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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.



1. Name of Property

Historic name: Downtown East St. Louis Historic District

Other names/site number: N/A

Name of related multiple property listing:

N/A

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

2. Location

Street & number: Portions of Collinsville, Missouri and St. Louis avenues

City or town: East St. Louis State: Illinois County: St. Clair

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X 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 X local

Applicable National Register Criteria:

 X A B X C D

[Signature] DSHPO 07/23/14
Signature of certifying official/Title: Illinois Historic Preservation Agency Date
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

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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

9/17/14
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

<u>23</u>	<u>10</u>	buildings
<u>0</u>	<u>10</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>23</u>	<u>20</u>	Total

Number of contributing resources previously listed in the National Register 2

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE/business
COMMERCE/TRADE/financial institution
COMMERCE/TRADE/specialty store
COMMERCE/TRADE/department store
SOCIAL/clubhouse

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE/business
COMMERCE/TRADE/financial institution
COMMERCE/TRADE/specialty store
VACANT

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and Early 20th Century Movements

Classical Revival

Commercial

Modern Movement

Renaissance Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, terra cotta, stone

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

The Downtown East St. Louis Historic District is located near the Mississippi River in East St. Louis (St. Clair), Illinois. The District encompasses two city blocks along Collinsville Avenue, one and a half blocks along Missouri Ave, and the south side of one block along St. Louis Avenue. There are 44 sites in the district, 35 of which have buildings on them. Of the buildings, 25 are contributing resources and 10 are non-contributing. All of the buildings except the Catholic Community House are commercial buildings, with the majority being one-part or two-part commercial blocks. Two of the contributing buildings are individually listed in the National Register of Historic Places: The Spivey Building (NR 01/17/2002) and the Majestic Theatre (NR 05/09/1985). The buildings in the District embody traits of the Late 19th and 20th Century American Movements, Classical Revival, Renaissance Revival, Craftsman and Modern Movement styles.

Setting

The East St. Louis Historic District is located at the western edge of the city of East St. Louis, one mile from the banks of the Mississippi River. Although today Interstate 70 and the Poplar Street Bridge separate East St. Louis from its industrial riverfront as well as serve as major

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connections to downtown St. Louis, the city is still accessible via the historic Eads Bridge (built 1874; NR 10/15/1966). The eastern terminus of this bridge connects to downtown East St. Louis from East Broadway, which intersects Collinsville Ave one block south of the District's boundary.

The District occupies a small portion of East St. Louis' area, yet it represents the center of what was historically a very large and vibrant commercial zone. The boundaries of the District encompass an area that, while fractured by vacancy and demolition, represents the most intact urban corridor remaining in the city. The clear and defined edges of the District mark a division between the intact/cohesive and demolished urban fabric. Large parking lots and alleys enclose all sides of the District: a large parking lot is located to the south of 122 Collinsville and another on the north side of St. Louis Ave just north of the district boundary. Parking lots also frame the buildings within the district, as the majority of storefronts along Collinsville have rear-access parking that is accessed off alleys. The result of these parking lots and alleys is a clear visual and sensory separation between the street front along Collinsville and Missouri Ave and the surrounding area.

The District is nearly entirely commercial in nature: all of the buildings in the District except the National Catholic Community House at 422 St. Louis Avenue have a commercial space on the ground floor and residential or office space on the upper floors. All of the buildings are between two and thirteen stories in height and sit on the sidewalk lines. The effect of this close setback and reasonably tall elevation is a nearly continuous building front that addresses and frames the sidewalk, which is wide and in good condition and therefore easily accessible and usable. The pedestrian crossings at the major intersections of Collinsville and Missouri and Collinsville and St. Louis Avenue are under renovation.

Integrity

The District retains integrity of location, design, feeling, association, setting, materials, and workmanship. The blocks included within the District remain the only intact and cohesive group of what was once a much larger commercial corridor. Despite the fact that the character of East St. Louis has changed dramatically since the District's period of significance, the District is thriving with commercial life and is still very much a walkable area. Most importantly, the District is the remaining discernible entity within the city of East St. Louis with a commercial identity and material and workmanship integrity. It is important the most prominent buildings in the District have maintained the best material and workmanship integrity. At each corner of the intersection of Collinsville and Missouri Avenue there is a large building with distinct style from the Late 19th Century Movements buildings around them. Combined with the Spivey (417 Missouri Ave), Murphy (234 Collinsville) and Majestic Theatre (240 Collinsville) buildings, these six buildings anchor the District and reflect the character it assumed during the period of significance. This feeling is one of a cohesive, unified group of commercial buildings.

The buildings within the district demonstrate their original workmanship and material despite the alterations of material on nearly all of the storefronts of the two-story commercial buildings. The vast majority of buildings are brick construction with terra cotta detailing, structural side piers

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and floor slabs, and large window openings. These elements are visible on all the contributing buildings. Furthermore, the non-contributing buildings are not beyond returning to their original appearance. The alterations of these buildings consist mainly of alternative material cladding and aperture removal/alteration. By removing cladding and restoring original window and door locations (sometimes still evident on the elevations), these non-contributing buildings would resume their original appearances.

Inventory

103 Collinsville Avenue (Photograph 1)

Date of Construction: c. 1920

Style: Late 19th and 20th Century American Movements

Non-Contributing

This single-story, flat-roofed concrete building is clad in painted brick until halfway up the height of the windows and painted concrete block above. The cornice and the quoins on the southeast corner are painted a contrasting color. The primary elevation is centered about a double-wide glass front door that sits at the center of a small trapezoidal recess off the sidewalk. The five window apertures on either side of the doorway are boarded-over with painted plywood. A plastic awning spans the space above the door and the two windows on either side. The building is attached to the building to its north and has a long blind brick elevation along Division Ave to the south.

105 Collinsville Avenue (Photograph 1)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story brick building with a flat roof. On the first floor, painted wood cladding that protrudes slightly out into the sidewalk surrounds the two floor-to-ceiling windows that are located on either side of a central recess and door. There are two windows on either sidewall of the recess as well. At the top of the wood cladding is a false roof made of mixed-tone shingles that slopes gradually back from the face of the first floor to meet the second floor elevation. The second story is nearly twice as tall as the first, with two identical and very large window openings filled in with plywood. The second story is clad in brick with a simple multi-band cornice and a narrow end block at each corner. A line of darker brick outlines the top of the roof and end blocks as well as the windowsills.

107 Collinsville Avenue (Photograph 1)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story brick building with a flat roof. On the first floor, the storefront window openings on either side of a center recess and doorway are covered in painted plywood, and the

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brick piers at either side of the building are also painted. There is a sagging awning above the door. The painted plywood and brick end abruptly at a steel beam box that runs under the second floor brick wall. At this level there is a central pier in addition to the two side piers, and all three elements are similarly detailed with inset brick rectangles. Between the columns are two symmetrical, segmental arched window openings filled with glass block that are interrupted by a small metal exhaust vents at the center. Above the windows is a large cornice composed of a course of brick dentils, a course of inset brick rectangles, and another course of larger dentils. The top of the cornice is a single protruding course of brick. The three vertical piers extend through the otherwise flat roofline to form small end blocks and a center step.

109 Collinsville Avenue (Photograph 1)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story flat-roofed brick building with a deep trapezoidal recess at the center of the first floor. At the center of the recess is a glass doorway with full-height glass storefront windows to either side. The entry recess has a terrazzo tile floor. Below the windows is a narrow band of plaster cladding, and to each side and above the recess is smooth painted plaster cladding. The plaster cladding extends up to the bottom of the rectangular second-floor window aperture that spans the majority of the building width. The window opening is mostly filled with glass block except for two small pieces of opaque glazing. The remainder of the second story elevation is clad with dark brick with ornaments of small carved squares in line with each end of the window and a center rectangular panel. The triangular space below the slope of the roofline is filled with carved brick, and the roof is outlined in a brick course of contrasting color. A portion of the brick at the top right corner of the elevation is slightly lighter in tone than the rest of the elevation.

122 Collinsville Avenue

Date of Construction: c. 1935

Style: Late 19th and 20th Century American Movements

Non-Contributing

This two-story painted brick building is attached to the southern end of the Grossman building. Both floors of the main (west) elevation have been covered in painted plywood and plaster cladding. A small doorway is located at the center of the first floor under a large horizontal window opening on the second story. The window opening is made of painted wood and filled with opaque glass block that is separated into three equal sections by steel frames. The roof is flat except for a small center step. The painted brick blind south elevation faces a large vacant lot. The only ornamentation is a red "The Mansion" sign that sits in the upper right hand corner and a small exhaust tower that extrudes up from the center of the roof.

125 Collinsville Avenue (Photographs 1 and 2)

Date of Construction: c. 2005

Style: Contemporary

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Non-Contributing

This is a two-story blind-walled warehouse building with a flat roof. The painted concrete block cladding of the lower level extends to the height of the metal framing around the entrance, which is composed of two sets of double doors joined by a large pane of glazing. A semi-circular plastic awning is supported over the entryway and sidewalk by two metal legs. Above the doors is a strip of painted plaster that extends the entire width of the building, and above that is a taller area clad with mixed tone brick. Two painted plaster arches extend up into this top level at the right side of the elevation.

125 Collinsville Ave (Photograph 2)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story painted brick, flat-roofed building. It is similar to the adjacent building, with no windows on the first floor and a painted wooden door at the center of the elevation with various signs and postings around it. The same curved plastic awning that shelters the entrance of the building to the south extends across this building as well. Above the awning there is a cornice composed of a row of dentils and a small protruding shelf, with three arched window openings above. The openings share a sill course that runs across the entire building. The windows are inset from the face of the building, are defined by a strong wooden mullion across the center, and the glass is painted over such that the individual panes of the glass are still visible. Above the windows and below the roofline is a deep cornice that does not quite reach the ends of the building and is supported by a series of shallow brick corbels. The roofline is flat except for two very small end blocks. The north elevation of the building extends along the alleyway.

136 Collinsville Avenue/338 Missouri Avenue (Grossman Building) (Photographs 5 and 6)

Date of Construction: 1928

Style: Renaissance Revival

Contributing

The Grossman Building occupies about half a city block at the southeast corner of Missouri and Collinsville Ave. It is a two-story glazed terra cotta building with intricate terra cotta ornamentation and a flat roof. The main corner of the building is a three-story tower with a chamfered first-floor supported by a square column located at the intersection of Missouri and Collinsville Ave. The two side elevations of this tower are identical: the second floor has one unglazed window opening with a tall decorative terra cotta lintel and is topped by a small dripstone; the third floor has three unglazed arched window apertures with deep slanted sills; and on top of the tower is an elaborate cornice composed of 'S' curves and coats of arms. Small spherical finials top the corners of the tower.

The elevations on either side of this corner entry bay (west and north elevations) both have seven bays on the first floor that are defined by cast terra cotta piers and lintels and nine window

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openings on the second floor. On the west elevation, the third and seventh bays from left are entryway bays, identified by a large decorative shield panel above the second floor windows and a broken pediment above the flat roofline. There is a terra cotta dripstone above the nine evenly spaced window openings, which are now filled with painted plywood. Large painted metal panels are located above the third-from-left window. A continuous band of terra cotta circles divides the first floor from the second. Nearly the entire face of the ground floor is covered in plywood and plaster cladding except for the leftmost bay, around which the original terra cotta piers and lintel are evident. The terra cotta on the southernmost (right) bay has been removed and the corner is now made of concrete block. The roofline is flat except for the broken pediments and has a cornice composed of a single-block-wide band of terra cotta.

On the north elevation, the fifth from left (east) bay is an entryway bay identical to those on the west elevation, and the left most bay is no longer clad in terra cotta but rather made of concrete block. The terra cotta band that divides the two stories extends around the primary corner of the building and across the entire north elevation. The ground floor on this elevation has maintained more of its integrity than the west side: all of the terra cotta piers between bays remain visible and separate the ground floor into seven bays, each one except the entrance bay filled in with glazed tile and glass block. Painted wood cladding spans the top of each bay as well as the base of each pier.

The east elevation of the Grossman Building extends south along 4th Street and demonstrates the same material and compositional elements as the other primary elevations. There are four window openings filled with painted plywood on the second story, the leftmost of which sits under a large cornice and a tall semicircular pediment that rises above the roofline. The interior of the pediment is gouged, and small spherical finials sit on top of the arch and the two side brackets. A dripstone extends from the right bracket of the decorative panel to the edge of the exposed concrete block cladding of the rightmost bay. To the left of the pediment the building is one story tall. A terra cotta tiled roof rises a few feet above the band of terra cotta circles that, like on the other elevations, divides the first and second floors. The ground floor of the entire east elevation is separated into seven bays by the same cast terra cotta piers as on the north elevation. Painted plywood infills the top few feet of each bay, a painted wood door is located at the center of the leftmost bay, and a large roll-up garage door is located in the fourth (from left) bay.

200 Collinsville Avenue (Union Trust Bank Building) (Photograph 4)

Date of Construction: 1922

Style: Classical Revival

Architect: Thomas M. Imbs

Contributing; NR pending

The Union Trust Bank Building is a two-story limestone and glass building located at the northeast corner of Missouri and Collinsville Ave. The left and right bays of the three-bay Collinsville (west) elevation have a two-story window opening filled with twenty panes of glass in varying sizes of rectangles and steel framing. The bottom eight and top four panes of glass are covered in an opaque coating, so only the middle panes of glass function as windows. In the

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center bay, glass panels act as sidelights and a transom for the central glass door, which has terra cotta columns at each side and a small cornice above that is supported on corbels. The door is located in a rectangular recess. Between each bay is a decorative pilaster with a shaft that is fluted at the base and smooth at the top. Matching double pilasters border each end of the elevation. A smooth concrete base a few feet tall runs across the entire elevation, forming the pilaster bases as well as the bottom sills for the window openings. Above the pilasters and windows is a row of rectangular dentils and a smooth horizontal strip with "Union Trust Company" written at the center. The column lines continue through these horizontal elements to separate them and the cornice balustrade above into three distinct bays.

The south elevation along Missouri Ave demonstrates the same architectural features as the west elevation. The elevation is divided into five equal bays, each with one large two-story window opening filled with fifteen panes of glass in varying sizes of rectangles and steel framing. The single pilaster between each bay, double pilasters at the elevation ends, cornice and roofline are identical to these elements on the west elevation. There are no doors on this elevation. The limestone block cladding of the west and south elevations ends at the building corner, and limestone panels cover the exposed east elevation.

