Exhibit B:
National Register of Historic Places Nomination,
Landmarks Association of St. Louis, Feb. 4, 2003.

(Oct. 1990)

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Arcade Building

other names/site number Arcade-Wright Building; Jane Arcade

2. Location

street & number 810 Olive Street [n/a] not for publication

city or town St. Louis [n/a] vicinity

state Missouri code MO county St. Louis [Independent City] code 510 zip code 63101

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [x] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property [x] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [ ] nationally [ ] statewide [x] locally. (See continuation sheet for additional comments [ ].)

LaVerne Brondel 2/4/03

Signature of certifying official/Title LaVerne Brondel/Deputy SHPO Date

Missouri Department of Natural Resources
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria.
(See continuation sheet for additional comments [ ].)

Signature of certifying official/Title

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

	Signature of the Keeper	Date of Action
[ ] entered in the National Register See continuation sheet [ ].		
[ ] determined eligible for the National Register See continuation sheet [ ].		
[ ] determined not eligible for the National Register.		
[ ] removed from the National Register		
[ ] other, explain see continuation sheet [ ].		

5.Classification

Ownership of Property

[x] private
[ ] public-local
[ ] public-state
[ ] public-Federal

Category of Property

[x] building(s)
[ ] district
[ ] site
[ ] structure
[ ] object

Number of Resources within Property

contributing	noncontributing	
1	0	building
0	0	sites
0	0	structures
0	0	objects
1	0	total

Name of related multiple property listing.

(n/a)

Number of contributing resources previously listed in the National Register. 0

6. Function or Use

Historic Function

COMMERCE: business
COMMERCE: specialty store

Current Functions

VACANT

7. Description

Architectural Classification

Gothic Revival

see continuation sheet [ ].

Materials

foundation Stone: Granite
walls Brick
Terra Cotta
roof Asphalt
other

see continuation sheet [ ].

NARRATIVE DESCRIPTION
See continuation sheet [x]

8.Statement of Significance

Applicable National Register Criteria

[ ] 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

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 of age or achieved significance within the past 50 years.

Areas of Significance

ARCHITECTURE

Periods of Significance

1906-1919

Significant Dates

1906
1919

Significant Person(s)

n/a

Cultural Affiliation

n/a

Architect/Builder

Barnett, Tom P.
Eames & Young
Hill, John H. Construction Company
Taxis, Fred

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographic References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested

[ ] previously listed in the National Register

[X] previously determined eligible by the National Register

[ ] designated a National Historic Landmark

[ ] recorded by Historic American Buildings Survey

#

[ ] recorded by Historic American Engineering Record

#

Primary location of additional data:

[x] State Historic Preservation Office

[ ] Other State Agency

[ ] Federal Agency

[ ] Local Government

[ ] University

[ ] Other:

Name of repository:

10.Geographical Data

Acreage of Property less than one acre

UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	744 370	4279 260			
C. Zone	Easting	Northing	D. Zone	Easting	Northing

[ ] See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Lynn Josse and Stacy Sone

organization Landmarks Association of St. Louis date January 11, 2003

street & number 917 Locust Street, 7th floor telephone (314) 421-6474

city or town St. Louis state MO zip code 63101

Additional Documentation
Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional Items
(Check with the SHPO or FPO for any additional items)

Property Owner
(Complete this item at the request of SHPO or FPO.)

name Pyramid Construction Inc.

street & number 3201 Arsenal Street telephone (314) 621-4669

city or town St. Louis state MO zip code 63118

Summary

The Arcade Building at 810 Olive Street in St. Louis was constructed in two stages beginning with the 1906, 18-story Wright Building designed by St. Louis architectural firm Eames & Young. The later and larger section was designed in 1918 by Tom P. Barnett, constructed beginning in 1919. It is 14 stories at the south end and 16 at the north, incorporating the Wright Building in its southeast corner. Terra cotta Gothic ornament decorates the brick Arcade Building from top to bottom and is especially pronounced on the Olive and Eighth street facades where elaborate tracery and bay windows extend across the facades. Gothic decoration penetrates the interior where a splendid two-story arcade under a rib-vaulted corridor connects Olive and Pine streets. The building is vacant and has suffered from deterioration and vandalism. Some of the exterior terra cotta is damaged, storefronts are altered and interior fixtures have been stolen, but most exterior and interior features remain intact.

