

National Register of Historic Places Registration Form

1-6-12

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 Centralia Commercial Historic District

other names/site number _____

2. Location

street & number 126 West Broadway to 331 East Broadway, and vicinity

city or town Centralia

state Illinois code 012 county Marion code 121 zip code 626810

<input type="checkbox"/>
<input type="checkbox"/>

not for publication

vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

national statewide local

Anne E. Haddad DSHPO 1-6-12
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.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
56	18	buildings
0	0	sites
2	2	structures
0	0	objects
58	20	Total

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

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

COMMERCE / business

COMMERCE / business

COMMERCE / specialty store

COMMERCE / specialty store

COMMERCE / financial institution

COMMERCE / restaurant

DOMESTIC / hotel

COMMERCE / financial institution

RECREATION-CULTURE / theater

GOVERNMENT / government office

SOCIAL / meeting hall

RECREATION-CULTURE / theater

SOCIAL / meeting hall

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

LATE VICTORIAN: Italianate, Romanesque Revival

foundation: CONCRETE, STONE, BRICK

LATE 19TH / EARLY 20TH C: Commercial Style

walls: BRICK, WOOD, STONE

LATE 19TH / EARLY 20TH C REVIVALS:

Italian Renaissance, Classical Revival

roof: ASPHALT

MODERN MOVEMENT: General, Art Deco,

other: _____

Art Moderne, International Style

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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

Centralia is located in south-central Illinois, roughly sixty miles east of St. Louis, Missouri. A city with over 13,000 residents, it encompasses approximately seven square miles, with 19 acres within the boundaries of the Centralia Commercial Historic District. The district includes 79 properties located on seven city blocks, stretching four blocks from east to west along Broadway between Walnut and Elm Streets, and two blocks north to south between Noleman and Second Streets. The district includes 59 contributing resources, among them two structures, a water tower and historic sign. The 20 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 clustered around the railroad tracks. The area on both sides of the tracks served as the central business district as early as the 1850s. The buildings on the west side of the tracks date from the 1890s through the first decade of the 20th century (Photo 01, Photo 02). The city's growth saw the business district expand west along Broadway towards Elm Street, the current extent of the historic district. On the east side of the tracks, stand a mix of mid-nineteenth-century (Photo 03) and early twentieth-century structures that represent social and commercial uses. In some cases, buildings constructed in the 1800s have had façades updated in the early 20th century. Included among the older structures are a few examples of mid-century modern commercial architecture. In connection with the railway, the buildings in the Centralia Commercial Historic District tell the story of the city's founding as a prominent stop on the Illinois Central Railroad and its growth as a transportation hub for south-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 Centralia from 1850 through 1958, the latest construction date for a contributing property.

Narrative Description

Overall, the buildings of the Centralia 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. Contributing buildings retain their original massing and character-defining elements of design, and the district as a whole retains integrity of design, location, workmanship, setting, feeling, association, and materials. Of the non-contributing buildings, only a few were constructed after the period of significance. Others 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. In limited instances, open space or parking areas result from the loss of historic resources.

Setting

When the Illinois Central Railroad platted Centralia in 1853, shops, hotels and other commercial ventures had already been constructed on both sides of the rail yard. On the west side of the tracks, buildings faced the rail yard along Chestnut Street. Broadway crossed the tracks, and south of Broadway the rail yard extended eastward over what is now Oak Street. The sprawling rail yard included the necessary repair shops, round house and supply buildings necessary to support a major hub of the Illinois Central, which moved its land offices to Centralia after the Chicago Fire in 1871. Shops on the east side of the tracks were constructed on North Oak and on Locust Street, where the oldest buildings in the district stand today.

As the size of the rail yard was reduced in the early 20th Century, new construction on east Broadway resulted in the construction of a number of buildings in the popular Commercial Style and in various historic Revival Styles, many with applied decoration with prominent Classical and Renaissance themes. A number of older buildings had extensive façade work done during this period. Nearly all the buildings along east Broadway were either constructed or remodeled during this period, with a number of notable exceptions, including The Old National Bank Building and two buildings in the 200 block of east Broadway, all dating from the 1880s. Sidewalks have been maintained on either side of Broadway and its cross streets; West Broadway and South Poplar Street present contemporary street lighting, whereas other streets have had antique-style lamp posts installed.

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Broadway continues to serve as a main thoroughfare, with traffic lights at the intersections with Locust, Poplar and Elm streets, though most traffic is directed along Noleman Street, one block to the north.

Building Descriptions

Below are brief descriptions of the district's resources. A full inventory follows these descriptions. Buildings are organized geographically by block beginning on Broadway at the west end of the district. At each intersection, the cross streets are cataloged (north, then south) before moving on to the next block of Broadway. Numbers correspond to those provided on the full inventory and on the accompanying maps.

West Broadway

- 1. 126 West Broadway, ca 1900, ca 1950** **1 contributing building**
This two-story yellow brick commercial structure had the façade replaced sometime in the mid-20th century. The storefront of yellow brick has an entry on the left and a penetration previously filled with display windows on the right. This penetration has been filled with wood, except for two small windows near the top. Clerestory windows across the storefront have been replaced with glass block. On the second story, three contemporary double-hung windows are evenly spaced across the façade, alternating with two narrow windows of glass block. At the top of the parapet, two courses of red brick suggest a cornice with coping.
- 2. 122 West Broadway, ca 1903** **1 contributing building**
The storefront of this two-story brick commercial structure has been replaced with wooden siding and contemporary doors and windows. The second floor façade retains significant historic fabric: window penetrations with stone sills and flat arches with stone keys are arranged in four groups of two. Above the windows, a number of corbelled courses of brick support a cornice of canted brick alternating with square stone or metal rosettes, above which rises a plain brick parapet.
- 3. 116 West Broadway, ca 1895** **1 contributing building**
This two-story red brick commercial structure has the original Mesker cast-iron storefront is intact, though wood sheathing and contemporary doors and windows have been added.

The second floor façade retains significant historic fabric: a narrow string course of stone serves as sills for seven windows, each with an ornate iron window hood. Pilasters of brick separate the windows, and end in a stone cap at the level of a course of stylized machicolations beneath a plain parapet wall capped by an ornate metal cornice.
- 4. 104 and 100 West Broadway, ca 1910** **1 contributing building**
Langenfeld Hotel
HARGIS No. 105132
A simple Commercial Style brick building originally presents a series of storefronts and hotel lobby on the first floor and two stories of hotel rooms and offices above. The first floor storefronts have been replaced with a material resembling stucco, with most window penetrations filled with masonry or wood. A string course of stone incorporating an interlaced geometric design caps the first floor façade. The remaining floors present pairs of contemporary double-hung windows stretching across the façade. A narrow string course of stone serves as the lintels for the third floor windows. A simple stone cornice and plain brick parapet complete the primary façades of this building.

Chestnut Street

- 5. 118 North Chestnut Street, 1921** **1 contributing building**
This simple brick one-story building has a plain stair-step parapet. Original storefront penetrations have been maintained, though sheathed with contemporary wood.

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6. **124 North Chestnut Street, ca 1905, ca 1915** **1 contributing building**
A brick one-story building has a simple angular parapet and stone coping. Original storefront penetrations have been filled with contemporary brick, though rustic stone or oversize brick is visible on either side of the storefront.
7. **130 North Chestnut Street, ca 1926** **1 contributing building**
A one-story building of brick presents a flat parapet and stone coping. The building's original use as one of a series of auto maintenance facilities on the block is suggested by the drive-through bay to the right of the main façade. Storefront penetrations have been filled with contemporary wood sheathing and shingles.
8. **131 North Chestnut Street, 2001** **1 non-contributing building**
This one-story front-gabled building is sheathed in contemporary metal vertical siding.
9. **Vicinity, 137 North Chestnut Street, ca 1940** **1 contributing building**
A simple square structure of concrete presents a door on the south façade and short windows or vents high in each of the other walls. The construction method is clearly indicated by the lifts showing the walls were poured in wooden frames in four courses. Metal letters spell out "State of Illinois" above the entrance.

Oak Street

10. **115 North Oak Street, ca 1850** **1 contributing building**
A narrow, two-story building of red tile and brick presents three bays. The original brick first floor storefront is intact, though the penetrations have been filled with contemporary materials. The three window penetrations on the second floor appear to be original, as does the brick cornice and shallow pediment.
11. **111-113 North Oak Street, ca 1850** **1 contributing building**
Centralia House
This two-story red brick commercial structure has a cast-iron storefront. Wood panels and plate glass fill most of the storefront openings. A metal awning extends over the storefront. The second floor façade retains significant historic fabric: sills of painted wood or metal and brick hoods decorate the seven evenly-spaced windows below a brick cornice composed of recessed soldiers and a series of machicolations ending with a simple row of brick coping.
12. **Vicinity 121 South Oak Street, ca 1850, 2004** **1 contributing structure**
A wooden water tower approximately 40 feet high has stood here since the immediate area was part of the Illinois Central Rail Yard in the 1850s. The tank is supported by twelve timbers with cross-bracing arranged in two concentric rows. The structure was restored in 2004.
13. **Vicinity 123 South Oak Street, ca 1976** **1 non-contributing building**
Pump House
Small brick building is recognized as a pump house serving the water tower behind it. Renovations in 1976 replaced the roof and added a decorative soffit and shutters which are inappropriate given the building's reported age. The date given here is that of the centennial renovation.
14. **Vicinity 125 South Oak Street, ca 1976** **1 non-contributing structure**
Bicentennial Park
A small commemorative plaza of brick and concrete paving includes a small garden, seating and lighting.

100 Block of East Broadway

15. **100 East Broadway, 1923** **1 contributing building**
Yancey Electric
HAARGIS No. 105130
A two-story brown brick commercial building presents elements of the Italian Renaissance Revival Style: Terra cotta

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quoins, arched window surrounds, balustrades and urns decorate the second floor of the building's primary façade, while the ground floor's granite, terra cotta and glass storefront is clearly a no-nonsense commercial design. Second-floor window penetrations have been filled with contemporary opaque materials.

16. **112 East Broadway, ca 1870** **1 contributing building**
A portion of a single cast iron storefront pilaster is visible on the southwest corner of the building. All other historic material has been obscured by a brick and wood contemporary storefront with central recessed entrance and plate glass windows on either side. The second floor façade has also been covered with plain contemporary brick. The parapet is capped with red tile coping.
17. **122 East Broadway, 1924** **1 contributing building**
Hoffman Clothing
This yellow brick three-story commercial structure presents elements of the Renaissance Revival Style in buff terra cotta. The storefronts are framed with terra cotta surrounds and surmounted by green marble panels which once served as a background for the building's name. Brick work at the building's corners suggest quoins. A string course of terra cotta decorated with classical egg-and-dart motifs and stylized waves separates the first floor from the upper floors. A narrow bay on east side of the main façade provides access to the upper floors.

On the second floor, a terra cotta surround with a swan's neck pediment encloses the central two-window bay on the main façade. Decorations on the spandrels include sea creatures, garlands, tridents and a bearded man, likely representing Poseidon or some other water deity. Windows in the remaining two bays have terra cotta sills and lintels, with each bay surmounted by a terra cotta rosette. Urns of terra cotta mark the corners of the main façade's parapet, which is finished with terra cotta coping.

