

SG-2149

United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

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

1. Name of Property

historic name Burgess-Osborne Memorial Auditorium

other names/site number The Burgess

Name of Multiple Property Listing N/A

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

2. Location

street & number 1701 Wabash Avenue not for publication

city or town Mattoon vicinity

state Illinois county Coles zip code 61938

3. State/Federal Agency Certification

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

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide local

Applicable National Register Criteria: A B C D

[Signature] 1/8/18
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

IDNR - Illinois State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain): _____

[Signature] 3-5-2018
Signature of the Keeper Date of Action

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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

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

<u>Contributing</u>	<u>Noncontributing</u>	
1		buildings
		site
		structure
		object
1		Total

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

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/auditorium

SOCIAL/meeting hall

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/auditorium

SOCIAL/meeting hall

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/Mid-century Modern

Materials

(Enter categories from instructions.)

foundation: CONCRETE

walls: BRICK

roof: ASPHALT & RUBBER EPDM

other: STONE/Crab Orchard Sandstone

STONE/Limestone

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Narrative Description

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

Summary Paragraph

The City of Mattoon-owned Burgess-Osborne Memorial Auditorium is located on the southwest corner of the intersection of Wabash Avenue and 17th Street in Mattoon. Its location is on the southern periphery of the Central Mattoon Business/Commercial District and exists in a current setting of mixed residential, municipal and recreational assets. This resource incorporates both asymmetrical and symmetrical planning and projects design, materials and construction attributes common for multi-use, community center buildings during the mid-20th century. The Burgess-Osborne Memorial Auditorium is an excellent example of public, Modern Movement, Mid-century Modern architectural style incorporating design features such as flat and slant roofs, a large stone branding pylon and a traditional stage enclosure. Materials used in construction are chiefly masonry in nature and include brick, Crab Orchard sandstone, Indiana limestone and concrete. The Burgess-Osborne Memorial Auditorium retains a high percentage of its original design and materials integrity.

Narrative Description

Site and Setting

The Burgess-Osborne Memorial Auditorium complex is located within three city lots on the southwest corner of the intersection of 17th Street and Wabash Avenue in Mattoon, Illinois on the southern periphery of the original Mattoon business/commercial district. The Burgess-Osborne resource consists of the auditorium building and a head-in/parallel, 20-space parking lot on the building's west side. The surrounding setting is comprised primarily of single/multiple-family residences, apartment complexes, an English landscape garden and commercial/municipal buildings.

The Burgess-Osborne Memorial Auditorium building exhibits the characteristics of the 20th century, Mid-century Modern architectural style. Stylistically, the principal, north, elevation projects a residential impression akin to the Contemporary residential style popular during the post-World War II era. This design approach may be the result of an effort to compatibly integrate the auditorium building with the surrounding residential properties that dominated adjacent streetscapes in the 1950s. The most elaborate architectural detailing associated with the building is on the north and east elevations. When constructed, the building was sited next to a two-story residence to the west and an alley to the south and it appears architectural detailing on these elevations was reduced because of their tertiary nature.

Exterior

The plan of the approximately 120' x 90' building consists of three distinct elements; main entrance/office spaces in the northern reaches, the auditorium space in the center and the stage space at the southern end. The main entrance/office portion of the plan is asymmetrical with setback and projecting walls being prominent. The approximately 65' x 48' rectangular auditorium and the perpendicularly attached 20' x 70' rectangular stage portions of the plan are symmetrical with slight fenestration and materials design differences.

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The building rests on a poured concrete foundation and the exterior is faced with buff brick, red/pink/orange Crab Orchard sandstone and wood board and batten materials. Recessed, pink brick infill is evident on the east and west elevation where original clearstory aluminum window units were removed as part of a 1980s HVAC upgrade project. Horizontal brick corbelling bands are present on all elevations and a limestone watercourse exists on the north elevation of the building. Redwood fascia and soffit materials are present on the main entrance/office space and auditorium sections, with fascia associated with the auditorium exhibiting geometric detailing. Windows are aluminum, square/rectilinear/ribbon types. Most of the original aluminum windows were replaced by more energy efficient aluminum units in the 1980s. Sills for the windows are either brick or limestone. Exterior doors are wood, aluminum framed or steel security models.

Flat, slant and gabled roofs cover the interior spaces. Flat and slant designs above the main entrance/office section are covered by rubber-membrane material. The Auditorium roof is of a medium-pitched gabled asphalt-covered design. The Stage section roof is a flat, rubber-membrane covered type. Brick chimneys are present above the west elevation utility room and the southeast corner of the stage area. Roof flashing and some original gutters and downspouts are copper. Replacement guttering and downspouts are brown anodized aluminum.

The exterior of the building is illuminated by recessed lighting within the entrance lobby roof, circular-shaded fixtures above the auditorium and stage exits and a metal halide lamp at the rear of the building. HVAC chillers and aluminum ductwork are situated in the space by the stage load in/load out doors adjacent to the alley on the south elevation. The building is landscaped with mature Sycamore trees along 17th Street and perennial shrubs in rock planting beds on the north and east elevations of the building. A concrete ADA curb cut is present within Wabash Avenue right-of-way features perpendicular to the main entrance. A cast iron flagpole is located to the east of the main entrance.

North Elevation

The primary entrance/office space is on the north elevation of the building. It is in this part of the plan that the asymmetrical detailing of the resource is most evident. The exterior walls of office, restroom and utility spaces either side of the main entrance are either setback or project forward of the main entrance axis. The office spaces and forward Furnace/HVAC room also project outside of the linear boundaries of the auditorium and stage portion of the plan.

Adjacent to the main entrance on the west is a signage pylon which is the most prominent exterior feature of the building. The pylon, which extends to the height of the auditorium roof gable, is of a tapered, rectangular shape, faced with Crab Orchard sandstone and capped with Indiana limestone blocks upon which the identifier BURGESS-OSBORNE MEMORIAL AUDITORIUM is carved in V-notched lettering on the east and west elevations. The Crab Orchard stone also faces the exterior walls on the east side of the main entrance's dual, aluminum-framed, glass entrance doors. The main entrance opening also contains oversized aluminum side and transom lights. Setback on the east side of the main entrance is a wall faced with board and batten covering containing four, square, aluminum windows. This setback is adjacent to a concrete sidewalk leading to the east office projection's wooden entrance door. The utility room projecting from the west office space is only accessible through an exterior steel door and possess the only round fenestration opening within the building, a glass-blocked glazed window with a limestone surround. All other windows throughout this part of the building plan are rectangular, aluminum ribbon types.

The north elevation best exposes the variety of roof designs associated with the building as the flat and slant designs over the main entrance/office and gable over the auditorium are very prevalent. It is from this view that

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the geometric patterns in the Redwood fascia and the exposed gable rafters behind the fascia are displayed. The exposed wood rafters, wood roof covering and wood trim fascia also combine as soffit elements of the auditorium roof on the east and west elevations.

East Elevation

The east elevation of the building best projects the form of all three plan areas and displays the architectural design and materials related elements better than any other view. The flat roofed office space projection on the north abuts the northern portion of the auditorium and speaks to the asymmetrical part of the plan. The transition to the auditorium and stage portions of the plan allows for the interpretation of the symmetrical element of the overall plan. Because of the materials incorporated on the east façade, e.g. buff brick, pink brick infill, limestone door and window surrounds/sills, Crab Orchard sandstone wall covering, dark blue board and batten veneer and dark brown window frames and doors, the east elevation allows for visual depth that makes the building appear to be of larger scale than it actually is. Besides the diversity of materials, the horizontal corbeling band design is striking on this elevation. Same can be said about the corbeling on the elevated north façade of the perpendicular stage portion of the plan, which doesn't stand out unless viewed diagonally from the east or west. Also apparent from this view is the limestone coping topping the parapet of the stage component.

Operationally, the most distinctive features of the stage section of the east elevation are two square windows providing illumination to the stage section furnace/HVAC room and a wooden, three panel exterior door providing access to the furnace/HVAC room and the stage itself. Both the door and windows possess limestone surrounds and translucent glazing.

South Elevation

The south elevation of the building is in reality the south façade of the stage section of the building plan, although the projections associated with the main entrance/office part of the plan are apparent if viewed at an appropriate standoff distance. This façade maintains the architectural design theme of the building with the most conspicuous feature being the brick corbeling that forms a quoin pattern on the eastern perimeter. The height of the stage roof parapet is also most evident from the south elevation view of the building.

This façade has very little architectural detailing and those feature that are present are linked to the operational aspects of the building, with the only permanent design elements being the double, oversized, five panel, wooden, load-in/out doors for the stage, a small, aluminum, double hung window associated with stage restroom and the aluminum, gutter/downspout stage roof drainage system. Utility hookups and mechanical systems elements are present on this elevation with the gas meter positioned on the southeast corner at grade level, the electrical feed located west of the stage load in/out doors and the HVAC chiller unit offset at grade west of the stage doors. Aluminum HVAC ductwork runs up the face of the west stage door and enters the building through a wooden transom area above that feature. In addition to the original light fixture above the stage doors, there exists an original security light fixture in the upper reaches of the western corner of the façade.

West Elevation

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The west elevation of the building, especially the stage and auditorium sections of the plan, displays only minimal architectural detailing most often associated with secondary or tertiary facades of buildings. There is no brick corbeling or integration of Crab Orchard sandstone/Indiana limestone evident on the other elevations of the building. The stage roof parapet is topped by terra cotta tiles as opposed to limestone and the sills of the auditorium windows are brick as opposed to limestone sills present on the window openings on the north and east elevations. The use of limestone sills and water course, as well as brick corbeling is resumed on the west wall of the office section at the northern end of the façade.

Fenestration features on this elevation include two square, double hung, dressing room windows on the stage section; two double steel access doors, two sets of fixed ribbon windows, and recessed, pink brick clearstory window infill areas on the auditorium face; a door opening (wooden, three panel door) and fixed rectangular window opening associated with the projecting furnace/HVAC room and standard ribbon window opening in the west wall of the northern office space.

Interior

Main Entrance/Office Area

The approximately 21' x 15' main entrance lobby features a green and black terrazzo finished floor, lightly stained walnut wall paneling/doors/trim and a raised drywall covered ceiling sloping at the angle of the above slant roof. The paneling and drywall intersection is transitioned by a strip of decorative molding. A small, dropped, decorative lighting fixture illuminates the lobby area. Four walnut paneled doors with hydraulic operators provide access from the lobby to the auditorium.

To the east and west of the main entrance lobby are the historic office spaces, public restrooms and connecting corridor associated with the north section of the building. These spaces possess the following approximate dimensions:

Northwest Office – 16.5' x 15'	West Office – 16.5' x 12'
East Connecting Corridor – 17.5' x 5.5'	Restrooms (2) – 11' x 7.5'
Northeast Office – 21' x 13'	

Illumination in these spaces is provided by ceiling mounted florescent fixtures. The west office spaces possess drop ceilings and are paneled in what appears to be wood of a Brazilian Cherry variety. The concrete floor of the Northwest Office is covered with beige, low knap carpeting, while the West Office floor is covered with 12' x 12' linoleum tile. The West Office space has recently been subdivided with a 12' x 4' closet space in its western reaches and wash sinks and cabinetry have been added to the south wall to facilitate catering activities.

To the east of the lobby adjacent to the shared auditorium wall is the Corridor accessing the facility Restrooms and Northeast office space. The restroom corridor walls are concrete block to a height of four feet with drywall material above to the intersection with a drywall ceiling. Water fountains are mounted on the north corridor wall. The Corridor floor is covered with square vinyl tiles. Restrooms are accessed through walnut veneered doors. Walls in the Restrooms are concrete block/drywall and the floors are covered with typical vinyl tiles. The carpeted Northeast Office to the east of the corridor has drywall walls/ceiling and a wooden exterior access door.

Auditorium

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The Auditorium consists of an approximately 66' x 48' rectangular assembly area with dual, aluminum egress doors with horizontal push locking bars and hydraulic operators located in the northwest, southwest and southeast corners. On the south wall to the left of the stage there exists a typical, smooth-faced, wooden door providing access to the southeast furnace/HVAC room and the backstage areas. In the northeast section, there exists former office space approximately 14' x 13' that has been repurposed as a Cloakroom and chair/table storage area. The walls in these spaces are concrete block painted an off-white tint.

