late 1800s by a group of English architects led by Richard Norman Shaw who borrowed heavily from earlier Medieval English and Elizabethan vernacular models of residential architecture. The style's extensive use of conical tower bays, corbelled chimneys, and tin-sided bay windows translated well as stylistic elements to the one and two-part commercial building forms constructed in most traditional commercial districts of the time-period. Commercial Queen Anne buildings were usually constructed in red brick with stone belt courses and trim, and incorporated bow or canted bay windows and conical towers extending over the building's main entrance or into the public right-of-way as a means for gaining extra space for the upper floors. Storefronts were mostly constructed with cast iron posts, transoms and wood bulkheads to support the display windows.

Two examples of the Commercial Queen Anne exist in the Downtown Peoria Historic District, including 617 Main Street (1890) and 112 Harrison Street (1902), the former a two-story building featuring a canted tower bay and decorative tin cornice with triangular pediment, the latter a refined expression of the style with stone foundation and recessed wall planes separated by two-story vertical red brick piers. A one-story addition, also in the Queen Anne style and once housing a rail spur that served the Hanson Packing Company, the first owner and occupant of 112 Harrison Street, is attached to the northeast elevation of the building along Water Street.

**Late 19th and 20th Century Architectural Styles**

*Classical Revival (1890s – 1920s)*

The Chicago Worlds Columbian Exposition in 1893, with its monumental exhibition buildings and formal Beaux Arts plan and layout, prompted a renewed interest in Classical architecture in its Greek, Roman and Palladian expressions during much of the first half of the 20th century. In addition, the Classical Revival was a by-product the American Renaissance arts and architecture movement during the late 1800s and early 1900s, a time of rising American nationalism, self-confidence and belief that the United States was the rightful inheritor of Greek democratic ideals. Thus, the Classical-inspired buildings of the Columbian Exposition became the stylistic preference for residential, governmental, religious, and commercial buildings, most notably banks and financial institutions in cities throughout the country. Signature Classical Revival architectural features include heavy dentil cornices, stone or terra cotta course belts, and piers and pilasters with capitals — all applied as ornament to steel-frame constructed skyscrapers and office towers during the first decades of the 20<sup>th</sup> century. Downtown Peoria's Classical Revival commercial buildings are highly expressive of the steel-framing

<sup>65</sup> Alice Sinkevitch. *AIA Guide to Chicago*. New York: Harcourt, Inc. 2004. p. 377.

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technology developed as part of the early 20<sup>th</sup> century Chicago School, or “Commercial Style,” as practiced by its well-known practitioners, Adler & Sullivan, Burnham & Root, and Holabird & Roche. Although Chicago School buildings are characterized mostly by gridded window patterns, piers and spandrel arrangements with austere ornamentation, many, however, have a three-part commercial building form with a storefront-lobby level, a middle portion of office space and a “capital” section incorporating the top two or three floors and cornice where more elaborate articulation, decoration and ornament was concentrated.

Representative examples of the Classical Revival in downtown Peoria include the Central National Bank Building (1913; 1978, National Register) at 101 Southwest Adams Street and designed by D.H. Burnham & Company, the Jefferson Building (1910) at 331 Fulton Street by William Le Baron Jenney, and the Schipper and Block Building (1905) by Holabird and Roche, located at the northeast corner of Adams and Fulton Streets. A common feature of all three buildings is its gridded window-pier-spandrel pattern articulating its underlying steel-frame construction; however, each building displays a Classically-inspired cornice with dentils and brackets and ground floor levels divided by stone piers and topped by capitals and storefront cornices in stone or marble. In the case of the Central National Bank Building, the cornice consists of a long swag panel with acroteria; the Bank Building is also defined by its spare use ornamentation and its shallow storefront level cornice. The Jefferson Building, however, is the most expressive of the base-middle-top three-part commercial block form with its heavy dentil cornice above the top floor faced in terra cotta; just below the top floor is a shallow terra cotta cornice. The building’s three-story base has a shallow cornice placed just above the third floor.

Other examples of the Classical Style include the Brown’s Business College (1902) designed by Herbert Hewitt and located at 240 Southwest Jefferson Avenue, and the Oakford and Fahnestock Wholesale Grocery Warehouse (1918), Warren Day, architect. Again, as with the Schipper and Block, the Central National Bank, and Jefferson buildings, Brown’s Business College and Grocery Warehouse exhibit the Commercial style window-pier-spandrel grid pattern with Classical cornices and rusticated storefront piers faced in stone. In the case of Brown’s Business College, the dentil cornice sits below three porthole windows; the building is also noted for its decorative rectangular and diamond-shaped panels in the spandrels between the second and third floors. The Oakford and Fahnestock Wholesale Grocery Warehouse feature arched window openings with keystones on its top floor.

A variation of the Classical Revival, the Georgian Revival, based on Georgian-styled homes of England and the American colonies during the 1700s, also emerged as a popular style for urban commercial buildings during the early part of the 20<sup>th</sup> century. The style is characterized by the use of brown or red brick, stone panels and keystones as ornaments, and double-hung, multi-paned windows. Two examples of the Georgian Revival include the William Herron Building (1867, altered 1930) at 323 Main Street, and Montgomery Ward (1936) at 230 Southwest Adams Street and designed by Hewitt & Emerson. The Montgomery Ward building features the store chain’s Georgian Revival franchise design theme during the 1930s with its mansard roof, hipped fourth-floor dormers, red brick exterior and multi-paned windows. The William Herron Building, remodeled with a Georgian Revival facade after a fire, features a dentil cornice below three porthole windows, fanlight windows on the second-story, and stone panels below the third-floor double-hung windows. Downtown Peoria’s most significant example of the Georgian Revival is the Pere Marquette Hotel (1926; 1982, National Register), at 501 Main Street, designed by architect Horace Trumbauer of Philadelphia. Its three-part commercial form incorporates a two-and-half-story stone base with shallow cornice, a middle portion of red-brick exterior cladding with flat surface, piers and spandrels, and a top floor defined by windows with stone pedimented surrounds between a roofline and below-floor cornices. An additional example of the Georgian Revival is the Knights of Columbus Hall at 227 Northeast Jefferson Street.

*Beaux Arts (1880s – 1930s)*

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A variant of Classical Revival is the Beaux Arts, an architectural style popular in the United States from the late 19th and early 20th centuries and extensively used for monumental commercial buildings such as banks and office buildings and other commercial edifices. It was also employed as a preferred style for mansions of the wealthy, especially along the eastern seaboard and in large cities such as New York and Washington D.C. Beaux Arts architecture takes its name from the distinctive expression of Roman Classicism and Italian Renaissance architecture taught at the Ecole des Beaux Arts in Paris. Beaux Arts buildings share many of the same features and elements of Classical Revival buildings while incorporating more lavish and exuberant ornamentation such as roof line balustrades, elaborate window surrounds and crowns, pilasters, cartouches, quoins and shields, garlands and floral swags. In the United States, stone, glazed brick and architectural terra cotta were used as primary building materials.

The one example of the Beaux Arts in downtown Peoria is the National Duroc-Jersey Record Association Building (1916) at 237 Northeast Monroe Street designed by William Hawks Reeves and W.H. Allen. Constructed in white glazed brick, the building's Beaux Arts expression is found in its rusticated first floor, corner quoin work, arched entryways along Monroe Street, arched window surrounds on the third floor, and blind balustrade at the roof line. The building is organized in a three-part form with terra cotta courses just below the first floor and above third-story. The cornice ledge is ornamented with alternating paired triglyphs and medallions.

*Renaissance Revival (1920s – 1940s)*

The Renaissance Revival or Italian Renaissance, with its antecedents in grand Italian and Mediterranean villas as well as the American Italianate, gained popularity after World War I when revivals of European architecture were brought back to the United States by returning soldiers. The style gained earlier acceptance in the United States along the Atlantic seaboard during the 1880s and 1890s where palatial Renaissance Revival homes were constructed, such as the Villard Houses (1883) in New York City by McKim, Mead and White and considered the finest examples of the style. Italian Renaissance was often employed in symmetrical three-part commercial forms, constructed in stone, terra cotta or brick, and ornamented with rusticated first and second floors, fanlights in arches over groupings of windows, quoins and elaborate cornices often with brackets and dentils. Other decorative elements may include medallions, garlands and festoons on walls or within spandrel panels.<sup>66</sup>

Several examples of the Renaissance Revival are present in downtown Peoria, including the monumental Commercial National Bank (1926), located at 301 Southwest Adams Street, and First National Bank-Peoria Life Insurance Building (1915), at the northwest corner of Main and Jefferson Streets, the exuberantly ornamented Packard Plaza Building (1927), 211 Northeast Adams Street, and the more subdued Madison Theatre (1920), 500 Main Street, the latter two designed by local architect Frederic J. Klein. Designed by Hewitt & Emerson, the sixteen-story stone and terra-cotta clad First National Bank features a wide central tower bay topped by a lantern, reminiscent of the Wrigley Building in Chicago (1921). The Commercial National Bank Building (1926) is distinguished by its rusticated two-story vaulted window arcade along its Liberty and Adams Street elevations, the arcade housing the bank lobby on the interior. The arcade feature is also found in the upper two stories of the Packard Plaza Building (1927) at 211 Northeast Adams Street where swag panels line the inner surface of the terra cotta surrounds, although copper spandrels separate individual window bays. Constructed in white glazed brick, the Madison Theatre is simpler in ornamentation but does incorporate a major arched bay surrounding three double-hung arched windows on the third-story and three rectangular windows on the second above a flat metal canopy lined with dentils on the south elevation facing Madison Street. The arch motif, in brick relief, can also be found over second-story window bays in the Theatre's office block portion on both its Madison and Main Street facades.

**Modern Movement**

<sup>66</sup> Commercial Architectural Styles in Buffalo, New York." In Buffalo Architectural Museum. Retrieved from: <http://buffaloah.com/a/DCTNRY/r/renaiss.html>

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### *Art Deco/Art Moderne (1925 – 1940s)*

With its antecedents from the 1925 Exposition des Arts Décoratifs et Industriels Modernes in Paris, the Art Deco style developed in the mid-1920s and early 1930s employing “modernistic,” stylized motifs such as chevrons, shields, chamfered panels, serrated cornices, and zig-zags and bas-reliefs. Ornamentation was often applied to traditional one and two-part commercial building forms in downtown commercial districts through brickwork or carved stone or terra cotta; in other cases, building walls featured flat stone surfaces with minimal ornamentation. Other Art Deco features included raised piers on front elevations, stepped or multi-paned casement windows, and neon and projecting porcelain enameled signs. In the United States, the Chrysler Building (1928) and Rockefeller Center (1933), both in New York City, were influential style prototypes. Art Moderne, often called Streamline Moderne, is a later type of Art Deco architecture with an emphasis on long horizontal lines, rounded corners, stucco or concrete exterior surfaces, casement or steel-framed windows, and little to no ornamentation. Art Moderne stylistic elements were meant to imitate the influence of fast and aerodynamic cars, planes, trains and steamers of the 1920s and 30s.

There are four Art Deco/Art Moderne buildings in downtown Peoria, the two-story Art Moderne commercial building (1941) at 123 Southwest Adams Street, once the J.J. Newberry Company Store, the Art Modern four-story Illinois Bell Telephone Company Building (1941) at 320 Fulton Street, adjacent to 123 Southwest Adams Street, and the monumental U.S. Courthouse and Post Office Building (1938), designed by the architect of record, Howard Lovewell Cheney. All three buildings feature flat stone or granite wall surfaces with minimal ornamentation; the Bell Telephone building incorporates a two-story marble-paneled window surrounds and spandrels in three bays southeast of the main entrance. A water table in marble panels is also a distinguishing feature of the building. Next door, 123 Southwest Adams Street features a chamfered corner and three-window groupings on the second floor and fluted cornice line in stone. The U.S. Courthouse and Post Office Building is identified as a Classical Moderne, a type of Art Moderne that stressed symmetry, horizontality, more subdued formality, and carved reliefs and artwork to convey the purpose of the building. Classical Moderne was a popular style approach for many courthouses and post offices financed by the Works Progress Administration during the Great Depression. A distinguishing feature of the Courthouse is its bas-relief spandrel panels, sculpted by Freeman L. Schoolcraft.<sup>67</sup>

A fourth and distinguished example of the Art Deco is the Larkin Economy Store (1910) at 408 Southwest Washington Street. Its smooth limestone upper façade is defined by its slender piers dividing the elevation into four window bays. The piers rise to the top of the top of the fourth-floor window band punctuated by Prairie sculptural ornaments reminiscent of the Frank Lloyd Wright-design Larkin Building in Buffalo, New York. The extended façade above the window includes the work “Larkin” in copper lettering.

### *International Style (1920s - 1960s)*

Emanating from the European modern “Functionalism” movement, which concerned itself with the amalgamation of simple architectural forms, industrial production and social reform, as well as the architectural works of the Bauhaus and the Swiss architect Le Corbusier, the International Style would reject historicism and ornamentation to become the dominate commercial architectural style around the world during much of the post-World War II decades. Architectural historian Henry-Russell Hitchcock and architect Phillip Johnson first used International Style term in their well-known 1932 essay “The International Style: Architecture Since 1922.” The style became popular in the United States after its most famous practitioner, Mies van der Rohe, emigrated from Germany to Chicago in 1938 to teach at the Illinois Institute of Technology. The style is devoid of any applied ornamentation and its defining characteristics include taut plane surfaces with exterior materials of concrete, steel, granite and stucco and glass curtain walls with square aluminum spandrel panels, steel mullions and vertical I-beams meant to define the curtain walls. Although mostly known as a style for

<sup>67</sup> National Register of Historic Places. U.S. Post Office and Courthouse National Register Nomination, Peoria County, Illinois. National Register #12000878., p. 14.

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skyscraper boxes, smaller-scaled commercial buildings, especially for banks, often employed the International Style to appear “modern” and “up-to-date” for its customers.

Downtown’s growth and development during the post-World War II decades is defined by its International Style buildings, all designed as new homes for banks and company headquarters. The purest expressions of the style, incorporating glass curtain walls and colored spandrel panels in the principal elevations, are the Central Illinois Light and Power Company Building (1959), located at 300 Liberty Street, and the Security Savings Bank (1964), 200 Northeast Adams Street, both designed by the Peoria firm of Lankton and Ziegele, Terry & Associates. Another representative example is the First Federal Savings and Loan Association Building (1956) designed by Gregg and Briggs and located at 111 – 121 Northeast Jefferson Street. The building features granite paneled flower beds attached to the first-floor curtain wall entrance and a grey metal fin structure on the second-story as a later alteration when the First Federal Savings Tower was constructed next door along Hamilton Boulevard in 1966. Two later versions of the International Style include the Caterpillar Administration Building (1967), 100 Northeast Adams Street, by the New York-based architecture firm Smith, Smith Haines, Lundberg and Waehler, and the DeKroff Metz and Company Building, designed by Lankton and Ziegele, Terry & Associates in 1964. The DeKroff Metz and the Caterpillar Administration buildings favor more expansive use of stone and concrete surfaces and vertical mullions dividing windows bays rather than aluminum-colored spandrel panels; in the case of the DeKroff Metz building, the slender windows and separated by wide bays in concrete.

#### *Brutalism (1950s – 1970s)*

Brutalism first gained currency by architectural historian Reyner Banham in his 1966 book, *The New Brutalism: Ethic or Aesthetic* to describe the trend towards the frank expression of primary façades and elevations, building functions and pathways through exposed concrete construction. Another characteristic of Brutalism was the use of repeated modular elements. Brutalism gained popularity in Europe during the decades following the World War II where concrete, an inexpensive building material at the time, was used for the construction of housing, shopping and government complexes. Noted American practitioners of Brutalism included Paul Rudolph, Ralph Rapson, Evans Woollen III and Walter Netsch of Skidmore, Owings and Merrill, the lead architect and planner for the east campus of the University of Illinois at Chicago (1965).

The one noted example of Brutalism in downtown Peoria is the First Federal Savings Tower located at 411-435 Hamilton Boulevard and designed by Swensson & Kott of Nashville, Tennessee and Verkler & Tinsman of Peoria. The building is noted for its office tower of vertical concrete bays, corner office modules and four-story parking structure faced in horizontal concrete panels on the lower two-floors, vertical panels in the upper-story parking deck. The top two stories feature a recessed curtain wall enclosed by an arched colonnade on its northeast and southwest elevations.

#### *Late Modern/Postmodern (1970s – 1980s)*

Late Modern and Postmodern architecture developed in the late 1960s and 1970s as a reaction and movement away from the spare appearances of Modernist and International Style buildings. Such architecture embraced traditional exterior materials, such as brick and stone, with two or more materials combined to provide visual interest and greater detailing with references to historical architectural features and stylistic elements. Building forms can be irregular or symmetrical. A Late Modern/Postmodern example is the Thomas Building of Illinois Central College located at 201 – 205 Southwest Adams Street. Constructed in brick cladding, the building includes a multi-paned circular window in its second-story curtain wall as a reference to Georgian Revival fanlights. Another example is the Illinois Mutual Building (1978) at 300 Southwest Adams Street. Designed in a traditional office block form, the building is clad in red brick with upper-story windows grouped in two square windows flanked by two narrow ones. All eight Late Modern/Postmodern buildings in the district are non-contributing.

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### *Vernacular Brickfronts*

Several commercial buildings in downtown Peoria built in the late 19<sup>th</sup> and early 20<sup>th</sup> century lack any definitive stylistic expression and therefore characterized as Commercial Vernaculars or Vernacular Brickfronts — buildings with simple exteriors of mostly brick construction with conventional display windows and storefronts. Ornamentation was often limited to decorative parapets, cornices, and brickwork and frieze panels; buildings were mostly one to three stories in height. Representative examples of Vernacular Brickfronts include 406 and 412 Southwest Washington Street (1910, 1920, respectively)

### *One-Part Commercial*

The one-part commercial building is one of the common vernacular commercial building forms found in the Downtown Peoria Historic District. One-part commercial buildings are typically one-story with a narrow street frontage dedicated to a storefront of glass windows, transoms and a recessed entryway. A façade wall area between the storefront level and the roof or cornice line was sometimes used for signage and advertising and may vary in height to promote the appearance of a two-story rather than a one-story building. After World War II, with the advent of Modernism, one-part buildings became even more simplified with little or no ornamentation, facades of plain or textured brick or stone and “open fronted” storefronts of large sheets of plate glass providing clear views of the store’s interior. It has been suggested by architectural historians that one-part commercial buildings were often constructed as an interim development until commercial district land values appreciated enough to support a larger, more profitable building on the site. One-Part Commercial buildings are found along Jefferson Avenue, and Main and Jefferson Streets.<sup>68</sup>

### *Two-Part Commercial*

Two-part commercial buildings are the most common vernacular building type found in the Downtown Peoria Historic District, typically of two to four stories in height and having two distinct divisions — the lower commercial storefront zone and an upper zone containing private uses such as office space, hotels or apartments. The visual distinction and relationship between the lower and upper zones vary from building to building with some having clear changes in architectural features while others have no visual distinctions and are harmonious in style and materials. Distinct divisions between the commercial and upper zones were accomplished by brick, stone, metal or terra cotta banding or storefront cornices. Most two-part commercial buildings were designed with stylistic attributes, although there are few in select locations with plain, vernacular features. Two-Part Commercial buildings can be found along Main and Water Streets<sup>69</sup>

### **Architects/Builders**

Downtown Peoria contains several architect-designed commercial buildings by well-known Peoria-based architects and architecture firms as described below. In addition, there are several architects and architecture firms that are mentioned in drawings and photographs, but for whom no other information could be located.

#### *Howard Lovell Cheney*

Howard Lovell Cheney, born in Chicago in 1889, began his professional practice in 1914 after receiving his Bachelor of Science in Architecture from the University of Illinois at Urbana-Champaign. During his career, he worked for the Public Buildings Branch of the U.S. Treasury Department during the Great Depression years, and then as a consulting architect for the University of Illinois, from 1938 to 1940, and again from 1946 to 1948. It was during his time at the U.S. Treasury that he designed Federal courthouses and facilities in Gary, Indiana (1936); Peoria (1938); New Orleans (1939), as well as the Federal Building and Court of Peace for the 1939 World’s Fair in New York City. Other important commissions include the Student Union Building at the University of Illinois (1940) and the Washington National Airport (1941) in Washington D.C. He became a Fellow in the American Institute of Architects in 1947.<sup>70</sup>

<sup>68</sup> Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. 2d ed. Walnut Creek, California: AltaMira Press, 2000. p. 65

<sup>69</sup> *Ibid*, p. 24

<sup>70</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1962. p. 115

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### *Thomas Dolliver Church*

Born in Boston in 1902 and educated at the University of California at Berkeley, landscape architect Thomas Church is associated with the 1930s and 40s “California Style” of landscape design — a minimal, spare design approach to landscape architecture that stressed formality, straight lines, unity and simplicity — a presage to the Modernist landscape design of the post-World War II decades. Church also pioneered the design approach that organizes landscapes into separate “living” rooms, an approach incorporated in the plaza spaces around the Caterpillar World Headquarters (1967).<sup>71</sup> Church’s work would encompass both residential work centered in California and many commercial and institutional projects, including the General Motors Technical Center in Warren, Michigan with Eero Saarinen (1955)<sup>72</sup>; the Longwood Gardens (1954; 1972, National Register) in Kennett Square, Pennsylvania, and the University of California at Berkeley landscape master plan (1962)<sup>73</sup>. Church would author several influential books of landscape design, including *Gardens Are for People* (1955) and *Your Private World: A Study of Intimate Gardens* (1969).

### *C. Howard Crane*

Born in 1885 in Hartford, Connecticut, C. Howard Crane began his architectural career as a draftsman in his native city in 1904; in the following year, he would move to Detroit to work in the offices of Albert Kahn and later the architectural firm of Hinchman & Grylls. During his tenure in Detroit, Crane would become a noted designer of theaters, movie palaces and performance halls in Detroit and other cities, including New York, St. Louis, Cleveland, Chicago, Los Angeles, and Washington D.C. In Detroit alone, Crane designed 50 theaters with the 5,174-seat Fox Theater, one of the largest theaters built in the United States during the 1920s, and the 2,000-seat Orchestra Hall, the home of the Detroit Symphony Orchestra, his two most notable theater buildings. Crane’s designs were eclectic in stylistic forms encompassing the Classical Revival and French and Italian Renaissance to exotic Middle Eastern styles. Apart from his theater work, Crane received commissions for commercial office buildings, as well as industrial structures after he moved to Great Britain during the onset of the Great Depression and World War II. His most regarded office building is the LeVeque Tower in Columbus, Ohio. He died in London in 1952.<sup>74</sup> Crane was a consulting adviser to Frederick J. Kline for his design of the Madison Theatre.

### *Warren William Day*

Warren W. Day was a Peoria-based architect during the first decades of the 20<sup>th</sup> century. A 1920 graduate of the University of Illinois at Urbana-Champaign, Day would become the architect for several commercial and industrial buildings, including the Oakford and Fahnestock Wholesale Grocery Warehouse (1918, 316 SW Washington Street). In 1920, he would join a partnership with architect Clark Wesley Bullard of Champaign, Illinois, and become active in the Illinois Society of Architects.<sup>75</sup>

### *D.H. Burnham & Company*

D.H. Burnham & Company, based in Chicago, Illinois, and led by architect Daniel Hudson Burnham, was the successor firm to Burnham & Root, the firm that designed several of Chicago’s early distinguished skyscrapers, such as the Rookery (1888; 1975, National Register) and Monadnock Buildings (1891; 1970, National Register), as well as coordinated the construction of the 1893 World Columbian Exposition. During the first two decades of the 20<sup>th</sup> century, D.H. Burnham & Company would become one of the nation’s leading designers of office buildings, hotels, train stations, and department stores in cities across the country, including the Marshall Field’s and Company Department Store in Chicago (1892; 1978, National Register) and the Union Station in Washington D.C. (1907; 1969, National Register). At Burnham & Root, the firm would experiment with clean forms and minimal ornamentation while embracing the potential of steel-frame

<sup>71</sup> Thomas Church, Landscape Architect. Retrieved from [http://www.retnauer-design.com/images/Thomas\\_Church.pdf](http://www.retnauer-design.com/images/Thomas_Church.pdf)

<sup>72</sup> General Motors Technical Center. Retrieved from: <https://tclf.org/landscapes/general-motors-technical-center>

<sup>73</sup> Longwood Gardens. Retrieved from: <https://tclf.org/landscapes/longwood-gardens>

<sup>74</sup> History of Architect C. Howard Crane Orchestra Hall (Paradise Theater), Detroit, Michigan. Retrieved from: [http://www.historic-structures.com/mi/detroit/orchestra\\_hall\\_paradise\\_theater1.php](http://www.historic-structures.com/mi/detroit/orchestra_hall_paradise_theater1.php)

<sup>75</sup> Announcements. *Architecture: The Professional Architectural Monthly*, Vol. XLI. No. 3. New York: Charles Scribner and Sons, March 1920, p. 192.

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construction. As D.H. Burnham & Company, the design approach would embrace a more generous use of Classical and Renaissance forms, as represented in the Central National Bank Building (1914; 1978, National Register).<sup>76</sup>

*Herbert Edmund Hewitt*

Born in Bloomington, Illinois, and trained at the University of Illinois, the Massachusetts Institute of Technology and the University of Chicago, Hewitt began his architectural practice in Peoria in 1897 and received individual commissions during the early part of his career until he joined a partnership with architect Frank N. Emerson in 1907.<sup>77</sup> His early works focused on commercial and industrial buildings, including his most notable works, the Classical Revival Brown's Business College (1902) at 240 SW Jefferson Street and the Clark, Quien and Morse Building (1903, 311 SW Water Street), designed and built to showcase a growing hardware and cast-iron stove business.<sup>78</sup> Hewitt was active in the Illinois Society of Architects and the National Council of Registration Boards during his lifetime and elected a Fellow in the American Institute of Architects.<sup>79</sup>

*Hewitt & Emerson*

Established in 1907, the partnership between Herbert E. Hewitt and Frank N. Emerson would become one of the more prolific architecture firms in the Peoria area during the first four decades of the 20<sup>th</sup> century. Hewitt's partner, Frank N. Emerson, was born in Peoria in 1876 and educated at Princeton University, the Massachusetts Institute of Technology, and the Ecole des Beaux Arts; he would start his career as a draftsman with the New York design firm, Carrere & Hastings.<sup>80</sup> As Hewitt & Emerson, the firm would go on to design several of Peoria's most notable downtown buildings, including the Commercial Merchants National Bank (1926, 301 SW Adams Street), Montgomery Wards (1936, 230 SW Adams Street, and the First National Bank (1915, 416 Main Street). Together, they also designed several other significant buildings in the downtown area such as the Grand Army of the Republic Memorial Hall (1909, 416 Hamilton Boulevard; National Register, 1927), the United Methodist Church (1910, 116 Perry Street) and the Marquette Apartments (1929, 701 Main Street; National Register, 2017). Given both partners' classical design training, the firm's commercial work were variations of the English Classical and Renaissance Revival styles that often expressed their underlying steel frame construction. The firm was also known for its Peoria-area residential and institutional work encompassing the popular styles of the 1920s, such as the Colonial, Tudor and Gothic Revivals. In 1927, Richard Seaton Gregg joined the firm as a senior partner; the firm would continue to receive important commissions in the Peoria area and operate under several successor names until the 1950s.<sup>81</sup>

*Holabird & Roche*

Founded in 1881 in Chicago, Illinois, Holabird & Roche was one of more significant architecture firms, along with William Le Baron Jenney, Burnham & Root, and Adler & Sullivan, to have influenced the design of modern skyscrapers during the period after the Great Chicago Fire of 1871. A noted practitioner of the Chicago School, which favored the pure expression of a building's steel-frame construction, Holabird & Roche designed many of Chicago's signature commercial buildings during the late and early decades of the 19<sup>th</sup> and 20<sup>th</sup> centuries, such as the Chicago (1905), Marquette (1895) and Old Colony Buildings (1894). The firm's Chicago School work also featured the "Chicago window" with large pane of glass flanked by two narrow double-hung sash windows and a three-part commercial block division with a storefront level, middle office portion, and top capped by a heavy cornice or other ornamentation. The extensive use of the Chicago window would introduce the glass curtain wall with decorative spandrels, often in terra cotta, separating each floor from one another. Beyond its commercial office commission, Holabird & Roche would also design several well-

<sup>76</sup> Kenyon and Associates. *Central National Bank Building National Register Nomination*, Washington, DC: United States Department of the Interior National Park Service, 1978, p. 8.

<sup>77</sup> Herbert Edmund Hewitt. Retrieved from: <https://prabook.com/web/herbert.hewitt/1346325>

<sup>78</sup> *The Art of Structure: An Architectural Tour of Downtown Peoria* [Brochure]. Peoria, Illinois: Arts Partners of Central Peoria.

<sup>79</sup> Earle G. Shettleworth, Jr., *Brief Biographies of American Architects Who Died Between 1897 and 1947*. Augusta, Maine: Maine Historic Preservation Commission, Date Unknown. p. 63.

<sup>80</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1956. p. 157.

<sup>81</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1956. p. 210.

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known department stores, including the Boston Store (1910), the Mandel Brothers Store (1902), and the Rothchild Department Store (1912), all located in Chicago. While other Chicago department stores, such as Marshall Field's and the Schlesinger and Mayer would garner more attention due to the celebrated architects, Holabird & Roche designs were more influential in terms of storefront treatments and serving as templates for design and function for other stores around the country.<sup>82</sup> The firm would be engaged to design the Schipper and Block Building (124 SW Adams Street) in downtown Peoria in 1905. The building is documented in the July 1904 edition of Fireproof Magazine as having "...along the lines the most modern practice for a department store of this scope in the first cities of the country and is certainly an innovation in the way of a building devoted retail merchandising in a city the size of Peoria."<sup>83</sup>

*Jameson & Harrison*

Established in 1926, the partnership between architects Walter Guy Jameson and Elbert Redell Harrison would design several well-known Peoria buildings, including the Muhammed Shrine Temple Mosque (1938, 207 NE Monroe Street), Methodist Hospital (1955), and Peoria-Manual High School (1961). The firm would also be the architects of record for College of Commerce-Wohlers Hall (1964) and the Illini Union Hall Addition (1961) on the campus of the University of Illinois at Urbana-Champaign. The firm would design office buildings, schools, churches, industrial and recreational facilities throughout the Peoria area and central Illinois. Prior to joining the firm, Walter Guy Jameson maintained his own solo practice in Muskegon, Michigan, in the early 1920s, and served as a draftsman and an apprentice for several firms, including Albert Kahn in Detroit and later, the Peoria office of Hewitt & Emerson. Born in Buffalo, New York, in 1891, Jameson graduated with a degree in architecture from the University of Michigan in 1915.<sup>84</sup> A native of Bloomington, Illinois, Elbert Redell Harrison received a degree in architectural engineering from the University of Illinois at Urbana-Champaign in 1924.<sup>85</sup>

*Frederic J. Klein*

Born in Detroit, Michigan in 1874, but raised in Peoria, Frederic J. Klein became a significant designer of residences, parks and commercial buildings — most notably of theaters, including the Apollo and Madison Theaters in Peoria, and the Coronado (1927, National Register, 1979) in Rockford, Illinois. His theaters are noted for their variety in stylistic expressions and ornamentation, including Japanese influences such as dragons and glowing lanterns stemming from his long interest in Japanese gardens. Besides his Madison and Apollo Theaters (1920, 500 Main Street, National Register, 1980; 1914, 311-313 Main Street, respectively), Klein was the architect and designer for the Japanese Bridge in Bradley Park (1922), Glen Oak Park, home of the Peoria Zoo, the Packard Plaza (1927, 211 NE Adams Street) and several homes in the Grand View Drive National Register Historic District (National Register, 1996).<sup>86</sup>

*William Le Baron Jenney*

The Jefferson Building (1910) at 331 Fulton Street is one of the last office buildings to be designed by the William Le Baron Jenney, who has long been considered the father of the Modern American skyscraper. Born in Fairhaven, Massachusetts, in 1832 and a graduate of the Ecole Centrale des Arts and Manufacturers at Paris in 1856, Jenney would serve in the engineer corps during the American Civil War; afterward, he moved to Chicago in 1868 to begin a professional architecture career. His early notable works include the Grace Episcopal Church (1868) and the Portland Block (1872); in 1885, he would design the ten-story Home Insurance Building, the first known building of its kind to employ steel-frame construction. In succeeding years, Jenney, along with his partner William Bryce Mundie would be the architects for several well-known Chicago buildings such as the Manhattan (1891, 1978, National Register), and the New York Life Insurance Buildings (1894, 2006, Chicago Landmark). Jenney's office would employ several architects who would later

<sup>82</sup> Robert Brueggemann. *The Architects and City: Holabird and Roche of Chicago, 1880-1918*. Chicago: The University of Chicago Press, 1997, p. 235.

<sup>83</sup> Fireproof Department Store Building for Schipper & Block, Peoria. Illinois. *Fireproof Magazine*, Vol 5, July 1905. Chicago: Fireproof Publishing Company, 1905, p. 59.

<sup>84</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1956. p. 345

<sup>85</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1956. p. 291

<sup>86</sup> 101 Things that Play in Peoria: Japanese Bridge. Retrieved from: <http://101.pistar.com/80-japanese-bridge/>

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establish their own influential firms, including William Holabird & Martin Roche, as well as Daniel Burnham. Jenney was elected to the College of Fellows of the American Institute of Architects in 1885.<sup>87</sup>

*Lankton, Ziegele, Terry & Associates*

Lankton, Ziegele, Terry & Associates, established first in 1940 as Lankton & Ziegele, were the foremost practitioners of the Modern movement in Peoria and central Illinois during the post-Second World War years. The firm's Modernist works in downtown Peoria are represented by the Peoria County Courthouse Building and Plaza (1964, 324 Main Street), the Central Illinois Light and Power Company Building (1959, 300 Liberty Street), and the DeKroff Metz and Company Building (1964, 201 NE Adams Street). The firm's two founders were John N. Ziegele, a Peoria native and a 1935 architectural engineering graduate from the University of Illinois at Urbana-Champaign, and Joel Fletcher Lankton, a Peoria native who would lead several of the firm's commercial, residential, educational-institutional commissions. Lankton's practice in Modern residential design involved his work at Ingersoll Village, an early Mid-Century housing development in Kalamazoo, Michigan, that experimented with pre-fabricated housing components, including a "common utility core" invented by Lankton that placed all utilities and plumbing in one unit to be inserted in a house under construction.<sup>88</sup> James Layton Terry, a 1934 architecture graduate from the University of Michigan, would join the firm in 1940 and become a full partner by 1956. During the 1950s and 60s, the firm would complete commissions in Peoria and in other Illinois cities, including the University of Illinois Library Addition in Champaign (1958), the Bradley University Physical Science Building in Peoria (1967), William G. Stratton Building (1955) in Springfield and the Federal Courthouse and Post Office (1957) in Rock Island. While the firm's most notable works were commercial, civic and educational buildings, it also designed residences in a range of forms and styles, including Colonial Revivals and Cape Cods to pure Mid-Century expressions. In 2001, Lankton, Ziegele, Terry & Associates was purchased by the Larson & Darby Group, a Rockford-based architecture firm.<sup>89</sup>

*William Hawks Reeves*

Born in Bloomington, Illinois, in 1866, William Hawks Reeves studied at the State Normal University (Illinois State University) in Normal and the University of Illinois at Urbana-Champaign, receiving a degree in architecture in 1887.<sup>90</sup> After leaving college, he settled in Peoria and became a partner in the architecture firm of Reeves & Baille, noted designer of several Peoria buildings, including the Christian Assembly Church (1898), Peoria City Hall (1899), the Spalding Institute (1899) and the Cursillo Renewal Center (1901). The firm also designed the Coliseum (1901-1903) located at the Illinois State Fairgrounds in Springfield. Reeves would also go on to design several school buildings in Peoria and the Illinois Asylum for the Insane (Peoria State Hospital) (1897-1912, National Register, 1982). Reeves was adept at designing large public buildings with stone as the primary building material, with Flemish and German Renaissance features -- his customary stylistic preferences. In 1916, he would co-design the Beaux-Arts National Duroc-Jersey Record Building with architect W.M. Allen.

