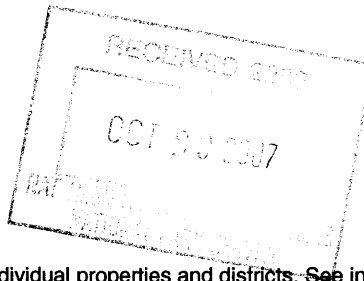


**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Registration Form**



1265

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Enid Downtown Historic District

other name/site number N/A

2. Location

street & town The district is roughly bounded on the north by Maple Avenue, on the east by 2nd Street, on the south by Cherokee Avenue, and on the west by Adams Street.

not for publication N/A

city or town Enid vicinity N/A

3. state Oklahoma code OK county Garfield code 047 zip code 73701

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Bob Blackburn Signature of certifying official/Title SHPO Date 10-22-07

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.

Signature of the Keeper [Signature] Date of Action 12/12/2007

5. Classification

Ownership of Property
 (check as many boxes as apply)

Category of Property
 (check only one box)

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

		Contributing	Noncontributing	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	53	29	buildings
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	1		sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	0	1	structures
<input checked="" type="checkbox"/> public-Federal	<input type="checkbox"/> structure	2	2	objects
	<input type="checkbox"/> object	56	32	Total

Name of related multiple property listing **Number of contributing resources previously listed**
 (Enter "N/A" if property is not part of a multiple property listing.) **in the National Register**

N/A

6. Function or Use

Historic Function

(Enter categories from instructions)

- Government
- Government
- Social
- Commerce/Trade
- Commerce/Trade
- Commerce/Trade
- Commerce/Trade
- Commerce/Trade
- Domestic
- Landscape
- Industry/Processing/Extraction
- Industry/Processing/Extraction
- Recreation and Culture
- Funerary
- Health Care

- post office
- federal and county courthouses
- meeting hall
- financial institution
- office building
- specialty store
- department store
- restaurant
- hotel
- plaza
- communications facility
- printing plant
- movie theater
- funeral home
- medical business

Current Function

(Enter categories from instructions)

- Government
- Government
- Commerce/Trade
- Commerce/Trade
- Commerce/Trade
- Commerce/Trade
- Commerce/Trade
- Landscape
- Industry/Processing/Extraction
- Education
- Recreation and Culture
- Health Care

- post office
- federal and county courthouses
- professional
- financial institution
- restaurant
- office building
- specialty store
- plaza
- communications facility: telephone company
- library
- commemorative monument
- medical business

7. Description

Architectural Classification

(Enter categories from instructions)

- Late 19th and 20th Century American Movement
- Commercial Style
- Modern Movement
- Art Deco
- International Style
- 1960s Modern
- 1970s Modern
- 1990s Modern
- Late 19th and 20th Century Revivals
- Mission/Spanish Colonial Revival
- Classical Revival
- Colonial Revival
- Italian Renaissance Revival
- Other
- No Style

Materials

(Enter categories from instructions)

- Roof: Other: Tar and Gravel
- Roof: Other: Clay Tile
- Roof: Synthetics
- Walls: Brick
- Walls: Stucco
- Walls: Stone: Limestone
- Walls: Stone: Marble
- Walls: Stone: Granite
- Foundation: Brick
- Foundation: Concrete

See continuation sheet(s) for Section No. 7

8. Description

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.

Areas of Significance

(enter categories from instructions)

- Commerce
- Architecture
- _____
- _____
- _____
- _____
- _____

Period of Significance

Commerce 1900-1957

Architecture 1900-1957

Significant Dates

Significant Persons

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Architect/Builder

Simon, Louis A.
 Layton, Hicks and Forsyth
 Hawk & Parr
 Davis and Davis
 Smith-Day
 Wright, Don

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

- See continuation sheet(s) for Section No. 8

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

Primary location of additional data:

- 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
- recorded by Historic American Engineering Record #

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other Name of repository:
City of Enid, Enid Preservation Commission

- See continuation sheet(s) for Section No. 9

10. Geographical Data

Acreage of Property 3.27 acres

UTM References (Place additional boundaries of the property on a continuation sheet.)

Return from point 9 to point 1 to complete the polygon.

- | | |
|---------------------------------------|---------------------------------------|
| 1. 14 600368 Easting 4028769 Northing | 6. 14 600590 Easting 4028328 Northing |
| 2. 14 600726 Easting 4028772 Northing | 7. 14 600186 Easting 4028453 Northing |
| 3. 14 600727 Easting 4028711 Northing | 8. 14 600180 Easting 4028513 Northing |
| 4. 14 600730 Easting 4028522 Northing | 9. 14 600293 Easting 4028713 Northing |
| 5. 14 600649 Easting 4028321 Northing | |

Verbal Boundary Description

(Describe the boundaries of the property.)

Boundary Justification

- See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Cathy Ambler, Ph.D., Preservation Consultant
organization _____ date April 2007
street & number 1129 E. 8th Street telephone 918 584 3566
city or town Tulsa state OK zip code 74120

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs: Representative **black and white photographs** of the property.

Additional items: (Check with the SHPO or FPO for any additional items)

Property Owner

name/title Multiple
street & number See attached list telephone 918 746-6800
city or town Enid state OK zip code 74114-6131

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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National Register of Historic Places
Continuation Sheet

Section 7 Page 6

Enid Downtown Historic District
Garfield County, OK

SUMMARY

LOCATION AND SETTING

Enid is located west of Interstate I-35 in the northern part of Oklahoma. Located along several transportation routes, the community is a regional trading center and agricultural center. The historic district is located mostly on flat land in the town's core which slopes slightly toward the east and southeast along the district's eastern boundaries. A diversified economy based on the oil and gas industry and cattle and agricultural products has always been a major component of Enid's economic success. Today the community has the third largest grain storage capacity in the world.¹

The Enid Downtown Historic District encompasses approximately seven blocks, 29.6 acres², and it is nearly all within the town's original plat (1893). The northern boundary of the district (the north side of Randolph Avenue) is within the Jonesville Addition (plat dated 1898) and a small portion on the western side is in Weatherly Second Addition (plat dated 1902). The Enid Downtown Historic District has eighty-two buildings and two National Register properties, and most of the district surrounds the town square. There are also east/west extensions along the north side of the square along Randolph Street, and two additional areas which have Enid's tallest buildings on East Broadway and North Independence Avenues which represent the height of Enid's "Golden Era." from 1916 to 1944. These tall buildings also help anchor and frame the historic district. A third extension near the square includes several buildings that were also built during the "Golden Era". The south side of the square was excluded because there are no contributing buildings along the south side of Maine Street.

The square is the location of the Garfield County Courthouse, United States Post Office and Courthouse, and the Enid-Garfield County Library. There is one site, four objects, and one structure in the district.

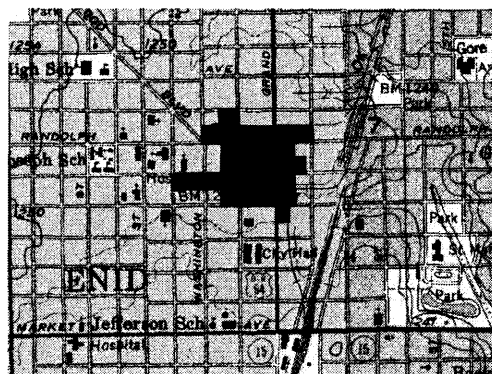


Figure 1. Enid Downtown Historic District

¹ See <http://www.enid.org/about.htm>.

² This acreage was computed by Darla Dickson, Garfield County Mapping Department.

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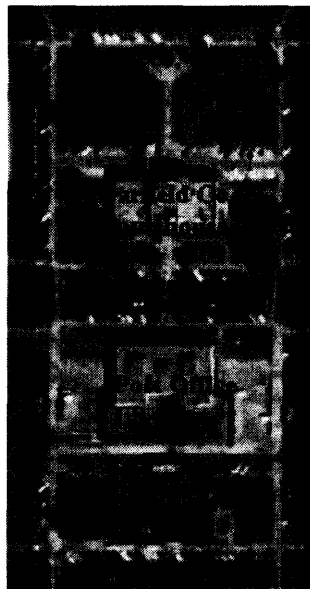
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Enid Downtown Historic District
Garfield County, OK

The square is divided into north and south blocks and both of these blocks are divided again by alleys. These create areas of use which can be easily seen in Figure 2. The southern block has the library and the federal post office/building and the northern block has the Garfield County Courthouse and park area.

The streets which surround the squares in the district are wide. Combined with the green spaces which surround the county courthouse, federal post office/courthouse and the public library, the downtown district has a feeling of spaciousness. The square's green spaces have large trees and there is a grassy park-like area at the north end of the courthouse square. A band stand and park benches around the square provide a place for pedestrians to visit, walk and enjoy the out-of-doors. On the east and west sides of the public library, decorative blooming trees and shrubs create another park-like setting. The courthouse grounds have an early rose garden area on the east of the building and grass surrounds the building on west and south. The northern grassy park area of this block has the bandstand.



N↑

Figure 2. Enid Square

Two statues, the Tri-State Music Festival Monument and the Guardian of the Plains, are located on the grassy courthouse square. To the east of the courthouse is a Statue of Liberty. Near the library is the Spirit of the American Doughboy Statue statue. The Statue of Liberty and Doughboy are over fifty years old and contribute to the district.

In the district where streets intersect, each corner has low growing shrubbery and the corner sidewalks have been replaced with concrete brick and slope to address Americans with Disabilities Act access requirements. Streetscapes include decorative shrubs or trees such as Bradford Pears and redbuds in front or to the side of

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Enid Downtown Historic District
Garfield County, OK

commercial buildings along most of the district's streets. Street lights around the square are gas light replicas and these extend to some side streets in the district, but not all. Alleys are part of all downtown blocks, and the boundaries for the district run along alleys for the most part, with a few exceptions.

Angled parking is available along both sides of the streets around the square and the streets maintain a two-way traffic pattern. Where a building has been removed along Randolph Avenue, a façade remains which avoids the "missing tooth" appearance. There is one contributing open surface parking lot in the district that has been *in situ* on W. Broadway Avenue since before 1947, and it does not face the square.³ It is important to note that urban renewal has created many open surface parking lots near the town square, but the downtown buildings in the historic district have been spared demolition for parking to date and remain an important pedestrian-friendly place which is critical to the unique identity of Enid.

ARCHITECTURE

The district includes eighty-two buildings in a mostly regular area, of which fifty-three or 65% are contributing to the historic character of the district. They were constructed during the district's period of significance for architecture and commerce, from 1900-1957, and the architecture of downtown district is both commercial and governmental. The predominant architectural style in the district is Commercial and there are 42 or nearly 51% of these buildings. In this nomination, "Commercial Style" is divided into periods and buildings are designated "Commercial-Late Victorian", c. 1900 to c. 1915, or just "Commercial Style", c. 1915 and after. Typical single and two-story Commercial buildings are seen below.

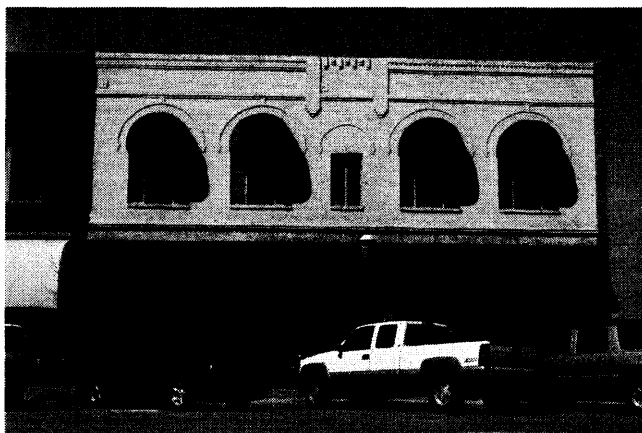


Photo 105. 122-124 E. Broadway Avenue, Two-Story Commercial Style – Late Victorian

³ Sanborn Fire Insurance Map, 1930-1947.

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Enid Downtown Historic District
Garfield County, OK



Photo 94. 113 S. Grand Avenue, One-Story Commercial Style

The district is characterized by patterns that evolved nationally for commercial buildings in the late nineteenth and early twentieth centuries. Building sites are narrow deep lots, with buildings that have connected façades, sometimes stores or businesses occupying more than one lot. Storefronts, whether on a one- or more-story building, are generally divided into an upper façade with a cornice, frieze and transom area, and a street façade usually contains display windows over bulkheads which are on either side of a primary and sometimes secondary entrance. Many times doors are recessed, sometimes entries are tiled, and mostly cloth or metal awnings protect the storefront and shelter pedestrians. Street discrete centered or side doors provide access to upper levels.

Most Enid commercial buildings are one- or two-story, and they abut the sidewalk. They are arranged in linear rows fronting onto streets, and the backs of stores often abut the alley. Buildings may have service areas there.⁴ Most buildings are brick and are pedestrian in scale and oriented toward community space, or the streets and public sidewalks, which are shared spaces. The period of significance for the district begins in 1900 and ends in 1957. While building architecture changed in style from 1900 to the 1950s, their pattern of placement, general arrangement of commercial buildings, and pedestrian nature did not. The Bike Shop, c. 1952, is an example.

⁴ Longstreth, Richard. The Buildings of Main Street: A Guide to American Commercial Architecture (Walnut Creek, CA: Altamira Press, 2000), 14-17.

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Enid Downtown Historic District
Garfield County, OK

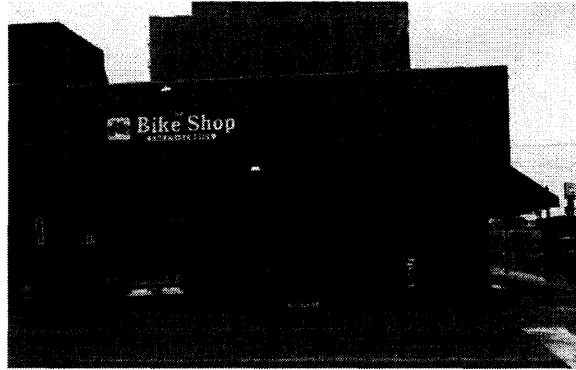


Photo 43. 202-204 W. Randolph Avenue, 1950s Commercial Building

This building shares the same characteristics of other earlier district buildings described above. Its architecture complements existing buildings and contributes to the district.

There are buildings in the district which exhibit the Classical Revival architectural style, such as the First National Bank and U. S. Post Office and Court House.



Photo 67. First National Bank, Classical Revival
201 N. Grand Avenue

The c. 1940 U. S. Post Office and Court House is rather reserved in detail. It is however, a good example a style utilized by the federal government for courthouse construction in post-statehood-era Oklahoma.

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Enid Downtown Historic District
Garfield County, OK



Photo 115. 115 W. Broadway Avenue.⁵

Art Deco buildings also became popular in Enid in the 1920s and 1930s. There are eight buildings of this style in the district, or about 10%.

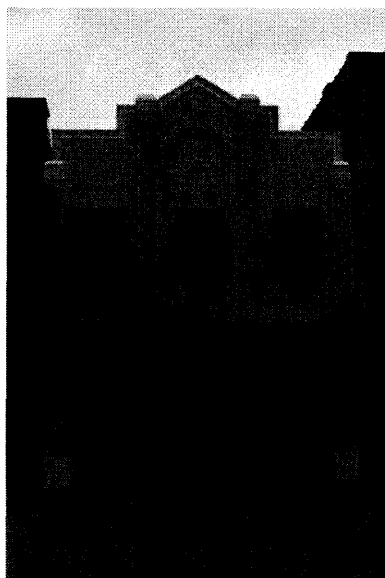


Photo 32. 226 W. Randolph, Art Deco

⁵ This stylized Classical building is sometimes referred to as PWA Deco- a Modern interpretation of Classicism.

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Enid Downtown Historic District
Garfield County, OK



Photo 103. 114-118 E. Broadway Avenue (Broadway Tower), Art Deco

The Montgomery Ward Building at 102-104 W. Randolph Avenue is an unusual Colonial Revival style building whose dominance at a corner with N. Grand Avenue creates an important frame to the east end of W. Randolph Avenue.



Photo 65. 102-104 W. Randolph Avenue, Colonial Revival.

Another style which adds interest to the district is Mission/Spanish Colonial Revival and there are three buildings of this style.

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Enid Downtown Historic District
Garfield County, OK



Photo 92. 109 S. Grand Avenue, Mission/Spanish Colonial Revival Revival.

The Pioneer Telephone and Telegraph Company Building is one of two Italian Renaissance Revival buildings in the historic district.



Photo 46. 216-218 N. Independence, Italianate Renaissance Revival

The rest of the district styles include International Style with six buildings, which is about 8%. There are nine buildings with No Style, or 11%. 1960s Modern is a catch-all style for those buildings altered in the 1960s, but do not have a strong similarity to International Style. There are seven buildings of this style which is less than 9%. There is one 1990s Modern building.