Exterior

The 1906 section of the building, originally called the Wright Building, is 18 stories and situated in the southeast corner of the block at the intersection of Pine and Eighth streets (photo 1, right). The Wright section is buff-colored brick and 18 bays wide on Eighth Street and 12 bays wide on Pine Street. The lower story store fronts have been remodeled by the application of stone-like veneer. Some of this has been removed, however, revealing that portions of the original storefronts, such as bay divisions and transoms, have remained intact (photo 2). The Wright section of the building has an Eighth Street entrance at its north end with scroll brackets and a heavy entablature displaying the name "Arcade Building" (photo 2). Pre-1919 photographs show that the Wright Building originally had a main entrance in the center of its facade on Eighth Street. A terra cotta frieze with egg and dart molding survives between the first and second stories. Pilasters that alternate between plain and decorated divide the window bays in the second story. The buff brick shaft of the Wright section has pilasters that extend, unbroken, a height of 14 stories. Single windows are positioned between the pilasters. The top two stories are embellished with terra cotta – decorative terra cotta pilasters dividing the window bays vertically and terra cotta wreaths in the spandrels. The only alteration to the Wright section of the building besides the storefront alteration is the removal of a broad, Renaissance-style cornice.

Figure 1: Magazine cover with Olive street scene (published before the Arcade's completion). Source: Landmarks Association of St. Louis.

The 1919 Arcade Building occupies the remainder of the half-block and incorporates the Wright Building into its design. It is comprised of two parts: a 16-story section at the corner of Olive and Eighth streets (photos 3 and 4), and a 14-story section facing Pine Street (photo 1, left). The 16-story section, situated on a prominent corner in the heart of downtown St. Louis, is embellished with Gothic decoration. Five Tudor arch bays were originally positioned in the first level of the Olive Street facade. Two are covered in recent stone veneer but the other two arches remain intact although their storefronts have been altered. The arch holding the building's main Olive Street entrance is unaltered as well as the wood-framed tracery transom over the double door openings (photo 5). The lower story facing Eighth Street is similarly altered with four altered bays (covered with sheets of veneer) and two bays where the Tudor arches and tracery transoms are intact (photo 2, right).

The second and third stories of the Arcade Building's 16-story section have two-level, terra cotta-clad bay windows (photos 3 and 6). The center opening of each bay window

is a broad Tudor arch with narrower flanking, double-hung windows. Raised crests decorate the terra cotta spans between the windows. A terra cotta stringcourse of quatrefoil panels follows the undulating outline of the bay windows and divides the terra cotta-clad lower stories from the brick shaft. Stories three through 14 of the 16-story section of the building have unbroken brick pilasters that, with their triangular-shaped terra cotta blocks at the top, imitate buttresses. Two pairs of windows as well as terra cotta spandrels with a tracery design are positioned between the pilasters. A plain brick stringcourse divides the shaft from the cap. The Arcade Building's two-story cap emulates a Gothic clerestory. Two bays of three-part windows between brick pilasters are clad in terra cotta. The top story windows are adorned with a tracery design. The brick pilasters extend to the brick crenellated parapet. Terra cotta panels with a quatrefoil design are situated between the pilasters.