The roof of the Auditorium is supported by five, precast-concrete, gabled arches painted in a dark blue hue. Seven wooden, common purlins rest perpendicularly on the arches on each gable side. The ceiling of the auditorium is deeply stained 1" x 6" redwood or walnut members laid perpendicularly to the purlins. Mounted below the ceiling are sixteen large, circular LED light fixtures. Two original incandescent light fixtures tracts are present on each gable side. At the gable peak on the rear auditorium wall exists an approximately 4' x 4' ventilator fan unit. The auditorium and cloakroom possess a vinyl tile covered concrete floor. Adjacent to a portion of the northwest Auditorium wall is an approximately 15' x 30" x 3', synthetic graphite veneered, food service platform with cherry veneered cabinetry below.

Stage

The Stage section is an approximately 70' x 20', with the performance stage area being approximately 36' x 20'. An approximately 16' x 8' furnace/HVAC room is present in the eastern reaches at grade level. This Furnace room is equipped with a sliding, steel-covered, Underwriters Laboratory-rated fire door possessing a mechanical operating system of trigger rope and counterweights. A stairwell riser adjacent to the Furnace/HVAC room accesses the stage floor. A 7' x 3' Stage Restroom is present in the rear stage right area. Mounted on the Stage Restroom exterior wall is a wood-trimmed, 7' x 3' dressing mirror. Two approximately 9' x 7' Dressing Rooms are present in the stage left area. Two four-foot wide, five-panel, wooden, swing doors, which facilitate performance equipment load in/out, are present at stage rear. The stage floor boards are pine finished with a high gloss varnish. An angled foot lamp well with a stacked, ¼ round fascia board is present at the front of the stage. A three-strip, incandescent light grid and one strip of colored spotlights are present above the stage. The stage ceiling consists of unfinished 1" x 6" redwood or walnut boards. HVAC ductwork is mounted on the stage ceiling and above the Furnace/HVAC room. Stage lighting and building electrical control panels are mounted on the wall at stage left. One fixed acoustical curtain is present above the stage. Draw acoustical curtains are located at stage left and stage right.

From the Auditorium, the Stage presents a 12' x 28' arched opening with a proscenium bordered by concrete block piers and a precast concrete arch. At the peak of the arch is a logo of an American eagle fronted by a red, white and blue shield with a scroll containing the text E PLURIBUS UNUM above the eagle's head. A wooden stairwell riser providing direct auditorium access to the stage exists at stage right. Below the stage floor are a series small swing doors opening to the original chair and table storage areas.

Integrity and Modifications

The Burgess-Osborne Memorial Auditorium is in superb physical condition and exhibits evidence of a well-maintained facility. The facility retains a high degree of original historic integrity in plan and materials. The only significant modifications to the original building appears to be the removal of the auditorium clearstory ribbon window units, replacement of some original aluminum windows and the sectioning off of an eastern office space to create a cloak room. The clearstory elimination and aluminum window replacement were possibly a result of the incorporation of the modern HVAC units in the 1980s. The walling off of the office space for the

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cloakroom is linked to damage caused to this area of the building in 2015 when a car breached the board and batten wall section on the east elevation and destroyed interior masonry and stud walls.

8. Statement of Significance

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Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ENTERTAINMENT/RECREATION

SOCIAL HISTORY

Period of Significance

1953 - 1967

Significant Dates

1953

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation (if applicable)

Architect/Builder

Oliver W. Stiegemeier

Hart & Reilly General Contractors

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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 Burgess-Osborne Memorial Auditorium is eligible for listing on the National Register of Historic Places locally under Criterion A, Events/social history and entertainment/recreation, for its association with the history, social welfare and lifeways, as well as the development and practice of leisure activities for Mattoon, Illinois and its surrounding reaches. The Burgess-Osborne Memorial Auditorium has served as a community center and entertainment venue throughout its existence. Through its programmatic utilization and ensuing affects, the Burgess-Osborne has enhanced the lives of countless members of Mattoon and regional society.

The Burgess-Osborne Memorial Auditorium is eligible for listing on the National Register of Historic Places locally under Criterion C, Architecture, for its association with the American Movement's Mid-century Modern architectural style. The Burgess-Osborne Memorial Auditorium displays its fundamental association with the Mid-century Modern style through its asymmetrical plan, roof pitches, dominant entrance pylon and masonry texturing/corbeling projections. The Burgess-Osborne Memorial Auditorium is the only public building in Mattoon possessing Mid-century Modern characteristics and one of less than a half dozen non-residential Mid-century Modern resources within the City of Mattoon's corporate boundaries.

The period of significance for this property is 1953 to 1967.

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

Community/Civic Centers and Municipal Auditoriums

The formal community center concept has European (Danish) origins dating back to at least 1880. The concept in the U.S. has existed as far back as the colonial period but generally through the use of disparate community properties such as meeting halls, churches and theaters which served a primary use and constituency separate from the general public.¹

Traditionally, community centers throughout the U.S. are singular public locations where local residents gather for group activities, celebrations, dissemination/discussion of public information, the production/observance of local entertainment and other recreational pursuits. The ownership of these properties varies, but the most prevalent forms of proprietorship are government and private not-for-profit. Philanthropic individuals and organizations are often connected to the development and management of dedicated community center facilities. Early U.S. community centers such as the Lamar Community Center in St. Croix Falls, Wisconsin, a 1905 Craftsman style schoolhouse, are buildings which were repurposed as opposed to being demolished. The 1928 Classical Revival, Milliken Memorial Community House in Elkton, Kentucky is an example of a community events center constructed through philanthropy and is considered the first privately donated community house in the U.S.²

Although the U.S. community centers of the early 20th century often programmatically target specific activities such as public meetings and events, mid to late 20th century often assumed a multi-use plan, as well as the

¹ "Community Centre," Wikipedia, last modified 21 May 2017, https://en.wikipedia.org/wiki/Community_centre#cite_note-1.

² "Milliken Memorial Community House," *Wikipedia*, last modified 25 November 2016, https://en.wikipedia.org/wiki/Milliken_Memorial_Community_House.

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designation civic center. Civic centers are constructed to serve the multi-use concept by incorporating a variety of spaces including auditoriums, meeting rooms, formal reception areas, theatrical performance stages and utilitarian spaces dedicated to artistic endeavors. Civic center design often includes daily operational spaces for different levels of government. Well-funded civic centers, such as the 1960, Modern Movement, Frank Lloyd Wright designed Marin County, California Civic Center, are often elaborate in design. Regional civic centers, such as the ones in Decatur and Sullivan Illinois, adhere to the multi-use concept. Programmatic utilization seemingly becomes more diverse the smaller the communities are.

A common variant of the community/civic center are municipal auditoriums which are frequently designed to serve principally as convention, performance and spectator sport venues. Largely located in mid to large metro areas, municipal auditoriums adhere to the multi-use concept, but generally have commercial revenue aspects linked to their conceptualization. Mid- 20th century examples of these types of facilities include the 1935 Art Deco/Art Moderne styled Kansas City Municipal Auditorium and the 1962, domed, Mid-Century Modern styled Nashville Municipal Auditorium.

Mattoon, Illinois Context

The City of Mattoon is located in Coles County 185 miles south of Chicago, Illinois and 135 miles southwest of Indianapolis, Indiana on the level topography of east central Illinois.

The terrain in which Mattoon is located was Kickapoo Indian hunting ground prior to the arrival of Anglo settlers in the area. A large Kickapoo village existed southeast of Mattoon in the Seven Hills area south of the current Coles County Memorial Airport. This area, as well as all other Illinois land claimed by the Kickapoo, was relinquished to the federal government as a result of the Treaty of Edwardsville in 1819.³ After resolution of the Kickapoo land claims, Anglo immigrants from Kentucky, Tennessee and Virginia were drawn to the Coles County area as part of the Upland South migration associated with the settlement of the Northwest Territories. Pioneer settlements in the vicinity of present day Mattoon included Richmond, Paradise and Wabash Point.⁴

The catalyst for the formal establishment of Mattoon was the mid-19th century U.S rail transport system development boom. In June 1855, two newly constructed rail lines, the Illinois Central and the Terre Haute & Alton, crossed in western Coles County in what would become the center of Mattoon. Although the Terre Haute & Alton line would not continue westerly construction for another year and trains would not run on the Illinois Central for another two years, completion through the crossing site was a competitive issue between the two lines. The last to complete track at the intersection would assume perpetual maintenance responsibilities for the site. The Terre Haute & Alton line finished first and its supervisor of construction, William B. Mattoon, lent his name to the boon town springing up around the intersection.⁵

Development of the City of Mattoon actually preceded the completion of the rail intersection by more than a year. Once it was known where the lines would cross, Coles County pioneer Ebenezer Noyes led a group of area residents in a land speculation effort by buying property in two township sections surrounding the proposed intersection. The land was platted in early 1855 and lots were sold for \$25 to \$100 per parcel. Although the first permanent buildings in Mattoon were at a location called "Truetown," in the vicinity of present day 12th Street

³ "The History of Moultrie County and Sullivan Illinois; Whitley Point," <http://www.edenmartin.com/whitley/chpt1.htm> (19 July 2010), 3.

⁴ Jean Johnston, Alice Larrabee, Gail Lumpkin and Marianne Theil, *Mattoon: A Pictorial History* (St. Louis: G. Bradley Publishing, 1988), 10.

⁵ Ibid.

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and Richmond Avenue, the construction effort soon shifted a half mile to the west where the rail lines had intersected. By the winter of 1855-1856 there were over 100 permanent buildings in Mattoon.⁶ Mattoon's first church, the Presbyterian Baptist, was constructed in 1856 on the southeast corner of the present day intersection of 15th Street and Wabash Avenue.⁷

Mattoon, at the beginning of the Civil War, was a rail transportation and agricultural center of nearly 2,000 people. Numerous hotels, saloons and warehouses extended outward from the point where the rail lines crossed and along the newly developing circulation corridors of Broadway and Western avenues.

In the decades following the Civil War, Mattoon continued to grow as the result of its rail transport and agricultural economy. In 1871, the Mattoon City Council enticed the Indianapolis & St. Louis Railroad, formerly the Terre Haute & Alton line, to move its headquarters and shops to Mattoon from Litchfield. Sixty acres on the eastern fringe of the city (Richmond Avenue between 6th & 10th streets) were donated for the Indianapolis & St. Louis line's relocation. A similar program was initiated by the city in 1880 to attract the location of the Peoria, Decatur and Evansville line's shops. These shops later became property of the Illinois Central line and were located at the west end of Charleston Avenue at present day 27th Street.⁸ In 1882, the Indianapolis & St. Louis line entered receivership and was eventually merged into what became known as the Cleveland, Cincinnati, Chicago and St. Louis Railway (Big Four) in 1889.⁹

A major change in the metropolitan landscape of Mattoon occurred in the pre-World War I era. The intersection of the Illinois Central and the Big Four lines in Mattoon had become a burdensome nightmare for rail line operators as well as the 10,000 plus citizens of the city. Increased rail traffic caused numerous scheduling delays for the rail operators because of intersection congestion. Principal city street circulation was blocked for extended periods due to the backed up trains.

Mattoon city officials had been lobbying the Illinois Central to create a "Subway" or below-grade rail bed for many years. In 1914, the Illinois Central completed this structure. Many of Mattoon's original buildings along the original rail right-of-ways, the Essex House Hotel and Union Depot to name two, were razed as part of this project. The project did result in the construction of five vehicular bridges over principal Mattoon thoroughfares and, in 1916, a new Illinois Central Depot at 1718 Broadway Avenue.¹⁰

In 1930, the New York Central Railroad entered into a lease agreement with the Big Four. The Vanderbilt family was a major stockholder of both lines. Although officially known as the New York Central, and later the Pennsylvania Central, local residents continued to refer to the line as the Big Four until its eventual demise when the rails were removed and the assets sold in the 1980s.¹¹

Municipal improvements in Mattoon lagged far behind its population and economic growth. In the 1880s, there were no sidewalks, paved streets or communal lighting. The city installed a few gas streetlights in 1884. During 1891-1892, portions of the main thoroughfares, Broadway, Charleston and Wabash avenues, were paved. The

⁶ Ibid.

