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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1006

NPS Form 10-900
United States Department of the Interior
National Park Service

OMB No. 1024-0018

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 Broadview Hotel

Other names/site number n/a

Name of related Multiple Property Listing n/a

2. Location

Street & number 415 E. Broadway | n/a | not for publication

City or town East St. Louis | n/a | vicinity

State Illinois Code IL County St. Clair Code 163 Zip code 62201

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

Anne E. Haas 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.)

x	building(s)
	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

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/hotel

Current Functions
(Enter categories from instructions.)

VACANT

7. Description

Architectural Classification
(Enter categories from instructions.)

Classical Revival

Materials
(Enter categories from instructions.)

foundation: Concrete
walls: Brick
Terra cotta
roof: Asphalt
other:

x **NARRATIVE DESCRIPTION ON CONTINUTATION PAGES**

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.)

[x] 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.)

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

COMMERCE

ARCHITECTURE

Period of Significance

1927-1957

Significant Dates

1927

Significant Person

(Complete only if Criterion B is marked above.)

n/a

Cultural Affiliation

n/a

Architect/Builder

Widmer Engineering Company, architects

[x] **STATEMENT OF SIGNIFICANCE ON CONTINUTATION PAGES**

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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:

_x_State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.4 acres

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

	Latitude:	Longitude:		Latitude:	Longitude:
1	38.625666	-90.160319	3		
2			4		

UTM References
(Place additional UTM references on a continuation sheet.)
_____ NAD 1927 or _____ NAD 1983

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title Michael R. Allen/Director
organization Preservation Research Office date July 18, 2013
street & number 3407 S. Jefferson Avenue #211 telephone 314-920-5690
city or town St. Louis state MO zip code 63118
e-mail michael@preservationresearch.com

Additional Documentation

Submit the following items with the completed form:

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

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 18 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.

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: Broadview Hotel

City or Vicinity: East St. Louis

County: St. Clair State: Illinois

Photographer: Michael R. Allen

Date Photographed: April 12, 2013

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

1 of 9: Exterior, view toward the northeast.
2 of 9: Exterior view of entrance, view toward north.
3 of 9: Exterior, view toward northwest.
4 of 9: Detail of terra cotta on exterior, view toward north.
5 of 9: Exterior rear, view toward southwest.
6 of 9: View of main staircase in lobby.
7 of 9: View of corridor on second floor.
8 of 9: View of elevator lobby on third floor.
9 of 9: View inside of the former ballroom on the seventh floor.

Figure Log:

Include figures on continuation pages at the end of the nomination.

1. Basement floor plan.
2. First floor plan.
3. Second floor plan.
4. Third floor plan.
5. Fourth floor plan.
6. Fifth floor plan.
7. Sixth floor plan.
8. Seventh floor plan.
9. Postcard view of the Stock Yards (later National) Hotel.
10. Postcard view of the Broadview Hotel after completion.
11. Postcard view of the Broadview Hotel.

Summary

The Broadview Hotel is located at 415 E. Broadway in downtown East St. Louis, Illinois. The elevator-served building is a seven-story, flat-roofed building with a reinforced concrete structural frame and brick and terra cotta cladding (photograph 1). Designed in the Classical Revival style, the building presents symmetrical fenestration on its primary and secondary elevations. Windows are grouped into bays above storefront openings. Buff terra cotta is used to surround the main entrance, to accent the outer bays around the building's center rise, to frame the corners and to form belt courses and cornices. Ornamentation and brick patterning is minimal. The building measures 210 feet on the primary elevation by 120 feet on the sides, and forms a U-shape around a light well at rear that extends from the first floor upward. Inside, the building partially retains its layout from historic use as a hotel. Remaining interior elements include a lobby space and grand staircase, corridors and rooms on the lower floors, historic millwork and stair rails and a ballroom space on the seventh floor.

Setting

The Broadview Hotel occupies a site in downtown St. Louis that once was characterized by dense concentrations of commercial buildings but today has low density reflected in vacant lots, paved parking areas and gas stations. However, by the end of the building's period of significance some clearance of buildings south and north of the building had already occurred. Broadway is a major axial thoroughfare in East St. Louis, and is part of a downtown street grid of largely rectangular blocks. Today, there are some concentrations of remaining historic fabric north of the Broadview Hotel, where the 13-story Spivey Building (NR) serves as a visual anchor. The MetroLink light rail line runs immediately east of the building.

Exterior

The building's primary elevation is symmetrical and divided into thirteen bays of window groups (photograph 1). The outer sections of the main elevation contain four bays of window openings and the center section contains three bays of paired openings flanked by terra cotta-clad dividing bays with three openings at each floor. All openings currently have one-over-one metal replacement windows (some boarded over) but originally had wooden one-over-one double-hung windows. The window openings have jack arches. At the base are commercial storefronts which run between piers corresponding to bay divisions in the center while running continuous at the outer wings. Today these openings are clad in red granite tiles but historically would have had storefront ribbons with large panes, transoms and doors. At the west, behind this cladding is an inset chamfered corner entrance clad in green Vitrolite from the period of significance.

The first floor is clad in rusticated terra cotta with a cornice course; there is a Missouri red granite water table. The entrance is at the center of the first floor, and consist of large double doors under a transom window with two relieving entrances to each side (photograph 2). There is a suspended metal canopy over the entrance. Above the relieving entrances are foliated terra cotta panels beneath a course of fluted terra cotta that runs through the relieving and main entrances interrupted by the dividing piers. The second floor is clad in terra cotta above the

entrance, and the terra cotta forms a surround for the center window on the second floor with scrolled base elements and rosettes in the cornice. This surround is attenuated to form a plain surround around the central window opening on the third floor. There are terra cotta belt courses above the second as well as above and below the sixth floor.

The second and sixth floors also feature soldier course brick surround details and, at the sixth floor, terra cotta lozenges between openings framed by brick patternwork borders. There is a terra cotta cornice with dentils at top. The elevation is divided into three sections by the placement of bays clad in terra cotta that project over rounded brackets at the base; festoons on the spandrels are the only substantial ornamental component to the design (photograph 4). There are rosettes and round elements above the sixth floor window openings. These bays rise up to frame the seventh floor, which does not extend the full width of the building. Tall window openings in the seventh floor have been altered with metal replacement windows that have solid metal panels above and below one-over-one windows; this is not the original configuration. At the seventh floor, terra cotta forms segmental arch pediments with round center elements over the end bays. Between these bays, the pediments run into a continuous cornice course. Below, a belt course runs above plain paired pilasters on implied bases. Centered above each of these pairs on the parapet is a round terra cotta element. Originally, terra cotta pinnacles rose from the parapet and were attenuated from these pediments; those were removed before 1957 (figure 10). At the end of each side of the seventh floor, there are projecting pilasters on the side elevations that extended down to scroll elements terminating in the sixth floor parapet. Non-historic concrete block has been laid atop the coping of that parapet.

The east and west elevations are articulated similarly to the front elevation, with nine window bays distributed asymmetrically (photograph 3). The bays contain single window openings like those on the primary elevation. The side storefront ribbons wrap the corners but terminate in pier divisions corresponding to the bay divisions. Additional storefront openings are located between the rest of these piers. These are also clad in granite tile with steel doors in various locations.

The rear of the hotel shows the U configuration, with the center open above infill that rises to the height of the second floor at center with one-story sections on each side (photograph 5). Atop the center of the infill is a three-story steel deck that encloses a fire escape at the elevator lobbies on each floor; a steel staircase extends above this structure to a door opening at the seventh floor. There is a one-story addition on the north side at the east. The rear elevations have irregular fenestration with windows of the same type as seen on the other elevations. Steel doors at the centers of each wing end mark the location of removed fire escapes. There is a cantilevered chamfered connection at a seventh floor southeast corner.

Interior

The main entrance leads into a lobby area that retains historic terrazzo flooring and layout but little other defining historic character (figure 2). The lobby area has a partially-removed dropped ceiling of acoustical tile. The primary remaining historic feature in the lobby area is the grand staircase running to the lower level. The grand staircase is in good condition and retains varnished wood paneling, a wrought iron railing with wooden balustrade and terrazzo treads

(photograph 6). The remainder of the first floor retains some of the historic spatial organization, with wide halls opening into former public spaces. The ground level retains a hallway with windowed wooden partitions opening into a large space that once served as an auditorium (figure 1). All of the former public spaces show serious deterioration of plaster walls and ceilings, although some historic millwork and doors remain.

The interior of the hotel originally had 260 rooms, and many are still configured in their historic plans on double corridors (figures 3 through 7). The corridors on the second and third floors have original wooden doors, casings and baseboards (photograph 7). Elevator lobbies retain spatial plans, the presence of the original Cutler mail system but little other historic features (photograph 8). Dropped ceilings in the corridors came at the expense of original casement moldings, which were cut off to accommodate new ceilings. Parts of other floors have had their plans altered with removal of historic partitions, millwork and casings. On the sixth floor at the east, the corridor remains but the interceding partitions and ceilings in the hotel room areas are completely removed after an incomplete gutting project (figure 7). Remaining hotel rooms retain wooden two-panel doors, casings, transoms and bathrooms with ceramic tile floors and some historic fixtures. The seventh floor ballroom, once a major public feature, exists as an intact spatial volume. However, its large widows have been partially infilled, its walls covered in drywall and mirrors, and its ceiling concealed by a dropped ceiling of acoustical tile (photograph 9).

