NPS Form 10-900

OMB No. 1024-0018

1005

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.

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: Kickapoo Building
Other names/site number: Anheuser-Busch Building
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 726 West Main Street
City or town: Peoria State: Illinois County: Peoria
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

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

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

___national ___statewide X local

Applicable National Register Criteria:

___A ___B X C ___D

Anne E. Haaker DSHPO, 11-7-2013

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

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:) _____

for Edson H. Beall 12.31.13

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

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

Number of contributing resources previously listed in the National Register N/A

6. Function or Use
Historic Functions
(Enter categories from instructions.)
Commerce/Trade - Restaurant
Domestic - Hotel

Current Functions
(Enter categories from instructions.)
Commerce/Trade - Restaurant
Commerce/Trade - Specialty Store

7. Description

Architectural Classification
(Enter categories from instructions.)
Late 19th and 20th Century Revivals - Classical Revival
Late Victorian - Renaissance Revival

Materials: (enter categories from instructions.)
Principal exterior materials of the property:
Foundation: Brick
Walls: Brick, Limestone, Terra cotta
Roof: Rubber membrane

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 Kickapoo Building in Peoria, Illinois, is a flatiron shaped, two-story brick building with a flat roof and brick foundation, occupying one triangular city lot formed by the intersections of Main Street, Knoxville Avenue and Glendale Avenue, in Peoria's historic central commercial district. The building was completed in 1911 by local builder John Hartwig from the designs of architect Albert Keifer, in the Classical Revival architectural style with German Renaissance Revival influences. The building's three elevations are characterized by red brick walls and window openings with quoined terra cotta surrounds and jack arches with keystones, continuous stringcourses and dentiled terra cotta cornices, and pediments with lion heads and Romanesque floral motifs. The main acute and rounded corner features the distinctive insignia of the Anheuser-Busch Brewing Association of St. Louis, Missouri, while the brewer's name encircles the front portion of the round turret, both executed in relieved terra cotta. While several alterations have been made to the building over the years, the Kickapoo Building retains good integrity. The nomination consists of one contributing building.

Narrative Description

Setting

The Kickapoo Building is situated on a large triangular lot bounded by Main Street to the southwest, Knoxville Avenue to the east, and Glendale Avenue to the northwest, near the northern edge of Peoria's historic central commercial district. Originally surrounded by other commercial buildings, the Kickapoo Building now faces a large parking lot across Glendale Avenue to the northwest, and a row of parallel parking and another large parking lot across Knoxville Avenue to the east. A modern one story office building sits across Main Street to the southwest. While Main Street and Glendale Avenue are busy thoroughfares, Knoxville Avenue is only accessible from Main Street at the south corner of the lot and dead ends at Glendale Avenue to the north. The building has zero setback and a concrete sidewalk encircles the building on all three sides and forms the boundaries of the lot.

Exterior

The Kickapoo Building was completed in 1911 by local builder John Hartwig from designs of architect Albert Keifer. It is a large Classical Revival style brick building with German Renaissance Revival details. A brick foundation supports a partial basement, ground floor and second story, while rubber membrane covers the entire flatiron-shaped roof. Due to the triangular shape of the lot, all three of the building's elevations have high visibility. However, elevations along Main Street (west) and Knoxville Avenue (east) were considered to be the primary facades and have a somewhat higher level of ornamentation and detailing over the Glendale Avenue (north) elevation. The second story is near original to its 1911 construction and the same on all three elevations. It consists of red brick walls and window openings with terra cotta surrounds and jack arches with keystones. The windows themselves are one-over-one double-hung aluminum replacement windows. Continuous stringcourses of terra cotta encircle the building above and below the windows, with a dentiled terra cotta cornice at the top. Several brick courses continue above the cornice and the parapet is capped with terra cotta coping.

The main corner of the building is at the south corner of the lot at Main and Knoxville. It and the corner of Glendale and Knoxville (north) are acute and rounded while the corner of Main and Glendale (west) is at a right angle. All first floor elevations feature wood and aluminum storefronts from various eras except for the main corner which was altered in 1930 to accommodate a gas station. As a result, the wall plane of the first floor has been substantially set back from the corner and the second story overhangs the open space below, supported by four interior steel columns and four original exterior vertical supports at the corner—two outer rectangular stone block piers and two round cast iron columns with Ionic capitals placed *in antis* that used to frame the entrance to the corner saloon. Fronting the former corner entrance at the ground level is a low rounded brick planter with a stone cap. Above the former corner entrance is a non-historic shed-shaped striped fabric awning with returns and valances, wrapping around the corner in both directions and terminating approximately midway along both Main and Knoxville elevations. Above the awning is the first continuous entablature. The architrave is a terra cotta

stringcourse with a single band and cyma reversa. The frieze is plain with five courses of brick while the simple cornice consists of another terra cotta stringcourse. Above it are seven courses of brick leading to a continuous terra cotta sill course with a chamfered top edge, and three window openings with merged enframement of terra cotta blocks, and jack arches with keystones. Each window opening is characterized by hollow stop chamfers in the terra cotta enframement. The windows have individual awnings matching the design of the storefront awning below. Above the windows are four more brick courses and another continuous entablature, this one in the Ionic order. Three-banded terra cotta stringcourse with cyma reversa forms the architrave with additional six courses of brick above creating the frieze. The deeply projecting cornice with a dentil band is of terra cotta. Eight brick courses continue above the cornice and the parapet is capped with terra cotta coping.

The main corner features additional detailing in the form of the distinctive 'A and Eagle' insignia of Anheuser-Busch in deeply relieved terra cotta right above the former entrance. The insignia consist of a richly detailed eagle emanating from the counter of a large serif capital letter 'A,' with its claw on top of an American shield in the open counter of the letter. 'Adolph Busch' in relief sans-serif letters spans the cross bar. The stems of the 'A' are flanked by leaf branches in relief and above the apex is a five pointed star. The entire symbol is contained within a stair-stepped block and flanked by stylized rectangular corbels. The paint and faux gilding are not historic; the insignia were originally unpainted. The element is on axis with the corner's center window, slightly wider than the rest but shortened in order to accommodate the insignia. In addition to the 'A and Eagle,' the brewer's name in a serif typeface executed of relieved terra cotta encircles the front portion of the fully round turret, which originally supported a bonnet roof. Additional ornamentation consists of a horizontal terra cotta panel with a Romanesque floral motif in relief, placed in the brick frieze of the upper entablature, between the terra cotta cornice and stringcourse above the corner window. The entire rounded corner is separated from the facades to either side by continuous vertical terra cotta pilasters. On both sides and facing the corner are two large projecting, vertical, and internally-illuminated signs for Margie's Cleaners.

The setback wall of the ground floor underneath the overhanging corner is roughly perpendicular to the Main and Knoxville elevations. The southwest end begins at a stuccoed pier immediately to the south of the second story entrance on Main Street. Two unglazed wood doors with blocked transoms are at the west end while to the east is a raised short aluminum display window and a taller aluminum-frame glass door with a blocked transom. Further to the east the wall angles slightly to the north and joins with a stuccoed pier to the south of the remaining brick pier of the former second story entrance on Knoxville Avenue. This angled wall section contains two large display windows with aluminum sash and wood trim, separated by a thick vertical wood mullion. Each window is in turn separated into two lights by a center aluminum mullion. Immediately above the windows is a long horizontal internally-illuminated sign for Margie's Cleaners. The wall is textured and painted stucco while doors and windows have flat wide wood trim. The ceiling of this open space is painted plaster with visible structural steel beams flush with the ceiling and connecting the stucco-covered steel columns on raised concrete footings supporting the overhang. Beginning at the southern pair of columns, the ceiling is raised by a depth of a steel beam whose side is exposed to the south. At the south corner, there are remnants of the original ceiling in the former vestibule—a relieved Classical semicircular wooden motif with

radial spokes and surrounded by moldings. Underneath is a non-historic floor-mounted metal light fixture with three globes, with conduit running up to the ceiling. Elsewhere, several modern halogen lamps and electrical conduit are flush mounted to the ceiling and spaced equally apart.

Emanating northwest from the main corner is the Main Street elevation. The ground floor is entirely open to the overhanging space below from the corner to the middle of the elevation where there exists the entrance to the second story. The recessed entrance consists of a single aluminum-frame one-light door flanked by one-light sidelights and one-light transom above. At the exterior wall plane the entrance is flanked by wide fluted wood pilasters with flat rectangular bases and capitals, installed in the late 1980s, while the wall is covered with painted wood paneling. Further to the northwest is a recessed and windowless one-bay wide wall section with painted wood paneling and two large square air vents. In front of this wall section is a rectangular brick planter matching in height the one at the main corner. A slender rectangular cast iron column with a long sunken panel on a tall flat base topped by a small stylized floral capital marks the transition to a storefront system consisting of aluminum-frame display windows and painted aluminum bulkheads with vertical mouldings. The south storefront bay has a single aluminum-frame one-light door topped by a vertical two-light transom. To the northwest of the door are two large display windows with matching large transoms, followed by another slender cast iron column and storefront bay. The north bay is doorless but with a configuration mimicking the size and door placement of the south bay—a narrow display window with a wide display window to the northwest with transoms above. The transom of the wide display window is divided into two horizontal lights. At the corner of Main Street and Glendale Avenue there is a recessed entrance to the ground floor commercial space. The aluminum-frame one-light door with a one-light transom is parallel to Main Street and separated from the storefront to the south by a textured stucco wall, whose top matches the height of the door and the display windows. The perpendicular wall has a one-light transom above. At the corner is a large square column, likewise covered with matching textured stucco. With the exception of the center entrance the ground floor is shaded by a fabric awning.

