

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Enid Downtown Historic District (Update and Boundary Increase)

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: Roughly bounded by Adams, Maple, Cherokee and the railroad tracks

City or town: Enid State: Oklahoma County: Garfield

Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

I hereby certify that this X 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 X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

X A B X C D

Signature of certifying official/Title: Date State or Federal agency/bureau or Tribal Government	
In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria. Signature of commenting official: Date Title : State or Federal agency/bureau or Tribal Government	

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☒

Public – State

☐

Public – Federal

☒

Category of Property

(Check only **one** box.)

Building(s)

☐

District

☒

Site

☐

Structure

☐

Object

☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>102</u>	<u>56</u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u>1</u>	structures
<u>1</u>	<u>3</u>	objects
<u>104</u>	<u>60</u>	Total

Number of contributing resources previously listed in the National Register 62

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Commerce/Trade
Government
Recreation and Culture
Social
Industry/Processing/Extraction

Current Functions

(Enter categories from instructions.)

Commerce/Trade
Government
Recreation and Culture
Social
Industry/Processing/Extraction
Health Care

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7. Description

Architectural Classification

(Enter categories from instructions.)

20th Century Commercial

Mission/Spanish Colonial Revival

Modern Movement

Classical Revival

Colonial Revival

Art Deco

Italian Renaissance Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: brick, stucco, concrete, tile

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Enid Downtown Historic District (Update and Boundary Increase) is a commercial district in Enid, Garfield County, Oklahoma. Covering portions of twenty-one blocks in the central business district, the Enid Downtown Historic District contains the majority of historic commercial development in Enid that retains its integrity of feeling and association. The vast majority of downtown buildings date to a period from 1900 to 1968 and echo the styles and trends of those time periods. The resources within the Enid Downtown Historic District reflect the commercial growth of this community; growth spurred by farming and the discovery of oil and natural gas reserves in the area.

A total of one hundred fifty-eight buildings, one site, one structure, and five objects are included within the newly proposed district boundaries. Of these, eighty-four buildings, one site, one structure and four objects were previously listed in the National Register of Historic Places (NRHP) as part of the Enid Downtown Historic District, listed in the NRHP on December 12, 2007. Since that time, a number of resources previously determined to be non-contributing resources have either had non-historic facades removed or buildings altered/constructed outside the original period of period of significance (1900-1957) have changed status. For purposes of

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this updated nomination, the period of significance spans from 1900 to 1968 when the last two major buildings were constructed in the district. Further, the district boundaries were expanded to include additional resources significant to the commercial development of Downtown Enid.

Most of the buildings within the district are commercial or governmental in function. There is one historically religious property within the boundaries. Stylistically, a predominance of the buildings in the district belong to the generic twentieth century commercial style characterized by its metal skeletal framing and wall of windows. There are numerous buildings representative of the most popular architectural styles of the late nineteenth and early twentieth century, including Tudor Revival, Classical Revival, Colonial Revival, and most prominently, Mission/Spanish Colonial Revival. The buildings are generally brick with flat roofs, although there are several examples of stone, stucco, or siding clad buildings, or the combination of two or more of these materials. The degree of ornamentation ranges significantly and generally reflects the time period and economic conditions present during construction.

The district composes the historic core of downtown development and is centered along the main east to west downtown streets: Maine, Broadway, and Randolph. It is roughly bounded by Adams Street on the west, Maple Avenue on the north, the railroad tracks on the east, and Cherokee Avenue on the south.

ALTERATIONS

The Enid Downtown Historic District (Update and Boundary Increase) retains historic integrity with sixty-five percent of the properties considered as contributing resources. Overall, the district retains much of its historic character with relatively few modern intrusions.

Over the years, many modifications have been made to individual buildings within the district. Although each building is assessed for its overall individual retention of integrity, there are several common alterations that affect a property's designation as contributing or non-contributing. The most frequent alterations are the replacement or covering over of historic wood windows and doors and the application of new materials to the original façade. Radical alterations to the placement, size, or shape of the window completed after the period of significance seriously detract from the historic character of the façade. Multiple story buildings with the application of new materials, such as modern brick or stucco, are usually counted as contributing if changes were made during the period of significance and/or as long as the upper floor(s) retain their integrity. Because of the commonality of such alterations, single story buildings are generally classified as contributing as long as the majority of the façade is not obscured. The retention of historic architectural details along the upper wall is a significant factor in determining the status of one-story buildings.

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Narrative Description

Below is a list of properties within the district. The descriptions begins with the update to the existing historic district as written and laid out in the 2007 nomination. If the property has changed in contributing/non-contributing status it is indicated at the end of the property description. The boundary increase begin with the east-west streets, starting with Randolph, and proceed south to Cherokee. Then, the north-south streets are described, beginning with Washington and proceeding east to Second Street.¹ Contributing status is indicated by the address and/or historic name being in **bold**. Non-contributing properties are in normal type. An asterisk (*) after the address denotes a property previously individually listed on the National Register of Historic Places.

Existing historic district update:

Masonic Temple. 126 South Independence Avenue. 1900. Classical Revival. This is a two-story painted brick and cast stone building with an elaborate, painted metal cornice. At the center of the façade at the cornice level, there is a projecting triangular pediment. The building is framed by brick pilasters with channeled recesses and bulbous capitals. Centered beneath the cornice is a stone name plate inscribed with “MASONIC TEMPLE.” To either side of the name plate, there is an additional classical metal cornice piece layered with cavetto molding, a dentil course and trimmed with a scroll. Just below this is a course of brick corbels intersected by partial brick pilasters that also have channeled recesses and decorative stone bases. Just below the corbeling at the center of the upper wall, there is an additional name plate inscribed with “AD. 1900, AL. 5900.” Second floor fenestration consists of three, eight-over-one hung windows. The windows have rough cut stone block lintels and a continuous rough-cut stone sub sill. Channeled brick recesses separate the windows. The clerestory space has been covered with painted stucco. At street level, much of the brick has had stucco applied over it. The entry is offset to the south end, recessed, and consists of a single, paneled metal pedestrian door with a single, simulated divided lite. There are four metal framed fixed display windows angling out from the entry toward the street on the right side of the entry. To the left of the entry, there is a single fixed display window along the recessed wall and then an additional fixed display window along the street face. These windows rest on a low, stucco clad knee wall. A fabric awning spans the width of the storefront. The south elevation of the building is very deep and divided into nine bays by brick or stucco covered pilasters. There are no fenestrations on the first floor, although rough cut stone lintels from historic window openings remain in several of the bays. The only openings on the first floor are in the two westernmost bays of the building where there is a single overhead door opening in one bay and a single slab style pedestrian door in the other. Second floor fenestrations consist of a single, six-over-one hung window in the easternmost bay, with two, six-over one hung windows with three light transom in each of the bays to the east. The fourth bay from the east side also contains only a single, six-over one hung window, as does the extremely narrow sixth bay from the east. Bays five, seven, and eight contain two, six-over one hung windows.

¹The north/south dividing line in Enid is Broadway Avenue. Interestingly, maps designate Independence as “Street” for addresses north of Broadway Avenue and as “Avenue” for addresses south of Broadway Avenue.

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124 South Independence Avenue. Ca 1927. 20th Century Commercial style.

This is a two-story dark brick clad commercial building with a shaped parapet wall, brick coping, and brick pilasters at each edge of the building that extend up past the parapet. There are several courses of decorative brickwork beneath the coping in the parapet wall. Second floor fenestrations consist of two sets of three windows divided by painted wood mullions. Each window consists of a one-over-one hung window with a three-pane transom window above. The wood framed clerestory windows are intact, although the glass appears to have been replaced. At street level, the entry is located on the south end of the façade, is recessed from the street, and the entry consists of a single, metal framed glazed slab door with transom. There is a large metal framed display window angling out from the entry door to the street face and there are two additional metal framed display windows along the street face. All the display windows rest on a tile clad knee wall.

112-122 South Independence Avenue. Ca 1947. 20th Century Commercial style. This is a two-story, rectangular commercial building clad in two shades of brick as well as natural stone. The facade, is symmetrical with a central entry at the ground floor level. The entry is covered by a horizontal metal triangle shaped, flat roofed portico. The entry consists of two pairs of metal framed glazed pedestrian doors with transom and sidelights. There is a single, two-part display window to either side of the entry doors, resting on a low stone clad knee wall. The same stone is used to clad all wall expanses at street level. There are four bays to each side of the entry area, all separated by stone clad columns. To the south of the entry, each of the four bays is filled with two large metal framed display windows resting on stone clad knee walls. To the north of the entry, three of the four bays each have two large metal framed display windows resting on stone clad knee walls. The remaining bay, being second from the right, features a secondary entry to the building. This entry consists of a single, metal framed glazed pedestrian door with sidelights, and has a large metal framed display window resting on a stone clad knee wall to the left of the entry door. A continuous fabric awning covers each of the four bays to either side of the primary central entry. On the second floor, the upper wall is clad in blonde brick with clay red brick used as an accent. There are four groupings of fixed/hopper or awning nine-light (three-by-three) windows to either side of the central entry area. Clay color brick is used to create a continuous sub sill and lintel around the groupings. Columns of the same red colored stone, at the first floor, are used as a divider between the windows. The building has a flat parapet and coping consisting of clay colored brick and natural stone.

108-110 South Independence Avenue. Ca 1965. Modern Movement. This is a single-story commercial building that has a flat roof and concrete panels cladding the upper wall. There is a full width portico with five metal inverted “L” post supports near the street. The building is configured to have two storefronts but the entry to the storefront on the right side has been walled off, but the three large display windows are still extant and rest on a low knee wall. The south storefront’s entry is extant and the entry door is a single, metal framed glazed pedestrian door with transom with a very large display window on a painted low brick knee wall, just to the left of the door. There is a secondary, pedestrian entry door on the south end of the building. This building was non-contributing in 2007 and is still non-contributing due to significant alterations.

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Security National Bank.* 201 West Broadway Avenue (102-106 South Independence). 1961/1962. Modern Movement. Dura A. Smith, architect. NRIS#100001591. This two-story, rectangular commercial building is located at the corner of West Broadway Avenue and North Independence Street. Although there are entries facing each street, the north elevation along West Broadway Avenue is the primary façade. The building is clad in a combination of natural stone and modern aluminum panels. These narrow, vertical aluminum panels form the façade on the second level and are divided by vertical aluminum beams. Fenestrations on the second floor consist of dark, narrow fixed windows that match the width of the aluminum panels. On the north facade, there are approximately twenty-four such windows. On the east elevation, there are approximately nine. The lower portion of the exterior walls are clad in a combination of glass, granite and marble. The north elevation has the primary entry centrally located beneath an overhanging portico. The portico has a wide cornice but no visible supports. The entry area is divided into three bays, with each bay divided by a concrete pilaster. To the left of the entry area, along the main wall of the bank, seven concrete pilasters divide the space into seven bays. This building was non-contributing in 2007. The building is now individually listed and is considered a contributing resource to the district.

213 West Broadway Avenue. Ca 1917. 20th Century Commercial style. This is a two-story painted brick commercial building with an elaborate, upwardly stepped parapet and metal coping. Second floor fenestrations consist of three, non-original two-over-two metal hung windows with painted cast stone sub sills. There is a single painted diamond tile located above each of these windows and a plaque sign that reads “Closing Office” in the middle of the façade below the center window. At street level, the building features a central, recessed entry that consists of a single, metal framed glazed pedestrian door with sidelights and transom. To either side of the entry, a two-part metal framed floor-to-ceiling display window angles out from the entry toward the street with an identical window along the street face on either side. On the east side of the façade, separated by a painted brick column, there is a single, fixed rectangular window. On the far west side of the façade, also separated by a painted brick column, there is a single, metal framed glazed pedestrian door that provides second floor access. The clerestory space has been infilled and the entire storefront and clerestory section is depressed slightly from the face of the rest of the façade. A shed roof standing-seam metal awning spans over the recessed entry.

217 West Broadway Avenue. Ca 1996. No distinctive style. This is a single story commercial building. The north façade is dominated by a single, rectangular concrete panel imprinted with “Abstracts” that serves as the upper wall. This panel is in line with the street faces of the adjoining neighboring buildings. At street level, the building is split into two bays. The bay on the east side is clad in modern vertical marked concrete bricks that are recessed about four feet. The bay on the west side contains the entry and floor-to-ceiling, metal framed display windows. The display windows are recessed and are in line with the recessed concrete brick wall. The metal framed glazed pedestrian door sits perpendicular to the building face in the east face of the metal framed glass entry projection on the far west end of the façade that is in line with the street face of the façade. A planter bed is in the recessed space in front of the concrete brick and the east half of the display windows.

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223-229 West Broadway Avenue. Ca 1970. Modern Movement. This single story, rectangular building is located at the corner of West Broadway Avenue and South Washington Street. Home to the local newspaper, the exterior has a low brick knee wall, with the upper wall of the building clad in vertical rock-faced concrete panels and charcoal colored slatted concrete coping. The entry is offset to the east of center on the primary, north facing facade along West Broadway Avenue. The entry itself is recessed and consists of two separate metal framed glazed pedestrian doors with a single sidelight and transom. In between the two doorways, there are three, floor to ceiling height fixed metal windows. Above the transom of each entry, additional metal framed windows span to the ceiling. The entry area is covered by a large, projecting portico, supported by five concrete beams and posts. The portico has a Mansard style roof clad in metal shingles. Fenestrations to the east of the entry consist of four fixed metal framed windows. The windows are the same width as the vertical rock-faced concrete panels, but less than half the height of the concrete panels. Above the windows, the space is filled with projecting, rectangular concrete boxes. There are six identical window areas to the west side of the entry. The same type of fenestrations are found on the west side of the building, although the spacing is less regular. There are six such windows and a pedestrian door, with a small projecting portico on the far southwest corner of the building, covering an overhead door. This small portico has no supports. The secondary entrance is treated the same as the windows and consists of a single metal framed glazed pedestrian door near the center of the west elevation. This building is non-contributing due to construction outside the period of significance.

Knox Building/Masonic Hall. 303-305 West Broadway Avenue. Ca 1925. Italian Renaissance Revival. This is an example of a stacked vertical block building, with five brick clad stories. Although the majority of the building is five stories in height, the building footprint is a shallow u-shape, with a center portion of the west elevation recessed by about three feet with a decorative CMU screening wall at the ground level. The roof is flat, but the building has a deep cornice with a three-foot overhang on the north and east elevations. Supporting this wide overhang, are pairs of decorative brackets. On floors four and five, the façade is divided into three bays. Floors two and three, on the facade, are divided into five bays. The street level is separated from the upper floors by two stone belt courses. All windows in the are one-over-one unless otherwise specified. Fenestrations on the second and third floors are an A, B, A, B, A pattern, but each floor has different surround trim. The A windows on each of these floors are triple and the B windows are paired. Fenestrations on the fourth and fifth floors are an A, A, A pattern, lining up with the A windows found on the lower levels of the building. The windows on the fifth floor are separated from fourth floor windows by a stone belt course. At street level, the entry is centered and consists of double, metal framed glazed pedestrian doors with transom and sidelights. There is a flat awning with rounded corners above the entry. The entry has a modified classical door surround with pilasters, bases, capitals and triangular pediment. There is a frieze imprinted with 'Masonic Temple.' The clerestory space to either side of the entry has been modified. The width of the clerestory to the east side of the entry is different than that of the clerestory to the west side of the entry. Further, the clear clerestory has been replaced with colored glass. There are multiple display windows to the east side of the entry resting on a stacked stone knee wall. To the west side of the entry, there are multiple display windows resting on a low knee wall of a different

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material. There is also a secondary entrance consisting of a single metal framed glazed pedestrian door with transom. The west elevation of the building is clad in plain red brick. The center section of the wall is recessed and contains the multi-story metal fire escape system. The fire escape is accessed by a pedestrian, metal door on each floor. On the far north side of this elevation, fenestrations consist of five, one-over-one hung metal windows on the third floor with two matching windows on the second floor. In the center, recessed section of the west elevation, first floor fenestrations have been painted over. On the second and third floors, there are approximately ten, one-over-one hung metal windows. These windows wrap around to the projecting south section of the west facade, where there is one such window on the second floor, two on the third floor, and one visible on the fourth floor. There is a single such window to the north side of the fire escape door on both the fourth and fifth floor. To the south side of the fire escape, there are seven, three-over-three hung wood windows with three-light transoms that span from the fourth to the fifth floor. The east elevation of the building is more formal and follows the pattern of materials and fenestrations found on the north facade. This facade is divided into five bays in an A, A, B, A, A pattern. The upper floors appear to be unaltered, with significant alterations to the first floor. Fenestrations on the fifth floor consist of three, one-over-one windows in each of the outer bays, with five, one-over-one windows in the center bay. The outer windows in each of the outer bay are partially arched. The windows have a continuous cast stone sub sill. Fenestrations on both the third and the fourth-floor feature three, one-over-one windows in each of the outer bays, with five, one-over-one windows in the center bay. These windows have decorative keystones and cast stone sub sills. The only difference between third and fourth floor fenestrations is the presence of an additional one-over-one hung wood window between the outer bays on the third floor. Second floor fenestrations match the pattern of fenestrations on the third floor, but the surrounds are different and the windows in the outer bays are arched. The surrounds go around the entire window in the outer bays and also the center window in the central bay. The upper floors are visually separated from the first floor by multiple belt courses. The first floor is also divided into five bays, divided by brick pilasters with cast stone bases and elaborate cast stone accents. There are no fenestrations in the three middle bays. The lower wall of these bays is clad in stacked stone, with a wide band of glass block above that and then finally a wide band of scored, concrete panels. Each of the three central bays also has a large, louvered metal vent. The bay to the far south side of the facade features a secondary entry to the building. The entire bay is clad in scored concrete panels and has a concrete overhang. The entry consists of a single, metal framed glazed pedestrian door with sidelight and transom. The far north bay of the east facade contains a primary, canted corner entry to the building. This entry consists of double, metal framed glazed pedestrian doors with transom. There is a single display window to either side of the entry. The canted corner is supported by a single column clad in the same concrete panels and a planter connects the column to the building.

