

**United States Department of the Interior**  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

## 1. Name of Property

historic name Ottawa Commercial Historic District  
other names/site number \_\_\_\_\_

## 2. Location

street & number 600 to 1129 Columbus Street, 601 to 1215 LaSalle Street, and vicinity  not for publication  
city or town Ottawa  vicinity  
state Illinois code 012 county LaSalle code 099 zip code 61350

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  
\_\_\_ national \_\_\_ statewide \_\_\_ local

\_\_\_\_\_  
Signature of certifying official/Title Date  
\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register criteria.  
\_\_\_\_\_  
Signature of commenting official Date  
\_\_\_\_\_  
Title State or Federal agency/bureau or Tribal Government

## 4. National Park Service Certification

I hereby certify that this property is:  
\_\_\_ entered in the National Register \_\_\_ determined eligible for the National Register  
\_\_\_ determined not eligible for the National Register \_\_\_ removed from the National Register  
\_\_\_ other (explain:) \_\_\_\_\_  
\_\_\_\_\_  
Signature of the Keeper Date of Action

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**5. Classification**

**Ownership of Property**  
 (Check as many boxes as apply.)

**Category of Property**  
 (Check only **one** box.)

**Number of Resources within Property**  
 (Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input checked="" type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input checked="" type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
147	39	buildings
1	0	sites
0	1	structures
1	0	objects
149	40	<b>Total</b>

**Name of related multiple property listing**  
 (Enter "N/A" if property is not part of a multiple property listing)

**Number of contributing resources previously listed in the National Register**

N/A

4 buildings, 2 structures and 1 site

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

**Current Functions**  
 (Enter categories from instructions.)

COMMERCE / business

COMMERCE / specialty store

GOVERNMENT / courthouse

SOCIAL / meeting hall

RELIGION / religious facility

\_\_\_\_\_

\_\_\_\_\_

COMMERCE / business

COMMERCE / professional

GOVERNMENT / courthouse

SOCIAL / meeting hall

RELIGION / religious facility

\_\_\_\_\_

\_\_\_\_\_

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

**Materials**  
 (Enter categories from instructions.)

LATE VICTORIAN: Italianate

LATE 19TH / EARLY 20TH C: Commercial Style

MODERN MOVEMENT: Modern, General

MODERN MOVEMENT: International Style

LATE 19TH / EARLY 20TH C REVIVALS: Classical

\_\_\_\_\_

foundation: STONE, BRICK, CONCRETE

walls: BRICK, STONE, WOOD, SYNTHETICS

\_\_\_\_\_

roof: ASPHALT

other: \_\_\_\_\_

\_\_\_\_\_

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### **Narrative Description**

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

#### **Summary Paragraph**

The Ottawa Commercial Historic District consists of 195 buildings, sites and structures roughly bordered by Canal Avenue, Columbus Street, the Illinois River and Walnut and Clinton Streets in Ottawa, LaSalle County, Illinois. Ottawa, with over 19,000 residents, is located in north-central Illinois, roughly half-way between the Mississippi River and Chicago's south suburbs, at the confluence of the Fox and Illinois Rivers. The city encompasses six square miles, with 65 acres within the boundaries of the Ottawa Commercial Historic District. The district includes properties located on twenty-six city blocks, stretching eight blocks from the river to the northern border and 5 blocks from east to west at its widest point. The district includes 155 contributing resources, among them seven properties previously listed in the National Register as part of the Washington Park Historic District (NPS# 73000710) and one individually-listed property, the Knuessl Building (NPS# 92000486). The 40 non-contributing resources were either constructed after the period of significance or are older buildings that have undergone renovations that have affected their character-defining features in ways that prevent them from contributing to the district.

The district includes a concentration of attached commercial buildings in an area that served as the central business district as early as the 1830s. The city's growth saw the business district expand north to the Illinois and Michigan Canal (I&M Canal). The northern part of the district, then, presents a mix of mid-nineteenth-century and early twentieth-century structures that include single and multiple-family dwellings as well as social, religious and commercial structures. Together, these two sections of Ottawa's commercial district tell the story of the city's founding as a prominent stop on the I&M Canal, through its growth as a commercial and transportation hub for north-central Illinois in the early part of the 20th century. The buildings in this district form a cohesive group that conveys the significance of the district as the commercial and social center of the City of Ottawa from 1831 through 1962.

Taken as a whole, the buildings in the district represent examples of practically every popular architectural style in the Midwest, beginning with simple vernacular frame residences and commercial structures through Italianate commercial and residential structures in wood, brick and stone, with the Reddick Mansion (Photo 01), Appellate Court Building (Photo 02) and County Court House (Photo 03) providing the highest expression of these styles. Area religious buildings, most constructed in the late 1800s, rely on the Gothic Revival Style or present various elements of the Romanesque Revival style (Photo 04). Commercial structures constructed from 1930 to 1961 provide a mix of design elements ranging from the simple curves of a brick automobile service facility (Photo 05) to the Art Deco details in terra cotta that decorate the Roxy Theater (Photo 06), to the angular features and ribbon windows of later buildings like the laundry at the corner of Columbus and Superior (Photo 07) or the exuberance of the 1950s Sands Motel that greets visitors at the LaSalle Street gateway to the commercial district (Photo 08).

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### **Narrative Description**

The Ottawa Commercial Historic District encompasses the central business district of the City of Ottawa, which was platted in 1829 as the terminus of the Illinois and Michigan Canal (I&M Canal). Although the decision was later made to extend the canal westward to La Salle, Ottawa remained an important stop, and the central business district today extends from the former location of the canal south to the juncture of the Illinois and Fox Rivers. Canal infrastructure included a Lateral Canal leading south from the I&M Canal to a hydraulic basin which ultimately emptied into the Illinois River (Image A1). In 1853, the Chicago, Rock Island & Pacific Railroad constructed tracks just north of and parallel to the I&M Canal; in 1871, the Chicago, Burlington and Quincy Railroad constructed tracks parallel to the Lateral Canal along Walnut Street. The south end of the historic district at its widest point is five blocks wide, stretching from those railroad tracks on Walnut Street to the Fox River.

LaSalle and Columbus Streets are one-way streets which serve as Illinois Highway 23. Each presents three lanes for vehicles and provides for parallel parking along the length of the commercial district. At the Illinois River, the two streets join to cross the river on the Veterans Memorial Bridge, a steel plate girder bridge with concrete deck constructed in 1981. The cross streets are mostly two-way streets which provide for parallel parking, with angle parking along some stretches, particularly at Washington Park, located between La Salle and Columbus Streets equidistant from the former I&M Canal

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to the north and the Illinois River to the south. All streets in the district have sidewalks and lighting. Contemporary fixtures in antique style are installed along LaSalle Street. Those in other places in the district are of contemporary design. Signs, with few exceptions, are installed against the buildings. Awnings of fabric or metal occasionally project over the sidewalk. The majority of the buildings about the sidewalk, with some notable exceptions including the courthouse and a number of buildings with public, social or religious uses near Washington Park.

Commercial development moved northward from the Illinois River and southward from the I&M Canal, with the majority of commercial uses along La Salle and Columbus Streets, the major north-south thoroughfares in town. The northern section of the Ottawa Downtown Historic District runs along these two streets to its northern boundary at the former site of the I&M Canal. Buildings beyond the west side of La Salle Street are largely residential structures, with any commercial or professional buildings either of modern construction or significantly altered. Buildings on the east side of Columbus Street north of Lafayette Street are largely contemporary structures, and those east of Columbus Street north of Jackson Street are residential in use. While most of the residential structures on both sides of the district were constructed between the mid-1800s and early 1900s, only a few of them contribute to the story of Ottawa's commercial development. These are clustered near the northern boundary of the district on La Salle Street, and represent the combination of residential and commercial uses common in the area as the initial residential development between Jackson Street and the I&M Canal gave way to commercial uses in the late 1800s.

The area originally platted in 1829 presents predominantly attached commercial buildings surrounding the courthouse square near the bank of the Illinois River (Image A1). North and west of this civic center, bordered by the I&M and lateral canals, areas originally residential in use gave way over the years to civic and commercial uses in detached buildings, and, after World War II, buildings with large areas set aside for automobile parking. The area around the courthouse square includes mainly two- or three-story brick buildings with first-floor storefronts and upper-story office or residential uses. The most prominent stylistic influence is Italianate, although elements of various high styles, such as Romanesque Revival, Art Deco, and Classical Revival Styles are also represented. Common details include segmental arch windows and brick cornices with decorative bond patterns. The storefronts generally have large display windows and recessed entrances common to the period. Buildings with social uses, with the exception of the County Courthouse, generally present Classical design motifs, while religious buildings rely on the Gothic Revival Style or the Romanesque Revival Style with Gothic features. A number of buildings had extensive façade work done in the early 20th Century, resulting in 1920s commercial façades on buildings dating from the 1860s.

Moving north, buildings in the Commercial Style common in the late 19th and early 20th century predominate. These are interspersed with later one or two-story masonry buildings dating from the 1920s through the 1950s. Some of these buildings present elements typical of various revival styles, and on later buildings, the International Style. Churches mostly date from the late 1800s, and social buildings tend to reflect one of the revival styles popular between the 1890s and 1930s as do some residences in this area. A number of residential and commercial structures on the north end of the district, near the site of the I&M Canal, date to the 1850s.

Overall, the buildings of the Ottawa Commercial Historic District are in good condition and retain adequate integrity to portray their significance as components of a mid-nineteenth to mid-twentieth-century central business district. Changes to storefronts and in some cases, entire façades, have occurred throughout the period of significance; these alterations have acquired significance of their own, representing architectural styles popular in the early twentieth century on the first floor, contrasting with much older design features on the upper floors of the primary façade. Despite these changes, the design and materials of the storefronts of approximately three-quarters of the contributing buildings support the buildings' architectural integrity. Contributing buildings retain their original massing and character-defining elements of design, despite the occasional replacement of historic windows. The district as a whole retains integrity of design, location, workmanship, setting, feeling, association, and materials. Some buildings have been demolished for open space or to provide parking areas, though a number of parking lots are constructed in areas that were historically open spaces, such as the area along Woodward Memorial Drive which was the site of the hydraulic basin. Of the non-contributing buildings, only a few were constructed after the period of significance, and a number of these, like the First Federal Savings Bank at 633 LaSalle Street (Photo 09) are excellent examples of mid- to late-20th-century design that may well be identified as contributing structures in the future. The remaining non-contributing buildings meet the age requirement for listing, but have been altered to a degree that they no longer maintain sufficient integrity of design, materials or workmanship to be considered contributing resources.

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## Building Descriptions

Below are brief descriptions of a number of representative contributing buildings. A full inventory of resources in the district follows these descriptions. Buildings are organized alphabetically by street, then by address. Numbers correspond to those provided on the full inventory and on the accompanying maps.

### Clinton Street

- 1. 605 Clinton Street, 1960** **1 contributing building**  
**Feehan & McClellan Insurance**

Single-story modern office building in orange brick with glass and enameled metal curtain walls. Strong horizontal emphasis typical of the International Style.

- 2. 610 Clinton Street, ca 1880** **1 contributing building**  
**City Address: No. 3 Clinton Street**

Two-story yellow brick commercial structure with office or dwelling space above first-floor retail. Storefront presents a central entrance flanked by two plate glass windows framed by vertical wooden siding. The second story presents three large windows which seem to have been replaced with metal-framed awning-type windows in the 1900s. Each window has a narrow stone sill and a metal lintel. A large ornate cornice of brick is topped by coping tiles.

Address on building is 610. Previously served as a coopers, harness shop and steam laundry.

- 3. 612 Clinton Street, ca 1870** **1 contributing building**  
**City Address: No 2 Clinton Street**  
**HARGIS No. 124600**

Built as a blacksmith's shop, this building shows typical massing of a late 19th century smithy. The first floor presents a large central arched opening, now a window, flanked by two doors, one leading to the first floor space and one leading to the second floor. Three evenly spaced windows across the second floor façade have rigid awnings of what appears to be a synthetic material. The parapet has a sharply angled pediment in the center of the building. Stucco has obscured the original materials and workmanship of the façade.

Was still noted as a blacksmith's shop on the 1913 Sanborn Map.

### Columbus Street

- 10. 608 Columbus Street, ca 1885** **1 contributing building**

Simple two-bay two-story red brick commercial structure with office or dwelling space above first-floor retail. Variations in the brick's common bond pattern provide the primary decorative features of this building. Five rows of soldiers are evenly spaced across the second-floor façade: one at the division between first and second stories; one each at the bottoms, middle and tops of the second story windows; and one at the top of the parapet wall. The second floor windows appear to be original, though the storefront has been replaced with metal and glass with stucco and paint covering any masonry.

- 14. 615 Columbus Street, ca 1860** **1 contributing building**

This two-story brick building faces the alley and has remarkable integrity, from its leaded glass windows to the shutters on the second floor windows. A cast iron storefront appears to be intact behind wooden siding. A simple corbelled cornice of brick with alternating machicolations decorates the parapet.

- 15. 617 Columbus Street, ca 1920** **1 contributing building**

Two-story dark-brown brick commercial structure with office or dwelling space above first-floor retail. Ornamentation includes brick lintels, sills and hoods around the second-floor windows and a shallow pediment, also of brick, at the top of the parapet wall. The storefront has been replaced with metal and glass and red roman brick. Second floor

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windows have also been replaced.

**16. 628 Columbus Street, 1913 1 contributing building**  
**Central Life Building**  
**Architect: Jason Richardson Jr.**

Five-story Classical Revival office building in dark brown brick retains all original masonry features. A modest entryway is framed by engaged Doric columns supporting a pediment. The entablature presents the name of the building in raised letters. In keeping with the Classical design, the building is divided into three parts. The first floor, including the entry, has a heavy stone foundation and an entablature of stone extending behind the pediment across the façade. The second segment of the façade consists of the four upper floors, each of which presents four window penetrations. The two central penetrations each hold one double-hung window; the others each present two windows. These paired windows are separated by spandrel panels of brick including soldier and rowlock courses. The double windows on the top floor are framed by a brick arch. The third and final portion of the façade includes a decorative brick cornice beneath a shallow brick pediment, which, like the rest of the parapet, is finished with plain coping in stone.

**18. 714 Columbus Street, 1926 1 contributing building**  
**Richardson Building**

Single-story yellow brick commercial structure constructed as a bowling alley. Minimal design originally would have presented a three narrow column of brick separating two large glass storefronts. Above the storefronts, a plain brick parapet with cast stone coping features a small complex pediment at the center of the building. Beneath the pediment, a plaque reads: Richardson Bldg, 1926.

**19 - 21, 23 - 26. 716 - 728 Columbus Street, ca 1885 7 contributing buildings**  
**HARGIS No. 124334**

Seven Late Victorian rowhouses of brick each present unique limestone and metal features. No. 716 presents a decorative cornice of painted metal. The prominent first floor feature of this unit is the large arched window opening to the left of the entryway. Windows and doors appear to be contemporary replacements.

No. 718 presents limestone features and a decorative cornice of brick. The prominent first floor feature of this unit is the protruding bay with three windows to the left of the entryway. Heavy courses of carved stone mark the tops of the windows and entry. Windows and doors appear to be contemporary replacements.

No. 720 is also of brick with limestone features, but has a decorative cornice of painted metal. The prominent first floor feature of this unit is the large arched window opening to the left of the entryway. Windows and doors appear to be contemporary replacements, though a stained glass fan light may be original to the building.

Nos. 722 and 724 share a large protruding bay with three window bays on the front and one window on each angled side. Three arches fill the front on each floor, the center arch filled with brick and the others presenting windows with fan lights of stained glass. Heavy stone lintels and narrow stone sills provide interest on the second floor. Windows and doors appear to be original, though the front door of unit 724 appears to be a contemporary replacement.

No. 726 presents a large arched window opening to the left of the entryway. Windows appear to be original, as does a stained glass fan light above the first floor windows. The front door appears to be a contemporary replacement.

Finally, no. 728 presents a protruding bay with three windows to the left of the entryway. Heavy courses of carved stone mark the tops of the windows and entry. A small hood with pediment projects over the entryway. Windows and doors appear to be original. Being the corner building, this unit also has a wooden porch and entry on the north façade.