The 14-story section of the Arcade Building faces Pine Street (photo 1, left). It shares many characteristics with the 16-story section but lacks bay windows and the elaborate Gothic cap. Features of this facade include four bays of Tudor arched openings at the second story. The second bay is wider, recessed, and situated over the entrance. A plywood wall on Pine Street makes it difficult to see the lower story but it appears to have remodeled storefronts. The shaft on this facade is identical to the 16-story section. A crenellated parapet with quatrefoil panels at its base caps the Pine Street facade.

Figure 2: Arcade lobby plan. from files of Landmarks Association of St. Louis.

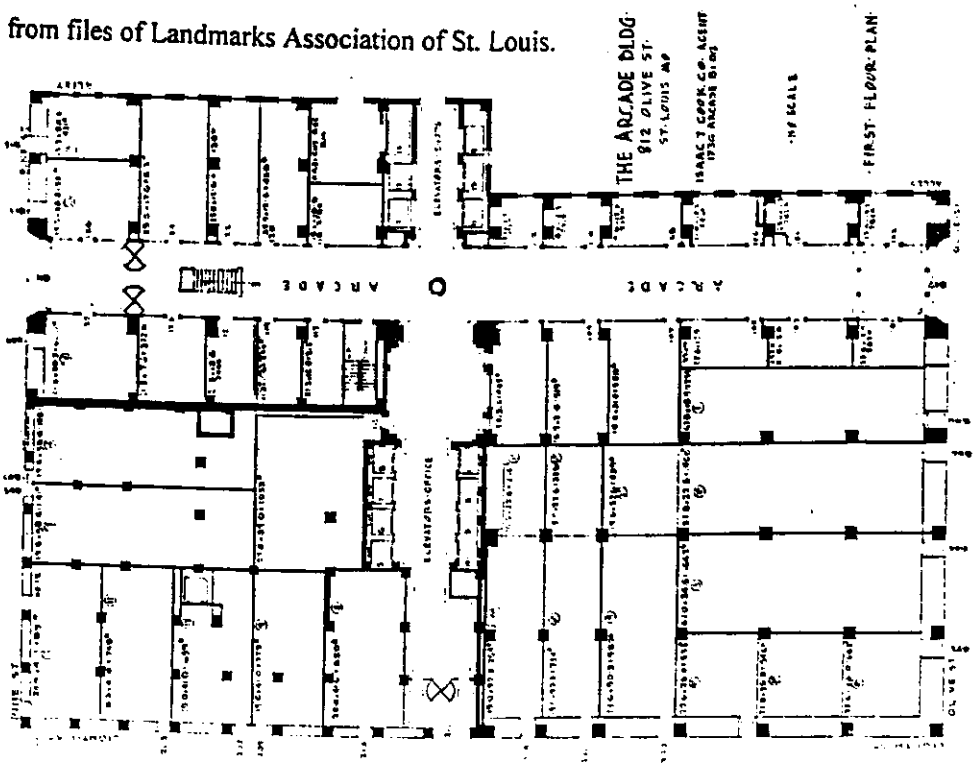

Figure 3: Arcade interior from magazine. From files of Landmarks Association.

Interior

A magnificent two-story arcade extends straight through the building between the Olive and Pine street entrances (photos 7 and 8). A rib vaulted ceiling is carried on a structure of second story Tudor arches. The lower story store openings are rectangular and faced in marble. The floor is marble tiled. The balcony overhangs the lower story and is clad in white glazed terra cotta. Glazed terra cotta brackets appeared to support the balcony originally but have been removed since the building has been vacant. A marble staircase on the southern end of the arcade ascends to second level of store fronts. The second story store fronts are positioned in Tudor arches with wood-framed tracery transoms.

A broad Tudor arch under the balcony opens into the Wright section of the building where a corridor with a bank of elevators leads to Eighth Street. A second set of elevators is located on the opposite side of the arcade. The lower stories have suffered from vandalism and pillaging – fixtures have been removed and the floors are littered with broken glass. Ceilings in some of the shops have been lowered. The spaces, however, are clearly intact and retain their tracery transoms and doorways.