319-323 West Broadway Avenue (113 South Adams). Ca 1938. Art Deco. This is a single-story, blonde brick clad commercial building with a stepped brick parapet and brick coping. Instead of a flat roof, the building has a truss and bowed roof, finished with tar and gravel. The edges of the building feature stepped brick pilasters. At street level, the central entrance is also delineated by elaborate brick pilasters. The pilasters are stepped and raised and project through the parapet wall. On the outside of each pilaster, there are three layers of stacked stretchers that

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are finished in quarter fans of stretcher bricks. The recessed entry consists of a pair of metal framed glazed pedestrian doors with transom and sidelights, all under a quarter round fabric awning. The clerestory areas are covered by fabric awnings that cover the window openings. To either side of the entry, there are six, metal framed display windows resting on a low, soldier course brick knee wall. The west elevation along Adams Street features five, fixed windows. There is a secondary entry to the building on the far southwest corner. The entry consists of a single, metal framed glazed pedestrian door with transom. The windows and doorway on the west facade have fabric awnings above them. There are also four additional Art Deco brick motif pilasters at regular intervals along this facade.

102-106 North Independence Street. Ca 1938. Art Deco. This is a two-story commercial building clad in blonde brick with cast stone accents. The cornice is flat with cast stone coping, and a course of soldier bond bricks just below the coping, intersected by the curved capitals of four cast stone pilasters at the facade. These pilasters are located at the edges of the building, with two intermediate pilasters visually separating the front façade east facing facade into three bays. Second floor fenestrations consist of three, one-over-one hung windows in each bay. The windows have cast stone sub sills with soldier course brick lintels. Each window is separated by a narrow three-dimensional partial stacked header bond brick and cast stone pilaster that extends from just above the window down to just past the base of the sub sills. The clerestory areas have been covered by cast stone and metal panels. At street level, there is a storefront in each bay. The storefront on the south end, #102, features an offset double entry with two metal framed display windows to its left, double metal framed glazed pedestrian doors with transom, and an additional metal framed display window at the north end. The storefront in the central bay, #104, features a central entry with a single metal framed glazed pedestrian door with transom and sidelights. There is a single fixed display window to either side of the entry along the street. The center and left storefronts are covered by a continuous angled awning framing. The storefront on the north end, #106, has its recessed entry on the far-right end of the building, and consists of a single aluminum framed glazed slab door with sidelights. There is a single aluminum framed display window that is in the recess and meets an additional display window along the street face at the corner. There is another display window to the south of this corner window set that is separated by a dark brick pilaster. All these windows sit on a brick knee wall. There is a flat awning across this storefront, supported by flared brick columns. The south elevation of the building faces West Broadway Avenue and is divided into nine bays by cast stone pilasters identical to those found on the east facade. There are no first-floor fenestrations with the only openings on the first floor located in the four westernmost bays. These openings include a single overhead door opening in two of the bays, with secondary entries to the building located in the other two bays. The secondary entry on the left is less prominent, with a recessed opening. The other entry is prominent, with an elaborate door surround. The entry itself consists of a single metal framed glazed slab pedestrian door with sidelight and transom. An angled fabric awning is located above this entryway. Above the entry, there is an elaborate art deco style wall panel. Second floor fenestrations on this elevation consist of three, one-over-one hung metal windows in the bays to the right of the prominent entry area, with two, one-over-one hung metal windows in each of the bays to the left of the prominent entry area. Above the prominent first floor entry area, there is a single, metal framed fixed window.

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108-110 North Independence Street. Ca 1985. 20th Century Commercial style. This is a single-story brick clad building with a flat cornice and metal coping. Beneath the cornice, there is course of sailor bricks and a row of large brick dentils. There are brick pilasters at the edges of the building as well as three intermediate pilasters, visually dividing the building into four bays. There are stucco bands just above the storefront window sections. At street level, the entry is located in the second bay from the right (north). It features double, metal framed glazed pedestrian doors with transom and sidelights with rowlock and soldier course sub sills and resting on a low brick knee wall. In each of the other bays, there are two metal framed fixed display windows with rowlock and soldier course sub sills, resting on a brick clad knee wall. This building is non-contributing due to construction outside the period of significance.

112-116 North Independence Street. Ca 1928. 20th Century Commercial style. This is a single-story commercial building with the upper wall clad in blond brick with stone coping that is set back from the street face by a few feet. The building features three separate storefronts at street face and a flat metal awning spans the entire width of the building. The central storefront, #114, consists of double, aluminum framed glazed pedestrian doors with transom with a single, large aluminum framed, full height display window to either side of the entry doors. Beyond those display windows, there is a wide metal column/mullion separating the center storefront from adjacent storefronts. The storefront to the south, #112, consists of an entry at its north end and a single aluminum framed glazed pedestrian door with transom and single sidelight on its north. To the south of the entry door, there is a dark brick clad, projecting column and to the left of the column, there are three large, full height, aluminum framed display windows. The storefront to the north of the central entry, #116, has its entry at its south end, and the entry consists of a single aluminum framed glazed pedestrian door with transom and single sidelight on its left. To the north of this entry, there is a projecting brick wall (several feet deep). To the north of this brick wall, there are three large full height, aluminum framed display windows.

118 North Independence Street. Ca 1930/1970. 20th Century Commercial style. This is a single-story commercial building clad in a combination of painted brick (upper wall) and non-painted concrete panels (lower wall). It has a flat cornice, metal coping, and brick pilasters at the edges of the building. The upper wall is clad in rectangular painted concrete panels with the center section of the wall clad in painted brick. At street level, the central entry is recessed and consists of a single, metal framed glazed pedestrian door set in a brick wall. There is a single, fixed window on either side of the entry. There is a fabric awning across the entire storefront. This building is non-contributing due to alterations.

120 North Independence Street. Ca 1932/1970. Modern Movement. This single story, rectangular commercial building is clad in brick with a tall, elaborate upper screening wall that extends well above the original parapet of the building and consists of decorative open work concrete block surrounded by sailor bond brickwork. The storefront has a central recessed entry consisting of double, aluminum framed glazed pedestrian doors with transom. There is a single large full height, aluminum framed display window with transom to either side of the entry. The storefront then angles out slightly to the street. The angled wall and the main wall along the street feature a brick knee wall with two-part, aluminum framed display window above. On both the north and south

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edges of the building, there are five, painted wood rectangles in a vertical pattern with running bond brick between, below, and above. According to Sanborn maps, this was historically a three-story building, with the upper floors presumably removed during 1970s renovations. This building is non-contributing due to alterations outside the period of significance.

122-126 North Independence Street. Ca 1904/1968. Modern Movement. This is a two-story commercial building with false facades applied to the upper wall. The cornice is flat over both storefronts. The upper wall of the north storefront is clad in eighteen (six across by three down) vertical concrete panels. The upper wall of the south storefront is clad in vertical metal panels with sheet metal cornice and three skinny, vertically stacked concrete panels on the far south end. There are no second-floor fenestrations and the clerestory space is covered. At street level, the two "facades" are separated by a second-floor entry door, labeled "124," that consists of a wood pedestrian door, framed by brick pilasters. The storefront on the north features a deeply recessed entry and consists of double, wood framed, wood paneled doors with wood framed display windows on either side of the entry angling back to and along the street and resting on a brick clad knee wall. The storefront on the south houses two small commercial spaces with separate storefronts. The space on the left has a slightly recessed entry consisting of a single, metal framed glazed pedestrian door. There is a large fixed display window angling from the entry back to the street to the left of the entry. The space on the right has a recessed central entry featuring a single, metal framed glazed pedestrian door. There is a single fixed display window to either side of the entry in the recess and then an additional single fixed display window along the street face to either side of the entry. These windows rest on a brick knee wall. Standing seam metal awnings span across each storefront. This building is non-contributing due to alterations.

128 North Independence Street. Ca 1901. 20th Century Commercial style. This is a single-story painted brick commercial building with a flat cornice and brick coping, as well as brick pilasters at the edges of the building. The main wall is recessed from the face of the coping and pilasters for the width of a brick. The buildings structural iron work is visible above the tall clerestory space. The clerestory space has been infilled with narrow vertical painted wood siding. At street level, the central entry is recessed and features a single, aluminum framed glazed slab pedestrian door with transom. There are two fixed, full height display windows to either side of the entry. On the far left (south) end of the building, there is a secondary entry to the building consisting of a single, paneled metal door with nine glazed lights. There is a fabric awning above the storefront.

203-209 North Independence Street. Ca. 1909. Commercial Style. This is a two story, brick commercial building with four storefronts. It has a flat cornice with decorative soldier course brick. "WADE 1909" is located in the center of the cornice. The second floor has eight evenly space fixed pane windows with an arched two brick lintel and a continuous rowlock belt course that serves as the sills. The first floor has four evenly spaced storefronts. The three storefront at the north end have a central entry with display windows on either side of the entry. The display windows rest on short brick knee walls. The southern entry has a central display window with doors on either side. The central display window rests on a short brick knee wall. Each storefront has a fabric awning the covers the arched transom window.

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203-209 West Randolph Avenue. Ca 1901/1965. No distinctive style. This is a single story, rectangular commercial building. It has a flat cornice and metal coping. The majority of the wall is clad in red rock faced concrete panels that infill around the fenestration. There are two entries to this building at street level, with one on the far east side and one near the middle of the building. On the far east side, at the bottom of the wall, starts the double rowlock brick framing of the street level fenestrations. To the right of this area, there is a single, metal framed glazed pedestrian door with the double rowlock outline. To the west of the entry, there is a brick knee wall with a double rowlock outline, and a rectangular fixed window above that is not outlined. To the west of this window is the primary entry to the building. The entry consists of a single metal framed glazed pedestrian door, double rowlock outline, and a fabric awning above. To the west of this entry, there is a small concrete panel section and then a single display window on a brick knee wall with a soldier course sub sill. To the west of this window, there is a small section of concrete panel and then a band of four small fixed display windows all with the double rowlock outline. Beyond this band of windows, there is another small section of concrete panel and then a larger fixed display window. This window rests on a low brick knee wall and has the double rowlock outline.

211 West Randolph Avenue. Ca 1901/1965. Modern Movement. (part of 128 N Independence but historic address was 211 W Randolph) This is a small, single story concrete block commercial building with a false front façade. The upper wall façade features a large, shake shingle clad half-hip awning. At street level, the main wall of the building is brick and there is a single entry of a single, metal framed glazed pedestrian door located on the far west side of the façade. To the east side of the entry, there are two large display windows set within the brick wall.

211-213 North Washington Street (rear of 230-232 W. Randolph). Ca 1927. 20th Century Commercial Style. This is a single-story painted brick commercial building with toothed parapet and metal coping. The clerestory is covered by vertical siding and large fabric awnings that span across each of the storefronts. At street level, there are two storefronts. The north storefront has its entry near its south end. The entry consists of a single, metal framed glazed slab door with the glass being very reflective. There are four, fixed display windows to the north of the entry, and one fixed display window to the south of the entry. The south storefront has its entry on its south and also consists of a single, metal framed glazed slab door with very reflective glass. To the north of this entry, there are five, fixed display windows. The windows in both storefronts have rowlock brick sub sills and rest on a low, painted brick clad knee wall.

230-232 West Randolph Avenue. Ca 1927. Mission/Spanish Colonial Revival. This is a two-story painted brick building located at the corner of Randolph and North Washington. The upper wall of the building is divided into three bays, each separated by brick pilasters. The central bay is the largest and features a pair of double hung, eight-over-one windows. Above the center bay, there is decorative terra cotta tile and a flat cornice. The outer bays are identical. Each contains a pair of double hung, eight-over-one windows. Instead of a continuous flat cornice, the cornice of the outer bays is stepped downward and there is a small tile clad, shed roof type projection, with dentils below. The second-floor windows have painted stone sub sills, with the windows in the outer bays also having a painted stone lintel. The building's structural iron work is visible above the covered clerestory space. There are two storefronts at street level, both of which have been

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clad in horizontal siding. Both storefronts feature recessed central entries. The entry to the westernmost storefront is a multi-lite door. The entry to the easternmost store front is paneled with one single glazed pane. The storefront on the west has a large fixed display window to either side of the entry, resting on a low, siding clad, knee wall. The storefront on the east has a single, smaller fixed display window to either side of the entry, resting on a taller siding clad knee wall. In between the storefronts, there is a single, fixed window in the space that would have provided exterior access to the second floor. There is a full width fabric awning across the façade, just above the storefront windows.

228 West Randolph Avenue. Ca 1918. 20th Century Commercial style. This is a two-story, painted brick commercial building with metal coping. There is a name plate just below the cornice, delineated by a single course of raised sailor bricks. Second floor fenestration consists of two pairs of one-over-one metal windows. The windows are mismatched in size and have stone sub sills and brick lintels. The clerestory area is covered by a fabric awning. At street level, the building contains a single storefront with a second-floor access door on the far right (east) side. The storefront has a central entry, consisting of a single, metal framed glazed pedestrian door with transom. To each side of the entry, there are two, fixed display windows resting on a low knee wall clad in vertical wood siding. The second-floor access door is also a single, metal framed glazed pedestrian door.

226 West Randolph Avenue. Ca 1935. Art Déco. This is a two-story commercial building clad in blonde brick with terra cotta accents. The cornice is elaborate with an upwardly stepped parapet that features a central gabled peak and the parapet trim is terra cotta. The second level has three bays created by brick pilasters. Each bay on the upper floor contains a single, one-over-one vinyl replacement hung window with stone sub sill and is covered by a fabric awning. The clerestory area is also covered by a fabric awning. The building contains a single storefront with an exterior entry to the second floor located on the far west side of the storefront. The storefront has a central entry consisting of a single, metal framed glazed pedestrian door with transom. There are two, fixed display windows to either side of the entry, resting on a low metal knee wall. The second-floor access door is a single, metal door with a single, modern four panel with half-circle fanlight window at the top.

224 West Randolph Avenue. Ca 1909. 20th Century Commercial style. This is a two-story painted brick commercial building. The building has an upwardly-angled parapet wall with stone coping. The peak of the parapet wall is flattened, with a date plate beneath reading 1909. The second-floor fenestrations consist of four, one-over-one metal hung windows with a continuous stone sub sill and brick lintels. This second-floor window grouping is delineated by a single course of raised soldier bricks that connects to the continuous stone sub sill beneath the windows. Beneath the continuous sub sill, there are five brick brackets. The clerestory area is covered by a fabric awning. At street level, there is a single storefront and a second-floor access door. The second-floor access door is located on the far west side of the building. The storefront is angled from left to right, with the entry on the far east side of the building. The storefront entry consists of a single, metal framed glazed pedestrian door with transom and sidelight. There are two large, fixed display windows to the left of the entry, resting on a dry-stack stone knee wall. The second-floor access

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door is a single, older paneled wood door with three vertical rectangular lights at the top of the door. The entry is also recessed and elevated by several steps.

222 West Randolph Avenue. Ca 1910. 20th Century Commercial style. This three-story painted brick commercial building has a flat cornice with elaborate corbeling beneath it. Brick pilasters with channels visually divide the upper two floors of the building into three bays. The pilasters have cast stone capitals and bases. There are arched recesses between each of the pilasters above the third-floor fenestration. Third floor fenestration consists of a single, six-over-one, wood hung window in each bay. The windows have cast stone sub sills and highly decorative stone lintels. Second floor fenestration is identical, with the exception that the second-floor windows have a continuous cast stone sub sill. The clerestory is covered by a fabric awning that spans the width of the storefront. The building features a single, recessed central entry. The entry consists of a single metal framed glazed pedestrian door with transom. To each side of the entry and back along the street front, there are multiple display windows resting on a metal knee wall.

220 West Randolph Avenue. Ca 1913. 20th Century Commercial style. This three-story painted brick commercial building has a flat cornice with elaborate brickwork beneath the painted cast stone coping. Brick pilasters visually divide the upper two floors of the building into two bays. The second and third floor fenestrations consist of a pair of one-over-one wood hung windows in each bay. The windows have continuous brick sub sills and decorative brick lintels. The clerestory area is covered by a fabric awning that spans the width of the storefront. At street level, there is a single storefront as well as a second-floor access door. The storefront has a central, recessed entry consisting of a single, metal framed glazed pedestrian door with transom and sidelights. There is a single fixed display window on either side of the recess and then an additional single, fixed display window along the street front, all resting on a metal knee wall. The second-floor access door is recessed and located on the far west side of the façade. This entry consists of a single, paneled door with transom and sidelights.

218 West Randolph Avenue. Ca 1910. 20th Century Commercial style. This is a two-story painted brick commercial building with a stepped parapet, stone coping, and decorative corbels. The second-floor fenestrations consist of four, one-over-one evenly spaced hung replacement windows. The windows have a continuous sill. The clerestory area is covered by a fabric awning that spans the width of the storefront. At street level, the building contains a single storefront. The entry is offset to the west side of the façade, slightly recessed and consists of a single, metal framed glazed pedestrian door with transom. There are large, fixed display windows to either side of the entry, resting on a small metal knee wall.