The central arrangement of windows and terra cotta surround is repeated on the first bay of the west façade, which would have originally been visible from the street.
18. **103 East Broadway, ca 1920, 1950** **1 contributing building**
Byrd Watson Drug Company
HARGIS No. 105130
The massing of this brown brick two-story commercial structure and the regular arrangement of first and second story window and door penetrations, grouped between simple brick pilasters, is typical of the Commercial Style. Although most buildings of this type would use simple cast stone details for pedestal, capitol and cornice, the Byrd Watson Drug Company uses white terra cotta with foliate motifs common on buildings in the Italian Renaissance Revival Style. Departures from the building's original design include enclosing window openings with wood and adding individual awnings on the first floor.
19. **Vicinity 103 East Broadway, ca 1920, 2009** **1 contributing structure**
Centralia Your Opportunity Sign
In 2009, the sign was rehabilitated by removing the original, deteriorating letters and replacing them with painted, exterior-grade wooden letters created by students in the carpentry training program at Kaskaskia College's Crisp Technology Center in Centralia. Although the replacement letters clearly present a different profile from the original, the basic structure has been retained and the overall effect is sufficient to warrant treating the sign as a contributing element.
20. **109 - 111 East Broadway, ca 1910** **1 contributing building**
Hecht Building
This two-story brick commercial structure's first floor storefronts have been replaced with a series of arched openings sheathed in diagonal wood siding. Although the building was not constructed until the 1920s, elements of what appears to be an older cast iron storefront have been used in the entrance to 111 and the panels beneath the

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plate glass windows. The second story presents three bays, each with a group of three double-hung windows. The center group is flanked by two narrow windows; the other groups each present a narrow window on the side nearest the center of the building.

Above the window groupings is a narrow string course of stone, above which rises the parapet. The primary decoration at this level is the use of brick soldiers and rowlocks to define a rectangle about three feet high stretching across the building. Squares of stone decorate the corners of this rectangle. Above the central bay, the parapet rises again, flanked by two decorative stone scrolls and presenting the building's name on a plaque in the center of the façade.

21. **117 East Broadway, 1930** **1 non-contributing building**
A narrow single-story commercial building is sheathed in contemporary vertical wood siding.

22. **119 East Broadway, ca 1920** **1 contributing building**

Centralia News
HARGIS No. 105133

This two-story brick building with a white terra cotta façade presents a first floor storefront that includes panels of green marble at floor level. Above the storefront, which has maintained its original window penetrations, is a narrow cornice with an egg-and-dart motif. Above this, a single bay with a group of three windows flanked by two narrow windows is framed by a relief that includes a wide range of Renaissance decorative elements: Pedestals supporting urns surrounded by foliate and fruit designs. Above the windows stretches a series of cartouches connected with foliate garlands and ribbons. A simple cornice with exaggerated dentils serves as the base of a plain parapet.

23. **123 – 127 East Broadway, ca 1924** **1 contributing building**

Winkler Building

This two-story brick building with a white terra cotta façade has a first floor storefront that has been significantly changed, using wood, stone veneer and other contemporary materials. Above the storefront the building is divided into three sections. A central bay of red brick presents six eight-over-eight windows, which appear to be original, each with a four-light transom. The spandrels beneath the windows are of plain white terra cotta, with the center panel bearing the building's name. On either side of this wide central bay, a narrow bay of white terra cotta is flanked by pilasters with stylized Corinthian capitols. Centered above the windows in each of these bays is an oval relief with a bright blue background, depicting a female figure. The spandrel panels beneath these windows include a relief depicting urns surrounded by foliate and fruit designs.

Above the second floor windows stretches a series of panels depicting foliate garlands and ribbons. Some deterioration of the terra cotta is evident near the center of the building. A simple cornice with an egg-and-dart border completes the parapet.

24. **129 East Broadway, ca 1930** **1 contributing building**

Both the recessed entry and the rest of the façade of this single-story brick structure are faced in black architectural glass. One door appears to be original—black painted wood with stainless steel push bars and kick plate. This doorway, a plate glass window and a second doorway to the left are trimmed in aluminum-colored metal. A similar piece of trim runs above the recessed storefront. Three panels of glass above this trim are missing, and signs advertising two brands of beer are mounted to the building: one flush above the right-hand door, and one perpendicular to the façade above the left hand door.

25. **135 East Broadway, ca 1900, ca 1930** **1 contributing building**

A two-story building of yellow brick presents a storefront of plain, buff-colored terra cotta. Four pilasters of terra cotta define the two main bays of the first floor of the building, and a third bay which is the width of a single door that provides access to the second floor. Between the pilasters are plate glass windows on the left and the entrance to the first floor commercial space on the right. Windows on both sides have spandrel panels of green marble and light-

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colored metal frames.

The materials used in the storefront were common in construction during the 1930s. Above the storefront are three evenly spaced bays defined by brick pilasters which project from the plane of the main façade. These elements begin as machicolations just above the storefront and extend above the window openings. Above each window another series of machicolations bring the plane of the wall to the same level as the pilasters. Above that point, the building's parapet has been covered with metal or synthetic siding, ending in a band of metal attached to the cornice.

East 2nd Street

26. **112 East 2nd Street, ca 1958** **1 contributing building**

First National Bank and Trust

This one-story red brick bank building has flat metal awnings supported by slender metal columns. Later additions to the building included reconfiguration of the drive through windows to accommodate multiple lanes beneath additional awnings that repeat the profiles of those in front of the building. Window penetrations in the main façade appear to have been filled recently with brick, and the main entry has been reconfigured.

Locust Street

27. **100 North Locust Street, 2003** **1 non-contributing building**

Centralia Tech Center

A two-story contemporary brick building of red brick pays homage to the Old National Bank Building across the street by repeating the arched entryway. Two string courses of stone add interest to the building, the lower serving as sills for a series of small windows at the first floor level. The second course of stone is near the top of the parapet.

28. **100 South Locust Street, 1880** **1 contributing building**

Old National Bank

From the rusticated stone plinths on which the brick pilasters seem to rest, to the Roman arches surrounded by brick or more rusticated stone, this 1880s building carries the hallmarks of the Romanesque Revival Style common in the late 19th century. Each bay is framed by pilasters with rusticated stone at the base, middle and top. However, the features within each bay vary.

The central bay, facing the corner of Broadway and Locust, presents an entry framed by a Roman arch of rusticated stone. At the second floor, the bay presents two double-hung windows with a single lintel of rusticated stone that stretches across the bay. Above this, a simple parapet with corbelling and machicolations ends in a flat parapet, a design that simplifies the original complex brickwork that decorated the cornice of the building. A single bay along Poplar Street retains the original simple Roman arch and second floor window arrangement.

The original arrangement of windows and doors in the bays along Broadway has been maintained. Two pairs of windows alternate with a plate glass window with a segmental arch and a narrower doorway with a Roman arch of rusticated stone. The second floor on this side alternates pairs of windows identical to those on the second floor Locust Street façade with pairs of windows with Roman arches. The design of the cornice above the main entrance is repeated across all bays of the building.

29. **104 South Locust Street, 1880** **1 contributing building**

HARGIS No. 124334

Originally a two-bay segment of the neighboring Old National Bank, this building has been changed significantly since its construction in 1880. On the first floor, the Roman arches and central pilaster have been removed and replaced with a steel and glass storefront. Above the storefront, the central pilaster rises to the top of the parapet. With the exception of the simplified cornice of brick, the façade at the second floor level is essentially unchanged

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from the time of construction. A pair of double-hung windows is centered in each bay, with a heavy rusticated stone lintel above each. A string course of stone serves as sills for the windows, and exaggerated machicolations begin above the windows, leading up to a flat parapet wall.

30. 106 South Locust Street, ca 1890, ca 1930 1 contributing building

Zarbock Building

A three-story commercial building of red brick with office or living space above presents two bays of equal size. On the first floor, an asymmetrical arrangement of two windows and two entries provides access to the first floor commercial space and the stairs to the upper floors. A fixed awning of red shingles fills the space between the storefront and the second-floor windows.

Each bay on the upper floors presents a group of three windows: a wide double-hung window flanked by two narrower windows. Although these appear to be contemporary replacements, they conform to the size of the original windows, as indicated by the square stone rosettes that appear above the corner of each window. The building's parapet is plain, except for the plaque presenting the building's name which, like the window openings below, has four square stone rosettes above it.

31. 108 South Locust Street, ca 1930 1 non-contributing building

The primary façade presents a contemporary storefront in glass, metal and brick with a fabric awning. The flat parapet above is sheathed in vertical wooden siding. A triangular feature resembling a pediment is suggested by applied wooden molding.

32. 112, 118, 120 South Locust Street, ca 1890, 1905 1 contributing building

Smith Building

The 1905 façade replacement included variegated orange brick and buff terra cotta accents. The façade can be described as having four bays. The first of these, from the left, is a narrow bay for the entrance to the stairs for access to the second floor. That doorway is of slightly lighter brick than the rest of the building, and the doorway has a terra cotta surround presenting a Tudor arch complete with a hood and rosettes, common features of the style. The remaining first floor storefronts are divided into three sections, each marked by a brick pilaster with a large terra cotta rosette at its base. Although the storefronts have been substantially replaced by contemporary materials, the division into three parts carries over to the treatment of elements on the second floor.

Above the storefronts is a thin string course of terra cotta embossed with a foliate design, five courses of brick, and another course of simple dripstone in terra cotta. Rosettes mark the divisions between the first and second bay. The second floor windows are arranged in four groups: first a single window above the stairway entry, then a group of three centered in each of the remaining three bays. Above the windows is another string course of terra cotta, then an expanse of brick to the top of the parapet. This section of the façade presents terra cotta shields between each bay. The center of the three larger bays presents a plaque with the building's name; centered in each of the remaining bays is a small rosette. Coping is of terra cotta.

33. 122-124 Locust Street, ca 1955 1 contributing building

A plain yellow brick two-story commercial structure with blue architectural glass accents and a metal awning. The storefront has been replaced with wooden vertical siding, plate glass and metal and glass doors. The doors to both stores are in the center of the building, with plate glass windows on either side.

Above the metal awning a section of blue architectural glass stretches across the building. A number of panels are missing. The same material is applied in a thin strip beneath the second floor windows, suggesting the traditional use of a string course of stone to serve as sills for the windows. A row of soldiers stretches across the building above the windows, mimicking the architectural glass sill and serving as lintels for the windows. A second band of blue glass is positioned half-way between the tops of the windows and the top of the parapet. The façade is otherwise unadorned.

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34. **126 South Locust Street, 1945** **1 contributing building**
As a 1945 building in the International Style, Straith Jewelry maintains its distinctive aluminum and neon sign and line of windows with slender metal frames stretching across the second floor. The storefront, however, has been covered with contemporary brick, its expanse of windows replaced by an entry flanked by two plate glass windows.
35. **128 South Locust Street, ca 1920** **1 contributing building**
Illinois Theater
The Illinois Theater was built in the commercial style with terra cotta accents that recall Classical or Renaissance motifs. The terra cotta first floor storefronts have been painted over, and though the original box office and poster frames are gone, the stained glass in the transom windows is the same as seen in a 1944 photo. Brickwork and terra cotta trim about the first floor is intact, and includes the use of darker brown brick to delineate the building's vertical divisions, provide decorative arches for the three pairs of windows above the marquee and provide a horizontal division between the center and uppermost part of the building. Terra cotta at the building's parapet includes a string course and ornaments at the building's vertical divisions with patterns featuring foliage, fruit and flowers, as well as a plaque with the building's name set beneath a segmental arch framed with rosettes.
36. **130 South Locust Street, ca 1920** **1 contributing building**
A simple contemporary façade of dark brick, the first floor storefront of glass with dark metal trim is capped by a metal awning which ends at a string course of stone at the level of the second floor. Additional stone courses run below and above a ribbon of second floor windows, and just below the coping on the parapet.
37. **134 South Locust Street, ca 1920** **1 contributing building**
Previously presenting as a single building with its neighbor to the north, this building has had its façade redone recently to connect it visually to the five-story bank building to its south. The first floor presents courses of dressed stone with pronounced joints, capped by a string course of ribbed stone periodically punctuated with blank rosettes. This course separates the first from the second floor. At this level, the heavy stone of the first floor gives way to quoins at the building's corners, with red brick becoming the primary building material. The six evenly-spaced windows are contemporary fixed windows, and the parapet is finished with two courses of stone.
38. **140 South Locust Street, 1920** **1 contributing building**
City National Bank, First National Bank, Magna Bank
HARGIS No. 105140
Typical of the Classical Revival Style, this five-story office building is designed in three horizontal sections. The first floor presents courses of dressed stone with pronounced joints. The evenly-spaced Roman arches at this level each have an oversized key shaped like a scroll that appears to support a string course of ribbed stone periodically punctuated with blank rosettes. This course marks the first division of the building. In the second division, which includes the top four floors of the building, the primary building material is red brick, while stone is used for quoins at the corners of the building. Pairs of plain rectangular windows are evenly spaced across the upper floors, some of which have been replaced by contemporary fixed or double-hung windows. The last division of the building is the cornice, which repeats on a larger scale the course of ribbed stone with rosettes between the first and second floors. Here, the height of that course allows it to serve as an entablature to the classically-inspired projecting cornice featuring dentils and scrolled brackets.
39. **101 South Locust Street, 1926, ca 1958** **1 contributing building**
Old National Bank
This Classical Revival bank building presents three bays defined by pilasters at the corners of the building and engaged columns on either side of the central bay. At ground level, the entrance is marked with what appears to be a cast iron surround, two fluted pilasters with Corinthian capitals supporting a pediment decorated with acanthus leaves and other classical motifs. Metal window grates cover the transom and two rectangular windows centered in the other bays. Paired windows of the same size are centered in each of the six bays that make up the building's

