

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

GUTHRIE HISTORIC DISTRICT

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: GUTHRIE HISTORIC DISTRICT

Other Name/Site Number:

2. LOCATION

Street & Number: Roughly bounded by Oklahoma Avenue on the north, Broad Street on the east, Harrison Avenue on the south, and the railroad tracks on the west; also includes 301 W. Harrison Avenue.

City/Town: Guthrie

Vicinity: N/A

State: Oklahoma: County: Logan

Code: 083

Zip Code: 73044

3. CLASSIFICATION

Ownership of Property

Private: x
Public-Local: x
Public-State: x
Public-Federal: x

Category of Property

Building(s):
District: x
Site:
Structure:
Object:

Number of Resources within Property

Contributing

69

Noncontributing

38 buildings
sites
1 structures
3 objects
42 Total

Number of Contributing Resources Previously Listed in the National Register: 67

Name of Related Multiple Property Listing: N/A

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. 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 Keeper

Date of Action

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6. FUNCTION OR USE

Historic:	Domestic Commerce/trade Commerce/trade Commerce/trade Government Transportation	Sub:	hotel financial specialty store department store capitol rail-related
Current:	Domestic Commerce/trade Government Recreation and Culture Vacant/Not in use	Sub:	hotel specialty store courthouse museum

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION:

Late Victorian
Italianate
Romanesque
Late 19th & Early 20th Century Revivals
Beaux Arts
Classical Revival
Late 19th & Early 20th Century American Movements
Commercial Style

MATERIALS:

Foundation: Brick
Stone
Walls: Brick
Stone/sandstone
Roof: Asphalt
Metal
Other: Metal

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Describe Present and Historic Physical Appearance.

The Guthrie Historic District is composed of the commercial core of the city of Guthrie, Oklahoma. Guthrie is located in the central part of the state just west of Interstate 35 and is approximately twenty-five miles north of Oklahoma City. Mostly two and three story commercial buildings constructed of red brick and/or sandstone, materials that were available locally, characterize the Guthrie Historic District. The contributing buildings were constructed between the years 1889 and 1910. The district encompasses four complete blocks and portions of ten others. It is actually a discontinuous district with one building, the Logan County Courthouse (301 E. Harrison Avenue), located outside the main boundaries. The basic district is roughly bounded on the west by the railroad tracks, Oklahoma Avenue on the north, Broad Street on the east and Harrison Avenue on the south. There are sixty-eight contributing and forty-three noncontributing resources in the district.

As were most towns in the Midwest and Great Plains states, the city of Guthrie was laid out in a grid pattern following the cardinal directions. The commercial core is bounded on the west by the Santa Fe Railway tracks as they cut through the city diagonally from the northeast to the southwest. The Guthrie Historic District has two main east-west streets, Oklahoma and Harrison Avenues. Most of the prominent buildings face these streets. The major north-south street in the district is Division Street/U.S. Highway 77 which forms a portion of the eastern boundary. The heart of the district sits on top of a small hill. The topography slopes to the east at Division Street, with another pronounced grade change from Second Street to the railroad tracks. There is also a grade change south of Harrison Avenue. Most of the district lies within Guthrie Proper, the original townsite. Those properties east of Division Street are within East Guthrie Addition, one of the three townsites platted when it became apparent that the original townsite was not large enough to accommodate all of the newly arrived settlers.

Guthrie served as the first and only territorial capital of Oklahoma from 1890 to 1907 and then as state capital from 1907 to 1910. The buildings of the Guthrie Historic District display the aspirations of the city's founders to create a city worthy of that distinction. The buildings are set close to the streets, generally abut one another, and vary from one to three lots wide (each lot is approximately twenty-five feet wide). Most of the buildings along Oklahoma and Harrison Avenues are deep, stretching nearly to the alleys. Some of the most architecturally distinctive buildings were designed by or are attributed to Joseph Foucart, a Belgium-born architect. They are notable for their architectural detail such as minarets, stone finials, towers, oriel windows, and large rounded arched windows. Less ornately designed buildings are found throughout the district and are good illustrations of turn-of-the-century vernacular Italianate, Romanesque, and Commercial Style architecture.

Victorian commercial architecture was very eclectic and typically picturesque. Within the Victorian idiom was the Italianate Style, usually featuring segmental arched window openings on the upper stories and heavy, bracketed metal cornices along the roofline. More modest examples would feature decorative brickwork at the parapet that substituted for the metal cornice. Twenty-two buildings in the district are classified as Italianate. The Romanesque Style was another

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avored style within the Guthrie Historic District. This style featured rounded arched window openings usually outlined with rough stone or polychrome brick headers. They also often featured towers, turrets, and oriel windows. Richardsonian Romanesque buildings are generally more massive and have large, low rounded arched window openings surrounded by rough-cut stone voussoirs. Eighteen of the buildings in the district have been classified as either Romanesque Revival or Richardsonian Romanesque. In the latter part of the 1890s and early 1900s, less ornate buildings began to appear that often featured rectangular window openings on the upper stories and brickwork along the parapet that tended not to be as exuberant as those of earlier years. These have been classified as Commercial Style and account for fifteen of the district's buildings. Also in the first decade of the twentieth century, Neo-Classical Revival buildings began to appear in the district. These buildings were generally symmetrical and had highly ordered facades with rectangular window openings on the upper floors. Below the parapet was a dentilled cornice, often of terra cotta. Four of the buildings in the district are classified as Neo-Classical Revival.

Some of the most prominent buildings of the district are described below. The historic name of the resource is written in bold. Names given in parentheses are current or nonhistoric names not used during the period of significance. Reference is given to those buildings that are individually listed on the National Register of Historic Places or that have been recorded by the Historic American Buildings Survey (HABS).

Union Station, 403 W. Oklahoma Avenue, 1902. Late 19th- and Early 20th- Century American Movements. Constructed by the Atchison, Topeka, and Santa Fe Railway. Guthrie's Union Station is more substantial than the usual territorial-era depots built by the Santa Fe in Oklahoma. Those depots generally were built of wood and were one-story. Guthrie's station attests to the town's prominence as the territorial capital. The station is constructed of brick with a two-story central section flanked by one story hyphens and wings. The center section and wings are covered with hipped roofs. The station is 185 feet in length and 85 feet in width at its widest point. Small hipped roof dormers surmount the two-story section and are also found on each hyphen and on the north elevation of the north wing. The hipped roof has wide overhanging eaves. Ornate metal brackets support the eaves. The double hung windows are rectangular shaped and are often grouped in pairs. The passenger and freight doors are topped with rounded arches. The station originally featured two waiting areas segregated by race, as well as a baggage room, express room, ticket office, and restaurant. The building has recently been rehabilitated as a restaurant. HABS OK-18. Photos 1, 2.

State Capital Publishing Company Building, 301 W. Harrison Avenue (individually listed on the National Register in 1973 as the Co-operative Publishing Company Building), 1902. Commercial Style with Exotic Revival influences. Architect, Joseph Foucart. This red brick building is distinctive for its beveled entrance on the northeast corner, which is surmounted by a balcony on each floor and a square, corner tower resembling a minaret with a spire on top. Set on a raised first floor with full basement underneath, the three-story building features large, paired rectangular shaped double hung windows surmounted by stone lintels. The front entrance is accessed by stone stairs and is flanked by stone columns. Each of the balconies also features

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stone columns. The building has been restored by the Oklahoma Historical Society and is operated as a publishing museum. HABS OK-17. Photos 33, 51, 55.

Victor Block, 202-206 W. Harrison Avenue, 1893. Richardsonian Romanesque influence. Architect, Joseph Foucart; Contractor, Henry John Vandenberg. As do several of Foucart's designs, this three-story brick building features a beveled entrance above which is a long oriel window of pressed metal projecting from the second and third stories. An exposed, below-grade basement is accessible from the exterior by descending stairs at the sidewalk. Decorative brickwork punctuates the many window openings of the south and east elevations. The south elevation features four bays or ranks of various widths. The first floor has large storefront windows with multi-light clerestories. To the right of the westernmost storefront is an entrance that leads to the second story. The second floor features large rounded-arched window openings filled with multiple lights, and the third floor features windows that are palladian style with the sidelights also having arched sashes. The east elevation has smaller arched windows along with two recessed panels on the first story that were used for advertisements. The building is topped by an ornate metal cornice featuring pediments (the pediment above the entrance reads "THE VICTOR"), finials, and brackets. The building was rehabilitated in 1982 as a certified investment tax credit project and houses shops, a bed and breakfast, and a restaurant. HABS OK-13. Photos 35, 36, 37, 38, 40.

Foucart Building, 115 W. Harrison Avenue, 1891. Romanesque Revival with Gothic Revival influences. Architect, Joseph Foucart. Two-story, native sandstone building with a third-story tower. The first floor features a rehabilitated storefront with a recessed entrance on the east end. The second story features two rounded arched window openings that are filled with paired sashes and divided fanlights. A third floor tower on the west half of the building has a rounded arched window opening. A sandstone balustrade is to the left of the tower. Round stone finials top the parapet. Foucart had his office in the three-story tower from 1893-1897, and the building has come to be known as the Foucart Building although it was built for a client. This building was restored/rehabilitated in 1980, the first in the district. Photos 42, 43, 44, 45.

Gray Brothers Building, 101-103 W. Oklahoma Avenue, 1890 and 1893. Richardsonian Romanesque. Architect, attributed to Joseph Foucart. The two-story brick and sandstone Gray Brothers Building features Foucart's signature beveled entrance surmounted by an oriel window on the second floor and large rounded arched window openings surrounded by stone and decorative brickwork. It also has an exposed, below-grade basement accessible from the sidewalk. The front entrance is accessed by stone stairs and supports a rounded arched transom surrounded by stone voussoirs. The walls of the oriel window are of decorative pressed metal and bear the inscription "GRAY BROS BLDG." The oriel window terminates in a conical roof. The north elevation faces Oklahoma Avenue. The first story has a large rounded arched window and a storefront towards the west end. The east elevation fronts Division Street and has two large rounded arched windows and two large arched openings with doors and sidelights. The second story of both elevations has rectangular hung windows with stone lintels. A decorative metal cornice surmounts the parapet of these elevations. This building was rehabilitated in the 1980s. HABS OK-12. Photos 17, 19, 20, 21, 64.

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Bonfils Building, 107 S. Second Street. 1890. Richardsonian Romanesque. Architect, Joseph Foucart. This two-story building of native sandstone features a rehabilitated storefront with recessed entrance and colored multi-light clerestories. The second story has a large arched window opening that is infilled with three hung sashes that are surmounted by a divided fanlight. The parapet is topped with a cornice that has a shaped pediment. The use of different colored stone to highlight structural elements makes the Bonfils Building visually pleasing. This building was rehabilitated in the 1980s as a certified investment tax credit project. Photo 50.

DeFord Building, 116 S. Second Street. 1890. Richardsonian Romanesque. Architect, Joseph Foucart. Some who have studied Guthrie's historic buildings refer to the DeFord Building as "perhaps the gem of Joseph Foucart's architecture in downtown Guthrie."¹ This two-story brick and stone building occupied a prime location just south of the "Government Acre," where homesteaders filed their claims at the land office. The front (west) facade features a storefront with off-center entrance and multi-light clerestories. The second story features three rounded arched window openings and a rectangular window opening on the far right. The roofline is highlighted with corbelled brick that is surmounted by an asymmetrical pressed metal cornice that features a small pediment and a tower on the south end. The north elevation, which faced the "Government Acre," is even more ornate than the facade. It features contrasting colored lights within rounded arched window openings. Decorative wooden fans are above the sashes. The window openings are trimmed in limestone. The metal cornice on the front facade wraps around to this elevation. Photos 53, 54.

Logan County Courthouse, 301 E. Harrison Avenue. 1907. Neo-Classical Revival/Second Renaissance Revival. Architect, P.H. Weathers; General Contractor, Manhattan Construction Company. This three story brick building sits on a raised, rusticated stone basement. The shape of the building is a modified "H-plan." Three story blocks accentuate the corners of each elevation. Between the blocks are recessed porticos with small pediments. Round columns with Ionic capitals flank the entrances. The formal entrance is on the west elevation. The pediment on this elevation has smaller pediments at its lower corners. In the center of the large pediment is a terra cotta cartouche. Other terra cotta details include the dentilled cornice and small medallions above the cornice. The building is crowned with a hipped roof with lower gables that terminate at the pediments. Some of the original hung windows have been replaced with aluminum hung windows. Upon completion, this building was used as the first state capitol. Individually listed on the National Register of Historic Places in 1984. HABS OK-21. Photo 65.

