

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

1. Name of Property

historic name Boatmen's Bank Building

other names/site number Marquette Building

2. Location

street & number 300 North Broadway [n/a] not for publication

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

state Missouri code MO county St. Louis City code 510 zip code 63102

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  nationally  statewide  locally.  
( See continuation sheet for additional comments  )

Signature of certifying official/Title Claire F. Blackwell/Deputy SHPO

Date

17 Sept. 98

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

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	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	1	0
<input checked="" type="checkbox"/> public-local	<input type="checkbox"/> district		
<input type="checkbox"/> public-State	<input type="checkbox"/> site		
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0
	<input type="checkbox"/> object	0	0
		0	0
		0	0
		1	0

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	Current Functions
COMMERCE/financial	RECREATIONAL/ sports facility
COMMERCE/business	

**7. Description**

Architectural Classification	Materials
Classical Revival	foundation BRICK
	walls BRICK
	TERRA COTTA
	roof ASPHALT
	other METAL

**Narrative Description**  
(Describe the historic and current condition of the property on one or more continuation sheets.)

**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.

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.

**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
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey
- # \_\_\_\_\_
- recorded by Historic American Engineering Record
- # \_\_\_\_\_

**Areas of Significance**

ARCHITECTURE

**Periods of Significance**

1913;1947

**Significant Dates**

1913;1947

**Significant Person(s)**

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Emas, William S. and Young, Thomas C./  
Bank Building & Equipment Company

**Primary location of additional data:**

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other: .

Name of repository: Landmarks Association of  
St. Louis, Inc.

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### 10. Geographical Data

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Acreage of Property less than one acre

#### UTM References

A. Zone	Easting	Northing	B. Zone	Easting	Northing
15	744730	4279040			

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.)

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### 11. Form Prepared By

---

name/title Mary M. Stiritz

organization Landmarks Association of St. Louis date June 1998

street & number 917 Locust 7th Floor telephone 314/421-6474

city or town St. Louis state Missouri zip code 62010-1413

#### 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 City of St. Louis [Treasurer's Office]

street & number City Hall, Tucker & Market Streets telephone 314/622-4700

city or town St. Louis state Missouri zip code 63103

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 1

Boatmen's Bank Building  
St. Louis [Independent City], MO

The nineteen-story, steel frame Boatmen's Bank/Marquette Building was constructed in 1912-13 as an office and bank building on the northeast corner of Olive and Broadway in downtown St. Louis. Architects Eames & Young (St. Louis) designed the building in a monochromatic Classical Revival style articulated in light grey granite and brick incorporating an extensive ornamental program of off-white terra cotta. The exterior of the building has been well-maintained and little modified except for the removal of the cornice in 1957 for reasons of public safety.

The U-plan building fronts approximately 114 feet on the Broadway (west) elevation and 135 feet on the Olive Street (south) elevation; it rises an estimated 210 feet from the sidewalk to the main roof line. The light court faces Olive Street. The building is supported on caissons sunk to bedrock about 50 feet below street level. The steel frame is fireproofed with tile and cement. Floors are of reinforced concrete beams with tile fillers between. The first three stories of the trabeated base are of grey granite; piers (with terra cotta Corinthian capitals) define bays on Olive and Broadway. Ornamental cast iron frames windows of the first and second stories. The middle three bays on Olive Street feature finely carved granite pediments and panels above windows that originally were designed as doors opening to the bank (Photo #3). On the Broadway facade, two doorways give entry to the building: the southernmost, a 1946-47 design executed in black marble paneling with glass doors opening to the former banking space; and an original 1913 classically detailed entrance to the elevator lobby which served the office floors. A transitional story with elaborate Classical style terra cotta panels and cornices terminates the base.

The vertical lines of the granite piers (expressing the steel frame) are continued in the eleven-story shaft of brick piers and slightly recessed terra cotta spandrels. Pairs of double-hung sash windows, with terra cotta sills and mullions, pierce the wall between the shaft piers. Identical smooth-surfaced spandrels feature a design motif of geometric shapes (hexagons, squares and four-pointed stars) infilled with small-scale foliation. Above the shaft, the four-story capital is richly embellished with terra cotta relief paneling in a variety of Classical motifs. The middle two stories of the capital feature tripart windows with green terra cotta fluted mullions.

Fronting on an alley, the nine-bay east elevation is a plainly articulated brick wall. Unembellished terra cotta beltcourses define the tripartite horizontal divisions of the

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Boatmen's Bank Building  
St. Louis [Independent City], MO

building. Window sills and flat lintels are also of terra cotta. Painted lettering at the roof line, "Marquette Building," dates to 1976 (or later) when the building was renamed. The north elevation is also a subordinate elevation which originally faced adjoining buildings (demolished); it is thus treated in a simple manner. The mid-section displays an expanse of unarticulated wall where the elevators are housed; this blank wall is flanked by bays of single windows that pierce wall surfaces which did not abut the once-adjoining buildings. Painted lettering, "Marquette Building" also appears at the top of this elevation.

On the interior, an original 1913 vestibule and an elevator lobby remain intact in the north bay of the Broadway elevation. Classically detailed features include fine relief plaster ceilings, white marble floors and walls, white marble stairways at opposing ends of the elevator corridor, a bronze letterbox, and bronze-framed entry doors and elevators (Photo #5). The large banking room that opens to the south from the elevator corridor was remodeled in 1946-47 in a streamlined Moderne style (Photo #6). Simplified piers are faced with reeded marble and wood. A soffit below the ceiling is detailed with horizontal reeded banding. Relief panels at the corners of the soffit, together with an inlaid terrazzo steamboat image in the center of the floor, refer to the Boatmen's Bank name and history. A Moderne style stairway, featuring a railing of ornamental bronzework and glass panels, leads up to the second story and down to the basement vault room (Photo #7). The Moderne theme is carried out in the vault room which is articulated with a curving ceiling motif, a large reeded walnut column, and wall paneling in walnut and glass. Bronze gates screen the corridor which opens to the vault, also installed in 1947.

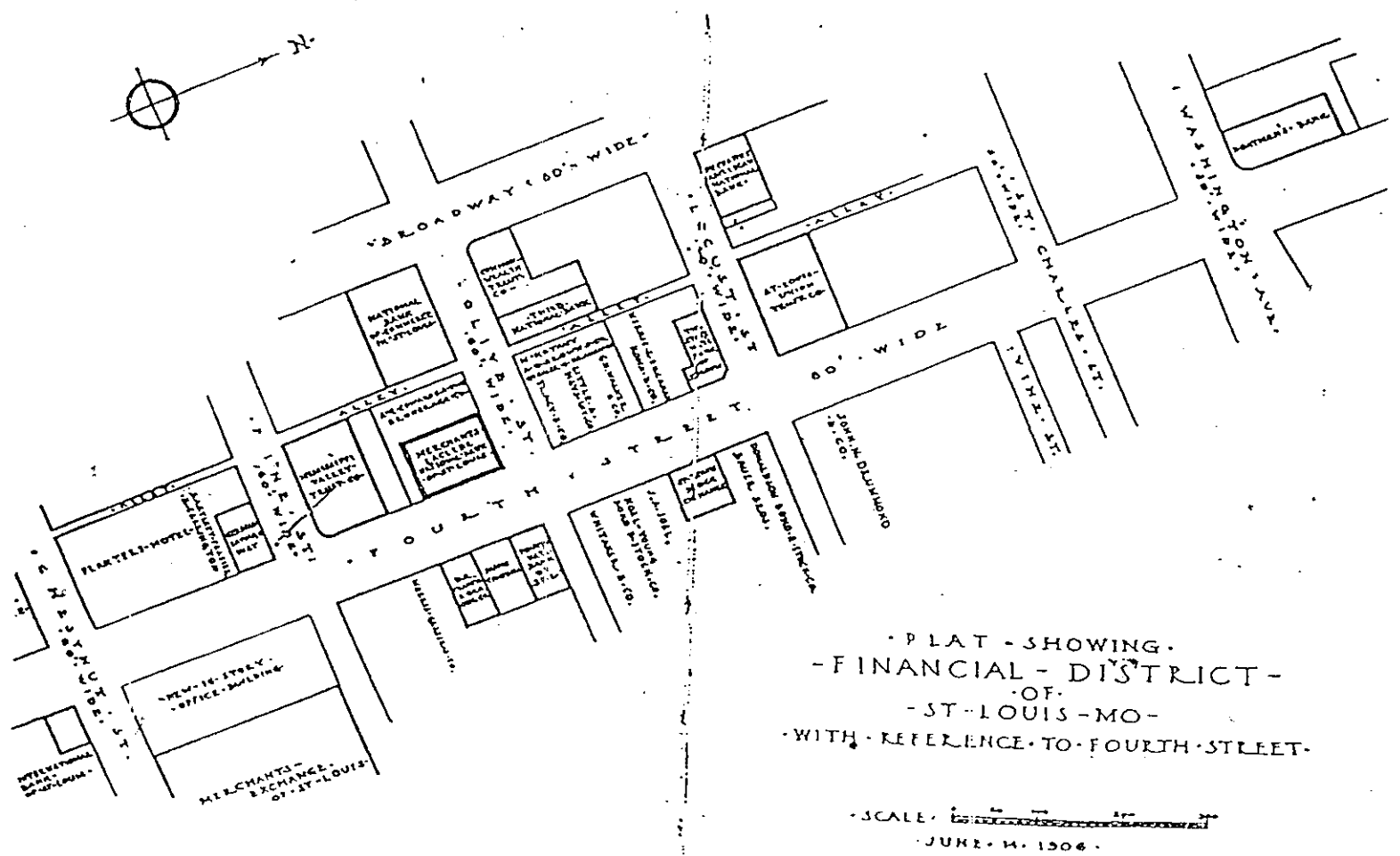
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National Park Service

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Boatmen's Bank Building  
St. Louis [Independent City], MO

