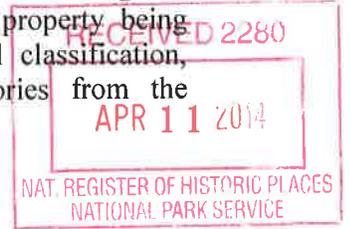


United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Union Trust Bank Company Building
Other names/site number: Union Bank of East St. Louis, Union Bank of Illinois
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: 200 Collinsville Avenue
City or town: City of East St. Louis State: Illinois County: St. Clair
Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

___ national ___ statewide local
Applicable National Register Criteria:
___A ___B C ___D

[Signature] DSHPO 03/20/2014
Signature of certifying official/Title: Date
Illinois Historic Preservation Agency
State or Federal agency/bureau or Tribal Government

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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:)

John Edgar H. Beall
Signature of the Keeper

5.27.14
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

Public – Local

Public – State

Public – Federal

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Category of Property

(Check only **one** box.)

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

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE:

financial institution

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Current Functions

(Enter categories from instructions.)

vacant

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7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th and Early
20th Century Revivals:
Classical Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: limestone, brick, reinforced concrete

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 Union Trust Company Bank Building stands at 200 Collinsville Avenue in downtown East St. Louis, Illinois (PHOTO 2). Completed between 1922 and 1926, this flat-roofed brick and reinforced concrete building stands two stories tall with a full basement. Limestone Classical Revival style façades face Collinsville and Missouri Avenues and feature full-height window bays framed by pilasters and crowned by a classical entablature and balustrade. The remaining two façades are largely blind. The building comprises its entire lot and is built to the sidewalk line. Its interior features a large, vaulted two-story banking hall lined by an open mezzanine with offices and former vault spaces at the rear (PHOTO 5). The Union Trust Company Bank Building retains integrity of location, design, materials, workmanship, feeling, and association.

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Narrative Description

Setting

The Union Trust Company Bank Building is located at the heart of downtown East St. Louis at Collinsville and Missouri Avenues (PHOTO 1). Its setting retains a remarkable degree of integrity in a city which suffered widespread demolition during the latter part of the 20th century; the building contributes to the dense streetscape along Collinsville Avenue between Division and St. Louis Avenues, and occupies one corner of the last historically-intact intersection downtown. Both National Register-listed resources in the downtown area occupy the building's same block, with the Spivey Building (NR 1/17/02) to the immediate south at 417 Missouri Avenue and the Majestic Theater to the east at 240 Collinsville Avenue (NR 5/9/85).

Exterior

The building stands two stories tall with a flat composite roof, 18-inch brick bearing walls, and reinforced concrete floors. It has a trapezoidal footprint created by the roughly 70-degree intersection of Collinsville and Missouri Avenues.¹ The north (main) façade measures 65 feet along Collinsville Avenue, and the west façade measures 90 feet along Missouri Avenue.² These public façades are faced in Carthage limestone with limestone ornamentation. The south (rear) and east facades, both of which originally abutted now-demolished two-story buildings, are brick faced in scored stucco.

The north and west façades are largely symmetrical and utilize a loosely interpreted Classical Revival style vocabulary (PHOTO 2). The north façade is three bays wide, the west façade is five bays wide, and large double-height windows occupy each under flat-arched splayed lintels. Single full height pilasters separate each bay and paired pilasters frame the corners. All sit on shallow plinths below a molded base, above which the lower part of the shaft is fluted; their angular capitals follow none of the classical orders. A full entablature runs the length of both facades; it has an overhanging dentillated cornice, a frieze with roundels at the corners and triglyphs and guttae over each pilaster, and a molded architrave. Above, a balustrade in relief features simple spheres atop plinths marking the division between each bay. Scrolled plinths supporting larger projecting spheres frame the balustrade at each corner. The plinth over the intersection of Collinsville and Missouri Avenues is the largest and features festooned scrolls, while those at the end of each façade have more diminutive scrolls framing anthemia. The north façade features the building's main entrance set into the center bay's double-height windows (PHOTO 3). A molded entablature supported by scrolled brackets frames a pair of inset contemporary glass doors below a covered transom. In this bay the frieze is inscribed with "UNION · TRUST · COMPANY ·."

¹ Sanborn Maps.

² "City Assured of New Bank By Union Trust," *East St. Louis Daily Journal*, 11 January 1920; "New Bank Building Erected By Union Trust," *East St. Louis Daily Journal*, 2 February 1921.

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The south and east facades are nearly blind and faced in scored stucco (PHOTO 4). A solid parapet wall runs along both at the same height as the public facades' stone balustrade. The south façade overlooks a surface parking lot and has a single entrance with a metal door and fabric awning at its east end. The east façade is almost entirely obstructed by an adjacent one story commercial building, though two pairs of flat-arched, 1/1 second story windows are located at its south (rear) end.

Interior

A two-story banking hall comprises four-fifths of the building's interior, lit by natural light from the three double-height windows along the north façade and four double-height windows along the west façade (PHOTO 5). An elliptical-arched barrel vault with intersecting molded plaster ribs stretches across its entirety and visually dominates the relatively simple interior. Three wide ribs stretch from east to west between each window on the west façade. Eleven narrow, smaller ribs run perpendicular to these from north to south. The wide ribs terminate in paired, molded scrolls featuring anthemion and acanthus, and are mirrored by engaged, half-width ribs terminating in single scrolls at either end of the hall. A molded band runs along the east and west walls between these ribs and just above the line of scrolls. Hexagonal bronze and glass pendant chandeliers hang from the two north-most east-west ribs, and an additional chandelier once hung from the third as well. The banking hall floor is open in plan.

A steel-framed mezzanine, part of the building's original design but constructed in 1926, wraps around the banking hall's east, south, and west walls (PHOTOS 6, 10). It has polished grey marble fascia, and those sides that face inward are carved into a simple entablature. The mezzanine is lined with a molded marble and cast iron balustrade capped with a molded wooden handrail. All but one of its nine irregularly-spaced supports are squared and framed by polished black granite panels (see below). Two staircases with metal balustrades, molded wooden handrails, and molded metal newel posts provide access; one runs north-south parallel to the banking hall's west wall to access the mezzanine's western arm, and one runs west-east parallel to the north wall before turning south to connect with the mezzanine's eastern arm.

The building's southern end (rear), which comprises the remaining fifth of its interior, follows the same plan on both the first and second floors. On the first, a wide central vault has 20-inch thick walls and is divided into two cells. Corner rooms, connected to the banking hall through open doorways, flank the vault to the east and west. The southeast room features a decorative arch framing the passage between it and the banking hall, and at its rear is an entrance as well as a stairway, oriented east-west, leading to the second floor (PHOTO 7). The southwest room features molded wooden baseboards and wood paneled wainscoting on the west and south walls and provides basement access (PHOTO 8).

The second floor's southern end has a wide segmental arched loggia flanked by corner offices (PHOTO 9). The loggia faces the banking hall and opens onto the mezzanine, framed by a patterned plaster surround and single columns that terminate on molded wooden plinths. To either side, on the banking hall's south wall, pairs of wooden 12-paned casement windows with semi-circular multi-paned fanlights and molded wooden surrounds shed light into each office.

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The loggia functions as a landing, providing access to both offices via paneled wooden doors as well as to the rear stairway (PHOTO 13). The southeast office has a vaulted segmental arched ceiling and is lit by pairs of 1/1 windows on the east wall (PHOTO 11). The southwest office is lit by the west façade's southernmost window bay; it features a combination of historic and contemporary wooden casework and two wood-framed bathrooms that may or may not be part of the building's original floor plan (PHOTO 12).