Alterations/Rehabilitation. The Guthrie Historic District is remarkably intact and retains the largest number of territorial-era buildings in Oklahoma. After the state capital was moved from Guthrie to Oklahoma City in 1910, the district saw few changes other than the construction of a few buildings from 1911 to approximately 1920. In the 1920s and 1930s, some storefronts were

¹State Capital Publishing Museum, "An Anthology of Guthrie's Buildings," typewritten manuscript, Guthrie, Oklahoma, 1983, n.p.

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updated with display areas incorporated into the windows and some had carrara glass applied around the storefronts. After World War II, some upper stories of building were covered with metal and storefronts were altered in attempts to “modernize” the downtown. Other buildings were left to deteriorate, and some were eventually demolished. Beginning in the mid 1970s and continuing through the mid-1980s, renewed interest in Guthrie’s historic buildings sparked a major rehabilitation/restoration of the downtown. Incentives in the form of investment tax credit for rehabilitation of historic buildings to federal grants provided tools for financing this effort. Since 1982, over twenty-four buildings with over \$5,000,000 in rehabilitation have been documented as having completed the certification process for the investment tax credits.² In attempts to beautify the area and to make the district more accessible to shoppers, green spaces were created and parking lots constructed, particularly in the 200 Block of West Harrison Avenue. During this same period, overhead utilities were removed and placed underground, period street lighting was installed, and brick was used to replace concrete sidewalks. Brick paving remains on some of the side streets in the district.³ Although rehabilitation/restoration activity has slowed in the district, some work has occurred since the National Register nomination was updated in 1987. Since that time, several buildings have had exterior rehabilitations, including the removal of metal facades from three buildings. The work recently done at the Union Station illustrates the continued interest in preserving and reusing these historic buildings.

Methodology

The Guthrie Historic District was first listed on the National Register of Historic Places in 1974. In 1986-1987, the Logan County Historical Society conducted a comprehensive survey of that district and submitted additional documentation to the National Register. The National Register district encompassed nearly the whole city, including the residential areas, within the period of significance spanning the years 1889 to 1929. In May 1997, staff members of the Oklahoma State Historic Preservation Office (SHPO) conducted a windshield survey of the National Register district to determine preliminary boundaries for a National Historic Landmark (NHL) nomination. Due to alterations in the residential areas and infill construction ringing the commercial core, the SHPO staff determined that the commercial core, bounded by the railroad tracks on the west, Cleveland Avenue on the north, Broad Street on the east, and Vilas Avenue on the south, contained the most intact and best preserved area that would meet NHL criteria. The City of Guthrie hired a consultant in December 1997 to write the NHL nomination. Following site visits in December 1997 and February 1998 and after consulting with the SHPO and National Historic Landmarks Survey staffs, the consultant refined the district’s boundaries by deleting areas that had lost integrity or contained resources constructed after the period of

² Steven C. Kline, “The Benefits to Main Street of Quality Rehabilitation: The Federal Investment Tax Credits Program,” speech given at the Ninth Annual Oklahoma Statewide Preservation Conference, Clinton, Oklahoma, May 9, 1997.

³ For more detail on this period, see Charles L.W. Leider, “Capitol Townsite Historic District, Guthrie, Oklahoma: A Case Study, 1980-1986,” *The Chronicles of Oklahoma*, 68 (Winter 1990-91): 396-423.

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significance. In addition, the period of significance was reduced for the NHL district, ending in 1910, the year that the state capital was moved from Guthrie. This year was chosen because buildings constructed after that period generally did not display the attention to detail as did the earlier buildings and reflected building ideas of later decades. Also, these buildings were not constructed with the idea that they would be show pieces for the state capital.

The following is a complete list of the contributing and noncontributing resources in the district.

CONTRIBUTING RESOURCES

1. **Union Station**, 403 W. Oklahoma Avenue, along the railroad tracks between Oklahoma and Harrison avenues, 1902. Late 19th and Early 20th Century American Movements. Constructed by the Atchison, Topeka, and Santa Fe Railway. See earlier reference for more information.

300 Block W. Cleveland Avenue, South Side

2. Behind the Tannery Amphitheater. 1910. Commercial Style. Irregular shaped two-story building of reinforced concrete with a small, one-story brick addition on the west elevation. Both stories have rectangular window openings with multiple lights. (some lights have been broken). This building was used as a fruit and produce warehouse. Photo 3.

300 Block W. Oklahoma Avenue, North Side

3. 322 W. Oklahoma Avenue. **Stephen C. Starr Building** (Double Starr Studio), ca. 1894. Late Victorian. Two-story building with brick facade and stone side elevations. The first story features large storefront windows and a recessed entrance surmounted by multi-light clerestories of purple tinted glass. The second story has a center oriel window with paired double hung sashes surmounted by a rounded arch roof. The oriel window is flanked on each side by smaller hung windows surmounted by rounded arched decorative panels. Above these windows, just below the parapet, are inlaid stone stars. The brick is laid in a sawtooth pattern below the parapet, and a stone panel with the initials "SS" is above the oriel window. This building was rehabilitated in the 1980s. Photos 4, 5.

4. 318-320 W. Oklahoma Avenue. **Ames Building**, 1902. Commercial Style. Two-story building with brick facade. Constructed on two lots, the facade is divided into four bays or ranks. The first floor has rehabilitated storefronts with clerestories. The second story features hung windows with segmental arched lintels. Courses of decorative brick run above these windows. The stepped parapet has a stone name block bearing the inscription "AMES." This building was rehabilitated in the 1980s. Photos 4, 5.

5. 316 W. Oklahoma Avenue. **Mundy Block**, 1889. Italianate. Two-story brick facade that has been stuccoed. Stone quoins highlight the ends of the facade. The first floor has large storefront windows with a central recessed entrance. The second story has two sets of paired hung windows in segmental arched openings. The cornice features brackets and a center triangular-

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shaped pediment. It was rehabilitated in the 1980s. This is the oldest building in the historic district and unfortunately has severe structural problems as the side walls are bowed. Although the application of the stucco is regrettable, it may be reinforcing the building. Photos 4, 5.

6. 312 W. Oklahoma Avenue. Pre 1908. Commercial Style. Two-story brick building with beveled entrance on the southeast corner facing the alley. The elevation facing Oklahoma Avenue features an altered storefront on the first story and segmental arched window openings on the second story. Similar windows are on the east elevation. Decorative brick corbelling resembling dentils highlights the south and east elevations below the parapet. This building was used as an armory during the territorial period. Photo 5.

300 Block W. Oklahoma Avenue, South Side

7. 315 W. Oklahoma Avenue. 1898. Commercial Style. One-story brick building with a large storefront, a recessed entrance, and clerestories. Simple coping defines the parapet. The building was rehabilitated in the 1980s. Photos 6, 8.

8. 313 W. Oklahoma Avenue. 1904. Commercial Style. One-story brick building with large storefront with clerestories and a recessed entrance. The building was rehabilitated in the 1980s. Photos 6, 8.

200 Block W. Oklahoma Avenue, North Side

9. 212-214 W. Oklahoma Avenue. **Gaffney Building**, 1890. Architect, attributed to Joseph Foucart. Late Victorian. Two-story brick building with stone detailing. It is two lots wide and has two storefronts. A keyhole-shaped opening that leads to the stairs to the second story separates the storefronts. Stone surrounds this opening. The second story has nine rectangular window openings with hung sashes. Continuous stone sills run below the windows and simple stone lintels are above the windows. The roofline is highlighted with stone finials and two triangular shaped pediments. Below the pediments are two nameplates inscribed with the name "GAFFNEY" and another plate reading "1890." This building was rehabilitated in the 1980s. Photos 10, 11.

10. 210 W. Oklahoma Avenue. **J.B. Beadles Building**, pre-1900. Italianate. Two-story brick building. The clerestories above the storefront are covered over. The center of the second story has paired hung windows with a single fanlight of decorative artglass above. Hung windows flank these windows. A continuous stone lintel runs above all of these windows. The roofline is decorated with a heavy, bracketed, polychrome-painted metal cornice with a center triangular pediment. Below the pediment is the name "J.B. BEADLES." This building was rehabilitated in the 1980s. Photos 10, 11.

11. 208 W. Oklahoma Avenue. (R.F. Ringrose, MD), pre-1908. Commercial Style with Neo-Classical Revival influence. Two-story brick building. The first floor storefront has been altered with coral and green carrara glass. The second story features five hung windows. Decorative

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brickwork resembling dentils highlights the parapet. Photo 10.

100 Block W. Oklahoma Avenue, North Side

12. 124 W. Oklahoma Avenue. **Goodrich Building**, 1893. Italianate. Two-story brick building. The first floor features a storefront with a center-recessed entrance. Above the storefront windows are polychrome multi-light clerestories. The second story has four hung windows with hood-shaped lintels of stone. A bracketed cornice surrounds the parapet on the south and west elevations with a center name block on the south side reading "GOODRICH/BLDG 1893." This building was rehabilitated in the 1980s as part of a certified investment tax credit project. Photo 14.

13. 116-118 W. Oklahoma Avenue. **Bierer-Anderson Building**, 1898. Richardsonian Romanesque with Exotic Revival influences. Two-story brick building is two lots wide with two storefronts that are separated by an entrance that leads to the second story. The second story has a small center rounded arched window that is flanked on each side by two large rounded arched openings filled with hung windows with sidelights. At the center of the roofline is a small rectangular tower with one small arched opening and a metal hipped roof. The tower is flanked by decorative brickwork along the parapet. This building was rehabilitated in the 1980s. Photos 14, 15, 16.

14. 114 W. Oklahoma Avenue. **Farquharson Building**, 1907. Late Victorian. Two-story brick building. The first floor has a recessed storefront. The second story has three rectangular window openings. Stone voussoirs form the lintel. Decorative brickwork forms a small cornice. The parapet is crowned with a stone balustrade with a center rectangular name block that reads "FARQUHARSON/1907." This building was rehabilitated in the 1980s. Photos 15, 16.

15. 112 W. Oklahoma Avenue. **W. R. Moffit Building**, 1899. Richardsonian Romanesque. Two-story brick building. The second story features two large rounded arched openings filled with hung sashes with sidelights. Decorative brickwork is found around and above these window openings. Above the windows is a brick cornice. Above the cornice and below the stone coping is a stone name block that reads "W.R. MOFFIT/1899." This building was rehabilitated in the 1980s. Photo 16.

16. 108-110 W. Oklahoma Avenue. **Stroud Building**, 1901-02. Romanesque Revival. Two-story brick building that is two lots wide. The first floor storefront has a recessed entrance. To the left of the storefront is an entrance that leads to the second story. The second story features eight hung sashes in rounded arched window openings that are each highlighted by three courses of polychrome brick headers. The original fanlights have been infilled. Pilasters separate the windows. Two narrow stone beltcourses run below the stepped parapet. In the middle of the parapet the name "STROUD" appears in stone. Photo 16

17. 106 W. Oklahoma Avenue. **Triumph Building**, 1899. Commercial Style. Two-story brick building that has a recessed storefront surmounted by a clerestory. The second story has four

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rectangular window openings with hung sashes and stone sills. Above the center windows is a name block that reads "W.S. SMITH." Above this is a stone beltcourse and another name block that reads "18 TRIUMPH 99." Photo 16.

18. 102-104 W. Oklahoma Avenue. **Dewey Building**, 1900. Commercial Style. Two-story brick building that is two lots wide. The first floor features two storefronts that are surmounted by multiple-light clerestories. An arched opening between the storefronts leads to the second story. The second story features segmental arched window openings with hung sashes. The lintels are of brick headers. Brick corbelling surrounds the parapet. Above the center window on the facade is a stone name block that reads "DEWEY." The east elevation features segmental arched window openings, two rounded arched entrances, and two storefronts at the north end. This building was rehabilitated in the 1980s. Photos 16, 64.