216 West Randolph Avenue. Ca 1912. 20th Century Commercial style. This is a two-story painted brick commercial building with a flat cornice and stone coping. Beneath the cornice, there are three stepped courses of brick, with four brick arches below them. The second-floor fenestrations consist of four, one-over-one replacement hung windows, each located beneath one of the evenly spaced brick arches. The windows have brick lintels and painted stone sub sills. The clerestory area is covered by a fabric awning that spans the width of the storefront. At street level, the building contains a single storefront, with a second-floor entry door on the far east side of the

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façade. The primary entry is slightly offset to the west side of the façade, recessed, and consists of a single, metal framed glazed pedestrian door with transom and sidelight. There are large, fixed display windows to either side of the entry, resting on a small knee wall. The second-floor access door is recessed and consists of a single, metal framed glazed pedestrian door with transom.

214 West Randolph Avenue. Ca 1906. 20th Century Commercial style. This is two story brick façade. There is no roof, windows, or rear wall. The cornice is flat with decorative brickwork, dentils, and stone coping. The second-floor fenestration openings are intact and consist of two, double openings with arched brick lintels. The building's structural iron work is visible between the floors. At street level, the clerestory and an entry area are replicated with steel beams. There are also two new brick support columns. This building is non-contributing due to alterations.

212 West Randolph Avenue. Ca 1906. 20th Century Commercial style. This is a two-story painted brick commercial building with a flat cornice and stone coping. Beneath the cornice, there are three courses of brick and a row of dentils. Beneath the dentils, there is a row of decorative brick crosses. The second-floor fenestrations are obscured by shutters and are set into two large arched openings. The window openings have stone sub sills and elaborate arched lintels of three courses of sailor bricks. The clerestory has been covered with metal siding that has a frame around the whole area and extends east to span across adjacent elevations. At street level, there is a single storefront with its entry offset to the east. The entry consists of a single metal framed glazed pedestrian door with transom and sidelights. There are two large fixed display windows to the west side of the entry, and one large fixed display window to the east side of the entry. The building has a shallow, full width, flat roof awning.

210 West Randolph Avenue. Ca 1910. 20th Century Commercial style. This is a two-story painted brick commercial building with a flat cornice and stone coping. Beneath the cornice, there are three courses of brick and a row of dentils. Beneath the dentils, there is a row of decorative brick crosses. The second-floor fenestrations consist of two pairs of one-over-one wood hung windows in arched openings. The window openings have stone sub sills and elaborate arched lintels of three courses of sailor bricks. The clerestory has been covered with metal siding that has a frame around the whole area and extends to span across adjacent facades. At street level, there is a single storefront with a central, recessed entry. The entry consists of a single metal framed glazed pedestrian door with transom. There are two large fixed display windows to the west side of the entry, and three large fixed display windows to the east side of the entry that angle from the entry back to and along the street. The building has a shallow, full width, flat roof awning.

208 West Randolph Avenue. Ca 1910. 20th Century Commercial style. This is a two-story painted brick commercial building with a flat cornice and stone coping that rises several feet above the adjacent buildings. Beneath the cornice there are several running bond courses of brick and then a belt course of stone. Beneath the belt course, there is a row of dentils. Beneath the dentils, there is a row of decorative brick crosses. The second-floor fenestrations consist of two pairs of one-over-one wood hung windows in arched openings and have stone sub sills and elaborate arched lintels of three courses of sailor bricks. The building's structural iron work is visible beneath the second-floor windows and the clerestory, directly below the structural steel, has been

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covered. At street level, there is a single storefront with a central, recessed entry. The entry consists of a single wood framed glazed pedestrian door with transom and sidelights. There are two, two-part fixed display windows on either side of the entry in the recess area that extends from the entry back to the street. Along the street front, there are two large fixed display windows on either side of the entry.

206 West Randolph Avenue. Ca 1910. 20th Century Commercial style. This is a two-story painted brick commercial building with a flat cornice and stone coping. Beneath the cornice, there are three courses of brick and a row of dentils. Beneath the dentils, there is a row of decorative brick crosses. The second-floor fenestrations consist of two pairs of one-over-one metal windows in arched openings. The window openings have stone sub sills and elaborate arched lintels of three courses of sailor bricks. The transom has been covered with stucco painted to match the painted brick. At street level, there is a single storefront with its recessed entry offset to the west side of the facade. The entry consists of a single metal framed glazed pedestrian door. There is a single, fixed display window to the west of the entry door in the recess, resting on a metal knee wall. Along the street front, there is a single fixed display window to the left of the entry, with three fixed display windows to the right of the entry, all resting on a metal knee wall. The building has a shallow, full width, flat roof awning.

Oven Building. 202-204 West Randolph Avenue. 1951. Modern Movement. This is a single story, corner commercial building, clad in brick on the north two-thirds of the east and north elevation. However, the building has a decorative storefront along Randolph façade and the south one-third of the east elevation along Independence, consisting of blue-glazed brick. The blue-glazed brick is laid in a pattern which consists of five stacked bond rows, alternating with a row of sailor bricks. The pattern is repeated approximately five times on the upper wall of the building. The primary entrance to the building is located along Randolph and consists of two, metal framed glazed pedestrian doors with transom. The entry is recessed and located near the west corner of the facade. To either side of the entry, the storefront at street level consists of large display windows resting on a low, tile clad, knee wall. This storefront extends around the corner along Independence at the south one-third of the building with the blue glazed brick above. This storefront glazing system consists of all window panels that sit on a low knee wall. The south half of the storefront is set back from the face of the rest of the east facade by about two feet. Between the span of storefront and blue glazed brick above, there is a fabric awning. Beyond the blue glazed brick area, fenestration along the Independence Avenue facade consists of a single, pedestrian metal door with a matching fabric awning several feet north of where the storefront ends. There is also a larger, recessed entry with double, metal framed glazed pedestrian doors with sidelights near the north end of the east facade of the building. This entry area has a single, angled display window to either side of the sidelights and is covered by a matching fabric awning that spans the full width of the storefront.

Pioneer Telephone and Telegraph Company Building. 216-218 North Independence Street. 1906. Italian Renaissance Revival. This is a two-story brick commercial building, with a slightly set back two-story wing at the second-story on the north side. The brick parapet is flat with cast stone coping. Beneath the brick parapet, there is a projecting, highly decorative cast stone cornice

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with dentils. Centered above this projection, is an arched cast stone frieze inscribed with "Pioneer Telephone and Telegraph Co." with "19" inscribed in pilasters on the left and "06" inscribed on the right. Second floor fenestrations consist of six, fixed metal framed windows with three-paned transom windows above. The windows have cast stone sub sills and the lintels feature a decorative cast stone keystone and two cast stone voussiors separated by soldier course brick. The corners of the main building have cast stone quoining on the upper wall. At street level, the main building has a central recessed entry consisting of double, metal framed glazed pedestrian doors with multi-lite transom. There is a single metal framed fixed window to either side of the entry in the recess. Along the street face, there are three, metal framed fixed windows to either side of the entry. All display windows have cast stone sub sills and rest on a low brick knee wall. The windows have stone sills. On the north side of the building, there is a secondary entry to the stepped back portion of the building. This entry also consists of double, metal framed glazed pedestrian doors with multi-lite transom. A widely overhanging, shed roof style standing seam metal awning spans across the entire front of the building, covering the clerestory.

220 North Independence Street. Ca 1989. No distinctive style. (Sanborn maps show the buildings in this location historically as 218 N Independence). This is a two-story brick commercial building that has a deep setback. The cornice is flat with metal coping. The building itself is largely obscured by a two-story covered metal balcony and patio. The entry is framed by brick pilasters and features a paneled metal door with multi-glazed panes. This building is non-contributing due to construction outside the period of significance.

222 North Independence Street. 1974. Mid-Century Modern style. This is a two-story brick clad commercial building with a flat roof and metal coping. There is a wide band/fascia of metal siding just below the coping. The main wall of the building is recessed beneath this projecting band of metal. The majority of the front façade is covered in four vertical bands of fixed windows. The windows are metal framed and divided by deep brick pilasters. There is a decorative metal screen in front of the glass between the floors. No entry is visible. This building is non-contributing due to construction outside the period of significance.

Bass Building. 224-226 North Independence Street. 1930. Art Deco. This is an example of a two-part vertical block commercial building, that also has elements of a central block with wings. The central block of the building is eleven stories, with nine story wings on either side and an additional two-story section on the far west side. The building is clad in a combination of light colored brick and stone. The primary facade faces north along Maple Avenue. The central block is divided into three bays by brick and stone pilasters. These pilasters originate at street level, where they spring from granite bases. Above the granite, the pilaster is stone with fluting and stepped geometric stone capitals and other details. At the base of the second floor, the pilasters become brick, which continues to the cornice of the building. The pilasters have elaborated capitals that intersect the cornice. The cornice is stepped and has stone coping and details. It is highly elaborate with multiple Art Deco style details. The same type of pilasters are found at the outer edge of the building on each of the nine floor wings of the building. On the upper shaft, there are narrower brick pilasters that mimic the larger pilasters, that separate pairs of windows in each bay, on each floor. Top floor fenestrations are the same in the central block and the two

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wings. There are two fixed windows with an arched top in each bay. The windows are entirely surrounded by stone and have stone sub sills. Fenestrations on floors 3-10 of the central block and 3-8 on the nine-story wings are the same and consist of a pair fixed windows in each bay. On the second floor of the central block, the nine-story wings, and the two-story addition, there are a pair of fixed windows in each bay. However, these windows have decorative plaques above and a band of decorative band of stone that runs between the windows and the pilasters. There is a continuous stone sub sill. The upper shaft is separated from the lower zone by an elaborate, multi-layer band of decorative stone panels, with large stone blocks beneath. At street level, the primary entry to the building is located in the west bay of the central block. The entry consists of two, elaborate metal framed glazed pedestrian doors with three full-height fixed windows between. There is an elaborate band of metal in a design similar to egg-and-dart above the entry. Above the band of decorative metal, there is a three-part transom, separated by decorative metal posts. The transom has decorative metal bars over the glass. There are large decorative sconces to either side of the entry. Fenestrations in each bay of the lower zone, including the two bays that part of the two-story addition on the west, are the same. There are seven tall and narrow fixed windows, with a seven-lite transom above. Only the two outer lights have glazed panes. The inner lights are filled with metal panels. There is a secondary entry on the south elevation of the building. This elevation is also divided into three bays by the same type of brick pilasters. In each of the outer bays, there is a single fixed window in each bay. There are a pair of fixed windows in the center bay, each divided by a smaller pilaster like on the primary facade. Other details and window surrounds are also the same on this elevation. The entry to this elevation is central and recessed. It features double, metal framed glazed pedestrian doors with sidelights. There are three, fixed windows in each outer bay, with three light transoms above. There is a flat roof awning above the entry.

132 West Randolph Avenue (211-213 North Independence). Ca 1915/1986. 20th Century Commercial Style. This is a single-story brick corner commercial building with cast stone coping. The cornice of the building is decorated with five short, slightly projecting pilasters, resting on a belt course of soldier bricks in a contrasting brick color. The primary south facing façade of this building is dominated by a large arch, consisting of two courses of soldier bricks, resting on a horizontal band of soldier bricks on either side of the storefront. Below the soldier courses, is a veneer of running bond brick. The brick of the arches, soldier courses, and veneer below is more modern than the brick of the original building. There is no clerestory visible beneath the arch. Above the arch, there is a "ghost" sign. At street level, there is a single store front on the south facade. The entry is centered and slightly recessed and consists of a single, metal framed glazed pedestrian door with transom. To each side of the entry, there is an angled, full height fixed display window. A fabric awning extends across the width of the storefront. An additional four brick arches, pilasters and soldier courses continue on the west elevation North Independence Street. A matching fabric awning is in the southernmost arch with a set of metal framed display windows in the arch. A side rear entry door is located at the very north end of the west facade. It consists of a single, metal framed glazed pedestrian door with metal framed fixed window and matching fabric awning. Alterations on this building date to the mid-1980s but the changes did obscure the majority of the façade. The architectural details along the upper wall were maintained.

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130 West Randolph Avenue. Ca 1902. 20th Century Commercial style. This two-story painted brick commercial building has a brick pilaster that visually separates the building from the single-story building to the west. There is a partial pilaster on the east edge of the building where there is evidence of alterations between this building and the adjacent building. Both pilasters project above the cornice. The cornice is predominantly flat with cast stone coping and quarter round brick corbels where the cornice meets the pilasters. Second floor fenestrations consist of two large pairs of six-over-six replacement hung windows, each with a single large six-light lunette window above. The windows are framed by three rows of sailor bricks in an arched pattern that begin at cast stone blocks that are in line with the mullions between the hung and lunette windows. There is a similar block at the same height in the west pilaster. Evidence that this façade historically continued east is present at the easternmost edge of the façade with the very edge of a brick arch and cast stone block sticking out from behind the non-original façade treatment of the neighboring building. The building's structural ironwork is visible beneath the second-floor windows with an I-beam with decorative iron rosettes and a cast iron column on the far-right side of the building at street level. The clerestory has been covered with commercial signage. At street level, the building contains a single storefront with the entry door being deeply recessed and consisting of a single, metal framed glazed pedestrian door with transom. Large display windows angle out from the entry to the street and along the remainder of the storefront and rest on a tile clad knee wall. A flat awning extends across the entire width of the storefront, below the sign board.

128 West Randolph Avenue. Ca 1910/1978. No distinctive style. This two-story commercial building is clad in modern brick veneer façade. The space directly above the first-floor storefront and below the brick veneer, is delineated by a wide, projecting band of ornamental concrete panels that act as a flat roof awning. On the upper wall, the brick pattern consists of repeated bands of stacked soldier bond bricks with a row of header bricks at the top and sides of the facade. The entry is offset to the west side of the facade and is deeply recessed. The entry consists of double, metal framed glazed pedestrian doors with transom and sidelights. To either side of the entry and along the main wall on the street, there are large display windows, all resting on a low brick knee wall. On the far east and west sides of the façade are exterior entry doors to the upper floor. Each door is a single, metal pedestrian door.

124 West Randolph Avenue. Ca 1902/2008. 20th Century Commercial style. This is a two-story commercial building clad in stucco board or EIFS with a flat cornice and metal coping. Second floor fenestrations consist of two pairs of one-over-one wood hung windows with a three-light lunette window above each pair. No clerestory space is visible. At street level, there is a single, deeply recessed storefront with a central entry consisting of double, metal framed glazed pedestrian doors. There is a single, very large display window to either side of the entry running in line with the entry doors and resting on a low knee wall. A metal clad shed roof style awning spans the width of the storefront. The building's facade had been clad in non-original wood shake shingles, giving the building a non-contributing status in the original NRHP listing. This façade treatment was removed after the completion of the original NRHP nomination in 2007 making the building a contributing resource to the district.

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122 West Randolph Avenue. Ca 1922/1980. 20th Century Commercial style. This is a two-story buff brick commercial building with a stepped cornice, metal coping and accents using a slightly darker color brick. Beneath the cornice, there are two friezes, one smaller and one larger, created using the slightly darker color brick. Second floor fenestrations consist of a single, eight-over-eight fixed-hopper window, a pair of eight-over-eight-over-eight fixed-hopper windows, and an additional single, eight-over-eight-over-eight fixed-hopper window. The windows have brick sub sills and lintels and a simple, iron Juliet balcony railing. The second floor is visually separated from the lower level by a metal belt course. Beneath the belt course, the street level exterior appears to have been covered in stucco board or EIFS. No clerestory is visible due to the veneer with signage. At street level, there is a first-floor office entry on the far left (west) side, with a second-floor access door on the far right (east) side. The entry on the left is deeply recessed and consists of a single, metal framed glazed pedestrian door with transom and sidelights. To the right of this entry area, the main wall of the building is flush with the rest of the façade and contains a large twenty-four lite fixed window. The second-floor access door is a single, metal framed glazed pedestrian door with transom. There is a large fabric awning spanning the width of the building above the entry doors and below the commercial signage.

120 West Randolph Avenue. Ca 1910. 20th Century Commercial style. This is a two-story brick commercial building with a flat cornice and metal coping. Beneath the cornice, the upper wall of the building is decorated with elaborate corbeling and partial pilasters. The second-floor fenestrations consist of four, three-part windows located in a slight recess. The windows are single hung, one-over-one units with transoms. Mullions separate and connect the windows. The windows have a continuous brick lintel and metal sub sills. The clerestory area is covered by a fabric awning that spans the width of the facade. At street level, the building has a deeply recessed, slightly offset entry consisting of a pair of narrow wood paneled and glazed pedestrian doors. To each side of the entry, there are large display windows resting on a low, faux stone clad knee wall. The windows have rough cedar trim.

116-118 West Randolph Avenue. Ca 1910. 20th Century Commercial style. This is a one-and two-story building that shares a two-story painted brick façade with decorative accents of EIFS. There are clad pilasters at the building edges, with a partial pilaster in the center. There are art deco style details along the cornice and the building has metal coping. The second-floor fenestrations have been obscured by the application of shutters over the four window openings. The clerestory space has been infilled and is behind an angled fabric awning that spans across both storefronts. There are two fabric dormers in the awning that indicate where the entries are. At street level, there are two mirror image storefronts. Both entries are located at the center of the building and feature a single, metal framed glazed pedestrian door with transom. To the side of each entry, large display windows angle slightly out from the entry and then run along the street front. These windows rest on a very low knee wall clad in stacked stone.