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Broadway façade. Those bays are defined by simple stone pilasters which appear to support a plain entablature, carved with the bank's name on the main façade. Above the entablature rise the building's cornice and parapet, both of which have minimal decoration in the form of reliefs depicting tripods and other classical motifs above each pilaster.

Although the bank was constructed as a single-story building with a mezzanine for office space, the upper windows read as a second story from the street. These windows on the Locust Street façade have been replaced with metal-trimmed contemporary windows. On Broadway, all but one window penetration has been filled with opaque materials. At the rear of the building, a sympathetic addition dating to the late 1950s presents a simple limestone façade. To the building's east is a narrow, two story wing of yellow brick. This wing has no visible entrance and appears to have been constructed at the same time.

40. **119 South Locust Street, ca 1900, ca 1960** **1 non-contributing building**
A two-story brick structure with contemporary storefront with fabric awning. The façade of the upper floor has been completely covered with wood or fiber board.
41. **125 South Locust Street, ca 1880, ca 1960** **1 non-contributing building**
Simple brick commercial structure with two brick, metal and glass storefronts, fabric awning and mansard-type roof of contemporary wooden shingles.
42. **129-129 1/2 South Locust Street, ca 1900** **1 contributing building**
Two-story brick commercial structure has a contemporary glass and wood storefront and a stair entrance with brick surround on the first floor. Fabric awning separates first and second floor. Three original window penetrations with segmental arches are irregularly spaced on the second floor façade. One narrow window is situated above the stair and the other two wider windows are evenly spaced across the remaining portion of the façade. All windows have been replaced with smaller contemporary double-hung windows. A simple pressed metal cornice stretches across the top of the parapet.
43. **133 South Locust Street, ca 1880, ca 1910** **1 contributing building**
Simple early 20th century façade of red brick includes vented brick spandrels beneath plate glass windows. A fabric awning separates first and second floors. The second floor façade presents three evenly-spaced windows with brick sills and lintels in a plane of brick slightly recessed from the rest of the façade. Lintels are accented with plain square stone accents at each upper corner. Above the windows, three courses of simple machicolations bring the two planes of the façade together, above which is a plain parapet wall that rises slightly higher in the center. Stone coping completes the parapet.
44. **139 South Locust Street, ca 1880** **1 contributing building**
Two-story brick commercial structure has a contemporary glass storefront. A flat awning separates first and second floor. Three original window penetrations with segmental arches and simple wooden window hoods are regularly spaced across the second floor façade. The windows have been filled with painted wooden sheathing. A simple cornice of plain painted metal or wood stretches across the top of the parapet.
45. **143 South Locust Street, ca 1880, ca 1910** **1 contributing building**
Jonas Building
Two-story painted brick commercial structure presents on the first floor two contemporary storefronts of brick, glass and wood along with a stair entrance with brick surround. Fabric awning separates first and second floor. On the second floor, a small window penetration filled with wooden sheathing is located above the stair hall. Above each storefront three window penetrations are arranged as a pair of closely-spaced windows on the left and a single window slightly farther from them on the right. These windows are set in a recessed plane of brick; the two groupings are separated by a pilaster of brick rising from the first floor between the two storefronts. Heavy sills and lintels are painted white.

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Above the windows, three courses of simple machicolations bring the two planes of the façade together, above which is a plain parapet wall with a plaque recording the building's name. Stone coping completes the parapet.

200 Block of East Broadway

46. 200 East Broadway, 1928

1 contributing building

Merchants State Bank

Two-story brown brick structure has a contemporary storefront of glass and textured panels. The primary façade on the second floor presents stone pilasters at each corner of the building. These seem to support an entablature of stone which carries the building's name and a simple rosette above each pilaster. A simple cornice and brick parapet with stone coping rise above the entablature. Recessed beneath it are four windows: a group of two in the center flanked by a single window on each side. The windows may be contemporary replacements, but they maintain the profiles (double-hung under transom) visible in photos dating from the 1940s.

The first two bays on the secondary façade are treated similarly to the main façade, with a pair of windows centered on each bay. The six remaining bays on this side of the building each present a single window penetration stretching across both floors of the building. These have been filled with painted opaque material.

47. 204 East Broadway, 1923

1 contributing building

Hutter's Clothing, F. W. Woolworth

This two story building presents a contemporary storefront of wood and glass, featuring a number of six-over-six double-hung vinyl windows. A fixed awning of wood and wooden shingles separates the first and second stories, ending at a terra cotta cornice that has been painted green.

The five bays of the second story are defined by pilasters of brick resting on buff-colored plinths and rising up to stylized Corinthian capitals supporting an entablature and cornice, all of the same buff-colored terra cotta. A group of windows, all of which appear to be original, fills each of the five bays.

The brick parapet is adorned with a relief of an urn resting on the cornice above each pillar. The terra cotta coping rises towards the center of the parapet, where a cartouche with the letter H, likely for Hutter, the building's original owner, crowns the parapet.

48. 210 East Broadway, ca 1880

1 contributing building

Saddler Opera House (2nd Floor)

This three-story brick building of polychrome brick presents a first-floor storefront of wooden sheathing and plate glass that extends to the sills of the second floor windows. Those stone sills are set in a double course of buff-colored brick, which is used as an accent throughout the primary façade. The six evenly-spaced windows on each floor are surrounded by the pale brick, and the hoods on the segmental arch windows alternate the dark and light brick.

Between the second and third floor, a decorative band is created by the use of two courses of buff brick, separated by a course of red, above which is a seven-course section in which the lighter brick is used to create a diamond pattern, above which the decorative band from below is repeated. Above the third floor windows, a decorative band is formed by a single course of light-colored brick, above which is a series of squares in the lighted color, finished by another single course of light colored brick, which is also used at the corners of the façade to suggest quoins. A plain brick parapet which has recently been repaired, is finished with stone coping.

49. 212 East Broadway, ca 1880

1 contributing building

A two-story commercial structure of brick presents a contemporary storefront of wood and plate glass and an older storefront of metal, thin marble sheathing and plate glass. Adjacent to this storefront is a single pilaster from a cast iron storefront which may date to the building's construction.

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The original window penetrations have been maintained on the second floor, along with ornate window hoods of wood or cast iron on the main façade, and simpler hoods of brick on the secondary façade. Other ornament at this level includes the use of brick to suggest quoins at the building's corners. The parapet is topped by an ornate cornice of wood or cast iron, painted white.

50. 216 East Broadway, 1931 1 contributing building

Independent Order of Odd Fellows

This two-story brick building with Art Deco details presents a contemporary storefront of plate glass and aluminum. A composite material is used below the plate glass windows and to fill the window area above the fabric awning. Plain limestone frames the storefront on the sides and top.

Five window penetrations are evenly spaced across the second floor façade. Each roughly-square window opening rests on a string course of stone and is framed by a stone surround. The sides of these frames are quite plain, but above each window is a stone lintel featuring a chevron motif that is repeated three times above each window. The chevron, a prominent motif of the style, is repeated in the use of a herringbone pattern of the bricks above each window, in the brick fill of the central window penetration (which appears to be original or completed very soon after the building's construction), and in the angled stone forming the decorative top of the parapet.

51. 226 East Broadway, ca 1930 1 contributing building

This one-story building combines two storefronts, one which substantially maintains its original terra cotta façade dating from around the 1930s, and an adjacent storefront which has recently been renovated using shapes materials and colors which are sympathetic to the historic structure.

The older façade's buff-colored terra cotta includes a polychrome band of chevrons and rosettes that stretches across the storefront just above the windows. Although the building is noted as one story, the Sanborn Maps show a balcony at the front of the building. It appears that three window penetrations once were positioned above the storefront. These have been filled with an opaque material presenting a geometric design. Above each of these is a panel of rose-colored terra cotta with stylized organic designs suggesting ferns and flowers. The parapet rises above these panels, with polychrome terra cotta trim that repeats some of the angular and foliate designs used on the lower portions of the building. The newer façade on the adjacent building mimics the shapes and colors of the older building while making clear that it is a contemporary design.

52. 232 East Broadway and 120 North Poplar Street , ca 1880, 1930 1 contributing building

Centralia Morning Sentinel
HARGIS No. 200222

This brown brick commercial structure underwent a transformation in 1930 in preparation for the Centralia Sentinel's move. The completely new façade was in the Egyptian Revival Style, having white and polychrome terra cotta with Egyptian motifs.

The central entrance is surrounded by black glazed terra cotta with polychrome decorations that suggest the entrance to an ancient Egyptian tomb. Stylized bamboo provides a frame for the doorway, above which is an inscription in gold surmounted by an Egyptian cornice. A representation of the winged sun flanked by two cobras completes the entry. A copper cornice stretches across the building just above the entryway. The remaining terra cotta trim on the building, which includes string courses marking the sills and lintels of the second floor windows and a number of plaques and cartouches on the primary façade, is all in white, but presents Egyptian-inspired reliefs. The Poplar Street façade carries over the basic design of the main faced, though with fewer terra cotta details. Five bays maintain the two-story plan of the Broadway façade, but the remaining six bays suggest a division into three floors, including a shallow basement.

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53. 215-221 East Broadway, ca 1960

1 non-contributing building

The Broadway façade of this simple brick structure has been painted with monochromatic classically-inspired trompe l'oeil designs: pilasters with Corinthian capitals mark the five bays of the main structure supporting an entablature with the company's name on a plaque above the center bay. Each of the remaining bays on the first floor present a plate glass window which visually serves as the bottom sash of a larger trompe l'oeil window, the upper sash of which has nine panes. Each of these windows is capped by a classically-inspired window hood. A balcony is painted above the main entrance, and the irregular spacing of windows on the second floor is addressed by painting matching windows in the bays that are lacking fenestration. The secondary façade on Poplar Street is undecorated, presenting two small windows on the second floor and three lighted signs and a clock mounted roughly in the center of the façade.

Poplar Street

54. 126 North Poplar Street, 1927

1 contributing building

Langenfeld Motor Company

This two-story brick commercial structure presents three bays, each with contemporary plate glass and storefronts. The left bay provides access to the building through a single metal and glass door. Clerestory windows have been filled with an opaque material with a stucco-like finish, and are treated as signage. Penetrations for second floor windows have also been filled. Above these, a white terra cotta cornice stretches across the building. Four square medallions of terra cotta with foliate designs punctuate the parapet between each bay, and above the central bay, the parapet rises in the shape of a segmental arch. Terra cotta coping completes the parapet.

