

**SENT TO D.C.**

1-6-12

# National Register of Historic Places Registration Form

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

## 1. Name of Property

historic name Dixon Downtown Historic District

other names/site number \_\_\_\_\_

## 2. Location

street & number Roughly bounded by River St., Dixon Ave., Third St. and Monroe Ave.

city or town Dixon

state Illinois code 012 county Lee code 103 zip code 61021


not for publication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

Signature of certifying official

Date

*Anne E. Hadden* DSHPO 1.6.12

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	
102	42	buildings
1		sites
	2	structures
5	2	objects
108	46	<b>Total</b>

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

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

N/A

1

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

COMMERCE / business

COMMERCE / financial institution

GOVERNMENT

DOMESTIC / hotel, single dwelling

RELIGION / religious facility

RECREATION-CULTURE / theater

INDUSTRY-PROCESSING-EXTRACTION /  
energy facility

**Current Functions**

(Enter categories from instructions.)

COMMERCE / business

COMMERCE / financial institution

GOVERNMENT

DOMESTIC / single dwelling, multiple dwelling

RELIGION / religious facility

RECREATION-CULTURE / theater

INDUSTRY-PROCESSING-EXTRACTION /  
energy facility

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

LATE 19TH / EARLY 20TH C: Commercial Style

LATE VICTORIAN: Italianate, Romanesque

LATE 19TH / EARLY 20TH C REVIVAL STYLES

MODERN MOVEMENT: International Style

**Materials**

(Enter categories from instructions.)

foundation: CONCRETE, STONE, BRICK

walls: BRICK, WOOD, STONE

roof: ASPHALT

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

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### **Narrative Description**

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

#### **Summary Paragraph**

Dixon is located in north-central Illinois, roughly one hundred miles west of Chicago on the Rock River. A city with over 15,000 residents, it encompasses approximately seven square miles, with 53 acres within the boundaries of the Dixon Downtown Historic District. The district includes 154 properties located on seventeen city blocks, stretching seven blocks from east to west along First and Second Streets between Monroe and Ottawa Avenues, and two blocks north to south between River Street and Second Streets. The district also includes a four-block area south of Second Street between Peoria and Ottawa Avenues, which includes a cluster of civic, governmental, religious and cultural resources important to the city's commercial development. The district includes 108 contributing resources, among them historic sites and memorial objects. The 46 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 buildings constructed between 1853 and 1961, with about half being attached commercial structures dating from the 1850s to the 1940s. The buildings clustered between the river and Second Street in the vicinity of the Galena Avenue and Peoria Avenue bridges form the core commercial area, with mixed commercial and industrial uses to the east and west. The west side of the district includes a number of residential structures dating from the period of significance, illustrating the manner in which residential uses gave way to commercial uses as the city grew. South of the core commercial area stand governmental, religious and civic structures. The resources in the Dixon Downtown Historic District tell the story of the city's founding at an important crossing of a major river, providing access to northwestern Illinois and its growth as a center of commerce for northern Illinois. The buildings in this district form a cohesive group that conveys the significance of the district as the commercial and civic center of the City of Dixon from 1853 through 1961, the latest construction date for a contributing property.

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### **Narrative Description**

Overall, the buildings of the Dixon Downtown 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. The majority of the non-contributing resources 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. Fourteen of these are paved parking areas constructed after the period of significance.

#### **Setting and Description**

The promise of riches offered by the lead mines near Galena in northwest Illinois encouraged migration to northwestern Illinois, which in turn required a convenient place to cross the Rock River. A ferry once operating near the current Peoria Avenue bridge became a magnet for those traveling north to make their fortune in the mines. That ferry crossing was first named Ogee then Dixon, after its proprietors, and around it grew the city of Dixon. Commercial uses predominated on the south side of the river; the prominent hill cresting three block south of the river served as the location for the county courthouse (Photo 09) and the Nachusa House, originally a hotel and tavern which opened in 1853 and is individually listed in the National Register (NPS Reference Number 83000323, Photo 08). When the Illinois Central Railroad began laying rails in the same year, they chose to cross the river approximately four blocks west of the ferry. Southbound rail service began the same year, with the bridge over the Rock River completed in 1855. The western edge of the historic district lies near the railway embankment with its series of limestone arches which are themselves listed in the National Register (NPS Reference Number 87002048). The east end of the historic district is marked by the dam and hydroelectric plant (Photo 01). Although the current facility was constructed in the 1920s, dams of various sizes and uses spanned the Rock River near that spot since the 1840s.

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Today, the area between the dam and the railroad embankment comprises downtown Dixon, with the majority of businesses clustered between Galena and Peoria Avenue bridges. In this area, street lighting is achieved by fixtures with both contemporary and traditional designs. Sidewalks and crossings are maintained throughout, and with few exceptions, views of the buildings are unobstructed by trees, maintaining the historic sense of the business district. Most of the buildings in this area are Late Victorian through early 20th century Commercial Style buildings. There are some non-contributing resources, including a late-20th century professional building with attached parking garages which serve the downtown and the historic city hall at the corner of Hennepin and Second.

That city government building, constructed in 1906, marks the northern edge of what might be termed the civic and cultural section of Dixon's downtown area. The three blocks between Peoria and Ottawa Avenue from Second to Third Streets are home to a number of churches and associated buildings from the period of significance, the O. B. Dodge Library (Photo 11), the 1908 post office (Photo 08), and the 1900 Beaux Arts Lee County Courthouse (Photo 09), as well as the 1853 Nachusa House. In addition to these historic structures stands a number of non-contributing resources, including a contemporary fire station and the Dixon Arch, constructed in 1985 as the third in a series of arches that since 1919 have spanned Galena Avenue between Second and Third Streets. In keeping with the nature of the building uses in this section of the district, the buildings are larger in scale and more widely spaced than near the river, and plantings are more frequent, with the courthouse square being heavily wooded.

The industrial area to the east of the commercial core include the hydroelectric plant and buildings constructed as garages and mills, in addition to late Victorian commercial structures. Some domestic uses, including the city's first YMCA building at the corner of First and Galena, indicate the change to residential uses just east of the district boundary. Similarly, the area west of the commercial core shows a similar mix of uses, including warehouses and a lumber yard that took advantage of a railroad spur that once ran along the river to Peoria Avenue. As on the east side, these industrial uses give way to residential uses, the homes at the western edge of the district presenting a mix of Italianate, Queen Anne and Craftsman styles.

### Building Descriptions

Below are brief descriptions of important resources in the Dixon Downtown District. A full inventory follows these descriptions. Buildings are organized by street and address. East-west streets are listed first, followed by north-south streets with resources listed by address from east to west or north to south. Numbers correspond to those provided in the full inventory and on the accompanying maps.

#### East River Street

1. **201 East River Street, ca 1924** **1 contributing building**  
*Water Power Electrical Plant*

The facility includes a concrete dam, spillway, and a brick hydroelectric plant. The building presents five bays along its length. All but two bays present three tall windows with Roman arches. Stone medallions mark the bays. The elevation facing the street also presents three arches, though these are filled with brick. The rightmost arch encloses the main entry, which is decorated with polychrome terra cotta.

#### West River Street

6. **216 West River Street, 1959** **1 contributing building**  
*Prince Castle*

The design of this mid-century fast food restaurant was meant to evoke the sense of a castle. The crenellated parapet, corner buttresses, and rough stone facing all recall medieval materials and construction. This design was common to other restaurants in this chain constructed in northern Illinois.

#### East First Street

10. **209-11 East First Street, ca 1920** **1 contributing building**  
This simple three-bay building retains its original openings and some original doors and fenestration. From the left, the first two bays each present a wide opening. The second bay maintains a three-paneled side-hinged door that appears to be original to the building. It is likely that doors like this filled the other two similarly-sized openings. The

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third bay includes a wide opening and a service door, which also appears to date from the building's construction. Originally serving as a planning mill, the building's wide doors would have provided easy access for bringing long planks into the building.

**12. 123 East First Street, ca 1895 1 contributing building**  
**YMCA**

Constructed as a YMCA, this building presents two wide bays flanking a narrow bay. The central bay presents a single narrow window on the first and second floors, with narrow stone sills and heavy rusticated stone lintels. The left-hand bay on the first floor presents a cast iron entry from Verling, McDowell & Company Iron Works with six steps leading to two double doorways with large transom windows. The corresponding bay on the right presents a pair of double hung windows. A similar pair of windows fills the two end bays on the second floor. A single sill and lintel serves each pair of windows.

The building's cornice is suggested by variations in the bond patterns, presenting a simple rectangle above each bay with a course of sawtooth headers. Above these is a projecting cornice of brick, ending in a series of machicolations that stretch across the entire parapet.

**West First Street**

**20. 101 West First Street, ca 1913, 1956 1 contributing building**  
**Dixon National Bank**  
**N. Max Dunning**  
**HARGIS No. 125145**

This five-story building presents as a Chicago Style commercial structure. The building divides horizontally into three sections. The first floor, faced in stone, provides for a central entrance with classically-inspired treatment: pilasters frame the recessed entry, and a pair of attached Ionic columns frame the doorway, with windows filling the space between the columns and pilasters on either side. Above the columns and pilasters rests a garlanded entablature and classical cornice. A plain entablature and cornice wrap around the first floor façades.

The next three floors are simply appointed. The central window bays on the main façade above the entrance project slightly from the façade; round terra cotta medallions are centered in the spandrels beneath each window. Above the third floor, a cornice of terra cotta marks the final division of the building. Here, panels of green glazed terra cotta are positioned between the windows and a simple projecting cornice of terra cotta completes the parapet. A one-story mid-20th century addition facing Galena Avenue maintains its own integrity, presenting four bays of marble and glass framed by plain metal bands.

**21. 105 West First Street, ca 1855 1 contributing building**  
**Union Hall**  
**HARGIS No. 304857**

This seven-bay brick commercial structure presents two contemporary storefronts at the ground level. The two stories above that present significant integrity of design, materials and workmanship. Each of the windows rests on a narrow stone sill and has a heavy dressed stone lintel. These are the only decoration on the main façade except for the brick cornice. Two corbelled courses support a course of sawtooth headers, which in turn supports plain machicolations eight courses high ending in a course of stone coping. The central third of the parapet rises four courses in the center to a shallow pediment.

**25. 115 West First Street, ca 1880 1 contributing building**

This building's façade is largely intact. The cast iron elements of the storefront have been retained, as has the entry. Contemporary wooden sheathing and glass detract, but can easily be replaced. Although the windows have been replaced, the original penetrations are intact, as are the sills and decorative lintels on the second floor windows. Repairs to the brick façade have resulted in removal of the third-floor lintels and lintels, leaving a flat expanse of

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brick stretching from the tops of the third-floor windows to the coping stones topping the parapet.

**27. 119 West First Street, 1900, ca 1990 1 contributing building**

***Lebowich Block***

Although the storefront has some classically-inspired features, its materials and design suggest a date sometime in the last half of the 20th century. The second floor façade divides in two, each half presenting three pilasters framing two window penetrations. The pilasters appear to support a flat, heavy lintel of metal or terra cotta. Above this are two courses of brick topped by a course of terra cotta with a running scrollwork ornament. Above this is a classical egg and dart molding beneath a heavy metal cornice. It appears that the building's original western party wall has been covered by the façade of the neighboring building on the second floor and partially

**42. 214 West First Street, ca 1890 1 contributing building**

***I. D. Appleford Building, Downing Building, Moss Building***

Except for a contemporary first floor storefront in wood and glass, this building retains all the significant character-defining features of the main façade, from the window sills, sashes and hoods to the distinctive cornice.

On the second and third floors, a narrow string course of stone serves as a sill for a series of double-hung windows. A single set of sashes under a bracketed window hood is positioned near the corner of the building. In the center of the façade is a group of three windows, a wide set of sashes flanked by two narrower windows beneath a single hood. Above the third-floor windows, a series of wide machicolations support a distinctive bracketed cornice of pressed metal. The secondary façade retains all but one window penetration. Second floor windows have original sash; third floor windows are sheathed in plywood.

**43. 215 West First Street, ca 1895, 1945 1 contributing building**

***Rosbrook Building***

A wood, metal and glass storefront stretches across the façade of this commercial structure. Above the storefront is a fixed wooden awning with asphalt shingles. The second floor façade clearly dates to the 1940s, with its long short window penetrations filled with glass block. The horizontal emphasis common in buildings of the International Style is present in the ribbon windows, the single narrow sill that runs beneath them, and the horizontal pattern formed by recessing alternating rows of brick in the spaces between and on either side of the windows. An uninterrupted plane of yellow brick stretches upward from the windows to the stone coping at the two sets of bay windows originally on second floor.

**44. 216 West First Street, ca 1895 1 contributing building**

The storefront of this building retains a high degree of integrity, including the arrangement of features and the transom windows. A central recessed entrance is flanked by pairs of plate glass windows in the adjoining bays, with four rosettes dividing the iron supporting beam in three. The second floor façade is also divided in three, with a pilaster of brick rising from each of the iron rosettes below. The central bay presents three windows: two small rectangular windows flanking a taller window ending in a Roman arch. A three windows rest on a narrow sill of rusticated stone which extends across the bay. Broad lintels of rusticated stone top the rectangular windows and adjoin the central window at the point where the arch begins. And rising from these lintels is a narrow stone arch formed of voussoirs. This arch fills the central bay. The bays on either side present a pair of arched windows with the same treatment, except that the decorative arches are smaller. Above these arches, each bay presents a series of square rusticated stone medallions, above which corbelling brings the plane of the each bay even with the pilasters, creating flat surface above which a pressed metal cornice completes the parapet of the building.