Woolworths. 112 West Randolph Avenue. Ca 1921. Art Deco. This is a two-story blonde brick commercial building with a stepped cornice and terra cotta coping trim. The façade wall cladding is elaborate, with an unusual brick pattern that is primarily running bond, with areas of vertically stacked stretcher bond, stacked header bond and combinations of both. The second-

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floor fenestrations consist of four single window groupings as well as a centered group of three windows. All windows are metal and a combination of fixed upper and lower panes with a pair of casements between. The windows have wide, patterned terra cotta sub sills and lintels. The clerestory below the second-floor windows, has been covered with vertical metal siding. At street level, there are two large painted concrete columns that are in line with the exterior face of the façade, with the staggered, recessed storefronts between and behind. A second-floor access door is located on the east side. The recessed storefront on the west, taking up approximately 1/3 of the façade face, has its entry on the west, consisting of a single metal framed glazed pedestrian door with transom and sidelight. To the east of the entry, the entire front wall of this storefront is glass, with approximately four floor-to-ceiling display windows. The storefront for the rest of the building has a central, further recessed entry. The entry consists of double, metal framed glazed pedestrian doors with transom. To the west of the entry, there are multiple, large display windows resting on a brick knee wall. To the east of the entry, there is one display window on a brick knee wall, and then the main wall of the storefront projects forward from behind one of the building's structural columns and then back along the street. There are several additional display windows on a brick knee wall along the street face to the far edge of the storefront. The second-floor access door is recessed from the street and consists of a single pedestrian door. A deep flat fabric awning covers the full front width of the building, with angled metal support rods connecting the street face of the awning to the exterior face of the second-floor, at the window sub sill level.

JCPenney's. 106-108 West Randolph Avenue. Ca 1927/1990. 20th Century Commercial style. This is a two-story brick commercial building. The upper floor exterior face is painted brick with a stepped parapet and cast stone coping. Just below the cornice, there is a wide belt course of yellow EIFS that serves as a name plate. The second-floor fenestrations consist of two single one-over-one metal hung windows with three pairs of one-over-one metal hung windows in between the single windows. The windows are deeply recessed and framed by angled, gray EIFS that surrounds each window opening. Just below this band of windows, there is a wide belt course of the same gray EIFS that spans the middle section of the facade. The remainder of the first-floor wall is clad in a newer brick. At the street level, the building features two recessed entries, one on each end of the building, with a wall of display windows in between. The display windows sit at the exterior face of the building and rest on a low brick knee wall with brick columns framing them on either side. The westernmost entrance consists of a single, metal framed glazed pedestrian door with transom and sidelight. The east entrance provides access to the second-floor and consists of a pair of metal framed glazed pedestrian doors with transom and sidelight. A three-part fabric awning extends across the storefront. The awning is taller and deeper over the two entry areas and shorter and narrower over the display windows, below the EIFS belt course. This building is non-contributing due to alterations, particularly due to changes to second floor fenestrations.

Montgomery Ward. 102-104 West Randolph Avenue. Ca 1934. Colonial Revival. This three-story brick commercial building is located at the corner of Randolph and North Grand. Above the flat cornice with cast stone coping, there is a green-blue tiled partial mansard roof that extends along the two street faces, West Randolph Avenue to the south and North Grand Avenue to the east. This mansard roof projection contains three gabled dormers on its façade, and seven gabled dormers on its east elevation. These dormers each contain a single, nine-over-six, Romanesque

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hung window. The dormer gables have small pilasters with capitals and a pediment with keystone. The solid brick parapet wall extends beyond the partial mansard roof on the east and south and continues unobstructed along the west and north elevation. The building has brick quoins at its corners and in two locations on the east facade where the middle portion of the building mass projects out by the width of a brick. There are several recessed belt courses of brick that wrap around the main wall at street level. Fenestrations at the second floor of the building consist of twelve-over-sixteen wood hung windows. The windows have elaborate casings. There are three such windows on the façade and seven on the east elevation, all located beneath one of the third-floor dormers. At street level, there is a single entrance in the south elevation. The recessed entry is slightly offset to the east side of the façade and consists of a pair of metal framed glazed pedestrian doors with a transom. To either side of the entry, there are large display windows angling from the entry out to the street. Along the street face there are two large display windows to the west of the entry, and three display windows to the east of the entry. The windows rest on a low, stone clad knee wall. This storefront continues along the east elevation with four more display windows. Square, stone clad columns, matching the knee wall, bracket the storefront sections at the corners of the building. The knee wall continues past the south end of the east facing storefront for the full width of the building. There is a deep, flat awning that spans the full length of the storefront on the south and continues around the corner to the east. The awning is supported by angled tie rods that run from just behind the exterior face of the awning to the exterior face of the wall, just below the belt course under the second-floor windows. Beyond the awning and display windows, there are five, four-over-four wood hung windows at ground level of the east elevation. On the north end of the east elevation, there is a recessed double door entry with a flat awning and blade sign above and an additional recessed, single pedestrian door entry just to the north of that.

First National Bank. 201 North Grand Avenue (102-108 East Randolph). 1923. Classical Revival. This seven-story stone clad building is an example of a two-part vertical block. The primary, west facing façade is along North Grand Avenue. The roofline has a classical entablature with dentils and the tower of the building emphasizes verticality with pairs of narrow windows. On the west facing façade, there are three pairings of fixed windows on each of the upper floors. On the south elevation, there are seven pairings of fixed windows on each of the upper floors. On the seventh floor, that is separated from the floors below by a cast stone belt course, there is a decorative rectangular terra cotta panel between the windows. The first floor and tower of the building are separated by an additional classical entablature with a wide frieze. On the west elevation, the frieze also serves as a name plate and is inscribed with "American National Bank." The first floor is a double height space and there is a band of red granite wainscot around the building. On the west elevation, the building features a central entry with double, metal framed glazed pedestrian doors with a tall transom above. The entry has an elaborate decorative stone surround and there is a three-part, fixed window above. There is a single, fluted Corinthian pilaster to either side of the entry, and at the edges/corners of the building in each of the wall spaces between the pilasters, there is a large window opening. Each opening is rectangular and contains a six-part fixed window, with a decorative metal plate between the upper and lower portions of the window. On the south elevation, there are eight such pilasters, six such windows, and a secondary entrance to the building near the east end. This entry also features double, metal framed glazed

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pedestrian doors with transom above. The surround for this entry is much more traditional and features Ionic columns.

Sears. 110-116 East Randolph Avenue. Ca 1927/2001. 20th Century Commercial style. This is a two-story painted brick commercial building. It has a five bay and seven crenellation parapet with cast stone coping. The parapet wall has narrow white merlons with narrow white pendants below. The parapet projects upward in the central bay under which is a cast stone name plate. Beneath the coping, there is a single diamond-shaped tile in each of the other four bays. Under the pendants, there is a decorative, two-part belt course consisting of a row of soldier bond brick above highly decorative and relieved cast stone picture rail with an additional soldier course that also acts as the continuous brick lintel for the second-floor windows. The second-floor fenestrations consist of ten, two-and-four lite fixed metal windows, with two such windows per bay. A decorative cast stone belt course creates a continuous sub sill for the windows. At each corner of the building, and in between each pair of windows, there is a decorative rectangular panel of terra cotta with decorative tiles at each corner of the rectangle laid in track bond bricks. The upper and lower walls of the building are separated by an additional, wider cast stone belt course. The brick frieze below the belt course is accented by six, evenly spaced diamond-shaped tiles. At street level, part of a decorative rectangular panel of terra cotta with decorative tiles at the upper corners is visible on the west and east ends of the building. The remainder of the lower wall has been clad in painted stucco. The clerestory space has also been covered with a fabric awning that spans the entire storefront. The building has a central, recessed entry consisting of a pair of metal framed glazed pedestrian doors with transom and sidelights. To each side of the entry, there are three display windows that angle back out and along the street in the center bay. These and other first floor windows rest on a low stucco clad knee wall. The two bays to the left side of the entry each contain four, three-lite fixed metal windows in a configuration that is similar to the second-floor windows. To the east of the entry, the bay on the east of the building also contains four, three-lite fixed metal windows. The bay immediately to the east of the entry is half way recessed and contains only three such three-lite fixed windows. This bay also contains a secondary entry to the building in the west face of the half recess. This entry consists of a single metal framed glazed pedestrian door with transom. The building, at the alley, is three stories in height.

118 East Randolph Avenue. Ca 1922. 20th Century Commercial style. This is a very simple, single story brick commercial building with a flat cornice and brick coping. Beneath the cornice, there is a decorative frieze delineated by inwardly and outwardly stepped bricks. The clerestory has been covered by a fabric awning spanning the storefront. At street level, the edges of the building have been clad in white tile. There is a single, recessed entry on the far west end of the building with the white tiled wall continued into the recess. The entry consists of a single metal framed glazed pedestrian door with transom. There is a single full height display window to the west of the entry. To the east of the entry, there are four, metal framed display windows resting on a low, tile clad knee wall. This building has a one-story concrete block addition at the back of the building that is not visible from the street.

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120-122 East Randolph Avenue. Ca 1915. 20th Century Commercial Style. This is a two-story brick commercial building with an elaborate stepped parapet wall, brick coping, and brick pilasters on each end of the building. In between, there are partial brick pilasters with cross bricks above them and two rows of basket weave bricks between them, separated by rows of stretcher bricks. There are also two drains in the parapet. Below the drains and partial pilasters, there is a decorative band of brick consisting of a course of stretcher bricks, a wide band of projecting bricks in a cross pattern, and another course of stretcher bricks. Beneath this decorative band, there is a centered brick pilaster that visually divides the habitable space of the building into two bays and holds a sign for the current occupant. The second-floor fenestrations consist of four, six-over-six simulated divided light hung windows in each bay. The windows have a continuous rowlock brick sub sill. The clerestory is present with one light on the far west replaced with a painted plywood panel. At street level, the building is divided into two storefronts by the central pilaster column. The storefronts are identical, with a recessed entry on the west end of each storefront. Each entry consists of a single, paneled wood pedestrian door with nine glazed panes. To the east of the entry, a large display window angles back to the street from the door and meets three additional large display windows resting on a painted brick knee wall in line with the street face of the facade. In between the storefronts, there is a small brick enclosure to the right of the central pilaster that includes the second-floor access, that is a single, paneled pedestrian door.

124 East Randolph Avenue. Ca 1920. 20th Century Commercial style. This is a two-story brick commercial building with a flat cornice, brick coping, and elaborate corbeling. Second floor fenestrations consist of four, six-over-six simulated divided light hung windows in arched openings. The windows have a continuous rowlock brick sub sill. The arched lintels consist of three courses of header bricks. The building's structural ironwork is visible beneath the windows, with the street address painted on it. At street level, the building has been significantly altered with the complete removal of the storefront. Beneath the second floor there is a metal clad storage area at the back, as well as a drive-way to the alley. Within the driveway, there is a drive-thru style window on the west side. This building is non-contributing due to alterations.

126 East Randolph Avenue. Ca 1920/1970. Modern Movement. This two-story, brick clad commercial building has a tall, false façade of painted, concrete panels. There are three rows each of three panels; making a total of nine panels. At street level, the entry is located on the west end of the facade and is slightly recessed. There is one narrow display window on the angled wall to the right of the entry, and then two large display windows further east along the street resting on a concrete knee wall. A flat metal awning spans the entire width of the storefront and is supported by two metal posts and a metal i-beam at the exterior (street) edge of the awning. This building is non-contributing due to alterations outside the period of significance.

T.L. Blackburn Building. 128-132 East Randolph Avenue. 1933. 20th Century Commercial style. This is a very plain, single-story brick clad, corner commercial building. The parapet wall is flat, with the corner columns projecting up past by about a foot and cast stone coping all around. There is a cast stone diamond accent at each corner and a name/date plate offset just to the east beneath the cornice on the facade. The clerestory areas of both storefronts have been covered by

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painted vertical siding. An angled fabric awning covers the clerestory span at the east storefront only. The façade is divided into two storefronts with the east storefront being twice the length of the west storefront. The storefront on the west features a central, recessed entry, consisting of a single, metal framed glazed pedestrian door with transom. To each side of the entry, there is a single display window angled from the entry out to the street front. There are two additional display windows to either side of the entry along the street, all resting on a knee wall. The storefront on the east side has its entry offset to the far right of this façade and in line with the street face. The entry features a pair of metal framed glazed pedestrian doors with transom. To the east of the entry, there is a single display window and to the west of the entry, there are a total of five display windows, all resting on a knee wall.

123 North Grand Avenue. Ca 1910/1970. Modern Movement. This is a three-story building with a false front façade of concrete panels framed into sections with wood trim. There is a central recessed entry featuring double, metal framed glazed pedestrian doors with sidelights and transom. To the north of the entry, there is an upper-floor access door shared with the building to the north. This entry consists of a single, pedestrian door. The wall area immediately surrounding the secondary entry is red brick clad. To the south of the primary entry, there is a single fixed display window on a knee wall that runs from the entry back to the street front. There are two additional display windows along the street front. All these windows rest on a low, brick clad knee wall. This building is non-contributing due to alterations.

121 North Grand Avenue. Ca 1935/1999. 20th Century Commercial style. This is a two-story, gold brick commercial building with a flat cornice and stone coping. Beneath the cornice, varying levels of brick are used to create three, recessed rectangular boxes. Beneath the boxes, there is decorative brick corbeling. Second floor fenestrations consist of a single fixed metal framed window, a pair of fixed metal framed windows, and an additional single fixed metal framed window. The windows have cast stone sub sills with brick lintels. The lintels are accented with decorative cast stone keystone and corners. The clerestory has been infilled and painted gray. At street level, there is no entry. Instead, there is a band of five, three-part fixed display windows with rowlock brick sub sill, resting on a red brick knee wall.

117-119 North Grand Avenue. Ca 1935/1999. Twentieth Century Commercial style. This is a two-story, buff brick commercial building, with a flat cornice featuring a wide, dark band of metal trim, that is taller at the edges. There is another wide band of the same trim just below the cornice. Second floor fenestrations consist of four large window openings. Each opening contains a metal framed, multi-light window configuration with a centered fixed window, a single, narrow hung window on each side and four, square fixed windows above. The windows have cast stone sub sills. At street level, there is a recessed, secondary access door on the north end of the façade. This secondary entry consists of a single pedestrian door. The primary entry is recessed and located to the south of the center of the building. The entry consists of double, metal framed glazed pedestrian doors with a transom and sidelight. To the left of the entry, there are three, fixed display windows that angle from the entry back toward the street. There is one large display window between the three smaller windows and the second-floor access door that runs parallel to the street. To the right of the entry, there is a single fixed display window beyond the sidelight that runs from

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the entry back to the street. There is one additional, large fixed display window on the right side of the façade along the street face. The display windows all rest on a low brick clad knee wall. A canvas awning spans the width of the storefront and covers the clerestory space. At the time of the 2007 nomination, this building was contributing to the district. Since that time it has undergone alterations that now make the building a non-contributing building.

115 North Grand Avenue. Ca 1940. Art Déco. This is a two-story buff brick commercial building with a flat parapet intersected by four brick pilasters with cast stone caps and cast stone coping. The pilasters divide the west facing façade into three bays. On the upper wall, there are decorative cast stone panels in each bay, just below the coping. Second floor fenestrations consist of three rectangular openings, one each between the pilasters, that have been infilled, and have cast stone sub sills. The two center pilasters have three-dimensional cast stone bases that begin just above the first floor. The upper floor is separated from the first floor by a cast stone belt course. At street level, the recessed entry is located on the south side of the façade. It features double, metal framed glazed pedestrian doors with a tall transom. There are two large fixed display windows to the north side of the entry. There is a shallow metal awning across the storefront.

113 North Grand Avenue. Ca 1940. Art Deco. This is a small, single-story gold brick commercial building. Despite its small size, the building is highly ornamented with an elaborate cast stone parapet and decorative upper wall. Directly beneath the toothed cast stone coping, there is a cast stone belt course in a wave and arrow motif. Beneath that, there are brick pilasters at the edge of the building that extend to the ground and in between that extend from below the cornice to just above the entry. The pilasters in the middle of the wall have decorative cast stone caps. In between the pilasters, there are decorative cast stone plaques with chevrons. At street level, the deeply recessed entry is located on the south end of the façade. The entry consists of double, metal framed glazed pedestrian doors with transom and sidelights. To the north side of the entry, there are two large fixed display windows, angling from the entry back toward the street. There is a one-story concrete block addition at the back of the building.

111 North Grand Avenue. 1910/1970. Modern Movement. This two-story, rectangular commercial building has a unique second story false façade. The upper wall of the building has been covered in concrete panels, painted, and textured to create a three-dimensional chevron zag pattern that projects past the original parapet leaving the modern parapet in a chevron pattern. At the first-floor level, the entry is offset to the north side and recessed from the street. The entry consists of a single, metal framed glazed pedestrian door with sidelights and transom. To the south of the entry, there is a narrow display window where the wall connects back to the main wall of the storefront and along the south of the storefront, there are two large display windows, all resting on a low stucco clad knee wall. To the north side of the entry, the stucco clad knee wall is higher and there are two large display windows to the left of the doorway as the wall connects back to the main wall of the storefront. Along the storefront, there is one additional large display window. A fabric awning extends over the full width of the storefront. This building is non-contributing due to alterations outside the period of significance.