FIGURE 1

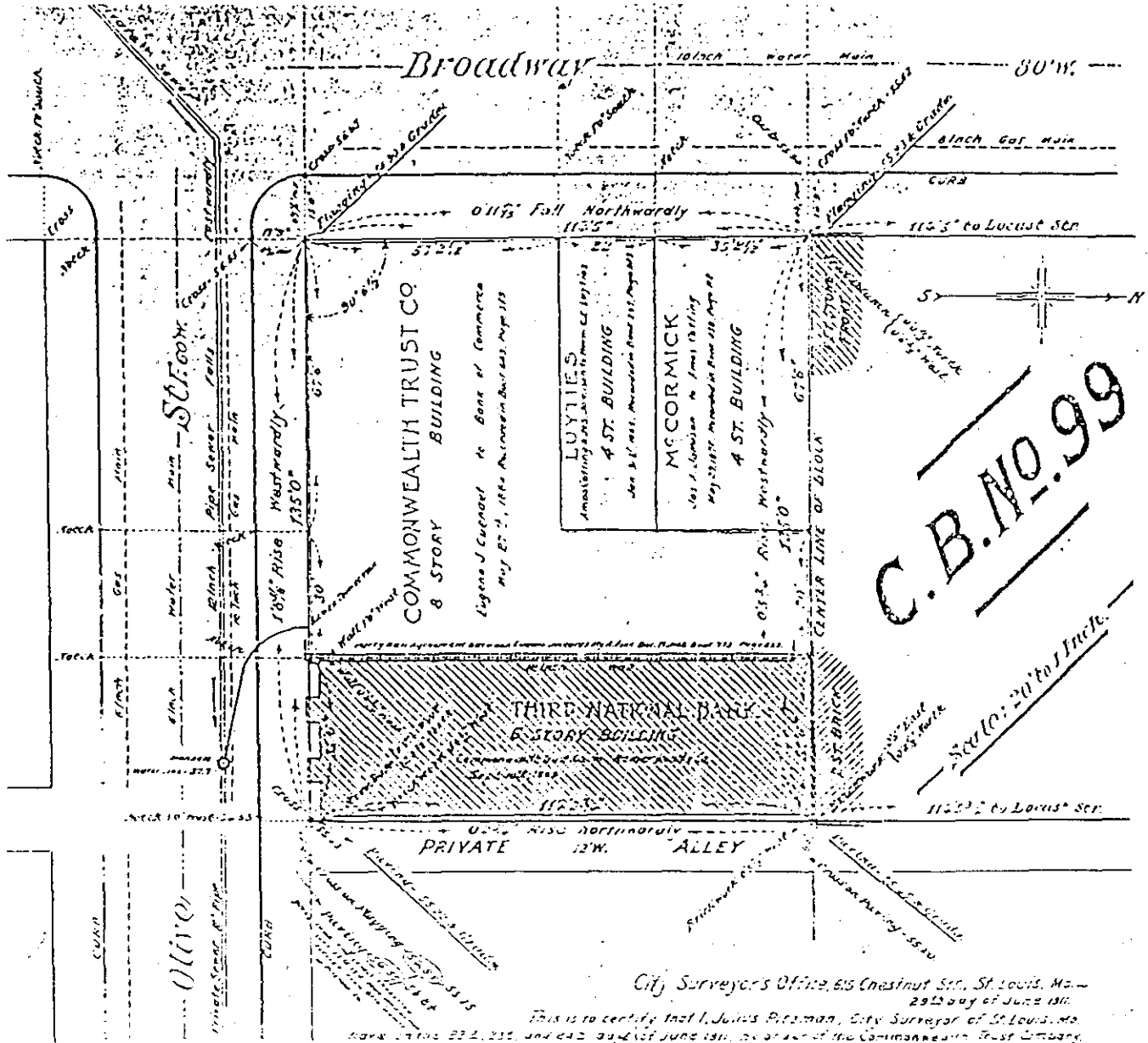


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Boatmen's Bank Building  
St. Louis [Independent City], MO



City Surveyor's Office, 615 Chestnut St., St. Louis, Mo.—  
29th day of June 1911.

This is to certify that I, Julius P. Praman, City Surveyor of St. Louis, Mo. have on the 23d, 25th, and 27th days of June 1911, by virtue of the Commonwealth Trust Company, executed a survey and a subdivision of a parcel of ground situated in Block No. 22 of the City of St. Louis, Mo. having a front of 114 1/2 feet on the eastern line of Broadway and extending westwardly 135 1/2 feet with a depth of 114 5/8 feet, said parcel being bounded on the south by Olive Street and on the north by the west & west center line of said Block, said parcel being lot no. 14 in the subdivision of said block in the Second & Lucas Addition, that I have subdivided said lot in conformity with the deeds or issues of the various parties whose names are entered upon the above plat in which the result of said survey and subdivision is correctly shown.

Reference is hereby had to my original plat of even date herewith.

FIGURE 2



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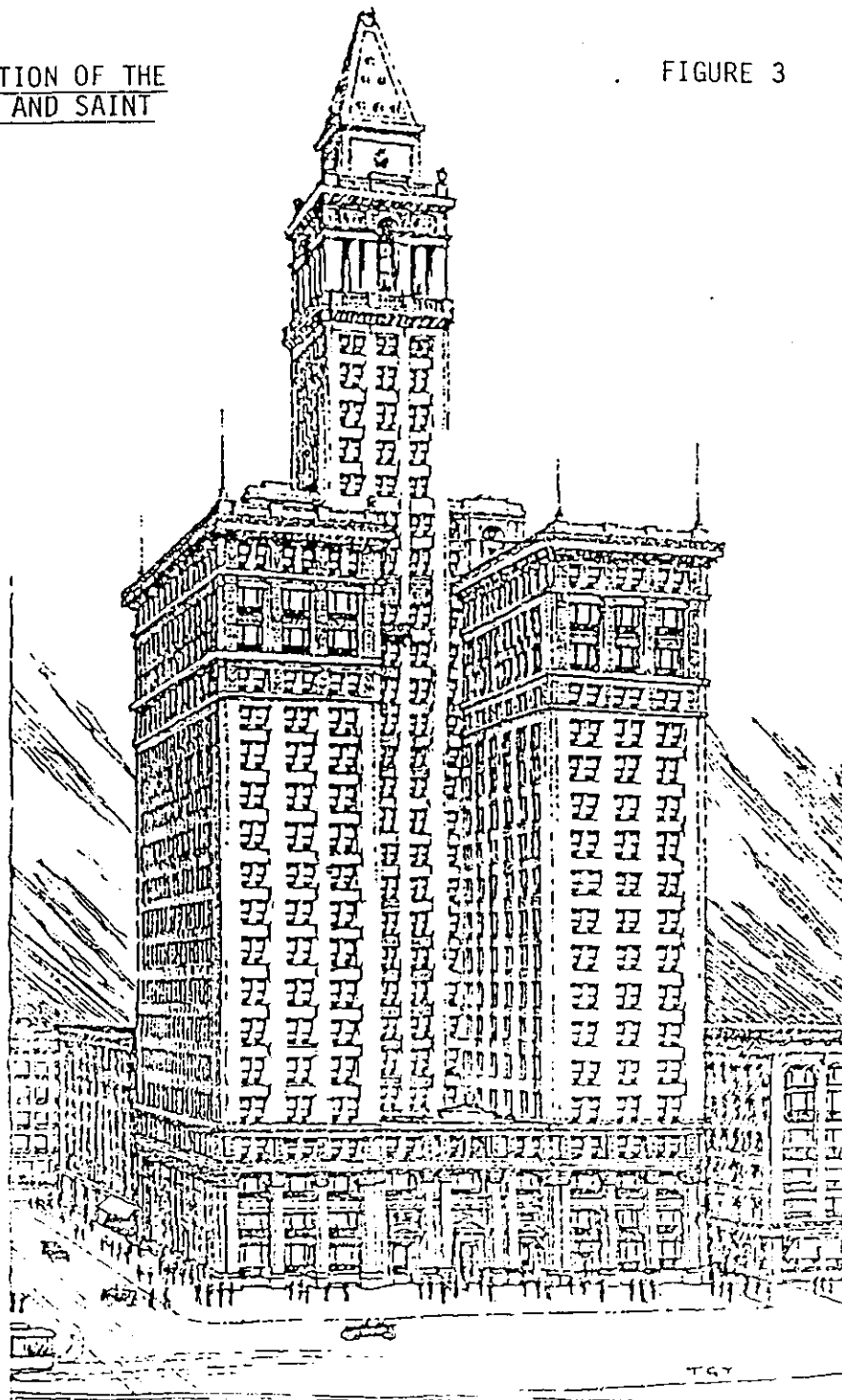
NATIONAL REGISTER OF HISTORIC PLACES  
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Boatmen's Bank Building  
St. Louis [Independent City], MO

CATALOGUE OF THE FOURTH EXHIBITION OF THE  
SAINT LOUIS ARCHITECTURAL CLUB AND SAINT  
LOUIS CHAPTER A.I.A., 1913

FIGURE 3

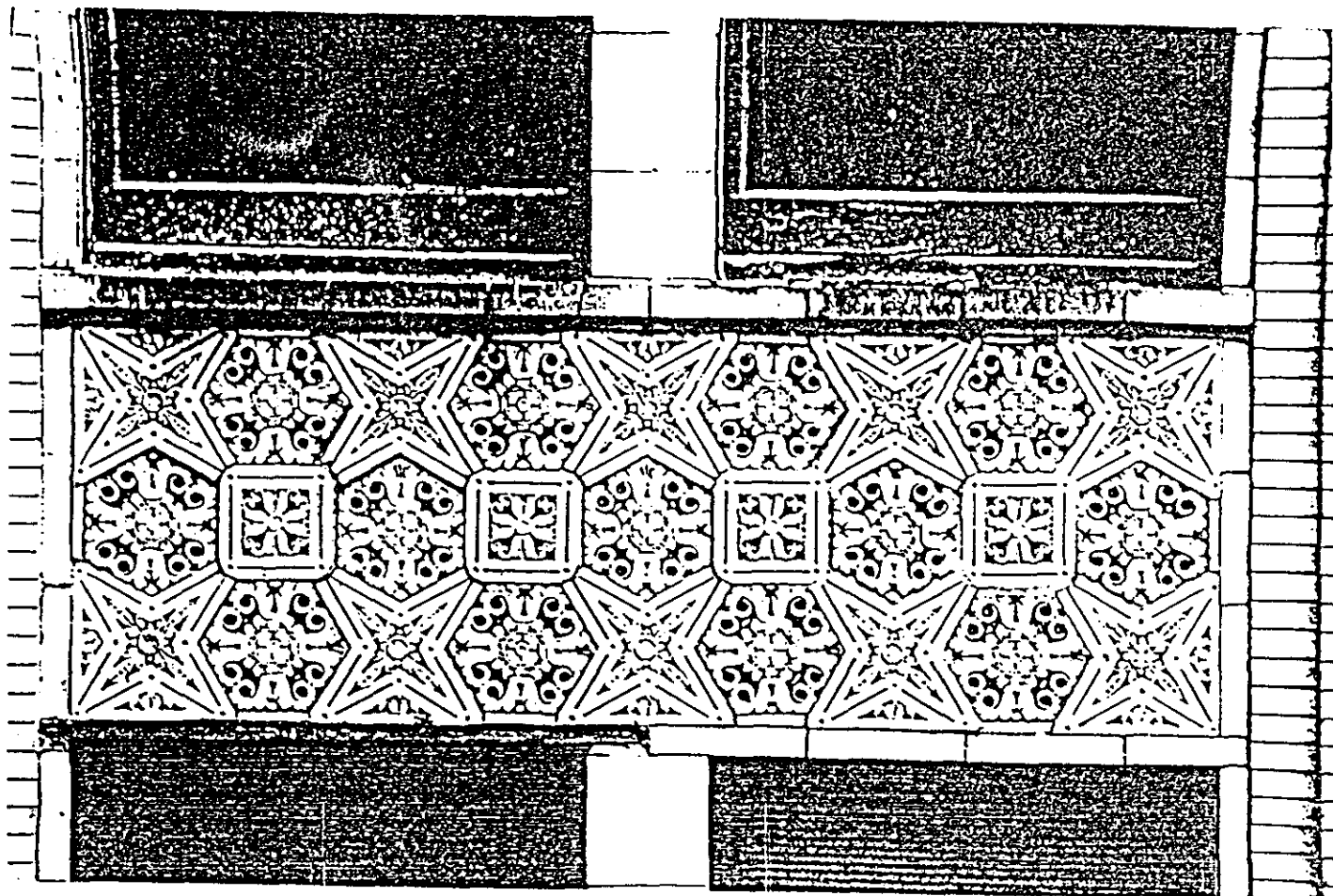


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Boatmen's Bank Building  
St. Louis [Independent City], MO