The building's second-floor north façade has been replaced with what appear to be masonry panels. These extend about two thirds down the length of this façade. On the first floor a dependency, largely of glass and wood roofed with asphalt shingles, just from the building into the adjacent parking lot the same distance down the building. The remainder of this façade presents the original brick and fenestration, multi-light metal-framed industrial windows.

55. 122 North Poplar Street, ca 1900

1 non-contributing building

Langenfeld Motor Company

This building, which served as a service station for many years, had its façade completely replaced in the late 20th century. The distinctive façade is divided in two by a plain pilaster of brick. The north side presents a large vehicle entry with a tall Roman arch flanked by two porthole openings high in the wall. The south side of the façade, approximately a third wider than its neighbor, presents a service door and two porthole windows. Both doors have a prominent keystone above. The last six courses of brick are arranged to suggest crenellations, and the parapet is finished with prominent stone coping.

56. 100 South Poplar Street, ca 1960

1 non-contributing building

Adjacent to 221 East Broadway and painted to match, this building differs significantly from its neighbor. This one-story structure sporting a wooden railing at the parapet is divided visually into two sections. The north side of the main façade is unrelieved brick. The south side presents a recessed entry treated with fieldstone veneer and a large plate glass window.

57. 114 South Poplar Street, ca 1920, ca 1927

1 non-contributing building

This one-story commercial structure of brown brick presents two storefronts of plate glass with central recessed entries. A mansard-type metal ribbed awning, added before 1987, obscures the buildings original parapet.

58. 118 South Poplar Street, ca 1915

1 non-contributing building

This narrow one-story commercial structure of white brick presents a narrow wooden entry on the left and a plate glass window to the right. A mansard-type awning obscures the buildings original parapet.

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- 59. 120 South Poplar Street, 1950** **1 contributing building**
A plain one-story commercial structure of orange brick has a recessed entry at the right side of the main façade. The remainder of the storefront is divided in two parts, with a plate glass window centered in each section. A blue fabric awning stretches across the building above the windows, with "Winning Edge" centered in blue letters above the awning. The remainder of the façade is an expanse of plain brick, with metal flashing visible at the top of the parapet.
- 60. 122 South Poplar Street, ca 1955** **1 non-contributing building**
A narrow commercial building sheathed in contemporary diagonal wood siding presents an entry on the left and two plate glass windows on the right. A fixed awning of wood and asphalt shingles fills two thirds of the area above the storefront. None of the visible storefront materials appear to be original to the building.
- 61. 124 – 128 South Poplar Street, 1950** **1 contributing building**
This one-story commercial structure in white glazed brick encompasses three storefronts presented in four bays. The first bay from the left is slightly wider than the others, and presents a metal and glass entry on the right and a plate glass window on the left. A single clerestory window of glass block stretches across both features. The remaining three bays are all roughly the same width, each with a single glass block clerestory window above. The first of these presents two metal-framed plate glass windows, the second, recessed entries for two separate commercial spaces, and the final bay, two plate glass windows. Above the clerestory windows is a plain brick parapet marked in places by previously installed signage.
- 62. 140 South Poplar Street, 1930** **1 contributing building**
The storefront of this two-story brown brick commercial structure has been filled with fieldstone veneer, leaving three penetrations for a glass and metal entry on the right and two plate glass windows. These three elements are unevenly spaced across the building's façade. The second floor presents two evenly-spaced penetrations, each with two double-hung windows. A simple parapet finished with stone coping, rises five courses higher above the windows.
- 63. 148 South Poplar Street, 1963** **1 non-contributing building**
A simple one-story commercial structure of orange brick presents two window penetrations to Poplar Street. These unevenly-spaced windows are of different sizes, one accommodating two plate glass windows, the other three. The entrance faces the adjacent parking lot.
- 64. 107 South Poplar – 301 East Broadway, 1958** **1 contributing building**
Elements of the International Style inform this brick, wood and glass structure. Along Poplar Street, simple brick piers define five wide bays, while at either end of this façade, recessed entries define a narrow bay. At the ground level, the central bay is brick, with the remaining bays on either side being glass. The two bays on the right are protected by a wide, flat metal awning. The materials above the other windows indicate that a similar awning once protected those windows as well. All five bays are treated identically on the second floor: a ribbon of short windows is positioned just beneath the flat roof's soffit, and the rest of each bay is sheathed in vertical wood siding. The Poplar Street entrance presents a light fixture consisting of a single large glass globe. The Broadway façade once presented a full wall of windows next to the recessed entry. The windows have been covered in wood, but a metal flagpole attached to the main façade and extending to a height of approximately 50 feet has been maintained.
- 65-66. 109 South Poplar Street, ca 1990** **1 non-contributing building and 1 non-contributing structure**
At this address stand a warehouse building of concrete masonry units set back from the street. Between that building and the street is a garden with a contemporary gazebo of wood with a roof of asphalt shingles.
- 67. 111-113 South Poplar Street, ca 1970** **1 contributing building**
A simple one-story commercial building of buff brick presents two storefronts with central recessed entries for each. Darker brick provides contrast below the narrow stone window sills. The same dark brick is used to provide

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contrasting courses of soldiers at the level of the lintels and just below the coping. Recent pointing has been done with mortar that does not provide a good match for the original in color or profile.

68. 117 South Poplar Street, ca 1950

1 non-contributing building

This yellow brick single-story building appears to have been constructed as a grocery store in the 1950s. It has undergone a number of renovations: penetrations for large plate glass windows in the front of the building appear to have been filled with brick. At that time, a stone plaque reading "Post 446, American Legion 1940" was set into the new brickwork. Three panels presenting patriotic murals are positioned across the main façade, each framed by narrow louvered shutters. Contrasting red brick near the entryway and the application of metal siding to the parapet appear to be later additions to the building. A single bay vehicle entry with an overhead door is positioned at the rear of the building.

300 Block of East Broadway

69. 300 East Broadway, ca 1915

1 contributing building

A two-story red brick commercial structure has a brick contemporary storefront with corner entrance. Other window penetrations on the first floor have been filled with brick. The second floor of the Broadway façade retains two of three original window penetrations. One has been partially filled with brick to accommodate contemporary double-hung windows. The others are boarded up. On the Poplar Street façade, five evenly-spaced original openings have been maintained, though a number of them have been boarded over. A simple classically-inspired cornice of terra cotta encircles the building, with a short parapet rising above it on the main façade. Terra cotta coping completes the parapet.

70. 324 East Broadway, 1921

1 contributing building

Wherle Brothers Building

This brick two-story commercial structure presents many features typical of the popular later 19th century Commercial Style. The design of the plain brick façade relies on applied stone ornament and alternating bond patterns for interest. Historic photos show that the first floor storefronts have not been substantially changed. Some brick has been painted, and the clerestory windows and moveable fabric awnings have been replaced with a fixed, mansard-type awning of wood and wood shingles.

A course of stone above the awning serves as a sill for the second floor windows. The original penetrations have been maintained despite the installation of contemporary replacement windows and some wooden fill. Brick soldiers and stretches form a frame for the fenestration on this portion of the façade, with a square of stone marking the corners of that frame.

A row of brick soldiers marks the base of the parapet, which rises above the windows, presenting a stone plaque with the building's name and construction date in the center of the façade. The parapet itself presents the suggestion of a single merlon at each corner. The center of the parapet rises gently toward the center the building, enclosing a stylized rectangular stone medallion. Stone coping contrasts with the brick and emphasizes the complex line of the parapet.

71. 326 East Broadway, ca 1955

1 contributing building

Shell Oil Building

This two-story brick structure relies on the window penetrations and two shades of brick for its interest. Seven narrow bays are evenly spaced across the main façade. The far left bay on the first floor presents a single glass and metal door; all other penetrations present a single double-hung window on each floor. The windows are set back from the plane of the wall, as are spandrel panels of a slightly darker brick. The contrast in color and position provides interest. The only other decoration consists of relatively plain stone details: unadorned stone coping, a course of cast stone creating a gougework band above the second floor windows, and simple stone work between each window just below a soldier course of brick at the second floor lintels. Each window has a plain angled stone

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- 72. 328 East Broadway, 1930** **1 contributing building**
Benevolent and Protective Order of Elks; Veterans of Foreign Wars
HARGIS No. 105134

This two-story orange brick building presents many features of the Classical Revival Style. An imposing stairway leads to an open portico on the raised first floor. Four brick piers and two stone columns in the Tuscan style support a narrow stone entablature which serves as a visual foundation for the projecting second floor. Three tall narrow windows with classically-inspired stone surrounds and window hoods are evenly spaced across the second floor façade. A string course of ribbed stone at the roof line encircles the building. On the main façade, a plaque with the building's name is sandwiched between this course and a projecting cornice of stone which extends partially around the building. Above this cornice at the center of the main façade is a prominent cartouche that extends above the stone coping. The building maintains all original penetrations, and a significant number of its original fenestration, though many windows are boarded up.

- 73. 303-319 Broadway, ca 1926** **1 contributing building**

This half-block long brown brick building is designed in the popular Commercial Style of the early 20th century with terra cotta details that evoke the Collegiate Gothic Revival Style. The first floor presents a series of storefronts with a central entrance to the stair hall providing access to the second floor. Surrounding the recessed entry is a Tudor arch above which rises a panel of terra cotta framed by engaged angular Gothic spires. A string course of white terra cotta begins at the height of this panel and stretches across the building at the height of the lintels above the storefront windows and doors. The buildings' storefronts are variously finished with contemporary materials, including brick, plate glass, metal and wood.

The second floor divides into thirteen bays. The central bay, above the stair hall door, presents a single nine-over-one double hung window. On either side of this window, the remaining bays are evenly spaced across the façade, presenting a total of twelve pairs of windows. Each window grouping includes a narrow terra cotta sill and label molding. Above the windows at the roofline is another string course of terra cotta, intersected by a pair of engaged terra cotta spires on either side of the central bay. A tablet shaped like a Gothic arch surrounding a shield decorates the parapet above this bay. A six-sided rosette is positioned above the second set of windows from either end of the building, and the parapet rises above these rosettes and the central arch, finished with terra cotta coping and adding interest to the building's silhouette.

- 74. 323-327 East Broadway, ca 1930** **1 contributing building**

This one-story commercial building of brown brick presents three storefronts, two with central recessed entrances, and a third, on the right, with an entrance on the right flush with the sidewalk. All three storefronts present plate glass windows resting on brick knee walls. Clerestory windows have been filled with wooden sheathing. Decoration is limited to courses of brick soldiers above the lintels and at the top of the parapet, with small squares of stone and stone coping. A featureless plaque is centered in the parapet, which appears to have had at least three courses of brick and the original stone coping removed.

- 75. 329 East Broadway, ca 1900, ca 1926** **1 contributing building**

This two-story single family dwelling has a brick addition in the Commercial Style which changes the building's appearance to that of an apartment building. Use of stone on lintels and sills, the simple surround for the main entry and coping for the parapet, which is slightly higher in the center than on the ends are all typical of the style.

- 76. 331 East Broadway, 1978** **1 non-contributing building**

This commercial building of dark gray brick has white soffits and a roof of light-colored asphalt shingles. It appears that penetrations on both the Broadway and Elm Street facades have been filled with wood sheathing.