Thirty-two buildings in the district were constructed between 1900 and 1919. This was the period in Enid's history when the community became a regional shopping area, a seat of county government, a railroad hub, and was highly successful in agricultural production. The next period of building activity in the district was in the 1920-29, when the oil boom added to the already steady productive economic base and stimulated more construction. Fourteen more buildings were built during this period and some of these buildings replaced

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Enid Downtown Historic District
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commercial structures from the early 1900s. From 1930-1957, twelve buildings were constructed in the downtown district. Enid's position as an important regional hub kept building construction in process through much of its history.

ALTERATIONS

The district building stock has changed from what it was in 1910. The period of the 1960s was a time when at least fourteen buildings had new façades applied to the upper levels. Earlier buildings have been replaced with later ones, some buildings have been completely refaced with façade overlays, and some buildings have been reduced from multiple stories to one- or two-story. Buildings that have been altered during the period of significance are considered contributing if reflect the period of significance. Although each building was assessed for its overall individual retention of historic integrity, there are several common alterations which affected the determination of a building's contributing or noncontributing status.

The most frequent alteration is the replacement of the historic street level wood storefront with aluminum-and-glass storefronts. Buildings with replacement storefronts are counted as contributing as long as the upper areas or floor(s) retain basic integrity and contribute to the district in terms of integrity of design, materials, workmanship, feeling and association. If upper level windows are not original but the upper façade retained integrity, the replacement of windows did not necessarily keep the building from contributing to the district. Because of the commonality of the alteration at the street level, single story buildings are also generally classified as contributing as long as the majority of the façade was not obscured. The retention of historic architectural details along the upper wall was a significant factor in determining the status of one-story buildings. Another important feature in appearance was the continuity of building line. This district has no unusual characteristics, other than the presence of sky-scrapers. These two buildings, however, are important to the history of the downtown. Buildings once multi-story that have been reduced in height were also evaluated based on their ability to contribute to the historic district in terms of integrity of design, materials, workmanship, feeling and association. If a building continued to contribute to the overall appearance of the district, this was taken into consideration since a district is the sum of buildings rather than individual buildings. Buildings altered during the period of significance have now historic alterations.

Most early Enid buildings in the historic district remain along W. Randolph Avenue, but others are scattered elsewhere in the district. Several buildings along Grand and Independence Avenues from the early 1900s have either been altered, replaced, or they have new facades. Some changes are now historic, and some replacement buildings fall within the period of significance.

There are no buildings that appear individually eligible for the National Register in the historic district.

Most non-contributing buildings were due to non-historic false façades which cause the loss of historic character. The false façades obscure virtually all of the historic detail of the buildings and can extend for multiple stories.

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Enid Downtown Historic District
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As such, a false façade adversely impacts the building's integrity. The removal of the false façade can alter the determination of the building as non-contributing to contributing if sufficient original material remains to allow the historic character of the building to be apparent. An example is below at 119 S. Grand Avenue. Removal of added façade could possibly make this building contributing since details from the original façade are present, at least in part, because they show at the top of the parapet wall. In another example, the potential of 111 N. Grand Avenue to contribute if the façade were removed is more difficult to predict.

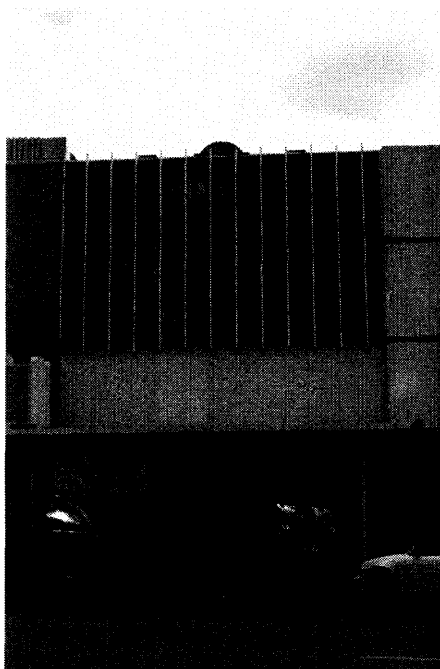


Photo 96. 119 S. Grand Avenue

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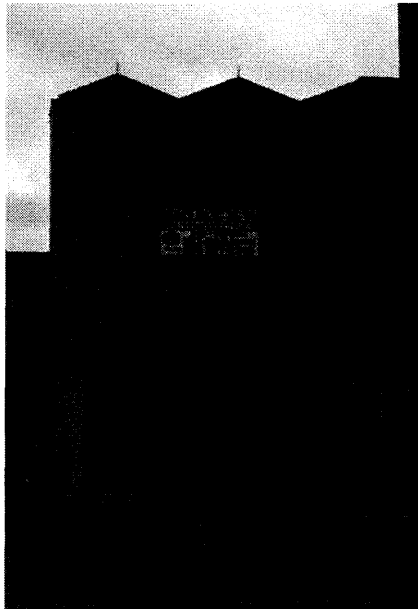


Photo 83. 111 N. Grand Avenue, No Style

Buildings that have their façades altered after the period of significance are also considered non-contributing which is the case at 126-128 W. Randolph.

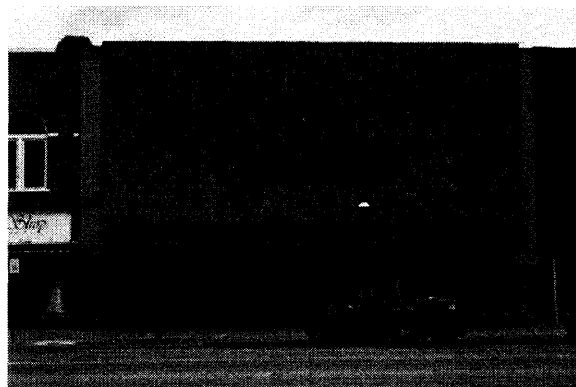


Photo 58. 126-128 W. Randolph, No Style

In Enid, the Main Street organization has been working with property owners to encourage “slipcover” façade removal. The organization has been influential in helping return several buildings to near original condition, which affects the historical uniqueness of Enid’s downtown district positively. While some architectural details were compromised when the metal façade was applied, with the façade removed these buildings can still

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Enid Downtown Historic District
Garfield County, OK

contribute to the district's design, materials, workmanship, feeling and association such as at 117-119 N. Grand Avenue.



Photo 80. 117-119 N. Grand Avenue.

Some district buildings are not yet of sufficient age. An example is Security National Bank.



Photo 8. 101 S. Independence Avenue, International Style

The Enid Downtown Historic District retains a significant number of contributing properties and conveys a sense of the concentrated level of activity that occurred on the streets around the square between 1900 and 1957. The town during this period focused its commercial activities within a small tightly organized area where pedestrians could access most structures quickly and easily. Centered among all the commercial buildings is the square which has determined how buildings were to be arranged. The district has integrity of design, materials, workmanship, feeling and association. Perhaps more importantly, the district maintained its importance to Enid and Garfield County as a regional shopping center. While the square and surrounds have changed over the decades, the existing ensemble is notable because it is basically intact as a commercial space. The buildings may vary in detail and in style, but as a group they create the downtown historic district which is uniquely dependent on and yet part of the city square and its governmental buildings.

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Enid Downtown Historic District
Garfield County, OK

Property descriptions are listed below by addresses that were traditionally associated with lot and block numbers. Mailing addresses when different are in parenthesis. Unless mentioned otherwise, these buildings have flat roofs which are built up tar and gravel. Also display windows are aluminum framed and fixed unless noted. Buildings were dated by a combination of sources: Sanborn Fire Insurance Maps,⁶ historic photos, Garfield County Assessor's Office records, City of Enid Building Permits, local newspaper articles in vertical files at the Enid-Garfield County Public Library and other publications which either have historic photos or discuss downtown buildings.

DESCRIPTION OF DISTRICT RESOURCES

1. 126 S. Independence Avenue. Classical Revival . c. 1900. Contributing. Masonic Temple.

This is a two-story brick building. The name plate above the street level and transom area have been covered with stucco. Three replacement wood windows are in the second level that are eight-over-one and double-hung. These windows divide the façade into three bays and are separated by paired narrow recessed and crenellated channels topped with a stylized bulbous capital. The window lintels and sills are stone, and above the center window is a date plate. The bays above the windows are separated by single recessed narrow and crenellated channels, and above the window lintel, crenellated areas rise to the base of the parapet wall. The outside bays at the base of the parapet wall are highlighted by classical metal cornices layered with cavetto molding, a dentil course and cornice and trimmed with a scroll at the center bay. The center bay rises above the parapet wall which has a pediment with frieze that projects through the parapet wall. Trim at the peak probably once held a spike or rod. The slightly recessed and trimmed name plate is just below the gable. The parapet wall is finished with a metal cornice and merlons at the parapet ends are finished with stone coping. The street level has an off-center glazed panel metal door, and the display windows are near window walls which rest on brick. The façade is finished with a flat awning which hangs from the transom area.

2. 124 S. Independence Avenue. Commercial Style. c. 1927. Contributing.

This is a two-story brick building. The roof has a shaped parapet wall finished with brick and the building is framed from the sidewalk up by pilasters which end in merlons at the parapet, and which have flat capitals. The second level windows are grouped in threes, with a combination of metal double-hungs, with three pane wooden ribbon windows above. At the base of the parapet wall there are two belt courses of sailor bricks. The transom windows are *in situ* and the entry is slightly recessed and to the side; the door is a glazed metal panel with over light. There are large display aluminum windows which rest on a narrow tiled bulkhead. The entry area is also tiled.

⁶ Sanborn Maps for Enid include dates from 1894, 1896, 1898, 1901, 1904, 1908, 1911, 1917, 1925, 1930, and a composite map, 1930-1947.

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Enid Downtown Historic District
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3. 112-122 S. Independence Avenue (116 S. Independence). Commercial Style. c. 1947. Contributing. Newman's Department Store.

This is a two-story blond brick building. The building is divided into two parts by the centered entry which has a large name plate area in the second level. On either side in the second level are groups of four windows which are multipane, horizontal and the center row of windows are awning. The windows are framed by and separated by rust-colored brick trim. The brick window trim next to the name plate creates an illusion of a shutter there. The parapet wall is finished with rust brick and stone coping. The street level walls are rust marble, and the display windows are paired and separated by rust marble. The entry is deeply recessed with five glazed wood panel doors. The entry has a flat canvas awning and to each side, there are angled canvas awnings and the entry is tiled.

4. 108-110 S. Independence Avenue. 1960s Modern. c. 1965. Non-contributing.

This single-story building has been extensively remodeled with concrete-faced metal panels which cover the façade above the street level. They are applied in a striped pattern of unequal widths. The centered entry is recessed with two single glazed aluminum doors with transom windows above separated by a display window. The display windows are triple, paired and single pane. The bulkhead area is brick. There is a side entry door which is also recessed and wood slab. The entry is tiled. The building is non-contributing because of inappropriate alterations.

5. 102-106 S. Independence Avenue (201 W. Broadway, 100 S. Independence). International Style. c. 1962. Non-contributing.

This two-story building has a second-level façade with light-weight aluminum panels separated by vertical veneer aluminum beams. Single-pane windows, the size of the aluminum panels almost disappear into the façade treatment. At the street level, the walls are black granite at the base and are finished with white marble, above which are thin horizontal windows and vertical windows at the building corner. The secondary off-center entrance is on S. Independence Avenue, and has recessed, paired aluminum glazed panel doors with an over light and one large granite panel, with SNB etched in. The primary façade on W. Broadway has recessed three pairs of aluminum entry doors with side windows. The façade differs in that there are large wall windows at the ground level, separated by large concrete pillars. To the west end of the building, the white marble exterior cladding continues. Interior stair treads are exposed on the exterior near the entry on W. Broadway. The entry has a flat awning supported by two I-beams. The building is non-contributing due to age.

6. 213 W. Broadway Avenue. Commercial Style. c. 1917. Contributing.

This is a two-story building of painted brick. The upper façade has three single windows which are two-over-two metal double-hungs. The sills are slip. Above each window is a diamond tile. Above the tiles is an outwardly-stepped belt course of header bricks which is part of a pattern of raised and recessed bricks which create two small and one large frieze above. There are further stepped rows of bricks at the base of the upwardly-stepped parapet wall. The center and highest point of the parapet has trim which creates a small cornice and the rest of the parapet wall is finished with metal flashing. Three windows wrap around the entrance toward the entry door. The entry level has a centered recessed aluminum glazed panel door with side lights and an over light. The transom area is

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filled, and there are two single fixed vertical windows on the façade. There is an angled metal awning over the entry.

7. 217 W. Broadway Avenue. 1990s Modern. c. 1996 Non-contributing.

This is a one-story building whose façade is composed of a large name plate above an recessed street façade which is part entry area and part façade of stacked soldier bricks which are in groups of seven and divided horizontally and vertically by bricks and mortar of lighter color. The entry is composed of further recessed multi-pane window walls, and a glazed aluminum panel door which opens perpendicular to the building. The building is non-contributing due to age.

8. 223-229 W. Broadway Avenue (227 W. Broadway Avenue). 1970s Modern. c. 1970. Non-contributing.

This is a one-story building finished in vertical rock-faced concrete panels resting on a brick wainscot with a slip sill. These panels alternate approximately every three panels with a combination of vertical fixed panes with an outwardly-extended (much like a large pilaster) box above which goes to the top of the parapet and contains a downward pointing light. The parapet wall ends with a concrete band. The entrance is recessed. There are two doors which are paired aluminum glazed panels in a window wall. The entry is covered by a metal shingled and decked roof which is supported by concrete beams and T supports. The building is non-contributing due to age. Architects are Davis and Davis.

9. 303 W. Broadway Avenue. Italian Renaissance Revival. c. 1925. Contributing. (Enid Masonic Hall, or Knox Building).

This is a five-story brick building that is divided horizontally by stone belt courses which create a top, middle and bottom sections. The street level is separated from the upper floors by two stone belt courses, one which is stepped, wide and finished with a torus molding belt course. The raised belt course above has a combination of fluted and cyma reversa molding. Floors two and three window arrangements are the same in an A,B,A,B,A rhythm, but finished with different surround trim. The A windows are triple and B windows are paired. All windows in the building façade are metal double-hung and one-over-one, although level two and five have windows that are rounded or shaped in the top panes. The level two A window trim is limestone with connected surrounds, rounded at the top with decorative keystones. The B trim is spaced three limestone keystones in combination with angled brick. Level three A windows lintels are also limestone, and are flat with three spaced keystones. B trim is the same on both levels. The windows at level four and five, have an A,A,A pattern, which align with the A windows in the lower levels. Level three window trim repeats that of level two. Level five windows are separated from level four by a stone belt course. The trim above the windows is part of a wide and elaborate arched-stone band and elaborate keystone above the middle windows. This band is interrupted by large decorative cartouches which are at the building corners and between the windows. The top of the building is composed of another stone belt course, decorative brick pattern, paired brackets which support and extended flat roof. Other details are decorative tiles between level three and four. At the street level, the transom windows have been covered with Carerra glass. To the right of the main entrance, the six display windows rest on a small wood base. The entry door is a single glazed aluminum panel with an over light. To the left of the main entrance, there

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is a secondary corner entry, with a pair of aluminum glazed panel doors with an over light and two side windows. This is part of a c. 1950s modification to the entry level which includes a partial limestone wall, and display windows which rest on a limestone bulkhead. The modification also includes an angled flat awning which covers part of the building façade. The main entry is a modified classical door surround with pilasters, bases, capitals and pediment. The gable roofed entablature above the entrance has a frieze with "Masonic Temple". There is a pair of glazed aluminum panel entry doors with over lights, and the side lights rest on wood bases.

10. 319-323 W. Broadway Avenue. Art Deco. c. 1938. Contributing.

This is a one-story light brick building with a truss and bowed roof which is finished with tar and gravel. There are two large A bays, and a center narrow B bay. The bays are distinguished by stepped pilasters. The A bays and façade ends are stacked stretcher bricks which are further distinguished by a raised portion of stacked stretchers which contains a drain whose cover is metal. Pilasters also create the B bay and building entrance. The B bay above the entrance also has a stepped and raised pilaster which projects through the parapet wall. The parapet is irregularly stepped, rising toward the high point in the center and it is finished with brick coping. The building entrance is set apart by three rows of stacked stretchers which finish in quarter fans of stretcher bricks. The transom window area is still present and has three fixed panes of glass. The entry has a pair of glazed panel aluminum doors, opaque side panels and over light. The multiple display windows rest on a row of header bricks. The façade has arched awnings. The South Adams façade is brick with changes in the original window configuration.

11. 113 S. Adams Avenue (behind 323 W. Broadway Avenue). Commercial Style. c. 1927. Non-contributing.

This is a one-story brick building that has been painted. The upper façade has a frieze surrounded by raised sailor bricks, and mirrors the parapet which is shaped and finished with stone coping. The entry level has been filled with vertical metal paneling which rests on a brick bulkhead. A garage entry has been filled with brick. The main entry is recessed with a slab metal door. A downspout runs nearly full façade from a side collector box. The building is non-contributing due to alterations.

