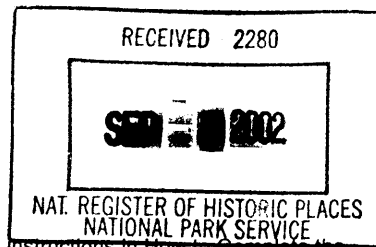


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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 **Elwood Downtown Historic District**
other names/site number _____

2. Location

street & number **Roughly bounded by Duck Creek on the west, North A St. on the north, 16th St. on the east, and South C St. on the south** N/A not for publication
city or town **Elwood** N/A vicinity
state **Indiana** code _____ county **Madison** code **095** zip code **46036**

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 36CFR 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.)

Signature of certifying official/Title
Indiana Department of Natural Resources

Date
8-13-02

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

other, (explain:)

Signature of the Keeper

Edson H. Beall

Date of Action

10/15/02

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	51	13	buildings
<input checked="" type="checkbox"/> public-local	<input checked="" type="checkbox"/> district site	0	0	sites
<input type="checkbox"/> public-State	<input type="checkbox"/> structure object	0	0	structures
<input checked="" type="checkbox"/> public-Federal		1	0	objects
		52	13	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

COMMERCE/TRADE: Business
SOCIAL: Meeting Hall
GOVERNMENT: City Hall
GOVERNMENT: Post Office
RELIGION: Religious Facility
EDUCATION: Library

Current Functions

(Enter categories from instructions)

COMMERCE/TRADE: Business
SOCIAL: Meeting Hall
GOVERNMENT: City Hall
GOVERNMENT: Post Office
RELIGION: Religious Facility

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN: Italianate
LATE VICTORIAN: Romanesque
LATE VICTORIAN: Queen Anne
19th & 20th c. REVIVALS: Classical Revival
19th & 20th c. AMER.: Art Deco

Materials

(Enter categories from instructions)

foundation: BRICK
walls: WOOD: Weatherboard
BRICK
roof: ASPHALT
other: STONE
CONCRETE

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE
COMMERCE
POLITICS/GOVERNMENT

Period of Significance

1887-1952

Significant Dates

1887

1903

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wood, J.J., and Co. (builder)

Alexander, J.F., & Son

Taylor, James Knox

9. Major Bibliographic 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):

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

Primary location of additional data:

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

Name of repository:

10. Geographical Data

Acreage of Property 45 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 598520 4459050
Zone Easting Northing

3 16 598770 4458890
Zone Easting Northing

2 16 598620 4459000

4 16 598770 4458830

✕ See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title John Warner

organization _____ date 03-01-2002

street & number 5018 Broadway Street telephone 317/ 283-5450

city or town Indianapolis state IN zip code 46205

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

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 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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Section 6 – Function or Use

Historic Functions cont'd:

EDUCATION: library

RELIGION: religious facility

Section 7 – Description

Architectural Classification cont'd:

LATE 19TH AND 20TH CENTURY REVIVALS: Beaux Arts
: Neo-classical

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS: Commercial Style
: Prairie

MODERN MOVEMENT: Art Deco

Narrative Description

The buildings in the Elwood Historic District are a mixture of late nineteenth and early twentieth century buildings that display the influences of several different architectural styles. In some cases, buildings demonstrate the transitional aspect of architectural styles as they garner acceptance by the public and later fall out of favor; some resources within the district incorporate elements from multiple styles, or reflect the evolution of architectural choice by the owner. The stylistic influences include Italianate and the Romanesque Revival. Scattered throughout the district are representatives of other styles such as Queen Anne, Gothic Revival, Art Deco, and Neo-Classical. Duck Creek on the west, North A Street on the north, 16th Street on the east, and South C Street on the south bound the district generally. There are 51 contributing buildings, 13 non-contributing buildings and 1 contributing object, the memorial on the grounds of the city hall. The district's period of significance is 1887 to 1952.

The district is clearly delineated by the encroachment of more modern buildings and open spaces created around its boundary by the destruction of some older buildings that no longer met the needs of their owners. Photographs 1 and 2 are views of South Anderson Street looking south from near 317 South Anderson Street and looking southeast, outside the district, from the intersection of South A and 16th Streets, which demonstrate some of the open spaces that have resulted from the passage of time and for various reasons. Photograph 3 is a view of South A Street looking west outside the district across the bridge over Duck Creek; a view north along North Anderson Street would be similar in content and composition. Photograph 4 is a view looking east along South A Street; the boundary of the district is the east side of the Firestone Store, and the building across the street is outside the district. Photograph 5 is a view looking east along Main Street near the intersection of East Main and 16th Streets.

The gas boom of 1887 ushered in a period of growth in Elwood and the entire region that is unequalled in the history of the community. The buildings constructed in the early portion of this period of prosperity (1887-1895) demonstrate the architectural

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influences closely associated with Italianate style, a popular choice in the last two decades of the nineteenth century. The building at 1525-1529 East Main Street (photograph 6) was built circa 1890; at one time, the upper floor was the Elwood Hotel, and the storefronts at street level contained two tobacco stores, a barbershop, and the "Come Back Lunch" restaurant. The open lots on either side of the building were once the locations of two similar buildings that housed various small businesses such as a tailor shop, a piano shop, a Knights of Pythias meeting hall, a grocery, and a pool hall, which was directly across 16th Street from the city hall. The building to the east was the Willkie Block. The front façade of the extant building is organized in three sections, each with a storefront space at street level and two window openings in the upper story. Iron pilasters, which have been covered with a small square tile material in the past, define the sections. A horizontal iron I-beam connects the top of the pilasters and visually separates the first and second stories. The exterior brick walls appear to have been covered with a number of different materials at various times, the most recent being a form of stucco. Although the storefront sections have been modified to meet contemporary needs in framing and glazing, the spatial arrangement of the street level components retains integrity. The sections on the flank each contain large, single glazed display-type windows on either side of an entry door. The central section contains three single glazed, fixed sash window units with an entry door on either side of the windows. The door on the right of the window units provides access to the upper story. The second story contains six window openings, portions of which have been closed in with block in the lower one-fourth. The upper three-fourths are covered with plywood, although it appears that glass remains in the window units behind the covering. The sills are rough faced limestone and the segmental arched lintels are brick. The tall, narrow proportions and appearance of segmental arches reveals the debt to Italianate stylistic influence. The cornice is flat and unadorned. Across the street at 1524 East Main Street (photograph 7) is an example of a non-contributing building that has lost its architectural integrity (once Romanesque Revival in style) through efforts to modernize the façade. The new construction to the left is the former location of a building that was razed by fire recently.