Detail, terra cotta spandrel panel

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

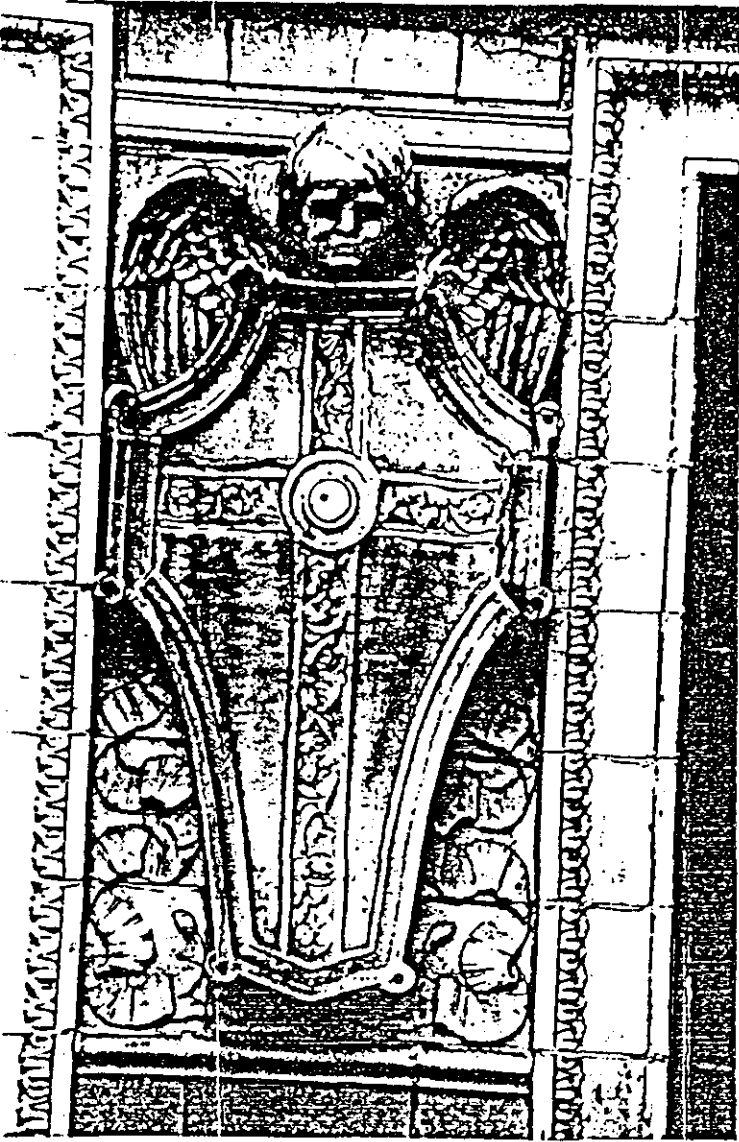
FIGURE 4

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National Park Service

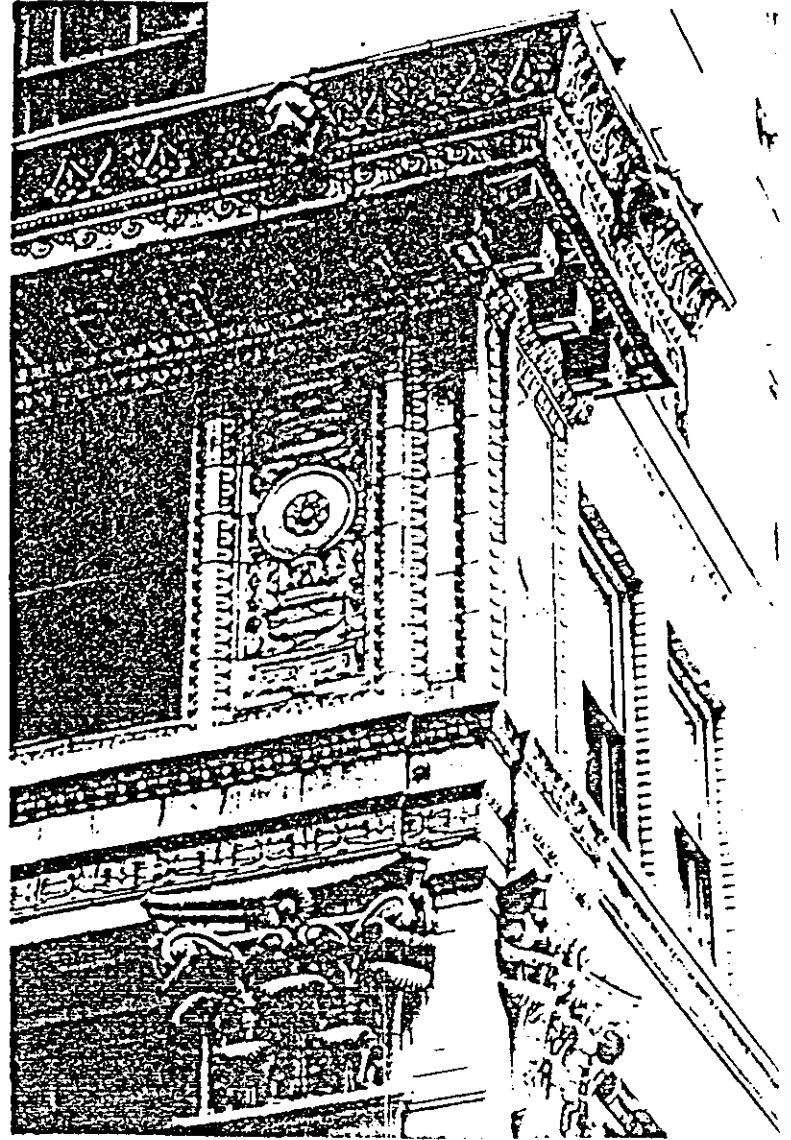
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Boatmen's Bank Building  
St. Louis [Independent City], MO



Detail, terra cotta panel  
19th Floor



Detail, terra cotta  
Lower stories

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

FIGURE 5

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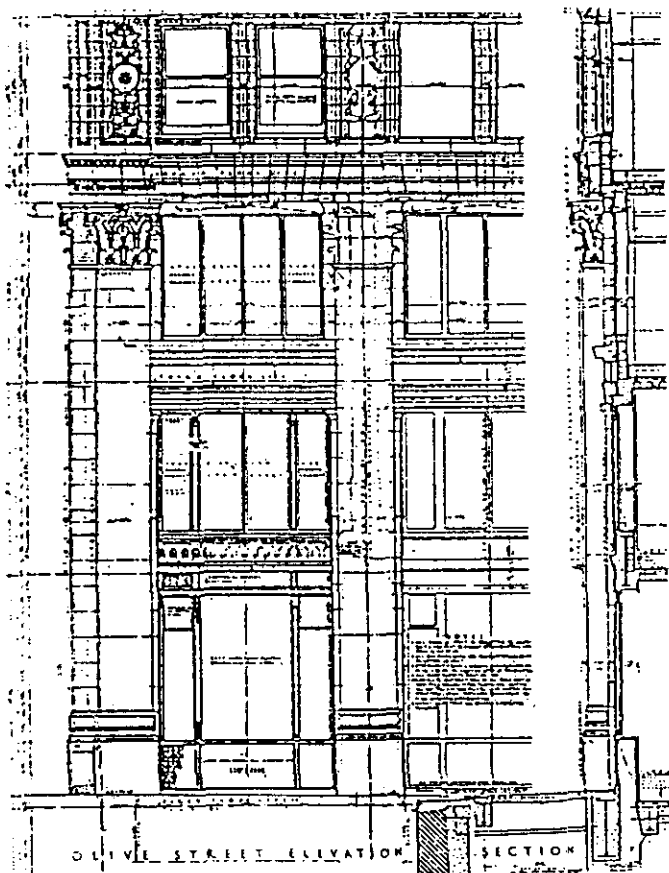
NATIONAL REGISTER OF HISTORIC PLACES  
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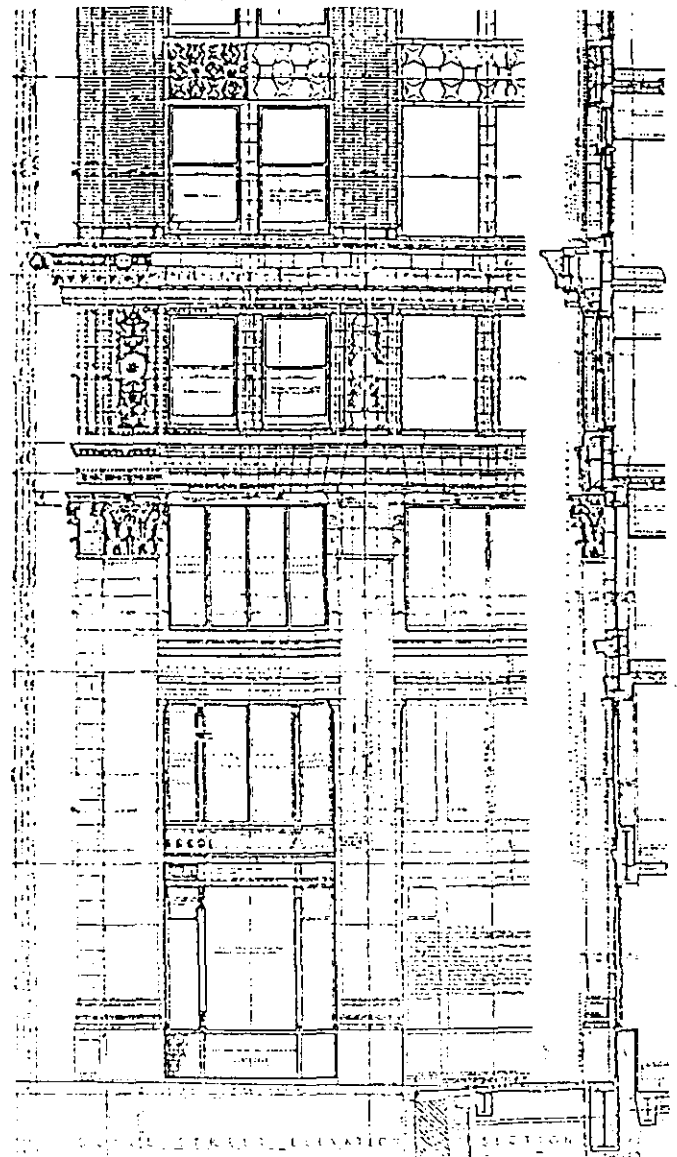
Boatmen's Bank Building  
St. Louis [Independent City], MO

THE AMERICAN ARCHITECT

OCTOBER 6, 1915



Detail of Upper Stories



Detail of Lower Stories

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.  
MESSRS. EAMES & YOUNG, ARCHITECTS

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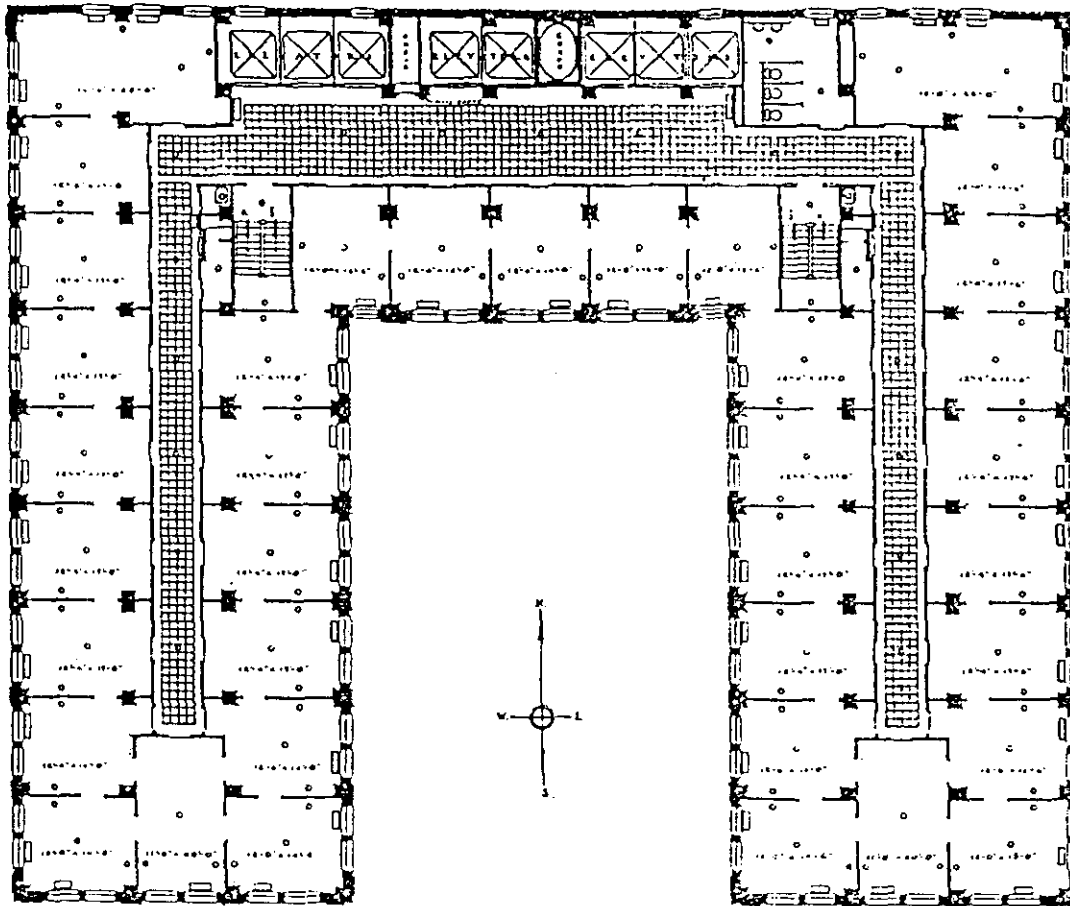
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Boatmen's Bank Building  
St. Louis [Independent City], MO