100 Block W. Oklahoma Avenue, South Side

19. 123 W. Oklahoma Avenue. **Freeman Block**, 1898 with additions between 1903-1908. Commercial Style. Two-story brick building that has a storefront with a recessed entrance and tall clerestories above. Wide square brick columns with simple stone plinths and capitals are at either end of the storefront. The second story of the facade has three rectangular window openings. The west elevation is divided into several ranks by brick pilasters. The first story of the west elevation has a display window with tall clerestories at the north end, two sets of three small window openings with stone sills and lintels, an entrance that leads to the second story, and another storefront. The second story windows on the west elevation are mostly paired and each pair shares a stone lintel. A brick cornice highlights the parapet. This building was rehabilitated in the 1980s. Photos 17, 18, 20, 21.

20. 117-121 W. Oklahoma Avenue. **F.O. Lutz Building** (also known as the Lentz Department Store), 1899 and 1909. Neo-Classical Revival with Commercial Style influences. Three-story brick and stone building that is three lots wide. The two westernmost storefronts are surrounded by black carrara glass (added in the 1920s). The second and third stories have large rectangular window openings. A brick cornice runs below a stepped parapet resembling a gabled pediment. The building was originally two lots wide and only two stories. Alterations in 1909 resulted in the incorporation of the building to the east and the addition of a third floor. Photos 17, 20, 21.

21. 115 W. Oklahoma. **Schnell Building**, 1893. Italianate. Two-story brick building that has an altered storefront. The second story features rounded arched window openings that have rectangular hung sashes surmounted by beautiful arched lights. Rounded brick pilasters separate the windows. Arched decorative brickwork highlights the facade above the windows. A bracketed metal cornice with center rounded pediment defines the parapet. Inscribed inside the pediment is the name "SCHNELL." Photos 17, 20, 21.

22. 111 W. Oklahoma Avenue. Pre-1900. Italianate. Two-story brick and stone building with an altered first floor storefront. The second story has three rectangular window openings with stone lintels. Below the stepped parapet is a metal cornice. Photo 17, 20, 21.

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23. 109 W. Oklahoma Avenue. **Adler Building**, 1893. Italianate. This two-story brick building is one of the best examples of Italianate architecture in the district. The first floor features a rehabilitated storefront with a recessed entrance, large display windows, and clerestories. The second story is divided into two ranks with two window openings with hung sashes in each rank. Narrow transoms are above the sashes. A continuous stone sill runs under all four windows. Brick pilasters with stone capitals and bases mark the far ends of the second story, and one pilaster divides the ranks. Narrow stone sills are above each set of windows. The parapet is crowned with an ornate pressed metal cornice that has brackets, a rounded pediment, and finials. Below the pediment is a name block that reads "ADLER." This building was rehabilitated in the 1980s. Photos 17, 20, and 21.

24. 105-107 W. Oklahoma Avenue. **Spurlock Building**, 1901. Classical Revival. Two-story brick building that is two lots wide. The first floor features two altered storefronts. The second story has six large rectangular window openings with hung sashes. Brick pilasters with stone capitals separate these windows. A small stone cornice highlights the roofline. Above the cornice is a brick parapet with four inset panels. Towards the center of the parapet is a triangular brick pediment that has a name block reading "SPURLOCK." This building was originally counted as noncontributing in the 1987 National Register nomination, but the metal panels covering the second story at that time have been removed. Photos 17, 20, 21.

25. 101-103 W. Oklahoma Avenue. **Gray Brothers Building**, 1890 and 1893. Richardsonian Romanesque. Architect, attributed to Joseph Foucart. See earlier reference for more information.

100 Block E. Oklahoma Avenue, North Side

26. 102-106 E. Oklahoma Avenue. **Oklahoma Building**, pre-1900. Romanesque Revival. Two-story brick building that is three lots wide. The first floor features a beveled entrance at the corner of Oklahoma Avenue and Division Street. The first floor storefronts have been altered. Stone lintels are above the first floor windows on the west elevation and are partially exposed on the south elevation. The second story features paired rounded arched window openings. Stone and decorative brickwork surround the arches. A brick cornice runs above these windows. At the parapet above the entrance is a rectangular name block inscribed with the name "OKLAHOMA." The second story was used for offices for the territorial government including the offices of territorial governors William Jenkins, William Grimes, Thompson B. Ferguson, and Frank Frantz, the last territorial governor.⁴ Photos 22, 23.

27. 108 E. Oklahoma Avenue. **The Daylight Donut**, ca. 1898-1901. Commercial Style. Two-story building with brick facade. The first floor storefront has been altered. The second story has four rectangular window openings with hung sashes and narrow transoms. Decorative brickwork and stone coping and finials highlight the parapet. Photos 22, 23.

⁴ State Capital Publishing Company Museum, compiler, "An Anthology of Guthrie's Buildings," n.p.

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28. 110-112 E. Oklahoma Avenue. **DeSteiguer Block**, 1890. Late Victorian/Romanesque Revival. Architect, attributed to Joseph Foucart. Two-story brick and stone building. The building is two lots wide with two storefronts separated by an entrance that leads to the second story. The second story has two oriel windows of decorative pressed metal that have conical roofs. Each oriel window is flanked on either side by rounded arched window openings that are surrounded by stone voussoirs. The parapet has a stone balustrade. Photos 22, 23.

29. 114-116 E. Oklahoma Avenue. Pre-1894. Commercial Style with Romanesque Revival influences. Two-story brick building that is two lots wide. The first floor features altered storefronts. The second story has one large rounded arched window that is flanked on either side by two hung windows. Decorative brickwork surrounds the center window and forms a hooded lintel around the other windows. Brickwork below the parapet resembles a dentilled cornice. Photos 22, 23.

30. 120 E. Oklahoma Avenue. ca. 1898-1901. Italianate. Two-story brick building. The first floor storefront has been altered and combined with the storefront of 118 E. Oklahoma Avenue. The second story features two segmental arched window openings infilled with hung sashes. The parapet is highlighted with brick corbelling. This is one of the buildings that have had the metal panels removed from the second story since the 1987 National Register documentation. However, due to the alteration of the storefront, this building is counted as noncontributing. Photos 22, 23.

100 Block E. Oklahoma Avenue, South Side

31. 111 E. Oklahoma Avenue. **Robert Reed Building**, 1901. Italianate. Two-story brick building with an altered storefront with the clerestories covered. The second story has four segmental arched window openings with hung sashes. Above the center windows is a name block reading "ROB REED." Brick corbelling decorates the parapet. This building was rehabilitated in the 1980s. Photos 26, 27, 28.

32. 113 E. Oklahoma Avenue. Ca. 1898-1901. Italianate. This two-story brick building is similar to 111 E. Oklahoma Avenue. The storefront has a center entrance and exposed clerestories. The second story has four segmental arched window openings with hung sashes. Brick corbelling decorates the parapet. Photos 27, 28.

33. 115 E. Oklahoma Avenue. 1901. Italianate. Two-story brick building with an altered storefront with covered clerestories. There are three window openings on the second story with hung sashes. Stone lintels resembling label moldings highlight the windows. Small stone panels are above each window and brick corbelling runs below the parapet. Photos 27, 28.

34. 117 E. Oklahoma Avenue. Pre-1908. Romanesque Revival. Two-story brick building with an altered storefront that has covered clerestories. There are four rounded arched window openings on the second story. The openings are filled with hung sashes surmounted by fan-

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shaped lights. A continuous stone sill runs below the windows. The lintels are a continuous ribbon of polychrome brick headers that follow the arches of the openings. Decorative brickwork runs below the parapet. Photos 27, 28.

35. 121 E. Oklahoma Avenue. **A.F. & A.M. Lodge-Masonic Hall**, 1906. Neo-Classical Revival with Commercial Style influences. Three-story brick building. The first floor storefront has a recessed entrance on the west end. The clerestories are covered over. Above the first floor is a large rounded arch that encompasses the second and third story windows. The second story features three ribbon windows within this arched opening. Above these windows are six lights (three lights-over-three lights) that fill the upper part of the arch. The arch sits on a stone shelf and a large keystone graces the top of the arch. A narrow cornice runs above the keystone. The east elevation features rounded arched window openings on the third floor, rectangular and rounded arched window openings on the second floor, and segmental arched window openings on the first floor (most of these openings are infilled with wood). Photos 27, 28.

200 Block E. Oklahoma Avenue, North Side

36. 202 E. Oklahoma Avenue. 1901. Romanesque Revival. Two-story brick building that has a beveled entrance that faces the intersection of Wentz Street and Oklahoma Avenue. The first floor has an altered storefront with nonoriginal metal awning. The second story of the south elevation has three rounded arched window openings with decorative brickwork above. The second story above the entrance also has a similar window, and the west elevation has the same windows in pairs. At the parapet on the beveled corner is a triangular-shaped pediment with the date "1901." The second story of the west elevation has rounded arched window openings that are mostly in pairs. Brick headers around the tops of the window openings form continuous hood moldings. The windows have stone sills. At the north end of the west elevation is another storefront that also has been altered as well as a concrete block addition. Photo 29.

37. 204 E. Oklahoma Avenue. **S.W. Schmidt Building**, 1904. Romanesque Revival. Two-story brick building that has an altered storefront with nonoriginal metal awning. The second story has four hung sashes in openings with details similar to those of 202 E. Oklahoma. A name block reading "S.W. SCHMIDT" appears below the parapet. Photo 29.

38. 206-208 E. Oklahoma Avenue. 1903. Romanesque Revival. Two-story brick building that is two lots wide. The first floor storefront has been altered and each is covered with a nonoriginal metal awning. Between the storefronts is an entrance that leads to the second story. The wall area below the second story windows is covered with nonoriginal yellow panels. The second story is divided into three sections. The outer two sections each have three rounded arched window openings with hung sashes. The center section has one arched window opening with a hung sash and transom. The walls above the windows are decorated with brick swags that are surmounted by brick corbelling. Photo 29.

200 Block E. Oklahoma Avenue, South Side

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39. 209-211 E. Oklahoma Avenue. **W.H. Coyle Building**, 1907. Commercial Style. Two-story brick building that is two lots wide. The first floor features two storefronts; the east storefront has exposed clerestories; and the west storefront's clerestories are covered over. The second story is divided into four bays separated by brick pilasters. Each bay features a large rectangular window opening that is filled with paired hung sashes that are surmounted by one transom. Decorative brickwork highlights the wall above the windows. The roofline is punctuated with brick corbelling and a stepped parapet. A name block on the parapet reads "W.H. COYLE BLDG, 1907." Photos 31, 32.

40. 213-215 E. Oklahoma Avenue. 1902. Italianate. Two-story brick building that is two lots wide. The first floor has two altered storefronts separated by a center arched opening that leads to the second story. The second story has seven segmental arched window openings with hung sashes. The roofline is highlighted with brick corbelling which is surmounted by a stepped parapet. Photos 31, 32.

300 Block W. Harrison Avenue, South Side

41. 301 W. Harrison Avenue. **State Capital Publishing Company Building**, (individually listed on the National Register in 1973 as the Co-operative Publishing Company Building), 1902. Commercial Style with Exotic Revival influences. Architect, Joseph Foucart. See earlier reference for more information.

200 Block W. Harrison Avenue, North Side

42. 224 W. Harrison Avenue. **Blue Bell Bar**, 1903. Commercial Style. This two-story brick building has a beveled entrance at the corner of W. Harrison Avenue and South Second Street. The double panel doors with lights are surmounted by a fanlight and flanked by brick pilasters with simple stone capitals and bases. The pilasters support a curved pediment that contains a sheet metal crest inscribed with "C-11" which was the insignia of Ned Cheadle, the local agent and bottler for Ferd-Heim Brewing Company.⁵ Two segmental arched window openings are above the pediment. The first floor of the west elevation features two sets of large storefront windows; an entrance interrupts the north set. Above these windows are seven segmental arched window openings filled with hung sashes. The first floor of the south elevation features two small segmental arched window openings that are infilled with wood, an entrance that leads to the second story, and another large storefront window. The second story has six segmental arched windows. Above all of the second story windows are narrow stone cross bars. Brick dentils support a stone cornice and stone coping runs along the parapet. This building was rehabilitated in the 1980s. Photos 34, 36, 37, 40, 54.