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109 North Grand Avenue. Ca 1901/1996. No distinctive style. This is a two-story commercial building with a modern brick false façade, a flat cornice, and soldier brick coping. There are no second-floor fenestrations. Just above the first floor, there are three contrasting rectangular brick boxes. Inside these boxes, the bricks are laid in a basket weave pattern. At street level, there is a recessed central entry with double, framed glazed pedestrian doors and a soldier brick lintel. To either side of the entry, there is a single, fixed window with cast stone surrounds and keystones. There is a decorative brick panel under each window with the brick laid in a herringbone pattern. This building is non-contributing due to alterations outside the period of significance.

105-107 North Grand Avenue. 1920/1980. Modern Movement. This is a two-story commercial building, clad in rectangular concrete panels with a decorative cast stone cornice. Centered beneath the cornice, there is a sign board with cast stone surround and a small belt course of cast stone to either side. Second floor fenestrations consist of six, fixed windows, two sets of three. Each has a decorative cast stone surround with keystone. At street level, the entry is offset just to the north of center. The entry consists of a single, metal framed glazed pedestrian door with transom and sidelights. To the north side of the entry, the wall runs back to and along the street and is clad in the same material as the upper wall. To the south side of the entry, the main wall is recessed and features four, fixed windows on a knee wall. There is a single, square support along the street front just to the right of the entry. A flat metal awning spans the width of the storefront. This building is non-contributing due to inappropriate alterations.

Stephenson Building. 101-103 North Grand Avenue. Ca 1920/1959. Modern Movement. Historically, the Stephenson was a five-story bank building on the corner of Broadway Avenue and Grand Avenue. In 1959, the top three floors of the building were removed. At some point between 1959 and 1970, a false front was applied to it and to the building next door. The primary facade of the building faces south, along West Broadway Avenue. The narrower, west facing elevation faces North Grand Avenue. The exterior cladding of the second floor of the building consists of vertical, rock faced, concrete panels, divided by vertical metal screens. The narrow screens are slightly recessed from the rest of the upper wall. There are no fenestrations visible on the upper wall of the building. At street level, there are two separate storefronts along North Grand Avenue. The northernmost storefront (103) consists of a central recessed entry, with display windows angling back out and along the street front to the edge of the storefront. The large display windows rest on a low knee wall clad in wood siding. There is a fabric awning across the entire width of the storefront. The southernmost storefront (101) consists of a deeply recessed entry, located along the north side of the storefront. The entry features a single, metal framed glazed pedestrian door with a narrow sidelight to the right. There is a large display window angling back from the entry to the street front, as well as another large display along the street face. These windows rest on a very low concrete knee wall. A fabric awning spans across the storefront. To the right of the southernmost display window, the remainder of the first-floor exterior wall is clad in painted brick. Along Broadway Avenue, there are three tall, fixed display windows on the far west of the facade. These windows have a fabric awning spanning their width. To either side of the windows, there is a wide stucco clad pilaster that flares out in width toward its base. There are eight such pilasters on this south wall, although they vary in size. There is a double door entry to the main building centrally located in the south facing facade, as well as entries to two additional

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office areas at the far east of the building. The entry to the left is a metal framed glazed pedestrian door and the door on the right is a multi-light French style wood door. There is also an exterior entrance to the basement, obscured behind a stacked stone knee wall. This building is non-contributing due to alterations.

Broadway Tower.* 114-118 East Broadway Avenue. 1931. Art Deco. George Blumenauer, architect. McMillan and Shelton, builder. NRIS#85002789. This office tower is clad in buff brick with terra cotta and stone accents. It is an example of a three-part vertical block, with elements of a central block with wings. The central portion of the tower is taller, with a wing on each side being one floor shorter. There are two stories plus the basement composing the lower zone, twelve stories (eleven stories in the wings) comprising the tower, and a single top floor in a distinctly different top zone of the central block, for a total of fifteen stories plus basement. Pilasters in the central block section visually divide the building vertically into six bays on the front/south facing facade and the back/north facing facade. Pilasters also divide the building vertically on the west and east elevations into five bays. The cornice of the is flat with rounded corners. In the taller, central block, the capitals of the pilasters intersect the cornice. The capitals are highly elaborate with extensive terra cotta detailing. Just below the cornice of central block, there are terra cotta panels with triangular shaped accents. There are four window openings on this top floor, completely surrounded by terra cotta. Fenestrations on the top floor of each wing consist of two windows in each bay, with four additional window openings in the 14th floor of the central block. Between the tops of these windows and the cornice, the upper wall is clad in terra cotta panels. Fenestrations on floors 4 to 13 are identical. There are two window openings in each bay of the wings and four windows in the central block. From below the windows on floor 14 to the windows above floor 3, the windows in the central block are vertically separated by a square section of brick in a contrasting color in an intricate pattern. Fenestrations on the third-floor wings are the same but the surrounds are much more elaborate and completely surround each opening. The shaft is separated from the lower zone by a change in materials. The two lower floors are clad in stone. Just below the third-floor windows, the stone is elaborately carved in a band across the entire front of the building. At street level, fluting and elaborate capitals have been carved into the stone, creating faux pilasters at the edges of the building and in between to create five bays on the first two floors. Second floor fenestrations consist of two window openings in each of the outer bays and the center bay, with one window in each of the two other bays. First floor fenestrations feature a central entry, as well as a single storefront in each of the outer bays. The central entry is slightly recessed. There are double, metal framed glazed pedestrian doors on the right side of the entry opening, and a wider, handicap accessible auto opening door on the left. The opening is covered by an arched canopy and there is an elaborate gold leaf surround above the door. The storefront on the far west side of the building features a central entry. The entry is a single, metal framed glazed pedestrian door. There is a single, fixed window to either side of the entry, on a natural stone clad knee wall. The storefront on the east side of the building is identical. In the second bay from the left, there are two fixed display windows. One rests on a natural stone clad knee wall. The other rests on a metal panel. In the second bay from the right, there is a single, fixed display window resting on a natural stone clad knee wall. There are awnings over each of the storefronts as well as over each bay with display windows. Each opening also has an elaborate surround with gold leaf detailing.

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120 East Broadway Avenue. Ca 1910. 20th Century Commercial style. This is a two-story brick clad commercial building with a flat cornice and brick coping. The building is framed by brick pilasters. Beneath the cornice, there is a basket weave belt course, a dentil course, a row of header and stretcher bricks as well as crenellations. Below this decorative brick work, there are two brick friezes framed by header bricks. Second floor fenestrations beneath these friezes consist of two pairs of one-over-one hung windows. The windows have brick sub sills. The clerestory windows have been covered by a quarter barrel fabric awning that spans the width of the storefront. At street level, the entry is deeply recessed on the west side of the storefront. It features a single, metal framed glazed pedestrian door. To the east of the entry, there is a single fixed display window that angles from the entry back toward the street. There are three additional fixed display windows to the right of the entry along the street. The windows rest on a low, stucco clad knee wall.

122-124 East Broadway Avenue. Ca 1903. 20th Century Commercial style. This is a two-story gray painted brick commercial building with a flat cornice and gray painted brick coping. Beneath the cornice, there is a course of dentils and decorative molding. Near the center of the cornice, there are two partial pilasters. Between the pilasters, the cornice has decorative corbeling. The bases of the pilasters have decorative stepped brickwork. These partial pilasters separate the building into three bays. The outer bays are larger than the smaller center bay. There is a multi-layer belt course just above the second-floor windows. Second floor fenestrations consist of two, multi-light fixed and casement windows in each of the outer bays with a smaller multi-light casement window in the center bay. The windows each have arched brick surrounds and there are quarter sphered fabric awnings obscuring the tops of the four windows in the outer bays. The small center window does not have an awning nor lunette window, but it does have the brick arch with keystone. Another belt course of decorative molding and dentils separates the second floor from the first floor. At street level, the clerestory has been covered and a fabric awning spans the length of the west storefront and the second-floor access door, in the middle of the façade. There are two storefronts and a central, second floor access door. The second-floor access door is a wood framed glazed pedestrian door. The storefront on the west has its entry on the far-left side. It is deeply recessed and features a single, metal framed glazed pedestrian door. A single, fixed display window angles from the entry toward the street with two additional display windows along the street in this storefront. The storefront on the right is identical in configuration. The windows rest on a low vertical siding clad knee wall.

Elks Lodge. 101-103 South Grand Avenue. Ca 1910/1950/1960/2010. 20th Century Commercial style. This is a two-story brick clad commercial building. Originally three-story, the upper floor had been removed by the early 1950s. A false façade was added by the 1960s but it has subsequently been removed. The cornice is flat with cast stone coping. The building is framed by brick and cast stone pilasters on the second floor. A narrow cast stone belt course runs between the pilasters just below the cornice. Second floor fenestrations consist of seven, one-over-one hung windows in arched openings. The windows have cast stone sub sills. There is a decorative cast stone belt course between the two floors and below the belt course, there is an illegible ghost sign. The clerestory is intact and covered by a fabric awning. At street level, the recessed entry

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is located on the north end of the west facing façade and features double, metal framed glazed pedestrian doors with transom. To either side of the entry, a single display window angles back from the entry to the street front. On the north side, there is an additional fixed display window along the street front. To the south side of the entry, there are four additional fixed display windows. On the north facing façade of the building, second floor fenestrations consist of twenty-one one-over-one hung windows in arched openings. The windows are placed in no discernible pattern but each has a cast stone and arched brick lintel. First floor fenestrations have been significantly altered, with a different shade of brick used to fill the voids of replaced windows and other openings. The primary entry is located centrally on the façade and features an elaborate cast stone surround with fluted pilasters. There is a single metal framed glazed slab pedestrian door with sidelight. A rounded awning covers the entryway. To the east of the entry, there is a second-floor access door consisting of a single metal framed glazed slab door with transom and arched lintel, as well as two additional storefronts and an additional upper floor access door. The access door is located on the far east side of the façade and consists of a single, metal framed glazed pedestrian door with transom and arched lintel. To the right of this door, there is a storefront with a west entry. The entry consists of a single, metal framed glazed pedestrian door with transom. There are two metal framed display windows to the east of the entry. A fabric awning spans the storefront, with the building's structural ironwork visible just above the awning. To the west of this storefront is a mirror image storefront. An additional storefront is located just to the left of the primary entry for this facade. The entry to this storefront is from the primary entry. Along the street face, this storefront features two metal framed display windows. A fabric awning spans the storefront, with the building's structural ironwork visible just above the awning. On the far northwest corner of the north facing façade, there are two additional metal framed display windows with fabric awning above. At the time of the 2007 nomination, the property was considered non-contributing due to alterations. Due to rehabilitation, the building is now considered a contributing resource.

Theater. 105 South Grand Avenue. Ca 1910/1960/2009. Art Deco. This is a two-story buff brick theater with a flat cornice that has a center that is taller than all the other coping stones. The cornice and coping are cast stone. There are four implied brick pilasters consisting of stacked sections of raised one-and-one-half brick lengths wide by two bricks high separated by a single row of brick that is flush with the rest of the exterior brick wall. The "pilasters" separate the three second-floor windows. The outer cold-rolled steel window units are identical and consist of eight upper fixed lights, with two, eight-lite metal casement windows below. The central window has sixteen upper fixed lights with two, eight-light metal casement windows at its center and an additional, eight fixed lights on either side. The windows have cast stone lintels and a continuous cast stone sub sill. Just above the entry area, there are two additional pairs of six-light casement windows with cast stone sub sills and lintels. At street level, it is obvious an awning has been removed, as newer buff brick fills the void. The entry is recessed to the south of the center of the building. The entry consists of a single, metal framed glazed pedestrian door with a short transom. There is a single, angled display window to the south side of the entry and two angled display windows to the north side of the entry. At the time of the original NRHP nomination, 101-105 South Grand Avenue was covered in a single false façade which was removed circa 2009.

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107 South Grand Avenue. Ca 1909. 20th Century Commercial style. This is a two-story painted brick commercial building with a flat cornice and painted stone coping. There is decorative brick corbeling below the cornice as well as four rectangular brick boxes that project slightly from the main wall. Second floor fenestrations consist of four, very tall openings that have been shuttered. The windows have painted stone sub sills and lintels. The building's structural iron work is visible beneath the second-floor fenestrations. The clerestory space is covered by a fabric awning that spans the width of the storefront. At street level, the central entry is recessed and features a single, metal framed glazed pedestrian door with transom. To either side of the entry, there is a single display window angling back from the entry to the street face. There is an additional display window to either side of the entry along the street. All the display windows rest on a low, light colored brick knee wall.

Shield Building. 109 South Grand Avenue. Ca 1933. Mission/Spanish Colonial Revival. This is a single-story commercial building clad in light brown colored brick with an elaborate stepped parapet with cast stone coping. There are decorative cast stone panels beneath stepped areas at each edge of the building. Just below the cornice, there is a terra cotta barrel tile clad half hipped roof area. This area is supported by two pairs of decorative wooden brackets. To either side of this decorative half hipped roof projection, there is a narrow window opening that has been infilled. The sub sills beneath the openings are cast stone and remain intact. Below, there is also a tile name plate reading "Shield Building." The clerestory space has been infilled with sheet metal. At street level, there are decorative tile clad pilasters at each edge of the building. The entry is offset to the left and features a single, metal framed glazed pedestrian door with transom. There is a single fixed display window to the north side of the entry, and two fixed display windows to the south of the entry. The display windows rest on a brick and metal clad knee wall.

111 South Grand Avenue. Ca 1910/1969. No distinctive style. This is a single-story commercial building with its upper wall clad in vertical corrugated aluminum siding. The cladding is brick at street level. The storefront has a central entry consisting of a single, metal framed glazed pedestrian door with transom. There is a single, fixed display window to either side of the entry. The windows rest on a brick knee wall with a cast stone sub sill for the windows. There is a flat metal portico across the entire storefront, supported by three metal posts near the street. This building is non-contributing due to inappropriate alterations.

113 South Grand Avenue. Ca 1907. 20th Century Commercial style. This is a single-story dark brick commercial building with brick pilasters at the edges of the building. The cornice is shaped in the center and has brick coping in a lighter shade of red. Beneath the cornice, there are three brick rectangles of the lighter shade of red brick. Beneath the rectangles, there is a belt course of the same alternating bricks. The clerestory space has been covered by a fabric awning that spans the entire width of the building. At street level, the building has a central entry consisting of a single, metal framed glazed pedestrian door with transom. There are two, fixed display windows to either side of the entry, resting on a knee wall of a different shade of red/brown brick. There is a small brick planter in front of the display windows to the north of the entry.

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Cherokee Theater. 115-117 South Grand Avenue. Ca 1925. Art Deco. This is a two story, buff colored brick former movie theater with an elaborate stepped parapet and painted terra cotta accents and coping. The second floor is divided into four bays by five wide brick pilasters. The center pilaster intersects the central, raised parapet and is topped with an elaborate painted terra cotta capital. Fenestrations on the second floor consist of a vertical band of glass block in each of the outer bays, with two pairs of eight light casement windows in the middle two bays. The columns of glass block windows have coffered terra cotta lintels. A large, flat metal awning with a tall fascia sign board and scalloped edges spans across the majority of the width of the building and is supported by five tie rods. At street level, the building has two storefronts and a central, second floor entry. The storefront on the north side has a central entry consisting of a single, metal framed glazed pedestrian door with transom. There are two display windows to the left of the entry and a single, larger fixed display window to the south of the entry. The central entry to the center of the building and to the second floor consists of a single, metal framed glazed pedestrian door with transom and sidelights. The storefront on the south side has its entry on the left side of the storefront. The entry also consists of a single, metal framed glazed pedestrian door with transom. There are two, fixed display windows to the south of the entry and a single, narrow fixed display window on the south. All the display windows in the building rest on a low brick clad knee wall.

119 South Grand Avenue. Ca 1910/1975. Modern Movement. This two-story rectangular commercial building has a false façade covering the second floor. The false façade consists of light-weight aluminum panels divided by narrow vertical beams that have been painted white. The clerestory area of the original building has been covered by vertical corrugated aluminum. At street level, there is a single door entry, offset slightly to the south. The entry door is a metal framed glazed pedestrian door with transom. There is a low brick knee wall to either side of the entry. The display window area to the north side of the entry has been boarded over with plywood. There is a single, large display window to the south side of the entry. On the far south side of the storefront, there is an exterior entry to the second floor and consists of a single, metal framed glazed pedestrian door with transom. A deep flat metal portico spans the entire width of the storefront and is supported by three metal posts.

121 South Grand Avenue. Ca 1910/1975. Modern Movement. This two-story rectangular commercial building has a false façade covering the second floor and consists of nine concrete panels, divided into three bands and separated by narrow bands of recessed, horizontal metal. At street level, the storefront has a central entry consisting of a single, metal framed glazed pedestrian door with transom. To either side of the entry, there are two large metal framed display windows, resting on a tile clad knee wall. A deep, flat metal portico spans the entire width of the building and is supported by three angled metal posts.

123-125 South Grand Avenue. Ca 1901. 20th Century Commercial Style. This is a single story, painted brick commercial building with a flat cornice, intersected at the edges of the building and the center of the upper wall by brick pilasters and painted brick coping at the upper wall. The single pilaster in the middle of the upper wall of the west facing façade becomes two pilasters at street level with a single fixed display window on a low knee wall between them. The façade

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contains two storefronts with the entry located on the south side, consisting of a single, metal framed glazed pedestrian door with transom. There are three display windows to the north side of the entry, then the single display window between the pilasters to the south side of the entry. The entry to the south storefront has been replaced with a full height display window. There are three display windows to the north of the former entry. A fabric awning spans the width of the storefronts. This corner building also has fenestrations along East Maine Street, south facade. On the far west side of this facade, there is a single fixed display window. Along the upper wall, there are five partial pilasters, as well as a full pilaster separating this building from the adjacent one. There is a rusticated stone belt course beneath the partial pilasters. Two large arched openings have been infilled, but a secondary entry and one window remain. The secondary entry features a pedestrian door and the window is a single, fixed unit. The arched openings have been infilled with painted brick.