The three-story Italianate building at 120 South Anderson Street (photograph 8), built circa 1890, appears to have had a past face-lift, possibly in the 1920s. The building has a two-story rear section that abuts a smaller building with an address on South A Street. The street level storefronts have been altered with a modern brick veneer, modern glazing, and non-period wooden canopies that reflect attempts to upgrade an older building to acceptable style choices of the last three decades. The glass tile covering on the exterior wall of the south façade was probably applied earlier for the same reason. The front façade above the street level storefront has two large sections, located on either side of a narrow central section, that are defined by a pair of brick pilasters extending from the street through the cornice. The flanking sections, in the second and third stories have three window openings each, while the central section has

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single window openings in each story and in the upper story entry door at street level. The second story window openings are tall, narrow and flat topped in the Italianate style. The openings have been partially filled in with wooden framing, and modern two-sash window units have been installed. The third story window openings are arched and the openings have been filled in with plywood. Above the third story windows and between the slightly corbelled frieze and flat cornice is a full-width decorative band of raised brick squares that extends across the façade, around the corners of the building, and terminates near the juncture with the original brick side walls. A close look at the south façade provides evidence of the original appearance of the front facade in the design detail of the hood molds over the second and third story windows and the bracketed cornice and dentil detail that once graced the entire building.

Not as imposing as the previous building, but artistically interesting, is the triangular, two-story brick building at 1530 South A Street (photograph 9) that was built circa 1895. This fragment of a much larger building, once occupied by such businesses as a shooting gallery, a restaurant, a clothing store, and a pool hall, survives today in its continued role as home to a small business. The triangular shape is a result of its proximity to the original right-of-way (in the right half of the photograph) for the Pittsburgh, Cincinnati, Chicago & St. Louis Railroad, which traversed the center of Elwood for many decades. The street level store front has been altered by its changed window configuration and its glazing materials; the door to the interior space and the door leading to the second story are in their original positions. The wooden canopy over the windows is obviously non-period. The second story of the front façade contains two sets of paired window openings; the tall, narrow and typically Italianate window openings are filled in with wood paneling, but the original rough faced limestone sills and lintels are prominent, retained design features. The area of the front façade above the window openings and below the cornice contains a corbelled brick frieze with three corbelled brick pendant-like architectural elements that are evenly distributed in the center third of the wall space and that extend downward near the window lintels. The tips of the pendants are fabricated from limestone to heighten their visual contrast with the brick background. Centered and rising above the top edge of the cornice is a triangular limestone device that matches similar devices at either end of the cornice. The cornice is topped with limestone blocks. Directly below the center decorative device is a flat limestone plaque with the name "BOND" embossed on it.

The two-story brick ^{building} at 117-119 South Anderson Street (photograph 10) is an example of a transitional period in commercial buildings occurring in the last decade of the nineteenth century and into the first decade of the twentieth when designers/builders attempted to retain architectural details from the Victorian period while meeting the commercial design needs (and rising costs) of the new century. The result of this mingling of design choices appears in this building that was built circa 1890. The street level storefronts, which at one time served as a confectionary on one side and a harness

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shop on the other, has suffered many of the modernizing efforts of its various owners who over time altered the basic configuration of display windows in size and glazing materials and added a veneer of brick to a portion of the first story exterior wall. However, the arrangement of the first story entry doors, the window locations, and central entry door for the upper story remains intact. The wooden canopy and signage are non-period. The second story of the front façade offers some evidence to what may remain intact under the canopy. The façade is organized into three sections defined by wide brick pilasters, and the flanking sections contain large single openings that likely were filled by paired double hung window units. These openings are currently filled in with wooden panels that have modern window units installed. The central section has window openings that suggest a three single window unit in a ribbon arrangement with narrow brick pilasters separating the units. The openings are currently filled in with wooden panels, but the center panel has a modern window unit installed. A narrow, rough faced limestone belt course forms the sills for all the openings; rough faced limestone is also used for the lintels above the openings. An elaborate frieze of corbelled brick accentuates an otherwise simple flat cornice and adds an aesthetic component to the exterior of the second story. Centered above the central section window openings and below the frieze is a flat limestone plaque with the name "LEE" embossed on it.

The two-story brick building at 1412 West Main Street (photograph 11), built circa 1895, is a similar version of the previous building discussed. It has served a number of commercial endeavors, including millinery and a tin shop. As with the other street level storefronts, replacing some of the first story front façade wall with glass block has altered this particular building more significantly. The entry door placements, however, are original. The upper half of the façade reflects such Italianate details as the tall, narrow window openings, in addition to the use of rough faced limestone for the sill, and the segmental arched brick lintels. The window openings are filled in with a modern material, and new window units are installed. Above the window openings, an elaborate corbelled frieze employs a checkerboard pattern in relief, which adds depth to the decorative detail. The cornice is capped with limestone.

The brick, two-story building at 106-110 South Anderson Street, built circa 1895, (photographs 12 and 13), is representative of the general consistency in brick commercial architecture in many of the district's older buildings. This period of evolutionary change coincides with the period of Elwood's greatest economic growth from 1887 to 1920. The storefronts have undergone many changes over the years, both in exterior framing, glazing and, in some cases, added exterior covering over the original brick walls, but the spatial arrangement of the recessed entry doors to the interior spaces and the door for access to the upper story remains intact. The second story of the front façade remains relatively unchanged. It is organized into three sections defined by brick pilasters extending upward through the second story only; a large central section containing four window openings and the access stairway for the upper story, is

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flanked by smaller sections with three window openings in each. All of the typically Italianate window openings have been filled in with wooden panels, and modern window units are installed. A rough faced limestone belt course forms the sills for all the windows. The lintels above each opening are also formed by a rough faced limestone belt course with small limestone details extending downward from the intersection of the upper corners of the opening and the lintel to visually create hood moldings. Between the lintels and the cornice are linear decorative devices over each window opening, created by laying soldiered bricks at a 45% angle from the plane of the surrounding wall surface. The flat cornice that extends across the full width of the building is fabricated from limestone and decorated with a floral motif; the upper limits of the pilasters are decorated with a scrolled bracket device.

The buildings at 111 and 113 South Anderson Street, built circa 1900, (photograph 14), demonstrate the design features of the previously discussed buildings, such as elaborate corbelled friezes to add character to an otherwise plain façade, and in the case of the building on the right, the use of the original owner's name to identify the structure. The name 'STIEGLITZ' appears on a plaque centered below the cornice and above the frieze. These buildings also display some of the evolution in decorative design and other style variables: the corbelling is less elaborate, and there is diminished use of limestone detailing compared to the building at 1530 South A Street (photograph 9). The window openings are less Italianate in size and shape, and there appears to be an effort to achieve functionality without a loss of style.

The two-story brick building at 1420-1424 West Main Street (photograph 15) is one-of-a-kind in the district. Built circa 1895, the Calloway Block has been the home of the "Wonder Bar" since at least 1938 and is the only building extant that has bay windows. The street level storefronts have experienced many changes over time. It appears, however, that the original spatial arrangement of display windows, recessed entry doors, and the access door to the upper story remain unchanged. The iron pilasters that subdivide the first story into sections also remain. Many of the original window openings have been covered with T1-11 siding; immediately to the left of the modern screen door, the entry point to the upper story is also obscured by similar panels. The second story of the front façade is organized into three distinct sections with the limits of each section defined by wide brick pilasters that extend upward from the first story to the relatively simple cornice. Each second story section contains a three-sided section window with window openings that have been filled in by wooden panels. Midway between the base of the section windows and the cornice is a decorative brick belt course with dentil detail along its full length. The flat cornice is accentuated with a small, simple corbelled frieze.