The upper story office levels have been remodeled by the adjustment of spaces over the years. The main corridors are unchanged.

Summary

The Arcade Building is eligible for listing in the National Register under Criterion C in the area of Architecture. It was formally determined eligible by the National Park Service on October 31, 1980 in connection with a development proposal. "Arcade Building" is the name commonly and historically applied to the 1906 Wright Building and its 1919 addition, which wrapped around the Wright in an L shape, changing its plan and integrating it into a new structure so that it no longer could function independently. The building is locally significant as one of the area's best examples of the Gothic Revival style applied to a tall building, and as a great work by master architect Tom P. Barnett. It is the two-story interior arcade, an indoor shopping street and forerunner of the modern mall, which makes the building unique among St. Louis skyscrapers. The period of significance is 1906-1919, reflecting the dates of construction of the two components of the building.

Statement of Significance

The first portion of the Arcade Building, individually known as the Wright Building, was designed by the prestigious St. Louis firm of Eames & Young in 1906. Built on the site of the Louis Benoist mansion, the Wright firmly established the commercial nature of the district which had been developing around the Old Post Office since the late 1880s. At 18 stories, it towered over most of its neighbors.

Edward Mallinckrodt, chemical manufacturer and philanthropist, set up a trust and arranged for the establishment of the Jane Holding Company through provisions in his will. All stock was owned by Mallinckrodt's estate. The trust was primarily for the construction and maintenance of an arcade building; in 1917, three structures on City Block 192 were razed and excavation for a ten-story building commenced. The *St. Louis Post-Dispatch* reported the discovery of site problems in its September 17th edition of that year, and architect Tom P. Barnett's revised plans and elevations for a sixteen story building were published in the May 29, 1918 *American Architect*. Had this structure been built, the Wright and Arcade Buildings would have remained completely separate. Instead, in the final design Barnett fully integrated the Wright into the Arcade plan. The entrance on Eighth Street, the two banks of elevators and the opening into the long arm of the crossing were all manipulated with space stolen from the Wright Building. This new identity was made clear with "Arcade Building" written above the Eighth Street entrance.

While early reports called for a ten or twelve story building, the Arcade as built was 16 stories facing Olive and 13 facing Pine Street. The additional floors were added to generate revenue, offsetting the additional excavation and foundation costs imposed by the discovery of quicksand on the site. (The same bed of quicksand had forced the builders of the Old Post Office across the street to devise an ingenious footings system some 40 years earlier.) Further improvisation was demanded by the wartime steel shortage. The *Post-Dispatch* described the overruns:

> The Arcade Building. ..was built under war conditions and at war wages and prices, and it cost $3,500,000 instead of the $2,500,000 which its promoters originally expected to spend, when they intended to make it a 12-story structure. The increase in height was determined upon when it was found that the foundations would cost much more than had been expected, it being necessary to sink caissons to a depth of 80 feet. Then the requirements of the Government cut off the supply of steel, and reinforced concrete was substituted in erecting the skeleton. When almost all other building industry in St. Louis was at a standstill, this undertaking went on, partly because it was too big to stop halfway, and partly because one of the large sub-contractors was interested in Government work, and had facilities which otherwise he might not have had.[1]

During construction, this use of technology drew attention in the national architectural press. *The American Architect*, under the headline "A Notable Example of Reinforced Concrete Construction," described the concrete caissons, girders and floor slabs. According to the article, special attention was given to wind bracing, a "new problem in construction for buildings of this kind" because concrete frame was almost never used for a building of this height.[2] The local press reported that the Arcade was in fact "the highest concrete structure of its kind in the world."[3] Comparative research could help establish significance in the area of engineering, but that is not proposed at this time.

The area's first arcade-style building was widely heralded at its completion. The *St.*

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[1] *St. Louis Post-Dispatch*, June 27, 1919.
[2] "A Notable Example of Reinforced Concrete Construction," *The American Architect* CXIII (May 29, 1918), 729-732.
[3] "The Largest Arcade Building in the World," *St. Louis Star*, May 22, 1920.