Integrity

The Broadview Hotel retains integrity of location, setting, design, materials, workmanship, feeling and association. There are several notable alterations and one addition to the building, but none erode the historic character or architectural integrity of the building. The primary alterations are as follows:

Storefront Openings: The storefront openings are mostly filled with masonry infill consisting of concrete masonry unit backing and polished red granite face tiles. The infill does not impact the terra cotta base cladding of the hotel, since it is limited to filling the original openings. This alteration is completely reversible.

Window and Door Replacement: The entrance doors and transom have been replaced by metal-framed components. Almost every window in the building has been replaced by one-over-one aluminum units. The replacement windows and doors fill the existing openings and thus maintain the historic dimensions of the openings, with the exception of the seventh floor where the window openings are filled with metal panels above and below the windows. Historically, the hotel windows were likely one-over-one but the only evidence found thus far are postcard renderings. One existing wooden double-hung window on the rear elevation is a two-over-two window. Also, some of the window openings and the entrance are covered with plywood or OSB board but that is a reversible change.

Parapet Changes: In the early 1960s a concrete block course was laid on top of the sixth floor parapets as well as across the rear parapets above the first floor.

Fire Escape: In the 1950s, a three-story steel fire escape structure was built on the rear elevation. This structure is within the building's light well and was not visible until the demolition of an adjacent building.

Interior: The interior changes are extensive. The most notable are remodeling of the lobby that have removed original features, reconfiguration of the seventh floor ballroom and removal of almost all architectural elements. The hallways have been altered through the removal of millwork and installation off dropped ceilings. On the fourth, fifth and sixth floors, the original floor plan has been partially removed to accommodate later use of the building as a university branch. However, the layout is largely intact, including the lobby which retains terrazzo floors and the grand staircase which retains wood paneling, metal railings and marble treads. Secondary staircases, including fire stairs, retain historic elements.

None of these changes in the building's interior or exterior appearance weighs enough on overall character to threaten any of the seven aspects of integrity, and most are reversible changes. The Broadview Hotel clearly reads as a large historic hotel and compares favorably to its appearance during the period of significance.

Statement of Significance

The Broadview Hotel in East St. Louis, Illinois is locally significant under National Register of Historic Places criteria A for Commerce and C for Architecture. Completed in 1927, the seven-story Classical Revival fireproof hotel was built at a time in which East St. Louis was investing in making over the city's architecture and political culture following a devastating 1917 race riot. The Broadview Hotel was the city's largest and finest hotel, and fulfilled its developers' vision of building a hotel that would be a regional and statewide convention and meeting venue. Major organizations met in the hotel through the 1950s. Additionally, the hotel provided luxury rooms to visitors and even some permanent residents, as well as amenities in its restaurants and rathskeller enjoyed by travellers and locals. The Broadview also is an excellent example of hotel design and construction in the St. Louis region in the 1920s. Designed under the direction of Arthur J. Widmer for Widmer Engineering Company, the Broadview embodies the principles of Classical Revival design as well as modern urban hotel planning. East St. Louis would build o larger or finer hotel. During its heyday, the Broadview Hotel helped solidify the status of East St. Louis as an emerging large city and as Illinois's largest downstate city. The period of significance begins with completion in 1927 and runs until 1957, when the leasing of space by Southern Illinois University signaled the end of the hotel's significant history.

Background: East St. Louis in the 1920s

By 1927, when the Broadview Hotel opened, East St. Louis was a growing industrialized city poised as the economic capital of southern Illinois. In 1920, the city's population was 66,785 but by 1930 it was 74,397. Scarcely seventy years had passed since the Illinois General Assembly had chartered East St. Louis from the boundaries of a settlement by that name incorporated in 1859 and the larger Illinoistown that had been platted in 1816.[1] Early interest in development of this area started after Captain James Piggott established ferry service to St. Louis here in 1795. In 1837, coal mines to the east began sending cars to the river through the area and by 1855 the Ohio & Mississippi Railroad built the first fixed tracks through what would become East St. Louis.[2]

The opening of the Eads Bridge between East St. Louis and St. Louis in 1874 and the national Stock Yards to the north in 1873 both spurred industrialization and real estate development in East St. Louis. Perpetual flooding was addressed by raising street grades around the city after 1875.[3] Later, the East Side Levee and Sanitary District built protective levees and canals after 1907. By 1900, the East St. Louis population stood at 29,734. The May 14, 1907 edition of the *St. Louis Republic* devoted the front page to the rise of East St. Louis. The title of the article was "Industrial East St. Louis" and featured a panoramic photograph of the city as well as picturesque renderings of tall buildings and smoke plumes rising to form a stylized skyline. The article called East St. Louis the "Second City of Illinois" and noted its industrial prowess. Around the city, major industrial giants like Alcoa, Socony-Vaccum, Eliot Frog & Switch, Armour

[1] Federal Writers' Project, *The WPA Guide to Illinois* (Chicago: A.C. McClurg, 1939), p. 311.
[2] Ibid.
[3] Federal Writers' Project, p. 312.

Company and others built major factories and employed thousands. Yet the city's image was still rooted in its factories, not any status as a city like St. Louis with similar amenities.

Political corruption and racial tensions grew into the 1910s. The city's image would be gravely damaged by a tragic racial riot on July 2, 1917. Leading up the riot was a wave of migration of African-Americans from the South who arrived at the start of the Great Migration. At the same time, more Eastern European immigration was underway. Industrialists capitalized on this more affordable labor and offered jobs at factories around East St. Louis, breeding resentment among white residents. The race riot was the climax of long tension, and it claimed at least 47 lives, as many as 312 buildings and 44 rail cars.[4] According to Andrew Theising, the result of the riot was a wave of organizing for reform: "Within three weeks of the riot, business leaders were making public calls for change and highlighting the need to move the city forward."[5] The city's first major response was restructuring city government with a nonpartisan commission structure, approved by voters by the end of 1917.[6]

Civic leaders did not stop at pressing for political and cultural change, but pushed for architectural modernization as well. The riot was a reminder that East St. Louis was not a unified urban place like its neighbor across the river. The War Department's investigation into the race riot led to the establishment of the oddly-named War Civics Committee, changed with crafting a program to address racial tensions. The agenda created by the committee was entitled "Building East St. Louis for Tomorrow" and strongly recommended adopting a new city plan for physical modernization and guided growth.[7] The city selected celebrated urban planner and St. Louis' official City Engineer Harland Bartholomew to lead the drafting of what would be completed in 1920 as *A Comprehensive Plan for East St. Louis*. Bartholomew studied the city and found that it become physically disjointed through rapid, ungoverned growth. Bartholomew's plan made sweeping (and largely unfulfilled) recommendations for transportation planning, new city parks, public housing and zoning. Bartholomew sternly wrote of the city's appearance: "it must be admitted that East St. Louis today offers anything but a pleasing appearance to its citizens and to those who visit the city."[8]

East St. Louis' next decade would be marked with attempts to implement the new city plan and to build the city up with modern, impressive architecture that provided office, recreational, medical, educational, fraternal, lodging and religious facitities. Several modern buildings would be built in downtown during the 1920s, further amplifying the vision for a new East St. Louis. Among these were St. Mary's Hospital (1925) and the Ainad Temple (1923). The city's grand movie palace, the Majestic Theater (NR 5/9/1985), opened with 1700 seats and an exotic Spanish Gothic façade in 1927.[9] At the end of the decade, East St. Louis would build its first

[4] Andrew J. Theising, *Made in USA: East St. Louis: The Rise and Fall of an Industrial River Town* (St. Louis: Virginia Publishing, 2003), p. 150.
[5] Thiesing, p. 183.
[6] Theising, p. 186.
[7] Mark Abbott, "One Size Does Not Necessarily Fit All: Harland Bartholomew and the 1920 East St. Louis Comprehensive Plan," *The Making of An All-America City: East St. Louis at 150* (Virginia Publishing, 2010), p. 99.
[8] Abbott, p. 109.
[9] Michael R. Allen, "The Second Skyline: Downtown East St. Louis' Unique Architecture," *The Making of An All-America City: East St. Louis at 150* (Virginia Publishing, 2010), p. 24.

major tall building, the 13-story Spivey Building (NR 1/17/2002), which combined a soaring vertical form with modern Prairie School ornamental details inspired by Louis Sullivan.[10] The Broadview Hotel would fit well into the city's attempts to modernize and unify its civic and cultural life following the 1917 race riot.

