

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received APR 3 1985
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic

and or common Olive Street Terra Cotta District

2. Location

street & number 600-622 Olive Street

not for publication

city, town St. Louis

vicinity of

state Missouri

code 29

county City of St. Louis

code 510

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name See attached

street & number

city, town

vicinity of

state

5. Location of Legal Description

courthouse, registry of deeds, etc. St. Louis City Hall

street & number Market Street at Tucker Boulevard

city, town St. Louis

state MO 63103

6. Representation in Existing Surveys

1. Architectural Survey of the Central Business District, St. Louis
has this property been determined eligible? yes no

date October 1975; revised April 1977; February 1982 federal state county local

depository for survey records Landmarks Association of St. Louis, Inc.

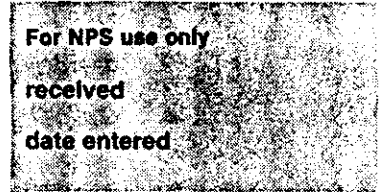
721 Olive, Room 1113

city, town St. Louis

state MO 63101

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District

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OWNER OF RECORD

1. 622 Olive Street ✓
Jack Randall
224 North Seventh Street
St. Louis, MO 63101

2. 620 Olive Street ✓
May Stores Shopping Centers, Inc.
Corporate Office
611 Olive Street
St. Louis, MO 63101

3. 614 Olive Street ✓
Owner: Neil Tober
211 North Seventh Street
St. Louis, MO 63101
Lessee: May Stores Shopping Centers, Inc.
Corporate Office
611 Olive Street
St. Louis, MO 63101

4. 612 Olive Street ✓
May Stores Shopping Centers, Inc.
Corporate Office
611 Olive Street
St. Louis, MO 63101

5. 610 Olive Street ✓
Owner: St. Luke's Hospitals
5535 Delmar Boulevard
St. Louis, MO 63112
Lessee: Manhattan Real Estate Co.
c/o Marguerite K. T. Pettus
408 Olive Street
St. Louis, MO 63102

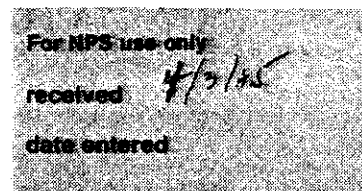
6. 608 Olive Street ✓
Ennio Cardinali
1107 Gilbert
St. Louis, MO 63119

7. 600-06 Olive Street ✓
Owner: John C. Nulsen Investment Co.
Centerre Trust Company
510 Locust Street
St. Louis, MO 63101
Lessee: Marguerite K. T. Pettus
408 Olive Street
St. Louis, MO 63102

8. 600-06 Olive Street (rear 96' 3 3/8") ✓
Owner: DeMun Estate Corporation
Mercantile Trust Company
Eighth & Locust Streets
St. Louis, MO 63101
Lessee: Marguerite K. T. Pettus
408 Olive Street
St. Louis, MO 63102

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2. Missouri State Historical Survey
April 1984
Historic Preservation Program
Missouri Department of Natural Resources
P. O. Box 176
Jefferson City, MO 65102

State

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Olive Street Terra Cotta District is a group of four early 20th century commercial buildings all standing on the south side of the 600 block of Olive Street in the heart of St. Louis' Central Business District. Constructed between 1910-1921 for office and retail use, the buildings are four and six stories high and front one to four bays on Olive Street. They feature steel or reinforced concrete frames with white terra cotta sheathed facades articulated in variants of the Chicago Commercial style. The buildings have survived in remarkably good condition with alterations generally confined to street level storefronts. The District streetscape is interrupted by two intrusions, a parking garage and a small commercial building.

Non-contributing Buildings (marked with an asterisk on the Site Plan)

207 Sixth Street (Photo #5 - far left) A two-story, three-bay commercial building erected circa 1910 with extensive facade alterations.

612-20 Olive Street (Photo I)

An eleven-deck parking garage built in 1961-62 which extends from Olive Street south to Pine.

Contributing Buildings

Unless specifically noted, buildings are in good condition with minor alterations. There are no significant architectural features in any of the interiors.

622 Olive (Photo 2, Fig. 2)

Measuring approximately 22 feet on the north (Olive Street) and 54 feet on the west (Seventh Street) elevations, the four story Gill Building (designed in 1910 by Louis Curtiss) is of steel cage construction with reinforced concrete floors. Matte glazed white terra cotta sheaths the exterior and is fashioned into bands of geometric ornament on the spandrels and cartouches and lion heads at the cornice line. Entrances are at the corner and at the south end of the west elevation, the latter framed by a round arch. A comparison of Photo 2 with Fig. 2 indicates that some of the original glazing patterns have been altered but fortunately the large center bay with curved art nouveau transom bars on the west elevation is still intact. Originally open to the second story, the corner entrance has been partially walled-in.

610 Olive (Photo 3, right)

Constructed in 1915 from plans drawn by Albert B. Groves, the Olive Street frontage is approximately 22 feet, building depth is 107 feet and it is four stories tall. Above the first floor, a metal frame, two-story oriel bay projects from the facade. The soffit and base of the bay are ornamented with miniature classical motifs: block modillions, guttae, and triglyph-like moldings. Above the base, a slender metal sill and mullions frame a large expanse of plate-glass centered in the bay and, to each side, also frame single windows. Molded metalwork forms a row of small, square transom windows and, above these, a paneled spandrel. This pattern is repeated at the bay's second story. The cornice of the bay is set with dentils and block modillions. White terra cotta faced corner piers frame the front wall of the building and rise above the bay as the end posts of a simple parapet. The piers

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slope back at the fourth story embracing a mansard skylight.