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**28. 820 Columbus Street, ca 1928 1 contributing building**  
**Palmetto Apartments**

A simple two-story brick apartment building with a raised basement. The brick structure is typical in its design: two projecting bays on either side of the main entrance, a string course of cast stone or limestone at the level of the first floor window sills, and decorative masonry features such as soldier courses serving as lintels or marking the division between the upper floor and parapet. Squares of cast stone provide applied ornament. Two features of the building are unusual—the ornate hood suspended over the main entrance and the construction of a bungalow on the roof of the building.

**29. 824 Columbus Street, ca 1910 1 contributing building**  
**The Palmer Apartments**  
**Architect: Jason Richardson Jr.**

A three-story brick multi-unit apartment building with three-sided projecting window bays, original six-over-one windows, string courses of stone below the first floor windows and above the third floor windows, and a pressed metal cornice near the top of the parapet. The level of integrity is exemplary for a structure of this type.

**30. 827 Columbus Street, ca 1910 1 contributing building**

Fine example of a brick Queen Anne home appears to have retained all its significant features except for the cornice, which has been replaced by a wide plain band of wood or metal. Windows and doors, porch roof with supporting columns and pediment and copper flashing on the slate roof all appear to be original. The brick work is laid in a plain stretcher bond and includes a distinctive exaggerated angled pattern above the windows on the main façade. The building was originally constructed as sheriff's home connected to the now demolished County Jail building.

**31. 910 Columbus Street, 1870, 1929 1 contributing building**  
**First Congregational Church**  
**Included in NPS# 73000710, Washington Park Historic District**  
**HARGIS No. 124336**

The design of the First Congregational Church, constructed in 1870, borrows liberally from the Gothic Revival and Early Romanesque Revival Styles. Romanesque features include reliance on the Roman arch and the use of semi-circular machicolations as cornices throughout the building. Gothic features include the use of stone-capped buttresses, the steeply pitched roofs and steeples. The red brick building with contrasting stone foundation and trim has clearly retained its integrity of design, materials and workmanship.

The church is considered a contributing building to the Washington Park Historic District.

**32. 916 Columbus Street, 1910 1 contributing building**  
**Masonic Temple**  
**Architect: Jason Richardson Jr.**  
**Included in NPS# 73000710, Washington Park Historic District**  
**HARGIS No. 124335**

Masonic Temple shows the application of Renaissance Revival stylistic characteristics to a simple brick structure. The building presents four bays, two of which join on the first floor to accommodate the main entrance. A flat-roofed portico over the main entrance is supported by simple Ionic columns on brick plinths. The heavy entablature of the port roof continues along the front of the building, forming hoods over the windows in the remaining bays. The entablature is supported by pilasters and brick plinths on either end. Other Renaissance Revival motifs expressed in this building include the suggestion of quoins at the corners of the building, the regular window placement across the main façade, the use of arched windows on the top floor with bricks outlining the suggestion of spandrel panels between the floors. Finally, a heavy metal cornice and simple parapet cap the building's main

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façade. The Masonic Temple is considered a contributing building to the Washington Park Historic District.

- 33. 1004 Columbus Street, 1860, 1877 1 contributing building**  
**Third District Illinois Appellate Court Building, State Supreme Court Building**  
**Architect: Minard L. Beers**  
**Included in NPS# 73000710, Washington Park Historic District**  
**HARGIS No. 124465**

The design of this brick court house borrows heavily from both the Classical and Colonial Revival Styles. The use of red brick as the primary building material, pilasters to define the window bays, the elevated main floor and use of quoins are all colonial motifs. The prominent portico with simple fluted columns, entablature consisting of cornice, frieze and architrave, and pediment are all strongly classical design features commonly applied to public buildings during this period. The entablature encircles the entire building, with the use of the pediment repeated on all elevations, and the classically-inspired Roman arch is applied to all windows on the main floor, while the more common segmental arch is used on the lower floor windows.

The courthouse is considered a contributing building to the Washington Park Historic District.

- 34. 1011 Columbus Street, ca 1940 1 contributing building**

Brick auto service building with rounded corner maintains excellent integrity. All window and door penetrations appear to be original. Architectural details are limited to the use of various bond patterns (alternating groups of soldiers and headers) above the windows and doors and at the top of the parapet.

#### **Court Street**

- 36. 606 Court Street, ca 1850 1 contributing building**  
**Silas W. Cheever, The Cheever Block**

Three-story red brick commercial structure with office or dwelling space above first-floor retail. The storefront has been replaced by a metal and glass contemporary unit. The second and third floors each present two window bays, with a pair of windows with Roman arches in each bay. The four sets of windows each have narrow stone sills. Each window is set back in the wall; a hood is suggested by a single course of rowlocks framing each arch. The third-floor windows appear to be original; those on the second floor appear to have been replaced in the early 20th century with shorter wooden windows. An ornate cornice of brick, including a sawtooth course of machicolations and the suggestion of brackets, decorates the parapet. The cornice and windows tie this building visually to the two buildings on either side.

- 37. 608 Court Street, ca 1850 1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. The storefront has been replaced by a metal and glass contemporary unit having a built-in overhang of clay tile which stretches across both 608 and neighboring 610. The second floor presents three evenly spaced windows with Roman arches. Stone hoods with exaggerated keys mark each arch, and a single sill stretches across the façade beneath the window, which appear to be original. The cornice is formed by a corbel consisting of four courses of brick alternating headers and stretchers.

- 38. 610 Court Street, ca 1850 1 contributing building**  
**Hoff Block**

Three-story red brick commercial structure with office or dwelling space above first-floor retail. The storefront has been replaced by a metal and glass contemporary unit having a built-in overhang of clay tile which continues across the adjacent façade of 608 Court Street. The second and third floors each present one window bay, with a pair of windows with Roman arches. The two sets of windows each have narrow stone sills. Each window is set back in the wall; a hood is suggested by a single course of rowlocks framing each arch. The second-floor windows appear to be original; those on the third floor appear to have been replaced with contemporary wood or vinyl windows.

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These windows' rectangular profiles are obvious in the arched window surrounds. An ornate cornice of brick including a sawtooth course, machicolations and the suggestion of brackets decorates the parapet. The cornice and windows tie this building visually to the two buildings to the south. The building has been painted, which may have aggravated the spalling on the second and third floors.

City's map shows 608 and 610 out of order. This record corresponds to the city's numeration.

**41. 620 Court Street, 1889** **1 contributing building**  
**HARGIS No. 124340**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. The storefront has been replaced by a wood and glass contemporary unit. The cast iron beam supporting the second story masonry wall is still visible, along with nine rosettes. The second story façade is fairly complex. A single bay, one-window wide, is visually separated from the rest of the building. It is likely that this narrow bay originally housed an exterior door to the second floor. A group of three windows is centered in the remaining bay. These divisions of the façade are marked by decorative brick features. The bays are inset from the outermost plane of the wall, and decorative brickwork forms heavy frames around the segmental-arch windows, as well as hoods for those windows. In a playful reversal of conventional brickwork, the complex brick designs usually reserved for the cornice and parapet in buildings of this period is applied to a band directly above the larger window bay, leaving the cornice and parapet wall above completely flat. In the corresponding space above the single-window bay is a plaque with the building's construction date, 1889. Brown and white paint applied to the second floor façade draws attention to the framing around the windows. The first floor served originally as a laundry.

**43. 624 Court Street, ca 1830** **1 contributing building**

A two-story structure, apparently of wooden frame construction, with a side gable roof angled towards the street. The entire first floor has been replaced by vertical wooden siding with two small windows. The second floor has what appears to be faux brick attached to the façade. Three window penetrations, which have been partially filled with plywood, each present a small rectangular inoperable window.

The structure's massing is identical to early buildings documented in a photo of LaSalle Street dating to 1860. The earliest Sanborn identifies the occupant as a barber.

**Fulton Street**

**44. 707 Fulton Street, ca 1953** **1 contributing building**

Simple two-story brick building with stone facing on the façade near the main entrance. The random ashlar pattern of rusticated stone is used on other buildings of the same period in Ottawa. Simple square two-pane fixed glass windows are edged in narrow bands of stone.

**Jefferson Street**

**45. 111-113 East Jefferson Street, ca 1890** **1 contributing building**  
**HARGIS No. 124351**

A two-story two-family domestic structure in brick with a hip roof including a front gable. A foundation of rusticated yellow stone supports a watercourse of tooled grey stone. The remainder of the building is red brick. The main façade is divided into five bays, with the central bay presenting two entries sheltered by a hipped roof supported by turned pillars. The porch roof appears to be supported by a cornice of spindles supported by scrollwork brackets. Above the porch are two windows, each with a narrow smooth stone sill and a very heavy lintel of rusticated stone. Above the windows in the central bay is a rectangular panel of sawtooth masonry which extends into the pediment formed by a wide plain wooden cornice. The bays on either side of the entry protrude slightly from the plane of the wall. On the first floor, these bays present a pair of double-hung windows divided by a wooden panel carved to mimic the porch posts. Like the windows in the central bay, these have a narrow sill of tooled stone. The lintels of these windows are of heavy rusticated stone that stretches across the entire bay. Suggesting a spandrel panel between the first and second floor windows is a rectangle of sawtooth masonry. The treatment of the second floor

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windows is identical to those on the first floor. The cornice is repeated above these projecting bays, and form a return on either side of the pediment. The remaining bays are narrow brick walls interrupted only by a change in the bond at the level of the second story window sills. That band continues around the entire building, and the window treatments, including the heavy stone lintels, are continued throughout as well.

**46. 114 East Jefferson Street, ca 1870, 1929 1 contributing building**  
**First Presbyterian Church**  
**HARGIS No. 124619**

The First Presbyterian Church has characteristics of both the Gothic Revival and Classical Revival Styles. Gothic features include reliance on lancet windows and the pointed arch. Other Gothic features include the use of stone-capped buttresses, the steeply pitched roofs and steeples. A classically-inspired cornice appears on the gable ends; the shape of the exaggerated cornice dentils are repeated in the multiple keys decorating the stone hoods of the windows. A wooden tower top with gothic details was added some time after the 1972 landmarks survey, which shows the tower unfinished.

To the rear of the church is a three-story 1929 addition in red brick that also maintains excellent integrity. Tower completed after 1972.

**48. 100 West Jefferson Street, 1866 1 contributing building**  
**The First Methodist Church**

The First Methodist Episcopal Church, constructed in 1866, has features of both the Romanesque and Gothic Revival Styles. Romanesque features include reliance on the round Roman arch for windows and doorways, as well as for the machicolations forming the cornice on the gable end of the building. Gothic features include the use of stone-capped buttresses and the steeply pitched spires. Four of these buttresses extend beyond the roofline on the main façade and are capped with spires, serving as major design features. Prior to 1940's, the building was clad with stone veneer, which was later removed.

**49. 110 West Jefferson Street, 1939 1 contributing building**  
**The Daily Times Building**

A symmetrical Art Deco building of brick and stone presents strong horizontal lines: a low foundation in concrete, then a course of smooth stone, then glass block windows topped by a string course of stone and a brick parapet with stone coping. The horizontal lines of the building are interrupted by the central entry framed by limestone pilasters. Curved glass block visually leads into the recessed entryway which maintains its original doors and fenestration. A simple flat awning covers the entry, above which the name of the paper stands in bold aluminum letters. The stone pilasters extend above the parapet, and between them courses of brick in stacked bond flank a plain limestone panel. Typical of the style, the pilasters, brick work and central stone panel are of varying heights, creating a stair-step effect above the entry.

**50. 116 West Jefferson Street, 1861, 1912 1 contributing building**  
**First Baptist Church, Benevolent and Protective Order of Elks**  
**Architect: Jason Richardson Jr.**  
**HARGIS No. 124617**

This property originally built in 1861 was renovated in 1912 in the Classical Revival Style. The three-bay façade includes a simple pediment enclosing a broken pediment and roundel in brick. The second story bays each present a pair of double-hung windows surmounted by a fan light. Each of the resulting Roman-arches has an exaggerated keystone. A narrow string course of stone separates the second story from the first. The left-hand bay on the first floor presents an entryway of contemporary metal and glass, while each of the other two bays present a group of two double-hung windows arranged beneath a transom. The first floor bond pattern makes use of regularly-spaced courses set back from the wall's edge. The resulting visual effect suggests oversized masonry commonly used for the ground floor of classical buildings. Windows are original to the 1912 renovation. A portion of the west façade of

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the building is visible over the adjacent building and presents a wall of red brick with simple machicolations beneath a wooden cornice and an arched window opening with keystone, dating from the original construction in 1861.

**51. 120 West Jefferson Street, ca 1890 1 contributing building**  
**HARGIS No. 124618**

A narrow, single-story storefront of brown brick with segmental arches over a single plate-glass window and door. The shape of these two arches, each of which holds a fan light, is repeated in the treatment of the parapet. Served as a barber shop.

**52. 215 West Jefferson Street, ca 1920 1 contributing building**  
**HARGIS No. 124602**

This Spanish Colonial Revival storefront in brick presents Roman arched windows and a green tile roof. Similar in style to a garage built at 1012 LaSalle during the same period.

**Lafayette Street**

**53. 131 East Lafayette Street, 1871, 1872 1 contributing building**  
**Christ Episcopal Church, Grace Episcopal Church**  
**Included in NPS# 73000710, Washington Park Historic District**  
**Architect: A. H. Ellwood**  
**HARGIS No. 124474**

Christ Episcopal Church is built in the Gothic Revival Style popular during the 19th century. Common Gothic design elements identify the style: a steeply-pitched gable-front roof, narrow lancet windows, repeated use of the Gothic arch, buttresses with angled stone caps, and the copper-flashed tower roof. The church is listed as a contributing building to the Washington Park Historic District.

**54 & 55. 100 West Lafayette Street, 1855 2 contributing buildings**  
**William Reddick House, Reddick Library**  
**Architects: Peter A. Nicholson, William B. Olmstead**  
**Included in NPS# 73000710, Washington Park Historic District**  
**HARGIS No. 124473**

Built as his home, William Reddick's mansion is a grand expression of the mid-19th century conception of the Italian Villa. From the shallow hipped roof supported by ornate corbelled brackets attached to a broad cornice, to the heavily-hooded segmental arch windows on the second floor, a series of second-floor balconies and the contrast of deep red brick with buff-colored stone, the building has long been considered an important architectural resource. The property includes a contributing two-story outbuilding, also with Italianate design features.

This home is listed as a contributing building to the Washington Park Historic District.

**56. 116 West Lafayette Street, ca 1910 1 contributing building**  
**First Church of Christ, Scientist**

This single-story structure has been remodeled a number of times, including enclosing a front porch and applying a stucco-like finish to the exterior walls. Historic photos show that the building's massing and proportions have not changed and warrant categorizing this building as contributing to the district.

This building stands within the boundary of the Washington Park Historic District.

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**LaSalle Street**

**68. 710 LaSalle Street, ca 1870, ca 1910**

**1 contributing building**

Two-story brown brick commercial structure with office or dwelling space above first-floor retail. The storefront has been replaced by a wood and glass contemporary unit. Though the storefront has features that date from the Victorian era, it is not in keeping with the decorative features on the second floor, which suggest elements of the Late Gothic Revival or Collegiate Gothic Style. On the second floor, four large window penetrations, each holding six metal casement windows arranged in stacked pairs, are edged in buff-colored terra cotta in a pattern reminiscent of stone window surrounds in Collegiate Gothic buildings. The parapet is decorated with what appear to be five statue niches, also in buff terra cotta. Though too shallow to actually hold a statue, each of these decorative features present a arch ending in a trefoil. Each of these five features are centered beneath a shallow embrasure, which produces the effect of a crenellated parapet, finished with buff-colored terra-cotta coping. This façade is likely the addition of a "stone" façade first noted on the Sanborn Map of 1913.

**72. 716 LaSalle Street, ca 1850**

**1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. The storefront has been replaced by a wood and glass contemporary unit. The second floor façade is essentially unchanged from the date of construction. Five windows with segmental arches are evenly spaced across the façade, with the four-over-four windows either being original or well-designed replacements. At a point about two-thirds up from the bottom of the windows are a series of corbelled courses in contrasting buff brick: a single course, topped by three courses of red brick, followed by three courses of buff brick. The same buff brick is in the hoods over the windows, with a large keystone in the center of each. Above the windows, the contrasting brick is again used to outline four diamond-shaped projections. A few courses above, the buff brick reappears as an element in the cornice. Double courses of buff brick alternate with the red, topped by a stucco finish on the last few courses at the top of the parapet. Wooden planks and galvanized metal coping top the parapet.