The Broadview Hotel: The City's Largest and Finest

In 1926, a group of investors organized the Central Hotel Corporation in order to develop a large hotel in downtown East St. Louis.[11] The Broadview developers purchased a site between Fourth and Fifth streets on the north side of Broadway in the heart of downtown. Conrad Reeb, president of the Southern Illinois National Bank located at 313 E. Broadway (building now demolished), led the development syndicate. At that point, East St. Louis lacked a modern, large hotel capable of hosting conventions. The leading hotel in East St. Louis long was the National Hotel at the Stockyards, completed in 1875, but it was remote from downtown and catered to the livestock trade (figure 9). Downtown's largest hotel was the Ill-Mo Hotel at the southeast corner of Collinsville and Missouri avenues, which had been constructed by George Diehl as the Diehl Hotel in 1900.[12] The four-story building occupied nearly an entire block, and was of a Georgian Revival design with a storefront base, a brick-clad second and third floor rise and a mansard-roofed fourth floor punctuated by with dormers. The Ill-Mo Hotel burned in 1927, creating a fortunate coincidence for the Broadview investors.

Even before the loss of the Ill-Mo Hotel, the city's commercial activity and position as the regional economic center of southern Illinois demanded a hotel on a grander scale with the ability to host regional and statewide gatherings. The March 28, 1926 issue of the *East St. Louis Daily Journal* carried the bold headline "East St. Louis to Have 260-Room Hotel." The sub-title was "Home to Future Conventions."[13] The article contained a rendering of a seven-story fireproof hotel in the Classical Revival style designed by Widmer Engineering Company of St. Louis and built by Hallenberg & Company of Chicago. (The plan would be slightly modified before construction.) The cost would be $1,350,000. Reeb proudly told the newspaper that "[t]he hotel is a cinch" and that the answer to Central Hotel Corporation's issuance of stock was quick.[14] Construction commenced on April 15, 1926.

Notable features of the Broadview included the fact that each air-conditioned room would have its own bath, that there would be a rooftop garden open to the public, that the hotel would have a large ballroom on the top floor and a restaurant.[15] These were all expectations not just of guests but of those using the hotel as a meeting space for dinners and larger affairs. Reeb made clear that he wanted to rectify East St. Louis' lack of ability to provide such entertainment and thus attract conventions of businessmen. The city was keeping pace with the investors' ambitions, because that same day on which the *East St. Louis Daily Journal* reported the

[10] Allen, p. 25.
[11] "Hotel Company Makes Call for First Payments," *East St. Louis Daily Journal*, 9 April 1926.
[12] Bill Nunes and Andrew Theising, *East. Louis* (South Carolina: Arcadia Publishing, 2011), p. 12.
[13] "East St. Louis to Have 260-Room Hotel." *East St. Louis Daily Journal*, 28 March 1926.
[14] Ibid.
[15] Ibid.

Broadview's construction, the paper reported that there had been $340,000 worth of reported construction costs on building permits issued in East St. Louis in March 1926.[16]

The Broadview Hotel's developers sought to establish the hotel as a center of civic life, with ample facilities for fraternal, civic and labor organizations to host meetings, space for the public to dine, and suites on par with those found in St. Louis and large cities across Illinois. Before the hotel opened, the hotel's reputation was paying off. The East St. Louis Elks Lodge made arrangements to move its home there before completion. Joseph Taylor, a renowned hotel manager, was hired to run the new hotel. The vision of the investors was realized when the Broadview opened on October 5, 1927 to host the annual meeting of the prestigious Illinois State Convention of Realtors. Over 400 members of that organization came to East St. Louis for the city's first ever large statewide meeting.[17] The grand opening took place on October 15, 1927, and by the end of the year the large Cahokia Room dining hall was operational. The Cahokia Room would host regional meetings through the 1960s. Advertisements for the hotel in 1928 list the Cahokia Room, a rathskeller, private dining rooms and the 600-person ballroom as amenities along with free parking for guests. Room rates started at $2.00, not insubstantial for the time.[18] The rooms boasted "circulating ice water" and a tub or shower.

Only the former Stockyards Hotel, by then named the National Hotel, came close to the Broadview Hotel in terms of luxury and size. The 1931 *Ames' Street and City Guide of East St. Louis, Illinois* includes a list of the city's hotels.[19] There are thirteen hotels listed, of which all but three are located downtown (those three are the National and the St. Clair Boarding House in the Stockyards and the Cottonbelt Railway Hotel at Valley Junction). The listing shows the concentration of lodging in the city's central business district, while also showing that the Broadview was an outlier. The other hotels are smaller operations, with the Geary Hotel at 201-7 E. Broadway Southern Hotel at 301 E. Broadway being the only other hotels on Broadway, the entrance to the city from the Eads Bridge. Of the thirteen buildings included in this listing, only the Broadview still stands.

The Broadview Hotel also offered East St. Louis its first and only professional radio studio. On November 1, 1927, the studio opened as home of radio station WIL.[20] In 1935, a new station took over the studio in the hotel. A large tower was built atop the hotel for transmission of the radio signal. Lester Cox, a native of Springfield, Missouri, opened station WTMV in the former WIL studio.[21] Cox struggled to publicize the new station, since the *East St. Louis Daily Journal* refused to publish the station schedule. However, WTMV attracted listeners through play-by-play announcements of the games of the St. Louis Cardinals and a strong program of music. In 1940, Cox sold the station to general manager William West and Chicago advertising executive

[16] "March Permits List $340,000 Construction," *East St. Louis Daily Journal*, 28 March 1926.
[17] "Broadview to Be Opened at 5:00 P.M. Today," *East St. Louis Daily Journal*, 5 October 1927.
[18] Broadview Hotel Advertisement, *East St. Louis Daily Journal*, 22 July 1928.
[19] James M Ames, *Ames' Street and City Guide of East St. Louis, Illinois* (East St. Louis: East St. Louis Daily Journal, 1931).
[20] "WIL Radio Station Opens," *East St. Louis Daily Journal*, 1 November 1927.
[21] "East St. Louis' little powerhouse," *St. Louis Journalism Review*, December 2004.

Carlin French. The station became well-known as a "training school" for broadcasters who moved on to larger markets.[22]

While it was a striking fulfillment of East St. Louis' ambitions, the hotel opened on the onset of the 1929 stock market crash. Reeb's syndicate failed to maintain control of the hotel, and it was sold at auction in August 1931.[23] Financial troubles plagued the hotel as its stockholders failed to retire debts. In 1935, the Broadview again went to auction after the United Bank & Trust Company of St. Louis failed to retire a $39,500 loan for which is put up the Broadview as collateral.[24] The United Bank & Trust Company was a major Broadview stockholder.

Throughout the changes in ownership, the Broadview fulfilled its intended purpose as East St. Louis' leading space for conventions and gatherings of civic organizations from the city, region and state. Early on, the hotel became host to the monthly meeting of the Car Foreman's Association, a railroad group that started meeting at the hotel in 1928. The Superintendents' Association, St. Louis-*East St. Louis* Terminal District also startd holding meetings there in 1928. The Broadview's list of organizational annual meetings include the Illinois State Academy of Science in 1932, the National Association of Power Engineers in 1939, the Retail Clerks International Protective Association, District 1 (Southern Illinois) in 1942 and the Illinois State Archaeological Society in 1947. In *Zion in the Valley*, Walter Ehrlich writes that 1150 Jewish men and women form cities as diverse as Litchfield and Cairo gathered at the Broadview on February 15, 1942 for form the Jewish federation of Southern Illinois.[25] Ehlrich characterizes the emergent organization as "the first successful attempt within American Jewry to organize so many scattered communities into a federation of Jewish charities."[26]

Eventually, the Broadview landed semi-permanent residents who occupied rooms as apartments. In 1946, celebrated former Philadelphia Phillies pitcher Grover Cleveland Alexander was residing at the hotel while the St. Louis Cardinals won the National League Championship across the river.[27] Alexander lived at the hotel up until his death in 1950. East St. Louis' notorious businessman Frank "Buster" Wortman also maintained a suite at the hotel for meetings through the 1950s.

In the 1950s all over the nation came a shift away from centralized downtown lodging, and East St. Louis was no exception. The city directory for 1957 shows 18 hotels and 8 motels in East St. Louis.[28] The hotels included largely are small operations like Jack's Motel at 601 Pennsylvania, the Park Hotel at 131-5 N. Third Street and the Weis Hotel at 105 Missouri Avenue (all demolished). The Broadview and the National hotel are the only large hotels listed. Of the 18 addresses housing hotels, 13 are downtown. Among all 18 buildings housing these hotels, only the Broadview still stands. The relatively new motels included five addresses on Collinsville

[22] Ibid.
[23] "To be Sold in Chancery Sale," *East St. Louis Daily Journal*, 15 July 1931.
[24] "To be Auctioned," *East St. Louis Daily Journal*, 7 April 1935.
[25] Walter Ehrlich, *Zion in the Valley* (Columbia, Missouri: University of Missouri Press, 2002), p. 107.
[26] Ibid.
[27] John C. Skipper, *Wicked Curve: The Life and Troubled Times of Grover Cleveland Alexander* (Jefferson, N.C.: MacFarland, 2006), p. 192.
[28] *East St. Louis City Directory* (1957). St. Louis: R.L. Polk & Company, 1957.