**45. 219 West First Street, 1897 1 contributing building**

***Kearney Building***

The Kearney Building retains remarkable integrity of design, materials and workmanship. At the first floor, the contemporary replacement storefront and stair hall entry are sympathetic to the building's original design. Transom

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windows above the storefront have been retained, and the storefront is arranged with a recessed side entrance, which is typical of buildings of the period. The pilasters with carved capitals and entablature with the building's name surround the stair hall entrance.

Replacement windows with thin frames and mullions fill the original window penetrations on the second and third floors. Projecting courses of stone form the sills for each group of windows, including those in the three- window bay that projects from the façade above the storefront. On the second floor, stone lintels are carved with Celtic foliate designs that repeat those in the capitols. On the third floor, each lintel is decorated instead with an oversized keystone, which together appear to support a copper cornice, above which rises a cornice of rusticated stone.

**47. 221 West First Street, ca 1912 1 contributing building**

***Justus Schweinsberg***

A contemporary storefront in metal, glass and wood is shaded by an awning of metal and cloth. Above this, the façade of the building up to the string course of stone beneath the second-floor windows has been covered in wood and stucco. The second floor façade retains significant integrity of design and materials. The string course of stone serves as the sill for three second-floor windows centered in the façade and flanked by stone pilasters, which appear to support a stone entablature with a distinctive pediment that incorporates a shell and flower patterns. Above this a projecting cornice of stone stretches across the façade, seemingly supported at either end by flat brackets of stone. Above this projecting cornice a brick pediment rises to a shallow central point, above a stone plaque bearing the building's name. Uncommon in the district is the use of Flemish bond with headers of a slightly darker shade than the stretchers.

**49. 223 West First Street, ca 1900 1 contributing building**

***HARGIS No. 125203***

This building is constructed of rusticated stone with Romanesque details. The first floor presents an arched entry flanked with engaged columns at the corner of the building, a single broad arch facing First Street, and a series of Roman arches facing Peoria Avenue. The second story presents rectangular, rather than arched, windows, and a projecting turret above the corner entrance adds interest. The turret's projecting cornice continues along the front and part way along the side of the building. Above that course, the stone is evenly dressed, contrasting with the rough stone used elsewhere on the building. Decorative carvings featuring foliate patterns decorate the entryway and base of the turret.

**50. 301 West First Street, 1830, 2002 1 contributing building**

***Site of John Dixon Pioneer Home***  
***HARGIS No. 304880***

The northwest corner of Peoria Avenue and First Street is the site of John Dixon's cabin.

**52. 308 West First Street, ca 1908 1 contributing building**

Originally housing a hardware store on the first floor and the Masons on the second floor, this brick commercial structure presents a series of contemporary storefronts in metal, glass and wood on both the Peoria and First Street façades. At the second floor along Peoria Avenue, a single narrow stone course serves as sills for five tall windows with Roman arches, which are emphasized by stone molding. Above this, a series of corbelled machicolations appear to support a complex cornice that includes a frieze of foliate motifs topped by a dentil molding and a bracketed projection.

The First Street façade shares the major design features found on the Peoria Avenue facade, with some exceptions. This façade is divided in half, and the half nearest Peoria Avenue is further divided into two bays. At the second floor, each of these bays has a string course/sill and a pair of windows identical to those facing Peoria Avenue. The other half of the façade presents three windows, the center being a Palladian window and the other two narrow windows with Roman arches. The machicolations and cornice from Peoria Avenue are repeated here.

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Although all the second floor window penetrations have been maintained, all are partially filled with opaque materials and smaller contemporary windows.

- 59. 321 West First Street, ca 1930 1 contributing building**  
An exceptionally well-preserved double storefront in the Commercial Style presents a double central entrance which retains the original doors and hardware. On either side, large plate glass windows originally provided customers a view of trucks and farm implements sold within. Although the transom windows have been covered, the two projecting cornices, medallion with cartouche, and coping, all of white terra cotta, are in remarkably good condition.
- 64. 421 West First Street, 1924 1 contributing building**  
*Northern Illinois Gas Company*  
*HARGIS No. 125207*  
This Commercial Style building of yellow brick presents some classically-inspired details. The first floor façade divides into five bays. The central bay houses the main entrance, which is recessed behind a pair of engaged Ionic columns. These support a simple entablature and cornice. On either side of the entrance is a series of plate glass windows. The penetrations have been partially filled with an opaque material and smoked glass has been installed. The remaining two bays, at either end of the building, each present two rectangular window penetrations that have been filled with dark glass.  
  
At the level of the entablature above the main entrance, a projecting course of terra cotta encircles the building. The second floor presents eleven rectangular windows: a narrow one above the main entrance, flanked by two sets of three above the shop windows below. At the ends of the building, two windows are positioned above those on the first floor. Brick soldiers and stretchers are used to frame the windows, and at the bottom corners of each frame, three brick stretchers project slightly from the façade.  
  
About four feet above the second floor windows, a projecting cornice of terra cotta circles the building. Stone coping is used on the parapet, including the small pediment that rises above the central bay of the building.
- 65. 424 West First Street, ca 1924 1 contributing building**  
*Hay Brothers Ice Cream*  
This one story buff colored brick building presents some early expressions of the International Style. The strong horizontal emphasis is clear in the horizontal lines resulting from alternate courses of recessed brick. On the main façade, three of these recessed courses extend from the main entry to the eastern edge of the building. Above these is a ribbon of windows, another motif common in the International Style. The main entry includes the doorway with a neon sign above and a series of three windows to the right. The windows and doorways are surrounded by smooth stone, with the panels above the windows having a geometric design carved on them. Alternating courses of recessed and projecting brick extend from the stone surround to the corner of the building, and extend an equal distance down the Madison Avenue façade, where the set of three rectangular windows and the ribbon windows are repeated on this façade. The remainder of the Madison Street façade present four vehicle bays. A second storefront included at this address is adjacent to the building on First Street. It is faced with similar brick and has horizontal features created by recessing courses of brick. The entire storefront is boarded up.
- 66. 501 West First Street, ca 1935, ca 1950 1 contributing building**  
*Walter C. Knack Co.*  
This brick building was constructed in phases over a number of years. The main entrance is on the corner of the building, above which hangs a distinctive Art Deco sign and clock, which reads "The Home of Walter C. Knack Co." Window penetrations on either side of the entrance are partially filled with vinyl siding and square plate glass windows. The remaining three bays of the building facing First Street have each had storefront windows removed, the penetrations partially filled with brick to accommodate smaller windows or, as with the last bay, completely filled



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with wooden sheathing. A pediment is suggested by the rise in the parapet wall, which is roughly centered in the First Street façade.

**67. 502 West First Street, ca 1915**

**1 contributing building**

A contemporary wood and glass storefront fills the first floor façade along First Street. The building's original iron beams and posts are still visible. A corner entrance and three plate glass windows fill the main façade. On the second floor, two windows are roughly centered, each with a sill and lintel of stone. Above these, a cornice of corbelled brick completes the parapet.

The same features are applied to the Madison Street façade. A single plate glass window with an iron beam above wraps around from the corner entry. A window and doorway each present the same heavy lintels at the far corner. Between the two entrances is a stairway to the basement. An awning of corrugated metal protects the exterior stairway. At the second floor on this façade, two windows are evenly spaced across the building and the corbelled cornice completes the parapet.

A two-story dependency which appears to be a dwelling is set farther back from Madison street than the commercial structure. A roofed screened porch occupies two thirds of the façade, and a three-sided projecting bay fills the remainder of the first floor. At the second floor level, two windows are evenly spaced across the façade. The brick walls of the dwelling simply end at the stone coping on the parapet, with no corbelled cornice.

**East Second Street**

**79. 112 East Second Street, 1900**

**1 contributing building**

*Lee County Courthouse*  
*Charles E. Brush*  
*HARGIS No. 125149*

This Beaux-Arts courthouse is constructed of limestone. The building's north facade presents a central projecting pavilion which includes the main entrance on the ground floor. The two upper floors present a colonnade behind which are recessed five window bays. A prominent projecting cornice supports a heavy entablature presenting reliefs at the corners and a plain stone tablet above each window bay. Stylized stone tripods rise above the pavilion's corners. The pavilion's cornice wraps around the entire building, including the bays flanking the pavilion, each of which present two windows on each floor. The cornice here is topped by a border of limestone acanthus leaves. The east and west facades are treated in a fashion similar to the flanking bays on the main façade, and the motifs of the north façade are repeated on the south side of the building. A fluted copper dome rises above the center of the building.

**80. 111 East Second Street, 1869**

**1 contributing building**

*First Baptist Church of Dixon*

The main floor of this red brick church relies heavily on the Roman arch, presenting an arched window in each bay of the building. The three bays of the main façade are formed by square towers flanking the main entry. The towers are divided horizontally by a plain cornice at the building's roofline. The walls of the east tower rise almost as high as the peak of the roof, and are capped by a pyramidal roof. The west tower presents a second cornice at that level, and includes an open story presumably serving as a belfry, which is capped by its own pyramidal roof. Machicolations repeating the Roman arch support each cornice on the towers and undergird the gable end and roofline on the remaining facades of the building.

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**West Second Street**

- 84. 100 West Second Street, ca 1908 1 contributing building**  
***Former U. S. Post Office***  
***HARGIS No. 125193***

This Classical Revival limestone building presents five bays on the main façade. Three of these bays each hold a tall Roman arch that houses the main entrance or large multi-paned windows. Separating these bays from one another are two very narrow bays, each with a narrow rectangular window. These two narrow bays and the main entrance between them are shaded by a columned portico. Four columns of the Ionic order support an entablature and cornice which surround the entire building. Above the main entrance is a rectangular relief depicting a cartouche and garland swags, motifs repeated in the corresponding spaces above the rectangular windows. The north façade has been remodeled to remove a secondary entrance and build a colonnade of contemporary materials on the ground level. This addition along with the installation of contemporary windows affects the building's integrity, making it ineligible for individual listing, but the building retains sufficient integrity to contribute to the district.

- 85. 121 West Second Street, 1906 1 contributing building**  
***City Hall***

The building presents a central tower with three bays on each side. The western wing of the building presents a central main entrance to the city offices. This entrance presents classically-inspired stone surround and pediment above the door. Windows on either side rest on a string course of stone, and the pair of windows on each side share a single label mold. The eastern wing of the building also presents three bays, but each of these is filled with a vehicular entrance, each with the same label mold used on the windows. The second story repeats the window treatments across the entire façade, though the label molds are joined, connecting the stops with an unbroken course of stone. Transom windows above the double-hung units have been filled with an opaque material. The tower's reduction in height sometime after 1945 left a simple parapet rising above the plain parapet wall which tops each wing of the building.

- 86. 123 West Second Street (vicinity), 1912 1 contributing object**  
***W.C.T.U. Drinking Fountain***

A granite water fountain presents the lines of a classical baluster. A polished band at the object's narrowest extent serves as a background for the engraving W.C.T.U. 1912, commemorating the date of the fountain's original installation by the Women's Christian Temperance Union. Above the polished band is a decorative egg and dart border.

- 87. 207 West Second Street, 1916, ca 1947, 1964, 1969 1 contributing building**  
***Dixon Home Telephone Company***

Originally constructed in the Commercial Style with Prairie details, this structure presents three bays separated by buttresses capped with stylized foliate and geometrical designs in dark red terra cotta on the original Peoria Avenue façade. Centered in the first floor façade between the buttresses is the main entry, which projects slightly from the building. A string course of red terra cotta serves as a projecting cornice for the entry, above which a wide entablature of the same terra cotta carries a wreath and two geometrical designs. The sills and lintels of the second and third story windows, three per floor, are also of terra cotta. The bays flanking the buttresses are blank. The original Second Street façade executed in the same materials as the main façade, and the foliate and geometrical designs repeat here as well. An addition in closely matching brick dates from 1947.

The new main entrance on this façade was constructed in 1964 of limestone, metal and glass, presenting two bays. A narrow bay on the left serves as an entrance, with recessed contemporary storefront doors of metal and glass. The second bay is much wider, presenting two plate glass windows with narrow fixed transoms with aluminum frames. Metal panels frame the window penetration. A multi-story addition on Peoria Avenue dating from 1969 uses similar

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brick and a three bay arrangement, but here the bays are marked by limestone frames enclosing a three-bay arrangement: a panel of brick is flanked by vertical rows of painted glass or composite panels periodically punctuated by fixed plate glass windows. Although the building does not clearly present a single architectural style, it serves as a contributing structure due to its massing and pre-1950s architectural details, as well as because the 1969 addition reads as a separate structure.

**88. 405 West Second Street, 1961 1 contributing building**

***U.S. Post Office***

This building presents a good example of the International Style in brick, stone, metal and glass. The horizontal emphasis is provided by wide, short bands of various materials that stretch across the building's primary and secondary facades. In the front of the building, three "ribbons" are apparent. At the ground level, brick, stone and painted architectural glass create a single line across the façade, topped by plate glass windows interrupted only by a brick panel which carries the post office's name and zip code. Above these windows, a narrow metal cornice with a projecting flat awning over the eastern half of the façade completes the design. The secondary façade facing Highland Avenue repeats the materials and design features of the primary façade, though ribbon windows on this façade appear to have been replaced by smaller windows and an opaque material resembling stucco.