**74. 719 LaSalle Street, ca 1880**

**1 contributing building**

Red brick two-story commercial structure with residential or office space above. Renovations have affected the first floor storefront only. The building maintains its original brick cornice of deep rectangular machicolations and four double-hung windows on the second floor, each with a Federal Style hood. A complex architrave separates the first and second floors.

**75. 720 LaSalle Street, ca 1880**

**1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. The storefront has been replaced by a diagonal and vertical wood and glass contemporary unit. This address present as a single building with adjacent buildings at 718 and 722 LaSalle Street. This section serving as the central portion of the building. The storefront fills three of the four bays, with a doorway providing access to the second story positioned in the fourth bay on the first floor. This portion of the building maintains a metal cornice between the first and second stories. The second floor presents four rectangular windows which appear to have had hoods removed, as the masonry above the windows has clearly been replaced. These are arranged in three bays. The central bay presents two windows and is separated from the bays on the sides by a plain pilaster of brick. These single window bays likewise are separated from the rest of the building by pilasters as well. Above the windows, the same arrangement of corbelled courses and complex cornice of brick is repeated from the buildings on either side, though this section of the parapet presents four rectangular inset sections which in turn each contain two similar inset sections on a smaller scale. Simple tooled stone coping lines the top of the parapet, which is somewhat higher on this part of the building than the parapet on either side.

**76. 721 LaSalle Street, ca 1880**

**1 contributing building**

Red brick two-story commercial structure with residential or office space above presents as a single building with the adjacent building at 725 LaSalle Street. An ornate cornice of brick and series of Roman arched windows with stone accents are all in excellent condition. Changes to the first floor storefront are sympathetic to the building's original design.

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**81. 800 LaSalle Street, 1938 1 contributing building**  
**Montgomery Ward**

This building presents a simple granite first floor storefront façade and Colonial Revival architectural design on upper floors. Tall, twelve-over-sixteen double-hung windows span multiple floors. The use of quoins and the string courses of stone marking the divisions between floors are all characteristic of the style. The building is topped with a slate mansard roof with dormers. The south façade includes a limestone panel engraved with the store's name.

**82. 801-805 LaSalle Street, 1908 1 contributing building**  
**Lucey Brothers, Turk Furniture**

Red brick two-story commercial structure with residential or office space above. The original first floor storefront façades have been completely replaced along both LaSalle and Jefferson Streets. However, the second floor masonry is in very good condition. Original large window penetrations have been retained, and the original windows in the LaSalle street façade appear to be in place. Ornate brick work around the third floor windows and cornice remain in place, though pediments formerly extending above the parapet have been removed. A carved or cast rosette still decorates the top of the parapet at the corner of the building.

**85. 814-820 LaSalle Street, 1961 1 contributing building**  
**Carson Pirie Scott and Co., Founders Department Store**

The building presents a limestone second-floor façade above a series of all-glass storefronts. The storefronts are protected by an aluminum awning that stretches across the entire façade, effectively separating the glass storefronts from the stone façade above. At either end of the building, a pilaster of stone is covered with cast plates of metal that bear geometrical and foliate patterns reminiscent of some of Louis Sullivan's designs, particularly those on the flagship store in Chicago. The detail of these patterns contrasts with the simplicity of the second floor façade, which consists of a series of shallow arches framed by fluted pilasters. The corner of this frame is a simple rosette; the overall effect is similar to the millwork common in residential structures in the late 19th century. These design features are capped by a plain cornice of stone. A flag pole is centered atop the building, and metal brackets for a sign still protrude from the center of the second floor façade.

**88. 827 LaSalle Street, ca 1910 1 contributing building**  
**Gayety Theater, Roxy Theater**

A façade of buff brick with exuberant Art Deco designs executed in terra cotta, the Roxy Theater is one of the few examples of the style in Ottawa. As with most buildings in the Commercial District, the second story façade is practically unchanged, including chevron-laden terra cotta coping and angled brick work with terra cotta details above the second story windows. It appears that the theater originally had a vertical sign centered above the entrance, as mounting hardware is in evidence above the windows. As with many theaters of the period, the central theater entrance was flanked by two storefronts. The theater entrance has been replaced with contemporary metal and glass doors and windows, and a flat marquee mounted above the entrance. The storefront to the south has been completely bricked over, retaining only a first-floor cornice of terra cotta and some of the fabric associated with the original storefront at ground level. The storefront to the north has been completely replaced with contemporary windows and doors.

**9. 901 LaSalle Street, ca 1920 1 contributing building**  
**American Legion Post 33**  
**HARGIS No. 124624**

The home of American Legion Post 33 is a two-story brick structure with a raised basement. The building's simple rectangular massing includes a two-story portico that stretches across the entire main façade. The slightly raked portico roof sits atop a heavy entablature of brick, supported by four heavy brick pillars. The second story porch sports a simple metal railing that appears to date from the mid 1960s. The porch has two small windows spaced centrally on either side of the door providing access to the building. The sides and bottom of the porch deck have

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been wrapped with aluminum or vinyl.

The secondary facades present tall, regularly spaced windows on both the first and second floors. These have all been replaced with glass block. Recent pointing did not maintain the original mortar profiles.

The porch beneath provides access to the building. Three entries are evenly spaced across the façade. The central entry and the one to its left each consist of a double door with a fan light. The right-side entry consists of two separate doorways, each topped by a separate fan light. Instead of a metal railing, the first floor porch is enclosed by a masonry wall approximately 3 feet high. This wall is interrupted by an opening in front of the right-hand entries which allows access to the porch from a ramp leading to the street.

**92. 1007 LaSalle Street, 1925 1 contributing building**  
**Salvation Army Citadel**

Built in 1925 as a Salvation Army Citadel, this building of dark brown brick presents design elements common to the Commercial Style popular in the early 20th century. Simple masonry elements, including squares of cast stone and soldier and rowlock courses of brick serve as decorative elements. Although windows have been replaced the original penetrations have been maintained.

The main façade presents three bays, with the central bay set back about two feet. The main entrance is centered in the right-hand bay, and first-floor windows are centered in the other bays. The second story presents tall window penetrations centered in the side bays, while the central bay presents a group of three very narrow windows with a single shared sill of cast stone set above a cast stone plaque that reads "Salvation Army Citadel." Although it appears that the original raised letters have been chipped away, they are still legible. The parapets on these three bays are treated with simple square patterns formed by runs of rowlocks and headers with squares of cast stone at the corners. This treatment above the central bay includes the use of lighter colored brick to indicate the building's construction date. This treatment above the central bay includes the use of lighter colored brick to indicate the building's construction date.

The central bay's parapet ends with a simple pediment of brick; the other bays present stylized battlements consisting of a single merlon rising slightly from the center of the parapet. On the secondary façade, the first floor presents regularly-spaced window penetrations; on the second floor, the window penetrations alternate with brick panels edged with the same arrangement of rowlocks, headers and cast stone squares that decorate the main façade.

**93. 1012 LaSalle Street, ca 1926 1 contributing building**

Single-story yellow brick commercial structure has a distinctive green tile mansard roof. The storefront appears to have been replaced in the 1940s, including black panels, expanses of plate glass and a slender canopy protecting the entire building front, periodically supported by wrought iron supports with foliate patterns. Constructed as a parking garage per the Sanborn Insurance Maps, this building similar in design and materials to 215 West Jefferson, also noted on the Sanborn Maps as a garage.

**96. 1021 LaSalle Street, ca 1930 1 contributing building**  
**1019-1021 LaSalle Street**

The 1019 portion of this building is a single-story 20th century Commercial Style storefront that maintains excellent integrity of design, materials and workmanship. The faces of the pale brown brick used for this structure present a smooth center section with a rough textured finish on either side. The simple running bond used for most of the building results in a checkerboard pattern of smooth and rough finishes on the parapet and the area beneath the storefront windows. At the edges of the building, stack bond three bricks wide create a columnar effect. The original arrangement of the storefront and entry are evident, though the door and windows appear to have been replaced.

The 1021 section of the building has the massing of an American foursquare, but done in completely contemporary materials: vinyl siding, dark aluminum or vinyl windows, and a textured asphalt shingle roof.

Since the buildings are clearly connected, they are considered as contributing property.

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**97. 1025 LaSalle Street, ca 1920** **1 contributing building**  
**Garage**

A simple industrial building of dark brick, on its primary façade maintains the original penetrations and distinctive truncated pediment. The diagonal wooden siding that fills the window and door penetrations can be removed, restoring the building to its original appearance.

**99. 1029 LaSalle Street, ca 1960** **1 contributing building**

This building's ribbon windows make the flat roof with projecting heavy cornice appear to float above the pale brown brick walls. An excellent example of the International Style applied to a small office building.

**102. 1201 LaSalle Street, ca 1885** **1 contributing building**

Late 19th-century Italianate domestic structure retains its original massing, window penetrations and roofline. An enclosed porch stretches across the five-bay main façade; the secondary façade presents two window bays.

Porch enlarged after 1913 and enclosed after 1949.

**103. 1203 LaSalle Street, ca 1885** **1 contributing building**

Commercial structure with living space above retains its original function. First floor plate glass storefront with central entrance stretches across the entire façade. The second floor, sheathed in aluminum siding, presents three closely-spaced window penetrations. The front-gabled roof may have been a later addition. Application of aluminum siding and shutters is reversible.

The building was being used as a grocery in 1888. Although the gable roof may not be original, the building's massing, window penetrations, and storefront help maintain sufficient integrity for a contributing structure.

**104. 1205-1207 LaSalle Street, ca 1880** **1 contributing building**

A Victorian Era duplex residential building with central entries and shared porch roof presents six bays on the main façade. Walls have been sheathed with aluminum and faux stone. Windows have been replaced, using original penetrations, but entry doors appear to be original. The porch hood appears to be original, including the decorative scrollwork above the double entryway. The building's original massing, window penetrations, and roofline all appear to be in place.

Application of aluminum siding and shutters is reversible. Two window penetrations on second floor appear to have been covered.

**106 & 107. 1215 LaSalle Street, ca 1950** **1 contributing building, 1 contributing structure**

This mid-twentieth-century two-story motel has a main entrance that includes a porte-cochère. Walls are clad with wooden vertical siding, brick and stone. Each room presents a set of four windows next to the door. Second floor walkway presents a simple black metal railing. Gabled roof with angled soffits produces a dynamic visual effect, making this a very good example of the Modern Movement. Some wooden siding and the railings have been replaced, but other materials are original. Lower windows were originally awning-style; some windows have been replaced with contemporary double-hung vinyl windows. The hotel's sign is considered a second contributing resource.

**Madison Street**

**112. 112 West Madison Street, ca 1895, ca 1955** **1 contributing building**  
**Maloney Building, Little City Building**  
**Thomas & Hugh Colwell**  
**HARGIS No. 124355**

This façade of this five-story masonry structure was remodeled in the 1950s using elements of the International Style—particularly the strong contrast between the vertical brick panels at either end of the building with the horizontal ribbon windows. The windows are currently boarded up from the inside and the storefront covered in

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plywood.

**113. 119 West Madison Street, 1881, 1884 1 contributing building**

**LaSalle County Courthouse**

**Architect: Minard L. Beers; Contractors: Thomas & Hugh Colwell, Weiss & Wolf (carpenters)**

**HARGIS No. 124468**

The four-story stone courthouse presents a series of projecting rectangular bays which hold varying numbers of tall, two-story windows with Roman arches. The primary façade, facing south towards the Illinois River, presents a central projecting bay with a single window, and a pair of single windows flanks this bay. The remainder of the façade is taken up by a wide bay on each side of the building, each presenting two arched windows. The arches are repeated in the two-story portico framing the main entrance. Four heavy stone piers with composite capitals support three arches, which in turn support a cornice of stone corbels and a low stone balustrade.

The ground floor of the building is slightly below grade, resulting in rather short windows near the ground level. These have heavy stone lintels, darker than the rusticated stone used for the walls.

The second floor windows, although taller, are treated the same way, with heavy lintels and narrow sills. However, the area between the windows is treated like a pilaster, which extends upward to the arched tops of the windows which themselves extend through the third and fourth floors. These pilasters end at stylized capitals that mimic the shape of those on the portico, and visually support the arched window surrounds. Above these arches is a complex bracketed cornice.

The other facades of the building repeat these design features, with five protruding bays on the east and west façades, and three on the north façade.

**114. 122 West Madison Street, 1902, 1908 1 contributing building**

**Ottawa National Bank, Nertney Building (118 W. Madison)**

**HARGIS No. 124354**

This building presents three separate facades. The central façade is a two-bay, two-story contemporary brick façade with contemporary plate glass windows. To the left is a turn of the century classical revival temple-front bank, with the three bays marked by two engaged Doric columns and two plain pilasters at the building corners. These support a simple entablature, above which is a classical pediment with plain tympanum. The building to the right takes its design influence from the Italian Renaissance Style, with a simple storefront surmounted by three second-floor windows with ornate white terra cotta hoods, and above those a cornice incorporating three cartouches and the construction date, 1902. Above the cartouches is a second bracketed cornice, then a plain brick entablature with plain coping stones completing the parapet.

**115. 209-211 West Madison Street, ca 1870, ca 1930 1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. Two storefronts have been replaced by pigmented structural glass storefronts with plate-glass windows. These storefronts retain their own integrity of materials and design. The second floor window penetrations have been altered. The effect is of a single penetration which has been filled with yellow brick and six evenly spaced double-hung windows probably dating from the 1950s. One of these window openings has been filled with yellow brick. At the top of the parapet wall is a simple cornice of red brick consisting of a decorative sawtooth course of headers surmounted by simple rectangular machicolations. The parapet wall is finished with a simple metal cornice that appears to date from the building's original construction.

**116. 213-215 West Madison Street, ca 1900, ca 1920 1 contributing building**

**HARGIS No. 124356**

Single story dark brown brick building with three entrances. Cornice and penetrations for windows and doors suggest that the façade was re-faced after 1913 and before 1925, when the third entrance was added.

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Contemporary windows and doors have been recently added.

**117. 217 West Madison Street, ca 1910** **1 contributing building**  
**Sam S. Pearson Building**

Two-story, two-bay orange brick structure with office or residential space on second floor. Storefront has been replaced with a stucco, metal and glass contemporary unit with a side entrance and awning. On either side of the storefront, masonry is arranged to suggest pilasters, with a cast stone plinth, decorative bond including a narrow recessed panel, and, in lieu of a capitol, the pilaster ends with a simple cast stone block with a stylized foliate design. The second story presents two evenly spaced double-hung windows with transoms, which appear to be original. Above these, a very wide cornice composed of corbelled courses, raised and recessed brick panels, and a rectangular tablet bearing the owner's name, Sam S. Pearson.

**118. 218 West Madison Street, ca 1970** **1 contributing building**  
**Miskell Law Center**

A one-story brick professional building exhibiting elements of the International Style. Strong horizontal lines are created by a break in the parapet over the main entrance in concert with a heavy hood of stucco and metal. In addition, these elements juxtapose the solid hood with the vacant space above it. In contrast to these horizontal elements, three narrow vertical windows pierce the brick façade to the left of the entryway.

**119. 219-221 West Madison Street, 1915** **1 contributing building**  
**Geiger-Stiefel Building**

One-story, three-bay orange brick structure. All storefronts have been replaced, with number 223 having a 1950's storefront. This unit, two storefronts joined as 219-221, has a contemporary wooden and glass unit with faux stone beneath the plate glass windows. The storefront is not sympathetic to the simple shapes and materials from which the parapet is composed. Orange brick is accented by brown brick and cast stone lozenges. The parapet rises to a point in the center, suggesting a classical pediment. Centered in the parapet wall is a rectangular tablet bearing the owner's names and construction date.

**121. 223 West Madison Street, 1915, ca 1950** **1 contributing building**  
**Geiger-Stiefel Building**

This one-story, three-bay orange brick structure has had all storefronts replaced. Two storefronts have been joined as 219-221, presenting a contemporary wooden and glass unit with faux stone beneath the plate glass windows. This unit, number 223 has a in black and tan dating from the 1950's with office or residential space on second floor. This storefront is in exceptional condition, though it is not sympathetic to the simple shapes and materials of the parapet. Orange brick is accented by brown brick and cast stone lozenges. The parapet rises to a point in the center, suggesting a classical pediment. Centered in the parapet wall is a rectangular tablet bearing the owner's names and construction date.