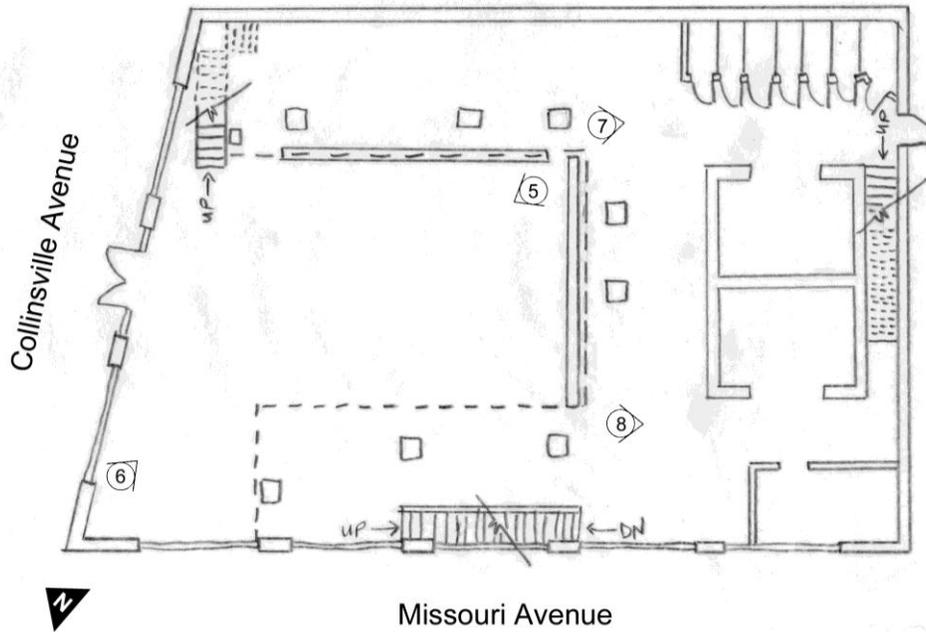
Integrity

The Union Trust Company Bank Building retains integrity of location, design, materials, workmanship, feeling, and association. Most alterations are minor and likely date to the 1970s-1990s, reflecting the building's continuous use as a banking institution from 1922-1996; both their installation and potential removal leave most original design elements and all floor plans untouched. The primary alteration, and the only one which affects both the exterior and interior, is the replacement of the public façades' original double-height window mullion systems with contemporary opaque panels and vision glass (PHOTO 2, FIGURE 7). Minor exterior alterations include the removal of the north façade's entrance canopy and original entrance doors, and the blocking-in of small square vents beneath the north and west façade window bays. General interior alterations are low-impact, ranging from standard HVAC upgrades at the building's rear to contemporary teller counters in the banking hall (PHOTOS 6, 7). Other banking hall changes include a contemporary glass entrance vestibule and wood-veneered casework lining the north and west walls (PHOTO 5). Mezzanine supports appear to have been altered, as indicated by their irregular spacing and seemingly contemporary granite panels. The first story's southeast room has been fitted with wood-veneered stalls lining the east wall and the first story southwest room has the addition of a simple wood-framed office (PHOTOS 7, 8). Vault fittings and doors have been removed. On the second story, the southeast room features contemporary wood paneling, apart from the bathroom configuration, the southwest room has some minor contemporary casework along its west wall. These minor, largely cosmetic changes aside, the Union Trust Company Bank Building's defining features – its Classical Revival style facades, dramatic banking hall, and elegant mezzanine and loggia – are in excellent condition.

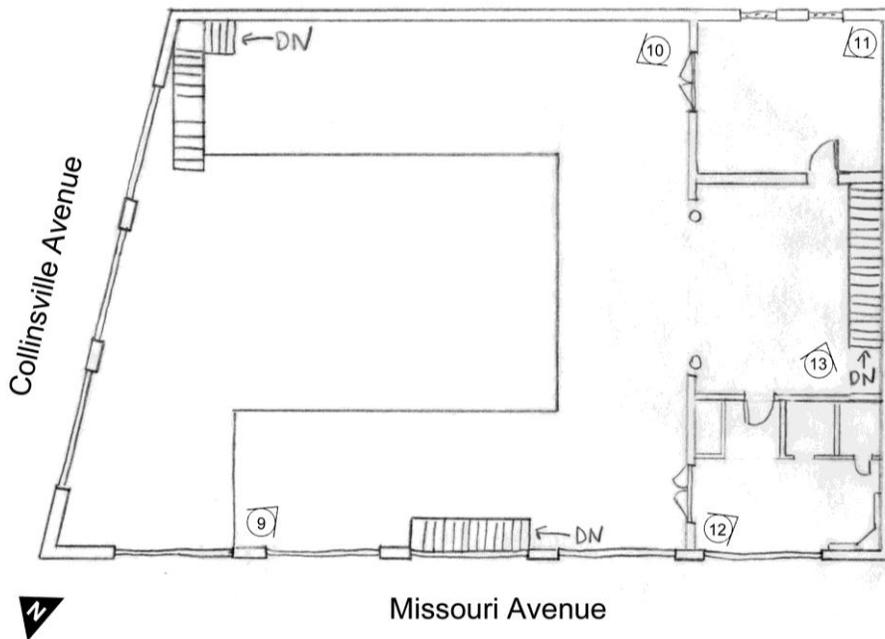
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FIRST STORY FLOOR PLAN – Not to Scale:



SECOND STORY FLOOR PLAN – Not to Scale:



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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1922-1926

Significant Dates

1922, 1926

Significant Person

(Complete only if Criterion B is marked above.)

n/a

Cultural Affiliation

n/a

Architect/Builder

Imbs, Thomas Francis/

Keeley Brothers

Construction Company

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Statement of Significance Summary Paragraph

Summary

The Union Trust Company Bank Building stands at 200 Collinsville Avenue in downtown East St. Louis, Illinois. Designed by architect Thomas Imbs for banker August Schlafly and completed between 1922 and 1926, it is locally significant under Criterion C for Architecture. The building is an excellent example of early 20th century Classical Revival style bank design and is the last of its kind in East St. Louis. This style, associated with permanence and trust, took hold in the late 19th century as bankers sought to regain public confidence after the Panic of 1893. Thirty years later, these associations were magnified in tumultuous East St. Louis where public morality was at an all-time low after its most recent series of political and social disasters. The Union Trust Company Bank Building embodied Schlafly's recent role as civic leader and signaled the city's economic recovery by spurring badly-needed investment downtown. The period of significance is from 1922 to 1926, spanning the year the building opened to the public through the construction of its interior mezzanine according to Imbs' original design.

Narrative Statement of Significance

Context: East St. Louis

Captain James Piggott founded the original fort from which East St. Louis grew in 1783 as a way station for those heading further west. Located directly across the Mississippi River from the growing French trading village of St. Louis, Piggott later opened a successful ferry which led to the establishment of Illinois City, later Illinoistown, east of the river in 1808.³ In 1861 Illinoistown merged with the nearby municipalities of St. Clair (founded in 1837) and East St. Louis (founded in 1859); the new town adopted the latter's name and four years approved a charter in which the modern City of East St. Louis was born.⁴

The city's downtown developed roughly a mile east of the river and north of St. Louis because of flooding and the recent attachment Bloody Island to the river's east bank.⁵ John Bowman, East St. Louis' first civic booster and author of its new charter, turned away from the river for economic growth by courting the railroad and meatpacking industries with the establishment of a lax governmental system offering few restraints and a multitude of advantages.⁶ Located at the center of the country and already a growing railroad hub, East St.