The entrance has been closed and access is now through 608 Olive. The exterior at the first floor has been faced with tile matching the tile applied to 608 Olive.

608 Olive (Photo 3, left)

Erected in 1912 for Erker Brothers Optical Company, the five story, steel frame building, (designed by architect Will Levy), fronts approximately 20 feet, 4 inches on Olive and is 123 feet deep. An elongated, four story, triple windowed bay helps to lighten the long, narrow interior. The metal bay structure forms a grid-like framework into which are set one-over-one double-hung windows. Paneled aprons below the windows and transom lights above create the spandrels between floors. White glazed terra cotta piers set with lozenges frame the bay at each end of the facade. Originally, the building featured a projecting cornice with dentils and a parapet with shaped work; these have been removed and the cornice area covered with metal sheathing. When built, the entrance to the building was centered between full length glass windows. Subsequent alterations have resulted in removal of these windows and application of recent vintage tiles to the facade at the first floor.

600-606 Olive (Photos 4, 5, 6)

Built in two stages, 1913 and 1920-21, the six story Tower Building was designed by Albert B. Groves and fronts approximately 88 feet on Olive and 150 feet on Sixth Street. The original 1913 section joins the east wall of the Erker Building (608 Olive) and extends two bays east (Fig. I). The steel frame structure creates a grid pattern expressed in the facade through narrow, glazed white terra cotta clad piers and spandrels. The second and third floors are divided into one triple-windowed bay and one quadruple-windowed bay. The three top floors are broad single bays nine windows wide. Above the first floor, terra cotta bead molding underlines the lower edge of the spandrel panels. Terra cotta rosettes set in quatrefoils form a band within the terra cotta spandrel panels above the first and second floors. Above the third, fourth, and fifth floors, the paneled terra cotta spandrels are unembellished. Above the sixth floor, egg and dart molding underlines a bracketed cornice. A simple, unadorned parapet wall of terra cotta rises above the cornice to finish the facade.

The 1921 reinforced concrete addition to the Tower Building fronts on both Olive and Sixth Streets and continues the Tower Building's pier and spandrel cellular pattern. Two six story bays were added on Olive; corner piers accentuated by corner beads with reveals frame the combined Olive Street facade. The tall first story of the 1921 addition introduced a mezzanine level. During construction of the addition, the interior and the facade of the Tower Building were altered to incorporate the mezzanine and conform to the addition's exterior design.

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The Sixth Street (east) elevation originally featured four six story bays and four two story bays (Photo 6). In 1929, four stories were added to the northernmost two story bay. The second bay south of Olive Street on the Sixth Street elevation is three windows wide; all others are four windows wide. Ornamentation of both elevations is identical with that of the original 1913 Building.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1910 - 1921 **Builder/Architect** Louis Curtiss, Will Levy,
Albert B. Groves

Statement of Significance (in one paragraph)

The Olive Street Terra Cotta District is eligible for listing in the National Register under Criterion C and is significant in the following area: ARCHITECTURE: Constructed between 1910 - 1921, the buildings illustrate a new direction in St. Louis commercial design as it relinquished turn-of-the-century Beaux-Arts classicism for the functional aesthetics of the Chicago Commercial Style. The extensive use of white terra cotta on the buildings sets them apart as a unique group in downtown St. Louis and illustrates the adaptability of the material to the smooth-surfaced, clean efficient image of modernity which was being sought at the time.

By the first decade of the 20th century, Olive Street between 4th and 12th Streets was firmly established as the primary retail and office center in downtown St. Louis. The street still commanded the highest real estate values in the city although the boom years for construction of large office blocks had closed by 1910. During the heady days of the 1890s when the face of the central business district was first changing from three and four story buildings to skyscrapers of ten stories or more, the four corner parcels at the intersection of Seventh and Olive were considered the most valuable frontage on Olive; large office blocks were projected for each corner as early as 1891. However, primarily as the result of the Panic of 1893, the only project realized at that intersection in the 19th century was Adler & Sullivan's Union Trust Building (listed in the National Register) completed in 1893 on the northwest corner of Seventh and Olive.

The vision of Olive Street as a thoroughfare with "skyscraper canyon walls" was still very much alive after the turn of the century when it was announced in 1907 that eight large office buildings of eighteen stories or more were planned along Olive in a space of five blocks between Broadway and Tenth Street. The most extensive re-development was concentrated between Sixth and Seventh Streets where two blocks of antiquated three or four story buildings dating to the 1850s-1870s were scheduled to be razed for eighteen story corner office structures on the south side of Olive and a twenty story building one block square on the north side of the street.¹ Once again, economic conditions intervened and the Panic of 1907 stalled building plans. Three years later, in 1910, when the first of the building projects revived, a far less ambitious plan for the block was set in motion. In place of the eighteen story building projected at the south east corner of Seventh and Olive in 1907, construction was begun on a four story building at 622 Olive with a frontage of only 22 feet on Olive and 54 feet on Seventh Street (Fig. 1).