209 Collinsville Avenue (S.S. Kresge Company Building) (Photograph 3)

Date of Construction: c. 1920

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story painted brick building with a storefront ground floor elevation and seven bays of windows across the second story. The storefront is composed of a band of full-height windows and a double-wide glass doorway located left of center. The glazing is flush with the face of the building at both ends and inset slightly for an equal span to the right of the door. This inset portion has a tile floor extending from the building face to the sidewalk. All the glazing is enclosed by an un-original iron grate. Enamel porcelain tile with a granitoid pattern clads the piers at either end of the building. A large awning extends the entire width of the building below the second floor, which is clad in glazed brick and composed of five window openings, each separated into multiple one-over-one windows with vinyl framing. There are five sets of two window bays and two sets of three window bays, and none of the glazing is historic. Above the pilaster of bricks between each set of windows is a small terra cotta gargoyle that is attached to a protruding terra cotta cornice that extends the width of the building. Above the cornice the shaped parapet is composed of a center triangle with a raised center step and two large terra cotta ornaments resembling coats of armor centered on the elevation.

210-212 Collinsville Avenue (Photograph 4)

Date of Construction: 1910

Style: Late 19th and 20th Century American Movements

Non-Contributing

This is a tall one-story brick building whose primary elevation is separated into three distinct storefronts defined by differing colors of concrete aggregate with embedded gravel cladding.

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None of the windows are historic. The cladding on the right (south) portion of the building is smooth and painted dark brown. This bay has a glass doorway to the right and a small window to the left, each with an iron grate inside the panes of glass. A large metal sign covers nearly the entire width of the elevation above the doorway. The middle portion of the elevation is smooth and painted gray. There is a glass doorway at the center framed by glass sidelights and transom. A small sign is located above the awning over the doorway. The cladding on the left portion of the elevation is rough textured and painted medium brown. There is a double-wide glass door located at the center of the elevation with a two-pane window on each side. One sign is attached to the elevation above the right set of windows while another hangs over the sidewalk perpendicular to the elevation above the inner edge of the left set of windows. Despite the differences in color and texture of the cladding, the joints between the panels of cladding align horizontally across all three storefronts, and the shared roof is flat.

214 Collinsville Avenue (Photograph 4)

Date of Construction: c. 1910

Style: Late 19th and 20th Century American Movements

Contributing

This one-story brick building's elevation has been significantly altered by layers of cladding across the majority of the front. On top of the brick there is a layer of enameled metal tiles and a subsequent layer of painted pressed wood cladding. At the top left and bottom right corners of the elevation a few of the metal tiles have been removed or have fallen, and the original brick is visible beneath. A small sign is located at the top center of the elevation, and an empty neon sign frame protrudes perpendicularly from the right edge of the elevation. The roofline is flat. The building is attached to its neighbor to the north and is open to an alleyway to its south.

215 - 223 Collinsville Avenue (Photograph 3)

Date of Construction: c 1955

Style: Modern Movements

Contributing

This is a one-story, flat-roofed, and brick retail building that is separated into two distinct parts. The left (south) two-thirds of the elevation along Collinsville Ave is defined by three horizontal bands of material cladding. The first floor is composed of storefront glass with a narrow painted plaster base and one set of glass double doors located just inside of the building's southern end. The vertical space between the end of the windows and the edge of the building is clad in brick. The glazing is enclosed by an iron grate much like the one on the East St. Louis Bazaar building to its south. Above the door and windows is a large painted metal overhang that curves concavely away from the ground.

The right third of the building has an evidently different appearance. The separate storefront is clad in large squares of porcelain enamel tile with granitoid appearance. The entrance door is located in a deep recess, and the floor-to-ceiling windows on either side of the recess extend diagonally out to the face of the building. This recess has a decorative tile floor. There is one window pane flush with the elevation at the northern end of the building. Above the doorway a

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faded "Collins Wig" sign is attached to the metal tiles. The roofline is flat across the entire building and there is no cornice or detailing of any sort.

218 Collinsville Avenue (Photograph 4)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Non-Contributing

This building is the southernmost of a group of four connected two-story brick buildings with a shared flat roof and similarly altered elevations. The first floor has a center glass doorway located in a deep diagonal recess with storefront glass on either side, and an iron grate covers the entire entry. There is a terrazzo tile floor inside the recess. A narrow strip of painted wooden molding separates the two stories. The blind second floor is clad in square enameled metal tiles. The pressed wood siding that clads the building to the right extends to cover the very right edge of this building as well as a narrow space between the painted wood molding and the top of the large awning that is located above the door and storefront windows.

220 Collinsville (Photograph 4)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Non-Contributing

This two-story painted brick building has a glass door at the center of the first floor located inside a deep recess with storefront windows on either side. An awning stretches the entire width of the building below the painted brick cladding on the second story. A small and non-historic one-over-one steel frame window is located at the center of the second floor, inset slightly from the elevation in a simple painted wood opening. Well above the window, one wide rowlock arch and a second tall arch reveal the building's original window apertures.

222 Collinsville (Photograph 4)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Non-Contributing

The first floor of this two-story painted brick building has half-story windows on either side of central glass door surrounded by vinyl cladding. All the windows and the door are covered in an iron grate. At the far left of the first floor is a separate wooden door inset in a painted plaster recess. An awning stretches the entire width of the building below the painted brick cladding of the second story. Spaced equally across the second floor elevation are four non-historic window apertures. Each has a small terra cotta keystone and is glazed with a steel frame one-over-one window. The space between the top of the awning and the brick window sills is clad in painted wood.

224 Collinsville (Photograph 4)

Date of Construction: c. 1900

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Style: Late 19th and 20th Century American Movements

Non-Contributing

This is a narrow two-story brick building with painted plaster cladding and half-story steel-framed windows across the entire first floor elevation, a large awning extending above the windows, and a painted brick second story elevation. The windows are not historic. Two window openings are located symmetrically on the second story, have the same keystone detail as the windows on the adjacent two buildings, and are glazed with steel frame one-over-one windows. The north elevation of this building faces a vacant lot and is mostly covered in painted advertisements.

225 Collinsville Avenue (Photograph 11)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story brick building that is separated into two distinct storefronts on the first floor. To the left (south) of the ground floor there are two double glass doors with sidelights located at the center of a deep trapezoidal recess that is covered by an iron grate. On either side of the sidelights is storefront glazing that is surrounded by square tile cladding. A deep and rusted metal overhang is located above the recess, and the area around the windows is clad in enameled porcelain tiles. The right (north) storefront has protruding glass display cases on either side of a recessed entry that is surrounded by enameled porcelain tile cladding. A faded 'Collins Wig' sign is painted above a rolled-up cloth awning over the doorway. Like many of the buildings along Collinsville Ave, the second floor retains its original brick cladding and original window apertures. Four wide rectangular window openings are evenly spaced across the elevation, their lower sills touching the top of the first floor cladding materials. The terra cotta ornamentation includes lintels along the top of each window, a square decorative detail above the center of each window, thin dentils between each window, and a simple rectangular cornice extending the entire length of the building. The roofline is flat above this cornice and outlined by a single line of glazed terra cotta bricks. The brick cladding of the elevation does not extend onto the side (south or north) elevations of the building, but rather ends at the front elevation corners.

227-29 Collinsville Avenue (Photograph 11)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Non-Contributing

This is a two-story brick building with a flat roof. At the very top of the building the original brick cladding is visible, while the remainder of the elevation has been dramatically altered by the application of vertically ridged painted metal cladding. The roofline is flat with a small end block at each corner, and a line of stair-stepping brick dentils extends the entire width of the building just below the roofline. A few feet below this cornice is the top of the painted metal cladding, which protrudes slightly off the face of the building. The only disruption to the metal cladding on the second floor are the letters "U-N-I-O-N" painted in the upper right-hand corner.

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On the first floor the metal cladding is smooth and outlines three bays of storefront windows, each separated by recessed doorways. The left two sets of windows have a few feet of metal cladding below them while the right set of windows extends nearly to the ground.

231 Collinsville Avenue (Photograph 11)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story flat-roofed brick building whose blind-walled first floor is clad in painted stucco with a rough texture. Two plywood-covered door openings sit at the center of the building inside a rectangular recess that is supported by a narrow decorated cast iron square column. Above the painted stucco is a two-square wide band of stucco tiles, with “Jam City” written in metal cursive above the doorway. The second story of the building is composed of four evenly spaced window openings. Each segmental arched window aperture has been filled in with painted wood paneling and subsequently punctuated by three narrow steel-framed windows. The result is a set of twelve identical windows across the elevation. The brick on the upper part of the elevation extends down into the space between each bay of windows to form visual columns. The cornice is nearly flush with the elevation and composed of three tiers of geometric brick detailing, the largest of which is a row of inset rectangles. The roofline is flat and level with the roof to its south.

234 Collinsville Avenue (Murphy Building) (Photographs 12 and 13)

Date of Construction: 1909

Style: Classical Revival

Architect: A.B. Frankel

Builder: Murphy Construction Company

Contributing

The Murphy Building is a six-story enamel brick and terra cotta building. The main elevation faces west along Collinsville Avenue and demonstrates a strong reliance on ornamentation. It is divided into four horizontal sections and ten vertical bays. The first floor has three separate storefronts – two to the right of a center doorway and one to the left – with stucco-clad piers between them. Above the right storefront windows, now covered in plywood or plastic, is a collection of faded metal signs; above the left storefront is a terra cotta cornice ornamented with festoons. The central entrance is a set of double glass doors with sidelights and transom. The second floor elevation is composed of four bays of windows on each side of a semicircular window, large festoons, and elaborate carved female-figure terra cotta corbels that crown the entryway. The piers between each second-floor window sit on a simple terra cotta plinth and have a detail of an oval inset in a rectangle. Between the second and third floors are a protruding terra cotta belt course and another simple plinth. This horizontal division spans the entire face of the building, including across the entryway bay where it forms the capitals for the terra cotta corbels. Above each capital there is a narrow pinnacle resembling a stem of flowers that extends halfway up the third story.

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The third through fifth stories are similar, each with enameled brick cladding and ten window openings across the elevation. All the window apertures on the building are filled with one-over-one glazing, though the majority of glass has been removed or destroyed. A double wide brick pilaster separates each bay of windows. At the bottom of the pilasters is a narrow terra cotta base and at the top (above the fifth story windows) are two side-to-side terra cotta Corinthian capitals. The two side piers are topped with triple capitals. Brick semicircular arched lintels rise from the center of the capitals over the top of the window apertures. Each lintel has a terra cotta keystone at the center and is composed of a rowlock course inside of trapezoidal terra cotta tiles. In the vertical space between each third and fourth floor and fourth and fifth floor window is a small glazed terra cotta panel decorated with a circle and two half circles. The sixth story is separated from the rest of the elevation by the prominent brick label course around the group of ten windows. Like on lower levels, a narrow glazed terra cotta decorative panel is located between each window. The space between the windows and the brick outline is clad in enameled tile. A row of terra cotta dentils supports a wide glazed terra cotta cornice.

The building is attached to the Majestic Theater to the north and is completely open to the adjacent vacant lot to the south. On the south elevation, the enameled brick cladding only remains on the interior of the inset portion of the building; the left three bays, rightmost bay and bottom floor are clad in unglazed brick.

235 Collinsville Avenue (Photograph 11)

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story brick building with a flat roof and a primary elevation symmetrical about a central axis. The first floor is composed of a band of glass storefront windows with a narrow band of marble cladding across the base. The storefront windows are mostly covered in plywood panels. A glass double door and its corresponding striped awning are located one glass panel away from the left edge of the building. A second door is located in a painted wood recess on the far right. The narrow double door is arched and has a similarly arched transom above it. The piers at each end of the building are made of painted concrete block. A wide strip of painted wood paneling runs across the entire elevation above the storefront windows and is framed at the top and sides by narrow molding. A concrete plinth runs along the top of the molding. Eight identical one-over-one windows with vinyl frames fill narrow, slightly arched window apertures on the second floor elevation: four on either side of a blind stretch of brick at the center that is the slightly narrower than a window bay. The lintels are composed of a solid course below a carved brick braid. The cornice is a course of inset brick rectangles. The side piers protrude slightly from the second story elevation and continue up through the cornice to terminate in end blocks at the sides of the roofline. The bricks in one large section of the roofline above the second-to-left bay of windows have fallen out, leaving a broken appearance to the roofline.

239 Collinsville Avenue (Photograph 11)

Date of Construction: 1941

Style: Modern Movement

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This is a one-story brick building whose flat roof is hidden behind a two-story-high applied metal screen with raised pattern. The full-height windows across the ground floor are covered in plywood panels. Located at the center of the elevation is a double-wide glass doorway inside a trapezoidal recess that is covered by an iron grate and has a terrazzo tile floor. A tall vertical black sign with neon letters is attached perpendicularly to the southern end of the second-story elevation.

240 Collinsville Avenue (Majestic Theatre) (Photographs 12 and 14)

Date of Construction: 1927

Style: Late 19th and 20th Century American Movements – Eclectic American

Architect: Boller Brothers

Contributing; NR 1986

The Majestic Theatre is a brick building whose primary elevation is excessively ornamented in glazed terra cotta tiles of varying pattern, color, and size. The main elevation faces west along Collinsville Ave, is composed of five bays, and is symmetrical about a central axis. The outermost bays have a plaster-clad first floor with a set of storefront windows and a single glass door at the outer edge. Above a cast terra cotta cornice, the second story is clad entirely in terra cotta. A window with one vertical mullion is located at the center of the bay inside a ridged terra cotta opening, and two terra cotta piers flank each side. The piers between the bays are clad in smooth terra cotta tiles. Above another horizontal decorative band, a grid of geometrically-patterned painted terra cotta tiles fills the space that is inset between the side piers and the band of painted terra cotta tiles just below the roofline. This is the lowest bay of the stair-stepping shaped roofline. The top of each pier extends through the roofline to form a short domed end block.