³ *Encyclopedia of the History of St. Louis*, William Hyde and Howard L. Conard, ed., p. 658; "East St. Louis History Timeline," *Illinoistown: A Cultural History of East St. Louis in the Twentieth Century*, Web.

⁴ *Ibid*; Andrew Theising, *Made in the USA: East St. Louis, the Rise and Fall of an Industrial River Town*, p. 68.

⁵ Michael R. Allen, "The Second Skyline: Downtown East St. Louis' Unique Architecture," *The Making of an All-America City: East St. Louis at 150*, 2011, p. 15.

⁶ Andrew Theising, *Made in the USA: East St. Louis, the Rise and Fall of an Industrial River Town*, p. 7-11, 95, 156; Andrew Theising, "Three Lives That Defined a City: East St. Louis' First Sixty Years," *The Making of an All-America City: East St. Louis at 150*, p. 143-145.

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Louis had the added advantage of proximity to plentiful natural resources such as coal. These selling points, combined with little to no regulation or taxes, quickly attracted desired investment to a city eager to accommodate business at virtually any cost.

The nature of this investment, as well as the regulation-free environment which stimulated it, established East St. Louis as an industrial suburb geared solely towards profits and little towards civic improvement. Eastern industrial magnates soon took possession of the city's railroad connections and poured money into developing it into a manufacturing center. St. Louis firms, hampered by local regulations and seeking to avoid high fees for shipping goods across the river, were more than happy to establish noxious factories out of sight (and smell) in East St. Louis.⁷ Profits soared, though the city's remote controlling interests had little concern for its residents. Even worse, they actively encouraged disenfranchisement since a committed, active citizenry with a desire for civic improvements would inevitably lead to higher taxes and more regulation.⁸ From its beginnings East St. Louis' "[industries] negatively redefined the purpose of government, [meaning that] the public good was defined in terms of private prosperity, and private prosperity was achieved at the public expense."⁹

This lax attitude toward governance bred a dual vice industry which plagued the city for decades. East St. Louis became something of a wild west at the center of the country, with gambling and prostitution defining its economy as much as their industrial counterparts. Political corruption was rampant and the best efforts at reform tended to fail. Even John Bowman, who had advocated for major reforms after realizing his charter's defects, fell victim to an 1885 murder for hire plot when his political enemy enlisted two city police officers gun him down in front of his home.¹⁰ Such sensational crimes were shockingly common, even by the standards of the time, and further deterred the city's ability to attract an active and economically diverse population.¹¹ The murderous race riot of 1917, still the worst in the nation's history, turned the harsh national spotlight on East St. Louis even amidst the horrors of World War I. As described by St. Louis social worker and advocate Oscar Leonard, at this time East St. Louis was

Not a city of homes in the American acceptance of the term. It is a manufacturing town where industries locate because land is cheap, transportation facilities good, coal and water near and cheap. Capital goes there simply in search of dividends. It isn't interested in the welfare of the city or of the workers who help make those dividends. Only those who must, live there. Those who can live in St. Louis, while working in East St. Louis, do so.¹²

A congressional investigative committee went even further:

East St. Louis for many years has been a plague spot: within its borders and throughout its environs every offense in morals and public decency has been openly committed, each day increasing the terror of the law-abiding. Sodom and Gomorrah were model Christian communities by comparison.¹³

⁷ Andrew Theising, *Made in the USA: East St. Louis, the Rise and Fall of an Industrial River Town*, p. 64, 99.

⁸ *Ibid*, p. 140-1,151.

⁹ *Ibid*, p. 11.

¹⁰ Andrew Theising, "Three Lives That Defined a City: East St. Louis' First Sixty Years," *The Making of an All-America City: East St. Louis at 150*, p. 145.

¹¹ Andrew Theising, *Made in the USA: East St. Louis, the Rise and Fall of an Industrial River Town*, p. 7-11, 97-99.

¹² Oscar Leonard, "East St. Louis, 1917: An American Pogrom," *From Timbuktu to Katrina: Readings in African-American History*, p. 23.

¹³ "The Condition and the Remedy," *St. Louis Post-Dispatch*, 9 July 1918.

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Unfortunately the conditions which led to the riot had festered for decades and would continue to the plague the city long after.

Despite these bleak conditions, the city's population went from 9,185 in 1880 to 29,734 by 1900; still small compared to St. Louis' 350,518 and 575,238 in the same years, this growth was substantial.¹⁴ At the turn of the century East St. Louis was one of, if not the most, important rail centers in the nation and boasted major manufacturers such as the National Stockyards, Armour Packing, and the Aluminum Ore Company.¹⁵ Mayor Malbern Stephens had spent the previous fifteen years struggling to make the city more livable by instituting voter reforms, establishing schools, building a new city hall, and improving infrastructure.¹⁶ Though some of his successes would be short-lived, they produced the more hopeful climate which attracted August Schlafly and his Union Trust Company in 1901.

August Schlafly and the Union Trust & Savings Bank

August Schlafly's family immigrated to the United States from Canton Bern, Switzerland by sail boat when he was four years old. Landing in New Orleans in 1854, they traveled up the Mississippi River to settle in the Swiss-German town of Highland, Illinois, roughly thirty miles northeast of what would later become East St. Louis.¹⁷ On their way, as the legend goes, they camped in a pecan grove on the future site of the Union Trust Company Bank Building.¹⁸ Schlafly's father died soon thereafter, and within a few years the family moved southeast to Carlyle, Illinois. One of nine children, Schlafly went to work at young age first at a brick foundry and, starting in 1862, as a store clerk. Around 1870 he and brothers John and Fredolin opened the Schlafly Brothers general store, and their success and civic bent brought the family prominent standing within the community. Upon John's death in 1877 August and Fredolin entered the banking business, founding the State Bank of Carlyle (later First National Bank of Carlyle) in 1878.¹⁹ Over the next two decades they built a banking empire throughout southwestern Illinois, establishing banks in Breese, Edwardsville, Alton, Granite City, Belleville, and New Baden.²⁰ While Fredolin and his family remained in Carlyle, in 1900 August Schlafly moved his wife and six children to St. Louis. The following year he founded the bank with which he his career would be most associated – the Union Trust & Savings Bank of East St. Louis.²¹

¹⁴ *Encyclopedia of the History of St. Louis*, William Hyde and Howard L. Conard, ed., p. 657; Michael R. Allen, "The Second Skyline: Downtown East St. Louis' Unique Architecture," *The Making of an All-America City: East St. Louis at 150*, 2011, p. 15.

¹⁵ *Encyclopedia of the History of St. Louis: A Compendium of History and Biography for Ready Reference*, William Hyde and Howard L. Conard, ed., p. 657; Andrew Theising, *Made in the USA: East St. Louis, the Rise and Fall of an Industrial River Town*, p. 156.

¹⁶ Andrew Theising, "Three Lives That Defined a City: East St. Louis' First Sixty Years," *The Making of an All-America City: East St. Louis at 150*, p. 146-149.

¹⁷ *History of Marion and Clinton Counties, Illinois*, p. 181.

¹⁸ "August Schlafly, Retired Banker, Dies at His Florida Home," *St. Louis Globe-Democrat*, 6 March 1934; "Public Will Get Inside View of New Bank Vaults," *East St. Louis Daily Journal*, 31 March 1922.

¹⁹ *History of Marion and Clinton Counties, Illinois*, p. 175-176,181.

²⁰ "Schlafly, August," *Book of St. Louisans: A Biographical Dictionary of Leading Living Men of the City of St. Louis* (1906), p. 510; "August Schlafly, Retired Banker, Dies at His Florida Home," *St. Louis Globe-Democrat*, 6 March 1934.