THE AMERICAN ARCHITECT

VOL. CVIII, NO. 2076

OCTOBER 6, 1915



TYPICAL FLOOR PLAN

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.  
MESSRS. FAMES & YOUNG, ARCHITECTS

FIGURE 7

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Boatmen's Bank Building  
St. Louis [Independent City], MO

The Boatmen's Bank Building is eligible for listing in the National Register under Criterion C and is locally significant in the area of ARCHITECTURE: Constructed 1912-13, the building is the best remaining example of the skyscraper-banks designed by Eames & Young, one of St. Louis' most talented and successful early 20th century architectural firms. The building is distinguished from the firm's other tall office buildings by its street-facing light court and the quality of its unified Classical Revival exterior of sleek, vertical facades that integrate an unusually fine program of terra cotta ornament. The building is further noteworthy for its well-preserved 1913 elevator lobby, classically detailed in white marble and plaster, and for the 1946-47 Moderne design of the remodeled banking and vault rooms that introduced a progressive new banking image.

By the turn of the nineteenth century, Fourth Street (with two short westward spurs to Broadway along Olive and Locust Streets) was the premier hub of St. Louis' financial institutions. In 1906, twelve of the city's thirteen largest banks and trusts (representing 93 per cent of St. Louis' banking capital and 91 per cent of local deposits) were located there together with several smaller banks, large stock and bond houses, and numerous individual brokers (Fig. 1). The majority of the top ranking banks and trusts occupied ground floor space in six- to eighteen-story office buildings that carried the bank name. A few banks actually owned and constructed these tall buildings as rental investments, but most merely leased the banking floors. An alternate tradition in St. Louis followed another national banking trend toward construction of small, one or two-story bank buildings reserved for the exclusive use of individual banking houses. St. Louis' financial community had fostered and maintained the highest standards of architectural design for the buildings identified with their names, engaging the services of the best local architects as well as outside designers such as Peabody & Stearns (Boston), Steven D. Hatch (New York), Adler & Sullivan (Chicago), and Shepley, Rutan & Coolidge (Boston).

During 1911-12, Monward Realty (St. Louis) acquired the parcels for the Boatmen's Bank Building site at the northeast corner of Olive and Broadway. The company was incorporated in 1911 with a fully paid capital stock of \$2.5 million controlled by the Commonwealth Trust Co. (St. Louis). Lawrence B. Pierce (1859-1919), founder of Commonwealth Trust and president of Monward Realty, spearheaded construction of

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the new \$950,000 building. Earlier, Pierce had erected the seventeen-story Pierce Building (1907), now existing in a greatly altered state as the Adams Mark Hotel at Fourth and Pine Streets. Acquisition costs ran high (\$1.5 million) for the 114 x 135-foot tract due to its prime location in the heart of the prestigious financial district, and because substantial improvements occupied the site. Clearance for the new construction involved demolition of two four-story mercantile buildings on Broadway as well as two bank buildings on Olive: the eight-story Commonwealth Trust Building on the Broadway and Olive corner, and the six-story Third National Bank Building that fronted on Olive Street (Fig. 2).

Monward Realty's 1912 commission to architects Eames & Young projected a speculative combination office and bank building which was called the Monward Building. The ambitious original design (Fig. 3) featured a tower with ten leasable floors rising above the nineteen that were actually built. The tower's distinctive pyramidal temple termination recalled such recently built New York skyscrapers as the Metropolitan Life Tower (1907-09) and the Bankers Trust Co. Building (1910-12); it also evoked earlier New York projects that took similar inspiration from the Campanile of San Marco in Venice. In late September 1913, only three months before the building was completed, the tower extension was still planned as a viable investment. Apparently in the end, the tower's prospects for rental did not justify the additional cost of construction.

Announcement of lease negotiations for the first floor banking space indicated the tenants would be a new banking merger then underway. However, a fire on 8 March 1914 that destroyed the seven-story 1890 Boatmen's Bank Building at Fourth and Washington brought Boatmen's, Missouri's oldest bank, to the newly completed Monward Building with the stipulation that the building's name would be changed to the Boatmen's Bank Building. The bank's initial lease gave them space on part of the first and second floors along with basement vault rooms. The ground floor banking room was finished to Boatmen's specifications for a reported cost of "about \$150,000." In some ways Boatmen's unexpected displacement from their old bank building was fortuitous. Once the dominant figure in St. Louis banking, Boatmen's had declined sharply in relative size and importance from its claim in 1880 to twenty percent of the city's banking capital to only four percent in 1910. The lofty, elegant new building instantly provided Boatmen's with the prestigious, modern banking image that it

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needed. Boatmen's opened for business in its new home on 30 November 1914 and remained a major tenant for 62 years until moving into new corporate headquarters in 1976. At that time the Boatmen's name was dropped and the building (including an eleven-story 1915-20 addition, demolished in summer 1998) was renamed the Marquette Building, in honor of Father Jacques Marquette's role in the early exploration of the Mississippi Valley.

The selection of architects Eames & Young for the Monward/Boatmen's project was an obvious one as they were prominent leaders in the design of St. Louis bank and office buildings during the pre-World War I era. The firm's name had gained even broader notice through publication of designs in national architectural journals, and also by Eames's election in 1904 to the national presidency of the American Institute of Architects. William Sylvester Eames (1857-1915) and Thomas Crane Young (1858-1934) both received early architectural training in St. Louis at Washington University's School of Fine Arts, graduating the same year in 1878. Both then independently pursued travel and study in Europe. Young, after study at the University of Heidelberg and the École des Beaux Arts, worked in Boston for five years, first for Ware & Van Brunt and then for E. M. Wheelwright. When Eames returned from Europe in 1882, he became Deputy Commissioner of Public Buildings in St. Louis.

During the first decade of the partnership Eames and Young formed in 1885, the firm specialized in residential commissions for St. Louis's elite: clients whose business connections opened doors to other types of work. The architects were early drawn into major commercial design when they began work in 1890 on the Cupples Warehouse complex (National Register), a unified group of commercial warehouse buildings (completed in 1917) which won them national acclaim. Their numerous bank commissions varied from one-story buildings to the bank skyscraper, and also included major remodeling of existing banking houses. By 1907, examples of the full range of their bank work could be found within the Fourth Street financial district: the one-story National Bank of the Republic (ca. 1895; demolished); the two-story Mississippi Valley Trust (1896; still standing at the northwest corner of Fourth and Pine); the eighteen-story Third National Bank (1907; demolished); and a 1906 remodeling of the Merchants-Laclede Bank (nominated to the National Register), erected in 1887-88 to designs of Steven D. Hatch (New York).



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Boatmen's Bank Building  
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Eames & Young's first skyscraper was a thirteen-story, hybrid office and bank building commissioned in 1898 by the Lincoln Trust Co. which occupied rooms on the ground floor. The rose brick, H-plan Lincoln Trust Building (later Title Guaranty) (demolished) demonstrated the firm's mastery of two design traditions which informed, in varied ways, the treatment of their tall buildings for the next decade and a half. For the strong, simple vertical lines of the shaft, the architects adapted the structurally expressive continuous piers and recessed spandrels offered in Louis Sullivan's solution to the tall office building. But unlike Sullivan, the base and capital of Eames & Young's tripartite facade compositions drew upon a Renaissance/Classical convention of form and ornament championed by such New York architects as McKim, Mead & White or Cass Gilbert, and by D. H. Burnham & Co. in Chicago. McKim, Mead & White's prolific bank work, as for example the twenty-two-story Knickerbocker Trust Building (demolished) designed in 1906-07 for a site at 60 Broadway (New York City), provided instructive models for Eames & Young's early 20th century designs.

Louis Sullivan's two seminal St. Louis examples of the vertical pier-and-spandrel system stood just two blocks west of the financial district. The Wainwright Building (1890-92; NHL) located on the northwest corner of Seventh and Chestnut Streets was directly across from Eames & Young's Lincoln Trust. Sullivan's second St. Louis project, the fourteen-story Union Trust Building (1892-93), became the city's tallest building and the most prestigious of its skyscraper-banks. The exterior light court faced Olive Street two blocks west of the new Boatmen's Bank Building. Between the Lincoln Trust and Boatmen's commissions, Eames & Young designed seven steel-frame tall office buildings (at least two of which housed banks), in addition to large hotels. Four of these skyscrapers were in St. Louis. Only two remain: the Frisco Building (1903), listed in the National Register; and the Wright Building (1907). The others stand in Seattle (the Alaska Building, 1904, the city's first skyscraper); St. Joseph, Missouri (the 1910 Corby-Forsee Building, listed in the National Register); and Salt Lake City (the sixteen-story Walker Bank Building, the "tallest building between the Missouri River and the West Coast" when erected in 1911-12).

Completed on the eve of World War I and the year before Eames' death in 1915, the Boatmen's Building was also the last skyscraper from the Eames & Young office. In many ways Boatmen's summed up the achievements of an architectural practice and expressed the values of an era of urban growth and prosperity. The building's masterly

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integration of a rich and diverse system of ornament with unusually strong formal clarity and unity place it at the apex of Eames & Young's skyscraper work. A critic reviewing the building for *The American Architect* in 1915 found the exterior to be "a pronounced addition to the civic embellishment of St. Louis," indicating Boatmen's importance to the city's image and pride. The decorative program of both the exterior and interior elicited special comment. The terra cotta ornament was hailed as representative of "a more correct artistic expression in the embellishment of the facades of buildings of this type." Designed by Eames & Young, the terra cotta was executed by Winkle Terra Cotta Co., the St. Louis firm that supplied the ornament for Louis Sullivan's St. Louis buildings.

The critic further praised the "particularly well executed" ceiling of the elevator corridor: "massive in form, and constructed of plaster, richly and effectively decorated in gold and color." (Photo #5) Indeed today, both features (as well as other detailing in granite, bronze and iron) remain valuable assets that enrich downtown St. Louis. The extensive terra cotta work presents interesting contrasts in texture and design not found elsewhere in the city or among Eames & Young's other skyscrapers. Striking flat-surfaced spandrel panels composed of lacy, mosaic-like geometric shapes play effectively against relief panelwork at the base and crown displaying Renaissance/Classical motifs (Figs. 4, 5, 6 and Photos #3 & 4). The smooth spandrels, together with flat mullions and sills, all set in virtually the same plane as the brick piers, enhance the sleek, unified, upward movement of the facades.