The first floor of the second-to-left bay (and second-to-right, since the building is symmetrical) is composed of a storefront window flanked by two smooth plaster-clad piers and topped by a wide concrete slab. Except for the lack of a decorative cornice above the first floor, the second story elevation is identical to the bay to its left. The inset space on the upper floors is clad in single-color terra cotta square tiles surrounding a tall arched window aperture, now in-filled with long bricks. The border of this arched aperture is made of terra cotta cast with the same intricate pattern as seen on the second floor elevation. The painted tiles end at the lower of two narrow terra cotta slabs that are offset from and span the bay between the piers. This bay has a taller cornice than the bay to its left.

The center bay of the building is the widest, tallest and most ornamented of any portion of the elevation. Two double glass doors are located at the center of the ground floor under a small overhang that results from the center bay being slightly protruding from the rest of the elevation. The second floor has four terra cotta piers on either side of a three-pane central window. The same decorative horizontal band that runs above the second floor windows continues across this bay, except that it is interrupted at the edges of the bay with terra cotta tiles and above the

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window with a panel of painted terra cotta. The center window itself, including its terra cotta border and cornice, protrudes slightly from the face of the bay.

The upper windows are enclosed in an ornate two-part label course. The inner portion of the course is arched and has a floral motif, while the larger outer portion has a triangular top and is decorated with a contrasting pattern. In the vertical space between the two three-pane windows is a three-part panel of painted terra cotta with a similar floral motif as the inner portion of the window border. Beginning at the base of the upper window, the area between the window border and the side piers of the bay is clad in the same painted terra cotta square tiles as the adjacent bays. This cladding continues to the top of the bay, which rises nearly a full story above the rest of the roofline and ends in a stair-stepping center step.

The north elevation is blind and entirely clad in brick. The left (east) half is setback from the right half, though a low concrete-clad addition with a flat roof protrudes from the base of the left half to be flush with the face of the right half. A short tower is located in the top left corner.

325 Missouri Avenue (First National Bank Building Addition) (Photograph 15)

Date of Construction: c. 1965

Style: Modern Movements

Non-Contributing

This two-story painted concrete, flat-roofed building is attached to the west end of the First National Bank and repeats some of the architectural elements in different materials. The rightmost bay of the first floor is enclosed to house a teller window while the remaining space is open-air and supported by a five-by-two grid of concrete piers. The second story has four large window openings, each filled with nine panes of glass, which are built in the arched shape of the windows of the National Bank Building. Painted concrete panels cover the elevation up to the base of the arch of the windows, above which point the elevation is clad in EIFS panels that protrude out from the face of the elevation. The roofline is flat and meets the edge of the National Bank building just above the height of the first-floor cornice. The concrete and EIFS cladding continues along the west elevation, which has ten windows that extend to the height of the top of the concrete panels. A one-story painted concrete raised roof extends west from the front edge of the building to cover the drive-up ATMs.

325 Missouri Avenue (First National Bank Building) (Photographs 3 and 15)

Date of Construction: 1906/1927

Style: Classical Revival

Architect: Mauran, Russell & Garden/Mauran, Russell & Crowell

Contributing

The First National Bank Building is a five-story brick building located at the northwest corner of Missouri and Collinsville Avenues. The double-height first story is clad in concrete with a narrow spiral-carved pillar at each of the three corners of the building and a band of granite around the base. Tall round-arched window openings glazed with fifteen panes of glass flank each elevation: seven along Collinsville Ave and five along Missouri Ave. The windows are not historic. The concrete arched lintels are carved with an alternating circle and floral motif. The

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left (west) and right window bays along Missouri Ave and the left (south) window bay along Collinsville are distinct from the others because they are entryway bays: six panes of glass fill the upper portion of the arch above a panel of etched granite that infills the space above the glass doorway below. The left doorway on the south elevation is located in a recess and has a large dark green granite infill above its transom, whereas the two doors at the corner are flush with the elevation and have metal "First National Bank" letters attached to the granite above the transom. A curved and intricately carved concrete keystone is located at the top of each window arch. A terra cotta dripstone protrudes from the elevation above the top of the first-floor windows and forms a strong visual division. Above the dripstone the building is clad in brick. There is a rowlock course above each floor of windows and a diaper pattern across the top of the building between the fifth-floor windows and the terra cotta cornice. While this diaper pattern runs across the entire east elevation, it only spans the rightmost bay of the south elevation and not the western portion of the building that was added at a later date. The cornice is supported by a series of rectangular terra cotta dentils that are mirrored in a series of triangular finials above the protruding shelf of the cornice. There are five two-window bays along each floor of the Missouri Ave elevation and seven along Collinsville Ave that align with the large first-floor windows. There is a narrow sill below each window. A large vertical "1st Illinois Bank" sign is attached perpendicularly to the corner of the building between the first and second floors with a copper clock hanging below. The building is attached to its two-story neighbor to the north, so only the windows of the upper three floors are visible.

326 Missouri Avenue (State Savings and Loan Association Building) (Photograph 2)

Date of Construction: 1959

Style: Modern Movement

Contributing

This one-story glass and steel building has two primary elevations along Missouri Ave and Collinsville Ave. The elevation along Collinsville (east) is composed of two distinct sections. Horizontal bands of marble cladding on the left (south) of the elevation define the drive-through and walk-up teller windows from the rest of the bank. The teller window has a non-original lintel of dark brick. The marble cladding continues around the south corner of the building and extends an equal distance along the southern elevation, the remainder of which is clad in painted brick. The rest of the east elevation is composed of a grid of square glass panels with steel frames. In two places, the grid of glass is interrupted by rectangles of unframed glazing that extend up from the top of the doorway to the edge of the marble that borders the top and bottom of the glass. The same marble also forms an outline for the entrance, which is composed of a double glass door and sidelights and is located left of center in a slight recess off of the sidewalk.

At the southwestern corner of the intersection of Missouri and Collinsville Avenues, the building forms a concave curve that is clad entirely in the same dark marble as seen around the windows on the east elevation. Large green "Associated Bank" letters protrude from the center of the curve at second-story height. The elevation along Missouri Avenue is, similar to the Collinsville elevation, divided into two sections. The left portion is composed of the same square panes of glass with steel framing and is surrounded by dark marble. A double glass door is located in a small rectangular recess at the right end of the glazed portion of the elevation, and two tall un-

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divided glass panels extend above the door to the marble border. To the right of the door, the elevation is clad in the same marble strips as seen on the southern corner of the building.

406 Missouri Avenue (Photograph 9)

Date of Construction: c 1900

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story, flat-roofed brick building clad entirely in painted plaster except for two distinct sections: the base of the building is clad in applied brick, and the few feet above the wooden shelf that divides the first and second floor are clad in wooden beadboard. There is a door resembling natural wood at the center of the first floor and a painted wood door on the right, with a tall glazed window opening in between. Both the door frames are painted wood. Spaced evenly across the second story are four one-over-one windows that sit inside slightly arched openings with large painted wood sills. The west (right) side of the building faces a vacant lot, is clad in rough-textured stucco and has one unadorned rectangular window opening at the center of the second story.

408 Missouri Avenue (Photograph 9)

Date of Construction: c. 1900, c. 1950

Style: Late 19th and 20th Century American Movements

Contributing

This two-story flat-roofed brick building is attached to both the adjacent buildings. A small painted wood door is located in a recess at the far right corner of the first floor. On the side walls of this recess a distinct brick wall is evident behind the brick cladding that now covers the elevation. Two small rectangular windows are located equidistant from the centerline of the elevation, with an identical third window located symmetrically with the doorway at the left (east) end of the elevation. These windows are covered by iron grates. One large window that is separated into thirteen unequal panes spans almost the entire width of the second-story elevation. The connected lintel and sill is a thick band of concrete. There is no cornice. The front elevation is a recladding from around 1950.

412 Missouri Avenue (Photograph 9)

Date of Construction: 1904

Style: Late 19th and 20th Century American Movements

Contributing

This is a two-story, flat-roofed brick building with terra cotta detailing. The elevation is composed of three groups of repeating vertical elements. At left there is a two-brick wide inset strip of brick and then a narrow window flanking each side of a wider window. Beyond a blind stretch is another two-brick-wide inset, a glass doorway with a tall transom, a narrow window and two more brick insets. At the rightmost part of the building is a single window that is three times wider than the others on the elevation. A double rowlock of bricks separates the first and second floors and forms a plinth for the second floor pilasters that divide the elevation into four

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bays: two large center bays with two windows each and a half-width bay at either end with one window. The windows, which are not historic, are inset slightly from the elevation and have terra cotta lintels and sills. The slightly protruding piers also have terra cotta bases. Above the three left bays is a rusted copper cornice with small rectangular dentils; the pilasters between the bays continue above this shelf to separate the cornice into three sections. Each section of the cornice has a rectangular terra cotta panel decorated with a festoon at the center. The fourth (right) bay has a large oval terra cotta plaque at the height of the copper cornice with triangular terra cotta panels above its top two corners. This bay extends slightly above rest of the roofline to form a short tower with small terra cotta acorn-shaped finials crowning each corner. The entire roofline is outlined with a narrow band of terra cotta.

The east elevation faces a vacant lot and the railroad tracks beyond. This elevation is blind and clad in brick. The second story aligns with the face of the first floor at the two ends and is deeply recessed at the center. The recess is clad in vinyl siding. A fire escape stair extends down from the center of this recess to the middle of the first floor elevation.

411 Missouri Avenue (Photograph 7)

Date of Construction: 1956

Style: Modern Movements

Contributing

This is a one-story, flat roofed brick building with limestone side walls and coping. Three chamfered teller windows with projecting metal overhangs face the alley between this building and the Spivey Building.

417 Missouri Avenue (Spivey Building) (Photographs 8 and 10)

Date of Construction: 1927

Style: Commercial Style

Architect: A.B. Frankel

Contributing; NR 2002

The Spivey Building is a thirteen story brick building with terra cotta, granite, and carved brick detailing. The main building elevation faces south along Missouri Avenue and is divided into six equal bays. The entrance is located in the left (west) bay and is outlined in a wide band of granite with "SPIVEY" engraved above the door. This outline continues vertically to form an outline around the leftmost second story window opening. This opening, as with all of the window openings on the building, is unglazed and separated in half vertically by a terra cotta mullion. The five large apertures across the first floor elevation are now covered in plywood, and each is framed by a carved granite label course. At the very base of the building between each window opening is a short panel of granite. The second floor windows are topped with a narrow terra cotta lintel with a pattern of delicate circles and arches. The next nine floors have floral motif terra cotta panels inset in the spaces above and below each window and piers of brick between each bay. Half of a Corinthian capital tops each of the brick piers between the eleventh-story windows. The twelfth story is clad entirely in terra cotta. The window openings are nearly double-height with a smaller set of window apertures above the primary ones. A

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decorative terra cotta pier rises between each bay and protrudes through the flat roofline to form a domed center step. Between each step is a terra cotta balustrade formed in a geometric stencil pattern.

The narrow east and west elevations of the building do not demonstrate the terra cotta detailing seen on the main elevation. On the west elevation there are two bays of two-over-two windows towards the south and a large blind expanse towards the northern end of the building. On the east elevation there are four bays of two-over-two windows located symmetrically about a central fire escape stairway. From these sides the building's thirteenth story is visible. This floor is offset an entire bay-width from the primary elevation, making it invisible from the front.

425 Missouri Avenue (East St. Louis Journal Building) (Photograph 10)

Date of Construction: 1936

Style: Modern Movement/Art Deco

Contributing

This two-story concrete and brick building is attached to the east end of the Spivey building. The primary elevation is clad in limestone and is symmetrical about a central axis. At the center of the ground floor is a metal double door with a decorative iron grate transom and large glass-block sidelights. The doorway is inset slightly from the elevation in a recess that has a dark granite floor and is outlined in a wide concrete band. Each floor has two symmetrical window openings glazed with glass block. While the first floor windows have no divisions, the second story windows are separated into three equal parts by bands of concrete. The three-part division is repeated in stencil-like etching below the second floor windows. All the windows are slightly inset from the elevation and enclosed in a border that consists of delicately etched dentils above the second story windows and three etched stripes on either side. There are two small windows above the doorway also glazed with glass block and with an etched concrete lintel. A large vertical sign reading "Journal" is attached perpendicularly to the center of the face of the building. The concrete panels on the main elevation create quoins on the east (right) corner as they do not continue onto the east elevation, which is clad in brick. There are eight window openings glazed with historic nine-pane windows on the second floor and two on the first, though there are significant signs of alterations to the apertures as well as cladding material. Each window opening has a concrete sill. The roofline is flat.

112 N. Main Street

Date of Construction: c. 1900

Style: Late 19th and 20th Century American Movements

Architect:

Builder:

Contributing

This is a two-story painted brick building that is connected to both the adjacent buildings. It has an unadorned blind-walled first story with a single door on the right side of the elevation. A narrow brick wall protrudes perpendicularly from left of the door to create a small sheltered entry and separate it from the rest of the elevation. On the second story are two evenly spaced

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window openings with a shallow brick outline and filled with non-historic mullion-less glazing. The flat roofline is topped with a rowlock course and each end block has a semicircular cut out at its center. The brick detailing consists of a small label course around each window, a ridged belt course above the windows, and small quoins on the southern corner. A large curved striped plastic awning spans the width of this building and the one to its north between the first and second stories.

422 St. Louis Avenue (National Catholic Community House) (Photograph 16)

Date of Construction: 1922

Style: Renaissance Revival

Architects: Thomas M. Imbs & Cornelius Callahan

Contributing

The Catholic Community House is a large three-story brick building with a hip roof and a primary elevation facing north along St. Louis Ave. Unless otherwise noted, all the window openings on the building are filled with plywood. The first floor has four window openings on either side of a central arched recess that rises seven steps up from the sidewalk level. The door opening is also covered with plywood. The window apertures are slightly inset from the elevation and have a rowlock brick arched lintel. A two-brick-wide soldier course runs across the elevation at the height of the top of the entry stairs, and concrete block extends below the level of the sidewalk to clad the full basement below. The second floor has nine window openings: one above each of the windows and door on the first story. These openings are smaller and not arched and have a narrow lintel composed of rowlock bricks. A black cast iron balcony protrudes over the building entrance bay from below the middle window. The third floor has eleven window openings: a densely spaced 5-window group over the center three bays of the first and second stories, and three openings to either side. These openings are the smallest of the elevation, have a similar rowlock lintel as the second floor and terra cotta sills. A soldier course runs below the third-floor windows. The large and gradually sloping hip roof terminates in an eave that covers the very top of the elevation.