²¹ City Directory; United States Census, 1900, 1910, 1920.

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In June 1901 Schlafly, with \$150,000 of cash capital in hand, met in downtown St. Louis with a group of prominent men from both sides of the Mississippi to organize the Union Trust Company. A fifteen-member board of directors was established as were the company's officers, with Schlafly as president, his long-time associate Edward Keshner as cashier, and son Frederick as assistant cashier. As a nod to the undercurrent of resentment East St. Louis often residents felt towards their larger, dominating neighbor, the *East St. Louis Daily Journal* assured readers that most stockholders "[were] East St. Louisans, living in [that] city, with property interests in East St. Louis."²² That October the Union Trust & Savings Bank quietly opened for business in rented quarters in the new Illmo Hotel at the southeast corner of Missouri and Collinsville Avenues (FIGURE 1). Just five employees strong, it boasted rich interiors of oak and marble furnishings and floors, walls frescoed in green and gold, and one of the largest vaults in the Midwest lined with Tennessee marble.²³ The bank quickly grew, and by early 1907 counted its "total resources" at \$1,065,871 with deposits of \$808,711.²⁴

By this time there were four banks in East St. Louis, three of which were located downtown and independent of local industry. Two were larger and more established than Union Trust & Savings. The Illinois State Trust Company, later First National Bank, stood across the street on the northeast corner of Collinsville and Missouri Avenues. Established as the East St. Louis Real Estate & Savings Bank in 1865, the institution went through a series of iterations until merging its banking and trust interests in 1907.²⁵ This coincided with the opening of the Cahokia Building, which First National had commissioned the year before from the prominent St. Louis firm of Mauran, Russell & Crowell. The six-story Chicago style skyscraper, the first modern office building constructed in East St. Louis, housed First National's banking hall on its first two floors and had four floors of rentable office space above.²⁶ In doing so Illinois State Trust became the first downtown bank to commission and occupy its own building. At the time it was the largest in the city.²⁷

The Southern Illinois National Bank, founded as the Workingmen's Banking Company in 1869, reorganized in 1897 and opened in the Richardsonian Romanesque style Adele Building at Broadway and Main Street. By 1909 its nearly \$1.9 million of deposits made it the city's second largest bank.²⁸ The following year Southern Illinois National began making plans to construct a new headquarters and sent its directors to examine the modern banking halls of St. Louis' financial district. They chose the St. Louis Trust Company Building, a Classical Revival style stand-alone bank designed by Chicago's Shepley, Rutan & Coolidge at Fourth and Locust Streets, as their model (demolished). Like Illinois State Trust, they selected a prominent St. Louis architect, Ernst Janssen, for the project.²⁹ The new bank, completed in 1912 at Broadway and Collinsville Avenue, cost nearly \$150,000 (FIGURE 2, demolished). It stood two stories tall with a Carthage limestone exterior, and was downtown East St. Louis' first building exclusively

²² "Union Trust Company," *East St. Louis Daily Journal*, 21 June 1901.

²³ "Informal Opening," *East St. Louis Daily Journal*, 7 October 1901.

²⁴ *East St. Louis: The Dawn of a Great City*, 1909.

²⁵ City Directory; *East St. Louis: The Dawn of a Great City*, 1909.

²⁶ Michael R. Allen, "The Second Skyline: Downtown East St. Louis' Unique Architecture," *The Making of an All-America City: East St. Louis at 150*, p. 17-18.

²⁷ *East St. Louis: The Dawn of a Great City*, 1909.

²⁸ *Ibid*; "Moves to New Bank Home," *East St. Louis Daily Journal*, 10 March 1912.

²⁹ "Plan \$150,000 New Bank Building," *East St. Louis Daily Journal*, 1 May 1910; *Engineering Record and Building Record Sanitary Engineer*, 1899, p. 306.

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devoted to banking.³⁰ It was also the city's first Classical Revival style bank, bringing the city in line with a national architectural trend that had taken hold in the 1890s.

Bank Architecture and the Classical Revival Style

During the 19th century American bank design was in keeping with widespread architectural movements. Early neoclassical and Federal style banking halls were followed by Greek Revival ones in the 1820s, followed in the 1850s by those adopting everything from the Italianate, to the Romanesque, to sheer eclecticism for their designs.³¹ The 1890s, however, brought about a return to the classical idiom as bankers sought to regain their patrons' confidence after the disastrous Panic of 1893. The panic, which caused a two-year economic depression, coincided with the World's Columbian Exposition in Chicago, responsible for introducing Beaux Arts-infused Classical Revivalism to the nation on a wide scale. During its recovery the nation's banking industry realized that "a lack of confidence and cooperation between the banker and the depositor [had] caused most of the trouble," and that its image needed a drastic makeover. As the public face of banking institutions, bank buildings became the vehicle through which this reinvention would occur and the Classical Revival style – conveniently in vogue - became its medium. As noted by historian Charles Belfoure,

A depositor's mere perception of the bank's soundness often could determine whether there would be a run on the bank. And that perception could be influenced by granite, limestone, and Corinthian columns. The bank, whether it be on Wall Street or in Kinsley, Kansas, should be a dignified, magnificent structure that stands for solidarity, strength, and above all, trust. And so banks all over America became classically designed fortresses.³²

The style conjured notions of permanence and authority, harkening back to the promise of the nation's early years and the wisdom of the ancients. Leading bank architect Alfred Hopkins encouraged the style's use to reinforce banks' position within the community, for as "a public institution its natural architectural expression is to be found in the classical style."³³ Though privately owned, financial institutions were beholden to the public good and their architecture should nobly reflect the nation's rich heritage of Classical Revival courthouses, post offices, and monuments.³⁴ These associations proved fantastically popular and the Classical Revival style dominated the more than 12,000 new banks constructed nationwide over the next forty years.

Bank architecture became both an art and a science. A growing body of literature on the subject developed in publications ranging from *Architectural Record* to *Bankers Magazine* and standardized industry expectations.³⁵ Recommendations included vault specifications, floor and circulation plans according to site and demand, interior fittings and lighting, and how to set a welcoming but stately tone.³⁶ These tenets were well known to architectural firms large and small, and a subset of "design-build firms," typically with branch offices in major regional cities,

³⁰ "Moves to New Bank Home," *East St. Louis Daily Journal*, 10 March 1912.

³¹ Charles Belfoure, *Monuments to Money: The Architecture of American Banks*, p. 9-193.

³² Charles Belfoure, *Monuments to Money: The Architecture of American Banks*, p. 127.

³³ Alfred Hopkins, "Some Ideas of Bank Building – Artistic and Practical," *Bankers' Magazine* (April 1918).

³⁴ *Ibid.*

³⁵ Charles Belfoure, *Monuments to Money: The Architecture of American Banks*, p. 125-128.

³⁶ Alfred Hopkins, "Some Ideas of Bank Building – Artistic and Practical," *Bankers' Magazine* (April 1918); Charles Belfoure, *Monuments to Money: The Architecture of American Banks*, p. 134-148.