**89. 415 West Second Street, ca 1913 1 contributing building**

This cottage presents a covered porch stretching the width of the main façade, with steps from the sidewalk rising on the right hand side to the front door. Three rectangular posts with decorative corner brackets support the porch roof. On the left side of the façade is a three-sided projecting bay, with a window centered in each side. Between this bay and the entry is a single window set high in the wall. The gable end presents a small Palladian window. The building has been sheathed in what appears to be asbestos shingles, which were popular in the 1940s and 50s. Some missing shingles in the gable end reveal the original narrow wooden clapboards beneath.

**90. 417 West Second Street, ca 1890 1 contributing building**

This frame structure presents some features of the "I-House" common in the Midwest. These include the shallow, side gabled roof and the presentation of three bays on the main façade, with the entrance positioned in one of the end bays, in this case to the west. The building also presents a number of typically Italianate features, which include the tall narrow windows, small covered porch over the entryway, and the two-story rectangular projecting bay at the east end of the main façade. That bay presents pairs of double-hung windows on each floor in the central bay, with very narrow windows in the bays on either side. The use of a pair of windows is repeated in the central bay of the first floor. The remaining second floor window penetrations each hold one window. The windows appear to be original, though covered by contemporary storm windows. Other contemporary elements include vinyl siding and shutters, and wooden awnings over the main entrance and central first floor windows.

**94. 513 West Second Street, 1940 1 contributing building**

***Loveland Community House***

The Loveland Community Center is built of pale orange variegated brick with stone accents in the Tudor Revival Style. The building consists of a main wing with two projecting dependencies. The main façade presents a central projecting bay or variegated stone in a random ashlar pattern with an imposing stone stair leading to the main entrance, above which is a stone balconette inscribed with the building's name. Behind this rises a segmental arch that encloses six windows, arranged in two banks of three, in the center of the bay's gabled end. The central bay is flanked by three bays on each side. The first floor windows rest on a string course of stone, each having a flat stone lintel. The second floor windows above are each set in a segmental arch composed of orange brick and stone keys. Prominent chimneys rise from the corners where the main wing meets each of two projecting dependencies. The ends of these each present a large, multi-paned window in a Roman arch. The secondary facades present a series of windows along each dependency to a secondary entrance. Window treatments from the main façade are repeated here, but include the use of stone quoins at the corners of the secondary entrance bays. On the grounds is a contributing frame garage which maintains its original wooden cladding, though window and service door penetrations have been covered with wood.

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**East Third Street**

- 96. 110 East Third Street, 1866, ca 1902 1 contributing building**  
***First Presbyterian Church***  
***HARGIS No. 304855***

This Victorian Gothic church presents symmetrically arranged features on the main façade up to the second story. Two towers with corner buttresses project from the front of the building, each presenting double door entries in tall Gothic arches. Above each entry, a pair of arched windows in a single opening with a Roman arch marks the second story. In the center bay, a large Gothic window comprised of three narrow arched windows fills the bay. In the gable above is a trefoil window, another shape common to the Gothic style.

Above the second story, the treatments of the towers differ. The east tower presents a pair of arched windows similar to those on the second story, and the tower ends in a sharply-pitched gable with a distinctive curved roof. The west tower at the same level presents the edge of a pyramidal roof, out of which rises an octagonal bell tower of wood with louvered arches and an octagonal roof.

An addition at the rear of the church was completed before 1908 and has been sheathed in what appears to be vinyl siding.

**West Third Street**

- 97. 209 West Third Street, ca 1900 1 contributing building**  
***HARGIS No. 125298***

This frame and stone Colonial Revival home maintains excellent integrity of design and materials, despite the installation of contemporary windows. The foundation and first floor is of rusticated stone, with a course of dressed stone serving as lintels for the windows and completing the first floor. The second floor frame structure is sheathed in wood shingles, as is the pediment above the porch, which is likely a later addition. At this level, there are two pairs of windows flanking a small oval window in the center of the façade. The gable of the gambrel roof is also shingled and presents a single group of three small double-hung windows. An addition at the rear of the building constructed after 1945 is inconspicuous from the street.

- 98. 221 West Third Street, 1871 1 contributing building**  
***St. Luke's Episcopal Church***

This Victorian Gothic church of heavily rusticated stone presents a narrow central bay with the main entrance beneath a soaring gothic window. Adjacent to this bay and projecting forward from it is a bell tower nearly as wide as the nave of the church. A Gothic arch window is centered in the first floor of the tower. Both the church's central bay and the tower have heavy buttresses at the corners. The second floor of the tower presents a small rose window, and a pair of gothic arches with wooden louvers at the third floor. Crenellations top the parapet wall of the tower, and a spire rises from each corner of it.

As is common with Gothic churches, aisles on either side of the nave are enclosed with buttressed walls and a roof shorter than those enclosing the nave. The sanctuary is housed in a dependency off the nave, with a slightly lower roof and a three-walled bay, each presenting a tall window.

**South Ottawa Avenue**

- 100. 91 South Ottawa Avenue, ca 1924 1 contributing building**

This Commercial Style garage presents three bays, the central bay providing access to automobiles. That entry is surmounted by an arch in the parapet wall. The bays are marked by prominent pilasters, and wide window penetrations fill the bays on either side of the doorway. Although inappropriate window replacements have occurred, the original penetrations are intact. This along with the integrity of materials and design, allows the building to contribute to the historic character of the district.

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**South Galena Avenue**

- 107. 87 South Galena Avenue, 1896** **1 contributing building**  
The first floor of this commercial building presents a cast-iron storefront with a corner entrance, with a separate entrance to the upper floors. Above the corner entrance, a round tower juts from the corner of the building, faced with metal embossed with range of patterns, from simple geometrical figures to foliate garlands. The plain brick façade on the second floor is interrupted by a pair of windows in a single penetration having a narrow sill and a decorative stone lintel. The treatment of the third floor is identical, topped by a complex cornice in brick and pressed metal that includes a sharply angled pediment and wraps around the tower as well.
- 108. 98 South Galena Avenue, ca 1930** **1 contributing building**  
*Rorer Building*  
This 1930s multi-level building reflects the Art Moderne style primarily in the strong horizontal emphasis provided by the contrasting bands of orange and buff colored brick which stretch across the building's façades. Situated on a hill, the building's main entrance on the corner of Galena and First provides access to the First Street offices. The first floor façade has been covered with a composite material. That treatment continues on the Galena Avenue façade, which is sited approximately five feet lower than the First Street façade, to accommodate the downward slope toward the river. Both sections of the building present simple, wide steel frame windows evenly spaced across the second floor. A stone plaque in the parapet notes the building's name.
- 109. 102 South Galena Avenue, 1925** **1 contributing building**  
*City National Bank*  
*HARGIS No. 125146*  
This two-story Classical Revival bank in terra cotta and stone presents the usual elements of the style: an imposing entrance capped by a Roman arch flanked by pairs of pilasters supporting an entablature and cornice, complete with cartouche and balustrade. Quoins define the corners of the building, and the rectangular windows present narrow sills and a broad lintel decorated with a cartouche or medallion. These treatments extend to the First Street façade. The south façade, which served originally as an adjoining wall for the neighboring building, is now faced in gray brick and presents a smoked glass addition that repeats the lines of the entryway. Due to its placement, this dependency does not detract from the building's historic façades.
- 110. 112 South Galena Avenue, 1925** **1 contributing building**  
*Dixon Theater*  
*HARGIS No. 163783*  
The nine bays of this building resolve into three sections. At either end of the main façade, a wide bay accommodates storefront windows on the first floor and a single double-hung window on the second floor treated with a complex surround complete with balconette and broken arch pediment. The remaining seven narrow bays are grouped together in the center of the building, each containing either a door or window on the first floor and a double-hung window on the second. Centered above each of these at the level of the building's third story is a single square window. These narrow bays are flanked by pilasters, above which rest a simple entablature, cornice and parapet. The installation of contemporary replacement windows would hamper efforts to list the building individually in the National Register.
- 111. 215 South Galena Avenue, 1853, 1867** **1 contributing building**  
*Nachusa House*  
*HARGIS No. 201224*  
The only Second Empire building surviving in the Commercial Historic District, the National Register listed Nachusa House presents five bays in the main façade, each filled with a window or door. The same divisions are marked by windows in the mansard roof. The center opening on the first and second floors enclose double doors leading onto porches at both levels. On the first floor, the opening to the immediate right of the main entrance is also a door, but

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all remaining openings on the first and second floors are double-hung windows. On the third floor, all five openings are windows, but the center window has before it a small balcony supported by posts from the porch below. Painted stucco coats the masonry walls, and all the window openings include narrow stone sills and simple widow hoods. A bracketed cornice supports the mansard roof which features a group of three windows with Roman arches in the central bay and a two-over-two double-hung window with segmental arch in each of the remaining four bays. All five of the dormer windows feature deep wooden hoods with multiple scrolled brackets on either side.

A separate two story wing constructed in 1915 stretches south from the back of the building, the first floor having a covered porch that runs the length of the building. Small second-floor windows have narrow sills and heavy lintels.

### **South Hennepin Avenue**

**126. 117 South Hennepin Avenue, ca 1900**

**1 contributing building**

#### ***S. W. Eakin***

Constructed as a buggy and harness shop, the storefront has been completely replaced in brick. A recessed entrance to the stair hall and one to a first-floor commercial space are situated at the right side of the façade. Three plate glass windows fill the center, and an entrance to this commercial space is adjacent to the last window at the left side of the façade. Above the storefront are two, three-sided projecting window bays. Contemporary windows have been installed in both bays. Above these is a plaque reading S. W. Eakin. It appears that the last three courses of concrete masonry units (CMUs) have been replaced. This building and its neighbor present CMUs with rusticated faces. Those of the last three courses of this façade have smooth faces. Coping tiles complete the parapet.

**127. 119 South Hennepin Avenue, ca 1900**

**1 contributing building**

#### ***J. P. Burhenn's Feed Mill***

Constructed as a feed mill, the storefront once had a vehicular opening on the left to provide drive-through service. The original entrance to the stair hall has been retained to the right. The storefront has been completely replaced in a variety of materials, including brick, metal and architectural glass. A recessed entrance is centered in the storefront, with a large plate glass window on either side. At the second floor, two penetrations are filled with three windows: a plate glass window flanked by two narrow double-hung units, though the Sanborn Maps indicate that these were originally three-sided window bays like those still present on the neighboring building at 117 South Hennepin. A careful examination of the materials used above and below these windows shows that these facing blocks are smaller than those used elsewhere throughout the façade. Above the windows is a plaque reading "J. P. Burhenn."

**128. 123 South Hennepin Avenue, 1873, 1959**

**1 contributing building**

#### ***First Universalist Church, The People's Church***

The Victorian church building is of rusticated stone with Gothic windows and door penetrations. The main façade presents two matching towers, each with an entrance at its base and a narrow arched window above. The central bay is dominated by a large Gothic window. Unusual for buildings of this period is the large rectangular window penetration in the south façade, which was likely added when the school addition was constructed in 1959. The addition is faced in rusticated stone. The architect used its multi-level design as an opportunity to repeat the rectangular shape of the church's south window in the treatment of the windows.

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**130. 221 South Hennepin Avenue, 1902, 1969 1 contributing building**

***O. B. Dodge Library***  
***William A. Otis***  
***HARGIS No. 125148***

The Romanesque Revival building demonstrates all the major characteristics of the style, from the rusticated stone, to the presence of broad arches and gables, as well as turrets and windows of varying sizes and shapes throughout. The main façade presents a broad arch that was originally the main entrance, which shared the space beneath the broad second-floor gable with a tower. Symmetry is maintained by the placement of two groups of windows in the bays on either side of the central bay. The Second Street façade features a tower-like projection in the center of the façade. Windows in this tower have two sets of fixed transoms above them. To the north, a 1960s addition to the building is comprised of a projecting entry flanked by fixed plate glass windows set between the original structure and a simple brick wing.

**South Peoria Avenue**

**135. 105 South Peoria Avenue, ca 1900 1 contributing building**

***Rosbrook and Wasley Livery***

The first floor presents contemporary storefronts with a recessed entry on the right and a stair hall entry at the left side of the main façade. The second floor retains the original three-bay design, with a segmented arch centered in each bay. The central window penetration accommodates three double-hung windows; those flanking it, two double-hung windows. The windows in the two side bays have been replaced with contemporary double-hung units. The original pressed metal cornice remains.

**136. 112 South Peoria Avenue, ca 1908, ca 1930 1 contributing building**

***New Family Theatre***

Originally constructed as the New Family Theatre, later the building was turned into a parking garage. The façade appears to date from the building's use as a garage. The contemporary metal and glass storefronts include wood sheathing, particularly over the transom windows. The second floor façade is divided into three bays, each presenting three windows with segmental arches. Contemporary plate glass windows fill each penetration. Decorative brickwork above each bay consists of broad machicolations. A pressed metal cornice seems to date from the building's original construction.