Directly to the east of the Calloway Block at 100 North Anderson Street (photograph 16) is an example of some of the non-contributing buildings that now dot the

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heart of the district. The modern CVS Pharmacy building occupies the northwest corner of the Main and Anderson Streets intersection on a site that has been home to many businesses in the past, including a bank, a dance hall, a clothier, and various beauty salons. Across North Anderson Street at 1500 East Main Street (photograph 17), on the triangle formed by North Anderson Street and the old railroad right-of-way, another non-contributing building occupies the former site of small businesses, and, after the arrival of the automobile, a filling station.

One block south of the Calloway Block at 1447 South A Street (photograph 18) is another well-known local eatery, Wolff's Restaurant and Bar. Built in 1904, the J.M. Guston building has been serving the public with food and drink for nearly eight decades, according to local sources. The front façade of the two-story, brick, Commercial Vernacular building has been altered to a small degree by adding a modern shed roof airlock to protect the interior of the building from weather as patrons enter and exit. The basic spatial arrangement of the single glazed window and the two entry doors at street level has not been disturbed. The exposed iron i-beam that visually separates the first and second stories is common to the construction techniques of the period. The second story contains two rectangular window openings that have been filled in with wooden panels. Above and below the openings are limestone belt courses that are the only adornment to an otherwise very simple façade; the lower belt course forms the sills of the openings. Above the upper belt course and below the corbelled brick frieze is a flat limestone plaque with the name and date, "J.M. GUSTON BLOCK 1904," embossed on it.

Directly across the street at 1448 South A Street (photograph 19) is another non-contributing building in the district.

The commercial building at 1534 East Main (photograph 20) is very similar in spatial arrangement of its street level storefront to Wolff's Restaurant. Built circa 1900, the front façade demonstrates the continuing evolution of building styles in the district. The street level storefront has been modified, but only to a small degree. Once the location of the *Elwood Call-Leader*, the two-story painted brick building has two entry doors and a large display window in the first story and three windows in the second. The door to the left provides access to the upper story. The height of the windows and visual image of the first story has been foreshortened by the addition of a non-period covering that extends across the full width of the façade. The three window openings in the second story have also been modified by the addition of wooden panels to the upper third of the space, and modern replacement windows have been installed in the Italianate style openings. A corbelled brick frieze simulates brackets for and accentuates the flat cornice.

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The small, one-story brick commercial building at 1538-1540 South A Street (photograph 21) was built circa 1915; early Sanborn maps (1910s and 20s) show the presence of a barbershop in the right side of the building and a lunchroom behind it. Today the lunchroom is gone, but a barbershop is still doing business from this location. Constructed for purely commercial reasons, the building maximizes the use of wall space for windows to light the interior and limits any architectural adornment not necessary to structural integrity. With the exception of shortening the openings for the windows and door, the integrity of the spatial and physical arrangements of the doors and windows has been preserved over time.

More imposing than the small barbershop across South 16th Street, the two-story brick commercial building at 1600-1604 South A Street (photograph 22), built circa 1910, demonstrates the use of small architectural details to upgrade a very simple design. The front façade of the building is organized in three equally sized sections that are defined by four, full-height brick pilasters extending above the front parapet of the roof. The flank sections each contain a street level storefront and two window openings in the second floor. The central section contains a storefront and a single window opening in the second story. The storefronts have been modified over time; the entry doors on the central and right sections appear to be changed, and the entry door for access to the upper story is no longer present. All of the window openings in the second story have been foreshortened and replacement window units installed. The pilasters and their decorative devices add a touch of interest to the façade; each pilaster has a limestone base, five limestone squares arranged in a checkerboard pattern directly above the base; brick "V" devices with limestone details above the horizontal line of the window openings; and two limestone squares directly above the "V" devices. Between the two center pilasters and below the cornice is a flat limestone plaque with the name, "J. WILBURN," embossed on it.

East of the Wilburn building at 1620 South A Street is a commercial building (photograph 23) that was constructed in 1937. The one-story brick building has large display windows that flank a central entry door. Although the glass may not be original, the physical arrangement of the different sections of the windows and the general glazing scheme appears intact. Above the windows and centered in the façade is a large limestone plaque with the name, "JOHN W. MOORE," carved into the surface. This building once housed the Moore Chevrolet new car agency. Above the name plaque and centered in the stepped parapet of the roof is another limestone plaque with the date "1937" carved into it.

There are several examples of the influence of Romanesque Revival style in the district. Two others that were located on East Main Street have met different fates, with one burned down and one altered to remove all architecturally significant detail.

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The opera house at 200-202 South Anderson Street (photographs 24, 25, and 26), which was built circa 1887 by Gustav Kramer, is one of the most significant buildings in the district by virtue of its important place in community cultural activities and its central location near a main intersection in downtown Elwood. Starting in 1908, and for many years thereafter, the second story was the meeting hall for the local Masonic Lodge. The building has a three story main section and a two-story wing section on the north side that is part of the original structure. The three-story brick building employs Romanesque Revival style architectural detail, such as rough faced limestone belt courses, a roof parapet with an arched center section in the front façade, and the use of rough-faced limestone quoins and other details to emphasize the mass of the building. The first story contains three traditional storefronts with entry doors and large display windows separated by a series of fluted iron pilasters. The spatial arrangement of all the storefronts is original. Centered in the three-story portion of the building are the entry door and stairway to the upper stories. Above the bank of display windows are transom lights across the full façade. Each story of the building is delineated on the exterior wall of the front façade by three belt courses of rough faced limestone blocks, and these same limestone details are visible on each corner of the building on the interior edges of the center rank of windows and its arched component, and around the outer edge of the arched parapet at the top of the building. The second story contains ten flat-topped window openings, and the third has seven openings, an arched window opening caps the center rank. The window units are replacements for the originals. The north wing, visible in photograph 25, has accommodated a number of businesses over time. The front portion contained a drugstore for many decades, and corner storefront on the northwest corner of the building (extreme right in photograph 25 and depicted in detail in photograph 26), has been home to numerous businesses, such as an electrical shop, an express office, and a carpenter shop. The small arched space immediately left of the corner storefront has been a barbershop intermittently since 1910. Just to the left of the barbershop is another bricked-up archway, which according to some local sources, allowed access to interior of the building by carriages entering the north side and exiting to the rear (west end) of the building. Both the corner storefront and barbershop have South A Street addresses.