Despite its diminutive size, the building introduced significant design features to St. Louis and heralded a sleek, new modern image for Olive Street. The work of

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innovative Kansas City architect Louis Curtiss for client William A. Gill, a St. Louis jeweler, the design of the building is closely related to Curtiss' acknowledged masterpiece: the Boley Building (1908) in Kansas City. Described as an avant-garde architect who combined "unusual originality with a strong feeling for traditional styles," Curtiss clearly articulated his preference for simple designs and direct expression of structure with large expanses of glass in both the Boley and the St. Louis Gill buildings.² The absence of conventional classical ornament on the buildings further set them apart from the prevailing taste of the time (Fig. 2, Photo 2). The Boley Building's progressive structural system, (claimed to be the country's first cantilevered floor, metal and glass curtain wall construction)³ was partially achieved in the Olive Street building which featured a cantilevered corner with the entrance unobstructed by column or pier. Both buildings were also among the earliest in the United States to use rolled wide flange sections of steel for columns and their reinforced concrete floors reflected the architect's long interest and experimentation with concrete structural systems.⁴

Of particular relevance to the District, the Gill Building was one of the first in the city to be entirely sheathed in glazed white terra cotta--a treatment which set the stage for subsequent building designs on both sides of Olive between Sixth and Seventh, creating a distinct group of white terra cotta buildings. Terra cotta had been closely associated with the building arts in St. Louis since the establishment in 1883 of the city's first terra cotta works by Joseph Winkle, a native of Staffordshire, England. Primarily through the quality and volume of work produced by the Winkle Terra Cotta Co. and the rich deposits of fine clays available locally, St. Louis had developed into an important center of the terra cotta industry by the turn of the century. Winkle commissions for large systems of ornament on three 1890s Adler & Sullivan buildings in St. Louis had gone far to promote the use of terra cotta on commercial buildings in the city. While red was the most commonly used color for ornamental terra cotta in 19th century St. Louis, the popularity of glazed white terra cotta began to gain momentum for cornices, friezes, decorative panels, etc. around the turn of the century as new glazes were being perfected. Transitions to the use of a complete skin of glazed white terra cotta, two large downtown commercial buildings of 1905-1908 (both razed) had combined wall surfaces of glazed white brick with Beaux-Arts white terra cotta ornament. The glazed white materials were well-received and highly praised for their "self-cleaning" properties and resistance to retention of coal smoke.⁵

Two years after completion of the Gill Building in 1910, construction was begun on a steel frame and white terra cotta building which was destined to become, undisputedly, the city's largest display of terra cotta (boasting nearly 184,000 pieces of Winkle terra cotta). Filling the entire square block on the north side of Olive (Fig. 1), the 21-story Railway Exchange Building advanced the direction of modernist aesthetics set by Louis Curtiss' Olive Street design through exploitation of the functional expression of steel framing highlighted with a glossy white terra cotta skin (Photo 5, right). Although the Railway Exchange Building was determined eligible for listing in the National Register, it has unfortunately been necessary to exclude it from the District because of objection from the owners which could stop the nomin-

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ation process. It is hoped that in time the boundary can be amended to include this building.

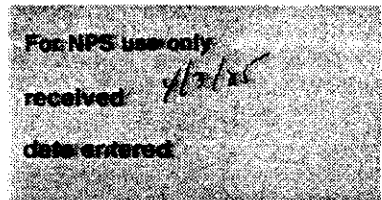
According to contemporary accounts, the problems and delays surrounding the construction of the Railway Exchange Building, (projected in various schemes since 1905), had virtually halted realty and building plans in this section of the Central Business District. The realization of the enormous project was viewed as a "lever of the market" and plans for new buildings nearby were contingent upon its erection. Soon after excavation for the Railway Exchange was underway in 1912, the "pendulum in downtown St. Louis...was set in motion again" and redevelopment of the south side of Olive rapidly followed.⁶ Within three years, three new buildings updated the blockface of 19th century red-brick store fronts with modern, streamlined facades featuring large expanses of glass framed with white terra cotta (Photo 1, left). All of the new structures were developed by men who had been closely associated with the building history of the Railway Exchange--investors who, shortly after the turn of the century, secured 99 year leaseholds on parcels on the south side of Olive in anticipation of the favorable impact the Railway Exchange would bring on building sites.

The first parcel to be filled was a twenty-foot lot at 608 Olive developed by the Anita Land Co., a holding of department store magnate Moses Schoenberg who was one of the investors in the Railway Exchange project. Designed in 1912 by architect Will Levy, the five story steel frame building was built to specifications for lessee Erker Bros. Optical Co., occupants since the 1890s of an old three story brick building on the same site. A narrow shaft, simply articulated with a projecting triple-window bay framed by vertical panels of restrained white terra cotta, the building in a modest way affirmed the new twentieth century commercial image of Olive Street (Photo 3, center).