**142. 202 South Peoria Avenue, ca 1895, ca 1920 1 contributing building**

***First United Methodist Church***

The three bays of the main façade each include a foundation of rusticated stone. The central bay presents an entrance flanked by three rectangular windows. This vestibule projects from the main façade, and from the top of the shed roof rises three tall windows with Roman arches capped by voissoirs. At the top of the gable is a set of three small rectangular windows. Rusticated stone is used as a string course above the vestibule windows and entrance, as well as sills for the three arched windows and as sill and lintels for the gable windows. To the south, a bay with a double-door entrance and three narrow windows on the second floor is capped by a hip roof. To the north, the church's bell tower rises from the another double-door arched entry, repeating the group of three windows at the second story. There are two windows at the third floor of the tower, and four shuttered penetrations just beneath the tower's pyramidal roof.

The north façade repeats many of these motifs, and includes a large rose window and what appears to be a new vestibule / entrance at the northeast corner of the building. As with the west façade, groups of narrow rectangular windows with rusticated sills and lintels figure prominently in the design of this section of the building.

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**143. 204 South Peoria Avenue, ca 1955** **1 contributing building**

***First United Methodist Church School***

This school building of yellow brick presents a central entryway with a concrete canopy. At the level of the canopy's top, a course of dressed limestone wraps around the building. Limestone also forms the sills, spandrels and lintels of the fourteen windows above the entry canopy: two rows of seven double-hung windows with spandrels of limestone between. All fenestration on the main façade appears to be original. A single panel of these window groupings is repeated in the bays flanking the main entry, with a stone panel with a cross in relief hanging beneath the second floor window. The first floor brickwork includes five evenly-spaced courses of recessed brick, providing along with the limestone string course and heavy stone canopy, the horizontal emphasis common in the International Style.

**South Highland Avenue**

**145. 98 South Highland Avenue, ca 1915** **1 contributing building**

Noted as a garage on the 1918 Sanborn Map, this building appears to have originally had three vehicular doors on the first floor, along with a service door at the south end of the main façade. The center door is still in use, but the openings on either side have been closed with brick, wood and glass. An iron beam stretches across the building above these doors, and a fixed awning with wooden shingles has been recently added. At the second floor, the buildings two bays each present two evenly-spaced windows, each with a narrow stone sill and a heavier lintel. The lintels are visually connected by two courses of rowlocks. Unusual for buildings of this period is the use of multi-colored brick throughout.

**South Madison Avenue**

**147. 73 (vicinity) South Madison Avenue, ca 1920** **1 contributing building**

Although attached to the warehouse behind it, this front-gabled frame structure was constructed before the larger brick structure and presents as a separate building. It retains its original wooden clapboards, doors and windows.

**148. 82 South Madison Avenue, ca 1930** **1 contributing building**

**Illinois Northern Utilities Company Garage**

This handsome red brick garage and storage facility presents three bays defined by the height of the parapet. The central bay rises to two stories, and at the first floor level presents a vehicular door in the center flanked by three windows to the left and a service door and two windows to the right. The bays on either side are a single story tall. The bay to the left presents a narrow window and a vehicular door, which the bay on the right presents two windows.

**150. 113 Madison Avenue, ca 1885** **1 contributing building**

This two-story L-shaped frame home presents features of the Queen Anne Style. Massing consists of a rectangular gable-front three-bay wing with a dependency that provides access to the front porch. On the main façade, the right-hand bay provides an entrance with an adjacent double-hung window that is protected by the porch roof. The remainder of the first floor is given over to a three-sided window bay. On the second floor, the area above this bay is rectangular, overhanging the angled portions of the bay below. Double-hung windows fill each bay on the first floor, with two units in the central bay and two units on the second floor above them.

**151. 116 Madison Avenue, ca 1924** **1 contributing building**

This two-story frame building presents wooden clapboard siding. The front porch has been enclosed with double-hung aluminum windows. Original window penetrations seem to be in place on the second floor—two windows evenly spaced across the main façade—though windows appear to be contemporary replacements. The front-gable roof is clad with asphalt shingles, and an external brick firebox and chimney are situated on the east side of the building.



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**Inventory**

No.	Address	Date Built / Modified	Architectural Classification Category: Sub-category	Contributing?
1.	201 East River Street	ca 1924	American, Late 19th / Early 20th C: Commercial Style	Yes
2.	202 East River Street	ca 1924, ca 1950	American, Late 19th / Early 20th C: Commercial Style	Yes
3.	106 West River Street	ca 1900	Late Victorian: Italianate	Yes
4.	120 West River Street	ca 1930, 1985	Other	No
5.	212 West River Street	ca 1940	Other	Yes
6.	216 West River Street	1959	Other	Yes
7.	224 West River Street	2000	Other	No
8.	301 (vicinity) Commercial Alley	ca 1990	Other	No
9.	Outbuilding	ca 1990	Other	No
10.	209-211 East First Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
11.	205 East First Street	ca 1920	American, Late 19th / Early 20th C: Commercial Style	Yes
12.	123 East First Street	ca 1895	American, Late 19th / Early 20th C: Commercial Style	Yes
13.	121 East First Street	ca 1922, ca 1985	American, Late 19th / Early 20th C: Commercial Style	No
14.	119 East First Street	ca 1912	Late Victorian: Italianate	Yes
15.	117 East First Street	ca 1911	American, Late 19th / Early 20th C: Commercial Style	Yes
16.	116 East First Street	ca 1900, 1964	Other: Contemporary	No
17.	113 East First Street	ca 1940	Other	Yes
18.	100 East First Street	ca 1925, ca 1960, ca 1990	Other: Contemporary	No
19.	Associated Structure	ca 1960	Other (Parking Garage)	No
20.	101 West First Street	ca 1913, 1956	American, Late 19th / Early 20th C: Chicago Style	Yes
21.	105 West First Street	ca 1855	Late Victorian: Italianate	Yes
22.	109 West First Street	ca 1880, ca 1908	Modern Movement	Yes
23.	111 West First Street	ca 1880, ca 1908	American, Late 19th / Early 20th C: Commercial Style	Yes
24.	113 West First Street	ca 1880, ca 1908	Late Victorian: Italianate	Yes
25.	115 West First Street	ca 1880	Late Victorian: Italianate	Yes
26.	117 West First Street	1965	Modern Movement	No
27.	119 West First Street	1900, ca 1990	Late Victorian: Italianate	Yes
28.	121 West First Street	ca 1895, ca 1950	Modern Movement	Yes
29.	123 West First Street	ca 1890, 1963	Modern Movement	Yes
30.	201 West First Street	ca 1880	Late Victorian: Italianate	Yes
31.	202 West First Street	1859	Late Victorian: Italianate	Yes

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32.	203 West First Street	ca 1880, ca 1908	American, Late 19th / Early 20th C: Commercial Style	Yes
33.	204 West First Street	ca 1900	Late Victorian: Italianate	Yes
34.	205 West First Street	ca 1920	Other	No
35.	206 West First Street	ca 1890	Late Victorian: Italianate	Yes
36.	207 West First Street	ca 1880	Late Victorian: Italianate	Yes
37.	208 West First Street	ca 1890	Other	No
38.	210 West First Street	ca 1912	American, Late 19th / Early 20th C: Commercial Style	Yes
39.	212 West First Street	ca 1912	American, Late 19th / Early 20th C: Commercial Style	Yes
40.	211 West First Street	ca 1880	American, Late 19th / Early 20th C: Commercial Style	No
41.	213 West First Street	ca 1880	American, Late 19th / Early 20th C: Commercial Style	No
42.	214 West First Street	ca 1890	Late Victorian: Italianate	Yes
43.	215 West First Street	ca 1895, 1945	Modern Movement	Yes
44.	216 West First Street	ca 1895	Late Victorian: Romanesque	Yes
45.	219 West First Street	1897	American, Late 19th / Early 20th C: Commercial Style	Yes
46.	220 West First Street	ca 1890	Other	No
47.	221 West First Street	ca 1912	American, Late 19th / Early 20th C: Commercial Style	Yes
48.	222 West First Street	ca 1924	Other	No
49.	223 West First Street	ca 1900	Late Victorian: Romanesque	Yes
50.	301 West First Street	1830, 2002	Other	Yes
51.	301-1/2 West First Street	1901	Other	Yes
52.	308 West First Street	ca 1908	American, Late 19th / Early 20th C: Commercial Style	Yes
53.	310 West First Street	ca 1900	American, Late 19th / Early 20th C: Commercial Style	Yes
54.	314 West First Street	ca 1895	Other	No
55.	315 West First Street	ca 1930, ca 1960	American, Late 19th / Early 20th C: Commercial Style	Yes
56.	316 West First Street	ca 1915	American, Late 19th / Early 20th C: Commercial Style	Yes
57.	318 West First Street	ca 1930	American, Late 19th / Early 20th C: Commercial Style	Yes
58.	319 West First Street	ca 1930	American, Late 19th / Early 20th C: Commercial Style	No
59.	321 West First Street	ca 1930	American, Late 19th / Early 20th C: Commercial Style	Yes
60.	324 West First Street	1965	Modern Movement	No
61.	402 West First Street	ca 1940	Modern Movement	Yes
62.	411-419 West First Street	ca 1930	American, Late 19th / Early 20th C: Commercial Style	No
63.	414 West First Street	ca 1940	American, Late 19th / Early 20th C: Commercial Style	Yes
64.	421 West First Street	1924	American, Late 19th / Early 20th C: Commercial Style	Yes
65.	424 West First Street	ca 1924	Modern Movement: International Style	Yes
66.	501-511 West First Street	ca 1935, ca 1950	American, Late 19th / Early 20th C: Commercial Style	Yes
67.	502 West First Street	ca 1915	Late Victorian: Italianate	Yes
68.	506 West First Street	ca 1880	Late Victorian: Italianate	No
69.	510 West First Street	ca 1895	Late Victorian: Queen Anne	Yes
70.	513 West First Street	ca 1924	American, Late 19th / Early 20th C: Bungalow / Craftsman	Yes
71.	514 West First Street	ca 1895	Late Victorian: Shingle Style	Yes

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72.	Outbuilding	ca 1895	Late Victorian	Yes
73.	517 West First Street	ca 1924	American, Late 19th / Early 20th C: Bungalow / Craftsman	Yes
74.	518 West First Street	ca 1890	Late Victorian	No
75.	523 West First Street	ca 1924	American, Late 19th / Early 20th C: Bungalow / Craftsman	Yes
76.	524 West First Street	ca 1895	Late Victorian: Queen Anne	Yes
77.	150 (vicinity) East Second Street	1903	Other	Yes
78.	140 (vicinity) East Second Street	1856, 1968	Other	Yes
79.	112 East Second Street	1900	Revivals, Late 19th / Early 20th C: Beaux Arts	Yes
80.	111 East Second Street	1869	Late Victorian: Romanesque	Yes
81.	100 (vicinity) East Second Street	1939	Modern Movement: Moderne	Yes
82.	101 (vicinity) East Second Street	1991	Other	No
83.	Associated Object	ca 1991	Other	No
84.	100 West Second Street	ca 1908	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
85.	121 West Second Street	1906	American, Late 19th / Early 20th C: Commercial Style	Yes
86.	123 West Second Street (vicinity)	1912	Other	Yes
87.	207 West Second Street	1916, ca 1947, 1964, 1969	American, Late 19th / Early 20th C: Commercial Style	Yes
88.	405 West Second Street	1961	Modern Movement: International Style	Yes
89.	415 West Second Street	ca 1913	American, Late 19th / Early 20th C: Bungalow / Craftsman	Yes
90.	417 West Second Street	ca 1890	Late Victorian: Italianate	Yes
91.	Outbuilding	ca 1920	American, Late 19th / Early 20th C	No
92.	421 West Second Street	ca 1890	Late Victorian: Italianate	Yes
93.	Outbuilding	ca 1960	Other	No
94.	513 West Second Street	1940	Revivals, Late 19th / Early 20th C: Tudor Revival	Yes
95.	Outbuilding	ca 1920	American, Late 19th / Early 20th C	No
96.	110 East Third Street	1866, ca 1902	Late Victorian: Gothic	Yes
97.	209 West Third Street	ca 1900	Revivals, Late 19th / Early 20th C: Colonial Revival	Yes
98.	221 West Third Street	1871	Late Victorian: Gothic	Yes
99.	90 South Ottawa Ave.	ca 1924	American, Late 19th / Early 20th C: Commercial Style	Yes
100.	91 South Ottawa Ave.	ca 1924	American, Late 19th / Early 20th C: Commercial Style	Yes
101.	80 South Galena Ave.	ca 1906	American, Late 19th / Early 20th C: Commercial Style	No
102.	81 South Galena Ave.	ca 1890, ca 1908	American, Late 19th / Early 20th C: Commercial Style	No
103.	83 South Galena Ave.	ca 1895	Late Victorian: Italianate	Yes
104.	84 South Galena Ave.	ca 1888, ca 1910	Late Victorian: Italianate	Yes