*Smith, Hinchman and Grylls*

First established in Detroit in 1853, Smith Hinchman and Grylls would become a prominent Michigan architecture firm throughout the late 19<sup>th</sup> and early 20<sup>th</sup> century, designing notable buildings such as the Detroit Opera House (1868), the Guardian Building (1929), and several buildings of the University of Michigan at Ann Arbor campus, projects that favored Classical Revival and early Modern styles. The firm was founded by architect Sheldon Smith and would later include his son, Mortimer, and grandson, Fred, in the practice; in 1896, Fred Smith hired two University of Michigan graduates, Henry G. Field and Theodore H. Hinchman, to join the firm to enhance the firm's capabilities in employing the latest architectural engineering technologies in new commercial and industrial commissions. In 1906, Henry Field left the firm and engineer H.J. Maxwell

<sup>87</sup> Quarterly Bulletin of the American Institute of Architects. Retrieved from: [http://public.aia.org/sites/hdoaa/wiki/AIA%20scans/Obits/QB\\_Jul1907.pdf](http://public.aia.org/sites/hdoaa/wiki/AIA%20scans/Obits/QB_Jul1907.pdf)

<sup>88</sup> Ingersoll Village. Retrieved from: <http://www.kpl.gov/local-history/houses-buildings/ingersoll-village.aspx>

<sup>89</sup> Larson and Darby's enduring design have left a mark on Rockford and beyond. Retrieved from: <http://www.rstar.com/special/20160315/larson-amp-darbys-enduring-designs-have-left-mark-on-rockford-and-beyond>

<sup>90</sup> Newton Bateman and Paul Shelby. *Historical Encyclopedia of Illinois and History of Peoria County*. Chicago: Munsell Publishing Company, p. 618

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Grylls joined as a partner.<sup>91</sup> After World War II, the firm made a conscious decision to adopt Modern design approaches to its architectural work. In 1945, the firm hired Minoru Yamasaki, architect the World Trade Center (1973) in New York City, to lead its transition to Modernism.<sup>92</sup> In succeeding decades, the firm would design noted Modern works such as the General Motors Technical Center (1955) in Warren, Michigan and the National Institutes of Health Research Laboratories (1968). The firm would change its name to the SmithGroupJJR in 2000.

*Smith, Smith, Lundberg & Waehler*

Based in New York City, Smith, Haines, Lundberg & Waehler operated between 1964 and 1968 as a successor firm to Voorhees, Walker, Smith, Smith & Haines; the firm's origins date to Cyrus L.W. Edlitz (1885-1910), son of one of the founders of the American Institute of Architects, Leopold Edlitz. One of Leopold Edlitz's most notable commission was the design of the Metropolitan Telephone and Telegraph Building (1886) in lower Manhattan and Dearborn Station (1885) in Chicago, both designed in the Romanesque. In succeeding decades, the firm would receive several distinguished architectural commissions, including buildings associated with the 1933 Century of Progress International Exposition in Chicago, the 1939 World's Fair in New York, the Bell Telephone Laboratories (1941) in Murray Hill, New Jersey, and the Argonne National Laboratory (1948 – 1955). During this period, the firm would become known for its skyscrapers and corporate offices, laboratories, aeronautical facilities, and university campuses, many designed in flexible iterations of Brutalism and the International Style. At the time the Caterpillar World Headquarters (1967) in Peoria was constructed, the firm was led by its partners Robert Lundberg, Frank J. Waehler, Benjamin Lane Smith, and Perry Coke Smith, and began to expand its operations internationally. The firm also became associated with the construction of the Goddard Space Flight Center (1965) in Maryland for the National Aeronautics and Space Administration. In 1968, both Benjamin Lane Smith and Perry Coke Smith retired from the firm with firm name becoming Haines, Lundberg and Waehler. Today the company is known as HLW International and continues to maintain significant domestic and international client base.<sup>93</sup>

*Milton M. Schwartz & Associates*

Milton M. Schwartz & Associates was a Chicago-based architecture firm established by its namesake, architect, Milton M. Schwartz, in 1951. The firm operated continuously until 1985. Born in Chicago in 1925, Schwartz studied architecture at the University of Illinois at Urbana-Champaign and later apprenticed in Chicago until he received his licensure<sup>94</sup>. His firm designed residential buildings and apartments, office towers, hotels and motels in a more pragmatic approach to modernism with spare detailing and an emphasis on overall form and material expression. His later buildings also featured environmental features, such as concrete overhangs, to reduce heat penetration and sun glare into the rooms.<sup>95</sup> The firm's signature buildings include 320 West Oakdale in Chicago (this is listed in the NR), a twenty-one-story glass condominium tower, the Executive House Hotel in Chicago's Loop, and the Dunes Hotel in Las Vegas, all three designed and constructed during the 1950s and 60s.

*Frederick Ernst Treibel*

Born in Peoria in 1865, Frederick E. Treibel, the son of a German monument maker, started his sculpting career as an apprentice in Chicago, moving on to New York and Boston before attending the Royal Academy of Fine Arts in Florence, Italy.<sup>96</sup> Treibel is noted for several works in Peoria, including the Soldiers and Sailors Monument (1899) in the Courthouse Square and the Robert Ingersoll stature in Glen Oak Park, as well as other commissions, such as the Iowa Monument at Shiloh Battlefield National Military Park, and the Henry

<sup>91</sup> Michigan Modern: Smith, Hinchman & Grylls. Retrieved from: <http://www.michiganmodern.org/designers/smith-hinchman-grylls>

<sup>92</sup> Ibid

<sup>93</sup> HLW International. Retrieved from: <https://architizer.com/firms/hlw-international-llp-new-york/>

<sup>94</sup> Milton M. Schwartz (1925-2007). Retrieved from: <http://www.artic.edu/research/milton-schwartz-1925-2007>

<sup>95</sup> Jensen, Trevor. (2007, January 23). Milton M. Schwartz: 1925 – 2007. Retrieved from: [http://articles.chicagotribune.com/2007-01-23/news/0701230015\\_1\\_mr-schwartz-chicago-architect-las-vegas](http://articles.chicagotribune.com/2007-01-23/news/0701230015_1_mr-schwartz-chicago-architect-las-vegas)

<sup>96</sup> Frederick Triebel. Retrieved from: <https://www.revolvy.com/main/index.php?s=Frederick%20Triebel>

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Mower Rice statue in the National Statuary Hall at the U.S. Capitol. He would also serve on the sculpture selection jury for the World's Columbian Exposition.

#### *Horace Trumbauer*

Known as one of the more prominent architects of America's Gilded Age during the latter half of the 19<sup>th</sup> century, Horace Trumbauer was born in Philadelphia in 1868 and started his career as an apprentice at the architectural firm of G.W. and W.D. Hewitt where he gained valuable experience in residential design.<sup>97</sup> At the age of twenty-one, Trumbauer established his own firm and quickly developed a busy practice in residential design for both wealthy clients and developers of new middle-class planned communities, such as Overbrook Farms and Germantown in New Jersey.<sup>98</sup> His most notable Gilded Age house is Lynnewood Hall (1900), a 110-room Georgian Revival mansion located in Elkins Park, Pennsylvania; other significant residential works would include The Elms in Newport, Rhode Island and Chelton House, also in Elkins Park. During the early decades of the 20<sup>th</sup> century, Trumbauer would expand his work portfolio to include commercial buildings and hotels, apartment blocks, train stations, churches, theaters and cultural institutions, including the Philadelphia Museum of Art (1928). He was also designed the Duke Chapel (1934) and several other buildings with architect Julian Abele on the Duke University campus. Although the Georgian, Classical Revival, and Beaux Arts were his preferred architectural expressions, Trumbauer was skilled in designing the popular revival styles of the 1910s and 20s, including the Gothic, Colonial, and Tudor, as well as the Art Deco.

#### *Verkler & Tinsman*

Verkler and Tinsman was a Peoria-based architecture firm formed by architects Edward Lee Verkler and Gordon Livezey Tinsman in 1956. Verkler was born in Peoria in 1923 and received his Bachelor of Science in Architecture at the University of Illinois at Urbana Champaign in 1948. He served as an apprentice architect and draftsman for Lankton & Ziegele and maintained his own practice before joining Tinsman in the new partnership.<sup>99</sup> Tinsman, a native of University City, Missouri, received his Bachelor of Architecture degree at the University of Michigan in 1933 and spent the early part of his career working for the Department of War during World War II and the McCrory Stores Corporation as a staff architect and store designer.<sup>100</sup> The firm's diverse portfolio included commercial, residential, industrial, educational, and public building commissions in cities throughout Illinois, Wisconsin, and Missouri. The firm's most noted work in Peoria is the Brutalist First Federal Savings Tower (1966) in partnership with the architecture firm of Swensson & Kott.

### **Conclusion**

The Peoria Downtown Historic District represents a diverse collection of commercial building types — retail and department stores, theaters, corporate headquarters, courthouses, and fraternal halls — all embodying downtown's commercial development during the period of significance of 1867-1967. The district's architectural styles range from the Italianate to the International Style and Modern expressions of the Post World War II period. The majority of buildings retain their historic appearance and integrity, especially those constructed at Mid-Century where such buildings have been relatively unaltered. Storefront alterations are common, and, in many cases, such changes are within the period of significance and contribute to the historic character of the district. Several buildings are deemed non-contributing due to age or loss of integrity and do not negatively impact the district's overall historic character. The resources of the Historic District tell the story of a downtown that prospered from Peoria's industrial and commercial growth during the 1870s through the turn of the century, and beyond to the 1950s and 60s when, in attempts to forestall downtown's economic decline, urban renewal and the new Modernist building expressions would forever change downtown Peoria's landscape.

<sup>97</sup> Trumbauer, Horace (1868 – 1938) Architect. Retrieved from: [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm?ArchitectId=A1415](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm?ArchitectId=A1415)

<sup>98</sup> Ibid

<sup>99</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1962. p. 726

<sup>100</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1962. p. 706

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Downtown Peoria Historic District

Name of Property

Peoria, Illinois

County and State

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Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

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**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

---

Historic Resources Survey Number (if assigned): \_\_\_\_\_

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

**10. Geographical Data**

**Acreage of Property** 77.1

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

1	<u>40.414252</u> Latitude	<u>-89.354153</u> Longitude	3	<u>40.412966</u> Latitude	<u>- 89.35587</u> Longitude
2	<u>40.415019</u> Latitude	<u>-89.352717</u> Longitude	4	<u>40.411021</u> Latitude	<u>-89.353727</u> Longitude

**Verbal Boundary Description** (Describe the boundaries of the property.)

"SW along Northeast Adams Street to the interior property line just east of Hamilton Boulevard, SE along the interior property line to the mid-block alley between Northeast Adams Street and Northeast Washington Street, NE along the mid-block alley to the interior property line between Hamilton Boulevard and the Interstate 74 off-ramp, SE along the interior property line to Northeast Washington Street, SW along Northeast Washington Street to Hamilton Boulevard, SE along Hamilton Boulevard to Northeast Water Street, SW along Northeast Water Street to the east side of Main Street, NW along Main Street to Northeast Washington Street, SW along Southwest Washington Street to Liberty Street, SE along Liberty Street, SW along Liberty Street to Southwest Water Street, SW along Southwest Water Street to the interior property line between Harrison Street and South William Kumpf Boulevard, NW along the interior property line to the mid-block alley between Southwest Water Street and Southwest Washington Street, SW along the mid-block alley to South William Kumpf Boulevard, NW along South William Kumpf Boulevard to Southwest Adams Street, NE along Southwest Adams Street to the interior property line between Harrison Street and Liberty Street, NW along the interior property line to the mid-block alley between Southwest Adams Street and Southwest Jefferson Avenue, E along the mid-block alley top Liberty Street, N along Liberty Street to Southwest Jefferson Avenue, NE along Southwest Jefferson Avenue to Main Street, NW along Main Street to Southwest Madison Avenue, SW along Southwest Madison Avenue to Fulton Street, NW along Fulton Street to Southwest Monroe Street, NE along Southwest Monroe Street to Main Street to the interior property line between Southwest Monroe Street and Fulton Court, SW along the interior property line to the interior property line between South William Kumpf Boulevard and Main Street, NW along the interior property line to Fulton Court, NE along Fulton Court to the interior property line between South William Kumpf Boulevard and Main Street, NW along the interior property line to Southwest Perry Avenue, NE along Southwest Perry Avenue to Main Street, SE along Main Street to Fulton Court, NE along Fulton Court to Fayette Street, SE along Fayette Street to Southeast Monroe Street, E along Monroe Street to Hamilton Boulevard, SE along Hamilton Boulevard to the mid-block alley between Northeast Madison Avenue and Northeast Jefferson Avenue, NE along the mid-block alley to Fayette Street, SE along Fayette Street to Hamilton Boulevard, SE along Hamilton Boulevard to the interior property line between Hamilton Boulevard and Fayette Street, SE along Fayette Street to Northeast Adams Street."

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries include buildings, sites and objects that are now 50 years and older and considered significant to understanding the historical and architectural development of downtown Peoria from 1867 to 1968. The boundaries were also drawn to exclude the number of non-contributing properties — properties that may have integrity issues, were moved from their original location, or are less than 50 years in age.

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

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**11. Form Prepared By**

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name/title Nicholas P. Kalogeresis, AICP; Cade Sterling date April 22, 2018  
organization The Lakota Group telephone 312-467-5445  
street & number 116 West Illinois Street email nkalogeresis@thelakotagroup.com  
city or town Chicago state Illinois zip code 60654

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**Additional Documentation**

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Submit the following items with the completed form:

- **GIS Location Map (Google Earth or BING)**
- **Local Location Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photo Log**

**Name of Property:** Downtown Peoria Historic District  
**City or Vicinity:** Peoria  
**County:** Peoria County **State:** Illinois  
**Photographer:** Nicholas P. Kalogeresis  
**Date Photographed:** March 5, 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo #1 of 25: 600 block of Main Street, camera facing northwest.
- Photo #2 of 25: 100 block of northeast Monroe Street, camera facing south.
- Photo #3 of 25: 200 block of northeast Monroe Street, camera facing west.
- Photo #4 of 25: 500 block of Main Street, camera facing west.
- Photo #5 of 25: 400 block of Hamilton Boulevard, camera facing southwest.
- Photo #6 of 25: 200 block of southwest Jefferson Street, camera facing southeast.
- Photo #7 of 25: 200 block of southwest Jefferson Street, camera facing south.
- Photo #8 of 25: 300 block of Fulton Street and view of Fulton Plaza, camera facing southeast.
- Photo #9 of 25: 300 block of Main Street, camera facing south.
- Photo #10 of 25: 100 block of northeast Jefferson Avenue, camera facing north.
- Photo #11 of 25: View of Peoria County Courthouse, camera facing southwest.
- Photo #12 of 25: 400 block of Hamilton Boulevard, camera facing northwest.
- Photo #13 of 25: 300 block of southwest Adams Street, camera facing southwest.
- Photo #14 of 25: 300 block of southwest Adams Street, camera facing northwest.
- Photo #15 of 25: 100 block of southwest Adams Street, camera facing east.
- Photo #16 of 25: 100 block of southwest Adams Street, camera facing south.
- Photo #17 of 25: View of Peoria County Courthouse and Courthouse Square, camera facing north.

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

Photo #18 of 25: 100 block of southwest Adams Street, camera facing west.

Photo #19 of 25: 100 block of northeast Adams Street, camera facing east.

Photo #20 of 25: 200 block of northeast Adams Street, camera facing northeast.

Photo #21 of 25: View of Caterpillar Administration Building, camera facing southwest.

Photo #22 of 25: 400 block of southwest Washington Street, camera facing east.

Photo #23 of 25: 400 block of southwest Washington Street, camera facing west.

Photo #24 of 25: 100 block of southwest Washington Street, camera facing north.

Photo #25 of 25: 300 block of southwest Water Street, camera facing southwest.

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State



GIS Coordinates

1. 40°41'42.52"N  
89°35'41.53"W
2. 40°41'50.19"N  
89°35'27.17"W
3. 40°41'29.66"N  
89°35'5.87"W
4. 40°41'10.21"N  
89°35'37.27"W

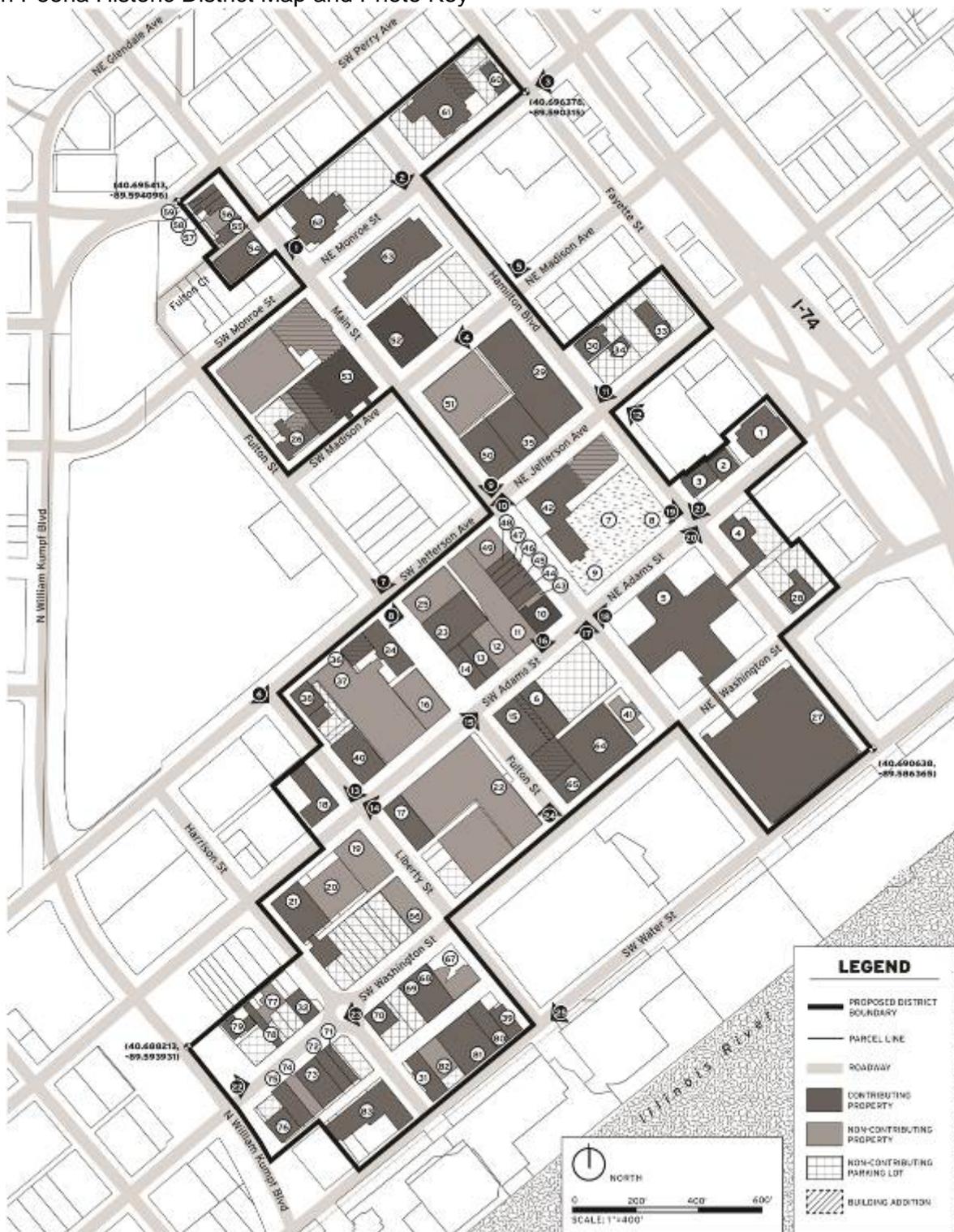
Downtown Peoria Historic District

Name of Property

Peoria, Illinois

County and State

Downtown Peoria Historic District Map and Photo Key



**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.

Downtown Peoria Historic District

Name of Property

Peoria, Illinois

County and State

**List of Figures**

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.)

Figure 1.0 – Adams Street in 1907. Source: Peoria Historical Society

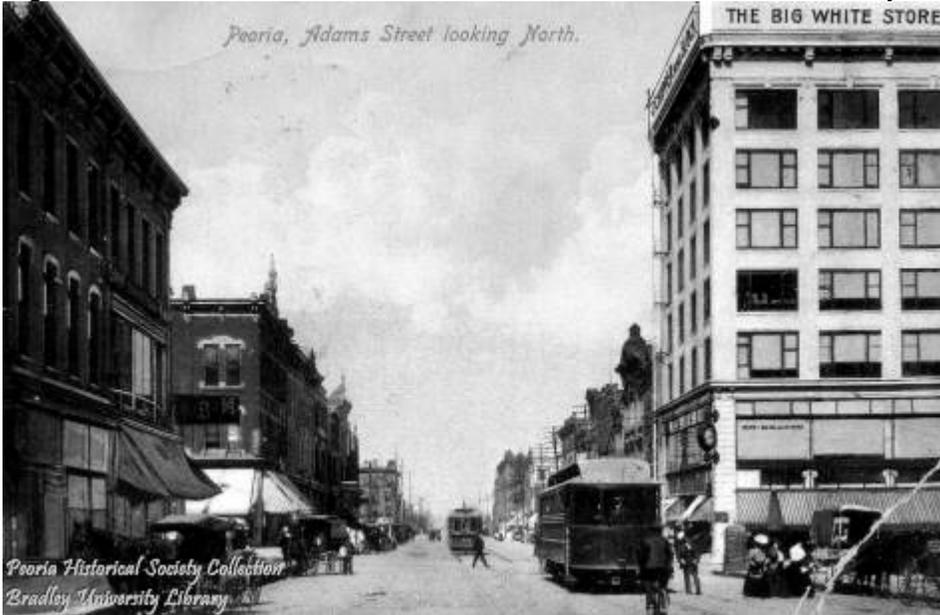


Figure 2.0 – Main Street looking north, c. 1920s. Source: Peoria Public Library



Downtown Peoria Historic District

Name of Property

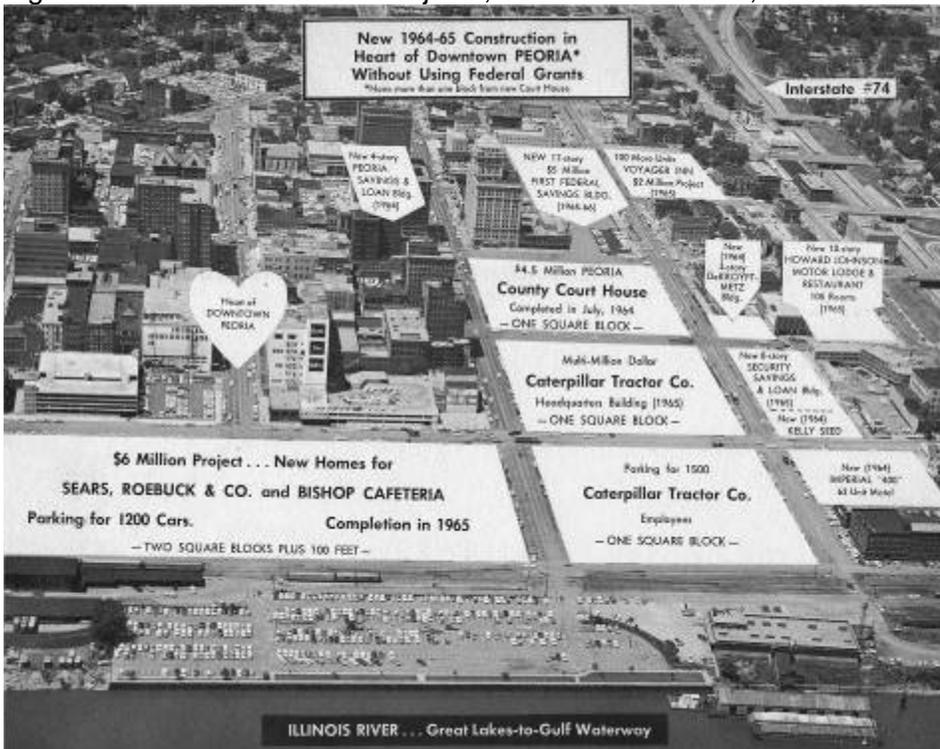
Peoria, Illinois

County and State

Figure 3.0 – Courthouse Square, c. 1930s. Source: Peoria Public Library



Figure 4.0 – Urban Renewal Projects, 1964-1965. Source: Peoria Public Library



Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

Figure 5.0 – N.E. Adams Street, circa 1970s. Source: Peoria Public Library

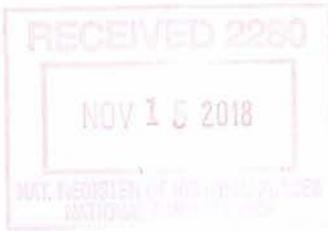


United States Department of the Interior  
National Park Service

### National Register of Historic Places Continuation Sheet

Section number Continuation Sheet

Page 1



Downtown Peoria Historic District

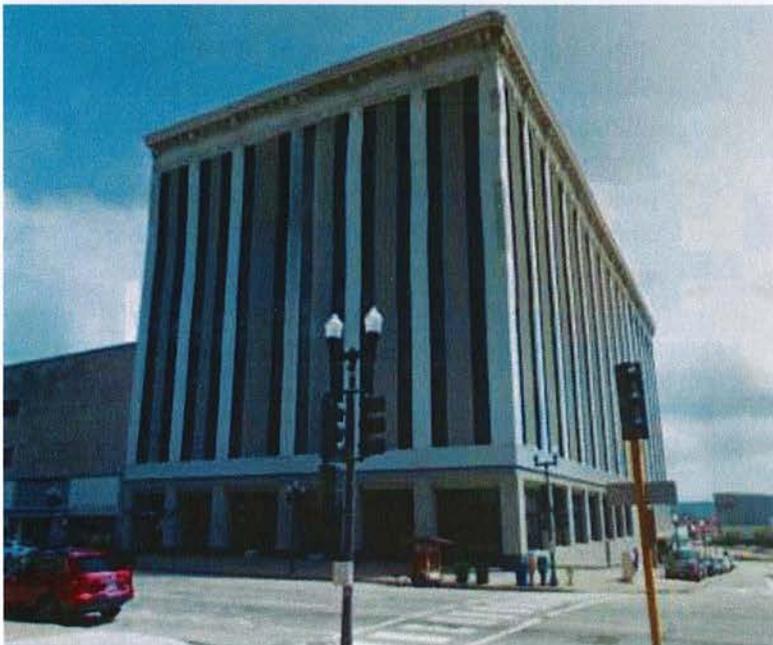
Name of Property

Peoria County, IL

County and State

N/A

Name of multiple listing (if applicable)



The Block and Kuhl Department Store at 124 SW Adams St. showing original construction (upper left, 1913), 1961 remodeling (upper right), and as it stands today, with 1979 alterations. The building is considered contributing to the Downtown Peoria Historic District despite the changes made to the property because the prominent historic features – the cornice, tripartite design, massing, and terra cotta piers – are still evident.

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number Continuation Sheet

Page 2

Downtown Peoria Historic District

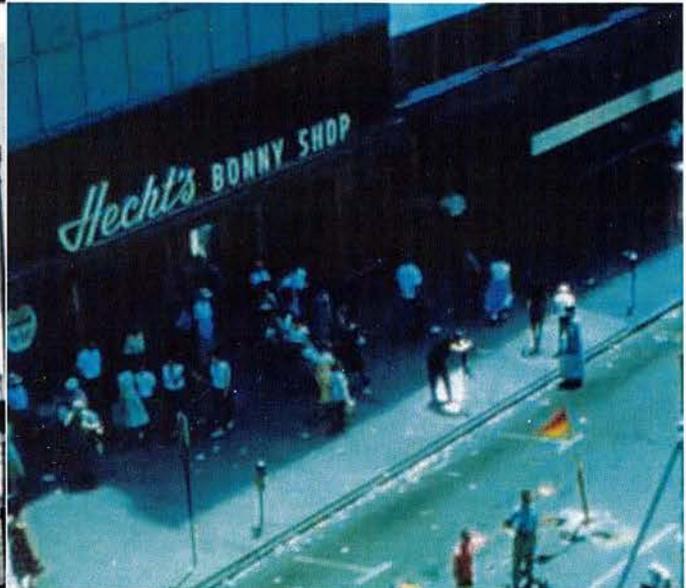
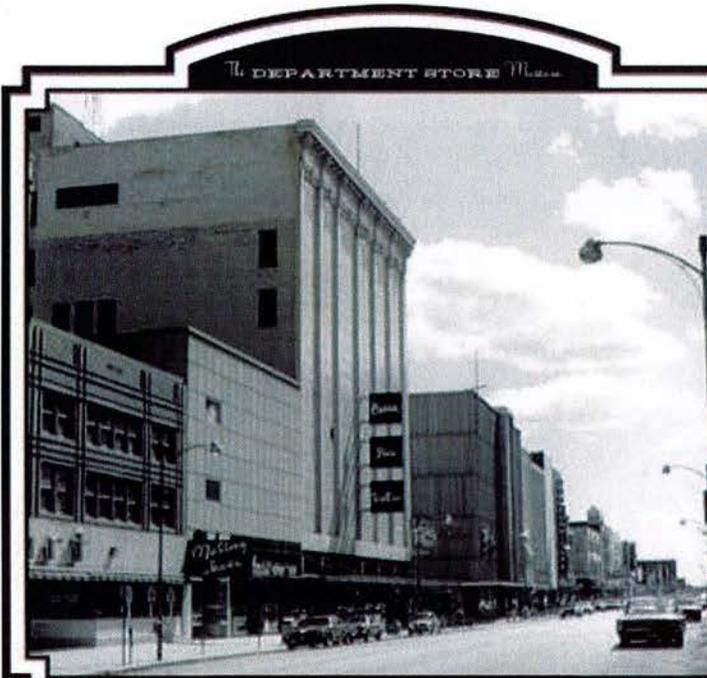
Name of Property

Peoria County, IL

County and State

N/A

Name of multiple listing (if applicable)



Historic photographs of the Annex at 124 ½ SW Adams St. from the 1950s showing entire building (upper left, 1913), and storefront (upper right). A photograph of the property as it stands today (below left) shows that upper floors have not been changed. Since the storefront alterations do not affect the overall integrity of the property, it is considered contributing to the Downtown Peoria Historic District.







SEVENTH

←

SEVENTH



Marriott





SPRINT

Madison

PARK

NATIONAL GARAGES

NATIONAL GARAGES







George Washington  
1732-1799











CHASE

QUINN JOHNSTON  
HARRISBURG OFFICE & CONFERENCE CENTER



ILLINOIS MUTUAL

ILLINOIS MUTUAL

1st

←



PNC

PNC BANK

PNC

PNC

PNC

RENTAL

ONE WAY



ONE WAY

Sully's

141 E. Main Street  
Innocent Central College

C

CBRE



Heardland  
No. 10/11/12  
Lectures

DE SA CAUSE

Robert Morris University



**SOUTH SIDE BANK**



Bank Street Car & Cab

DR. JAMES  
W. H. HARRIS  
BUILDING

South Side Bank

RENT  
CALL  
1-800-555-1234

GRAND  
HOTEL

THE  
HOTEL





PACKARD PLAZA

PACKARD PLAZA BANQUET & MEETING SPACE

Adams

WEST

The Sun-Gazette

COUNTY OF PERMA FOREVER ROCK





Gelato



15



CMT

CMT

Return







Liberty

LIBERTY AVENUE

CONTEMPORARY  
ART CENTER

MUSIC CAFE

Liberty St  
Water St

National Register of Historic Places  
Memo to File

# Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 11/15/2018      Date of Pending List:      Date of 16th Day:      Date of 45th Day: 12/31/2018      Date of Weekly List: 12/17/2018

Reference number:

Nominator:

Reason For Review:

Accept       Return       Reject      12/10/2018 Date

Abstract/Summary  
Comments:

Recommendation/  
Criteria

Reviewer Barbara Wyatt      Discipline Historian

Telephone (202)354-2252      Date \_\_\_\_\_

DOCUMENTATION:    see attached comments : No    see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



## Illinois Department of Natural Resources

One Natural Resources Way Springfield, Illinois 62702-1271  
www.dnr.illinois.gov



Bruce Rauner, Governor  
Wayne A. Rosenthal, Director

July 10, 2018

Ms. Barbara Wyatt  
National Park Service  
National Register of Historic Places  
1849 C Street, NW, Mail Stop 7228  
Washington, DC 20240

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nomination recommended for nomination by the Illinois Historic Sites Advisory Council at its June 29, 2018 meeting and signed by the Deputy State Historic Preservation Officer:

**Methodist Episcopal Church, Salem, Marion County**  
**Hampshire Colony Congregational Church, Princeton, Bureau County**  
**Dr. William Burns House, Polo, Ogle County**  
**Downtown Peoria Historic District, Peoria County**  
**St. Thomas Catholic High School for Boys, Rockford, Winnebago County**  
**West Pullman Elementary School, Chicago, Cook County**

Please contact me at 217/785-4324 if you need any additional information. Thank you for your attention to this matter.

Sincerely,

A handwritten signature in black ink, appearing to read "Andrew Heckenkamp".

Andrew Heckenkamp, Coordinator  
Survey and National Register program  
Illinois State Historic Preservation Office  
Illinois Department of Natural Resources

enclosures

United States Department of the Interior  
National Park Service



# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Downtown Peoria Historic District

other names/site number \_\_\_\_\_

Name of Multiple Property Listing \_\_\_\_\_

(Enter "N/A" if property is not part of a multiple property listing)

## 2. Location

street & number Roughly located between North William Kumpf Boulevard, Fulton Street, Perry Avenue, and Fayette and Water Streets.  not for publication

city or town Peoria  vicinity

state Illinois county Peoria zip code 61602

## 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 level(s) of significance:  national  statewide  local

Applicable National Register Criteria:  A  B  C  D

[Signature] Signature of certifying official/Title: Deputy State Historic Preservation Officer Date 7/9/18

Illinois Department of Natural Resources  
State or Federal agency/bureau or Tribal Government

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

\_\_\_\_\_  
Signature of commenting official Date

\_\_\_\_\_  
Title State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this 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

Downtown Peoria Historic District  
 Name of Property

Peoria, Illinois  
 County and State

**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

**Category of Property**  
 (Check only **one** box.)

**Number of Resources within Property**  
 (Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
57	19	buildings
1		site
		structure
1	1	object
59	20	<b>Total</b>

**Number of contributing resources previously listed in the National Register**

4

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

- Commerce/Trade – Business
- Commerce/Trade – Professional
- Commerce/Trade – Financial Institution
- Commerce/Trade – Specialty Store
- Commerce/Trade – Department Store
- Commerce/Trade – Restaurant
- Commerce/Trade – Warehouse
- Domestic – Hotel
- Educational - Library
- Government - Post Office
- Government- Courthouse
- Landscape - Square
- Recreation and Culture - Theater
- Recreation and Culture - Monument/Marker
- Religion - Religious Facility
- Religion - Church-Related Residence
- Social - Meeting Hall
- Transportation – Parking Garage

**Current Functions**

(Enter categories from instructions.)