**126. 301 West Madison Street, ca 1902, ca 1920** **1 contributing building**  
**U.S. Post Office, City Hall**  
**HARGIS No. 124464**

Single-story Classical Revival style federal building with a sympathetic two-story addition. The original building was five bays wide and three deep. Three large Roman arches anchored the center of the main façade, with the entry in the center arch. All other window bays present a single double-hung window. The addition is a single story high along the building's original façades, but rises to two stories in the center of the building. Contemporary doors and windows are in dark metal.

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**130 & 131.402-404 West Madison Street, ca 1940**

**2 contributing buildings**

This single-story light-brown brick structure presents a number of storefronts on the main façade, with a curved wall of windows at the corner of Madison and Canal Streets. The Canal Street façade presents three groups of windows extending to waist-height and an entryway which has been partially filled to accommodate a smaller replacement door. All windows and entries appear to have been replaced. The building's only decoration is a simple cornice of brick in a basket weave bond, topped by cast stone coping. The buildings were originally used as auto sales and service shops.

**135. 630 West Madison Street, ca 1890, ca 1913  
Gedney Building, Glover and Cook Building**

**1 contributing building**

Three-story yellow brick commercial structure with office or dwelling space above first-floor retail. The storefronts have been replaced by wooden, metal and glass entryways to multiple shops. The upper floors of the building remain practically unchanged since the building was constructed. The west façade, facing Court Street presents six windows at the second and third floors, with the third floor windows being slightly shorter than those on the second floor. The only decoration consists of a row of soldiers stretching across the façade above the third-floor windows, and a simple rectangular pediment suggested by the varying height of the parapet wall. The secondary façade, facing Madison street, presents an unadorned wall of brick with eight windows on the second and third floors. The central pediment is repeated on the parapet.

Façade likely redone prior to becoming the railway offices ca 1910.

Served as ticket office and waiting area for the Chicago, Ottawa and Peoria Railway (interurban line, ca 1904) and the Illinois Traction System (ca 1925).

**Main Street**

**137. 100 West Main Street, ca 1885**

**1 contributing building**

The storefront of this two-story three bay commercial structure has been replaced with a contemporary design that evokes elements of the earlier Italianate and Federal Styles. The second floor window treatments, with narrow sills and rusticated heavy lintels, are in keeping with the age of the building and are likely original. A projecting turret at the corner of the second floor has been painted, obscuring the original materials.

**138. 102 West Main Street, ca 1885**

**1 contributing building**

A single contemporary storefront with some traditional design elements extends across the façade of this two-story commercial structure and that of its neighbor. The second story windows have narrow sills and heavy rusticated lintels. The second story windows appear to be contemporary replacements, and the second story façade may have been re-bricked. A wooden cornice with stylized brackets extends across this top of this building and its neighbor.

**141. 110-112 West Main Street, 1864  
Cheever Block**

**1 contributing building**

Three-story red brick commercial structure with office or dwelling space above first-floor retail. The storefront has been replaced by a stucco, metal and glass contemporary unit. The second and third floors each present five window bays on each of the façades facing Court and Main Streets. With the exception of the central bay on Main Street, which presents one Roman-arched window on each floor, the remaining bays each present a pair of these windows on each floor. The windows appear to be original; those in the central bay on the Main Street façade have been replaced by doors providing access to a fire escape. An ornate cornice of brick including a sawtooth course, machicolations and the suggestion of brackets decorates the parapet. The cornice and windows tie this building visually to the building north of it on Court Street. The window penetrations have been enlarged into doorways to accommodate fire escape on south façade. The building originally faced Court Street. The shops were reconfigured ca 1900 to face Main Street.

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**142. 201 West Main Street, ca 1910**  
**The Fair Dealer**

**1 contributing building**

Two-story brown brick commercial structure with office or dwelling space above first-floor retail. Storefront with corner entry has been replaced by contemporary wood and plate glass unit. Wooden doors appear to date from the building's construction. A third entrance on LaSalle Street has been replaced by a contemporary metal and glass commercial entry. Windows on either side of this doorway have stone sills. The second floor windows which appear to be contemporary replacements, are arranged in pairs, each grouping having a similar sill. The only ornamentation on the parapet is a two-course line of corbelled stretchers about a third of the way between the second-story windows and the stone coping on the parapet. This decorative course extends across the Main Street façade, and wraps around the LaSalle street façade for approximately three feet. Repair to the parapet on the LaSalle Street façade used mortar and tooling that does not match the original.

**143. 203 West Main Street, ca 1910**

**1 contributing building**

Two-story glazed white brick commercial structure with office or dwelling space above first-floor retail. Storefront has recessed central entry with wood-framed windows stretching across the entire storefront above. The second floor windows appear to be original—wide double-hung two-over-two wooden windows with stone sills. The white brick on the second floor is interrupted by accents in brown brick: a single course beneath the windows the width of the sills, an arrangement that suggests window hoods, and a series of cross-shaped designs between the windows and parapet. Simple stone coping finishes the parapet, which combines the shape of a pediment with rectangular embrasures common on early 20th century commercial structures.

**144. 205-207 West Main Street, ca 1870**

**1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. Storefront has been extensively changed, presenting a variety of materials, including contemporary wood and metal siding, faux stone veneer, and painted brick. An entry to the second floor is located on the west side of the storefront. Second floor presents five windows with roman arches. The western-most penetration has been filled with wood and metal siding. The lower sashes of the remaining windows appear to be original, though the upper sashes have been replaced or filled with wood. The windows have brick window hoods with oversized keys, similar to other buildings in the area and its neighbor. A complex brick cornice also similar to those found throughout the downtown area finishes the wall.

**145. 206 West Main Street, ca 1870, ca 1910**  
**Geiger Building**

**1 contributing building**

A two-story brick structure wraps around 601 LaSalle Street, with storefronts on both LaSalle and Main Streets. The Geiger Building has been at this location since before the 1888 Sanborn Maps were published. As with other buildings in downtown Ottawa, the façades of this building have been completely reworked, in this case with orange brick. Both facades include a cast stone plaque with the name Geiger engraved upon it. Although the second floor windows have been replaced with contemporary replacements, the storefronts appear to date back to the time of the façade renovation, particularly the Main Street storefront.

**146. 208 West Main Street, ca 1910**

**1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. Storefront has recessed side entry with plate glass windows. An entry to the second floor is on the other side of the storefront. The windows above the storefront have been covered with wood and signage. Above that is a course of white terra cotta, a material used to frame the windows on the second floor. Five double-hung units are presented in a single terra cotta framed penetration, above which is a projecting cornice of white terra cotta. The same material is used for decorative coping at the top of the parapet wall. Historic uses include harness shop, bakery and restaurant.

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**147. 209 West Main Street, ca 1870**  
**A. Hess & Company**

**1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. Storefront has recessed central entry with plate glass windows. An entry to the second floor is located on the west side of the storefront. Storefront doors appear to be original. Second floor presents five windows with roman arches. Windows appear to be original, and have brick window hoods with oversized keys, similar to other buildings in the area. A complex brick cornice also similar to those found throughout the down town area, finishes the wall. The second story brick has been painted, which may be contributing the spalling evident near the cornice.

**150. 215-217 West Main Street, 1868, 1912**  
**Knuessl Building**  
**NPS# 92000486**  
**HARGIS No. 200909**

**1 contributing building**

Three-story red brick commercial structure with office or dwelling space above first-floor retail. Third floor originally used as a social hall. Two storefronts flank a central entry to the upper floors. This entrance is flanked by cast iron storefront piers and presents a bracketed arch. The storefronts maintain a configuration of entries and windows that would have been typical of the period of construction. First and second floors are separated by a string course of smooth stone. The second and third floors each present five windows with Roman arches. Windows appear to be original, and have stone window hoods with oversized keys, similar to those on other buildings in the area. A complex bracketed cornice was likely added some time after the original construction.

**153. 219-Half West Main Street, ca 1870**  
**Washington Hotel**

**1 contributing building**

This three-story brick commercial structure has office or dwelling space above first-floor retail. The storefront presents recessed entrance on the left; to the right of the windows is a door to the stairs for the upper floors. Storefront and entryways are of contemporary materials. First and second floors are separated by a string course of smooth stone. The second and third floors each present three windows with Roman arches. Windows appear to be original, and have stone window hoods with oversized keys, similar to those on other buildings in the area. A bracketed cornice at the top of the pediment was likely added some time after the original construction. Paint on the brick has likely contributed to the spalling evident on the third floor façade. The building served as hotel from its construction at least until 1949.

**155. 221 West Main Street, ca 1870**

**1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. Contemporary storefront has recessed central entry with plate glass windows. Second floor presents three windows with Roman arches. Windows appear to be original, and have stone window hoods with oversized keys. A plain brick cornice consists of two rows of corbelled bricks crossing the façade about one-third of the way down between the top of the parapet wall and the windows. The building housed a tin shop on the second floor from the 1880s until the at least the 1940s.

**159. 228 West Main Street, ca 1895**

**1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. The storefront has been replaced with a wood and brick structure with two plate glass windows and a doorway in a very shallow recess. The door to the second floor is situated at the west end of the façade; the transom has been filled with the same wooden siding used on the storefront.

The second floor is separated from the first by a projecting cornice that appears to be painted metal. Above this are four bays. Those above the storefront each present a single window with a stone sill and segmental arch of brick laid in sawtooth patterns. The windows are contemporary replacements. The remaining bay about the second-floor entry is blank.

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Above the windows, the pediment is decorated by a complex pattern of brick and features courses of projecting stretchers, sawtooth headers, and complex machicolations. Four courses of stretchers separate this exuberant brickwork from a simple metal cornice at the top of the parapet.

**160. 230 West Main Street, ca 1890**

**1 contributing building**

Ground floor of what had been a two-story building in red brick. The Main Street façade has been completely replaced with plain red brick. The Clinton Street façade maintains the original window penetrations with ornate brick segmental arches composed of alternating rows of sawtooth soldiers and headers, similar in design to the neighboring building. Windows have been replaced with contemporary double-hung units with a fixed opaque panel above. Near the rear of the building, a large penetration originally used for a doorway has been filled with brick and a narrow contemporary door. The second story was removed sometime after 1950.

**161. 231 West Main Street, ca 1900**

**1 contributing building**

Two-story red brick commercial structure with office or dwelling space above first-floor retail. Storefront has been replaced by vertical wooden siding with plate glass windows. Heavy stone lintels mark the storefront and all other window and door penetrations on both floors.

A second-floor turret on at the corner of the building and an Oriole window mid-way down the Clinton Street façade are the most prominent features. All penetrations but one have been retained. This is a tall opening presumably for carriages or warehouse loading, near the south end of the Clinton Street façade. Most of the windows and doors have been replaced, but other material, including a simple cornice of corbelled brick and coping tiles with exaggerated overlapping ends, have been maintained.

**162 & 165. 301-305 West Main Street, 1889**

**1 contributing building**

**National Hotel**

Three-story brick building nine bays wide office or dwelling space above first-floor retail. The first floor storefronts have been replaced with contemporary materials, including wood, brick and plate glass. A single awning with a simple cornice consisting of evenly-spaced dentils ties all the storefronts together. On the second floor, the main façade presents three vertical divisions, each having three bays. The base of the central division consists of a number of corbelled courses, allowing this division to project slightly from the face of building. At the second floor, a center window is flanked by two narrower windows. Above that, a nearly round arch has been filled with wood and a contemporary double-hung window. Above that window is additional corbelling and a course of sawtooth soldiers used to create a simple cornice flanked by brackets.

The divisions to either side present three windows on each floor. Those on the second floor have segmental arches, and those on the third floor have flat arches. All the windows have narrow sills, and projecting courses of brick are used in window hoods, providing strong horizontal visual elements. The cornice above these sections of the building are more complex than that in the center.

The Clinton Street façade seems to retain all original penetrations, with segmental arches and hoods of brick throughout. As on the main façade, all windows and doors appear to have been replaced with contemporary units. The building has been painted.

At the rear of the building is a one-story dependency originally used as a kitchen.

**167. 311 West Main Street, 1926**

**1 contributing building**

**Refior Building**

Garage building in dark brown brick. Central overhead door flanked by two entryways, with large plate glass windows at either end of the façade. The parapet roof steps upward three times—two shallow steps and one steep step—and a cast stone plaque in the center of the parapet records the building name and construction date. All doors and windows are contemporary replacements. Some repairs to the pointing have been done with inappropriate materials and tooling. The west façade has been sheathed in vinyl siding.

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**169. 321 West Main Street, ca 1960 1 contributing building**

**Former U. S. Post Office; Ivy Tech Community College Ottawa Center**

The façade of this brick, glass and stone educational facility originally constructed as a post office divides vertically into three sections. The first is a brick wall with evenly spaced headers projecting from the plane of the wall to provide interest. The middle segment of the building is essentially a glass curtain wall with a stainless steel cornice. An entryway is positioned to the right of the center of the building. The last segment is composed of stone panels with three penetrations for windows that are almost square. Despite the vertical division into three bays, the stainless steel cornice along with the repeating shapes in all three segments of the building provide horizontal emphasis. The Canal Street façade is also divided in three, but in this case a central section of windows is flanked by two expanses of brick.

**170. 402 West Main Street, ca 1909 1 contributing building**

**F. L. Jones Garter Factory, Jobst Monuments**

Two story brick structure presenting three bays on the main façade. Above the stone foundation, on the first floor, the central bay is the entry, with a large double-hung window on either side. The upper floor presents the same windows in each of the three bays. Each window has a narrow sill of tooled stone and a wide lintel of rusticated stone. An opening for a fanlight is centered in the parapet above the central bay. Although the roof is gabled, the main façade extends beyond the roof, presenting a flat parapet with a raised portion in the middle. Coping tiles finish the parapet. The Canal Street façade includes an stairway to the second floor enclosed in contemporary materials, irregularly spaced windows, and a large entryway which was likely a loading dock at one time.

**No Address Listed by City of Ottawa**

**174. Intersection of LaSalle and Superior Streets, ca 1955 1 contributing building**

**No address 1**

**Marquette School**

Good example of the International Style presenting many of the style's common elements. Ribbon windows, prominent glass entryways, and contrasting brick emphasize the horizontal and vertical features on different portions of the north façade.

**175 & 176. West Washington Street, 1882, ca 1910 2 contributing buildings**

**St. Columba Church**

**Contractors: Schern & Waugh (Masons), Weiss & Wolf (Carpenters)**

**HARGIS No. 304955**

This late 19th-century Gothic Revival church of brick with stone foundation presents windows and entries marked by Gothic arches typical of the style. The bell tower rises with corner buttresses at the right of the main entry. It is capped by a cross-shaped gable roof with a tall steeple. The building was sheathed in stone veneer during the early 20th century, as is evident in the photo included in the Illinois Historic Structures Survey of 1972. The veneer matched the foundation stone, and is now in disrepair, revealing original brick in places. This deterioration is evident in the 1972 survey photo. The contributing adjacent brick rectory was constructed ca 1895.

**178. Vicinity Walnut and Madison Streets, ca 1902 1 contributing building**

**No address 5**

**Chicago, Burlington and Quincy Rail Road Depot, Illinois Railway, Inc.**

Orange brick passenger rail station with red tile roof. Prairie influence is clear in the strong horizontal orientation provided by the line of the foundation, a string course of smooth stone which serves as the sills for the windows and the broad overhang. All of the original penetrations are intact, though some have been filled with bead board and others have been filled with contemporary replacement windows. The main entrance projects from the side of the building, and is marked by quoins at the corners, along with a large plaque in cast stone with the stop's name and a complex curved pediment, also in cast stone.

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**179. South Side of West Madison, ca 1960 1 contributing building**  
**No address 6, across from 424 West Madison**

Mid-century two-story buff brick office building presents ten window bays on the main façade, which faces the parking lot next to the building. On the ground floor, the third and eighth bays are entries to the building. These have been replaced with dark metal and glass units. The remaining bays each present a pair of windows resting on a heavy stone sill, each with four stacked lights. It is likely that some of these lights open, awning style. On the second floor, an identical pair of windows is centered in each bay. The windows above the entries have a lintel the same size as the sill. The remaining windows are visually grouped together by extending the sills and lintels around the groups of windows. This produces a group of two window penetrations at either end of the building, and a central group of four penetrations in the center of the building. Within each group, the area between the penetrations is filled with brick in a variegated orange and brown pattern. The façade facing the street presents two window groupings on each floor with treatments identical to those on the main façade. Contemporary awnings have been added which interrupt the building's lines and visual rhythm.