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No.	Address	Date Built / Modified	Architectural Classification Category: Sub-category	Contributing?
105.	85 South Galena Ave.	ca 1908, ca 1950	American, Late 19th / Early 20th C: Commercial Style	Yes
106.	86 South Galena Ave.	1900	Late Victorian: Italianate	Yes
107.	87 South Galena Ave.	1896	Late Victorian: Italianate	Yes
108.	98 South Galena Ave.	ca 1930	Modern Movement: Moderne	Yes
109.	102 South Galena Ave.	1925	Revivals, Late 19th / Early 20th C: Classical Revival	Yes
110.	112 South Galena Ave.	1925	Revivals, Late 19th / Early 20th C: Italian Renaissance	Yes
111.	215 South Galena Ave.	1853, 1867	Late Victorian: Second Empire	Yes
112.	221 South Galena Ave.	1985	Other	No
113.	320 South Galena Ave.	ca 1940	Other	No
114.	79 South Hennepin Ave.	ca 1915	American, Late 19th / Early 20th C: Commercial Style	Yes
115.	80 South Hennepin Ave.	ca 1908, ca 1945	Other	Yes
116.	87 South Hennepin Ave.	ca 1895, ca 1915	American, Late 19th / Early 20th C: Commercial Style	Yes
117.	91 South Hennepin Ave.	ca 1924	American, Late 19th / Early 20th C: Commercial Style	Yes
118.	102 South Hennepin Ave.	ca 1980	Other	No
119.	103 South Hennepin Ave.	ca 1880, ca 1895	Other	No
120.	105 South Hennepin Ave.	ca 1890, ca 1905	Late Victorian: Italianate	Yes
121.	107 South Hennepin Ave.	ca 1905	Late Victorian: Italianate	Yes
122.	109 South Hennepin Ave.	ca 1915	Other	No
123.	111 South Hennepin Ave.	ca 1915	American, Late 19th / Early 20th C: Commercial Style	Yes
124.	113 South Hennepin Ave.	ca 1915	American, Late 19th / Early 20th C: Commercial Style	Yes
125.	115 South Hennepin Ave.	ca 1915, ca 1999	Modern Movement	No
126.	117 South Hennepin Ave.	ca 1900	Late Victorian: Italianate	Yes
127.	119 South Hennepin Ave.	ca 1900	Late Victorian: Italianate	Yes
128.	123 South Hennepin Ave.	1873, 1959	Late Victorian	Yes
129.	220 South Hennepin Ave.	ca 2000	Modern Movement	No
130.	221 South Hennepin Ave.	1902, 1969	Late Victorian: Romanesque	Yes
131.	77 South Peoria Ave.	1938	Revivals, Late 19th / Early 20th C: Mission / Spanish	Yes
132.	83 South Peoria Ave.	ca 1960	Modern Movement	Yes
133.	92 South Peoria Ave.	ca 1908	American, Late 19th / Early 20th C: Commercial Style	No
134.	94 South Peoria Ave.	1966	Modern Movement	No
135.	105 South Peoria Ave.	ca 1900	Late Victorian: Italianate	Yes
136.	112 South Peoria Ave.	ca 1908, ca 1930	American, Late 19th / Early 20th C: Commercial Style	Yes
137.	Outdoor Seating	ca 2000	Other	No
138.	113 South Peoria Ave.	1958	Modern Movement	Yes
139.	114 South Peoria Ave.	1947	Modern Movement	No
140.	119 South Peoria Ave.	ca 1900, 1972	American, Late 19th / Early 20th C: Commercial Style	No
141.	123 South Peoria Ave.	ca 1880	Late Victorian	Yes
142.	202 South Peoria Ave.	ca 1895,	Late Victorian: Romanesque	Yes

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No.	Address	Date Built / Modified	Architectural Classification Category: Sub-category	Contributing?
		ca 1920		
143.	204 South Peoria Ave.	ca 1956	Modern Movement: International Style	Yes
144.	214 South Peoria Ave.	ca 1924	Revivals, Late 19th / Early 20th C: Colonial Revival	No
145.	98 South Highland Ave.	ca 1915	American, Late 19th / Early 20th C: Commercial Style	Yes
146.	63 (vicinity) South Madison Ave.	ca 1950	Other	Yes
147.	73 (vicinity) South Madison Ave.	ca 1920	Other	Yes
148.	82 South Madison Ave.	ca 1930	Other	Yes
149.	83 South Madison Ave.	ca 1990	Other	Yes
150.	113 Madison Ave.	ca 1885	Late Victorian: Queen Anne	Yes
151.	116 Madison Ave.	ca 1924	American, Late 19th / Early 20th C: Commercial Style	Yes
152.	78 Monroe Ave.	ca 1960	Other	No
153.	Outbuilding	ca 1960	Other	No
154.	86 Monroe Ave.	ca 1925	Other	No
155.	108 Monroe Ave.	ca 1930	American, Late 19th / Early 20th C: Bungalow / Craftsman	Yes

**Summary**

The Dixon Downtown Historic District presents a cohesive group of buildings that are representative of local architectural trends from 1853 through 1961. 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 Dixon and the surrounding region between the mid-nineteenth century and the mid-twentieth century. In addition to commercial uses, the district includes significant civic structures, and at the eastern and western edges, light industrial and residential uses. Most of the 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 in representing its period of significance.

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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 – 1961

**Significant Dates**

N/A

**Significant Person**

(Complete only if Criterion B is marked above.)

**Cultural Affiliation**

N/A

**Architect/Builder**

Noted with building descriptions.

**Criteria Considerations**

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

Property is:

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

**Period of Significance (justification)**

The period of significance for the Dixon Downtown Historic District extends from 1853 through 1961. The period of significance begins in 1853, with the completion of the oldest extant resource in the district, the Nachusa House. The period of significance ends in 1961, the year in which the post office at the corner of Highland and Second was constructed, it being 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 Dixon Downtown Historic District located in the City of Dixon, Lee 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 buildings constructed between 1853 and 1961, the dates of construction of the oldest and youngest contributing resources in the district. Since the 1850s, most buildings constructed in the commercial center have 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 in the four blocks bounded by River and Second Streets and Peoria and Galena Avenues, with architectural styles including the Italianate, the Commercial Style, and some examples of the 20th Century Revival Styles. Buildings to the east and west are a mixture of commercial and industrial uses, mostly in the Commercial Style; on the west side, a number of residences dating from the period of significance are included in the district as well, representing various late Victorian and early 20th century styles, with Queen Anne and Craftsman Styles predominating. South of Second Street between Peoria and Ottawa Avenues, a number of free-standing civic and religious structures stand, including city and county government buildings in various late Victorian and revival styles. These structures all present a high degree of integrity, which in combination with the commercial, industrial and residential structures throughout the district tell the story of the growth of Dixon as the gateway to northwest Illinois in the 19th century and its subsequent development as a center of commerce in northern Illinois.

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

**Criterion A: Commerce**

The Dixon Downtown Historic District is eligible for listing in the National Register of Historic Places under Criterion A in the area of commerce. The buildings comprising the district retain a high level of integrity of design, workmanship and materials, and together represent the story of the commercial development of Dixon from the 1850s to the 1960s.

The lead mines in Northwest Illinois began to draw both settlers and seasonal workers in the mid-1820s. Men seeking more lucrative work than farming headed north. Fort Clark, which became the city of Peoria, was at that time the northernmost settlement in the state. From there, anyone heading for Galena from Peoria after 1828 found the most convenient crossing of the Rock River was the ferry operated by Ogee, a man of French and Indian parentage who built a cabin near the Rock River. In 1829 a post office was opened at Ogee's Ferry, and in the same year a man named John Dixon secured the contract for delivering mail every two weeks.<sup>i</sup> Within a year the man who would come to be known as "Father Dixon" to the locals purchased Ogee's claim and interest in the ferry and expanded Ogee's cabin to include rooms that could be used for lodgers.

The Black Hawk War of 1832 saw Dixon rise further in importance. Dixon was equidistant from the major forts in Illinois: Fort Dearborn (Chicago), Fort Armstrong (Rock Island) and Fort Clark (Peoria). Fort Dixon was constructed on the north side of the Rock River, serving as a rendezvous site for the militia and regular army during the Blackhawk War. During this period Zachary Taylor, Jefferson Davis, Abraham Lincoln, and Robert Anderson all passed through Dixon in service to their country.<sup>ii</sup>

In the 1830s, the post office's name changed to Dixon's Ferry, entrepreneurs opened commercial ventures near the ferry, and Ogle County was organized in 1836 with its seat at Dixon. A square at the top of the hill south of the river was set aside for the courthouse, and across Galena Avenue from the square in 1838, the foundation was laid for building which would later become the Nachusa House ("Nachusa," meaning "white hair," being the name the local Indians used for John Dixon).

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<sup>i</sup> Crowe, "Early History of Dixon."

<sup>ii</sup> Gibler, *Dixon Illinois*, p. 8.

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Recognizing the city's geographical importance, the plat of the city named major north-south streets after Peoria, Galena, Ottawa and Hennepin,<sup>iii</sup> cities that Dixon's Ferry, and later the city's bridges, connected. When Lee County was organized in 1839, Dixon remained its seat. The state legislature incorporated Dixon Dam and Bridge Company to build a toll bridge in 1845, and other bridges followed. January of 1855 marked the start of the Illinois Central's rail service to Dixon, increasing the area's desirability as a locus for manufacturing. Some early companies, like the Reynolds Wire Company begun by Horace G. Reynolds in 1894, continued to operate into the 1960s.<sup>iv</sup> The 1920s saw Dixon manufacturers producing Borden condensed milk, Portland cement, shoes, plows, corsets, lawn mowers, wire and piano players.<sup>v</sup> In 1956, the "Map and Guide of Dixon, Illinois" listed the following companies with operations in Dixon, many of which had their beginnings in the 19th century: Borden (formerly Swiss Milk), Reynolds Wire, Freeman Shoes, Medusa Portland Cement, Plastics Novelties, Public Utilities.<sup>vi</sup>

This strong industrial base informed the commercial life of the city, and buildings in the commercial center reflect the success of Dixon's business ventures through the years. Italianate buildings, like the 1895 YMCA (Photo 02) or the commercial structures lining Galena Avenue (Photo 03), give way to mixes of Italianate and 20th Century Commercial Style structures (Photos 10 and 14). Single-story industrial and warehouse buildings represent early 20th century manufacturing concerns (Photos 19 and 20). And, as in many cities across the United States, the financial success of the city's businesses is reflected in the high style of its banks, public buildings and churches, of which the Dixon Downtown Historic District has numerous examples, dating from the 1860s throughout the period of significance.

The Dixon ferry met a need for travelers heading for northern Illinois seeking to improve their lot. But many found that better life by stopping at the ferry and building Dixon into a bustling center of industry and commerce, the vitality of which is reflected in the buildings and structures that comprise the Dixon Downtown Historic District.

### **Criterion C: Architecture**

The Dixon Downtown 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. Approximately half of the buildings were constructed between 1900 and 1940, 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, 1850s to early 1900s**

The Italianate style was first developed in Britain in the early 1800s. John Nash is credited with developing the style by applying a number of classical and Italian architectural features in his design of large country estates in England. The style developed and became popular throughout England, and by 1840, Alexander Jackson Davis was using the style in buildings on the eastern seaboard of the United States. At the same time, examples of the style became common in architectural pattern books, encouraging its popularity throughout the Midwest. In the United States, the style is most frequently expressed in residential architecture, though common elements of the Italianate style continued to be used in commercial architecture well into the twentieth century. These include low-pitched hipped roofs, projecting eaves, prominent cornices, window or door openings incorporating Roman or segmented arches, tall windows, plate glass and paneled double doors.<sup>vii</sup> As expressed in commercial structures in the Midwest from the 1850s onward, the Italianate Style made practical use of local materials. Bricks were often locally produced and used not only for walls, but also for decoration. The earliest brick Italianate commercial structures usually present window hoods and cornices of brick,

<sup>iii</sup> Hennepin, the seat of Putnam County, is located on the Illinois river west of Ottawa and stands approximately half-way between Dixon and Peoria.

<sup>iv</sup> Gibler, *The Best of Dixon*, p. 51.

<sup>v</sup> Leake, *Dixon, Illinois*, p. 2.

<sup>vi</sup> Dixon Evening Telegraph, "Map and Guide of Dixon, Illinois."

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



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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 commercial structures in this style date from the 1850s and are located on West First Street and South Galena Avenue. These are predominately two-story buildings with decorative cornices of brick, like the 1895 YMCA building (Photo 2), the buildings near Hennepin Avenue and First Street (photo 10), and an outlying 1880 commercial structure at 506 West First (Photo 21). Later buildings use pressed metal cornices and stone work to decorate the buildings (Photos 14 and 16).

In addition, residential structures on the west end of the district include examples of this style, like those at 417 and 421 West Second Street. These present the simple massing and strong rectangular features of the style, including the use of rectangular multi-story window bays on 417.

### **Second Empire, 1853**

Design elements that mark the American Second Empire Style originated in French architecture popular during the reign of Napoleon III (1852-70). The innovations that resulted in the monumental buildings and grand boulevards in Paris became popular throughout Europe and the United States before the Civil War. Similar to Italianate buildings in form and massing, Second Empire buildings present a significantly more complex applied decoration. Window hoods, balustrades and other decorative elements were richly ornamented, both inside and out. The most obvious feature of the style, however, is the presence of the mansard roof, which has a steep lower slope pierced with multiple dormers, usually elaborately decorated.

The only Second Empire building surviving in the Downtown Historic District, the National Register listed Nachusa House (1853, Photo 08) presents five bays in the main façade, each filled with a window or door on each level, including those in the mansard roof. The masonry structure has been coated with stucco, and a bracketed cornice supports the mansard roof with its dormer windows featuring deep wooden hoods with multiple scrolled brackets on either side.