Road, a leg of Route 66 that enjoyed considerable automotive traffic. The others are located far from downtown on the busy thoroughfares of St. Clair and Missouri avenues. All are "motels" or "courts" where motorists could park right outside the separate doors to their rooms.

That same year, Southern Illinois University opened extension campuses in East St. Louis and Alton. The university leased the second floor of the Broadview Hotel for office and residence space. The hotel's name soon after changed to the "Stadium Hotel," and its glory days were over. In 1971, Southern Illinois University executed a 15-year lease with option to purchase the Broadview. The university closed on purchase of the hotel building in 1978 and undertook a $1.5 million renovation in 1988. During that renovation, the university removed and replaced the hotel's windows, altered floor plans on the upper floors and enclosed the storefront openings at the building's base. The university occupied the Broadview Hotel until 2004, since which time the building has sat vacant.

Architecture: Hotel Design Around St. Louis Before the Great Depression

The Broadview is an excellent example of a hotel designed in the Classical Revival style and the largest building in the style completed in East St. Louis. Classical Revival architecture was popular in the United States in the early twentieth century because its invocation of early civilizations tied American identity to ideal, noble traditions of democracy and enlightenment. Classicism grew in popularity starting after 1880 as a reaction against Victorian eclecticism. The principles of classical architecture offered clear order and unity as well as balance and symmetry to urban building forms.[29] The Stock Yards/National Hotel in its Second Empire style, with mansard roofs and dormers and varying masses, represented the earlier stylistic wave in East St. Louis.

The Classical Revival style's use of classical elements, especially column order, foliate ornament, pediments, dentillated cornices and other components, helped designers reconcile large functional buildings with social notions of elegance and national identity. Hotels around the country made wide use of the style. Architectural historian Alan Gowans writes about the rise of the "academic" Classical Revival style in the 1920s: "Certainly the nation's most dramatic architectural proclamations of its new awareness of itself were made in this style, which more or less consciously evoked both the grandeurs on the Roman Empire and the new Republic which had first revived it."[30]

Gowans identifies three types of Academic Classical Revivals: "Classical proper," which is influenced by Greek and Roman precedents with Renaissance influences; vernacular classicism used primarily in suburban housing, and then later Art Deco and Art Moderne design that referenced Greek and Roman precedents. The Broadview fits in the "classical proper" idiom. The Broadview evinces Roman influence through use of rounded forms, including the segmental pediments and terra cotta rosettes that punctuate its design, and the pronounced rustication of the base. Gowans notes that "Academic Roman Revival was the favored style for

[29] Leland Roth, *A Concise History of American Architecture* (New York: Icon Editions, 1980), p. 191.
[30] Alan Gowans, *Styles and Types of North American Architecture: Social Function and Cultural Expression* (New York: IconEditions, 1992), p. 244.

grand new city halls; for the viaducts and bridges of national roads; for grand city hotels and railroad stations and viaducts."[31] Leland Roth writes that "classic Greek forms were usually avoided in favor of Roman and Renaissance prototypes because they offered greater flexibility of expression in accordance with use."[32] Certainly all classically-oriented hotels built around St. Louis in the 1920s looked toward Roman and Renaissance (especially Italian) prototypes.

Certainly the Broadview fit this broader national pattern, but it also fit the local stylistic choice for hotels as seen in the larger city across the river. The Broadview comes at the end of the period where the Classical Revival was in fashion, on the cusp of use Art Deco and more exotic revival styles. The building fully expresses its mass and height, while utilizing ornament to soften its large scale. The hotel is relatively modest compared to large hotels in bigger cities, but it has parallels to "economy" hotels being built in other cities, including St. Louis. The ornament here is entirely buff terra cotta – a modern material favored in the early twentieth century. The ornament is used sparingly and emphasizes both the height of the building and the prominent upper floor ballroom.

Viewing the Broadview Hotel against cotemporary hotel design in St. Louis from the 1920s shows that it embodies principles shown in other designs from the period. Those principles favor internal order, Classical and Renaissance designs, fireproof construction and modern masonry cladding. The Hotel Statler (NR 3/19/1982) in downtown St. Louis set the tone for hotel design in the following decade. Completed in 1917 from plans by New York firm George Post & Sons with local firm Mauran, Russell & Crowell, the 650-room Statler was considered "restrained yet elegant in the aftermath of Victorian eclecticism."[33] The Statler's 22-story body established a tripartite division with a terra cotta-clad base, plain brick body and ornate upper story housing a ballroom behind a terra cotta false colonnade. The decorative scheme borrowed from both Roman classicism as well as Renaissance Italian elements like use of festoons and foliated panels for ornament. Yet the Statler proudly displayed the prowess of the local modern materials of brick and terra cotta. With elegant suites, fine dining and a ballroom for public social events, the Statler also provided designers with a programmatic package for functions expected in modern urban hotels.

The smaller, more economically built Broadview corresponds less in scale and detail to the Statler than to later "economy" hotels in St. Louis and other Metro East cities. Built the same year the Broadview opened, the Robert E. Lee Hotel in downtown St. Louis seems a peer. Designed by Kansas City architect Alonzo H. Gentry, the 221-room Robert E. Lee Hotel was almost the same size as the Broadview. Although its form was a vertical 14-story rise and the hotel lacked a ballroom (it was not the larger city's finest hotel, after all), the Lee is an architectural antecedent. The building made use of Classical Revival and Renaissance Revival elements appropriated from Roman design, including a rusticated base and arcading at the top. The biggest similarity between the Lee and the Broadview is the economy of detail; the Lee makes only the most sparing use of terra cotta and brick ornamentation. With the Robert E. Lee

[31] Gowans, p. 245-6.
[32] Roth, p. 191-193.
[33] Carolyn Hewes Toft, *National Register of Historic Places Inventory Form: Hotel Statler* (Washington, D.C.: Department of the Interior, 1982), p. 8.

Hotel, Gentry masterfully adapted the Statler's architectural form to a more modest traveler's hotel. The Broadview also adapts the grander vocabulary to a more appropriate scale, and also offered air conditioned rooms, private baths and other amenities on par with the larger hotesl of the St. Louis area.

The Broadview's formal principles also present in the next and last downtown hotel built in the 1920s, the 22-story Lennox Hotel (NR 09/06/1984) designed by St. Louis architect Preston Bradshaw and completed in 1929. Located across the street from the Statler at 8th and Washington, the Lennox provided greater luxury than the Lee but repeated the same formal reliance on classicism and austerity of ornamentation. In the Metro East, in prominence, size, quality of design the Broadview was in league with the Hotel Belleville (1930) in Belleville and the Hotel Stratford in Alton (1909; Barnett Haynes & Barnett; NR 1/27/2000). Yet neither of these hotels had ballrooms or the capacity to host conventions and large gatherings.

Arthur J. Widmer and Widmer Engineering Company

The Broadview Hotel also is a rare example of architectural design work originating in the office of the Widmer Engineering Company in St. Louis. The Widmer Engineering Company was founded by engineer, architect and inventor Arthur J. Widmer (1883-1947) in 1917 as an architectural engineering firm; later design services were offered by the firm. A native of Newark, New Jersey, Widmer received degrees in civil and mechanical engineering from Cornell University in 1904. In his early career, Widmer was chief draftsman for the Northern Motor Car Company and worked in research and development involving products as diverse as coke ovens and adding machines.[34] He also served as draftsman for the Solvay Process Company of Detroit, where he designed steel and reinforced concrete structures.[35] Widmer's work in industrial engineering also included some work in developing spraying building materials in place with compressed air, a process later pivotal to developing the cement building material known as gunnite.[36] From 1907 through 1915 Widmer worked for the Trussed Steel Concrete Company of Youngstown, Ohio.[37]

Widmer joined L.L. Leonard and A.F.L. Heinecke to form Widmer Engineering Company. The Widmer Engineering Company largely persisted through structural design work on large buildings across St. Louis designed by prominent larger firms. The firm specialized in reinforced concrete construction, an area in which Arthur J. Widmer had distinguished himself. As consulting engineer to the firm of Mauran, Russell & Crowell, Widmer designed the structural skeleton of the Railway Exchange Building (NR 6/11/2009) in downtown St. Louis. The 22-story Railway Exchange Building occupied an entire city block and was the city's largest office building upon completion which at completion was the largest reinforced concrete structure in the world besides the Panama Canal.[38] In 1917, Widmer obtained a patent for "an apparatus for

[34] Karen Bode Baxter et al. *National Register of Historic Places Inventory Form: Rockwood Court Apartments* (Washington, D.C.: Department of the Interior, 2006), p. 8-14.
[35] Walter B. Stevens, *Centennial History of Missouri: (the Center State) One Hundred Years in the Union, 1820-1921, Volume 5* (St. Louis: S.J. Clarke Publishing Company, 1921), p. 660.
[36] Bode Baxter et al., 8-14.
[37] Stevens, p. 660.
[38] Ibid, 8-14.

constructing ribbed concrete floors."[39] When World War I arrived, Widmer enlisted in the United States Army, and became a Major in the Quartermaster Corps overseeing the construction of reinforced concrete supply depots across the nation.