A narrow, one-window-wide ell extends from the center of the west end of the building. A set of concrete steps rises from the sidewalk level to a concrete slab that extends from the front face of the building to the face of the inset ell. There is a wooden door on the first floor and a small window opening on each the second and third floors.

The west elevation has three distinct parts. The left bay is solid brick at the first floor and has a single window at each the second and third floors. It is separated from the rest of the elevation by the ell described before. This west face of the ell is about twice as long as the left bay and is blind. To the right there are two very large arched windows on the first floor and three square windows on the third floor. The left window is covered in plywood while the right one is entirely open. Between this right window and the end of the building are two small rectangular windows that do not align with the established stories. Some glass block glazing is visible in the third floor windows, though the majority has fallen out.

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The east elevation of the building is separated into two parts. The right (north) portion reflects the primary elevation composition, with the three window openings at each floor identical to their corresponding floors' openings on the primary elevation. The second and third floor apertures have not been boarded over, so the six-over-six glazing and wood framing are still visible. To the left of this three-window portion of the elevation there are eight boarded-over window apertures at each floor. Like on the other elevations, the size of the windows decreases in size with each floor, but here the shape of all the windows is consistent and each has a narrow rowlock lintel. In the second-to-left space of the ground floor there is a low doorway instead of a window. The doorway rises from the base of the building to about halfway up the height of the windows. The soldier course below the third-floor windows continues across the entire east elevation.

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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.)

- 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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

COMMERCE

Period of Significance

1900-1960

Significant Dates

N/A

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Frankel, A.B./architect

Imbs, Thomas/architect

Mauraun, Russell & Garden/architects

Boller Bros./architects

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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 East St. Louis Historic District appears to be locally significant under Criterion A for COMMERCE and Criterion C for ARCHITECTURE. The district is the last remaining contiguous group of cultural resources related to the twentieth century economic growth of East St. Louis, Illinois. In the first three decades of the twentieth century, two cities were growing rapidly on the banks of the Mississippi River below its confluence with the Missouri. While the fame and fortune of St. Louis was already well assured, its neighbor across the river, East St. Louis, was an insurgent urban force. The emergence was staggering: in 1900, East St. Louis had a mere 29,734 residents, but by 1930 that number was 74,397. Between 1900 and 1928, downtown East St. Louis was remade from a modest city center into a central business district built on a scale anticipating future growth. The core of downtown East St. Louis gave rise to buildings of as much architectural refinement as contemporary buildings in St. Louis, but with a distinctly local mark. East St. Louis' embrace of urban modernity would be shaped by local designers like Albert B. Frankel and J.W. Kennedy, St. Louis' Mauran, Russell & Garden and William B. Ittner, and Kansas City's Boller Brothers. The remaining architecture of downtown East St. Louis shows signs of open experimentation, like the Murphy Building's bakery brick façade, the Ainad Temple's boldly Moorish style, and the Sullivanesque ornamentation of the Spivey Building, alongside many examples of traditional one and two-part commercial blocks. By 1930, downtown East St. Louis could boast a modern air-conditioned movie palace seating over 1,700; a hotel capable of hosting statewide conventions; a skyscraper employing the design tenets of the progressive Prairie School; well-designed banks; office buildings of all sizes and styles; and department stores and other retailers. In 1960, with a peak population of over 82,000 residents, East St. Louis publicly was named "All America City" but the city nearly immediately began a precipitous decline. The period of significance begins in 1900, when the oldest building likely was built, through 1960, when the decline of the District was evident.

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

The Peak of Commerce in Downtown East St. Louis, 1900-1960

Between East St. Louis' incorporation and 1960, East St. Louis' downtown business district developed in an area presently bounded by Broadway, Third Street, St. Clair Avenue and Tenth Street. The distance from the Mississippi River was necessitated by the presence of Bloody Island, which was unsuitable for substantial construction and prone to flooding. Bloody Island, scene of at least four major duels, was a sandbar in the Mississippi River close to the bank at the older settlement of Illinoistown. In 1837, Lt. Robert E. Lee, working for the Army Corps of Engineers, devised a plan to gradually divert waters away from the channel between Bloody Island and Illinoistown, thereby dredging the riverbank next to St. Louis.

By 1856, Bloody Island was attaching to the bank, and by the time that East St. Louis was incorporated in 1861 the land was becoming the city's riverfront. After Bloody Island had been connected to the bank, the Wiggins Ferry Company hired the St. Clair County surveyor in 1865 to survey and lay out 734 town lots as the "Ferry Addition of East St. Louis."¹ This area never fully developed, and eventually became the site of rail terminals and their yards, keeping commercial development set back from the river.

At the end of the Civil War, business interests looked to East St. Louis as a logical outpost of railroad terminals and manufacturing facilities adjacent to St. Louis. The city's first real bank was the East St. Louis Real Estate and Saving Bank, founded in 1865 and later known as the East St. Louis Bank.² The East St. Louis Real Estate and Saving Bank located south of the District at Third and Broadway, in a cluster of commercial buildings. One observer proclaimed as early as 1865 that: "East St. Louis was losing its rural ambience and was well on its way to becoming the second largest city in the state of Illinois."³

Yet the largest deterrent to East St. Louis' downtown development in the 19th century was flooding, dramatized by a major 1844 flood of the bottom lands where East St. Louis would rise. When the Eads Bridge opened in 1874, it logically opened development of downtown parcels now easily accessible to St. Louis. Yet the Bridge deposited carriages and omnibuses onto low-lying streets that frequently flooded or remained muddy. In 1875, Mayor John Bowman secured passage in the city's Board of Aldermen of the city's first "high grade ordinance," which raised some streets 12 to 20 feet above existing grade and the Flood of 1844 high water mark.⁴ However, opponents fearing tax increases successfully filed petitions in court that delayed implementation of the ordinance.⁵

¹ John W. Bond, *The East St. Louis, Illinois Waterfront: Historical Background* (Washington, D.C.: Division of History, Office of Archaeology and Historic Preservation, National Park Service, Department of the Interior, 1969), p 48.

² Bill Nunes, *Illustrated History of East St. Louis* (Dexter, Michigan: Thomson-Shore, Inc., 1998), p. 21.

³ Nunes, p. 20.

⁴ Nunes, p. 28.

⁵ *Ibid.*

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Historian Bill Nunes writes that the first “high-grade buildings” rose in 1876: the Wies Building at 3rd and Broadway, Schaub Building and Ideaux Building (all demolished).⁶ Seven years later, in 1883, a large fire starting at the intersection of Division and Collinsville avenues destroyed 22 houses and number of businesses.⁷ This fire spurred commercial development on the blocks within the District. Meanwhile, East St. Louis’s population would rise from 9,185 in 1880 to 29,734 in 1900.

Development of the downtown area was a key issue in the mayoral election of 1887, with victorious candidate M.M. Stephens championing raising the downtown street grades further.⁸ Proponents of raising the street grades generally represented corporate and real estate interests, while opponents were local politicians.⁹ Stephens pushed through a \$725,000 bond issue in 1887 that funded raising Front Street above the 1844 high water mark, so that it could become a levee, and funds to raise principal streets 14 to 20 feet higher.¹⁰ Beginning in 1888, downtown streets were raised.¹¹ Collinsville Avenue was raised in 1889, despite some opposition from property owners.¹² That same year, East St. Louis had 14,272 residents, was noted as the fastest-growing city in the nation, laid its first electric streetcar tracks and published the first issue of the *East St. Louis Journal*, a new daily.¹³

The raised streets enabled development of new buildings, and businesses boomed. The East St. Louis Bank became First National Bank in 1890, with expanded lending power.¹⁴ First National and other institutions quickly funded real estate development. The St. Louis Post-Dispatch noted in an August 1892 article that “handsome business blocks” lined the raised streets of Main, Collinsville, Missouri, Broadway and Third.¹⁵ The article notes that new commercial buildings had replaced vacant lots and houses on those streets. Collinsville Avenue had been raised from Broadway to St. Clair Avenue and had an electric streetcar line; this was the “principal business street of the city” according to the reporter (figure 1).¹⁶ Within the District, Missouri Avenue was lagging behind Collinsville Avenue in new construction but the reporter suggested that it would catch up.

A natural disaster brought rapid change to the emergent business district. A great tornado on May 27, 1896 devastated East St. Louis, causing more than \$2 million in property damage and killing over 100.¹⁷ The tornado first hit the ground in St. Louis, and passed across the river along the Eads Bridge. The devastation concentrated downtown, where City Hall was destroyed along

⁶ Nunes, p. 29.

⁷ Nunes, p. 31.

⁸ Andrew J. Theising, *Made in USA: East St. Louis: The Rise and Fall of an Industrial River Town* (St. Louis: Virginia Publishing, 2003), p. 134-5.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Nunes, p. 33.

¹² “Collinsville Avenue Property Owners Discuss the High Grade Subject,” *St. Louis Post-Dispatch* (27 August 1889), p. 2.

¹³ Nunes, p. 34.

¹⁴ Wilderman and Wilderman, p. 755.

¹⁵ “East St. Louis News: How The City Has Been Improved in Recent Years,” *St. Louis Post-Dispatch* (30 August 1892), p. 3.

¹⁶ Ibid.

¹⁷ Theising, p. 126.

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with buildings on Missouri Avenue, Main Street and Collinsville Avenue. Along with the street grade changes, the tornado was responsible for reshaping the downtown area.

The District's present street and parcel layout would be set by publication of the 1901 Ogle atlas of St. Clair County. The atlas plates show that within the District, parcels fronting Collinsville and Missouri avenues were narrow, with larger parcels on the eastern end of the block bounded by Collinsville, Missouri, Fifth and St. Louis avenue.¹⁸ Although owners would combine parcels to assemble sites for larger buildings, the essential layouts remain in place today.

While the earliest known date of construction in the District is 1904, most of the two-part commercial buildings likely date to around 1900 after the tornado. By 1900, the commercial growth of the downtown business district was well underway and would continue for the next 60 years. East St. Louis first wholesale grocery store opened downtown in 1903.¹⁹ By 1907, the city boasted of several first-class hotels, four banks, three trust companies, five building and loan associations, two daily and four weekly newspapers and one monthly magazine – all located downtown.²⁰ The same year, the city's total real estate value was \$24 million.²¹ Collinsville Avenue in particular was becoming the center for retail and office development.

In 1900, George Diehl built the downtown area's first large hotel, the Diehl hotel (later Ill-Mo Hotel) at the southeast corner of Collinsville and Missouri avenues (at left in figure 3).²² The four-story building occupied nearly an entire block, and was of a Georgian Revival design with a storefront base, a brick-clad second and third floor rise and a mansard-roofed fourth floor punctuated by with dormers. The Ill-Mo Hotel burned in 1927, and was replaced by the Grossman Building (contributing).

While some larger buildings like the Diehl Hotel were built, downtown in the early twentieth century largely developed with two, three and four-story commercial buildings, but taller office buildings rose by 1910. The Cahokia Building, home of the First National Bank, at the northwest corner of Collinsville and Missouri Avenues opened in 1906 (figure 2; photograph 3), and the Murphy Building at 234 Collinsville Avenue opened in 1909 (figure 4; photograph 13). Both were elevator-served, and would house numerous offices and retail establishments over the years. In 1907, the First National Bank reported \$200,000 in capital and \$100,000 in surplus, increased from capital of \$100,000 in capital and \$25,000 in surplus.²³

By the 1910s, the signs of commercial strength downtown were apparent (figure 5). In 1917, the Commerce Association became the East St. Louis Chamber of Commerce, located in various locations until settling in the Spivey Building for many years.²⁴ There were 56 initial memberships, leading to 1,016 by 1961. The city responded to the heavy traffic on Collinsville

¹⁸ Ogle p 67

¹⁹ Wilderman, A.S. and A.A. Wilderman, editors, *History of St. Clair County* (Chicago: Munsell Publishing Company, 1907), p. 755.

²⁰ Ibid.

²¹ Wilderman and Wilderman, p. 756.

²² Bill Nunes and Andrew Theising, *East. Louis* (South Carolina: Arcadia Publishing, 2011), p. 12.

²³ Wilderman and Wilderman, p. 820.

²⁴ Nunes, p. 52.

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Avenue by making it the city's first fully-paved street. Creosote blocks were used, with poor results, and finally replaced by brick paving.²⁵

Entertainment was a major part of the District's commercial life as well. Businessman Harry G. Redmon purchased a share in the Lyric Playhouse at 349 Collinsville Avenues (demolished) in 1909.²⁶ In 1923, the Lyric became the Orpheum and fell under the management of Joseph Erber. Erber earlier ran the Erber Theater at 215 Collinsville Avenue (demolished), which opened in 1907.²⁷ These theaters offered live vaudeville and one-reel movies. In 1919, Redmon and Fred Leber purchased the Majestic Theatre at 214 Collinsville Avenue for motion picture exhibition. The Majestic Theatre had opened in 1909 as a vaudeville house.²⁸ By 1927, Redmon and Leber would demolish the old building and replace it with the lavish extant theater building, which opened in 1928 and cost \$1 million to construct (photographs 12 and 14).²⁹

In November 1919, a group of downtown businesses took out an advertisement in the *East St. Louis Journal* extolling the benefits of the "bright lights" of the two movie houses on the 2000 block of Collinsville Avenue, Ebner's (no longer extant) and the Majestic (rebuilt).³⁰ Businesses within the District who joined the advertisement were Cummins The Futfitter (117 Collinsville; demolished), Finke's Candy Kitchen (219 Collinsville; demolished), Union House Furnishings Company (232 Collinsville; demolished) and Zerweck Jewelry (211 Collinsville; extant; photographs 4 and 11). Frequent advertisements in the daily paper in the late 1910s and early 1920s included the East St. Louis House Furnishing Company at 227 Collinsville (extant), which boasted "27 years in the same location" in a 1922 advertisement, and E.A. Koeneman Electric Company, Inc. at 214 Collinsville Avenue (extant; photograph 4).