- Commerce/Trade - Business
- Commerce/Trade - Professional
- Commerce/Trade - Financial Institution
- Domestic - Multiple Dwelling
- Domestic - Hotel
- Commerce Trade – Restaurant
- Educational - Library
- Government - Post Office
- Government- Courthouse
- Landscape – Square
- Recreation and Culture - Theater
- Recreation and Culture - Monument/Marker
- Religion - Religious Facility
- Transportation – Parking Garage

Returned

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

---

**7. Description**

---

**Architectural Classification**

(Enter categories from instructions.)

Late Victorian – Italianate

Late Victorian – Queen Anne Commercial

Late Victorian – Romanesque

Late Victorian – Renaissance Revival

Late 19<sup>th</sup> and early 20<sup>th</sup> Century – Classical  
Revival

Late 19<sup>th</sup> and early 20<sup>th</sup> Century – Late Gothic  
Revival

Late 19<sup>th</sup> and early 20<sup>th</sup> Century – Beaux Arts  
Classicism

Late 19<sup>th</sup> and early 20<sup>th</sup> Century – Georgian  
Revival

Late 19<sup>th</sup> and early 20<sup>th</sup> Century American  
Movements – Commercial Style

Late 19<sup>th</sup> and early 20<sup>th</sup> Century American  
Movements – Prairie

Modern Movement – Art Deco

Modern Movement – International Style

Modern Movement – Modernistic

Modern Movement – Miesian

**Materials**

(Enter categories from instructions.)

foundation: Concrete, Stone

walls: Aluminum, Brick, Concrete, Copper,  
Glass, Granite, Limestone, Stainless Steel,  
Terra Cotta, Wood

roof: Metal, Rolled Roofing, Rubber

Membrane, Stone, Tar, Terra Cotta

---

Returned

Downtown Peoria Historic District

Name of Property

Peoria, Illinois

County and State

---

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

#### Summary Paragraph

The Downtown Peoria Historic District, is a roughly seventeen-block area in the city of Peoria's central business district, north of Southwest Water Street, south of Southwest Perry Avenue, west of Interstate 74, and east of North William Kumpf Boulevard. The district includes Peoria's earliest commercial developments dating from the city's early growth period in the 1870s – growth largely spurred by Peoria's expanding industrial sector – to the skyscraper era of the early 1900s, to the Modernist and Brutalist buildings of the Post World War II urban renewal period. The district's diverse architecture and continual building activity over the course of a century demonstrates the continued vibrancy and relevance of downtown Peoria as a commercial, governmental and cultural center. Despite minor alterations found on most buildings, characteristic of a continually utilized and evolving historic commercial district, the integrity of the district is good.

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### Narrative Description

The Downtown Peoria Historic District is in the City of Peoria, the county seat of Peoria County, Illinois, located on Lake Peoria, a natural widening of the Illinois River, approximately 75 miles northwest of Springfield, the state's capital. Today, the district retains its original 1820s platting and development pattern encompassing approximately seventeen square blocks across 77.1 acres. Each downtown block is three-hundred and sixty feet square, three acres each in land area. Downtown Peoria is centered around a central Courthouse Square. The County's first permanent courthouse was constructed in 1836, one year after Peoria's incorporation as a village.<sup>1</sup> In 1845, Peoria would be incorporated as a city.<sup>2</sup>

The Downtown Peoria Historic District comprises the City's historic commercial core platted in 1825 - 1826 by Peoria County's first commissioners, William Holland, Joseph Smith and Nathan Dillon. The commissioners adopted a specific philosophy and approach for platting the early town, theorizing the streets should run "to the cardinal points," except that the streets and lots along the river should run parallel with it, and define the early city's commercial district.<sup>3</sup> William Stephen Hamilton, son of Alexander Hamilton, and then Deputy Surveyor of Public Lands in the Springfield General Land Office, was subsequently hired to survey and formally plat the town along the banks of the Illinois River. The first parcels would be laid out in a square block pattern of twenty-four blocks with one-hundred-foot-wide streets. The early business district was bounded by Monroe Street to the north, Fayette Street to the east, Liberty Street to the west, and Water Street to the south.<sup>4</sup> The district's rectilinear street network follows southwest-southeast orientation to the Illinois River. Main and Hamilton Streets, both running southeast to northwest, follow a sloping grade to a ridge bluff line just outside the downtown, while Adams Street, part of the original state road to Galena, Illinois, runs parallel to the Illinois River.<sup>5</sup> In 1834, Charles Balance, a lawyer and surveyor was hired to re-survey the downtown to incorporate 18-foot wide alleys within the center of each block.<sup>6</sup>

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<sup>1</sup> Drury, J. (1955). *The American Aerial County Historical Series, This is Peoria County, Illinois*. Chicago: The Loree Company.

<sup>2</sup> Ballance, C. (1870). *The History of Peoria, Illinois*. Retrieved from The Library of Congress: <https://archive.org/details/historyofpeoriai00ball>

<sup>3</sup> The Peoria Journal-Transcript. (1933, April 2). *Alexander Hamilton's Son Surveyed Peoria, Platted Its Streets*. Retrieved from Wisconsin Historical Society: <https://www.wisconsinhistory.org/Records/Newspaper/BA1928>

<sup>4</sup> Ibid

<sup>5</sup> Harland Bartholomew and Associates. (1937). *A Comprehensive City Plan for Peoria, Illinois*. Retrieved from The Library of Congress:

<https://archive.org/details/comprehensivecit00harl>

<sup>6</sup> Ibid

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The dominant square-block, alley-loaded development pattern allowed for the construction of small one and two-part commercial buildings lining the perimeter of the block; hotels, banks, theatres and later department stores, would be constructed at more prominent corner sites.

The historic district is predominantly commercial in character, and initially developed in the blocks below the Peoria County Courthouse along the Illinois River, the location of the city's first commercial wharf. After the arrival of the railroads in 1854, commercial development would expand to the southwest along Adams and Washington Streets, as industries were relocated along the river to the edges of the downtown, and residential development located to the north and northeast.<sup>7</sup> Access to new residential neighborhoods and large parks was made possible by an extensive system of eight streetcar lines first introduced in the early 1870s. This system would serve the citizens of Peoria until 1947.<sup>8</sup> The last decade of the 19<sup>th</sup> century into the early years of the Great Depression represented downtown's economic peak as commercial land values increased and taller buildings constructed to meet the rising demand for retail and office space.<sup>9,10</sup> Other building types within the district include fraternal meeting halls, theaters, hotels, corporate headquarter buildings, and governmental offices. Today, although there are ground floor vacancies within the district, several buildings are slated for reuse and rehabilitation.

The district's streetscape appearances vary from block to block, many modified and altered over time with the installation of new concrete sidewalks and curbs and gutters, traffic lights, parking meters, and a variety of contemporary pedestrian and vehicle-oriented street lighting. Sidewalks are sixteen-foot wide in most locations with street trees and raised planters as common landscaping treatments. Streets are two-way except for Southwest Jefferson Avenue running west only and Southwest Adams Street running east. Most streets have four twelve-foot wide lanes of traffic and two nine-foot parallel parking lanes except for portions of Southwest Madison Avenue where parking is diagonal. The district's most recent street improvement was the installation of a roundabout in 2014 at the intersection of Harrison Street and Southwest Washington Street, which incorporated decorative paving at crosswalks and curbed landscape planters. The original mid-block alleys have been mostly removed over time; those that exist are in the district's northern and southwest portions.

The district's architectural resources are exclusively of masonry construction — brick, stone, and concrete as the predominate construction materials — with most buildings between one and five stories in height. The resources also define a relatively intact building street wall on most blocks with minimal setbacks. All building major entrances are located on each building's primary façade; several buildings have secondary entrances on side streets. Of the eighty-one (82) buildings in the district, fifty-seven (57) are contributing, twenty-one (21) are non-contributing and four (4) are already listed individually in the National Register. The district also contains one site, the Peoria County Courthouse Square, which includes two objects, the 1899 Soldiers and Sailors Monument (contributing) and 2007 World War I and II Monument (non-contributing). The non-contributing buildings are dispersed throughout the district and include recent construction and parking decks, the largest one including the One-Technology Plaza on the southeast corner of Southwest Adams and Fulton Street. The district also contains several non-contributing surface parking lots.

### Overview of Buildings and District Integrity

The buildings within the Downtown Peoria Historic District mainly range from vernacular one and two-part commercial buildings from the late 1800s to high-rise "skyscraper" office buildings constructed between the turn of the century and the Great Depression.<sup>11,12,13</sup> International Style, Mid-Century, and Brutalist

<sup>7</sup> Transcript, T. P. (1859). *A descriptive account of the city of Peoria, combining a sketch of its early history, together with a view of its present business, manufactures, &c., &c., &c.* Peoria Illinois: Transcript Book and Job Printing Establishment.

<sup>8</sup> Tarter, S. (2016, March 22). *Streetcars did more than transport people, their routes helped design Peoria.* The Peoria Journal Star. Retrieved from: <http://www.pjstar.com/article/20160322/LIFESTYLE/160329846>

<sup>9</sup> Sanborn Map Company. (1891). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

<sup>10</sup> Sanborn Map Company. (1902). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

<sup>11</sup> Sanborn Map Company. (1891). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

<sup>12</sup> Sanborn Map Company. (1902). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

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expressions for commercial and governmental buildings within the district after World War II are suggestive of downtown Peoria's continued vibrancy and economic relevance even after the construction of Peoria's first shopping centers from the late 1950s to early 1970s. These later buildings also include many of the district's most significant architecture, often designed by the country's most prominent architects and architecture firms.

The buildings within the district retain a high degree of integrity as they exhibit and reveal downtown's evolving commercial development over the decades. The district also maintains a high degree of integrity with respect to its location, setting, and feeling as a central downtown business district. Buildings are set close to the street with little or no setback from the sidewalk, creating a strong sense of urban and pedestrian character. The construction of a pedestrian mall on Fulton Street between southwest Adams and southwest Jefferson Street during the 1970s, and the insertion of several parking decks and surface lots do interrupt the building street wall at certain locations. However visual continuity from building to building and between blocks is still strongly present and discernable.

### Building Descriptions

This section provides descriptions of the district's resources; following the descriptions is a complete inventory of all buildings, sites and objects found in the district. All resources are listed below alphabetically by street and block beginning on Adams Street and ending at Water Street. Downtown Peoria's street grid is oriented northeast to the southwest along Lake Peoria and the Illinois River; downtown's street numbering system begins at Main Street with address numbers decreasing from the northeast and increasing from the southwest. Front elevations are fully-described; rear elevations, where viewed from the public right-of-way are also described.

### 200 block of Northeast Adams Street, northwest side

**1. 225 NE Adams Street** **Contributing**

*Howard Johnson's Motor Lodge*

Date: 1966

Architect: Milton M. Schwartz and Associates

A late Modern-Brutalist, a ten-story concrete and glass building originally constructed as a Howard Johnson Motor Lodge. The building features a rectangular eight-story volume housing the hotel block with side stairwell bays extending forward on the northwest and southeast elevations; a two-story volume extension, faced with alternating burgundy-colored aluminum and concrete ribbing panels, is located above the hotel block toward the building's southeast end and housing the building's elevator and mechanical systems. Alternating window and ribbed concrete panel bays characterize the hotel block with burgundy-colored aluminum spandrels and mullions defining each floor and each room from another; the far northwestern and southeastern window bays glazing pattern only defines one hotel room rather than two in the other bays. Originally, the aluminum spandrels, mullions and ribbing were in black color. The northeastern elevation is noted for its cantilevered two-story wing above the seventh story, a feature that serves to shade portions of the lower floors. On the northeast elevation, a one-story base, housing the lobby and a restaurant extends to the sidewalk. The building has been in continuous use as a hotel and lodging facility; it is now called the Mark Twain Hotel.

**2. 211 NE Adams Street** **Contributing**

*Packard Plaza*

Date: 1927

Architect: Frederic J. Klein

<sup>13</sup> Sanborn Map Company. (1927/1955). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

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A two-story Renaissance Revival commercial building designed for a Packard automobile dealership when first constructed. The building's primary exterior material is variegated salmon-colored brick above the storefront cornice on its southeast elevation and tan brick facing on its northeast and southwest elevations. Above the storefront level, five large-two-story window bays with expansive and highly-ornamented terra-cotta surrounds define the upper story; the surrounds incorporate elaborate floral swags with a pot and flower in bloom sitting just below a keystone scroll. The second story windows are placed in three double-hung groupings with the middle window larger in width than the two flanking ones; the third story windows are also grouped in threes but with the flanking window upper-sashes shaped in a half-arch pattern conforming to the curve of the surround arch. Above the window band is a heavy cornice ledge, also in terra cotta, below the roof line with stone caps; joining the window band above the storefront is a shallow terra cotta ledge line. The roof is flat. An additional window bay with surround and cornice, along with the storefront treatment, is located on the northwest elevation. The upper façade corners include shallow terra cotta quoins joined by a scroll line. The storefront level features rusticated piers in tan brick with two slightly recessed entries with barrel-shaped canopies; the storefronts have been partially enclosed between the piers with salmon-colored brick framing square brick insets of marble panels below two-fixed transom windows. Above the transoms, the storefront cornice is topped by a terra cotta ledge with a brick double soldier course row beneath. The storefront level rests on a concrete water table. While serving as auto showroom on the first floor, the second and third floors housed a bowling alley with viewing balcony; the roof also hosted a dance club.<sup>14</sup> The building is now a banquet center.

**3. 201 NE Adams Street**

*DeKroff Metz and Company Building*

Date: 1964

Architect: Lankton, Ziegele, Terry and Associates

**Contributing**

A two-story, rectangular building in a simple interpretation of the International Style featuring a glass curtain wall, and an aluminum-framed first floor slightly recessed from the second story wall plane. The first-floor curtain wall rests on a gray-colored brick bulkhead with the brick extending to the wall surface on the southeast elevation along Hamilton Boulevard. The second story features alternating concrete aggregate panels and window bays in slender window openings with fixed windows and functioning casements beneath. Above and below the windows are dark green aluminum panels; both windows and panels are joined together in slender aluminum framing. The roof is flat. On the building's northeast elevation, first floor, is a garage door with side service door. A single-lane semicircular driveway with a lane serving the garage door is also located along the northeast elevation (Adams Street side). The building has been in continuous use as a medical supply business.

**200 block of Northeast Adams Street, northeast side**

**4. 200 NE Adams Street**

*Security Savings Bank Building*

Date: 1964

**Contributing**

<sup>14</sup> Couri, Dr. Peter J. *The Art of Structure: An Architectural Tour of Downtown Peoria*. Arts Partners of Central Illinois, Inc., 2007, p. 30.

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Architect: Lankton, Ziegele, Terry and Associates

The six-story Security Savings Bank Building is a representative example of the International Style, constructed in Indiana limestone and featuring steel-framed curtain wall construction on its northeast and southwest elevations and solid stone walls with ribbing on southeast and northwest elevations. Both curtain wall elevations are defined by five major stone vertical piers extending the entire length of the elevation to near the roofline; within each pier grouping are five mullion window bays that also extend to near the roofline with marble spandrels defining each floor. This pattern breaks with the northwestern-most pier bay where there are six mullion groupings instead of five; the first-floor northwestern bay has only three window mullion bays to accommodate a recessed entry. The building's roof line features a central volume that is stepped above the two wings featuring the window curtain walls. A two-story, flat roof box wing with similar curtain wall design is located on the building's northeast elevation. The building is connected to the Caterpillar Administration Building across Hamilton Boulevard to the southeast by an elevated walkway installed in the 1960s.

**100 block of Northeast Adams Street, northeast side**

**5. 100 NE Adams Street**

*Caterpillar World Headquarters*

Date: 1967

Architect: Smith, Smith, Lundberg and Waehler

Landscape Architect: Thomas Church

**Contributing**

The Caterpillar Administration Building is a representative example of the late International Style. Planned and designed on an X-plan, it has four six-story wings joined at the center by a square tower core rising two stories above the wings. All exterior elevations are clad in limestone with each floor featuring a curtain wall design with spandrels and limestone mullions bordering each window bay and, traversing the entire elevation length and joined at the top by a horizontal mullion just below the roofline. The building's main entrance pavilion, located along Adams Street is recessed from the upper-story wall plane on three sides and bordered by granite-faced square columns at regular intervals; a glass floor-to-ceiling curtain wall surrounds the main entrance pavilion. The site's landscape features include two formal garden plots facing Adams Street flanking the main entrance pavilion and two "outdoor room" spaces, one circular in shape at the building's southeast corner and one square at the northeast corner; both spaces are accessible by pathways to the building and the public sidewalk.

**6. 124 1/2 NE Adams Street**

*Block and Kuhl Department Store Annex*

Date: 1951, altered 1975

Architect: Emerson, Gregg and Briggs, Smith Hinchman and Grylls

**Contributing**

A four-story commercial building of Mid-Century design featuring an upper-story of square concrete panels, sixteen panels along its length and seven panels from above the storefront to the roof line. Towards the northeastern edge of the upper facade at the second and fifth rows of concrete panels are two rectangular tinted aluminum fixed windows, the only upper facade window openings. The storefront level features a projecting metal canopy over the aluminum-framed storefront windows flanking the central entrance; concrete aggregate piers define the storefront and entrance bays to the upper facade concrete panel rows. Storefront transoms have been enclosed by white metal panels, a ribbed concrete panel is located just above the main entrance joining the canopy with the concrete panel facade above. The storefront has been significantly altered, likely during the remodeling of the main Block and Kuhl Department Store remodeling in 1975 when both buildings were converted to banking use. When first constructed, the first floor consisted of two separate commercial storefront entries.

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**100 block of Northeast Adams Street, northwest side**

- 7. Northwest Corner of Hamilton Boulevard  
And Adams Street** **Contributing**  
*Courthouse Square Plaza*  
Date: 1964, altered 1990 (Courthouse Annex construction)  
Architect: Lankton, Ziegele, Terry and Associates, attributed

A circular plaza space defined by an inner ring of grey paving stone and radiating white stone lines emanating from three concentric ring fountains. The inner ring is defined by interlocking concrete planter boxes and trees. Outside the gray circle is gray-blue circular paving area where the radiating stone lines from the inner circle are joined. This outer circle includes circular planters at regular intervals. The plaza area is joined at the southeast by a stone paved sidewalk and a smaller plaza space near the corner of Hamilton Boulevard and Adams Street that incorporates the Peoria County World War I and II Memorial. The plaza is attributed to Lankton, Ziegele, Terry and Associates, designers of the Peoria County Courthouse at 324 Main Street (1964). A grassy knoll, once located on the northwest side of the plaza, was removed when the Courthouse Annex was constructed in 1990.

- 8. Northwest Corner of Hamilton Boulevard  
and Adams Street** **Non-Contributing**  
*World War I and II Memorial*  
Date: 2007  
Architect: Jeffery S. Poss  
Landscape Architect: STS Consultants

The World War I and II Memorial features three 27-foot white granite columns organized in two groups representing the Roman numerals "I" and "II"; the columns are supported on black granite plinths. The plinths serve as cenotaphs inscribed with the names of 873 Peoria County citizens who perished in both wars. The memorial sits in a small horseshoe-shaped sunken plaza spaces surrounded on three sides by landscaping and connected by one wide paved walkway to the circular Courthouse Square Plaza to the northwest and by two narrow walkways emanating diagonally from the Memorial plaza to Adams Street on the plaza's northeast and southeast sides. A square area within the plaza is paved with inscribed white granite pavers bordered by a concrete-paved walkway.

- 9. Southwest Corner of Hamilton Boulevard  
and Adams Street** **Contributing**  
*Soldiers and Sailors Monument*  
Date: 1899  
Architect/Sculptor: Frederick Treibel

Located on the southeast side of the Courthouse Square Plaza, the Soldiers and Sailors Monument commemorates Peoria County's Civil War dead. Sculpted in granite, the monument obelisk is 68 feet in height and features six figures on the southwest side signifying the "Defense of the Flag" with the central figure -- a Union captain cheering his companions and holding high the Union colors. Other figures depict a wounded Union officer being held in the arms of the Union captain, a drummer boy, an infantry man, a trumpeter and a wounded artilleryman. The grouping is repeated on the northeast side although the figures are in different poses. On the southeast side stands a heroic woman with her pen poised writing: "We will write on page of granite what they wrought on field of battle." The Defense of the Flag statue groupings rest on semicircular pedestals in granite decorated with swag panels; the heroic woman stands on two granite steps with her right hand extended to write the inscription. The lower portion of the obelisk shaft is a four-sided plinth adorned with a Classical triangular pediment and entablature on each side. An American bald eagle

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with an eleven-foot wing spread is perched atop a globe at the tip of the granite shaft. The names of the Civil War fallen are placed in bronze plaques at the base of the monument facing Main Street.

**100 block of Southwest Adams Street, northwest side**

**10. 101 SW Adams Street**

**Listed 1978**

*Central National Bank Building*

Date: 1913

Architect: D.H. Burnham & Company; Lankton & Ziegele, alterations

A ten-story office building designed by D.H. Burnham & Company featuring a three-part commercial block form constructed in steel and concrete-framing with Classical Revival ornamentation. The bottom two floors feature a repetitive division of pilasters with granite bases half the height of the expansive display window bays; the pilasters terminate at the second story window line with capitals of simple tablet flowers. Above each storefront window bay in the spandrels between the first and second floor are rectangular panels infilled with square green tiles. Just above the second story window line is a shallow cornice line with frieze in terra cotta; a second shallow cornice in brick soldier course is placed just above the third-floor window line. Above the first story is a continuous pier-spandrel-window grid division from the first to tenth floors where the decorative cornice panel above the roof line, defined by corner acroteria, terminates the grid. The facades above the first-floor granite bases are in pressed yellow brick. Windows are simple square double-hungs with the exception of the storefront level and the second floor where the window openings are rectangular in shape. In 1948, the original Classical main entrance along Adams Street was remodeled by Lankton & Ziegele with green granite panels up to the second-story window sills to provide it a more modern appearance.

**11. 107 SW Adams Street**

**Non-Contributing**

Date: 1992

A five-story parking garage of Postmodern design constructed in tan-colored brick and defined by its symmetrical arrangements of square and rectangular openings and wide spandrels in the upper stories. The first floor features a central entrance driveway underneath a wide flat arch incorporating four square green tiles in its brick work; flanking the driveway is the exit ramp to the left and a single ground floor retail space to the right. Above the driveway entrance is a square central bay opening flanked by one rectangular opening on each side; this pattern is repeated up to the fourth floor. The fifth-floor bay features an eyebrow opening. The bays above the exit ramp and the retail space have paired rectangular openings up to the fifth-floor. The garage extends to the northwest to Jefferson Street where the upper-floors are defined by a single vertical rectangular opening flanked by two horizontal openings. This pattern is excepted on the fifth-floor where two small square openings flank a central eyebrow opening. A ground-floor retail space is also located on this elevation. Green tiles are placed in the central spandrels on the second, third and fourth-floors.

**12. 115 SW Adams Street**

**Non-Contributing**

*Illinois Central College – Leon Perley Building*

Date: 1980

A three-story building of Postmodern design constructed in brown variegated brick featuring a central two-story bay incorporating the main first-floor entrance and recessed window openings between a wide dividing pier. The main entrance is recessed with one side a carved wall; the curved wall is repeated above in the deeply-recessed second-story window opening. To the right of the wide brick pier on the first floor is a large

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square window opening; a window opening of similar dimensions is located above on the second story but is not as recessed as the second story window above the main entrance. All windows are multi-paned fixed aluminum. The third story features seven small square fixed windows.

- 13. 119 SW Adams Street** **Contributing**  
*S.S. Kresge and Company Store*  
Date: Circa 1910

A two-story Classical Revival commercial building featuring a dentil cornice below a stepped parapet with stone coping and six rectangular windows on the second story with recessed brick surround panels. Above the second story window band is a panel frieze of connected yellow brick, the diamond shape formed by two brick rows highlighted in background by gray-colored bricks. The frieze is separated in two locations by square shield panels that terminate the two major brick piers that divide the two central windows from the flanking two-window bays. Below the second floor is an enclosed transom band; the storefront level has been altered with aluminum-framed display windows. The building is constructed in pressed yellow brick except for the storefront level where brown brick is employed.

- 14. 123 SW Adams Street** **Contributing**  
*J.J. Newberry Company Store Building*  
Date: 1941

A refined two-story Art Moderne commercial building with corner entrance noted for its fluted stone cornice. The building is constructed in limestone block with upper story window patterns consisting of one rectangular window opening between two separate window openings; the existing windows are replacements. The original second-story windows once featured streamlined metal railings that reinforced the building's Art Moderne design. The storefront levels on the southwest and northeast elevations have granite bulkheads, tile near the main corner entrance; a storefront located on the building's far southwest elevation has been enclosed. The main corner storefront, once featuring curved storefront display windows, has been altered with enclosed transoms and aluminum window framing.

- 15. 124 SW Adams Street** **Contributing**  
*Schipper and Block Building*  
Date: 1905; 1961 & 1979 alterations  
Architect: Holabird and Roche; Emerson Grigg and Briggs, additions

First constructed in the Classical Revival/Commercial style by Holabird and Roche in 1905, the building featured white glazed brick vertical piers with spandrel panels expressing its underlying construction framing; a two-story storefront/merchandising display area wrapped around the north, west and south elevations. In 1913, Block and Kuhl purchased the building and became its flagship store. At the time, a significant four-bay addition designed by Emerson, Gregg and Briggs was added along Fulton Street. In 1916, a two-bay addition was constructed along the Adams Street north elevation, designed by Emerson, Gregg and Briggs. In 1961, Carson, Pirie, Scott and Company purchased the building and undertook a major renovation including the installation of modern metal panels within the window bays above the first-floor storefronts. In 1979, the window bays were infilled with gray composite stone panels with window spandrel panels removed.

**200 block of Southwest Adams Street, northeast side**

- 16. 201-2015 SW Adams Street** **Non-Contributing**  
*Illinois Community College-Thomas Building*  
Date: 1990

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A two-story building of brown brick and concrete construction. The building features a recessed first floor with a serpentine-curved curtain wall in white aluminum framing behind four column posts defining the building's construction into three bays along the Adams Street elevation. The columns extend through the building to second-story where they are faced in concrete. The curved first-floor wall extends into the second story; however, the curtain wall angles close to the wall plane on the second story towards its northeast corner where a circular, multi-paned window is located. The second floor spandrel is stepped towards the southeast; the roofline is defined by a stone coping.

**17. 230 SW Adams Street**

*Montgomery Ward Building*

Date: 1936

Architect: Hewitt and Emerson

**Contributing**

A four-story Montgomery Ward franchise Georgian Revival design featuring brown brick construction with stone quoin columns crossing the second and third stories. Window surrounds join the second and third story windows with scrolled crown and bottom spindle railings; a steep mansard roof features hipped pedimented dormers, and a flat stone cornice. All windows have been replaced with vinyl and vinyl grid inserts. The original first-floor storefront display window openings have been removed and partially enclosed below the stone storefront cornice with EIFS paneling, resulting in smaller window openings. The new storefront windows are fixed multi-paned aluminum. A basement storefront entrance is located on the southeast elevation; this level has also been altered with the treatment to the Adams Street elevation.

**300 block of Southwest Adams Street, northwest side**

**18. 301 SW Adams Street**

*Commercial Merchants National Bank Building*

Date: 1926; 1930, southwest addition

Architect: Hewitt and Emerson

**Contributing**

A monumental fourteen-story Renaissance Revival commercial building with distinctive four-story base of rusticated stone and voussoirs over arched main entrance on Adams Streets and four arched window bays on Liberty Street. Above the four-story base is a regular rhythm of paired windows on north, east and south elevations with stone quoins at the corners extending from the base to the roofline; a separate quoin line on east elevation extends from the base to the eleventh story where it joins to a shallow cornice; the quoin line encloses the southern two two-pair window sets. The building has an L-shape form and features no elaborate roofline cornice. The building also houses the three oldest elevators in the City of Peoria; it was also built to house the merger of six other Peoria banks.

**300 block of Southwest Adams Street, northeast side**

**19. 300 SW Adams Street**

*Illinois Mutual Building*

Date: 1978

**Non-Contributing**

A four-story rectangular office building of red brick construction and featuring alternating square and slender rectangular window openings on the second and third floors. The fourth floor is recessed with a glass curtain wall underneath with a projecting metal glass canopy.

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**20. 330 SW Adams Street**

Date: 1983

**Non-Contributing**

A four-story rectangular glass curtain wall commercial building noted for its significant setback from the street. The main entrance with canopy is centered along the west elevation.

**21. 336 SW Adams Street**

*Paddock Block Building/Cohen's Furniture Store and Annex*

Date: 1891; 1910, Annex

**Contributing**

A three-story Romanesque Revival commercial building featuring arched window openings on the second and third stories, except for the west elevation where the third story openings are rectangular. All window openings have been enclosed with wood paneling. The building is of red brick construction that has been painted. The original bracket cornice with central pediment, along with the original storefront configurations of transoms and display windows have long been altered or removed. To the east connected by three upper-story walkways is a 1910, four-story with basement, industrial loft addition in a refined Commercial Style. The annex retains its original windows although they have been painted over; the building is also of red brick construction but has been painted the same color as the main furniture store buildings.

**200 block of Fulton Street, southeast side**

**22. 211 Fulton Street**

*One Technology Plaza*

Date: 1999

Architect: Clark Engineers

**Non-Contributing**

A seven-story building consisting of a mixed-use block fronting Adams Street with ground floor storefront spaces and an upper-floor parking deck; an office wing located to the southeast is attached to the mixed-use block by an entrance atrium designed in glass curtain wall and horizontal concrete panels. The mixed-use block is defined primarily by its parking deck concrete construction with slender vertical piers, wide spandrels and the absence of window glazing. The storefront level consists of recessed storefronts in bronze aluminum framing. Towards the southeast end of the Adams Street elevation is an entrance atrium designed in a similar treatment to the atrium on Fulton Street. The office block features a window-spandrel design arrangement like the mixed-use block but with full glazing and slightly wider window opening/spandrel dimensions. Full curtain wall bays are located at the northeast and southeast corners; concrete panel constructed bays are located at the northwest and southwest building corners.

**500 block of Fulton Street, southeast side**

**23. 320 Fulton Street**

*Illinois Bell Telephone Company Building*

Date: 1920; 1941 - 1946, alterations/additions

**Contributing**

A four-story late Art Moderne office building featuring flat limestone walls with dark green marble panels along the base and first-floor window surrounds and the main entrance. Marble spandrels also separate the second-floor windows from the first. The third and fourth floor feature six simple double-hung windows without surrounds. All windows are placed above and to the southeast of the main entrance along the Fulton Street

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plaza, signifying the building's asymmetrical articulation. The Art Moderne stylistic treatment is a remodeling of an extant building originally constructed in 1920 for the Illinois Bell Telephone Company.

**24. 331 Fulton Street**

**Contributing**

*Jefferson Building*

Date: 1910; 1924, addition

Architect: William Le Baron Jenney

Built as the first fire-proof building in Peoria, the Jefferson Building is a monumental twelve-story, three-part Classical Revival office building expressive of its underlying steel-frame construction technology. The two-story limestone base features a regular rhythm of pilaster piers and window bays topped by a stone cornice ledge with dentils; the pilaster piers are terminated below the cornice with flat capitals and a decorative floral pattern panels and rest on granite bases. Stone spandrels separate the first and second floors with stone mullions dividing the second-story openings into three windows. Above the cornice in the third-story, a new brick pier pattern defines the rectangular-shaped window openings from the third floor upward to the top cornice line. Above the third-floor window line is a double stone course line, one slightly projecting separated by brick courses; alternating piers include a stone shield with lion's head with a simple square stone panel. From the fourth to eleventh-floors, the building's middle portion, the facades are defined by a spare window-pier-spandrel grid pattern in red brick. The twelfth-story features exterior cladding in stone and terra cotta and a heavy projecting cornice with one large dentil line at the cornice top and a small dentil just below it; a shallow cornice line is placed between the eleventh and twelve-floors. A three-bay wing was added to the southwest elevation along Jefferson Street in 1924.

**25. 334 Fulton Street**

**Non-Contributing**

Date: 1972

A three-story, late Modern office building expressive of its construction and its horizontality. The building features sixteen fixed windows on each floor, west elevation, and eight fixed windows on each floor on its south elevation. The building is of concrete construction. The main entrance is on its west elevation.

**500 block of Fulton Street, northeast side**

**26. 504 Fulton Street**

**Contributing**

*Sacred Heart Catholic Church*

Date: 1895; 1906, Rectory/School; 1982, Parish Hall; 2006, Vestibule Wing

A Romanesque religious building with Gothic Revival features constructed in limestone with a modified cruciform plan and apse. The southeast elevation features the main gabled-elevation with entrance defined by its Gothic-arched pediment over a Romanesque arch opening; painted icons of the saints in single arched panels are located behind the Gothic pediment over the doorways and under the three main stained-glass openings. Flanking the main gable are two Gothic towers with right supporting a tall, shingled steeple tower and belfry. Engaged buttresses are features on the towers, as well as all elevations. The apse is placed in the northeast elevation and is encircled by a one-story, flat roof extension. Both nave elevations feature tall stained-glass windows. A gable-fronted chapter house, incorporating the Church's administrative functions, is located on the Church's northwest elevation; its façade was recently refaced in stone as part of a new cloister addition on the southwest. A two-story parish hall, designed as a utilitarian building in red brick, is connected to the chapter house at its northwest elevation.

**100 block of Hamilton Boulevard, southeast side**

**27. 100 - 198 Hamilton Boulevard**

**Contributing**

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*Caterpillar World Headquarters Parking Deck*

Date 1967

Architect: Smith, Smith Haines, Lundberg and Waehler

A four-story concrete-frame constructed parking garage developed concurrently with the Caterpillar World Headquarters Building across Washington Street to the southwest. Designed in a late Modern-Brutalist expression, the garage features repeating concrete-framed square openings on all elevation except for blocked-in squares and squares with vents on its northwest elevation. A central elevator bay with slender window openings and concrete spandrels is located toward the building's northwest corner; the main driveway ramp entrance is positioned further south along the northwest elevation. Other ramp entrances are located on the Main and Water Street elevations. The southwest, southeast and northeast elevations all feature ramps and the parking deck floors as exposed visual elements. An elevated walkway connected the deck on its northwest elevation with the World Headquarters was added in 1982.