⁷ Ibid, 46.

⁸ Jean Johnston et al., *Mattoon: A Pictorial History*, 28.

⁹ Craig Sanders, *Images of Rail: Mattoon and Charleston Area Railroads* (Chicago: Arcadia Publishing, 2008), 8.

¹⁰ Jackie Wilen, *Illinois Central Railroad Depot-Mattoon National Register Nomination* (Washington: U.S. Department of the Interior, 2002), Section 8, Page 7.

¹¹ Sanders, 67.

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city built a municipal power plant to provide electric lighting for city streets in 1893.¹² Potable water was provided to the city in 1885 through the construction of a municipal water plant supplied by deep wells. Eventually, a privately undertaken, city-supported project would create the Lake Paradise City Reservoir (1907).¹³

The Mattoon School District had its origins in the 1860s, but it didn't really flourish until West Side School was built in the early 1870s and secondary education through the high school level was offered in earnest. During the early part of the 20th-century, a new high school at 21st Street and Western Avenue and a half dozen elementary schools were constructed around the city.¹⁴ In the 1950s, a new high school was constructed at the 2700 block of Walnut Avenue. In the mid-1960s, the Lakeland Community College District was established in Mattoon. Classes were initially held at different vacant or underused buildings in Mattoon until a permanent campus was established south of Mattoon in 1971.

Recreational areas have always been an important part of the social fabric of Mattoon. The first Mattoon park was Allison-Cunningham (1858) located between 12th and 13th streets along Champaign Avenue. Peterson (1903) and Lytle (1912) are the largest Mattoon parks. Lytle contains a 1929 in-ground pool with support facilities.¹⁵ It is one of the largest outdoor pools in Illinois.

Industry in Mattoon has its origins in the 19th century. The broom corn industry flourished in Mattoon from the pre-Civil War era well into the 1940s. Numerous broom factories existed in the area. The Sun Broom Company and the American Broom Company remained in operation on Richmond Avenue in Mattoon until the 1990s.¹⁶ Mattoon's first non-rail owned heavy industry, Chuse Manufacturing Company, was established in Mattoon along the Indianapolis & St. Louis right-of-way between 12th and 14th streets in 1875. Chuse produced high-speed steam and electric engines.¹⁷

The Mattoon area also possesses the natural resource of a thick bed of clay subsoil. By the 1880s, several factories were established in the central northern reaches of Mattoon to produce drainage tiles and eventually brick pavers for streets. Most notable of these enterprises was the 1883 Mattoon Tile and Brick Company located on Piatt Avenue. By the beginning of the 20th century, Mattoon Tile and Brick was producing millions of pavers and bricks annually for road and building construction.¹⁸

Many small fabrication shops prevailed in the early days of Mattoon to support the rail industry. The Mattoon Refrigeration Company was established in 1901 to provide ice to the Illinois Central Railroad for its refrigerated rolling stock. The H.W. Clark Company established a plant to manufacture water meters and water works equipment in 1907. In 1922, the Brown Shoe Company established a plant in Mattoon.

New economic opportunities were realized in Mattoon in the late 1930s, when profitable oil wells were drilled south of the city. The energy industry boom lasted until the 1960s, but was extended into the 1970s when profitable natural gas wells were drilled in the same area.¹⁹ To a minor extent, oil and natural gas operations have remained active north and south of Mattoon into the 21st century.

¹² Jean Johnston et al., *Mattoon: A Pictorial History*, 28.

¹³ *Ibid*, 110 & 111.

¹⁴ *Ibid*, 116.

¹⁵ *Ibid*, 126 & 127.

¹⁶ *Ibid*, 28.

¹⁷ Charles Edward Wilson, *History of Coles County Illinois* (Salem, Massachusetts: Higginson Book Company, 1905), 729.

¹⁸ Jean Johnston et al., *Mattoon: A Pictorial History*, 50.

¹⁹ *Ibid*, 145.

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During World War II, the Atlas Diesel Company was enticed to locate a division in Mattoon to produce shell casings and diesel engines. Following World War II, corporations such as Blaw Knox, American Brass Company (Anaconda), Associated Spring, R.R. Donnelly and General Electric established plants in Mattoon to support the auto, heavy equipment, printing and commercial lighting industries.

Residential housing development, with supporting facilities, such as schools, grocery stores and churches, in Mattoon has generally radiated outward from the original Illinois Central and Terre Haute & Alton rail intersection. Hotels and vernacular frame housing dominated the pre-Civil War residential structures. During the latter half of the 19th century, residential housing continued to be dominated by vernacular forms, but academic styles such as Italianate, Queen Anne and Second Empire began to be introduced along main thoroughfares such as Western, Charleston, Wabash and Lafayette Avenues. Craftsman, Colonial Revival, Minimal Traditional, Prairie School and Tudor Revival styles are the predominant Mattoon residential architecture styles during the inter-war period. These styles are in great concentration in the early 20th century residential neighborhoods of Lumpkin Heights (1914) and Elm Ridge (1938) in the city's southeast quadrant. The post-World War II period was a boom time for residential construction in Mattoon with Ranch style subdivisions springing up on the east, south and west sides of the city. Since 1990, most new housing developments in the Mattoon area have taken place in the rural landscape to the southeast of the city.

Mattoon in 2017 is a community of approximately 18,000 inhabitants supported by regional agricultural operations, Sarah Bush Lincoln regional medical facility, Consolidated Communications Corporation, agricultural service industries and regional education facilities. The principal consumer retail district abuts Illinois Route 16 near the intersection with Interstate 57 on the east side of the city. The development of this east side retail area has somewhat diminished consumer and business activities in the original central Mattoon commercial district.

Mattoon Meeting Spaces and Performance Venues

Mattoon's story of community public meeting spaces and performance venues is likely typical of small Midwestern communities that were established and developed in the 19th and 20th centuries. The first public meetings concerning Mattoon's formal establishment were actually held in Charleston, in 1855. The most probable buildings first utilized as public meeting locations were the Essex, Mattoon (Pennsylvania) and Dole House Hotels. These mid-late 1850s edifices were the first constructed with spaces that could be used to conduct meetings, hearings or events such as dances. It is likely that larger banquets and events were held outdoors at sites like the Union Agricultural Fairgrounds, which is known to have hosted a large Illinois Republican Party political rally on 10 August 1860 featuring speeches by Republican politicians, Richard Yates, Owen Lovejoy and Richard Oglesby.²⁰

The administration of the City of Mattoon, which occupied storefront buildings in the downtown commercial district until the current City Hall was constructed in 1928, never possessed adequate meeting facilities. The 1928 building did possess a small auditorium and stage intended for City meetings and presentations, but nothing to support large gatherings. A majority of local community meetings and events during the early 20th century took place in school gymnasiums and churches.

²⁰ Wilson, *History of Coles County, Illinois*, 720.

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Commercial musical and dramatic performance venues have been a part of the Mattoon community since 1866 when the Dole Opera House opened in the 1600 Block of Broadway Avenue. The Dole Opera House was superseded by the Mattoon Theater/Opera House at 2000 Prairie Avenue in 1896. The Mattoon Theater compared favorably to metropolitan theaters of its era possessing a 60' x 50' stage, six dressing rooms, ten boxes and two balconies. The Mattoon Theater was destroyed in a 1916 fire.²¹ Vaudeville stages surfaced in Mattoon in the early part of the 20th century when the Bijou and Grand Theaters were opened on Broadway Avenue. Besides the aforementioned school gymnasiums, notably the 1925 Mattoon Senior High School gym containing the largest stage in the community, there was really no public facility of consequence in Mattoon, except possibly the privately-owned 1929 Tudor-Gothic style Mattoon Masonic Temple building located at 1421 Charleston Avenue, that could provide the spaces necessary for use as a community meeting, performance and event center until the opening of the Burgess-Osborne Memorial Auditorium in 1953.

The Resource: Burgess-Osborne Memorial Auditorium

The Burgess-Osborne Memorial Auditorium was a gift to the City of Mattoon from Emily Burgess-Osborne through a \$150,000 trust fund established in 1944. W.H. Ownby and The National Bank of Mattoon were named as Trustees. The Trust submitted an auditorium project proposal to the City of Mattoon on 31 January 1950. The principal conditions of the proposal stated that the trust would provide funding for site acquisition and construction of a public auditorium building for educational, religious and recreational purposes. The City of Mattoon oversaw the construction project and accepted ownership, maintenance and management responsibilities for the facility upon completion.²²

The Mattoon City Council agreed to the Emily Burgess-Osborne Trust's proposal on 07 March 1950. The federal government apparently had to sanction the use strategic construction materials to be used, a result of resource allocation requirements associated with the Korean War. The site selected by the Trust for the facility was located at the southwest corner of 17th and Wabash in Mattoon, a mixed residential and commercial area. Late 1950 site acquisition costs for the two subject city lots was \$29,000.²³

In 1952, St. Louis architect O.W. Stiegemeier presented plans for a Mid-century Modern style facility that was approved by the Osborne Trust and the City of Mattoon. Evidently, earlier design development plans by Stiegemeier presenting a Renaissance Revival styled primary façade and a youth center area on the east side of the current auditorium were rejected by the Osborne Trust, the City of Mattoon or both. The high price of construction materials due to the Korean War, was the primary reason the original design was rejected. Stiegemeier was asked to redesign to cut costs and developed the design as viewed contemporarily.

Construction of the Burgess-Osborne Memorial Auditorium commenced in 1952 and was completed in 1953. Hart and Reilly General Contractors of Mattoon was awarded the contract for construction of the facility. General planning for the auditorium building was conducted by Eugene C. Bauer, cashier and trust officer of the National Bank of Mattoon. Principal materials used in exterior construction were lemon hued face brick, pink Tennessee Crab Orchard stone, California Redwood decorative trim and aluminum doors and windows. The interior of the building featured a terrazzo lobby floor, a Georgia pine stage floor and concrete floors covered with asphalt tiles. California Driftwood, Walnut and Brazilian Prieto paneling adorned the walls of the lobby and office spaces. The

²¹ Jean Johnston et al., *Mattoon: A Pictorial History*, 94.

²² Laura Walk, interview, 10 April 2013.

²³ *Ibid.*

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cost of the building was \$102,000. The City of Mattoon accepted ownership of the Burgess-Osborne facility at a dedication ceremony on 22 August 1953.²⁴

Dedication day for the Burgess-Osborne Memorial Auditorium witnessed a whirlwind of activities. The official dedication ceremony commenced at 3PM, with National Bank Trust Officer and auditorium Project Manager Eugene Bauer acting as Master of Ceremonies. The ceremony led off with the American Legion Post 88 Color Guard raising the national colors on the auditorium's flagpole. First National Bank note teller Mary Matthus followed with the singing of the *National Anthem*, accompanied by Florence Myers on organ. Dr. Horace Batchelor, pastor of the Presbyterian Church, gave the invocation. Maurice Evans, nephew of Mrs. Osborne, and National Bank President Martin Behrend provided insight on Mrs. Osborne's philanthropy and accomplishments as a businesswoman. Mr. Bauer gave a short talk on managerial aspects of the project and introduced general contractors Ralph Hart and Robert Reilly, who, along with major sub-contractors, presented a portrait of Mrs. Osborne to the City. Mr. Bauer then presented the deed for the property to Mattoon Mayor H.H. Ewing. Miss Katherine Sutter then closed the program with a solo of *The Lord's Prayer*.