In 1913, construction was begun on the Tower Building at 604-06 Olive, a six-story steel frame and white terra cotta office building designed by Albert B. Groves for George F. Tower, Jr., a prominent local businessman. Tower's interest in the Olive Street blocks between Sixth and Seventh dated back to 1897 when he first announced plans for a twenty story Tower Building on the north east corner of Seventh and Olive--a parcel which he finally released in late 1911 to the Railway Exchange syndicate. His attention then turned to his parcel across the street on the south west corner of Sixth and Olive where he hoped to construct a twenty story office building.⁷ For reasons which are still unclear, Tower opted to build a much smaller building on only part of the site, deferring final development of the corner parcel until 1920 (Fig. 1). Grove's design for the 1913 two-bay, six story Tower Building joining the east wall of the Erker building continued the streamlined, white terra cotta theme already established on the block but brought it closer to the sparsely-trimmed skeletal wall of the Chicago Commercial style in the tradition of Holabird & Roche. He

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articulated the facade with a sharp, angular geometry of narrow, uninterrupted vertical piers and horizontal spandrels which is repeated in the fenestration pattern of mullions and transom bars. The clean, fine, crisp lines of the terra cotta joints presented a refined counterpart to the larger, linear pattern of the facade. (Photo 4, left).

Groves' second commission from George Tower, 610 Olive, was limited by a narrow lot of 22 front feet extending from the Erker Building west to an alley (Fig. 1). With considerable grace, though, the architect managed to fully open up the facade for maximum light entry by means of shallow curved glass bays in the middle stories and a fourth story skylight which restate the geometric patterning of mullions and transom bars in the Tower Building. Glazed white terra cotta blocks frame the structure and further integrate it with the adjacent buildings (Photo 3, right).

During the period Groves was designing the Olive Street buildings for George Tower, the Cornell-trained architect was experimenting with the potential of white terra cotta-sheathed buildings in a row of similarly scaled buildings located a few blocks south west of the District in the 800 block of Chestnut Street. Presently awaiting demolition for the Gateway Mall project (which recently removed three major turn-of-the-century skyscrapers), the two Groves Buildings (standing with another white terra cotta building of 1909) are the only remaining group in the city comparable to those nominated in the District.

Following World War I and the return of prosperity, building activity revived with a renewed interest on Olive Street. In 1920, Tower secured a lease from Boyd's Clothing Store, the city's foremost retailer of men's furnishings, and began construction of an addition to his 1913 building at 604-06 Olive (Fig. 1). Extending two bays on Olive Street to the corner of Sixth, and eight bays south along Sixth, the addition followed Groves' original 1913 scheme of white terra cotta cellular walls but was constructed of reinforced concrete under the supervision of St. Louis architect Tom P. Barnett (Photos 4, 5). An innovative feature of the addition was its first story storefront with entrances to the store recessed back from the street behind glass display cases, creating an arcade effect. In 1929, a small addition to the Sixth Street elevation filled in the third through sixth stories of the fifth bay south of Olive.

The completion of the Tower Building marked the end point in the use of white terra cotta for sheathing buildings. Although a number of scattered examples were built in the late teens and twenties, taste had begun to shift to a preference for brick curtain walls trimmed with wide bands of historical ornament at the street and cornice levels. By the 1920s, too, the pace of new construction in the Central Business District was slowing, reflecting St. Louis' drop in national rank from the

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nation's fourth largest city in 1910 to sixth place in 1920. Several of the large buildings projected before World War I were either never built or realized on a smaller scale. Construction ceased east of Twelfth Street at the onset of the Depression until the 1960s. As the city plummeted to 18th in national rank by 1970, demolition of historic downtown buildings for surface parking lots and garages accelerated in an attempt to entice developers of new office towers and encourage retailing. Eventually, the Olive Street District was left an island surrounded by blocks of parking facilities and new construction. The buildings today survive in remarkably good condition, their lustrous white terra cotta facades testimony to the "self-cleaning," durable qualities for which they were historically praised.

FOOTNOTES

¹St. Louis Post-Dispatch, 7 July 1907.

²Fred T. Comee, "Louis Curtiss of Kansas City," Progressive Architecture, August 1963, pp. 128-134; Sherry Piland, Boley Building, (Kansas City, Missouri: Landmarks Commission of Kansas City, Missouri, n.d.), pp. 2-11.

³Comee, p. 128; Piland, pp. 6-7.

⁴Comee, p. 128; Piland, p. 8.

⁵"White Building Material in St. Louis," St. Louis Realty Record and Builder, April 1908, p. 64.

⁶St. Louis Post-Dispatch, 1 January 1912.

⁷St. Louis Post-Dispatch, 1 January 1912.

9. Major Bibliographical References

See attached

10. Geographical Data

Acree of nominated property less than one acre

Quadrangle name Granite City, IL/MO

Quadrangle scale 1:24,000

UTM References

A

1	5	7	4	4	5	5	0	4	2	7	9	0	1	0
Zone	Easting				Northing									

B

Zone	Easting				Northing									

C

Zone	Easting				Northing									

D

Zone	Easting				Northing									

E

Zone	Easting				Northing									

F

Zone	Easting				Northing									

G

Zone	Easting				Northing									

H

Zone	Easting				Northing									

Verbal boundary description and justification

See attached

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By Landmarks Association of St. Louis, Inc.

name/title 1. Mary M. Stiritz, Research Associate

organization Landmarks Association of St. Louis, Inc. date 7 February 1985

street & number 721 Olive Street, Room 1113 telephone (314) 421-6474

city or town St. Louis state MO 63101 (See continuation sheet)

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *John Karel*
John Karel, Director & Deputy State Historic Preservation Officer
title Division of Parks and Historic Preservation date 3/21/85

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I hereby certify that this property is included in the National Register

date

Keeper of the National Register

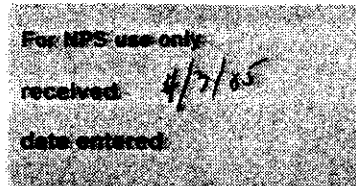
Attest:

date

Chief of Registration

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BIBLIOGRAPHY

Comee, Fred T. "Louis Curtiss of Kansas City," Progressive Architecture, August 1963,
pp. 128-134.