### **Romanesque, 1869 to 1902**

In the late nineteenth century, interest in historic architecture led architects to borrow design elements from earlier styles. From the 1840s through the end of the 19th century, Romanesque elements, including Roman arches, quoins, and columns frequently decorated with grotesques and arabesques were employed. Romanesque Revival architecture often incorporated rusticated stone, highly contrasting colors and textures, and complicated arrangements of windows and doors in various sizes. The style was used for a wide variety of buildings across the country. In the Midwest, it was a popular choice for public buildings in the later nineteenth century, and elements of the style were frequently incorporated into commercial properties: variations in window size, more prominent arched penetrations, triangular pediments and columns of brick and stone extending beyond the parapet, and the use of corner turrets or towers all became prominent design features applied to buildings which might otherwise be classified as Italianate.

The 1869 First Baptist Church (Photo 07) and the 1895 Methodist Episcopal Church (Photo 15) represent the early expressions of the style. A number of commercial buildings also have strong Romanesque features, including the building at 216 West First Street (Photo 14) and a ca 1908 building at 308 West First Street. These buildings include the use of rusticated stone accents, broad Roman arches, a mix of arched and rectangular window openings, heavy stone lintels, and complicated cornices which are all hallmarks of the style. Of later construction, the 1902 O. B. Dodge Library demonstrates the full expression of the style (Photo 11). Rusticated stone, prominent Roman arches, broad gables and tower-shaped features distinguish this building.

### **The Queen Anne Style, 1880 to 1900**

The Queen Anne Style was named and popularized by English architects including Richard Norman Shaw. The style appeared in the late 19th century, at a time when industrialization reduced the cost of machine-tooled wooden building materials. This highly decorative style came to dominate domestic architecture in America during the last two decades of

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the 19th century. The style is characterized by irregular massing and complex roof lines, often with steeply pitched, multi-gabled roofs. Houses of this style frequently present turrets, towers, and cut-away bays, as well as turned railings and other complex applied decoration. Although most expressions of the style are domestic and in wood, the Queen Anne Style was also expressed in masonry structures, and elements of the style were sometimes applied to Italianate commercial structures—most frequently the addition of second-floor tower above the storefront's corner entrance.

Expressions of the style in domestic architecture in the Dixon Downtown Historic District include a number of frame dwellings on the western edge of the district (Photo 22). These buildings all present irregular massing and complex roofs, one with a tower having a conical roof.

### **Early Gothic Revival 1866 to 1871**

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

Three churches in Dixon present fine examples of various expressions of the style. The 1866 First Presbyterian Church presents unusual combinations of Gothic and Victorian Era architectural features, like the octagonal belfry on a building of rusticated stone. The 1873 church building at 123 South Hennepin Avenue is of rusticated stone with Gothic windows and door penetrations. The main façade presents two matching towers, each with an entrance at its base and a narrow arched window above. The central bay is dominated by a large Gothic window. Unusual for buildings of this period is the large rectangular window penetration in the south façade. Of the three churches with Gothic features, the 1871 St. Luke's Episcopal Church is the most typical expression of the style, presenting a narrow, tall building with prominent buttresses, consistent application of the pointed Gothic arch for window and door penetrations, and a crenellated parapet on the bell tower.

### **The Commercial Style, 1895 to 1940**

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.

Buildings expressing this style include two story commercial structures throughout much of the district, like those on west First Street (Photo 18). These two-story structures sometimes include decorative features that reflect other popular styles of the period, most frequently those from the Classical Revival Style, as found on the Dixon National Bank building at

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

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Galena Avenue and First Street (Photo 05). Designed by N. max Dunning, this five-story building divides horizontally into

three sections. The first floor, faced in stone, provides for a central entrance with classically-inspired treatment: stone

pilasters and columns frame the recessed entry; a garlanded entablature and classical cornice complete the first floor design. The remainder of the building shows the clean lines and symmetrical arrangement of features common to the Commercial Style. A larger two-story building built for the Northern Illinois Gas Company in 1924 that makes use of the Commercial Style with classical features stands at the corner of Madison Avenue and First Street (photo18). A number of single-story buildings also represent this style. A parking garage on Ottawa Avenue and a storefront constructed for the sale of farm implements (Photo 13) on West First Street are typical examples. These buildings both present symmetrical arrangement of features with a simple projecting cornice and a decorative element above the central entry.

### **Craftsman Style: 1913 to 1930**

The philosophy of the late 19th century Arts and Crafts movement in England which emphasized craftsmanship over mass production and simplicity over ornamentation found an expression in American architecture in the early 20th century. The design of these buildings, most frequently frame residences sheathed in clapboards, shingles or stucco, projected a sense of informality. Often the designs were asymmetrical, with a strong horizontal emphasis. Natural materials were favored, as was the practice of revealing the structure of roofing members, such as heavy brackets under wide projecting eaves. Frequently designs provided decorative features that mimicked these structural features. The focus on the natural extended from the building materials to the arrangement of living spaces as well. Prominent porches at the main entrances, sleeping porches, sun rooms and other features blurred the distinction between indoors and outdoors.

Five homes on the west side of the district present elements of the Craftsman-style. These are all frame buildings with low-pitched roofs. Three of these are one and one-half story side-gabled buildings with the prominent covered porch and large central dormers. The building at 523 West First Street is an American Four-Square, a building type that commonly has Craftsman features. This is a two-story building with a simple rectangular footprint and shallow hipped roof. And the last example is a front-gabled cottage at 415 West Second Street.

### **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 for residential design from other eras of the past. Led by the eastern firm McKim, Mead and White, the "Academic Reaction" recommended a return to historical styles. Popular revival styles for single-family homes from the late 19th century onward included the Spanish Colonial, American Colonial and Tudor Revival Styles. Elements of those revival styles were used for commercial buildings as well, along with more common design motifs from the Renaissance or from classical Greek and Roman architecture.

Although the Dixon Downtown Commercial District includes at least one example of a number of revival styles, buildings expressing the Classical Revival Style and Beaux Arts Classicism provide the best examples of revival style architecture in the district.

### **Classical Revival Style, 1900 to 1928**

Beginning in the 1890s and continuing to the 1930s, organizational principles and applied ornament borrowed from classical architecture became popular. Features commonly employed include the use of rusticated masonry, strong horizontal lines, detailed cornices<sup>ix</sup> and rooftop balustrades. Applied ornament includes classically-inspired molding in patterns employing the egg and dart or acanthus leaves, Classically-inspired columns, pilasters, entablatures and

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

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pediments are also common, as are the use of 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.

The 1925 City National Bank (Photo 06), a two-story Classical Revival bank in terra cotta and stone, presents the usual

elements of the style: An imposing entrance capped by a Roman arch flanked by pairs of pilasters supporting an entablature and cornice, complete with cartouche and balustrade. The nearby ca 1908 Post Office at the corner of Galena Avenue and Second Street (Photo 08) presents many of the same features, with the prominent tall Roman arches that

house the main entrance or large multi-paned windows. The columned portico supports an entablature and cornice which

surround the entire building and are decorated with a cartouche and garland swags.

The term "Beaux Arts Style" refers to classical style taught at L'Ecole des Beaux Arts in Paris in the 19th century. This revival of classical architecture emphasized the formality of design and heavy ornamentation. The 1900 Lee County Courthouse (Photo 09) presents aspects of this style, including the unusual fluted copper dome and the projecting central pavilion which includes the main entrance on the ground floor and a colonnade behind which are recessed five window bays on the upper floors. Other features of the style include a complex projecting cornice, a heavily ornamented entablature and stylized stone tripods marking the pavilion's corners.

#### **Early 20th Century: Art Deco and Art Moderne, 1930 to 1939**

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 examples of the style: a building and an object. The building stands at 98 South Galena, constructed in 1930. The storefront has a corner entry, and is sheathed in a composite material, but the upper floor maintains the building's integrity of design. Bands of brick in contrasting shades of brown and yellow stretch across the second floor façade and provide the horizontal emphasis common to the style. Also influenced by the Art Moderne Style is the bronze sundial installed on the courthouse square as a civil war memorial. The fluted, rectangular concrete pedestal rises to three-quarters of its height then is set back slightly before rising the final way to a flat surface on which the sundial is mounted. The corners are rounded and gently beveled throughout, which along with the fluting provides the suggestion of fluidity common to the style.

#### **The Modern Movement and International Style: 1924 to 1961**

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

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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 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.

Two buildings in the district, both on the west side, provide good examples of the style. Built in 1924, Hay Brothers Ice Cream on West First Street (Photo 20) presents some early expressions of the International Style. The strong horizontal emphasis is clear in the lines resulting from alternate courses of recessed brick. The windows and doorways are surrounded by plain smooth stone frames, and alternating courses of recessed and projecting brick extend from the stone surround to the corner of the building. Ribbon window penetrations, now filled with glass block, provide additional horizontal emphasis. Constructed a quarter of a century later, the 1961 U.S. Post Office on West Second Street presents the same horizontal emphasis (Photo 17), provided by wide, short bands of various materials that stretch across the building's primary and secondary facades. In the front of the building, three "ribbons" are apparent. At the ground level, brick, stone and painted architectural glass create a single line across the façade, topped by plate glass windows interrupted only by a brick panel which carries the post office's name and zip code. Above these windows, a narrow metal cornice with a projecting flat awning over the eastern half of the façade completes the design. As the best example of the International Style in the district, this building was constructed more than 100 years after the Nachusa House and many of the commercial structures between Peoria and Hennepin Avenues. Although a century separates these 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 Dixon's thriving business community. Along with the neighboring buildings in the Dixon Downtown 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, and ultimately allows them to represent the history and development of commerce in Dixon from its founding through the middle of the 20th century.

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**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.)

- "1949--Memorial Arch is Dedicated." Undated clipping, Dixon file: Lee County Historical Society.
- Blumenson, John J. G. *Identifying American Architecture*. New York: Norton, 1981.
- Carley, Rachel. *The Visual Dictionary of American Domestic Architecture*. New York: Henry Holt and Co., 1994.
- Crowe, Donald. "Early History of Dixon." MS, Dixon File: Lee County Historical Society, no date.
- "Do you know these interesting highlights in Dixon history?" Undated clipping, Dixon file: Lee County Historical Society.
- Gibler, Bob. *Dixon, Illinois*. Images of America Series. Chicago: Arcadia Publishing, 1998.
- Gibler, Bob. *The Best of Dixon*. The American Photograph Series. Italy: G. Bradley Publishing Co., 2001.
- Leake Brothers. *Dixon Illinois*. Dixon, Ill: 1920. Accessed from archive.org  
<<http://www.archive.org/details/dixonillinois00dixo>>, 09/07/2011.
- Lenon, J. B. "A Story of Local Landmarks." MS, Dixon File: Lee County Historical Society, 1942.
- "Map and Guide of Dixon, Illinois." Dixon Evening Telegraph, November 1, 1956.
- Rifkind, Carole. *A Field Guide to American Architecture*. New York: New American Library, 1980.

Previous documentation on file (NPS):

Primary location of additional data:

Dixon Downtown Historic District  
 Name of Property

Lee County, Illinois  
 County and State

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

State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
 Name of repository: Lee County Historical Society

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

**10. Geographical Data**

**Acreage of Property** 53 acres  
 (Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

**Note: UTM References are noted on the enclosed USGS map.**

1	<u>16</u>	<u>293306.80</u>	<u>4635337.30</u>	3	<u>16</u>	<u>294168.12</u>	<u>4635585.30</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>16</u>	<u>293945.99</u>	<u>4635809.22</u>	4	<u>16</u>	<u>294077.02</u>	<u>4635106.77</u>
	Zone	Easting	Northing		Zone	Easting	Northing
				5	<u>16</u>	<u>293375.13</u>	<u>4635119.67</u>

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

The boundary of the Dixon Downtown Historic District is shown on the accompanying site plan entitled "Sketch Map, Dixon Downtown Historic District Boundaries." The National Register boundary encloses all the buildings, sites and structures that

- Are bordered by River Street, Ottawa Avenue, Second Street and Monroe Avenue;
- Face south on River Street between Ottawa Avenue and Crawford Avenue;
- Face west on Ottawa Avenue between River and First Street;
- Are bordered by Second Street, Ottawa Avenue, Third Street and Peoria Avenue; and
- Face north on Third Street between Galena and Ottawa Avenues.

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

The boundary for the Dixon Downtown Historic District includes those properties that are associated with the commercial district during its period of significance (1853-1961) 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 57 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 and objects, as well as 14 non-contributing parking lots. The area along First Street between Highland and Ottawa Avenues includes the oldest extant commercial buildings in Dixon. The area south of Second Street includes historically significant civic and religious structures, and the area west of Highland Avenue includes 20th-Century commercial uses alongside domestic structures, some of which pre-date the first Sanborn Map of the area recorded in 1885.