201 South Grand Avenue. Ca 1901. 20th Century Commercial Style. This is a two-story red painted brick clad commercial building with a flat cornice featuring multiple layers of white painted brick corbeling. Second floor fenestrations consist of two, one-over-one hung wood windows along East Maine Street, one, one-over-one hung wood window above the forty-five-degree angled entry, and two, one-over-one hung wood windows along South Grand Avenue, all in arched openings with arched brick lintels and cast stone sub sills. The building's structural iron work is visible between the floors. The clerestory space has been infilled with painted siding. The building has a forty-five-degree angle canted corner entrance consisting of a single, painted wood framed glazed pedestrian door. The door is no longer operable, the sidelights have been painted over, and a wall air conditioning unit is installed where a transom once was. There are two, fixed display windows to the south of the entry along Grand. These windows rest on a painted brick clad knee wall. To the north of the entry, there are three fixed display windows along East Maine Street.

203-209 South Grand Avenue. Ca 1901. 20th Century Commercial style. This is a two-story red painted brick commercial building. Second floor fenestrations consist of three, one-over-one windows in arched openings with cast stone and arched brick lintels. The sub sills are stone and the lintels are brick. The clerestory has been covered by painted vertical corrugated metal siding. The building's structural iron work is visible between the floors. At street level, there is a central entry consisting of a single wood framed glazed slab door with a tall two-light fixed transom above. There are fixed display windows to either side. The windows rest on a painted brick knee wall.

211 South Grand Avenue. Ca 1901. 20th Century Commercial Style. This is a two-story painted brick commercial building with a flat cornice and metal coping. There are brick pilasters at the edges of the building, and two partial pilasters along the upper wall, separating the upper floor into three bays. There are layered brick corbels between the pilasters just below the cornice. Three historic window openings in these bays have been infilled. The stone stills are intact. At street level, the storefront is divided into three bays by narrow metal columns. Each bay consists of three tall, dark metal clerestory panels and three tall display windows or doors with transom. The central entry consists of double, dark metal framed doors with short three-light dark transom. The door slabs also have dark metal panels. To each side of the entry, there are three fixed windows with

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dark tinted glass. The windows rest on a metal panel knee wall. At the time of the 2077 nomination the building was considered non-contributing. Due to rehabilitation, the building is now considered a contributing resource.

Public Library of Enid and Garfield County.* 120 West Maine Street. 1964. New Formalism. Smith-Day, architect. NRIS#15000869. This two-story, rectangular building with a flat roof is an outstanding local example of the New Formalist style, designed and built in Enid in 1964. Along the upper wall of the building, there are vertical concave concrete sections, giving the building a scalloped appearance at both the top and the bottom. The upper wall hangs over the ground floor level. This extension is supported at regular intervals by thin, round structural concrete columns on the first floor. Most of the recessed first floor is clad in vertically oriented aluminum framed dark tinted glass sections. At the top of each glass section is a subdivided glass section, circular in form, and offset from the rest of the glass by additional aluminum framing. The primary entry to the building is located on the south facade, along West Maine Street. The entry is offset to the right of center and consists of double, metal framed glazed pedestrian doors with transom and sidelights. To either side of the entry, instead of the main wall of the exterior being aluminum framed glass, it is clad in dark brick. The east and west elevations match the fenestration and materials found on the front façade. The rear (north) elevation provides a service/delivery space for the library and there is less glass. At the rear of the building, there is an approximately fifty (50) foot long brick clad section of the building that projects out from the main wall of the library and extends in front of the north face by about eighteen (18) feet with the remaining seven feet extending to the south and overlapping the elevation. This brick clad rectangular portion of the building is also slightly taller than the rest of the building. On the east side of the projection, there is a metal slab secondary entry door. A band of three aluminum framed storefront windows extends for nearly the entire length of the distance that the brick box protrudes from the rest of the building. There are no fenestrations in this section. The west side of the protruding brick box has an overhead style door in a similar location to the east side windows. At the time of the 2007 nomination the building was considered non-contributing due to age. The building is individually listed and is considered a contributing resource to the historic district.

Garfield County Courthouse.* 100 West Broadway Avenue. 1934. Art Deco. Hawk and Parr, architects. NRIS#8400318. The Garfield County Courthouse is a three-story and five-story with basement, stone clad governmental building constructed as a project of the Federal Emergency Administration. It is an example of a central block with wings, creating five bays on the primary, south facing facade. The cornice is flat, with rounded edges except over the central block where it is stepped. Beneath the highest portion of the cornice over the three-story section entry, "Garfield County Courthouse" is inscribed. The first floor is raised, making steps necessary to access the main entrance. The main entrance consists of double, metal framed glazed pedestrian doors with transom. To either side of the entry, there is a single, large multi-part fixed window. The windows have stone sills. Above the first-floor windows, there are elaborate terra cotta panels. The windows in the upper floor of the entry area are located directly above the first-floor window and doorway openings. They are also the same type of windows, but are much taller, extending from the second floor to the third floor. There are narrow terra cotta panels above the tops of these windows on the third floor. To each side of the central entry area, the remainder of the

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courthouse's central block is recessed slightly. Fenestration on both sides is identical with two multi-part fixed windows on every floor, including the basement level. The wings are even further recessed. There are also identical, four multi-part fixed windows on each floor. There is a recessed two-story section on top of the three-story central block. Fenestration in that portion of the building seems to mirror fenestration in the floors below.

U.S. Post Office and Courthouse. 115 West Broadway Avenue. Ca 1940/1965. Classical Revival. Louis A. Simon, architect. This is a three-story symmetrical governmental building clad in stone. Its primary facade faces north. The parapet wall is flat, with an elaborated cornice below. There is stone coping. Fenestrations visually divide the building into three bays. Fenestrations in the two upper floors are identical, as are fenestrations in the two outer bays. In the outer bays, second and third floor fenestrations consist of four pairs of two-over-two metal windows. In the central bay above the central entry, fenestrations are found in three recessed vertical bands that extend from the second to the third floor. The windows are a combination of paired two-over-two and paired three light casements. There is a metal balustrade at the base of these vertical bands of windows. Beneath the second floor, the upper and lower zones of the building are separated by a stone belt course, inscribed with "United States Post Office and Court House." On the first floor, fenestrations consist of four pairs of two-over-three windows in each of the outer bays. The central bay has a pair of two-over-three windows on each side of the central entry. The central entry consists of double, metal framed glazed pedestrian doors with a metal surround and four light transom above. The entry is accessed via granite steps. There is a rear, single story addition, built using similar materials and in the same style. The addition is not visible from the primary facade.

Parking Lot between 303 West Broadway and 323 West Broadway.

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

Bandstand. Ca 1986. No distinctive style. Located on the north side of the courthouse square, along West Randolph Avenue between North Grand Avenue and North Independence Street. This octagonal shaped structure has a standing seam metal roof and is supported by eight, round metal posts. This structure is non-contributing due to insufficient age.

"Spirit of the American Doughboy" statue. 1924. No distinctive style. E.M. Viquesney, artist. Located just east of the Public Library of Enid and Garfield County on the northwest corner of the intersection of South Grand Avenue and West Maine Street. This bronze statue depicts a soldier in a fighting stance complete with bayonet fixed rifle. The statue sits atop a rusticated granite base.

"Keeper of the Plains" statue. 1994. No distinctive style. Harold T. Holden, artist. Located on the northeast side of the courthouse square. This bronze statue depicts a male American Indian in native dress and rests atop a limestone base. This structure is non-contributing due to insufficient age.

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Tri-State Music Festival Memorial. Ca 1976. Located on the northwest corner of the courthouse square. This structure is non-contributing due to insufficient age.

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Banc Central. 300 West Randolph Avenue. 1983. Modern Movement. This is a single-story brick building with a metal clad hipped roof. The primary entry is located along Randolph Avenue and consists of double, metal framed glazed pedestrian doors with transom and sidelights. Other fenestrations consist of large, fixed display windows. Along Kenwood Boulevard, the bank features a multi-lane drive-thru banking area with a flat roof. This building is non-contributing due to construction outside the period of significance.

225 West Randolph Avenue. 1920. Mission/Spanish Colonial Revival. This is a single-story brick commercial building with a blend of red brown colored bricks. The building has an elaborately shaped parapet wall with cast stone coping. At its center, the parapet wall is angled and holds the year of construction, 1920. There is a course of soldier bricks beneath the cast stone coping. Beneath the year in the parapet wall, there is a decorative cast stone rectangle with brick set in a herringbone pattern. There are decorative cast stone accents to either side of this rectangle as well as four, diamond-shaped brick accents. Beneath the decorative accents, at roughly the ceiling height of the interior space, there are two belt courses of the same cast stone with another course of soldier bricks between them. The clerestory space is not visible due to a set of fabric awnings. At street level, the building is divided into two small storefronts. The storefront on the west side has a deeply recessed entry on its far west side. The entry consists of a single, metal framed glazed pedestrian door with transom. To the west of the entry, there are two large fixed display windows on a brick clad knee wall that angle out from the entry and along the building face. The storefront on the east side has a central recessed entry consisting of a single, wood framed glazed pedestrian door with transom. To each side of the entry, two large fixed display windows on a brick clad knee wall angle out from the entry and along the building face.

223 West Randolph Avenue. Ca 1920. 20th Century Commercial style. This is a single-story brick commercial building with a flat cornice and brick coping in a header bond. Below the header are three courses of brick in a running bond with a single course of soldier bond below. There are brick pilasters at each edge of the building and a brick name plate. The clerestory area has been infilled with metal siding. At street level, the central entry is slightly recessed and consists of a single, metal framed, glazed pedestrian door with transom. To each side of the entry, there are two large fixed metal display windows on a low brick knee wall that angle out from the entry to meet the brick pilasters.

221 West Randolph Avenue. Ca 1930/1970. No distinctive style. This is a highly altered painted brick commercial building with a flat cornice and brick coping that continues around the façade and as well as the windows, almost framing the facade. The entry is offset to the west and features double, metal framed, glazed pedestrian doors. The entry is located beneath a large, unusual awning. The awning is a series of flat concrete panels. Over the offset entrance, there is an elevated pedestrian door with a large fascia panel that projects north that holds the business's

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signage and is supported by two painted brick columns near the exterior edge of the horizontal panel, which frames the entryway. On the east and west sides of the entry projecting, running vertically, are two more panels that project above the horizontal panel by about two feet and below the fascia panel by about two feet. Attached at the bottom edge of the vertical side panels are additional horizontal panels that stretch across the face of the building at height. The east horizontal panel is supported by two more painted brick columns. Fenestration consists of three tall, narrow fixed windows to the left of the entry and are visually cut in half by the awning.

217 West Randolph Avenue. Ca 1930/1976. Modern Movement. This is a two-story brick and concrete panel clad commercial building. The upper wall is clad in rectangular concrete panels laid in a grid of five rows and four columns. The cornice is flat and the historic brick is visible on the far east side of the façade. There is no second-floor fenestration visible. At street level, the front wall is clad in dark brick laid in a stack bond. There is a single entry located within a recess on the right side of the façade. The entry consists of a single, metal framed glazed pedestrian door with transom. To the west of the entry, the rest of the curved recess has several large openings for display windows that have been infilled with plywood. To the left of the entry, the main wall is brick with a narrow horizontal band of fixed windows along the street face of the facade.

Aztec Theater. 213-215 West Randolph Avenue. 1969. 20th Century Commercial style. This is a brick clad building that historically had three stories. The third floor was removed at an unknown date. The second-floor exterior wall has no decorative details and no fenestration. At street level, there are two recessed entries, each consisting of double, metal framed glazed pedestrian doors with transoms and sidelights. Display windows, to the west of the westernmost entry, sit on a brick pony wall and have been infilled with painted plywood that projects at an angle and then runs flush with the exterior face of the facade. In between the two recessed entries, there are several large display windows on a low brick knee wall that project out to be in line with the exterior face of the facade. To the east side of the easternmost entry, there are several additional display windows on a low brick knee wall that are also in line with the exterior face of the facade.

Scheffe Pharmacy. 127-131 East Randolph Avenue. 1947/1980. Modern Movement. This is a single-story corner commercial building. Scheffe Pharmacy removed the non-historic façade treatment in 2018. The upper portion of the three part storefront is clad in brick and has a pedimented parapet at the east and west ends. The middle storefront has a flat parapet. Between each storefront and on each corner is a set of pilasters that rise above the parapet. The east and center storefronts have ghost signs. At street level, the exterior of the building is clad in tiny, multicolored tiles. Some windows and an additional entry on the east side of the facade have been removed and filled in with wall board. At present, fenestration consists of three pairs of floor-to-ceiling display windows separated by tile clad columns. The entry is located to the west of these windows. The entry is slightly recessed and consists of a single, metal framed glazed pedestrian door with transoms and sidelights. The recess space on either side of the entry is also filled with floor-to-ceiling display windows. The central storefront has two sets of display windows. The west storefront has a double metal frame glass door with sidelight and transom and two display windows. The east elevation maintains the same building materials as the façade. The northeast storefront has a stepped parapet and the storefront has been infilled with wallboard and a metal

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door. This building is non-contributing due to significant alterations outside the period of significance.

Scheffe Pharmacy. 125 East Randolph Avenue. 1947/1980. Modern Movement. This is a single-story building with false facade clad in a combination of off-white concrete panels and light-colored brick that continues west across the neighboring storefronts. The concrete panels are off-white in color and feature a folded, three-dimensional geometric pattern. The historic brick building in this location has been replaced with a drive thru for the pharmacy to the east. All that is left is brick pilasters at each end, with the concrete panels overhead. On its east wall, inside the drive thru, there is a metal framed glazed pedestrian door with transom and sidelights as well as a drive thru window. This building is non-contributing due to significant alterations outside the period of significance.

123 East Randolph Avenue. 1947/1980. Modern Movement. (sign in window says 127 E Randolph) This is a single story commercial building clad in a combination of concrete panels and light-colored brick. The building shares a concrete panel façade with 125 and 121 E Randolph Avenue on either side. The concrete panels are off-white in color and feature a folded, three-dimensional geometric pattern. At street level, there is a single storefront. This storefront features four tall display windows resting on a metal knee wall, with a single, metal framed glazed pedestrian door entry with transom, and one large display window and one small display window to the right (west) of the entry. The transom space above the windows has been infilled with similar concrete panels. The false façade of the upper wall provides a slight overhang. This building is non-contributing due to significant alterations outside the period of significance.

121 East Randolph Avenue. 1947/1980. Modern Movement. (labeled 119 E Randolph) This is a single story commercial building clad in a combination of concrete panels and light-colored brick. The building shares the concrete panel façade with 123 and 125 East Randolph Avenue. The concrete panels are off-white in color and feature a folded, three-dimensional geometric pattern. At street level, there is a single storefront. This simple storefront features four large display windows on the right (resting on a very low brick knee wall), with a single, metal framed glazed pedestrian entry door with transom on the far right. The transom space above the windows has also been infilled with similar concrete panels in this storefront. This building is non-contributing due to significant alterations outside the period of significance.

215 East Randolph Avenue. 1910. 20th Century Commercial style. This is a single story, brick clad commercial building. It has a stepped parapet with cast stone coping. The central entry features a single, metal framed glazed pedestrian door with transom. To each side of the entry, there are two, fixed display windows resting on a brick clad knee wall. The brick of the knee wall is blonde, with dark red brick for the window sills. Three courses of the same blonde brick serves as a lintel for the windows. There is a narrow fabric awning covering the doorway.

217 East Randolph Avenue. 1910. 20th Century Commercial style. This is a single story, painted brick commercial building. The building has a flat cornice, with brick pilasters on both sides and decorative corbeling beneath the cornice. The central entry consists of a single, metal framed

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glazed pedestrian door. The transom area has been infilled. To the east side of the entry, there are two display windows resting on a low brick knee wall and to the west side of the entry, there is a single, large fixed display window. The transom space above the display windows has been boarded over.

219 East Randolph Avenue. 1920. 20th Century Commercial style. This is a single story, brick clad commercial building. The building has three bays, containing three separate storefronts. The bays are separated by wide brick pilasters with cast stone caps. The outer bays have a flat, cast stone cornice. The inner bay a gable shaped parapet with cast stone coping. The bay on the east has two display windows resting on a low brick knee wall. The central bay has two mirror entries. Each entry consists of a single, metal framed glazed pedestrian door with a transom and sidelight. The bay on the far west features a single, metal framed glazed pedestrian door with transom on its far west with a large, two-part fixed display window to its east.

223 East Randolph Avenue. 1950. 20th Century Commercial style. This is a single-story brick clad, corner commercial building. It has a flat cornice. The facade and the east facing elevation have experienced significant alterations to historic window and door openings. On the north wall, the only entry is on the far west of the building. The current doorway is much smaller than the original and consists of a single, "cross-buck" type door. The infilled space around the door is filled with concrete block. To the east side of the doorway, the outline of two, large window openings is visible. The historic openings have been infilled with brick. To the east of these openings, there are two display windows. The primary entry to the building is located on the east facade. There are two, metal framed glazed pedestrian doors with transoms. There is a metal, shed style awning above the doorways. To the left of the entry area, the outline of four historic window openings is visible on the east wall of the building. Each is infilled with brick. In between the historic openings, there is an additional entry consisting of a single, paneled metal door. The transom above has been infilled. This building is non-contributing due to alterations.