The second story of the Main Street elevation is similar to the main building corner including red brick walls, window openings with terra cotta surrounds and jack arches with keystones, and terra cotta stringcourses. The center window opening of the eleven-bay second story, above the second floor entrance, is wider—containing two double-hung windows—and accentuated below by a curved-top broken pediment of terra cotta enriched with Romanesque floral motifs. The rectangular frieze below contains a long narrow recessed panel with relieved lion heads at either end. The frieze and pediment were painted and faux gilded only recently; these features were unpainted historically. The quoined enframement of this window opening is wider at the base, in order to align with the edges of the pediment below.[1] Between the two northernmost windows is a projecting sign for the Thirty-Thirty Coffee Company, suspended from an ornamental steel bracket bolted to the brick.

[1] The stepped enframement is a subtle interpretation of a stepped gable or parapet, a distinguishing feature of the German Renaissance Revival style.

The Knoxville Avenue elevation (east) likewise emanates from the main corner of the building, but directly to the north. The ground floor of the southern half is similarly open to the overhanging corner space below. The exterior wall plane of the ground floor begins with a stuccoed pier (added in 1930) and a painted brick pilaster marking the north edge of a former second-story entrance. Immediately to the north is a large historic window opening with newer window construction—two twelve-light steel awning windows, separated by a wide center mullion and with a continuous wooden bulkhead and transom panel above. Below the window, flush with the concrete sidewalk, is a large steel vault door with a cast manufacturer's mark on the frame that reads "Manfg. by A. Lucas & Sons, Peoria Ill U.S.A., Pat. Jan. 17, 1905." Another matching sidewalk vault door exists further to the north. To the north of the steel awning windows is a small raised historic double-hung wood window with a limestone sill. A narrow blank wall section to the north leads to a historic garage door opening encased with wooden trim, with a modern aluminum door and steel security gate. To this point, the ground floor is shaded by a continuous fabric awning that wraps around the south corner, and features painted brick and limestone details. Continuing north is an unpainted brick wall section with a limestone base and a window opening matching that to the south. The window itself has been replaced with a framed panel and a small vent near the top of the opening. Further north are two storefront bays, each with three tall aluminum display windows atop a painted aluminum bulkhead with vertical mouldings. The south bay has a modern utilitarian unglazed door raised above a single concrete step, and a tall wooden transom panel with decorative moldings above. The bays are separated by a narrow brick pier with a limestone base; a wider brick pier creates the north edge of the elevation before it reaches the rounded corner of Knoxville and Glendale Avenues. The second story of the east elevation is similar in treatment to the Main Street elevation except that it has thirteen bays and its double-width window with a broken pediment below is one bay to the south of the facade's center. Additionally, the southernmost window opening was infilled with brick at an unknown but early date, as evidenced by historic images of the building.

The acute and rounded corner of Knoxville and Glendale Avenues is similar to the main corner of Knoxville and Main. The ground floor retains its historic door and two window openings created by brick piers with limestone bases. The doors and windows themselves are aluminum-frame and one-light. The windows sit atop painted aluminum bulkheads and all three openings have one-light transoms separated from the sash below by rectangular wooden panels with inset molding trim. The second story is likewise similar with three window openings, including a wider center sash, and featuring an 'Anheuser-Busch' terra cotta sign in a wide serif typeface, placed in a raised rounded parapet. Unlike the fully circular turret at the building's south corner, however, this corner only has a round parapet and never carried a decorative roof feature above. The parapet is capped by terra cotta coping.

Extending southwest from the acute rounded corner of Knoxville and Glendale is the Glendale Avenue elevation. It is the shortest and least prominent of the three elevations although it features similar detailing. At ground level and immediately to the southwest of the brick pilaster separating the corner from the elevation is a storefront bay, identical to one on the opposite side, along Knoxville Avenue. Further towards Main Street is a long brick wall with a limestone base punctured only by a pair of raised three-window openings, infilled with modern glass block, and separated by a modern unglazed aluminum door with a transom, approximately in the center of

the elevation. Immediately to the southwest of the door is a third steel sidewalk vault door, matching those found along Knoxville Avenue. Near the corner of Glendale and Main, pulled away from the corner pier in order to provide access to the recessed entrance, are two storefront bays without bulkheads, each with two large display windows and a long one-light transom above. The bays are separated by a slender cast iron column and are shaded by a fabric awning that wraps around the corner along Main Street.

The second story of the Glendale Avenue elevation is similar to the others including the terra cotta details. Also identical is another sign for the Thirty-Thirty Coffee Company, placed near the north edge of the elevation, between the first window bay and the vertical terra cotta pilaster. The most notable distinction is an open trapezoidal light well, which provides daylight to the inner rooms of the second story. The light well begins four window bays to the southwest of the building's north corner and continues the top entablature, with terra cotta stringcourse and dentiled cornice, around its perimeter. There are seven window openings along the walls of the light well and while they lack the enframement of the main elevations, they do have terra cotta window sills. A one-light wood door in the south nook of the well provides access from the second story onto the roof. The roof is rubber membrane and sitting on top are two air condensing units and various vent stack pipes from below. A short brick parapet with terra cotta coping connects the north and south corners of the light well along Glendale Avenue, while three window bays separate the south corner from the right angled corner of Main Street.

Interior

The interior of the Kickapoo Building retains the majority of its original spatial configuration and a good amount of historic fabric, sans the corner of Main and Knoxville, which was altered to be an open-air gas station in 1930. The building has a partial basement, several first story commercial spaces, and a full second story with thirty-six rooms.

Basement

The Kickapoo Building has only a partial basement in the northern half of the building. It has a concrete floor and brick walls. It is accessed through an enclosed quarter-turn wooden staircase located approximately in the center of the northwest first story commercial space. The historic straight-run wooden staircase remains adjacent to the northwest, on the other side of a brick wall, but the floor opening above has been closed.

First Story

The first story consists of essentially two main spaces, each occupied by a separate commercial entity. The two spaces are separated by an interior dividing brick wall without any openings between them. The larger space to the northwest is perpendicular to Main Street and extends along Glendale Avenue from the corner of Main Street to the corner of Knoxville Avenue. The entire space has been modernized for the current tenant (Thirty-Thirty Coffee Company) in 2011 and retains little historic finishes with the exception of several exposed structural steel columns. The space is open from end to end with smaller ancillary rooms along the interior dividing wall to the southeast. Storefronts with corner entrances surround the space on three sides with the exception of a long brick section in the center of the Glendale elevation. The wall has exposed

brick and is punctured by three glass block windows on either side of an unglazed exit door with a transom. A raised three-sided counter encloses the space in front of the wall and serves as the coffee bar. Various commercial kitchen equipment lines the wall and the counter space in front. To the southwest of the coffee bar is an open seating area with tables and chairs. To the northeast is a larger area with more tables and seating. The brick walls around the north corner (Knoxville Avenue) are also exposed as are the steel structural members above the storefronts. The finishes in the space are painted drywall and wood laminate flooring, except in the entrances where the flooring is slate tiles. The ceiling has various lighting fixtures ranging from recessed cans to track lights, modern ceiling fans and exposed sprinkler system pipes.

The smaller ancillary rooms along the interior dividing wall were created by installing drywall partitions between five original round structural steel columns, on axis with the center of the space. In the south corner is the roasting space with a separate storefront entrance from Main Street and an interior door in the northeast partition. To the north is a small office and modern men's and women's restrooms. The restrooms have modern fixtures and finishes. Further north along the interior dividing wall is a small meeting room with a double-leaved door with large single lights in the northeast partition. Parallel and to the west of the meeting room is an enclosed quarter-turn staircase to the basement. It is separated from the open seating area by a hollow-core wood door. Also accessible from the seating area is a small triangular storage closet, with a door at the north edge of the interior dividing wall. This storage space can also be accessed from the exterior, through an unglazed door on Knoxville Avenue, to the south of the corner storefront bays. A small raised but blocked window opening is to the south of this exterior entrance.

The former 1930s gas station space north of the open-air area has been occupied by a dry cleaning business since the 1960s and is very utilitarian in nature. It is divided into two long rooms, perpendicular to Main Street and separated by a painted brick wall with a centered door opening. The northern of the two spaces retains plaster walls with picture molding and crown molding trim. In the southwest wall (Main Street) are two large commercial air vents. In the southeast corner of the space is a door leading to the vestibule of the second story staircase. A garage door opening exists in the north wall (Knoxville Avenue). The south room is accessible from underneath the overhang through an aluminum and glass storefront door and has two window openings along this setback exterior wall and a pair of multi-light steel sash on Knoxville Avenue. Both rooms contain a profusion of commercial dry cleaning equipment, clothing racks, and exposed mechanical and plumbing systems. The flooring is painted concrete. In the southwest corner and separate from the dry cleaners are two small oddly shaped storage closets with wood paneling and ceramic tile flooring, each accessed from the exterior through unglazed wood doors.

Second Story

The second story is accessed from Main Street through an interior staircase with a foyer. The floor of the entry is historic square red and ivory mosaic tile with a simple decorative cross pattern. In the entry's northwest wall is an interior wood door leading to the center commercial space; this opening is not historic. The wooden staircase begins as a single northeast run and is enclosed by plaster walls without rails. There is wooden baseboard trim along both sides of the staircase. Halfway up, the stair reaches a trapezoidal landing and afterwards turns at an acute

angle and continues south as a double-run separated in the center by a modern steel pipe railing, with simple round wood handrails on the sides. The top of the staircase is enclosed on two sides by wooden railings with square newel posts and balusters. A former skylight opening exists above the staircase. The deep rectangular opening retains beaded board casing but the glass is missing and the opening has been roofed over at an unknown date. Only the underside of plywood sheathing is visible. Also at the top of the staircase is a large round structural steel column.

The second story floor plan is V-shaped, with double-loaded corridors emanating from the main corner of the building. The flatiron shape of the second floor is interrupted by a trapezoidal light well along the Glendale Avenue elevation (northwest) which provides daylight to the inner rooms. The roof of the light well is accessed through a single-light wood door to the northwest of the staircase. The corridors retain their original configuration with some non-historic door openings (wood frame and drywall) installed at the ends as apartment entrances. The walls and ceiling are plaster, severely damaged by subsequent alterations and lack of maintenance. At an unknown date the ceiling was lowered which resulted in obscuring and damaging of the wooden trim and encasing of the operable door transoms. The presence and condition of baseboards and picture molding trim in the corridor is also inconsistent. The floor is historic hardwood.