In March 1920, the *East St. Louis Journal* proclaimed that downtown East St. Louis had one major need: "A Department Store Is Needed" was the paper's call in an editorial. The editorial noted that downtown East St. Louis had all of the signs of being a major urban retail center except for a department store. The newspaper concluded: "The Daily Journal has the firmest confidence that East St. Louis, at this time a big retail market, will be the retail center of all Southern Illinois."³¹ Within the year, S.S. Kresge Company had completed its two-story building at 209-13 Collinsville Avenue (extant; photographs 3 and 11) and Montgomery Ward later opened a store at 414-16 St. Louis Avenue (demolished), both within the district. Sears opened at the northwest corner of St. Louis and Collinsville avenues in 1929 but moved to State and 10th streets in 1954.³²

Author Carl R. Baldwin writes: "East St. Louis seemed to be sitting on top of the industrial world in 1920."³³ Upon release of Harland Bartholomew's *Comprehensive Plan* in 1920

²⁵ Nunes, p. 55.

²⁶ Nunes, p. 199.

²⁷ Ibid.

²⁸ Nunes, p. 46.

²⁹ Nunes, p. 199.

³⁰ "Brighteners of Our City," *East St. Louis Journal* (19 November 1919).

³¹ "A Department Store in Needed," *East St. Louis Journal* (7 March 1920), p.4.

³² Nunes, p. 29.

³³ Carl R. Baldwin, "East St. Louis," *Journal of the St. Clair County Historical Society* 3.8 (1983), p. 9.

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(discussed elsewhere) in the nomination, city leaders and real estate developers embarked upon a major downtown building boom that produced many new buildings. These buildings represented the success of local commercial enterprises.

Downtown's new face was epitomized by the new neoclassical home of the Union Trust Company, a two-story building completed at Collinsville and Missouri Avenues in 1922 (photograph 4 and figure 7). Union Trust Company (then Union Trust & Savings Bank) had financed the city government during crisis in 1914, and by 1922 had capitalized at \$600,000 to be the largest financial institution in East St. Louis.³⁴ Next the First National Bank greatly expanded its building in 1927 (figure 8). The two-story Grossman Building at Collinsville and Missouri avenues opened in 1928, with Walgreens Drug Store as a well-known corner tenant from completion into the 1990s (photographs 5 and 6). Across Missouri Avenue, *East St. Louis Journal* owner Allen T. Spivey completed the 13-story Spivey Building in 1929, providing the city with its tallest building and numerous offices with commanding views of growing East St. Louis (photographs 8 and 10; figures 9 and 10).

The 1931 Ames city directory showed that the District was home to a wide range of retailers, including several shoe and clothing shops, a hardware store, general stores, a fish market, loan companies and jewelers. The office buildings had concentrations of railroad offices in 1931: The Southern Railway Company was in the First National Bank Building; the Alton & Southern Railroad, C & EI Railroad, CCC & St. Louis Railroad, Illinois Central System, Missouri Pacific Railroad, St. Louis and San Francisco Railway Company, Southern Railway and Wabash Railway were located in suites at the Spivey Building.

Theising writes that “[t]he economy in East St. Louis during the Great Depression was not as dismal as in other cities” and that the city had population growth during the 1930s.³⁵ These factors were evident in the District, where storefronts and offices continued to remain occupied. The *East St. Louis Journal* built its new office building at 425 Missouri Avenue in 1936, adding a major building to the District in the depths of the Depression (photograph 10). Yet despite the prowess of downtown East St. Louis, its appearance in the late 1930s prompted this depiction in the 1939 Federal Writer's Project guide to Illinois:

[The street grade change] accounts for the present pock-marked appearance of the business district, centered at Missouri and Collinsville avenues. Vacant lots along side streets resemble shallow quarry pits and the roofs of houses that antedate elevation of the streets are but a few feet higher than the pavement.³⁶

Yet East St. Louis faced an economic boon when its factories were marshalled into wartime production, growing industrial jobs and thus the number of retail customers for downtown businesses.³⁷ Retailers enlarged and remodeled many buildings during World War I. In 1941,

³⁴ Lindsey Derrington, *National Register of Historic Places Nomination Form: Union Trust Bank Building* (Listing pending), p. 8-17-8-18.

³⁵ Theising, p. 188.

³⁶ *The WPA Guide to Illinois* (New York: Pantheon Books, 1983), p. 311.

³⁷ Theising, p. 188.

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Seidel's Apparel Company relocated into the building at 239-41 Collinsville Avenue that had been occupied by the Big Store (photograph 11 and figure 12). Seidel's remodeled the entire front of the building with a modern metal cladding and inset storefront, showing the investment in the future of the District.

The 1950 Polk's city directory shows the peak of retail in the District: 16 clothing or shoe stores, five general merchandise stores, two furniture stores, two theaters, two jewelry stores, two hardware stores, two drug stores, two hardware or appliance stores, one candy shop, one liquor store, one finance agency and one restaurant were located at ground level storefronts in the district. Additionally, five banks or savings and loan associations were present. In the office buildings, many doctors, dentists, medical specialists, lawyers, accountants and other professionals had offices.

By 1950, East St. Louis broke 80,000 residents, with 8.8% population growth over 1940.³⁸ The downtown business district, however, had mixed signals of success. More modernization in the business district followed a fire in 1956 that had destroyed the Vogel Building (206 Collinsville), the Fowler Building (401 Missouri Avenue) and the Fritz Building (415 Missouri Avenue) as well as damaged the Spivey Building.³⁹ Owners demolished the destroyed buildings and constructed the present commercial building at 210-212 Collinsville Avenue, the Union Trust Bank teller structure behind it and the parking lot facing Missouri avenue (photographs 4 and 7). The replacement of multi-story office and retail buildings with a single-story building and parking signified the waning fortunes of the District. The State Savings and Loan Association's impressive new building at the southwest corner of Missouri and Collinsville avenues, completed in 1959, was a counterpoint (photograph 2 and figure 11).

The Architecture of Downtown East St. Louis

In the first three decades of the twentieth century, two cities were growing rapidly on the banks of the Mississippi River below its confluence with the Missouri. While the fame and fortune of St. Louis was already well assured, its neighbor across the river, East St. Louis, was an insurgent urban force. The emergence was staggering: in 1900, East St. Louis had a mere 29,734 residents, but by 1930 that number was 74,397. Such explosive growth brought with it full urbanization and development of the built environment on a massive scale. There is no surprise that at the pinnacle of East St. Louis' emergence as an important American city, it generated an architectural expression much different than that of St. Louis. But nonetheless, what signaled East St. Louis's position as a financial and industrial center were impressive modern buildings: massive warehouses, mighty packing plants, foundries, office buildings, a hospital, churches and eventually a movie palace to rival the best in St. Louis.

Between 1900 and 1929, downtown East St. Louis was remade from a modest city center into a central business district built on a scale anticipating future growth. Later buildings from the 1930s and 1950s would be strong signs of continued growth and change in the District. The core

³⁸ Ibid.

³⁹ Nunes, p. 91.

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of downtown East St. Louis gave rise to buildings of as much architectural refinement as contemporary buildings in St. Louis, but with a distinctly local mark. Few of the buildings built by East St. Louis' elite that came to proclaim the city's emergence were to be designed by St. Louis architects, despite proximity and the wide regional recognition that St. Louis architects were some of the best in the country. Instead, East St. Louis' embrace of urban modernity would be shaped by local designers like Albert B. Frankel, as well as Kansas City's Boller Brothers. Even when St. Louis architects were used, their contributions were largely omitted from the popular press which freed them to produce original, not derivative, works. As a result, the larger works of architecture in downtown East St. Louis show signs of open experimentation, like the Murphy Building's bakery brick façade or the Sullivanesque ornamentation of the Spivey Building. More conventional two-part commercial blocks that proliferated downtown demonstrated strong mastery of brick masonry and are excellent examples of a building type that defined downtown. Early twentieth century East St. Louis architecture eventually developed against the strong Beaux Arts influence prevalent in St. Louis to develop a very unique style very much of its own.

By 1930, downtown East St. Louis could boast a modern air-conditioned movie palace seating over 1,700 (the Majestic Theatre, contributing); a hotel capable of hosting statewide conventions (the Broadview Hotel, NR 2013; excluded from district); a skyscraper employing the design tenets of the progressive Prairie School (the Spivey Building, NR 2002 ad contributing); a large and modern hospital (St. Mary's Hospital; excluded from district but possibly eligible for National Register listing); well-designed banks like the Union Trust and First National Bank buildings (both contributing); office buildings of all sizes and styles; a beautiful City Hall (demolished); and department stores and other retailers. Surrounding downtown were other hallmarks of modernity, including fireproof warehouses and factories of reinforced concrete, elegant brick churches with graceful spires, beautiful mansions in revival styles and tasteful bungalows for working class homeowners. And if visitors to East St. Louis approached the city from the west, they came over the Eads Bridge, one of the hallmarks of modern architectural engineering, and would catch a view of the region's powerful new Cahokia Power Plant. Downtown East St. Louis had all of the architectural marks of an emerging major city.

Downtown East St. Louis has lost many buildings, but the major works of the early twentieth century still stand with few exceptions. Unfortunately, lack of contiguous building stock led to the omission of the Broadview Hotel, Ainad Temple, St. Mary's Hospital and other major and minor downtown buildings from the nominated District. The Broadview Hotel has been listed on its own, and other buildings definitely are eligible for single listings. Since the two-block run of Collinsville Avenue from Broadway north to St. Louis Avenue is nearly intact, with contiguous buildings facing Missouri and St. Louis avenues, the current District was selected to represent the significant architecture that once was found throughout the entire downtown area.

A Modern Downtown Architecture Emerges, 1900-1920

Downtown East St. Louis' building booms in the 19th and early twentieth century were typified by new commercial buildings that came in the form of two-part commercial blocks, usually built of brick masonry articulated with elements associated with the Romanesque Revival, Classical

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Revival and other American styles from the era. Two-part commercial blocks are divided horizontally into two distinct use areas.⁴⁰ Downtown East St. Louis' most typical two-part commercial blocks are narrow corner or mid-block buildings with retail space on their first floors, usually framed by a cast iron storefront system that allows ample shop window areas, and offices or apartments on the upper floor or floors. Most are two stories. The two-part commercial block is the most common type of small-sized commercial building in the United States.⁴¹

Dates of construction for the two-part commercial blocks in the District generally are not known, since the City of East St. Louis destroyed its historic building permit records and rarely was the construction of these buildings newsworthy enough to warrant coverage in a daily paper.⁴² However extant examples offer a range of the downtown area's common types. The three narrow buildings at 105, 107 and 109 Collinsville Avenue (all dated circa 1900; photograph 1) evince the range of brick corbelling and pattern work possible for very similar buildings, while the building at 412 Missouri Avenue (1904; photograph 9) presents Classical Revival elements and even terra cotta ornament. On the 200 block of Collinsville Avenue are examples of wider two-part buildings that were built on doubled parcels, including the building at 225 Collinsville Avenue (c. 1900; photograph 11), which display more restrained corbelling than the smaller buildings. The contributing building at 412 Missouri Avenue (c. 1900; photograph 9) sports a modernized front elevation from around 1950, while the non-contributing building at 227-229 Collinsville Avenue (c. 1900; photograph 11) has reversible modern metal cladding obscuring its second story.

The May 14, 1907 edition of the *St. Louis Republic* devoted the front page to the rise of East St. Louis. The title of the article was "Industrial East St. Louis" and featured a panoramic photograph of the city as well as picturesque renderings of tall buildings and smoke plumes rising to form a stylized skyline.⁴³ The article called East St. Louis the "Second City of Illinois" and noted its industrial prowess. However, the images chosen to illustrate the article depicted not industrial work, laborers or even individual factories. The images showed the Eads Bridge and an envisioned skyline which was as much metropolitan as it was industrial. These perceptions from the larger neighbor matched East St. Louis' own aspirations.

Certainly, industry was the key to East St. Louis' identity and economy in the early 1900s. The completion of the Eads Bridge in 1874 gave East St. Louis a modern entrance, but its chief purpose was movement of goods. Factories and the National City stockyards were the chief sources of local pride and regional recognition. Physical development of the city proper to that point was modest compared to the metropolis of St. Louis across the river.

⁴⁰ Richard W. Longstreth, *The Buildings Of Main Street: A Guide to American Commercial Architecture* (Lanham, Maryland: Rowman & Littlefield, 2000), p. 24.

⁴¹ Ibid.

⁴² The City of East St. Louis Department of Public Works informed the preparers that it only retained records five years backward from the current year. Most dates of construction here come from newspapers, secondary sources or extant building plaques.

⁴³ Andrew Theising, *Made in USA: East St. Louis, the Rise and Fall of an Industrial River Town* (St. Louis: Virginia Publishing, 2003), p. 96.

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Nonetheless, development of downtown East St. Louis rose after the opening of the Eads Bridge. A pivotal architectural moment was the completion of the East St. Louis City Hall (demolished) in 1900. The symmetrical four-story building was a grand structure in the French Renaissance Revival style, with a high mansard roof, tall central cupola and limestone walls. Architecturally, City Hall was the finest building built in East St. Louis to that point. The construction was during the administration of Mayor Malbern Stephens, whose commitment to the public good brought East St. Louis into a new era of respectability.⁴⁴ City Hall was a fitting home for a government that would steward development of a great American city. The style and plan, however, were not unlike that of St. Louis City Hall, completed in 1898. East St. Louis City Hall was a fine accomplishment for a young city, but its design showed that it was still under the clear architectural influence of St. Louis.