43. 210 W. Harrison Avenue. **Elks Hotel**, 1902. Italianate. Three-story brick building that has a beveled entrance that faces the alley. Above the entrance on the second and third floors are a segmental arched window opening that is infilled with paired hung sashes. The first floor of

⁵ State Capital Publishing Company Museum, compiler, "An Anthology of Guthrie's Buildings," n.p.

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the south elevation features a storefront. The second and third stories each have three segmental arched window openings. Brick corbelling runs below the parapet. The west elevation also has segmental arched window openings. This building was rehabilitated in the 1980s. Photos 35, 36, 37, 40.

44. 208 W. Harrison Avenue. 1902. Commercial Style. Three-story brick building with an altered storefront. The second and third stories have rectangular window openings that are infilled with wood. Below the windows are narrow stone sills. Decorative brick corbelling runs below the parapet. Photos 35, 36, 37, 40.

45. 202-206 W. Harrison Avenue. **Victor Block**, 1893. Richardsonian Romanesque influence. Architect, Joseph Foucart; Contractor, Henry John Vandenberg. See earlier reference for more information.

100 Block W. Harrison Avenue, North Side

46. 124 W. Harrison Avenue. **Eager-Hirzel Block**. 1903. Romanesque Revival. Three-story brick building with a beveled entrance that faces the intersection of W. Harrison Avenue and South First Street. The arched entry is flanked by stone columns that support stone voussoirs. Large storefront windows with clerestories flank the entrance on the south and west elevation. The second floor of both the west and south elevations has rectangular window openings with hung sashes and transoms. A continuous stone sill runs below the windows creating a beltcourse and each window has a stone lintel. The third story of both of these elevations has rounded arched window openings filled with hung sashes topped with fanlights. Polychrome brick arches surround the windows. These arches sit on brick pilasters that rest on the beltcourse below the second story windows. A stone keystone highlights the arched window on the beveled corner. A brick cornice runs below the parapet. The building was rehabilitated in the 1980s (certified investment tax credit project) and is a popular bed and breakfast establishment. Photos 18, 36, 39, 40.

47. 120-122 W. Harrison Avenue. **Patterson Building** (now the Pollard Theatre), 1903. Romanesque Revival. This two-story yellow brick building is two lots wide and has a rehabilitated storefront with clerestories. The second story features eight rounded arched window openings that have hung sashes surmounted by fanlights. Heavy arches surround the windows. Brick dentils run below the stepped parapet that is adorned with stone finials. This building was rehabilitated in the 1980s and is used as a community theater. Photos 36, 39, 40.

48. 116 W. Harrison Avenue. 1904. Late Victorian. This two-story brick building has an altered storefront on the first floor. The second floor features segmental arched window openings filled with hung sashes. Stone lintels with keystones top the windows. Brick corbelling runs below the parapet. Atop the center of the parapet is a brick rectangle adorned with stone finials. Stone finials also mark the ends of the parapet. Photos 36, 39, 40.

49. 114 W. Harrison Avenue. 1901 Romanesque Revival. This two-story brick building has an

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altered storefront that has a metal awning that hangs below the second story windows. These windows have rounded arched openings that have been partially infilled with brick. The wall above the windows has three inset brick panels and a center stone panel. Brick corbelling decorates the parapet. Photos 36, 39, 40.

50. 108 W. Harrison Avenue. ca. 1901-1903. Italianate. Two-story brick building. The first floor storefront has clerestories that have been covered over. The second floor has four segmental arched window openings that are topped with stone sills resembling label molding. The openings have been partially infilled with brick. The parapet is adorned with a small cornice, stone coping, and a rounded pediment. Photos 36, 39, 40.

100 Block W. Harrison Avenue, South Side

51. 123 W. Harrison Avenue. **Sneed-Coffin Building**, 1904. Romanesque Revival. This two-story brick building features a rehabilitated storefront with a recessed entrance and tall, multi-light clerestories. A small storefront window is on the west elevation. Square brick columns with large stone bases edge the ends of the storefronts. A stone beltcourse that divides the first story from the second also forms a continuous sill below the second story windows. There are four rounded arched window openings on the facade and nine on the west elevation. Brick pilasters support the rounded arched lintels. Decorative brickwork forms a narrow cornice. Above this is a stepped parapet. The facade and the first floor of the west elevation are covered with stucco. This building has been rehabilitated since 1987. As a part of that project, the stucco was painted to resemble brick. On the first floor of the west elevation is a large painted sign advertising a popular soft drink. Photo 41, 42, 45.

52. 117-119 W. Oklahoma Avenue. **Osage Block**, 1902. Italianate. This two-story brick building is two lots wide. The facade is divided into three ranks composed of two altered storefronts that are separated by a rounded arched opening that leads to stairs to the second story. On the second story, the outer two ranks each have four segmental arched window openings with hung sashes. The lintels are composed of rows of brick headers that trace the arches. In the center rank are two narrow hung sashes. Decorative brickwork forming pendants or "3 fingers" adorns the parapet. This building was rehabilitated in the 1980s. Photos 42, 45.

53. 115 W. Harrison Avenue. **Foucart Building**, 1891. Romanesque Revival with Gothic Revival influences. Architect, Joseph Foucart. Two-story native sandstone building with third story tower. See earlier reference for more information.

54. 111-113 W. Harrison Avenue. **Tontz and Hirschi Block**, 1891. Late Victorian. Two-story brick building that is two lots wide. The first floor features two rehabilitated storefronts. The second story features two large segmental arched window openings positioned above the entrances. Each is infilled with three hung sashes that are surmounted by multi-light transoms. These openings are each flanked by large rectangular window openings with hung sashes that are also surmounted by multi-light clerestories. Each set of windows is surmounted by inset metal panels. The roofline is crowned with a pressed metal cornice that originally had two rounded

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pediments with finials, but these have been removed. Photos 42, 44, 45.

100 Block N. Second Street, West Side

55. 117-119 N. Second Street. 1903. Italianate. Two-story brick building that is two lots wide. The first floor has two rehabilitated storefronts that are divided by a brick pilaster. The north storefront features a recessed entrance. Above each storefront are four hung windows with stone lintels. A continuous stone sill runs below the windows. The parapet is decorated with brick corbelling. This building was rehabilitated in the 1980s. Photos 46, 47.

56. 115 N. Second Street. Pre-1908. Italianate. Two-story brick building that has a rehabilitated storefront with a center recessed entrance. The second story has three segmental arched window openings with hung sashes. The windows have stone sills. Brick corbelling runs below the parapet. This building was rehabilitated in the 1980s. Photos 46, 47.

100 Block S. Second Street, West Side

57. 101 S. Second Street. **Pabst-Milwaukee Building**. 1902. Italianate. Two-story brick building that has a beveled entrance that faces the intersection of Second Street and W. Oklahoma Avenue. There is a rounded arched entrance at the beveled corner. Brick headers tracing the arch form the lintel. Storefront windows on the east and north elevations flank the entrance. A segmental arched entrance is on the south end of the east elevation. The first floor of the north elevation features segmental arched openings as well as two entrance (one with double doors and an overhead transom). The first and second stories are divided by a brick beltcourse. The second story features segmental arched window openings with brick headers used as the lintels. Hung sashes fill the openings. A dentilled brick cornice runs below the parapet. A stepped pediment adorns the roofline of the beveled corner. Inside the pediment is a round shield for the Pabst-Milwaukee Company. This building was rehabilitated in the 1980s as part of a certified investment tax credit project. Photos 6, 49, 50.

58. 107 S. Second Street. **Bonfils Building**. 1890. Richardsonian Romanesque. Architect, Joseph Foucart. Two-story building of native sandstone. See earlier reference for more information.

59. 115-117 S. Second Street. 1902. Italianate. Two-story brick building that is two lots wide. The first floor features two storefronts that are separated by an entrance that leads to the second story. The south storefront has been rehabilitated; the north storefront is altered and the clerestories are covered. The second story features eight rectangular hung sashes. The lintels are of pressed metal. A pressed metal cornice decorates the parapet. Photo 51.

100 Block S. Second Street, East Side

60. 116 S. Second Street. **DeFord Building**, 1890. Richardsonian Romanesque. Architect, Joseph Foucart. Two-story brick and stone building. See earlier reference for more

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information.

200 Block S. Second Street, West Side

61. 215 S. Second Street. **Baxter and Cammack's Livery Stable.** ca. 1901-1903. Italianate. Two-story brick building with a gabled roof. The first floor features a pedestrian entrance on the south end of the facade and a faux sliding carriage door in the center. The second story has four segmental arched window openings with hung sashes. Decorative brick highlights the wall above the windows. The parapet has a center triangular shaped pediment. The coping is of stone. This building was rehabilitated in the 1980s. Photo 51, 55.

200 Block S. Second Street, East Side

62. 206-208 S. Second Street. **Coyle and Smith Building.** 1893. Italianate. Two-story brick and stone building that is two lots wide. The facade is of brick with stone detailing and the other elevations are of uncoursed sandstone. The first floor features two rehabilitated storefronts with central entrances and clerestories. An entrance that leads to the second story separates the two storefronts. The second story features seven rectangular window openings with hung sashes and continuous stone sills and lintels. The parapet is decorated with a pressed metal cornice with brackets and finials. This building was restored in the 1980s and is used for retail space and as a bed and breakfast. Photos 57, 58.

63. 222 S. Second Street. **C.W. Hopkins Building.** ca. 1910. Romanesque Revival. Two-story brick building. The first floor has a storefront with center recessed entrance surmounted by large clerestories. The second story has four rounded arched windows that are separated by brick pilasters with stone capitals. Ribbons of polychrome brick headers trace the arches forming the lintels. A continuous stone sill forms a beltcourse below the windows. Polychrome brickwork resembling pendants or "3 fingers" extend down from a cornice. In the center of the parapet is a stone panel reading "C.W. Hopkins." South Second Street was the location for several black-owned businesses. This was the location where William Pinkard, an African-American, operated a meat market.⁶ Photo 58.

100 Block S. First Street, West Side

64. 115 S. First Street. **Little Victor,** 1893. Italianate. Two-story brick building. The first floor has an altered storefront with a recessed entrance. Above the storefront windows is a nonoriginal metal awning. The storefront is surrounded by carrara glass. The second story has been stuccoed and has two large segmental arched window openings with stone lintels. The openings are each infilled with paired hung sashes. Brick pilasters define the middle and ends of the facade. The parapet is crowned with a pressed metal cornice with brackets. This building was rehabilitated in the 1980s. Photo 60.

⁶ "An Anthology of Guthrie's Buildings."

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100 Block S. First Street, East Side

65. 116 S. First Street. ca. 1903. Late Victorian. One-story brick building that has a storefront with two center entrances flanked by display windows and surmounted by clerestories. This building was rehabilitated in the 1980s. Photo 18, 61.

200 Block S. First Street, West Side

66. 215 S. First Street. **Wachob Building**. 1910. Italianate. Two-story brick building. The storefront features paired glazed panel doors in the center that are flanked by large windows on wood bulkheads. The second story features two segmental arched window openings with hung sashes and an off-center segmental arched doorway that leads to a balcony. A transom is above the door. The balcony extends across the width of the building and has a simple wood railing. Four columns support it with an open wood frieze between the columns. The parapet is decorated with brick corbelling. Below the corbelling, in the center of the wall, is a stone panel reading "C.D. WACHOB." On the north elevation is a large painted sign for Owl Cigars that was restored ca. 1988. The building was rehabilitated in the 1980s as a certified investment tax credit project. Photos 62, 63.

67. 223 S. First Street. **Olds House**. 1899. National Folk Front Gable. One and one-half story brick house with a front gabled roof. The first floor of the facade is covered with a shed roof porch. Above the porch is a center segmental arched window with hung sashes. The windows on the other elevations also have segmental arches. A one-story, gabled roofed addition of brick is on the rear. This is the only house in the National Historic Landmark district. The building was rehabilitated in the 1980s. It is currently being used as a bed and breakfast. Photo 63.

100 Block S. Division Street, West Side

68. 109-111 S. Division Street. Pre-1894. Italianate. Two-story brick building that is divided into three ranks. The outer two ranks have storefronts on the first floor. An entrance that leads to the second story separates these. The second story has four segmental arched window openings in the outer two ranks and one such opening in the center rank. These are filled with hung sashes. A continuous stone sill runs under each of the sets of four windows. Decorative brickwork forms four inset panels below a small cornice at the roofline. This building was rehabilitated in the 1980s. Photo 64.