Flanking the corridors are thirty-six rooms including several storage closets and shared women's and men's bathrooms, dating back to the original function of the space as a hotel. The rooms are small and consistent in character except for the spaces in the north and south acute corners which feature curved walls and trim (the original windows were curved as well) and with slightly wider corner windows. The walls and ceilings of the rooms are finished in plaster. In some rooms wood paneling was applied over the walls while in several others, plaster was removed from the exterior brick walls for decorative effect or sections of it have fallen off due to damage or neglect. The rooms retain painted wooden baseboard and picture molding trim, and cased door and window openings. There are historic wooden floors throughout, except for bathrooms. There are some sections missing in individual rooms where mechanical or plumbing work was performed.

The two shared women's and men's bathrooms are located to either side of the southeast end of the light well on Glendale Avenue, near the north and northwest ends of the corridor. The bathrooms have shower stalls, plaster walls with plastic paneled wainscoting and square mosaic tile flooring.

The attic space of the building is inaccessible. The approximately four-foot tall space has exposed wood rafters and is unfinished.[2]

Integrity

Overall, the Kickapoo Building retains a sufficient level of physical historic integrity, displayed through its siting, scale, and overall design. The building retains the majority of its historic

[2] The attic was examined through damage openings in the ceiling.

materials and original detailing and imparts to the viewer a strong sense of its original visual character. The Kickapoo Building features the majority of physical characteristics that define its historic significance. These include the triangular configuration and zero setback construction, storefront and window openings, historic wall materials in brick, limestone, and terra cotta, turreted roofline, and original terra cotta ornamentation, including the insignia and name of the brewing company that built the building.

The Kickapoo Building possesses a sufficient level of integrity, especially for an extensively and continuously utilized commercial building. The exterior elevations of the building are intact despite or perhaps because of the building's high visibility and lack of secondary or tertiary facades. The most significant alteration occurred in 1930 at the main corner, when a gas station was created underneath the second story and which led to removal of brick walls with small raised window openings along Main Street and Knoxville Avenue (including a second story entrance) as well as the entire interior of the former saloon, and to construction of visible structural supports and a new deeply setback exterior wall with doors and windows. Other ground floor alterations include replacement of original wood and recessed-panel bulkhead storefronts with aluminum-frame storefronts on all elevations (c. 1960); installation of fluted wood pilasters flanking the second story entrance on Main Street (c. 1989); infill of a circa 1930s garage door opening to the northwest of the second story entrance on Main Street (originally a wooden storefront) with wood paneling and two large square commercial vents (c. 1989); alteration of a round classical column at the corner of Main and Glendale (c. 1960); construction of two brick planters in front of former storefront openings, including the main building corner (c. 1989); replacement of six raised one-over-one double-hung wood windows with glass block on Glendale Avenue (c. 1960); installation of a garage door within a storefront bay on Knoxville Avenue (c. 1950); and alteration of three narrow window openings into a single larger one with a pair of twelve-light steel awning windows and painting the surrounding brick and limestone sills, immediately to the north of the drive through on Knoxville Avenue (1930). Lastly, two long shed-shaped striped fabric awnings with returns and valances wrap around two building corners (Main and Knoxville; Main and Glendale), terminating approximately midway along the respective elevations. Although these various storefront alterations have occurred on all elevations of the Kickapoo Building, the historic openings have been mostly preserved and the changes have generally been undertaken in a manner sympathetic with the building's historic visual character.

Second story exterior alterations are limited. A main feature of the building upon original construction was a bonnet roof over the corner turret.[3] It was replaced sometime after 1930 with a large Shell Oil Company sign which in turn was removed in the late 1960s after the gas station's lease was terminated. Other second story alterations include replacement of six-over-one and eight-over-one double-hung wood windows with one-over-one aluminum sashes (c. 1989) while the southernmost window opening on Knoxville Avenue was infilled with brick at an unknown date. This, however, was an early alteration since the infill brick matches that of the walls and the condition appears in historic photographs of the building from the 1930s. The brick

[3] Bonnet roof is a distinguishing German Renaissance Revival feature that must have appealed to Anheuser-Busch's German origins and was also appropriate due to Peoria's large German immigrant population.

mortar was compatibly replaced throughout at an unknown date. The terra cotta corner insignia of Anheuser-Busch as well as the enriched entablature above the former second story entrances were painted and faux gilded only recently; they were originally unpainted. Awnings matching the design of those above the storefront were installed within the individual window openings in the late 1980s with the fabric being replaced several times since. Contemporary projecting signage has also been installed on all three second story elevations but in a compatible and reversible manner. Many of these exterior alterations such as planters, awnings, and signs, do not negatively impact the building's historic character.

On the interior, the ground floor commercial spaces retain their large and open spatial quality but mostly lack historic finishes. A recent (2011) ground floor remodeling of the large commercial space along Glendale Avenue resulted in new flooring, paint, exposed sprinkler system, as well as appliances, furnishings, and fixtures. Several partitions with new doors and trim were installed along the southern interior dividing wall to create smaller ancillary rooms such as restrooms and offices/meeting spaces, and plaster was removed from the exterior brick walls. The space in the middle of the building retains plaster wall finishes with picture and crown molding trim despite being formerly used as a drive through Shellubrication service, while the former gas station to the southeast has a mixture of 1930s and 1960s utilitarian finishes. A small door opening in the brick wall separating the spaces was installed circa 1930 and both spaces are currently used by the dry cleaners.

The second floor of the building retains its near-original room configuration, window and door openings, and majority of historic wooden trim. Second floor alterations include a lowered corridor ceiling (subsequently removed) which resulted in obscuring and damaging some of the wooden trim and encasing of the operable door transoms (many are still intact). Several partition walls between the rooms have been removed and all of the interior doors are missing. At corridor ends non-historic door openings (wood frame and drywall) were installed as apartment entrances. In some rooms wood paneling was applied over the walls while in several others, plaster was removed from the exterior brick walls for decorative effect or sections of it have fallen off due to damage or neglect. Shared women's and men's bathrooms have circa 1960s finishes with plastic paneled wainscoting and square mosaic tile flooring. In the staircase, at an unknown date a steel pipe railing was added in the center of the top wider run while a small section of the square baluster railing encircling the top is missing. The skylight above the staircase was removed and roofed over with only the underside of the plywood sheathing visible. Despite the room-to-room inconsistency of these alterations and the generally deteriorated and unkempt condition of the rooms, individually and collectively the second floor spaces retain a high level of integrity.

Overall, the aforementioned alterations do not have an adverse effect on the significance of the property. As an example of a flatiron building type, the Kickapoo Building retains a sufficient level of integrity for listing in the National Register of Historic Places.

8. Statement of Significance

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

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

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

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

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1911

Significant Dates
1911

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Keifer, Albert; Architect
Hartwig, John; Builder

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 Kickapoo Building in Peoria, Illinois, is locally significant under National Register Criterion C as an excellent example of a flatiron building type. Flatiron buildings are designed to occupy all available land space created by angled street junctures, giving them their distinctive triangular shape, while the name "flatiron" derives from their plans' resemblance to a cast-iron clothes iron. Designed by local architect Albert Keifer and built by contractor John Hartwig as a brewery-tied house for the Anheuser-Busch Brewing Association of St. Louis, Missouri, the Kickapoo Building is the best remaining flatiron building in Peoria. The period of significance is 1911, the year the construction of the building was completed.

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

The City of Peoria is the county seat of Peoria County, and is situated along the Illinois River, approximately 80 miles southeast of the Quad Cities and 80 miles north of Springfield. Peoria is one of the oldest settlements in Illinois, as explorers first ventured up the Illinois River from the Mississippi. The lands that eventually would become Peoria were first settled in 1680, when French explorers René-Robert Cavelier, Sieur de La Salle and Henri de Tonti constructed Fort Crevecoeur. Peoria was incorporated as a village on March 11, 1835. The city was incorporated on April 21, 1845 and is named after the Peoria tribe.[4]

Peoria's first major industry was started in 1830 by John Hamlin and John Sharp, who constructed the flour mill on Kickapoo Creek. In 1837, another industry was begun with E.F. Nowland's pork planting enterprise. Other industries began to develop including carriage factories, pottery makers, wholesale warehousing, casting foundries, brick yards, glucose factories, ice harvesting, and furniture makers.[5] By 1855, Peoria had 79 substantial manufacturers, each producing more than $20,000 in merchandise.[6]

Beginning in the mid-nineteenth century, Peoria achieved economic prominence in the distilling and brewing industries, made possible by the city's access to grain markets, fresh water, and train transportation. The city's multiple distilleries and breweries produced the highest amount of internal revenue tax on alcohol of any single revenue district in the entire United States.

[4] "Peoria, Illinois," Wikipedia, last modified January 19, 2013, http://en.wikipedia.org/wiki/Peoria,_Illinois.
[5] Ibid.
[6] Christopher Stratton and Floyd Mansberger, "Prenger-Walbach Building, 511-515 South Adams Street, Peoria, Peoria County, Illinois," Illinois Historic American Buildings Survey Report (IL HABS No. P-2003-1), (Springfield, Illinois: Illinois Historic Preservation Agency, 2003), 7.

One of America's largest brewers, the Anheuser-Busch Brewing Association of St. Louis, Missouri, had maintained a beer branch or depot in Peoria since 1889, but in 1910 it sought to establish a stronger presence in the city that was one of the largest distilling and brewing centers in the nation. During that time Peoria had 11 distilleries, 14 breweries, and 323 saloons.[7] Selecting a prominent site in Peoria's central commercial district, on a distinct triangular lot, the brewer set out to construct a purpose-built brewery-tied house, allowed to sell only Anheuser-Busch products.[8] The Anheuser-Busch Building—later the Kickapoo Building—served this role from its completion in 1911 until the beginning of national Prohibition in 1919. The Kickapoo Building was Anheuser-Busch's only tied-house building in Peoria.