**200 block of Hamilton Boulevard, southeast side**

**28. 201 Hamilton Boulevard**

*Kelly Seed Building*

Date: 1964

**Contributing**

A two-part Mid-Century commercial building constructed in brown brick with plain all surfaces. The storefront level features large display windows and recessed entryway and topped with a full-length metal canopy. The second-story is punctuated with three window openings with fixed upper sash with bottom casement opening.

**400 block of Hamilton Boulevard, northwest side**

**29. 411 – 435 Hamilton Boulevard**

*First Federal Savings and Loan Tower*

Date: 1966

Architect: Swensson and Kott/Verkler and Tinsman

**Contributing**

A monumental twenty-story office complex and tower of sparse concrete construction in the Brutalist idiom. The complex is organized in two parts, a lower five-story parking deck and ground-floor glass curtain atrium facing Hamilton Boulevard and a ten-story office tower placed on slender concrete columns over the parking deck. The parking deck, faced with concrete panels and alternating window bays with concrete piers extending on all sides, encompasses the entire rectangular building lot footprint; the office tower placed over the southeast portion of the parking deck. The office tower is defined by alternating paired concrete piers and window openings extending the entire length of each elevation. Corner office bays express a modular construction typical of Brutalist building form. The top story is extended with segmented arches in concrete forming a recessed gallery-loggia over the floor. The first-floor atrium is recessed significantly from Hamilton Boulevard to accommodate a driveway accessed only from Hamilton Boulevard.

**400 block of Hamilton Boulevard, southeast side**

**30. 414 Hamilton Boulevard**

*Standard Oil Building*

Date: 1926

**Contributing**

A three-story refined Classical Revival building constructed in red brick and featuring a distinctive pattern of paired one-over-one paired windows organized in three bays on the southwest elevation and four bays on the northeast elevation. A stone cornice line is present just above the third-floor window band; a second, thinner

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stone course is present just below the second-floor window band. A third, broader stone band sits above the first-floor window band. The main entrance features a wide stone surround. A stone coping tops the roofline.

**100 block of Harrison Street, northwest side**

- 31. 112 Harrison Street** **Contributing**  
*Hanson Packing Company*  
Date: Circa 1890s

A late Queen Anne Commercial building with rusticated stone foundation base and red brick construction with irregular window openings on east and south elevations. A metal canopy extends over the main entrance on Harrison Street. All windows have been replaced, although stone headers remain; its original cornice has been removed just below the roofline on the second-story.

- 32. 203 Harrison Street** **Contributing**  
Date: 1910

A two-part commercial/industrial building with brick piers defining six window bays on the north elevation and three on the east elevation; the building's main entrance on the north elevation is flanked by elongated piers that extend to the roof line with stepped parapet above. All piers have stone caps. All windows have been replaced and all exterior walls have been painted.

**200 block of Northeast Jefferson Street, northwest side**

- 33. 227 NE Jefferson Street** **Contributing**  
*Knights of Columbus Hall*  
Date: Circa 1910

A three-story Georgian Revival building noted for its forward bay of stone and brick construction and mansard roof with shed dormer with classical columns topped with a small triangular pediment. The forward bay consists of a rusticated stone foundation that wraps around to the north elevation, and a finished stone surface between the three large arched windows above to the first-floor cornice line. The arched windows are wrapped on all sides with keystones with cartouches placed at the top of each arch; quoin work is applied to all piers between the window bays. Above on the second-story are three rectangular paired windows with quoin work surrounds; quoin work continues on the corners to the top of the story joining the second-story cornice in stone. Both first and second window treatments continue on the bay sides and the side walls joining the bay. All windows on the east elevation have been replaced. Flanking the mansard roof shed dormer are two arched dormers; the roof material is slate. The building's north and south elevations are of red brick construction with a regular placement of double-hung windows placed within shallow piers. The window openings along both elevations have been reduced in size. The first floor (east elevation) was originally an open porch/veranda that has been enclosed with fixed windows.

- 34. 203 NE Jefferson Street** **Contributing**  
Date: Circa 1950s; altered 1967

A one-story L-shaped gas/service station noted for its brick quoin work along all building corners and piers and its triangular pediment above the storefront on the southeast elevation. The main storefront is canted to the corner of Jefferson Street and Hamilton Boulevard with the service wing with two garage bay doors facing parallel to Jefferson Street. The pediment features vertical wood siding while a square chimney stack meets the canted storefront with the service wing. Storefront glazing and soffits have been replaced.

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**100 block of Northeast Jefferson Street, northwest side**

- 35. 111 – 121 NE Jefferson Street** **Contributing**  
*First Federal Savings and Loan Association Building*  
Date: 1956; circa 1966, alteration  
Architect: Gregg and Briggs

A two-story, bank building designed in the International Style noted for its projecting second-story aluminum fin curtain wall. The first floor is recessed behind the second-story with bulkheads and piers clad in marble; expansive window and doorway glazing defines the spaces between the piers. The second-story features a continuous line of rectangular fixed windows in bronze aluminum framing with dark brown spandrel panels above and below each window; each window is separated by the projecting fin structure, a later addition to the building.

**200 block of Southwest Jefferson Street, southeast side**

- 36. 214 SW Jefferson Avenue** **Non-Contributing**  
Date: Circa 1960

A one-story commercial building with its extended upper facade covered in metal siding; storefront windows have been replaced.

- 37. 230 SW Jefferson Avenue** **Non-Contributing**  
Date: 1979

A five-level concrete constructed parking garage with attached elevator building in brown brick with aluminum window bays set between slender brick piers.

- 38. 240 SW Jefferson Avenue** **Contributing**  
*Brown's Business College*  
Date: 1902  
Architect: Herbert Hewitt

A three-story Classical Revival commercial building with one-story wing on east elevation. The first floor of the main building features a stone base with, display windows, shallow cornice and a central recessed entrance. The second and third stories are of brick construction with two rusticated piers topped by shallow Corinthian capitals separating a central grouping of four double-hung windows from two flanking groupings of three double-hung windows on the west elevation. The south elevation features two, four window groupings flanking a window bay consisting of one double-hung with two narrow adjoining windows, on each floor. At each corner is one single double-hung with stone headers. Above the third-floor windows is a heavy stone cornice with dentils; above the cornice are three porthole windows with keys on west elevations and four on the south elevation. A one-story storefront building extension is located along Liberty Street. A business college was once located on the upper floors, circa 1927; a Post Office once occupied the first floor.

**100 block of Liberty Street, southeast side**

- 39. 101 Liberty Street** **Contributing**  
*Swift and Company Cold Storage Warehouse*  
Date: Circa 1890s, alteration, circa 1950s

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A two-story Romanesque Revival commercial-industrial building of red brick construction with rusticated stone base and brick arched window openings on its northwest and southeast elevations; the arched window openings are bricked-in reflecting its use as a cold storage facility. On the building's northwest elevation is a two-story office wing facing Liberty Street featuring a slightly-recessed single-door entrance, two rectangular windows with stone sills on the first floor and three arched bricked-in window openings on the second; the arches rest on brick piers rising to the middle of the window opening. The office wing rests on the same stone foundation as the storage wing to the southeast. A second-story addition in red brick rises above the storage wing with inset panels; the addition was constructed in the 1950s.

**300 block of Liberty Street, southeast side**

**40. 300 Liberty Street**

**Contributing**

*Central Illinois Power and Light Company Building*

Date: 1959

Architect: Lankton, Ziegele, Terry & Associates

An eight-story representative example of the International Style characterized by glass curtain wall construction with marine blue spandrel panels and steel I-beams extending the length of exterior walls. The building's form includes a three-story base with a central eight-story tower; the tower's north and south elevations feature solid walls of concrete panel construction. The ground floor entrance facing Adams Street once featured an extended and slightly recessed glass curtain wall defined at each end by circular columns but has since been altered with the curtain wall lowered and columns boxed by brick facing. The first floor Liberty Street solid wall void was once the location for a mosaic that has since been removed.

**200 block of Main Street, southeast side**

**41. 207 Main Street**

**Non-Contributing**

*Peoria Professional Building*

Date: 1975

A late Modern six-story office building constructed in dark brown brick with alternating volumes of solid walls with one with slender window bays with spandrels extending the six stories. The building has a simple entrance on Main Street (north elevation) with a window bay recessed within a solid volume.

**300 block of Main Street, Northwest side**

**42. 324 Main Street**

**Contributing**

*Peoria County Courthouse*

Date: 1964; 1990, addition

Architect: Lankton, Ziegele, Terry & Associates

Architect: Addition, Philip Swager & Associates

The Peoria County Courthouse is a representative example of the International Style expressed mainly in concrete construction. The Courthouse consists of a two-story horizontal wing facing southwest and featuring dark polished granite panels divided by narrow stone-faced piers; narrow clerestory windows sit above the granite panels. Above the second floor is a solid concrete wall void broken by a multi-paned window bay above the main entrance toward the northeastern end of the wing. The first-floor treatment is extended on the

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northwest elevation with the second floor featuring alternating bays of concrete and narrow window openings. Attached to the two-story wing on the northeast is the five-story administration tower defined by its slender window bays framed by shallow stone surrounds. The roof line is flat. A five-story addition in concrete is connected to the northwest by a two-story glass atrium. The addition, sparingly designed in a spare late Modern/Brutalist treatment, features large rectangular window openings on the ground floor with smaller window openings above. Slender concrete piers outlining the windows reflect the window arrangements in the two-story wing to the southeast. The northeast corner of the addition is chamfered with a solid void; square columns support the second and third floors flanking the corner as they stepped back from the building to form a roof over a pedestrian path leading to the Courthouse Square.

**300 block of Main Street, southeast side**

**43. 309 Main Street**

*Nolte Building*

Date: 1862; circa 2000, alterations

**Non-Contributing**

A two-part commercial building designed originally in the Italianate style with bracketed cornice, and stone arched and pedimented window hoods on upper-story. Building alterations include a stucco/EIFS cladding on the upper facade; an enclosed storefront with Colonial Revival-style entrances; a copper metal canopy over the storefront level; and a bay window installed in place of the original middle window on the second-story. The Peoria Public Library was one of the first occupants of the building in the late 1870s. A third-story was added in 1881.

**44. 311 – 313 Main Street**

*Apollo Theater Building*

Date: 1914

Architect: Frederic J. Klein.

**Contributing**

The Apollo Theater features a tan-colored brick upper facade with a prominent replacement marquee over the main entrance facing Main Street (north elevation). The two upper floors consist of three window piers separated by piers topped with shallow Corinthian capitals in stone. The three window bays are enframed by small white decorative tiles. Above the window bays is stone/brick frieze that features a continuous white diamond pattern with a centered blue diamond tile. The two first floor storefronts have been altered with enclosed transoms and changes in bulkhead materials.

**45. 315 – 317 Main Street**

*Misses Bestor Building*

Date: Circa 1879

**Contributing**

A two-story commercial building featuring an elaborate cornice of long brackets and dentils with center window below an ogee-shaped parapet with finial. The second-floor features seven double-hung windows with stone window hoods and sills. The first-floor storefronts have been modified with enclosed transoms and altered storefront materials.

**46. 319 Main Street**

*David Fay Building*

Date: 1867; alterations, circa 1940s

**Contributing**

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A three-story Italianate building of marble block construction featuring an elaborate cornice with brackets and dentils, and segmented arched windows on second and third stories. The storefront level has been altered with enclosed transom and new storefront bulkhead and framing materials.

**47. 321 Main Street**

**Contributing**

Date: 1867; alterations, circa 1900, 1940s

A three-story Italianate building of marble block construction featuring an elaborate cornice with brackets and dentils, and arched windows with keystones on second and third stories. The storefront level has been altered with enclosed transom and stainless-steel bulkheads, framing and display box windows; these alterations date to the 1940s.

**48. 323 Main Street**

**Contributing**

*William Herron Building*

Date: 1867; alterations circa 1940s

A three-story Classical/Georgian Revival commercial building constructed in red brick with eight-over-eight double-hung windows on the second and third floors, fanlights featured on second-story; rectangular stone panels between second and third stories; and dentil cornice above the third-story windows. Three enclosed porthole windows are placed above the cornice. The first-floor recessed storefront has been modified with aluminum storefront framing and lannon stone masonry facing, dating from the 1950s or 60s.

**49. 333 Main Street**

**Non-Contributing**

*Janssen Law Center Building*

Date: 1992

A six-story Postmodern building constructed in granite, stone, and concrete. The building's northeast elevation along Main Street features a brown granite base incorporating a two-story atrium lobby lined by a series of recessed arched windows in bronze aluminum framing. Along the Main Street elevation in a main entry with an exaggerated broken pediment that extends above the second-story. Above the second-story, the wall plane features slight variations in square and rectangular window openings framed in dark tan-colored concrete spandrels until the sixth floor where the window openings transform to large arched and triangular shapes. Toward the building's northwest corner, the spandrels step back from the third to sixth floors leaving a glass curtain volume without spandrels. The building's southwest elevation includes a two-story arched entryway with a vertical glass atrium extending to the sixth floor above.

**400 block of Main Street, northwest side**

**50. 416 Main Street**

**Contributing**

*First National Bank Building/Peoria Life Insurance Building*

Date: 1920

Architect: Hewitt and Emerson

A monumental seventeen-story Renaissance Revival office building, first housing the First National Bank of Peoria, later the Peoria Life Insurance Company. The current building is the third generation building on the site. The building is three-part commercial in form with a three-story rusticated base in stone, a middle section with defined piers and spandrels expressing the building's steel-frame construction, and a five-story central office bay topped by a lantern tower. The three-story base features a two-story, stone round-arch entrance with decorative metal work above the three-door entrance; the first-floor windows rest on marble bases. The first floor once contained expansive window glazing between the stone pier bays but were divided by wide

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concrete panels in a later alteration. A shallow stone cornice exists above the arched entrance and the second-story window line; a second, more prominent cornice with thin dentils and guttae underneath is placed just above the third-story window line. The middle portion of the building features a pier-spandrel-window grid arrangement up to the ninth floor and another cornice line; two paired piers at this floor feature Juliette balconies with stone railings. At the twelfth floor, the central tower begins maintaining the building's verticality as the piers-window bays extend to the roof line. Above the roof line, the tower tapers to the lantern; arched pedimented dormers line the perimeter of the seventeenth floor.

**51. 420 Main Street**

**Non-Contributing**

Date: 1980

Seven-story parking garage of concrete construction featuring thin square columns and wide spandrels topped by railings. A square five-story void at the southwest corner of the garage articulated by two slender windows spanning the void houses the garage's elevator-stairwell. The first-floor facing Main Street contains an exit ramp along with two storefronts of glass curtain wall; the first floor facing Madison Street has two entrance-exit ramps and two glass curtain wall storefronts.

**500 block of Main Street, northwest side**

**52. 500 Main Street**

**Listed, 1980**

*Madison Theatre*

Date: 1920

Architect: Frederick J. Klein/C. Howard Crane

Designed in the Renaissance Revival, the Madison Theatre features a four-story auditorium fronting Madison Street with a theater entrance and two-story commercial-office block oriented to Main Street on the southwest. The auditorium is dominated by a three-story arch with brick diamond pattern enclosing three arched windows on the third floor and three rectangular windows on the second-story; alternating soldier brick with terra cotta floral panels define the spandrel panels. Above the main arch are five square clerestory windows. Beneath the second-story windows is a decorative canopy in copper extending over the sidewalk; flanking the canopy on the walls are two metal display cases sitting below a panel of herringbone-patterned brickwork topped by a terra cotta cartouche with angels. The commercial-office wing featured storefront bays, divided brick piers topped at the second-story with capitals and a soldier course and brick arch above the window band; three double-hung windows are enframed in each bay. This pattern repeats on the Main Street elevation although the second-story window line steps down four bays from the corner. Over the second bay, a terra cotta panel with the inscription "The Madison" is placed above the second-story; the panels also incorporate floral swags around a decorative cartouche with a blue background. The Theatre's main entrance, with smaller decorative copper canopy, is in the fourth bay on the Main Street elevation. Storefront glazing and bulkheads along both elevations have been replaced; transoms have also been covered. The building is constructed in white glazed brick.

**500 block of Main Street, southeast side**

**53. 501 Main Street**

**Listed, 1982**

*Pere Marquette Hotel*

Date: 1926; additions, 1961, 2013

Architect: Horace Trumbauer/Herbert Hewitt

Designed by Horace Trumbauer with consultation from Peoria architect Herbert Hewitt, the Pere Marquette Hotel is a fourteen-story, three-part Georgian/Classical Revival commercial hotel. The Hotel's base, consisting of a ground floor and a one-and-a-half-story grand lobby, is faced with rusticated stone; the main

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entrance is centrally-located along the Main Street elevation with a bronze canopy extending over the sidewalk below and an arched window above. A stone cornice line defines the base. The building's middle portion is clad in red brick and features a regular grid pattern of pier-spandrel-window to the twelfth-story, and expression of the building's underlying steel-frame construction. All windows above the base cornice have stone surrounds topped by crowns and panels beneath. Just above the twelfth-story is a stone band that defines the building's third part; the thirteenth and fourteenth-floor windows are joined by stone surrounds with arched pediments placed on the fourteenth-floor windows. The roof cornice line is comprised of simple stone banding with relief ornaments. In 1961, a two-story glass curtain wall addition was constructed to the building's southeast side accommodating a new ballroom and an internal parking garage. In 2013, a ten-story hotel addition in contextual design was added to the building's northwest elevation along Main and Monroe Streets.

**600 block of Main Street, southeast side**

**54. 607 – 613 Main Street**

Date: Circa 1920

**Contributing**

A three-story commercial building defined by buttress piers separating horizontal window bays on the second and third stories and a middle window bay above the main entrance. A dentil line borders the upper third-story window line just below seven enclosed porthole windows. Constructed in brick, the building has been painted white. All windows have been replaced and the storefront altered with enclosed transoms and new storefront windows and framing.

**55. 617 Main Street**

Date: Circa 1890

**Contributing**

A two-story Queen Anne Commercial building with a red brick upper facade consisting of an elaborate cornice with fan pediment, and two tower bays, one canted at the northeast corner; both have been sided in vinyl. The upper window openings have been reduced in size but include one-over-one double-hungs. The storefront level has been modified with enclosed transoms, stone pier facings and reduced storefront display windows.

**56. 627 Main Street**

Date: Circa 1900; alterations, 2000

**Non-Contributing**

A two-story commercial building that has been significantly altered with EIFS cladding to all building elements, including the four columns and capitals that define the main elevations, and the bulkheads and spandrels that support the window openings. The first-floor entrance is recessed; two recessed balconies are located above the first-floor main entry and to the far-left bay over a secondary entrance flush with the building wall plane.

**57. 629 Main Street**

Date: Circa 1900

**Contributing**

A three-story commercial building with sparse Classical Revival features a stone cornice line with dentils above the third-story window line. The upper two stories consist of a paired middle window flanked by one window on each side; all windows have soldier course surrounds. Casements have replaced the original windows. A corbeled cornice is present at the roofline. The storefront has been altered with corrugated metal

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bulkheads and fixed aluminum windows with vertical framing; the transom has been covered with a sheet metal panel.

**58. 631 Main Street**  
Date: Circa 1900

**Contributing**

A one-story commercial building of brick construction with a reconstructed storefront of wood-paneled bulkheads supporting vertically-framed aluminum windows and an entry flush with the storefront. Above the storefront glazing is a dentil cornice in wood; above the storefront cornice is the extended façade with signboard, brick façade painted in green, and a wood ledge between the sign board and the roofline. The roof line consists of stone coping painted in bronze.

**59. 633 Main Street**  
Date: Circa 1880

**Contributing**

A two-story Italianate commercial building with stepped cornice and segmented arched windows on the second-story; second-story windows on west elevation have been covered. The first floor storefront has been altered by an enclosed transom and new brick facing, reducing the size of the original display windows

**200 block of Northeast Monroe Street, north west side**

**60. 237 NE Monroe Street**

*National Duroc-Jersey Record Administration Building*

Date: 1916

Architect: W.H. Reeves/W.H. Allen

**Contributing**

A three-story commercial building designed in the exuberant Beaux Arts style featuring large blind arches over the two main building entrances on east elevation, quoins at corners and in second-story window surrounds, and arched windows with surrounds on third-story; a balustrade is present at the roofline. Stone coursework and cornices divide the building into three parts. The building is constructed in glazed white brick.

**61. 207 NE Monroe Street**

***Muhammad Temple Shrine Mosque***

Date: 1909, original; 1938; 1950, northwest addition

Architect: Hewitt and Emerson, Jameson and Harrison

**Contributing**

A monumental auditorium building defined by its connected square volumes and its combination of Prairie and Moorish Revival architectural stylistic features. Its southeastern elevation features a central entrance bay defined by two tower piers topped by copper domes rising above the roofline and resting on stone bases. The piers include two slender vertical brick lines extending from the stone base at ground level to the stone copper dome base. Between the tower piers is the building's main entrance accessed by concrete steps; above the door entries are window transoms and stone lintel bands incised with an Islamic star pattern. Above the stone lintel band is a series of multi-paned metal windows bordered on top by an ornamental stone band and Islamic star tiles. The central bay between the two towers is comprised of two central entrance piers supported by four columns; the piers, which extend to the third floor, feature stone Prairie-inspired decorative elements, directly reminiscent of the Larkin Building piers in Buffalo, New York. Flanking the buttress towers are window bays incorporating two arched windows with elaborate terra cotta window surrounds and slender columns

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serving as mullions dividing the windows. This window feature is also located on the side elevations to the entrance block. Rising above the entrance block is the auditorium with window openings visible towards its southwestern and northeastern elevations. The entrance block is of dark brown brick cladding; the auditorium is of red brick construction. The difference in brick color is attributed to the 1936 fire that destroyed the original auditorium designed by Hewitt and Emerson in 1909. Jamieson and Harrison designed the rebuilt auditorium in 1936. A two-story office addition was constructed to the northwest in 1950.

**100 block of Northeast Monroe Street, northwest side**

**62. 107 NE Monroe Street**

*Peoria Public Library*

Date: 1966; 2009, northwest addition

Architect: Phillips and Swager and Associates/Farnsworth Group

**Contributing**

A four-floor library building of late Mid-Century design featuring intersecting volumes of different heights and widths on all elevations; the volumes are differentiated by light tan and dark brown brick. Stone veneer surfaces are located near the light wells and the main entrance on the Monroe Street elevation. The main entrance supports a one-story canopy of dark brown brick piers with a two-story glass atrium tower above the canopy. This tower is a later addition.

**100 block of Northeast Monroe Street, southeast side**

**63. 100 NE Monroe Street**

*U.S. Courthouse and Post Office*

Date: 1938

Architect: Louis Simon-Supervising Architect/Howard Lovewell Cheney- Architect of Record

**Listed, 2012**

Designed in the Classical Moderne, popular with government buildings of the 1930s, the U.S. Courthouse and Post Office is a three-story, 118,000 square foot facility constructed principally within flat limestone block. The building is organized with its principal three-story block along Monroe Street with a one-story block extending to the alley on the southeast; the one-block wing is stepped to three stories to the southwest along the building's Main Street elevation. The three-story block along Monroe is divided symmetrically into a central pavilion defined by its eleven recessed columns and two tower bays that are slightly recessed from the pavilion plane wall. Within the central pavilion, the columns divide individual vertical three-windows with the upper-two windows recessed; all upper-story windows are six-over-six double-hung with the first floor containing a double hung plus a divided light transom. The tower bays feature a triple-door entry with bronze grillwork transoms, stone surrounds, and a keystone with decorative stone trees in relief. Flanked on both sides of the entry are two double-hung windows with transoms; above are six double-hungs on both floors. The entrance tower on the northeast end steps up one-half-story and intersects with the one-story block; the one-story block facing Hamilton Boulevard contains a secondary entrance with a double-hung window band with transoms extending along its elevation. The southeast entrance tower intersects with the three-story wing comprising a modified form of the central pavilion on Monroe Street with three columns dividing four window bays. Underneath the window bays are four bas-relief panels depicting "Man of Industry", "Woman of Peoria Agriculture", "Potawatomi Native American," and "Peoria Postal Worker." All windows have been replaced.

**100 block of Southwest Washington Street, southeast side**

**64. 105 – 113 SW Washington Street**

*Block and Kuhl Department Store Parking Garage*

Date: 1949

Architect: Emerson, Grigg & Briggs

**Contributing**

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A four-level parking garage of reinforced concrete and concrete block construction developed to service the customer parking needs of the Block & Kuhl Department Store located at 124 SW Adams Street. The open-air garage features concrete first-floor knee walls on slab floors, slender square columns supporting the upper floors, and concrete spandrels on the second and third levels noted for two scored linear lines centered within the spandrel panels. The Washington Street elevation is defined by paired entrance and exit ramp bays on the southeastern end and one entrance ramp on the northwestern end. South of the paired entrance/exist ramps is the enclosed parking garage entrance lobby with a central double-door entry bay flanked by three rectangular fixed windows to the south and two on the north. Above on the second story are six square fixed windows, one over the entry bay. The concrete spandrels from the garage's open-air portion extend to the entrance lobby; the lobby's wall surfaces were originally of plain concrete surface but faced in concrete aggregate. A metal canopy once extended over the lobby entrance.

**65. 187 SW Washington Street**  
*Super AP Market Building*  
Date: 1933

**Contributing**

A two-story building of brick construction and designed in the Art Deco style. The building features a three-bay front along Washington Street with each bay defined by slender rectangular piers that reach to the top of the second-story window openings; within each pier are four rows of chamfered brick topped by stone capitals incorporating the bottom half of an Ionic capital. The piers are joined together above the second-story window openings by a stone dentil band. This pier-window opening rhythm is repeated in five bays along the building's southwest elevation, although the westernmost bay has two piers extending above the stone dentil band to indicate a secondary entrance; a stepped roof parapet is also located above the bay. The building's main entrance was once located in the building's middle bay along Washington Street. Above the stone dentil line is an extended façade capped by a stone coping at the roof line. When first constructed, each window bay featured a bay storefront display window in copper framing on the first floor and three steel multi-paned windows in the bays above. The windows have since been removed on both floors and replaced by three fixed aluminum windows in each bay. The exterior brick has also been painted.

**300 block of Washington Street, northwest side**

**66. 301 SW Washington Street**  
*Illinois Mutual Life Insurance Company*  
*Parking Garage*  
Date: 1978

**Non-Contributing**

A two-level rectangular parking garage constructed into the incline along Liberty Street to service the parking needs of the Illinois Mutual Life Insurance Company Building located along the southeast corner of Liberty and Adams Street. The open-air garage features ribbed concrete knee walls on slab floors; square columns support the second floor. Garage main entries are located on Liberty and Washington Streets.

**300 block of Southwest Washington Street, southeast side**

**67. 320 SW Washington Street**  
Date: 2003

**Non-Contributing**

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A four-story contemporary building featuring a curved glass atrium on its west elevation set back from the sidewalk and a rectangular wing of concrete construction facing Liberty Street (northwest elevation). The building is connected to 316 SW Washington Street.

- 68. 316 SW Washington Street** **Contributing**  
***Oakford and Fahnstock Wholesale Grocery Warehouse***  
Date: 1918  
Architect: Warren Day

A six-story commercial building with rusticated stone piers on bases topped with capitals; the piers extend to the top floor changing in material from stone to brick with stone vertical courses. The first-floor base is topped with a heavy stone cornice. The upper stories express the underlying construction from the vertical piers and brick spandrels to the sixth floor where arched window openings with keystones are present below a heavy stone dentil cornice. The storefront and upper-story windows have been replaced with fixed aluminum. The main entrance is toward the southern end of the west elevation.

- 69. 316 1/2 SW Washington Street** **Contributing**  
Date: Circa 1880s

A two-story red brick Romanesque commercial building with stone arched window hoods and sills. The cornice has been removed and original storefront materials and configurations have been replaced and altered. The cast-iron storefront posts are still extant although the framing materials consist of EIFS bulkheads and fixed aluminum windows.

- 70. 330 SW Washington Street** **Contributing**  
***Family Core Building***  
Date: 1968  
Architect: Leslie Kenyon Associates

A three-story commercial building with regular window rhythm on second and third stories and the exterior in concrete aggregate. The first floor features a recessed curtain wall with concrete bulkheads; the main entrance is located along the west elevation.

**400 block of Southwest Washington Street, southeast side**

- 71. 406 SW Washington Street** **Contributing**  
Date: Circa 1880s

A simple one-story Vernacular Brickfront of red brick construction with recessed storefront entryway; the storefront consists of brick bulkheads with aluminum-framed display windows resting on stone sills. Small square stone inserts outlining the corners of two brick rectangular panels in soldier courses are present in the extended upper façade. The building's roofline is of stone coping. The building was originally constructed to house a hardware warehouse. Framing materials have been replaced with an aluminum system that covers the transom area.

- 72. 408 SW Washington Street** **Contributing**  
***Larkin Economy Store Building***  
Date: Circa 1880s; altered, 1920s-1930s

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The Larkin Economy Store Building, the first Larkin Store showroom outside of Buffalo, New York, is a four-story limestone clad Art Deco commercial building noted for its steel-framed upper-story windows with dividing mullions and spandrels; the mullions are adorned with Prairie decorative banding near the top of the fourth-story window band. In the extended façade above the fourth-story windows, the work "Larkin" is spelled out in copper lettering. The storefront features limestone piers framing a recessed entry with display areas in aluminum framing and supporting bulkheads currently covered with wood plywood siding. The transom consists of square glazing panels and copper framing; a metal retractable awning cover is located between the transom and the display windows. Above the storefront and below the second-floor window sills are two stone courses. Prior to housing the Larkin Store starting circa 1910, the building was the home of the National Biscuit Company. The building was altered in its current Art Deco design in the 1920s or 30s.

**73. 412 SW Washington Street**

**Contributing**

Date: Circa 1900

A one-story Vernacular Brickfront featuring a stepped parapet and two storefront display areas flanking each side of the main storefront entrance. The window displays have multi-pane fixed aluminum windows and brick soldier courses along the top of the window openings and over the main entry; storefront glazing bulkheads have been replaced. Stone coping defines the roofline.

**74. 420 SW Washington Street**

**Non-Contributing**

Date: Circa 1870s

A two-story Italianate commercial building facade noted for its elaborate stone window hood molds with decorative tone surrounds connecting to the stone sills. Below the stone sill line are decorative stone bands that connect to the tin storefront cornice, which rests on the cast iron lintel below. The storefront has been covered and enclosed. The building was damaged by a significant fire where the building's third level was removed due to water damage.

**75. 424 - 426 SW Washington Street**

**Contributing**

*Singer/Barker and Wheeler Warehouse*

Date: Circa 1870s

A three-story Italianate commercial building of red brick construction featuring rectangular double-hung windows on the second and third floors ornamented with stone hood molds with keystones, stone banding in the mullions at the window rail line, and stone sills joined together as one stone course. Windows on second and third stories are sympathetic replacements. The upper floors are divided into two three-window bays and a brick and stone pier; the pier is repeated at the facade corners. At the roofline is an elaborate heavy tin cornice with brackets and a distinctive segmented arch pattern beneath the architrave also in tin; the cornice may be a later alteration to the building. The storefront level has been reconstructed using the extant cast iron posts with new storefront display windows, transoms, bulkheads in wood and doorways with sidelights; the storefront is topped with a dentil cornice line in tin. The cast iron posts have Corinthian capitals.

**76. 428 SW Washington Street**

**Contributing**

*Larkin Gas Station*

Date: Circa 1932

A one-part, red-brick constructed utilitarian garage-service building featuring two horizontal windows flanking a main entry, a garage service entry and a separate storefront entry with display windows sills on its northwest elevation. On its southeast elevation, there is one garage service entry, two large window bays, one slender bay, and two square openings that have been covered. All windows have stone sills, however the glazing has been replaced with fixed multi-paned aluminum windows. The building is set back significantly from the

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sidewalk. One garage door bay on the south elevation appears to be retractable. A stone course above the window bands is extant locations on both elevations. The building is an extant remnant of the Larkin Gas Station, which originally had a service wing attached to the building extending along the northeast side of the lot.

**400 block of Southwest Washington Street, northwest side**

**77. 409 SW Washington Street**  
Date: 1998

**Non-Contributing**

A two-story commercial building with three-story tower of recent construction designed in a Neo-Georgian style with salmon-colored brick construction, stone quoin work at building corners, and EIFS exterior cladding in the second-story façade above the window bands to the roofline. The building features a main entrance bay with double-entry doors with a stone surround with entablature and cornice above; flanking the entry bay are three window bays to the right and one window bay to the left on both stories. The windows on the right consist of double multi-paned casements with two square windows above separated by a mullion; the one bay to the left consists of one casement with one square window above; all windows have cultured stone surrounds. To the southeast of the main entry is the tower, the lower two-stories faced in brick with the third in EIFS cladding. The lower two tower floors are without windows, the third-story has three slender casement windows.

**78. 415 SW Washington Street**  
Date: Circa 1880s

**Contributing**

A three-story Italianate commercial building constructed in red brick and featuring distinctive pedimented window hoods on second-story windows, with flat crowns and brackets on the third-story. Windows appear to have been replaced. The first-floor storefront level consists of two narrow side-by-side entries, one to the storefront, one to the upper floors. The storefront display window and transom area are not original to the building and the overall storefront dimensions have been altered. Several original window openings remain on the back third portion of the building's south elevation.

**79. 423 SW Washington Street**  
Date: 1910

**Contributing**

An industrial-commercial utilitarian building of brick construction with its main entrance facing Washington Street. The Washington Street elevation includes a stepped parapet on its west elevation; a one-story wing with gabled roof and glass curtain wall perpendicular to the north elevation is a recent addition.

**300 block of Water Street, northwest side**

**80. 305 SW Water Street**  
*2<sup>nd</sup> Oakford and Fahnstock Wholesale Grocery Warehouse*  
Date: Circa 1890s

**Contributing**

A four-story warehouse building of red brick and stone construction. The building features rusticated stone headers/lintels above the first-floor window openings; connected dressed stone window lintels on second-story; stone lintels and corbeling above and below the third-story windows, and brick arches over the fourth-story. The fourth-story is crowned with a stone dentil course ledge. Just below the roofline is a stone dentil course; below the dentil course are three groupings of seven miniature arched openings. The third and fourth-story window bands are separated by spandrels. A recessed entrance is located along the east elevation.

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**81. 311 SW Water Street**

*Clark, Quien and Morse Building*

Date: 1903

Architect: Herbert Hewitt

**Contributing**

A four-story commercial-industrial building with wide vertical brick piers topped with flat decorative capitals and spandrels defining the large window openings; a shallow stone course is present at the roofline. A shallow stone projecting course serves at the first-floor cornice. Four bay openings define the ground floor with a recessed entrance located in the northern-most; all bays are slightly recessed with stone bulkheads indicating that the display/storefront window configurations have been altered. All windows in the upper-story have also been replaced. On the south elevation is a one-and-one-half-story building of later construction, in red brick and featuring a service door with iron lintel above and now reconstructed as a storefront entry. The building also features two rectangular window openings on the upper facade and one large window opening on the ground level. All windows have been replaced.

**82. 321 SW Water Street**

Date: Circa 1880s

**Non-Contributing**

A two-story industrial-commercial building with central two window bays flanking a central entrance tower. The building has been altered with new windows, with some original window bays reduced in size, new window hoods installed, and a new vertical, multi-paned window installed in the tower bay. An arch ornament installed on topped of the tower bay is faced in an EIFS cladding. The building is set back significantly from the sidewalk.