Contributing Resource as part of a Discontiguous District

69. 301 E. Harrison Avenue. **Logan County Courthouse**, 1907. Neo-Classical Revival/Second Renaissance Revival. Architect, P.H. Weathers; General Contractor, Manhattan Construction Company. This three-story brick building sits on a raised, rusticated stone basement. See earlier reference for more information.

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NONCONTRIBUTING RESOURCES

300 Block W. Cleveland Avenue, South Side

1. At west end of block, the **Tannery Amphitheater**. 1980s. Modern Movement. Brick, metal, and wood structure that is angular shaped with a wood stage and metal roof filling the angle. Brick seating is built into the sloping topography facing the stage. Noncontributing structure constructed after the period of significance. Photo 68.

300 Block W. Oklahoma Avenue, North Side

2. 330 W. Oklahoma Avenue. **Bumble's Baggage and More**. 1912. Commercial Style. Small, one story brick building with pent roof below the parapet. The storefront features purple-tinted multi-light clerestories. The lower quarter of the building is of a darker brick. Noncontributing due to age (contributing to the National Register district). Photos 4, 5.

3. 314 W. Oklahoma Avenue. Date unknown (constructed after the period of significance). Commercial Style. One-story brick building with a garage door opening on the east end. Noncontributing due to age. Photo 5.

300 Block W. Oklahoma Avenue, South Side

4. 317 W. Oklahoma Avenue. **Swan Hotel**, 1903. Romanesque Revival. Three story brick building that features a rehabilitated storefront with clerestories (the west half of the storefront is covered over with wood). The second story has four rectangular window opening with hung sashes. The third floor has four rounded arched window openings with hung sashes. Decorative brickwork forms the hood modeling over the windows and also a cornice. The stepped parapet contains a name block that reads "SWAN." A large, three story addition was placed along the west elevation when the building was rehabilitated in the 1980s and is not compatible with the historic fabric. The building is noncontributing due to these alterations. Photos 6, 7.

5. 311 W. Oklahoma Avenue. 1904. No Style. One-story brick building with large storefront, a recessed entrance, and tall, multi-light clerestories. This building is noncontributing because it was originally two stories in height (contributing to the National Register district). Photos 6, 8.

200 Block W. Oklahoma Avenue, North Side

6. West end of 200 Block of W. Oklahoma Avenue. **BancFirst Drive-Up**. 1970s. No style. One-story brick building with two bank drive-up bays. The overhanging flat roof is composed of exposed wood beams. Noncontributing due to age. Photo 9.

7. 206 W. Oklahoma Avenue. **Daniel's Drugs**. Pre-1908. No Style. Two-story building. The second story is covered with metal panels, completely obscuring the historic fabric. Noncontributing due to alterations. Photo 10.

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8. 202-204 W. Oklahoma Avenue. **First National Bank**, 1923. Beaux Arts influence. Two-story brick building that has large rounded arched windows (altered) that extend to the second story as well as rectangular window openings with hung sashes. The south and east elevations have a stone watertable. An elliptical pediment of stone is above the entrance on the south elevation. Other stone detailing includes quoins, bracketed lintels, round medallions, and cornice. Noncontributing due to insufficient age (contributing to the National Register district). Photos 10, 59.

200 Block W. Oklahoma Avenue, South Side

9. 201 W. Oklahoma Avenue. **Old U.S. Courthouse and Post Office**, 1903, 1914. Beaux Arts influence. This building was constructed in two phases. The first part was built in 1903 and faces W. Oklahoma Avenue. The first floor of this section features rounded arched window openings (the windows have been altered). The second floor has rectangular window openings. Stone detailing includes a beltcourse between the first and second stories, keystones, swags, and balustrade. A stone cartouche in the shape of a Federal shield is in the middle of the balustrade. Gable roofed dormers are behind the balustrade. The second section was constructed in 1914 and fronts First Street. It is four stories with stairs leading to the entrance on the second floor. The first floor has rounded arch window openings (the windows have been altered). The other floors have rectangular hung windows with the fourth floor windows being smaller than the other floors. A dentilled cornice is between the third and fourth floors. Due to the dominance of the First Street elevation which was built after the period of significance, the building is considered noncontributing to the district (contributes to the National Register district). Photos 12, 13.

100 Block W. Oklahoma Avenue, North Side

10. 120-122 W. Oklahoma Avenue. **Wicks Building**, 1892-93 with 1950s alterations. Commercial Style. Two-story brick building that is two lots wide and has two storefronts. The original facade featured elaborate details such as an ornate bracketed metal cornice and a stone beltcourse and lintels. A new brick front was added at a later date that removed these details. The second story windows are metal casement. Noncontributing due to these alterations. Photo 14.

100 Block W. Oklahoma Avenue, South Side

11. 113 W. Oklahoma Avenue. **Cassidy Building**, ca. 1911. Commercial Style with Romanesque Revival influences. Two-story yellow brick building that has an altered storefront. The second story has rounded arched window openings. Along the roofline is a stepped parapet. Noncontributing due to age (this building was counted as noncontributing in the 1987 National Register district because at the time the second story was covered with metal panels; they have since been removed). Photos 17, 20, 21.

100 Block E. Oklahoma Avenue, North Side

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12. 118 E. Oklahoma Avenue. Ca. 1898-1901. Romanesque Revival. Two-story building of native sandstone with limestone detailing. The original storefront has been altered and combined with the storefront at 120 E. Oklahoma. The second story features detailing similar to the DeSteiguer Building (110-112 E. Oklahoma Avenue) with two rounded arched window openings with sandstone and limestone voussoirs. Between these windows is a rectangular window opening that was originally an oriel window. This is one of the buildings that has had the metal panels removed from the second story since the 1987 National Register. However, due to the alteration of the storefront and the removal of the oriel window, this building is counted as noncontributing. Photos 22, 23.

13. 122 E. Oklahoma Avenue. Date unknown. Commercial Style. Small, one-story stucco covered building with a beveled entrance. The walls are pierced with three square openings with fixed windows. Noncontributing due to age. Photos 23, 24.

100 Block E. Oklahoma Avenue, South Side

14. 101-103 E. Oklahoma Avenue. **Filtch Building**, 1905, with 1920s alterations. Commercial Style. Two-story brick building that is two lots wide. The first floor of the facade and the north corner of the west elevation is covered with limestone that was part of alterations to the building in the 1920s. Three rectangular window openings and a recessed entrance are on the facade. The second story is divided into three ranks by brick pilasters. Two rectangular hung sashes are in the outer two ranks and one large rectangular hung sash is in the center bay. The wall area above the windows and below the stepped parapet has decorative brickwork. In the center of the stepped parapet is a stone block with the date "1905." A darker brick is used for the pilasters and parapet. The west elevation is divided into seven ranks by brick pilasters and has detailing similar to the facade. A storefront is at the south end of this elevation. Due to the overpowering appearance of the limestone blocks on the facade, this building is counted as noncontributing (contributes to the National Register district). This building was rehabilitated in the 1980s. Photos 26, 27, 28.

15. 105-107 E. Oklahoma Avenue. **Kress Building**, 1918. Classical Revival with Commercial Style influences. Two-story yellow brick building that is two lots wide with two storefronts. The second story has been divided into four ranks or bays by brick pilasters. Paired hung sashes within rectangular window openings are in each bay. Decorative brickwork and a dentilled cornice surmount the windows. The roofline is highlighted with a stepped parapet. The name "KRESS" is in the middle of the parapet. This building was rehabilitated in the 1980s. Noncontributing due to insufficient age (contributes to the National Register district). Photos 26, 27, 28.

16. 109 E. Oklahoma Avenue. 1922. Commercial Style. Two-story brick building with altered storefront with the clerestories covered over. The second story has two rectangular window openings each infilled with paired hung sashes. The stepped parapet is decorated with brick corbelling. Noncontributing due to insufficient age (contributes to the National Register

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district). Photos 26, 27, 28.

200 Block E. Oklahoma Avenue, North Side

17. 224 E. Oklahoma Avenue. (First Capital Bank) 1964. Neo-Classical Revival influence. One-story brick building with a gable roof. Flat roof portico is supported by wooden columns. Noncontributing due to age. Photo 30.

200 Block E. Oklahoma Avenue, South Side

18. 217 E. Oklahoma Avenue. Date unknown. Commercial Style. One-story brick building with three long and narrow fixed windows. Noncontributing because it was constructed after the period of significance. Photos 31, 32.

19. 223 E. Oklahoma Avenue. **Townhouse Motel**. Date unknown. Commercial Style. Two-story, modified El-shaped, blond brick building with second story balcony with metal railing. The flat roof creates a protective overhang. Noncontributing due to insufficient age. Photos 31, 32.

200 Block W. Harrison Avenue, South Side

20. West end of 200 Block of West Harrison Avenue, South Side. Date undetermined, probably late 1980s or early 1990s. Faux-vernacular false front. Small wood framed building near the curb that has a gable roof and false facade mimicking the vernacular commercial buildings of the American West. Used for selling refreshments. Noncontributing due to age. Photo 35.

100 Block W. Harrison Avenue, North Side

21. 118 W. Harrison Avenue. **Beland Building**, 1920. Commercial Style. Two-story brick building with storefront with clerestories. The second story features four rectangular window openings infilled with hung sashes with multi-light transoms. A continuous stone sill joins the windows. A stone beltcourse runs above the windows. The parapet is adorned with stone coping and a small triangular pediment that bears the date "1920." Below this is a name block with the name "BELAND." Noncontributing due to age (contributes to the National Register district). Photos 36, 39, 40.

22. 110-112 W. Harrison Avenue. **Actons Furniture and Pianos**. 1915. One-story brick building that is two lots wide. The first story features large storefront windows with a central entrance. The roofline is highlighted with a stepped parapet. Noncontributing due to age (contributes to the National Register district). Photos 36, 39, 40.

100 Block W. Harrison Avenue, South Side

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23. 121 W. Harrison Avenue. **Kaleidoscope Gallery**. 1984. Neo-Victorian. Two-story brick building with the second floor set back behind the first so that a balcony is created on that level. The front elevation is narrow and does not fill the whole lot although the rear has an extension that joins the building to 117-119 W. Harrison Avenue. The storefront features a center entrance flanked by display windows surmounted by stained glass clerestories. The gable shaped pediment of the second story reads "POWELL/1984." Noncontributing because of age. Photos 42, 45.

24. 107-109 W. Harrison Avenue. **Guthrie News Leader Building**, 1891 with 1976 renovations. Neo-Romanesque Revival. Two-story brick building that is two lots wide. The facade has been extensively altered from its original appearance. The first story features rounded arched windows in sets of threes. The second story features three sets of palladian style windows with the sidelights also having rounded arches. Noncontributing due to the 1976 renovations. Photos 42, 44, 45.

25. 105 W. Harrison Avenue. 1895. No Style. One-story brick and stone building that was originally two stories. The altered storefront has covered clerestories. Heavy stone quoins mark the east end of the facade. Noncontributing due to the loss of the second story (it was counted as contributing in the 1987 National Register nomination). Photo 45.

100 Block N. Second Street, West Side

26. 121 N. Second Street. 1948. Commercial Style/Modern Movement. One-story brick building with a barrel roof, canted display windows, and garage door openings. Noncontributing due to age. Photo 46.

27. 113 N. Second Street. **Time Out Travel**. 1924. Commercial Style. One-story brick building with large storefront windows. Noncontributing building because it was constructed after the period of significance (it was not identified in the 1987 National Register nomination). Photos 46, 47.

28. 101 N. Second Street/306 W. Oklahoma Avenue. **City Hall and Police Station**. 1996. Neo-Victorian. Architect, Glover-Smith-Bode, Inc.; Contractor, BIP, Inc. Two-story brick building with a metal hipped roof. Stone details include hood moldings around the second story windows, beltcourses, and cornice. The main elevation fronts N. Second Street and features a central projecting block with a triangular shaped pediment. Cast panels connect first and second story windows. Noncontributing due to age. Photos 5, 48.