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South Elm Street

- 77. 104 South Elm Street, ca 1980 1 non-contributing building**
 A small commercial structure of brown brick presents a central entry. To the right are two evenly-spaced windows; to the left, a single window, near the corner of the building. The windows on the main façade appear to be replacements. The roof is of light-colored asphalt shingles, and the gable ends are sheathed with diagonal wood siding painted dark brown.
- 78. 130 South Elm Street, ca 1918 1 contributing building**
 A Craftsman-type single family home is constructed six steps above grade. The main entrance is on the left, with concrete steps and a small porch in front of the main entry. Originally featuring a covered porch, the main façade of the building now presents shallow arched openings above the front entry and a bank of five windows. Based on the design of the windows, three-over-one double hung units, it would appear that the porch was enclosed and perhaps the first floor stucco applied in the late 1930s or early 1940s. The side gabled roof has exposed rafters, typical of the style. The roof, of asphalt shingles, features a centered shed dormer with four windows. A chimney of yellow brick rises from the roof; the gable ends are sheathed in wood and present a single centered window.
- 79. 134 South Elm Street, ca 1900 1 contributing building**
 Boggs Funeral Home, Queen-Boggs Funeral Home, Pacey Funeral Home, Styninger-Pacey Funeral Home
 This imposing brick and frame structure in the Queen Anne Style served as a single family home for about twenty years before becoming a mortuary. The irregular massing of the building is typical of the style, as is the use of many different sizes and shapes of windows. The Elm Street façade presents a two-story tower at the building's southern end, next to three-bay section topped by a gable roof. This portion of the façade presents two small recessed windows centered in the wooden-shingled gable end above three second-story bays, the one on the left being recessed. Centered below this recessed bay is a temple-front portico supported by multiple columns that marks the main entrance. To the north of this porch is a one-story dependency which connects the main portion of the building to one and one-half story wing.

The façade along 2nd Street presents the following forms from the corner tower heading west: a recessed narrow bay with a central group of second-story windows beneath a broad Roman arch, a pavilion faced with brick on the first floor and wood shingles on the second, and a final bay of brick, set the furthest back from the street. The rusticated stone foundation and porch wraps around the base of the building, unifying the porches and entrances under fabric canopies.

Inventory

No.	Address	Date Built / Modified	Architectural Classification Category: Sub-category	Contributing?
1.	126 West Broadway	ca 1900 / ca 1950	Other	Yes
2.	122 West Broadway	ca 1903	American, Late 19th / Early 20th C: Commercial Style	Yes
3.	116 West Broadway	ca 1895	American, Late 19th / Early 20th C: Commercial Style	Yes
4.	104-100 West Broadway	1910	American, Late 19th / Early 20th C: Commercial Style	Yes
5.	118 North Chestnut Street	1921	American, Late 19th / Early 20th C: Commercial Style	Yes
6.	124 North Chestnut Street	ca 1905 / ca 1915	American, Late 19th / Early 20th C: Commercial Style	Yes
7.	130 North Chestnut Street	ca 1926	American, Late 19th / Early 20th C: Commercial Style	Yes
8.	131 North Chestnut Street	2001	Other	No
9.	Vicinity, 137 North	ca 1940	Modern Movement: Moderne	Yes

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	Chestnut Street			
10.	115 North Oak Street	ca 1850	Late Victorian: Italianate	Yes
11.	111-113 North Oak Street	ca 1850	Late Victorian: Italianate	Yes
12.	Vicinity, 121 South Oak Street	ca 1850 / 2004	Water Tower	Yes
13.	Vicinity, 123 South Oak Street	1976	Pump House	No
14.	Vicinity, 125 South Oak Street	1976	Plaza	No
15.	100 East Broadway	1923	Revivals, Late 19th / Early 20th C: Italian	Yes
16.	112 East Broadway	ca 1870	Late Victorian: Italianate	Yes
17.	122 East Broadway	1924	Revivals, Late 19th / Early 20th C: Italian	Yes
18.	103 East Broadway	ca 1920 / 1950	American, Late 19th / Early 20th C: Commercial Style	Yes
19.	Vicinity 103 East Broadway	ca 1920 / 2009	Sign	Yes
20.	109 - 111 East Broadway	1930	American, Late 19th / Early 20th C: Commercial Style	Yes
21.	117 East Broadway	1930	American, Late 19th / Early 20th C: Commercial Style	No
22.	119 East Broadway	ca 1923	Revivals, Late 19th / Early 20th C: Italian	Yes
23.	123 - 127 East Broadway	ca 1924	Revivals, Late 19th / Early 20th C: Italian	Yes
24.	129 East Broadway	ca 1930	Modern Movement	Yes
25.	135 East Broadway	ca 1900 / ca 1930	American, Late 19th / Early 20th C: Commercial Style	Yes
26.	112 East 2nd Street	ca 1958	Modern Movement	No
27.	100 North Locust Street	2003	Modern Movement	No
28.	100 South Locust Street	1888	Late Victorian: Romanesque	Yes
29.	104 South Locust Street	ca 1890	Late Victorian: Romanesque	Yes
30.	106 South Locust Street	ca 1890 / ca 1930	American, Late 19th / Early 20th C: Commercial Style	Yes
31.	108 South Locust Street	ca 1930	Modern Movement	No
32.	112 - 118 - 120 South Locust Street	ca 1890 / ca 1905	American, Late 19th / Early 20th C: Commercial Style	Yes
33.	122 - 124 South Locust Street	ca 1955	Modern Movement	Yes
34.	126 South Locust Street	1945	Modern Movement: International Style	Yes
35.	128 South Locust Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
36.	130 South Locust Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
37.	134 South Locust Street	ca 1920	Revivals, Late 19th / Early 20th C: Classical Revival	Yes

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No.	Address	Date Built / Modified	Architectural Classification Category: Sub-category	Contributing?
38.	140 South Locust Street	1920	American, Late 19th / Early 20th C: Classical Revival	Yes
39.	101 South Locust Street	1926	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
40.	119 South Locust Street	ca 1900 / ca 1960	Modern Movement	No
41.	125 South Locust Street	ca 1880 / ca 1960	Modern Movement	No
42.	129 – 129 1/2 South Locust Street	ca 1900	Late Victorian: Italianate	Yes
43.	133 South Locust Street	ca 1880 / ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
44.	139 South Locust Street	ca 1880	Late Victorian: Italianate	Yes
45.	143 South Locust Street	ca 1880 / ca 1910	American, Late 19th / Early 20th C: Commercial Style	Yes
46.	200 East Broadway	1928	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
47.	204 East Broadway	1923	Revivals, Late 19th / Early 20th C: Italian	Yes
48.	210 East Broadway	ca 1880	Late Victorian: Italianate	Yes
49.	212 East Broadway	ca 1880	Late Victorian: Italianate	Yes
50.	216 East Broadway	1931	Modern Movement: Art Deco	Yes
51.	226 East Broadway	ca 1930 / ca 1980	Modern Movement: Art Deco	Yes
52.	232 East Broadway and 120 North Poplar	ca 1880 / 1930	American, Late 19th / Early 20th C: Commercial Style	Yes
53.	215 – 221 East Broadway	ca 1960	Modern Movement	No
54.	126 North Poplar Street	1927	American, Late 19th / Early 20th C: Commercial Style	Yes
55.	122 North Poplar Street	ca 1915 / ca 1927	American, Late 19th / Early 20th C: Commercial Style	No
56.	100 South Poplar Street	ca 1960	Modern Movement	No
57.	114 South Poplar Street	ca 1920 / ca 1927	American, Late 19th / Early 20th C: Commercial Style	No
58.	118 South Poplar Street	ca 1915	Modern Movement	No
59.	120 South Poplar Street	1950	Modern Movement	Yes
60.	122 South Poplar Street	ca 1955	Modern Movement	No
61.	124 – 128 South Poplar Street	1950	Modern Movement:	Yes
62.	140 South Poplar Street	1930	American, Late 19th / Early 20th C: Commercial Style	Yes
63.	148 South Poplar Street	1963	Modern Movement	No
64.	107 South Poplar Street / 301 East Broadway	ca 1958	Modern Movement: International Style	Yes

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No.	Address	Date Built / Modified	Architectural Classification Category: Sub-category	Contributing?
65.	109 South Poplar Street	1990	Warehouse	No
66.	109 South Poplar Street	1990	Gazebo	No
67.	111 – 113 South Poplar Street	ca 1950 / 1970	Modern Movement	No
68.	117 South Poplar Street	ca 1960	Modern Movement	No
69.	300 East Broadway	ca 1915	American, Late 19th / Early 20th C: Commercial Style	Yes
70.	324 East Broadway	1921	American, Late 19th / Early 20th C: Commercial Style	Yes
71.	326 East Broadway	ca 1955	American, Late 19th / Early 20th C: Commercial Style	Yes
72.	328 East Broadway	1930	Revivals, Late 19th / Early 20th C: Italian	Yes
73.	303 – 319 East Broadway	ca 1926	American, Late 19th / Early 20th C: Commercial Style	Yes
74.	323 – 327 East Broadway	ca 1930	American, Late 19th / Early 20th C: Commercial Style	Yes
75.	329 East Broadway	ca 1900 / ca 1926	American, Late 19th / Early 20th C: Commercial Style	Yes
76.	331 East Broadway	1978	Modern Movement	No
77.	104 South Elm Street	ca 1980	Modern Movement	No
78.	130 South Elm Street	ca 1918 / ca 1935	American, Late 19th / Early 20th C: Bungalow /	Yes
79.	134 South Elm Street	ca 1900	Late Victorian: Queen Anne	Yes

Summary

The commercial district along Broadway presents a cohesive group of commercial buildings that are representative of local architectural and commercial trends from 1853 through 1958. 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 Centralia and the surrounding region between the mid-nineteenth century and the mid-twentieth century. Most of the 20 non-contributing properties 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.

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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

1853 – 1958

Significant Dates

1853, 1958

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.

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

None known.

Period of Significance (justification)

The period of significance for the Centralia Commercial Historic District extends from 1853 through 1958. The period of significance begins in 1853, when the first plat of Centralia was drawn. The earliest extant buildings, 111-113 and 115 North Oak Street, were constructed during the 1850s. The period of significance ends in 1958, the year in which the building at 301 East Broadway / 107 South Poplar Street was constructed, as this is the youngest contributing resource.

Criteria Considerations (explanation, if necessary)

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

The Centralia Commercial Historic District located in the City of Centralia, Marion 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 buildings in this district retain most of their original design features, and comprise a visually cohesive grouping of commercial buildings constructed between 1853, the year the city was platted, and 1958. Since the city's founding, the predominate building type has been two-story masonry buildings with first floor commercial storefronts and various uses on the upper floors—residences, shops, office space, and even small-scale manufacturing facilities. This building type predominates on Broadway, while the cross streets present a mix of one and two-story brick commercial structures.

In the early 20th century, the size of rail yard decreased, allowing the commercial district to expand westward to the new extent of the tracks, as well as towards the east. Most of the buildings in the 100 block of East Broadway date from this period, presenting the massing and structure of Commercial Style buildings with applied decoration of various historical revival styles popular during the period. Prudent merchants saw the value of rehabilitating existing masonry structures. Like other buildings in the district, the Egyptian-themed Centralia Morning Sentinel Building actually dates from the 1880s, though the façades were fully replaced in 1930 (Photo 12). In addition to other buildings in the Commercial Style, architectural styles in evidence along Broadway include Victorian Italianate and Romanesque Revival (Photo 06), and from the 20th century, the Classical and Italian Renaissance Revival Styles, Art Deco, and the Modern Movement. The cross streets typically present buildings in the Commercial Style, with some concentrations of Victorian Italianate buildings and modern buildings on Locust Street (Photo 08), close to the rail yard. Elm Street, at the eastern boundary of the district, presents a mix of modern buildings and residences from the early 20th century, including a Queen Ann home that has been used as a mortuary since the early 1920s. The buildings in the Commercial Historic District continue to serve as Centralia's commercial center, and due to their integrity of design, workmanship and materials, they together convey the city's commercial and architectural history.