Although built expressly as a brewery-tied house for Anheuser-Busch, over the course of its existence the building housed a number of additional commercial functions, including hotels (Knox Inn, Kickapoo Hotel), restaurants (Knox Café, Ballard Johnson Co.), a barber shop (Frank DeFavia), a jewelry store (Herman Fern), a confectioner (Baselon Bros.), cleaners (Whalen Bros., Margie's), law enforcement uniform store (LPD Uniforms), artificial limb makers (Jacob Wambsgans, Rudolph Jungst), automobile and parts dealers (Jeffery Motor Car Companies, Verkley-Curless Auto Company), and a boarding house.[9] Among the most prominent long-term tenants was a Shell Oil Company gas station (1930-1966), at the main corner of Main and Knoxville, and the architectural office of Leslie H. Kenyon (early 1960s-2005), at the corner of Knoxville and Glendale. The building's current name comes from the Kickapoo Hotel, operated on the second story of the building from 1931 until the 1970s. Present-day ground floor tenants include Thirty-Thirty Coffee Company and Margie's Cleaners. The most recent occupant of the second floor was Sonny's Recording Studio; the space is now vacant.

Architecture of the Kickapoo Building/Architectural Context

The Kickapoo Building is an intact local example of a flatiron building, a distinctly commercial building type resulting from the efficient land use practices that necessitated zero setback construction. Flatiron buildings are designed to occupy all available lot space created by diagonal arterials cutting across conventional street grids, giving them their distinctive triangular shape. The name "flatiron" derives from the buildings' shape resemblance to a clothing iron. The most famous example of the flatiron building type is the Flatiron Building (formerly Fuller Building) in New York, by Daniel H. Burnham. When completed in 1902, the iconic steel-frame skyscraper was the largest and one of the earliest wedge-shaped buildings in the world. Other famous American examples, all named the "Flatiron," exist in Atlanta, Georgia (1897); Fort Worth, Texas (1907); Bellingham, Washington (1908); Omaha, Nebraska (1912); and Portland, Oregon (1917). All of these have been individually listed on the National Register of Historic Places.

While unusually-shaped lots, including wedges and triangles, are more common in residential versus urban neighborhoods, residential construction places less importance on maximization of

[7] Peoria City Directories.
[8] Anheuser-Busch Archives, telephone interview by Darius Bryjka, August 6, 2012.
[9] Peoria City Directories; "The Changing Scene at Main and Knoxville," *West Bluff Word* 5, no. 8 (May 1982): 1; Steve Tarter, "Slice of History," *Peoria Journal Star,* May 17, 2005.

lot space. Freestanding houses had made up the overwhelming majority of American dwellings since the early colonial period.[10] Hence even a triangular residential lot frequently led to a conventional rectilinear building configuration with clearances around the property lot lines. This resulted in flatiron buildings to be a predominantly urban phenomenon. A further distinction within the urban context can be made between commercial buildings and those with other functions. Public, institutional and religious buildings were typically constructed as freestanding structures, their importance emphasized by surrounding open space. Therefore, flatiron buildings became almost exclusively constructed as commercial facilities, which unabashedly prized and consumed all available land no matter what shape or size.[11] Additionally, flatiron buildings tended to be constructed in larger cities where diagonal streets are more frequently found. Many diagonal streets were old trails or roads upon which a rectangular street grid was superimposed, such as Milwaukee Avenue in Chicago or Broadway Avenue in New York, which forms the eastern boundary of Burnham's Flatiron Building. Other diagonal streets, but fewer in occurrences, were planned for providing ease of access and as termini for public plazas and monuments, as in the Washington D.C. plan of 1791 by Charles Pierre L'Enfant.[12] Although most commonly created by diagonal streets, triangular lots can also be bound by other irregular arteries such as railroads or natural features including rivers and lakes.

The maximization of lot space as an urban planning practice, epitomized by the flatiron building type, has its beginnings in the middle-to-late nineteenth century. As buildings were expanding upwards, they were also constructed to abut the sidewalks and other adjacent buildings, even sharing party walls, filling as much available space as possible. This dense urban consumption of all available land occurred for all buildings—whether those with very narrow street frontage or stretching to an entire block, whether one-story or multi-story structures. With commercial real estate prices at a premium and constantly increasing in value, building owners found little financial incentive to leave undeveloped space between adjacent buildings or empty yards at the rear of the lot. Any openness was to allow service access or to permit natural light and ventilation to the interior spaces. If any open space existed next to a commercial building, it was presumed that a new building would be erected there; when the development didn't occur, it was nearly always because of economic stagnation or decline and not due to desire for more openness. This pattern of density soon resulted in blocks upon blocks of solid lines of storefronts in commercial districts across the country.[13]

The flatiron building type can be divided into two principal subtypes. The first and most common consists of a building occupying a lot bounded by streets on two sides and an adjacent building lot on the third. Flatiron buildings within this subtype have two primary building elevations—those facing the crossing streets, either at right, acute, or obtuse angles—while the third and rear elevation is either a shared party wall of an adjacent building or a clearly secondary elevation, devoid of major architectural features found on the primary elevations (Fig. 1). The second and less common, yet more prototypical, subtype is defined by streets on all three

[10] Richard Longstreth, *The Buildings of Main Street: A Guide to American Commercial Architecture,* 2d ed. (Walnut Creek, California: AltaMira Press, 2000), 14.
[11] Ibid.
[12] Leland M. Roth, *A Concise History of American Architecture,* (New York: Harper & Row, 1979), 56.
[13] Longstreth, 14; Stratton and Mansberger, 13.

sides of the lot. Flatiron buildings in this subtype are essentially on a small urban island, with three primary building elevations, each facing a street (Fig. 2). Like its more famous predecessor, the Flatiron Building in New York, the Kickapoo Building in Peoria is an example of the latter, less commonly encountered flatiron building subtype.

"Flatiron" is not an architectural style, but rather a distinct typology in which lot configuration is the most important determinant of form. Aside from the wedge-shaped configuration, flatiron buildings differed little from their conventional rectangular counterparts which also filled their respective lots, and were designed and constructed in various architectural styles. As a typology, flatiron is also different from other commercial building classifications such as those based on facade compositions (i.e., two-part commercial block, temple front, etc.). Although a minor variant in the historic context of commercial development, the flatiron building type is nonetheless important in epitomizing urban planning trends which since middle-to-late nineteenth century placed tremendous importance on maximization of lot space and led to the development of a dense urban configuration throughout most American cities.

Development of the Kickapoo Building Site

Peoria's early settlement and subsequent development were directly tied to the city's location along the Illinois River, a primary transportation route since prehistoric times. The original town was laid out in 1825 along the river, with the intention of streets running in cardinal directions, but at the May 1826 term of the County Commissioners' Court, it was ordered that the town be resurveyed so that the streets run parallel to the river. On July 10, 1826, a plat of sixteen blocks including the courthouse square was presented by surveyor William S. Hamilton as the first and permanent survey of Peoria. The street adjacent to the river was called Water Street and those running parallel with it were named after U.S. Presidents in the order of their succession (Washington, Adams, Jefferson, Madison, and Monroe).[14] Peoria's commercial and industrial development continued in a pattern established by the original plat, with streets along and parallel to the waterways and rail lines, of which there were over five by the 1870s. Together with the Illinois River, this rail corridor fueled the industrial growth of Peoria throughout the late nineteenth and early twentieth centuries.[15]

Similarly to most Midwestern cities located on flat lands, Peoria's gridiron plan was chosen for its ease of employment and commercial expediency.[16] As a consequence, most of Peoria's buildings were and remain rectilinear, conforming to the rectangular blocks and regular street pattern established by the original plat. However, many of the subsequent inland additions and subdivisions were laid out in cardinal directions, abutting the river-oriented development at acute angles. As a result, numerous arteries forming the boundaries of these intersecting subdivisions have the appearance of diagonally cutting through the city.

[14] Newton Bateman, *Historical Encyclopedia of Illinois and History of Peoria County,* Volume 2, (Chicago: Munsell Publishing Company, 1902), 237-238.
[15] Stratton and Mansberger, 8.
[16] Roth, 83-84.

One of the subdivisions laid out in cardinal directions was Pulsifer's Second Division of Pulsifer's Addition to Peoria, located immediately to the northwest of the original town. Pulsifer's Second Division was platted on June 12, 1878 for Sidney Pulsifer.[17] At the time of survey and platting, the undeveloped land was surrounded by subdivisions, including Hale's Second Addition at the southeast corner of the plat.[18] Pulsifer's Second Addition consisted of fifteen blocks bounded by Knoxville Avenue (originally Knoxville Road) to the east, Chambers Street to the north, North Street to the west, and Globe Street (originally Pulsifer Avenue) and Main Street to the south.[19] These last two streets separated Pulsifer's Second Addition from Pulsifer's First Addition, a small three block subdivision platted on June 12, 1857.[20]

Development in Pulsifer's Second Addition occurred slowly. By 1891, only the area northwest of Pulsifer's First Addition, between Globe Street and Glen Oak Avenue (then Bluff Street), saw most of the residential lots being filled. Main Street was a mixture of freestanding residences and denser commercial development, but the activity was contained towards the southern end of the plat. Commercial buildings were also erected along Knoxville Avenue and near major intersections but with the exception of a few scattered residences, most of the residential lots in the subdivision stood empty.[21] While a few more buildings were constructed by 1902, including a few churches, many lots were still vacant, and the subdivision didn't become fully developed until the first decades of the twentieth century.[22] Only the prime commercial real estate along Main Street and Knoxville Avenue, in the southern end of the subdivision, featured early and continued development.