After the dedication ceremony, an open house of the facility was held until 6PM, during which time the women of the National Bank served refreshments provided by the Meadow Gold Dairy and the Wilb Walker Super Market. At 7:30PM, the first of many dances to be undertaken at the auditorium was held, with the Gene Trimble Orchestra providing Big Band music. The Rantoul USO Troupe, Lou Kennedy and the Rhythm Playboys comedy ensemble, pianist Joe Zona and the Ron Foreman & Dusty Carson, radio and TV musical performers, entertained during intermissions by Gene Trimble's musicians.²⁵

Since 1953, the Burgess, as it is commonly referred to by the locals, has served many roles in regard to its principal intent as a public meeting place. Additionally, the office spaces at the front of the building were occupied by the Mattoon Association (Chamber) of Commerce on 04 September 1953. The Association moved from its longtime location at 1607 Charleston Avenue and utilized the Burgess as its headquarters well into the 21st century. The Association and its Executive Secretary George Pendell were very active in community economic development during the organization's time headquartered at the Burgess. Much of the industry attracted to Mattoon in the post-Korean War era was credited to Pendell and his colleagues. Current Mattoon Mayor Tim Gover reflects, "It was not unusual for those guys to frequently hop on a train headed to New York to give presentations to industry executives about the opportunities that Mattoon offered."²⁶ The Association also served as the building's meeting and event coordinator during its tenure at the site.

Shortly after the building's completion, the Burgess hosted the 54th annual meeting of the Illinois State Historical Society on 09/10 October 1953. Late 1950s and early 1960s patrons recall the auditorium being used for piano and dance recitals, coin and knife shows, as well as Friday and Saturday night dances featuring orchestral Big Bands and early Rock 'n' Roll groups. Joan Clark recalls falling in love with her husband Gene dancing to the Platters *I Only Have Eyes for You* at a 1958 record/sock hop at the Burgess. Shelia Smith-Cadwalader remembers watching her first color TV broadcast at the Burgess in the early 1960s when a local retailer previewed the Rose Bowl Parade for a \$.25 admission charge. Also in the 60s, Mattoon resident Mickey Garlock recalled meeting Chicago Cub first baseman Ernie Banks and Chicago White Sox pitcher Tommy John at the Burgess during off-season public relations junkets. The Burgess stage often provided a platform for politicians on the campaign trail.

²⁴ Tom Kelly, "Auditorium Dedicated Today: Building Gift of Late Mrs. Emily Osborne," *Mattoon Daily Journal Gazette*, (Mattoon, Illinois, 22 August 1953), 1.

²⁵ "Auditorium To Go To The City Saturday," *Mattoon Daily Journal Gazette*, (Mattoon, Illinois, 21 August 1953), 1.

²⁶ Tim Gover, interview, 23 May 2017.

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In 1960, Cook County Circuit Court Judge Otto Kerner gave a campaign speech at the Burgess during his successful run for Governor of Illinois.²⁷ In 1980, the Burgess was the site of a campaign speech by Republican presidential candidate Ronald Reagan.²⁸

The Burgess also acted as a performance venue for local stage productions. The Mattoon Community Theater company was very active at the Burgess during the mid-60s, performing *Ten Little Indians* in 1965 and *It's Never Too Late* in 1967. In 1966, the organization performed Gore Vidal's adult comedy *Visit to a Small Planet* for three days commencing on November 15th.²⁹

From 1954 to 1965, the Mattoon Lion's Club sponsored, once a month, Saturday evening, 7th and 8th grade, Arthur Murray ballroom dancing lessons at the Burgess. This pastime made a lasting impression on mid-1960s attendees Bonnie Authenrieth-Neal and Terri Wise-Landrus who shared almost identical remembrances of the activity:

We danced to records. The lessons consisted of learning the finer aspects of the Fox Trot, the Cha Cha and the Waltz. Picking a partner was a jockeying maneuver. We had to line up, boys on one side of the auditorium and girls on the other and try to finesse ourselves to end up across from the partner we wanted to be with. After the formal lessons, they would play current recordings and let us dance swing and other contemporary styles.³⁰

The Lions were actually the first consistent promoters of live music at the Burgess, as they would often book bands for teen dances at the Burgess. The Lions initially brought in regional Big Bands to play music that, to some extent, correlated with the ballroom dance instruction the youth were receiving. Bookings in the early 60s shifted to local incubating pop music groups.

The auditorium has provided space for other activities over the years, including; self-improvement seminars, weddings/receptions, agri-chemical sales presentations, municipal meetings, antique sales, square dances, teenage ballroom dance classes, youth immunization programs, local school district student registration, district Boy Scouts of America meetings, square dances, educational seminars, teen dance classes, variety/talent shows, birthday parties, fashion shows and as a polling place throughout its entire existence.

One noteworthy meeting conducted by the Mattoon Association of Commerce at the Burgess on 17 October 1956 witnessed the consolidation of Mattoon industrial, commercial, service, labor and civic charitable fund raising organizations affiliated with the Mattoon Community Chest. This meeting established a combined operational framework for the Mattoon United Welfare Fund and lead to the 1957 organizational founding of the contemporary United Way of Coles County assistance agency.³¹

Contemporary use of the facility has included Lake Land College karate classes, professional regulation certification training sessions, wedding receptions and semi-pro wrestling events. A recent notable event at the facility was a public information meeting conducted by the Coles County Historic Preservation Advisory Council, the Coles County Board's historic preservation organization, on 22 February 2017, which addressed the initiative to list Mattoon's Lumpkin Heights and Elm Ridge Subdivision residential areas on the National Register of Historic Places.

²⁷ "Otto Kerner," *Mattoon Journal Gazette* (Mattoon, Illinois, 04 March 1960), 1.

²⁸ Craig Sanders, "Reagan: Abolish Inheritance Taxes," *Mattoon Journal Gazette* (Mattoon, Illinois, 15 March 1980), 1.

²⁹ "Community Theater Play Cast Picked," *Mattoon Journal Gazette* (Mattoon, Illinois, 24 September 1966), 10.

³⁰ Bonnie Authenrieth-Neal and Terri Wise-Landrus, email messages to Stephen A. Thompson, 02 April 2017.

³¹ Phyllis Propert, "Approve Welfare Fund Plan," (Mattoon) Daily Journal-Gazette, (Mattoon, Illinois, 18 October 1956), 1.

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From its day of dedication in 1953 until November of 1970, the utilization of the Burgess auditorium for live music performances was one of the dominant activities at the venue. The Friday and Saturday night teen dances/concerts at the Burgess became a significant part of the Mattoon/regional youth culture. With the advent of Rock 'n' Roll sub-culture in the mid to late 1950s, the scene at the Burgess certainly mirrored what was happening in society throughout the country. These dance/concert events were produced principally by social/philanthropic sororities comprised of Mattoon High School-aged girls (Figure 21). The sororities would utilize the profits from the dances to fund their local charitable endeavors and group trips to Chicago and elsewhere.

Many of the local and regional bands to play the Burgess were talented way beyond the garage bands typical of the era and a number of the young musicians who honed their craft at the Burgess went on to notable careers within the pop music industry.

Bands to play the Burgess included:

Gene Trimble Orchestra, Newman, Illinois. 1941-2016. Big Band, Jump Blues & Swing.

Roy Ellis Orchestra, Mattoon. 1956.

Preston Jackson and the Rhythm Aces (Figures 11 & 12), Decatur. 1956-1970s. R&B, Doo-wop and Soul.

Rudy James Orchestra, Champaign. 1957.

The Echos (Figure 13), Mattoon. 1958-1962. Rock, Rockabilly and R&B..

The Artistics with Jim Easter (formerly the Rebel Rockets) [Figures 14 & 15], Mattoon. 1959-1970. Late 50s/Early 60s Rock'n'Roll and Rhythm & Blues covers.

Libby's Combo/Band, Mattoon. 1959-1967. Early rock, rockabilly.

The Fiesta Orchestra, Decatur. 1960.

The Road Runners, Mattoon & Sullivan, Illinois. 1962. Late 50s and early 60s Rock 'n' Roll.

The Trifariz (Figure 17), Effingham. 1962-1966. Mid-60s Rock & Pop.

The Chessmen, Decatur. 1962-1966. Rhythm & Blues.

The Olivers (Figure 18), Ft. Wayne, Indiana. 1962-1971.

The Casuals (Figure 16), Decatur. 1963-1966. Rhythm & Blues

The Newports (Figure 19), Mattoon. 1964-67. Rock, Blues & Top 40.

The Jesters, Charleston. 1965-66. Rock. Evolved into Rhythm's Children.

Daze and Knights, Mattoon. 1966-1968. Pop and Rock covers/Top 40.

The Real Blues, Decatur, Illinois. 1966-1969.

The Mob (Figure 20), Chicago. 1966-1980. Rhythm & Blues, Funk and Soul.

Genesis, Columbus, Wisconsin. 1967-1969. Soul, Funk and Rhythm & Blues.

The Renaissance Fair/The Fair, Mattoon. 1968-1969. Hard Rock/Blues and English Folk Rock.

Rhythm's Children (Figure 22), Charleston 1965-1969. Rock and Power Blues.

The Curiosity Shoppe, Effingham. 1968-1969. Rock covers.

Winter's Heat, Effingham. 1969-1970. Rock and Blues.

Uncle Meat, (Figure 23) Urbana. 1969-1970. Rock and English Blues Covers.

The Gaping Huggers (Figure 24), Effingham/Champaign. 1969-1971. Rock power trio.

Moses (Figure 25), Mattoon/Charleston/Lerna. 1969-1972. Rock covers and originals.

The Midwest Delegation, Decatur. 1968-1970. Last known band to play a teen dance at the Burgess at a gig on Friday 20 November 1970 for the Mattoon Rainbow Girls Riding Club.³²

³² "Dances Shifted to the Youth Center, Barred at Burgess-Osborne," *Mattoon Journal Gazette*, 28 August 1970, 1.

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Notable musicians, technicians and artists who graced the Burgess stage:

Preston Jackson, Preston Jackson and the Rhythm Aces; musician and sculptor. Still playing guitar with groups in Peoria, Illinois. As an artist, Jackson specializes in bronze and steel sculpture and painting. Commissions include bronze sculptures of Miles Davis in Alton, Illinois; the bronze bas relief doors and façade features for the Cahokia Mounds Museum, Cahokia, Illinois; and a bronze sculpture of Jean Baptiste Point du Sable in Peoria, Illinois. Former art professor at Western Illinois University and Chair of the Sculpture Department of the Art Institute of Chicago.³³

Tom Kelly, The Trifariss and The Gaping Huggers; musician and songwriter. Relocated to Los Angeles in the mid-1970s. Worked as a studio musician and played rhythm guitar and sang backup vocal for LA band Toto. Wrote Pat Benatar hit *Fire and Ice*. Formed songwriting partnership with Billy Steinberg and wrote many recognizable 1970s/80s pop music hits including *True Colors* for Cyndi Lauper and *Like a Virgin* for Madonna. Inducted into the Songwriter's Hall of Fame in 2011.³⁴

Doug Livingston, The Gaping Huggers; musician. LA studio musician excelling on guitar and pedal steel guitar. Member of Dan Fogelberg's band Fools Gold. Bandleader for Jose Feliciano and Donna Summer.³⁵

Jim Hite, The Jesters, Rhythm's Children and Moses; sound engineer. Relocated to Los Angeles in the mid-1970s. Worked as a sound engineer at Bell Sound Studios in Hollywood, Wally Heider Remote Recording and L.A. Studios, earning many industry awards along the way. Hite continues to be one of the industry's foremost mixing engineers working out of L.A. Studio's Margarita Mix facilities.³⁶

Don Decker, Rhythm's Children; musician, artist and public relations officer. Played guitar in folk and dinner theater venues around New York City and Indianapolis. Commercial watercolorist of note. Eventually returning to the Yavapai-Apache Nation enclave in Arizona's Verde Valley, Decker served in a variety of capacities within the Yavapai-Apache Nation's administrative structure including the Nation's Director of Public Relations.³⁷

Bob Butler, Rhythm's Children and Moses; sound engineer and road stage manager. Mixed sound and supervised road crews for country performers Waylon Jennings, Randy Travis and Brooks & Dunn.³⁸

The Design: Mid-century Modern Architectural Style

The Mid-century Modern architectural style is a form of architecture that evolved from the post-World War II Modern Movement. The Mid-Century Modern style in the U.S. is an American reflection of the International

³³ "Artmakers: Preston Jackson." *The History Makers*, last modified 13 December 2016, <http://www.thehistorymakers.com/biography/preston-jackson-41>.

³⁴ Tom Kelly: "Career Start and Breaking Into Music Business." Skype Interview, 15 February 2013. <http://www.youtube.com/watch?v=xiVg4D8Rw9Y>, last modified 04 April 2013.