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specialized in bank architecture and produced ready-made, fully-outfitted banks for clients nationwide.³⁷ This was serious business; new bank buildings expressed an institution's confidence in itself and, in turn, were expected to further increase public confidence and greater profits.³⁸

Union Trust & Savings Bank: "The Only Bank That Financed East St. Louis"

Though in 1912 Southern Illinois National Bank could boast the most modern bank building in East St. Louis, escalating corruption in the city's government soon offered August Schlafly the opportunity to outstrip his competitors. At the time Locke Tarleton, a slum lord, political boss, and owner of city's primary brothel and gambling district, controlled both the mayor's office and the police department and mined both for his own financial gain. In 1911 he insured the mayoral election of former city clerk Charles Lambert and two years' worth of blatant bribery, theft, and mismanagement ensued. By 1913 \$250,000 had been drained from the city's coffers, and as historian Andrew Theising recounts,

At the end of Lambert's two-year term, the East St. Louis Finance Committee (of which no member was an accountant) examined the books of the Lambert Administration and concluded that all city monies had been properly collected and paid. The council then passed a resolution to destroy the financial records of the Lambert Administration. When the news media intervened, the books were saved and placed in the comptroller's vault – from which the incriminating documents mysteriously disappeared.³⁹

In the wake of this scandal and the investigation that followed, former State Senator John Chamberlain was elected mayor under the slogan "Make East St. Louis Less Like Hell and More Like Home."⁴⁰

All city employees, including policemen, firemen, teachers, and street cleaners had gone without pay for months and, with the city obviously bankrupt, were threatening to quit. Even the fire horses were starving. Chamberlain pled with local banks to persuade them, as a group, to provide the city with emergency financing but no agreement could be reached. Yet East St. Louis' highly-publicized failures were threatening business on a grand scale, prompting August Schlafly to act alone. He bankrolled the city first with his personal funds and then with those of the Union Trust & Savings Bank to the tune of several hundred thousand dollars and was widely lauded as the city's savior, "coming to the rescue" to bring it out of crisis in what was ultimately a shrewd business move.⁴¹

At the end of 1914 the *St. Louis Post-Dispatch* ran an article on the city's comeback, replete with Schlafly's own account of the 1913 crisis, alongside an open letter titled "To the Taxpayers and Citizens of East St. Louis" (FIGURE 4). This letter, essentially an advertisement for the Union Trust & Savings Bank, drew the distinction between taxpayers – i.e. business owners who lived elsewhere – and the city's actual residents. Part damage control and part marketing, it commended the Chamberlain administration, stating, "The Union Trust & Savings

³⁷ Charles Belfoure, *Monuments to Money: The Architecture of American Banks*, p. 130-131.

³⁸ Ibid, p. 128; Alfred Hopkins, "Some Ideas of Bank Building – Artistic and Practical," *Bankers' Magazine* (April 1918).

³⁹ Andrew Theising, *Made in the USA: East St. Louis, the Rise and Fall of an Industrial River Town*, p. 137.

⁴⁰ Ibid.

⁴¹ "New Prosperity Era in 1915 for East St. Louis," *St. Louis Post-Dispatch*, 13 December 1914.

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Bank wishes to congratulate these men for their courage and public spirit and is anxious that every citizen and taxpayer should well know of these public-spirited men who helped restore the city's credit." It concluded, "This bank has financed you in financing your city and solicits your account, large or small, with the assurance of cordial and satisfactory service."⁴² From then on Union Trust & Savings Bank's advertisements would proclaim it "THE ONLY BANK THAT FINANCED EAST ST. LOUIS" (FIGURES 8, 9). Schlafly had successfully won the hearts and minds of the East St. Louis community, and within a few years its increased business would fund the construction of the Union Trust Company Bank Building.

Union Trust Company Bank Building

Schlafly announced the project in January 1920. He purchased a \$125,000 site across the street from his existing bank on the northeast corner of Collinsville and Missouri Avenues, setting a record high for cost per front footage downtown by more than \$600. Hoggson Brothers Bank Building Company, a national design-build firm which had recently completed Schlafly's Citizens National Bank in Alton, was named as architect.⁴³ The new bank would be "in the monumental classical style now followed in bank construction in the United States," and take design cues from St. Louis' Mississippi Valley Trust Company (Eames & Young, 1896 - NR 5/25/01) and Mercantile Trust Company Buildings (Isaac Taylor, 1902).⁴⁴ Like the Southern Illinois National Bank, these were limestone Classical Revival style stand-alone structures distinct from St. Louis' Union Trust Company (Louis Sullivan, 1892-1893- NR 6/17/82) and Boatmen's Bank (Eames & Young, 1913 - NR 10/22/98). Those, like East St. Louis' First National Bank, were skyscrapers with banking halls on their lower stories, a model which had become strongly discouraged by experts at the time. As Alfred Hopkins flatly stated in a 1918 article for *Bankers' Magazine*, "Renting office space is not banking," and coverage of Schlafly's proposed bank emphasized its single-use design.⁴⁵ The following year August Schlafly assumed chairmanship of Union Trust & Savings' board to let son Paul (1885-1973) assume its presidency (FIGURE 5). The bank's directors voted to increase capitalization from \$400,000 to \$600,000, making it the largest bank in the city, and officially rebranded as the Union Trust Company. In February Paul Schlafly released a lengthy statement on the building's progress; all major points from style to form remained, though a new "West Side" architect, Thomas Imbs, now headed the project.⁴⁶

St. Louis native Thomas Francis Imbs was born into an upper middle class family in 1885 (FIGURE 6).⁴⁷ Between 1903 and 1910 he received degrees and professional certifications in

⁴² Union Trust and Savings Bank, "To the Taxpayers and Citizens of East St. Louis," *St. Louis Post-Dispatch*, 13 December 1914.

⁴³ "City Assured of New Bank By Union Trust," *East St. Louis Daily Journal*, 11 January 1920; Charles Belfoure, *Monuments to Money: The Architecture of American Banks*, p. 131; "New Individual Bank Building for Citizens National Bank of Alton, Illinois," *Bankers' Magazine* (April 1918), p. 499.

⁴⁴ "City Assured of New Bank By Union Trust," *East St. Louis Daily Journal*, 11 January 1920.

⁴⁵ Alfred Hopkins, "Some Ideas of Bank Building - Artistic and Practical," *Bankers' Magazine* (April 1918); "City Assured of New Bank By Union Trust," *East St. Louis Daily Journal*, 11 January 1920.

⁴⁶ "New Bank Building Erected By Union Trust to Permit Big Growth," *East St. Louis Daily Journal*, 2 February 1921.

⁴⁷ Death Record; "J. F. Imbs, Pioneer St. Louis Miller, Succumbs at 85," *Missouri Historical Society Necrology Scrapbook* (13) 24 October 1926.

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both architecture and engineering from St. Louis University, Washington University, and the University of Pennsylvania.⁴⁸ He returned to St. Louis to form the firm of Imbs & Preuss and executed small scale projects until partnering with renowned Pittsburgh architect John T. Comes (1873-1922) to win the high profile commission for St. Louis County's Kenrick Theological Seminary in 1913.⁴⁹ Comes & Imbs' Gothic Revival design was published nationally, but after Comes' 1915 departure Imbs' career took more mundane course. Working alone, he registered to practice in Missouri, Illinois, Wisconsin, Minnesota, and Michigan, where relatively low-profile projects for urban industrial interests and small-town Catholic churches and schools dominated his business.⁵⁰ In total, he was responsible for designing some two hundred buildings before his death in 1959.⁵¹

Compared to Mauran, Russell & Crowell and Ernst Janssen, architects of the First National and Southern Illinois National Banks, Imbs was a relative unknown in the St. Louis architectural community. He did, however, set himself apart by authoring architectural treatises, including *Theory of Church Architecture*, *Architects' Contracts* and, most notably, *Principles of Modern Bank Architecture*.⁵² The latter, published circa 1920, likely played a role in his winning the Union Trust & Savings commission since this seems have been his first bank building. His close relationship to Illinois' East Side may also have helped; his family's milling company was located in Belleville, Illinois, his father-in-law was general manager of the powerful Armour & Company meatpacking plant, and Imbs had married at East St. Louis' St. Patrick's Cathedral in 1914.⁵³ Both the Imbs and Schlaflys were staunch Catholics, and Thomas Imbs and Paul Schlafly were the same age. While he lacked in architectural pedigree, Imbs' other attributes would certainly have helped. The Union Trust Company Bank Building was one of his most important works and for decades he would list it as one of his major works.⁵⁴