At the southernmost point of the plat was block seven. The block consisted of only one lot, a triangular piece of land resulting from the fact that Pulsifer's Second Addition was laid out on cardinal directions and Hale's Second Addition, intersecting Pulsifer's at its southeast corner, was oriented northeast-by-southwest, parallel to the original town plat and the Illinois River. The offset between the two additions gave the lot its distinctive flatiron shape, made even more prominent and unusual by meeting of three streets— Main Street, Glendale Avenue, and Knoxville Avenue (Fig. 3).

The lot's southwest boundary of 131.5 feet was formed by Main Street, one of Peoria's original streets and the longest street on the original plat besides Adams. Main Street ran perpendicular to the river, cutting through the plat in a northwest-by-southeast orientation and was considered most suitable for commercial development.[23] As intended, the street did develop into one of the city's primary commercial corridors during the mid-nineteenth century, a status it retains to this day.

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[17] Peoria County, "Plat of Second Division of Pulsifer's Addition to the City of Peoria," Plat Record, B:172.
[18] Hale's Second Addition was platted on May 31, 1841 (Peoria County, "Plat of Hale's Second Addition to Peoria," Plat Record, G:58); A.T. Andreas, *Atlas Map of Peoria County, Illinois,* (Chicago: author, 1873), 188.
[19] "Plat of Second Division of Pulsifer's Addition to the City of Peoria."
[20] Peoria County, "Plat of the First Division of Pulsifer's Addition to Peoria," Plat Record, G:114.
[21] Sanborn Map Company, *Fire Insurance Map of Peoria, Illinois,* (New York, 1891).
[22] Sanborn Map Company, *Fire Insurance Map of Peoria, Illinois,* (New York, 1902; 1927-28).
[23] Bateman, *Historical Encyclopedia of Illinois and History of Peoria County,* Volume 2, 238.

The lot's northwest boundary consisted of 107 feet along Glendale Avenue, originally named Hale Street, after Asahel Hale who owned the land beyond the original town plat to the northeast. Little is known of the street's development other than it "fell into disrepute in 1888" and once it was rid of prostitution, an outcry from ashamed citizens led to the street's renaming.[24]

Knoxville Avenue formed the eastern and longest boundary of the lot at 170.25 feet. Similarly to the adjoining Knox County and Knoxville, its county seat, Peoria's Knoxville Avenue was named in honor of General Henry Knox (1750-1806).[25] Originally a mud road that led all the way to Galena, the northbound thoroughfare eventually developed into a major street and a streetcar line.[26] The road began in Peoria's central commercial district at Glendale Avenue (then Hale Street), near the northwest corner of the original town plat, extending to the city limits and beyond, and providing a boundary for several plats, including Pulsifer's Second Addition. Sometime between 1873 and the platting of Pulsifer's Second Addition in 1878, Knoxville Avenue was extended one block south to Main Street as a narrow alleyway (33 feet wide versus 66 feet wide to the north), separating the triangular lot of block seven from the rectangular grid of Hale's Second Addition.

As were the other blocks of Pulsifer's Second Addition, block seven was transferred through a quit claim deed to Richard A. Culter, trustee in bankruptcy of Sidney Pulsifer's estate, on December 16, 1878.[27] Culter sold the lot to Michael O'Brien and William Bowe on September 18, 1879, for $2,500.[28] Eventually, Bowe obtained all rights to the lot from O'Brien in an August 31, 1905 transaction that included two other lots for a sum of $10,500.[29] Less than a year later, on July 11, 1906, Bowe sold the lot to the Anheuser-Busch Brewing Association of St. Louis, Missouri, for $22,000.[30] Although the price may have seemed hefty, Anheuser-Busch purposefully obtained a lot with nothing but street frontage, whose three primary elevations each presented opportunities for storefront construction, visibility, and advertising. The combined street frontage of the lot was a staggering 408.75 feet, nearly twenty times the width of a typical mid-block rectangular counterpart.

When Anheuser-Busch decided to build a new structure in 1910, there already existed a smaller flatiron building with a saloon at the corner of Main Street and Knoxville Avenue. The building was one story in height and it did not occupy the entire lot. Although initial plans reportedly included retention of all or part of the existing building, it is unclear if that plan was carried out.[31] Nonetheless, a new building occupying the entire triangular lot, with three storefront elevations, containing a saloon and stores on the ground floor and a hotel on the second floor, was completed in late 1911 at a cost of $43,000 (Figs. 4-5).[32] Concurrent with the new

[24] Steve Strahler, "Immortality at the Intersection," *Peoria Journal Star*, September 5, 1976.
[25] Newton Bateman, *Historical Encyclopedia of Illinois and History of Peoria County*, Volume 1, (Chicago: Munsell Publishing Company, 1901), 321.
[26] "Knoxville-McClure Memories Recalled," *Peoria Journal*, September 22, 1954.
[27] Peoria County, Deed Record, AE:125.
[28] Peoria County, Deed Record, YD:45.
[29] Peoria County, Deed Record, BK:480.
[30] Peoria County, Deed Record, LK:62.
[31] "Brewery Plans to Build," *Peoria Evening Journal*, April, 20, 1910.
[32] "Brewing Company Gets Permit," *Peoria Herald-Transcript*, October 4, 1910.

construction, Knoxville Avenue, which was just a narrow alleyway between Glendale and Main, was being widened by 33 feet on the opposite side of the Kickapoo Building (Fig. 6).[33] The newly broadened street was also to be joined with Franklin Avenue to the south in order to create "one great thoroughfare from the river clear to the northern suburbs of Peoria."[34] Whether Anheuser-Busch knew in advance of the city's plans to bring more traffic by this location or it was pure happenstance, the Kickapoo Building and its owner were nonetheless the beneficiaries of this street opening. The triangular lot with its flatiron building became an attractive business location for years to come (Figs. 7-8).[35]

Comparison of the Kickapoo Building to Other Flatiron Buildings in Peoria

When completed in 1911, the Kickapoo Building was not the first or only flatiron building in Peoria.[36] Knoxville Avenue, Franklin Avenue and several other streets created numerous acute angles and triangular lots as they sliced through offsetting subdivisions. In fact, the intersection of Knoxville and Glendale Avenues created another triangular lot directly to the north of the acute apex of the Kickapoo Building. This lot, slightly larger than that of the Kickapoo Building, was bounded to the east by Hamilton Road and similarly featured flatiron building construction (although in contrast, there were several buildings on this lot and none could boast the three-street frontage of the Kickapoo Building). However, due to modern development including construction of large building complexes such as the Peoria Civic Center, St. Francis Hospital and the University of Illinois College of Medicine, and construction of highways through the central commercial district, most of the original diagonal arteries and triangular buildings they created have been eliminated. In downtown, Knoxville Avenue was truncated to just a one-block dead-end section that creates the triangular lot of the Kickapoo Building, which is the best surviving example of the building form in the City of Peoria. Other well-known flatiron buildings did not fare as well. "Peoria's best example of flat iron construction"[37] was an early twentieth-century two-story commercial building with a rusticated concrete block facade located at the intersection of Western Avenue and Martin Luther King Junior Drive (formerly Seventh Street); it was demolished in 2008.[38] Another historic example, the Prenger-Walbach Building, stood at 511-515 South Adams Street. This circa 1875 building constructed in the Italianate commercial style was demolished in 2003.[39]

A survey conducted for the purposes of this nomination revealed several remaining examples of the flatiron building type or related construction in Peoria. The buildings were identified through aerial photography and satellite imagery. The buildings selected for comparison satisfy both of the following criteria: (1) they are triangular or wedge-shaped in plan, and (2) their irregular

[33] "The Changing Scene at Main and Knoxville."
[34] "Knoxville Avenue," *West Bluff Word* 7, no. 5 (February 1984): 8.
[35] Anheuser-Busch sold the property to William G. Harbers for $60,000, on May 21, 1930 (Peoria County, Deed Record, 410:323).
[36] "Flat Iron Complete," *Peoria Herald-Transcript,* August 20, 1911.
[37] "'Round the Town—The Flatiron Building," *Peoria Journal,* October 22, 1929.
[38] Michael R. Allen, "Concrete Block Flatiron in Peoria Gone," *Ecology of Absence Blog,* March 8, 2008, http://preservationresearch.com/2008/03/concrete-block-flatiron-in-peoria-gone/.
[39] Stratton and Mansberger, 1.

footprint is clearly the result of lot configuration and maximization of lot space practices. In other words, any triangular-shaped building whose plan is not dictated by lot configuration and is rather driven by design or other intentional decisions was not considered as an adequate example for comparison. The following are abbreviated assessments of the remaining comparable buildings:

- **Southwest corner of NE Adams St. and NE Jefferson Ave.** (c. 1950)
  Freestanding one-story concrete-block flatiron building with decorative blocks between the windows. The acute building corner is significantly chamfered and set back from the intersection of NE Adams St. and NE Jefferson Ave., which define the two primary elevations. The rear is along interior property lines (Figs. 9-10).
- **2201 SW Adams St. (southwest corner of SW Adams St. and Garden St.)** (c. 1900)
  Large one-story building with two primary elevations defined by streets and a shared party wall. The elevations have been completely modernized with DryVit and the building lacks historic integrity (Figs. 11-12).
- **2137 SW Adams St. (northeast corner of SW Adams St. and Garden St.)** (c. 1915)
  Two-story brick commercial building with two primary elevations meeting at an obtuse corner of SW Adams St. and Garden St. A secondary elevation, at a right angle to SW Adams St. is to the northeast. The hypotenuse elevation is along interior property lines to the west and consists of a shared party wall. The acute corners are chamfered. Although the building retains majority of its historic features, including some decorative brick courses and accents on the upper facade, the flatiron construction is not very evident (Figs. 13-14).
- **2514 N. Sheridan Rd. (east side of Sheridan Rd. at Virginia Ave.)** (c. 1970)
  Large freestanding one-story modern brick complex with one primary elevation. The secondary elevations, devoid of detailing, are along a diagonal alleyway to the northeast and interior property lines to the south. The building's flatiron construction is not very evident (Figs. 15-16).
- **2604 N. Sheridan Rd. (east side of Sheridan Rd., north of Virginia Ave.)** (c. 1910)
  Small two-story concrete-block building with one primary elevation. The building shares a party wall with a one-story building to the north. The hypotenuse elevation is one-story and along a parking lot to the east; it is also the rear facade of the adjacent building to the north. The primary acute corner (south) is chamfered (Figs. 17-18).
- **2205 N. University St. (northwest corner of Gale Ave. and University St.)** (c. 1950)
  Freestanding one-story concrete-block building with a true triangular footprint. The primary acute corner (south) is bounded by two streets while a blank rear wall is defined by an interior property line. The acute corners are chamfered. The building does not fill the entire lot and is set back from the streets in order to provide drive up/parking. The building is devoid of decorative features and lacks historic storefront doors and windows (Figs. 19-20).
- **2009 W. Forrest Hill Ave. (northwest corner of Gale Ave. and Forrest Hill Ave.)** (c. 1950s)
  Freestanding one-story flatiron building with the acute corner defined by streets and the rear along interior property lines, but with drive through/parking clearance. The rear

elevation is broken into three angled segments. The facades are entirely covered with board and batten siding and the building lacks historic integrity (Figs. 21-22).