**400 block of Water Street, northwest side**

**83. 401 SW Water Street**

*Larkin Soap Company Warehouse Building*

Date: 1910

**Contributing**

An eight-story, L-Shaped brown brick constructed warehouse building noted for its alternating recessed brick bays with vertical piers and stone foundation. Recessed bays are not present on the wing extension to the south. Original windows have been replaced on all elevations and metal balconies are present in alternating bays on both the north and south elevations. This warehouse served 12 south and southwestern states as a 174,000 square foot distribution facility for the Larkin Soap Company based in Buffalo, New York; the facility was later purchased and used by the Hiram Walker Distillery. The Foster-Gallagher mail-order distribution company later purchased the building.

**Inventory Summary**

The Downtown Peoria National Register Historic District represents a diverse and cohesive collection of commercial building that represent the district's commercial and architectural development during the period of significance of 1867, the earliest dates of known commercial building construction to 1967. Most buildings retain their architectural integrity, and while storefront alterations are common, they are mostly within the period of significance and contribute to understanding the downtown district's evolution. Non-contributing buildings are those constructed outside the period of significance or have lost architectural integrity due to

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significant alterations. In cases where a building is clad with non-historic materials or features, the building may be reevaluated as contributing if the material or feature was removed and enough historic material remained intact.

**Downtown Peoria Historic District Property Inventory**

Key No.	Street Number	Street Direction	Street	Date	Resource Name	Architectural Style/Form	Known Architect	Significance
1	225	NE	Adams Street	1966	Howard Johnsons Motor Lodge/ Mark Twain Hotel	Brutalist	Milton M. Schwartz & Associates	C
2	211	NE	Adams Street	1927	Packard Plaza	Renaissance Revival	Frederic J. Klein	C
3	201	NE	Adams Street	1964	DeKroff Metz and Company Building	International Style	Lankton, Ziegele, Terry & Associates	C
4	200	NE	Adams Street	1964	Security Savings Bank Building	International Style	Lankton, Ziegele, Terry & Associates	C
5	100	NE	Adams Street	1967	Caterpillar Administration Building	International Style	Smith, Smith Haines, Lundberg & Waehler; Landscape Architect Thomas Church	C
Key No.	Street Number	Street Direction	Street	Date	Resource Name	Architectural Style/Form	Known Architect	Significance
6	124 1/2	NE	Adams Street	1951; alteration 1975	Block and Kuhl Department Store Annex	Modern Movement	Emerson, Gregg & Briggs; 1961 addition by Smith Hinchman & Grylls	C
7		NW Corner	Hamilton Boulevard and NE Adams Street	1964; alterations 2007	Courthouse Square Plaza	Modern Movement	Lankton, Ziegele, Terry & Associates, attributed	C
8		NW Corner	Hamilton Boulevard and NE Adams Street	2007	World War I and II Memorial		Jeffery S. Poss Architect and STS Consultants Landscape Architect	NC
9		SW	Hamilton Boulevard and NE Adams Street	1899	Soldiers and Sailors Monument, Peoria County Courthouse Square		Designed by sculptor Frederick Triebel	C

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10	101	SW	Adams Street	1913	Central National Bank Building	Renaissance Revival	Daniel H. Burnham & Company	C
11	107	SW	Adams Street	1992	Parking Garage	Postmodern		NC
12	115	SW	Adams Street	1980	Illinois Central College, Leon Perley Building	Late Modern/ Postmodern		NC
13	119	SW	Adams Street	c. 1910	S.S. Kresge and Company Store	Classical Revival		C
14	123	SW	Adams Street	1941	J.J. Newberry Company Store	Art Moderne		C
15	124	SW	Adams Street	1905; alterations 1961; alterations 1979	Schipper and Block Building; Block and Kuhl Building	Classical Revival/ Commercial Style	Holabird & Roche, Emerson, Gregg & Briggs	C
16	201-205	SW	Adams Street	1990	Illinois Central College-Thomas Building	Late Modern/ Postmodern		NC
17	230	SW	Adams Street	1936	Montgomery Ward Building	Georgian Revival	Hewitt & Emerson	C
<b>Key No.</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
18	301	SW	Adams Street	1926; addition 1930	Commercial National Bank Building	Classical Revival/ Commercial Style	Hewitt & Emerson	C
19	300	SW	Adams Street	1978	Illinois Mutual Building	Late Modern/ Postmodern		NC
20	330	SW	Adams Street	1983		Late Modern/ International Style		NC
21	336	SW	Adams Street	1891; addition 1910	Paddock Block Building/ Cohen's Furniture Store Building and Annex	Romanesque Revival		C
22	211		Fulton Street	1999	One Technology Plaza	International Style/Late Modern	Clark Engineers	NC
23	320		Fulton Street	1920; addition/ alterations 1941-1946	Illinois Bell Telephone Company Building	Art Moderne		C

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24	331		Fulton Street	1910; addition 1924	Jefferson Building	Classical Revival/ Commercial Style	William Le Baron Jenney	C
25	334		Fulton Street	1972		Late Modern		NC
26	504		Fulton Street	1895; Rectory School 1906; Parish Hall; 1982; Vestibule Wing 2006	Sacred Heart Catholic Church	Gothic Revival/ Romanesque Revival		C
27	101-198		Hamilton Boulevard	1967	Caterpillar World Headquarters Parking Deck	Brutalist		C
28	201		Hamilton Boulevard	1964	Kelly Seed Building	Mid-Century Vernacular		C
29	411-435		Hamilton Boulevard	1966	First Federal Savings and Loan Tower, First Financial Plaza	Brutalist	Swensson & Kott/Verkler & Tinsman	C
30	414		Hamilton Boulevard	1926	Standard Oil Building	Classical Revival		C
<b>Key No.</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
31	112		Harrison Street	c. 1890s	Hanson Packing Company	Queen Anne Commercial		C
32	203		Harrison Street	1910		Commercial Style		C
33	227	NE	Jefferson Street	c. 1910	Knights of Columbus Hall	Georgian Revival		C
34	203	NE	Jefferson Street	c. 1950s; alteration 1967		Greek Revival/ Classical Revival		C
35	111-121	NE	Jefferson Street	1956; alterations 1966	First Federal Savings and Loan Association Building.	International Style		C
36	214	SW	Jefferson Avenue	1994		One-Part Commercial		NC
37	230	SW	Jefferson Avenue	1979	Parking Garage	Modern-Movement		NC
38	240	SW	Jefferson Avenue	1902	Brown's Business College	Classical Revival/ Commercial Style	Herbert Hewitt	C

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39	101		Liberty Street	c. 1890s; alteration, c. 1950s	Swift and Company Cold Storage Warehouse	Romanesque Revival		C
40	300		Liberty Street	1959	Central Illinois Power and Light Company Building	International Style	Lankton, Ziegele, Terry & Associates	C
41	207		Main Street	1975	Peoria Professional Building	Late Modern		NC
42	324		Main Street	1964; addition 1990	Peoria County Courthouse	International Style/ Brutalist	Lankton Ziegele, Terry & Associates/Philip Swager & Associates	C
43	309		Main Street	1862; alterations c. 2000	Nolte Building	Italianate		NC
44	311-313		Main Street	1911	Apollo Theater Building	Commercial Style	Frederic J. Klein	C
45	315-317		Main Street	c. 1879	Misses Bestor Building	High Victorian Eclectic		C
46	319		Main Street	1867; alterations c. 1900s, 1940s	David Day Building	Italianate		C
<b>Key No.</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
47	321		Main Street	1867; alterations c. 1940s		Italianate		C
48	323		Main Street	1867; alterations c. 1940s	William Herron Building	Georgian Revival		C
49	333		Main Street	1992	Janssen Law Center	Postmodern		NC
50	416		Main Street	1920	First National Bank Building/Peoria Life Insurance Building	Renaissance Revival	Hewitt & Emerson	C
51	420		Main Street	1980	Parking Garage	Modern-Movement		NC
52	500		Main Street	1920	Madison Theatre	Renaissance Revival	C. Howard Crane/Frederic J. Klein	C

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53	501		Main Street	1926; additions, 1961, 2013	Pere Marquette Hotel/Peoria Marriott Pere Marquette Hotel	Classical Revival/ Commercial Style	Horace Trumbauer and Herbert Hewitt	C
54	607-613		Main Street	c. 1920	Paper Box Factory	Two-Part Commercial		C
55	617		Main Street	c. 1890		Queen Anne Commercial		C
56	627		Main Street	c. 1900; alterations 2000		Modern-Movement		NC
57	629		Main Street	c. 1900		Classical Revival		C
58	631		Main Street	c. 1900		One-Part Commercial		C
59	633		Main Street	c. 1880		Italianate		C
60	237	NE	Monroe Street	1916	National Duroc-Jersey Record Association Building	Beaux Arts	W.H. Reeves; W.H. Allen	C
61	207	NE	Monroe Street	1938; addition 1950	Muhammad Temple Shrine Mosque	Prairie/Moorish Revival	Jameson & Harrison	C
<b>Key Number</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
62	107	NE	Monroe Street	1966; addition 2009	Peoria Public Library	Modern Movement	Phillip Swager & Associates/ Farnsworth Group	C
63	100	NE	Monroe Street	1938	U.S. Courthouse and Post Office	Art Moderne/ Classical Moderne	Louis Simon: Supervising Architect/Howard Lovewell Cheney Architect of Record	C
64	105 - 113	SW	Washington Street	1949	Block and Kuhl Department Store Parking Garage	Modern Movement	Emerson, Grigg & Briggs	C
65	187	SW	Washington Street	1933	Super AP Market Building	Art Deco		C

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66	301	SW	Washington Street	1978	Illinois Mutual Life Insurance Parking Garage	Contemporary		NC
67	320	SW	Washington Street	2003	Maxam Building Complex, CSE Software Building	Contemporary		NC
68	316	SW	Washington Street	1918	Oakford and Fahnestock Wholesale Grocery Warehouse	Classical Revival/ Commercial Style	Warren Day	C
69	316 1/2	SW	Washington Street	c. 1880s		Romanesque		C
70	330	SW	Washington Street	1968	Family Core Building	Late Modern/ Postmodern	Leslie Kenyon & Associates	C
71	406	SW	Washington Street	c. 1880s		Vernacular Brickfront		C
72	408	SW	Washington Street	c. 1880s; alterations 1920-1930s	Larkin Economy Store	Art Deco/Prairie		C
73	412	SW	Washington Street	c. 1900		Vernacular Brickfront		C
74	420	SW	Washington Street	c. 1870s		Italianate		NC
75	424-426	SW	Washington Street	c. 1870s	Singer/Barker and Wheeler Warehouse	Italianate		C
<b>Key Number</b>	<b>Street Number</b>	<b>Street Direction</b>	<b>Street</b>	<b>Date</b>	<b>Resource Name</b>	<b>Architectural Style/Form</b>	<b>Known Architect</b>	<b>Significance</b>
76	428	SW	Washington Street	c. 1932	Larkin Gas Station	One-Part Commercial		C
77	409	SW	Washington Street	1998		Neo-Revival		NC
78	415	SW	Washington Street	c. 1880s	Smith & Carpenter Machine Shop	Italianate		C
79	423	SW	Washington Street	1910		Two-Part Commercial		C
80	305	SW	Water Street	c. 1890s	2 <sup>nd</sup> Oakford and Fahnestock Wholesale Grocery Warehouse	Romanesque Revival		C
81	311	SW	Water Street	1903	Clark, Quien and Morse Building	Commercial Style	Herbert Hewitt	C

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<b>82</b>	321	SW	Water Street	c. 1880s		Two-Part Commercial Brickfront		NC
<b>83</b>	401	SW	Water Street	1910	Larkin Soap Company Warehouse Building	Prairie/ Commercial Style		C

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**8. Statement of Significance**

**Applicable National Register Criteria**

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

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

**Areas of Significance**

(Enter categories from instructions.)

Commerce

Architecture

**Period of Significance**

1867 - 1968

**Significant Dates**

NA

**Significant Person**

(Complete only if Criterion B is marked above.)

NA

**Cultural Affiliation** (if applicable)

NA

**Criteria Considerations**

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

**Architect/Builder**

W. M. Allen; Thomas Dolliver Church  
 C. Howard Crane; Warren William Day  
 Herbert Edmund Hewitt; Hewitt and Emerson  
 Holabird and Roche; Frederick Ernst Treibel  
 Horace Trumbauer  
 William Le Baron Jenney  
 Frederic J. Klein  
 Jameson and Harrison  
 Lankton, Ziegele, Terry and Associates  
 W. H. Reeves and  
 Milton M. Schwartz and Associates  
 Smith, Hinchman and Grylls  
 Smith, Smith Haines, Lundberg and Waehler  
 Verkler & Tinsman

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Downtown Peoria Historic District is eligible for listing under Criterion A for Commerce for its significance as Peoria's historic commercial center, and Criterion C for Architecture for its collection of significant architectural styles and building types. The period of significance is from 1867, the date of the district's oldest extant commercial buildings, ending in 1968, the 50-year building age rule for the National Register of Historic Places.

The commercial history of the Downtown Peoria Historic District is in many ways like many similar sized towns throughout the Midwest – a downtown that grew to support the needs of its local and regional citizenry from the 1820s through World War II and declined as its population decentralized and competition from outlying shopping malls and strip commercial made dense, traditional retail districts less convenient and viable. However, unlike other similar communities, Peoria contained an abundance of accessible coal and fertile agricultural land, which were key to its booming industrial pursuits and rapid growth between the 1820s and the end of World War II – most notably the distillation and distribution of distilled spirits, and manufacturing of agricultural implements. More importantly, Peoria's location on Lake Peoria, a natural widening of the Illinois River, permitted early opportunities to import and export goods cheaply by water to markets in Chicago, and Buffalo to the north via the 1848 Illinois and Michigan Canal, and St. Louis and New Orleans to the south on the Illinois and Mississippi Rivers. The first railway arrived in 1854, and soon after Peoria would contain a network of rail lines larger than any city in Illinois outside of Chicago, allowing the city to flourish into a commercial center with access to important markets across the United States.<sup>15</sup>

By the early 1870s, Peoria would wield immense influence and vie for the Illinois Capital and State House.<sup>16</sup> Its merchant class would prosper and expand into a dense district of commercial, residential, and institutional building types within the current downtown-area. At the turn of the century, land values in the downtown would increase and Peoria's commercial buildings would grow ever taller as demand for retail space increased. Large retail department stores, including the Schipper and Block and P.A. Bergner department stores, both native to Peoria, located in the downtown during this time, offering a myriad of goods rivaled only by Chicago and St. Louis.<sup>17</sup> International Style, Modern, and Brutalist versions of commercial and governmental buildings within the district are suggestive of the continued vibrancy of the downtown even after the construction of Peoria's major outlying shopping centers, and departure of big retail starting in the late 1950s and ending in the mid-1970s. It is in fact these later buildings, constructed during the height of Peoria's urban-renewal that define many of the district's most significant architectural examples, often designed by prominent architects.

**Narrative Statement of Significance** (Provide at least one paragraph for each area of significance.)

### Commerce

#### *Early Settlement (Late 1600s – Late 1700s)*

Father Jacques Marquette and Louis Jolliet first explored the shores of Lake Peoria, a natural widening of the Illinois River in Central Illinois, in 1673. An area just north of today's Peoria was first settled by non-natives in 1680 by French explorers Rene-Robert Cavalier Sieur de La Salle and Henri de Tonti who would construct Fort Crevecoeur on the east bank of the Illinois River.<sup>18</sup> A French settlement would later be established

<sup>15</sup> Tarter, S. (2016, March 22). *Streetcars did more than transport people, their routes helped design Peoria*. The Peoria Journal Star. Retrieved from: <http://www.pjstar.com/article/20160322/LIFESTYLE/160329846>

<sup>16</sup> *Peoria and The State Capital*. (1871). Retrieved from The Library of Congress: <https://archive.org/details/peoriastatecapit00peor>

<sup>17</sup> Dougherty, D. (2013). *The Transformation of Shopping in Downtown Peoria*. Inter Business Issues. Retrieved from: <http://www.peoriomagazines.com/ibi/2013/may/retail-river>

<sup>18</sup> Peter J. Couri, J. (1992, September). *The First European Settlement in Illinois*. Retrieved from The Peoria Historical Society: [www.peoriahistoricalsociety.org/History-Of-Peoria](http://www.peoriahistoricalsociety.org/History-Of-Peoria)

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around the new fort as early as 1691. This first European settlement in Illinois had a trading post, blacksmith shop, chapel, winepress, and a windmill.<sup>19</sup> Inhabitants of these early settlements were primarily French hunters, fisherman, and voyagers who had good relationships with proximate native peoples as well as those in French settlements on the Great Lakes to the north and Mississippi River valley to the west. In 1763, France relinquished its claim on the Illinois Territory to the British following their loss in the French and Indian War. However, the British never formally occupied the territory.

In 1778, George Rogers Clark would capture the Illinois Territory for Virginia and establish a new village and fortification, LaVille de Maillet, and Fort Clark, one-and-a-half miles south of the old village, the location of downtown Peoria today. Virginia would later cede Illinois Territory to the United States in 1784.<sup>20</sup> At the onset of the war of 1812, the Illinois militia forcibly removed and arrested French settlers, whom they feared were Native American sympathizers. LaVille de Maillet was burned to the ground and would remain unoccupied until 1819 when Fort Clark was re-occupied by American settlers.

*Peoria Founding and Early Downtown Development (Early 1800s – 1880s)*

In 1825, Peoria County was organized, the county seat established in Peoria, and Fort Clark was formally re-named Peoria. The town's incorporation would be delayed until 1835 when the United States Congress provided restitution to French Peoria's former settlers and occupants.<sup>21</sup> The first plat and street layout, incorporating much of the existing downtown area, was undertaken in 1825-1826 by Peoria County's first commissioners, William Holland, Joseph Smith, and Nathan Dillon.<sup>22</sup> William Stephen Hamilton, son of Alexander Hamilton, and then Deputy Surveyor of Public Lands in the Springfield General Land Office, was subsequently hired to survey and formally plat the town along the banks of the Illinois River at a southeast-southwest orientation. In 1834, Charles Balance, lawyer, surveyor, and historian was hired to resurvey the downtown area to incorporate an 18-foot east-west alley within each block's center.<sup>23</sup> The downtown blocks were platted around a central courthouse square. The County's first permanent courthouse was constructed here in 1836, in the same location of the present Peoria County Courthouse. This first public building was described as a two-story edifice of brick construction designed in the Greek Revival style. The building contained a tall cupola over its columned portico. It was in front of this portico in 1854 that Abraham Lincoln would deliver a career-defining speech, publicly denouncing slavery and the Kansas-Nebraska Act passed by Congress that same year.<sup>24</sup>

Historically, commercial activities were located around the intersection of Main and Water Streets due to the location's suitability for landing boats critical to early transportation of goods. Early commerce included flour and saw mills and distilleries, which were operational near the downtown as early as the mid-1830s.<sup>25</sup> The first steamboat would arrive in 1829, and during Peoria's early settlement and growth period, the Illinois River provided the only viable means of importing and exporting goods. Even with access to the Illinois River, transportation between Peoria and the more populous cities of the Great Lakes, Mississippi River Valley, and the Ohio River Valley proved difficult. By 1840, steam boats conducted annual commerce on the Illinois River. By 1844, that number increased to one-hundred and fifty.<sup>26</sup> Accordingly, Peoria grew slowly at first, and contained only 1,619 inhabitants and few frame structures when granted its city charter in 1845.<sup>27</sup> However, by 1848, the Illinois and Michigan Canal had opened and the number of steamers making port in Peoria jumped to more than twelve-hundred. This access to cheaper transportation greatly reduced the cost of

<sup>19</sup> Ibid

<sup>20</sup> Ibid

<sup>21</sup> Transcript, T. P. (1859). *A descriptive account of the city of Peoria, combining a sketch of its early history, together with a view of its present business, manufactories, &c., &c., &c.* Peoria Illinois: Transcript Book and Job Printing Establishment.

<sup>22</sup> The Peoria Journal-Transcript. (1933, April 2). *Alexander Hamilton's Son Surveyed Peoria, Platted Its Streets*. Retrieved from Wisconsin Historical Society: <https://www.wisconsinhistory.org/Records/Newspaper/BA1928>

<sup>23</sup> Ibid

<sup>24</sup> Drury, J. (1955). *The American Aerial County Historical Series, This is Peoria County, Illinois*. Chicago: The Loree Company.

<sup>25</sup> Ballance, C. (1870). *The History of Peoria, Illinois*. Retrieved from The Library of Congress: <https://archive.org/details/historyofpeoriai00ball>

<sup>26</sup> Ibid

<sup>27</sup> Transcript, T. P. (1859). *A descriptive account of the city of Peoria, combining a sketch of its early history, together with a view of its present business, manufactories, &c., &c., &c.* Peoria Illinois: Transcript Book and Job Printing Establishment.

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importing and exporting goods and made Peoria a viable center for commerce. For instance, it was noted that “...the price of lumber fell one-half” when the Illinois and Michigan Canal had opened.<sup>28</sup>

In 1840s to the 1860s transportation to and from Peoria would continue to grow. The Peoria Bridge Company would construct the first toll-bridge over the Illinois River, connecting Peoria with today’s East Peoria, in a location near the present Bob Michel Bridge.<sup>29</sup> By the early 1850s, riverboats such as the Ocean Wave packet steamer were regular sights in Peoria on their regular route between St. Louis, Missouri, and LaSalle, Illinois, bringing goods to and from market, north to Buffalo, New York and south to New Orleans, Louisiana.<sup>30</sup> By 1860, the canal was largely made obsolete by a surge in railroad operations across the Midwest.

The first passenger train arrived in downtown Peoria from Chicago in 1854 on the newly completed Peoria and Bureau Valley Railroad.<sup>31</sup> Other early railroads connected Peoria to the Indiana border to the east and the Mississippi River to the west. The two lines converged in Peoria, one owned by the Chicago, Burlington, and Quincy Railroad, and the other by the Toledo, Peoria and Warsaw Railway. Later railroads connected Peoria to St. Louis, Chicago, Rock Island, Decatur, and many other smaller cities and villages.<sup>32</sup> The arrival of these railroads would greatly impact the development of the downtown. New industries and manufacturing enterprises were quickly constructed alongside existing commercial and residential buildings. Industrialization occurred rapidly in the 1850s and Peoria was home to a diversity of industries and manufactories. By 1859, Peoria would have six flouring mills, six distilleries, numerous manufacturers of agricultural implements, four large foundries and machine shops, and a myriad of other smaller industries including: carriage makers, fanning mills, potteries, furniture manufactories, brass foundries, manufactories of safes and bank vaults, lightning rods, refrigerators, soaps, lard-oil candles, guns, brooms, saddles, boats, and bricks.<sup>33</sup> These early industries were made successful by available man-power, access to cheap and easily accessible coal beds, and numerous railroad and water lines that could easily access both St. Louis and Chicago markets.<sup>34, 35</sup>

Between 1850 and 1870, the population of Peoria increased from 5,000 to nearly 23,000. Subsequently, an affluent merchant class formed, which enabled the construction of many of Peoria’s finest homes, public infrastructure, public schools, its first banks and other institutional and commercial buildings in the downtown. From the 1870s and into the 20<sup>th</sup> century, downtown Peoria continued to grow in importance as a commercial center due to its increasing industrial power and rapidly expanding population and business district.<sup>36</sup> During the time leading up to Prohibition during the 1920s, Peoria was considered the “*whiskey capital of the world*” due to its number of distilleries, quality product, and ample source of grain, water, coal and cheap transportation.<sup>37</sup> Peoria made and distributed more whiskey than any place in the country during this time period, and whiskey was a highly profitable enterprise. Prior to the national income tax, one-third of the U.S. Government’s revenue came from a liquor excise tax and Peoria paid the biggest share.<sup>38</sup>

Consequently, the whiskey barons and brewmasters wielded immense influence over the city and funded theaters, statues and other civic improvements, as well as lavish residences, hotels and casinos. The city was so prosperous during this time that it propositioned the state legislature to relocate the State Capital from Springfield to Peoria in 1871. As early as 1844, Peoria had platted a State House Square in the "Monson &

<sup>28</sup> Ibid

<sup>29</sup> The Peoria Historical Society. (n.d.). History of Peoria 1819-1919.

<sup>30</sup> Ibid

<sup>31</sup> Ibid

<sup>32</sup> Ballance, C. (1870). *The History of Peoria, Illinois*. Retrieved from The Library of Congress: <https://archive.org/details/historyofpeoriai00ball>

<sup>33</sup> Transcript, T. P. (1859). *A descriptive account of the city of Peoria, combining a sketch of its early history, together with a view of its present business, manufactories, &c., &c., &c.* Peoria Illinois: Transcript Book and Job Printing Establishment.

<sup>34</sup> Ibid

<sup>35</sup> The Peoria Historical Society. (2012, April). *A History Underground: Coal Mining in the Peoria Area*. Inter Business Issues. Retrieved from: <http://www.peoriomagazines.com/ibi/2012/apr/history-underground>

<sup>36</sup> Sanborn Map Company. (1878). Sanborn Fire Insurance Maps. *Peoria Illinois*. Broadway, New York.

<sup>37</sup> Tarter, S. (2015, August 25). *Peoria earned its reputation as U.S. Whiskey capital between 1837 and 1919*. Retrieved from The Peoria Journal Star: <http://www.pjstar.com/article/20150825/LIFESTYLE/150829711?start=2>

<sup>38</sup> Ibid

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Sanford Addition" neighborhood which was northwest of downtown.<sup>39</sup> The site for the capitol building, was bounded by Third and Fourth Avenues and Fisher and Sanford Streets. To help realize their earlier ambitions, Peoria went as far as offering money to the State Legislature for the State House's construction. Peoria representatives noted that the State House could be built for less in Peoria and that the state's center of population was nearer Peoria than Springfield, the state's second largest city.<sup>40</sup> Also during this time, Peoria would introduce an extensive system of eight streetcars which were important factors in the growth of Peoria's residential neighborhoods as they could be located further from the downtown while remaining connected to large industrial and commercial centers.<sup>41</sup> Extant building types from this period can be found in the downtown area along Water Street, and the 300 block of Main Street, including the Nolte Building, Misses Bestor Building, David Fay Building, and William Herron Building. In addition, during this time, Peorians were entertained by lectures, debates, theatre troupes, musical concerts and showboats that formed an established entertainment circuit. The city's spectacular wealth financed a multitude of new downtown theatres including the Grand Opera House, Majestic, Lyceum, and Orpheum Theatres — earning the city's reputation that "To play in Peoria was one step away from the big time"<sup>42</sup>

*Downtown Boom (1890s – 1920s)*

By 1890, Peoria's population boomed to 41,024 and was home to five-hundred fifty-four manufacturing establishments representing ninety different branches of industry. Including the Keystone Steel & Wire Company, inventor of the world's first woven wire fence.<sup>43, 44</sup> These industries primarily located along the River, began to move both east and west outside of the downtown area, presumably as a response to increasing demand for land for commercial building construction.<sup>45</sup> The downtown core central business district, the site of today's Caterpillar World Headquarters, was bound by Hamilton Boulevard to the east, Fulton Street to the west, Adams Street to the north and Water Street to the south. This area, primarily due to its location proximate to the Illinois River landing, was a built-out and dense grouping of mostly two, three and four-story commercial buildings. The district expanded northward in the blocks east of Fulton Street, west of Fayette Street, north of Adams Street, and south of Madison Avenue around the central Courthouse Square. These blocks were less dense and smaller in scale, containing primarily one and two-story commercial buildings with some large residential buildings and hotels. The blocks to the immediate north and east of the Peoria County Courthouse contained many private and public institutions such as the County Jail, Grand Opera House, Peoria Club House, and YMCA Building. The original public library was located on Main and South Jefferson, and City Hall, although not the current building, was in the same location on Fulton Street. Further north on the corner of Main and Monroe was the site of the U.S. Post Office, today's U.S. Post Office and Federal Courthouse.<sup>46</sup>

The last decade of the 19<sup>th</sup> century into the early years of the Great Depression represented the height of Peoria's commercial development as industrial expansion continued, land values increased, and taller buildings were constructed to meet demand for retail space (see Figure 1.0). In 1899, the Soldiers and Sailors Monument, designed by Peoria native Frederick Triebel, was dedicated by President McKinley to honor the importance and sacrifice of Peoria and its citizens during the Civil War. In 1909, Benjamin Holt would secure a vacant manufacturing complex, previously occupied by the Colean Manufacturing Company, in East Peoria and incorporate it as the Holt Caterpillar Company. Although the company would not be formally headquartered in Peoria until 1930, manufacturing in East Peoria would begin under the supervision of Holt's

<sup>39</sup> Harland Bartholomew and Associates. (1937). *A Comprehensive City Plan for Peoria, Illinois*. Retrieved from The Library of Congress: <https://archive.org/details/comprehensivecit00harl>

<sup>40</sup> *Peoria and The State Capital*. (1871). Retrieved from The Library of Congress: <https://archive.org/details/peoriastatecapit00peor>

<sup>41</sup> Tarter, S. (2016, March 22). *Streetcars did more than transport people, their routes helped design Peoria*. The Peoria Journal Star. Retrieved from: <http://www.pjstar.com/article/20160322/LIFESTYLE/160329846>

<sup>42</sup> Peter J. Couri, J. (1992, September). *Culture and Entertainment*. Retrieved from The Peoria Historical Society: <http://www.peoriahistoricalsociety.org/History-Of-Peoria/Culture-And-Entertainment>

<sup>43</sup> Bateman, N., & Selby, P. (1914). *Historical Encyclopedia of Illinois*

<sup>44</sup> Peoria County Clerk's Office. (2017). *Brief History of Peoria County*. Retrieved from Peoria County: <http://www.peoriacounty.org/DocumentCenter/View/295>

<sup>45</sup> Sanborn Map Company. (1891). *Sanborn Fire Insurance Maps. Peoria Illinois*. Broadway, New York.

<sup>46</sup> Ibid

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nephew Pliny Holt and eventual Executive Vice-President Murray Baker.<sup>47</sup> By the turn of the century, commercial and retail expansion began to transition west along Adams Street between Fulton and Harrison Streets, concentrated north of the Chicago, Rock Island, and Pacific Railroad Company Freight and Passenger Depot. The 1891 Sanborn Fire Insurance Map shows these blocks as primarily one-story buildings, the notable exception being the still extant Cohen's Furniture Store Building, which would anchor the commercial districts western edge for decades. Just ten years later, these blocks transitioned into a dense commercial district with large multi-story buildings, occupied by multiple monumental department stores. Most notably, the P.A. Bergner's Store, established in 1889 and located on the corner of Adams and Fulton Streets in a six-story red sandstone Romanesque building, would become the largest department store in Illinois outside of Chicago. In 1905, the nine-story Schipper and Block Department Store Building (later Block and Kuhl Department Store, 1914) would be constructed, designed by the noted practitioners of the Chicago School, Holabird and Roche. The building would be the first "fireproof" skyscraper built in downtown Peoria, preceding other commercial buildings designed by Daniel H. Burnham and Company and William Le Baron Jenney. The building would later be expanded to the north and south to accommodate new floor and merchandising space.

These stores would usher in an era of downtown Peoria along Adams Street as a regional center of retail competing with the big department stores of Chicago and St. Louis.<sup>48</sup> Later retail arrivals included the Larkin Company in 1910, which invested heavily in Peoria with several local stores, and Montgomery Ward, established in 1936.<sup>49</sup> Sears Roebuck and Company would locate along Water Street in 1965. In addition to the major retailers, other smaller stores competed for local consumer dollars, including Klein's, Clark's and Schradski's. Both small and large stores would collaborate on downtown festivals and advertising activities, including a long-running Christmas Parade, which was sponsored by the Block & Kuhl Department Store in its first 75 years.

This period would mark a high-point in downtown Peoria's development when several of downtown's most significant buildings were constructed (see Figures 2.0 and 3.0), including the 1926 Commercial National Bank Building (1926), Illinois Bell Telephone Company Building (1920), Jefferson Building (1910), Standard Oil Building (1926), Knights of Columbus Hall (1910), Apollo Theater (1914), First National Bank (1915), Madison Theater (1920), Pere Marquette Hotel (1926), and 1938 Muhammad Temple (1938).<sup>50</sup>

#### *Post-World War II Urban Renewal (1940s – 1960s)*

Entering the post-World War II years, Peoria's population would swell to 111,856 and the downtown district would continue as the region's commercial and economic center with over 2,500 retail establishments where nearly half a billion dollars were spent annually.<sup>51</sup> By the late 1950s and early 1960s, Peoria still had fourteen major railroad lines in operation, four active barge lines transporting thirty-million tons of product on the Illinois River, and one-hundred forty-five trucking lines.<sup>52</sup> The city also began to introduce large scale urban renewal and revitalization projects during this time — ambitious plans calling for the redevelopment of large parcels and blocks to eliminate blighted buildings. Peoria civic and business leaders and its citizens visualized a new heart of the city, labeled "Progress Center," borne from fifty-million dollars, funded with no federal or state grants.<sup>53</sup> During this time, the Caterpillar Company looked to expand following its growth and success during World War II and the following boom in housing and road construction. Initially the company had plans to construct new offices in its Mossville location ten miles north of downtown Peoria. Major projects in Peoria at the time, most importantly the demolition and replacement of the 1870s County Courthouse, inspired Caterpillar to change its

<sup>47</sup> Haycraft, W. R. (2002). *The beginnings 1831-1945. In Yellow Steel: The Story of the Earthmoving Equipment Industry.* University of Illinois Press.

<sup>48</sup> Democratic State Central Committee. (1896). *A Brief History of Peoria.* Retrieved from The Library of Congress:

<https://archive.org/details/briefhistoryofpe00slsn>

<sup>49</sup> Stranger, H. (2010). *Failing at retailing: the decline of the Larkin Company, 1918-1942.* Journal of Historical Research in Marketing Volume 2, No 1, 9-36. Retrieved from: <http://www.hydraulicpress.org/StangerLarkinDeclineJHRM10.pdf>

<sup>50</sup> Sanborn Map Company. (1927/1955). Sanborn Fire Insurance Maps. *Peoria Illinois.* Broadway, New York.

<sup>51</sup> The Peoria Public Library. (1966). *Peoria Progress.*

<sup>52</sup> Harrison, C. (Director). (C.1960s). *Peoria Pledged to Progress* [Motion Picture].