North on Anderson Street at 116-124 North Anderson Street (photographs 27 and 28) is the Dehority Block, which was built in 1894. The flatiron appearance of this Romanesque Revival-influenced building is a result of its location immediately adjacent to the right-of-way of the Pittsburgh, Chicago, Cincinnati & St. Louis Railroad. Some of its uses included office space for city officials, a bicycle repair shop, a bank, a grocery, and apartments on the second story. After the turn-of-the-century, other businesses and official offices occupied its first story; the Elwood post office was in the north end of the building, on the diagonal corner from the present post office. The Dehority name is prominent in Elwood's social and financial communities in the closing decades of the nineteenth century. The south end of the building visible in photograph 27 contains a

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number of general Victorian details such as the tower configuration of the corner; the use of limestone blocks to line the first story window openings; broad limestone belt courses of limestone block; and use of brick corbelling to change the texture of the exterior wall surfaces. The first story is organized into five sections; the two southern-most are storefronts with exterior walls flush to the sidewalk; the two middle storefronts are recessed with traditional large display windows and entry doors; and the northern-most storefront appears to have been altered by eliminating an entry door, resurfacing the exterior walls, and altering the glazing to install two large display windows that flank a central entry door. This section was the old post office. Two first story window openings at the south end have been closed permanently, and one contains a single fixed sash unit. The second story has 14 flat window openings, all of which have been modified by adding spacer panels in the upper part and installing modern double-hung windows units. The second story (east and main façade) is divided into sections by narrow brick pilasters that terminate in an elaborate brick corbelled frieze and cornice.

Probably the purest Romanesque Revival building in the district is St. Joseph Catholic Church at 1312 South A Street (photograph 29), which was completed in 1899. Built by the Medland Brothers from Logansport, Indiana, the church is a centerpiece for a collection of buildings that once included a school, a convent, and a rectory. The primary asymmetrical façade is organized in three sections with a 101' tower to the left, a 136' tower to the right, and a gabled center section that contains the entry doors to the interior. From a limestone-clad foundation, each tower rises with exterior walls of red brick that terminate in tall hexagonal steeples capped with crosses. The towers contain a variety of window openings and glazing. At the lowest level, the opening has a limestone sill and a prominent arched lintel of the same material, and the glazing is one over one. At the second level, is a large arched opening with a limestone sill, prominent arched limestone lintel and a window unit with three part glazed art glass. At the third level, the window openings in each tower differ; the left tower has a three unit ribbon window with prominent limestone arched lintels and limestone sills, and the glazing is one over one. The right tower has similar limestone details, including the three-unit ribbon window; however, there are two sets of window openings separated by a broad limestone sill. Each tower has limestone details at various points that accentuate the buttresses at each corner. The center section contains a massive limestone surround for the three arched entry portals that are separated by pilasters supporting a classical entablature. The top of the surround consists of a balustrade with a central pediment capped with a cross. Above the door surround is a rose window with an arched limestone surround that has a squared base and two brackets at the corners. The cornice of the gable is decorated with a limestone pendant frieze and dentil detail.

Next to St. Joseph Catholic Church at 1306 South A Street (photograph 30) is the rectory for the parish. Built circa 1915, this two-story, brick American Foursquare building replaced an older Queen Anne wooden rectory that occupied the same site. The

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basic shape of the building has been altered somewhat in the past by the addition of two small one-story wings on the west and east façades, and it appears that the original porch was expanded in size and enclosed completely. The enclosed porch, which is organized with two large banks of windows flanking a recessed entry point, dominates the front façade; concrete steps with low brick sidewalls provide access to the entry. The large window openings of the porch are defined by two sets of square brick pilasters that have small limestone detail blocks and belt courses at their tops. The recessed entry point consists of a wooden frame exterior wall surface with sidelights and a transom light above the door. The porch window units are replacements. Above the windows is a plain wooden frieze board and a wide projecting cornice that contains the gutter system for the porch. A low solid brick balustrade runs around the entire perimeter of the porch roof. The second story of the front façade has three rectangular flat-topped window openings, one smaller in width in the center below the front dormer and one on each side of the center. The window units are double hung and glazed one over one. A plain wooden frieze board with a wide eaves and flaring roofline accentuates the roof-wall junction. A prominent hipped roof dormer with the same flared roofline is centered in the hipped roof portion of the front façade; similar dormers appear in each quadrant of the roof. The dormer has a three sash, ribbon window unit. The wing additions have the same frieze, projecting cornice, and low brick balustrade details as the front porch.

The Leeson's Building at 201 South Anderson Street (photograph 31), built circa 1930, is a notable example of the Art Deco style and the only one in the district. Constructed on the same site as a previous Leeson's store building that burned down in the late 1920s, the building is a brick, two-story edifice with many classic line of the style. The first story of the north and west (main) facades consists of a series of tall, single glazed display windows with modern metal sash components; the north façade also has a rollup vehicle door and a single personnel entry door situated mid-way between the corners of the building. Two recessed entry doors in the right and left sections of the facade interrupt the window spaces in the west façade. A plain, chain-supported canopy extends outward above the display windows and across the entire façade to protect the entry doors from the weather. The exterior wall between the canopy and a narrow belt course of corbelled brick visually separates the first and second stories and has been covered over with a material similar to wooden paneling in a dark brown color. The second story of the main façade is arranged in five sections by four limestone pilasters that extend the full height of the story and above the cornice and define the limits of each. Midway in the exterior wall surface is a course of fixed sash, commercial windows that extends across the both the west and north façades. The window openings in the main façade are glazed differently according to their location relative to the center of the façade and include the following: 4 x 8 panes in the center section; 4 x 6 panes in the next outer sections; and 4 x 4 panes in the corner sections. Two corbel details appear in the second story, as well as a narrow band of dentil detail below the window opening and a three part linear detail at the corner. Above the window opening in the center

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section of the west façade is a massive limestone plaque inset in the exterior surface with the name, "LEESON'S," in raised letters. Directly above the plaque and as an extension of the limestone cornice cap is an elaborate limestone pediment that crowns the building.

Every community has a number of buildings, St. Joseph Catholic Church for instance, that are clearly the epitome of the architectural fabric of neighborhoods and the cultural heritage of the people who first settled the region. Elwood's historic district contains, in addition to St. Joseph Church, four such buildings, including the United Methodist Church, the post office, the old Carnegie Library, and Elwood city hall.

The United Methodist Church at 1500 North A Street (photograph 32) was completed in 1899 during the heyday of the gas boom. Designed in the Gothic Revival style, the church emanates a sense of security and permanence so important in buildings that serve as cornerstones of a community. Common to the style is the steeply pitched hipped roof with multiple gables, windows with flattened Gothic arches, and the shaped parapets on the gable ends. The exterior walls are sheathed in a rough-faced limestone veneer laid in square cut ashlar pattern. A five-sided tower on the left margin, a massive gable in the middle of two entry doorways, and a small wing addition on the east façade characterize the south façade. The tower has three tall, narrow art glass windows with openings that employ the flattened Gothic arch in the surround. The two entry points into the interior, which flank the large center gable, are slightly dissimilar in the number of steps leading to the landing immediately in front of the door, but otherwise are identical in design. The door surrounds have a very slight Gothic arch configuration, are recessed from the plane of the exterior wall, and accentuated with smooth limestone veneer. The exterior corners of the gables are stepped to resemble buttresses. Above the gable peak of the entrance in the exterior wall are three sash ribbon window units with highly stylized window head limestone scroll work positioned between twin buttresses attached to the main wall. The center gable is dominated by a massive Gothic arch art glass window and topped with a stepped parapet.