**Superior Street**

**180. 100 West Superior Street, ca 1950 1 contributing building**

Two-story commercial structure in the International Style, with wide overhangs supported by cantilevered concrete beams faced in brick. The second-floor walkway extends the same distance as the roof and has simple metal railings. Ribbon-shaped windows on the second floor and plate glass on the first are both characteristic of the style.

**181. 106 West Superior Street, ca 1885 1 contributing building**

Good example of a Greek Revival Style home on a small scale. Doric columns support the porch roof, a shallow hip roof resting on a simple entablature. The central entry is offset a bit to accommodate a larger room on the right. A high window to the left of the front door suggests the placement of the stairway to the second floor, which has a single window in the center of the façade, which is framed by soffit returns characteristic of the style.

Vinyl siding obscures original trim on windows and doors, but original massing and window profiles retain sufficient integrity for a contributing resource.

**182. 109 West Superior Street, ca 1910 1 contributing building**

Fine example of a wooden American Foursquare in very good condition. Simple Doric columns and characteristically low railing on front porch suggest that these materials are original.

Possible replacement windows on second floor.

**184. 110-112 West Superior Street, ca 1920 1 contributing building**

This duplex residential structure of brown brick presents the massing of a building in the Tudor Revival style. Identical entrances are located at each end of the main façade, with small curved hoods over each porch. The massing of the gabled dormers on the second floor in particular suggest the style, though these seem to have been covered in plain clapboard siding sometime after the original construction.

What appears to be vinyl siding on the dormers probably hides Tudor details or decorative wooden siding.

Original massing and windows profiles provide sufficient integrity for a contributing resource.

**Washington Park**

**192. Washington Park, 1831 1 contributing site**  
**Included in NPS# 73000710, Washington Park Historic District**

Washington Square is a block of parkland which is a contributing element to the Washington Park Historic District. The park was the location of the first Lincoln-Douglas debate on August 21 in 1858. It is also the site of a civil war monument and of a fountain commemorating the debate. The park was considered a contributing site to the Washington Park Historic District.

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**193 – 194. Lincoln-Douglas Debate Memorial, 1858, 1908 1 contributing object, 1 contributing site**  
**Included in NPS# 73000710, Washington Park Historic District**

Washington Square was the site of the first Lincoln-Douglas debate, held August 21, 1858. The boulder with commemorative plaque was placed in 1908 on the exact site of the debate. The monument was considered a contributing object to the Washington Park Historic District.

**195. Civil War Monument, 1869, 1873 1 contributing structure**  
**Architect: McInhill, Edward**  
**Included in NPS# 73000710, Washington Park Historic District**

Marble memorial consisting of pedestal and column. In the pedestal are carved the names of those who fought in the Civil War. The monument was considered a contributing structure to the Washington Park Historic District.

**196. Vicinity, Washington Park, ca 1890, ca 1899 1 contributing object**  
**Popcorn Wagon**  
**Included in NPS# 73000710, Washington Park Historic District**  
**HARGIS No. 304892**

This popcorn wagon was included as a contributing object in the Washington Park Historic District. The wagon maintains its previous high degree of integrity, along with its identification with Washington Park and its environs. The structure was considered a contributing structure to the Washington Park Historic District.

**Inventory**

No.	Address	Date Built / Modified	Architectural Classification Category: Sub-category	Contributing?
1.	605 Clinton Street	1960	Modern Movement: International Style	Yes
2.	610 Clinton Street (No. 3)	ca 1880	Late Victorian: Italianate	Yes
3.	612 Clinton Street (No. 2)	ca 1870	Late Victorian: Italianate	Yes
4.	616 Clinton Street	ca 1900 / ca 1940	American, Late 19th / Early 20th C: Commercial Style	Yes
5.	618 Clinton Street (vicinity)	ca 1980	Other	No
6.	814 Clinton Street	ca 1940	American, Late 19th / Early 20th C: Commercial Style	Yes
7.	100 Columbus Street	ca 1910	Other: Indeterminate	No
8.	600 Columbus Street	ca 1980	Modern Movement: Modern, General	No
9.	604 Columbus Street	ca 1980	Modern Movement: Modern, General	No
10.	608 Columbus Street	ca 1885	American, Late 19th / Early 20th C: Commercial Style	Yes
11.	609 Columbus Street	ca 1990	Other	No
12.	610 Columbus Street	ca 1950	Modern Movement: Modern, General	Yes
13.	614 Columbus Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
14.	615 Columbus Street	ca 1860	Late Victorian: Italianate	Yes
15.	617 Columbus Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes

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16.	628 Columbus Street	1913	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
17.	700 Columbus Street	ca 1940	Modern Movement: Modern, General	No
18.	714 Columbus Street	1926	American, Late 19th / Early 20th C: Commercial Style	Yes
19.	716 Columbus Street	ca 1885	Late Victorian: Italianate	Yes
20.	718 Columbus Street	ca 1885	Late Victorian: Italianate	Yes
21.	720 Columbus Street	ca 1885	Late Victorian: Italianate	Yes
22.	721 Columbus Street	ca 1900	Modern Movement: Modern, General	No
23.	722 Columbus Street	ca 1885	Late Victorian: Italianate	Yes
24.	724 Columbus Street	ca 1885	Late Victorian: Italianate	Yes
25.	726 Columbus Street	ca 1885	Late Victorian: Italianate	Yes
26.	728 Columbus Street	ca 1885	Late Victorian: Italianate	Yes
27.	817 Columbus Street	ca 1885	Other: Indeterminate	No
28.	820 Columbus Street	ca 1928	American, Late 19th / Early 20th C: Commercial Style	Yes
29.	824 Columbus Street	ca 1910	American, Late 19th / Early 20th C: Chicago Style	Yes
30.	827 Columbus Street	ca 1910	Late Victorian: Queen Anne	Yes
31.	910 Columbus Street	1870 / 1929	Late Victorian: Eclectic	Yes
32.	916 Columbus Street	1910	American, Late 19th / Early 20th C: Commercial Style	Yes
33.	1004 Columbus Street	1860 / 1877	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
34.	1011 Columbus Street	ca 1940	Modern Movement: Modern, General	Yes
35.	1129 Columbus Street	ca 1850	Mixed	No
36.	606 Court Street	1864	Late Victorian: Italianate	Yes
37.	608 Court Street	ca 1850	Late Victorian: Italianate	Yes
38.	610 Court Street	ca 1850	Late Victorian: Italianate	Yes
39.	612 Court Street	1963	American, Late 19th / Early 20th C: Commercial Style	No
40.	616-618 Court Street	ca 1885 / ca 1925	American, Late 19th / Early 20th C: Commercial Style	Yes
41.	620 Court Street	1889	Late Victorian: Italianate	Yes
42.	622 Court Street	ca 1885 / ca 1935	American, Late 19th / Early 20th C: Commercial Style	Yes

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43.	624 Court Street	ca 1830	Mid-19th Century	Yes
44.	707 Fulton Street	ca 1953	Modern Movement: Modern, General	Yes
45.	111-113 East Jefferson Street	ca 1890	Late Victorian: Romanesque	Yes
46.	114 East Jefferson Street	ca 1870 / 1929	Late Victorian: Gothic	Yes
47.	121 East Jefferson Street	ca 1930	American, Late 19th / Early 20th C: Prairie	Yes
48.	100 West Jefferson Street	1866	Late Victorian: Eclectic	Yes
49.	110 West Jefferson Street	1939	Modern Movement: Art Deco	Yes
50.	116 West Jefferson Street	1861 / 1912	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
51.	120 West Jefferson Street	ca 1890	American, Late 19th / Early 20th C: Commercial Style	Yes
52.	215 West Jefferson Street	ca 1920	Revivals, Late 19th / Early 20th C: Spanish Colonial	Yes
53.	131 East Lafayette Street	1871 / 1872	Mid-19th Century: Gothic Revival	Yes
54.	100 West Lafayette Street	1855	Mid-19th Century: Italian Villa	Yes
55.	Outbuilding	1855	Mid-19th Century: Italian Villa	Yes
56.	116 West Lafayette Street	ca 1910	American, Late 19th / Early 20th C: Craftsman	Yes
57.	130 West Lafayette Street	ca 1900	Late Victorian: Queen Anne	Yes
58.	216 West Lafayette Street	ca 1940	Modern Movement: Commercial Style	Yes
59.	601 LaSalle Street	1865	Late Victorian: Italianate	Yes
60.	607 LaSalle Street	ca 1870	Late Victorian: Italianate	Yes
61.	611 - 1/2 LaSalle Street	ca 1870	American, Late 19th / Early 20th C: Commercial Style	Yes
62.	613 LaSalle Street	ca 1860	Other	No
63.	615-17 LaSalle Street	ca 1870	Late Victorian: Italianate	Yes
64.	619 LaSalle Street	ca 1870 / ca 1900	American, Late 19th / Early 20th C: Commercial Style	Yes
65.	633 LaSalle Street	ca 1975	Modern Movement: Modern, General	No
66.	701 LaSalle Street	1904	Late Victorian: Italianate	Yes
67.	704 LaSalle Street	1964	Modern Movement: Modern, General	Yes
68.	710 LaSalle Street	ca 1870 / ca 1910	Revivals, Late 19th / Early 20th C: Late Gothic	Yes
69.	711-713 LaSalle Street	ca 1850	Late Victorian: Italianate	Yes

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70.	712 LaSalle Street	ca 1870	American, Late 19th / Early 20th C: Commercial Style	Yes
71.	715-717 LaSalle Street	ca 1880	Late Victorian: Italianate	Yes
72.	716 LaSalle Street	ca 1850	Late Victorian: Italianate	Yes
73.	718 LaSalle Street	ca 1880	Late Victorian: Italianate	Yes
74.	719 LaSalle Street	ca 1850	Late Victorian: Italianate	Yes
75.	720 LaSalle Street	ca 1880	Late Victorian: Italianate	Yes
76.	721 LaSalle Street	ca 1880	Late Victorian: Italianate	Yes
77.	722 LaSalle Street	ca 1880	Late Victorian: Italianate	Yes
78.	724-726 LaSalle Street	ca 1960	Modern Movement: Modern, General	Yes
79.	725 LaSalle Street	ca 1880	Late Victorian: Italianate	Yes
80.	727-729 LaSalle Street	ca 1880	Mid-19th Century: Commercial Style	Yes
81.	800 LaSalle Street	1938	Revivals, Late 19th / Early 20th C: Colonial Revival	Yes
82.	801-805 LaSalle Street	ca 1885	Late Victorian: Romanesque	Yes
83.	807 LaSalle Street	ca 1890	Modern Movement: Modern, General	Yes
84.	808-812 LaSalle Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
85.	814-820 LaSalle Street	1961	Modern Movement: Modern, General	Yes
86.	815 LaSalle Street	ca 1910	Other	No
87.	822-824 LaSalle Street	1961	Modern Movement: Modern, General	Yes
88.	827 LaSalle Street	ca 1910	Modern Movement: Art Deco	Yes
89.	901 LaSalle Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
90.	925 LaSalle Street	ca 1999	Modern Movement: Modern, General	No
91.	1001 LaSalle Street	ca 1920	Other: Modern	No
92.	1007 LaSalle Street	1925	American, Late 19th / Early 20th C: Commercial Style	Yes
93.	1012 LaSalle Street	ca 1926	Revivals, Late 19th / Early 20th C: Spanish Colonial	Yes
94.	1015-1017 LaSalle Street	ca 1930	American, Late 19th / Early 20th C: Commercial Style	No
95.	1018 LaSalle Street	ca 1923	American, Late 19th / Early 20th C: Commercial Style	Yes
96.	1021 LaSalle Street	ca 1930	American, Late 19th / Early 20th C: Commercial Style	Yes
97.	1025 LaSalle Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
98.	1028 LaSalle Street	ca 1940	American, Late 19th / Early 20th C: Commercial Style	No
99.	1029 LaSalle Street	ca 1960	Modern Movement: International Style	Yes

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100.	1111 LaSalle Street	ca 1970	Modern Movement: Modern, General	No
101.	1119 LaSalle Street	ca 1920	Modern Movement: Modern, General	No
102.	1201 LaSalle Street	ca 1885	Late Victorian: Italianate	Yes
103.	1203 LaSalle Street	ca 1885	Other	Yes
104.	1205-1207 LaSalle Street	ca 1880	Late Victorian: Italianate	Yes
105.	Outbuilding	ca 1940	Other	No
106.	1215 LaSalle Street	ca 1950	Modern Movement: Modern, General	Yes
107.	Sign	ca	Modern Movement: Modern, General	Yes
108.	1326 LaSalle Street	ca 1945	Modern Movement: Modern, General	Yes
109.	130 East Madison Street	1956	American, Late 19th / Early 20th C: Commercial Style	Yes
110.	104-106 West Madison Street	ca 1895	Mixed	No
111.	108 West Madison Street	ca 1895 / ca 1960	Modern Movement: Modern, General	No
112.	112 West Madison Street	ca 1895 / ca 1955	Modern Movement: International Style	Yes
113.	119 West Madison Street	1881, 1884	Late Victorian: Italian Renaissance Revival	Yes
114.	122 West Madison Street	1902 / 1908	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
115.	209-211 West Madison Street	ca 1870 / ca 1930	Late Victorian: Italianate	Yes
116.	213-215 West Madison Street	ca 1900 / ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
117.	217 West Madison Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
118.	218 West Madison Street	ca 1970	Modern Movement: Modern, General	Yes
119.	219-221 West Madison Street	1915	American, Late 19th / Early 20th C: Commercial Style	Yes
120.	222 West Madison Street	ca 1880	Late Victorian: Italianate	Yes
121.	223 West Madison Street	1915 / ca 1950	American, Late 19th / Early 20th C: Commercial Style	Yes
122.	225 West Madison Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
123.	226-230 West Madison Street	ca 1880	Late Victorian: Italianate	Yes
124.	227 West Madison Street	ca 1930	American, Late 19th / Early 20th C: Commercial Style	No
125.	231 West Madison Street	ca 1920 /	American, Late 19th / Early 20th C: Commercial Style	Yes

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		ca 1970		
126.	301 West Madison Street	ca 1902 / ca 1920	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
127.	323 West Madison Street	ca 1935	American, Late 19th / Early 20th C: Commercial Style	No
128.	Shed	ca 2000	Other: Prefabricated wooden shed	No
129.	401 West Madison Street	ca 1926	American, Late 19th / Early 20th C: Commercial Style	Yes
130.	402 West Madison Street	ca 1940	American, Late 19th / Early 20th C: Commercial Style	Yes
131.	404 West Madison Street	ca 1940	American, Late 19th / Early 20th C: Commercial Style	Yes
132.	406 West Madison Street	ca 1940	American, Late 19th / Early 20th C: Commercial Style	No
133.	423 West Madison Street	ca 1870	Late Victorian: Italianate	No
134.	424 West Madison Street	ca 1900, ca 1960	Modern Movement: International Style	Yes
135.	630 West Madison Street	ca 1890 / ca 1913	American, Late 19th / Early 20th C: Commercial Style	Yes
136.	110 East Main Street	ca 1970	Modern Movement: Modern, General	No
137.	100 West Main Street	ca 1885	Late Victorian: Italianate	Yes
138.	102 West Main Street	ca 1885	Late Victorian: Italianate	Yes
139.	104 West Main Street	ca 1885	Late Victorian: Italianate	Yes
140.	106 West Main Street	ca 1885	Late Victorian: Italianate	Yes
141.	110-112 West Main Street	1864	Late Victorian: Italianate	Yes
142.	201 West Main Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
143.	203 West Main Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
144.	205-207 West Main Street	ca 1870	Late Victorian: Italianate	Yes
145.	206 West Main Street	ca 1870 / ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
146.	208 West Main Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
147.	209 West Main Street	ca 1870	Late Victorian: Italianate	Yes
148.	210 West Main Street	ca 1890 / ca 1940	American, Late 19th / Early 20th C: Commercial Style	Yes
149.	213 West Main Street	ca 1870	Late Victorian: Italianate	Yes
150.	215-217 West Main Street	1868 / 1912	Late Victorian: Italianate	Yes
151.	216 West Main Street	ca 1910 /	American, Late 19th / Early 20th C: Commercial Style	Yes