12. 102-106 N. Independence Avenue (100 N. Independence). Art Deco. c. 1938. Contributing.

This is a two-story buff brick building. Four stone pilasters break the façade into three equal bays from the street level to the parapet wall. The pilasters project through the parapet wall and are stepped and finished with decorative stone trim capitals. The parapet wall is finished by a row of soldier bricks and stone coping. The grouped and triple one-over-one double-hung windows are metal. The stone sills created by a belt course of soldier bricks. The triple windows are separated by stepped bricks finished with a narrow vertical band of stone which is curved at the ends. The street façade center bay has a single aluminum glazed panel door with side lights and over light. The display windows are paired and single wall windows. The right entry is deeply recessed with an aluminum glazed entry door with side lights and display windows over a brick bulkhead. There is a flat awning over the entry with brick supports. The left entry is off-center and angled, has paired aluminum glazed entry doors with paired and single display window walls.

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13. 108-110 N. Independence Avenue (110 N. Independence). Commercial Style. c. 1985. Non-Contributing.

This single-story brick building has four bays created by pilasters, columns and false pilasters. The façade is finished at the base of the parapet wall by a row of large dentils and a row of sailor bricks. At the top of the parapet wall, there is a row of soldier bricks, sailors and metal coping. The transom window area is stucco. The entry is off-center and has paired metal glazed aluminum doors with over light and side lights. The display windows are the width of the bay, with slip sills of sailor bricks. The bulkhead area is also brick. The building is non-contributing due to age.

14. 112-116 N. Independence Avenue (116 N. Independence). Commercial Style. c. 1955. Contributing.

This is a single-story building of blond narrow brick. The building is framed by pilasters and the façade is plain above the flat-roofed large metal awning. The parapet wall is finished with concrete coping. The street level is divided into three bays by dark brick dividing walls. The left and right bays are mirrored, with a single glazed aluminum panel door with side light and over light. The center bay has two entry doors, one with a pair of glazed aluminum panels with an over light and single display windows on both sides, and a single glazed aluminum panel door with one side and over light.

15. 118 N. Independence Avenue. 1960s Modern. c. 1968. Non-contributing.

This is a single-story building. The façade above the flat metal awning has narrow brick pilasters at each end, then concrete-faced metal panels which are on either side of a large area for a center brick name plate. The entry is deeply recessed with a pair of glazed aluminum entry doors with side and over lights. The display windows are horizontal, have wide aluminum sills and trim, rest on a brick half-wall, and wrap from the façade to the entry. Vertical aluminum siding is above the window area. The entry area is terrazzo tile. The building is non-contributing due to age.

16. 120 N. Independence Avenue. 1960s Modern. c. 1968. Non-contributing.

This single-story building is brick, and above the flat awning, it has a façade of sailor bricks surrounding open-work concrete block. The street level has a centered entry with a pair of glazed aluminum panel doors with over light and wall display windows. The right side of the façade has a display window resting on a half-brick wall. Decorative elements are four wood rectangles at the ends of the façade which help frame the entry area. The building is non-contributing due to age.

17. 122-126 N. Independence Avenue (124 N. Independence). 1960s Modern. c. 1904, c. 1968. Non-contributing.

This is a two-story building. The asymmetric second-level façade covers the transom window area and begins above the canvas awnings. There are no windows in the second level. The second-level façade is composed of rectangular panels of concrete-faced metal, and vertical metal panels, and finished with concrete-faced metal trim. The street level has two store fronts separated by an upper level wood slab access door which is framed by brick

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pilasters. The left store front has horizontal display windows which have wide aluminum sills and trim, and rest on a brick half wall and wrap from the façade to the recessed entry. The door is a glazed aluminum panel with side and over lights. The right storefront has two small commercial spaces, one with an angled recessed entry with a pair of aluminum glazed panel entry doors and a wall window. The other commercial space is deeply recessed with a glazed panel aluminum door with over light. The entry for this storefront is tiled. The building is non-contributing because of inappropriate alterations.

18. 128 N. Independence Avenue. Commercial Style – Late Victorian. c. 1901. Contributing.

This is a single-story painted brick building which was once a two-story building. The building is framed by brick pilasters, and the parapet wall is supported by a steel lintel and finished with metal flashing. The transom windows are covered by narrow wood boards. There is a side second-level entry door that is glazed wood panel. The main single aluminum glazed panel entry door is slightly recessed with a small over light. There are wall display windows on one either side of the door. The entry is tile.

19. 203-209 W. Randolph Avenue (rear of 128 N. Independence Avenue). 1960s Modern. c. 1901. c. 1965. Non-contributing.

This is the rear of 128 W. Randolph Avenue. The façade has rock-faced concrete panels which cover the upper part of the building. The street level has two entry doors; one on the left, which is a glazed aluminum panel, and a main entry door which is the same. There is gray brick wainscot which is across the façade, and it is trimmed with rust sailor bricks which wrap around the windows and doors. There is one horizontal display window with vertical wood trim above, a single display window, a large multipane window and a group of four small windows. The building is non-contributing because of inappropriate alterations.

20. 211 W. Randolph Avenue (rear of 128 N. Independence Avenue). 1960s Modern. c. 1901. c. 1965. Non-contributing.

This is a second storefront to the rear of 128 W. Randolph Avenue. The façade has a large synthetic half-hip roofed and shingled awning which is most of the upper façade of the building. There is some horizontal siding to either side of the roof/awning at the parapet. The street level is brick, with an aluminum glazed panel entry door and display windows which rest a brick bulkhead area. The building is non-contributing because of inappropriate alterations.

21. 211-213 N. Washington (rear of 230-232 W. Randolph Avenue). Mission/Spanish Colonial Revival. c. 1927. Contributing

This is a one-story building of painted brick with an upwardly-stepped parapet wall finished with metal flashing. The building has two bays separated by a brick divider. The transom area is present but covered with ribbed fiberglass. There is a large area over the transom area for a name plate. There are three single aluminum glazed panel entry doors with over lights; two are in one bay and one in the other. The display windows are paired, single and a group of four. The bulkhead area has aluminum siding and there is an angled metal awning over the storefronts.

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22. 230-232 W. Randolph Avenue (230 W. Randolph). Mission/Spanish Colonial Revival. c. 1927. Contributing.

This two-story building is painted brick. The façade is divided in the second level into three bays created by pilasters, with the center bay the largest. The roofline is upwardly-stepped at the parapet wall. In the side bays, there is a dentiled small cornice over which there are a two-courses of tile in a slight overhang. The parapet is finished with metal flashing. The windows are wood, paired and eight-over-one double-hungs. The end bays have sills and lintels of stone; the center windows have only the sill of stone with window lintels of sailor bricks. The second level is supported by a large steel lintel which is above the covered transom window area. The street level has two store fronts which are faced with horizontal pressed-board siding; both are slightly recessed and have side single-pane display windows. A single window has replaced the entry access to the second level. The entry doors are glazed paneled metal and one has an over light. Decorative touches are the tile work in the main bay and the row of tiles across the façade. A flat metal awning runs full façade.

23. 228 W. Randolph Avenue. Commercial Style. c. 1918. Contributing.

This is a painted brick two-story commercial building. There are two groups of paired metal windows in the second level, with stone sills and soldier brick molding. The windows are one-over-one double-hung. The parapet wall is finished with metal flashing and there is a name plate frieze framed by raised sailor bricks. The transom area is still present although covered, and there is framework for an awning. The entry door is a single aluminum glazed panel with over light. The display windows are wall type, and divided horizontally into three panes.

24. 226 W. Randolph Avenue. Art Deco. c. 1935. Contributing.

This is a two-story terra cotta and brick building. The second level has three bays with single one-over-one double-hung metal windows with brick lug sills; the center window is slightly larger than the side bays. The second level is distinctive in its trim work, which includes three half-diamond beads which run vertically and are trimmed with sailor bricks. The combination form pilasters which create the bays. The parapet is upwardly-stepped with a gable. The pilasters also project through the parapet and are capped with terra cotta. The parapet is also finished with decorative terra cotta trim which includes florals and zig-zags. Further decorative treatment, especially in the center bay angled arches, is in- and outwardly-stepped terracotta brick. The building's decorative features provide a strong sense of verticality. The transom window is present but covered. The store entry is set within an angled entry, and has a pair of aluminum glazed panel doors with an over light. The display windows are wall type, divided horizontally into three panes. Angled awnings are above the second level windows, and above the store front.

25. 224 W. Randolph Avenue. Commercial Style. c. 1909. Contributing.

This building is two-story brick and painted. The second level has a group of four double-hung metal windows with stone sills which are framed with raised brick soldiers. There are five brick brackets which support the stone window sills. The parapet wall is upwardly-angled with a flattened peak and finished with coping. Crenellations

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of brick decorate the parapet wall and create a space for the building's date plate. The street level has a side entry access door to the second level. The transom window area is present but covered. The main store entry is in an angled recess, and has an aluminum glazed panel entry door with one side and over light. A side entry for upper level access is a glazed wood panel with an over light and tile entry area. There are two display windows and the bulkhead is thin regular coursed rough-cut stone. There is a full façade curved awning. While falling within the usual time frame for late-Victorian commercial style, this simple building façade reflects a later cleaner and simpler taste.

26. 222 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1910. Contributing.

This three-story building is painted brick. The upper two levels are separated into three bays by brick pilasters which have bases level with the second floor window sills, and capitals which end above the top of the third level windows. The pilasters are channeled, and provide a strong sense of verticality. Three arches spring from the capitals and they are finished with sailor bricks. Above each capital there is a decorative cross pattern of raised bricks. The arched areas also are emphasized by a raised sailor brick belt course just above the third level window lintels. There are three windows at each level, with six-over-one, double-hung windows of wood and metal. The window sills are stone, and the window lintels are wide with decorative keystones. The parapet wall is finished at the top with a full façade crenellations. The transom area is present but covered. The store entry is centered, recessed and has a single aluminum glazed panel door with over light and combination side lights and aluminum panels. There are single display windows and the bulkhead area has trimmed and painted panels of material that is Masonite-like. There is a full façade arched awning.

27. 220 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1913. Contributing.

This three-story building is painted brick. The upper two levels have two bays which are created by recessed brick channels. The windows on each level are grouped two double-hung, one-over-one metal windows. The sills are brick and part of a belt course which spans the façade. The lintels are one row of each soldier and sailor bricks. Near the base of the parapet, the crenellations run full façade in layers of outwardly stepping bricks to the base of the parapet wall. The parapet façade has four decorative brick details and the parapet wall is finished with stone coping. A steel lintel separates the upper floor from the street level. The transom area is present but covered. There is a secondary side entry access to the upper levels. It has a metal panel door with an over light. The store entry is centered, recessed and has a single aluminum glazed panel door with over and side lights. There are single display windows and the bulkhead area has trimmed and painted panels of material that is Masonite-like. There is a full façade angled awning over the store front.

28. 218 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1910. Contributing.

This two-story building is painted brick. There are four single metal windows that are one-over-one and double-hung in the second level. The second level is separated from the store front by belt course of layered brick. The windows are framed with raised brick and the sills are stone. Between this frame and the parapet, there is a stone belt course nearly full façade which has decorative pendants at the ends. Above this course are raised brick friezes. At the base of the parapet wall, there is a stepped brick belt course. The parapet wall is upwardly-stepped

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and finished with stone. The parapet wall also contains raised friezes of brick. The transom area is present but covered. The street level façade has support posts of cast iron, and the entry has an aluminum glazed panel door with over light. The display windows are nearly full wall with a small paneled and trimmed metal-faced bulkhead area. There is an arched awning which runs full façade.

29. 216 W. Randolph Avenue. Commercial Style. c. 1912. Contributing.

This is a two-story painted brick building. The second level has four double-hung windows evenly spaced across the façade that are one-over-one and metal. Above each window is a decorative diamond detail, and above all windows are four ogee arches which spring from crenellations at the façade sides or from pendants. These arches project outwardly as part of the parapet wall and are finished with sailor bricks. At the top of the parapet wall there are three layers of stepped brick, and the wall is finished with stone coping. The window sills are stone, and the lintels are a combination of soldier and sailor bricks. The transom area is present but covered. The store entry is recessed and the door is a glazed panel of aluminum with over and side lights. The display windows rest on small metal faced panels in the bulkhead area. A secondary upper-level access door is to one side, and is a glazed aluminum panel with an over light. The full-façade awning is angled. The entry area is tiled.

30. 214 W. Randolph. Commercial Style – Late Victorian. c. 1906. Non-contributing.

This is a brick building façade. There are no doors, windows or roof. The façade second level has two openings for paired windows. The sills are stone and the lintels are arched with three rows of sailor bricks. The parapet wall is finished with a row of dentils, three rows of brick and capped with stone coping. There is a decorative row of twenty-two brick crosses at the base of the parapet wall, and a steel beam which supports the upper façade is present. The store front replicates a transom window area with an arched steel beam and there are new brick support columns. The façade is non-contributing because of lack of roof and other building structural elements.

31. 212 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1906. Contributing.

This is a two-story painted brick building. The upper level has two window openings for paired windows which are now shuttered. The sills are stone and the lintels are arched with three rows of sailor bricks. The parapet wall is finished with a row of dentils, three rows of brick and capped with stone coping. There is a row of decorative twenty-two brick crosses at the base of the parapet wall. The transom area is present but covered with metal paneling. The street level entry is slightly off-center in an angled façade wall. The door is aluminum glazed panel and has side lights and an over light. The wall display windows also have over lights. This is one of four nearly identical buildings at 212, 210, 208, and 206 W. Randolph.

32. 210 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1906. Contributing.

It is a two-story painted brick building. The two window openings in the second level are for paired windows which are covered with plywood. The sills are wood trim and the lintels are arched with three rows of sailor bricks. The parapet wall is finished with a row of dentils, three rows of brick and capped with stone coping. There is a decorative row of twenty-two brick crosses at the base of the parapet wall. The transom area is present but covered with metal paneling. The street level entry is centered and slightly recessed in an angled wall. The

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door is an aluminum glazed panel and has an over light. There wall display windows on either side of the entry door, and a single window to the far side of the façade. There is a flat full façade awning.

33. 208 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1906. Contributing

This is a two-story painted brick building. There are two paired windows in the second level, which are metal, two-over-two and double-hung. The sills are missing. The lintels are arched with three rows of sailor bricks. The top of the façade is finished with a row of dentils and three rows of brick, after which the parapet wall begins and it is finished with sailor bricks. There is a decorative row of twenty-two brick crosses at the base of the parapet wall. The second level is supported by a steel lintel and the transom area is present but covered. The street level entry is to one side and recessed. The door is an aluminum glazed panel and has a metal screen above. There are display windows to the side of the entry door which rest on wood trim below. The entry is tiled.

34. 206 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1908. Contributing.

This two-story painted brick building is the fourth of nearly identical buildings along W. Randolph Street. The second level has two window openings for paired windows which are metal one-over-one and double-hung. The sills are stone and the lintels are arched with three rows of tooled sailor bricks. The parapet wall is finished with metal flashing. There is a decorative row of twenty-two brick crosses at the base of the parapet wall. The transom area is covered with stucco. The street level entry is slightly off-center and recessed. The door is aluminum, glazed and panel, and has a side light with a wood panel below and an over light. The wall display windows rest on wood panels. The façade has a flat awning.

35. 202-204 W. Randolph Avenue (202 West Randolph). c. 1952. Commercial Style. Contributing.

This is a single-story building with the upper façade of blue-glazed brick veneer. It is laid in a five rows of stacked bond, alternating with a row of sailor bricks. The upper façade wraps to N. Independence Avenue. The street level façade has a recessed entry with a pair of glazed aluminum panel doors with side and over lights. The display windows run full façade and rest on a small bulkhead of terrazzo tile. The street façade wraps to the N. Independence Avenue with display windows in a small recessed area. The entry area is terrazzo tile.

36. 216-218 N. Independence (214 N. Independence). c. 1906. Italian Renaissance Revival. Contributing. Pioneer Telephone and Telegraph Company.

This is a two-story brick building. The second level is distinguished by a primary façade with A,B,A bays, and recessed fourth C bay. The primary façade has paired windows in the A bays and there is a single window in the B bay and in the C bay. They are metal windows, single pane with ribbon windows above. The window sills are stone and lintels consist of a decorative keystone and two voussiors. The only the primary façade corners have quoins. Above the windows is a crown molding belt course. At the base of the parapet wall is an entablature with layered moldings above which is a dentil course and the cornice. The parapet wall rises above this entablature and is finished with a smaller cornice of stone. There are pilasters in the A,B,A bay parapet wall which set the primary façade off from the C bay facade which has none. The entry level is has had a new brick entry added. The main entry has a recessed paired metal entry doors with glazed panels. Above these doors are transom ribbon

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windows. The street façade windows are metal triple fixed windows with stone sills. A pair of glazed aluminum panel doors is centered in the secondary C façade and above them are a transom ribbon window. An arched name plate is at the parapet. There is a large angled awning over both the primary and secondary façade.