The Union Trust Company's "opulent new banking house" opened in 1922, gracing Collinsville and Missouri Avenues' 19th century commercial streetscapes with modern, elegant temple fronts (FIGURE 7).⁵⁵ Its vaulted banking hall, lit by massive windows along the building's public facades, was stunning in aspect and unique to the city's existing commercial buildings. Paul Schlafly claimed to have chosen the plans "after hundreds had been viewed and scores of banks visited for ideas and innovations," and as a result the design followed modern banking trends to a tee.⁵⁶ Tellers' cages along the banking hall's east, south, and west walls efficiently managed customers from the north façade's main entrance; plans for a mezzanine

⁴⁸ *History of the Archdiocese of St. Louis*, 1924, p. 48; "Imbs, Thomas Francis," *Who's Who in the Central States*, 1947, p. 824; *General Alumni Catalogue of the University of Pennsylvania*, 1922, p. 190; "Imbs, Thomas Francis," *Who's Who in the Midwest*, 1949, p. 641.

⁴⁹ City Directory; Esley Hamilton and Philip Barnes, "St. Vincent de Paul Church," *St. Louis Chamber Chorus*, Web.

⁵⁰ "Imbs, Thomas Francis," *Who's Who in the Central States*, 1929, p. 475; *History of the Archdiocese of St. Louis*, 1924, p. 48; *The American Contractor*, 1913-1922.

⁵¹ "Thomas F. Imbs' Funeral Is Held," *Belleville News-Democrat*, 1959.

⁵² "Imbs, Thomas Francis," *Who's Who in the Central States: A Biographical Dictionary of Leading Men and Women of the Central States*, 1947, p. 824; "Imbs, Thomas Francis," *Who's Who in the Central States*, 1929, p. 475.

⁵³ "J. F. Imbs, Pioneer St. Louis Miller, Succumbs at 85," *Missouri Historical Society Necrology Scrapbook* (13) 24 October 1926; United States Census, 1900, 1910, 1920; "Society," *St. Louis Post-Dispatch*, 24 September 1914.

⁵⁴ "Imbs, Thomas Francis," *Who's Who in the Midwest*, 1949, p. 641.

⁵⁵ "Public Will Get Inside View of New Bank Vaults," *East St. Louis Daily Journal*, 31 March 1922.

⁵⁶ "New Bank Building Erected By Union Trust to Permit Big Growth," *East St. Louis Daily Journal*, 2 February 1921.

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(constructed in 1926) allowed for growth and judicious oversight by the bank's managers; its "burglar-proof" vault was tucked at the building's rear for security's sake but in "plain view" to instill public confidence; and, according to Alfred Hopkins' recommendations, the building's exterior utilized a delicate but imprecise Classical Revival idiom while the banking hall's ceiling dominated the interior, its "finest opportunity ... for the display of design."⁵⁷ Unlike the Southern Illinois National Bank Building, the Union Trust Company Bank Building's construction and completion routinely made the front page of the *East St. Louis Daily Journal*. Thousands were expected to tour building during its open house on April 1, 1922.⁵⁸

The "Future of the City"

The Union Trust Company Bank Building's significance should be taken in context of the disasters and pitfalls East St. Louis had suffered prior to its completion. Schlafly's city government bailout had produced a modicum of oversight and stability, but the race riots three years later again rocked East St. Louis to its core. The War Department, concerned with these events' effect on rail connections at the height of World War I, had intervened in an attempt to force the city to right its problems. This led to the "Building East St. Louis for Tomorrow" program, which in 1920 hired Harland Bartholomew, St. Louis' planning director, to execute a city plan.⁵⁹ His scathing report on East St. Louis' condition offered a litany of woes "recounted in order to show the lack of vision and civic spirit that has attended the vast growth of the city."⁶⁰ Railroads regularly crisscrossed streets, housing was desperately inadequate, and garbage collection had only recently been instituted at the behest of the federal government.⁶¹ The city was even ugly, "[offering] anything but a pleasing appearance to its visitors." East St. Louis had failed to demonstrate even marginal care for its own people, and what it offered was far from the healthy living environment it needed to survive.⁶² These outside criticisms, compounded with the reality of living under these conditions, left East St. Louis' morale at an all-time low.

The Union Trust Company Bank Building thus became a sign of hope in this negative climate and signaled the city's possible recovery. It was downtown's first high-profile commercial investment in ten years, despite the fact that the city's population had grown by nearly 9 percent over the same time period.⁶³ This was big news, with one *East St. Louis Daily Journal* subtitle reading, "FUTURE OF CITY SEEN IN PLANS FOR HANDSOME STRUCTURE ON COLLINSVILLE AVE."⁶⁴ Despite Schlafly and Imbs' St. Louis ties, journalists were quick to point out that East St. Louis' Keeley Brothers Construction Company

⁵⁷ Ibid; Alfred Hopkins, "Some Ideas of Bank Building – Artistic and Practical," *Bankers' Magazine* (April 1918).

⁵⁸ "Public Will Get Inside View of New Bank Vaults," *East St. Louis Daily Journal*, 31 March 1922; "Union Trust Enlarges Its Banking Quarters," *East St. Louis Daily Journal*, 24 October 1926.

⁵⁹ 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*, p. 99.

⁶⁰ Ibid, p. 101.

⁶¹ Ibid, p. 100, 106.

⁶² Ibid, p. 109-10.

⁶³ The only other major downtown project at the time was the Community House, a youth center built from 1919-1920. While important, its construction had been spearheaded by the National Catholic Welfare Council at the behest of the federal government; Michael R. Allen, "The Second Skyline: Downtown East St. Louis' Unique Architecture," *The Making of an All-America City: East St. Louis at 150*, p. 15-26.

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was the building's contractor, and that "officers of the [Union Trust Company had decided] that wherever possible, local industry must be patronized. A greater part of the supplies will be purchased in East St. Louis, the business going to foreign concerns only when local concerns as unable."⁶⁵ With residential construction also at a standstill the project was a godsend for the city's construction industry and a hopeful sign of better times to come.⁶⁶

The Schlaflys' gesture of confidence lent East St. Louis the civic leadership that it craved. At the time, the family controlled five banks in five different cities and towns to the tune of \$9,800,000, and the fact that it chose to commit to East St. Louis at such a tumultuous time did much to instill the city's confidence in itself.⁶⁷ This confidence spread, kicking off a wave of construction which produced most of the city's downtown landmarks, including the Ainad Temple (1923-1925), Broadview Hotel (1926-1927), Majestic Theater (1927), and the Spivey Building (1927).⁶⁸ Even smaller businesses sought to improve during this hopeful time. The 1924 East St. Louis directory touted the city's "promotion of practical ideals for civic betterment" and described how "the progressive merchants have remodeled store fronts and give exceptional attention to exterior decoration, making their window displays unexcelled for artistic arrangement." These remarks consciously addressed Harland Bartholomew's complaints just four years earlier, showing that, for a time in years, East St. Louis was confronting its image and trying to improve it. In this light the modern, Classical Revival style Union Trust Company Bank Building was incredibly meaningful to its struggling community; here, the stylistic associations of permanence, trustworthiness, and wisdom that it shared with comparable banks in other cities were badly needed in one raw from decades' worth of escalating trauma.