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

Criterion A: Commerce

Centralia was founded as a hub of the Illinois Central Rail Road, after which it was named. The earliest structures were clustered in and around the rail yard and along South Locust Street. Many of these were two-story masonry buildings, a building type that is still prevalent in the district. Storefronts housed groceries, department stores, and restaurants. Tenements and hotels were located in the upper stories of some buildings to accommodate the workers and visitors, though the area also boasted large and well-appointed hotels. The Langenfeld Hotel, constructed in 1910 at 104 West Broadway, is the last of these hotels still standing (Photo 02). By 1856, the "IC Shops" located southeast of the rail yard covered four blocks, stretching from Locust to Poplar and a block north and south of Broadway.ⁱ By 1860, the city was able to boast of ten dry goods stores, six hotels, six saloons, four tailor shops and three drug stores, not to mention the usual combination of fruit markets, shoe and boot stores, restaurants, saddle and harness makers, jewelers, barbershops, meat markets, lumber yards, stove and tin shops, blacksmiths, carpenter shops. After 1871, the city also served as the land office for the Illinois Central, which moved here from Chicago after the Great Chicago Fire.

The success of Centralia's commercial district did not depend solely on the railroad. In the 1870s, the discovery of coal in the area and of oil in 1905,ⁱⁱ combined with the railroad's presence, provided incentive for businesses of many kinds to locate in the area. In the 19th century, these included the Centralia Iron and Nail Works, flour mills, Betz and Kalkbenner Cider and Vinegar Works, and in the 20th century, Illinois Envelope Company, Allison Window and Glass, American Shoe Stock Company and Hollywood Candy Company. As railway technology improved, particularly with the replacement of steam with diesel engines, the size of the rail yard decreased, allowing Oak Street to extend south of Broadway and

ⁱ George E Ross, *Centralia: A Pictorial History* (St. Louis, Missouri: G. Bradley Publishing, Inc., 1992), p. 22.

ⁱⁱ "History of Centralia," p. 4.

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opening the area to new commercial development. The result is that the buildings closest to the tracks along East Broadway and most of the buildings on the west side of South Locust Street date from the 1920s and later. The east side of the tracks along Oak Street presents a mix of buildings and structures, including attached commercial structures from the 1850s and 1920s in various styles (Photos 03 & 04), a historic water tower and associated pump house, and a one-story bank with drive through windows constructed in 1958 (Photo 09). The diversification of enterprise in Centralia allowed the city's commercial district to experience steady growth through the end of World War II, continuing strong through the late 1950s. In addition to prosperous local merchants like Hoffman's Clothing and Hutter's Clothing, national chains including J. C. Penny, Montgomery Wards, and F. W. Woolworth located in in Centralia, leasing buildings the district.

Centralia was founded to serve as a transportation hub for the Illinois Central Rail Road, and continues as a stop for passenger service today. Although the railroad created Centralia, local natural resources helped foster the booming commercial life of the city into the 1950s, the vitality of which is reflected in the buildings and structures that comprise the Centralia Commercial Historic District.

Criterion C: Architecture

The Centralia Commercial Historic District is eligible for listing in the National Register of Historic Places under Criterion C in the area of architecture. About a third of the buildings in the district were constructed prior to 1900. These older buildings are scattered across the district, reflecting an ongoing practice of new construction over the years and the practice of rehabilitating older structures by replacing their façades. Approximately half of the buildings were constructed between 1900 and 1935, about half of these in the popular Commercial Style and the others in the historical revival styles popular at the start of the 20th century. The remaining buildings in the district are clearly influenced by the modern movements or fit no specific architectural classification.

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.ⁱⁱⁱ 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, gas and other petroleum products to fuel their lamps.

The earliest structures in this style date from the 1850s and are located on Oak Street north of Broadway facing the rail road tracks. Both are two-story windows with brick window hoods and cornice. The larger of the two buildings serves as the Centralia House, a restaurant started in the 1960s as the namesake of the hotel and restaurant that once stood in the middle of the rail yard. Locust Street, the location of the original "IC Shops," presents four of these older structures, two which had their façades replaced in the early 20th century (Photo 08). Likewise, two buildings on east Broadway, one a three-story structure, illustrate two typical design approaches: the larger building uses polychrome brick as decoration,

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

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while its neighbor makes use of pressed metal window hoods and cornice (Photo 11). Two later examples of the style using both pressed metal and glazed tile as decorative features stand on west Broadway (Photo 01).

Romanesque, 1880

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 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.

Constructed in 1880, the second home of the Old National Bank is a clear example of the style. The use of rusticated stone accents, including over the broad Roman arch that frames the corner entrance, the mix of arched and rectangular window openings, the heavy stone lintels, and complicated cornice are all hallmarks of the style (Photo 06).

The Commercial Style, 1895 to 1950s

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, the first to employ steel frame construction was William Le Baron Jenney 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 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.

The simplest expressions of the style include the two buildings on South Locust that had their façades replaced around 1910 (Photo 08). These buildings present the simple lines and minimal decoration typical of the Commercial Style. The seven-bay red brick Jonas building includes a simple cast stone plaque and simple stone coping; the building two doors to the north presents a parapet that is higher in the middle, creating a stair-step profile.

Some Commercial Style buildings rely on glazed terra cotta as applied ornament are found along East Broadway: in the 100 block, the Byrd Watson Building at 103 (Photo 04) and the Hecht and Winkler buildings, and in the 300 block, the half-block long building housing the Green Grill at 303-319 (Photo 13). Other good examples include the Smith building and Illinois Theater on Poplar.

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20th Century Revival Styles

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 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, 1923 to 1930

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.^{iv} Other features commonly employed are rusticated masonry, strong horizontal lines, detailed cornices^v 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.

While some of these Renaissance motifs are used on a number of Commercial Style buildings in the district, two buildings on east Broadway strongly represent the overall characteristics of the style. Yancey Electric at 100 (Photo 03), the Hoffman Building at 122 (Photo 05) and the building at 204, which was home to a number of dry goods stores over the years, including Hutter's and Woolworth's (Photo 11). All three of these buildings use decorative terra cotta trim to evoke the characteristics of the style. The design of Yancey Electric includes quoins, arched window surrounds, a roof-top balustrade punctuated by urns. Hoffman's more complex second-floor window surrounds include swan's neck pediments enclosing urns, reliefs in the spandrel panels that depict marine motifs, and urns decorating the corners of the main façade. The final building pictured here at 204 East Broadway combines a number of motifs already mentioned, particularly the urns, with a broad entablature and complex cartouche—also elements common to the style.

Classical Revival Style, 1920 to 1928

Although this style shares some characteristics 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.

Three buildings in the Centralia Commercial Historic District represent different expressions of the style: Merchants's State Bank on Broadway and the third home of the Old National Bank and City National Bank at opposite ends of the first block of South Locust. The first of these buildings is closer in appearance and massing to a Commercial Style building than a neoclassical structure (Photo 11). It relies on applied ornament in stone or cast stone to provide the arrangement of the pilasters and entablature that suggest the style. The heavy cornice above the entablature and coping on the parapet, which barely suggests a pediment, are also features of the style. The fact that the second floor windows are set back beneath the entablature suggests a portico.

Across the street, the limestone façade of the Old National Bank (Photo 07) provides a full expression of the style. Two engaged columns and two pilasters at the building's corners support a heavy entablature above the slightly recessed façade, which suggests a portico. Classical motifs are repeated in the design of the parapet, which includes a central relief depicting a wreathed eagle. The entry has its own pair of pilasters supporting an entablature and pediment, which function as a hood for the entry. The design of this building fully executes the style, in that the entire building's design evokes a classical stone structure, unlike its neighbor, which relies solely on applied ornament.

^{iv} John J.-G. Blumenson, *Identifying American Architecture* (New York: Norton, 1981), p. 41.

^v Carole Rifkind, *A Field Guide to American Architecture* (New York: New American Library, 1980), p.220.

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The final example, City National Bank at the corner of Locust and 2nd Streets, demonstrates the application of classical design elements to a tall commercial structure (Photo 10). The expression of the style on tall buildings typically treated the façade as a classical column, dividing it visually into base, column and capital. The first floor is sheathed in large blocks of dressed stone with exaggerated joints that provide horizontal emphasis and draw attention to the evenly-spaced arched window penetrations repeated across the façade. The "column" here is a four-story expanse of brick that is unadorned except for stone quoins at the building's corners. Finally, the classically-inspired frieze and projecting cornice complete the building.

The building at 328 East Broadway, which originally housed the Benevolent and Protective Order of Elks, provides another expression of the style, with its broad portico, heavy window hoods, This building relies on a large cartouche to decorate the parapet.

Egyptian Revival Style, 1930

The aforementioned Centralia Sentinel rehabilitated an 1880s building on Broadway in 1929-30, providing an excellent example of the style. The otherwise plain dark brown brick façade is interrupted by terra cotta trim on each level of the building. Around the main entrance, the polychrome terra cotta surround evokes Egyptian themes, suggesting the entry to an ancient Egyptian tomb (Photo 12). Upper floors present white glazed reliefs, projecting cornices, rectangular medallions and coping.

Early 20th Century: Art Deco and Art Moderne, 1930 to 1940

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, 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 district includes two fine examples of the style, which stand next to each other in the 200 block of East Broadway. The first, a two-story five-bay brick building, makes extensive use of the chevron and zig-zag in its brick work and stone trim. Immediately next door is a one-story structure with a façade executed in polychrome terra cotta that includes not only the typical geometric designs but also large panels of rose-colored terra cotta that include foliate designs. Another building in the district presents the simple lines of the Art Moderne style: a plain square structure of concrete, probably an electrical switching station, stands next to the tracks at the north end of Chestnut Street, its only decoration the words "State of Illinois" in metal above its doorway.

The Modern Movement and International Style: 1930 to 1958

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, it placed design emphasis on balance and simplicity, rather than on applied ornament and

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symmetry, and often included 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.

A number of buildings in the district provide good examples of the style. Built in 1946, Straith's Jewelers on Locust Street maintains its glass second floor façade and original neon sign. The one-story brick bank building on 2nd Street has retained its primary façade elements, including the colonnade that stretches across the building (Photo 09). The building at 301 East Broadway / 107 South Poplar, however, expresses the major features of the style in wood, glass, brick and metal (Photo 13). Constructed in 1958, the building's roof appears to wrap over the front and rear facades of the building, and floats above a ribbon of second-floor windows set high in a wall sheathed with vertical wood siding. The bays at either end of the Poplar Street Façade are vacant, due to the walls being set back for entrances. These vacant spaces provide a vertical emphasis repeated by the wood siding on the second floor, the brick pilasters that define the five remaining bays of the Poplar Street façade and the vertical bright metal mullions between the large plate glass windows. The horizontal emphasis of the roof and ribbon windows repeats in the single thin bright metal awning (once one of a pair) and the very short panels of brick supporting the plate glass windows.

The finest example of the International Style in the district, 301 East Broadway is certainly stylistically removed from the 1850s Italianate structures standing just a few blocks away on Chestnut Street. Although a century separates these two-story commercial structures in time, they perhaps have more in common than meets the eye: regardless of age, these buildings were constructed of metal and brick and glass and wood to serve the needs of Centralia's thriving business community. Along with the neighboring buildings in the Centralia Commercial Historic District, these buildings maintain their integrity of design, materials and workmanship that supports the eligibility of the district for listing in the National Register under Criterion C for architecture, which in turn allows them to represent the history and development of commerce in Centralia from its founding through the middle of the 20th century.

Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Brinkerhoff, J.H.O. *Brinkerhoff's History of Marion County*. Indianapolis, IN: F. Bowen & Company, Publishers, 1909.

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Historical and Descriptive Review of Illinois, Volume I: The Southern Section, Egypt. St. Louis and Chicago: John Lethem, 1894.

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Centralia's Centennial, 1853-1953. Max Davis Printing, 1953.