Louis Star devoted almost a full page to images and descriptions of "St. Louis' new shopping center."[4] In a lengthy homily on arcades throughout the world, the article lists some of the most famous, pronouncing St. Louis' not only the largest (with over eight acres of floor space – apparently including upper floors in the count) but the best.

While the *Star* article offers more boosterism than architectural assessment, the Arcade Building is a good example of the arcade form towards the end of its development. The first arcades, according to expert Margaret MacKeith, evolved at the end of the eighteenth century from a diverse set of factors:

> . . . exchanges and colonnaded shopping pavements, a growing population with enough wealth and a desire for luxury goods, unconsidered trifles and personal adornment . . . . It was an age when people loved to promenade, to keep in fashion, to be seen, and when window shopping was as attractive a diversion as visiting pleasure gardens and assembly rooms.[5]

By MacKeith's definition, the first arcades were developed in Paris in the 1780s. Based on French prototypes, they began to appear in England after 1810.[6]

With advances in technology, the early glass-covered passages evolved into complex structures embracing multiple stories and many different kinds of tenants. One of the most ambitious was built in Cleveland, Ohio (1888; National Historic Landmark). Known simply as "The Arcade," MacKeith places it as the largest arcade in the world and the "most daring" of those built in America.[7]

Many factors are credited with the decline of the traditional arcade, including the rise of the modern department store, the decentralization of urban populations, and the advent of reliable electrical lighting. In her survey of English examples, MacKeith writes that after 1910, with only one exception, "the arcades that were built were insignificant and usually of simple corridor plan. . . . usually without skylights."[8]

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[4] "The Largest Arcade Building in the World," *St. Louis Star,* May 22, 1920.
[5] Margaret MacKeith, *The History and Conservation of Shopping Arcades* (London: Mansell Publishing Limited, 1986). 14
[6] Ibid.
[7] MacKeith 20; 58.
[8] MacKeith, 21.

This lack of natural light is one of the major factors distinguishing the nominated building from the traditional arcade. While the historical arcade often served the function of turning disused mid-block alleys into weatherproof pedestrian passages, this function was unnecessary in major new construction where interior passages were electrically lit. By removing the natural lighting, a full-block arcade could be constructed and then covered with a modern office building above it.

The advantages of the arcade form were well-appreciated by the local press, reminding us that the arcade is the progenitor of the modern shopping mall: "A congregation of small shops not only makes business for the shop keepers, but as well, makes shopping more convenient for the customers"[9] and "Here will be found a community of retail specialists in every line of the retail trade, thereby congregating in one building all the merits of a super-department store, each shop being a high-class specialist in its particular line."[10]

Architect Tom P. Barnett holds a special place in St. Louis architectural history. Son of the pioneering architect George I. Barnett, whose worked helped define the emerging metropolis in the mid-19th century, Tom went into partnership with his brother and then set out on his own. He proved to be one of the city's most versatile architects of the early 20th century, working in a variety of styles (in some cases offering the area's only identified examples, as in his Pueblo Revival and Vienna Secession-inspired work). His mastery of the Gothic Revival proved to be no exception. While the Arcade is certainly one of the city's largest and finest Gothic Revival commercial buildings, it is the masterful interior arcade that seals its significance. In a language of graceful arches, vaults, tracery and ribs, Barnett created a two-story indoor street.

The Arcade was recognized as a city landmark in 1980 and was determined eligible for the National Register on October 31, 1980 (as part of a Section 106 process).

Integrity

Although many of the storefronts have been altered and some interior fixtures have been removed, the essential arcade is still intact and most exterior elements are as well.

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[9] "The Largest Arcade Building in the World," *St. Louis Star*, May 22, 1920.
[10] Ibid.