Piland, Sherry. Boley Building. Kansas City, Missouri: Landmarks Commission of
Kansas City, Missouri, n.d.

St. Louis Globe-Democrat, 13 March 1910.

St. Louis Post-Dispatch, 7 July 1907.

St. Louis Post-Dispatch, 1 January 1912.

"White Building Material in St. Louis," St. Louis Realty Record and Builder, April 1908,
pp. 64-65.

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Olive Street Terra Cotta

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Item number

10

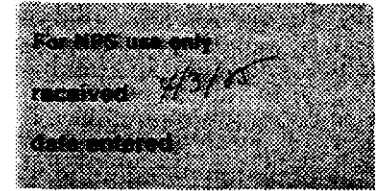
Page

1

The Olive Street Terra Cotta District comprises all of City Block 129, in the independent City of St. Louis, Missouri. It is bounded on the north by Olive Street, the east by Sixth Street, the south by Pine Street, and on the west by Seventh Street.

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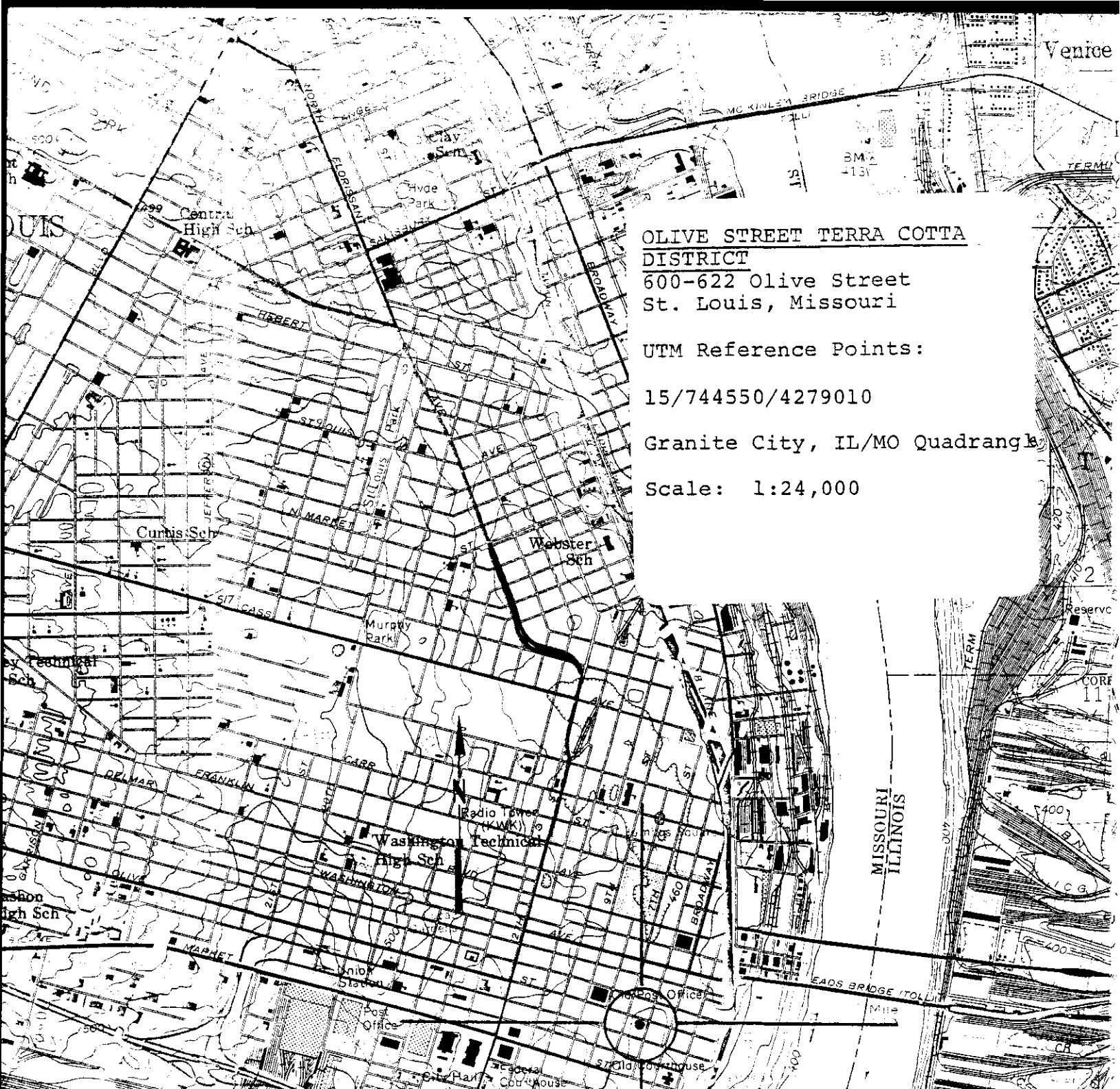
OLIVE STREET TERRA COTTA DISTRICT