37. 220 N. Independence. No style. c. 1989. Non-contributing.

This is a one-story brick building and it is partially recessed from the sidewalk and the recessed area contains the entrance. The entry door, framed by brick pilasters, is a metal multi-paned panel as are the over light and side lights. In front of the entry is a fenced-in eating area. To one side is a slightly projecting wall which has a single-pane fixed window with a dark panel above and partial grill. There is a planter under the window. The street façade has multiple pilasters which create divisions for vertical windows. Above the windows are dark panels which have partial grills. The parapet has vertical metal siding and is capped with metal flashing. The building is non-contributing due to age.

38. 222-226 N. Independence Avenue (205 W. Maple Avenue). Art Deco. c. 1930. Contributing. Bass Building.

This is an eleven-story brick and stone office tower. The building front façade has three bays in an A,B,A configuration which are created by stepped pilasters which spring from bases with pendants at floor two. The narrower A bays have one single-pane fixed window at each level, and the B bay has two single-pane fixed windows. Window sills are stone. Floors three through eight are the same in appearance. The stone entry level or first floor decorative details lap floor two and have the same A,B,A configuration. The bays are framed by stone pilasters which spring from granite bases and have stepped geometric stone capitals which end at the second floor. The pilasters have flutes which end in pointed gothic arches. At the base of floor two, a fluted belt course with chevrons and fleur-de-lis decorate the building. Inset shields of stone sit just above floor two windows. Floors ten and eleven (above which is the elevator block) are set back at the façade and are decorated like the ninth floor, the most visible from the street. The ninth and eleventh floors are finished in stone and the building's stepped pilasters and capitals project through the stone parapet wall with elaborate detail and at different heights. These capitals have pendants and multiple upwardly-stepped geometric patterns which mimic the stepped patterns at the street level. Above these windows are inset arches with repeats of shields found at the ground level. Windows at the ninth floor are slightly arched and lion head drains decorate the façade. The tenth and eleventh floors on the south façade which faces Maple Street are similar but are not recessed and the eleventh floor is finished the same as on the west façade. The N. Independence entry has wall windows with three-over three fixed metal windows in flat-arched openings. The recessed entry doors are paired metal glazed panels with large wall windows on each side. There is a large flat metal canopy over the entry area. The south façade is similar to the west façade but the building bays are of equal size, having two windows in each bay. There is also a two-bay, two-story section on the building's west end. The parapet wall for this two-story section is modest however and finished with stone coping. Windows at the street level on either side of the entry door and in the two-story bay are metal, fixed seven-over-two panes and five vents, and framed by flat-arched openings. This Maple Street entry is slightly recessed, has two metal glazed panel entry doors separated by triple metal wall windows. There

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are three large transom windows above the entry doors. "Continental Center" name plate sits above the entry and there are wall lanterns to each side.

39. 211-213 N. Independence Avenue (behind 132 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1912. Contributing.

This two-story building with small office space is brick and has two bays. The building is framed by pilasters which end at the top of the parapet wall. The second level has two paired windows which are metal and fixed. The window openings have brick lug sills, and the arched lintels are two rows of sailor bricks and a row of headers. There are two belt courses of raised brick above the street level and one course of alternating stretcher and raised header bricks. The parapet wall has brick dentils which end in a pendent. The parapet wall is finished with a row of sailor bricks, stretchers and headers. The street level has two large stilted arch openings which contain an entry door and window. The arches are framed with three rows of sailor bricks. One office entry door is aluminum, glazed panel and the window in is a fixed single-pane resting on a bulkhead with brick lug sill. The other arched entry has two doors, one of which is access to the second level. Both doors are aluminum, glazed panels, and the window is the same on both offices. There are arched awnings above each entry which are wood paneled.

40. 203-209 N. Independence Avenue (behind 132 W. Randolph Ave. Commercial Style – Late Victorian. c. 1909. Contributing. Wade Building.

This building is two-story and brick. The building is framed by two pilasters at façade ends. The second level has eight single-pane fixed metal windows evenly spaced across the façade. A belt course of sailor bricks is also forms the window sills, and the arched window lintels are two rows of sailor bricks. The parapet wall is finished with a row of header, two sailors, three stretcher rows, and header bricks. The name and date plate is centered on the façade near the parapet. The street level has four large stilted arch openings which contain a centered entry door and two side windows, except number 203, which has a set of paired doors. The arches are framed with three rows of sailor bricks, and create an arcaded look. The four entry doors are aluminum, glazed panels and the windows are fixed single panes with brick lug sills and rest on a brick bulkhead. There are arched awnings above each entry and they are wood paneled.

41. 132 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1915. Contributing.

This is a single-story brick building. The entrance is distinguished by a large stilted arch opening which is framed by two rows of soldier bricks and which springs from a row of soldier bricks partially up the façade wall. The parapet wall base begins with a belt course of soldier bricks, from which five short pilasters rise. The parapet wall is finished with stone coping. There is no transom area. The entry door is slightly recessed at an angle but centered. The entry has an aluminum glazed panel with an over light and display wall windows. This building sits on a corner and the arched pattern of brick veneer continues on the N. Independence Avenue side and with 203-213 N. Independence Avenue, creates an arcaded effect. There is an arched awning above the entry. This building and 203-213 N. Independence were remodeled in c. 1986, but the remodeling does not keep the buildings from contributing to the overall district's design, materials, workmanship, feeling and association.

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42. 130 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1902. Contributing.

This is a two-story brick building that is painted. The second level is distinguished to two large arched windows which are framed by three rows of sailor bricks. The windows are composed of two paired multi-pane three-over-three double-hung-windows and overhead arched lights with six pie-shaped panes. The arches spring from a stone belt course which runs at the top of the double-hung windows. The window framing and sills are wood. The parapet wall steps outwardly in two locations. Merlons project through the parapet and are supported by quarter fans of brick. This building appears to be part of a once larger building façade which has now been divided and covered with new construction. A steel lintel separates the upper level from the street level and this façade is supported on the right by a cast iron column. The transom area is present but covered. The entry door is deeply recessed, is an aluminum glazed panel, and has a large aluminum side light and over light. The display windows wrap toward the entry door. The bulkhead and entry area are tiled.

43. 126-128 W. Randolph Avenue (126 W. Randolph Avenue). No Style. c. 1902, c. 1960. Non-contributing.

This brick-veneered building is two-story, framed by slightly recessed narrow bands of stuccoed concrete block. The second level is completely covered with stacked bond of soldier bricks which are finished at the top of the parapet wall with header bricks. The street façade has a deeply recessed entry with a pair of aluminum glazed panel doors with over and side lights. Two side upper level access doors are metal slab. The display windows rest on a brick bulkhead. The ends of the street façade are finished with header and vertical bricks. There is a flat awning which is full façade. The building is non-contributing due to inappropriate alterations.

44. 124 W. Randolph Avenue. No Style. c. 1902, c. 2005. Non-contributing.

This two-story building from the top of the parapet wall to the street is covered in glazed tile shingles, with the exception of the store entry. The parapet and sides of the singles are finished with metal flashing. The entrance is recessed within a rectangular box and has centered and paired entry doors of aluminum which are glazed panels. There display windows on each either of the doors rest on a wood panel bulkhead area. The entry area is tile. The building is non-contributing due to inappropriate alterations.

45. 122 W. Randolph Avenue. Commercial Style. c. 1922. Contributing.

This is a two-story buff brick building. The second level has a centered pair of fixed multi-pane windows and two single fixed multi-pane windows to each side. The windows have slip sills and soldier brick lintels. There are small metal grills at the sills. The second level is distinguished by the decorative darker brick which frames two friezes above the windows, and a decorative band at the top of the upwardly-stepped parapet wall, which is finished with metal flashing. Two merlons frame the ends of the parapet wall as well. The upper level is separated from the street level by a metal belt course. The business name is directly below. The transom is covered. There are two side entries at the ground level; one provides entry access to the upper level, and one to the recessed street level business. Both doors are aluminum, glazed panels. One has side lights and both have

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over lights. The display window is multipane, fixed and rests on a half wall of EIFS-type material. The exterior wall surface is a veneer the same material.

46. 120 W. Randolph Avenue. Commercial Style – Late Victorian. c. 1910. Contributing.

This building is two-story and the upper level has four windows in a slightly recessed area which are metal in a fixed and single-hung combination. The top two rows of windows are fixed with another row that can be opened. The windows have a lintel of soldier bricks with a row of sailors above. From this recessed area to the parapet wall top there are pilasters which help frame the building. The parapet wall has three short stepped pilasters which rise from crenellations and an angled arch. These pilasters group parallel channels which are one brick wide and ten bricks long across most of the parapet wall. The parapet is finished with metal flashing and the transom area is covered. The street level is divided from the upper level by an angled awning. The street level façade is rough-cut regular coursed stone veneer and the entry is deeply recessed. There is a pair of wood glazed panel doors and the display windows are wood-framed. The entry is tiled.

47. 116-118 W. Randolph Avenue (116 W. Randolph Avenue). Commercial Style. c. 1910. Contributing.

These are one- and two-story buildings which share a two-story painted façade. The building has four single window openings in the upper level that have been shuttered. The building's parapet wall, which is finished with metal flashing, and pilasters at the façade edges and down the center of building, appear to be covered with Masonite-type material. An angled awning separates the upper level from the street entries. The transom area is covered. There are two centered recessed entries into two storefronts, both of which have glazed aluminum panel doors with a side light and over light. There are large display windows and the bulkhead is stone and the entry is tile. This building was once covered by a metal façade which has been removed. There is enough original historical material that the building still contributes to the district's design, materials, workmanship, feeling and association.

**48. 110-114 W. Randolph Avenue (112 W. Randolph Avenue). Art Deco. c. 1921. Contributing.
Woolworths.**

This two-story building is blond brick. The upper level has four single and a centered group of three metal windows. All windows are a combination of fixed upper and lower panes with a pair of casements in the middle. The decorative brick façade composed of running bond has interruptions of vertically stacked stretcher bond, stacked header bond, and combinations of both which creates elaborate patterns. These occur at the windows and between windows. The window sills, lintels and the top of the stepped parapet wall trim is terra cotta tile with diamond geometrics and under the window sills there are terra cotta panels with zigzags. The transom window area is still present, but covered with metal siding. The street façade is brick and granite. Across the street façade are two columns which provide separation between the two businesses. There is an upper level entry door which is recessed with a wood paneled door to the side. The right business entry is partially recessed and has an off-center pair of aluminum glazed panel doors with over lights and side light which are flush with the display windows. The bulkhead is brick, there is a tile entry area, and partially recessed store front allows for the accommodation an exterior column. The left business is also slightly recessed and has deeper recessed side

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glazed aluminum panel entry door with side and over lights. Wall display windows fill the rest of the façade which are behind another exterior column. There is a metal fenced outdoor eating area which takes up part of the public sidewalk. There are flat awnings which cover the entire building façade.

49. 106-108 W. Randolph Avenue (108 W. Randolph). Commercial Style. c. 1927. c. 1990. Non-contributing. J. C. Penney Building.

This is a two-story building of painted brick. The second level has two single and three sets of paired metal double-hung windows. The window moldings, sill and lintel have been replaced with picture frame molding. Above the windows is a wide belt course of what appears to be EIFS-type material, which is also at the business name plate. The parapet wall is stepped and finished with concrete coping. A second EIFS-type material belt course separates the upper from the street level and covers the area of the transom. The street façade is brick and has two recessed entrances. The right entrance is access to the upper level, and is a pair of glazed aluminum panels with side and over light. Left entrance is a single glazed aluminum panel with side and over light. The three display windows rest on a bulkhead of brick slip sill. There are three arched awnings across the façade. The building is non-contributing due to inappropriate alterations.

50. 102-104 W. Randolph Avenue (102 W. Randolph). Colonial Revival. c. 1934. Contributing. Montgomery Ward Building.

This is a three-story brick building with a tile shingled and decked roof which has three dormer windows. They have nine-over-six, double-hung wooden windows, and the gables have small pilasters with capitals and the pediment has a keystone. The hipped portion of the roof is shingled with tile. The second and third floor windows are continuous in a group of three. The windows are wood, twelve-over-sixteen double-hung with wooden balusters below, and frieze and cornice with brackets lintel above. The façade has brick quoins, and belt courses of raised brick and also horizontal channels. The street level is separated from the upper levels by a flat metal awning and the street façade is granite. The paired aluminum glazed panel entry doors are in an angled recess, with an over light. There are pairs of display windows on either side and rest on a small granite bulkhead. The west façade is similar in appearance to the north façade, but there are three bays in an A,B,A configuration. The A bays are narrow and have one window and gable dormer, and the center bay has five windows. These windows which are the same as the north façade, but below them are five square windows which have four-over-four ribbon double-hung wooden windows. This west façade also has evenly spaced raised brick courses. The tile entry has the initials of "M" and "W".

51. 102-108 E. Randolph Avenue (201 N. Grand Avenue). Classical Revival. c. 1922. Contributing. First National Bank.

This is an eight-story office building. The building is in three parts, the street level, the center which has five floors all of which are the same, and a top floor which becomes part of a large building cornice. The building is stone with a granite base. The center portion has seven sets of paired metal windows which are a combination of a single pane and opaque panel above. Windows sills are stone but otherwise the center east and north façades are plain. The top floor becomes a frieze for the building of which the groups of windows are a part. There are

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decorative bas relief panels between windows with medallions and floral patterns. Above this frieze, there is ovolo molding, a larger frieze, dentils and the cornice finished with a cyma recta molding. The parapet wall finishes the building. There is a secondary street level entrance on N. Grand Avenue and a main entrance on E. Randolph. The window and doors on both façades are divided by fluted pilasters which begin above the granite bases, which have capitals with acanthus leaves and these capitals support a frieze and cornice frieze where, on the east façade, the bank is named. Above this cornice is a larger cornice with dentils, moldings and friezes which are again on both the north and east façade. Round or square medallions are above the pilasters on the frieze. The street level windows at the ends of both the east and north façade and by the entry doors are combinations with a horizontal center divider which is metal with medallions. The south façade entrance is recessed and has a pair of aluminum glazed panel doors with over light. This entrance is framed by engaged columns with ionic capitals upon which an entablature with architrave, frieze and cornice sits. Above the classical street opening is an opaque ribbon window. The N. Grand Avenue entrance has a pair of metal aluminum glazed panel doors, and above them, an eagle with a wreath, and a bracketed cornice. Above the cornice is an opaque ribbon window. The building has a two-story addition on the rear, but it does not detract from the contributing nature of the primary building.

**52. 110-116 E. Randolph Avenue (116 E. Randolph Avenue). Commercial Style. c. 1927. c. 2001.
Contributing. Sears Building**

This is a two-story building of painted brick. The upper level is separated from the street level by a stone belt course and the brick frieze above has six diamond tiles evenly spaced across the façade. A belt course of decorative trim, molding and ledge create sills for the windows. The upper level has ten window openings which now have fixed multipane metal windows. At the ends of the façade and between each pair of windows, there is a decorative panel which is composed of corner squares and stacked stretcher bond brick framed by a terra cotta band. Above the windows is a belt course of soldier bricks, decorative trim and a stone belt course decorated with accents. The parapet wall is finished with a battlement of wide and narrow merlons which are finished with stone coping. The narrow merlons are white with narrow white pendants which are above the decorated panels separating the windows. The parapet wall has six diamond tiles. The street level has been refaced with stucco. The entry is recessed and has a pair of glazed aluminum panel doors with over lights and side lights. The entrance is framed by an angled group of three windows. There is also a side entrance perpendicular to the building with a glazed aluminum panel door. The rest of the display windows are similar to those in the upper level, but rest on a small stucco bulkhead. The transom window area is present but covered. There is a full façade angled awning. The 2001 update to the entry level does not detract from the contributing nature of building in the district. The building at the alley is three stories in height.

53. 118 E. Randolph Avenue. Commercial Style. c. 1922. Contributing.

This is a simple brick one-story building. The upper area is only distinguished by a frieze area with inwardly- and outwardly-stepped bricks which create an area for a name plate. The transom area is stucco-covered. The parapet wall is finished with bricks. An angled awning separates the upper area from the street level. The street façade has been faced with tile. The recessed entrance is to a side and the entry door is aluminum glazed panel with a

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side and over light. The display windows frame the entry door. The small bulkhead area is tile. This building has a one-story concrete block addition to the rear which is not visible from the street and it does not detract from the building's contributing character.

54. 120-122 E. Randolph Avenue (118 E. Randolph Avenue). Commercial Style – Late Victorian. c. 1915. Contributing.