The next major downtown building, the Cahokia Building at Missouri and Collinsville avenues (1907), provided a breakthrough even though it demonstrated continued architectural linkage to St. Louis (photograph 4 and figure 2). (The building is now known as the First National Bank Building.) The six-story building at the northeast corner of Collinsville and Missouri Avenues was East St. Louis' first tall office building, and it was also the home of the First National Bank that built it. The architects were Mauran, Russell & Garden, one of St. Louis' best-regarded and most prolific firms of the period. John L. Mauran, Ernest J. Russell and Edward G. Garden were architects employed in the St. Louis office of Shepley, Rutan and Coolidge, successors to the office of master architect H.H. Richardson. After Shepley, Rutan and Coolidge closed the St. Louis office in 1900, Mauran organized a new firm with his colleagues.⁴⁵

Mauran, Russell & Garden's earliest work included a prominent industrial design, the Laclede Power Company, built in 1901 on the St. Louis riverfront. The firm's quick rise parallels Mauran's acumen as a leader among St. Louis architects; Mauran was elected president of the St. Louis chapter of the American Institute of Architects in 1902 and 1903.⁴⁶ By 1906, when hired to design the Cahokia Building (later known as the First National Bank Building), the firm was enjoying the completion of the Butler Brothers Warehouse at 1717 Olive Street in St. Louis, a large reinforced concrete structure that enjoyed national attention for its structural application of concrete. Thus, the Cahokia Building's design provenance was both a show of the city's importance and a reminder of its status as an architectural satellite of St. Louis.

While East St. Louis relied on a prominent St. Louis firm for the design of the Cahokia Building, the accomplishment was not second-rate. The building had an interesting scale, with the wide elevation of seven bays facing Collinsville Avenue and a single bay facing Missouri Avenue. The base was clad in brick above a gray granite base that contained the first two levels. The corner had granite entrances on each face, and each bay consisted of a large round-arch opening with keystone and foliated surround. Single windows filled the openings that included both floors, a feature which was echoed in the design of the Union Trust Building across the street. Above this refined base were four floors of offices adorned in brick adorned only by band

⁴⁴ Theising, p. 87 and p. 198.

⁴⁵ Carolyn Hewes Toft, "John Lawrence Mauran, FAIA (1866-1933)." *Landmarks Association of St. Louis* <http://www.landmarks-stl.org/architects/bio/john_lawrence_mauran/>. 26 March 2014.

⁴⁶ Ibid.

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courses above the windows. At the top, dark bricks created a diamond pattern under a projecting bracketed terra cotta cornice topped by acanthus arrangements. The bank expanded the building to the west in 1927 with four bays built that mimic the original section, with the two story base of the original building reclad in limestone to unify the two sections (figure 8).

The Cahokia Building fits well among Mauran, Russell & Garden's other works. There was a harmonious interplay between Beaux Arts principles articulated in pliant terra cotta and the modern commercial form articulated through simple brick masonry. The firm's designs from the early 1900s exploited the expressive range of simple masonry, often using contrasting brick colors—many newly available due to innovations in the brick industry—to create patterns. Yet the firm maintained a classical sensibility and did not boldly embrace modern design trends. Mauran, Russell & Garden's work was well-suited for East St. Louis, which still had to prove itself as an important city. Yet the city was a modern industrial city, and its downtown architecture would soon shift away from classically-influenced design. The architects leading the way would be the city's own.

Completion of the Cahokia Building changed the face of East St. Louis, and provided the impetus for rapid development of the downtown core. Collinsville Avenue overtook Main Street and Missouri Avenue as the city's primary downtown commercial artery, although the entire downtown was full of the hustle and bustle of early modern life. In 1909, the G.C. Murphy Construction Company announced plans to build a second modern office building on Collinsville Avenue, across the street from the Cahokia Building. The company was the city's largest builder and had acquired a substantial downtown site. There, the G.C. Murphy Construction Company would build its eponymous building, a six-story modern office building with a gleaming white facade. The architect selected for this major edifice was immigrant A.B. Frankel of East St. Louis, who had never designed a major commercial building before.

Albert Brur Frankel (usually billed as A.B. Frankel) was born in Stockholm, Sweden in 1868. His parents immigrated to the United States in 1871, and later moved to East St. Louis.⁴⁷ Albert Frankel attended the University of Illinois, where he studied architecture. Upon graduation, Frankel spent three years traveling in Texas before returning to East St. Louis. However, city directories list the young architect as a draftsman in 1891 and as an architect (office at 636 N. 8th Street) in 1892. Frankel's office in 1909 was at 206 Collinsville Avenue. His work was varied, but included numerous major public buildings in East St. Louis and southern Illinois. Frankel designed Irving, Horace Mann and Webster Annex schools as well as the Washington Place United Presbyterian, First Methodist and Plymouth Congregational churches.⁴⁸ Surviving work outside of East St. Louis can be found in Hillsboro and Waterloo, Illinois as well as the house at #4 Lewis Place in St. Louis. While Frankel's career is largely not documented, it is certainly worthy of further historical appraisal.

Perhaps Frankel's lack of experience with large commercial design trends spurred his creativity with the Murphy Building, or perhaps the client wanted to show off its own abilities as a builder

⁴⁷ Wilderman and Wilderman, p. 1015.

⁴⁸ Ibid.

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(photograph 13 and figure 4). Whatever the cause, Frankel had created one of the region's best-proportioned and coherently articulated office buildings when construction was finished in 1910. The classicism of the ornamentation was very freely selected and employed, in contrast to the academic formalism widely seen in contemporary St. Louis office buildings. The Murphy Building's front elevation was clad in white bakery brick, a modern material not widely used for cladding large buildings. The brick was a fine backdrop for delicately detailed buff terra cotta elements including recessed spandrels, Corinthian capitals on the piers, elaborate arch hoods with keystones and the projecting cornice with foliated brackets.

Frankel maximized the floor volume by utilizing narrow light wells – one at center and two at the ends of the buildings. The walls of these wells were clad in bakery brick to amplify daylight. In form and scale, the Murphy Building was a typical office block for its time, and the symmetrically arranged Classical Revival ornamentation was also within the bounds of convention.⁴⁹ Yet the use of bakery brick and the utilitarian window bays were modern traits that were more associated with the Commercial Style than with the prevalent academic Classical Revival. The character of the Murphy Building's façade derives from the fenestration, a key trait of the Commercial Style identified by architectural historian Marcus Whiffen.⁵⁰ Frankel's idiosyncratic melding of styles demonstrated that East St. Louis had clearly come into its own architecturally. As East St. Louis forged an architecture of its own, Frankel would lead the way and would design the city's crowning architectural achievement seventeen years later.

Following the Murphy Building's construction, the next major building in District to be completed was the S.S. Kresge Company Building at 209 Collinsville Avenue (c. 1920; photographs 4 and 11). The Kresge Building was a modern two-story department store, with a front elevation demonstrating the influence of the Commercial Style in American architecture: minimal ornament aside from a shaped parapet with name plaque flanked by terra cotta shields, a wide band of windows on the second floor and the first floor being almost entirely glazed storefront space. The Kresge Building demonstrates concerns for utility and interior daylight.

Remaking Downtown East St. Louis, 1920-1930

While downtown East St. Louis developed its own architectural identity, the city as a whole suffered a bad reputation from political corruption and racial tension. A devastating racial riot started on July 2, 1917 claimed at least 47 lives, as many as 312 buildings and 44 rail cars.⁵¹ Downtown real estate largely was safe, but incidents took place around City Hall and on Collinsville Avenue. Surrounding the Murphy Building and other landmarks of commercial power were burned houses and the evidence of great struggle. Historian Andrew Theising writes that the riot led to civic action: "Within three weeks of the riot, business leaders were making public calls for change and highlighting the need to move the city forward."⁵² The city's first

⁴⁹ Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge, Massachusetts: MIT Press, 1992), p. 149.

⁵⁰ Whiffen, p. 183.

⁵¹ Andrew J. Theising, *Made in USA: East St. Louis: The Rise and Fall of an Industrial River Town* (St. Louis: Virginia Publishing, 2003), p. 150.

⁵² Theising, p. 183.

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major response was restructuring city government with a nonpartisan commission structure, approved by voters by the end of 1917.⁵³

Architectural modernization was part of the new civic agenda. The riot was a reminder that East St. Louis lacked unity and even the physical infrastructure of a big city. The War Department's investigation into the race riot led to the establishment of the oddly-named War Civics Committee, charged with crafting a program to address racial tensions and uplift the city. The agenda created by the committee was entitled "Building East St. Louis for Tomorrow" and strongly recommended adopting a new city plan for physical modernization and guided growth.⁵⁴ The city selected celebrated urban planner and St. Louis' official City Engineer Harland Bartholomew to complete what would become *A Comprehensive Plan for East St. Louis* (1920). Bartholomew studied the city and found that it become physically disjointed through rapid, ungoverned growth. Bartholomew offered the city's first comprehensive plan, making largely unfulfilled recommendations for transportation planning, new city parks, public housing and zoning. Bartholomew sternly wrote of the city's appearance: "it must be admitted that East St. Louis today offers anything but a pleasing appearance to its citizens and to those who visit the city."⁵⁵

World War I interrupted construction around the nation, and East St. Louis' growth slowed somewhat. Yet major projects downtown resumed when construction of the National Catholic Community House at 422 St. Louis Avenue began in 1919 (photograph 16 and figure 6). The three-story brick fraternal building showed the influence of the Prairie School in its hipped roof form but essentially adopted the model of the Italian Renaissance *palazzo* described by Marcus Whiffen as the "Romano-Tuscan Mode" of the Italian Renaissance Revival.⁵⁶ The National Catholic Welfare Council built the \$275,000 facility as a club where the charity offered free meals, courses, sleeping rooms and athletic facilities.⁵⁷ The building included the first indoor swimming pool built in East St. Louis.⁵⁸ Not only did the building represent the architectural spirit of the "new" East St. Louis, it embodied the uplifting civic mission as well.

The architects of the National Catholic Community House were Thomas M. Imbs of St. Louis and Cornelius Callahan of Washington, D.C. while Keeley Construction Company served as general contractor.⁵⁹ Thomas M. Imbs designed some 200 buildings before his death in 1959, with the majority being small-town Roman Catholic churches and schools as well as urban industrial buildings.⁶⁰ Imbs practiced in the firm of Imbs & Preuss before partnering with Pittsburgh architect John T. Comes (1873-1922) for his highest-profile project, the Kenrick Theological Seminary (1913) in St. Louis County.⁶¹ Imbs' works can be found in Missouri,

⁵³ Theising, p. 186.

⁵⁴ Mark Abbott, "One Size Does Not Necessarily Fit All: Harland Bartholomew and the 1920 East St. Louis Comprehensive Plan," *The Making of An All-America City: East St. Louis at 150* (Virginia Publishing, 2010), p. 99.

⁵⁵ Abbott, p. 109.

⁵⁶ Whiffen, p. 175-6.

⁵⁷ "Catholic Community House to be Opened With Ceremonies on Tuesday," *East St. Louis Journal* (9 May 1920), p. 1.

⁵⁸ Ibid.

⁵⁹ "Community House Opened to Public This Afternoon; Clergy Praises It," *East St. Louis Journal* (11 May 1920), p. 6.

⁶⁰ Derrington, p. 8-18.

⁶¹ Ibid.

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Illinois, Wisconsin, Minnesota, and Michigan. Callahan apparently was a builder of churches and flats in New York before starting an architectural practice in Washington, D.C.; the preparers found no known designs bearing his name.

Imbs also designed the new headquarters of the Union Trust Company at the northeast corner of Missouri and Collinsville avenues, completed in 1922 (photograph 4 and figure 7). Keeley Construction Company again served as general contractor. The two-story, limestone-clad building exhibited a formal classicism comparable with similarly-scaled financial services buildings in St. Louis.⁶² According to architectural historian Lindsey Derrington, the Union Trust design embraced ideas offered by Alfred Hopkins in an influential 1918 article published in *Banker's Magazine* that advocated banks move into stand-alone buildings and embrace classical architecture to connote permanence and tradition.⁶³ Perhaps the most stunning attribute of the new building was the dramatic two-story vaulted banking hall, with teller cages on the perimeter walls under a later mezzanine.⁶⁴ The Union Trust Building's completion received the best press possible when the East St. Louis Journal proclaimed via headline subtitle: "FUTURE OF CITY SEEN IN PLANS FOR HANDSOME STRUCTURE ON COLLINSVILLE AVE."⁶⁵ Later the Union Trust Company became the Union Trust Bank, and the building name changed to the Union Trust Bank Building (NR listing pending). Likely the new Union Trust Building influenced the expansion of the First National Bank Building across the street, which reopened in 1927 with a much more resolutely classical base.

The completion of this building started the boom of the 1920s construction that would bring downtown East St. Louis to its most modern and completed state. Perhaps what most clearly articulated the state of East St. Louis architecture during this time was the construction of Union Electric Company's mighty Cahokia Power Plant which was largely completed in 1924 (designed by Mauran, Russell & Crowell; fully completed in 1938). While the huge Union Electric plant was the largest construction project on the East Side in the twenties, there was much new commercial and institutional architecture to see, as well. The *East St. Louis Journal* would have at least one article on construction or architecture per week from 1920 through 1928, and the citywide details are far too vast to even summarize here. Major downtown buildings completed in that period that are not located within this District are the Ainad Temple at 615 St. Louis Avenue (1923; William B. Ittner & A.B. Frankel), St. Mary's Hospital at 129 N. 8th Street (1926) and the Broadview Hotel at 415 E. Broadway (1927; Widmer Engineering Company; NR 2013).

In June 1927, the old Majestic Theatre adjacent to the Murphy Building caught fire, and owner Redmon had it demolished.⁶⁶ Redmon seized the opportunity to build a new "Million Dollar Majestic," which was announced in the *Journal* by June 26, 1927. On July 10, 1927, the paper published a rendering of the new theater.⁶⁷ The elaborate new theater in the Spanish Gothic style

⁶² Derrington, p. 8-17.

⁶³ Derrington, p. 8-17 and p. 8-19,

⁶⁴ Derrington, p. 8-19.

⁶⁵ "New Bank Building Erected By Union Trust to Permit Big Growth," *East St. Louis Journal* (2 February 1921).

⁶⁶ William Reichert and Margaret M. Dodson, *National Register of Historic Places Inventory Form: Majestic Theatre* (Washington, D.C.: Department of the Interior, 1985), p. 8:2.

⁶⁷ "Architectural Drawing of New Majestic." *East St. Louis Journal*, 10 July 1927. p. 1.

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would be taller than the Murphy Building. Like movie palaces being built around the country, the Majestic would be exotic in form and ornament (photograph 14). There would be air conditioning (not installed until 1929 but part of the original plans), a marble lobby and seats for 1,700 people. Along with a modern hospital, the new hotel, tall office buildings and the Ainad Temple, East St. Louis would now have a fine modern movie theater in the Majestic Theatre (NR 1986).