Rifkind, Carole. *A Field Guide to American Architecture*. New York: New American Library, 1980.

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 # _____

Primary location of additional data:

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

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_____ recorded by Historic American Engineering Record # _____
_____ recorded by Historic American Landscape Survey # _____

Name of repository: Centralia Area Museum Archives

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 19 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

1	<u>16</u> Zone	<u>313608</u> Easting	<u>426664</u> Northing	4	<u>16</u> Zone	<u>314225</u> Easting	<u>4266516</u> Northing
2	<u>16</u> Zone	<u>313734</u> Easting	<u>4266719</u> Northing	5	<u>16</u> Zone	<u>314173</u> Easting	<u>4266322</u> Northing
3	<u>16</u> Zone	<u>314113</u> Easting	<u>4266599</u> Northing	6	<u>16</u> Zone	<u>313813</u> Easting	<u>4266413</u> 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 "Sketch Map, Centralia Commercial Historic District Boundaries." The National Register boundary encloses all the buildings, sites and structures that

- Are bordered by Broadway, Elm, Second and Oak Streets;
- Face south on Broadway between Walnut and Elm Streets;
- Face Chestnut and Oak Streets north of Broadway; and
- Face east on Poplar Street north of Broadway.

Boundary Justification (Explain why the boundaries were selected.)

The boundary for the Centralia Commercial Historic District includes those properties that are associated with the commercial district during its period of significance (1853-1958) 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 20 non-contributing resources. The non-contributing resources are predominately buildings that have undergone alterations that obscure their connection to the period of significance, with a few recently-constructed structures. The area along both sides of the existing railway and along Broadway to Elm includes the oldest commercial buildings in Centralia, as does South Locust Street. The remaining structures within the district boundaries date from the period of significance. The northern boundary of the district is drawn to exclude buildings with significant loss of integrity, contemporary intrusions and vacant lots.

Centralia Commercial Historic District
Name of Property

Marion County, Illinois
County and State

11. Form Prepared By

name/title Nicholas Dorochoff, Principal
organization Dorochoff Consulting LLC date 12/28/2011
street & number 2044 West Farwell Avenue 3-E telephone 847-942-4807
city or town Chicago state IL zip code 60645
e-mail nick@dorochoff.com

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: Centralia Commercial Historic District
City or Vicinity: Centralia
County: Marion State: Illinois
Photographer: Adam Hoozko of Naperville, Illinois
Date Photographed: 29 – 30 January 2011

Description of Photograph(s) and number:

No.	Subject	File Name
01.	Commercial block on West Broadway	IL_Marion_County_Centralia_Commercial_01.NEF
02.	The Langenfeld Hotel on West Broadway	IL_Marion_County_Centralia_Commercial_02.NEF
03.	Oak Street North of Broadway	IL_Marion_County_Centralia_Commercial_03.NEF
04.	Southeast corner of Oak and Broadway	IL_Marion_County_Centralia_Commercial_04.NEF
05.	Hoffman Building, 122 East Broadway	IL_Marion_County_Centralia_Commercial_05.NEF
06.	100 Block of East Broadway	IL_Marion_County_Centralia_Commercial_06.NEF
07.	Southeast corner of Broadway and Locust Street	IL_Marion_County_Centralia_Commercial_07.NEF
08.	East side of South Locust Street	IL_Marion_County_Centralia_Commercial_08.NEF
09.	Corner of Oak and Second Streets facing east	IL_Marion_County_Centralia_Commercial_09.NEF

Centralia Commercial Historic District
Name of Property

Marion County, Illinois
County and State

No.	Subject	File Name
10.	Northwest corner of Second and Locust Streets	IL_Marion_County_Centralia_Commercial_10.NEF
11.	North side of the 200 block of East Broadway	IL_Marion_County_Centralia_Commercial_11.NEF
12.	North side of the 200 block of East Broadway	IL_Marion_County_Centralia_Commercial_12.NEF
13.	Southeast corner of Broadway and Poplar	IL_Marion_County_Centralia_Commercial_13.NEF
14.	South Poplar Street looking northwest	IL_Marion_County_Centralia_Commercial_14.NEF
15.	Southwest corner of Broadway and Elm Street	IL_Marion_County_Centralia_Commercial_15.NEF

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.

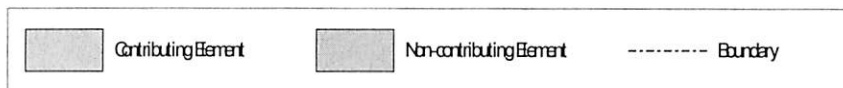
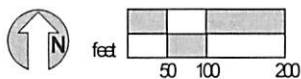
Centralia Commercial Historic District
Name of Property

Marion County, Illinois
County and State

Sketch Maps:

Centralia Commercial Historic District Boundaries and UTM References

Numbers correspond to those provided on the building inventory. UTM references in bold.

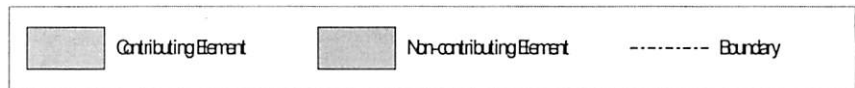
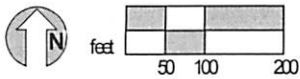


Centralia Commercial Historic District
Name of Property

Marion County, Illinois
County and State

Centralia Commercial Historic District Photo Locations

Numbers correspond to those provided on the photo index.



Section One: Historic Images

Sources are noted in the image log, in Section Three below.

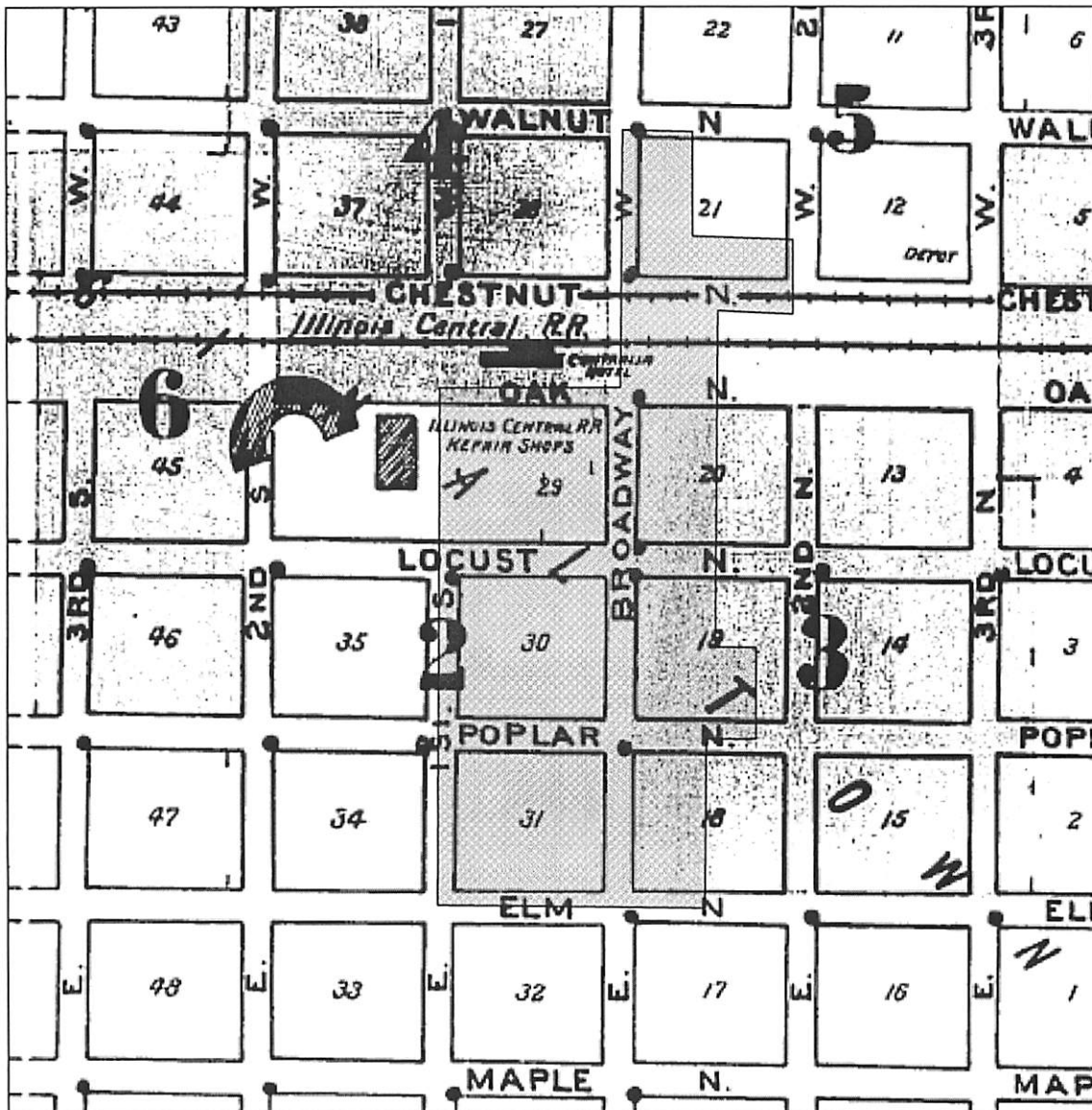


Image A1 – 1897 Sanborn Map.

Location of the Centralia Downtown Commercial District is highlighted in green.

Section Two: Historic Photos



Image A2 — Langenfeld Motor Company



Image A3 — West Side Motor Company



Image A4 — Langenfeld Hotel

APPENDIX: NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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Centralia Commercial Historic District, Marion County, Illinois