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		ca 1940		
152.	218 West Main Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
153.	219-Half West Main Street	ca 1870	Late Victorian: Italianate	Yes
154.	220 West Main Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
155.	221 West Main Street	ca 1870	Late Victorian: Italianate	Yes
156.	222 West Main Street	ca 1870 / ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
157.	224 West Main Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
158.	227-229 West Main Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
159.	228 West Main Street	ca 1895	Late Victorian: Italianate	Yes
160.	230 West Main Street	ca 1890	Mixed	Yes
161.	231 West Main Street	ca 1900	American, Late 19th / Early 20th C: Commercial Style	Yes
162.	301 West Main Street	1889	Late Victorian: Italianate	Yes
163.	302 West Main Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
164.	304 West Main Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
165.	305 West Main Street	ca 1890	Late Victorian: Italianate	Yes
166.	310 West Main Street	ca 1910	American, Late 19th / Early 20th C: Commercial Style	No
167.	311 West Main Street	1926	American, Late 19th / Early 20th C: Commercial Style	Yes
168.	320 West Main Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	No
169.	321 West Main Street	1962	Modern Movement: International Style	Yes
170.	402 West Main Street	ca 1909	American, Late 19th / Early 20th C: Commercial Style	Yes
171.	406 West Main Street	ca 1920	Other	No
172.	408 West Main Street	ca 1935	American, Late 19th / Early 20th C: Commercial Style	No
173.	424 West Main Street	ca 1970	Other	No
174.	No address (intersection of LaSalle and Superior)	ca 1955	Modern Movement: Modern, General	Yes
175.	No address (intersection of Washington and Columbus Streets)	1882 / ca 1910	Revivals, Late 19th / Early 20th C: Late Gothic	Yes
176.	Rectory	ca 1895	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
177.	No address 4 (intersection of LaSalle and Superior)	ca 1990	Other	No

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No.	Address	Date Built / Modified	Architectural Classification Category: Sub-category	Contributing?
178.	No address 5 (vicinity Walnut and Madison Streets)	ca 1902	American, Late 19th / Early 20th C: Prairie School	Yes
179.	No address 6 (vicinity 417 W. Madison)	ca 1960	Modern Movement: Modern, General	Yes
180.	100-106 West Superior Street	ca 1950	Modern Movement: International Style	Yes
181.	106 West Superior Street	ca 1885	Mid-19th Century: Greek Revival	Yes
182.	109 West Superior Street	ca 1910	American, Late 19th / Early 20th C: Craftsman	Yes
183.	Outbuilding	ca 1920	Other	No
184.	110-112 West Superior Street	ca 1920	Revivals, Late 19th / Early 20th C: Tudor Revival	Yes
185.	111 West Superior Street	ca 1950 / ca 1980	American, Late 19th / Early 20th C: Commercial Style	No
186.	212 West Superior Street	ca 1880	Late Victorian: Italianate	Yes
187.	Outbuilding	ca 1940	Other	No
188.	214 West Superior Street	ca 1890	Late Victorian: Italianate	Yes
189.	119 West Washington Street	ca 1930	Other	No
190.	214 West Washington Street	ca 1880	Other	No
191.	215 West Washington Street	ca 1920	Other	No
192.	Washington Park	1831	Park	Yes
193.	Washington Park	1858 / 1908	Site of first Lincoln-Douglas Debate	Yes
194.	Washington Park	1858 / 1908	Monument marking first Lincoln-Douglas Debate	Yes
195.	Washington Park	1869 / 1873	Mid-19th Century: monument	Yes
196.	Washington Park (vicinity 900 LaSalle Street)	ca 1890 / ca 1899	Other (Popcorn Stand)	Yes

**Summary**

The commercial corridors along La Salle and Columbus Streets between Main and Superior Streets, together with buildings along Madison and Main Streets between Walnut Street and the Fox River, present a cohesive district of commercial buildings that are representative of local architectural and commercial trends from the 1850s through 1962. Most of the buildings within the district have retained their original appearance and use and continue to portray the history of the area as the central business district for the City of Ottawa and the surrounding region between the mid-nineteenth century and the mid-twentieth century. The 40 non-contributing buildings were also built for commercial uses but have either lost integrity due to inappropriate alterations or were constructed after the period of significance. These do not significantly detract from the overall visual and functional cohesiveness of the district. Although these buildings are non-contributing, a number of the contemporary structures are excellent examples of their style.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Areas of Significance**

(Enter categories from instructions.)

COMMERCE

ARCHITECTURE

**Period of Significance**

1850 – 1962

**Significant Dates**

1850, 1855, 1858, 1860

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

N/A

**Architect/Builder**

Noted with building descriptions.

**Criteria Considerations**

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

Property is:

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

**Period of Significance (justification)**

The period of significance for the Ottawa Commercial Historic District extends from 1850 through 1962. The period of significance begins in 1850, the construction date for the oldest buildings in the district. The buildings with the earliest documented construction dates stand around Washington Park, which was the site of the first Lincoln-Douglas debate in 1958. Buildings constructed around the park include the Reddick Mansion (1855), the Illinois Appellate Court Building (built as the State Supreme Court Building in 1860), and a number of early churches. Many of the attached commercial structures in the southern section of the district date from this period as well.

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**Criteria Considerations (explanation, if necessary)**

A number of properties in the district function as houses of worship. Associated with one of these churches is a rectory and a school. All of the religious properties are contributing resources. Washington Park is the location of the site of the first Lincoln-Douglas debate and two monuments: one commemorating the debate and one in honor of those who died in the Civil War. Both monuments and the site are all contributing resources.

**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Ottawa Commercial Historic District located in the City of Ottawa, LaSalle County, Illinois, is eligible for listing in the National Register of Historic under Criterion A in the area of Commerce and under Criterion C in the area of Architecture. The district can be roughly divided into three areas: a section surrounding the courthouse square to the south, one bordering the I&M Canal on the north, and the area between, which surrounds Washington Square, the town square included in the 1831 addition to the original plat of Ottawa. The buildings retain most of their original design features, and comprise a visually cohesive grouping of commercial buildings constructed between 1850 and 1962. A small number of residential structures included in the district illustrate the mixed uses of the area around Washington Square and between it and the I&M Canal to the north. The opening of the I&M Canal in 1848 connected trade routes from the Great Lakes to the Gulf of Mexico and encouraged development throughout the Ottawa area. Construction in downtown Ottawa rapidly expanded. The earliest structures, two and three-story frame buildings, most with end-gabled roofs, were replaced by attached brick buildings with retail on the first floor and manufacturing, residential or social uses on the upper floors. One of these early frame buildings still stands at 624 Court Street, though its original façade has been obscured by a number of changes (Photo 19). Storefronts housed groceries, department stores, restaurants, and a surprising number of manufacturing concerns that took raw materials shipped over the waterways and produced goods for export. Tenements and hotels were located in the upper stories of some buildings to accommodate the workers and visitors, though the area boasted large and well-appointed hotels from the time the canal opened. Large, prominent buildings were of fire-resistant brick construction, and often had upper level offices and halls for the many social organizations and entertainment venues.

In the southern section of the district, the early commercial structures are predominantly brick-clad, two to three-story buildings relying on local expressions of the Italianate style common in the mid-1800s. Moving westward toward the railroad tracks laid by the Chicago, Burlington & Quincy Railroad in 1871, attached buildings of the Victorian Era give way to detached early -twentieth century designs. Moving north, the area around Washington Square includes early 20th-century commercial structures and buildings representing a mix of residential, civic and social uses. This area of the district includes the prominent William Reddick Mansion, the Illinois Appellate Court building, and a number of churches and social halls. The northern part of the district, which borders the I&M Canal National Heritage Corridor, presents a mix of residential and commercial uses with buildings dating from throughout the period of significance, from residences likely constructed in the 1850s to a mid-century modern motel, which stands not far from the site of the first hotel constructed in Ottawa next to the I&M Canal. Stylistic influences within the Ottawa Commercial Historic District include the Italianate and a number of revival styles, including Greek, Romanesque and Classical Revival Styles, as well as a number of good examples of mid-century buildings with designs strongly influenced by the international style.

A number of commercial buildings were constructed after World War II, including later contributing commercial buildings, a pair of retail establishments representing high style and vernacular designs of the period, constructed in 1961. A post office constructed in 1962 and now used as an educational facility marks the end of the period of significance. The district continues to serve as a commercial center for Ottawa and the surrounding area, with construction of new financial institutions in the late 20th century.

**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

**Criterion A: Commerce**

The Ottawa Commercial Historic District is located at the junction of the Fox and Illinois Rivers, within an area originally bordered by the I&M Canal to the north, the Lateral Canal to the west and a hydraulic basin to the south, which harnessed

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power as early as the 1840s for manufacturing and later for electricity (Image A1). The I&M Canal and the Illinois River together resulted in Ottawa's prominence as an early trade and manufacturing hub. Ottawa and Chicago, cities at either end of the proposed canal, were both platted in 1829. By 1831, LaSalle had been chosen as the western terminus. In that year the first addition to Ottawa was platted, which included Washington Square and the area south of the I&M Canal. Ottawa's role as an important transportation hub in northern Illinois directly contributed to the development of commerce and industry.

The concentration of buildings at the southern end of the district served as the city's central business district, with social and civic uses to the north and industrial uses lining the Lateral Canal and hydraulic basin. The construction of the canal during the 1830s brought waves of immigrants, including a large number of Irish, to the area. The canal opened in 1848, spurring local industry and contributing to Ottawa's prosperity. Brick replaced lumber as the most common building material in the commercial district. Buildings constructed during this period were commonly two or three stories tall, with the upper floors often given over to small-scale manufacturing concerns, as well as residential or social uses. A good example of buildings of this period, the Knuessl Building on West Main Street (Photo 11, center building), was constructed in 1868 (NPS# 92000486). This three-story brick building housed two retail establishments on the first floor, offices on the second floor, and a social hall on the third floor. Although the building's façade includes an ornate bracketed cornice of wood, most of the buildings of the period present intricate decorative cornices of brick. Two and three story buildings of this type predominate in the blocks immediately surrounding the courthouse, including what was originally the Cheever Block, constructed in 1864 by Silas W. Cheever (Photo 12). Prominently located across from the courthouse square at the corner of Court and Main Streets, the building housed multiple establishments over the years, including bakeries, specialty shops (one for agricultural implements is noted on the 1888 Sanborn map), barbers, dentists, and a social hall on the third floor.

During the late 1800s, the area around the courthouse square proved to be the preferred location for commercial construction, with many of the buildings resembling the Knuessl building or Cheever Block, though mostly on a smaller scale. The majority of these buildings were two stories, with retail establishments on the first floor selling groceries, produce, drugs, and clothing, as well as agricultural supplies and implements. By the 1880s, prominent industrial and manufacturing concerns in the area included flour mills, and manufacturers of glass, brick and building tile—materials which were shipped out for trade on the canal. Within the historic district, smaller-scale manufacturing was common. Cigar makers and harness shops stood alongside those providing carpentry, painting and other services. Moving north of the courthouse square along LaSalle Street, in addition to the usual mix of grocers, druggists and clothing stores, was a carriage shop, hardware stores, and restaurants. Some larger commercial structures were erected in the early 1900s, including Lucey Brothers Building at 700 LaSalle Street, which housed the Lucey Brothers Department Store and other shops (Photo 13, Image A2).

The three blocks of LaSalle and Columbus Streets between Madison and Washington streets surrounded Washington Park, and though commercial ventures lined LaSalle Street, uses around the park and along Columbus Street tended to be residential or social. The park itself is the site of the first Lincoln-Douglas Debate, held in 1858. Ottawa had been selected as the site of the first debate due to its prominence as the seat of the third congressional district, the location of one of three seats of the State Supreme Court, and its role as a major transportation hub. The location of the debate is marked by a boulder placed in 1908. Around the park stand a number of buildings which speak to the social, civic and recreational pursuits of downtown Ottawa. On the east side of the park, Christ Episcopal Church (1871) and the First Congregational Church (1870), with the Masonic Temple (1910) between them, face the park (Photo 04). On the opposite side of the park, across LaSalle Street, stand the American Legion Post 33 (Photo 36) and, just south of it on LaSalle, the Roxy Theater, one of the few Art Deco structures in the city (Photo 06). North of the park stands the Reddick House (Photo 01), an imposing 1855 mansion in the Italianate style, constructed by William Reddick, an early Ottawa resident prominent in the social, political and economic life of the area. Across Columbus Street from Reddick's home stands the Third Appellate Court Building (Photo 02), built to house the State Supreme Court in 1860. This mix of residential, civic and religious properties is repeated on a smaller scale throughout the district, with groupings of churches and residential buildings interspersed with commercial and civic concerns.

The northernmost section of the district, bordering the I&M Canal, originally included the Canal's toll house (now moved onto the property of the National Heritage Corridor), small retail—such as grocers—and residential uses. The northwest corner of LaSalle and Superior Streets today provides a good idea of what the area might have looked like in the 1880s, with its mix of frame residences (both single and multiple dwellings) some with small retail establishments on the first floor (Photo 04). This pattern held steady until the mid-twentieth century, when the Catholic school began to expand and

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various commercial uses, including the construction of parking garages and auto sales and service shops, begin to proliferate. The buildings along Washington and Superior Streets still present a mix of residential buildings dating from the 1850s through 1920s, and commercial structures from the 1940s, 50s and 60s (Photos 07 and 15), including the Sands Motel, constructed adjacent to the I&M Canal National Heritage Corridor (Photo 08).

Commercial ventures in downtown Ottawa continued to remain strong through the period of significance. In addition to the aforementioned Lucey Brothers Building constructed in 1908, downtown Ottawa was deemed an attractive market for national retail chains. In 1938, Montgomery Ward opened a store at the corner of LaSalle and Jefferson Streets, constructing a four-story building in the Colonial Revival Style popular at the time (Photo 16). In 1961, Carson Pirie Scott built the Founders Store (Photo 17, mid-block) just one block north of Montgomery Ward's store. The building was faced in simple limestone panels emulating both the Roman arches on the historic buildings of downtown Ottawa and Louis Sullivan's famous cast iron façade on the flagship store in Chicago. The Founders Store in Ottawa contributed to the commercial life along LaSalle Street for the next twenty-four years, until it closed in 1985.

The importance of Ottawa to the area's transportation services was not limited to the canal, rivers and railroads. The practice of generating electricity from the waters spilling through the hydraulic basin into the Illinois River provided cheap electricity, which was what ran the interurban trains. In 1889, electric streetcars began operations in Ottawa, and by 1904 The Chicago, Ottawa and Peoria Railway (CO&P) took out a 10-year lease on the Gedney building (Photo 18), which stands today at the corner of Madison and Court Streets. CO&P connected Ottawa westward to LaSalle, Peru and Ladd, and east to Marseilles in 1904. Ultimately the route connected Joliet (and Chicago) with many cities along the Illinois River Valley as far west as De Pue, with spurs to Ladd and Princeton. This interurban line began to decline in the early 1920s, with the Great Depression accelerating the decline, resulting in the entire route being abandoned in 1934.

Ottawa's role as a transportation hub was born with the idea of the I&M Canal in 1829, and continued after the canal's decommissioning in 1931. By then, a number of railroads had long been stopping in Ottawa. As early as 1853, the Chicago, Rock Island and Pacific Railroad was stopping just north of the I&M Canal near Columbus Street, and beginning in 1867, the Chicago, Burlington and Quincy Railroad ran just west of the lateral canal. Although the trains contributed to the canal's demise, they helped Ottawa become a vibrant manufacturing source for goods shipped all over the country. By 1900, there were 29 firms producing pianos, carriages, machine tools, silver products, agricultural implements, beer, and pottery. Local glassworks and manufacturers of agricultural implements and carriages shipped goods across the country. All of these concerns fostered an economy that created the vibrant commercial district enclosed by the waters of the Illinois and Fox Rivers and of the I&M and Lateral Canals. That thriving business community is represented today by the many historic structures that make up the Ottawa Commercial Historic District.

### **Criterion C: Architecture**

The Ottawa Commercial Historic District is eligible for listing in the National Register of Historic Places under Criterion C in the area of architecture. About half of the buildings in the district date from the 1800s, and of these the majority may be classified as Italianate brick attached commercial structures. A third of the buildings represent what is usually termed the Commercial Style common at the turn of the 20th century through the 1920s. These buildings present brick façades with simple decoration, usually of stone or cast stone. In many cases, these early 20th-century façades covered much older buildings, either to replace the original deteriorating brickwork or to modernize the building. For this reason, the architectural style and construction dates of many buildings seem to contradict one another. About thirty buildings in the district are clearly influenced by the modern movements, including the International Style. About 30 buildings represent examples of a range of revival styles dating from the late 1800s to the mid-1900s, and the remaining structures present a mix of styles or are indeterminate in style.