Across North A Street directly south of the United Methodist Church at 119 North Anderson Street (photograph 33) is the Neoclassical post office built in 1911. Designed by James Knox Taylor, the one-story building with exterior walls of limestone veneer has served the local community for over 90 years. The front façade is organized in three sections - a large center section with four window openings and an entry door flanked by slightly projecting sections with single window openings. The entire building rests on an elevated and exposed foundation; a broad set of concrete steps provides access to the interior. The singled window openings in the side sections are rectangular with a plain sill and sides for the surround and capped with a cornice-like projecting drip caps. The window units are replacements. The center section window and door openings are delineated by seven pilasters that extend upward from foundation level to a stylized belt

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course that extend around the entire exterior of the building. The surrounds of the arched window and door openings are narrow pilasters with Doric capitals, and the spandrels of the arches are keyed with decorative limestone scrolls. The window units are original with a sunburst transom light in the tympanum of each arch. The entablature consists of a dentil frieze and a projecting cornice. A low limestone balustrade extends around the perimeter of the flat roof; portions of the balustrade are solid panels interspersed with sections of carved limestone balusters. The current double, hinged type entry doors replaced the original revolving door that provided access to the interior.

The Carnegie Library building at 124 North 16th Street (photograph 34) was completed in 1901 at a cost of \$30,000.00. The Neo-classical one-story building is organized in three sections - a center section containing the main entry to the building and flanked by wings with two window openings in each. The exterior walls are sheathed in limestone veneer in a square-cut ashlar pattern. A limestone water table, located between the top of the foundation and the first story, encircles the entire building. The roof-wall junction combines a wide plain frieze with block modillion detail immediately below a slightly projecting cornice. The roof is hipped with low chimneys at each end. The window openings in the wing of the front façade are rectangular with flat arches; the sills are stone and the arches have prominent keystones. The double hung window units are paired with square transom lights above each. The center section is a hipped roof pavilion that consists of a short flight of exterior steps with a parapet sidewall, an entry door and surround, and an elaborate pediment rising above the cornice line of the portico. Matching pairs of fluted columns with Ionic capitals support the pediment; the outer most columns in each pair are square and the inner is round. A frieze with the words "PUBLIC LIBRARY" in raised letters is centered above the entry door and a full pediment. The pediment is accentuated with modillion detail. The door surround consists of pilasters supporting an arch that forms the outer element of an elaborate, multi-paned transom light above the door. Directly above the door is a decorative broken pediment that forms the lower limit of the transom light. The door and sidelights are replacements.

The Elwood city hall building at 1603 East Main Street (photographs 35 and 36) is a two-story brick cruciform-shaped building with an octagonal dome at the crossing. Completed in 1899, the city hall was designed by the architectural firm of J. F. Alexander & Son and completed for the sum of \$35,000.00. The first story extends beyond the planes of the cruciform portion of the larger building and into the ells of the basic cruciform plan. The front façade is organized into three sections - a two-story center section flanked by one-story sections. The exterior walls are brick with a limestone veneer foundation above grade. Pilasters with Ionic capitals define the sections across the first story. Each flank section has two rectangular flat-topped window openings with decorative limestone lintel detail. The window units are double hung with one over one glazing. The flat roofs of the first story dependencies that face Main Street have decorative limestone balustrades around the perimeter of the roof surface; the two at the

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rear of the building do not. The tall, two-story center section contains the main entry to the building and large single windows on either side. The window openings are square with decorative limestone lintel detail. The window units are double hung and glazed one over one. Smooth limestone columns with Ionic capitals flank the recessed entry door surround. The door and sidelights are modern replacements. Directly above the entry and extending across the width of the section is a broad limestone frieze supporting a narrow intermediate cornice detail, and above this cornice is another broad limestone belt course that extends upward to the bottom of the three second-story window openings. Brick pilasters, with limestone Ionic capitals, separate the second story below the pediment into three bays with an arched opening in each. Brick pilasters on the sides of the openings support limestone spandrels with decorative scroll keystones. Above each window opening is a square light that has been enclosed with a wooden panel. Capping the entire section is a massive full pediment with modillion detail along the raking and horizontal cornices. The tympanum of the pediment is decorated with scrollwork detail. The arched window openings in the second story of the other arms of the cross are less decorative and feature plain limestone lintels and no decorative keystones. The southwest corner of the building (photograph 36) is occupied by the Elwood fire department, as indicated by the two modern rollup doors. A square, third story section supports the octagonal central dome. This section has the same architectural detail such as brick pilasters, decorative limestone lintels over window openings, a projecting cornice, and a roof perimeter balustrade as described in other section of the building. Each facet of the drum of the dome has three arched window openings that are enclosed with wooden panels. The base of the dome is flared and an octagonal lantern crowns the top.

At the northeast corner of the city hall property is a memorial dedicated by the local Rotary Club to Elwood's World War II fallen (photograph 37). The monument is simply designed and fabricated from a piece of granite with a bronze plaque, affixed to a flat surface, upon which are inscribed the names of the honored dead.

The Elwood Downtown Historic District contains a collection of historic resources that reflect the prosperous times of the gas boom and some of the leaner times after the good times were gone. Whether historic or more modern in style and materials, the buildings within the district form a visual record of the heritage of the community and as such are irreplaceable.

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Section 8 – Statement of Significance

The Elwood Downtown Historic District is eligible for listing in the National Register of Historic Places under Criterion A as a locally significant collection of public and commercial buildings that reflect the impact of the discovery of natural gas in the area. The district also contains resources from the post-gas boom area when Elwood continued to generate downtown businesses and community services at a slower pace. The Elwood district also is eligible under Criterion C. This core of the downtown contains a cohesive assemblage of buildings that reflect the influence of multiple late-nineteenth-century and early-twentieth-century stylistic modes. The majority of the downtown Elwood commercial buildings are two- and three-story brick structures. Many are stylistically simple and gain their distinction from the ornamental brickwork in cornices, parapets, or archwork around window openings. Others are enriched by limestone accents. The several high-style buildings in the district - St. Joseph Catholic Church, the united Methodist Church, the Elwood post office, the Carnegie library, and the Elwood City Hall are locally outstanding examples of several revival styles. The district's period of significance, 1887 – 1952, was determined by several important events. The span of years includes the discovery of natural gas in the area that spurred rapid economic growth in Elwood and other surrounding communities. Elwood experienced a proliferation of industries and their attendant wealth that financed many of the remaining historic resources in the downtown area. The period of significance also witnessed the return of Elwood's favorite son, Wendell Willkie, the Republican candidate for the presidential election of 1940, to accept his party's nomination in his hometown.

Madison County, Indiana was organized in December 1822 and originally settled primarily by families from Kentucky, Tennessee, Ohio, and Pennsylvania. The first permanent settlements, in 1818, were along the many streams that drain the southern half of the county, particularly Fall Creek. The first county seat was at Pendleton, at that time the center of early settlement; the seat of county government was moved to Anderson in May 1827.

Elwood was one of the first settlements in Pipe Creek Township, which was named for a Delaware Indian chief called Captain Pipe or in his native language, Hopocan. Frankton, southeast of Elwood, claims the right to be considered the first settlement in the township with settlers laying claim to lands as early as 1832. For many years, before its first settlers took up permanent residence, the site along Duck Creek that later became Elwood, was merely a trading establishment with a few local residents, but that changed in 1852 when William Barton opened a store in a cluster of buildings that did not even rate an official name of recognition yet.