Image A5 — Broadway from Walnut looking east



Image A6 — Poplar at Noleman looking south



Image A7 — Byrd Watson Drug Company



Image A8 — Magna Bank



Image A9 — Old National Bank



Image A10 — Old National Bank

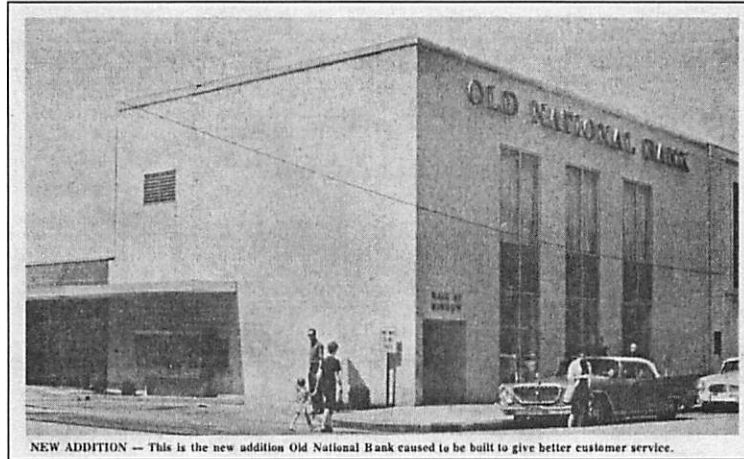


Image A11 — Old National Bank addition

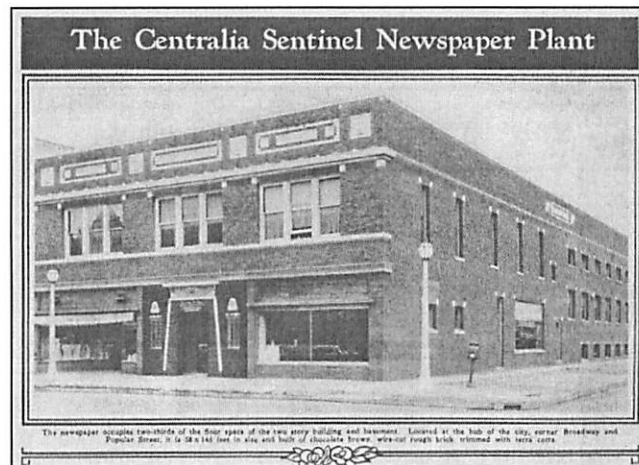


Image A12 — Sentinel Buiding



Image A13 — Langenfeld Motor Company



Image A14 — First National Bank and Trust



Image A15 — First National Bank and Trust



Image A16 — Centralia House



Image A17 — Boggs Funeral Home



Image A18 — Hoffman's Clothing

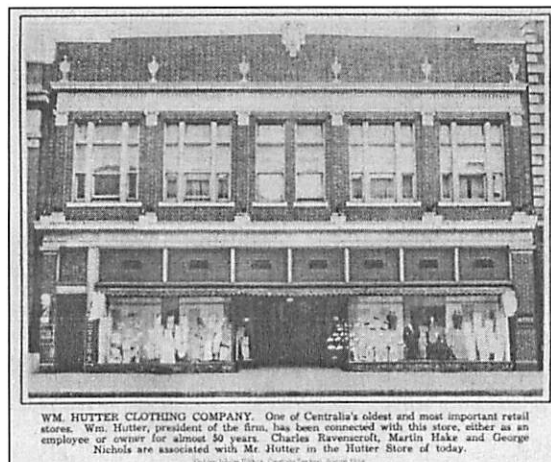


Image A19 — Hutter's Clothing



Image A20 — Illinois Theater, Straith's Jewelers, ca 1970s



Image A21 — Langenfeld Hotel

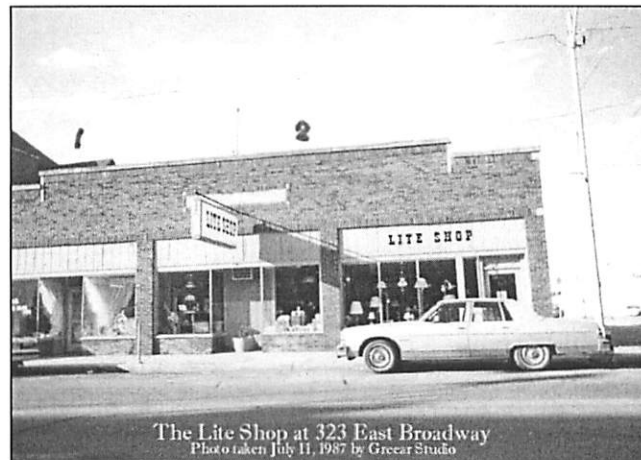


Image A22 — Lite Shop

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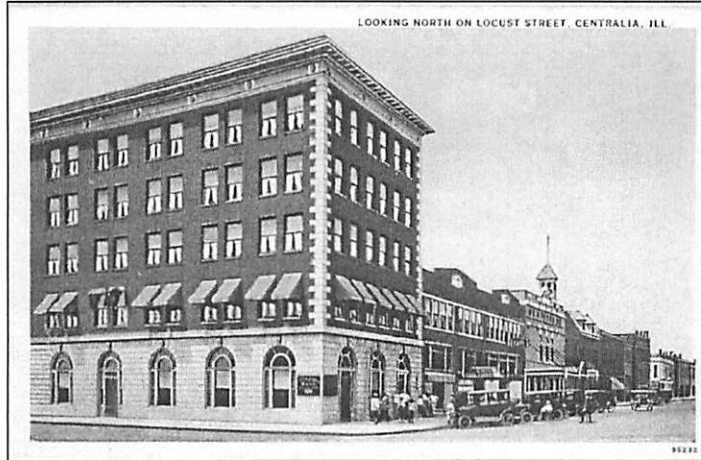


Image A23 — City National Bank and Streetscape

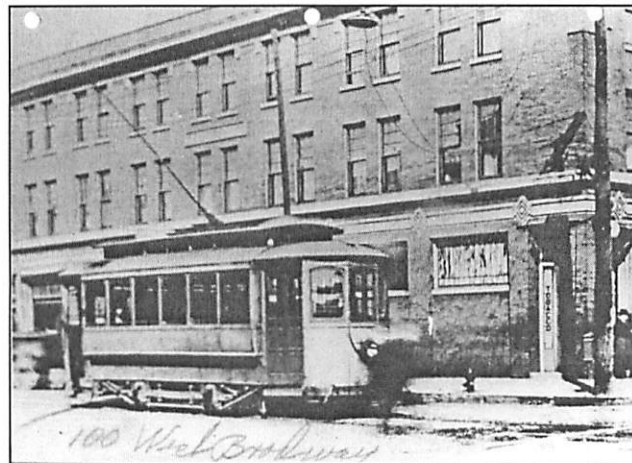


Image A24 — 100 West Broadway with Streetcar



Image A25 — 200 Block of East Broadway

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Centralia Commercial Historic District, Marion County, Illinois



Image A26 — Shell Oil Building

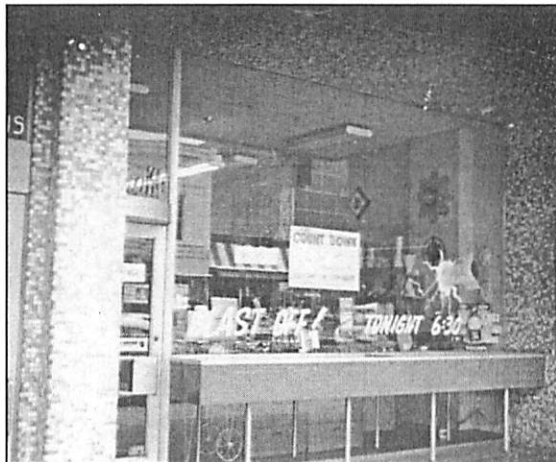


Image A27 — Straith's Jewelry

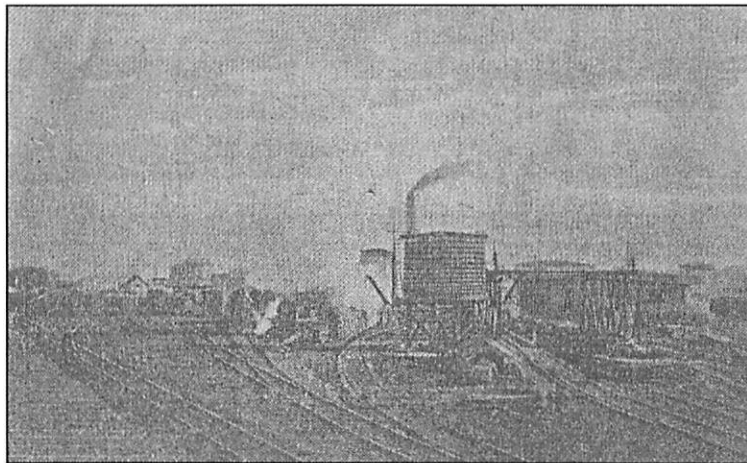
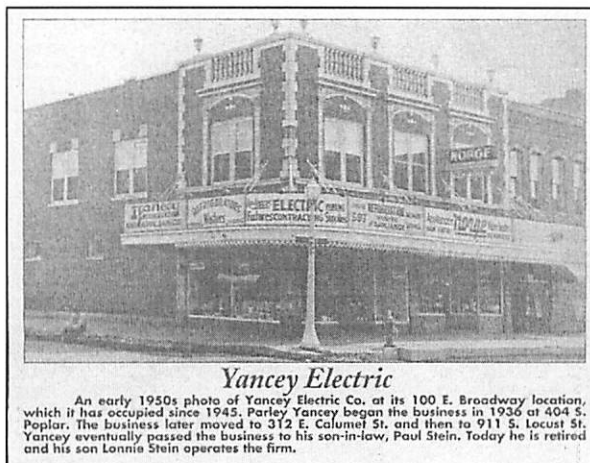


Image A28 — Rail Yard and Water Tower



Image A29 — Wherle Brothers



Yancey Electric

An early 1950s photo of Yancey Electric Co. at its 100 E. Broadway location, which it has occupied since 1945. Parley Yancey began the business in 1936 at 404 S. Poplar. The business later moved to 312 E. Calumet St. and then to 911 S. Locust St. Yancey eventually passed the business to his son-in-law, Paul Stein. Today he is retired and his son Lonnie Stein operates the firm.

Image A30 — Yancey Electric

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Centralia Commercial Historic District, Marion County, Illinois

Section Three: Image Sources

No.	Subject	File Name	Source
A1.	Map of Downtown Centralia, 1897	N/A	Sanborn Map Company, p. 1
A2.	Langenfeld Motor Company	Centralia_001	<i>Centralia: A Pictorial History</i> , p.114
A3.	West Side Motor Company	Centralia_002	<i>Centralia: A Pictorial History</i> , p. 116
A4.	Langenfeld Hotel	Centralia_003	<i>Centralia: A Pictorial History</i> , p. 141
A5.	Broadway from Walnut looking east	Centralia_004	<i>Centralia: A Pictorial History</i> , p. 153
A6.	Poplar at Noleman looking south	Centralia_005	<i>Centralia: A Pictorial History</i> , p. 153
A7.	Byrd Watson Drug Company	Centralia_006	<i>Centralia: A Pictorial History</i> , p. 171
A8.	Magna Bank	Centralia_007	<i>Centralia: A Pictorial History</i> , p. 176
A9.	Old National Bank	Centralia_008	<i>Centralia: A Pictorial History</i> , p. 192
A10.	Old National Bank	Centralia_009	CAH Museum Archives, Old National Bank 2808.jpg
A11.	Old National Bank addition	Centralia_010	CAH Museum Archives, ONB_addition_13570.tif
A12.	Sentinel Buiding	Centralia_011	CAH Museum Archives, Sentinel building 4188.jpg
A13.	Langenfeld Motor Company	Centralia_012	CAH Museum Archives, Langenfeld_Motors_7224.jpg
A14.	First National Bank and Trust	Centralia_013	CAH Museum Archives, 1st_Nat_Bank_13568.tif
A15.	First National Bank and Trust	Centralia_014	CAH Museum Archives, 1st_Nat_car_show_13569.tif
A16.	Centralia House	Centralia_015	CAH Museum Archives, Centralia House 1513.jpg
A17.	Boggs Funeral Home	Centralia_016	CAH Museum Archives, Boggs Funeral Hm 2994.jpg
A18.	Hoffman's Clothing	Centralia_017	CAH Museum Archives, Hoffman Clothing 2902.jpg
A19.	Hutters Clothing	Centralia_018	CAH Museum Archives, Hutters Clothing 2993.jpg
A20.	Illinois Theater, Straith's Jewelers	Centralia_019	CAH Museum Archives, Downtown_mall_13408.tif
A21.	Langenfeld Hotel	Centralia_020	CAH Museum Archives, Langenfeld_Hotel_11841.jpg
A22.	Lite Shop	Centralia_021	CAH Museum Archives, Lite_Shop_7328
A23.	City National Bank and Streetscape	Centralia_022	CAH Museum Archives, Locust_St_11840.jpg
A24.	100 West Broadway with Streetcar	Centralia_023	CAH Museum Archives, Streetcar_7271.jpg
A25.	200 Block of East Braodway	Centralia_024	CAH Museum Archives, 100 East Broadway_Wham_&_Wham_8354.jpg
A26.	Shell Oil Building	Centralia_025	CAH Museum Archives, Shell_13256.tif
A27.	Straith's Jewelry	Centralia_026	CAH Museum Archives, 1969 Straith's 6144.jpg
A28.	Rail Yard and Water Tower	Centralia_027	CAH Museum Archives, Original_IC_shops_7384
A29.	Wherle Brothers	Centralia_028	CAH Museum Archives, Wehrle Bros 259.tif
A30.	Yancey Electric	Centralia_029	CAH Museum Archives, Yancey_Electric_8363.jpg