100 Block S. Second Street, West Side

29. 103 S. Second Street. 1913. Italianate. Two-story brick building that has an altered storefront with a non-original wood awning. The second story has four segmental arched window openings with hung sashes. The lintels trace the shape of the segmental arches. Decorative brickwork runs below the parapet that has a rectangular pediment in its center with

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the date of "1913." Noncontributing because of age (contributes to the National Register district). Photos 49, 50.

30. 105 S. Second Street. **Hurley Plumbing and Heating**. 1923. Commercial Style. One-story brick and stucco building that has a center recessed entrance flanked by storefront windows. Noncontributing due to age (contributes to the National Register district). Photo 50.

31. 109-113 S. Second Street. **Fire Department**. 1931. Commercial Style. Two-story building with a one story extension on the north side. The two-story portion is of a dark brown brick and is two lots wide. The first floor features two garage doors separated by a pedestrian entrance. The second story has ten rectangular window openings with hung sashes. The parapet has a broad triangle shape. The north extension is of a lighter brick and features a large garage door. Noncontributing due to age. Photo 51.

32-34. Northwest corner of S. Second Street and W. Oklahoma Avenue. **Honor Park**. Small green space created on empty lots that once contained several buildings. The park contains the Logan County Veterans Monument composed of three granite markers. Bricks engraved with names of veterans pave the area in front of the markers. The monument was dedicated November 11, 1992 and was sponsored by the Pisces Garden Club. Three noncontributing objects erected after the period of significance. Photo 52.

100 Block S. Second Street, East Side

35. 118 S. Second Street. **Willis Building**, 1914. Commercial Style. Two-story brick building with altered storefront. The second story features four rectangular window openings with hung sashes. Decorative brickwork decorates the parapet and a name block reads "WILLIS.". Noncontributing due to age (contributes to the National Register district). Photos 53, 54.

36. 120 S. Second Street. **Buckboard Emporium**. 1910. Commercial Style. One-story brick building. The original storefront has been replaced with wood infill with three small rectangular fixed windows flanking the center entrance. Noncontributing due to these alterations (contributes to the National Register District). Photo 54.

200 Block S. Second Street, West Side

37. 217 S. Second Street. Date unknown. No style. One-story building that sits deep on the lot. The facade is covered with brick and the other elevations are of concrete block. A central entrance is flanked by two rectangular window openings. A shed roof hangs down from the parapet. This building is noncontributing due to insufficient age. Photo 56.

38. 219 S. Second Street. Date unknown. Commercial Style. One-story concrete block building that has been stuccoed. The facade features two garage openings on the north end and a pedestrian entrance and two window openings toward the south end. All openings have been boarded over. The roofline has a stepped parapet. A small concrete block addition is attached to

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the north end of the building. Noncontributing due to insufficient age. Photo 56.

100 Block N. First Street, West Side

39. 107 N. First Street. Ca. 1923. Commercial Style. One-story dark brown brick building that has three storefront windows separated by brick pilasters with stone bases. A flat roofed metal awning extends over the storefronts. All of the storefronts were boarded over at the time the photo was taken. Noncontributing due to age (contributes to National Register district). Photo 59.

200 Block S. Division, West Side

40. 201 S. Division. **Stan's Auto**. Date unknown. No Style. Very small, one-story brick building with a projecting flat roof. The building is set back deep on the lot and attached to 105 W. Harrison Avenue. Noncontributing due to insufficient age. Photo 66.

100 Block N. Wentz Street, West Side

41. Building just south of alley (behind 122 E. Oklahoma Avenue). Date unknown. Moderne influence. One-story brick former gas station that has two garage openings on the north end of the facade and a flat roofed canopy that extends from the office portion on the southern end. Noncontributing due to insufficient age. Photo 24.

100 Block N. Wentz Street, East Side

42. Just south of alley. Date unknown. Vernacular Front Gable Commercial. One-story, front gabled concrete block building. Noncontributing due to insufficient age. Photo 67.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: _ Locally: _

Applicable National Register Criteria: A X B _ C X D

Criteria Considerations (Exceptions): A _ B _ C _ D _ E _ F _ G

NHL Criteria: 1, 4

NHL Criteria Exclusions: N/A

NHL Theme(s): I. Peopling Places
3. Migration from outside and within
4. Community and neighborhood
III. Expressing Cultural Values
5. Architecture, landscape architecture, and urban design
6.
IV. Shaping the Political Landscape
2. Governmental institutions

Areas of Significance: Architecture

Period(s) of Significance: 1889-1910

Significant Dates:

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Foucart, Joseph, architect
Weathers, P.H., architect
Manhattan Construction Company
Vandenberg, John Henry, contractor

Historic Contexts: XVI. Architecture
V. Historic District

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VII. Political and Military Affairs, 1865-1939
C. The Progressive Era, 1900-1914

X. Westward Expansion of the British Colonies and the U. S.
F. The Farmers Frontier
4. Settling and Farming in the Great Plains

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Guthrie Historic District in Guthrie, Oklahoma is nationally significant under National Historic Landmark Criterion 1 for its association with the opening of the last frontier to non-Indian settlement. In particular, Guthrie is representative of the attraction and opportunities that cities held for thousands of settlers who chose not to make their living from the land. The district also is nationally significant under Criterion 4 because of its outstanding collection of late nineteenth and early twentieth century commercial architecture. The period of significance begins in 1889, the year of the first Oklahoma Land Run and the founding of Guthrie. With the Organic Act of 1890, Guthrie was designated the capital of Oklahoma Territory. The buildings that began to appear in 1889 and for the next twenty-one years illustrate the desire of the city's founders to create a commercial area that would attest to Guthrie's and the future state's greatness, real or imagined. In 1907, Oklahoma achieved statehood and Guthrie became the state capital. The period of significance ends in 1910 when the capital was moved to Oklahoma City, thirty miles to the south. With the removal of the capital, the town fell into decline. As a result of the loss of its prominence in the state, the commercial area of Guthrie underwent remarkably little change. Today, the Guthrie Historic District retains a high degree of integrity and is an excellent collection of small town commercial architecture built in the decades immediately prior to and after the turn of the twentieth century.

Historical Background

Beginning in the 1830s, most of the land that eventually became the state of Oklahoma, with the exception of the panhandle, was reserved for the so-called Five Civilized Tribes from the southeastern United States. These tribes, the Cherokee, Creek, Seminole, Choctaw, and Chickasaw nations were granted communal title to the area and were forcibly removed from their homelands. Then in 1866, the federal government forced the cession of nearly half of their land in Indian Territory in response to the tribes siding with the Confederacy during the Civil War. These lands would be used for the relocation of other tribes. In the central part of this area was a pocket of land that became known as the Unassigned Lands. It originally had been set aside for the settlement of freed slaves held by the Five Tribes but this resettlement never happened.⁷

Railroad promoters and would-be settlers or "boomers" began pressing the federal government to open up this territory to non-Indian settlement. Illegal attempts to settle the land were made. David L. Payne who first entered the Unassigned Lands in 1880 led the most famous attempts. Payne and his Oklahoma Colony entered the district from Kansas and established a camp near present day Oklahoma City. Although ejected by troops from nearby Fort Reno, Payne repeated settlement attempts until his death in 1884. William L. Couch became the leader of the colony and continued to agitate for the opening of the Unassigned Lands. These efforts, in addition to

⁷ Danney Goble, *Progressive Oklahoma: The Making of a New Kind of State*, (Norman, Oklahoma: University of Oklahoma Press, 1980), 3-4.

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federal laws that led to the extinguishment of tribal tenure, culminated in a new system of land settlement, the land run.⁸

By proclamation, President Benjamin Harrison set April 22, 1889 at noon as the time for the opening of nearly two million acres to settlement. It has been estimated that between 50,000 and 100,000 people participated in the event that became known as “Harrison’s Horse Race” although the more conservative number of 50,000 is probably closer to the actual figure. Many dreamed of staking their claims on homesteads of 160 acres each. The contestants raced for their claims in a variety of ways including on foot, horseback, trains, wagons, and bicycles. But as historian Danney Goble has noted, the race for townsites was equally important for thousands of merchants, professionals, would-be entrepreneurs, and others with less than noble intentions.

The land run of 1889 and subsequent land openings brought tens of thousands of people to carve out their destinies on new ground. At odds with the impression of the horny-handed homesteader, a large number of these entering settlers focused their hopes not on new farmlands but, rather upon attractive potential townsites. The future town was the magnet that repeatedly drew the surprisingly large proportion of the first population, as land claimants registered their preference for property in or near a growing town.⁹

The townsite of Guthrie proved very attractive for thousands of these settlers. On the morning of April 22, 1889, the townsite only consisted of 320 acres as established by federal law, a railroad line and a small depot, and a land office (one of two used in the 1889 land run, the other being located at the townsite of Kingfisher thirty miles west). The only residents of the townsite were a few railroad employees and federal officials. By the end of the day, Guthrie had as many as 12,000 to 20,000 residents, “anywhere from a fifth to a third of the territory’s total.”¹⁰ In fact, so many people came to Guthrie that the original 320-acre townsite was too small to accommodate the crowd. In response, three neighboring townsites were established so that for a time, Guthrie was composed of four separate towns. Running west to east, these were West Guthrie, Guthrie, East Guthrie, and Capital Hill.

Besides the limit on the size of a townsite, two other oversights added to the confusion of the settlement of the territory. No provisions were made for the platting of townsites prior to the run. Surveys could only be conducted after noon on April 22, 1889. This meant that many claimants found their hopes for a lucrative location lost when the actual survey placed their claims in the middle of a street or they found that another party claimed the lot. The actual law that opened the territory to settlement, the Springer Amendment to the Indian Appropriation Act (H.R. 1874), made no provisions for the establishment of any kind of government, be it at the territorial level, township, county or town. The day after the opening, the citizens of Guthrie

⁸ Ibid., 4-8.

⁹ Ibid., 13.

¹⁰ Ibid., 15.

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began the process of forming a local government and soon elected a mayor and created a city council from volunteers. Ordinances were passed in efforts to bring law and order to the townsite. Ordinance 10 created an Arbitration Board whose duty was to settle lot disputes. A volunteer fire department was formed. The three neighboring townsites of West Guthrie, East Guthrie, and Capital Hill were organized with their own officials and ordinances. These remained in place until the four townsites were consolidated on July 29, 1890.¹¹

The popular image of the land run towns consisting of rows of tents was not quite true. Although by the end of that first day there were many rows of tents, there were also a few makeshift wood frame buildings. As the weeks and months passed, more of the tents were replaced with wood buildings, some of which consisted of second stories. Within two months a water works system had been established and electric lights were in operation within four months. Guthrie began to take on the form of a real city. As noted in Lloyd C. Lentz's book *Guthrie: A History of the Capital City, 1889-1910*:

The official city directory, published in August [1889], listed, among other things: fifty-four real estate dealers, sixteen barbers, sixteen blacksmiths and wagon makers, two cigar manufacturers, seven hardware companies, fifteen hotels, eighty-one lawyers, nineteen druggists, five photographers, thirty-nine physicians, forty restaurants, six banks, five newspapers, one artist and one telegraph office.¹²

The first masonry building in Guthrie was begun in late May 1889. This was the National Bank Block at the northwest corner of First Street and Oklahoma Avenue (demolished).¹³ Also built that year were Commercial Bank Building, located at the northeast intersection of Second Street and Oklahoma Avenue (demolished) and the New York Hardware Store, better known as the Mundy Block, at 316 W. Oklahoma Avenue. The Mundy Block is the oldest extant building in the Guthrie Historic District. Several masonry buildings were constructed in 1890. These include the DeFord Building, 116 S. Second Street; the Bonfils Building, 107 S. Second; the Stephen C. Starr Building, 328 W. Oklahoma Avenue; the Gaffney Building, 212-214 W. Oklahoma Avenue; and the eastern portion of the Gray Brothers Building, 101-103 W. Oklahoma Avenue. These were followed by the Beadles Building (between 1890-1891), 210 W. Oklahoma Avenue; the Foucart Building (1891), 115 W. Harrison Avenue; and the Tontz and Hirschi Block (1891), 111-113 W. Harrison Avenue. However, this seemingly fast pace of

¹¹ Lloyd C. Lentz, III, *Guthrie: A History of the Capital City, 1889-1910*, (Guthrie, Oklahoma: Logan County Historical Society, 1990), 24-60.