Widmer Engineering Company was prolific during the 1920s and 1930s, and began undertaking more projects where the office provided both the structural and architectural plans. One early design is the factory of the St. Louis Paper Can and Tube Company (1921) in Maplewood Missouri. Another one is the Rockwood Court Apartments (NR 4/5/2006) in Webster Groves, Missouri, a three-story Tudor Revival apartment building completed in 1928. A four-story commercial building at 1701 Locust Street in downtown St. Louis () designed by the firm completed in 1926 might be the closest in character to the Broadview. The building's plain brick mass, emphasis on window grids and use of foliated terra cotta panels are similar to the commercial classicism seen in the Broadview design. Largely, Widmer Engineering Company designed industrial and commercial structures, making the contemporary Rockwood Court Apartments and Broadview Hotel projects unusual for the firm's output. Widmer would have overseen design of both structures, although likely detail work was left to company draftsmen whose names are not yet known.

Reeb and his partners may have selected Widmer and his company based on its ability to curb the costs associated with hiring different firms for the architectural design and engineering. The Broadview's budget, after all, was not as lavish as St. Louis hotels that were designed by architects with professional standing. Widmer's office boasted in advertisements from the period that is could work faster and more affordably than hiring different specialists:

> Widmer Engineers [will] make a complete survey, lay out your plan, draw the plans and do all engineering and construction work. You get a better building in less time. You save money by escaping the compounded fees and charges of architects, engineers, general contractors and sub-contractors.[40]

Certainly the relative austerity of the design reflected that the Widmer design emphasized utility rather than ornament, but also had studied hotels being built around St. Louis at the time.

Later work by Widmer's company includes the Bauhaus-inspired Tums Building at 313 S. Fourth Street in downtown St. Louis (1933), one of St. Louis' earliest modernist commercial buildings and a functionalist masterpiece. During World War II, Widmer served his country as civilian architect and engineer for the United States Army. Widmer supervised 500 employees during the war, and oversaw design and construction of railroads, waterworks, barracks, railroads, schools, hospitals and other service structures. By the end of Widmer's career he had been involved in construction of over 1,000 buildings and held twenty patents for his engineering inventions.[41]

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[39] United States Patent 1238858, 4 September 1917.
[40] Robert Sharoff and William Zbaren, *American City: St. Louis: Three Centuries of Classic Design* (Victoria, Australia: The Images Publishing Group, 2010), p. 89.
[41] Bode Baxter et al, 8-15.

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United States Patent 1238858, 4 September 1917.

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Boundary Description

The nominated property is located at 415 E. Broadway in East St. Louis, Illinois. The property is legally identified by the St. Clair County Assessor's Office as parcel number 01-13.0-123-001. The nominated property is indicated by a heavy line on the accompanying map.

Boundary Justification

The nominated parcel includes the entire historic site of the Broadview Hotel.

Broadview Hotel Boundary Map. Source: Sanborn Fire Insurance Map, 1951.

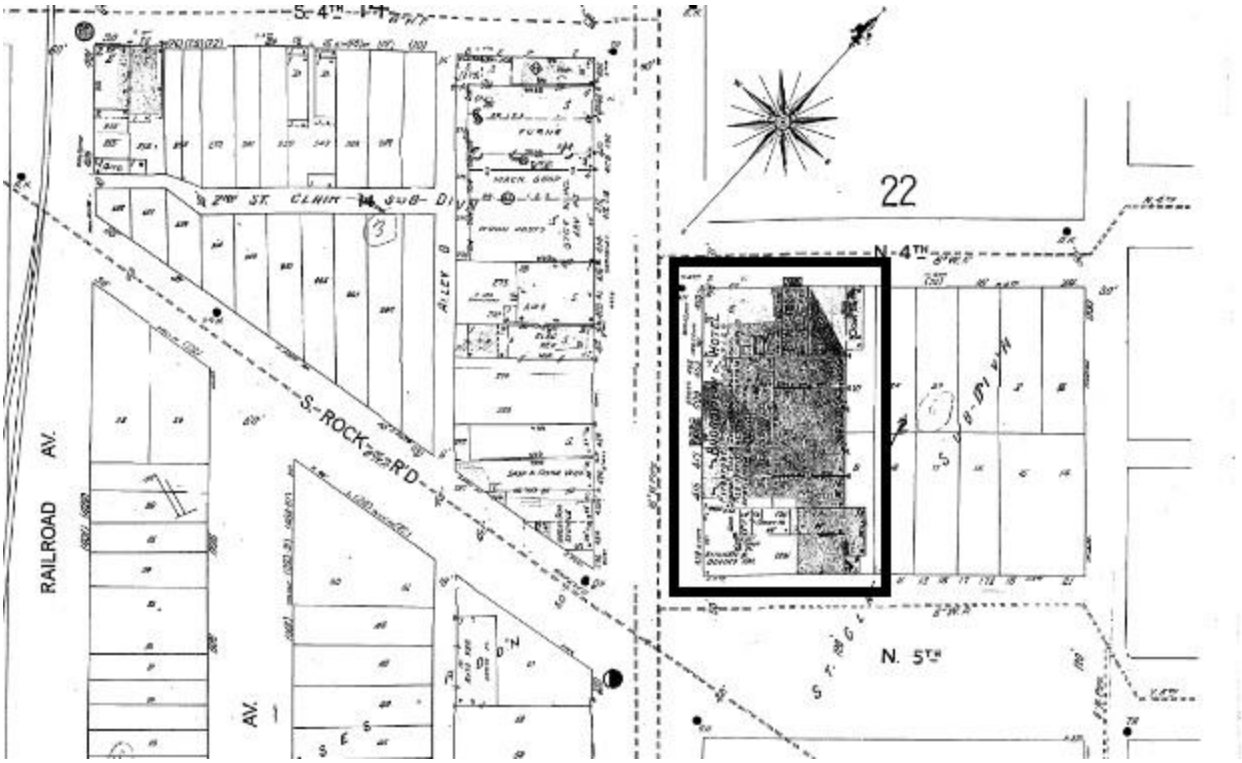

Figure 1: Basement floor plan. (Source: Cornerstone Housing Development, 2010.)

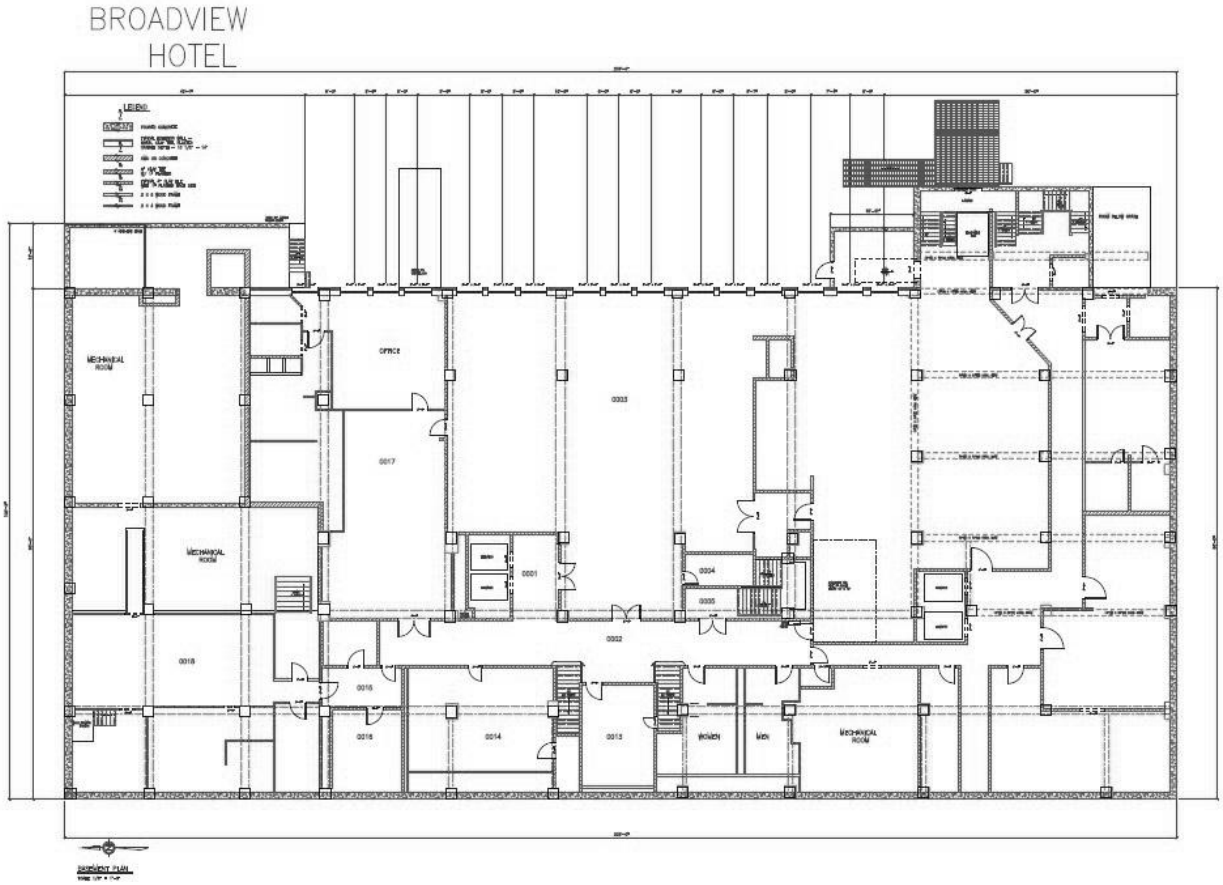

Figure 2: First floor plan. (Source: Cornerstone Housing Development, 2010.)