Although speculatively built, Boatmen's Bank admirably fulfilled the requirements of a model bank as they were discussed and defined in 1911-14 articles of *The Bankers Magazine* which twice featured the new home of Boatmen's. During an era of big mergers and increasing competition, banks eventually came to accept the necessity of advertising and recognized the value of architectural imagery as an effective means of expressing institutional stature and character. Bank "specialists" flourished, offering services for security systems, equipment, fireproofing, banking room layout, and general design. The Banking Building & Equipment Co., organized in 1913, was an early St. Louis entry into the field. The company, which grew to be the nation's largest designers of banks, outfitted Boatmen's both in 1914 and again in 1946-47.

Many 'expert' bank designers writing for the *Bankers* journal stressed the importance of a building's outward appearance for it conveyed the customer's first

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Boatmen's Bank Building  
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impression of a bank's traditions. High office building superstructures were viewed as an asset that increased the bank's prominence and identity in the cityscape. Recommended treatment for facades called for "substantial, distinctive, conservative" designs that also were inviting. It is not surprising that the newly established Federal Reserve Bank of St. Louis (District #8) chose the Boatmen's Building for its first quarters. The Reserve opened its doors (together with the eleven other District banks across the country) on 16 November 1914 - two weeks before the arrival of Boatmen's which, incidentally, elected not to become a member of the Reserve until 1926.

Features of the Boatmen's plan also received favorable notice in the *American Architect's* October 1915 article. The review praised the building as a notable example of "the great advance in standards of planning and construction of business structures in the Middle West." The author acknowledged the importance of the architects' ability to meet the "client's demand for a satisfactory return on the investment" through practical approaches to plan and skillful design. The emphasis on the economic motives of the building echoed published design attitudes of such well-known skyscraper authorities as Dankmar Adler who argued that the key to a successful plan was in its ample provision of light and air (which would attract tenants and bring high rentals) while his partner Louis Sullivan essentially dismissed plan and floor arrangement because only rarely did they "take on an aesthetic value, and this usually when the lighting court is external." Eames & Young's U-plan for Boatmen's fully addressed the pivotal issues of light and air and also introduced a significant aesthetic element. Boatmen's is the only one of the firm's remaining skyscrapers to feature a light court facing the street. The deep, wide, south-facing light court sacrificed valuable interior rental space to provide generous natural light. Fenestration orientation of the first floor banking room also benefited from a southern exposure.

The *American Architect* further highlighted the flexibility of Boatmen's plan, ruled entirely by local demands, "and not by examples furnished by similar buildings in other cities." The strength of the Boatmen's plan lay in its provision for the "greatest possible elasticity":

For example: the sizes of the offices are those which local conditions render in greatest demand. To have ignored this in the plan for the sake of symmetry would have been unwise and injurious to the financial success of the building.

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Boatmen's Bank Building  
St. Louis [Independent City], MO

The regularity of the typical office floor plan accompanying the article (Fig. 7) belied the diversity actually realized in meeting the needs of individual tenants. On 4 January 1914, for example, the *St. Louis Post Dispatch* announced that a stock and bond dealer had just entered into a \$4000 annual lease of nine offices which would be "thrown into one, en suite." Over the years, a steady stream of building permits for interior office alterations (removal of partitions, etc.) attest to tenants' ever-changing desires.

The banking spaces also were subject to fluctuating needs and tastes. In 1946, Boatmen's undertook a \$1 million major renovation program in celebration of the 100th anniversary of the bank's founding in 1847. The institution had improved its local rank from seventh place in 1926 to the city's fourth largest bank - in spite of its refusal to follow the trend toward merger that would have cost the bank its old prestigious name and independent identity. Increased growth of Boatmen's required expansion into four full floors of the building. The bank's extensive remodeling was one of the larger projects undertaken in St. Louis' post-World War II efforts to modernize downtown and preserve it as the area's dominant center of finance and commerce. Between 1945-50, some \$28 million was spent or projected on facelifting, "repackaging" of buildings (inside and out) in a 'progressive' modern style. The downtown banks' investment of more than \$12 million in remodeling and enlargement of their facilities was considered a key vote of confidence to the entire post-war development of the city.

The Bank Building & Equipment Co. (St. Louis) executed the remodeling of Boatmen's which introduced new state-of-the-art mechanical systems as well as banking equipment and architectural features. The full-service design firm (staffed with architects, engineers, contractors, interior decorators etc.) had cornered a booming post-war national market in bank projects. According to the company's founder, Joseph B. Gander, remodeling represented the vast majority of their 3,000 bank commissions by 1953. However in 1948, only about ten percent of the banks had adopted the contemporary modern style Gander advocated to "sweep away the gloomy and forbidding" atmosphere long associated with financial institutions. Gander's firm helped promote a customer-oriented bank that projected an image of efficiency, friendliness, and openness. Towards this end, Boatmen's eliminated traditional teller cages and introduced open counters for customer transactions; heavy ornate doors were replaced with new all-glass doors on Broadway and by display windows on Olive Street.

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Boatmen's Bank Building  
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The original 1914 Classical style interior of the banking room received a progressive, streamlined Art Moderne treatment featuring simplified piers faced in marble and wood, along with characteristic curving corners and typical detailing (Photo #6). A stairway with marble steps leading up to the second floor and down to the vault room exhibited a fine modernistic bronze railing with glass panels. (Photo #7) Architectural features in the vault room also carried out the new stylistic theme. Newspaper accounts of the formal Boatmen's opening on 7 June 1948 reported that the decorative motif of the refurbished banking room featured "Mississippi River Steamboat Days," an allusion to the Boatmen's name and historic origins on St. Louis' bank of the Mississippi River. Illustrations of the motif remain in the terrazzo steamboat at the center of the floor, and in four relief panels located in corners of a soffit below the ceiling. The riverboat theme was further elaborated in painted wall murals (removed) and in canvas paintings by George Caleb Bingham which once hung on the walls.

Following Boatmen's departure from the building in 1976, the first floor banking room became stockbroker offices of Newhard Cook & Co., Inc. Ownership of the building (renamed the Marquette) changed hands several times over the next two decades. In the mid-1980s, occupancy was still high (about 80 percent), but a decade later it had dropped to less than 40 percent. An unprecedented move in 1997 brought the building into city ownership. Using revenue from parking meters, violations and municipal garages, the St. Louis Parking Division (in the Treasurer's Office) bought the largely vacant Boatmen's/Marquette Building to stabilize a strategic area of downtown for revitalization. Currently, Tahl-Propp Equities, a New York real estate firm, has plans underway to adaptively reuse the building (which at present houses only a branch YMCA sports facility). The plans include conversion of the fifth through nineteenth floors into 140 market rate rental apartments, and redevelopment of the lower floors as commercial space. The city plans to construct a municipal parking garage on the site of the demolished 1915-20 addition to the building.

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Boatmen's Bank Building  
St. Louis [Independent City], MO

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Boatmen's Bank Building  
St. Louis [Independent City], MO

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**Verbal Boundary Description**

The boundary of the nominated property is delineated by the heavy broken line on the accompanying map entitled "Boundary Map, Boatmen's Building."

**Boundary Justification**

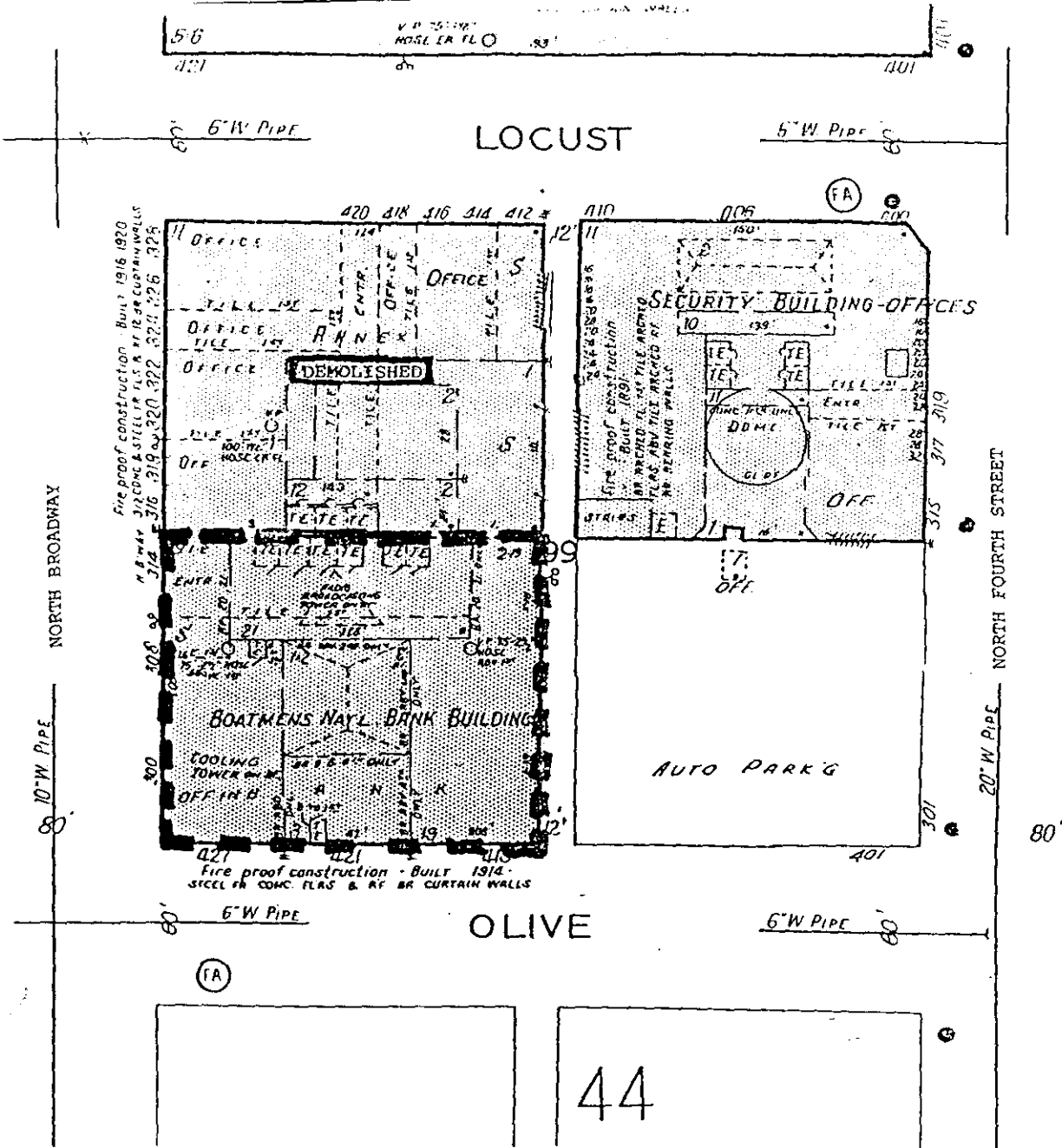
The boundary encompasses the entire original parcel that was historically associated with the building.

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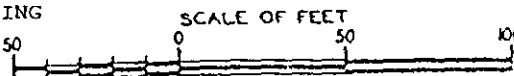
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Boatmen's Bank Building  
St. Louis [Independent City], MO

Section 10 Page 20



BOUNDARY MAP, BOATMEN'S BUILDING  
300 NORTH BROADWAY  
ST. LOUIS (Indep. City) MO



COPYRIGHT SANBORN MAP COMPANY, INC.