In addition to triangular-shaped buildings, the survey also identified related oddly-shaped buildings with at least one acute building corner. While they are not considered to be true flatirons, their irregular footprints are likewise resulting from lot configuration and lot space maximization. The following are abbreviated assessments of the remaining related buildings:

- **701 W. Main St. (northwest corner of Main St. and SW Perry Ave.)** (c. 1920) Large freestanding three-story brick and stone building with two primary elevations meeting at a right angle at Main St. and SW Perry Ave. The primary elevations feature decorative brickwork and simple limestone details. The hypotenuse elevation is at the rear of the building, historically defined by an alleyway. It consists of common brick, and lacks storefronts and detailing of the primary elevations. A fourth elevation is along interior property lines and was a shared party wall (Figs. 23-24).
- **422 NE Adams St. (southwest corner of NE Adams St. and Eaton St.)** (c. 1940) Freestanding irregularly-shaped tall two-story brick building with an angled corner that responds to its original setting. The diagonal elevation is defined by Eaton St. The utilitarian building retains adequate integrity although some of the window openings are boarded up (Figs. 25-26).
- **120 Eaton St. (northeast corner of Eaton St. and NE Commercial St.)** (c. 1920) Freestanding two-story brick warehouse with the acute corner bounded by two streets. The rear of the building is a right-angled corner defined by interior property lines. The building is very utilitarian in character and features a large unsympathetic addition on a primary elevation (Eaton St.) and a large rooftop addition. Due to reconfiguration of Eaton St., the historic setting that informed the irregular plan is less evident (Figs. 27-28).
- **1500 NE Adams St. (southeast corner of NE Adams St. and Caroline St.)** (c. 1915) Large freestanding industrial building (former threshing machine warehouse for the Nichols & Shephard Co.) with a primary elevation along NE Adams and secondary elevation along Caroline St.; the two meet at a right angle. The hypotenuse elevation faces the railroad tracks and is tertiary in nature. A fourth elevation is along the interior property lines to the east. While the primary and secondary elevations retain a fair amount of historic features, the building's irregular plan is not apparent from the primary arteries (Figs. 29-30).
- **Intersection of SW Jefferson Ave., Garden St., and Louisa St.** (c. 1960) Freestanding two-story concrete-block building on a triangular lot bounded by three streets. The building does not occupy the entire lot and appears to have replaced an older building (filling station). The utilitarian building lacks any architectural detailing and its primary elevation is oriented towards the interior of the lot rather than any of the streets (Figs. 31-32).
- **2316 SW Jefferson Ave. (northeast of Louisa St.)** (c. 1940) Freestanding tall one-story concrete-block commercial building on a triangular lot formed by one street and two alleyways. The building only occupies a small part of the lot; a former non-flatiron residence sat on the southern half of the lot. The building is very

utilitarian in character and its historic integrity has been diminished by window and door replacement and roofline changes (Figs. 33-34).

- **2627 N. Sheridan Rd. (northwest corner of Loucks Ave. and Sheridan Rd.)** (c. 1920s)
  Freestanding one-story brick commercial building with the acute corner bounded by two streets. The rear of the building is along interior property lines. Aside from a historic storefront at the corner, the simple structure retains little historic features, while additional non-historic openings and a large mansard roof at the corner have diminished its historic integrity (Figs. 35-36).
- **3100 N. Gale Ave. (northeast corner of Gale Ave. and Forrest Hill Ave.)** (c. 1950s)
  A large one- and two-story freestanding building complex with acute and obtuse corners defined by two streets. A rambling rear elevation faces parking and interior property lines. The building has undergone numerous alterations and lacks historic integrity (Figs. 37-38).

Of the documented surviving examples, the Kickapoo Building stands out for its boundary of three streets and its three primary building elevations with storefronts and full architectural detailing, a significant distinction from other Peoria flatirons even upon the building's completion in 1911. Most of the surviving examples are utilitarian, industrial structures that lack a stylistic architectural expression clearly evident in the Kickapoo Building. Furthermore, the Kickapoo Building occupies its entire original lot and epitomizes the maximization of lot space that pervaded Peoria's commercial development in the middle-to-late nineteenth century. Although much of the neighborhood context has been altered, the immediate setting of the building, including the three intersecting streets, is still intact. Of the remaining flatirons and related buildings, the Kickapoo Building possesses the highest level of integrity and is the most readily identifiable example of the flatiron building type.

As a flatiron building, the Kickapoo Building in Peoria, Illinois, represents a distinct and recognizable building type characterized by its triangular configuration. Designed by local architect Albert Keifer and built in 1911 by contractor John Hartwig for the Anheuser-Busch Brewing Association, the building retains its character-defining features and possesses an adequate level of integrity to be considered a significant local example of the flatiron building type. The Kickapoo Building is the best remaining architectural example of this kind in Peoria.

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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
__x__ Other
Name of repository: Peoria Public Library

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property Less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 40.696698° Longitude: -89.594344°
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

Legal description of the property: Block Seven (7) in the Second Addition of Pulsifer's Addition to the City of Peoria being part of the Southwest Quarter (1/4) of Section Four (4) Township Eight (8) Range Eight (8) East of the Fourth Principal Meridian.

Boundary Justification (Explain why the boundaries were selected.)

This nomination consists of the Kickapoo Building and the lot historically associated with the building.

11. Form Prepared By

name/title: Darius Bryjka
organization: In Alliance LLC
street & number: 1722 W. Homewood Ave.
city or town: Springfield state: Illinois zip code: 62704
e-mail darius@inalliance.biz
telephone: 217-220-5542
date: June 3, 2013

Additional Documentation

Submit the following items with the completed form:

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

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, 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:	Kickapoo Building
City or Vicinity:	Peoria
County:	Peoria
State:	IL
Photographer:	Darius Bryjka
Date Photographed:	July 2012, August 2012
Location of Original Digital Files:	#1 Old State Capitol Plaza
Number of Photographs:	23

Photo #1 (IL_Peoria County_Kickapoo Building_0001)
Corner of Main (left) and Knoxville (right), camera facing northwest.

Photo #2 (IL_Peoria County_Kickapoo Building_0002)
Corner of Main and Knoxville, former entrance, camera facing northwest.

Photo #3 (IL_Peoria County_Kickapoo Building_0003)
Corner of Main and Knoxville, Anheuser-Busch insignia, camera facing northwest.

Photo #4 (IL_Peoria County_Kickapoo Building_0004)
East elevation (Knoxville), camera facing west.

Photo #5 (IL_Peoria County_Kickapoo Building_0005)
Corner of Main and Knoxville, drive thru, camera facing southwest.

Photo #6 (IL_Peoria County_Kickapoo Building_0006)
Corner of Main and Knoxville, drive thru, camera facing northwest.

Photo #7 (IL_Peoria County_Kickapoo Building_0007)
Corner of Knoxville (left) and Glendale (right), camera facing southwest.

Photo #8 (IL_Peoria County_Kickapoo Building_0008)
North elevation (Glendale), camera facing south.

Photo #9 (IL_Peoria County_Kickapoo Building_0009)
Corner of Glendale (left) and Main (right), camera facing east.

Photo #10 (IL_Peoria County_Kickapoo Building_0010)
North elevation (Glendale), light well, camera facing southeast.

Photo #11 (IL_Peoria County_Kickapoo Building_0011)

West elevation (Main), camera facing northeast.

Photo #12 (IL_Peoria County_Kickapoo Building_0012)
West elevation, entrance detail, camera facing northeast.

Photo #13 (IL_Peoria County_Kickapoo Building_0013)
First floor, coffee shop, camera facing south.

Photo #14 (IL_Peoria County_Kickapoo Building_0014)
First floor, coffee shop, camera facing southwest.

Photo #15 (IL_Peoria County_Kickapoo Building_0015)
First floor, cleaners, camera facing southwest.

Photo #16 (IL_Peoria County_Kickapoo Building_0016)
Staircase, camera facing southeast.

Photo #17 (IL_Peoria County_Kickapoo Building_0017)
Second floor, top of staircase, camera facing west.

Photo #18 (IL_Peoria County_Kickapoo Building_0018)
Second floor, corridors, camera facing northwest.

Photo #19 (IL_Peoria County_Kickapoo Building_0019)
Second floor, east corridor, camera facing south.

Photo #20 (IL_Peoria County_Kickapoo Building_0020)
Second floor, corner of Knoxville and Glendale, camera facing north.

Photo #21 (IL_Peoria County_Kickapoo Building_0021)
Second floor, room, camera facing west.

Photo #22 (IL_Peoria County_Kickapoo Building_0022)
Second floor, room, camera facing southwest.

Photo #23 (IL_Peoria County_Kickapoo Building_0023)
Second floor, corner of Knoxville and Main, camera facing southwest.

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.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Kickapoo Building
Name of Property
Peoria County, Illinois
County and State
Name of multiple listing (if applicable)

Index of Figures:

Figure 1: Diagram, flatiron building bounded by two streets and an adjacent building/lot.