The town of Quincy (Elwood's first designation) was platted in 1853 by a group of businessmen, led by J. Anderson, Mark Simmons, and J.B. Frazier, who would continue to influence the future of the town. Although slow in getting established, Quincy's rate of

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growth in the late 1850s increased significantly when it became a stop on the newly established Cincinnati & Chicago Airline Railroad that ran through town from east to west; just to the south of the settlement. The railroad line would be known by many different names in later years but eventually it became part of the Pennsylvania Railroad System. Quincy had the good fortune to be located about midpoint between Fort Wayne and Chicago, Illinois, and that location became even more significant with the establishment of a number of grain elevators and flouring mills in the 1870s and 1880s. One source notes about Quincy's early decades that, "the town struggled along with scarcely any improvement until the year 1887..." but that evaluation may have been more harsh than the facts would support.

The United States Post Office is partially responsible for the current name of the town. In 1869, post office officials notified the local postmaster, Francis M. Hunter, that Quincy would have to change its name to something else because there was already a town of Quincy in Owen County, Indiana that predated his town. As often happens with momentous decisions, the new name for Quincy was decided without surveys, investigations, contests, debates, or other similar 21st century means used to arrive at consensus. Local legend relates that a number of prominent citizens, including J.B. Frazier, a founding father, were standing around discussing the quandary that faced the town when someone in the group looked over at a some boys playing nearby and noticed that one was Frazier's son and suggested that the town adopt the boy's first name, Elwood. Apparently, without further comment or discussion, the decision was finalized and Elwood became the official designation on 15 June 1869.

While some folks may have thought Elwood was not making progress in the 1860s and 1870s, the community showed signs of moving forward to becoming a thriving center of commercial growth. William Barton, the entrepreneur who opened the first store in Quincy, opened the first bank in Elwood in the 1870, and in 1872 Elwood incorporated as a town. Another incentive to economic growth was the arrival of a second railroad line that passed through town beginning in 1872. The Muncie, Lafayette & Bloomington Railroad connected many of the smaller communities in the state; later it would become the Lake Erie & Western (L. E. & W.) Railroad. Possibly because of a lack of timely arrivals and departures, the line became known to local wags as the Leave Early & Walk (L. E. & W.) Railroad. In 1922, the line became known as the Nickel Plate Line.

With two rail lines running through town, Elwood began to reap some benefits from its central location in the state and between major cities. A flax mill, which opened in 1874, became the first real factory in the present sense of the word. Local availability of rail transportation to move their products to market offered new opportunities to businesses such as Wagner & Kidwell, maker of heading and staves for barrels, a flouring mill, and various lumber mills - one owned by Augustus Kramer, and J.M.

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Overshiner, a local wagon maker. A little earlier in 1873, B.J. Calloway, a local dry goods store owner, built the first brick building in town at the southwest corner of Anderson and Main Streets; there is evidence of a growing economy for this community of 400.

The last half of the decade of the 1870s was marked by a number of events signifying progress. The *Elwood Review* was first published in 1877 and for many years served the community with the latest news and advertisements. St. Joseph Catholic parish's first church was dedicated in 1877 on a site east of the present location of the 1899 church on South A Street. On a negative note, R.L. Leeson, a local storeowner, lost his first building located at the corner of Anderson and Main Streets to fire in 1877. Undaunted by this set back, Leeson opened a new store in a two-story wooden building at the southeast corner of South Anderson and South A Streets in 1882; R.L. Leeson and Sons maintained a presence at this corner for many decades until the second store burned in 1934. Although unoccupied since the late 1980s, the most-recent Art Deco building (the third store bearing the family name) continues to grace this corner.

The early years of the 1880s were marked by steady growth in the community, but an event that would change Elwood forever occurred in 1887 when natural gas was discovered in the immediate vicinity. An event unparalleled in community history, the gas boom opened the floodgates to business ventures that were seeking inexpensive energy to manufacture their products. This confluence of inexpensive energy, more than adequate transportation means to move products to market, and a willing work force set the stage for Elwood's golden age of economic expansion. One indicator of the expansion was the significant increase in population in the short span of about 13 years; Elwood's population at the time of the natural gas discovery was 2,229; six years later it was 9,031, and by 1900, the census enumerated a population of 15,289.

One type of industry that sought out Elwood for the location of their factories was the glassmaker; others soon followed. In fact, by the turn of the century, 19 new factories had opened their doors to manufacture such diverse products as radiators, tin plate, furniture, kitchen cabinets, steam boilers, boxes, and cast iron and steel items from a number of foundries. By 1900, included in the expansion and the extension of the manufacturing base were 45 different firms, capitalized at \$7.4 million dollars, and employing a work force whose numbers were estimated from 3,375 to 4,935 workers. For example, the Elwood Planing Company, which built kitchen cabinets, shipped its products to national markets; Pittsburgh Plate Glass, which had a plant in the north west corner of the town, became known world wide; and American Sheet & Tin Plate (Tin Plate) was the biggest and first of its industrial type to produce tin plate in the United States. Glassmakers such as Diamond Plate, Pearl Top, W.R. McCloy, Nivision, and Weiskopf produced sheet glass, glass chimneys for oil lamps, and bottles for all sorts of products.

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American Sheet & Tin Plate was a product of a moment in national history. Prior to the passing of the McKinley Tariff Act of 1889, an act that made the importation of tin plate more costly, U. S. industries had no financial incentive to produce tin plate. The tariff, sponsored by then US Senator William McKinley from Ohio, fostered an interest in developing a national industry in the manufacture of tin plate and made it a worthwhile entrepreneurial endeavor. With equipment imported from Wales in the United Kingdom, and a small manpower base brought over from the same place, the company set about building its plant and hiring additional local workers. The factory was dedicated on 13 September 1892, and the guest of honor that addressed the gathering was Senator McKinley. One source mentions that the address was made from the iron balcony that once extended across the second story of the Masonic Lodge Building on South Anderson Street. The tin plate factory eventually included 28 hot rolling mills and became the largest of its kind in the United States. By the early 1900s, the more skilled workers were making the princely sum \$1.25 an hour, an amount well above the average for a worker at the beginning of the twentieth century.

The decade of the 1890s was to be the time of greatest change in the history of Elwood. Even before the opening of the Tin Plate mill, the community was enjoying some of the ripple effect of the 1887 discovery of natural gas. By 1890, the population had exceeded 9,000 permanent residents, and the town was officially incorporated as a city in 1891. William Dehority, a member of one of the first prominent families in the community, was elected the first mayor at the young age of 21 and was paid an annual salary of \$100.00. During Dehority's first year in office, the city established its own water works and let a franchise to the Electric Lighting Company for electrical power for street lights, limited consumer needs, and eventually a transportation system. Another sign of municipal progress was the formation of the first volunteer fire department in 1892 with two paid employees to maintain the one wagon and two horses and six volunteers to help extinguish the fires; by 1899, the fire department had eight paid employees and no volunteers. A sign of progress in the business sector was the establishment of a new bank, the Farmer's Bank, by J.H. Dehority in 1892 in competition to the Citizen's Exchange, which was owned by the Calloway brothers who had been doing banking business since 1881. In 1893, Elwood gained national recognition at the Chicago World's Fair due to the fact the first and largest Ferris wheel to be unveiled there was fabricated in one of Elwood's foundries. Possibly all this progress had an adverse effect on some of the people in the community because in the same year J.W. Crismond opened the Elwood Institute for the Cure of Dipsomania.