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2. James M. Denny
Chief, Survey & Registration
and State Contact Person
Department of Natural Resources
Historic Preservation Program
P. O. Box 176
Jefferson City, Missouri 65102
Phone: 314/751-4096



OLIVE STREET TERRA COTTA DISTRICT

600-622 Olive Street
St. Louis, Missouri

UTM Reference Points:

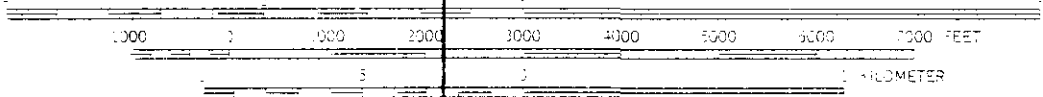
15/744550/4279010

Granite City, IL/MO Quadrangle

Scale: 1:24,000

(CAHOKIA)
2961 11 SW 1

SCALE 1:24 000



CONTOUR INTERVAL 10 FEET
DASHED LINES REPRESENT 5-FOOT CONTOURS
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092,
STATE GEOLOGICAL SURVEY, URBANA, ILLINOIS 61801,
AND THE DIVISION OF GEOLOGY AND LAND SURVEY
MISSOURI DEPARTMENT OF NATURAL RESOURCES, ROLLA, MISSOURI 65401
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

UTM GRID AND 1982 MAGNETIC NORTH
DECLINATION AT CENTER OF SHEET

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

Page 1 of 1
Date 10/1/82
Scale 1:24,000
Sheet 1 of 1

Site Plan: Olive Street Terra Cotta District

Figure 1 St. Louis, Missouri

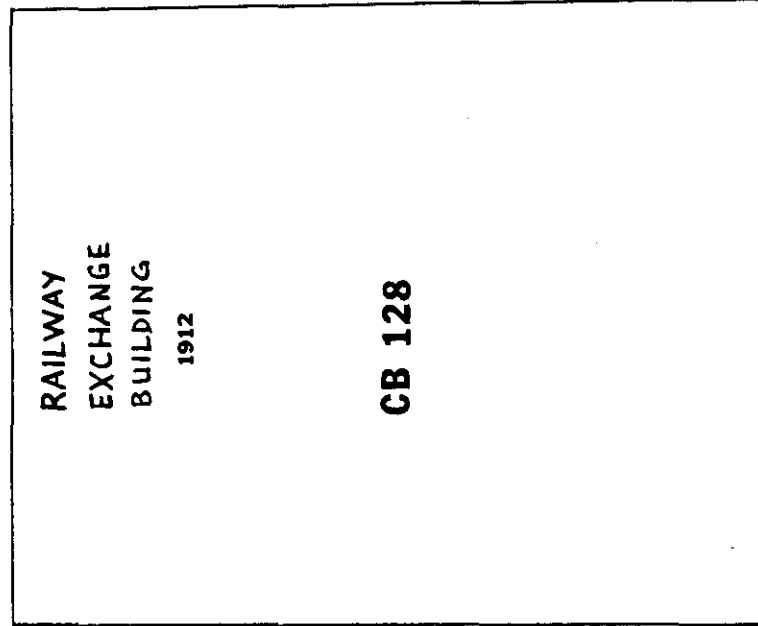
① KEY TO OWNER OF RECORD

--- District Boundary
 * non-contributing

1"=63'