Figure 2: Diagram, flatiron building bounded by streets on all sides.

Figure 3: 1927-28 Sanborn map, location of the Kickapoo Building, Peoria, Illinois.

Figure 4: Historic view of Main Street elevation, Kickapoo Building, Peoria, Illinois.

Figure 5: Historic view of the corner of Glendale Avenue and Main Street, Peoria, Illinois.

Figure 6: Historic view of Knoxville Avenue from Main Street, Peoria, Illinois.

Figure 7: Historic view of the corner of Main Street and Knoxville Avenue, Kickapoo Building, Peoria, Illinois.

Figure 8: Historic view of the corner of Main Street and Knoxville Avenue, Kickapoo Building, Peoria, Illinois.

Figure 9: SW corner of NE Adams St. and NE Jefferson Ave., Peoria, Illinois.

Figure 10: Aerial view, SW corner of NE Adams St. and NE Jefferson Ave., Peoria, Illinois.

Figure 11: 2201 SW Adams St., Peoria, Illinois.

Figure 12: Aerial view, 2201 SW Adams St., Peoria, Illinois.

Figure 13: 2137 SW Adams St., Peoria, Illinois.

Figure 14: Aerial view, 2137 SW Adams St., Peoria, Illinois.

Figure 15: 2514 N. Sheridan Rd., Peoria, Illinois.

Figure 16: Aerial view, 2514 N. Sheridan Rd., Peoria, Illinois.

Figure 17: 2604 N. Sheridan Rd., Peoria, Illinois.

Figure 18: Aerial view, 2604 N. Sheridan Rd., Peoria, Illinois.

Figure 19: 2205 N. University St., Peoria, Illinois.

Figure 20: Aerial view, 2205 N. University St., Peoria, Illinois.

Figure 21: 2009 W. Forrest Hill Ave., Peoria, Illinois.

Figure 22: Aerial view, 2009 W. Forrest Hill Ave., Peoria, Illinois.

Figure 23: 701 W. Main St., Peoria, Illinois.

Figure 24: Aerial view, 701 W. Main St., Peoria, Illinois.

Figure 25: 422 NE Adams St., Peoria, Illinois.

Figure 26: Aerial view, 422 NE Adams St., Peoria, Illinois.

Figure 27: 120 Eaton St., Peoria, Illinois.

Figure 28: Aerial view, 120 Eaton St., Peoria, Illinois.

Figure 29: 1500 NE Adams St., Peoria, Illinois.

Figure 30: Aerial view, 1500 NE Adams St., Peoria, Illinois.

Figure 31: Intersection of SW Jefferson Ave., Garden St., and Louisa St., Peoria, Illinois.

Figure 32: Aerial view, intersection of SW Jefferson Ave., Garden St., and Louisa St., Peoria, Illinois.

Figure 33: 2316 SW Jefferson Ave., Peoria, Illinois.

Figure 34: Aerial view, 2316 SW Jefferson Ave., Peoria, Illinois.

Figure 35: 2627 N. Sheridan Rd., Peoria, Illinois.

Figure 36: Aerial view, 2627 N. Sheridan Rd., Peoria, Illinois.

Figure 37: 3100 N. Gale Ave., Peoria, Illinois.

Figure 38: Aerial view, 3100 N. Gale Ave., Peoria, Illinois.

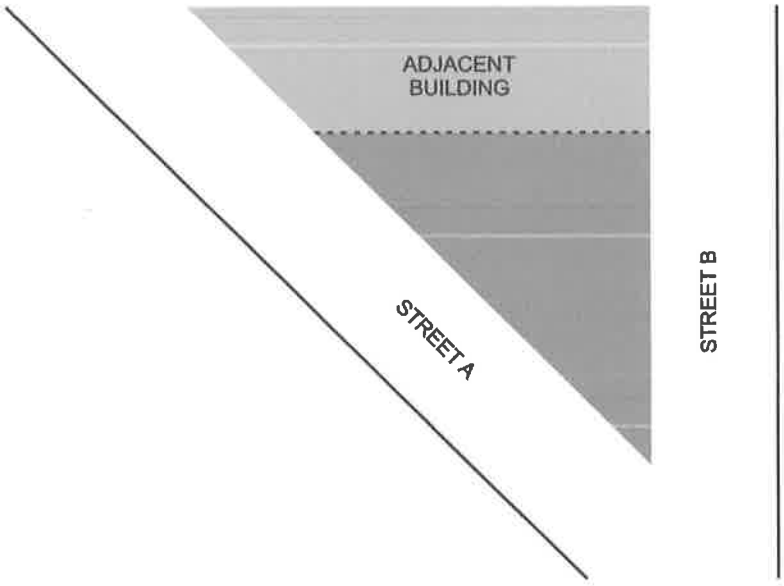

Figure 1. Flatiron building bounded by two streets and an adjacent building/lot.

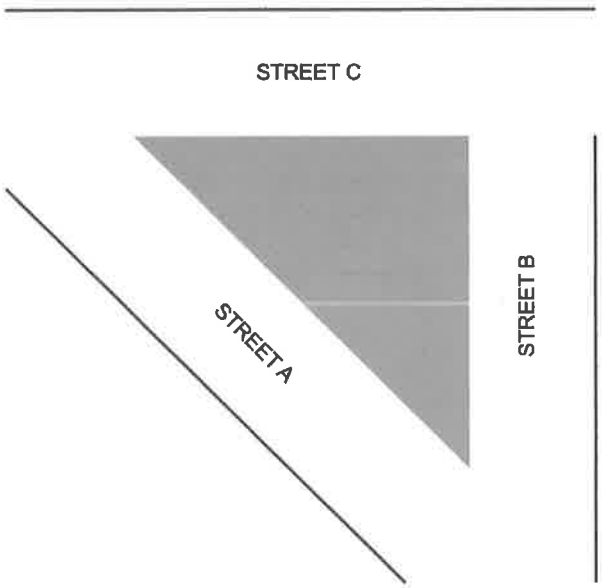

Figure 2. Flatiron building bounded by streets on all sides.

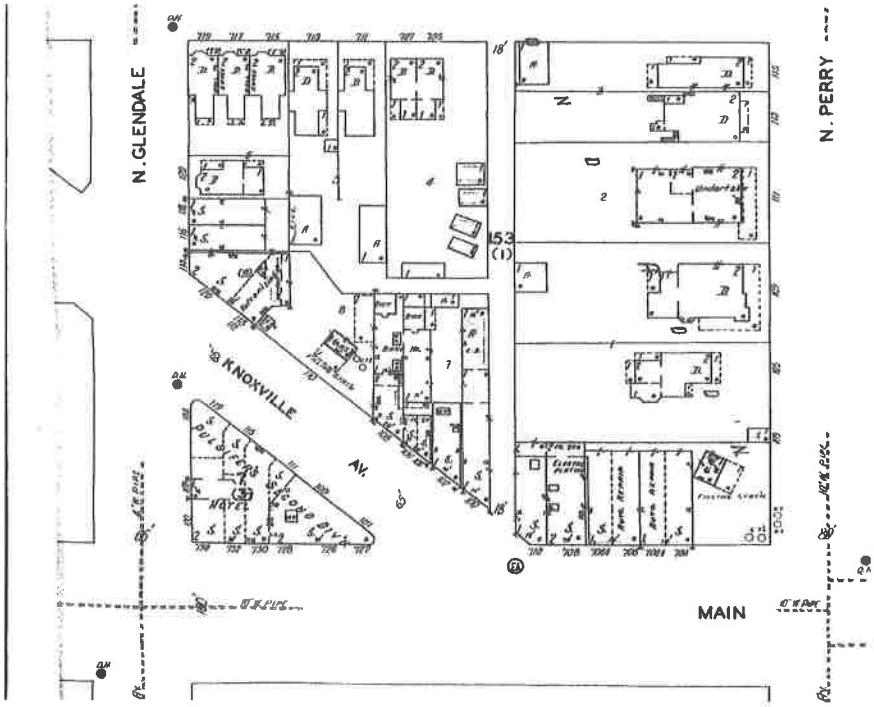

Figure 3. The triangular site of the Kickapoo Building as shown on a 1927-28 Sanborn map.

Modern Store Building—New Anheuser-Busch Block.

Business District Extends Boundaries

Figure 4. Earliest known photo of the Kickapoo Building. From *Peoria Herald-Transcript,* November 3, 1912.

Figure 5. Kickapoo Building, corner of Glendale Avenue and Main Street (n.d.).

Figure 6. Looking up Knoxville Avenue from Main Street (circa 1913). Kickapoo Building is on the left.

Figure 7. Kickapoo Building, corner of Main Street and Knoxville Avenue (circa 1930s).

Figure 8. Kickapoo Building, corner of Main Street and Knoxville Avenue (circa 1950s).

Figure 9. SW corner of NE Adams St. and NE Jefferson Ave., Peoria, Illinois.

Figure 10. SW corner of NE Adams St. and NE Jefferson Ave., Peoria, Illinois. Aerial view.

Figure 11. 2201 SW Adams St., Peoria, Illinois. SW corner of SW Adams St. and Garden St.

Figure 12. 2201 SW Adams St., Peoria, Illinois. Aerial view.

Figure 13. 2137 SW Adams St., Peoria, Illinois. NE corner of SW Adams St. and Garden St.

Figure 14. 2137 SW Adams St., Peoria, Illinois. Aerial view.

Figure 15. 2514 N. Sheridan Rd., Peoria, Illinois.

Figure 16. 2514 N. Sheridan Rd., Peoria, Illinois. Aerial view.

Figure 17. 2604 N. Sheridan Rd., Peoria, Illinois.

Figure 18. 2604 N. Sheridan Rd., Peoria, Illinois. Aerial view.

Figure 19. 2205 N. University St., Peoria, Illinois. NW corner of Gale Ave. and University St.

Figure 20. 2205 N. University St., Peoria, Illinois. Aerial view.