¹² *Ibid.*, 59-60.

¹³ Donald E. Green, "The Oklahoma Land Run of 1889: A Centennial Re-interpretation," *The Chronicles of Oklahoma* 67 (Summer 1989): 133.

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construction was somewhat tempered by disputes over lots. For some entrepreneurs, the ability to construct a permanent establishment was hampered by unsettled disputes. Some of these were not resolved until late 1891. “Even then,” according to historian Donald E. Green, “appeals consumed still more months. Thus, much of the construction of major commercial buildings in Guthrie did not begin until 1892. This perhaps explains why the territorial capital was in a veritable building boom by 1893 while the rest of the nation plunged into a depression.”¹⁴

One of the most famous disputes arose over the lots at the northwest corner of First Street and Harrison Avenue, adjacent to the “government acre” (the location of the land office). Two would-be settlers, Winfield S. Smith and Stephen Bradley, arrived in Guthrie on the first train from the north on April 22, 1889. Before the train stopped, Smith jumped from the train and ran up the hill and claimed the two lots. The partners soon found out that the lots also had been claimed by a pair of legal sooners, meaning those who had permission to be in the territory before the official opening. The pair happened to be John M. Galloway, the U.S. Commissioner for Guthrie, and his son. Guthrie’s Arbitration Board found in favor of the Galloways. Smith and Bradley refused to vacate the lots. A mob led by the town marshal put their small frame buildings on rollers and pushed them off the lots. However, the Board of Townsite Trustee’s ruled in Smith’s favor (who had bought out Bradley) on April 6, 1891 and awarded the lots to him. The U.S. Supreme Court held up this decision on June 24, 1892.¹⁵

After that decision, Smith built the two-story brick building, often referred to as the Little Victor, at the back of the lot facing First Street (115 S. First Street). In late 1892 or early 1893, he began construction of the large three story building that now stands at the northwest corner of First Street and Harrison Avenue. It was completed in late 1893 at a cost of \$20,000 “making it one of the most prestigious commercial structures at the time in Oklahoma Territory. Because Smith had won the contest, he named the red brick edifice with the large arched windows of rounded brick the Victor Block.”¹⁶

The Organic Act of 1890 finally provided for a territorial government. Guthrie was designated the territorial capital. The president appointed the territorial governor for a period of four years. The territorial legislature consisted of two houses; the house of representatives with twenty-six members and the council with thirteen members. Seven counties were established and Guthrie became the county seat for County One, later named Logan County.¹⁷ With these two crowns,

¹⁴ Ibid., 134.

¹⁵ Ibid., 135-136.

¹⁶ Ibid., 136.

¹⁷ Lentz, *Guthrie: A History of the Capital City, 1889-1910*, 73.

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Guthrie was assured continued growth, physically and especially in stature.

Guthrie's newspapers, promotional brochures, and other publications boasted of the young town's achievements. Newspapers such as the *Guthrie Daily Leader* and the *Oklahoma State Capital* carried numerous articles on prominent merchants and city leaders and the commercial establishments they were constructing. For example, the December 20, 1893 issue of the *Guthrie Daily Leader* touted the newly completed Victor Block with its French plate glass windows, pressed brick, and Kansas white stone. The book *Oklahoma Illustrated: A Book of Practical Information* contained many photographs and illustrations of Guthrie's prosperous commercial district—including drawings of the Victor Block, the Tontz and Hirschi Block, the Bonfils, DeFord, and DeSteiguer buildings, and the Mundy Block. Other booster material included souvenir pamphlets published in 1902 and 1904 and the *Industrial and Commercial Review: Guthrie 1910, Illustrated and Descriptive*.¹⁸

As more and more land was opened for non-Indian settlement, Oklahoma Territory grew rapidly. With the Organic Act of 1890, "No Man's Land" or the area that became the panhandle was added to Oklahoma Territory. Between 1891 and 1906 most of the western half of present day Oklahoma was opened to settlement by a variety of means: land runs, allotment, lottery and sealed bid. In addition, in March 1896, the Supreme Court denied Texas' claim to Greer County (located in southwest corner of the state) and awarded it to Oklahoma Territory.

With this growth, the push for statehood became stronger and stronger. The question was whether Oklahoma Territory and what was left of Indian Territory would enter the Union as two separate states or whether they would be joined to make one state. Although there was a strong movement in Indian Territory for separate statehood, the idea of single statehood eventually won. In November 1906, delegates from both territories met in Guthrie to draft a constitution. It was ratified on September 17, 1907. Oklahoma entered the Union as the forty-sixth state on November 16, 1907. Charles Haskell, a Democrat, was sworn in as Oklahoma's first governor on the steps of the Carnegie Library in Guthrie. A mock wedding of Oklahoma Territory and Indian Territory followed.

Although Guthrie had been the territorial capital, there was no guarantee that it would remain the state capital. Throughout the territorial period, various cities vied for that plum. The state's

¹⁸ *Guthrie Daily Leader*, December 20, 1893; *Oklahoma Illustrated: A Book of Practical Information*. O.C. Seely, Publisher. Guthrie, Oklahoma [Territory]: The Leader Printing Company, 1894; *1902 Souvenir: The City of Guthrie, Oklahoma*, (no publisher given but it was very similar in format to the 1904 Souvenir published by the Armantrout Brothers); *Souvenir of Guthrie, Oklahoma Territory*, (Guthrie, Oklahoma: Armantrout Brothers, 1904); and *Industrial and Commercial Review, Guthrie 1910, Illustrated and Descriptive*, (C.E. Weaver Series, Fort Worth, Texas, 1910).

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constitution did not designate which city was to become the capital although the Enabling Act of 1906 stated that Guthrie was to remain the capital until an election could be held in 1913. At the time of statehood, Guthrie's biggest rival for the capital was Oklahoma City. Although Guthrie's population had remained fairly level at approximately 10,000 between 1900 and 1910, Oklahoma City's had risen from approximately 10,000 to nearly 60,000 making it the largest city in the state. Adding to the fuel was the continued editorial attacks on Governor Haskell and the new state's democratic administration by Frank Greer, a Republican who published Guthrie's *Oklahoma State Capital*. Fed up, Haskell issued a special proclamation calling for a statewide vote to decide whether Guthrie, Oklahoma City, or Shawnee would be the capital. The vote was held on Saturday, June 11, 1910. Oklahoma City was the overwhelming winner. That night, Haskell made arrangements to have the state seal and the official recording book brought to the Lee-Huckins Hotel in Oklahoma City the next day. On hotel stationery, Haskell wrote the official proclamation declaring Oklahoma City to be the capital of Oklahoma. Temporary state offices were set up in the hotel. Although Guthrie boosters challenged the movement, a U.S. Supreme Court decision in 1911 upheld the transfer of the capital.¹⁹

It is interesting to note that during the territorial and early statehood eras, no official territorial or state buildings were constructed in Guthrie. Instead, the government rented space in various buildings in the commercial area and elsewhere in Guthrie. In 1895, the territorial legislature leased a building that had been constructed for Oklahoma University (the university failed after only two years). Buildings used for offices included the contributing Oklahoma Building at 102-106 E. Oklahoma Avenue and the non-contributing Filtsch Block at 101-103 E. Oklahoma Avenue. The delegates of the Constitutional Convention used the City Hall, which was demolished in 1955, from 1906-1907. The Logan County Courthouse was completed in 1907 and from that date until 1910 it was used as offices for the state government and Governor Haskell. In 1908, the city of Guthrie constructed Convention Hall (located outside of the district), and it was used by the state legislature until the removal of the capital. The city offered this site for the location of the capitol building in its bid to retain the capital.²⁰

At the time of the removal of the state capital, Guthrie had over fifty miles of brick and concrete sidewalks, sixty-five factories manufacturing various items, numerous cotton mills, nine railway lines with a tenth under construction, thirty-six passenger trains a day, a street car line, a Federal building, a recently completed county courthouse, an impressive city hall, and a convention hall.²¹ Even with these amenities, Guthrie fell into a period of stagnation with little growth. By

¹⁹ Lentz, *Guthrie: A History of the Capital City, 1889-1910*, 117-131.

²⁰ *Great Buildings Ahead: A Guided Tour of Central Oklahoma's Architectural Landmarks. For Walking and Motoring*, (The American Institute of Architects, Central Oklahoma Chapter and Metropolitan Library System, 1989), 123; Oklahoma State Capital Publishing Museum, "An Anthology of Guthrie's Buildings," typewritten manuscript, 1983.

²¹ *Industrial and Commercial Review, Guthrie 1910, Illustrated and Descriptive*, 2.

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1920, Guthrie had a population of approximately 12,000.²² After that, the population declined gradually and in 1990, Guthrie had a population of approximately 10,500.

From the years 1889 to 1910, Guthrie held much promise for thousands of people, from merchants, bankers, lawyers, doctors, and politicians, to laborers in small factories and many others. As residents of Oklahoma's capital, they sought to build a city that met not only their needs, but those of the growing territory and infant state. Much of their legacy is visually represented by the superb collection of buildings that compose the Guthrie Historic District.

Architectural Significance of the Guthrie Historic District

The Guthrie Historic District is nationally significant under National Historic Landmarks Criterion 4 as an outstanding collection of late nineteenth and early twentieth century small town commercial architecture. Although the buildings of the Guthrie Historic District are modest in size and scale, they display homogeneity of proportion and building materials. Yet this homogeneity also allows for a wonderful display of architectural ornamentation that makes many of the buildings distinctly different from their neighbors. This attention to detail is not typical of contemporary commercial buildings found in towns of a similar size. The contributing buildings of the district were constructed between 1889 and 1910 with the majority of buildings being completed by 1905. These buildings are typically two to three stories although there are a few one-story buildings. The homogeneity described above is largely due to the availability of building materials. These materials include brick made from Oklahoma's red clay, sheet metal, and locally quarried sandstone that had a "characteristically dull red color."²³ According to the Historic American Buildings Survey report for Guthrie, the buildings shared other features that contributed to the homogeneity of the district.

A "commercial style" arose, a style of long narrow buildings on deep lots, of two to three stories. With brick facades often trimmed in stone (sometimes completely in stone), the building usually housed first floor shops with large plate glass windows topped by lights of small panes of colored or translucent glass. The rear of the shops had a small loft accessible by a short flight of stairs. The fenestration of the upper stories was symmetrical, sometimes elaborate, ranging from a series of high rectangles, through the great arched windows of the Bonfils block (107 S. 2nd) to the multiple arches of 116 W. Oklahoma [the Bierer-Anderson Building]. The facade was

²² Don Odom, "Guthrie--The First Capital," in *Cities of Oklahoma*, edited by John W. Morris, (Oklahoma City: Oklahoma Historical Society, 1979), 34.

²³ Historic American Buildings Survey, "Town of Guthrie," HABS No. OK-10, typewritten manuscript, copy on file at the HABS office, Washington, D.C., 1973, 5.

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topped by an elaborate cornice of masonry and metal. When the commercial row came to an intersection, the entrance was placed at the beveled corner of the building and was often topped by a tower or cupola, as in the Gray Bros., State Capital, Capital National Bank and International Block, the latter two no longer extant. Variations on the theme were rich but it is difficult to imagine a building district with a more cohesive physical aspect and visual character.²⁴

This “cohesive physical aspect and visual character” were largely due to the influence of one architect, the Belgian born Joseph Foucart. Little is known of Foucart other than what is learned in a who’s who book on prominent Oklahomans published in 1901 and references to him in a few newspaper articles. Born in 1848 in Arlon, Belgium, Foucart was educated at the Royal Atheneum at Arlon and at the engineering and architectural school in Ghent, completing his studies in 1865. Prior to 1872, he worked for a railroad and then as a mining engineer. Before coming to the United States in 1888, he worked on various projects including a castle at Viere, Belgium, the Winter Garden at Lacken, the Hotel Brussels, the courthouse of Charteroi, and a resort at Spa. For his last European project, he served as chief draftsman for details and finishing of the new city hall at Paris. After arriving in the United States, he lived in Texas for three months, then moved to Kansas City, and then settled in Guthrie in June of 1889.²⁵

The first records of his activities in Guthrie appeared in the local newspaper, *The Daily State Capital*. On July 4, 1889 an advertisement appeared for the firm of Foucart and Villeroy. In the July 16th issue of that paper a short note appeared that read:

The Parisian architects M. Villeroy and M. Foucart are very busy now getting up plans and specifications for various buildings here. They have just completed plans for the Catholic Cathedral and two brick blocks that will be completed here in the near future. These gentlemen are fine workers and should be liberally patronized. It will pay anyone to call on their office and examine their drawings.²⁶

Arn Henderson, Professor of Architecture at the University of Oklahoma, has conducted considerable research on Foucart and Guthrie’s historic architecture. According to Henderson, Foucart’s work was probably influenced by the work of the late-nineteenth century French architectural theorist Eugene Viollet-le-Duc (1814-1879). This is highly probable considering Foucart’s experience in Europe. Viollet-le-Duc’s theory of architecture evolved around the ideas of rational planning, structural determinism, and Gothic styling. Foucart’s works were highly rational and were designed to meet the needs of commerce. The buildings took full advantage of

²⁴ Ibid.