<sup>53</sup> The Peoria Public Library. (1966). *Peoria Progress.*

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mind and look to be a partner in the redevelopment of downtown Peoria.<sup>54</sup> Caterpillar wanted to contribute to building a better, more attractive downtown, not only for existing citizens, and Caterpillar's 25,000 Peoria employees, but for the future employees Caterpillar wanted to attract.<sup>55</sup> There is speculation that the Caterpillar project was contingent upon demolition and removal of the 1876 Courthouse, a newspaper article from 1969 quotes F.M. Bourland saying, "Caterpillar would not have taken the site if it had to look out onto the rundown Courthouse in the square across the street." Despite voters rejecting a referendum for a new courthouse, the old one was torn down in 1962 and its replacement was built in 1965. Lady Bird Johnson dedicated the new courthouse dedicated in 1965 where she planted a cherry tree in its plaza.<sup>56</sup>

In 1967, two city blocks south of the new County Courthouse were removed and the new Administration Building and parking deck for the Caterpillar Tractor Company were completed.<sup>57</sup> This building, and its nearly 1,700 employees, helped downtown Peoria remain vibrant during the departure of the department store during the 1970s and 80s. In total, the *Peoria's Pledge to Progress* initiative included industrial expansion of more than one-hundred million dollars, thirty-four million dollars for public schools, a twenty-million-dollar sewer project, a one million dollar community theater complex, twenty-nine million in hospital construction, over sixty million dollars in transportation improvements and construction of Interstate 74, and most notably the construction of three outlying shopping centers and numerous outlying office and professional buildings intended to alleviate congestion in the downtown-area (see Figure 4.0).<sup>58</sup>

Simultaneously, modern architectural movements became important influences in design and construction as new buildings replaced the old in downtown Peoria. It is these buildings that today define the downtown district's architectural setting. Representative examples from the period include the First Federal Savings and Loan Association Building (1956), the Central Illinois Power and Light Company Building (1959), the Peoria Public Library (1966), and the First Federal Savings and Loan Tower (1966). To make old buildings look more contemporary with Modern design trends, several buildings, including the large department stores along Adams Street, received metal "slipcover" treatments. The Block & Kuhl Department Store, for example received a slipcover treatment in 1961 (see Figure 5.0).

By 1957, the suburban Sheridan Village Shopping Center opened north of downtown Peoria and quickly attracted downtown retailers who opened second locations. In 1961, Carson, Pirie, Scott and Company purchased land at the northwest edge of Peoria and partnered with Montgomery Ward and JC Penney for construction of a shopping center on the community's fringe. The plans were challenged by a coalition of downtown merchants in 1965 who attempted to stop its construction. However, by 1970, the lawsuit was settled out of court and in 1973 the Northwoods Mall would open. Designed by Chicago-based Sidney H. Morris & Associates, the indoor mall would be the largest between Chicago and St. Louis with over 700,000 square feet of retail space and 3,700 parking spaces on 56 acres of land. It attracted over one-hundred stores, small and large, greatly diminishing downtown's retail presence.<sup>59</sup> Smaller iconic downtown retailers such as Clarke's and Peoria Dry Goods went out of business shortly thereafter. Block & Kuhl was bought by Carson, Pirie, Scott and Company and would move to Northwoods Mall along with J.C. Penney and Montgomery Ward in the mid-1970s.<sup>60</sup> Shortly after Northwoods was constructed, the Westlake Shopping Center would open across the street and further impact the viability of downtown retail. Within a decade, most

<sup>54</sup> Caterpillar Inc. (1967). *Welcome to Caterpillar's world headquarters*.

<sup>55</sup> Ibid

<sup>56</sup> Peoria County Clerk's Office. (2017). Brief History of Peoria County. Retrieved from Peoria County: <http://www.peoriacounty.org/DocumentCenter/View/295>

<sup>57</sup> (1969, September 15). *Cat Office Building Depended on Courthouse*, The Peoria Journal Star.

<sup>58</sup> The Peoria Public Library. (1966). *Peoria Progress*.

<sup>59</sup> Summer, C. (2013, July 8). *40 years of Northwoods Mall*. The Peoria Chronicle Retrieved from: <http://peoriachronicle.com/2013/07/08/40-years-of-northwoods-mall/>

<sup>60</sup> Dougherty, D. (2013). *The Transformation of Shopping in Downtown Peoria*. Inter Business Issues. Retrieved from: <http://www.peoriamagazines.com/ibi/2013/may/retail-river>

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downtown retail businesses had either closed permanently or relocated to the suburbs.<sup>61</sup> Bergner's also closed its doors in 1986, Sears in 1998, and Cohen's Furniture in 2006.<sup>62,63,64</sup>

### **Architecture**

The Downtown Peoria Historic District is also nominated under Criterion C in the area of Architecture at the local level of significance, as it contains many of Peoria's finest remaining historic commercial building resources that reflect downtown's commercial and architectural development and evolution from Peoria's early decades of settlement and expansion during mid to late-19<sup>th</sup> century to its position as a corporate world headquarters city in the 1960s. The district features representative examples of period and modern design applied to both low-scale and tall commercial buildings, with a significant concentration of building resources from the downtown's major development periods, including the time after the arrival of the Peoria and Bureau Valley Railroad from 1830s to the 1890s, after the turn of the century from the 1910s to the 1930s and after World War II into the late 1960s. The district is significant architecturally given the wide range of styles and innovations from the Italianate and Romanesque, to steel-frame skyscraper construction cloaked in the Classical Revival ornamentation, and to the various expressions of Modern design movement and the International Style. Such resources represent the variety of architectural styles found in most mid-sized American cities and their downtown commercial areas, as well as the design tastes of the downtown property owners, developers, and merchants during Peoria's key periods of development and prosperity.

The significance of the district's architecture is enhanced by the number of both locally and nationally-known architects and architecture firms that took part in the design of downtown Peoria's commercial buildings. Prominent among local firms include Hewitt and Emerson, Frederic J. Klein, Jameson and Harrison, and Lankton, Ziegele, Terry and Associates — firms that also developed significant work portfolios in other central Illinois communities, including Bloomington, Springfield and Champaign. Firms with national portfolios include D.H. Burnham and Company, William Le Baron Jenney, Holabird and Roche, landscape architect Thomas Church, and Smith, Smith, Lundberg and Waehler

### **Late Victorian Architectural Styles**

#### *Italianate (1840s to 1870s)*

Italianate commercial buildings in downtown Peoria were typically constructed in brick of two to three stories in height, with tall, narrow arched or rectangular double-hung windows with brick or stone crowns or pedimented hoods and topped with an elaborate roof-line cornice consisting of heavy decorative brackets. Storefronts have mostly been modified and altered over time with covered lintels and transoms and newer storefront framing and bulkhead materials. One property in the district, 424 – 426 Southwest Washington Street (c. 1870s), has had its storefront reconstructed to an approximate historic appearance with wood bulkheads, expansive storefront display windows, and transoms. The Italianate was popular in domestic architecture and was later adapted for some of the more significant commercial buildings in downtown commercial districts during the mid to late-1800s. The Italianate, regarded as a "picturesque" style emphasizing the pictorial aspects of its architectural design, was loosely modeled after the grand villas of northern Italy and popularized by landscape designer Alexander Jackson Downing's pattern books during the 1840s and 50s. Italianate commercial buildings first began to appear in most Midwestern states in the 1850s and became a preferred commercial architectural style into the 1870s until it declined in popularity after the financial panic of 1873 and the subsequent economic depression.

<sup>61</sup> Summer, C. (2013, July 8). *40 years of Northwoods Mall*. The Peoria Chronicle. Retrieved from: <http://peoriachronicle.com/2013/07/08/40-years-of-northwoods-mall/>

<sup>62</sup> Tarter, S. (2013, August 25). *Signature retailer's journey - timeline*. The Peoria Journal Star.

<sup>63</sup> Gordon, P. (2006, September 19). *Long-time furniture business closing*. The Peoria Journal Star.

<sup>64</sup> Summer, C. (2013, July 8). *40 years of Northwoods Mall*. The Peoria Chronicle. Retrieved from: <http://peoriachronicle.com/2013/07/08/40-years-of-northwoods-mall/>

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There are five buildings of Italianate design in downtown Peoria, with two located along Southwest Washington Street, a key east-west commercial corridor during the 1870s and 1880s that connected the growing central business district along Main Street to the bustling industrial warehouse areas to the southwest. The two properties, 424 – 426 and 415 Southwest Washington Street (c. 1870s), are representative examples of the Italianate with arched double-hung windows and pedimented window hoods. Another distinctive Italianate is the David Fay Building (1867) at 319 Main Street featuring marble-block construction, upper-story stone window surrounds, two storefront entries, and a heavy wood cornice with dentils and brackets, an early 20<sup>th</sup> century alteration to the building. Of the two storefronts, one has received a circa 1950s alteration with aluminum framing and display boxes. Two other Italianate buildings include 633 Main Street (c. 1880s) and 420 Southwest Washington Street (c. 1870s), the later non-contributing as the façade is the only remaining extant portion of the original building.

#### *Romanesque Revival (1880s – 1910s)*

The Romanesque Revival style borrows heavily from European Romanesque models, which emphasized massive masonry walls, round arches, stone or brick masonry construction and decorative arcading. In the United States, the Romanesque style was utilized for large-scale city halls and railroad stations, churches and commercial buildings. The most important practitioner in the United States was Henry Hobson Richardson who designed many well-known Romanesque Revival buildings, including the well-known Marshall Field Wholesale Store in Chicago (built 1887, demolished 1922). More vernacular forms of commercial Romanesque Revival also exist, often with stone lintel arcades, brick facades and Italianate-styled decorative cornices.

Three Romanesque Revival buildings exist in downtown Peoria, including the Paddock Block Building (1891) at 336 Southwest Adams Street, one of the largest late 19<sup>th</sup> century buildings in downtown Peoria, and the Second Oakford and Fahnestock Wholesale Grocery Warehouse (c. 1890s) at 305 Southwest Water Street. Both buildings are characteristic examples of the Romanesque style with groupings of arched windows, stone and brick construction, and corbeling detail at cornice lines and in panels underneath individual windows. Although the Paddock Building has lost its original cornice and decorative cornice pediment, and its storefront slightly modified during a circa 1940s alteration, the building still retains its distinctive large-arched second and third-story windows opening. The Second Fahnestock Wholesale Grocery Warehouse retains a high level of integrity. A third Romanesque Revival building is the Swift and Company Cold Storage Warehouse adjacent to the northeast of the Second Fahnestock Wholesale Grocery Warehouse. This building sits narrow along its lot and features round arched bricked-in window openings along the first floor northeast and southwest elevations; the second-story has been re-faced in different brick, likely in the 1950s, with inset panels along its northeast elevation.

#### **Late 19<sup>th</sup> and 20<sup>th</sup> Century Revivals**

##### *Late Gothic Revival (1860s to 1920s)*

The antecedents of the Victorian Gothic Revival can be traced to early 19th century United Kingdom and France, where reactions against rampant industrialization and the rise in appreciation for Medieval Christian spiritualism and traditional Anglo-Catholic ecclesiastical rituals spurred the practice of neo-Gothic architecture. The foremost European practitioners of this neo-Gothic style include Augustus M. N. Pugin, architect of the Houses of Parliament in 1844 and Viollet-le-Duc, an advocate for the use of cast iron and masonry to create an ever-expanding vocabulary of building forms in the Gothic style.

In the United States, the Gothic Revival was promoted along with “picturesque” domestic architecture, characterized by valuing the pictorial aspects of architecture in combination with the surrounding landscape. Alexander Jackson Downing’s *Rural Residences*, *Cottage Residences* and *The Architecture of Country Houses*, were highly influential in promoting the style through the various house plans and patterns presented in each book. Gothic Revival was soon employed for churches and other institutional buildings, including

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schools and college campuses, throughout the Eastern, Midwestern and Southern regions of the United States well into the early decades of the 20<sup>th</sup> century. Prominent Gothic Revival buildings of the period include Trinity Church (1846) in New York City, and Second Presbyterian Church (1874) in Chicago.<sup>65</sup> Characteristics of American Gothic Revival churches include masonry construction, a front-gabled main elevation with a steeply pitched roof, and arched and lancet windows, stained glass windows on side elevations, corbelling below the roof line, steeples or spires on one or both sides of the main elevation, and castellations and shallow buttresses. Gothic Revival churches also have a strong emphasis on verticality.

Although Romanesque in expression, a representative building with Late Gothic Revival architectural features in the Downtown Peoria Historic District is the Sacred Heart Catholic Church (1895) at 504 Fulton Street. Constructed in a modified cruciform form with limestone block and Romanesque arched windows, the building exhibits typical Gothic Revival architectural elements, including a conical spire and belfry, engaged buttress piers, and pitched roof.

*Queen Anne Commercial (1880s to 1910s)*

Queen Anne was the most dominant Victorian domestic architectural style during the last two decades of the 19th century, a style found in most every state from the Atlantic to the Rocky Mountains and beyond, popularized by the proliferation of pattern books and the ready manufacture and distribution of pre-cut materials and architectural features. The Queen Anne style was first practiced during the mid to late 1800s by a group of English architects led by Richard Norman Shaw who borrowed heavily from earlier Medieval English and Elizabethan vernacular models of residential architecture. The style's extensive use of conical tower bays, corbelled chimneys, and tin-sided bay windows translated well as stylistic elements to the one and two-part commercial building forms constructed in most traditional commercial districts of the time-period. Commercial Queen Anne buildings were usually constructed in red brick with stone belt courses and trim, and incorporated bow or canted bay windows and conical towers extending over the building's main entrance or into the public right-of-way as a means for gaining extra space for the upper floors. Storefronts were mostly constructed with cast iron posts, transoms and wood bulkheads to support the display windows.

Two examples of the Commercial Queen Anne exist in the Downtown Peoria Historic District, including 617 Main Street (1890) and 112 Harrison Street (1902), the former a two-story building featuring a canted tower bay and decorative tin cornice with triangular pediment, the latter a refined expression of the style with stone foundation and recessed wall planes separated by two-story vertical red brick piers. A one-story addition, also in the Queen Anne style and once housing a rail spur that served the Hanson Packing Company, the first owner and occupant of 112 Harrison Street, is attached to the northeast elevation of the building along Water Street.

**Late 19th and 20th Century Architectural Styles**

*Classical Revival (1890s – 1920s)*

The Chicago Worlds Columbian Exposition in 1893, with its monumental exhibition buildings and formal Beaux Arts plan and layout, prompted a renewed interest in Classical architecture in its Greek, Roman and Palladian expressions during much of the first half of the 20th century. In addition, the Classical Revival was a by-product the American Renaissance arts and architecture movement during the late 1800s and early 1900s, a time of rising American nationalism, self-confidence and belief that the United States was the rightful inheritor of Greek democratic ideals. Thus, the Classical-inspired buildings of the Columbian Exposition became the stylistic preference for residential, governmental, religious, and commercial buildings, most notably banks and financial institutions in cities throughout the country. Signature Classical Revival architectural features include heavy dentil cornices, stone or terra cotta course belts, and piers and pilasters with capitals — all applied as ornament to steel-frame constructed skyscrapers and office towers during the first decades of the 20<sup>th</sup> century. Downtown Peoria's Classical Revival commercial buildings are highly expressive of the steel-framing

<sup>65</sup> Alice Sinkevitch. *AIA Guide to Chicago*. New York: Harcourt, Inc. 2004. p. 377.

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technology developed as part of the early 20<sup>th</sup> century Chicago School, or “Commercial Style,” as practiced by its well-known practitioners, Adler & Sullivan, Burnham & Root, and Holabird & Roche. Although Chicago School buildings are characterized mostly by gridded window patterns, piers and spandrel arrangements with austere ornamentation, many, however, have a three-part commercial building form with a storefront-lobby level, a middle portion of office space and a “capital” section incorporating the top two or three floors and cornice where more elaborate articulation, decoration and ornament was concentrated.

Representative examples of the Classical Revival in downtown Peoria include the Central National Bank Building (1913; 1978, National Register) at 101 Southwest Adams Street and designed by D.H. Burnham & Company, the Jefferson Building (1910) at 331 Fulton Street by William Le Baron Jenney, and the Schipper and Block Building (1905) by Holabird and Roche, located at the northeast corner of Adams and Fulton Streets. A common feature of all three buildings is its gridded window-pier-spandrel pattern articulating its underlying steel-frame construction; however, each building displays a Classically-inspired cornice with dentils and brackets and ground floor levels divided by stone piers and topped by capitals and storefront cornices in stone or marble. In the case of the Central National Bank Building, the cornice consists of a long swag panel with acroteria; the Bank Building is also defined by its spare use ornamentation and its shallow storefront level cornice. The Jefferson Building, however, is the most expressive of the base-middle-top three-part commercial block form with its heavy dentil cornice above the top floor faced in terra cotta; just below the top floor is a shallow terra cotta cornice. The building’s three-story base has a shallow cornice placed just above the third floor.

Other examples of the Classical Style include the Brown’s Business College (1902) designed by Herbert Hewitt and located at 240 Southwest Jefferson Avenue and the Oakford and Fahnestock Wholesale Grocery Warehouse (1918), Warren Day, architect. Again, as with the Schipper and Block, the Central National Bank, and Jefferson buildings, Brown’s Business College and Grocery Warehouse exhibit the Commercial style window-pier-spandrel grid pattern with Classical cornices and rusticated storefront piers faced in stone. In the case of Brown’s Business College, the dentil cornice sits below three porthole windows; the building is also noted for its decorative rectangular and diamond-shaped panels in the spandrels between the second and third floors. The Oakford and Fahnestock Wholesale Grocery Warehouse feature arched window openings with keystones on its top floor.

A variation of the Classical Revival, the Georgian Revival, based on Georgian-styled homes of England and the American colonies during the 1700s, also emerged as a popular style for urban commercial buildings during the early part of the 20<sup>th</sup> century. The style is characterized by the use of brown or red brick, stone panels and keystones as ornaments, and double-hung, multi-paned windows. Two examples of the Georgian Revival include the William Herron Building (1867, altered 1930) at 323 Main Street, and Montgomery Ward (1936) at 230 Southwest Adams Street and designed by Hewitt & Emerson. The Montgomery Ward building features the store chain’s Georgian Revival franchise design theme during the 1930s with its mansard roof, hipped fourth-floor dormers, red brick exterior and multi-paned windows. The William Herron Building, remodeled with a Georgian Revival facade after a fire, features a dentil cornice below three porthole windows, fanlight windows on the second-story, and stone panels below the third-floor double-hung windows. Downtown Peoria’s most significant example of the Georgian Revival is the Pere Marquette Hotel (1926; 1982, National Register), at 501 Main Street, designed by architect Horace Trumbauer of Philadelphia. Its three-part commercial form incorporates a two-and-half-story stone base with shallow cornice, a middle portion of red-brick exterior cladding with flat surface, piers and spandrels, and a top floor defined by windows with stone pedimented surrounds between a roofline and below-floor cornices. An additional example of the Georgian Revival is the Knights of Columbus Hall at 227 Northeast Jefferson Street.

*Beaux Arts (1880s – 1930s)*

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A variant of Classical Revival is the Beaux Arts, an architectural style popular in the United States from the late 19th and early 20th centuries and extensively used for monumental commercial buildings such as banks and office buildings and other commercial edifices. It was also employed as a preferred style for mansions of the wealthy, especially along the eastern seaboard and in large cities such as New York and Washington D.C. Beaux Arts architecture takes its name from the distinctive expression of Roman Classicism and Italian Renaissance architecture taught at the Ecole des Beaux Arts in Paris. Beaux Arts buildings share many of the same features and elements of Classical Revival buildings while incorporating more lavish and exuberant ornamentation such as roof line balustrades, elaborate window surrounds and crowns, pilasters, cartouches, quoins and shields, garlands and floral swags. In the United States, stone, glazed brick and architectural terra cotta were used as primary building materials.

The one example of the Beaux Arts in downtown Peoria is the National Duroc-Jersey Record Association Building (1916) at 237 Northeast Monroe Street designed by William Hawks Reeves and W.H. Allen. Constructed in white glazed brick, the building's Beaux Arts expression is found in its rusticated first floor, corner quoin work, arched entryways along Monroe Street, arched window surrounds on the third floor, and blind balustrade at the roof line. The building is organized in a three-part form with terra cotta courses just below the first floor and above third-story. The cornice ledge is ornamented with alternating paired triglyphs and medallions.

*Renaissance Revival (1920s – 1940s)*

The Renaissance Revival or Italian Renaissance, with its antecedents in grand Italian and Mediterranean villas as well as the American Italianate, gained popularity after World War I when revivals of European architecture were brought back to the United States by returning soldiers. The style gained earlier acceptance in the United States along the Atlantic seaboard during the 1880s and 1890s where palatial Renaissance Revival homes were constructed, such as the Villard Houses (1883) in New York City by McKim, Mead and White and considered the finest examples of the style. Italian Renaissance was often employed in symmetrical three-part commercial forms, constructed in stone, terra cotta or brick, and ornamented with rusticated first and second floors, fanlights in arches over groupings of windows, quoins and elaborate cornices often with brackets and dentils. Other decorative elements may include medallions, garlands and festoons on walls or within spandrel panels.<sup>66</sup>

Several examples of the Renaissance Revival are present in downtown Peoria, including the monumental Commercial National Bank (1926), located at 301 Southwest Adams Street, and First National Bank-Peoria Life Insurance Building (1915), at the northwest corner of Main and Jefferson Streets, the exuberantly ornamented Packard Plaza Building (1927), 211 Northeast Adams Street, and the more subdued Madison Theatre (1920), 500 Main Street, the latter two designed by local architect Frederic J. Klein. Designed by Hewitt & Emerson, the sixteen-story stone and terra-cotta clad First National Bank features a wide central tower bay topped by a lantern, reminiscent of the Wrigley Building in Chicago (1921). The Commercial National Bank Building (1926) is distinguished by its rusticated two-story vaulted window arcade along its Liberty and Adams Street elevations, the arcade housing the bank lobby on the interior. The arcade feature is also found in the upper two stories of the Packard Plaza Building (1927) at 211 Northeast Adams Street where swag panels line the inner surface of the terra cotta surrounds, although copper spandrels separate individual window bays. Constructed in white glazed brick, the Madison Theatre is simpler in ornamentation but does incorporate a major arched bay surrounding three double-hung arched windows on the third-story and three rectangular windows on the second above a flat metal canopy lined with dentils on the south elevation facing Madison Street. The arch motif, in brick relief, can also be found over second-story window bays in the Theatre's office block portion on both its Madison and Main Street facades.

**Modern Movement**

<sup>66</sup> Commercial Architectural Styles in Buffalo, New York." In Buffalo Architectural Museum. Retrieved from: <http://buffaloah.com/a/DCTNRY/r/renaiss.html>

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### *Art Deco/Art Moderne (1925 – 1940s)*

With its antecedents from the 1925 Exposition des Arts Décoratifs et Industriels Modernes in Paris, the Art Deco style developed in the mid-1920s and early 1930s employing “modernistic,” stylized motifs such as chevrons, shields, chamfered panels, serrated cornices, and zig-zags and bas-reliefs. Ornamentation was often applied to traditional one and two-part commercial building forms in downtown commercial districts through brickwork or carved stone or terra cotta; in other cases, building walls featured flat stone surfaces with minimal ornamentation. Other Art Deco features included raised piers on front elevations, stepped or multi-paned casement windows, and neon and projecting porcelain enameled signs. In the United States, the Chrysler Building (1928) and Rockefeller Center (1933), both in New York City, were influential style prototypes. Art Moderne, often called Streamline Moderne, is a later type of Art Deco architecture with an emphasis on long horizontal lines, rounded corners, stucco or concrete exterior surfaces, casement or steel-framed windows, and little to no ornamentation. Art Moderne stylistic elements were meant to imitate the influence of fast and aerodynamic cars, planes, trains and steamers of the 1920s and 30s.

There are four Art Deco/Art Moderne buildings in downtown Peoria, the two-story Art Moderne commercial building (1941) at 123 Southwest Adams Street, once the J.J. Newberry Company Store, the Art Modern four-story Illinois Bell Telephone Company Building (1941) at 320 Fulton Street, adjacent to 123 Southwest Adams Street, and the monumental U.S. Courthouse and Post Office Building (1938), designed by the architect of record, Howard Lovewell Cheney. All three buildings feature flat stone or granite wall surfaces with minimal ornamentation; the Bell Telephone building incorporates a two-story marble-paneled window surrounds and spandrels in three bays southeast of the main entrance. A water table in marble panels is also a distinguishing feature of the building. Next door, 126 Southwest Adams Street features a chamfered corner and three-window groupings on the second floor and fluted cornice line in stone. The U.S. Courthouse and Post Office Building is identified as a Classical Moderne, a type of Art Moderne that stressed symmetry, horizontality, more subdued formality, and carved reliefs and artwork to convey the purpose of the building. Classical Moderne was a popular style approach for many courthouses and post offices financed by the Works Progress Administration during the Great Depression. A distinguishing feature of the Courthouse is its bas-relief spandrel panels, sculpted by Freeman L. Schoolcraft.<sup>67</sup>

A fourth and distinguished example of the Art Deco is the Larkin Economy Store (1910) at 408 Southwest Washington Street. Its smooth limestone upper façade is defined by its slender piers dividing the elevation into four window bays. The piers rise to the top of the top of the fourth-floor window band punctuated by Prairie sculptural ornaments reminiscent of the Frank Lloyd Wright-design Larkin Building in Buffalo, New York. The extended façade above the window includes the work “Larkin” in copper lettering.

### *International Style (1920s - 1960s)*

Emanating from the European modern “Functionalism” movement, which concerned itself with the amalgamation of simple architectural forms, industrial production and social reform, as well as the architectural works of the Bauhaus and the Swiss architect Le Corbusier, the International Style would reject historicism and ornamentation to become the dominate commercial architectural style around the world during much of the post-World War II decades. Architectural historian Henry-Russell Hitchcock and architect Phillip Johnson first used International Style term in their well-known 1932 essay “The International Style: Architecture Since 1922.” The style became popular in the United States after its most famous practitioner, Mies van der Rohe, emigrated from Germany to Chicago in 1938 to teach at the Illinois Institute of Technology. The style is devoid of any applied ornamentation and its defining characteristics include taut plane surfaces with exterior materials of concrete, steel, granite and stucco and glass curtain walls with square aluminum spandrel panels, steel mullions and vertical I-beams meant to define the curtain walls. Although mostly known as a style for

<sup>67</sup> National Register of Historic Places. U.S. Post Office and Courthouse National Register Nomination, Peoria County, Illinois. National Register #12000878., p. 14.

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skyscraper boxes, smaller-scaled commercial buildings, especially for banks, often employed the International Style to appear “modern” and “up-to-date” for its customers.

Downtown’s growth and development during the post-World War II decades is defined by its International Style buildings, all designed as new homes for banks and company headquarters. The purest expressions of the style, incorporating glass curtain walls and colored spandrel panels in the principal elevations, are the Central Illinois Light and Power Company Building (1959), located at 300 Liberty Street, and the Security Savings Bank (1964), 200 Northeast Adams Street, both designed by the Peoria firm of Lankton and Ziegele, Terry & Associates. Another representative example is the First Federal Savings and Loan Association Building (1956) designed by Gregg and Briggs and located at 111 – 121 Northeast Jefferson Street. The building features granite paneled flower beds attached to the first-floor curtain wall entrance and a grey metal fin structure on the second-story as a later alteration when the First Federal Savings Tower was constructed next door along Hamilton Boulevard in 1966. Two later versions of the International Style include the Caterpillar Administration Building (1967), 100 Northeast Adams Street, by the New York-based architecture firm Smith, Smith Haines, Lundberg and Waehler, and the DeKroff Metz and Company Building, designed by Lankton and Ziegele, Terry & Associates in 1964. The DeKroff Metz and the Caterpillar Administration buildings favor more expansive use of stone and concrete surfaces and vertical mullions dividing windows bays rather than aluminum-colored spandrel panels; in the case of the DeKroff Metz building, the slender windows and separated by wide bays in concrete.

#### *Brutalism (1950s – 1970s)*

Brutalism first gained currency by architectural historian Reyner Banham in his 1966 book, *The New Brutalism: Ethic or Aesthetic* to describe the trend towards the frank expression of primary façades and elevations, building functions and pathways through exposed concrete construction. Another characteristic of Brutalism was the use of repeated modular elements. Brutalism gained popularity in Europe during the decades following the World War II where concrete, an inexpensive building material at the time, was used for the construction of housing, shopping and government complexes. Noted American practitioners of Brutalism included Paul Rudolph, Ralph Rapson, Evans Woollen III and Walter Netsch of Skidmore, Owings and Merrill, the lead architect and planner for the east campus of the University of Illinois at Chicago (1965).

The one noted example of Brutalism in downtown Peoria is the First Federal Savings Tower located at 411-435 Hamilton Boulevard and designed by Swensson & Kott of Nashville, Tennessee and Verkler & Tinsman of Peoria. The building is noted for its office tower of vertical concrete bays, corner office modules and four-story parking structure faced in horizontal concrete panels on the lower two-floors, vertical panels in the upper-story parking deck. The top two stories feature a recessed curtain wall enclosed by an arched colonnade on its northeast and southwest elevations.

#### *Late Modern/Postmodern (1970s – 1980s)*

Late Modern and Postmodern architecture developed in the late 1960s and 1970s as a reaction and movement away from the spare appearances of Modernist and International Style buildings. Such architecture embraced traditional exterior materials, such as brick and stone, with two or more materials combined to provide visual interest and greater detailing with references to historical architectural features and stylistic elements. Building forms can be irregular or symmetrical. A Late Modern/Postmodern example is the Thomas Building of Illinois Central College located at 201 – 205 Southwest Adams Street. Constructed in brick cladding, the building includes a multi-paned circular window in its second-story curtain wall as a reference to Georgian Revival fanlights. Another example is the Illinois Mutual Building (1978) at 300 Southwest Adams Street. Designed in a traditional office block form, the building is clad in red brick with upper-story windows grouped in two square windows flanked by two narrow ones. All eight Late Modern/Postmodern buildings in the district are non-contributing.

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### *Vernacular Brickfronts*

Several commercial buildings in downtown Peoria built in the late 19<sup>th</sup> and early 20<sup>th</sup> century lack any definitive stylistic expression and therefore characterized as Commercial Vernaculars or Vernacular Brickfronts — buildings with simple exteriors of mostly brick construction with conventional display windows and storefronts. Ornamentation was often limited to decorative parapets, cornices, and brickwork and frieze panels; buildings were mostly one to three stories in height. Representative examples of Vernacular Brickfronts include 406 and 412 Southwest Washington Street (1910, 1920, respectively)

### *One-Part Commercial*

The one-part commercial building is one of the common vernacular commercial building forms found in the Downtown Peoria Historic District. One-part commercial buildings are typically one-story with a narrow street frontage dedicated to a storefront of glass windows, transoms and a recessed entryway. A façade wall area between the storefront level and the roof or cornice line was sometimes used for signage and advertising and may vary in height to promote the appearance of a two-story rather than a one-story building. After World War II, with the advent of Modernism, one-part buildings became even more simplified with little or no ornamentation, facades of plain or textured brick or stone and “open fronted” storefronts of large sheets of plate glass providing clear views of the store’s interior. It has been suggested by architectural historians that one-part commercial buildings were often constructed as an interim development until commercial district land values appreciated enough to support a larger, more profitable building on the site. One-Part Commercial buildings are found along Jefferson Avenue, and Main and Jefferson Streets.<sup>68</sup>

### *Two-Part Commercial*

Two-part commercial buildings are the most common vernacular building type found in the Downtown Peoria Historic District, typically of two to four stories in height and having two distinct divisions — the lower commercial storefront zone and an upper zone containing private uses such as office space, hotels or apartments. The visual distinction and relationship between the lower and upper zones vary from building to building with some having clear changes in architectural features while others have no visual distinctions and are harmonious in style and materials. Distinct divisions between the commercial and upper zones were accomplished by brick, stone, metal or terra cotta banding or storefront cornices. Most two-part commercial buildings were designed with stylistic attributes, although there are few in select locations with plain, vernacular features. Two-Part Commercial buildings can be found along Main and Water Streets<sup>69</sup>

### **Architects/Builders**

Downtown Peoria contains several architect-designed commercial buildings by well-known Peoria-based architects and architecture firms as described below. In addition, there are several architects and architecture firms that are mentioned in drawings and photographs, but for whom no other information could be located.

#### *Howard Lovell Cheney*

Howard Lovell Cheney, born in Chicago in 1889, began his professional practice in 1914 after receiving his Bachelor of Science in Architecture from the University of Illinois at Urbana-Champaign. During his career, he worked for the Public Buildings Branch of the U.S. Treasury Department during the Great Depression years, and then as a consulting architect for the University of Illinois, from 1938 to 1940, and again from 1946 to 1948. It was during his time at the U.S. Treasury that he designed Federal courthouses and facilities in Gary, Indiana (1936); Peoria (1938); New Orleans (1939), as well as the Federal Building and Court of Peace for the 1939 World’s Fair in New York City. Other important commissions include the Student Union Building at the University of Illinois (1940) and the Washington National Airport (1941) in Washington D.C. He became a Fellow in the American Institute of Architects in 1947.<sup>70</sup>

<sup>68</sup> Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. 2d ed. Walnut Creek, California: AltaMira Press, 2000. p. 65

<sup>69</sup> Ibid, p. 24

<sup>70</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1962. p. 115

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### *Thomas Dolliver Church*

Born in Boston in 1902 and educated at the University of California at Berkeley, landscape architect Thomas Church is associated with the 1930s and 40s “California Style” of landscape design — a minimal, spare design approach to landscape architecture that stressed formality, straight lines, unity and simplicity — a presage to the Modernist landscape design of the post-World War II decades. Church also pioneered the design approach that organizes landscapes into separate “living” rooms, an approach incorporated in the plaza spaces around the Caterpillar World Headquarters (1967).<sup>71</sup> Church’s work would encompass both residential work centered in California and many commercial and institutional projects, including the General Motors Technical Center in Warren, Michigan with Eero Saarinen (1955)<sup>72</sup>; the Longwood Gardens (1954; 1972, National Register) in Kennett Square, Pennsylvania, and the University of California at Berkeley landscape master plan (1962)<sup>73</sup>. Church would author several influential books of landscape design, including *Gardens Are for People* (1955) and *Your Private World: A Study of Intimate Gardens* (1969).

### *C. Howard Crane*

Born in 1885 in Hartford, Connecticut, C. Howard Crane began his architectural career as a draftsman in his native city in 1904; in the following year, he would move to Detroit to work in the offices of Albert Kahn and later the architectural firm of Hinchman & Grylls. During his tenure in Detroit, Crane would become a noted designer of theaters, movie palaces and performance halls in Detroit and other cities, including New York, St. Louis, Cleveland, Chicago, Los Angeles, and Washington D.C. In Detroit alone, Crane designed 50 theaters with the 5,174-seat Fox Theater, one of the largest theaters built in the United States during the 1920s, and the 2,000-seat Orchestra Hall, the home of the Detroit Symphony Orchestra, his two most notable theater buildings. Crane’s designs were eclectic in stylistic forms, encompassing the Classical Revival and French and Italian Renaissance to exotic Middle Eastern styles. Apart from his theater work, Crane received commissions for commercial office buildings, as well as industrial structures after he moved to Great Britain during the onset of the Great Depression and World War II. His most regarded office building is the LeVeque Tower in Columbus, Ohio. He died in London in 1952.<sup>74</sup> Crane was a consulting adviser to Frederick J. Kline for his design of the Madison Theatre.