With electricity available in 1892, Elwood was not long without a modern convenience, the electric trolley. In 1893, the city authorized the operation of the Elwood Electric Street Railway Company to service the local community. The trolleys ran on a generous schedule from six o'clock in the morning until ten o'clock at night, seven days a week. In 1899, the ubiquitous Union Traction Company absorbed the local trolley

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company and linked Elwood by interurban train to Tipton and Alexandria, Indiana. The interurban offered regular passenger and light freight service to many communities in Indiana for almost four decades in the early twentieth century; in Elwood, as in many cities with the tracks laid down its main thoroughfare (Main Street), the arrival and departure of the trains became a daily reminder of the progress of the century to date and a harbinger of future advances in transportation.

The economic and cultural progress generated by the growing business sector directly and indirectly supported many community milestone events, including the building of a city hall, the construction of a new Catholic church, a Carnegie library, and eventually a new post office. The new city hall located at the corner of Main and 16th Streets was designed by the firm of J.S. Alexander & Sons and built by J.J. Wood and Company at a cost of \$35,000.00. The present St. Joseph Catholic Church was completed in 1899 at a cost of \$70,000.00 and replaced a smaller wooden structure that was sited east of the current church. The Medland Brothers firm from Logansport, Indiana, completed the structure of the church; the interior frescoing was accomplished by the Leber Brothers firm from Louisville, Kentucky, and the pipe organ was a Hillgreen, Lane & Company instrument fabricated in Alliance, Ohio. A Queen Anne style rectory building, built at the same time, was positioned on the west side of the church; the present American Foursquare rectory building, built circa 1925, replaced the Queen Anne rectory. The Carnegie library building, located on North 16th Street, was completed in 1903 after Andrew Carnegie added another \$5,000.00 donation to his original \$25,000.00 given to the community in 1901. The dedication of the new library in 1904 was attended by hundreds of local residents; Indiana University President Dr. William Lowe Bryan gave the dedication address. The library served the community for over 90 years; its summer reading program in the 1920s and 1930s provided a cultural outlet for the young people in town. Today, the Carnegie Library stands unoccupied across 16th Street from the new Elwood Library that was completed at the end of the twentieth century.

In 1903, catastrophe struck when the gas boom collapsed. Elwood, the largest city in the gas belt and therefore the most affected, felt the effects immediately. Glass manufacturers, who had rushed to Elwood to take advantage of the inexpensive gas to fire their furnaces, started to seek new locations and left Elwood in droves; McBeth-Evans, which was eventually bought by Corning Glass, and Tin Plate tightened their belts and stayed in spite of the obvious difficulties facing their respective enterprises. Other industries that were highly dependent on low cost energy to survive, such as foundries, also sought new locations. One bright spot in an otherwise dreary future was the opening of a new canning factory in the same year, by O.B. Frazier, a relative of one of the founding fathers of Elwood, to produce canned tomatoes. Frazier, a local farmer turned entrepreneur, expanded an earlier family business, Frazier's Packing Company, into a well-known canner of "Frazier's Celebrated Red Top Tomatoes." Although one

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factory could not absorb all of the labor released by the departing manufacturers, Frazier's was a ray of hope to some of the local workers. Riding the already-crested wave of economic boom time, local entrepreneur Gus Kramer built the Kramer Grand Opera House in 1905 on the northwest corner of South Anderson and South B Streets. The 1,100-seat opera house fell on hard times, as did many of Elwood's business ventures, in the throes of the Great Depression and was torn down in the early 1930s. The site is now occupied by a modern non-contributing building.

The positive residual effects of the gas boom on the community, however, remained evident in many places. By 1914, Elwood had a total of twelve miles of paved brick streets, five public schools, twelve churches, a new public library, and a central steam heating plant that furnished steam to approximately 100 buildings in the downtown area, as well as a population not significantly reduced by the closure or movement of local businesses. The Cissell Construction Company of Washington, D.C. completed the present post office in 1913 for the grand sum of \$57,555.00, a large amount of money for the times. The heyday of Elwood's economic expansion was over, and now the community settled down to a period of much slower growth and adjustment to the realities of the future.

The immediate future, the 1920s and 1930s, had its ups and downs, and the community struggled through the depression, but the future might have been much worse if it were not for one pleasant surprise - the tomato. Elwood, for not clearly identifiable reasons, became the "The Tomato Capital of the World" and enjoyed that title through the decades of the 1920s, 30s, and into the 1940s. Frazier's canning company was joined by Fettig's, Stokely Brothers, Hinds and Click, and a number of other canners in producing canned tomatoes and tomato products such as Frazier's Chili Sauce and Frazier's Ketchup that were sold nationally. Continental Can Company (CCC) came to Elwood in 1935, and the local factory produced 5 million cans in its first year. The initial workforce of 55 was expanded to meet labor needs, and by 1950, CCC employed 375 workers. So important was the tomato to the economic health of the community, the citizens celebrated their first "Tomato Festival" in 1937 which included a grand parade through the downtown, the center of the district. It was suspended during World War II but restarted in 1947. The Indiana Canners Association, Purdue University, the Indiana Farm Bureau and others sponsored the first festival; D.E.C. Elliott, the president of Purdue University at the time, made the major address to an estimated throng of 30,000 celebrants.

The summer of 1940 was a significant moment in history for Elwood. Wendell Willkie, the city's favorite son, returned to Elwood to accept his political party's nomination for the upcoming presidential election; his opponent was Franklin Delano Roosevelt, who was running for his fourth term. Willkie, who was born and raised in Elwood, attended Indiana University and studied law. After serving his country in World

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War I in the 325th Field Artillery, Willkie returned to Indiana to farm 1400 acres in Rush County. On 17 August 1940, Willkie came home to Elwood unadorned by an entourage and with a particular appeal to the common folks awaiting him. By one account, his arrival was noted as follows, "Willkie did not come surrounded by stuffed shirts and paid hirelings...", " obviously a commentary on the social and financial status of his opponent, FDR. The crowd of folks, local and otherwise, was estimated at 300,000; they arrived by train, car, bus, and airplane. The National Trailer Company of Elwood provided a trailer unit to house a temporary air traffic control unit that operated the expanded airport facility needed to handle the increased traffic. Captain Eddie Rickenbacker, a founder of Eastern Airlines and a World War I flying ace, purchased a large advertisement in support of Willkie in the local newspaper. The day's highlights included an address by Willkie from his family's front porch, a long parade down Anderson Street through the heart of the city, and the official acceptance of the nomination at Calloway Park, a 40-acre park donated to the city by H.C. Calloway in 1917. Willkie lost the election to FDR, later took a government post overseas during World War II, and died of a stroke in 1944.