This is a two-story building of brick. The upper level, below the parapet and above the street, is divided into two bays by pilasters. The bays have two groups of single windows which are metal nine-over-six double-hungs. The sills are part of a belt course of header bricks. The area above the windows has a decorative treatment of bricks, including a band which is framed by stretcher bricks and diamond brick patterns. Above this band is the parapet wall which is wide, shaped and upwardly-stepped and finished with header bricks. The shaping on the parapet ends in merlons. The parapet wall has partial pilasters with diamond bricks above them and two rows of basket weave bricks separated by rows of stretcher bricks. There are also two drains in the parapet. The transom window area is present on the façade but is covered with fiberglass panels. The street level has two store fronts which are the same. They have side entry aluminum glazed panel doors which are in an angled recess but only one door has a small over light. There are display windows to the side of the entry door. The bulkhead area is painted brick.

55. 124 E. Randolph Avenue. Commercial Style – Late Victorian. c. 1920. Non-contributing.

This is a two story building of brick. The upper level has four fixed single-pane windows in arched openings. The sills are part of a belt course of header bricks, and the arched lintels are three rows of header bricks. The parapet wall has crenellations with pendants and finished with header bricks. A steel lintel separates the upper level from the street level. At street level, there is no building remaining and it provides a drive-through to the alley. The building is non-contributing due to inappropriate alterations.

56. 126 E. Randolph Avenue. No Style. c. 1922. c. 1971. Non-contributing.

This is a two-story building whose upper level has a replacement façade of concrete-faced metal panels. The street level façade also has a concrete finish. The entry door is to the side in an angled recess. There are two large display windows and angled on a concrete-finished bulkhead. A flat awning is full façade and supported by posts. The building is non-contributing due of inappropriate alterations.

57. 128-132 E. Randolph Avenue (130 E. Randolph Avenue). Commercial Style. c. 1933. Contributing. T. L. Blackburn Building.

This building sits on three city lots, and is one-story in height. The façade is simple, with the upper part with mostly unadorned brick. There is a name and date plate, and the ends of the façade have merlons with a diamond pattern. The street façade is divided into a single and double lot store fronts. Both have their transom window area present but covered with panels of painted Masonite, or vertical wood siding. The single lot storefront has a centered, aluminum single glazed panel door in a recessed angle. To each side are display windows, one of which is angled to the door. The bulkhead is aluminum siding. There is an angled awning over the door and windows.

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The double lot storefront has a glazed panel aluminum door to the side with over and side light and it is flush with the street façade. There are display windows on either side of the door. The bulkhead area is aluminum siding.

58. 123-125 N. Grand Avenue (121 N. Grand Avenue). No Style. c. 1970. Non-contributing.

The storefront at 123 N. Grand is a two-story building and 125 N. Grand is a three-story building which are united by the same three-story façade. The building at 125 was originally a five-story building whose upper floors have been removed. The newer façade obscures the remaining upper floors. At 123, the new façade appears to be concrete panels framed into sections by wood trim. The 125 N. Grand façade has been created to represent the store's name "Bell Jewelers". It is vertical concrete faux wood paneling with a projecting frame that is bell shaped of concrete material. The entry for 125 N. Grand is recessed under the façade which has a supporting post at the left corner. The entry door is an aluminum glazed panel with side and over lights. The display windows which start about mid store facade, extend over supporting curved half-walls. The entry area is tiled. The entry for 123 N. Grand is also recessed and at an angle with the entry door to the side. The door is a glazed wood panel with one side light. The display window is one pane and the bulkhead is stone veneer. Above the window and door are wood panels in the over light area. This façade also has a partial angled awning over the entry, and the entry area is stone. Between these two addresses is an upper level entry door which is a glazed metal panel. The 125 N. Grand also has a façade on E. Randolph Avenue. The second and third floor windows have been covered with opaque panels, and there are vertical beams which cover these windows on both floors. Two small partial windows are present to the left of the middle of the façade, and there are multiple angled awnings. Architect is Don Wright.

59. 121 N. Grand Avenue. Commercial Style – Late Victorian. c. 1906. Contributing.

This is a two-story building of gold-colored brick. There are three windows in the upper level, two are fixed single-pane metal windows, and the paired center windows are metal and have two fixed panes. The sills are stone, the lintels are angled bricks between the keystones and end voussiors. The parapet area is raised through crenellated short pilasters, stepped bricks which create three friezes, and the parapet wall which is finished with brick. The entry is centered in an angled recess. The door is an aluminum glazed panel with one side and over light. The display windows are single pane and the bulkhead area is of glazed tile. The entry area is also tile.

60. 117-119 N. Grand Avenue. Commercial Style. c. 1935. c. 1999. Contributing.

This is a two-story light brick building. The upper level has four large window openings, with a centered wood fixed pane with side double-hungs, and over these, are four wood square windows. The sills are stone. Above the windows and at the parapet wall, there are applied bands of wood, Masonite or an EIFS-type material. These bands have small applied decorative adornment. The parapet piece has small false partial pilasters at the façade ends finished with molding. At the street level, there is a slab metal door to one side for upper level access. The street façade entry is angled, with a pair of aluminum glazed panel doors with a side and over light. There are single and multiple aluminum display windows. A support post sits nearly in the front of the entry. The bulkhead is brick and to the right of the entry, the windows sit on half walls of brick. The street façade sides are finished with stacked stretchers/headers, and there is a divider between storefronts of stacked stretchers/headers. The

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transom window area is present but covered with the same material applied to the upper level. An angled awning frame runs full façade and there is a tile entry. This building has had a metal façade removed to expose the historic façade beneath. There is enough original historic material remaining that the building still contributes to the district's design, materials, workmanship, feeling and association.

61. 115 N. Grand Avenue. Art Deco. c. 1940. Contributing.

This is a two-story light brick building. The upper level has three window openings in A,B,A bays, which are now shuttered. The openings have stone sills and the window openings are divided by stepped pilasters which are also at the façade sides. The two center pilasters begin at three dimensional geometric stone pendants and rise to the parapet wall. All pilasters are finished at the parapet with similar stone capitals, projecting slightly. The parapet is capped with stone coping. Below and above the windows are narrow three dimensional stone panels. The upper level is separated from the street by a belt course of stone coping. The entry at the street level is slightly recessed to the side with a pair of aluminum glazed panel doors with an over light. The display windows are wall with a narrow window beside the entry door. A small angled awning runs full façade.

62. 113 N. Grand Avenue. Art Deco. c. 1940. Contributing.

This is a one-story light brick building. The upper level is elaborate in decorative stone plaques with chevrons which alternate with stacked stretcher pilasters whose capitals are also stone and cross-shaped. The parapet is finished with a belt course of stone in a wave and arrow motif, and the coping is stone with capitals that are centered over the pilaster capitals below. A row of soldier bricks run between pilasters and the paneled areas have stacked header bricks which gives the area complexity and interest. The street level is separated from the upper level by an awning which covers the storefront entry area. The entry doors are to the side in an angled recess. The paired entry doors are aluminum metal panels, with a side and over light. There are wall display windows. There is a one-story concrete block addition on the building rear which is not visible from the street.

63. 111 N. Grand Avenue. c. 1903. c. 1965. 1960s Modern. Non-contributing.

This is a two-story building whose upper façade has been covered with concrete panels painted and textured to look like a three-dimensional zigzag. The street level has a recessed entry off-center, with a glazed aluminum panel door with side lights and an over light. There are two wall display windows and smaller windows over a stucco bulkhead area. This building is non-contributing due to inappropriate alterations.

64. 109 N. Grand Avenue. No Style. c. 1901. c. 1996. Non-contributing.

This two-story building has a façade of brick veneer. The upper level has no decorative details except for three panels just above the street level where the bricks are laid in a basket weave. The parapet wall is finished with a row of soldier bricks. The entry level is finished in the same brick with the entry door recessed in an angled brick wall. The doors are paired glazed aluminum panels and the lintels are rows of header and soldier bricks. The two windows at the street façade are small framed windows with cast stone and a decorative keystone. Under the windows is a decorative brick panel. The entry area is tile. This building is non-contributing due to inappropriate alterations.

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65. 105-107 N. Grand Avenue (105 N. Grand Avenue). No Style. c. 1910, c. 1980. Non-contributing.

This is a two-story building whose upper level has been covered by a veneer of wood panels, and framed by rock-faced concrete panels. The entrance area is in an angled recess off-center. It has two glazed aluminum panel doors and over lights. The display windows are multiples of fixed panes and near full wall windows. There is a full façade flat awning. The entry area is tiled. The building is non-contributing due to inappropriate alterations.

66. 101-103 N. Grand Avenue (101 N. Grand Avenue). International Style. c. 1907, c. 1964. Non-contributing.

These are one- and two-story buildings which share the same two-story façade. The façade is composed of vertical panels of rock-faced concrete, alternating with slightly recessed narrow vertical metal screens. This striped pattern is full façade and wraps to the East Broadway façade as well where there are small offices at the street level. There are no windows present in the upper level. The entry level has two store fronts with pilasters that remain from the previous façade original to the 1907 building. 103 N. Grand Avenue has a centered entry door in an angled recess and the door is a glazed aluminum panel. The display windows rest on a wood bulkhead. 101 N. Grand Avenue has an off-center door in an angled recess and the door is a glazed aluminum panel with an over and side light. The display windows are near full wall. This storefront has only partial display windows; the rest of the façade is brick and an original 1907 pilaster. The building is non-contributing because of inappropriate alterations. The 101 N. Grand Avenue portion was once a five-story building (Stephenson Building) whose top three stories have been removed.

114-118 E. Broadway Avenue (114 E. Broadway Avenue). National Register Property. Broadway Tower.

67. 120 E. Broadway Avenue. Commercial Style – Late Victorian. c. 1910. Contributing.

This is a two-story brick building that has two windows that are metal paired double-hungs. The window sills are slip and the lintels are part of a belt course of soldier bricks. The upper level is distinguished from the street level also by a belt course of soldier bricks. The building is framed by pilasters, and the façade is stepped back inwardly above this belt course. Above the windows are two brick friezes framed by header bricks. Above these friezes, there are belt courses of basket weave bricks, a dentil course, rows of headers and stretcher bricks and crenellations. The parapet wall is finished in brick. The transom windows are present but covered. The entry is to the side in an angled recess. The door is a glazed panel of aluminum, and the multiple display windows rest on a metal bulkhead. The entry area is tiled.

68. 122-124 E. Broadway Avenue (122 E. Broadway). Commercial Style – Late Victorian. c. 1903. Contributing.

This is a painted brick two-story building in A,B,A bays. The upper level is distinguished from the street level by a belt course of molding and dentils. The B bay is narrow with one steel window which is combination multipane fixed and casement. The A bays have a pair of steel windows with combination multipane fixed and casement windows. All windows have arched window hoods of brick which are composed of three rows of header bricks,

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and one raised row of headers which end in pendants. Above each arch is a small decorative brick keystone. Window sills are stone and the area in the arch above the windows is filled. A belt course of brick runs above the windows interrupted by two partial pilasters which frame the B bay and end in pendants. The A bays at the parapet have raised brick rows with a diamond or toothed brick row and the parapet is finished with brick. The B bay has crenellations. The transom area is covered with wood. The street façade is framed by cast iron pilasters and the entry level has a centered upper level access door which is a glazed wood panel. The storefronts are nearly identical with entries to the side in recessed areas with glazed aluminum panel doors and multiple display windows which rest on aluminum vertical siding in the bulkhead area. There is a one-story addition on the rear to one-half of the building which is not visible from the street.

69. 101-105 S. Grand Avenue (101 S. Grand Avenue). International Style. c. 1910. c. 1960. Non-contributing. Elks Lodge.

These are one- and two-story buildings modified by the application of light-weight gold aluminum panels framed by a veneer of vertical metal beams and horizontal metal lath such that there are no windows or other features in the upper level. This treatment wraps to the E. Broadway Avenue side of the building where there are also several small offices. The entry to 101 S. Grand is centered in an angled and recessed opening and there is a pair of aluminum panel doors with an over light. The multiple display windows are resting on brick in the bulkhead area. The 105 S. Grand entry area is recessed in an angled wall, framed by gray panels of synthetic material, and off-center with a single glazed panel aluminum door and over light. There are multiple wall display windows. The building is non-contributing due to inappropriate alterations. The 101-103 address was once a three story building whose third level has been removed.

70. 107 S. Grand Avenue. Commercial Style – Late Victorian. c. 1909. Contributing.

This building is painted brick and two stories. The upper level has four single window openings, which are now shuttered. The window sills are stone and the lintels are tooled stone blocks. Above the windows are four raised friezes. The parapet is filled with crenellations and is finished with a convex stone molding. The transom window area is present but covered by vertical fiberglass panels. The entry is centered in an angled recess, and the door is a single aluminum glazed panel. The four display windows rest on a bulkhead of brick with slip sills. There is an angled awning which covers the store front.

71. 109 S. Grand Avenue. Mission/Spanish Colonial Revival Revival. c. 1933. Contributing. Shield Building.

This is a one-story brick building. The upper level is distinguished by the half-hip tiled roof supported by wooden brackets. To each side of this roof, are two small narrow wood windows, multi-paned, with stone sills. Above these windows are diamond shaped stone insets. Below the half-hip roof is a large name plate with "Shield Building" which is created from tile work. The building pilasters at the street level are also distinguished by similar tile work. The parapet is shaped and finished with stone coping. The transom area is still present, but filled. The street façade is framed by tiled brick and the entry door is off-center, which has a glazed aluminum panel with an over light. There are multiple display windows over aluminum siding in the bulkhead area.

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72. 111 S. Grand Avenue. No style. 1910. c. 1969. Non-contributing.

This one-story building is brick but has been modified in the upper level by the application of horizontal aluminum siding. The street level has brick pilasters which frame the storefront opening. The street entry door is slightly recessed and off-center is a single glazed aluminum panel with an over light. The display windows rest on a bulkhead of brick with a slip stone sill. There is full façade flat awning which is supported by metal posts. The building is non-contributing due to inappropriate alterations.

73. 113 S. Grand Avenue. Commercial Style. c. 1907. Contributing.

This is a one-story dark brick building. The upper facade is distinguished by a slightly recessed frieze which has three rectangles outlined with dark red header bricks, and similar bricks at the bottom of the frieze. These panels are separated by pilasters. The parapet wall has stepped brick with pendants at the façade sides. The parapet is shaped with short merlons and finished with headers of the dark red brick. The transom windows are present but covered. The single entry door is centered, flush with the façade, and an aluminum panel with over light. The paired display windows are resting on a brick bulkhead with a slip sill of header bricks. A small brick planter has been added to the left of the entry door.

74. 115-117 S. Grand Avenue. Art Deco. c. 1925. Contributing.

This is a gray brick two-story building. The upper level is an A,B,A bay pattern, with the A bays having long narrow glass-block windows which are framed in stacked stretcher bricks. The lintels above these windows are a dimensioned panel. The B bay has two windows with a pair of metal casements, with stone slip sills. The A bays are framed by pilasters with stacked stretcher bricks that rise to a stepped parapet wall and which are finished with a scalloped terra cotta pattern framed by terra cotta blocks. The B bay has a centered pilaster whose capital projects over the parapet and is a series of scallops which are upwardly stepped. The rest of the parapet is finished with terra cotta blocks. The B bay also has paired stacked header bricks which align with the casement windows and are near full façade. The street level has three entry doors, single aluminum glazed panels, two with over lights, and one with side and over lights. The multiple display windows rest on a brick bulkhead. There is a large flat awning which runs full façade.

75. 119 S. Grand Avenue. International Style. c. 1935. c. 1972. Non-contributing.

This is a two-story brick building whose upper level has been modified the application of light-weight aluminum panels interrupted by vertical veneer wood beams. The transom window area is present but covered with panels of aluminum. The street façade has an access door to the second level which is an aluminum glazed panel with an over light, and the storefront has an entry which is the same. The display windows rest on a brick bulkhead. There is a full façade flat awning supported by posts. The building is non-contributing due to inappropriate alterations.

76. 121 S. Grand Avenue. No Style. c. 1928. c. 1969. Non-contributing

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This is a two-story brick building whose upper level has been modified by the application of nine concrete panels which are separated horizontally by recessed trim. The street façade has a centered single entry door which is a glazed aluminum panel with over light. The display windows rest on a tile bulkhead. The building has a flat full façade awning supported angled posts. The building is non-contributing due to inappropriate alterations.

77. 123-125 S. Grand Avenue. Commercial Style. c. 1901. Contributing.

This is a one-story painted brick building which is divided into two bays by pilasters which project slightly through the parapet wall. The pilasters and parapet wall are finished with brick coping. At the street level, the once-centered entry in an angled recess has been filled with a narrow display window and corrugated metal siding. The 125 S. Grand Avenue storefront also has a door which is filled with a display window. The remaining entry door is in 123 S. Grand and has a single glazed aluminum panel door with an over light. The multiple display windows rest on corrugated metal siding. The building façade along E. Maine Street is similar to the S. Grand façade and is painted. This building was originally a three story building whose upper floors were removed. There is enough original historic material that the building still contributes to the district's design, materials, workmanship, feeling and association.