³⁵ Jonny Whiteside, "Music Review: Livingston's Steel Guitar Skills Born Out of Classical Piano, Passion for Bach," *Los Angeles Times/Burbank Leader*, last modified 13 December 2016 <http://www.latimes.com/socal/burbank-leader/entertainment/tn-gnp-music-review-douglas-livingston-20151209-story.html>.

³⁶ L.A. Studios/Margarita Mix, "Mixers - Jimmy Hite," 30 March 2013, <http://lastudios.com/about/mixers.php>.

³⁷ Bartelt and Treichel, ed., *Approaches to Autobiography, Narrative, and the Developing Self*: "Don Decker's Apache Odyssey," 90-91.

³⁸ "Robert B. Butler: Was Engineer in Music Industry," *Orlando Sentinel*, 27 June 1998, http://articles.orlandosentinel.com/1998-06-27/news/9806270217_1_central-florida-war-ii-survivors

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and Bauhaus movements, including the works of Gropius, Florence Knoll, Le Corbusier and Ludwig Mies van der Rohe. Though the American component was slightly more organic in form and less formal than the International Style, it is more firmly related to it than any other style. Like many of Frank Lloyd Wright's early 20th century designs, Mid-Century Modern architecture was frequently employed in residential and institutional structures with the goal of bringing modernism into America's post-war built environment.³⁹

Balanced and dynamic asymmetrical massing of the primary façade is a common feature of Mid-century Modern institutional and commercial buildings. Primary entrance prosceniums were often advanced forward of the plane of the building through the use of projecting materials. At the same time, primary entrance areas often recessed asymmetrically into the entrance pavilion with the objective of giving dynamism to often simple facades. Streamlining through masonry projections is common in Mid-century Modern buildings. The streamlining effect of the post-war designs often is incorporated into only a portion of principal facades, whereas buildings of the 1930s Modernist movement would more likely have displayed symmetry across the whole façade.

Mid-century Modern commercial buildings frequently incorporated edge-mounted cast metal lettering utilizing popular mid-20th century typestyles (fonts) such as RIBBON and ROFFE. Integrated features at primary pedestrian entrances such as planters and benches were a fashionable element with the Mid-century Modern examples, where a subtle connection between the exterior and interior was an important design consideration.

Public buildings of the Mid-century Modern design often incorporated the juxtaposition of smooth to rough façade coverings such as brick to ashlar stone. Another feature used to separate Mid-century Modern public buildings from similarly designed period churches was the inclusion of a pylon on the primary elevation that included signage almost commercial in nature. Vertical pylon elements were often used to counterbalance the dominant horizontal elements associated with most Mid-century Modern designs.⁴⁰

The Burgess-Osborne Memorial Auditorium's primary and secondary elevations best display its Mid-century Modern characteristics, principally in the entrance and office space part of the plan. The asymmetrical presentation, flat and slant roofs, incorporation of brick and textured stone, as well as the dominant entrance pylon all allude to a design period when modernism was in vogue. The rationale for this design is possibly the rejection of an initial, Renaissance Revival primary elevation design which was overruled by the client because of budget issues. Another factor possibly affecting the Modern design approach was that the neighborhood surrounding the auditorium at the time of conception was primarily late 19th/early 20th century residential in nature. A contemporary design might have been considered to be a less massive approach and would soften the effect of the building on the neighborhood.

The Burgess is the only public building in Mattoon possessing Mid-century Modern characteristics and one of less than a half dozen non-residential Mid-century Modern resources within the City of Mattoon's corporate boundaries. Other privately-owned, Mattoon, Mid-century Modern buildings including the 1954 First Federal Savings and Loan building, the 1955 My Store Grocery building, the 1957 Good Neighbor Shopping Center and the 1963 Masion Blanc building were designed for commercial purposes and have not witnessed the volume of public use like the Burgess. These buildings, while incorporating Mid-century Modern design features, lack the combination of abstract rooflines, projections/recessions, signage pylon and variety of exterior wall coverings evident in the Burgess's entrance/office section its plan.

³⁹ "Mid-century Modern," *Wikipedia*, last modified 28 May 2017, https://en.wikipedia.org/wiki/Mid-century_modern.

⁴⁰ Anthony Rubano, email message to Stephen A. Thompson, 27 March 2013.

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The Benefactor: Emily Burgess-Osborne

Mattoon native Emily Burgess-Osborne (1867-1949) [Figure 7] was the daughter of William and Agnes Evans-Burgess. Both William Burgess and Agnes Evans were immigrants from England who met in Mattoon in the early 1860s. William and Agnes Burgess had three biological daughters, Mary, Emily and Jennie, and also adopted one son, Robert.

William Burgess immigrated to the U.S. in 1827 and practiced his trade as a shoe and boot maker in New York, Pennsylvania, Canada, Michigan and Decatur, Illinois before settling in Mattoon in May of 1860. Mr. Burgess's holdings in Mattoon included two boot and shoe businesses, one located at 4 East Broadway in 1879, a residence in Mattoon, and 40 acres of farm land.

Emily Burgess married a Congregational minister, the Reverend Naboth Osborne, in Denver, Colorado in 1906. Reverend Osborne had been a minister for the Wesley Chapel in Humboldt Township and the Congregational Church in Mattoon, prior to taking a position as pastor at another Congregational church in Burlington, Iowa in April of 1906. No children were produced from the union between Reverend Osborne and Emily Burgess. Reverend Osborne died in Burlington in 1940. Emily Burgess-Osborne died in Burlington in 1949 and was laid to rest in Mattoon's Dodge Grove Cemetery.

The Emily Burgess-Osborne Trust was established in 1944 and remains an active entity. In addition to the initial objective of providing the City of Mattoon with a municipal auditorium, the Trust funds collegiate academic scholarships for Mattoon High School graduate applicants. The trust possesses approximately 700 agricultural acres in Coles County. The net profit from agronomic operations is reinvested and supports Trust initiatives. The Trust is administered by First Mid-Illinois Bank and Trust, which is the successor original Trust administrator, the National Bank of Mattoon.⁴¹

The Architect: Oliver W. Stiegemeyer

St. Louis, Missouri native Oliver W. (O. W.) Stiegemeyer (1891-1985) was the design architect for the Burgess-Osborne Memorial Auditorium. Stiegemeyer's formal training was that of a draftsman in the firms of A.F. Haeusler and Duggan & Huff. From 1913 to 1931, Stiegemeyer was a partner in the firm of Kennerly & Stiegemeyer. In 1931, he created his own firm, O.W. Stiegemeyer, Architect in St. Louis and was licensed to practice architecture design in Illinois, Kentucky, Missouri and Nebraska. His firm accepted commissions for a variety of works, including residential, commercial, industrial, educational, recreational and health-related properties. Stiegemeyer favored Renaissance Revival, Art Deco, Art Moderne and Mid-century Modern designs.

Notable commissions Stiegemeyer undertook during his career include:

The Hayes Coca-Cola Bottling Plant – DuQuoin, Illinois
Varsity Theater – Carbondale, Illinois
Massac Theater – Metropolis, Illinois
Central Methodist College Dormitory – Fayette, Missouri
Military Academy Chapel – Mexico, Missouri
DuQuoin State Fairgrounds – DuQuoin, Illinois
Beverly Theater, St. Louis, Missouri

⁴¹ *History of Coles County, Illinois 1876-1976* (Dallas: Taylor Publishing Company, 1976), 169.

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Coca-Cola Bottling Plant – Galveston, Texas
Stephens College Auditorium – Columbia, Missouri⁴²

The General Contractor: Hart & Reilly

Mattoon’s Hart and Reilly General Contracting firm was responsible for the physical construction of the Burgess Osborne Memorial Auditorium. At the time of the Burgess contract, the firm had been in business for seven years and was well known for its local/regional commissions, which principally involved large institutional, corporate and commercial facilities.

The Hart and Reilly General Contracting firm was established in 1946 when small building contractor L. Ralph Hart and construction manager Robert L. Reilly of Mattoon’s Andrew’s Lumber Company formed a partnership that would last until 1962. The firm started with seven employees, and at its peak, employed 60 fulltime workers. The firm was responsible for major area construction projects during its existence and considered its specialty educational facilities.

Major area projects undertaken by the firm include the:

Mattoon Army National Guard Armory	Mattoon Memorial Hospital
Mattoon U. S. Grant Motel	Charleston High School
Coles County Memorial Airport Hanger & Offices	Mattoon Bowling Alley
Mattoon Carter Oil Office Building	Mattoon Kroger Grocery (2017 YMCA)
Mattoon Jefferson Junior High School	Mattoon Good Neighbor Shopping Center
Stewardson-Strasburg High School	Pana Glove Factory
Toledo-Greenup (Cumberland) High School	Mattoon Weiss Clinic ⁴³

CONCLUSION

The Burgess-Osborne Memorial Auditorium has been a significant part of the social and physical landscapes of Mattoon and the surrounding region since it was dedicated in 1953. Through its utilization, events shaping Mattoon’s physical, economic and societal direction have had a profound effect on the community and its inhabitants. Its Mid-century Modern architectural style provides a striking streetscape contrast to nearby residential architecture and more contemporary public and commercial properties in close proximity. The historic context of the Burgess is one of local philanthropy, radical design and programmatic utilization that continues to enhance the quality of life for all in the past and those contemporarily that have been/are associated with the facility. Additionally, the Burgess has been well maintained by its steward, the City of Mattoon, and retains a high percentage of its historic physical integrity.

In accordance with the above rationale, the Burgess-Osborne Memorial Auditorium is an excellent candidate for listing on the National Register of Historic Places under National Register Criterion A for its significance on local social history, recreation and entertainment; and under National Register Criterion C for its association with local Mid-century Modern architecture.

⁴² George S. Koyl, ed, *American Architects Directory*, (New York: R.R. Bowker Company, 1956 & 1962), 538 & 677.

⁴³ “Young Firm Becomes One of Largest Contractors,” *Mattoon Journal-Gazette and Commercial Star*, (Mattoon, Illinois, 01 September 1955), 11.

Burgess-Osborne Memorial Auditorium
Name of Property

Coles, Illinois
County and State

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Name of Property

Coles, Illinois
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Burgess-Osborne Memorial Auditorium
Name of Property

Coles, Illinois
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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: Coles County Regional Planning Office

Historic Resources Survey Number (if assigned): _____

Burgess-Osborne Memorial Auditorium
Name of Property

Coles, Illinois
County and State

10. Geographical Data

Acreeage of Property

Less than one

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

Latitude/Longitude Coordinates

Datum if other than

WGS84:

(enter coordinates to 6 decimal places)

Latitude 39.480186° Longitude -88.375544°

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

The boundaries for the Burgess-Osborne Memorial Auditorium resource are as follows:

Beginning at the right-of-way boundary at the southwest corner of the intersection of Wabash Avenue and 17th Street in Mattoon, Illinois, proceed south along 17th Street to the southern right-of-way boundary of the alley between Wabash and Lafayette Avenues. Proceed west along the alley to a point perpendicular to the eastern boundary of the second access drive off Wabash Avenue. Proceed north to the intersection of the driveway boundary with the right-of-way of Wabash Avenue. Proceed east along Wabash Avenue to the start point.

Boundary Justification (Explain why the boundaries were selected.)

The historic boundaries for the Burgess-Osborne Memorial Auditorium coincide with lots 1 through 3 of Block 172 of the City of Mattoon Original Town plat. Lots 1 and 2 of Block 172 were purchased for the siting of the facility by the administrators of the Emily Burgess-Osborne Trust in 1950. Lot 3 of Block 172 was acquired by the City of Mattoon for development of facility off-street parking prior to the late-1960s.