Elwood's Downtown Historic District has been witness to the best and worst of times from the highs of the gas boom and Willkie's grand return to his hometown to the lows of the collapse of the gas boom and the Great Depression. The historic buildings remaining along Anderson, Main, A and B Streets provide the casual observer and the dedicated historian with a snapshot in time that captures the heritage of the community, including the good and bad times experienced by its citizens.

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Section 10 - Geographical Data

Boundary Description

From the southwest corner of the intersection of North A and North 16th Streets proceed south along the west curb of North 16th Street and cross East Main Street to the south curb; turn east and proceed to the alley on the east side of city hall; turn south and proceed in the north-south alley to the intersection of the east-west alley; turn east and proceed along the north property line of 1620 South A Street to the east property line of 1620 South A Street; turn south and proceed along the property line to its intersection with the north curb of South A Street; turn west and proceed along the north curb of South A Street to its intersection with the west curb of South 16th Street; turn south and cross South A Street and proceed along the west curb of South 16th Street to the east-west alley between South A and B Streets; turn west and proceed along the alley to second north-south alley to the east of 1550 South B Street; turn south and proceed along the east property line of 1500 South B Street, cross South B Street and proceed along the east boundary of the parking lot; cross the east-west alley between South B and C Streets and proceed to the south property line of 317 South Anderson Street; turn west and proceed to South Anderson Street; turn north and proceed along the east curb to its intersection with the east-west alley between South B and C Streets; turn west and cross South Anderson Street and proceed to the first north-south alley west of South Anderson Street; turn north and proceed along the alley across South B Street to the

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east-west alley between South A and B Streets; turn west and proceed along the alley to the second alley west of South Anderson Street; turn north and proceed along the alley to the north curb of South A Street; turn west and proceed along the north curb of South A Street to the east bank of Duck Creek; turn northeast and proceed along the east bank of Duck Creek to its intersection with West Main Street; turn east and proceed along the north curb of West Main Street to its intersection with the alley to the west of 1410 West Main Street; turn north and proceed along the alley to the rear property line of 1410 West Main Street; turn east and proceed along the rear property line of 1410 West Main Street to its intersection with the north-south alley west of 1412 West Main Street; turn north and proceed 75 feet along the alley to the east-west alley behind the buildings 1412-1424 West Main Street turn east and proceed along the alley to its intersection with the north-south alley immediately west of North Anderson Street; turn north and proceed in a straight line to the north property line of 116-124 North Anderson Street; turn east and proceed along the north property line of 116-124 North Anderson Street to North Anderson Street and cross it; turn north and proceed along the east curb of North Anderson Street to its intersection with the east-west alley between North A and B Streets; turn east and proceed along the alley to the first north-south alley; turn south and proceed to its intersection with North A Street; cross North A Street and turn east; proceed along the south curb of North A Street and close on the southwest corner of the intersection of North A and North 16th Streets AKA the start point.

Boundary Justification

The boundary described encompasses approximately 90 per cent of the original plat of Elwood (Quincy) as it was first laid out in 1853 and the highest concentration of extant buildings dating from the heyday of the natural gas boom in the late 1880s and 1890s.

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EAST/WEST STREETS

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	<u>C</u>	<u>N/C</u>
South B Street N/S		
1. 1500		x
South A Street – S/S		
2. 1447	x	
3. 1525-1529	x	
4. 1531	x	
5. 1533	x	
6. 1535	x	
South A Street – N/S		
7. 1306 (Rectory)	x	
8. 1306 (Church)	x	
9. 1306 (St. Joseph Center)		x
10. 1448		x
11. 1452	x	
Parking Lot		
12. 1530	x	
13. 1538-1540	x	
14. 1600-1604	x	
15. 1608	x	
16. 1620	x	
Main Street – S/S		
Parking Lot –Behind St. Joseph's Church		
17. 1411	x	
18. 1415	x	
Parking Lot		
19. 1525-1529	x	

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Parking Lot

20. 1603 x

Main Street – N/S

Vacant Lot

21. 1410 x

22. 1412 x

23. 1414 x

24. 1418 x

25. 1420-1424 x

Parking Lot

26. 1500 x

27. 1516 x

28. New (Work in Progress) x

29. 1524 x

Vacant Lots

30. 1534 x

North A Street – S/S

31. 1515 x

32. 1521 x

33. 1527 x

North A Street – N/S

34. 1500 x

NORTH/SOUTH STREETS

North Anderson –W/S

35. 116-124 x

36. 100 x

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South Anderson – W/S

- | | | |
|---|---|---|
| 37. 310 | x | |
| 38. 306-308 | x | |
| 39. 302 | | x |
| 40. 226 | | x |
| Parking Lot | | |
| 41. 208 | | x |
| 42. 206 | x | |
| 43. 200-202 | x | |
| (Includes 1453 and 1455 South A Street) | x | |
| 44. 120 | x | |
| 45. 118 | x | |
| 46. 116 | x | |
| 47. 114 | x | |
| 48. 112 | x | |
| 49. 106-110 | x | |
| 50. 104 | x | |

Parking Lot

North Anderson – E/S

- | | | |
|---------|---|--|
| 51. 119 | x | |
|---------|---|--|

South Anderson – E/S

- | | | |
|---------|---|---|
| 52. 317 | x | NOTE: Originally two buildings; now has doorway through the shared interior wall. |
|---------|---|---|

Parking Lot

Parking Lot

- | | | |
|--------------------------------|---|--|
| 53. 211 | x | |
| 54. 201 | x | |
| (Includes 1515 South A Street) | x | |

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55. 125	x	NOTE: Originally two buildings; now has doorway through the shared interior wall.
56. 117-119	x	
57. 115	x	
58. 113	x	
59. 111	x	
60. 109	x	
61. 101		x
North 16th Street – W/S		
62. 124	x	
South 16th Street – W/S		
Parking Lot		
63. 114-116	x	
64. 218		x
Object		
65. World War II memorial near city hall	x	

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#1

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking south

#2

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southeast

#3

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking west

#4

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking east

#5

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking east

#6

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking south

#7

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking northwest

#8

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking northwest

#9

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking northeast

#10

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking east

#11

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking north

#12

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking west

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#13 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking west	#19 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking north
#14 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking southeast	#20 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking north
# 15 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking north	#21 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking northeast
#16 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking northwest	#22 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking north
#17 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking north	#23 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking northeast
#18 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking southwest	#24 John Warner 10 Jan 2002 402 West Washington Street Indianapolis, Indiana, 46202 Looking northwest

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#25

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southwest

#26

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southwest

#27

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana 46 202
Looking northwest

#28

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana, 46202
Looking southwest

#29

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana 46202
Looking north

#30

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana 46202
Looking north

#31

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana 46202
Looking southeast

#32

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana 46202
Looking north

#33

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana 46202
Looking southeast

#34

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana 46202
Looking west

#35

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana 46202
Looking south

#36

John Warner
10 Jan 2002
402 West Washington Street
Indianapolis, Indiana 46202
Looking north

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#37

John Warner

10 Jan 2002

402 West Washington Street

Indianapolis, Indiana 46202

Looking northwest