Conclusion

Paul Schlafly remained at the helm of his family's bank until his death in 1973. It remained one of only a handful of banks in the city long after East St. Louis' economic and population peaks in the 1950s and 1960s.⁶⁹ The Union Trust Company changed its name to Union Bank in 1977, to the Union Bank of East St. Louis in 1989, and to the Union Bank of Illinois in 1990. In 1991 the bank relocated its headquarters from East St. Louis to Swansea, Illinois, and between 1996 and 1997 vacated the Union Trust Company Bank Building – its home for more that seventy years - by merging and relocating its two remaining local branches to a new building on River Park Drive.⁷⁰

The Union Trust Company Bank Building remains the only Classical Revival style bank building in East St. Louis. Its sole stylistic counterpart, the Southern Illinois National Bank

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

⁶⁶ 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*, p. 105.

⁶⁷ "New Bank Building Erected By Union Trust to Permit Big Growth," *East St. Louis Daily Journal*, 2 February 1921.

⁶⁸ Michael R. Allen, "The Second Skyline: Downtown East St. Louis' Unique Architecture," *The Making of an All-America City: East St. Louis at 150*, p. 15-26.

⁶⁹ City Directory.

⁷⁰ *Federal Insurance Deposit Corporation*, "History of Union Bank of Illinois," Web; Letter from Dennis W. Blase, Federal Reserve Bank of St. Louis Assistant Vice President, to Albert J. O'Brien, Union Bank of Illinois Board Chair, 29 October 1996.

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Building, was demolished in 1998. The Chicago School First National Bank Building is the only other extant early 20th century bank building downtown and differs substantially in both form and style. At this time the City of East St. Louis is home to four National Register listings, all of which differ substantially from the Union Trust Building. The Spivey Building is a Chicago style skyscraper (NR 1/17/02), Majestic Theatre is a Spanish Gothic style essay in terra cotta (NR 5/9/85), and Broadview Hotel is a reserved brick and terra cotta Classical Revival style hotel (12/31/2013); all are listed for local significance for Criterion C for Architecture and/or Criterion A for Commerce. The Pennsylvania Avenue Historic District (NR 7/27/1979) is listed under Criteria A, B, and C, but as a residential district of single family homes it bears no relation to the Union Trust Company Bank Building's significance.

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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 # _____

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Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Preservation Research Office

Historic Resources Survey Number (if assigned): n/a

10. Geographical Data

Acreeage 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: 38.626993 | Longitude: -90.159047 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

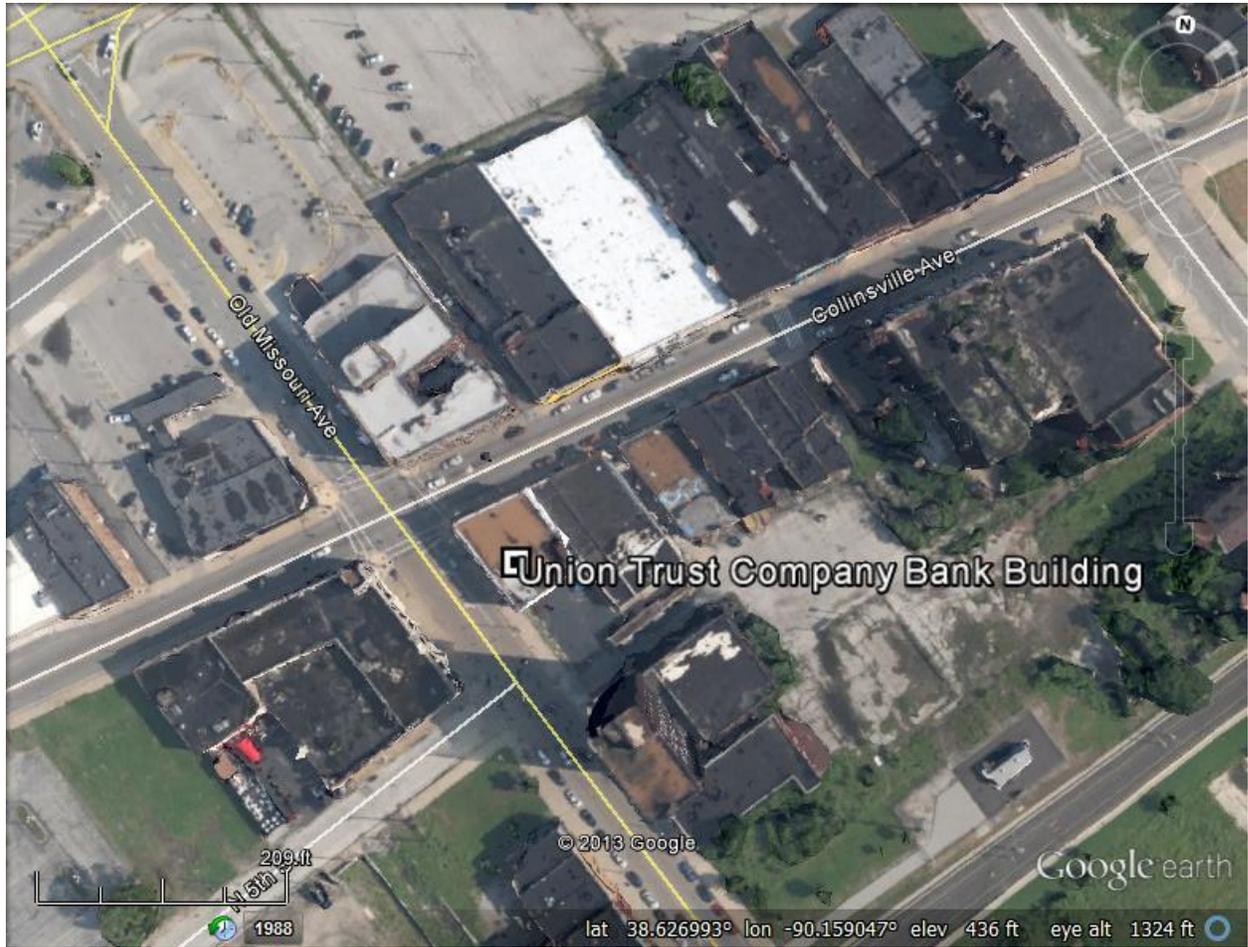
Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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Google Earth Locator Map



11. Form Prepared By

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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.)

Photo Log

Name of Property: Union Trust Company Bank Building

City or Vicinity: East St. Louis

County: St. Clair

State: Illinois

Photographer: Lindsey Derrington

Date Photographed: May-June 2013

Descriptions of each view are as follows:

1. Site view looking east along Collinsville Avenue towards its intersection with Missouri Avenue. The Union Trust Company Bank Building is right of center.
2. Exterior: View of north (main) and west façades.
3. Exterior: View of north (main) façade.
4. Exterior: View of west and south (rear) façades.
5. Interior: First floor, view of banking hall looking northwest.
6. Interior: First floor, view of banking hall looking southeast.