78. 201 S. Grand Avenue (205 S. Grand Avenue). Commercial Style – Late Victorian. c. 1901. Contributing.

This is a two-story building, which also has a façade on E. Maine Street, is of painted brick with a corner entry. The upper level two arched single window openings are now covered. The sills are stone and the lintels are soldier bricks. The narrow corner entry façade window sills and lintels are the same. The parapet wall is crenellated and finished with brick coping. The entry façade above the single window has an area which has inwardly and outwardly stepped bricks which creates a frieze. The parapet also is crenellated and finished with brick coping. Where the east, corner and the south façades (Maine Street) meet, the interlocking bricks are at angles and laid to create a vertical junction with a zipper appearance. The south façade continues with arched window openings, and an arched door opening. A steel beam lintel separates the upper level from the lower. The transom window area is still present but covered with vertical paneling. The corner entry door is a wood glazed panel, and the two side opaque panels rest on a slip brick bulkhead. The S. Grand façade wood windows are divided by cast iron strips. There is a flat, slightly angled awning on the façade and corner entry.

79. 203-209 S. Grand Avenue (205 S. and 209 S. Grand). Commercial Style – Late Victorian. C. 1901 Contributing

This is a two-story painted brick building which has an A,A,B,A,A bay configuration. The A bays have three single arched window openings in the upper level which are now covered. The sills are stone and the lintels are soldier bricks. The B bay is narrow with a single covered arched window opening in the upper level. The bays are distinguished by pilasters which project through the parapet wall with merlons. The A bays above the windows have inwardly and outwardly stepped bricks which create a frieze. The parapet also is crenellated and finished with brick coping. The B bay is slightly higher at the parapet than the A bays. Steel beam lintels separate the upper levels from the lower. The transom window area is still present but covered with vertical paneling,

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except in the B bay where a pair of single fixed windows panes are present. At street level, there is a main entry door in the B bay which is glazed wood panel. The display windows in 205 and 207 have dentiled moldings above. Building 203 has a glazed metal panel entry door which is not in use. There two doors in 209 S. Grand that are both single aluminum glazed panels. One is centered, and to the far right is an upper level access door. The multiple display windows rest on brick bulkheads. There are flat slightly angled awnings that are across the façade.

80. 211 S. Grand Avenue. Commercial Style – Late Victorian. c. 1901. Non-contributing. This is a two-story brick building whose surface has been covered with a sprayed-on cementitious material. The upper façade is framed with partial pilasters with channels, and there are two partial pilasters also in the upper façade. The window openings are filled with cement blocks although the stone sills are still visible. The pilasters rise to crenellations which are near full façade. Above these is a frieze and the parapet has stepped rows of bricks. The parapet is finished with metal flashing. The street façade has been altered so that there are no display windows, and the entry level has been closed in with wood siding. The entry door is a metal panel. The building is non-contributing due to inappropriate alterations.

81. 120 W. Maine Street (Enid-Garfield County Public Library). International Style. c.1964. Non-contributing.

This is a two-story rock-faced panel and concrete building. The upper level of the building extends over the lower level. The upper level narrow panels are fluted, and at the top and bottom of the upper level, the panels are scalloped. The north façade upper level is supported by seven large posts. The lower recessed level has wall windows with the exception of the centered entry area which is brick. The windows mimic the upper level and are divided into narrow panels and are have a scalloped pattern at the top. The entrance has a pair of glazed aluminum panel doors with side and over lights. The main façade is above street-level grade, and there is a low brick planter across the building façade at the sidewalk to the left of the entrance, and to the right of the entrance there is a brick wall with a fence of large metal circles with crosses. There are grassy plazas on both side of the mail façade. The rear of the building has an extended brick area. The building is non-contributing due to age. Architects are Smith-Day.

100 W. Broadway (Courthouse) National Register Property

82. 115 W. Broadway (United States Post Office and Court House). Classical Revival. c. 1940. Contributing.

This is a minimalist three-story building of stone and it has small two utility buildings on the roof. It has three bays in an A,B,A configuration, with larger A bays. The upper two levels are separated from the ground level by a raised stone belt course. In the A bays, pilasters separate friezes on both upper levels which have paired two-over-two double-hung steel windows. The third level windows have lintels of stone. The façade has a cornice at the base of the parapet wall, and the parapet is finished with stone coping. In the B bay, windows are deeply recessed in three large channels, with a stacked combination of the third level windows that are the same as in the

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A bays. These groupings of windows have a metal fence in the recessed area at the second level. The entry level has five windows on each side of the entry door, in a configuration similar to those in the level two and three A bays, but they are two-over-three double-hung windows. These windows are framed in a slight recess. The entry level is raised above the side walk and there are granite steps to the door. There are slight pilasters with a simple entablature over the entry area. The entry area contains paired entry doors with a metal surround and four fixed pane windows above the doors. The entry doors are aluminum glazed panels. The building has a c. 1965 addition made to the south, and part of the east and west façades, but the addition is sympathetic to the 1940 building and does not keep it from contributing to the district. Architect was Louis A. Simon.

OTHER STRUCTURES, SITES AND OBJECTS IN THE DISTRICT

83. Parking Lot between the 303 W. Broadway and 323 W. Broadway. Contributing site.

This parking lot according to the Sanborn Fire Insurance Maps has been extant since before 1947.

84. Bandstand. Non-contributing structure.

The bandstand was constructed in c. 1986 and the structure is non-contributing due to age.

85. Spirit of the American Doughboy Statue. Contributing object

The Doughboy statue dates from 1924 and contributes to the district. It is located just east of the Enid-Garfield Public Library. The statue artist is E. M. Viquesney.

86. Statue of Liberty. Contributing object

The Statue of Liberty dates from 1950 and contributes to the district. It is located just to the east of the Garfield County Courthouse. The Boy Scouts of America placed the statue on the courthouse grounds.

87. Keeper of the Plains Statue. Non-contributing object.

The Keeper of the Plans statue dates from c. 1993 and therefore is not contributing to the district due to age. It is located on the northeast side of the courthouse square.

88. The Tri-state Music Festival Memorial. Non-contributing object.

The Tri-state Music Festival Memorial dates from c. 1976 and therefore is non-contributing due to age. It is located on the northwest corner of the courthouse square.

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SUMMARY

The Enid Historic Downtown District is eligible for the National Register of Historic Places under Criterion A for its role as the commercial and governmental center for Enid and Garfield County. Centered on the Garfield County Courthouse and the United States Post Office and Court House, the district has been the heart of commercial development and governmental activities in Enid and Garfield County from the town's founding. The existing downtown district's historic buildings represent a fifty-seven year period (1900-1957) and the city's evolution from its early settlement period, through Enid's "Golden Era" (1916 to 1944), and into the 1950s. The period of significance was chosen because the district remained the commercial heart of the community into the mid-1980s, until the Oakwood Mall was constructed outside the district and began to draw shoppers and businesses away from the downtown locale.⁶

The district is also eligible under Criterion C for its architectural significance. It represents a connection of commercial architecture in the community associated with a city square which has always been used by governmental entities.⁷ The buildings represent different periods of construction but the variety provides a richness and visual interest to the district. The district is characterized by patterns that evolved nationally for commercial buildings. Town building sites are narrow deep lots, with most buildings having connected facades with shared party walls, sometimes with stores or businesses occupying more than one lot. Storefronts are generally divided into an upper façade with a cornice, frieze and transom area, whether on a one- or more-story building and street façades usually contain display windows over bulkhead areas which are on either side of primary and sometimes secondary entrances. Many times, doors are recessed, and frequently awnings cover storefronts. Occasionally, discrete centered or side doors provide access to upper levels which may be used for storage, offices, or occasionally living space. This pattern continues during changes in architectural styles. Most early Enid buildings are commercial style, and while later buildings represent different architectural styles they repeat many of the same patterns in terms of building placement on the lots, the presence of upper facades, display windows, connecting walls between buildings, and recessed entries. The association of basic patterns in different building styles continues to provide a vertical and horizontal rhythm in visual patterns that are scaled for pedestrians. The district, therefore, has integrity of design, materials, workmanship, feeling and association.

Centered among all the district's buildings is the square around which buildings have been arranged since the town's founding. While the square and surrounds have changed over the decades, the ensemble is notable because it is basically intact as a commercial/governmental space which has been used through the years by Enid and Garfield County residents, and residents from other nearby counties. The buildings may vary in detail and in style, but as a group they create the downtown historic district which is uniquely dependent on and yet part of the city square and its governmental buildings. During a period of urban renewal, many buildings near the square

⁶ Enid Vision 2025 Committee, "Enid Metropolitan Area Comprehensive Plan, 2000-2005." April 2005, 59.

⁷ The two blocks are referred to by those who live in Enid as the town square, although it really two separate blocks.

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were demolished, so it makes those that remain around the square critical elements that define Enid's historic downtown.

BACKGROUND⁸

The eastern part of Oklahoma was once home to displaced Native Americans who were removed from more eastern states in the 1830s. Forced west as a result of pressure from a covetous public demanding access to their land, the five tribes of Cherokee, Choctaw, Chickasaw, Creek and Seminole lived primarily in the Arkansas River Valley. They also reserved territory in the western part of present-day Oklahoma; the Cherokee Nation was awarded land in an area around Enid. The Cherokee Nation retained title to this land for hunting grounds after the Civil War and it became known as the Cherokee Outlet or Cherokee Strip. The springs in the Strip, located in what is now Government Park, were an attraction to not only the Native Americans who hunted in the area, but also to Texas cattlemen who grazed herds in the grasslands surrounding what is now Enid. The Cherokee leased lands to the cattlemen during the 1860s and 70s.⁹ Enid's future location was also along the Chisholm Trail, a route for cattle being driven north to railheads. The springs had a natural appeal as a resting place and refuge along the route.¹⁰ The springs, at a transition zone between the eastern humid prairies and the sub-humid plains, was an important factor therefore in the establishment of Enid. This part of Oklahoma has gently rolling topography and grasslands, which would give way to the use of the fertile soil for the production of agricultural products.¹¹

As settlers continued to move west in pursuit of free land, pressure mounted once again to transfer Indian lands to the public. This time it was the transfer of Cherokee lands in Indian Territory to settlers. The U.S. Congress authorized President Benjamin Harrison to open millions of unassigned acres for settlement in 1889 in Indian Territory, which was distributed by land runs. The area around Enid was opened for settlement in 1893. While the Cherokee Strip had no official towns, railroad companies had already extended lines into Indian Territory. Government surveyors had drawn county lines, designated Garfield County as "O" county, and platted town sites in anticipation of settlement. Enid's town site was pre-selected for its natural attributes in 1893, and the town's boundaries, one mile wide by one-half mile, were determined by August of that year. Surveyors laid out blocks and lots, tracts for schools, parks and sites for public buildings, such as the two-block town square, undivided as one long block. Town boundaries included North Boundary (now Randolph Avenue), and West Boundary (Washington Avenue) and the town square was situated in the near northwest corner of the town plat.¹² Enid as

⁸ Material for the historic background comes from Enid's "Waverley Historic District," National Register Nomination, 2006, written by the author.

⁹ Hardy-Heck-Moore & Associates, Inc., "Historic Resources Survey of the Kenwood and Waverley Historic Districts, Enid, Oklahoma," 1993, 44.

¹⁰ Randolph, Debbie, *City of Enid, Historic Architecture Survey*, (Enid, OK: Dougherty Press, Inc., 1985), 1.

¹¹ Agricultural Industrial Development Science. "An Agricultural and Industrial Development Survey of Enid and its Trade Area," (Stillwater, OK: Oklahoma A&M College, 1953), 89.

¹² Other original town boundaries were South Boundary or Market Street, and East Boundary, or 10th Street.

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the pre-selected county seat already had a distinct advantage in the survival rate of territorial towns because it had the land office located at the south end of the town square. With such an important building present, area residents would need to come to the community to transact any official business. When the Cherokee Strip land run began in September 1893, 100,000 participants sought to claim land.¹³

The Chicago, Rock Island and Pacific (Rock Island) railroad had intended to plat a town very near Enid. It had hoped to establish a regional trading community to capitalize on the transportation of agricultural products and passengers in the area. A competition resulted between the railroad and the government-planned community, but from earliest interest in the area, Enid strategic location as a well-known site had an advantage. Water, a centralized location among travel routes, the land office, potential for successful agriculture and railroad access ensured that is community would endure. The town competition ended between the Rock Island and Enid when President Grover Cleveland signed an act requiring railroads to stop in county seats, thus beginning Enid's start as a rail center.¹⁴ While the 1910 Enid City Directory listed five railroads coming through the community, the Rock Island, Atchison Topeka and Santa Fe and the St Louis and San Francisco (Fisco) survived the two local lines.¹⁵ The railroads made it possible for Enid to become a regional market. Enid was a transportation hub for agriculture in western Oklahoma connecting it to the rest of the state and nation. As a transportation hub, Enid also secured industries and manufacturing that required access to the movement of goods.

A drought, an early depression and settlement problems only slightly delayed Enid's rise to prosperity. By 1900, Enid was one of the state's largest cities. Also by early 1900, agricultural production was sustaining economic development. The area was foremost in wheat production but farmers also raised poultry, dairy cattle, beef cattle, horses and mules. The introduction of electrification, improved water resources, and ever-active town boosters helped foster an economic and building boom in the town. From 1900 to 1910, the town's population grew 37%, creating a strong need for all kinds of houses and buildings. During 1909 alone, 648 buildings were constructed to meet such a demand.¹⁶

Enid Population Figures¹⁷

1900	1910	1920	1930	1940	1950
3444	13,799	16,576	26,399	28,081	36,071
<i>Increase</i>	<i>37%</i>	<i>20%</i>	<i>59%</i>	<i>7%</i>	<i>28%</i>

¹³ Hardy-Heck-Moore & Associates, Inc., 45.

¹⁴ Cities of Oklahoma, John W. Morris, ed., (Oklahoma City, OK: Oklahoma Historical Society, 1979), 44.

¹⁵ Polk, R. L. and Company, Enid City Directory, (Sioux City, Iowa: R. L. Polk & Co., 1910).

¹⁶ Turner, Alvin O. and Vicky L. Gailey, "The Best City in the Best County: Enid's Golden Era, 1916-1941." Chronicles of Oklahoma, Vol. LXXVI, #2, Summer 1998, 119.

¹⁷ Susan Roth and Associates, "Intensive Level Historical/Architectural Survey of Enid Downtown, August 1, 1994, 68.

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By 1915, Enid claimed Garfield County as third in wheat production among all counties in the United States.¹⁸ With wheat dominating as a regional crop, Enid became a natural location for a large number of grain elevators and milling businesses. Flour mills, Swift and Armour packing plants, a creamery, and baking companies provided a stable economic base for Enid's residents. The town also became a distribution point for wholesale groceries.

Educational institutions soon joined the growing and successful community: Phillips University, St. Joseph Institute, and Enid Business College also made Enid a regional educational center.¹⁹ By 1916, Enid's industrial production included its own automobile plant, producing the "Geronimo". Perhaps more significant to Enid, however, was the discovery of oil to the east at the Garber-Covington pool. By 1917, a local oil boom was in progress. The nature of the oil field was such that it could sustain steady production for the new refineries which were soon built after the oil's discovery. Famous names are associated with this oil discovery – one was H. H. Champlin, a civic leader, who created the largest independent oil company in the world between 1917 and 1944. Another was T. T. Eason who bought a refining company in Enid and merged it with Healdton Oil and Gas. Charles E. Knox built a refinery near Covington and expanded his operations to Texas. Knox pioneered the development of self-service gas stations after World War II.²⁰

Enid's rosy economic condition was reinforced by the presence of railroad maintenance shops. While agriculture and oil refineries were the most obvious source of economic sustainability, the town saw even more growth in associated oil-related industries. In 1916, railroads, agriculture, and oil were providing the town residents a high standard of living.

With prosperity, new buildings were in demand and the construction business continued to flourish. A Chamber of Commerce publication estimated that one building permit a day had been issued between 1920 and 1928. While the figures could be taken as enthusiastic, the demand for buildings was high. The city had grown 59% between 1920 and 1930.

The town was a regional center for travelers. Paved roads into the city helped bring area residents into shop and as people began to travel the highways with their new automobiles, they came through Enid. In 1923, the major highway routes through the town included the Meridian Highway (U.S. 81), which went north/south from Winnipeg to Mexico City, the Abo Pass Highway (east/west, known at one time as U.S. 266), and the Albert Pike Highway which ran from Hot Spring, Arkansas to Colorado Springs (was at one time Oklahoma 34).²¹

In a 1928 booster publication, Enid's assets continued to be listed as agriculture, oil and livestock. Milling, meat packing and oil refineries were the top manufacturing areas, and railroads provided the glue that made the

¹⁸ Kirk, F. S., "1915 Enid Illustrated," unpagged. This booster publication is in a vertical file at the Cherokee Strip Museum.

¹⁹ Turner and Gailey, 120.

²⁰ Ibid., 123-125.