Figure 21. 2009 W. Forrest Hill Ave., Peoria, Illinois. NW corner of Gale Ave. and Forrest Hill Ave.

Figure 22. 2009 W. Forrest Hill Ave., Peoria, Illinois. Aerial view.

Figure 23. 701 W. Main St., Peoria, Illinois. NW corner of Main St. and SW Perry Ave.

Figure 24. 701 W. Main St., Peoria, Illinois. Aerial view.

Figure 25. 422 NE Adams St., Peoria, Illinois. Eaton Street elevation.

Figure 26. 422 NE Adams St., Peoria, Illinois. Aerial view.

Figure 27. 120 Eaton St., Peoria, Illinois. NE corner of Eaton St. and NE Commercial St.

Figure 28. 120 Eaton St., Peoria, Illinois. Aerial view.

Figure 29. 1500 NE Adams St., Peoria, Illinois. SE corner of NE Adams St. and Caroline St.

Figure 30. 1500 NE Adams St., Peoria, Illinois. Aerial view.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Kickapoo Building
Name of Property
Peoria County, Illinois
County and State
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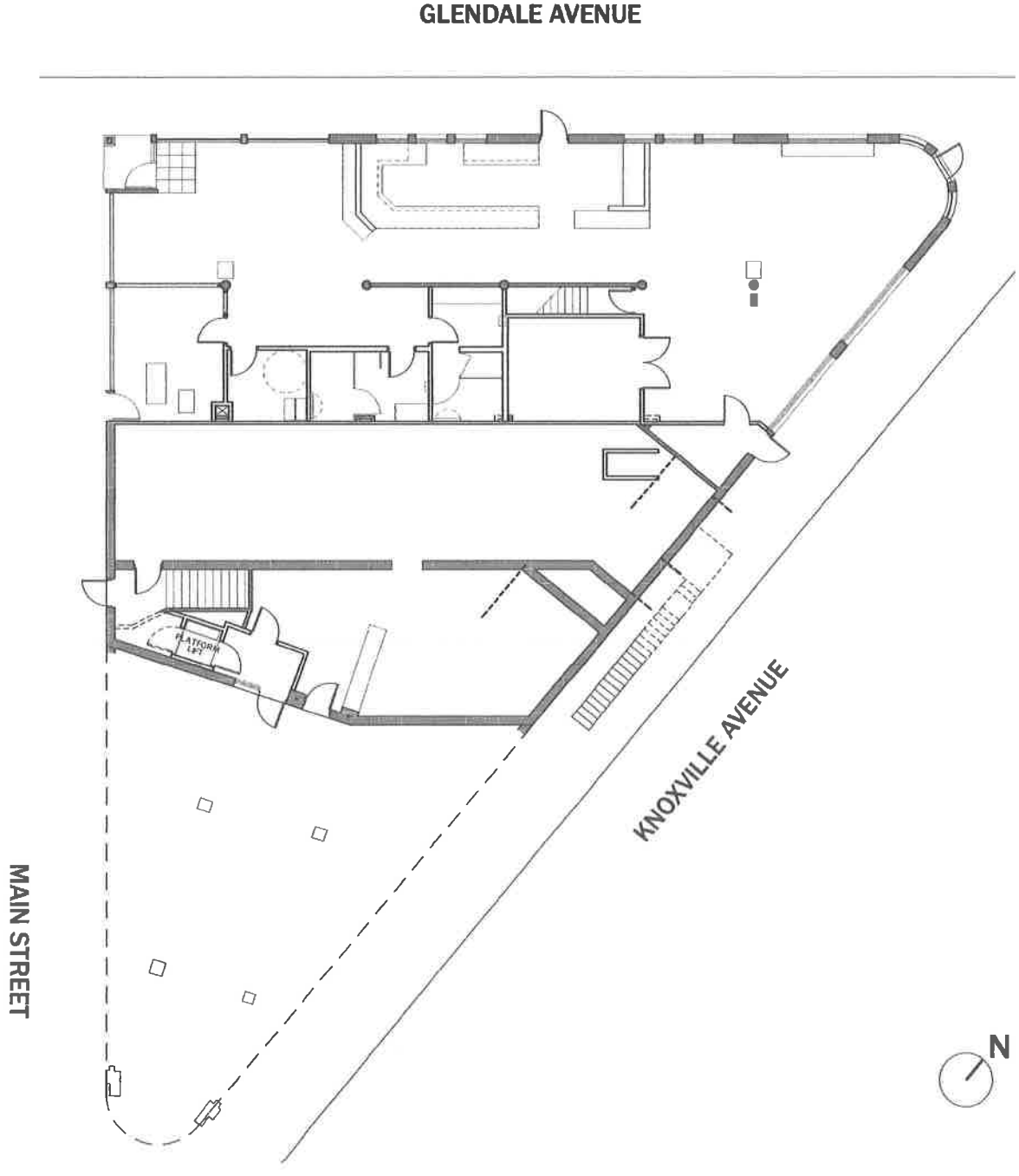
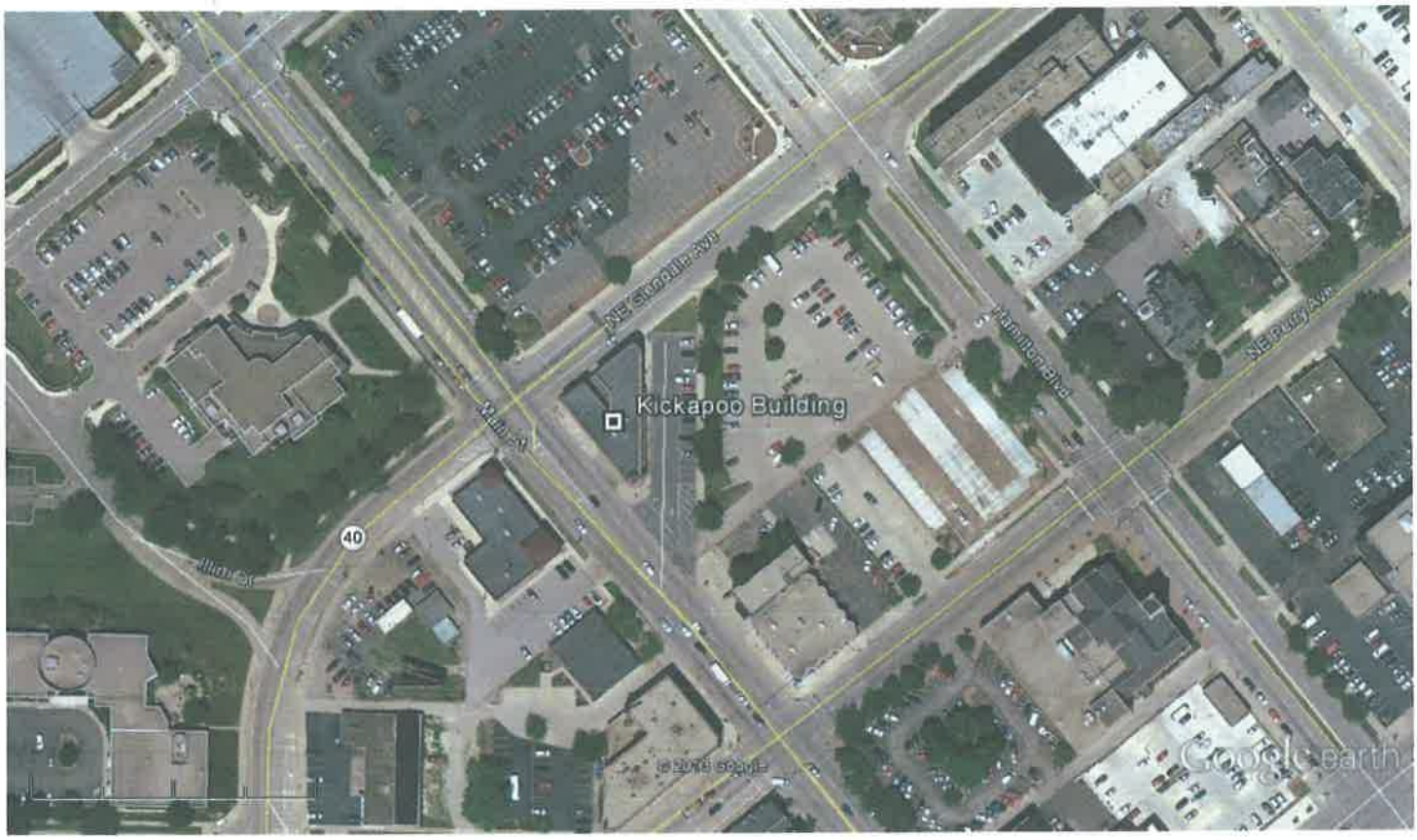
Floor plans Page 1



First floor plan



Google earth

feet 900
meters 200

Kickapoo Building, Peoria County, Illinois

ANHEUSER-BUSCH
Margie's
CLEANERS
Margie's
CLEANERS
Kumpf Blvd
Glendale Ave
Glendale
ONE WAY
RIGHT LANE ENDS
Margie's
Where Quality Comes First
Methodist Medical Center

Margie's
CLE
Where Quality Comes First.....

BUSCH

USER-BUSCH
Margie's
CLEANERS
Margie's
CLEANERS
674-7912
Where Quality Counts First... 674-7912

Manpower
Margie's
Where Quality Comes
674-7912
Your Appliance Serv

Margie's CLEANERS Where Quality Comes First.....
OPEN
shirts
Illinois
P51 8862

ANHEUSER-BU
Margie's
CLEANERS
STOP
734
thirty-thirty
coffee

SER·BUSCH
SUBWAY

Margie's
CLEANERS
ONE WAY
Glendale
700 MAIN

ANHEUSER
RIGHT LANE ENDS

ESPRESSO
COFFEE
ADD ONS
TEA
OTHER
thirty-thirty
coffee co

PICRIN
PYRATEX

BRUTE

BUD LIGHT