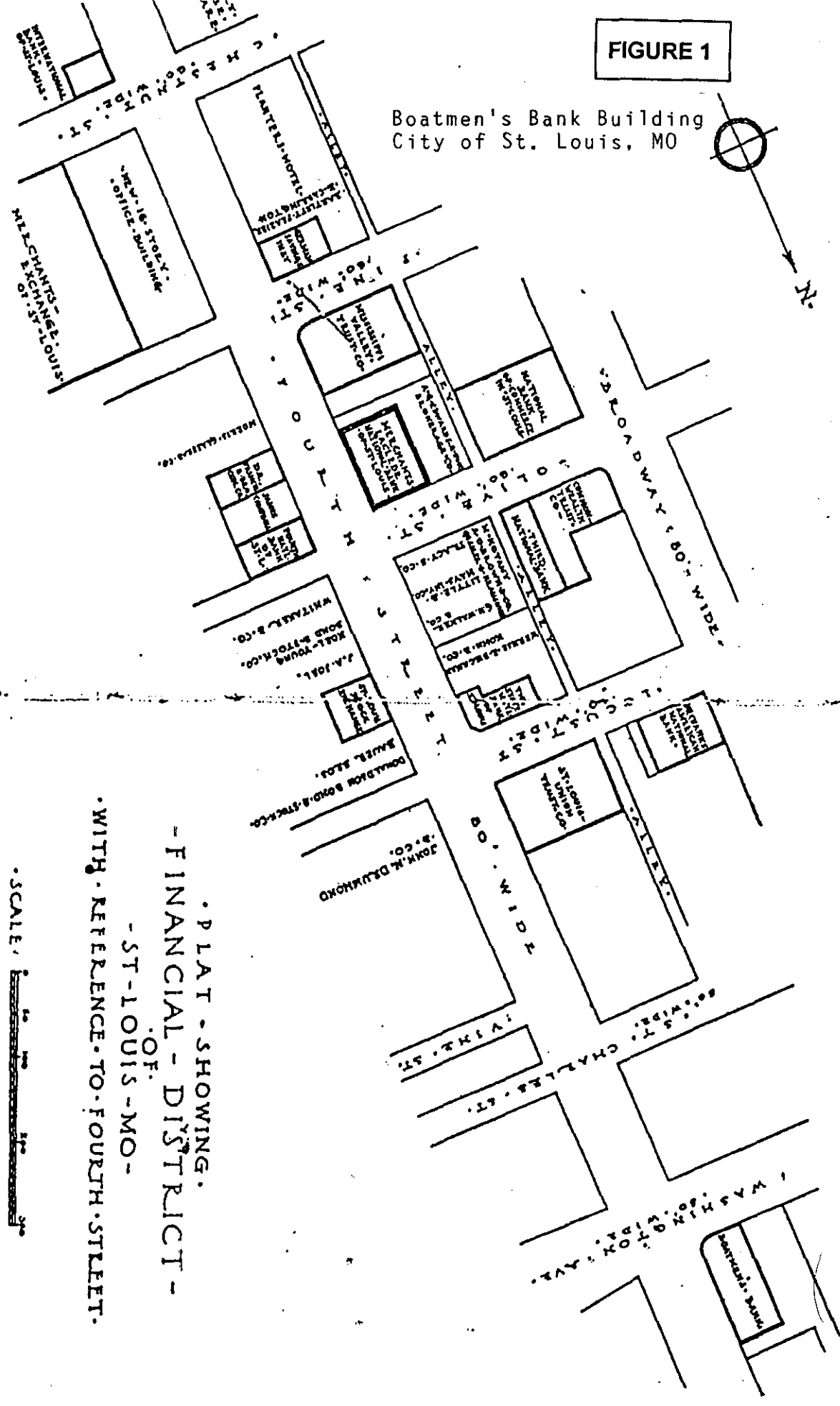
Boundary line of property






FIGURE 1

Boatmen's Bank Building  
City of St. Louis, MO

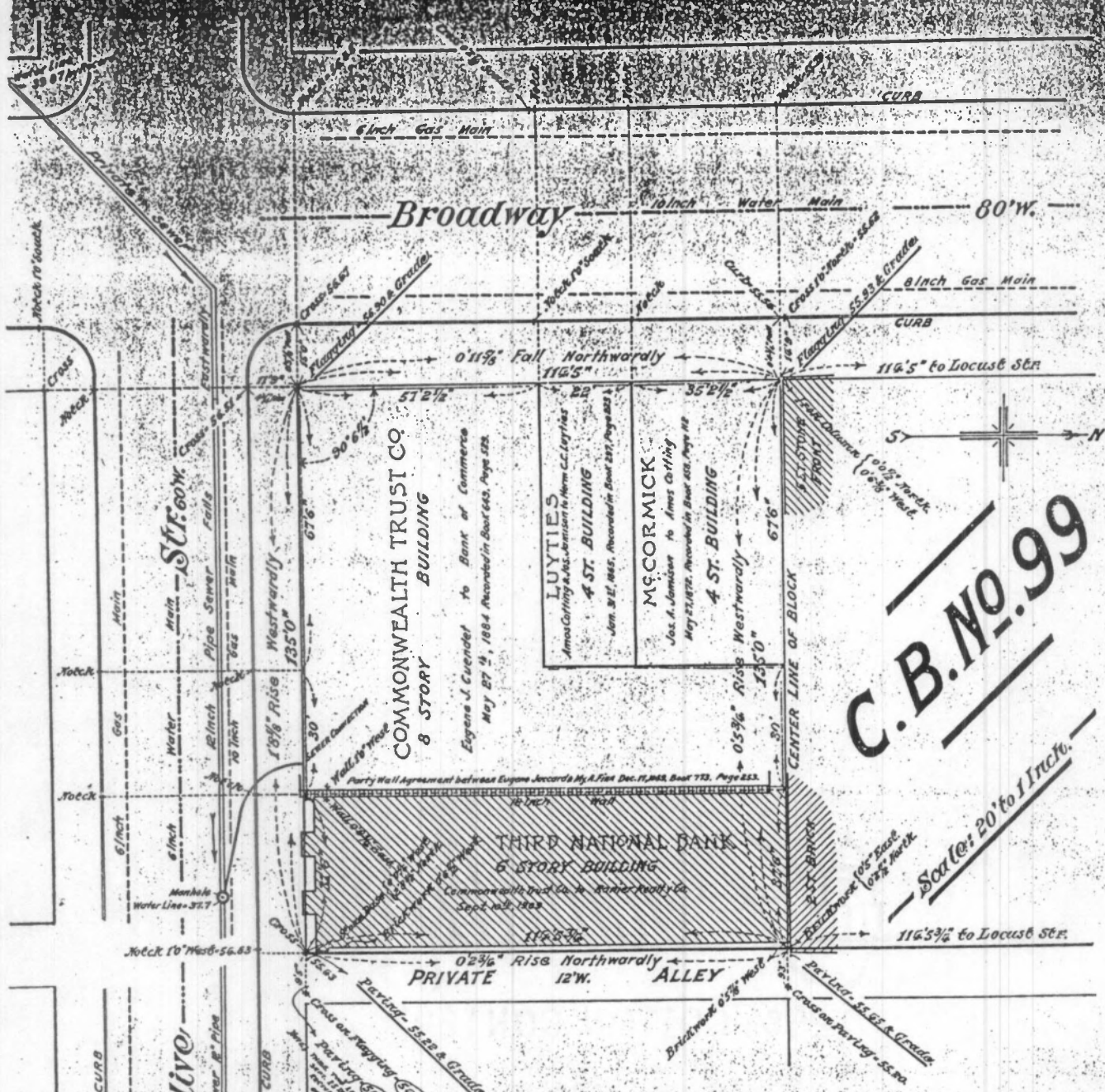


PLAT - SHOWING.  
- FINANCIAL - DISTRICT -  
OF.  
- ST - LOUIS - MO -  
WITH REFERENCE TO FOURTH STREET.

SCALE:   
JUNE - 14 - 1906.

**FIGURE 2**

Boatmen's Bank Building  
City of St. Louis, MO



City Surveyor's Office, 615 Chestnut Str., St. Louis, Mo.—  
29th day of June 1911.

This is to certify that I, Julius Pitzman, City Surveyor of St. Louis, Mo. have, on the 22<sup>d</sup>, 23<sup>d</sup>, and 24<sup>th</sup> days of June 1911, by order of the Commonwealth Trust Company, executed a survey and a subdivision of a parcel of ground situated in Block No. 99 of the

City of St. Louis, Mo.— having a front of 114' 5" on the eastern line of Broadway and extending eastwardly 135' 0" to a line on which it measures 114' 5 3/4", said parcel being bounded on the south by Olive Street and on the north by the east & west center line of said Block, said parcel being Lot No. 14 of the subdivision of said Block in Chouteau & Lucas Addition, that I have subdivided said Lot in conformity with the deeds or leases of the various parties whose names are entered upon the above plat on which the result of said survey and Subdivision is correctly shown—

Reference is hereby had to my explanatory letter of even date herewith—

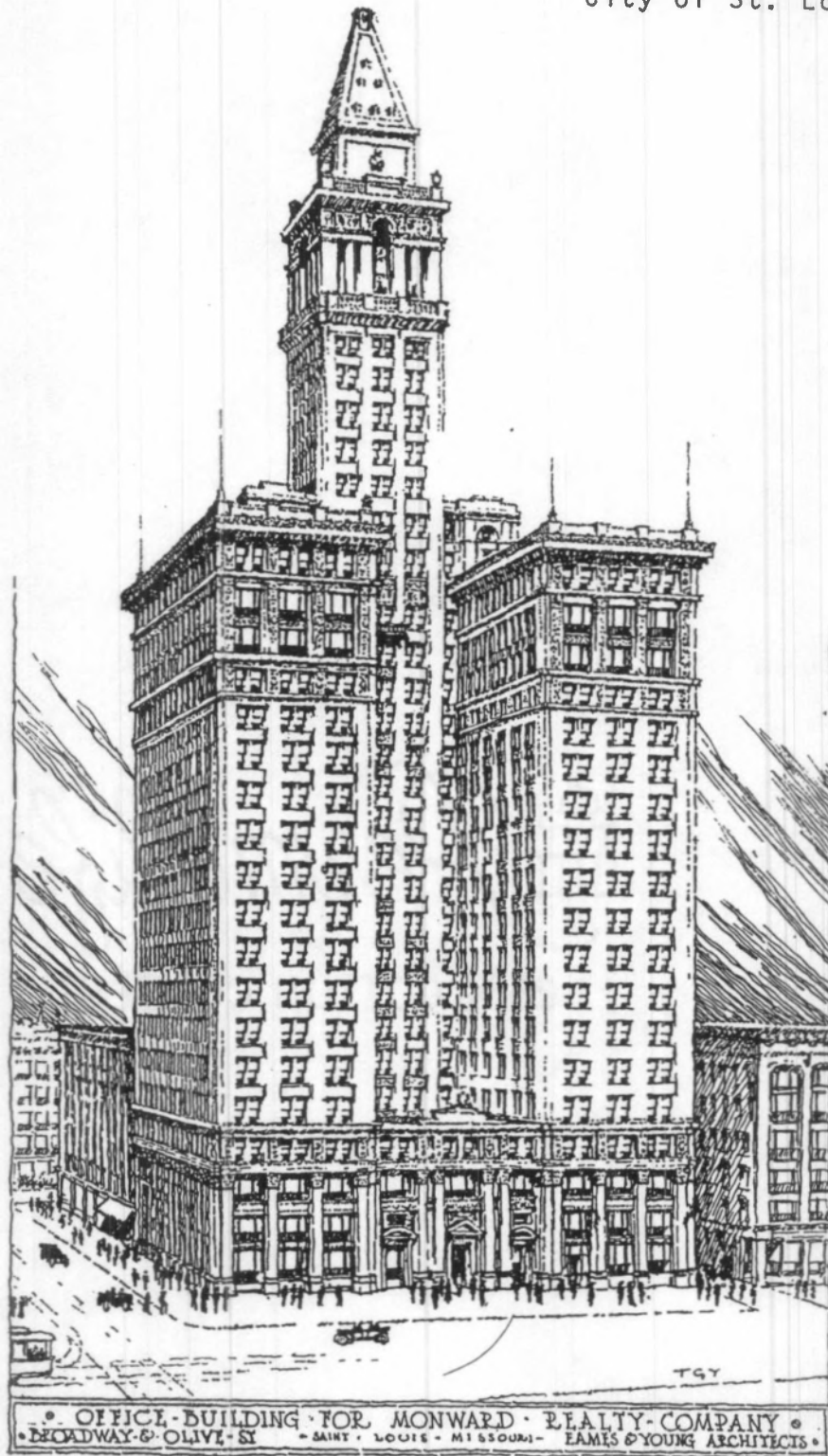
whereof I have herewith set my hand and affixed my official seal this the day and year first above written

In Witness  
*Julius Pitzman*  
City Surveyor of St. Louis.