11. Form Prepared By

name/title	<u>Stephen A. Thompson</u>	date	<u>16 Dec 2017</u>
organization	<u>Intrepid Consulting Services, Inc.</u>	telephone	<u>217/254-1524</u>
address	<u>3420 Richmond Avenue</u>	email	<u>skthompson@mchsi.com</u>
city or town	<u>Mattoon</u>	state	<u>Illinois</u> zip code <u>61938</u>

Contributing Personnel

Research

Karen Canavit-Jackson, Mattoon Fifinella Social Sorority Member
Becky Castillo, Zitania Research Services
Carolyn Cloyd, Coles County Historic Preservation Advisory Council
C. Joyce St. Michael, Coles County Historic Preservation Advisory Council

Burgess-Osborne Memorial Auditorium
Name of Property

Coles, Illinois
County and State

Additional Documentation

Submit the following items with the completed form:

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

See List of Figures Following the Photographic Section

Burgess-Osborne Memorial Auditorium
Name of Property

Coles, Illinois
County and State

Photographs:

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

Photo Log

Name of Property: Burgess-Osborne Memorial Auditorium

City or Vicinity: Mattoon

County: Coles **State:** Illinois

Photographer: Stephen A. Thompson

Date Photographed: 24 March & 05 April 2017

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

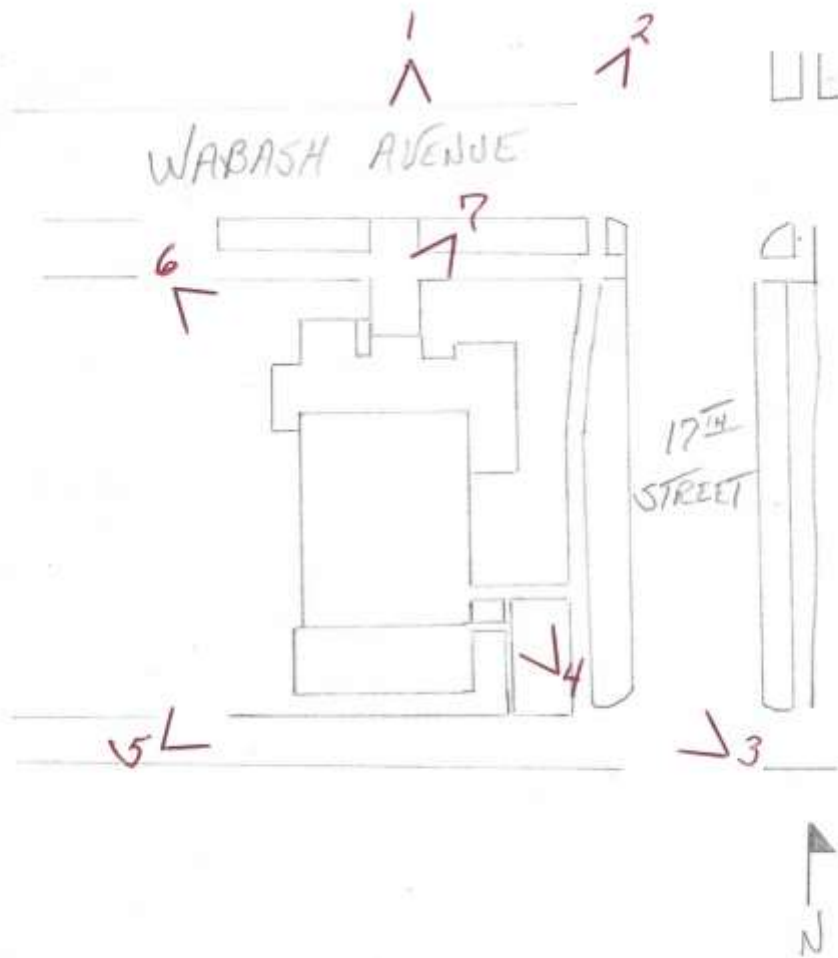
- Photo 1 of 15:** North Elevation, camera facing south.
- Photo 2 of 15:** North and East Elevations, camera facing southwest.
- Photo 3 of 15:** East and South Elevations, camera facing northwest
- Photo 4 of 15:** East and South Elevations, camera facing north.
- Photo 5 of 15:** South and West Elevations, camera facing northeast.
- Photo 6 of 15:** West and North Elevations, camera facing southeast.
- Photo 7 of 15:** North Elevation; Main Entrance and Pylon, camera facing southwest.
- Photo 8 of 15:** Main Entrance Lobby, camera facing south.
- Photo 9 of 15:** Brazilian Cherry paneling in northwest office, camera facing northwest.
- Photo 10 of 15:** Restroom Corridor, camera facing east.
- Photo 11 of 15:** Entrance Lobby, Auditorium and Stage; camera facing south.
- Photo 12 of 15:** Auditorium, camera facing south.
- Photo 13 of 15:** Stage Proscenium, camera facing south.
- Photo 14 of 15:** Stage Floor and Backstage Area, camera facing southeast.
- Photo 15 of 15:** Auditorium from Stage Floor level, camera facing north.

Burgess-Osborne Memorial Auditorium
Name of Property

Coles, Illinois
County and State

Burgess-Osborne Memorial Auditorium Site Plan
Not To Scale

Photo Image Key

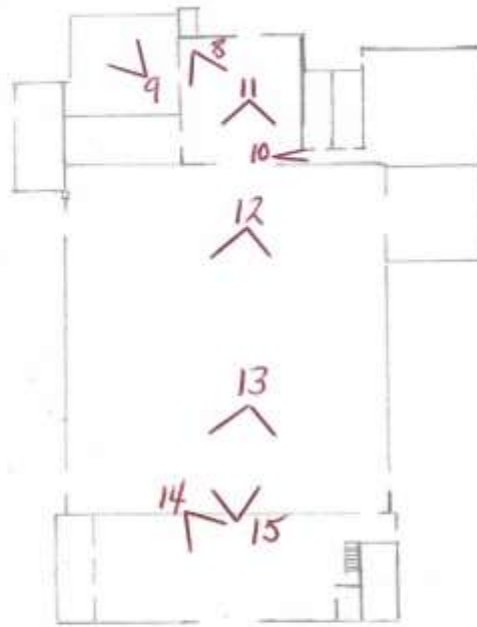


Burgess-Osborne Memorial Auditorium
Name of Property

Coles, Illinois
County and State

**Burgess-Osborne Memorial Auditorium Interior Plan
Not To Scale**

Photo Image Key



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

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

Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

List of Figures

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

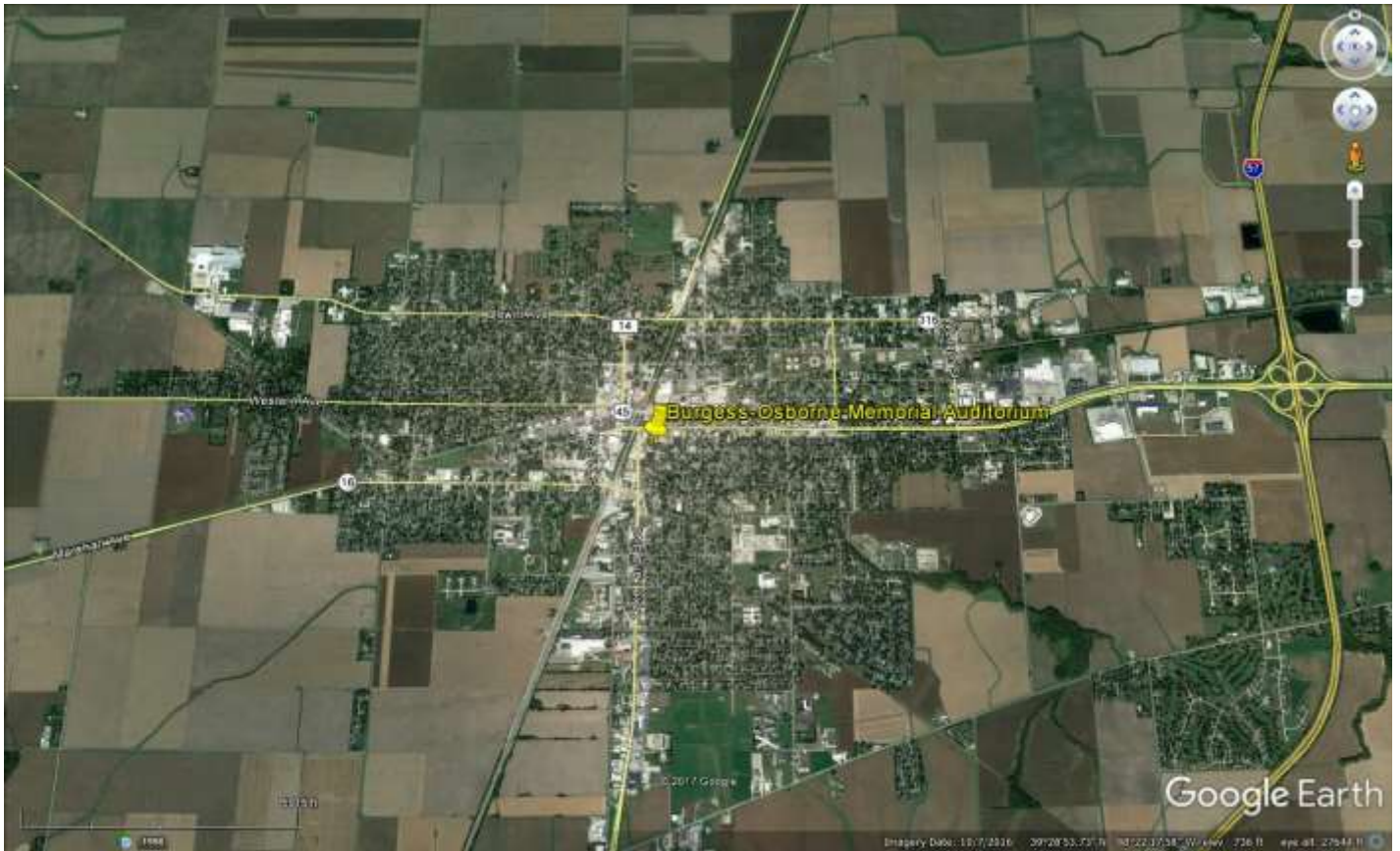
List of Accompanying Figures

- Figure 1 – Location Satellite Image #1
- Figure 2 – Location Satellite Image #2
- Figure 3 – Late 1950s Aerial Image of Burgess-Osborne Memorial Auditorium Neighborhood
- Figure 4 – Burgess-Osborne Memorial Auditorium Site Plan
- Figure 5 – Burgess-Osborne Memorial Auditorium Building Footprint
- Figure 6 – Burgess-Osborne Memorial Auditorium Interior Plan
- Figure 7 – Emily Burgess-Osborne
- Figure 8 – 1953 Building Dedication Events & Project Participants Announcement
- Figure 9 – 1965 Image of the Burgess-Osborne Memorial Auditorium
- Figure 10 – 1965 Keyboard Recital Participants
- Figure 11 – 1956 Image of Preston Jackson & the Rhythm Aces
- Figure 12 – 1962 Image of Preston Jackson & the Rhythm Aces
- Figure 13 – 1958 Image of the Echos
- Figure 14 – 1961 Image of Jim Easter & the Artistics
- Figure 15 – 1966 Image of Jim Easter & The Artistics
- Figure 16 – 1964 Image of The Casuals
- Figure 17 – 1964 Image of The Trifaris
- Figure 18 – 1965 Image of The Olivers
- Figure 19 – 1966 Image of The Newports
- Figure 20 – 1966 Image of The Mob
- Figure 21 – 27 June 1967 Image of Fifinella Sorority Officers & Pledges
- Figure 22 – 1969 Image of Rhythm’s Children
- Figure 23 – 1970 Image of Uncle Meat
- Figure 24 – 1970 Image of The Gaping Huggers
- Figure 25 – 1970 Image of Moses

Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 1

Location Satellite Image #1 – Burgess-Osborne Memorial Auditorium



Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 2

Location Satellite Image #2 – Burgess-Osborne Memorial Auditorium



Latitude 39.480186° Longitude -88.375544°

Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 3

Late 1950s Aerial – Burgess-Osborne Memorial Auditorium (Lower Left) Immediate Neighborhood
Photo Credit: Warren K. Moody



Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 4

Burgess-Osborne Memorial Auditorium Site Plan
Not To Scale

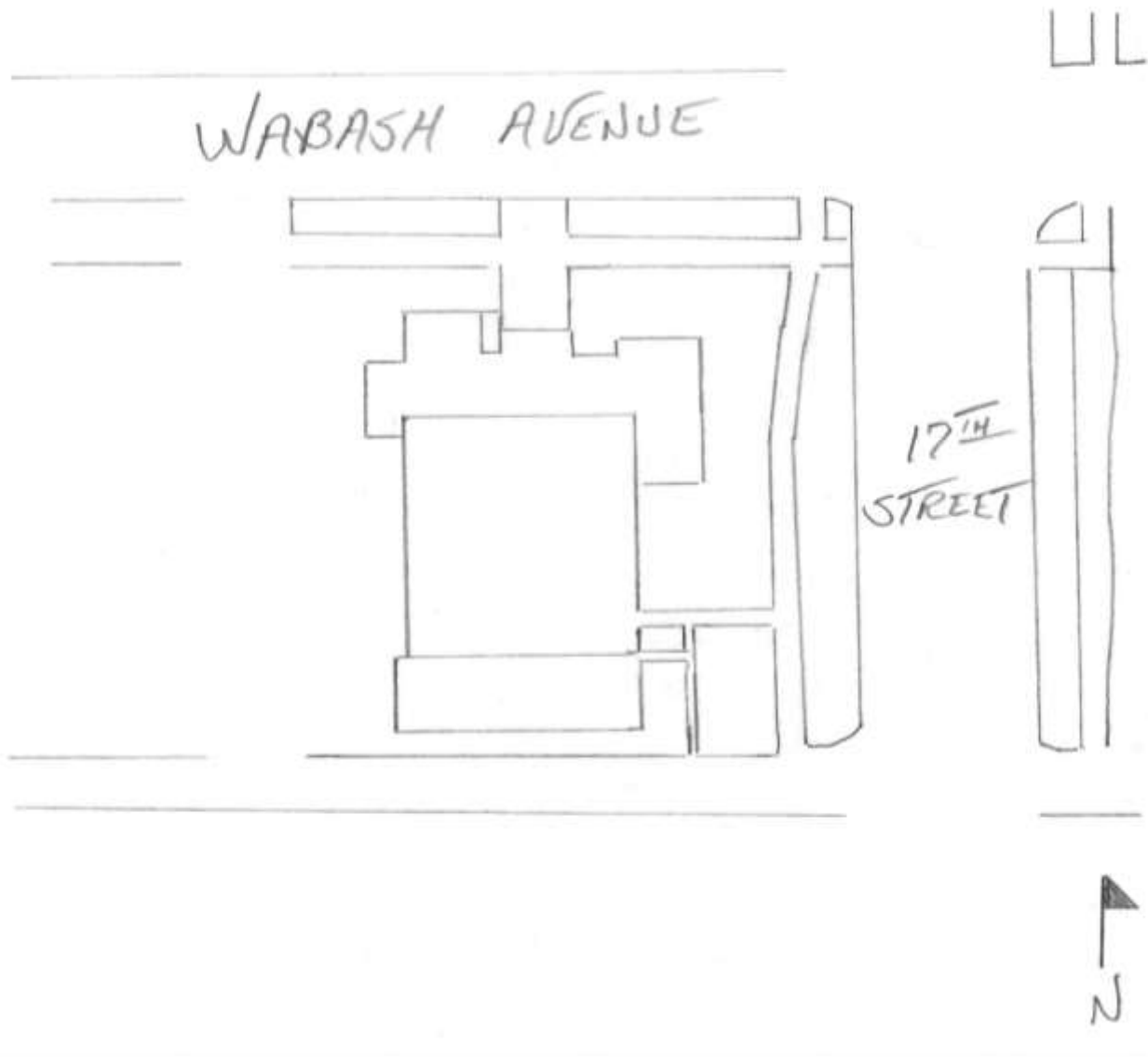
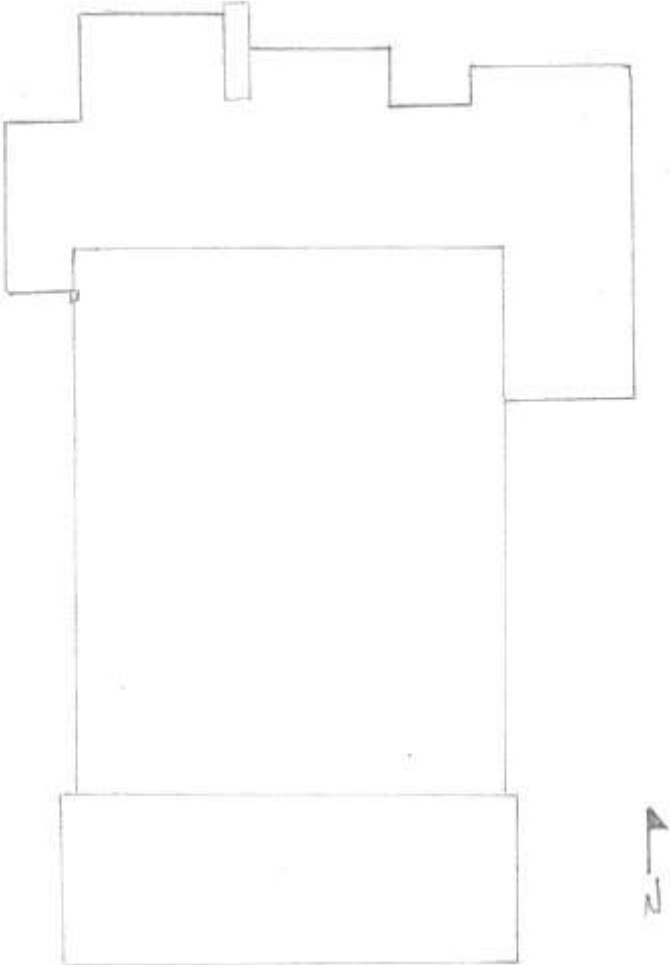


Figure 5

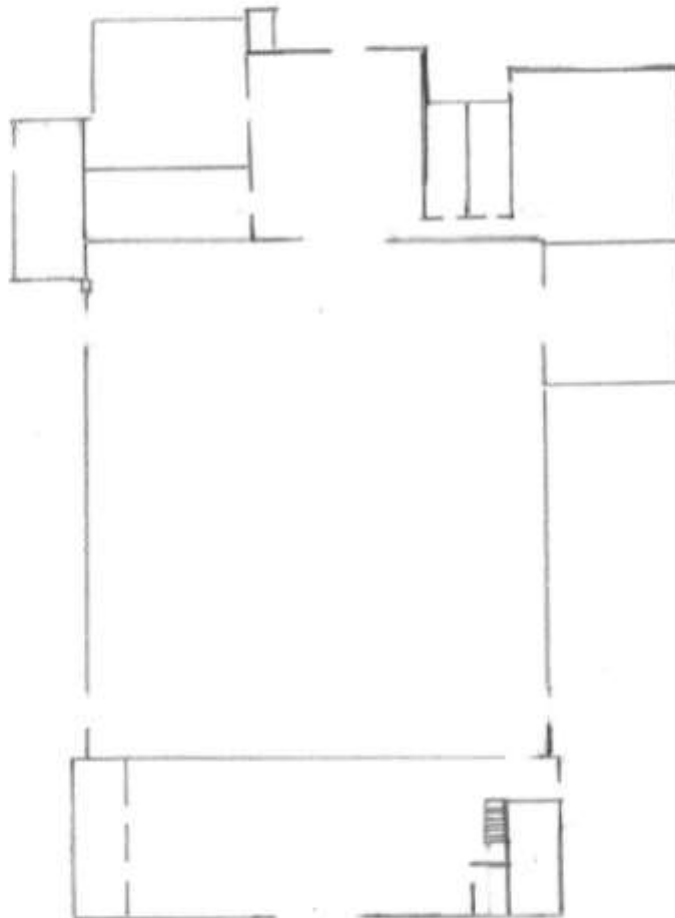
Burgess-Osborne Memorial Auditorium Building Footprint
Not To Scale



Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 6

Burgess-Osborne Memorial Auditorium Interior Plan
Not To Scale



42

Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 7

Emily Burgess-Osborne



Property name: Burgess-Osborne Memorial Auditorium
 Illinois, County: Coles

Figure 8: 1953 – Dedication Events & Project Participants

THE DAILY JOURNAL-HERALD AND COMMERCIAL-APPEAL, HARRISON, ILLINOIS

“BURGESS-OSBORNE” memorial ... AUDITORIUM Formally Dedicated Tomorrow



EVERYONE WELCOME

Starting At 3 P. M.	PROGRAM TO CONSIST OF	Starting At 7:30 P. M.
<p>Presentation of Colors and Gift of Flag _____ Color Guard of The American Legion National Anthem _____ Mary Mathias <small>(Accompanied by Florence Myers at the Organ)</small> Invocation _____ Sr. House Bishop My Aunt, My Cousin _____ Marion Evans Mrs. Osborne, The Business Women _____ M. F. Behrerd O. W. Striginger _____ Architect Presentation of Planets _____ Silver L. Kelly Introduction of Guests _____ E. C. Bauer Presentation of Auditorium to the City of Harrison _____ E. C. Bauer Acceptance of Gift _____ H. E. Ewing "The Lord's Prayer" _____ Katherine Suter <small>(Accompanied by Florence Myers at the Organ)</small></p>	<div style="border: 1px solid black; padding: 10px; width: fit-content; margin: 0 auto;"> <p style="margin: 0;">OPEN HOUSE 4 to 6 p. m.</p> </div>	<p style="text-align: center;">FREE ... FREE ... FREE</p> <p>Dance to the Music of Gene Trenkle and his Orchestra. Also join in the fun of a comedy skit by Lou Kennedy and the Happy Epsilon Play Boys, and thrill to the music of the Stars. Master of the Keyboard, the songs of Ben Foreman and the talents of Duely Carson, of Radio and Television stars being furnished by the Ramrod U. S. O. with Lou Kennedy acting as Master of Ceremonies.</p>

MATERIALS AND LABOR FOR THIS CIVIC PROJECT WERE SUPPLIED BY THE FOLLOWING FIRMS:

HART & REILLY, General Contractors <small>428 South 21st Street — Phone 7977</small>	WALT'S CAMERA SHOP <small>(Public Address System Installation) 1422 Broadway — Phone 7977</small>	SCHRADER BROS. Paint & Wallpaper Store <small>120 South 17th Street — Phone 7978</small>
KENT LUMBER and COAL CO. <small>209 South 21st Street — Phone 6461</small>	KULL LUMBER CO. <small>1220 Public Ave. — Phone 6486</small>	FRED WHITE PLUMBING <small>118 North 16th Street — Phone 6421</small>
INDUSTRIAL ROOFING CO. <small>124 North 18th Street — Phone 6187</small>	RUSSELL COX & SON <small>918 South 15th — Plumbing — Phone 5861</small>	AUTOMATIC HEAT CO. <small>3020 Western Ave. — Phone 3829</small>
ELLIOTT CONCRETE PRODUCTS <small>1813 Lafayette Ave. — Phone 6249</small>	FARRIER CONSTRUCTION CO. <small>2021 Walnut — Phone 6270</small>	RONEY'S Floor Sanding & Refinishing <small>2816 Richmond — Phone 7622</small>
HOWE'S Floor & Wall Covering <small>208 South 18th Street — Phone 7979</small>	YOUNG & FOOTE ELECTRIC CO. <small>1810 Western Ave. — Phone 5246</small>	STALCUP GLASS CO. <small>2118 Broadway — Phone 8777</small>

Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 9

1965 – Burgess-Osborne Memorial Auditorium



Figure 10

1965 – Keyboard Recital at the Burgess-Osborne Memorial Auditorium



Figure 11

1956 - Preston Jackson & the Rhythm Aces



Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 12

1962 – Preston Jackson and the Rhythm Aces

L-R Duane Livingston, Howard Roberson, Billy Rogers, Phil Slaw, Joe Merriweather, Preston Jackson and unidentified sax player



Figure 13

1958 – The Echos
Top L-R: Bob Perry, Gene Clark, Bill Phillips and Roger Pedigo
Bottom L-R: Mike Perry, Ronnie Lass and Gus Pedigo



Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 14

1962 – The Artistics at Cha Cha Records Studio, Chicago
L-R: Roger Pedigo, Joe Leal, Gail Helton, Jim Easter, Al Adamson, GI Drury and Bo Turner



CHA-CHA RECORDING STARS

JIM EASTER
&
THE ARTISTICS

Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 15

1966 – The Artistics at the Blackhawk Village Lounge, Jacksonville, Illinois
L-R: Carolyn “Maggie” Mangus-Boldt, Jim Easter, Bob Perry, Mike Lee, Al Adamson, Gail Helton and Gus
Pedigo



Figure 16

1964 – The Casuals



Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 17

1964 – The Trifaris

L-R: Terry Stevenson, Tom Kelly, J.C. Marshall, Ed Graham and Bob Fisher



Figure 18

1965 – The Olivers



Figure 19

1966 – The Newports

L-R: Bill Highland, Marty Rappe, Ross Roberts, Ed Kessler and unknown.