²⁵ Ibid.

²⁶ Quoted in the HABS report, “Town of Guthrie,” 6.

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the size of the lots. Buildings erected on the corner of a block generally had a beveled entrance so that it was very visible and pedestrians could approach it from either direction. Structurally, the buildings' load bearing walls were pierced with arched openings with the lintels often highlighted "with contrasting stone to signify their structural importance, pilasters and engaged piers are expressed as vertical supports, and in some cases cast iron columns are used in a completely undisguised manner."²⁷

As for architectural style:

. . . it is clear that Foucart's designs reveal a predilection toward the Gothic. Compositionally, they are often asymmetrical and very picturesque, which was one of the fundamental tenets of the Gothic revival style. Yet the most telling Gothic element--the pointed arch window--is missing completely in Foucart's work. In its place we find rounded arches and arches that have a keyhole shape that evoke a Moslem feeling. There are other influences: the domes on turrets and oriels on some of his buildings suggest a Russian influence. There is even a hint of an influence by the American Romanesque Revival architect H.H. Richardson with the rough-cut stone lintels with voussoirs of contrasting color. Thus, when we consider the question of the Foucart "style"--a style that embodies Victorian Gothic, Russian, Moslem, and Romanesque Revival elements--we conclude that Foucart's architecture is eclectic. Foucart was a product of his age, and eclecticism characterizes the entire nineteenth century in both American and European architecture. And Foucart's designs are *gloriously* eclectic and *gloriously* high style.²⁸

Among Foucart's early work in Guthrie are the Gray Brothers Building and the DeFord Building, both constructed in 1890. The Gray Brothers Building features Foucart's signature beveled entrance. A prominent feature of the corner is the large oriel window on the second story that terminates in an onion dome. The other hallmark of the building is the variety of scale. On the first floor Romanesque arches of rough-cut stone surround large window openings. The second story has mostly paired rectangular window openings. The sheet metal cornice has a decorative square pattern and projecting finials. The DeFord Building also provides a variety of scale and design. The front facade is asymmetrical with the second story having three rounded arched window openings and a fourth opening on the right that is rectangular shaped. The pressed metal cornice is also asymmetrical with a tower-like pyramid over the rectangular window opening. The north elevation is pierced with numerous large rounded arched window openings filled with hung sashes with hung sidelights. The lintels form a continuous ribbon of arches on the second story.²⁹

²⁷ Arn Henderson, "Low Style/High Style: Oklahoma Architectural Origins and Image Distortion," in *The Culture of Oklahoma*, edited by Howard F. Stein and Robert F. Hill (Norman, Oklahoma: University of Oklahoma Press, 1993), 176.

²⁸ *Ibid.*, 177.

²⁹ *Ibid.*, 177-178.

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A major commission of Foucart's early career in Guthrie was the Victor Block completed in 1893. This three-story building features a beveled entrance on the corner. Above the entrance is a large oriel window that projects from both the second and third stories. Although a variety of windows are used, "a sense of unity dominates the design by the use of common sill heights and a decorative sheet-metal cornice."³⁰

Foucart's design for the State Capital Publishing Company Building (1902) is in some ways a departure from his other designs but also bears some similarities. It is different in that the design is much simpler and lacks the richly detailed ornamentation of his early work. Yet the building contains a beveled entrance on the corner. And because of the building's simplicity, "the open, three-dimensional tower is a powerful sculptural counterpoint that draws immediate attention to the corner of the building."³¹ It is thought that Foucart's client, Frank Greer, editor of the *Oklahoma State Capital* newspaper, had a strong influence on the building's design.³²

Unfortunately, one of Foucart's best known designs in Guthrie, the City Hall (1902), is no longer extant. The main block of brick sat on a stone foundation. The symmetrical facade featured a projecting square tower that was decorated with various shaped window openings. The first floor of the main block of the building had rectangular window openings and the second story had rounded arched window openings. Rounded brick piers topped with stone finials defined the corners of the building and the tower. Crenellation highlighted the parapet. This building was demolished in 1955.

Other buildings designed by Foucart in the Guthrie Historic District are the Bonfils Building, the Foucart Building, and the DeSteiguer Building. The facades of all three of these buildings are primarily constructed of stone. The Foucart Building is asymmetrical with different shaped windows on the second story and a third story tower on the right half of the building. The other two buildings are more symmetrical. The Bonfils Building features a large rounded arched window opening on the second story. The DeSteiguer Building features two storefronts. Above each is an oriel window flanked on either side by rounded arched window openings that have stone voissours. The parapet has a stone balustrade.

Another building that appears to be strongly influenced by the Foucart "style" is the Bierer-Anderson Building at 116-118 W. Oklahoma Avenue. This building bears some resemblance to Richardsonian Romanesque with the large rounded arched window openings. It also has some of

³⁰ Ibid., 180.

³¹ Ibid., 180-181.

³² Ibid., 181.

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the Exotic influences seen in Foucart's work with its small rectangular tower with one small arched opening and a metal hipped roof. The tower is flanked by decorative brickwork along the parapet. Numerous other buildings in the district have Romanesque style window openings and several of the buildings located at corners have beveled entrances. Of course, these were popular building techniques of the period and their use cannot be attributed to Foucart's influence alone.

Foucart was Oklahoma's most prominent architect during the territorial era. Besides the buildings mentioned, several of Guthrie's buildings that are no longer extant were attributed to him. These include the Lyon Block, the Royal Hotel, St. Joseph Academy, and the Logan County High School. He also designed several houses in Guthrie, a bank building in Perry, the main building at the Northwestern State Normal School in Alva and the library at Oklahoma A & M College in Stillwater. The latter two are no longer extant. All of these buildings displayed some of the hallmarks of the Foucart "style."³³ Foucart disappeared from Guthrie around the time of statehood. It is thought that he moved to St. Louis to live with his daughter. It is not known when or where he died.³⁴

The Romanesque Revival style was still used for buildings constructed in the first few years after 1900. Late examples of the style include the Eager-Hirzel Building (124 W. Harrison Avenue) constructed in 1902 and the Patterson Building (120-122 W. Harrison Avenue) constructed in 1903. The ribbons of rounded arched windows illustrate the Romanesque Revival influence. However, buildings constructed after 1905 were generally of a different style. Two of the largest extant buildings in the Guthrie Historic District built in the first decade of the twentieth century were designed in the Neo-Classical Revival style. The Logan County Courthouse was completed in 1907. Its architectural style is actually a combination of Neo-Classical Revival and Second Renaissance Revival Styles. Its Neo-Classical features include the large columns with Ionic capitals, a dentilled cornice, and pedimented porticos. The Second Renaissance Revival influence is revealed in the three horizontal zones; the raised stone basement, the first and second story block, and the third floor above the cornice. The courthouse was designed by P.H. Weathers.³⁵ The other large Neo-Classical Revival building in the district is the L.O. Lutz Building at 117-121 W. Oklahoma Avenue. Constructed in 1909, this three story building has a highly ordered facade divided into three bays with a gabled cornice and a shaped parapet resembling a pediment.

The period of significance ends in 1910 with the removal of the state capital. Many of the

³³ *Guthrie Daily Leader*, April 19, 1970.

³⁴ Arn Henderson, "Joseph Foucart, Territorial Architect," in *Of the Earth: Oklahoma Architectural History*, edited by Howard L. and Mary Ellen Meredith (Oklahoma City, Oklahoma: Oklahoma Historical Society, 1980), 86.

³⁵ Charles Grady, *County Courthouses of Oklahoma*, (Oklahoma City, Oklahoma: Oklahoma Historical Society, 1985), 66.

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buildings constructed after that date still blend in with the homogeneity of the district. They share similar building materials, height and scale, and fenestration patterns so that the streetscape is very harmonious.

Arn Henderson best summarized the significance of the Guthrie Historic District and in particular those buildings designed by Joseph Foucart in his essay on Oklahoma's architectural origins.

They are frequently referred to as examples of "territorial architecture," and hence it implies that they represent a uniquely Oklahoman frontier response. But stylistically, they did not originate in Oklahoma. They are artifacts based on imported ideas and designed by a European architect. Although they are constructed of red sandstone from the area or brick made from Oklahoma red clay, and thus visually reflect an aspect of the landscape, they are not indigenous expressions. Stylistically they are derived from national and international design ideals. They are a product of the times and reflect concepts of formal expression shared by architects in both Europe and America. Within this region one can find similar buildings in Eureka Springs, Arkansas, or Granbury, Texas. But this origin does not diminish their importance in any way. The buildings of downtown Guthrie represent a remarkable ensemble of structures. They were designed by a very talented and mature architect who had a collective understanding of the elements of design. Collectively, they represent some of the finest Victorian commercial architecture in America. They are valuable artistic and historic artifacts, and we are fortunate to have so many of them.³⁶

³⁶ Arn Henderson, "Low Style/High Style: Oklahoma Architectural Origins and Image Distortion," 183.

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- 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: #OK-10, OK-12, OK-13, OK-17, OK-18, OK-21
- Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other (Specify Repository): Oklahoma Territorial Museum, Guthrie, OK

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10. GEOGRAPHICAL DATA

Acreeage of Property: Approximately 31 acres

UTM References:	Zone	Easting	Northing
A.	14	641830	3971460
B	14	641960	3971460
C	14	641960	3971420
D	14	642400	3971440
E	14	642400	3971300
F	14	642160	3971300
G	14	642160	3971180
H	14	642060	3971180
I	14	642060	3971140
J	14	641920	3971130
K	14	641730	3971220
L	14	642450	3971220

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Verbal Boundary Description:

Beginning at point along the east side of the railroad right-of-way that is parallel to the northwest corner of Block 47, Guthrie Proper; proceed east along the north curbline of Block 47; turn south along the west curbline of Block 47 to the south edge of lot 6; turn east and proceed along the south boundary of the alleys of Blocks 46 and 45, Guthrie Proper and the south boundary of the alleys of Blocks 49 and 48, East Guthrie Addition; turn south and proceed along the curbline to the north boundary of the alley of Block 51, East Guthrie Addition; proceed west along the north boundary of the alleys of Blocks 51 and 50, East Guthrie Addition; proceed across Division Street to the east curbline of Block 57, Guthrie Proper; proceed south to the north boundary of the alley of Block 58, Guthrie Proper; proceed west along the north boundary of the alley of Block 58, Guthrie Proper to the east curbline of Block 59, Guthrie Proper; turn south to the south curbline of the same block; proceed west to the east boundary of the alley of Block 60, Guthrie Proper; proceed north to a point parallel with the north boundary of the alley of Block 55, Guthrie Proper; proceed west to end of the alley; proceed southwest to a point 30 feet south of the southeast corner of Union Station; proceed west to the railroad right-of-way; proceed northeast to the point of beginning. Also included as part of the discontinuous district is the Logan County Courthouse, located at 301 E. Harrison Avenue, lots 9-12, Block 61, East Guthrie Addition.

Boundary Justification:

The boundaries of the Guthrie Historic District were delineated to include those portions of the commercial core of downtown Guthrie that retain the most integrity, excluding those areas that no longer retain integrity or that contain resources constructed after the end of the period of significance. It also includes the lots associated with the Logan County Courthouse. This building is included in the district because it is the best example of Neo-Classical Revival architecture in the commercial core.

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11. FORM PREPARED BY

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