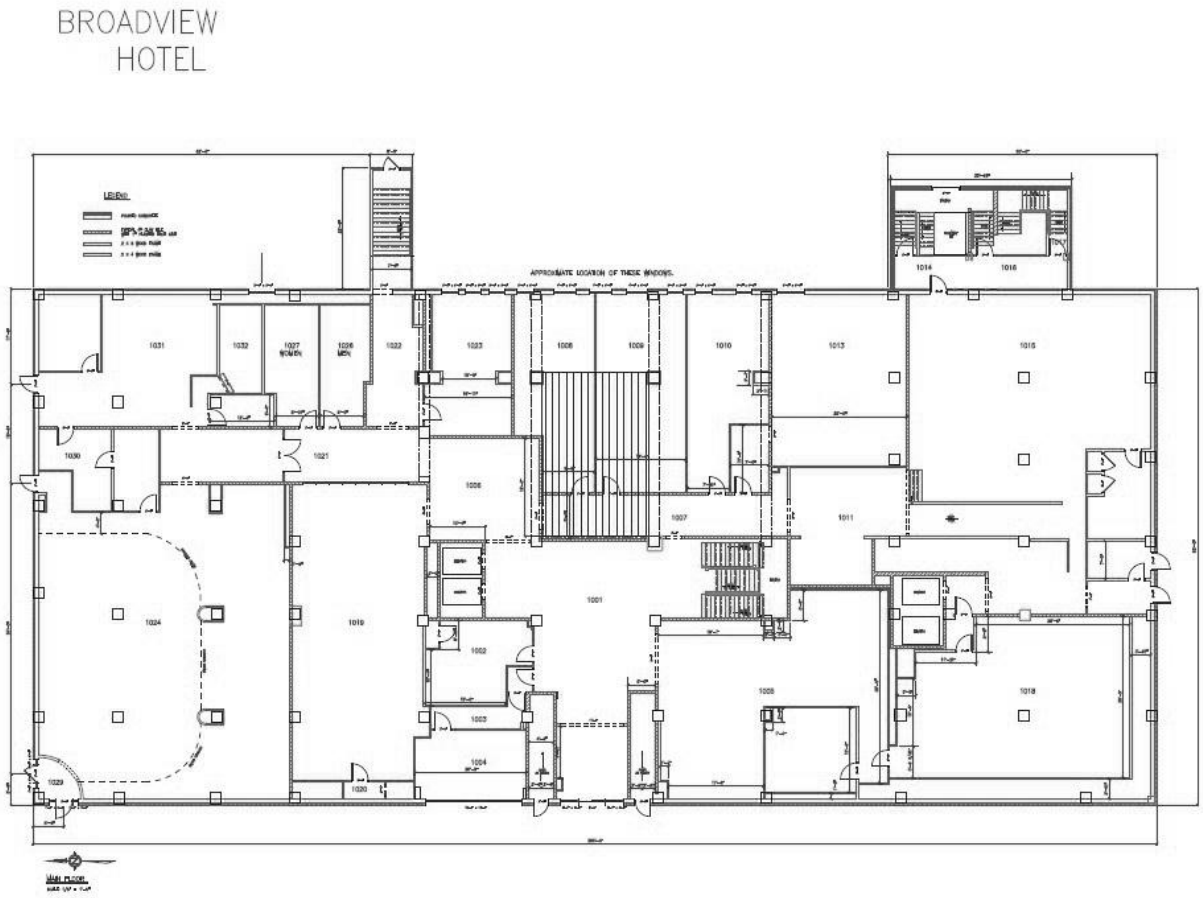

Figure 3: Second floor plan. (Source: Cornerstone Housing Development, 2010.)

BROADVIEW
HOTEL

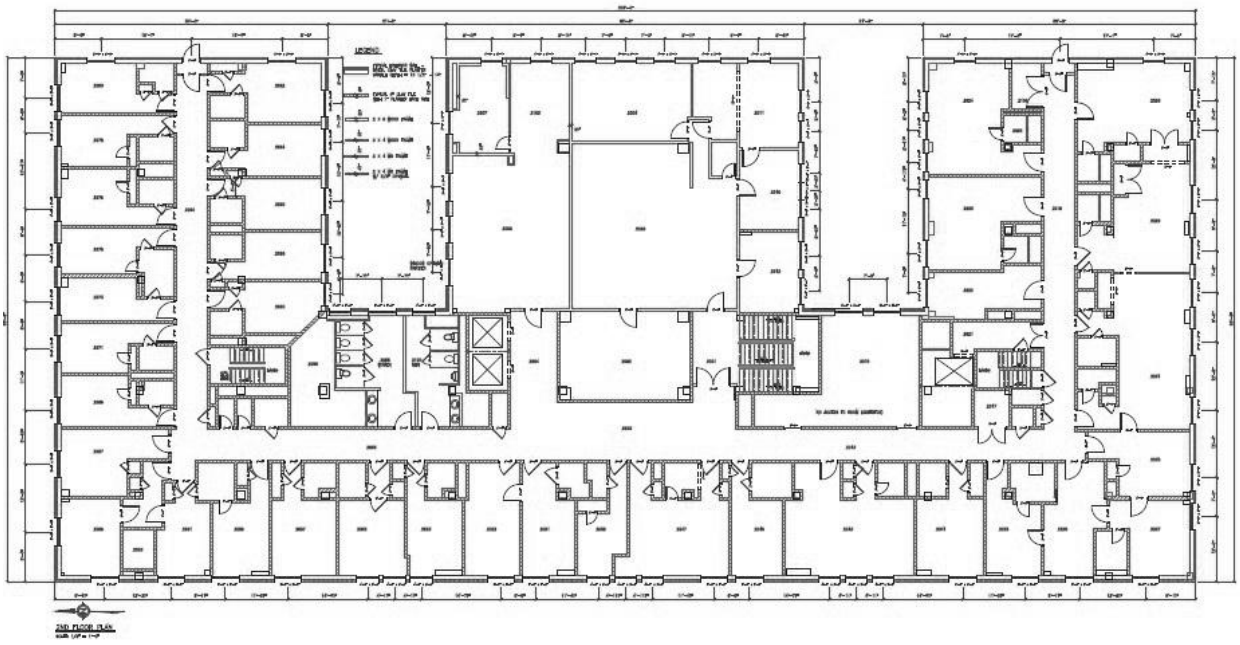

Figure 4: Third floor plan. (Source: Cornerstone Housing Development, 2010.)

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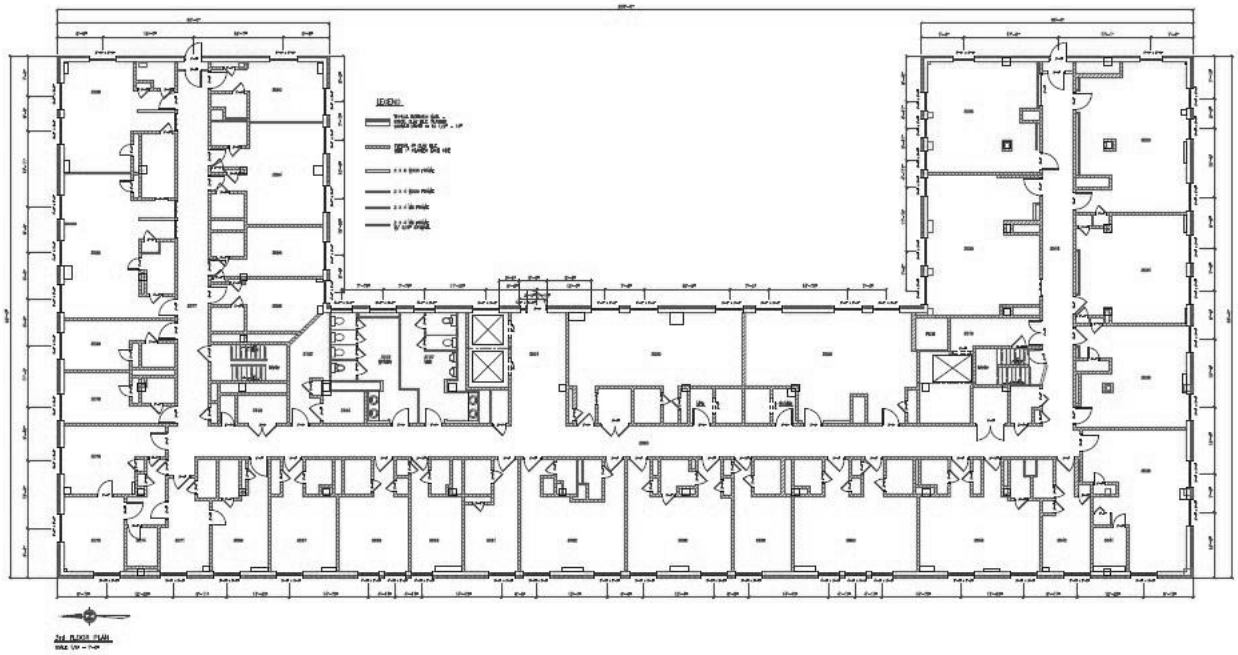

Figure 5: Fourth floor plan. (Source: Cornerstone Housing Development, 2010.)