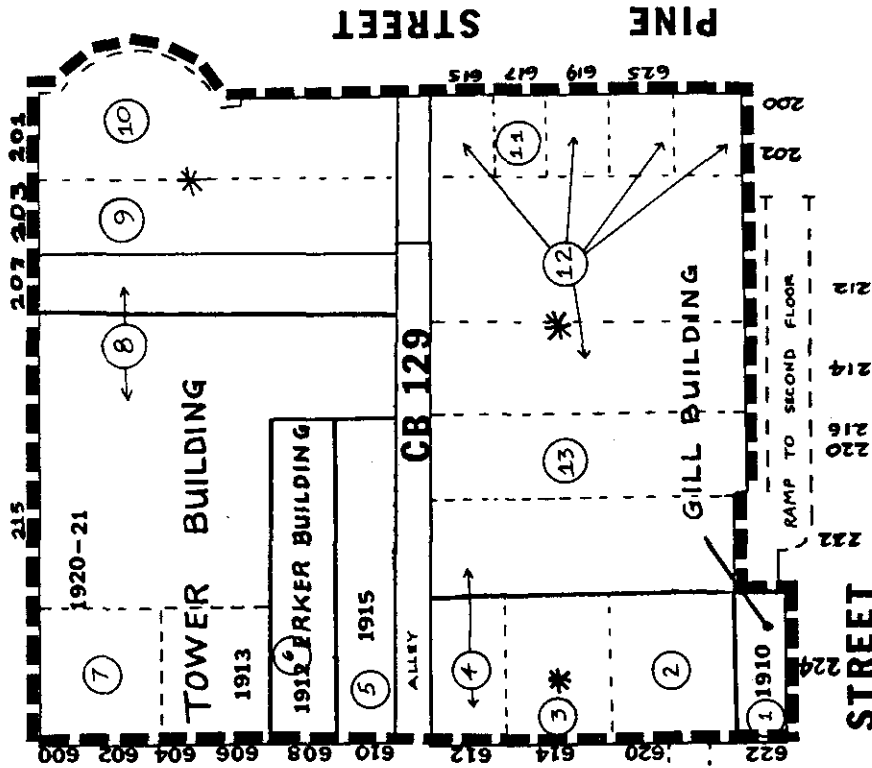
SIXTH



STREET

LOCUST

STREET



SEVENTH

STREET

OLIVE STREET TERRA COTTA DISTRICT

600-622 Olive Street

St. Louis, Missouri

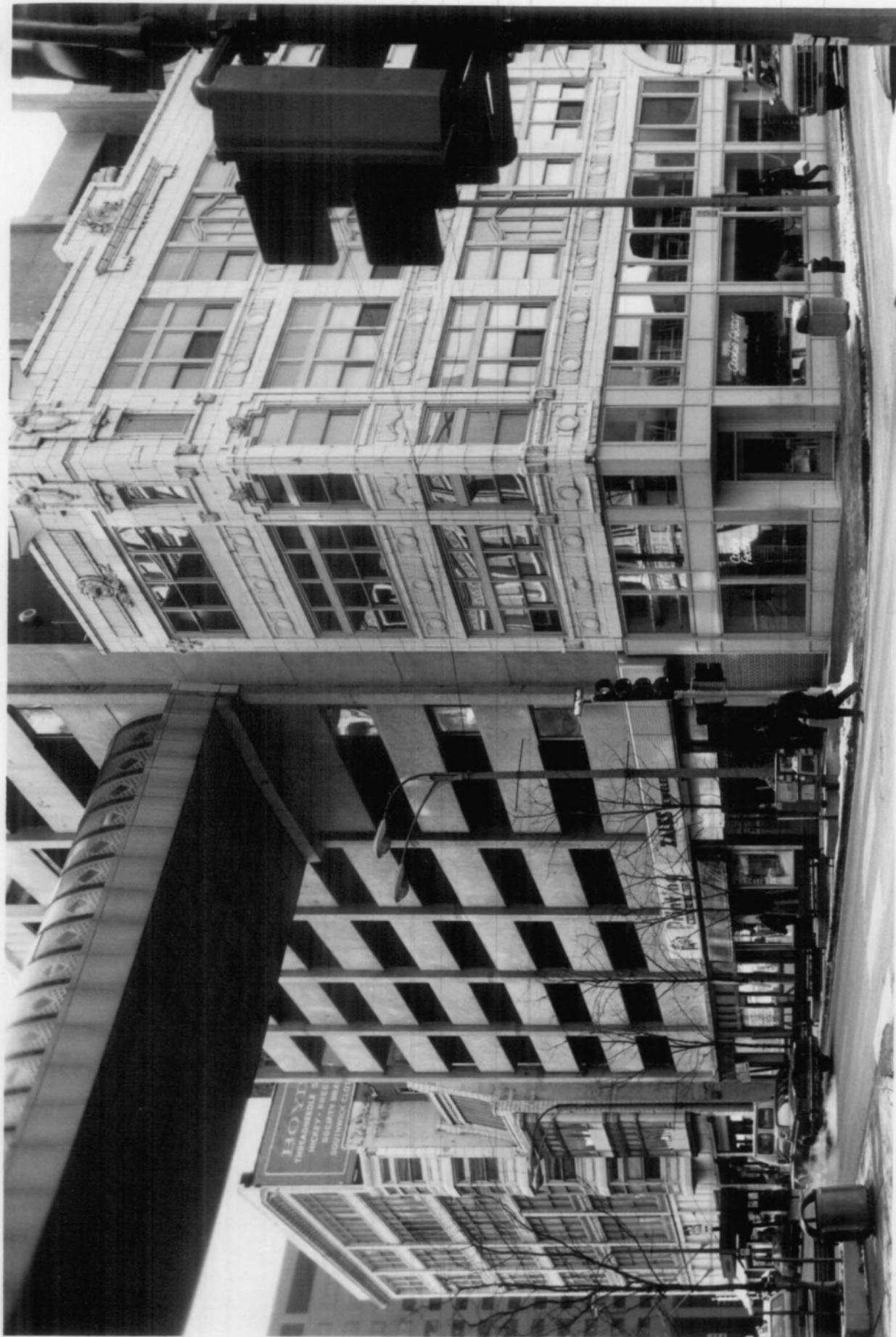
#1 of 6 Streetscape, 600 block of
the south side of Olive Street.

Photographer: Cynthia Longwisch

Date: January 1985

Negative: Landmarks Association
of St. Louis, Inc.

Camera facing: southeast



OLIVE STREET TERRA COTTA DISTRICT
600-622 Olive Street
St. Louis, Missouri

#2 of 6 Primary, northwest, elevations.

Photographer: Cynthia Longwisch

Date: January 1985

Negative: Landmarks Association
of St. Louis, Inc.