²¹ Polk, R. L. and Company, Enid City Directory, (Sioux City, Iowa: R. L. Polk & Co., 1923).

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distribution of these endeavors possible. Figure 3 is a representation of how Enid residents saw their city; centered among riches with livestock and wheat lands on one side of the town, and the oil fields on the other. Enid was the center of riches with connections to everywhere.²²

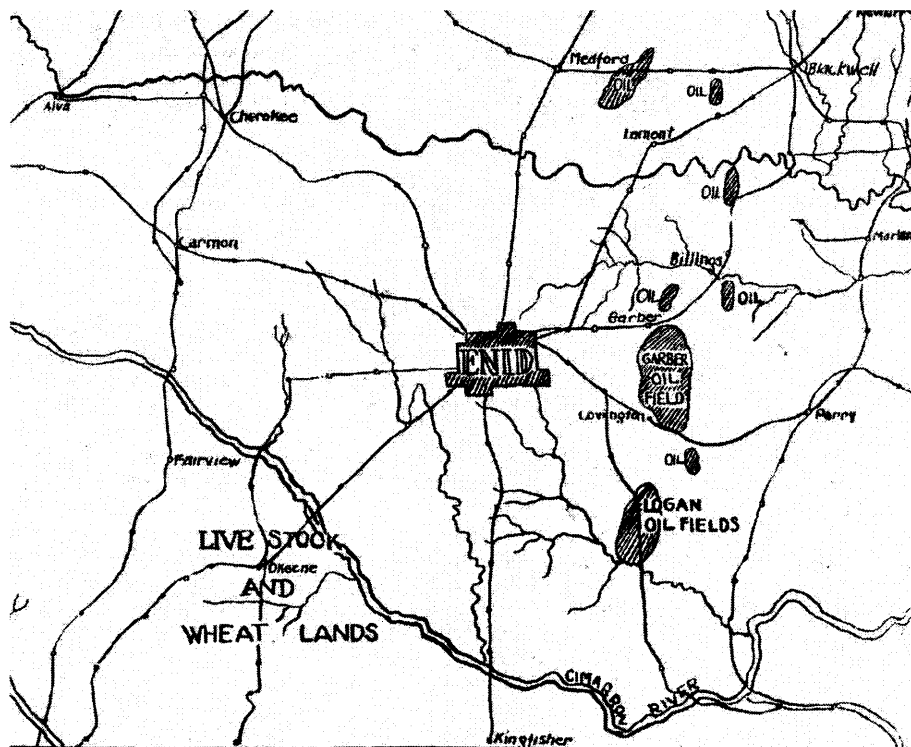


Figure 3. Retail Trading Area

As the decade of the 20s ended, Enid had secured its future as a leading community in Oklahoma. Flush with success during one of the town's most important periods of growth and prosperity, the diversity of the town's economic foundation appeared to insulate it somewhat from the weight of economic decline felt elsewhere when the Great Depression began in 1929. Eventually the town did experience the depression's effects, but early economic diversification, the strength of its financial institutions, the help of federal aid programs in the form of construction projects such as the Garfield County Courthouse and the U. S. Post Office and Court House, and population shifts into the community from the rural areas contributed to a continuation of some basic prosperity through most of the depression years.²³ The town's population only grew 7% between 1930 and 1940, and economic conditions in the state and nation were such that the Great Depression ended Enid's "Golden Era." An Air Corps Basic Flying School was established near Enid in 1941 (called Enid Army Flying School in 1921, and

²² "Trade Survey of Enid Oklahoma," Enid, OK: Enid Publishing Company, 1928, unpagged pamphlet.

²³ Turner and Gailey, 132.

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eventually Vance Air Force Base in 1949), and Stearman Industries (later part of Boeing) came to the community, but the 1920s boom conditions for dramatic growth ended. Even in 1944, though, Roger Babson, an economist and founder of Babson College, predicted that Enid would remain a “gold spot” economically. It just had all the right attributes to keep itself well sustained.²⁴

After the depression and World War II, Enid continued to benefit from the golden era’s historical forces and post-World War II growth. Between 1940 and 1950 the town’s population increased 28% and the wealth that followed the discovery of oil shaped many aspects of the community’s life which persisted into the 1950s. The downtown architecture remains the most visible physical evidence of the town’s prosperity for example, and historically the pre-WWII period remained a persistent factor in many aspects of the community. For example, the community continued to support a variety of cultural opportunities for its population, and a generation of community-oriented leaders continued their efforts to enhance economic development opportunities. Set in motion from the town’s “golden era,” Enid had a successful economic framework for slow but incremental growth into the 1950s.²⁵

HISTORIC SIGNIFICANCE

Enid’s downtown was born in the “Run” September 16, 1893, and by the end of that day, all the town lots had been claimed.²⁶ Tents began to appear everywhere, and within three days, the first business opened – a bottling works which took advantage of water from Government Springs, known for its healthful qualities.²⁷ From the beginning, the town plat had reserved two city blocks for the use by a courthouse and the existing land office. These blocks were connected, in one long rectangular block or government square. The land office was in place on the south east corner of the square. As the symbolic location of governmental activity, citizens built their first building on the square by December 18, 1893 – a jail.²⁸

The town plat had commercial lots facing this square except on the north side where another town, Jonesville, had been platted. It created an interesting situation where buildings in one town faced the main square and focal point of another. Jonesville, a separate municipality, began as a run claim in the quarter section just north of the Enid plat. This quarter section abutted directly on the town square so that much of the land began to be settled by those who recognized the value of its proximity to the Enid’s business section. Commercial buildings were constructed in this Jonesville strip and the owners of the claim applied for the incorporation of the town in 1894, which was granted. Multiple court cases ensued for the rightful claimant but eventually one of the original owners prevailed in ownership rights. However after setting up the town, lot occupants began to manage their own town affairs and clashes between Jonesville and Enid were inevitable. After hostilities occurred from issues

²⁴ Bapson, Roger, “Enid, “The Gold Spot of the South,”” 1944, unpagged pamphlet. Cherokee Strip Museum.

²⁵ Turner and Gailey, 137.

²⁶ “Supplemental Souvenir Edition of the Enid Eagle,” Enid, Oklahoma, May 8, 1902, 10-11

²⁷ Enid Public Library, “Courthouse” vertical file. The newspaper is not named, but the article was published May 8, 1992.

²⁸ Randolph, 4. Perhaps the jail was a comment on the state of legal affairs in the county after the Run.

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over jurisdiction – such as the non-payment of Enid taxes by Jonesville store owners who were then arrested – Jonesville residents eventually applied for annexation into the city of Enid. Thus, in 1895, Jonesville ceased to exist.²⁹ The Jonesville portion of the Enid Historic District runs along East and West Randolph, on the north side of the street and square.

The first county officials were appointed by the territorial governor and held their positions until a public election could be called; but these officials had no building in which to work. First they rented a wooden building, and organized the first election which was held in 1895. When the new county commissioners were in place, they rented the top floor of the only brick building in Enid and moved most of the county records there and into buildings nearby. This building was on the east side of the square. The downtown businessmen realized the value of having the government buildings nearby and occasionally made the effort to lure them into setting up county operations in other buildings. The Franz brothers, who owned a hardware store on the west side of the square and a brick-making business, offered to build a brick courthouse on the west side of the square and lease it back to the county. The merchants on the east side of the square countered the Franz offer and offered to build a two-story brick building on the square that would be large enough to house all the county offices and courts and to rent it to the county for four years. At the end of the four year period, the courthouse would then belong to the county. The county commissioners accepted the east side merchants' offer and the Garfield Investment Company constructed the two-story brick building and the county moved into it in 1896.³⁰ The resolution of the location of the courthouse only stirred what would be decades of competition between merchants on the east and west of the square.

The county building was located on the northern part of the large square. In 1898, the commissioners divided the large square into two city blocks which were separated by "E" Street, now Broadway Avenue. During the same year, a federal post office was constructed on the square which joined the land office and jail. While the site of important governmental buildings in Enid, the square was also a public space for the community. It was used as a public feedlot, a livestock auction site, and a general playground during the early years. It was a place to gather but the park-like setting was not developed until about 1910.³¹

The first three crop growing seasons were not good ones in the surrounding agricultural area near Enid, and very few substantial buildings were constructed in the first four years in downtown. In their rush to exploit the retail market in the new town, most businessmen had constructed narrow one- or two-story frame buildings which replaced the tents and wagons first used as commercial space in town lots around the square.³² At the end of 1897, most commercial buildings were unpainted wood, and there were only two brick buildings in the community more than one story high, one which had been used as county offices. The 1897 growing season was bountiful in wheat production however, and the town's economic prospects began to improve. During 1898,

²⁹ The Jonesville plat was not filed until 1898.

³⁰ Enid Morning News, December 25, 1988. From the column, "Window on the Past," by Bill Edson.

³¹ Randolph, 4.

³² Hardy, Heck, Moore, 46.

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construction in the downtown core began anew, now prompted by better economic times. By the fall of 1901, about twenty-four new brick, two-story buildings were under construction.³³ Enid's prosperity began to show after having suffered a population decline in the difficult very early years. A population boost is reflected in the 37% increase which occurred between 1900 and 1910. Railroad activities, wheat, livestock and dairy products sustained the community economically during this first phase of permanent building in the district. At the close of the 19th century, Enid had become the focal point of a large agricultural and trade region.³⁴

Many other downtown brick buildings were constructed between 1900 and 1910. The earliest brick buildings were constructed along Independence Avenue, and along Grand Avenue, however many of these buildings are no longer extant, but they may be altered or they may be hidden under later facades.³⁵ Sanborn Fire Insurance maps provide an insight into how the first generation of permanent buildings spread.³⁶ In 1901, for example, most commercial buildings were east and west of the courthouse with a few brick buildings along Randolph (the location of the Jonesville plat). Multiple lumber yards, feed yards, and coal and wood yards were close to the square and some residences were near the square especially west of the central core. The central core also had hotels, laundries, and services if not on the square, they were nearby. The proximity of the railroad tracks east of the courthouse kept most buildings in this area commercial in nature rather than residential.

From 1900 to 1920, Enid flourished. The railroads played an important part in Enid's development well into the modern era, but agricultural production, livestock, and its location of a regional market and distribution center worked hand-in-hand.³⁷ In the historic district thirty-two buildings remain from 1900 to 1919 and all but two are contributing.

The governmental focus continued to be on the square. In 1901, a "house" for fire hoses, and a bandstand joined the post office, land office, and jail. By 1904, the hose house was replaced by a fire house, where five volunteer firemen could sleep.³⁸ This significant building was likely a direct result of the disastrous fire that swept the south portion of the city in 1901. The square area was fortunate that the wind was blowing southward at the time and the buildings near the square on the north, east and west were spared.

³³ Souvenir Edition, 10.

³⁴ Hardy, Heck, Moore, 46.

³⁵ Susan Roth and Associates, 65. Also see <http://www.rootsweb.com/~usgenweb/ok/garfield/garfield.html> for a panorama photograph which looks at all the commercial sides around the square in 1908. Also Sanborn Fire Insurance Maps help trace the changing buildings in the downtown. Also note that by 1901, street names had changed. North Boundary had become Monroe, West Boundary had become Sisson, and First, Second and E and D streets had become Independence, Grand, Broadway, and Maine. By 1908, Sisson was renamed Washington Avenue, and Monroe was renamed Randolph Avenue.

³⁶ Sanborn Fire Insurance Maps.

³⁷ Turner and Gailey, 118.

³⁸ Sanborn Fire Insurance Map, 1904.

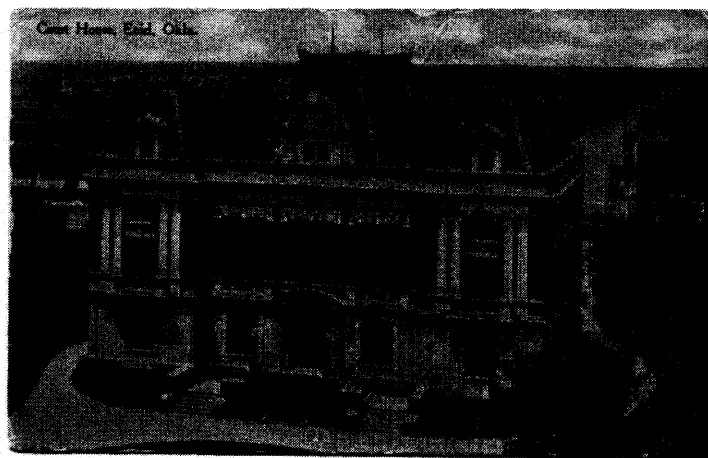
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In 1907, a street car line began business in Enid which provided public transportation around the square and brought residents into the business area from residential areas.³⁹ Ever in change, the two-block square was united once again into one long block when a second courthouse was built in 1907. Sitting now where Broadway Avenue is located, this courthouse was an elaborate Victorian building which once again, cut off easy access for vehicles from one side of the square to the other. The postcard that follows shows this location.



1907 Garfield County Courthouse Looking West on Broadway Avenue

The square was decisively established as the location of official buildings in 1912 when a new post office was built on the south end of the square. By 1917, a shelter had been added to the square's north end.

The rivalry between east side and west side businessmen did not end with the passage of time. It was so intense that some merchants built a fence around the square so that pedestrians could not just cross the square to get to the stores on either side. It made it at least a minor deterrent such that shoppers would stay on one side of the square otherwise they had to circumnavigate the square to get to the opposite side. As reported in 1912, the fence disappeared one night as a declaration of its unpopularity.⁴⁰

When the oil boom began in 1916, it brought oil related industries into the community which only diversified Enid's economic base which was already strong in agriculture and railroad commerce. The oil boom helped create Enid's Golden Era, period of significance for the downtown between 1916 and 1944. During this period, twenty-four more buildings now extant in the downtown historic district were constructed. Enid residents saw their city centered among riches with livestock and wheat lands on one side of the town and oil fields on the other. Railroads connected it to everywhere.⁴¹

³⁹ Chandler, Allison and Stephen D. Maguire. When Oklahoma took the Trolley, (Glendale, CA: Interurbans, 1980), 77.

⁴⁰ Randolph, 4

⁴¹ "Trade Survey of Enid, Oklahoma," (Enid, OK: Enid Publishing Company), n.d., unpagged. Cherokee Strip Museum.

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These good economic times brought in new residents and the town's population increased again until in 1928, Enid was the third largest city in Oklahoma. As the high standard of living affected the downtown area, new buildings being constructed had different architectural styles than had been seen in city previously. Classical Revival, Art Deco and Mission Revival added variety to Enid's streetscapes which were dominated by various periods of Commercial Style. The end of the 1920s also saw the start of construction for Enid's high-rise buildings. The Youngblood Hotel was the first of the tall buildings constructed in Enid and it was located on the west side of town. Fourteen stories in height, it was completed in 1926. The Youngblood's investors then began to plan a skyscraper office project again on the west side which intensified again the competition between business owners east and west of the square. The Youngblood hotel for the east of the square merchants appeared to have the potential to shift business toward the west side of the square and they decided to build their own building to counter any potential shift. The east side Broadway Development Corporation decided to build an office sky scraper, also fourteen stories, but with a radio broadcast mast on top to make it the tallest building in Enid. The east side building was to be called the Broadway Tower and west side building was to be called the Bass Building. Regardless, the square continued to be the town's focal point and in 1925 a Farm Bureau agency/employment office was constructed on Randolph Street on the north end of the square

It was highly unlikely that the community could support two such office buildings, and while negotiations between both sides went back and forth to avoid having two such buildings, no compromise was reached and the two buildings were constructed. Enid's Golden Era had encouraged its merchants to believe that the good times of the 1920s would continue after what they believed would be a temporary lull in the 1929 economy. The Bass Building was completed in 1930-31 (eleven stories) the Broadway Tower (fourteen stories) was also completed in 1931. For the historic district, the stubborn competition between merchants on both sides of the square had given the downtown two elaborate Art Deco buildings. Neither building's designers took into account the need for tenant parking nor did either building do well financially as the Great Depression affected rental rates, but these buildings are defining elements in the historic district, not only as signature buildings from the town's Golden Age, but also because they visually help frame the district boundaries on the northwest and east.⁴²

When the Great Depression began in 1929, Enid did escape some of the worst effects felt elsewhere in the state. The diversity in the town's economic foundation appeared to insulate it somewhat from the full weight of economic decline. In evidence are the 1930s Art Deco commercial buildings that were constructed as well as a Colonial Revival. This new architecture, while changing the look of the traditional commercial front, kept the rhythm, pattern, scale and setbacks that were already well-established. The square saw other changes during this the depression period as well.

⁴² Enid Public Library "Buildings – Historic" vertical file. The article is from Enid News and Eagle, n.d. From the column, "Window on the Past," by Bill Edson.