The design came from was a nationally-renowned architectural firm whose work consisted exclusively of theaters, the Boller Brothers of Kansas City. Originally from St. Joseph, Missouri, brothers Carl (1868-1946) and Robert Boller (1887-1962) established their firm in Kansas City.⁶⁸ After working for several years for other architects in Kansas City, Carl opened his own office specializing in theaters in 1902. The much younger Robert came to work for Carl in 1906, and by 1921 there was so much work for the firm nationally that Carl moved to Los Angeles to supervise a new office there. Robert was responsible for the firm's vast portfolio of Midwestern commissions, including the Majestic.⁶⁹ Several of the theaters that the firm designed in the period used the same Spanish Gothic style and similar massing as the Majestic, but few of the over 100 theaters attributed to the firm made such dramatic use of the polychromatic terra cotta that made the Majestic so distinctive.

Perhaps coincidentally, before the Majestic, the Boller Brothers never had a major St. Louis-area commission. But because this was their first commission in the St. Louis region, the national reputation of Boller Brothers & Co. allowed East St. Louis to enjoy an architectural achievement that, although not the work of a local mind, avoided any semblance of reliance on St. Louis. Furthermore, by introducing the concept of an "atmospheric" house to the region, where the ceiling of a theater was lit to simulate dusk at the start of a movie, nightfall and night time during the run, and morning at the end, the Majestic further enhanced East St. Louis' reputation as an architectural star in its own right.

The Murphy Building and the Majestic Theatre remain contrasting neighbors. The Majestic now has lost its original upper spires and its marquee, but most of its facade is as intact as it was upon completion. Six rising piers of buff terra cotta form pinnacles and frame the bays. The center bay project and rises above the others. A projecting terra cotta surround, composed of detailed Spanish patterns, frames two central windows. Exotic, colorful polychromatic terra cotta clads the bays. The inside bays have plain tiles of nearly-pastel shades, which had not been used in the St. Louis region prior to construction of the Majestic. The outer bays' tiles, however, are even more unusual: grids of pattern blocks that utilize multiple colors on each block. The building's style may have been a revival, but the terra cotta patterns and colors represents the height of the development of the material – just as the Murphy Building's bakery brick had represented the height of brick masonry. The Million Dollar Majestic was yet another step on the city's march to build a downtown of architectural distinction.

⁶⁸ Sheri Piland, "Boller Brothers: A Kansas City Architect," *Historic Kansas City Foundation Gazette* (May/June 1982).

⁶⁹ Ibid.

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Disaster proved fortuitous again when the Ill-Mo Hotel, occupying the entire frontage of Missouri Avenue between Collinsville and Fourth Streets, burned in 1927. Investors built a two-story commercial building on the site called the Grossman Building (photographs 5 and 6). Opening in 1928, the Grossman Building was fully clad in terra cotta with Italian Renaissance stylistic details. The primary corner at Collinsville and Missouri Avenues rose to form a stylized tower, while the corners had ornate round segmental pediments (some are missing today, but the building retains integrity). A one-story section extended south on Fourth Street so that the building had retail frontage on all four sides.

The Great Depression would end significant twentieth century development of downtown East St. Louis, but the city built its first skyscraper before the boom ended. Allan T. Spivey, owner of the *East St. Louis Journal*, enjoyed a record profit of \$80,000 in 1927 due to increased circulation of the paper.⁷⁰ Spivey sought to use some of his wealth to give the city its tallest building as symbol of his publishing power and the city's projected rise into the tiers of major American cities. Spivey purchased a site on Missouri Avenue across the alley from the Murphy Building and hired its architect, A.B. Frankel, to design the new skyscraper called the Spivey building (NR 2002).

Frankel's intriguing design showed the architect's evolution in the nearly twenty years since he designed the Murphy Building. Frankel envisioned a tall, narrow 13-story steel-framed building with very straightforward fenestration arranged in a simple grid. The first two floors would measure 80 by 132 feet, but the upper levels formed a shaft measuring 80 by 46 feet—truly a very narrow building.⁷¹ Because of Frankel's use of dimensions, what could have been a bland boxy building attained a soaring dramatic form. Frankel gave the building the three-part division of a base, shaft and crown popularized by the Chicago School of architecture as well as a soaring vertical emphasis (photograph 8 and figure 10).

The stark dark brick body was punctuated by buff terra cotta spandrels between the windows. The top two floors carried seven projecting brick and terra cotta piers that form pinnacles above the roofline connected by balustrade. The ornamentation, especially the spandrel panels and the cornice above the second floor, was clearly inspired by the work of Louis Sullivan. Yet the geometry of the crowning piers and balustrade was almost Gothic in character, and little about the building form shared much in common with Sullivan's work. Frankel's building was a pragmatic essay in emphasizing height through the use of ornament, and seemed to share a vocabulary with early Art Deco skyscrapers. For instance, the Southwestern Bell Building (1925) and the Missouri Pacific Building (1928), both setback skyscrapers with Art Deco elements in St. Louis designed by Mauraan, Russell & Crowell, make use of projecting piers that rise to form pinnacles in a manner similar to the Spivey Building.

⁷⁰ Nathan Parienti, *National Register of Historic Places Inventory Form: Spivey Building* (Washington, D.C.: Department of the Interior, 2002), p. 8-8.

⁷¹ Parienti, p. 7-1.

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Modern Movement Architecture in the District, 1936-1959

The Spivey Building was not the last major work completed in the District. When the *East St. Louis Journal* decided to build a new headquarters in 1935, the newspaper elected to build a two-story, flat-roofed limestone-faced building adjacent to the Spivey Building at 425 Missouri Avenue (photograph 10). The East St. Louis Journal Building was completed in 1936, and shows signs of the Art Deco style's influence through its plain geometric massing and the metal patterned grille over its entrance.⁷² While the Journal building architect is unknown, the building is stylistic contemporary with two St. Louis newspaper headquarters buildings. Both the St. Louis Star-Times Building (1936) and the St. Louis Globe-Democrat Building (1939) were designed by Mauran, Russell & Garden in the Art Deco style, with emphasis on geometric forms.

When Seidel's Apparel Company remodeled the building at 239 Collinsville Avenue in 1941, the retailer chose to embrace Modern Movement design. The newly-altered Seidel's building featured a deeply recessed storefront with patterned terrazzo flooring under an applied metal grille shaped with a rounded step. A rounded blade sign with neon lettering completed the design, which today remains despite alterations from 2005 (photograph 11 and figure 12).

The influence of the International Style, characterized by lack of ornament and the emphasis on building volume rather than mass or weight, is evident in several District buildings built in the 1950s.⁷³ Upon demolition of the Avenue Theater, the F.W. Woolworth Company constructed a one-story retail building at 215-223 Collinsville Avenue around 1955 (photograph 11). The building's low form emphasizes the horizontal band of storefront windows framed by a minimally-articulated bulkhead wall and a brick parapet. Across the street, the buildings constructed in 1956 following the downtown fire continued to demonstrate modernism's influence. However, today the one-story building at 210-12 Collinsville Avenue today stands clad in stucco, with only its rear elevation showing its original blonde brick and limestone coping (photograph 4). The Union Trust Bank drive-up teller structure remains intact (photograph 7). Storefront alterations throughout the District also show the influence of the International Style.

The last major building completed in the District is the State Savings and Loan Association Building, completed in 1959 at the southwest corner of Missouri and Collinsville avenues (photograph 2 and figure 11). The two-story building essentially is a glass box on its west and north elevations, with gridded window areas framed by marble block walls and a granite corner element. The building's lack of ornamentation and emphasis on volume are International Style traits, but its use of natural stone and irregular form place it in the mainstream of St. Louis' modernist financial services architecture, which avoided formal purity.⁷⁴

The new savings and loan building embraced the automobile with a wrap-around parking lot and automobile teller window. The building also provided a walk-up teller window on Collinsville

⁷² Alan Gowans, *Styles and Types of North American Architecture* (New York: HarperCollins Publishers, 1992), p. 250.

⁷³ Whiffen, p. 247.

⁷⁴ Michael R. Allen, Lydia Slocum and Lynn Josse, *National Register of Historic Places Nomination Form: Hamiltonian Federal Savings and Loan Association Building* (Washington, D.C.: Department of the Interior, 2014), p. 8-11.

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Avenue, 12 interior teller windows and a customer lounge in a two-story lobby space.⁷⁵ On the wall over the banking offices inside, artist Saunders Schultz painted a mural in the abstract expressionist style depicting the economic position of East St. Louis. The mural remains intact today.

While subsequent years have removed much of the downtown urban fabric, most of the city's proudest architectural accomplishments still stand. Although East St. Louis never became a peer of its neighbor across the river, there is no doubt that the city produced a second skyline of high architectural merit and distinct identity. The range of buildings exhibited important tendencies in commercial design of the period. The major downtown buildings that remain continue to give the city an indelible character.

Downtown's Decline After 1960

In 1959, the National Municipal League and *Look Magazine* named East St. Louis as an "All-America City," a milestone that was far from a proclamation of success. Although East St. Louis' population would peak around 82,000 residents in the 1960 when the magazine published the award, the city was in decline. Theising writes that "[s]ome of the criteria by which East St. Louis won painted a very bleak picture of the city."⁷⁶ The criteria lauded four new welfare agencies, a land clearance program, reduction of gambling and vice and expansion of charitable medical care – all hallmarks of a city struggling with poverty and blight.⁷⁷

Just one year earlier, the city's new *Comprehensive Plan* recognized that the downtown area was declining as a retail and business center. Candeub and Fleissig submitted *the East St. Louis Comprehensive Plan* in 1958, and urged the city government to take action with flagging Collinsville Avenue sales. According to the *Plan*, between 1948 and 1954 165 new retailers opened in East St. Louis, but 52 closed (mostly small independent grocery and dry goods stores, including several downtown).⁷⁸ The planners observed that the Collinsville Avenue area had become one of three retail concentrations that also included strips on St. Clair, State and Missouri avenue and the area around State, Illinois, 9th and 10th streets.⁷⁹ Collinsville Avenue relied too heavily on foot traffic and could not compete with automobile-oriented retail development, according to the report. The warning for the downtown retailers was harsh: "Unless major steps are taken to improve parking and circulation and the appearance of stores, when the expressways are completed a large part of the hinterland trade will by-pass the downtown area."⁸⁰

While the *Comprehensive Plan's* words would ring true in coming decades, city leaders took some measures to implement the recommendations. The city wrecked much of the eastern portion of the city block bounded by Collinsville, Missouri, Third and St. Louis avenues to build

⁷⁵ "Montclair Center Offers 1-Stop Shopping Convenience Everything Located Under Single Roof," *Edwardsville Intelligencer* (6 August 1958), p. 12.

⁷⁶ Theising, p. 194.

⁷⁷ Ibid.

⁷⁸ Candeub & Fleissig, *East St. Louis Comprehensive Plan* (East St. Louis: City of East St. Louis, 1958), p. 9.

⁷⁹ Candeub & Fleissig, p. 16.

⁸⁰ Candeub & Fleissig, p. 9.

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parking in the early 1960s. Some renovations occurred as well. In 1960, the District still contained the city's major financial institutions, including State Savings and Loan Association, First National Bank, the Industrial Savings and Loan Association at 412 Missouri Avenue (extant), and the First Federal Savings and Loan Association at 435 Missouri Avenue (demolished). Yet chain retailers like Sears, Montgomery-Ward and others moved westward toward suburban residential development.

By 1990, the decline was evident outside of the center of downtown. Southern Illinois National Bank vacated its facility at 10th and State streets by moving to Fairview Heights, Illinois.⁸¹ Demolition eroded the context of Downtown as major buildings, including the Public Library, the Arcade Building and the Southern Illinois National Bank, came down for vacant lots, parking lots or fast food restaurants. The location of a new MetroLink light rail station at the corner of Fifth and Missouri avenues in 1993 offered some hope of increased circulation.

The city's current population is estimated at 26,700. Within the District, survival of extant buildings is difficult. In 2011, a fire destroyed the building located at the southwest corner of St. Louis and Collinsville avenues. In 2012, the city demolished two two-part commercial buildings south of the Murphy Building. There is widespread vacancy in the district, although many retailers persist and two of the three financial services buildings remain active in their historic uses. In 2005, a developer built a new banquet center building on the Arcade Building site at 115 Collinsville Avenue, which was the first new building constructed in the District since the State Savings and Loan Association Building was completed in 1959.

In 2011, the General Assembly made the downtown area eligible for the River Edge Historic Tax Credit, providing incentives for rehabilitation of buildings. The City of East St. Louis already pursued single National Register of Historic Places nominations for the Broadview Hotel (NR 2013) and the Union Trust Bank Building (listing pending). The City initiated the Downtown East St. Louis Historic District nomination to provide a planning tool for rehabilitation of the downtown area's remaining intact cluster of historic buildings.

⁸¹ Ruben Yelvington, *East St. Louis: The Way It Is* (Mascoutah, Illinois: Top's Books, 1990), p. 58.

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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): _____

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10. Geographical Data

Acreege of Property 14.43 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 38.626954 | Longitude: -90.156679 |
| 2. Latitude: 38.628323 | Longitude: -90.158268 |
| 3. Latitude: 38.626301 | Longitude: -90.161731 |
| 4. Latitude: 38.625293 | Longitude: -90.159027 |

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Verbal Boundary Description

The boundary of the district begins on St. Louis Avenue at the MetroLink right-of-way, proceeds west/northwest to the alley west of Collinsville Avenue and then proceeds south/southwest to Missouri Avenue. The boundary runs east/southeast on Missouri Avenue to the alley west of Collinsville Avenue, then south/southwest along the alley to Division Street, where the boundary runs east to Collinsville Avenue. The boundary runs north/northwest along Collinsville Avenue to a parcel line at 122 Collinsville Avenue, where it runs east/southeast to Barack Obama Avenue. The boundary runs north/northeast along Barack Obama Avenue to the alley south of Missouri Avenue, where it runs east/southeast toward the MetroLink right-of-way. The boundary then proceeds irregularly to the starting point, following parcel lines.

The boundary is marked on the attached map entitled “Downtown East St. Louis Historic District.”