Dixon Downtown Historic District  
Name of Property

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**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: Dixon Downtown Historic District  
City or Vicinity: Dixon  
County: Lee State: Illinois  
Photographer: Adam Hoozko of Naperville, Illinois  
Date Photographed: 20 – 21 August 2011

Description of Photograph(s) and number:

No.	Subject	File Name
01.	The hydroelectric plant on East River Street	IL_Lee_County_Dixon_Commercial_01.NEF
02.	Northwest corner of Ottawa Avenue and First Street	IL_Lee_County_Dixon_Commercial_02.NEF
03.	Southwest corner of Galena Avenue and River Street	IL_Lee_County_Dixon_Commercial_03.NEF
04.	Northeast corner of Galena Avenue and First Street	IL_Lee_County_Dixon_Commercial_04.NEF
05.	Northwest corner of Galena Avenue and First Street	IL_Lee_County_Dixon_Commercial_05.NEF
06.	Southeast corner of Galena Avenue and First Street	IL_Lee_County_Dixon_Commercial_06.NEF
07.	Northeast corner of Galena Avenue and Second Street	IL_Lee_County_Dixon_Commercial_07.NEF
08.	Southwest corner of Galena Avenue and Second Street	IL_Lee_County_Dixon_Commercial_08.NEF
09.	Third Street façade of the Lee County Courthouse	IL_Lee_County_Dixon_Commercial_09.NEF

Dixon Downtown Historic District  
 Name of Property \_\_\_\_\_

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No.	Subject	File Name
10.	Southwest corner of Hennepin Avenue and First Street	IL_Lee_County_Dixon_Commercial_10.NEF
11.	Northwest corner of Hennepin Avenue and Third Street	IL_Lee_County_Dixon_Commercial_11.NEF
12.	Center of the 300 block of River Street, facing south	IL_Lee_County_Dixon_Commercial_12.NEF
13.	Northeast corner of Peoria Avenue and First Street	IL_Lee_County_Dixon_Commercial_13.NEF
14.	Southeast corner of Peoria Avenue and First Street	IL_Lee_County_Dixon_Commercial_14.NEF
15.	Southeast corner of Peoria Avenue and Second Street	IL_Lee_County_Dixon_Commercial_15.NEF
16.	Northeast corner of Highland Avenue and First Street	IL_Lee_County_Dixon_Commercial_16.NEF
17.	Northwest corner of Highland Avenue and Second Street	IL_Lee_County_Dixon_Commercial_17.NEF
18.	Northeast corner of Madison Avenue and First Street	IL_Lee_County_Dixon_Commercial_18.NEF
19.	Northwest corner of Madison Avenue and First Street	IL_Lee_County_Dixon_Commercial_19.NEF
20.	Southeast corner of Madison Avenue and First Street	IL_Lee_County_Dixon_Commercial_20.NEF
21.	Southwest corner of Madison Avenue and First Street	IL_Lee_County_Dixon_Commercial_21.NEF
22.	Southeast corner of Monroe Avenue and First Street	IL_Lee_County_Dixon_Commercial_22.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.



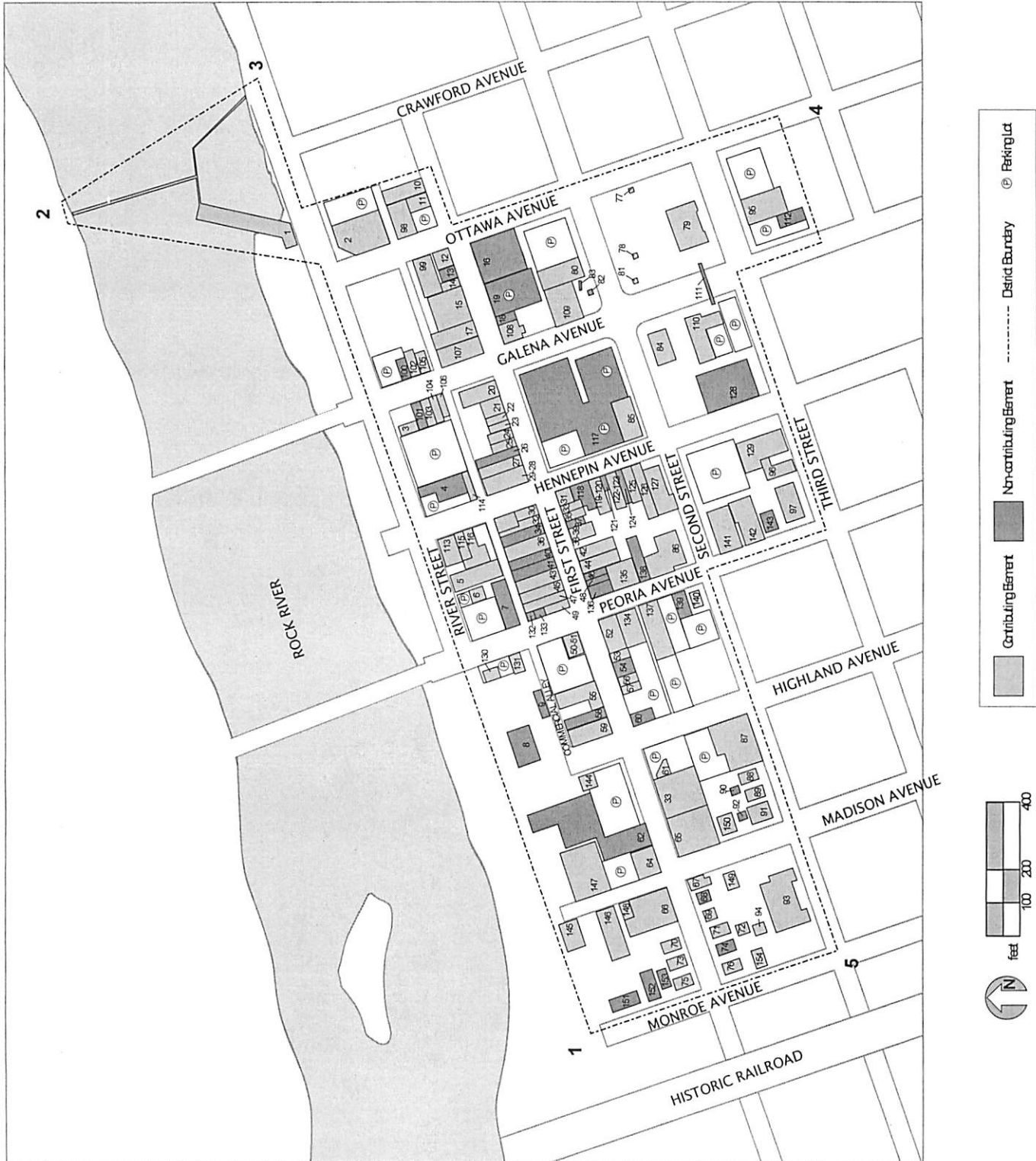
Dixon Downtown Historic District  
Name of Property

Lee County, Illinois  
County and State

Sketch Maps:

Dixon Downtown Historic District Boundaries and UTM References

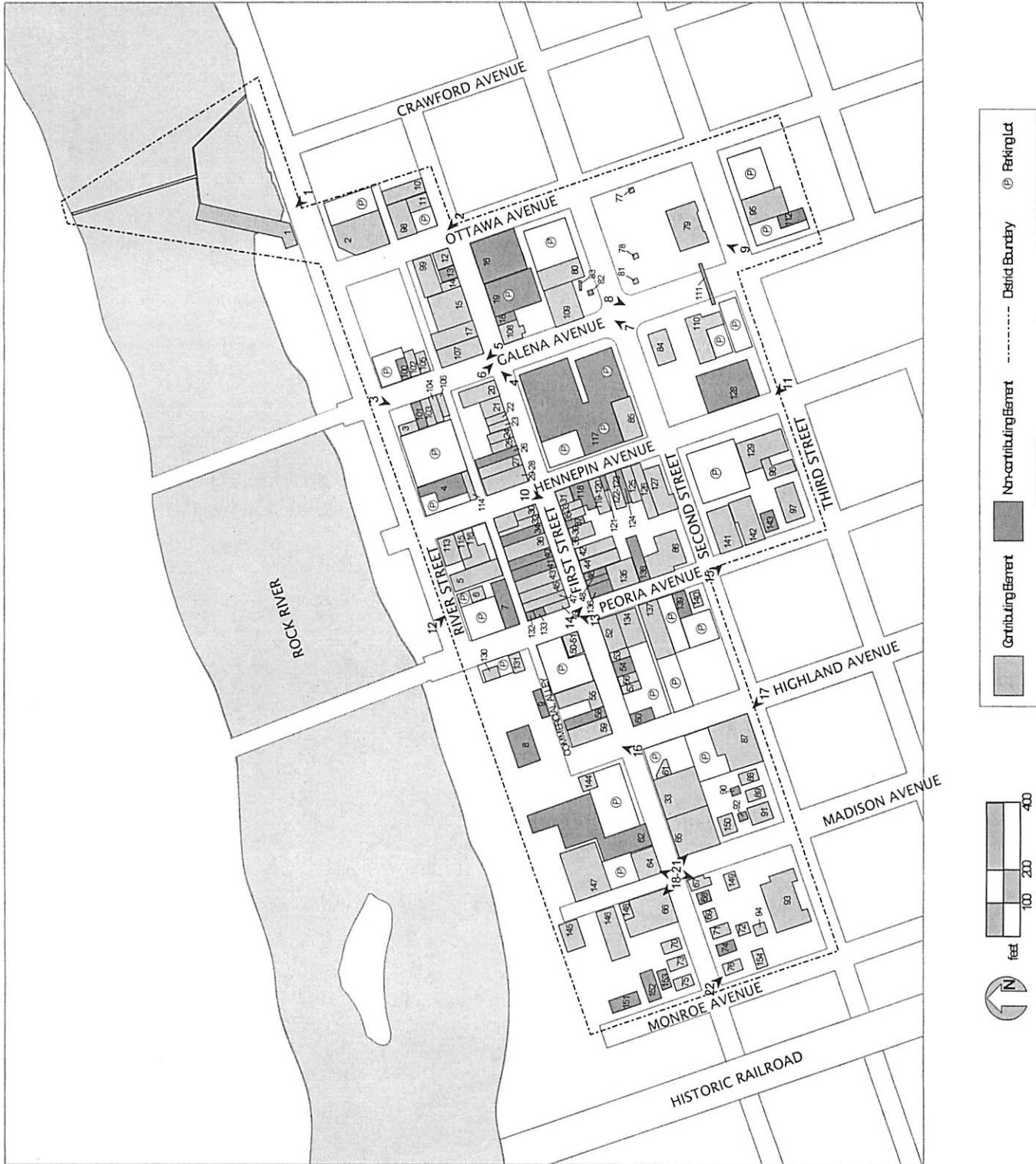
Numbers correspond to those provided on the building inventory. UTM References are in bold.



Dixon Downtown Historic District  
Name of Property

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**Dixon Downtown Historic District Photo Locations**  
Numbers correspond to those provided on the photo index.



Section One: Historic Images

Sources are noted in Section Two of this Appendix.

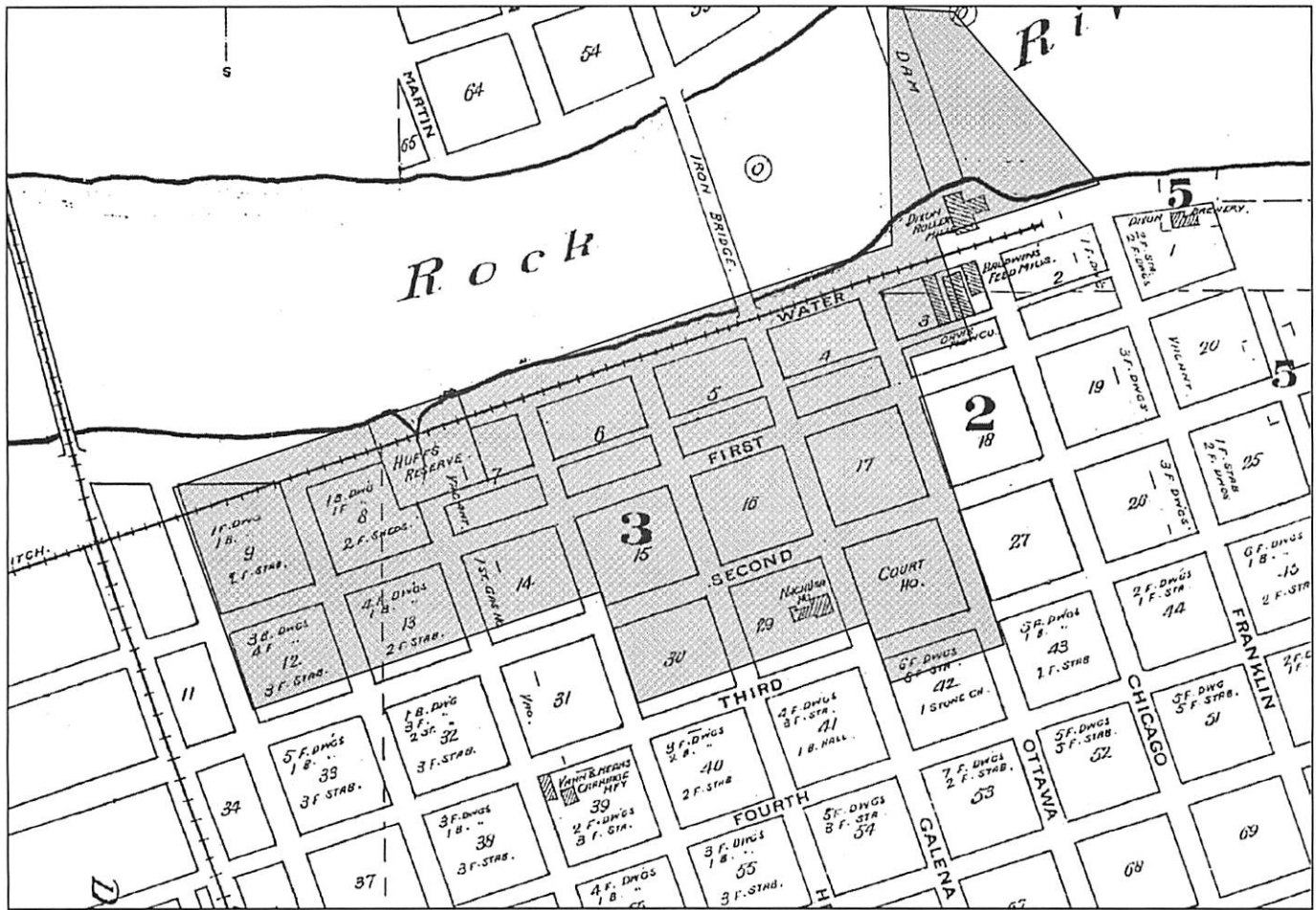


Image A1 – 1885 Sanborn Map. Location of the Dixon Downtown Historic District is highlighted in green.