### **Vernacular Frame Construction, ca 1850s.**

The earliest descriptions of what was then referred to as "North Ottawa," along with photos of early buildings, show a strong consistency in massing and design of both commercial and residential structures. These frame buildings, usually two stories tall, presented gable roofs, most often with side gables. Commercial structures often had large windows to provide light for first floor retail space, and multiple-light double hung windows on the second floor. Historic photos, like that of LaSalle Street across from the courthouse around 1860 (Image A3) make clear the prevalent design and construction techniques. Other photos show narrow buildings with the gable facing front, frequently with a façade of wood mimicking the lines of a brick parapet. Residential structures frequently added a gable dormer to the front of the building,

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sometimes borrowing design elements from the Greek Revival Style. Sanborn maps show a mix of commercial and residential uses in the area near the I&M Canal early in Ottawa's history. Today's view of the northwestern corner of the intersection of LaSalle and Superior Streets (Photo 14) is essentially unchanged from how it must have appeared in the 1850s, and reflects how much of the entire area along the south side of the canal might have looked at that time. The combination of single and multiple-dwellings with small commercial concerns, all executed in wood, served to illustrate early construction throughout downtown Ottawa through the 1860s. The building at 624 Court Street appears to date from this period (Photo 19); though it has lost the original features of the façade, the building's massing and roofline, along with its location on the courthouse square, make it highly probable that this building dates from the earliest period of frame construction in Ottawa.

### **Italianate Brick Construction, 1850s to early 1900s**

The Italianate style was first developed in Britain in the early 1800s. John Nash is credited with developing the style by applying a number of classical and Italian architectural features in his design of large country estates in England. The style developed and became popular throughout England, and by 1840, Alexander Jackson Davis was using the style in buildings on the eastern seaboard of the United States. At the same time, examples of the style became common in architectural pattern books, encouraging its popularity throughout the Midwest. In the United States, the style is most frequently expressed in residential architecture, though common elements of the Italianate style continued to be used in commercial architecture well into the twentieth century. These include low-pitched hipped roofs, projecting eaves, prominent cornices, window or door openings incorporating Roman or segmented arches, tall windows, plate glass and paneled double doors.<sup>i</sup> As expressed in commercial structures in the Midwest from the 1850s onward, the Italianate Style made practical use of local materials. Bricks were often locally produced and used not only for walls, but also for decoration. The earliest brick Italianate commercial structures usually present window hoods and cornices of brick, sometimes in contrasting colors but frequently made of the same brick as the rest of the building. As the availability of commercially-produced materials increased, storefronts and window hoods of cast iron (George Mesker's Evansville, Indiana shop became a favorite source in the Midwest) and cornices and window hoods of pressed metal or wood became more common. Design features of Italianate commercial structures also solved practical problems: the tall ceilings allowed for large expanses of glass to make the most of daylight, and the tall double-hung windows, when opened at top and bottom, promoted ventilation during the hot Midwestern summers. All-brick construction, and later masonry structures incorporating iron and steel supports, addressed fire hazards at a time when people relied on oil and petroleum products to fuel their lamps.

Fire hazards, together with the area's prosperity fostered by the canal and later the railroads, encouraged the construction of attached brick buildings with strong Italianate features in the area surrounding the courthouse. The Knuessl Building on West Main Street and the Cheever Block on Court Street (Photos 11 and 12) are perhaps the best examples of the style. Both buildings originally presented first floor storefronts in metal and glass, with a string course of stone or cornice in brick or wood between the first and second floors. Upper floor windows present multi-light double-hung windows with Roman arches, often with window hoods of brick or stone. The parapet ended in a bracketed cornice of wood or a complex brick cornice with the designs based on corbelling or a pattern of machicolations. Views of LaSalle Street (Photo 20) demonstrate the repetition of these patterns, as does the current view of the south side of Main Street in the vicinity of the Knuessl building (Photo 11).

### **Early Romanesque Revival, 1880s to early 1900s**

In the late nineteenth century, Henry Hobson Richardson envisioned a variation of Romanesque architecture that relied heavily on the broad round arch as a visual device and rusticated stone as a primary building material. Richardson's design of Boston's Trinity Church (1872-77) launched a style that became popular in public, commercial and domestic architecture across the nation. Other elements of Hobson's Trinity church that became common in buildings of this style include horizontal motifs, applied sculptural ornamentation, and the use of tall windows often ending in the rounded Roman-style arch which became a hallmark of the style. The Glessner house in Chicago, designed by Richardson and completed in 1887, stands as an example of Richardson's application of the style to domestic architecture. Although Richardson died in 1886, his version of the Romanesque strongly influenced a generation of architects and subsequent

<sup>i</sup> Rachel Carley, *The Visual Dictionary of American Domestic Architecture* (New York: Henry Holt and Co., 1994), 143-145.

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architectural styles. The style was used for a wide variety of buildings across the country. In the Midwest, it was a popular choice for public buildings in the later nineteenth century, and elements of the style were frequently incorporated into commercial properties: variations in window size, more prominent arched penetrations, triangular pediments and columns of brick and stone extending beyond the parapet, and the use of corner turrets or towers all became prominent design features applied to buildings which might otherwise be classified as Italianate.

The 1908 Lucey Brothers building (Photo 13) is the best extant example of this style, with historic photos demonstrating the popularity of the style in the original ca 1885 design of 616-618 Court Street (Image A5) and the east side of the 800 block of LaSalle Street where such buildings stood into the 1950s (Image A6). Some buildings, like those at the corner of Main and Columbus (ca 1885), Main and Clinton (ca 1900) and Madison and Clinton (ca 1880) included second floor turrets above the corner entryways. (Photos 21, 22 and 23). Some buildings constructed in the 1880s, like that at 718-722 LaSalle (Photo 24) or across the street at 721-725 LaSalle (Photo 25) retain many of their original features, even though the parapets have been simplified.

A final example of the style is the series of row houses on Columbus Street. These seven attached town houses, constructed in the mid-1880s, demonstrate a wide range of Italianate and Romanesque Revival features. Sporting exuberantly complicated cornices in wood, metal or brick, a combination of Roman and segmental arched window and door penetrations and rusticated stone sills and lintels in varying widths (Photo 26), these residences may in themselves be considered a study in design features common throughout the commercial district from the 1860s through the early 1900s.

Another example of domestic architecture in the district provides the clearest expression of the Italianate Style: The Reddick Mansion. William Reddick, a prominent early resident of Ottawa, began construction of his home on Washington Square in 1855. The mansion is a grand expression of the mid-19th century conception of the Italian Villa. All the features of the style are present: the shallow hipped roof supported by ornate corbelled brackets attached to a broad cornice, the heavily-hooded segmental arch windows on the second floor, a series of second-floor balconies and the contrast of deep red brick with buff-colored stone (Photo 01). The design by Peter A. Nicholson of William B. Olmstead's firm included materials imported from France and Italy, and remains an excellent example of ante-bellum Italianate architecture in Illinois.

Minard L. Beers of Chicago was called to Ottawa again in 1881 to design the fourth LaSalle County Courthouse (Photo 03). Constructed between 1881 and 1884, the imposing stone structure is an exuberant example of the Italianate style, executed in stone. The heavily carved cornice, shallow hipped roof, raised main floor, and the suggestion of a central tower on the north and south façades are all major features of the style. Interesting departures from the style, which are perhaps more reminiscent of the Romanesque Revival Style also popular at the time, include the use of rusticated stone throughout, the heavy stone piers forming the entrance portico, tall Roman arches incorporating window openings on three floors of the building, and the use of heavy rusticated stone lintels on the rectangular windows. The building's footprint is complex, with five protruding bays on the east and west façades, and three on the north façade.

Although many of the buildings in the historic district have characteristics of the Italianate and Romanesque Revival Styles, a number of extant buildings are clear representations of other styles. Most of these buildings are clustered around Washington Park along with the Reddick Mansion, and date from 1860 to the 1880s. They include a courthouse that incorporates elements of the Neoclassical Style, and three churches that present elements of two popular revival styles: the Gothic and Romanesque Revival Styles.

### **The Classical Revival Style: 1860**

It is interesting to note that almost all of the various styles that can be termed "Neoclassical," whether based on Greek or Roman forms, became popular because they spoke of the distant past. They brought into the present a reminder of the wisdom and understanding of the ancients. In a young country anxious to break with the immediate past, it made sense to emulate those who first conceived of the democratic and republican forms of government. The fact that columns, entablatures, and pediments, the basilica, porticoes, and round arches are common architectural elements today demonstrates the impact that classical styles had on the language and symbolism of American architecture.

The Greek Revival Style of the 18th century and the Classical Revival Style of the late 19th and early 20th centuries both rely on the now familiar use of the classical orders, and often feature a central temple-front pavilion with classical

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entablature, cornice and pediment. These masonry structures of stone, brick and later terra cotta became popular for public buildings, expressing the cultural notion that the United States incorporated the best of Greek democracy and Roman law.

The State Supreme Court Building (now the Third District Illinois Appellate Court) was erected across Columbus Street from the Reddick Mansion (Photo 02) and was constructed of the same brick and buff stone. This 1860 design by Minard L. Beers, presents elements of both the Classical Revival and Italianate Styles, incorporating Roman arch windows and a temple-front portico. The entablature of the portico serves as a cornice for the entire building, with pilasters of brick arranged across the building's façades. Within ten years of its construction, the building was expanded, with two wings matching the original structure's design added in 1877.

### **Late 19th-Century Ecclesiastical Architecture**

The remaining high-style buildings of this period are churches, constructed in the 20 years between 1866 and 1882. The First Methodist Episcopal Church, constructed in 1866, relies heavily on the Early Romanesque Revival Style (Photo 27). Romanesque features include use of the round Roman arch for windows and doorways, as well as for the machicolations forming the cornice on the gable end of the building. The building's heavy massing is also characteristic of the style.

### **The Gothic Revival Style**

The initial Gothic Revival took place in the mid-eighteenth century in England and followed those migrating to the United States in the early 1800s. Along with the Italianate, the Early Gothic Revival Style became prominent in American architecture after the 1830s. This style made use of Gothic forms like the pointed arch, steeply pitched roofs, and the use of buttresses, usually on buildings with narrow, tall massing. In the United States, these vertical forms and pointed arches became regular features in wooden buildings, including the use of decorative wooden trim on eaves and porches. Sometimes referred to as "Carpenter Gothic" or "Rural Gothic," these designs in wood were popularized in pattern books. In the late 19th century, masonry buildings in this style frequently combine materials of differing colors and textures. Applied ornamentation becomes more prevalent, often highlighting foliate and geometric patterns.<sup>ii</sup>

Christ Episcopal Church is built in the Gothic Revival Style. Common Gothic design elements inform the structure, from the steeply-pitched gable-front roof, to the narrow lancet windows, the repeated use of the Gothic arch, buttresses with angled stone caps, and the copper-flashed tower roof. Farther south on Columbus Street and built during the 1870s as well, the First Presbyterian Church, like its neighbors, presents a Victorian design with strong elements of the Gothic and Classical traditions. Gothic features include reliance on lancet windows and the pointed arch (Photo 28). In 1882 the corner stone was laid for St Columba's, a late 19th-century Gothic Revival church of brick with stone foundation (Photo 29). Dominated by Gothic elements, the building presents the pointed arches, buttresses, cross-shaped floor plan and sharply peaked roof common to the style. The building was sheathed in stone veneer during the early 20th century, and the bond between the brick and veneer has failed in many places.

The remaining church in the district has features of both the Gothic and Romanesque Revival Styles. The design of the First Congregational Church relies heavily on the Roman arch and the use of semi-circular machicolations as cornices throughout the building. Gothic features include the use of stone-capped buttresses, the steeply pitched roofs and steeples. The red brick building with contrasting stone foundation and trim has clearly retained its integrity of design, materials and workmanship.

### **Early 20th Century: Art Deco and Art Moderne**

The name Art Deco comes from the Exposition Internationale des Arts Decoratifs Industriels et Modernes, held in Paris in 1925. Art Deco as a style of decoration applied to buildings consists most frequently of repeated and overlapping angular geometrical designs and may include stylized natural features, such as flora or fauna, with the chevron being probably the most widely recognized Art Deco motif. These designs were typically used as applied ornamentation on buildings with simple massing, often involving setbacks on the upper floors. Because the designs were angular and usually in low-relief,

<sup>ii</sup> John J.-G. Blumenson, *Identifying American Architecture* (New York: Norton, 1981), p. 33.

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they were well-suited for reproduction in terra cotta, a building material that became popular at the same time Art Deco design came into vogue, as well as cast stone.

A later expression of the simplicity and repetition of Art Deco motifs is referred to as Art Moderne or Streamline Moderne. The simple angles of Art Deco were replaced by the straight line and curve, representing the concepts of motion and speed. Applied ornament was reduced to these two simple elements, not only in the design of buildings, but in a wide range of commercial products and the designs of cars and trains.

The Ottawa Commercial Historic District includes examples of both architectural styles. The 1910 Roxy Theater presents the materials and massing of what is often referred to as a Commercial Style building (Photo 06). However, the building's design presents various applications of the chevron and zigzag, including in buttresses which extend beyond the parapet, the angles of the pediment that rises in the center of the parapet, and the decorative bond of the masonry and the building's terra cotta. These chevrons, sharp corners and stepped forms are all shapes common to the Art Deco style. In contrast to the Roxy, the Daily Times Building on West Jefferson Street, constructed in 1938, and is a fine expression of the Art Moderne Style (Photo 27, center). The façade presents strong horizontal lines, a central entry, curved glass block, and a simple flat awning over the entryway. Typical of the style, above the entry the pilasters, brick work and central stone expanse are of varying heights, creating a stair-step effect.

### **20th Century Revival Styles: 1902 to 1938**

In the mid-nineteenth century, American architects turned to the past for inspiration in architectural design, which resulted in a revival of classical design elements. Classical forms, borrowed from the architecture of ancient Greece and Rome, were considered appropriate for large public buildings and were also applied in domestic architecture, but as the century closed, architects sought inspiration for residential design from other eras of the past. Led by the eastern firm McKim, Mead and White, the "Academic Reaction" recommended a return to historical styles. Popular revival styles for single-family homes from the late 19th century onward included the Spanish Colonial, American Colonial and Tudor Revival Styles. Elements of those revival styles were used for commercial buildings as well, along with more common design motifs from the Renaissance or from classical Greek and Roman architecture.

### **Italian Renaissance Revival Style**

Beginning in the 1890s and continuing to the 1930s, organizational principles and applied ornament typical of Renaissance designs are frequently featured on larger buildings, usually of three stories or more. Frequently, each floor receives a different visual treatment, and the treatment of individual penetrations on a single floor may include alternating arches and pediments.<sup>iii</sup> Other features commonly employed are rusticated masonry, strong horizontal lines, detailed cornices<sup>iv</sup> and rooftop balustrades, often decorated with urns. Applied ornament includes classically-inspired molding in patterns employing the egg and dart or acanthus leaves, garlands of foliage, fruit and flowers, and faces or figures of people, animals or mythological creatures. Classically-inspired columns, pilasters, entablatures and pediments are also common.

At 122 West Madison, the Nertney Building was constructed in 1902 in the Italian Renaissance Revival Style (Photo 30, center). The white terra cotta decorative trim on this dark brick building presents classically-inspired bracketed entryway, window hoods mimicking the angular and curved pediments, and a string course of terra cotta above the second floor windows which includes a series of cartouches announcing the building's name and date of construction. The building's pediment presents a complex classically-inspired terra cotta cornice.

### **Neoclassical Revival Style**

Although this style shares some motifs with the Italian Renaissance Revival Style, the emphasis is on classical Greek and Roman architectural elements: columns, round arches and heavy entablatures, often with elaborate detail. Building plans and exteriors are usually symmetrical, often with wings or pavilions projecting from the main structure.

<sup>iii</sup> John J.-G. Blumenson, *Identifying American Architecture* (New York: Norton, 1981), p. 41.

<sup>iv</sup> Carole Rifkind, *A Field Guide to American Architecture* (New York: New American Library, 1980), p.220.