### *Warren William Day*

Warren W. Day was a Peoria-based architect during the first decades of the 20<sup>th</sup> century. A 1920 graduate of the University of Illinois at Urbana-Champaign, Day would become the architect for several commercial and industrial buildings, including the Oakford and Fahnstock Wholesale Grocery Warehouse (1918, 316 SW Washington Street). In 1920, he would join a partnership with architect Clark Wesley Bullard of Champaign, Illinois, and become active in the Illinois Society of Architects.<sup>75</sup>

### *D.H. Burnham & Company*

D.H. Burnham & Company, based in Chicago, Illinois, and led by architect Daniel Hudson Burnham, was the successor firm to Burnham & Root, the firm that designed several of Chicago’s early distinguished skyscrapers, such as the Rookery (1888; 1975, National Register) and Monadnock Buildings (1891; 1970, National Register), as well as coordinated the construction of the 1893 World Columbian Exposition. During the first two decades of the 20<sup>th</sup> century, D.H. Burnham & Company would become one of the nation’s leading designers of office buildings, hotels, train stations, and department stores in cities across the country, including the Marshall Field’s and Company Department Store in Chicago (1892; 1978, National Register) and the Union Station in Washington D.C. (1907; 1969, National Register). At Burnham & Root, the firm would experiment with clean forms and minimal ornamentation while embracing the potential of steel-frame

<sup>71</sup> Thomas Church, Landscape Architect. Retrieved from [http://www.retnauer-design.com/images/Thomas\\_Church.pdf](http://www.retnauer-design.com/images/Thomas_Church.pdf)

<sup>72</sup> General Motors Technical Center. Retrieved from: <https://tclf.org/landscapes/general-motors-technical-center>

<sup>73</sup> Longwood Gardens. Retrieved from: <https://tclf.org/landscapes/longwood-gardens>

<sup>74</sup> History of Architect C. Howard Crane Orchestra Hall (Paradise Theater), Detroit, Michigan. Retrieved from: [http://www.historic-structures.com/mi/detroit/orchestra\\_hall\\_paradise\\_theater1.php](http://www.historic-structures.com/mi/detroit/orchestra_hall_paradise_theater1.php)

<sup>75</sup> Announcements. *Architecture: The Professional Architectural Monthly*, Vol. XLI. No. 3. New York: Charles Scribner and Sons, March 1920, p. 192.

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construction. As D.H. Burnham & Company, the design approach would embrace a more generous use of Classical and Renaissance forms, as represented in the Central National Bank Building (1914; 1978, National Register).<sup>76</sup>

*Herbert Edmund Hewitt*

Born in Bloomington, Illinois, and trained at the University of Illinois, the Massachusetts Institute of Technology and the University of Chicago, Hewitt began his architectural practice in Peoria in 1897 and received individual commissions during the early part of his career until he joined a partnership with architect Frank N. Emerson in 1907.<sup>77</sup> His early works focused on commercial and industrial buildings, including his most notable works, the Classical Revival Brown's Business College (1902) at 240 SW Jefferson Street and the Clark, Quien and Morse Building (1903, 311 SW Water Street), designed and built to showcase a growing hardware and cast-iron stove business.<sup>78</sup> Hewitt was active in the Illinois Society of Architects and the National Council of Registration Boards during his lifetime and elected a Fellow in the American Institute of Architects.<sup>79</sup>

*Hewitt & Emerson*

Established in 1907, the partnership between Herbert E. Hewitt and Frank N. Emerson would become one of the more prolific architecture firms in the Peoria area during the first four decades of the 20<sup>th</sup> century. Hewitt's partner, Frank N. Emerson, was born in Peoria in 1876 and educated at Princeton University, the Massachusetts Institute of Technology, and the Ecole des Beaux Arts; he would start his career as a draftsman with the New York design firm, Carrere & Hastings.<sup>80</sup> As Hewitt & Emerson, the firm would go on to design several of Peoria's most notable downtown buildings, including the Commercial Merchants National Bank (1926, 301 SW Adams Street), Montgomery Wards (1936, 230 SW Adams Street, and the First National Bank (1915, 416 Main Street). Together, they also designed several other significant buildings in the downtown area such as the Grand Army of the Republic Memorial Hall (1909, 416 Hamilton Boulevard; National Register, 1927), the United Methodist Church (1910, 116 Perry Street) and the Marquette Apartments (1929, 701 Main Street; National Register, 2017). Given both partners' classical design training, the firm's commercial work were variations of the English Classical and Renaissance Revival styles that often expressed their underlying steel frame construction. The firm was also known for its Peoria-area residential and institutional work encompassing the popular styles of the 1920s, such as the Colonial, Tudor and Gothic Revivals. In 1927, Richard Seaton Gregg joined the firm as a senior partner; the firm would continue to receive important commissions in the Peoria area and operate under several successor names until the 1950s.<sup>81</sup>

*Holabird & Roche*

Founded in 1881 in Chicago, Illinois, Holabird & Roche was one of more significant architecture firms, along with William Le Baron Jenney, Burnham & Root, and Adler & Sullivan, to have influenced the design of modern skyscrapers during the period after the Great Chicago Fire of 1871. A noted practitioner of the Chicago School, which favored the pure expression of a building's steel-frame construction, Holabird & Roche designed many of Chicago's signature commercial buildings during the late and early decades of the 19<sup>th</sup> and 20<sup>th</sup> centuries, such as the Chicago (1905), Marquette (1895) and Old Colony Buildings (1894). The firm's Chicago School work also featured the "Chicago window" with large pane of glass flanked by two narrow double-hung sash windows and a three-part commercial block division with a storefront level, middle office portion, and top capped by a heavy cornice or other ornamentation. The extensive use of the Chicago window would introduce the glass curtain wall with decorative spandrels, often in terra cotta, separating each floor from one another. Beyond its commercial office commission, Holabird & Roche would also design several well-

<sup>76</sup> Kenyon and Associates. *Central National Bank Building National Register Nomination*, Washington, DC: United States Department of the Interior National Park Service, 1978, p. 8.

<sup>77</sup> Herbert Edmund Hewitt. Retrieved from: <https://prabook.com/web/herbert.hewitt/1346325>

<sup>78</sup> *The Art of Structure: An Architectural Tour of Downtown Peoria* [Brochure]. Peoria, Illinois: Arts Partners of Central Peoria.

<sup>79</sup> Earle G. Shettleworth, Jr., *Brief Biographies of American Architects Who Died Between 1897 and 1947*. Augusta, Maine: Maine Historic Preservation Commission, Date Unknown. p. 63.

<sup>80</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1956. p. 157.

<sup>81</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1956. p. 210.

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known department stores, including the Boston Store (1910), the Mandel Brothers Store (1902), and the Rothchild Department Store (1912), all located in Chicago. While other Chicago department stores, such as Marshall Field's and the Schlesinger and Mayer would garner more attention due to the celebrated architects, Holabird & Roche designs were more influential in terms of storefront treatments and serving as templates for design and function for other stores around the country.<sup>82</sup> The firm would be engaged to design the Schipper and Block Building (124 SW Adams Street) in downtown Peoria in 1905. The building is documented in the July 1904 edition of Fireproof Magazine as having "...along the lines the most modern practice for a department store of this scope in the first cities of the country and is certainly an innovation in the way of a building devoted retail merchandising in a city the size of Peoria."<sup>83</sup>

*Jameson & Harrison*

Established in 1926, the partnership between architects Walter Guy Jameson and Elbert Redell Harrison would design several well-known Peoria buildings, including the Muhammed Shrine Temple Mosque (1938, 207 NE Monroe Street), Methodist Hospital (1955), and Peoria-Manual High School (1961). The firm would also be the architects of record for College of Commerce-Wohlers Hall (1964) and the Illini Union Hall Addition (1961) on the campus of the University of Illinois at Urbana-Champaign. The firm would design office buildings, schools, churches, industrial and recreational facilities throughout the Peoria area and central Illinois. Prior to joining the firm, Walter Guy Jameson maintained his own solo practice in Muskegon, Michigan, in the early 1920s, and served as a draftsman and an apprentice for several firms, including Albert Kahn in Detroit and later, the Peoria office of Hewitt & Emerson. Born in Buffalo, New York, in 1891, Jameson graduated with a degree in architecture from the University of Michigan in 1915.<sup>84</sup> A native of Bloomington, Illinois, Elbert Redell Harrison received a degree in architectural engineering from the University of Illinois at Urbana-Champaign in 1924.<sup>85</sup>

*Frederic J. Klein*

Born in Detroit, Michigan in 1874, but raised in Peoria, Frederic J. Klein became a significant designer of residences, parks and commercial buildings — most notably of theaters, including the Apollo and Madison Theaters in Peoria, and the Coronado (1927, National Register, 1979) in Rockford, Illinois. His theaters are noted for their variety in stylistic expressions and ornamentation, including Japanese influences such as dragons and glowing lanterns stemming from his long interest in Japanese gardens. Besides his Madison and Apollo Theaters (1920, 500 Main Street, National Register, 1980; 1914, 311-313 Main Street, respectively), Klein was the architect and designer for the Japanese Bridge in Bradley Park (1922), Glen Oak Park, home of the Peoria Zoo, the Packard Plaza (1927, 211 NE Adams Street) and several homes in the Grand View Drive National Register Historic District (National Register, 1996).<sup>86</sup>

*William Le Baron Jenney*

The Jefferson Building (1910) at 331 Fulton Street is one of the last office buildings to be designed by the William Le Baron Jenney, who has long been considered the father of the Modern American skyscraper. Born in Fairhaven, Massachusetts, in 1832 and a graduate of the Ecole Centrale des Arts and Manufacturers at Paris in 1856, Jenney would serve in the engineer corps during the American Civil War; afterward, he moved to Chicago in 1868 to begin a professional architecture career. His early notable works include the Grace Episcopal Church (1868) and the Portland Block (1872); in 1885, he would design the ten-story Home Insurance Building, the first known building of its kind to employ steel-frame construction. In succeeding years, Jenney, along with his partner William Bryce Mundie would be the architects for several well-known Chicago buildings such as the Manhattan (1891, 1978, National Register), and the New York Life Insurance Buildings (1894, 2006, Chicago Landmark). Jenney's office would employ several architects who would later

<sup>82</sup> Robert Brueggemann. *The Architects and City: Holabird and Roche of Chicago, 1880-1918*. Chicago: The University of Chicago Press, 1997, p. 235.

<sup>83</sup> Fireproof Department Store Building for Schipper & Block, Peoria. Illinois. *Fireproof Magazine*, Vol 5, July 1905. Chicago: Fireproof Publishing Company, 1905, p. 59.

<sup>84</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1956. p. 345

<sup>85</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1956. p. 291

<sup>86</sup> 101 Things that Play in Peoria: Japanese Bridge. Retrieved from: <http://101.pistar.com/80-japanese-bridge/>

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establish their own influential firms, including William Holabird & Martin Roche, as well as Daniel Burnham. Jenney was elected to the College of Fellows of the American Institute of Architects in 1885.<sup>87</sup>

*Lankton, Ziegele, Terry & Associates*

Lankton, Ziegele, Terry & Associates, established first in 1940 as Lankton & Ziegele, were the foremost practitioners of the Modern movement in Peoria and central Illinois during the post-Second World War years. The firm's Modernist works in downtown Peoria are represented by the Peoria County Courthouse Building and Plaza (1964, 324 Main Street), the Central Illinois Light and Power Company Building (1959, 300 Liberty Street), and the DeKroff Metz and Company Building (1964, 201 NE Adams Street). The firm's two founders were John N. Ziegele, a Peoria native and a 1935 architectural engineering graduate from the University of Illinois at Urbana-Champaign, and Joel Fletcher Lankton, a Peoria native who would lead several of the firm's commercial, residential, educational-institutional commissions. Lankton's practice in Modern residential design involved his work at Ingersoll Village, an early Mid-Century housing development in Kalamazoo, Michigan, that experimented with pre-fabricated housing components, including a "common utility core" invented by Lankton that placed all utilities and plumbing in one unit to be inserted in a house under construction.<sup>88</sup> James Layton Terry, a 1934 architecture graduate from the University of Michigan, would join the firm in 1940 and become a full partner by 1956. During the 1950s and 60s, the firm would complete commissions in Peoria and in other Illinois cities, including the University of Illinois Library Addition in Champaign (1958), the Bradley University Physical Science Building in Peoria (1967), William G. Stratton Building (1955) in Springfield and the Federal Courthouse and Post Office (1957) in Rock Island. While the firm's most notable works were commercial, civic and educational buildings, it also designed residences in a range of forms and styles, including Colonial Revivals and Cape Cods to pure Mid-Century expressions. In 2001, Lankton, Ziegele, Terry & Associates was purchased by the Larson & Darby Group, a Rockford-based architecture firm.<sup>89</sup>

*William Hawks Reeves*

Born in Bloomington, Illinois, in 1866, William Hawks Reeves studied at the State Normal University (Illinois State University) in Normal and the University of Illinois at Urbana-Champaign, receiving a degree in architecture in 1887.<sup>90</sup> After leaving college, he settled in Peoria and became a partner in the architecture firm of Reeves & Baille, noted designer of several Peoria buildings, including the Christian Assembly Church (1898), Peoria City Hall (1899), the Spalding Institute (1899) and the Cursillo Renewal Center (1901). The firm also designed the Coliseum (1901-1903) located at the Illinois State Fairgrounds in Springfield. Reeves would also go on to design several school buildings in Peoria and the Illinois Asylum for the Insane (Peoria State Hospital) (1897-1912, National Register, 1982). Reeves was adept at designing large public buildings with stone as the primary building material, with Flemish and German Renaissance features -- his customary stylistic preferences. In 1916, he would co-design the Beaux-Arts National Duroc-Jersey Record Building with architect W.M. Allen.

*Smith, Hinchman and Grylls*

First established in Detroit in 1853, Smith Hinchman and Grylls would become a prominent Michigan architecture firm throughout the late 19<sup>th</sup> and early 20<sup>th</sup> century, designing notable buildings such as the Detroit Opera House (1868), the Guardian Building (1929), and several buildings of the University of Michigan at Ann Arbor campus, projects that favored Classical Revival and early Modern styles. The firm was founded by architect Sheldon Smith and would later include his son, Mortimer, and grandson, Fred, in the practice; in 1896, Fred Smith hired two University of Michigan graduates, Henry G. Field and Theodore H. Hinchman, to join the firm to enhance the firm's capabilities in employing the latest architectural engineering technologies in new commercial and industrial commissions. In 1906, Henry Field left the firm and engineer H.J. Maxwell

<sup>87</sup> Quarterly Bulletin of the American Institute of Architects. Retrieved from: [http://public.aia.org/sites/hdoaa/wiki/AIA%20scans/Obits/QB\\_Jul1907.pdf](http://public.aia.org/sites/hdoaa/wiki/AIA%20scans/Obits/QB_Jul1907.pdf)

<sup>88</sup> Ingersoll Village. Retrieved from: <http://www.kpl.gov/local-history/houses-buildings/ingersoll-village.aspx>

<sup>89</sup> Larson and Darby's enduring design have left a mark on Rockford and beyond. Retrieved from: <http://www.rstar.com/special/20160315/larson-amp-darby-s-enduring-designs-have-left-mark-on-rockford-and-beyond>

<sup>90</sup> Newton Bateman and Paul Shelby. *Historical Encyclopedia of Illinois and History of Peoria County*. Chicago: Munsell Publishing Company, p. 618

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Grylls joined as a partner.<sup>91</sup> After World War II, the firm made a conscious decision to adopt Modern design approaches to its architectural work. In 1945, the firm hired Minoru Yamasaki, architect the World Trade Center (1973) in New York City, to lead its transition to Modernism.<sup>92</sup> In succeeding decades, the firm would design noted Modern works such as the General Motors Technical Center (1955) in Warren, Michigan and the National Institutes of Health Research Laboratories (1968). The firm would change its name to the SmithGroupJJR in 2000.

*Smith, Smith, Lundberg & Waehler*

Based in New York City, Smith, Haines, Lundberg & Waehler operated between 1964 and 1968 as a successor firm to Voorhees, Walker, Smith, Smith & Haines; the firm's origins date to Cyrus L.W. Edlitz (1885-1910), son of one of the founders of the American Institute of Architects, Leopold Edlitz. One of Leopold Edlitz's most notable commission was the design of the Metropolitan Telephone and Telegraph Building (1886) in lower Manhattan and Dearborn Station (1885) in Chicago, both designed in the Romanesque. In succeeding decades, the firm would receive several distinguished architectural commissions, including buildings associated with the 1933 Century of Progress International Exposition in Chicago, the 1939 World's Fair in New York, the Bell Telephone Laboratories (1941) in Murray Hill, New Jersey, and the Argonne National Laboratory (1948 – 1955). During this period, the firm would become known for its skyscrapers and corporate offices, laboratories, aeronautical facilities, and university campuses, many designed in flexible iterations of Brutalism and the International Style. At the time the Caterpillar World Headquarters (1967) in Peoria was constructed, the firm was led by its partners Robert Lundberg, Frank J. Waehler, Benjamin Lane Smith, and Perry Coke Smith, and began to expand its operations internationally. The firm also became associated with the construction of the Goddard Space Flight Center (1965) in Maryland for the National Aeronautics and Space Administration. In 1968, both Benjamin Lane Smith and Perry Coke Smith retired from the firm with firm name becoming Haines, Lundberg and Waehler. Today the company is known as HLW International and continues to maintain significant domestic and international client base.<sup>93</sup>

*Milton M. Schwartz & Associates*

Milton M. Schwartz & Associates was a Chicago-based architecture firm established by its namesake, architect, Milton M. Schwartz, in 1951. The firm operated continuously until 1985. Born in Chicago in 1925, Schwartz studied architecture at the University of Illinois at Urbana-Champaign and later apprenticed in Chicago until he received his licensure<sup>94</sup>. His firm designed residential buildings and apartments, office towers, hotels and motels in a more pragmatic approach to modernism with spare detailing and an emphasis on overall form and material expression. His later buildings also featured environmental features, such as concrete overhangs, to reduce heat penetration and sun glare into the rooms.<sup>95</sup> The firm's signature buildings include 320 West Oakdale in Chicago (this is listed in the NR), a twenty-one-story glass condominium tower, the Executive House Hotel in Chicago's Loop, and the Dunes Hotel in Las Vegas, all three designed and constructed during the 1950s and 60s.

*Frederick Ernst Treibel*

Born in Peoria in 1865, Frederick E. Treibel, the son of a German monument maker, started his sculpting career as an apprentice in Chicago, moving on to New York and Boston before attending the Royal Academy of Fine Arts in Florence, Italy.<sup>96</sup> Treibel is noted for several works in Peoria, including the Soldiers and Sailors Monument (1899) in the Courthouse Square and the Robert Ingersoll stature in Glen Oak Park, as well as other commissions, such as the Iowa Monument at Shiloh Battlefield National Military Park, and the Henry

<sup>91</sup> Michigan Modern: Smith, Hinchman & Grylls. Retrieved from: <http://www.michiganmodern.org/designers/smith-hinchman-grylls>

<sup>92</sup> Ibid

<sup>93</sup> HLW International. Retrieved from: <https://architizer.com/firms/hlw-international-llp-new-york/>

<sup>94</sup> Milton M. Schwartz (1925-2007). Retrieved from: <http://www.artic.edu/research/milton-schwartz-1925-2007>

<sup>95</sup> Jensen, Trevor. (2007, January 23). Milton M. Schwartz: 1925 – 2007. Retrieved from: [http://articles.chicagotribune.com/2007-01-23/news/0701230015\\_1\\_mr-schwartz-chicago-architect-las-vegas](http://articles.chicagotribune.com/2007-01-23/news/0701230015_1_mr-schwartz-chicago-architect-las-vegas)

<sup>96</sup> Frederick Triebel. Retrieved from: <https://www.revolvy.com/main/index.php?s=Frederick%20Triebel>

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Mower Rice statue in the National Statuary Hall at the U.S. Capitol. He would also serve on the sculpture selection jury for the World's Columbian Exposition.

#### *Horace Trumbauer*

Known as one of the more prominent architects of America's Gilded Age during the latter half of the 19<sup>th</sup> century, Horace Trumbauer was born in Philadelphia in 1868 and started his career as an apprentice at the architectural firm of G.W. and W.D. Hewitt where he gained valuable experience in residential design.<sup>97</sup> At the age of twenty-one, Trumbauer established his own firm and quickly developed a busy practice in residential design for both wealthy clients and developers of new middle-class planned communities, such as Overbrook Farms and Germantown in New Jersey.<sup>98</sup> His most notable Gilded Age house is Lynnewood Hall (1900), a 110-room Georgian Revival mansion located in Elkins Park, Pennsylvania; other significant residential works would include The Elms in Newport, Rhode Island and Chelton House, also in Elkins Park. During the early decades of the 20<sup>th</sup> century, Trumbauer would expand his work portfolio to include commercial buildings and hotels, apartment blocks, train stations, churches, theaters and cultural institutions, including the Philadelphia Museum of Art (1928). He was also designed the Duke Chapel (1934) and several other buildings with architect Julian Abele on the Duke University campus. Although the Georgian, Classical Revival, and Beaux Arts were his preferred architectural expressions, Trumbauer was skilled in designing the popular revival styles of the 1910s and 20s, including the Gothic, Colonial, and Tudor, as well as the Art Deco.

#### *Verkler & Tinsman*

Verkler and Tinsman was a Peoria-based architecture firm formed by architects Edward Lee Verkler and Gordon Livezey Tinsman in 1956. Verkler was born in Peoria in 1923 and received his Bachelor of Science in Architecture at the University of Illinois at Urbana Champaign in 1948. He served as an apprentice architect and draftsman for Lankton & Ziegele and maintained his own practice before joining Tinsman in the new partnership.<sup>99</sup> Tinsman, a native of University City, Missouri, received his Bachelor of Architecture degree at the University of Michigan in 1933 and spent the early part of his career working for the Department of War during World War II and the McCrory Stores Corporation as a staff architect and store designer.<sup>100</sup> The firm's diverse portfolio included commercial, residential, industrial, educational, and public building commissions in cities throughout Illinois, Wisconsin, and Missouri. The firm's most noted work in Peoria is the Brutalist First Federal Savings Tower (1966) in partnership with the architecture firm of Swensson & Kott.

### **Conclusion**

The Peoria Downtown Historic District represents a diverse collection of commercial building types — retail and department stores, theaters, corporate headquarters, courthouses, and fraternal halls — all embodying downtown's commercial development during the period of significance of 1867-1967. The district's architectural styles range from the Italianate to the International Style and Modern expressions of the Post World War II period. The majority of buildings retain their historic appearance and integrity, especially those constructed at Mid-Century where such buildings have been relatively unaltered. Storefront alterations are common, and, in many cases, such changes are within the period of significance and contribute to the historic character of the district. Several buildings are deemed non-contributing due to age or loss of integrity and do not negatively impact the district's overall historic character. The resources of the Historic District tell the story of a downtown that prospered from Peoria's industrial and commercial growth during the 1870s through the turn of the century, and beyond to the 1950s and 60s when, in attempts to forestall downtown's economic decline, urban renewal and the new Modernist building expressions would forever change downtown Peoria's landscape.

<sup>97</sup> Trumbauer, Horace (1868 – 1938) Architect. Retrieved from: [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm?ArchitectId=A1415](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm?ArchitectId=A1415)

<sup>98</sup> Ibid

<sup>99</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1962. p. 726

<sup>100</sup> *American Architects Directory*. R.R. Bowker: New Providence, New Jersey, 1962. p. 706

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- Tatman, S. L. (2018). *Trumbauer, Horace (1868-1938)*. Retrieved from Philadelphia Architects and Buildings: [https://www.philadelphiabuildings.org/pab/app/ar\\_display.cfm?ArchitectId=A1415](https://www.philadelphiabuildings.org/pab/app/ar_display.cfm?ArchitectId=A1415)
- The American Institute of Architects. (1907, July). *The American Institute of Architects Quarterly Bulletin*. Retrieved from The American Institute of Architects: [http://public.aia.org/sites/hdoaa/wiki/AIA%20scans/Obits/QB\\_Jul1907.pdf](http://public.aia.org/sites/hdoaa/wiki/AIA%20scans/Obits/QB_Jul1907.pdf)
- The Peoria Historical Society. (2012, April). A History Underground: Coal Mining in the Peoria Area. *Inter Business Issues*.
- The Peoria Historical Society. (2012, April). Peoria and the Shelton Gang. *Inter Business Issues*.
- The Peoria Historical Society. (n.d.). History of Peoria 1819-1919.
- The Peoria Journal-Transcript. (1933, April 2). *Alexander Hamilton's Son Surveyed Peoria, Platted Its Streets*. Retrieved from Wisconsin Historical Society: <https://www.wisconsinhistory.org/Records/Newspaper/BA1928>

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

The Peoria Public Library. (1966). *Peoria Progress*.

The Peoria Transcript. (1893). *Peoria Illustrated showing Resources, Progress and Growth of its Manufacturing, Mercantile and Financial Interests*. Retrieved from The Library of Congress:  
<https://archive.org/details/peoriaillustrate00peor>

Transcript, T. P. (1859). *A descriptive account of the city of Peoria, combining a sketch of its early history, together with a view of its present business, manufactories, &c., &c., &c.* Peoria Illinois: Transcript Book and Job Printing Establishment.

**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 # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): \_\_\_\_\_

Returned

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

**10. Geographical Data**

**Acreage of Property** 77.1

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

1	<u>40.414252</u>	<u>-89.354153</u>	3	<u>40.412966</u>	<u>-89.35587</u>
	Latitude	Longitude		Latitude	Longitude
2	<u>40.415019</u>	<u>-89.352717</u>	4	<u>40.411021</u>	<u>-89.353727</u>
	Latitude	Longitude		Latitude	Longitude

**Verbal Boundary Description** (Describe the boundaries of the property.)

"SW along Northeast Adams Street to the interior property line just east of Hamilton Boulevard, SE along the interior property line to the mid-block alley between Northeast Adams Street and Northeast Washington Street, NE along the mid-block alley to the interior property line between Hamilton Boulevard and the Interstate 74 off-ramp, SE along the interior property line to Northeast Washington Street, SW along Northeast Washington Street to Hamilton Boulevard, SE along Hamilton Boulevard to Northeast Water Street, SW along Northeast Water Street to the east side of Main Street, NW along Main Street to Northeast Washington Street, SW along Southwest Washington Street to Liberty Street, SE along Liberty Street, SW along Liberty Street to Southwest Water Street, SW along Southwest Water Street to the interior property line between Harrison Street and South William Kumpf Boulevard, NW along the interior property line to the mid-block alley between Southwest Water Street and Southwest Washington Street, SW along the mid-block alley to South William Kumpf Boulevard, NW along South William Kumpf Boulevard to Southwest Adams Street, NE along Southwest Adams Street to the interior property line between Harrison Street and Liberty Street, NW along the interior property line to the mid-block alley between Southwest Adams Street and Southwest Jefferson Avenue, E along the mid-block alley top Liberty Street, N along Liberty Street to Southwest Jefferson Avenue, NE along Southwest Jefferson Avenue to Main Street, NW along Main Street to Southwest Madison Avenue, SW along Southwest Madison Avenue to Fulton Street, NW along Fulton Street to Southwest Monroe Street, NE along Southwest Monroe Street to Main Street to the interior property line between Southwest Monroe Street and Fulton Court, SW along the interior property line to the interior property line between South William Kumpf Boulevard and Main Street, NW along the interior property line to Fulton Court, NE along Fulton Court to the interior property line between South William Kumpf Boulevard and Main Street, NW along the interior property line to Southwest Perry Avenue, NE along Southwest Perry Avenue to Main Street, SE along Main Street to Fulton Court, NE along Fulton Court to Fayette Street, SE along Fayette Street to Southeast Monroe Street, E along Monroe Street to Hamilton Boulevard, SE along Hamilton Boulevard to the mid-block alley between Northeast Madison Avenue and Northeast Jefferson Avenue, NE along the mid-block alley to Fayette Street, SE along Fayette Street to Hamilton Boulevard, SE along Hamilton Boulevard to the interior property line between Hamilton Boulevard and Fayette Street, SE along Fayette Street to Northeast Adams Street."

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries include buildings, sites and objects that are now 50 years and older and considered significant to understanding the historical and architectural development of downtown Peoria from 1867 to 1968. The boundaries were also drawn to exclude the number of non-contributing properties — properties that may have integrity issues, were moved from their original location, or are less than 50 years in age.

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

**11. Form Prepared By**

name/title Nicholas P. Kalogeresis, AICP; Cade Sterling date April 22, 2018  
organization The Lakota Group telephone 312-467-5445  
street & number 116 West Illinois Street email nkalogeresis@thelakotagroup.com  
city or town Chicago state Illinois zip code 60654

**Additional Documentation**

Submit the following items with the completed form:

- **GIS Location Map (Google Earth or BING)**
- **Local Location Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

Returned

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

**Photo Log**

**Name of Property:** Downtown Peoria Historic District  
**City or Vicinity:** Peoria  
**County:** Peoria County **State:** Illinois  
**Photographer:** Nicholas P. Kalogeresis  
**Date Photographed:** March 5, 2018

Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo #1 of 25: 600 block of Main Street, camera facing northwest.  
Photo #2 of 25: 100 block of northeast Monroe Street, camera facing south.  
Photo #3 of 25: 200 block of northeast Monroe Street, camera facing west.  
Photo #4 of 25: 500 block of Main Street, camera facing west.  
Photo #5 of 25: 400 block of Hamilton Boulevard, camera facing southwest.  
Photo #6 of 25: 200 block of southwest Jefferson Street, camera facing southeast.  
Photo #7 of 25: 200 block of southwest Jefferson Street, camera facing south.  
Photo #8 of 25: 300 block of Fulton Street and view of Fulton Plaza, camera facing southeast.  
Photo #9 of 25: 300 block of Main Street, camera facing south.  
Photo #10 of 25: 100 block of northeast Jefferson Avenue, camera facing north.  
Photo #11 of 25: View of Peoria County Courthouse, camera facing southwest.  
Photo #12 of 25: 400 block of Hamilton Boulevard, camera facing northwest.  
Photo #13 of 25: 300 block of southwest Adams Street, camera facing southwest.  
Photo #14 of 25: 300 block of southwest Adams Street, camera facing northwest.  
Photo #15 of 25: 100 block of southwest Adams Street, camera facing east.  
Photo #16 of 25: 100 block of southwest Adams Street, camera facing south.  
Photo #17 of 25: View of Peoria County Courthouse and Courthouse Square, camera facing north.

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

Photo #18 of 25: 100 block of southwest Adams Street, camera facing west.

Photo #19 of 25: 100 block of northeast Adams Street, camera facing east.

Photo #20 of 25: 200 block of northeast Adams Street, camera facing northeast.

Photo #21 of 25: View of Caterpillar Administration Building, camera facing southwest.

Photo #22 of 25: 400 block of southwest Washington Street, camera facing east.

Photo #23 of 25: 400 block of southwest Washington Street, camera facing west.

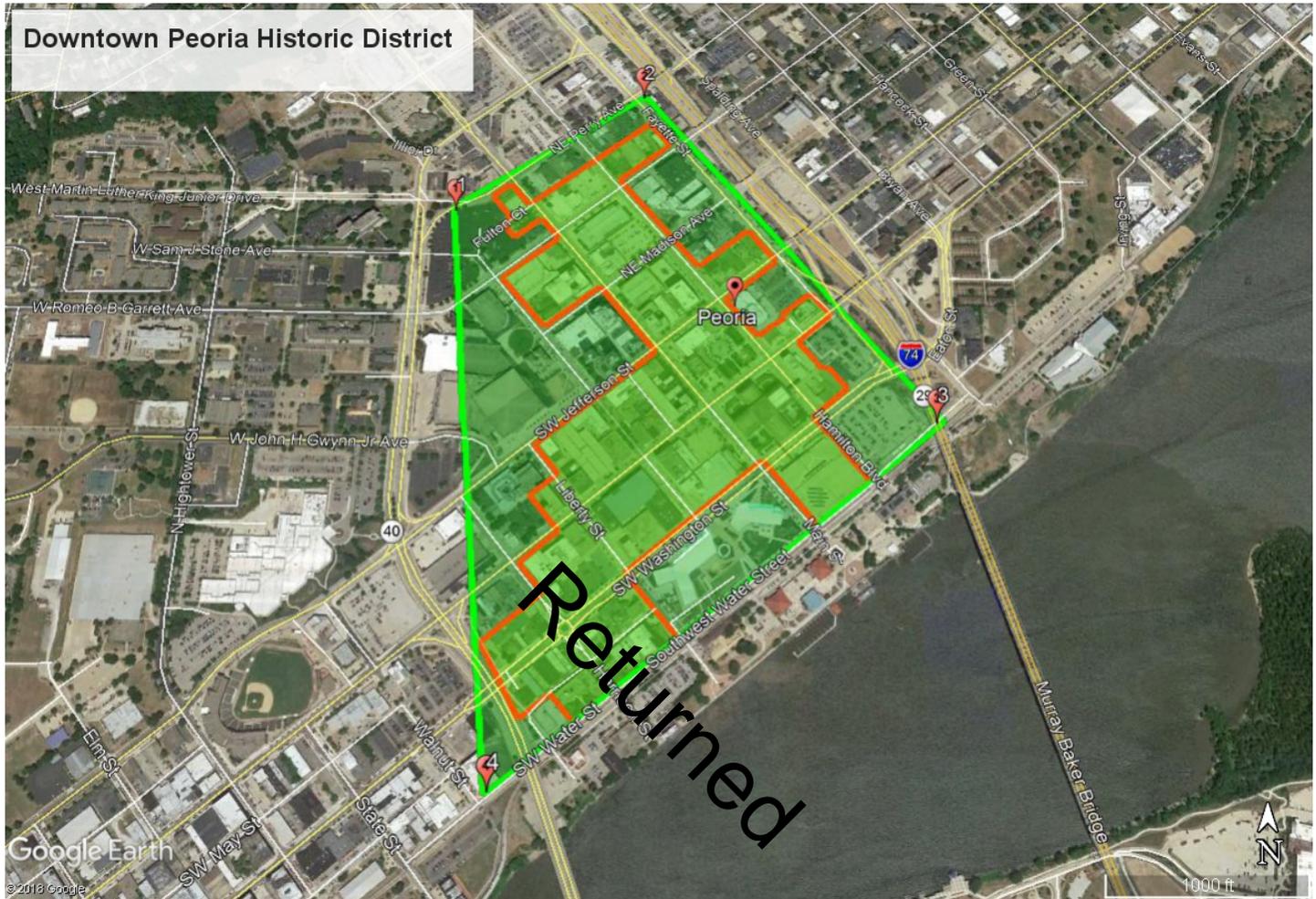
Photo #24 of 25: 100 block of southwest Washington Street, camera facing north.

Photo #25 of 25: 300 block of southwest Water Street, camera facing southwest.