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When the 1907 courthouse burned in 1931, the county offices moved into the new Broadway Tower. While the county pondered how finance a new courthouse, once the debris was removed from the square, Broadway Avenue was once again opened and created again a north and south square. With a grant from Public Works Administration money, and a long process to decide its location (built back in the southern part of the north square), a new Garfield County Courthouse was dedicated in 1934.

The depression finally affected the community to some degree, and the Golden Era's boom conditions finally came to an end in 1944. Buildings were constructed in the historic district in the 1940s, and the most impressive was the new U. S. Courthouse and Post Office, built in 1940. New Deal grant money provided the funds and these new buildings were constructed on either side of West Broadway Avenue. The old 1912 post office remained in place and was used for other governmental functions. The new county courthouse and post office were strategically placed, however, so that Broadway Avenue could now remain a through street.

While the boom times never returned to the same extent they had been during the city's Golden Era, Enid's downtown remained a viable shopping area until the 1980s, when a mall was constructed outside the downtown area and finally affected downtown trade.

The Enid downtown during the period of significance was always a major commercial site, not only to community residents, but for regional residents. As Roger Babson noted in 1944, Enid was well established as the center of a vast trade territory.⁴³ Besides a county seat which drew people to Enid for governmental needs, the community itself was a regional hub of activity centered on agriculture, oil and livestock. Milling, meat packing and oil refineries were the top manufacturing areas, and railroads provided the means to made the distribution of goods possible. A study completed in 1953 by the Agricultural Industrial Development Service of Oklahoma A&M College shows though just how important the downtown remained into the 1950s. The service found that only approximately 8.2% of Enid residents did some shopping outside of the community, and in the rural area, approximately 68% shopped in Enid, although they also shopped in other communities. The trade area for Enid however covered more than just Garfield County, as shown in Figure 4.⁴⁴

⁴³ Babson. Unpaged.

⁴⁴ Agricultural , Industrial Development Service, 221, 225, 230.

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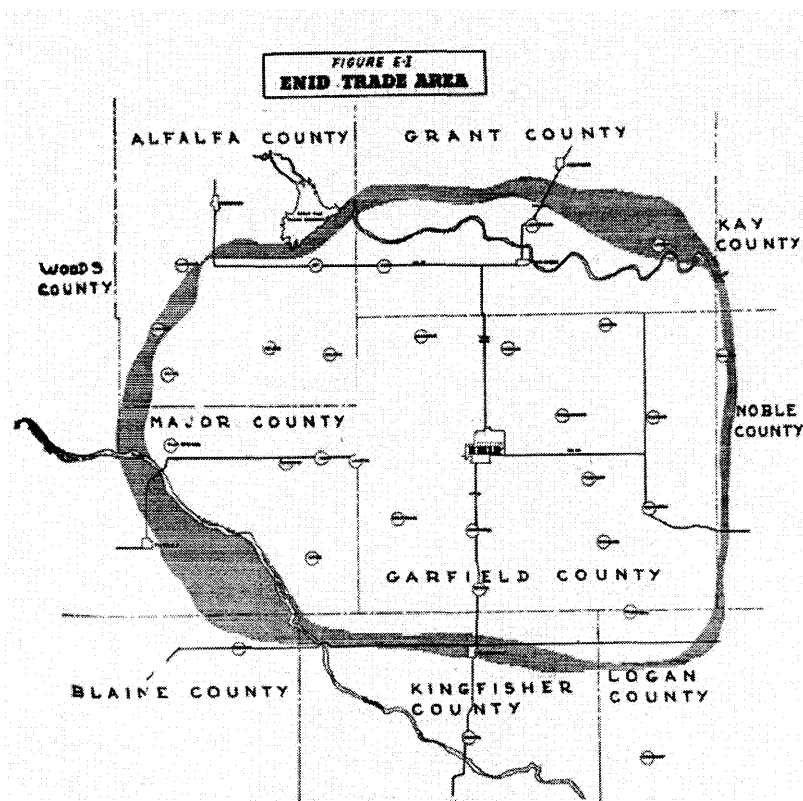


Figure 4. Enid Trade Area.

Enid's downtown today continues to be important to the community as a core of activity because the county courthouse remains located in the heart of the community as does the United States Post Office and Court House. Enid's downtown is significant as a visual document of the community's history both in terms of its place as a significant governmental site, and as a document of the community's economic history as reflected in its downtown buildings. The Enid Downtown Historic District represents the development and maturation of commerce in the community from 1900 to 1957. As a testament to its significance in the history Enid, the district has remained "used" – updated with new buildings, and new architecture, all of which focus or relate to the central courthouse square.

ARCHITECTURAL SIGNIFICANCE

Architecturally, the historic downtown district is a reflection of local and national tastes in commercial architecture. Visually diverse in architectural styles, the downtown coalesces in one area a rich assortment of commercial buildings with popular styles. The Enid Downtown Historic District is architecturally significant as the collective representation of historic commercial and governmental buildings in Enid and the buildings for the most part are in good or very good condition. The district includes commercial and governmental buildings which

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retain their integrity and visual cohesion. Although the buildings are not identical, the majority of commercial buildings share a common style, rhythm, scale, setbacks, and focus – the courthouse square.

Early twentieth-century commercial architecture is distinct within the community. The buildings differ not only in function from other types of buildings, such as residential or industrial, but also form. Generally, commercial buildings are rectangular blocks with a prominent storefront consisting of an entry with flanking windows sufficient in size to allow for the showing of goods. Awnings covered the entries, sometimes extending nearly to the street as the interior goods of the store moved out to the sidewalk for pedestrians to see. Although the upper floors were frequently used for living, office or social and meeting purposes, historically the exterior appearance rarely reflected this.

Enid's downtown has reflects changes in architectural tastes during its period of significance as buildings have constructed and have changed use. Examples of significant buildings from Enid's settlement period are the Masonic Building, c. 1900 at 126 S. Independence and the group of buildings in the block of 200 S. Grand, c. 1901. These buildings are representative of the community's taste in Classical Revival and late-Victorian commercial architecture at the turn-of-the-century. Modern or Art Deco buildings such as the Bass Building and the Broadway Tower represent the peak of Enid's Golden Era, when the community was at the height of its agricultural, manufacturing, and oil and gas economy. Buildings examples from the post-World War II era include 112-116 N. Independence and 112-122 S. Independence, show that the downtown retained its significance as a commercial location into the mid-twentieth century.

The practicality of commercial buildings extended to their location and for Enid, county business kept commercial buildings focused on the square. Although individual buildings would experience change and even demolition, generally, the downtown buildings around the square remained distinctly commercial in character. The central business district is of special significance to American communities because "As private enterprise was the principal generator of the nation's development, so commercial architecture played a central role in defining the character of its settlements." Although individual buildings may stand out, it was the overall collection of downtown buildings that was "...instrumental in giving a town its identity...(and)...provided a focus for its activities."⁴⁵

As the collection of commercial buildings representing Enid, Oklahoma, the Enid Downtown Historic District is distinctive. Perhaps somewhat amazing is that the buildings around the square are intact; none of which have been removed for open surface parking. During a period of urban renewal, however, many buildings near the square were demolished, so it makes those that remain around the square critical elements that define the uniqueness of Enid. Of the eighty-two buildings within the district boundaries, fifty-three are contributing. Although the individual buildings have varying degrees of integrity, collectively they provide Enid downtown

⁴⁵ Longstreth, 12-13.

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core a unique architectural identity and integrity of design, materials, workmanship, feeling and association. Centered among the buildings is the square which has determined how the commercial buildings were to be arranged. While the square and surrounds have changed over the decades, the ensemble is notable because it is basically intact as an interdependent commercial and governmental space. The buildings may vary in detail and in style, but as a group they create the downtown historic district which is uniquely dependent on and yet part of the city square and its governmental buildings.

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MAPS

Sanborn Fire Insurance Maps for Enid, Oklahoma, 1894, 1896, 1898, 1901, 1904, 1908, 1911, 1917, 1925,
1930, 1930-47.
Historic District Area Map, Darla Dickson, Garfield County Mapping.

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VERBAL BOUNDARY DESCRIPTION

The district boundary begins from the middle of West Maine Street at the intersection with the alley in the original town plat block 12. Here it proceeds north 224.6' along the center of the alley until it reaches the junction with the center of the east/west running alley in the same block. Here the boundary turns west 631.8' until it intersects the middle of South Adams Street, from whence it proceeds north 212.6' to the middle of West Broadway Avenue. The boundary turns east 631.8' until it meets the alley in original town plat block 11. The boundary then turns north 421.2' until it reaches the middle of West Randolph Street where it turns again west 278.8' until it meets the middle of North Washington Street. Here it proceeds north 222.6' until it reaches the intersection of the east/west running alley of original town plat block 26, where goes east 278.8' until it meets the intersection of the north/south running alley of original town plat block 26 where it proceeds north 170.5' until it reaches the middle of West Maple Avenue. Here the boundary goes east 208.6' until it reaches the middle of North Independence where it turns south 170.5' until it reaches the junction with the east/west running alley in original town plat block 27. It continues east 954.8' along the alley through original town plat block 28 until it reaches the intersection with North 2nd Street where it turns south 214.6' until it reaches the middle of East Randolph Street. The boundary then proceeds west 301.9' until it reaches the intersection with the north/south running alley of original town plat block 9. It proceeds south 237.3' along the alley until it reaches the intersection with the east/west running alley in block 9 where it turns and proceeds east 172.5' until it reaches the east line of lot 29 in block 9 where it proceeds south 179.3' until it reaches the middle of East Broadway Avenue. Here it turns and proceeds west 172.5' until it reaches the north/south running alley where it turns south again 427.2' and proceeds through original town plat block 13. When it reaches the middle of East Maine Street, it proceeds west 37' until it reaches the middle of the north/south running alley in original town plat block 31. Here it proceeds along the alley 212' until it reaches the middle of the east/west running alley. Here it turns west 158.5' until it reaches the middle of South Grand Avenue. It proceeds north 212' from here until it reaches the middle of East Maine Street where it proceeds west 673.9' until it reaches the point of origin.

BOUNDARY JUSTIFICATION

The boundaries were chosen to include the commercial buildings which face the square, with east/west extensions along the north side of the square on Randolph Street. The square helped create the central core of Enid's commercial area. Two small extensions are also included along West and East Broadway, along North Independence Avenue and South Grand Avenue. Buildings in these areas represent a combination of buildings from the height of Enid's "Golden Era." The south side of the square was excluded because there are no contributing buildings along the south side of Maine Street.

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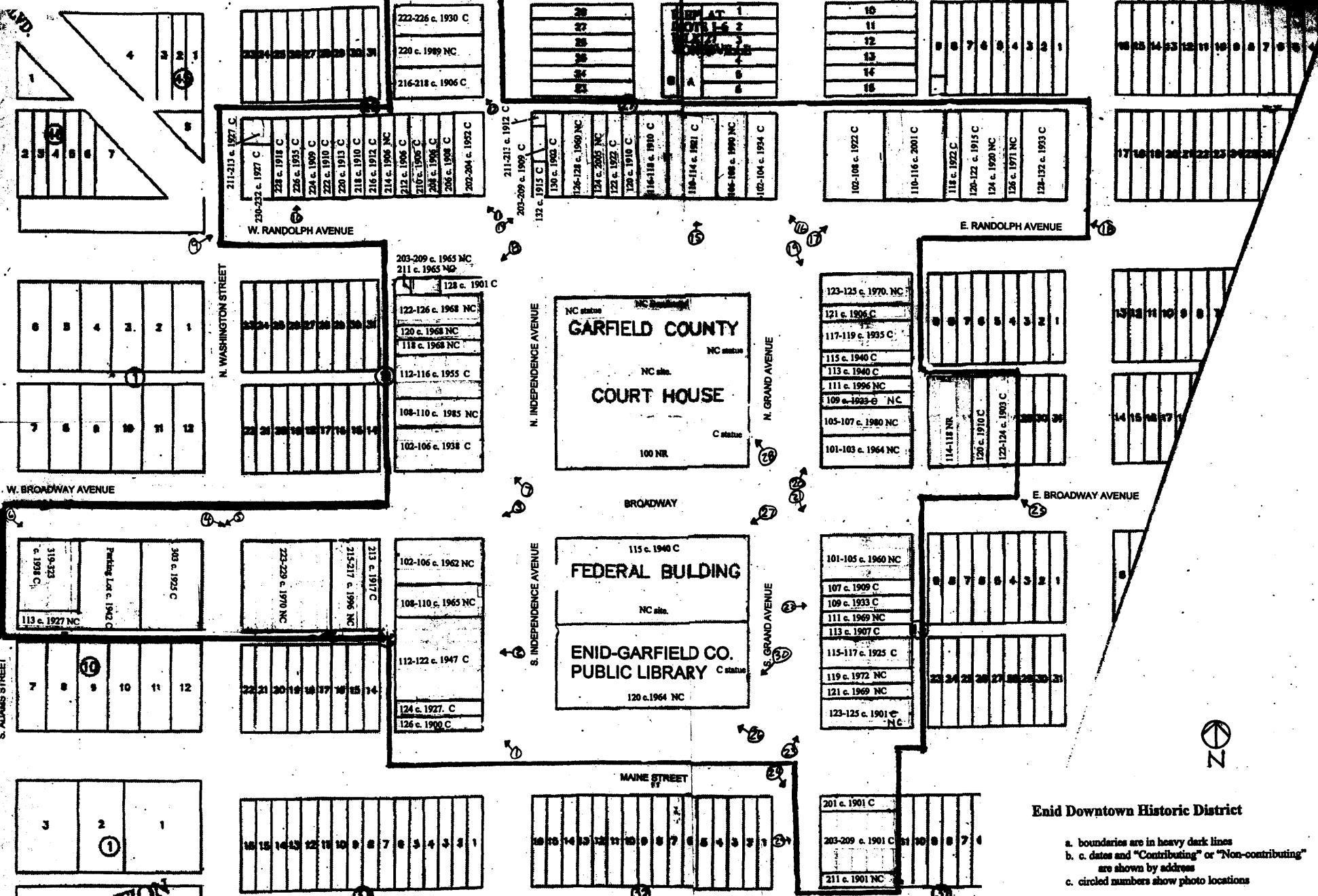
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Enid, Garfield County, OK

PHOTO LOG: Enid Downtown Historic District, Garfield County, OK. (.tif files at SHPO)

<u>Photo No.</u>	<u>Enid Downtown Addresses</u>	<u>Dir</u>	<u>Date</u>	<u>Photographer</u>
1	100 Block of S. Independence	NW	3/21/2007	Cathy Ambler
2	122-112 S. Independence	W	3/21/2007	Cathy Ambler
3	200 Block of W. Broadway	SW	3/21/2007	Cathy Ambler
4	200 Block of W. Broadway	SE	3/21/2007	Cathy Ambler
5	300 Block of W. Broadway	SW	3/21/2007	Cathy Ambler
6	300 Block of W. Broadway	SE	3/21/2007	Cathy Ambler
7	100 Block of N. Independence	NW	3/21/2007	Cathy Ambler
8	100 Block of N. Independence	SW	3/21/2007	Cathy Ambler
9	200 Block of W. Randolph	NE	3/21/2007	Cathy Ambler
10	226 W. Randolph	N	3/21/2007	Cathy Ambler
11	200 Block of W. Randolph	NW	3/21/2007	Cathy Ambler
12	200 Block of N. Independence	NW	3/21/2007	Cathy Ambler
13	200 Block of N. Independence	E	3/21/2007	Cathy Ambler
14	100 Block of W. Randolph	NE	3/21/2007	Cathy Ambler
15	110-114 W. Randolph	N	3/21/2007	Cathy Ambler
16	100 Block W. Randolph	NW	3/21/2007	Cathy Ambler
17	100 Block E. Randolph	NE	3/21/2007	Cathy Ambler
18	100 Block E. Randolph	NW	3/21/2007	Cathy Ambler
19	100 Block N. Grand	SE	3/21/2007	Cathy Ambler
20	109 S. Grand	E	3/21/2007	Cathy Ambler
21	100 Block N. Grand	NE	3/21/2007	Cathy Ambler
22	100 Block S. Grand	SE	3/21/2007	Cathy Ambler
23	100 Block S. Grand	NE	3/21/2007	Cathy Ambler
24	200 Block S. Grand	SW	3/21/2007	Cathy Ambler
25	100 Block E. Broadway	NW	3/21/2007	Cathy Ambler
26	120 W. Maine Public Library	NW	3/21/2007	Cathy Ambler
27	115 W. Broadway Federal Building	SW	3/21/2007	Cathy Ambler
28	100 W. Broadway Courthouse	NNW	3/22/2007	Cathy Ambler
29	203-209 S. Grand	E	4/10/2007	Cathy Ambler
30	Spirit of the American Doughboy Statue	SW	4/10/2007	Cathy Ambler

WEST MAPLE AVE



Enid Downtown Historic District

- a. boundaries are in heavy dark lines
- b. c. dates and "Contributing" or "Non-contributing" are shown by address
- c. circled numbers show photo locations

Map April 2007
 Cathy Ambler, Preservation Consultant