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Three buildings in the district provide contrasting applications of the Neoclassical Revival Style of the early 20th century. Also at 122 West Madison, connected to the Nertney Building, stands Centru Bank, constructed as Ottawa National Bank in 1908. The building mimics a classical temple with a façade of stone presenting engaged fluted columns supporting an entablature and pediment (Photo 30). The ca 1902 Post Office at 301 West Madison, now City Hall, presents another application of Classical elements (Photo 31). In keeping with the application of classical design elements to buildings constructed by the federal government, this building presents a grand entrance with three Roman arches, classically-inspired window hoods, and a balustrade around the flat roof. An addition constructed ca 1920 (Photo 32) is sympathetic to the original design and materials. The final example of this style is in its application to a multi-story office building. The Central Life Building at 628 Columbus Street, constructed in 1913, presents a modest entryway with an engaged Doric column on either side supporting a pediment (Photo 33). The entablature presents the name of the building in raised letters. In keeping with the common application of Classical design to taller structures, the building is divided into three parts, like a classical column. The first floor, including the entry, has a heavy stone foundation and an entablature of stone extending behind the pediment across the façade. The second segment of the façade consists of the four upper floors, each of which presents four window penetrations. The third and final portion of the façade includes a decorative brick cornice beneath a shallow brick pediment, which, like the rest of the parapet, is finished with plain coping in stone.

### **Colonial Revival Style**

The interest in historical styles in the late nineteenth century included an awakening interest in America's heritage. The Centennial International Exhibition held in Philadelphia in 1876 celebrated the nation's history and awakened interest in the colonial past. This interest gained momentum with the renewed interest in historical styles that marks much of the residential architecture of the early twentieth century. During roughly the same period, interest in Beaux Arts Classicism, fostered by the 1894 Columbian Exposition in Chicago, created a preference for classical design motifs, which included many of the same design elements that were the hallmark of the Federal and Georgian Styles one hundred years before.

McKim, Mead and White, sparked the interest in reviving historical styles with their early interest in early American architecture. Their early efforts involved study of historic homes in New England. Typical features of the style as expressed in both domestic and commercial contexts include a symmetrical arrangement, an entry or window surrounds incorporating sidelights, transoms, and broken or swan's neck pediments, and pilasters or columns over the entry and supporting a classical entablature and cornice. Rooflines varied, and building materials typically include brick, wood shingles or clapboards, with slate or wooden shingles for the roof. Windows were typically multi-light double-hung units with straight window heads and splayed lintels.

Elements of the Colonial Revival Style inform the design of the building at 800 LaSalle Street, which was constructed in 1938 to serve as a retail venue for a Montgomery Ward Department Store (Photo 16). A simple granite first floor storefront façade gives way to Colonial Revival design elements on upper floors, including tall windows composed of many small lights, the use of quoins and the string courses of stone marking the divisions between floors are all characteristic of the style. The building is topped with a slate mansard roof with dormers.

### **The Commercial Style**

After the Great Chicago Fire of 1871, interest in fireproof construction, the development of iron and steel framing, and technological advances that allowed for buildings over six stories resulted in the development of tall, utilitarian commercial buildings. The strength of the metal framing (first cast iron, then steel) allowed masonry to be used as cladding, rather than as structural support which would require broad masonry walls to support a tall building. In addition, steel frame construction allowed for larger window penetrations and open floor plans. In Chicago, William Le Baron Jenney was the first to employ steel frame construction in his design for the Home Insurance building completed in 1885. The firms of Adler and Sullivan, Burnham and Root, and Holabird and Roche also pioneered the Commercial Style in Chicago.

The Commercial Style is distinguished by frame construction of iron or steel with cladding of masonry, and eventually, metal or glass. Window area on the upper floors is typically greater than in masonry buildings. Windows are sometimes set in a projecting bay that extends across multiple floors. Ground floor storefronts are typically metal and plate glass. Ornamentation is generally limited to a projecting cornice and applied ornamentation which could reflect any of the popular styles of the era. Although the term was coined to describe early skyscrapers, it is also used to describe

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commercial structures of one to four stories which have plate glass windows in the first floor storefronts and flat roofs, with decoration generally limited to applied ornamentation and a decorative cornice or parapet.

Many buildings in downtown Ottawa apply elements of various revival styles as decorative features on buildings otherwise following the design of early 20th century Commercial Style. These include a building with Gothic elements at 710 LaSalle Street and two buildings with green tile roofs and other features that suggest the Spanish Colonial Revival Style at 215 West Jefferson (ca 1920) and 1012 LaSalle Street (ca 1926). These two buildings were originally constructed to sell, service or store automobiles. These three buildings are good examples of decorative elements of a particular style applied to what is essentially an early 20th Century Commercial Style structure.

### **The Modern Movement and International Style: 1950s and 1960s**

The Modern Movement in architecture typically refers to buildings designed using modern materials and construction techniques that rely on the building's structure and form rather than applied ornament to provide visual interest. Early buildings of this style were typically of steel, glass and concrete with exposed structural framing. Later designs, particularly on smaller buildings, emphasized the horizontal and often simply suggested the building's structure rather than exposing it.

The design of tall buildings relying on this design aesthetic produced the modern sky scraper: buildings with articulated steel framing members and glass curtain walls that used concrete for floors and internal supports. Buildings of this type are typically referred to as being in the "International Style," which has its roots in the Bauhaus Movement in Germany. Especially on smaller buildings, other features of this style may include a heavy horizontal emphasis underscored by the use of ribbon-like window penetrations. In the United States, this design aesthetic became more popular after World War II, and continues to influence architectural design into the 21st century.

Four buildings in the district exemplify facets of the Modern Movement. The first of these is the Sands Motel, a 1950s design which presents sharply angled rooflines, sometimes referred to as "boomerangs," bright colors and an eclectic mix of stone, brick and wood (Photo 08). This building provides the best local example of what has been called "Googie" architecture, the exuberant blend of dynamic lines and bright colors associated with roadside architecture in the mid-20th century.

The International Style, developed in the 1920s and 30s, placed design emphasis on balance and simplicity, rather than on applied ornament and symmetry. The expression of these design principles later in the 20th century resulted in buildings like the 1960 Feehan & McClellan Insurance at 605 Clinton Street (Photo 34) and the 1962 Ivy Tech Ottawa Center (Photo 35), built as the Ottawa Post Office. Both buildings have a strong horizontal emphasis and rely on the building materials themselves rather than applied ornament for visual interest. The application of those materials further provides a sense of balance, despite the fact that the building features are not symmetrically arranged.

A final example of a mid-century modern commercial structure is also the last commercial building to be constructed during the period of significance. The Carson Pirie Scot Founders Store at 814-820 LaSalle Street presents a series of all-glass storefronts protected by an aluminum awning that stretches across the entire façade, effectively separating the glass storefronts from the stone façade above (Photo 17). At either end of the building, a pilaster of stone extends to the top of the building, but at the ground floor level it is covered with plates of cast metal bearing geometrical and foliate patterns reminiscent of Louis Sullivan's designs on the Carson's flagship store in Chicago. The detail of these patterns contrasts with the simplicity of the second floor façade, which consists of a series of shallow arches framed by fluted pilasters. The corners of this frame contain simple rosettes, the overall effect being similar to the millwork commonly used in the late 19th century.

The Founders Store's modern lines are thoughtfully combined with design elements found throughout downtown Ottawa, particularly the roman arch which figures prominently on most of the earliest buildings in the district. As the last high-style commercial building constructed in the district, the store's nod to the design of its earliest neighbors provides a fitting conclusion to this review of architectural styles prevalent in the Ottawa Commercial Historic District, which is clearly eligible for listing under Criterion C for architecture. With approximately half the buildings dating from the mid- to late-1800s and maintaining good integrity, about 30 buildings representing various revival styles, and about as many influenced by the modern movements, the buildings in the district together reflect the commercial development of Ottawa from the time of the survey addition which created Washington Park in 1831 through 1962, with many of the buildings

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representing excellent examples of architectural styles common throughout the Midwest, as well as a number of examples of high style buildings constructed at various times during the district's period of significance.

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**Developmental history/additional historic context information** (if appropriate)

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**Previous documentation on file (NPS):**

preliminary determination of individual listing (36 CFR 67 has been requested)  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

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

Name of repository: LaSalle County Historical Society

Historic Resources Survey Number (if assigned): \_\_\_\_\_

**10. Geographical Data**

**Acreage of Property** 53.5 acres

(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>345763</u>	<u>4579582</u>	6	<u>16</u>	<u>345833</u>	<u>4578691</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>16</u>	<u>345974</u>	<u>4579577</u>	7	<u>16</u>	<u>345591</u>	<u>4578696</u>
	Zone	Easting	Northing		Zone	Easting	Northing
3	<u>16</u>	<u>346029</u>	<u>4579288</u>	8	<u>16</u>	<u>345482</u>	<u>4578783</u>
	Zone	Easting	Northing		Zone	Easting	Northing
4	<u>16</u>	<u>346044</u>	<u>4579049</u>	9	<u>16</u>	<u>345467</u>	<u>4578959</u>
	Zone	Easting	Northing		Zone	Easting	Northing
5	<u>16</u>	<u>346038</u>	<u>4578769</u>	10	<u>16</u>	<u>345724</u>	<u>4579129</u>
	Zone	Easting	Northing		Zone	Easting	Northing

**Verbal Boundary Description** (Describe the boundaries of the property.)

The boundary of the Ottawa Commercial Historic District is shown on the accompanying site plan entitled "National Register Boundary and Contributing / Non-Contributing Resources." The National Register boundary encloses all the buildings, sites and structures that

- Face Main Street between the Fox River to Canal Street and line the north side of Main Street between Canal and Walnut Streets;
- Face Madison Street between Walnut Street and the Fox River, with the exception of the north side of the 300 block
- Face Clinton Street, between Woodward Memorial Drive and Madison Streets and line the east side of Clinton Street between Madison and Jackson Street

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- Face LaSalle Street between Main Street and the Illinois and Michigan Canal Corridor
- Face Columbus Street between Main Street and Lafayette Street, including the Illinois Appellate Court Building at the corner of Main and Lafayette Streets
- Line the west side of Columbus Street between Lafayette Street and the Illinois and Michigan Canal Corridor
- Are situated on cross streets between the portions of LaSalle and Columbus Streets described above.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary for the Ottawa Commercial Historic District includes those properties that are associated with the commercial corridors during its period of significance (1831-1962) and retain adequate integrity to portray their relationship to the historic business district. The boundary encloses all of the significant resources and features of the district, as well as forty non-contributing resources. The non-contributing resources include buildings that have undergone alterations that obscure their connection to the period of significance or have been constructed after the period of significance.

The northern and southern boundaries are roughly analogous to the Illinois and Michigan Canal and the hydraulic basin, which were connected by the Lateral Canal (along what is currently Canal Street). The southern section of the eastern boundary runs along the Fox River. These significant water ways defined Ottawa and its commercial district for more than one hundred years of its existence. The boundary excludes modern intrusions and buildings that have lost integrity. In a few cases, residential structures with good integrity from the period of significance which are visible from commercial thoroughfares have been included, representing the fact of mixed residential, social and commercial uses common in the district throughout the period of significance.

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**Sketch Map, Ottawa Commercial Historic District Boundaries**

UTM Reference numbers in bold text. The gray border indicates the boundary of the previously listed Washington Park Historic District (NPS Reference Number 73000710).



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**Sketch Map with Building Numbers, Ottawa Commercial Historic District, South of Jefferson Street.**

Numbers correspond to those provided on the building inventory.



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**Sketch Map with Building Numbers, Ottawa Commercial Historic District, North of Jefferson Street.**

Numbers correspond to those provided on the building inventory. The gray border indicates the boundary of the previously listed Washington Park Historic District (NPS Reference Number 73000710).



**11. Form Prepared By**

name/title Nicholas Dorochoff, Principal  
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**Additional Documentation**

Submit the following items with the completed form:

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

**Photographs:**

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Ottawa Commercial Historic District  
 City or Vicinity: Ottawa  
 County: LaSalle County State: Illinois  
 Photographer: Adam Hooczko, Naperville, Illinois  
 Photo 19: Nicholas Dorochoff, Chicago, Illinois  
 Date Photographed: 04/09/2011, Photos 04, 10, 11, 27, 29, 30  
 09/20/2011, Photo 19  
 03/12/2011, all others

No.	Subject	File Name
01	The William Reddick Mansion	IL_LaSalle_County_Ottawa Commercial Historic District_0001.NEF
02	Appellate Court Building	IL_LaSalle_County_Ottawa Commercial Historic District_0002.NEF
03	County Court House	IL_LaSalle_County_Ottawa Commercial Historic District_0003.NEF
04	East side of the 900 block of Columbus Street facing south	IL_LaSalle_County_Ottawa Commercial Historic District_0004.NEF
05	Southwest corner of Columbus and Washington Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0005.NEF
06	Roxy Theater at 827 LaSalle Street	IL_LaSalle_County_Ottawa Commercial Historic District_0006.NEF
07	Northwest corner of Columbus and Superior Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0007.NEF
08	The Sands Motel	IL_LaSalle_County_Ottawa Commercial Historic District_0008.NEF
09	Southwest corner of LaSalle and Madison Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0009.NEF
10	South side of the 400 block of West Madison facing west	IL_LaSalle_County_Ottawa Commercial Historic District_0010.NEF
11	Center of the south side of the 200 block of West Main	IL_LaSalle_County_Ottawa Commercial Historic District_0011.NEF
12	Northeast corner of Court and Main Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0012.NEF

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No.	Subject	File Name
13	West side of the 800 block of LaSalle Street facing north	IL_LaSalle_County_Ottawa Commercial Historic District_0013.NEF
14	Northwest corner of LaSalle and Superior Sts.	IL_LaSalle_County_Ottawa Commercial Historic District_0014.NEF
15	Southwest corner of Columbus and Superior Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0015.NEF
16	East side of the 800 block of LaSalle Street facing north	IL_LaSalle_County_Ottawa Commercial Historic District_0016.NEF
17	East side of the 800 block of LaSalle Street facing south	IL_LaSalle_County_Ottawa Commercial Historic District_0017.NEF
18	East side of Court Street facing south	IL_LaSalle_County_Ottawa Commercial Historic District_0018.NEF
19	624 Court Street	IL_LaSalle_County_Ottawa Commercial Historic District_0019.CR2
20	West side of the 700 block of LaSalle Street facing north	IL_LaSalle_County_Ottawa Commercial Historic District_0020.NEF
21	Northwest corner of Columbus and Main Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0021.NEF
22	South side of the 200 block of Main Street facing west	IL_LaSalle_County_Ottawa Commercial Historic District_0022.NEF
23	North side of the 200 block of West Madison street facing east	IL_LaSalle_County_Ottawa Commercial Historic District_0023.NEF
24	East side of the 700 block of LaSalle Street facing south	IL_LaSalle_County_Ottawa Commercial Historic District_0024.NEF
25	West side of the 700 block of LaSalle facing south	IL_LaSalle_County_Ottawa Commercial Historic District_0025.NEF
26	Southeast corner of Columbus and Jefferson Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0026.NEF
27	Northwest corner of Columbus and Jefferson Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0027.NEF
28	Northeast corner of Columbus and Jefferson Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0028.NEF
29	Northwest corner of Columbus and Lafayette Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0029.NEF
30	Center of the north side of 100 Block of West Madison Street	IL_LaSalle_County_Ottawa Commercial Historic District_0030.NEF
31	301 West Madison Street from the southeast	IL_LaSalle_County_Ottawa Commercial Historic District_0031.NEF
32	301 West Madison Street from the northwest	IL_LaSalle_County_Ottawa Commercial Historic District_0032.NEF
33	Southeast corner of Columbus and Madison Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0033.NEF
34	Southwest corner of Clinton and Main Sts.	IL_LaSalle_County_Ottawa Commercial Historic District_0034.NEF
35	Southeast corner of Canal and Main Streets	IL_LaSalle_County_Ottawa Commercial Historic District_0035.NEF
36	Northwest corner of LaSalle and Jackson Sts.	IL_LaSalle_County_Ottawa Commercial Historic District_0036.NEF

**Sketch Map, Photo Locations**

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The gray border indicates the boundary of the previously listed Washington Park Historic District (NPS Reference Number 73000710).



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**Property Owner:**

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

---

name Multiple  
street & number \_\_\_\_\_ telephone \_\_\_\_\_  
city or town \_\_\_\_\_ state \_\_\_\_\_ zip code \_\_\_\_\_

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.