Returned

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State



GIS Coordinates

1. 40°41'42.52"N  
89°35'41.53"W
2. 40°41'50.19"N  
89°35'27.17"W
3. 40°41'29.66"N  
89°35'5.87"W
4. 40°41'10.21"N  
89°35'37.27"W

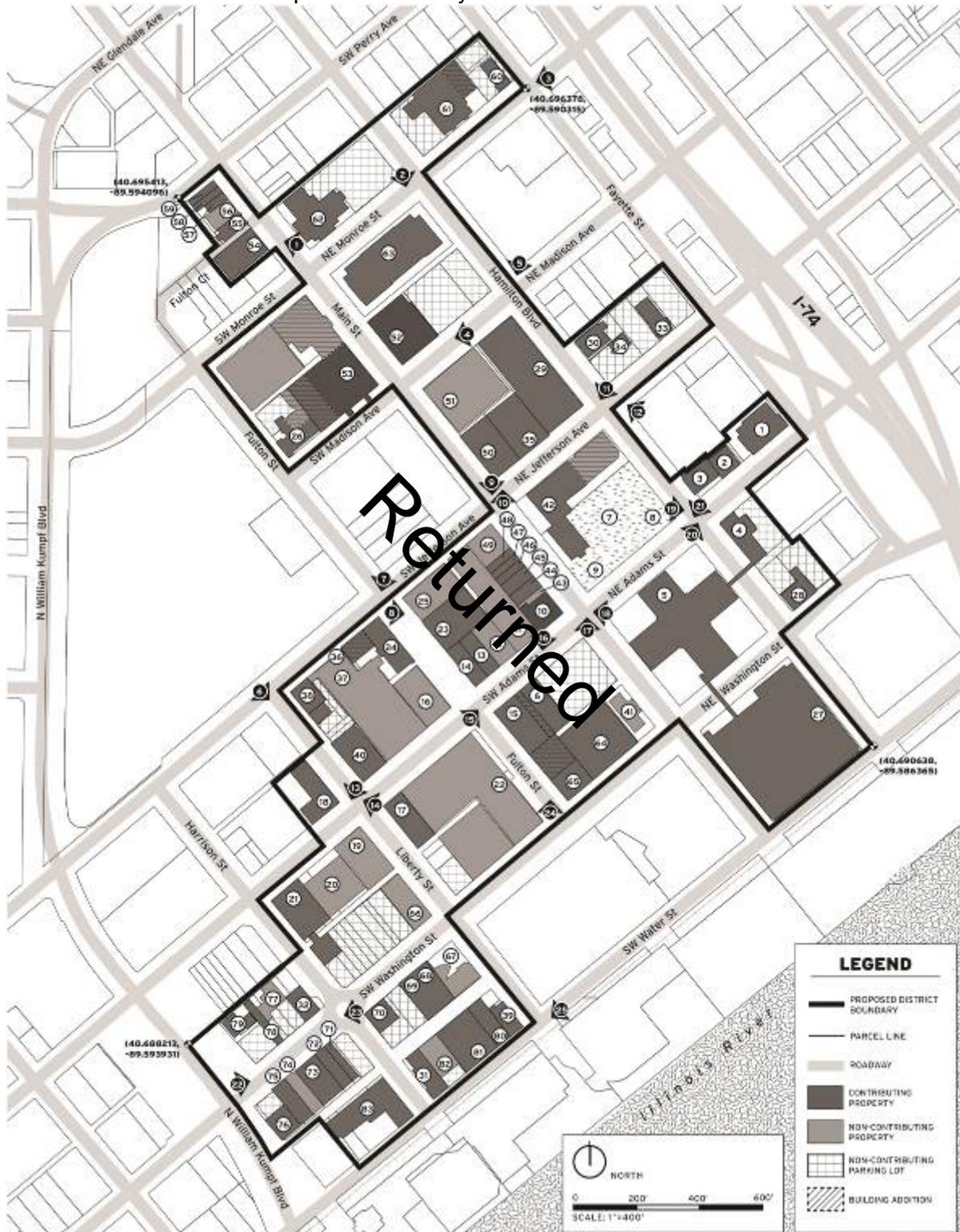
Downtown Peoria Historic District

Name of Property

Peoria, Illinois

County and State

Downtown Peoria Historic District Map and Photo Key



**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.

Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

**List of Figures**

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.

Figure 1.0 – Adams Street in 1907. Source: Peoria Historical Society



Figure 2.0 – Main Street looking north, c. 1920s. Source: Peoria Public Library



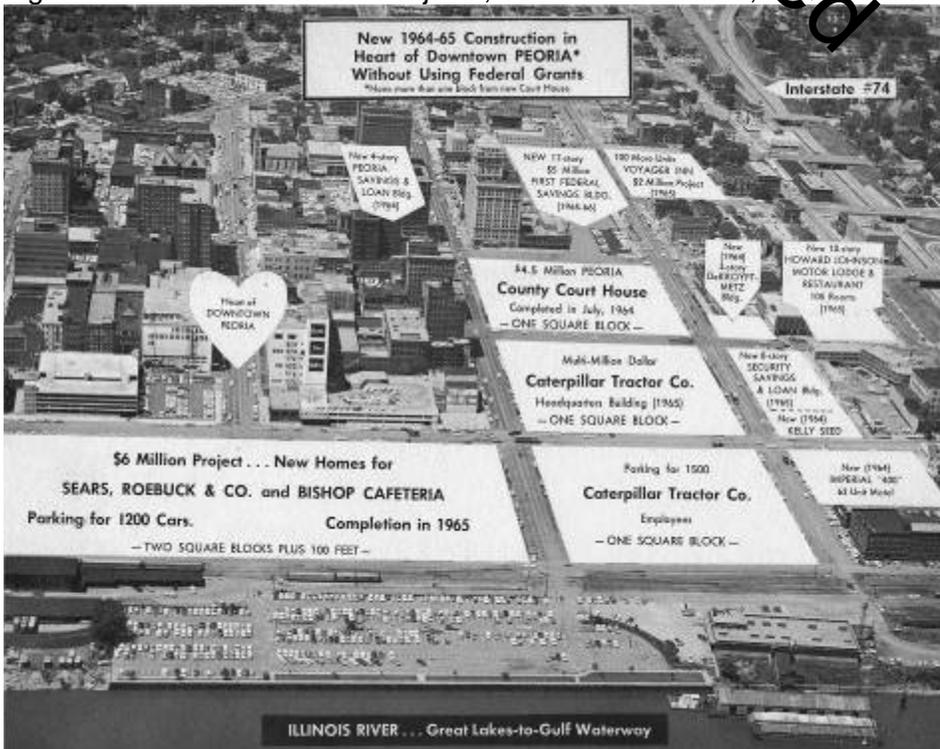
Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

Figure 3.0 – Courthouse Square, c. 1930s. Source: Peoria Public Library



Figure 4.0 – Urban Renewal Projects, 1964-1965. Source: Peoria Public Library



Downtown Peoria Historic District  
Name of Property

Peoria, Illinois  
County and State

Figure 5.0 – N.E. Adams Street, circa 1970s. Source: Peoria Public Library



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 7/12/2018      Date of Pending List: 8/13/2018      Date of 16th Day: 8/28/2018      Date of 45th Day: 8/27/2018      Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> Appeal           | <input type="checkbox"/> PDIL            | <input type="checkbox"/> Text/Data Issue    |
| <input type="checkbox"/> SHPO Request     | <input type="checkbox"/> Landscape       | <input type="checkbox"/> Photo              |
| <input type="checkbox"/> Waiver           | <input type="checkbox"/> National        | <input type="checkbox"/> Map/Boundary       |
| <input type="checkbox"/> Resubmission     | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period             |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP             | <input type="checkbox"/> Less than 50 years |
|   | <input type="checkbox"/> CLG             |   |

Accept       Return       Reject      8/27/2018 Date

Abstract/Summary  
Comments:

Recommendation/  
Criteria

Reviewer Barbara Wyatt      Discipline Historian

Telephone (202)354-2252      Date \_\_\_\_\_

DOCUMENTATION:    see attached comments : No    see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

**United States Department of the Interior  
National Park Service  
National Register of Historic Places  
Comments  
Evaluation/Return Sheet**

**Property Name:** Downtown Peoria Historic District  
**Property Location:** Peoria, Illinois  
**Reference Number:** 100002825  
**Date of Return:** 8-27-18

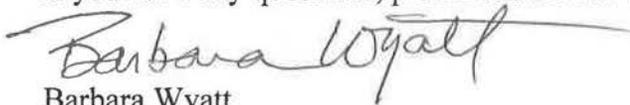
**Reason for Return**

The Downtown Peoria Historic District is nominated as a locally significant district under Criterion A for significance in Commerce and Criterion C for significance in Architecture. The period of significance is 1867 to 1968. This nomination is being returned for the reasons outlined below.

The district includes one federally owned property, the U.S. Courthouse and Post Office at 100 NE Monroe Street. This building was listed in the National Register in 2012. According to a decision letter written by Keeper Carol Shull and dated March 25, 2001, a copy of the letter from the state historic preservation officer to the federal preservation officer, notifying the FPO of his or her opportunity to comment on the nomination, must be included with the nomination. This is true even for properties already listed, like the U.S. Courthouse and Post Office in Peoria. A letter from the SHPO to the FPO was not sent with the nomination; therefore, the nomination is being returned.

Two buildings evaluated as contributing stand out as borderline for a contributing evaluation, and a sentence qualifying this is requested for each of these inventory entries. The storefront of the building at 124 1/2 NE Adams Street "has been significantly altered, likely during the remodeling of the main Block and Kuhl Department Store remodeling in 1975 when both buildings were converted to banking use" (p. 8). A storefront remodeling alone is generally acceptable for contributing evaluations; please clarify if any other major changes are evident on this main façade. A historic photo, if available, would help. The neighboring building at 124 SW Adams Street was subjected to "a major renovation including the installation of modern metal panels within the window bays above the first-floor storefronts" in 1961, and in 1979 "the window bays were infilled with gray composite stone panels with window spandrel panels removed" (p. 11). Please explain the compensating features that may override the extensive loss of integrity or indicate if the changes made during the period of significance are considered contributing. In the case of 124 1/2, perhaps the changes are not extensive above the storefronts, but please explain.

If you have any questions, please contact me at [barbara\\_wyatt@nps.gov](mailto:barbara_wyatt@nps.gov).



Barbara Wyatt  
National Register of Historic Places



# Illinois Department of Natural Resources

One Natural Resources Way Springfield, Illinois 62702-1271  
www.dnr.illinois.gov

Bruce Rauner, Governor

Wayne A. Rosenthal, Director

September 24, 2018

Name of Place: U.S. Post Office and Courthouse  
100 NE. Monroe St.  
Peoria, Peoria County, Illinois

Considered at: Foundation Hall/Old State Capitol  
1 Old State Capitol Plaza, Springfield, Illinois

Date Considered: June 29, 2018

Beth L. Savage, Federal Preservation Officer  
Director, Center for Historic Buildings  
Office of the Chief Architect  
General Services Administration  
1800 F Street, NW  
Room 3341  
Washington, DC 20405-0001

Dear Ms. Savage:

We are pleased to inform you that the above property was considered by the Illinois Historic Sites Advisory Council at the meeting place noted above for nomination to the National Register of Historic Places. The property was individually listed on October 24, 2012.

You are invited to comment on the property's significance and whether or not it meets the National Register criteria for evaluation. Please send comments to Andrew Heckenkamp, National Register Coordinator, Illinois Department of Natural Resources, 1 Natural Resources Way, Springfield, Illinois 62702. A copy of the nomination is available from the above address upon request.

Sincerely,

Andrew Heckenkamp, National Register Coordinator  
andrew.heckenkamp@illinois.gov  
217.785.4324, Fax: 217.524.4273

**SENDER: COMPLETE THIS SECTION**

- Complete items 1, 2, and 3.
- Print your name and address on the reverse so that we can return the card to you.
- Attach this card to the back of the mailpiece, or on the front if space permits.

1. Article Addressed to:

[Redacted Address Block]

Director, Savings, Pensions and Benefits  
General Services Administration  
1800 F Street, NW Room 3341  
Washington, DC 20405-0001



9590 9402 2302 6225 4828 26

2. Article Number (Transfer from service label)

7017 1000 0001 0940 8154

**COMPLETE THIS SECTION**

A. Signature

X

B. Received by (Printed Name)

address different from  
return delivery address

**3. Service Type**

- Adult Signature
- Adult Signature Restricted Delivery
- Certified Mail®
- Certified Mail Restricted Delivery
- Collect on Delivery
- Collect on Delivery Restricted Delivery
- Insured Mail
- Insured Mail Restricted Delivery (over \$500)

To: Hathaway, Amy <[Amy.Hathaway@Illinois.gov](mailto:Amy.Hathaway@Illinois.gov)>

Subject: FW: Rochelle Downtown Historic District and Downtown Peoria Historic District Nominations

---

From: Delahaye, Daniel B - Washington, DC [<mailto:Daniel.B.Delahaye@usps.gov>]

Sent: Monday, September 24, 2018 9:50 AM

To: Heckenkamp, Andrew <[Andrew.Heckenkamp@Illinois.gov](mailto:Andrew.Heckenkamp@Illinois.gov)>

Subject: [External] Rochelle Downtown Historic District and Downtown Peoria Historic District Nominations

Good morning, Andrew.

I signed for two letters this morning, representing notification of the above-referenced nominations.

Rochelle Downtown Historic District:

- US Post Office at 501 Lincoln Highway
- USPS owned

I would like to review the draft nomination in .pdf format. Is that available?

Downtown Peoria Historic District:

- I cannot locate this building in the USPS inventory of owned or leased properties.
  - It may belong to GSA.

If you disagree, please let me know. Our database may be in error. If so, I want to correct it.

Your assistance with these matters would be greatly appreciated.

V/r,

***Daniel Delahaye***

Federal Preservation Officer

USPS Facilities HQ  
475 L'Enfant Plaza SW, Rm. 6670  
Washington DC 20260-1862  
(202) 268-2782  
[daniel.b.delahaye@usps.gov](mailto:daniel.b.delahaye@usps.gov)

State of Illinois - CONFIDENTIALITY NOTICE: The information contained in this communication is confidential, may be attorney-client privileged or attorney work product, may constitute inside information or internal deliberative staff communication, and is intended only for the use of the addressee. Unauthorized use, disclosure or copying of this communication or any part thereof is strictly prohibited and may be unlawful. If you have received this communication in error, please notify the sender immediately by return e-mail and destroy this communication and all copies thereof, including all attachments. Receipt by an unintended recipient does not waive attorney-client privilege, attorney work product privilege, or any other exemption from disclosure.

## **Hathaway, Amy**

---

**From:** Delahaye, Daniel B - Washington, DC <Daniel.B.Delahaye@usps.gov>  
**Sent:** Monday, September 24, 2018 1:11 PM  
**To:** Hathaway, Amy  
**Cc:** Heckenkamp, Andrew  
**Subject:** [External] RE: Rochelle Downtown Historic District and Downtown Peoria Historic District Nominations

Thank you, Amy.

I have reviewed the draft nomination and have no comments.

Let me know if you have any questions or concerns.

V/r,

**Daniel Delahaye**  
Federal Preservation Officer

USPS Facilities HQ  
475 L'Enfant Plaza SW, Rm. 6670  
Washington DC 20260-1862  
(202) 268-2782  
[daniel.b.delahaye@usps.gov](mailto:daniel.b.delahaye@usps.gov)

---

**From:** Hathaway, Amy [mailto:[Amy.Hathaway@Illinois.gov](mailto:Amy.Hathaway@Illinois.gov)]  
**Sent:** Monday, September 24, 2018 12:13 PM  
**To:** Delahaye, Daniel B - Washington, DC <Daniel.B.Delahaye@usps.gov>  
**Cc:** Heckenkamp, Andrew <[Andrew.Heckenkamp@Illinois.gov](mailto:Andrew.Heckenkamp@Illinois.gov)>  
**Subject:** [EXTERNAL] FW: Rochelle Downtown Historic District and Downtown Peoria Historic District Nominations

Hi Daniel!

I have attached the draft nomination for the Rochelle Downtown Historic District which includes the USPO. Please let me know if you need anything else.

Regarding the Peoria Courthouse and USPO, you are correct, GSA owns it. My bad!

Hope you are having as good a Monday as possible.

Best,  
Amy

Amy Hathaway  
National Register and Survey Specialist  
Illinois State Historic Preservation Office  
O: 217-782-8588

---

**From:** Heckenkamp, Andrew  
**Sent:** Monday, September 24, 2018 10:00 AM

## Hathaway, Amy

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**From:** Heckenkamp, Andrew  
**Sent:** Monday, October 15, 2018 9:33 AM  
**To:** Hathaway, Amy  
**Subject:** FW: [External] U.S. Post Office and Courthouse, Peoria, IL

---

**From:** Elizabeth Hannold - PCAB [mailto:elizabeth.hannold@gsa.gov]  
**Sent:** Tuesday, October 09, 2018 11:48 AM  
**To:** Heckenkamp, Andrew <Andrew.Heckenkamp@Illinois.gov>  
**Cc:** Beth Savage <beth.savage@gsa.gov>  
**Subject:** [External] U.S. Post Office and Courthouse, Peoria, IL

Hello Andrew,

I am writing in response to your September 24, 2018 letter addressed to Beth L. Savage Federal Preservation Officer for the U.S. General Services Administration regarding the above-referenced building and soliciting our comments. While it does not say so, we assume that the letter was intended to notify us that the U.S. Post Office and Courthouse, a property owned by the U.S. General Services Administration (GSA) and individually listed on the National Register of Historic Places on October 24, 2012, was *included in an historic district* under consideration by the Illinois Historic Sites Advisory Council. The letter does not provide the name or any information for the historic district.

While we are not likely to have any concerns regarding the inclusion of an already listed GSA property in an historic district, we would appreciate it if you would provide us with the name of the district and a map of the proposed boundaries for our records. In addition, as we will be on the lookout for its listing, could give us an idea of the anticipated list date for the district?

Thank you,  
Beth Hannold

--

**Elizabeth Hannold**  
**Preservation Specialist**  
**Center for Historic Buildings**  
**GSA, Office of the Chief Architect**  
**1800 F Street, NW**  
**Washington, DC 20405**  
**(202) 501-2863** [www.gsa.gov/historicbuildings](http://www.gsa.gov/historicbuildings)

State of Illinois - CONFIDENTIALITY NOTICE: The information contained in this communication is confidential, may be attorney-client privileged or attorney work product, may constitute inside information or internal deliberative staff communication, and is intended only for the use of the addressee. Unauthorized use, disclosure or copying of this communication or any part thereof is strictly prohibited and may be unlawful. If you have received this communication in error, please notify the sender immediately by return e-mail and destroy this communication and all copies thereof, including all attachments. Receipt by an unintended recipient does not waive attorney-client privilege, attorney work product privilege, or any other exemption from disclosure.

## Hathaway, Amy

---

**From:** Elizabeth Hannold - PCAB <elizabeth.hannold@gsa.gov>  
**Sent:** Monday, October 15, 2018 12:06 PM  
**To:** Hathaway, Amy  
**Cc:** beth.savage@gsa.gov; Sylvia Augustus  
**Subject:** Re: FW: [External] U.S. Post Office and Courthouse, Peoria, IL

Thank you Amy. We will look forward to the listing of the Downtown Peoria Historic District.  
Beth

On Mon, Oct 15, 2018 at 12:27 PM, Hathaway, Amy <[Amy.Hathaway@illinois.gov](mailto:Amy.Hathaway@illinois.gov)> wrote:

Dear Beth:

We apologize; we sent a template owner notification letter in error. Attached is a map of the Downtown Peoria Historic District showing the location of the U.S. Post Office and Courthouse. The nomination was submitted to the NPS this summer and we anticipate it to be listed by the end of the month.

Please let me know if you have any additional questions or concerns.

Sincerely,

Amy

Amy Hathaway

National Register and Survey Specialist

Illinois State Historic Preservation Office

O: 217-782-8588

---

**From:** Heckenkamp, Andrew  
**Sent:** Monday, October 15, 2018 9:33 AM  
**To:** Hathaway, Amy <[Amy.Hathaway@illinois.gov](mailto:Amy.Hathaway@illinois.gov)>  
**Subject:** FW: [External] U.S. Post Office and Courthouse, Peoria, IL





## Illinois Department of Natural Resources

One Natural Resources Way Springfield, Illinois 62702-1271  
www.dnr.illinois.gov

Bruce Rauner, Governor

Wayne A. Rosenthal, Director

October 26, 2018

Ms. Barbara Wyatt  
National Park Service  
National Register of Historic Places  
1849 C Street, NW, Mail Stop 7228  
Washington, DC 20240

Dear Ms. Wyatt:

Attached are the FPO notification and the SLR requested for the following National Register nomination returned by the National Register of Historic Places:

**Reference Number: 100002826**, Downtown Peoria Historic District

Both the USPS and the GSA were notified of the federally-owned property located within the district. Our office received clarification that the property is not owned by the USPS. The GSA was notified on September 24 and responded to our office on October 9<sup>th</sup>, requesting additional documentation. After receiving the requested documentation on October 15<sup>th</sup>, the GSA had no further comments. Correspondence between the FPOs and our office is included.

The SLR addresses concerns regarding the contributing designation of the properties at 124 ½ NE Adams Street (Annex) and 124 SW Adams Street (Block and Kuhl Department Store). The SLR provides a more thorough argument for their status and includes historic photographs of both buildings.

Please contact me at 217/785-4324 if you need any additional information. Thank you for your attention to this matter.

Sincerely,

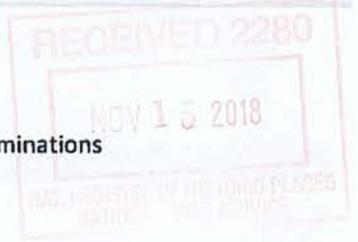
Andrew Heckenkamp, Coordinator,  
Survey and National Register program  
Illinois State Historic Preservation Office/Illinois Department of Natural Resources

Attachments



SENDER: COMPLETE THIS SECTION	COMPLETE THIS SECTION
<ul style="list-style-type: none"> <li>■ Complete items 1, 2, and 3.</li> <li>■ Print your name and address on the reverse so that we can return the card to you.</li> <li>■ Attach this card to the back of the mailpiece, or on the front if space permits.</li> </ul>	<p>A. Signature  </p> <p>B. Received by (Printed Name)</p>
<p>1. Article Addressed to:</p> <div style="background-color: black; width: 100%; height: 20px; margin-bottom: 5px;"></div> <p>1800 F Street, NW Room 3341  Washington, DC 20405-0001</p>	<p>address different from  ter delivery address</p>
<p style="text-align: center;">   9590 9402 2302 6225 4828 26 </p>	<p>3. Service Type</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Adult Signature</li> <li><input type="checkbox"/> Adult Signature Restricted Delivery</li> <li><input checked="" type="checkbox"/> Certified Mail®</li> <li><input type="checkbox"/> Certified Mail Restricted Delivery</li> <li><input type="checkbox"/> Collect on Delivery</li> <li><input type="checkbox"/> Collect on Delivery Restricted Delivery</li> <li><input type="checkbox"/> Insured Mail</li> <li><input type="checkbox"/> Insured Mail Restricted Delivery (over \$500)</li> </ul>
<p>2. Article Number (Transfer from service label)</p> <p style="font-size: 1.2em; font-weight: bold;">7017 1000 0001 0940 8154</p>	<p><input type="checkbox"/> R  <input type="checkbox"/> R  <input type="checkbox"/> F  <input type="checkbox"/> D  <input checked="" type="checkbox"/> R  <input type="checkbox"/> M  <input type="checkbox"/> S  <input type="checkbox"/> S  <input type="checkbox"/> R</p>
<p>PS Form 3811, July 2015 PSN 7530-02-000-9053 <span style="float: right;">Dor</span></p>	

RECEIVED 2290  
NOV 15 2018  
NAT. REGISTER OF HILLTOP PLAZA  
NATIONAL PARK



To: Hathaway, Amy <[Amy.Hathaway@Illinois.gov](mailto: Amy.Hathaway@Illinois.gov)>  
Subject: FW: Rochelle Downtown Historic District and Downtown Peoria Historic District Nominations

From: Delahaye, Daniel B - Washington, DC [[mailto:Daniel.B.Delahaye@usps.gov](mailto: Daniel.B.Delahaye@usps.gov)]  
Sent: Monday, September 24, 2018 9:50 AM  
To: Heckenkamp, Andrew <[Andrew.Heckenkamp@Illinois.gov](mailto: Andrew.Heckenkamp@Illinois.gov)>  
Subject: [External] Rochelle Downtown Historic District and Downtown Peoria Historic District Nominations

Good morning, Andrew.

I signed for two letters this morning, representing notification of the above-referenced nominations.

Rochelle Downtown Historic District:

- US Post Office at 501 Lincoln Highway
- USPS owned

I would like to review the draft nomination in .pdf format. Is that available?

Downtown Peoria Historic District:

- I cannot locate this building in the USPS inventory of owned or leased properties.
  - It may belong to GSA.

If you disagree, please let me know. Our database may be in error. If so, I want to correct it.

Your assistance with these matters would be greatly appreciated.

V/r,

**Daniel Delahaye**  
Federal Preservation Officer

USPS Facilities HQ  
475 L'Enfant Plaza SW, Rm. 6670  
Washington DC 20260-1862  
(202) 268-2782  
[daniel.b.delahaye@usps.gov](mailto: daniel.b.delahaye@usps.gov)

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NOV 15 2018

**Hathaway, Amy**

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**From:** Delahaye, Daniel B - Washington, DC <Daniel.B.Delahaye@usps.gov>  
**Sent:** Monday, September 24, 2018 1:11 PM  
**To:** Hathaway, Amy  
**Cc:** Heckenkamp, Andrew  
**Subject:** [External] RE: Rochelle Downtown Historic District and Downtown Peoria Historic District Nominations

Thank you, Amy.

I have reviewed the draft nomination and have no comments.

Let me know if you have any questions or concerns.

V/r,

**Daniel Delahaye**  
Federal Preservation Officer

USPS Facilities HQ  
475 L'Enfant Plaza SW, Rm. 6670  
Washington DC 20260-1862  
(202) 268-2782  
[daniel.b.delahaye@usps.gov](mailto:daniel.b.delahaye@usps.gov)

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**From:** Hathaway, Amy [mailto:[Amy.Hathaway@Illinois.gov](mailto:Amy.Hathaway@Illinois.gov)]  
**Sent:** Monday, September 24, 2018 12:13 PM  
**To:** Delahaye, Daniel B - Washington, DC <Daniel.B.Delahaye@usps.gov>  
**Cc:** Heckenkamp, Andrew <[Andrew.Heckenkamp@Illinois.gov](mailto:Andrew.Heckenkamp@Illinois.gov)>  
**Subject:** [EXTERNAL] FW: Rochelle Downtown Historic District and Downtown Peoria Historic District Nominations

Hi Daniel!

I have attached the draft nomination for the Rochelle Downtown Historic District which includes the USPO. Please let me know if you need anything else.

Regarding the Peoria Courthouse and USPO, you are correct, GSA owns it. My bad!

Hope you are having as good a Monday as possible.

Best,  
Amy

Amy Hathaway  
National Register and Survey Specialist  
Illinois State Historic Preservation Office  
O: 217-782-8588

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**From:** Heckenkamp, Andrew  
**Sent:** Monday, September 24, 2018 10:00 AM



**Hathaway, Amy**

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**From:** Heckenkamp, Andrew  
**Sent:** Monday, October 15, 2018 9:33 AM  
**To:** Hathaway, Amy  
**Subject:** FW: [External] U.S. Post Office and Courthouse, Peoria, IL

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**From:** Elizabeth Hannold - PCAB [mailto:elizabeth.hannold@gsa.gov]  
**Sent:** Tuesday, October 09, 2018 11:48 AM  
**To:** Heckenkamp, Andrew <Andrew.Heckenkamp@Illinois.gov>  
**Cc:** Beth Savage <beth.savage@gsa.gov>  
**Subject:** [External] U.S. Post Office and Courthouse, Peoria, IL

Hello Andrew,

I am writing in response to your September 24, 2018 letter addressed to Beth L. Savage Federal Preservation Officer for the U.S. General Services Administration regarding the above-referenced building and soliciting our comments. While it does not say so, we assume that the letter was intended to notify us that the U.S. Post Office and Courthouse, a property owned by the U.S. General Services Administration (GSA) and individually listed on the National Register of Historic Places on October 24, 2012, was *included in an historic district* under consideration by the Illinois Historic Sites Advisory Council. The letter does not provide the name or any information for the historic district.

While we are not likely to have any concerns regarding the inclusion of an already listed GSA property in an historic district, we would appreciate it if you would provide us with the name of the district and a map of the proposed boundaries for our records. In addition, as we will be on the lookout for its listing, could give us an idea of the anticipated list date for the district?

Thank you,  
Beth Hannold

--

**Elizabeth Hannold**  
**Preservation Specialist**  
**Center for Historic Buildings**  
**GSA, Office of the Chief Architect**  
**1800 F Street, NW**  
**Washington, DC 20405**  
**(202) 501-2863** [www.gsa.gov/historicbuildings](http://www.gsa.gov/historicbuildings)

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**Hathaway, Amy**

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**From:** Elizabeth Hannold - PCAB <elizabeth.hannold@gsa.gov>  
**Sent:** Monday, October 15, 2018 12:06 PM  
**To:** Hathaway, Amy  
**Cc:** beth.savage@gsa.gov; Sylvia Augustus  
**Subject:** Re: FW: [External] U.S. Post Office and Courthouse, Peoria, IL

Thank you Amy. We will look forward to the listing of the Downtown Peoria Historic District.  
Beth

On Mon, Oct 15, 2018 at 12:27 PM, Hathaway, Amy <[Amy.Hathaway@illinois.gov](mailto:Amy.Hathaway@illinois.gov)> wrote:

Dear Beth:

We apologize; we sent a template owner notification letter in error. Attached is a map of the Downtown Peoria Historic District showing the location of the U.S. Post Office and Courthouse. The nomination was submitted to the NPS this summer and we anticipate it to be listed by the end of the month.

Please let me know if you have any additional questions or concerns.

Sincerely,

Amy

Amy Hathaway

National Register and Survey Specialist

Illinois State Historic Preservation Office

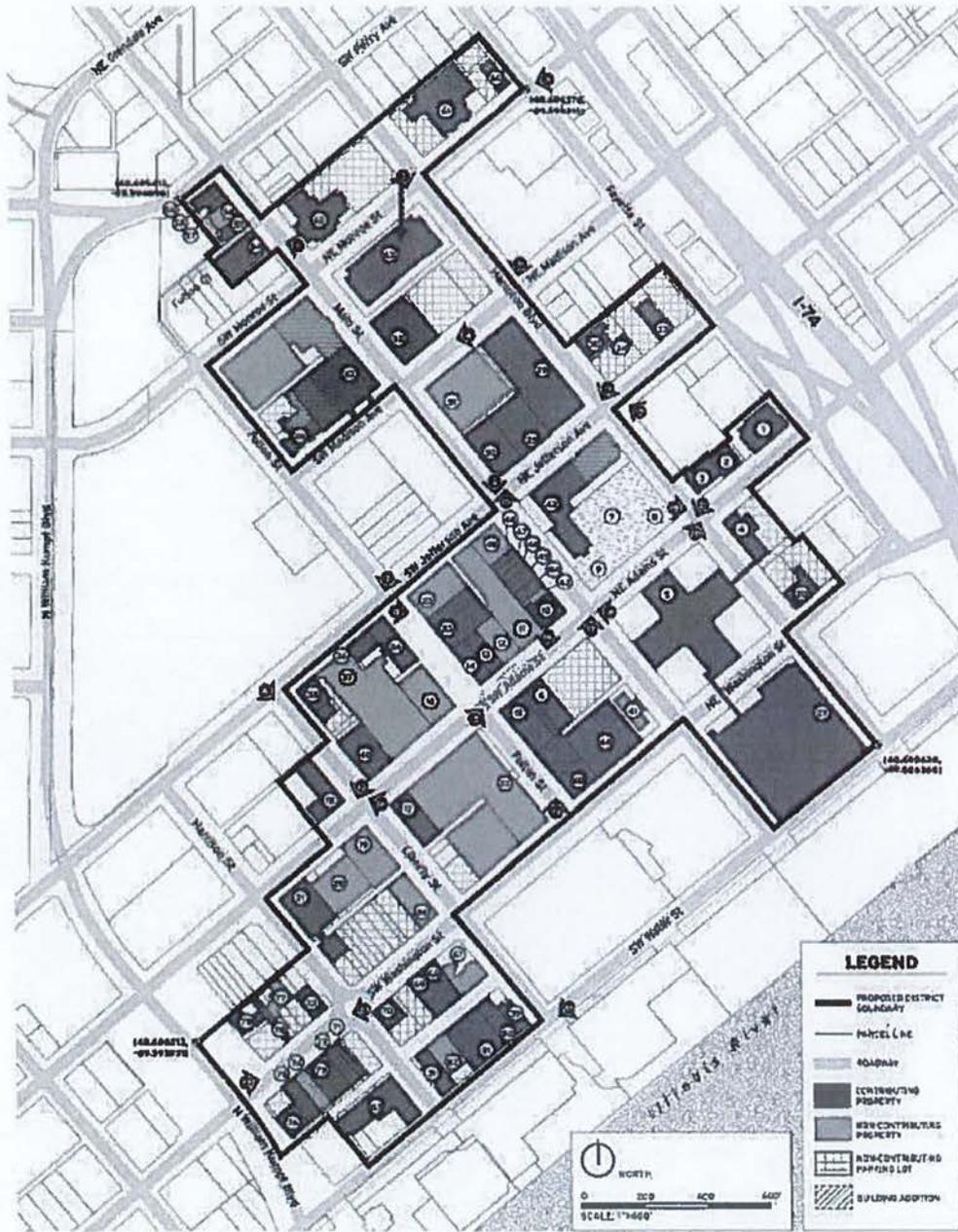
O: 217-782-8588

**From:** Heckenkamp, Andrew  
**Sent:** Monday, October 15, 2018 9:33 AM  
**To:** Hathaway, Amy <[Amy.Hathaway@illinois.gov](mailto:Amy.Hathaway@illinois.gov)>  
**Subject:** FW: [External] U.S. Post Office and Courthouse, Peoria, IL

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HALL COUNTY CLERK'S OFFICE

Downtown Peoria Historic District

Peoria County, Illinois



U.S. Courthouse and Post Office, 100 NE Monroe Street



## Illinois Department of Natural Resources

One Natural Resources Way Springfield, Illinois 62702-1271  
www.dnr.illinois.gov

Bruce Rauner, Governor

Wayne A. Rosenthal, Director

November 9, 2018

Ms. Barbara Wyatt, National Park Service  
National Register of Historic Places  
1849 C Street, NW, Mail Stop 7228  
Washington, DC 20240

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nomination recommended for nomination by the Illinois Historic Sites Advisory Council at its October 26, 2018 meeting and signed by the Deputy State Historic Preservation Officer:

Larkin Home for Children, Elgin, Kane County  
Hermosa Bungalow Historic District, Chicago, Cook County  
Rochelle Downtown Historic District, Rochelle, Ogle County (includes USPS notification)

**Please note that that the following documentation is also included:**

**Reference Number 12000040, Chicago Park Boulevard System Historic District.** A new cover, disk with the corrected nomination, and 22 disks with photographs are included.

**Reference Number 100002826, Downtown Peoria Historic District.** A copy of the correspondence between the SHPO, the USPS and the GSA regarding the federally-owned property located within the district is included. A new cover and continuation sheets are included regarding the contributing designation of the properties at 124 ½ NE Adams Street (Annex) and 124 SW Adams Street (Block and Kuhl Department Store).

Please contact me at 217/785-4324 if you need any additional information. Thank you for your attention to this matter.

Sincerely,

A handwritten signature in black ink, appearing to read "Andrew Heckenkamp".

Andrew Heckenkamp, Coordinator,  
Survey and National Register program  
Illinois State Historic Preservation Office/Illinois Department of Natural Resources  
Attachments