Sources

Advisory Council on Historic preservation, miscellaneous correspondence 1981. On file at Landmarks Association of St. Louis, St. Louis, Missouri.

"Arcade Building" City Landmark nomination. City of St. Louis, 1980.

City of St. Louis Building Permit records. St. Louis City Hall Comptroller's office.

City of St. Louis Deed Abstracts. St. Louis City Hall Assessor's office.

Greater St. Louis. v. 1 no. 1 (September 1919).

Kramer, Gerhardt. "Downtown St. Louis Landmarks." *The Downtowner*, March 2, 1982.

"The Largest Arcade Building in the World," *St. Louis Star,* May 22, 1920.

MacKeith, Margaret. *The History and Conservation of Shopping Arcades*. London: Mansell Publishing Limited, 1986.

"A Notable Example of Reinforced Concrete Construction." *The American Architect* CXIII (May 29, 1918). 729-732.

St. Louis Post-Dispatch, June 27, 1919.

Verbal Boundary Description

The nominated property is located on the eastern portion of City Block 192 and is known in City of St. Louis records as parcel number 01920000200.

Boundary Justification

The nominated parcel includes all of the property historically associated with the Arcade Building and is roughly the same as the footprint of the building.

Arcade Building

ST. LOUIS (INDEPENDENT CITY), MO

ZONE 15

EASTING 744 370

NORTHING 4279 260

Produced by the United States Geological Survey

Topography compiled 1952. Planimetry derived from imagery taken 1993 and other sources. Photoinspected using imagery dated 1998; no major culture or drainage changes observed. PLSS and survey control current as of 1954. Boundaries, other than corporate, verified 1999

North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 15
10 000-foot ticks: Illinois (west zone) and Missouri (east zone) Coordinate Systems of 1983

North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software

Contours that conflict with revised planimetry are dashed

There may be private inholdings within the boundaries of the National or State reservations shown on this map

MN
GN
½°
9 MILS
1° 45'
31 MILS

UTM GRID AND 1999 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET

20% TOTAL RECOVERED FIBER

SCALE 1

1 0.5 0 KILOM
1000 0 ME
1 0.5 MI
1000 0 1000 2000 3000 4000 FE

CONTOUR INT
SUPPLEMENTARY CON
NATIONAL GEODETIC VI
TO CONVERT FROM FEET TO
THIS MAP COMPLIES WITH NATIO
FOR SALE BY U.S. GEOLOGICAL SURVEY, F
AND ILLINOIS GEOLOGICAL SUR
AND DIVISION OF GEOL
MISSOURI DEPARTMENT OF NATURAL
A FOLDER DESCRIBING TOPOGRAPHIC MAP

Arcade Building
St. Louis (independent city), MO
Stacy Sone
5/02
Landmarks Assoc. of St. Louis
view to NW
#1 of 8

PINE

Arcade Building
St. Louis (independent city), MO
Stacy Sone
5/02
Landmarks Assoc. of St. Louis
View to SW
#2 of 8

Arcade Building
St. Louis (independent city), MO
Stacy Sane
5/02
Landmarks Assoc. of St. Louis
view to SW
#3 of 8

Arcade Building
St. Louis (independent city), MO
Stacy Sone
5/02
Landmarks Assoc. of St. Louis
View to SE
#4 of 8

Arcade Building
St. Louis (independent city), MO
Stacy Sone
5/02
Landmarks Assoc. of St. Louis
view to SE
#5 of 8

812

Arcade Building
St. Louis (independent city), MO
Stacy Sone
5/02
Landmarks Assoc. of St. Louis
view to SW
#6 of 8

Arcade Building
St. Louis (independent city), MO
Stacy Sone
5/02
Landmarks Assoc. of St. Louis
view to S
#1 of 8

Arcade Building
St. Louis (independent city), MO
Stacy Sone
5/02
Landmarks Assoc. of St. Louis
view to S
#8 of 8