BROADVIEW
HOTEL

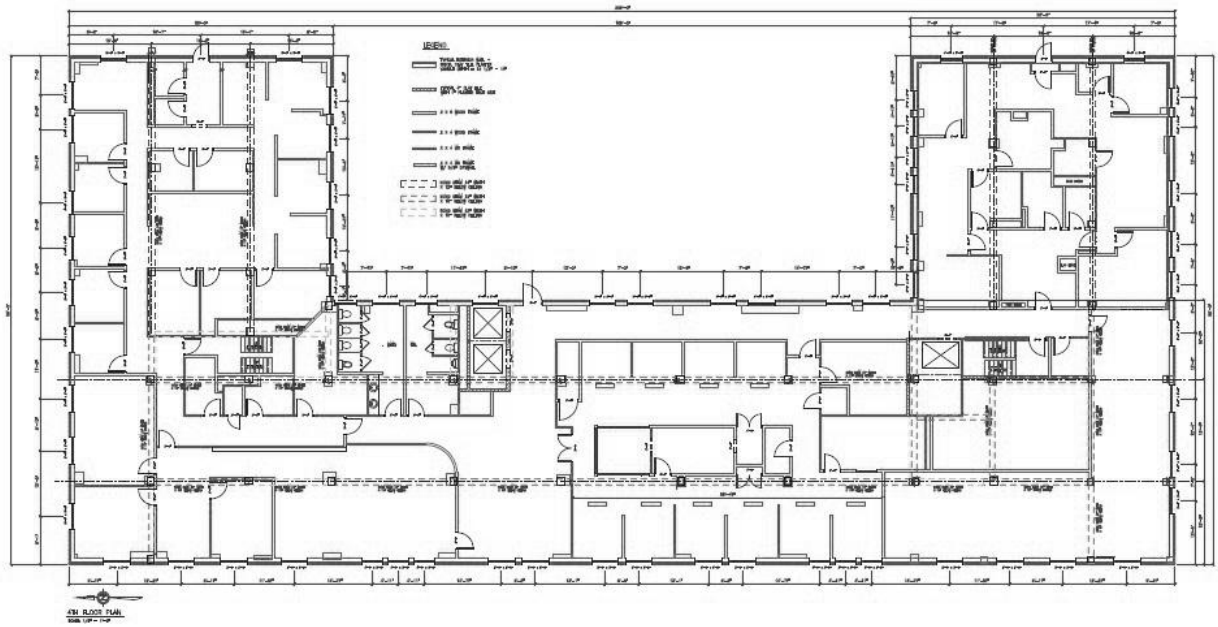

Figure 6: Fifth floor plan. (Source: Cornerstone Housing Development, 2010.)

BROADVIEW
HOTEL

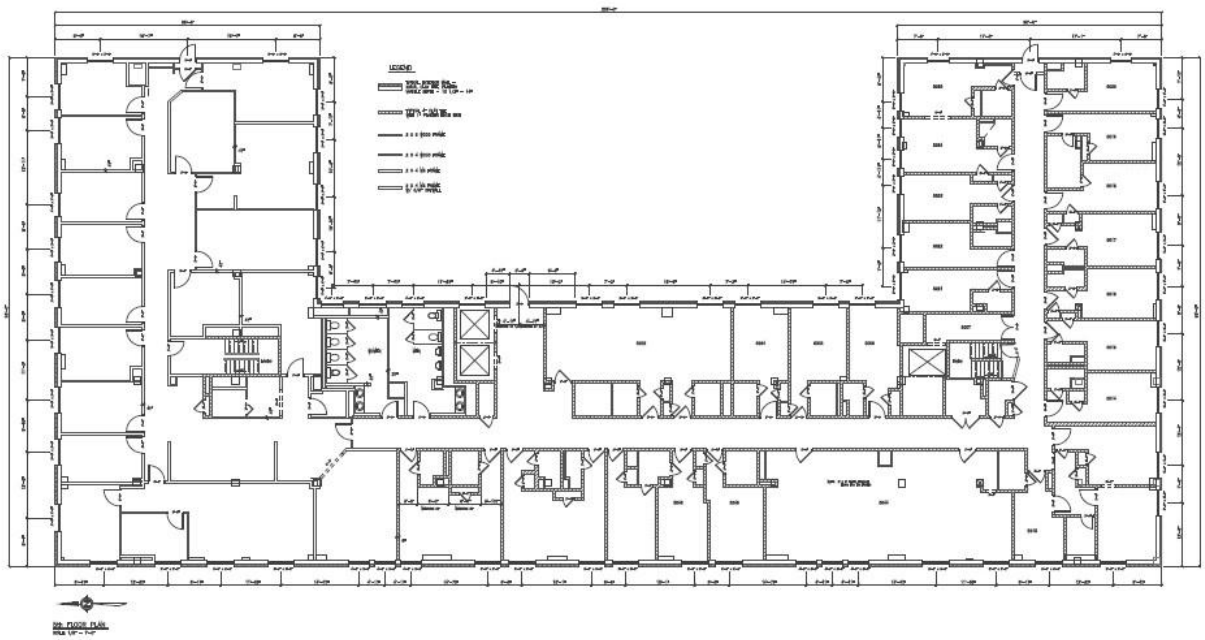

Figure 7: Sixth floor plan. (Source: Cornerstone Housing Development, 2010.)

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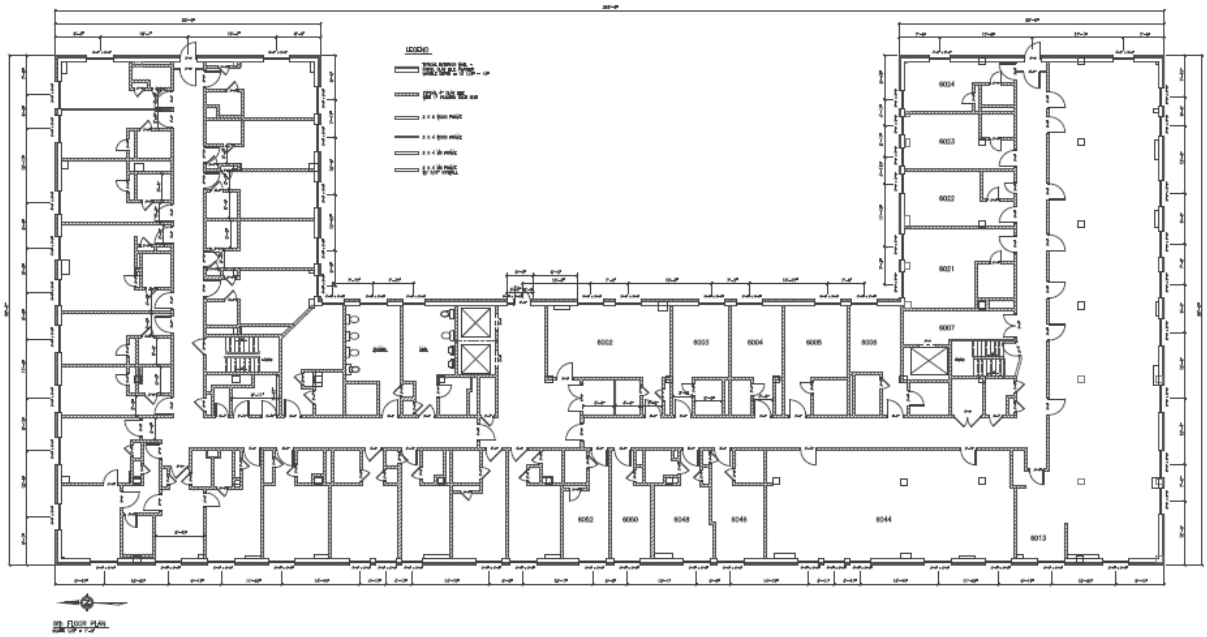

Figure 8: Seventh floor plan. (Source: Cornerstone Housing Development, 2010.)