Survey executed by William Bouton, Deputy

FIGURE 3

Boatmen's Bank Building  
City of St. Louis, MO



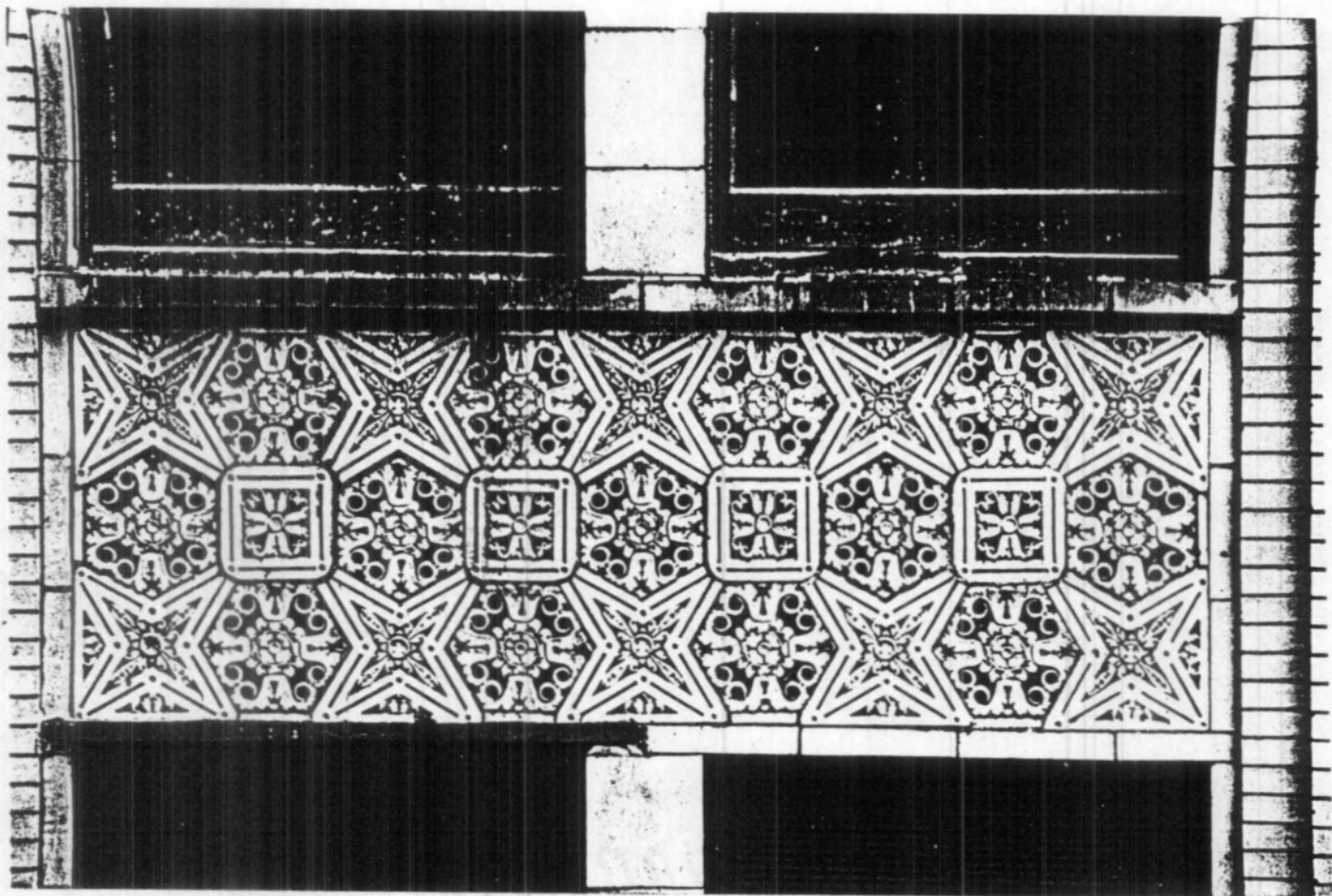
Office Building, St. Louis, Mo.  
Eames & Young, Architects

CATALOGUE OF THE FOURTH EXHIBITION OF THE  
SAINT LOUIS ARCHITECTURAL CLUB AND SAINT  
LOUIS CHAPTER A.I.A., 1913



FIGURE 4

Boatmen's Bank Building  
City of St. Louis, MO



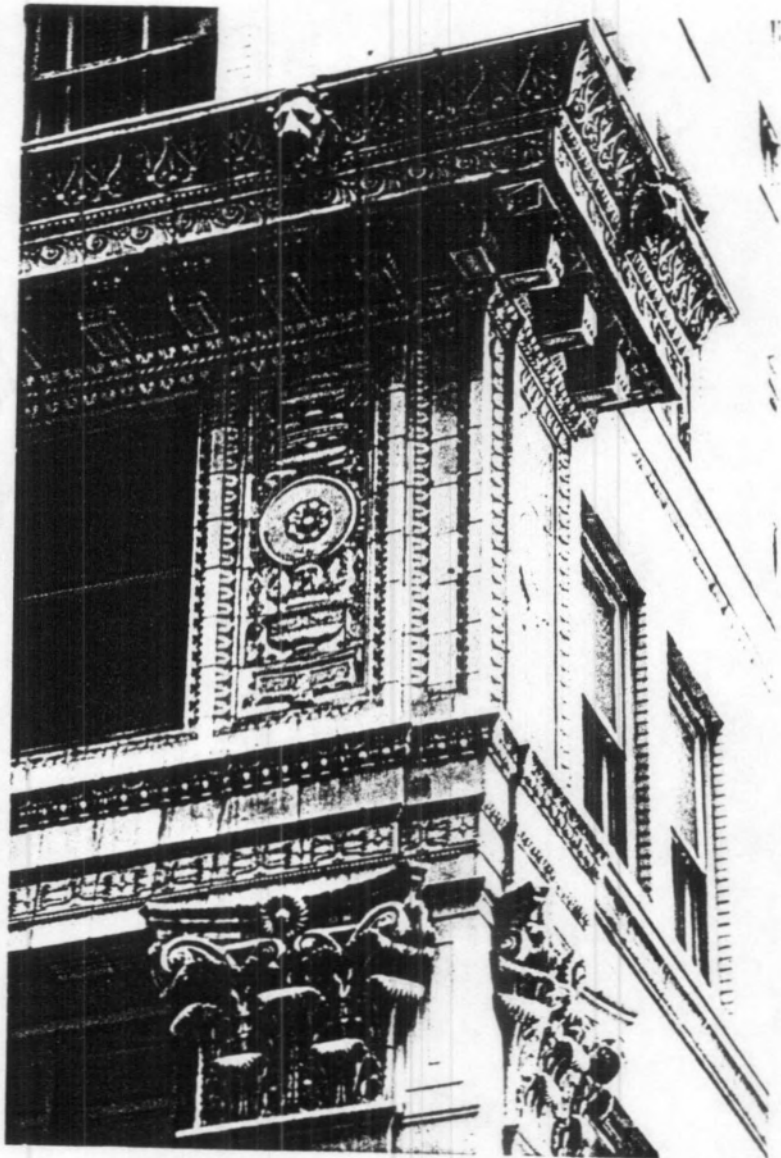
Detail, terra cotta spandrel panel

FIGURE 5

Boatmen's Bank Building  
City of St. Louis MO



Detail, terra cotta panel  
19th Floor



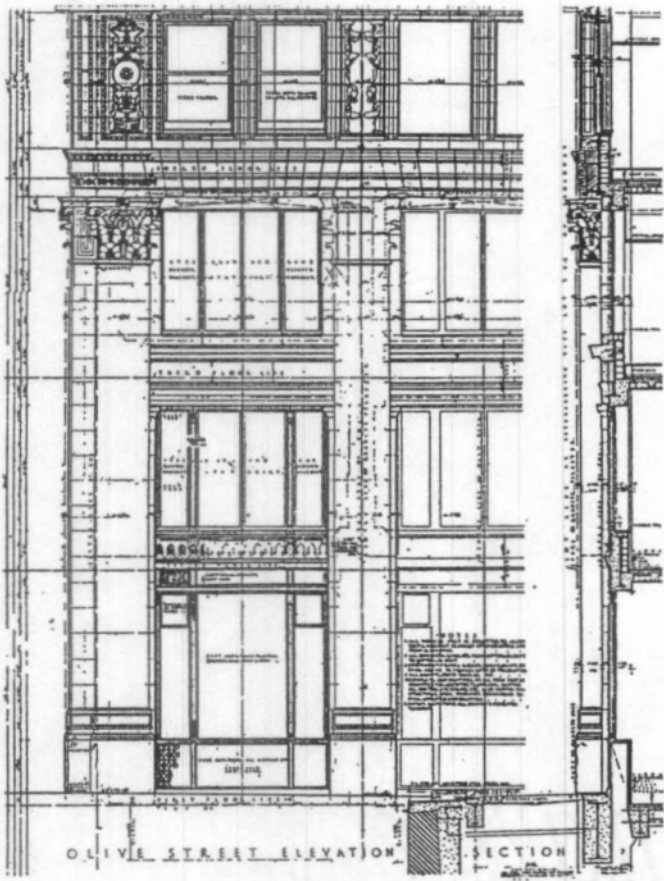
Detail, terra cotta  
Lower stories

FIGURE 6

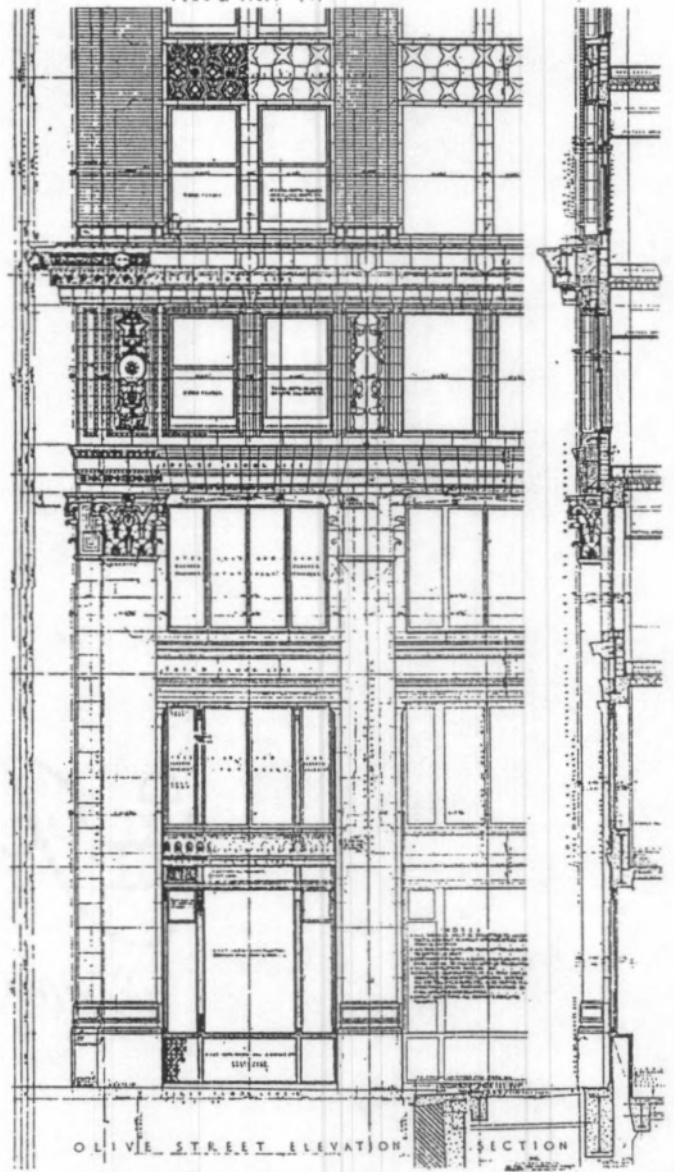
Boatmen's Bank Building  
City of St. Louis, MO