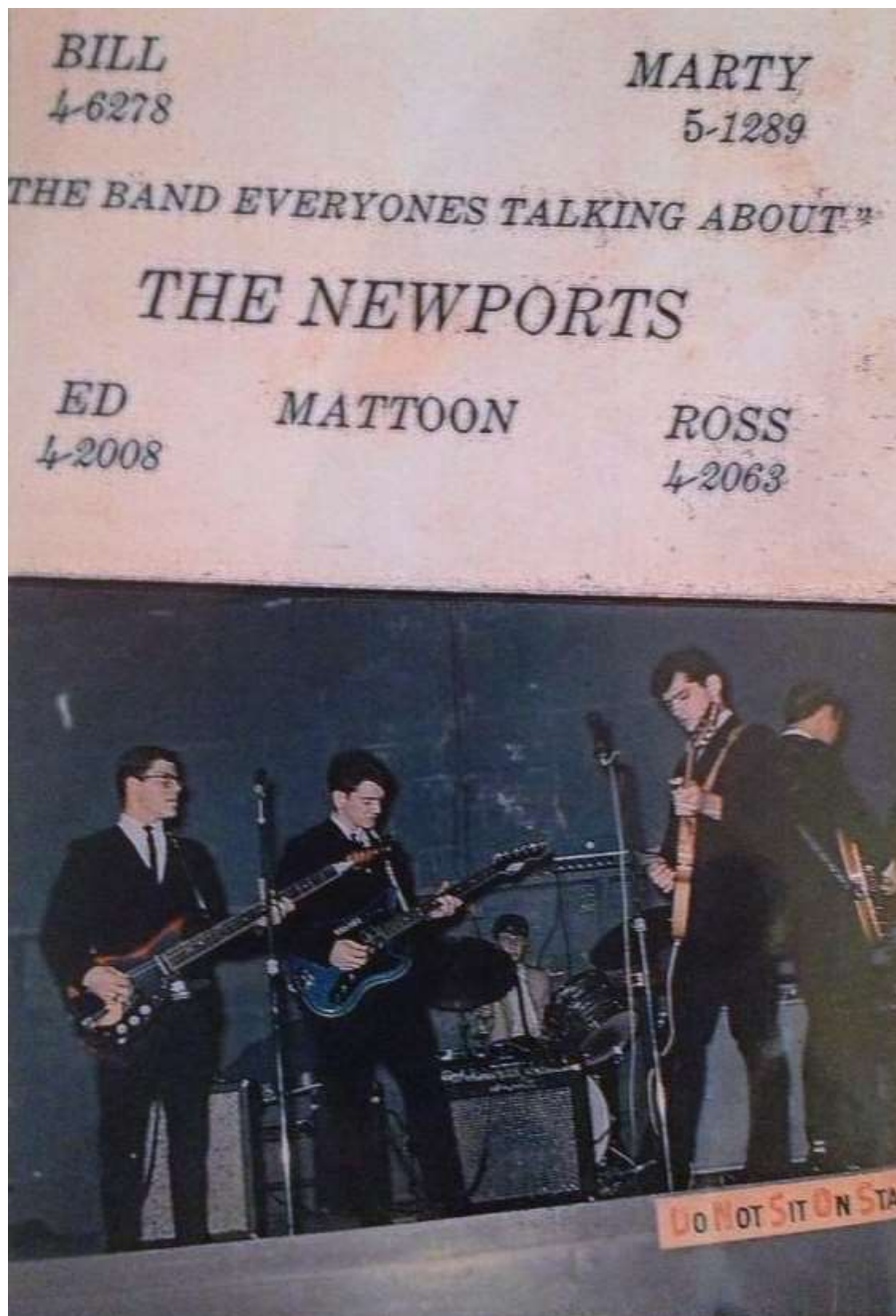


Figure 20

1966 – The Mob



Figure 21

27 June 1967

Mattoon Fifiella Social/Philanthropic Sorority Officer Installation & Pledge Initiation Ceremony
U.S. Grant Hotel/Motor Inn, Mattoon, Illinois



Seated: Carol Beard, Kathy Pardieck, Sue Doak and Julianne Baker

Standing: Linda Hill, Toq McCollum, Connie Kidwell, Sherry Daugherty and Debby Jones

Ascending Stairwell Right: Lou Anne Hill, Kay Pardieck, Jill Carter, Patsy Lash, Karen Canavit, Margene
Pierce, Jane Stuttle, Carolyn Busby, Jeanie Bateman and Cathy Authenrieth

Ascending Stairwell Left: Tammy Hug, Janet McClellan, Linda Andres, Terri Dalton, Ruth Brand, Rosanna
Griffith and Mary Bates

Figure 22

1969 – Rhythm’s Children

L-R: Jim Hite, Marc Nale, Bob Butler, Coles County Fair Queen Linda Grosglass, Jim Nale and Pat Cogan



'Battle' Survivors

Linda Grosglass, Miss Coles County Fair of 1969, poses with members of the "Rhythm's Children" band after they received first prize in WEIC radio's Battle of the Bands contest held Thursday night at the fairgrounds.

Mattoon-Charleston Group Wins Battle of Bands

CHARLESTON, Ill. — The "Rhythm's Children" band of Charleston and Mattoon took first place in WEIC radio's third annual Battle of the Bands contest Thursday night at the Coles County Fair, winning \$100 in prize money.

Second place and \$75 went to "The Joint Session" band of Hillsdale, Ind. The third-place award along with \$50 was given to the "Curiousity Shoppe" band of Windsor.

Miss Coles County of 1969, Linda Grosglass, handed out the

prizes. Judges were Jerry Edwards, Pam Austin, Mark Spencer and Dan Baird.

Awards were based on musical proficiency, showmanship, general appearance and originality.

Other bands competing were "Plush Campbor," Charleston; "Madison," Charleston; "Nite Raiders," Newton; "Ages of Time," Danville; "Modest Proposal," Ste. Marie, and "Winter's Heet," Effingham.



GOING PLACES?

TEE SATURDAY

Figure 23

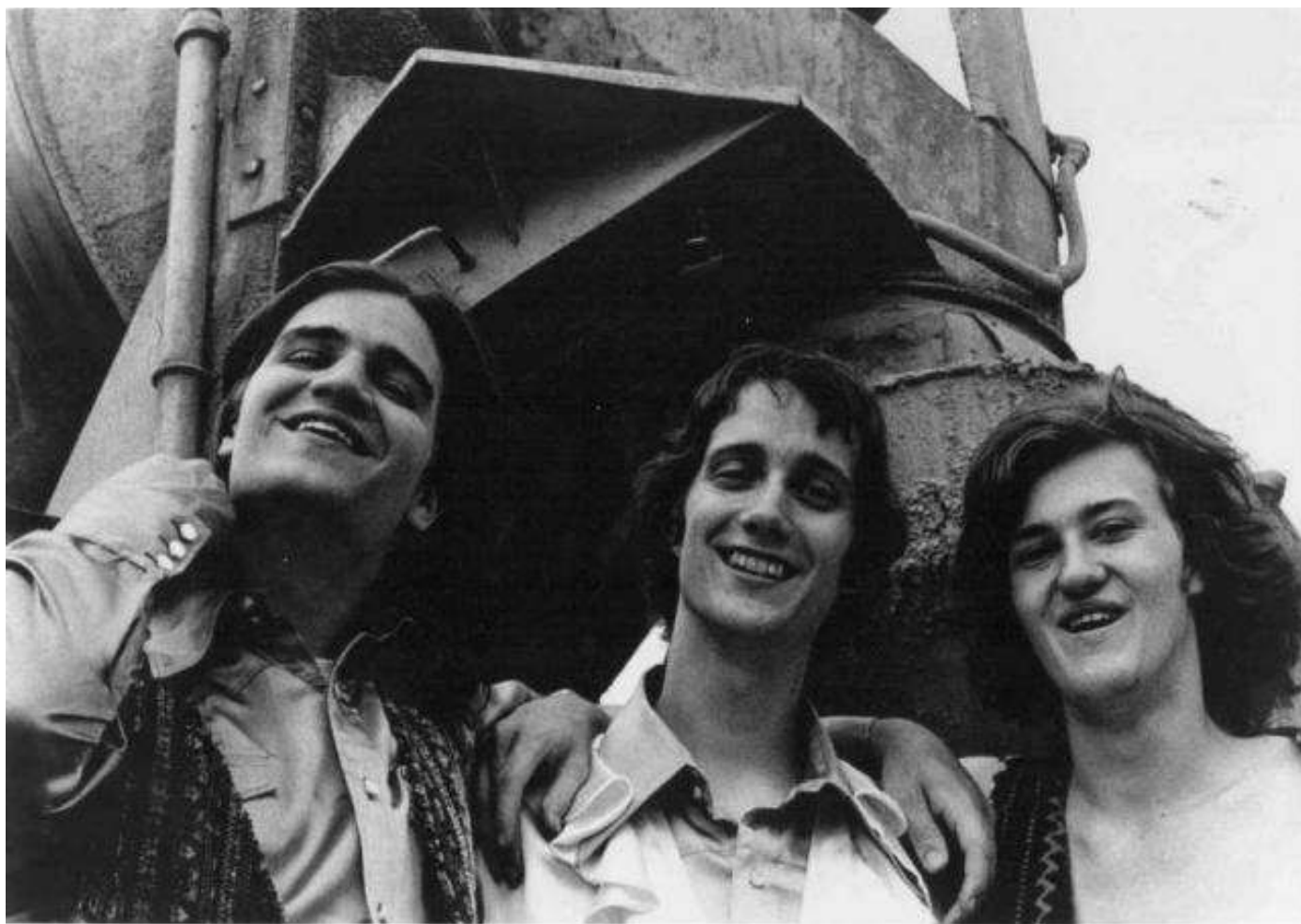
1970 – Uncle Meat




Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles


Figure 24

1970 – The Gaping Huggers
L-R: Doug Livingston, Tom Kelly and J.C. Marshall



 **BLYTHAM**
107 S. MAIN ST. CHAMPAIGN, ILLINOIS
AREA 219-556-1817 & 8338

GAPING HUGGERS

P.O. Box Columbia, Wis.
SteelGuitarForum.com 

Property name: Burgess-Osborne Memorial Auditorium
Illinois, County: Coles

Figure 25

1970 - Moses

L-R: Steve Dalton, Marc Nale, Eddie Percy, Gary Tate (rear) and Jim Hite







WABASH AVE

to Parts



POLICE DEPARTMENT





MATPOON POLICE

24



BURGESS-OSBORN
MEMORIAL
AUDITORIUM



BURGESS-OSBORNE
MEMORIAL
AUDITORIUM



















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 1/16/2018 Date of Pending List: 2/21/2018 Date of 16th Day: 3/8/2018 Date of 45th Day: 3/2/2018 Date of Weekly List: 3/9/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 3/5/2018 Date

Abstract/Summary Comments:

Recommendation/ Criteria:

Reviewer Control Unit Discipline _____

Telephone _____ Date _____

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

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



Illinois Department of Natural Resources

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

Bruce Rauner, Governor
Wayne A. Rosenthal, Director



January 9, 2018

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

Dear Ms. Wyatt:

Enclosed for your review National Register Nomination Forms. They have been 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.

Downtown Kankakee HD - Kankakee, Kankakee County

Burgess-Osborne Memorial Auditorium - Mattoon, Coles 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