Central National Bank. 320 West Broadway Avenue. 1971. Modern Movement. This is a tall, two story rectangular bank building with pronounced rounded corners. The exterior features four alternating horizontal bands of vertical, light colored rock faced cast concrete panels and tall, highly reflective panes of dark glass and granite. Each individual glazed panel has an aluminum frame. The exterior pattern begins with a band of concrete panels with metal coping at the top, with a band of glass beneath, followed by another band of concrete panels, and another band of glass below that, at street level. There are large "blocks" clad in rock faced concrete panels at the "corners" of the building at the first floor. At the second floor, the glazing wraps around the entire building. The primary entrance to the bank is located in the middle of the facade of the building, adjacent to the building's parking lot. The entrance is delineated by a single story, semicircular projection, with narrower rock faced cast concrete panels along the upper wall and taller glazed panels along the street level. The entry doors on the south side of the semi-circular projection consist of two, single, metal framed glazed pedestrian doors separated by single glazed pane the same height as the doors. There is an identical entry on the north side of the semi-circular projection. On the north elevation of the building, there is a large porte-cochère that provides a covered pull thru area to an entry to the bank. The porte-cochère is supported by four, concrete

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columns that match the concrete panels used on the rest of the bank's exterior. Double, sliding automatic doors, to the bank's interior, are located under the porte-cochère. There is an additional recessed entry at the south end of the west facade. The entry consists of a pair of metal framed glazed pedestrian doors with a transom and sidelights. On the south facade, the band of glazed panes at street level stops at about the midpoint of the building, with glazed panes on the east and pedestrian doors of dark granite, that mimic the glazed panels, found on the west and are separated by strips of aluminum. This building is non-contributing due to insufficient age.

Filling Station. 228-230 West Broadway Avenue. Ca 1930. 20th Century Commercial style. This is a single-story, L-shaped automotive complex. It is painted brick with a flat roof and cast stone coping. Historically, there was an overhang extending from 228 westward toward North Washington Street. Today, 228 is a narrow building with a single entry and a single fixed display window on its south facade. The entry consists of a single, paneled metal door with nine glazed lights. A cast stone lintel extends over the door and the window between the corner brick pilasters. There is a low belt course that runs along the entire perimeter of the building at about three-feet above entry level. On its west elevation, the building is divided into three bays by brick pilasters. Each bay features a single, pedestrian door entry on its north end, with large display windows on the far south side of the bay. The northernmost bay has a single boarded up window with cast stone sub sill. The center bay has two windows with an awning and cast stone sub sill, and the southernmost bay has three windows with an awning and cast stone sub sill. A continuous cast stone lintel stretches between the pilasters and above the windows and doors in each bay. 230 West Broadway is the short leg of the L-shaped building and serves as an automotive repair facility. Its primary facade is west facing off North Washington Street. It is taller than 228 and has a stepped parapet with cast stone coping. There are additional cast stone accents on the upper wall. At street level, there are three wood framed display windows resting on a brick knee wall on the far north end of the elevation. Between the display windows and a narrow multi-lite clerestory, there is a fabric awning. To the south of the windows is a paneled pedestrian entry door with three-light transom. To the south of the entry, there is a single metal overhead garage door that provides access to the auto shop. To the south of the overhead door, there are two single multilight cold-rolled steel windows with a combination of fixed and awning lights. On its south elevation, there is an oversized, double car width opening with a paneled door. There is a single, pedestrian entry door to the right of the overhead door.

226 West Broadway Avenue. Ca 1920. 20th Century Commercial style. This is a single-story two-tone brick clad commercial building with a simple stepped parapet and brick coping. The very upper portion of the parapet is a darker shade of brick than the main wall of the building. At street level, there is a central entry consisting of a single, metal framed glazed pedestrian door. There are two metal framed display windows to the west side of the entry and three metal framed display windows to the east side of the entry. These windows rest on a stone knee wall. A fabric awning spans across the storefront for the width of the door and window openings.

224 West Broadway Avenue. Ca 1930. No distinctive style. This is a single-story brick clad commercial building with a flat cornice and brick coping. There is a wall mounted air conditioner on the far west side, a rudimentary wood framed sign near the middle of the façade where a large

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display window used to be, and the entry on the far east side. The entry consists of a single, paneled metal door with opaque transom. There is a modern neon "open" sign in the transom space. A neo blade sign and scaffolding projects up from the roof in the middle of the façade. This building is non-contributing due to alterations.

222 West Broadway Avenue. 1952/1970. No distinctive style. This is a single-story office building clad in random ashlar stone with a flat cornice and cast stone coping. The recessed entry is located on the far west end of the façade. To the left of the entry area, the lower portion of the west wall of the building is clad in black granite. The entry itself features double, metal framed glazed pedestrian doors. There is a large metal framed display window to the east side of the entry. A fabric awning spans over the door and window openings. This building is non-contributing due to significant alterations outside the period of significance.

220 West Broadway Avenue. 1930/1970. 20th Century Commercial Style. This is a single-story commercial building. The lower wall of the building is clad in painted brick with the upper wall clad in EIFS. The EIFS is painted a darker color than the brick. At street level, there is a large, picture window with painted brick sub sill on the far west side of the building. To the right of this single window, there is a painted brick column and then a band of five display windows with painted brick sub sill resting on a brick pony wall. To the east side of these windows, there are a pair of metal framed glazed pedestrian entry doors with transom and a single display window to the east side of the entry. All of the glass is darkly tinted. There is a full-width flat awning suspended over the entire storefront. The east wall of the building is visible, but there are no fenestrations. This building is non-contributing due to significant alterations.

121 East Broadway Avenue. Ca 1900. 20th Century Commercial style. This is a two-story brick clad commercial building with a flat cornice, brick coping, and decorative brickwork just beneath the cornice. There is a course of brick dentils, with a recessed, arcaded area below. Beneath the arcaded area there is another course of brick dentils, with an area of triangular corbeling underneath. Second floor fenestrations consist of eight multi-light arched windows. The windows have multi-course arched brick lintels and a continuous tiered brick sub sill. The clerestory has been covered by painted plywood boarding and sign boards. At street level, there is a second story access door located at the center of the north facing facade. The entry is recessed beneath an arched brick opening and consists of a single, wide paneled wood door. The arched opening features decorative brickwork. To either side of the second-floor access door, there is a single storefront. The storefront on the east features a central entry consisting of a single, metal framed glazed pedestrian door with transom. There are two fixed display windows to either side of the entry. The storefront on the west side has its entry on the east side. This entry consists of a single, metal framed glazed pedestrian door with wide transom. To the west side of this entry, there are two, two-part, fixed display windows. On the far west side of the storefront, there is what appears to be an additional entry door that is no longer in use. It is also a single, metal framed glazed pedestrian door with transom.

123 East Broadway Avenue. Ca 1910. 20th Century Commercial style. This is a two-story light-gray painted brick commercial building with a flat cornice and painted stone coping. Brick

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pilasters on the edge of the building separate it from adjacent buildings. There is a band of decorative brickwork beneath the cornice. Beneath the decorative brick work, brick is used to create three recessed rectangles and in between each of the rectangles, there is a single, rectangular metal vent. There are two projecting courses of running bond brick beneath the vents, creating a belt course. Second floor fenestrations consist of three, simulated divided light, fixed windows in arched openings. The windows have painted cast stone sub sills and arched brick lintels. Each window is accented by a quarter sphere fabric awning. The building's structural iron work is visible beneath the second-floor windows and is adorned with painted iron rosettes. The clerestory is not visible due to a quarter barrel fabric awning that spans the width of the storefront. At street level, there is a second-floor access door on the east side, shared by this and the building to the east. The door is a metal framed glazed pedestrian door. The storefront entry is located to the west side of this access door, is a deeply recessed, and features a paneled wood door. There are two, simulated divided light fixed display windows to the west of the entry, angling out toward the street. There are three additional simulated divided light fixed display windows along the street front. All these windows rest on a low, painted brick knee wall.

125 East Broadway Avenue. Ca 1900. 20th Century Commercial style. This is a two-story light-gray painted brick commercial building with brick pilasters at the edges of the building that separate it from adjacent buildings. The cornice is mostly flat but has a raised parapet at its center with quarter fans on each side and a checkerboard patterned section below. There are several courses of decorative brickwork beneath the cornice. Second floor fenestrations consist of two, nine-over-nine simulated divided light vinyl replacement hung windows in arched openings. The windows have arched brick lintels. Each window is accented by a quarter sphere fabric awning. The building's structural iron work is visible beneath the second-floor windows and is adorned with painted iron rosettes. The clerestory is not visible due to a quarter barrel fabric awning that spans the width of the storefront. At street level, there is a second-floor access door on the west side with an awning that matches the adjacent awning, shared by this and the building to the west. The door is a glazed pedestrian. The storefront entry is located on the east side of the storefront and features a single, metal framed glazed pedestrian door. There are four, fixed simulated divided light display windows to the right of the entry along the street front. All these windows rest on a low, painted brick knee wall.

127-129 East Broadway Avenue. Ca 1920. 20th Century Commercial style. This is a two-story painted brick commercial building with a stepped parapet of brick laid in header courses and rounded corners at the facade. A few feet below the cornice, there are two projecting courses of brick, creating a belt course. Second floor fenestrations consist of three, rectangular non-original fixed windows. The windows are in arched openings, but the upper portion of the window opening has been infilled with brick. The windows have brick sub sills and arched brick lintels. The clerestory is filled with non-original glazing. At street level, the building has a central entry. The entry consists of double, metal framed glazed pedestrian doors with large sidelights. There is a flat metal awning above the entry, with "Broadway Mall" painted on it. To either side of the entry, painted vertical iron work is visible and there are three large fixed display windows resting on a low painted brick knee wall. On the east elevation of the building, there are four window openings at the basement level on the south side of the building. These windows are of varying sizes and

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consist of glass blocks. Beyond the basement windows, there is a secondary entry to the building consisting of double, pedestrian wood doors. To the right of the doors, there are three, four light fixed wood windows with brick sub sills.

202-204 East Broadway Avenue. Ca 1950/1960. Modern Movement. This two-story, 1920s era building has been highly altered with the application of a false façade. There is projecting, boxed metal coping that continues vertically down the east edge of the façade of the building to separate it from the adjacent building. Beneath the coping, the main upper wall of the building has been covered in rough textured stucco board. On the facade along Broadway Avenue, the stucco board is separated horizontally by two strips of projecting metal trim and vertically by three, large rectangular boxes. Inside each of these box projections, are five smooth metal panels. On the west elevation along North 2nd Street, the stucco board is also separated horizontally by two strips of projecting metal trim and vertically by eight, large rectangular boxes. Inside each of these box projections, are five smooth metal panels. The box projection on the far northwest side of the building is shorter than the others, accommodating a secondary entrance located beneath it. At street level, the primary entrance to the building is located on the facade. The façade is divided into four equal bays, with the entry located in the second bay from the west. The entry consists of double, metal framed glazed pedestrian doors with sidelights and transom. The other three bays consist each of two, full height display windows. The bays are separated by tile clad pillars. On the west facade of the building, there are two additional display bays, identical to those found on the front façade. They are also separated by a tile clad pillar. The storefront is covered by a thick, flat roofed projection that covers the entire facade of the building and wraps around the corner of the building onto the west elevation, extending approximately twenty feet to the north. Approximately half way down the west elevation, there is a secondary entrance consisting of a single, metal framed glazed pedestrian door with a blade sign above. On the far north end of this elevation, there is an additional entry, consisting of a single overhead style door. The north elevation of the building has been painted to match the stucco clad exterior of the rest of the building, with all ten of the windows infilled. This building is non-contributing due to alterations.

206-208 East Broadway Avenue. Ca 1928/1975. No distinctive style. This is a two-story brick commercial building. Its front upper wall is clad in vertical metal siding. At street level, brick pilasters at the edges of the building and at its center are also clad in vertical metal siding. The entry is offset to the east of the center pilaster and features a single, metal framed glazed pedestrian door with transom. To the east side of the entry, there are three large fixed display windows. To the west side of the entry, there are three additional large fixed display windows, but these windows rest on a low, metal siding clad knee wall. There is a flat metal awning with diagonal tie-rods across the full south facing façade of the building. This building is non-contributing due to alterations outside the period of significance.

210-212 East Broadway Avenue. Ca 1920. 20th Century Commercial style. This is a single story, stucco and painted brick clad commercial building with a stepped parapet featuring a painted soldier brick central arch and painted rowlock brick coping. There are four, stucco clad rectangular recesses beneath the parapet. Beneath the recesses, there are two courses of painted brick creating a belt course. There are also brick and stucco clad pilasters at the edges of the building. The entry

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to the building is offset slightly to the west of center. The entry consists of a single, metal framed glazed pedestrian door with transom. To the west of the entry, there are a total of three fixed display windows of different sizes, resting on a painted brick knee wall. To the right east of the entry, there are two fixed display windows and a single, oversized painted metal door and opening.

Antrim Lumber Company. 214-220 East Broadway Avenue. Ca 1920. 20th Century Commercial style. This is a two-story brick clad commercial building that historically consisted of lots 20, 21, and part of lot 22 in block 8. Sometime after 1947, the parcels were separated. The westernmost portion of the building retains its historic integrity. The building has an elaborate stepped parapet with cast stone coping. Beneath the most prominent point of the parapet, there is a brick frieze with cast stone trim that contains a no longer discernible ghost sign. Darker brick, laid in soldier and stock courses, is used to create several rectangular boxes with basket-weave brick infill on the south facing façade beneath the cast stone belt course. These rectangles have square cast stone accents at their corners. Second floor fenestrations consist of three, six-over-six hung windows on the west side of the elevation. These windows have cast stone sub sills. At street level, there is a single storefront on the west side of the building, beneath the upper floor windows. This storefront has a deeply recessed entry on its east side with two steps up to finished floor level. The entry consists of a single, wood framed, glazed pedestrian door. A flat metal awning spans the storefront. To the west the entry, there is a single, fixed display window that angles out toward the street front. There are two additional fixed display windows along the street resting on a brick knee wall. To the east of the storefront, there is a single, overhead door opening. The door is an older metal style. To the east of the overhead door, there are two and one-half additional brick square boxes with basket-weave brick infill, also with square cast stone accents at their corners. The east half of the easternmost rectangle has been painted over as part of the façade treatment of 224 E Broadway.

Antrim Lumber Company. 224 East Broadway Avenue. Ca 1920/1975. 20th Century Commercial style. This is a two-story, painted brick commercial building. Originally part of the Antrim Lumber Company, this east/corner end of the building has been highly altered. The historic multi-shade brick has been painted light gray, openings have been changed, and the parapet at the façade has been altered. Instead of the historic, stepped brick parapet with cast stone coping, the parapet is now clad in horizontal panels of siding. Second floor fenestrations consist of three, one-over-one hung windows with cast stone sill. Each window is topped with a canvas awning. At street level, an historic overhead door opening on the west end of this section of building has been turned into a recessed storefront entryway. There is a tall, metal framed clerestory above, an angled fabric awning, and the recessed entry consists of a single, metal framed glazed pedestrian door with sidelight. There is a single display window to the west side of the entry and an additional display window to the east side of the sidelight, angling out from the entry to the street face. On the east side of the façade, the original clerestory windows have been covered by painted paneling. There are three metal framed fixed display windows in the space below the infilled clerestory that sit on a non-original cast stone knee wall. The east elevation of the building continues fenestration from the façade. There are two matching metal framed fixed display windows below an infilled clerestory that sit on a non-original cast stone knee wall. Second floor fenestrations consist of two, one-over-one hung windows with cast stone sill. Each window is topped with a canvas awning.

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North of the storefront section of the east elevation, there are five matching, metal framed fixed windows and one smaller metal framed fixed window on the second floor. First floor fenestrations on this facade have been highly altered. There is a large metal framed picture window, a secondary entry with cast stone steps that appears to be infilled with metal framed fixed display windows, two overhead door openings with paneled, glazed doors, and two metal framed fixed display windows. This building is non-contributing due to alterations.

Morris Building. 201-203 East Broadway Avenue. 1920. 20th Century Commercial style. This is a three-story with basement, brick clad commercial building with a flat cornice and cast stone coping. It is built on a corner lot with a slight slope that is visible on the west elevation. There are three bays across the north facade divided by brick pilasters. There is a cast stone name plate inscribed with "Morris Bldg. 1920" in the middle of the north facing façade. There are eight bays on the west elevation, all divided by brick pilasters with cast stone accents. The second and third floor fenestrations on the north facade have all been infilled or otherwise covered, have soldier course brick lintels with cast stone blocks at the corners and brick rowlock sub sills. Third floor fenestrations have been infilled with brick and the second-floor fenestrations have been covered with vertical metal siding. Between the second-floor windows and the clerestory, there are rectangles delineated by header bricks and square cast stone blocks at the corners. The clerestory has also been covered with vertical metal siding. On the first floor, north facade fenestrations consist of two display windows in each outer bay, resting on a stone knee wall. The main entry is deeply recessed and consists of a pair of double, wood framed glazed pedestrian doors. The openings for transoms and sidelights are present, but the glass has been removed or painted over. To either side of the entry, there is a single, fixed display window angling out from the entry toward the street, resting on a knee wall. The west elevation of the building is divided into eight bays by brick pilasters. On this elevation, third floor fenestrations in the two northernmost bays have been infilled with brick. In the same bays, second floor fenestrations have been covered with vertical metal siding. First floor fenestrations in the two northernmost bays consist of two, fixed display windows in the far north bay and vertical metal siding in the bay to its right. The clerestory is covered with vertical metal siding in both bays. Second and third floor fenestration is identical in the six southernmost bays on this elevation. Each bay contains three, twelve lite casement/hopper windows. Identical windows are found in the four southernmost bays on the first floor of this elevation. The third bay from the left on the first floor has been covered with vertical metal siding. The bay to its right historically contained a secondary entrance with a window to its right and clerestory above. All the openings in that bay have been covered with vertical metal siding. The basement was accessible from this elevation. Basement windows in the fourth bay from the right have been covered, as have basement windows in the second bay from the right. Three eight light metal casement windows in the third bay from the right are intact but have been covered with metal bars. The southernmost bay of the basement level contains an overhead door opening with an older style metal door.