APPENDIX: NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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1

Dixon Commercial Historic District, Lee County, Illinois

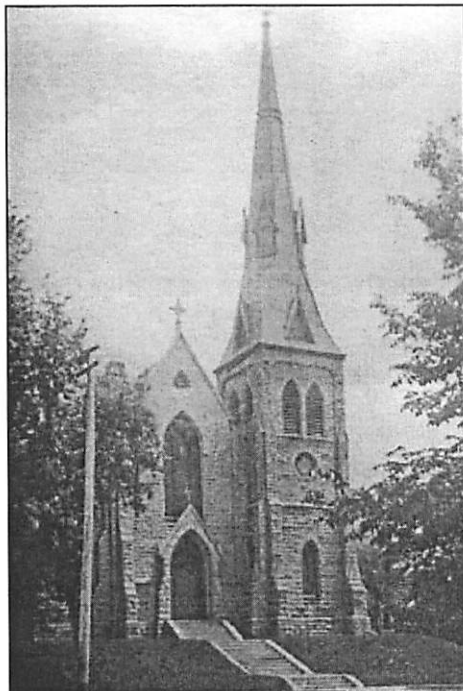


Image A2 – St. Luke's Episcopal Church

**TEAR THIS AD OUT!**  
THIS IS A COUPON AD

**1/2 PRICE SALE**

**6 STEAKBURGERS**

REGULAR \$1.44 **72¢** PLUS TAX

Anyone may present this Coupon at any of Our Stores with 72¢ and Receive 6 Cock Robin Steakburgers Monday thru Friday, May 11th thru 23rd. Store hours: 11 A.M. to 11 P.M.

**Cock Robin** **Prince Castle**

ATELINGTON	DES PLAINES	SKOKIE	EVANSTON	MILES
NEIGHBYS	309	8047	121	6600
912 West	Lee St.	Clare	Auburn	Wilwaukee
Particular Ave.				

THIS OFFER GOOD IN ALL OF OUR STORES!

Image A3 – Prince Castle Ad

APPENDIX: NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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1

Dixon Commercial Historic District, Lee County, Illinois

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Image A4 – I. D. Appleford building



Image A5 – City Hall



Image A6 – City Hall

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1

Dixon Commercial Historic District, Lee County, Illinois

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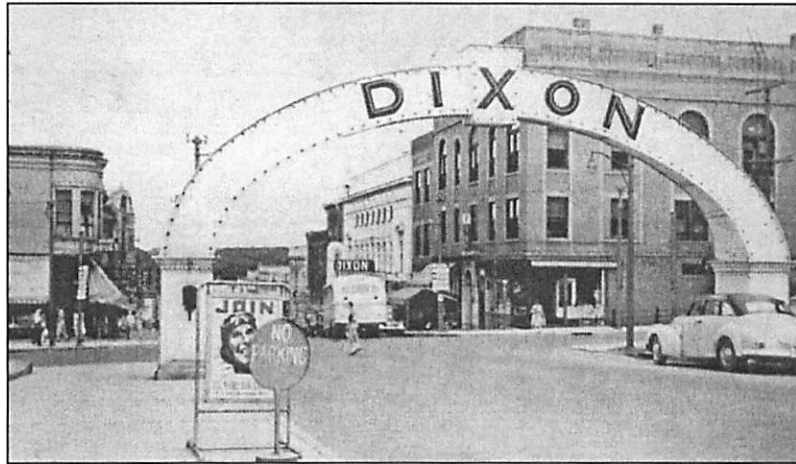


Image A7 – Dixon Arch



Image A8 – Dixon Arch

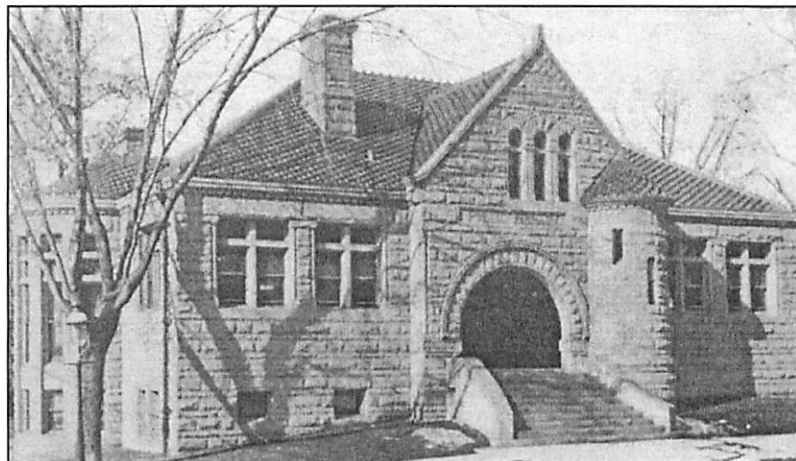


Image A9 – O. B. Dodge Library



**Image A10 – First Methodist Episcopal Church**



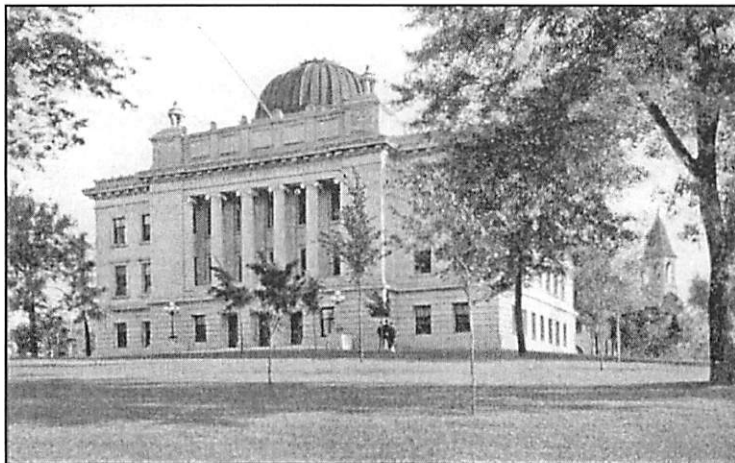
**Image A11 – Mason Building**



**Image A12 – Rosbrook and Wasley Livery**



**Image A13 – Nachusa House**



**Image A14 – Lee County Courthouse**

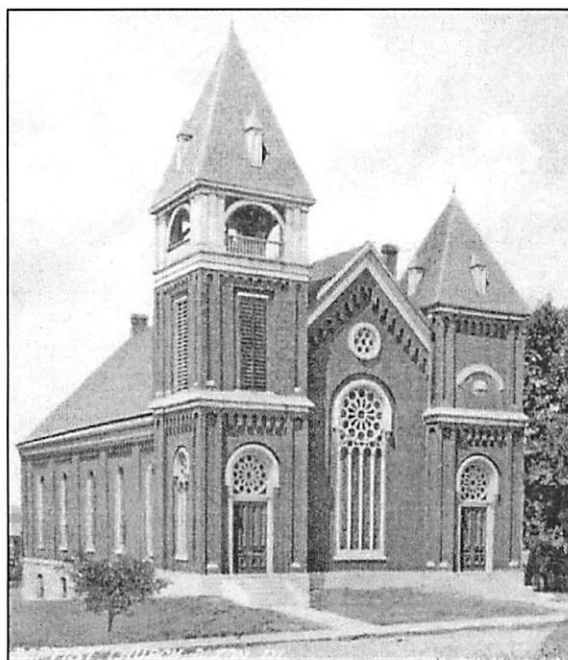


**Image A15 – Dixon Theater**





**Image A16 – First Presbyterian Church**



**Image A17 – First Baptist Church**

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1

Dixon Commercial Historic District, Lee County, Illinois

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Image A18 – Dixon Arch

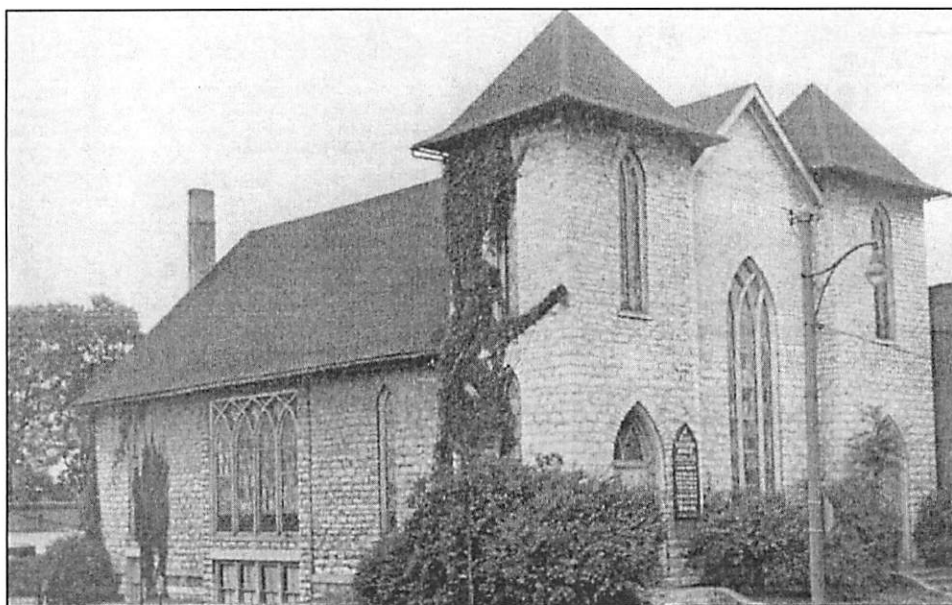


Image A19 – First Christian Church

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Dixon Commercial Historic District, Lee County, Illinois

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Image A20 – Nachusa House



Image A21 – Lebowich Block

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Dixon Commercial Historic District, Lee County, Illinois

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Image A22 – First Street looking west from Ottawa Street

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1 1

Dixon Commercial Historic District, Lee County, Illinois

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**Section Three: Image Sources**

No.	Subject	File Name	Source
A1.	Map of Downtown Dixon, 1855	N/A	Sanborn Map Company, p. 1
A2.	St. Luke's Episcopal Church	Dixon_01.tif	Church Web Site
A3.	Prince Castle Ad	Dixon_02.tif	Internet
A4.	I. D. Appleford building	Dixon_03.tif	<i>Dixon, Illinois</i>
A5.	City Hall	Dixon_04.tif	<i>Dixon, Illinois</i>
A6.	City Hall	Dixon_05.tif	<i>Dixon, Illinois</i>
A7.	Dixon Arch	Dixon_06.tif	<i>Dixon, Illinois</i>
A8.	Dixon Arch	Dixon_07.tif	<i>Dixon, Illinois</i>
A9.	O. B. Dodge Library	Dixon_08.tif	<i>Dixon, Illinois</i>
A10.	First Methodist Episcopal Church	Dixon_09.tif	<i>Dixon, Illinois</i>
A11.	Mason Building	Dixon_10.tif	<i>Dixon, Illinois</i>
A12.	Rosbrook and Wasley Livery	Dixon_11.tif	<i>Dixon, Illinois</i>
A13.	Nachusa House	Dixon_12.tif	<i>Dixon: Proud People, Proud History</i>
A14.	Lee County Courthouse	Dixon_13.tif	<i>Dixon, Illinois</i>
A15.	Dixon Theater	Dixon_14.tif	<i>Dixon, Illinois</i>
A16.	First Presbyterian Church	Dixon_15.tif	<i>Dixon, Illinois</i>
A17.	First Baptist Church	Dixon_16.tif	<i>Dixon, Illinois</i>
A18.	Dixon Arch	Dixon_17.tif	<i>Dixon: Proud People, Proud History</i>
A19.	First Christian Church	Dixon_18.tif	<i>Dixon, Illinois</i>
A20.	Nachusa House	Dixon_19.tif	<i>Dixon, Illinois</i>
A21.	Lebowich Block	Dixon_20.tif	<i>Dixon, Illinois</i>
A22.	First Street looking west from Ottawa Street	Dixon_21.tif	<i>Best of Dixon</i>