Boundary Justification

The boundary of the District encompasses the only area within the historic Downtown (or Central Business District) of East St. Louis that has sufficient integrity of streetscape viewsheds and sufficient contiguous groupings of buildings to eligible as a single National Register of Historic Places historic district. While other historic resources that possess integrity remain around the nominated district, they are separated by vacant lots where buildings stood during the period of significance and cannot be included.

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11. Form Prepared By

name/title: Michael R. Allen/Director (Editor, Sect. 8) and Lydia Slocum/Project Associate (Sect.7)
organization: Preservation Research Office
street & number: 3407 S. Jefferson Avenue #211
city or town: St. Louis state: MO zip code: 63118
e-mail michael@preservationresearch.com
telephone: 314-90-5680
date: 28 March 2014

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photo Log

Name of Property: Downtown East St. Louis Historic District

City or Vicinity: East St. Louis

County: St. Clair

State: Illinois

Photographer: Michael R. Allen

Date Photographed: March 20, 2014

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

- 1 of 16. View north down Collinsville Avenue.
- 2 of 16. View southwest at intersection of Missouri and Collinsville avenues.
- 3 of 16. View northwest at intersection of Missouri and Collinsville avenues.
- 4 of 16. View northeast at intersection of Missouri and Collinsville avenues.
- 5 of 16. Grossman Building, view toward southeast.
- 6 of 16. Grossman Building, view toward southwest.
- 7 of 16. View northwest in alley east of Collinsville Avenue.
- 8 of 16. Spivey Building, view toward north.
- 9 of 16. 400 block of Missouri Avenue, view toward southeast.
- 10 of 16. North side of Missouri Avenue, view toward northwest.
- 11 of 16. West side of 200 block of Collinsville Avenue, view toward southwest.
- 12 of 16. 200 block of Collinsville Avenue, view toward southeast.
- 13 of 16. Murphy Building, view toward southeast.
- 14 of 16. Majestic Theater, view toward northeast.
- 15 of 16. View east down Missouri Avenue.
- 16 of 16. View southwest toward National Catholic Community House.

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6. Rendering of the National Catholic Community House. Source: *East St. Louis Journal*, 1920.
7. Union Trust Company advertisement from 1927.
8. The First National Bank Building (originally Cahokia Building) after expansion on 1927. The S.S. Kresge Company Building can be seen at right.
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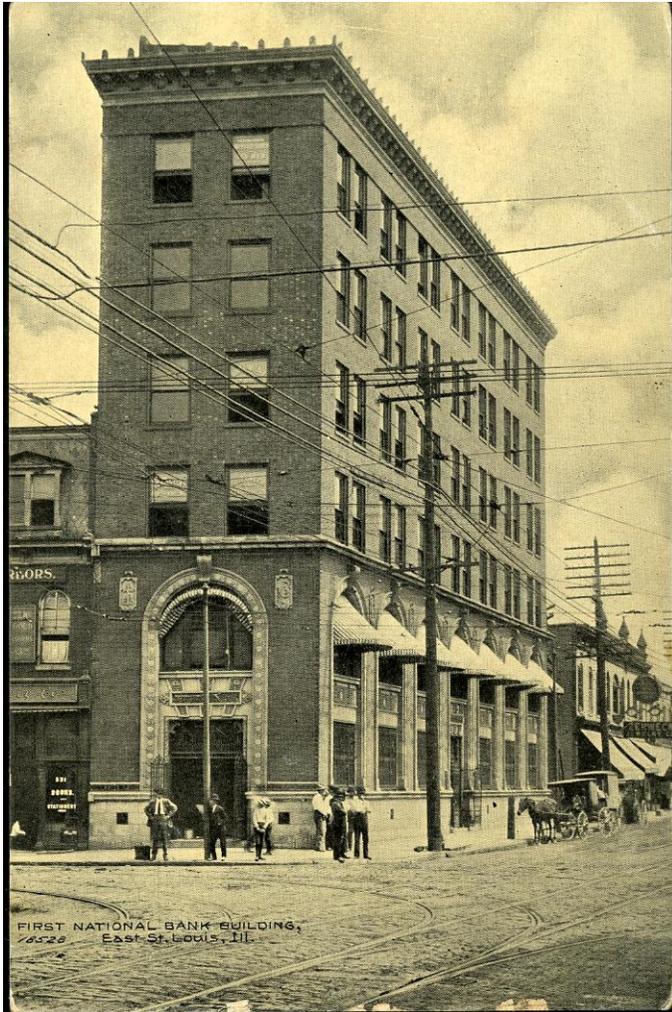
Figure 1: Postcard photograph of Collinsville Avenue looking north from Broadway before construction of the Cahokia Building. Few of the nominated buildings existed when this image was made. Source: Theising Files, Southern Illinois University Edwardsville University Archives.



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Figure 2: Postcard photograph of the Cahokia Building before its addition. Source: Theising Files, Southern Illinois University Edwardsville University Archives.



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Name of Property

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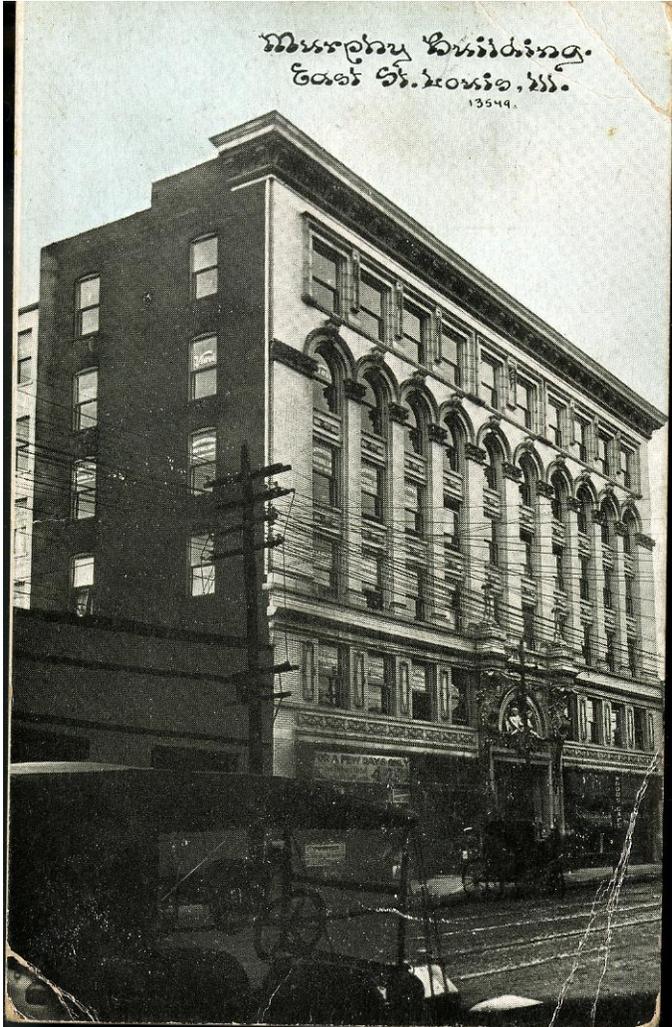
Figure 3: Postcard view of Missouri Avenue looking west toward the intersection at Collinsville Avenue. Source: Theising Files, Southern Illinois University Edwardsville University Archives.



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Figure 4: Postcard photograph of the Murphy Building. Source: Theising Files, Southern Illinois University Edwardsville University Archives.



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Figure 5: Postcard view looking south down Collinsville Avenue from St. Louis Avenue, likely around 1915.
Source: Theising Files, Southern Illinois University Edwardsville University Archives.



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Figure 6: Rendering of the National Catholic Community House. Source: *East St. Louis Journal*, 1920.



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Figure 7: Union Trust Company advertisement from 1927. Source: *East St. Louis Daily Journal*.

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Downtown East St. Louis Historic District
Name of Property

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Figure 8: The First National Bank Building (originally Cahokia Building) after expansion on 1927. The S.S. Kresge Company Building can be seen at right. Source: W.C. Persons Collection, Missouri History Museum.



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Figure 9: Postcard view looking east down Missouri Avenue showing the First National Bank Building, Union Trust Company Bank Building, Grossman Building and Spivey Building. Source: Theising Files, Southern Illinois University Edwardsville University Archives.



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Figure 10: The Spivey Building upon completion in 1927. Source: W.C. Parsons Collection, Missouri History Museum.



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Figure 11: State Savings and Loan Association Building upon completion. Source: Bill Nunes, *Illustrated History of East St. Louis*. Unattributed photograph.



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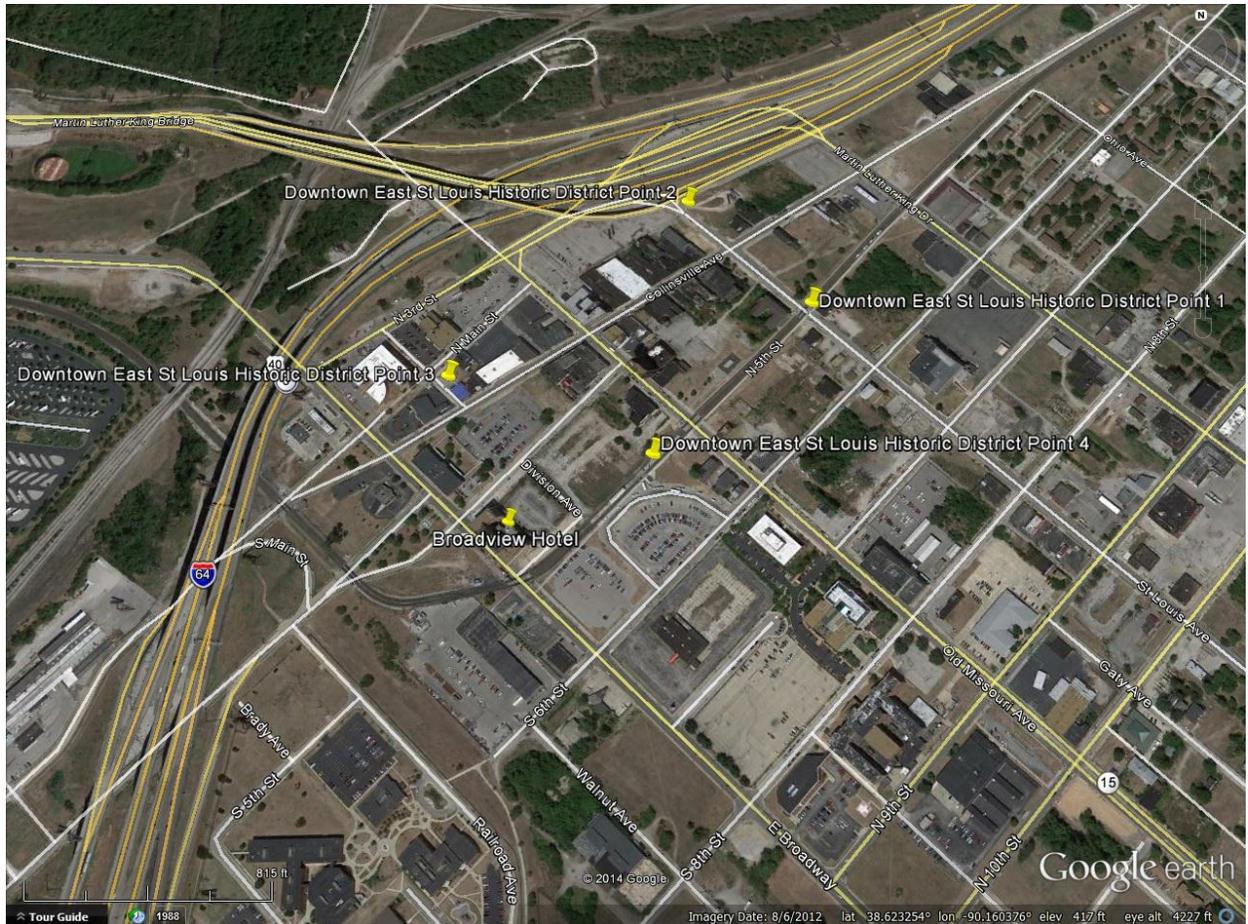
Figure 12: The Seidel's Apparel Company Building as it appeared in 2005. Note building at right that is no longer extant. Source: Michael R. Allen photograph.



Downtown East St. Louis Historic District
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County and State

Google Earth Map



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.



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Missouri Avenue

Associated Bank

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SPIVEY



Decorative architectural details on the red brick building, including a circular window and ornate roofline.

Long horizontal window on the tan brick building.

406

LAW OFFICES

Yellow and black railroad crossing sign.



OFB

JOURNAL

WILLIAMS BARR



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a
Club





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CRISTINE
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ATM





UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Downtown East St. Louis Historic District

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, St. Clair

DATE RECEIVED: 8/01/14 DATE OF PENDING LIST: 8/22/14
DATE OF 16TH DAY: 9/08/14 DATE OF 45TH DAY: 9/17/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000622

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: Y PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

*Well-researched nomination. Documents feature
urban renewal in 1960s*

RECOM./CRITERIA AC

REVIEWER *[Signature]*

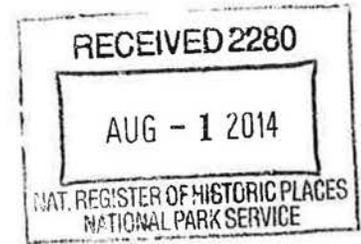
DISCIPLINE Historic

TELEPHONE _____

DATE 9/17/14

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



July 23, 2014

Ms. Barbara Wyatt
National Register of Historic Places
National Park Service
1849 C Street NW Suite NC400
Washington, DC 20240

Dear Ms. Wyatt:

Enclosed for your review are the following National Register Nomination Forms that were recommended by the Illinois Historic Sites Advisory Council and signed by the Deputy State Historic Preservation Officer. They are being submitted in a digital format on the enclosed disks, and are the true and correct copies.

Portage Park Bungalow Historic District, Chicago, Cook County
Downtown E. St. Louis, E. St. Louis, St. Clair County
Peoria Warehouse Historic District, Peoria, Peoria County

Please contact me at the address above, or by telephone at 217-785-4324. You can also email me at andrew.heckenkamp@illinois.gov if you need any additional information or clarification. Thank you for your attention to this matter.

Sincerely,

Andrew Heckenkamp
National Register Coordinator

Enclosures