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HOTEL

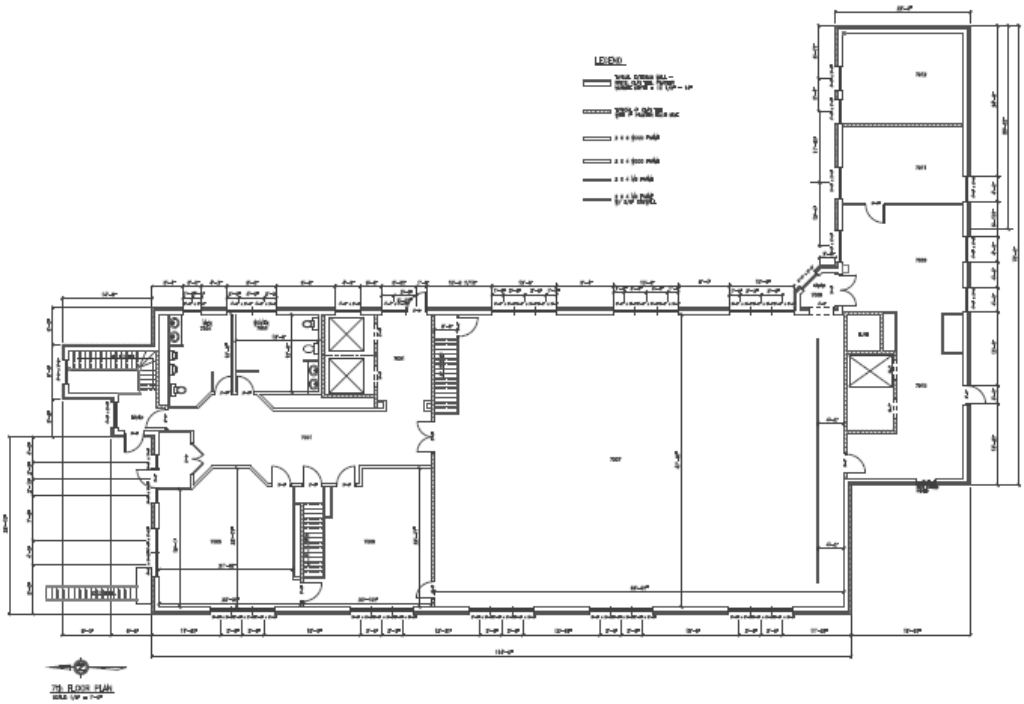


Figure 9: Postcard view of the Stock Yards (later National) Hotel. (Source: Scanned image, Preservation Research Office Collection.)

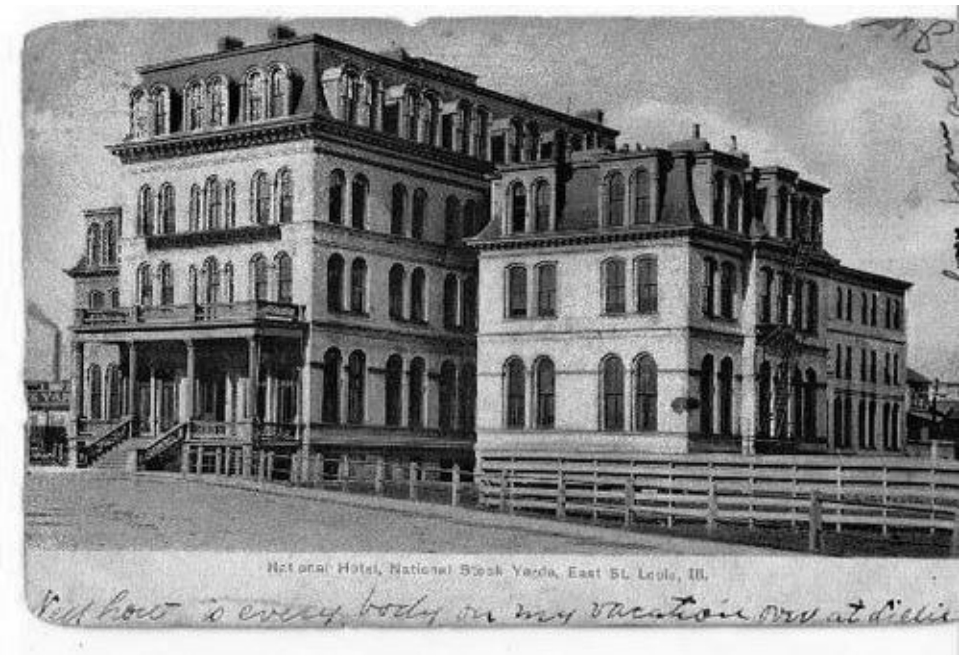
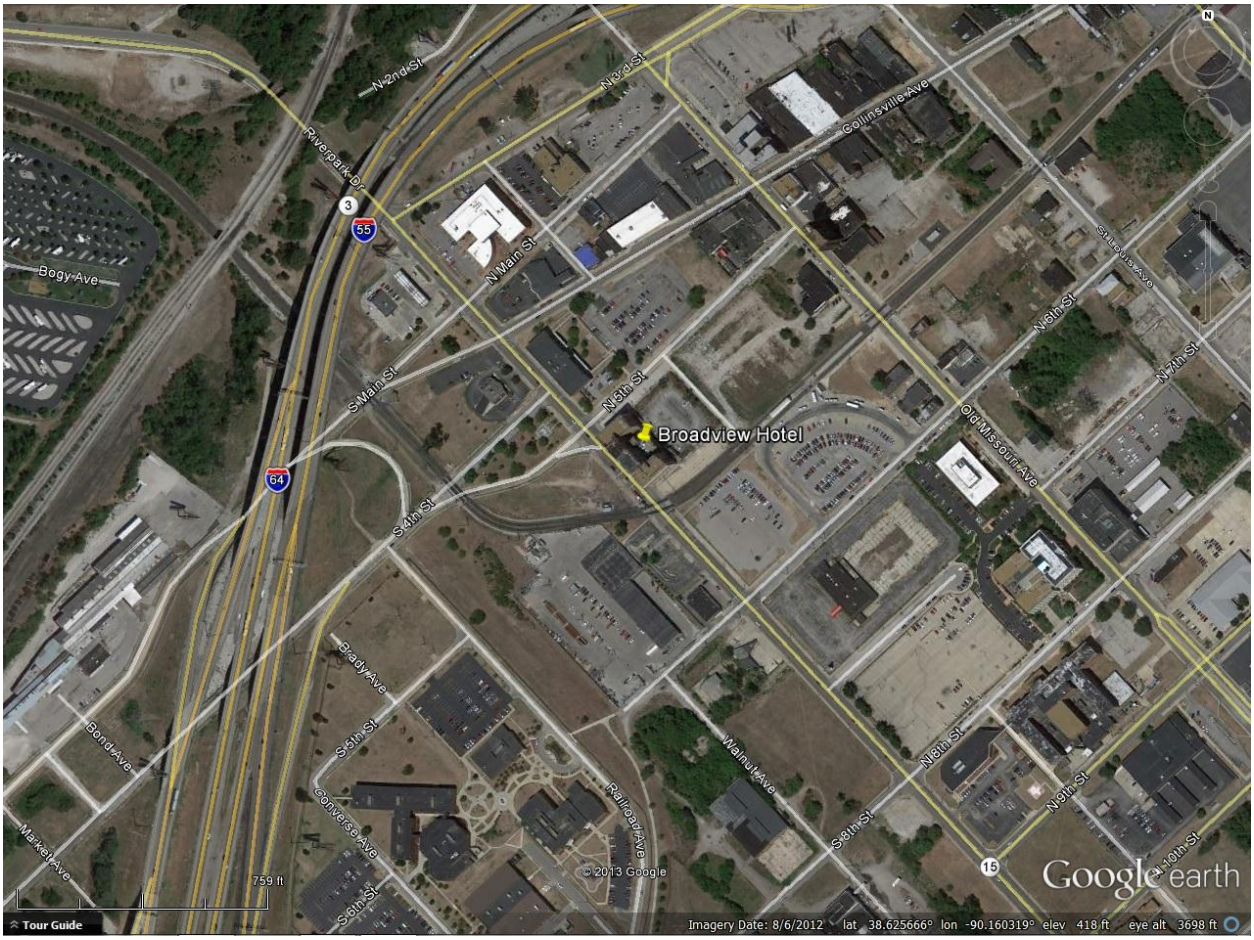


Figure 10: The Broadview Hotel upon completion. (Source: collection of the East St. Louis Action Research Project.)

Figure 11: Postcard view of the Broadview Hotel. (Source: Collection of the East St. Louis Action Research Project.)

Broadview Hotel
415 E. Broadway
East St. Louis, Illinois
Latitude: 38.625666
Longitude: -90.160319



STOP

Storm
Shelter