Camera facing: southeast



OLIVE STREET TERRA COTTA DISTRICT

600-622 Olive Street

St. Louis, Missouri

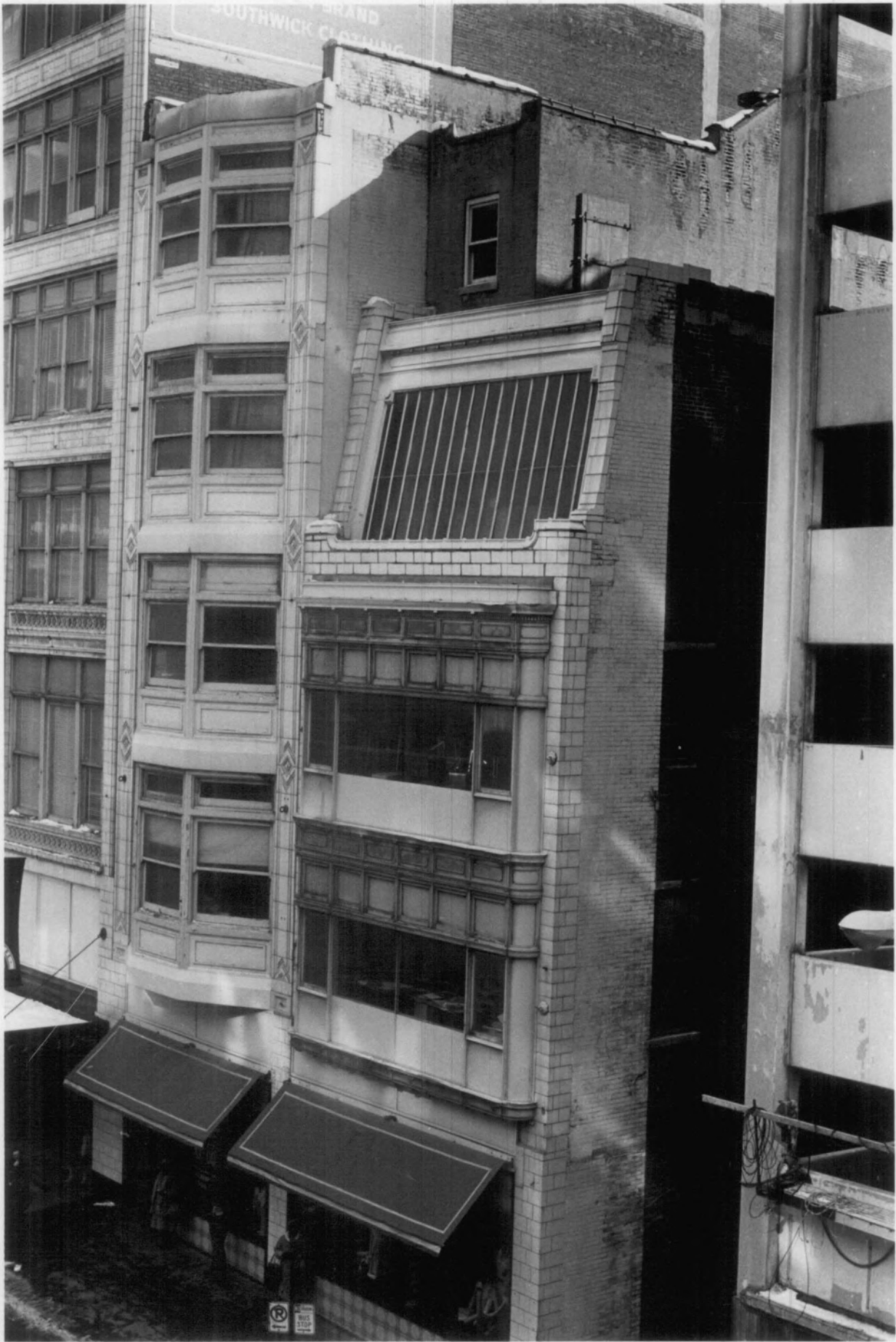
#3 of 6 608 and 610 Olive
(left to right)

Photographer: Ilana Feitlowitz

Date: January 1984

Negative: Landmarks Association
of St. Louis, Inc.

Camera facing: southeast (princi-
pal elevations)



SOUTHWICK CLOTHING

NO STOP

OLIVE STREET TERRA COTTA DISTRICT

600-622 Olive Street

St. Louis, Missouri

#4 of 6 600-06, 608 & 610 Olive
(left to right)

Photographer: Ilana Feitlowitz

Date: January 1984

Negative: Landmarks Association
of St. Louis, Inc.

Camera facing: southeast (princi-
pal elevations)



OLIVE STREET TERRA COTTA DISTRICT

600-622 Olive Street

St. Louis, Missouri

#5 of 6 600 Olive, east (side)
elevation

Photographer: Deborah Wafer

Date: January 1984

Negative: Landmarks Association
of St. Louis, Inc.

Camera facing: west



OLIVE STREET TERRA COTTA DISTRICT

600-622 Olive Street

St. Louis, Missouri

#6 of 6 600-06 Olive, east and
north elevations.

Photographer: Unknown

Date: Circa 1921

Photocopy and negative: Landmarks

Association of St. Louis, Inc.

Camera facing: southwest (south-
west corner of Olive and Sixth

Streets)