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7. Interior: First floor, view of rear southeast room looking south.
 8. Interior: First floor, view of rear southwest room looking south.
 9. Interior: Second floor, view of mezzanine looking southeast.
 10. Interior: Second floor, view of mezzanine looking northwest.
 11. Interior: Second floor, view of rear southeast office looking north.
 12. Interior: Second floor, view of rear southwest office looking south.
 13. Interior: Second floor, view of loggia landing and stair to first floor looking east.
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1. Union Trust & Savings Bank, first location (Charles A. Franke, *Pictorial East St. Louis, Ill: Views of Its Business, Manufacturing, Municipal and Home Life*, 1906).
2. August Schlafly, caricature (Bankers Club of St. Louis, *Caricature Album of the Annual Dinner, December 21, 1915*, 1915).
3. Southern Illinois National Bank, advertisement (City Directory, 1926).
4. "To the Taxpayers and Citizens of East St. Louis," advertisement (*St. Louis Post-Dispatch*. 13 December 1914).
5. Paul Schlafly, caricature (Bankers Club of St. Louis, *Caricature Album of the Annual Dinner, December 21, 1915*, 1915).
6. Thomas F. Imbs, portrait (*Portraits of Prominent Saint Louisans in 1916: A Portrait Work of Its Merchants, Manufacturers, Bankers and Professional Men*, 1916).
7. Union Trust Company Bank Building, postcard circa 1925 (Illinois Digital Archives).
8. Union Trust Company Bank Building, advertisement (City Directory, 1924).
9. Union Trust Company Bank Building, advertisement (*East St. Louis Daily Journal*, 17 July 1927).

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Figure 1: Original location of the Union Trust & Savings Bank in the Illmo Hotel on the southwest corner of Collinsville and Missouri Avenues (demolished).



Figure 2: Advertisement for the Southern Illinois National Bank featuring its 1912 building. The first stand-alone Classical Revival style bank in East St. Louis, it was demolished in 1998.



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Figure 3: Caricature of August Schlafly from the Bankers' Club of St. Louis 1915 Annual Meeting commemorative album. Whereas most bankers are shown in front of sketch drawings of their bank buildings, Schlafly - whose Union Trust & Savings Bank was at the time located in rented quarters - is shown here with the Eads Bridge, a nod to his prominence in East St. Louis.



August Schlafly

President, Union Trust and Savings Bank
East St. Louis, Ill.

**“And in the mighty realm of mind
Thou shalt go forth a peer.”**

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Figure 4: Open letter from August Schlafly to business owners and residents of East St. Louis from December 1914. Published in the *St. Louis Post-Dispatch* alongside an article describing Schlafly's bailout of East St. Louis' municipal government, this letter essentially served as an advertisement for the Union Trust & Savings Bank.

**TO THE TAXPAYERS AND CITIZENS
OF EAST ST. LOUIS**

Your attention is earnestly called to the improved conditions of East St. Louis and the unusual efforts made by the present administration in bringing about these conditions. We append herewith the names of those men who have dealt with the tense financial conditions that have confronted the present administration.

<p>JOHN M. CHAMBERLIN, Mayor FRANK KEATING, Treasurer HENRY MITTENZWBY, Deputy City Treasurer ROBT. SIKKING, Former Comptroller</p>	<p>S. W. BAXTER, Corporation Counsellor THOS. L. FEKETE Jr., City Attorney CHAS. F. GARDNER, Deputy Comptroller E. L. LALUMIER, Auditor</p>
---	---

ALDERMEN

<p>J. W. GAVIN ED. CLOUD CHAS. A. ARNOLD PHIL. MINNETTE ED. L. REBHAN JOHN T. HAGGERTY WM. LEBER HENRY BAUMEISTER</p>	<p>ED. SPIESBACH JOHN FRITZ J. D. ROOHE O. H. WAY CHAS. F. SHORT DR. W. F. McNARY W. B. CRAWFORD</p>	<p>JOHN R. BRADFORD TONY HAHN ED. DOWLING JOHN C. MALINEE CLAUS TIETJE ANDREW ROUGE R. H. HUSCHLE</p>
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In the summer of 1913, when the city had exhausted its power to issue anticipation warrants, the administration was confronted with a most trying condition and was unable to meet its floating debts. These men faced the embarrassing situation of a depleted treasury and with but one recourse left, sought the assistance of the UNION TRUST AND SAVINGS BANK. The amount of anticipation warrants cashed by this Bank up to this time amounted to \$175,000.00.

At this juncture a plan was formulated whereby the men above mentioned obligated themselves on a note for \$70,000.00, payable to Mr. August Schlafly, President of the UNION TRUST AND SAVINGS BANK, who made it possible for the city to pay its employees and liquidate its current debts.

It is well to add that these obligations were promptly paid in due time.

The UNION TRUST AND SAVINGS BANK wishes to congratulate these men for their courage and public spirit and is anxious that every citizen and taxpayer should well know of these public-spirited men who helped restore the city's credit and to maintain the city on a cash basis.

The UNION TRUST AND SAVINGS BANK successfully financed the city during the first trying period of Mayor Chamberlin's administration in 1913. This bank is again this year making the city's payrolls in spite of the unusual conditions resulting from the European war. This bank has financed you in financing your city and solicits your account, large or small, with the assurance of cordial and satisfactory service.

UNION TRUST AND SAVINGS BANK
AUGUST SCHLAFLY, President

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Figure 5: Caricature of Paul Schlafly from the Bankers' Club of St. Louis 1915 Annual Meeting commemorative album.



Paul A. Schlafly
Vice-President, Union Trust and Savings Bank
East St. Louis, Ill.

"A joyous spirit, filled with generous thoughts."

Figure 6: Portrait of Union Trust Company Bank Building architect Thomas Francis Imbs (1885-1959).

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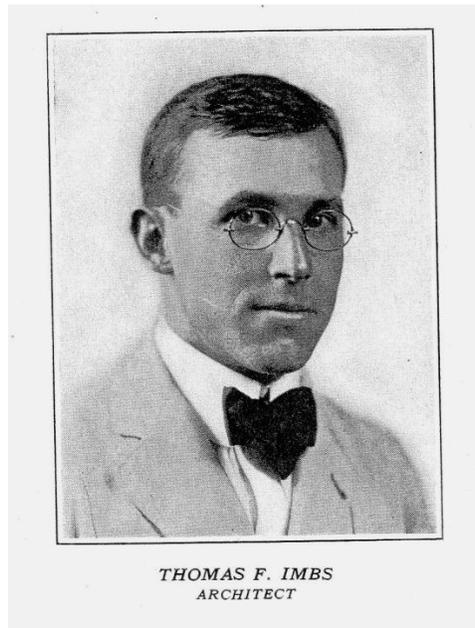


Figure 7: Union Trust Company Bank Building circa 1925.



Figure 8: 1924 Union Trust Company advertisement. During the 1910s and 1920s only the Union Trust Company and Southern Illinois National Bank – the only Classical Revival style banks in East St. Louis - featured illustrations of their buildings in city directory advertisements.

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Figure 9: Union Trust Company advertisement from 1927 with directors, including August and Paul Schlafly, and the ever-present rendering of the Union Trust Company Bank Building.

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in Allen will cost an annual fee of \$25 was needed to establish Jones and

THE ONLY BANK —IN— EAST ST. LOUIS —WITH— ONE MILLION CAPITAL INVESTMENT

*That Means Exactly More Protection
For Our Depositors*



G. A. MILLER,
President,
Union Trust Co.



AUGUST SCHLAFLY,
Chairman Executive Committee,
Union Trust Co.



PAUL A. SCHLAFLY,
Chairman Board of Directors,
Union Trust Co.



C. B. FOX,
President Aluminum Ore Company.



A. L. HARPER,
President Harper Bros. Mule Co.



FRANK KLAPP,
Shoe Merchant.



M. C. REIS,
President E. St. Louis Lumber Co.

Seven of our twenty-one directors guiding a monument of strength and stability. They and the Bank are successful, conservative and aggressive
The Only Bank That Financed East St. Louis



UNION TRUST CO.

Under U. S. Government Supervision
SAVINGS, BONDS, REAL ESTATE, LOANS, INSURANCE (all kinds) and SAFE DEPOSIT

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