THE AMERICAN ARCHITECT

OCTOBER 6, 1915



Detail of Upper Stories

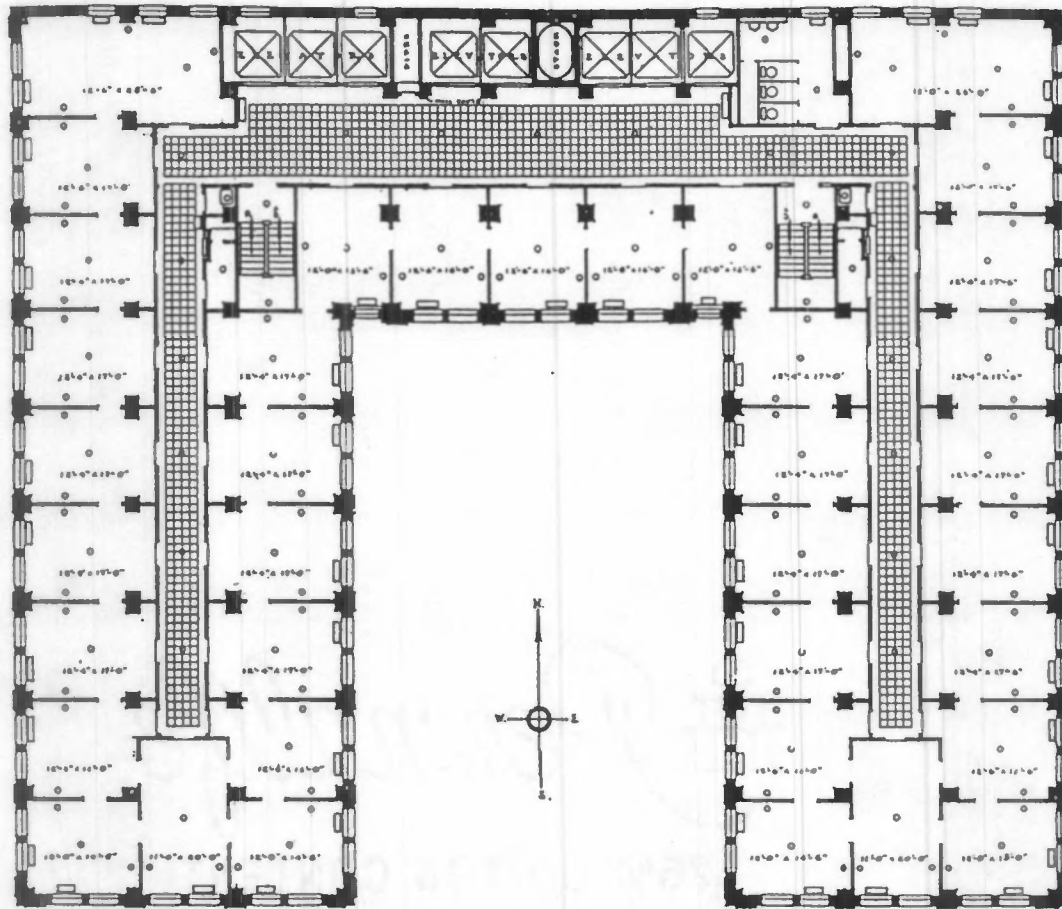


Detail of Lower Stories

FIGURE 7

Boatmen's Bank Building  
City of St. Louis, MO

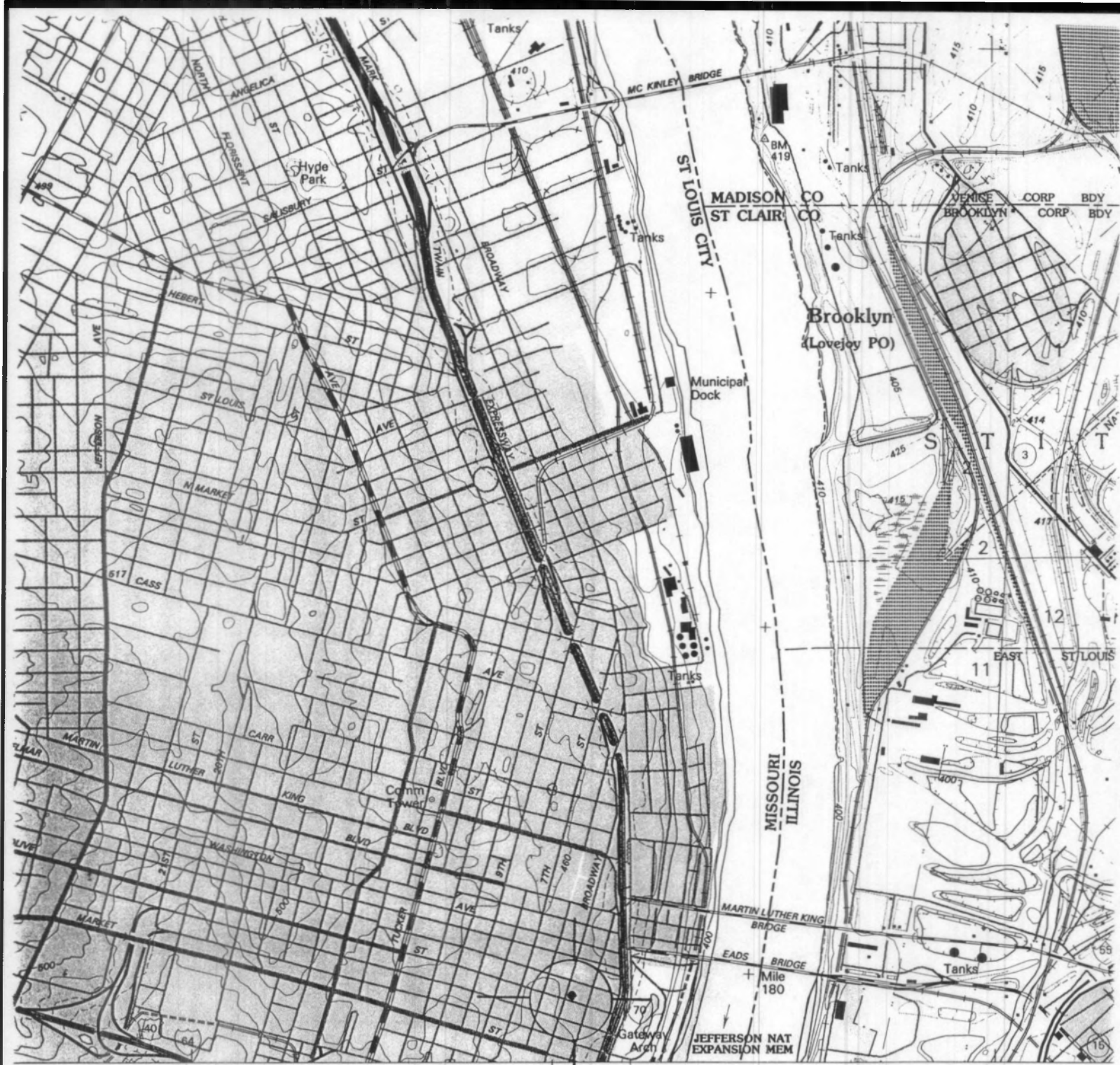
VOL. CVIII, NO. 2076 THE AMERICAN ARCHITECT OCTOBER 6, 1915



TYPICAL FLOOR PLAN

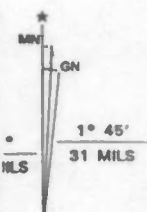
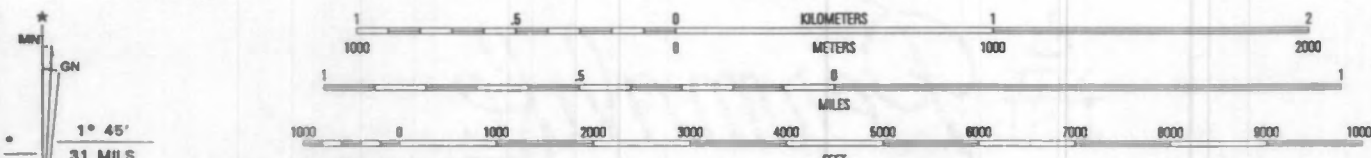
BOATMEN'S BANK BUILDING, ST. LOUIS, MO.  
MESSRS. EAMES & YOUNG, ARCHITECTS





L.) 12' 30" 744 745 746 10' 00" 747

SCALE 1:24 000



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EASTING: 744730  
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CONTOUR INTERVAL 10 FEET  
SUPPLEMENTARY CONTOUR INTERVAL 5 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929

BOYD MEN'S BANK BUILDING QUAD  
300 N. BROADWAY  
ST. LOUIS (INDEPENDENT CITY) 1

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1	2
3	4
5	6

ADJOINING



BOATMEN'S BANK BUILDING

300 N. BROADWAY

ST. LOUIS (INDEPENDENT CITY) MO

PHOTOGRAPHER: UNKNOWN JUNE 1916

NEG: WESTERN ARCHITECT (DEFUNCT)

FACING NORTHEAST

PHOTO #1 OF 7



BOATMAN BANK BUILDING ::  
EAMES & YOUNG, ARCHITECTS

BOATMEN'S BANK BUILDING

300 N. BROADWAY

ST. LOUIS (INDEPENDENT CITY) MO

PHOTO BY WAYNE CROSSLIN

APRIL 1998

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FACING NORTHEAST

PHOTO # 2057



BOATMEN'S BANK BUILDING

300 N. BROADWAY

ST. LOUIS (INDEPENDENT CITY) MO

PHOTO BY MARY M. STIRITZ

JUNE 1998

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OLIVE STREET ELEVATION FACING NORTH

PHOTO# 3 OF 7



BOATMEN'S BANK BUILDING  
300 N. BROADWAY  
ST. LOUIS (INDEPENDENT CITY) MO

PHOTO BY MARY M. STIRITZ

JUNE 1998

NEG 1 LANDMARKS ASSOC. OF ST. LOUIS, INC.

UPPER STORIES OF LIGHTWELL, WEST ELEVATION FACING EAST

PHOTO #4 OF 7







BOATMEN'S BANK BUILDING

300 N. BROADWAY

ST. LOUIS (INDEPENDENT CITY) MO

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JUNE, 1998

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ELEVATOR LOBBY

PHOTO # 5 OF 7



BOATMEN'S BANK BUILDING  
300 N. BROADWAY  
ST. LOUIS (INDEPENDENT CITY) MO

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PHOTO # 6 OF 7



BOATMEN'S BANK BUILDING

300 N. BROADWAY

ST. LOUIS (INDEPENDENT CITY) MO

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BANKING ROOM STAIRS

PHOTO #7 OF 7

30A



EXTRA  
PHOTOS