205-207 East Broadway Avenue. Ca 1915. 20th Century Commercial style. This is a single-story, brick and stucco clad commercial building. The building is visually divided into four bays by three brick pilasters that project above the cornice. The cornice is flat in each bay, although the height is lower in the two outer bays. The pilasters have cast stone caps. The central pilaster has

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a cast stone name plate. There is a large modern sign beneath the name plate. The upper wall of each bay has been clad in stucco, leaving only a single course of brick at the top and bottom of the parapet wall. At ground level, the entry is located in the second bay from the east. It consists of double automatic sliding doors with a single sidelight on each side. There is a narrow, four pane transom above. Fenestrations in the other three bays are identical and consists of two, fixed display windows with rowlock brick sub sill resting on a brick knee wall and a four-light clerestory above the display windows.

209 East Broadway Avenue. Ca 1910. 20th Century Commercial style. This is a single story, brick clad commercial building with a flat cornice and brick coping. There is brick corbeling beneath cornice. The clerestory is covered by a fabric awning that spans the width of the storefront. The entry is offset just to the east of the center of the building and consists of a single, metal framed glazed pedestrian door with transom. There is a full height metal framed display window to the east side of the door. To the west side of the entry door, there are two fixed display windows resting on a brick knee wall.

211-213 East Broadway Avenue. Ca 1910. 20th Century Commercial style. This is a two-story brick commercial building with a flat cornice and brick coping. Several feet beneath the cornice, there is a projecting brick belt course. The belt course consists of several brick courses that vary in depth. There are five window openings on the second floor that have been covered with plywood and have faux shutters. At street level, there is a single storefront as well as a second-floor access door. The second-floor access door is located on the far west end and consists of a single wood framed door (the glazing has been covered with plywood), with a sidelight and three-light transom. The entry is located to the east of the second-floor access door. It is deeply recessed and consists of a single, metal framed glazed pedestrian door. There are two large fixed display windows to the east of the entry resting on a brick knee wall that angle out to the street face. On the east side of the building, there is an opening with three, fixed display windows also resting on a brick knee wall. The clerestory opening is visible but has been filled in.

324 West Maine Street. 1956/1980. No Distinctive Style. This is a single story, roughly t-shaped commercial building that is stucco clad with a mansard roof with wood shake shingles. The primary entry is south facing and consists of a single, wood pedestrian door. To the east of the entry, there are three, metal framed full height windows. Around the corner from these windows, there are six matching windows on the wall of the building closest to the street. To the west of the entry, there is a stucco clad pilaster. To the west of the pilaster, there are four, metal framed full height windows. Beyond those windows is an additional stucco clad pilaster and four identical windows. Beyond those windows is an additional pilaster and three matching windows. On the west elevation of the building, there are two sets each of four matching windows, divided by a stucco clad pilaster. This building is non-contributing due to significant alterations outside the period of significance.

Service Station. 314 West Maine Street. 1955/1980. No distinctive style. This is a single-story, brick clad rectangular gas station with a flat roof. There are two service bays on the west side of the main building, with multi-lite glass and metal garage doors. The entry is located to the right

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of the service bays and features a single, metal framed glazed pedestrian door. To the east of the entry, there are two fixed display windows, with an additional fixed display window on the west side of the east elevation. To the east of the display window on the east elevation, there is a secondary entry to the building consisting of an additional single, metal framed glazed pedestrian door. To the east of this entry, there are two pedestrian doors providing entry to the restrooms. The canopy over the gas pumps has been removed, but there are still several pumps in place on a small concrete island. This building is non-contributing due to significant alterations outside the period of significance.

301 West Maine Street. 1960. Modern Movement. This is a large, rectangular shaped commercial building. Along Maine Street, the building's roof is flat, but behind the flat roof section, there are two, barrel roof sections running north to south. The building is clad in a combination of dark brick and concrete panels with some elaborate detail work. It is built into a slight hill, so the walls follow the slope. There is a single, fixed window at the far southeast corner of the building visible on the rear, south elevation. On the west side of the rear, south elevation, there is a secondary entry to the building. It consists of a single metal framed glazed pedestrian door with a large display window to its west side. On the east elevation, there is an additional, single, fixed window. The elaborate pattern in the concrete panels is clearly visible on this elevation as is the less obvious pattern of recessed bricks on the lower wall of the building. On the north facing facade, the primary entry is located near the east end. The entry is recessed and located beneath a narrow canopy clad in concrete panels. The canopy covers the entryway and a few feet to either side. The entry consists of a single metal framed glazed pedestrian door on the west side, with two large metal framed floor-to-ceiling windows to the left. The entry door also has a transom. Further to the west on the north facade, there is a mirror image entry, without the awing. In between the two entries, there are four narrow, vertical fixed windows. There are no fenestrations visible on the west wall of the building.

Security National Motor Bank/ATM. 201 West Maine Street. Ca 1970. Modern Movement. This is a single story, multi-building, bank complex. The buildings are situated along the east side of the property with the primary building at the northwest portion and the secondary structure at the southwest corner. At the northwest corner of the main building, there is a small lobby area. This portion of the complex is rectangular with rounded corners and a flat roof, with a wide metal cornice on the west end of the lobby area. The entry to the lobby is just offset from the center of the north facing facade and consists of double, metal framed glazed pedestrian doors with wide transom and sidelights. To the west of the entry, there are two metal framed floor-to-ceiling windows. On the west facade of the lobby, there is an additional entry with double, metal framed glazed pedestrian doors with sidelights and transom, and six additional fixed, metal frame floor-to-ceiling windows. To the left of the north lobby entry, the main wall of the lobby area is clad in ribbed, concrete panels. On the far-left side of the north facade, there are two large metal framed fixed windows. On the east elevation of the lobby area, the walls are clad in the same ribbed, concrete panels and there are no fenestrations. Attached to the southeast side of the lobby is a multi-lane motor bank area. There are six lanes. The motor bank area has a flat roof, with a deep metal cornice like that found on the west side of the lobby. The lanes are divided (and the roof supported by) rectangular structures with rounded ends clad in the same ribbed, concrete panels

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that house the individual teller windows. On the far southeast corner of the bank property, there is an additional small structure located at the corner of South Independence and West Cherokee Avenue. This rectangular structure also has a flat roof with wide metal cornice and is clad in the same ribbed, concrete panels as found on the lobby and motor bank. This structure houses a standalone automated teller machine. This building is non-contributing due to construction outside the period of significance.

Southeast corner of West Maine and South Independence. 2018. Hotel. This hotel was under construction during the fall of 2018. It runs the full length of the block along West Maine Street between South Independence and South Grand. At the time of the preparation of the nomination, the first floor was framed.

130 East Maine Street. 1940. 20th Century Commercial style. This is a single story, brick clad commercial building with a flat roof. The storefront features a central entry, with two, metal framed glazed pedestrian doors, each with transom. To each side of the doors, there are three large fixed display windows. A flat roof awning spans across the entire width of the storefront and wraps around to the east elevation along South 2nd Street. Along South 2nd Street, there are several additional fixed display windows, some of which have been infilled. Other windows on the north end of this east wall of the building have also been infilled with brick.

115 East Maine Street. Ca 1940/1990. 20th Century Commercial style. This is a single story, brick clad commercial building with a flat roof. It has a single, metal framed glazed pedestrian door on the west and three fixed display windows on the east side of the north facing façade. The windows have a painted cast stone sub sill. A fabric awning covers the entry and a separate awning covers the display windows. There is a single-story addition on the east side of the building. It is a pre-fabricated portable building with a gabled roof. This building is non-contributing due to alterations.

131 East Maine Street. Ca 1920/1975. No distinctive style. This is a single story, light brick clad commercial building with a flat roof. The cornice is flat, with metal coping. Beneath the coping, six bands of inset brick belt courses give some detail to the upper wall. At street level of the north facing facade, there are two storefronts. The storefront on the east has a central entry consisting of a single, metal framed glazed pedestrian door with sidelights and transom. There is a front box gabled portico above the entry. There are three large display windows to the west of the entry and four windows. The storefront to the west has a central, recessed entry. It features a single, metal framed glazed pedestrian door with transom. To either side of the door, there is a single display window angling out from the entry to the street face. There are two additional display windows on either side of the entry along the street. The windows rest on a brick knee wall. The clerestory above the storefront has been covered with vertical siding. On the east facing façade, fenestrations consist of two, fixed display windows at the northeast corner of the building. Further south along this wall, there are a series of seven rectangular window openings filled with glass block. This building is non-contributing due to alterations outside the period of significance.

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201 East Maine Street. Ca 1920. 20th Century Commercial style. This is a two-story, painted brick warehouse building with a flat cornice. There is a single course of soldier bricks below the coping as well as a large brick rectangle that projects from the wall. The rectangle consists of a single course of rowlock bricks with three brick diamonds in the rectangle (a smaller diamond on each side of a larger diamond in the middle). Second floor fenestrations consist of two pairs of double, fixed metal framed windows. The windows have brick sub sills. At street level, the building's structural ironwork is visible, although it has been painted the same color as the brick. The building has a canted corner entrance consisting of a single, metal framed glazed pedestrian door with sidelights and transom, and a square brick column holding up the corner of the building. The transom space is covered with a large rectangular sign spanning the door and sidelights. There are three large, two-part metal windows to the east side of the entry. To the west of the entry, along the west elevation of the building, there are four, fixed metal framed windows on the second floor, two fixed display windows on the first floor, as well as a secondary entrance on the far south end of the building. This secondary entrance consists of a single, metal framed glazed pedestrian door.

203-205 East Maine Street. Ca 1920. 20th Century Commercial style. This is a one and two-story painted brick building. The two-story section of the building has a north facing façade that faces East Maine Street. It has a flat cornice, with a single course of soldier bricks below the coping. Second floor fenestrations consist of three, fixed metal framed windows brick sub sills. In the middle of the upper wall, there is a large brick rectangle that projects from the main wall. The rectangle consists of a single course of rowlock bricks. The brick rectangle is interrupted by the second-floor middle window. At street level, the entry is slightly off center to the east. The entry consists of double, metal framed glazed pedestrian doors with transom and sidelights. To each side of the entry, there are three, fixed metal framed display windows. There is a continuous brick lintel above the windows and entry. Beyond this two-story section of the building along East Maine Street, there is a single-story warehouse attached to the south end of the building. The warehouse has a truss and barrel roof, finished with tar, felt, and gravel. On its south elevation, the warehouse has a brick exterior with a stepped parapet wall. There is a central, overhead door style entry, as well as a secondary, pedestrian door entry. The secondary entry is located to the west side of the central overhead door.

207 East Maine Street. Ca 1920. 20th Century Commercial style. This is a narrow and deep, single story painted brick clad commercial building with a flat roof and a flat cornice, with a single course of soldier bricks below the coping. There is a large brick rectangle that projects from the main wall just below the cornice. The rectangle consists of a single course of rowlock bricks. At street level, this building does not have any visible entries. Instead, there are two, fixed metal framed windows, with brick sub sills and lintels. There is a circa 1950 painted brick clad addition on the east side of this building that is shorter in height. It is also single story and features a flat roof. There are no fenestrations along the north elevation of the addition. There are three, fixed windows visible on its east elevation. The addition is only about half as deep as the original portion of the building.

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211-213 East Maine Street. Ca 1920. 20th Century Commercial style. Described in the 1930 Sanborn Update as a single-story auto salvage, this is a single-story, roughly rectangular gray painted brick building with a flat roof. The building has two storefronts in its north facing facade. The storefront on the west side has had its central entry, with windows on either side, infilled. The storefront on the east end has its entry on the east side of the facade. There is a single entry with a storm door and two fixed display windows to the right. There is a fabric awning spanning the storefront. Fenestrations on the west elevation have also been infilled, but there is a secondary entrance at the far southwest corner of the building with a single-entry door. There is a shed style awning above the door.

Machine Shop behind 211-213 East Maine Street. Ca 1920. No distinctive style. The machine shop is a single-story metal clad building with a front gabled, metal clad roof. There is a large ghost sign in the north facing facade gable end that is illegible. There are five, square openings beneath the ghost sign that are either covered metal windows or some type of metal vent. There is an additional, similar opening on the lower portion of the facade wall, just to the west of center. On the west elevation of the machine shop, there are six, nine-light metal windows, as well as a pair of barn style, metal clad doors. On the south elevation, there is an additional pair of barn style, metal clad doors.

Warehouse behind 211-213 East Maine Street. Ca 1920. No distinctive style. This single-story warehouse building is attached on the east side of the south facade of the adjacent machine shop. It has a lower roofline and is not as wide as the attached machine shop, but it also has a side gabled roof and is clad in metal. It has a series of openings for parking vehicles as well as at least one additional set of barn style metal clad doors in its west facing elevation.

208 East Maine Street. 1960. No distinctive style. This is a single-story, irregularly shaped garage, clad in buff brick. There are four overhead style door bays on the west side of the building, with an office area on the east side. There is a single, metal framed glazed pedestrian door entry area between the garage and office areas. The entry to the office area is located on its west wall. It features a single, metal framed glazed pedestrian door, with two fixed metal display windows to either side. There are four additional fixed metal display windows on the south elevation of the office area. There is a flat roof overhang over the office area.

113-117 South 2nd Street. 1928. 20th Century Commercial style. The garage building on the west side of the property was built in 1928 to serve as lime and cement storage for the Long Bell Lumber Company. It is painted concrete with a flat roof. The Sanborn Maps list it as a single story, but it has small, nine-lite windows located high on the main wall, although some have been infilled. Openings to the building are located on the east wall. There is a single, pedestrian entry as well as two, overhead style door openings that appear to have been sealed. Fenestrations on the west wall of the building have also been infilled.

205 South 2nd Street. Ca 1920. No distinctive style. This is a single story, painted concrete block building with a flat roof. It is attached to the rear of 201 East Maine. The only fenestrations on

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the west wall are an opening for a small overhead style door. There is an additional opening of the same type on the south elevation.

213-217 South 2nd Street. Ca 1920. No distinctive style. This is a single story, painted concrete block clad building with tar, felt, and gravel covered gable roof with a curved parapet at the west facing façade and east elevation and short parapet walls at the north and south facing elevations. The building features a single, overhead style door opening on the west facade. There is a window opening to the left of this door but it has been infilled.

318 West Cherokee Avenue. Ca 1955. Modern Movement. This is a single story, rectangular brick building with a flat roof. The primary entry is located at the top of a series of concrete steps on the south facing facade along West Cherokee Avenue. The central entry is slightly recessed beneath and within a projection made of red granite that wraps around the top and sides of the entry opening. There is a central turn-style type entry door with a single large metal framed floor to ceiling window to either side. On the far left and right sides of the entry area, there are single, metal framed glazed pedestrian entry doors. There is a large transom that spans the entire width of the entry area. To either side of the entry area, the main wall of the building is clad in a light gray brick. About half way up the wall, there is a wide horizontal band of windows found all the way around the building. The windows are covered with aluminum louvers.

Convention Hall. 100 West Cherokee Avenue. Ca 1930. Classical Revival style. This is a three and four-story brick building with a flat roof. It is rectangular in shape. The primary facade faces north. The front facade is symmetrical, with three bays. The cornice is flat in the outer bays, and triangular in the middle. There is cast stone coping. Each of the bays is separated by a wide brick pilaster, with decorative cast stone details. Fourth floor fenestration on the north elevation consists of a single, a double and a single, six-over-six hung window in each of the outer bays, with three pairs of six-over-six hung windows in the middle bay. Fenestration in the outer bays on the second and third floors is identical to that found in the outer bays on the fourth floor. In the center bay, there are three large triple windows that span the two floors. There are decorative cast stone details above and below the windows. The window openings in the outer bays of the first floor match the pattern found in the outer bays on the upper floors. The hung windows, however, have been replaced with fixed windows. In the center bay, there are three entries, each featuring double, metal framed glazed pedestrian doors with multi-light transoms above. There is a flat portico over the central openings. The north end of the west elevation projects slightly. Fenestration in this projection closely matches that found on the facade, with a single, a double, and a single six-over-six hung window on each floor except the first where the hung windows have also been replaced with fixed window units. Along the west elevation, there is a secondary entry consisting of double, metal framed glazed pedestrian doors, three triple, hung windows, a secondary entry with sidelights and transom, another triple window, another identical secondary entry, and then a final triple window on the first floor. Above the northernmost secondary entry, there are a pair of six-over-six hung windows on the second and third floors. All other fenestrations on this elevation have been infilled with brick. Part of the east elevation is obscured by the modern convention hall to the east. On this elevation, second and third floor fenestrations have also been infilled with brick. On the first floor, there is an additional secondary entry consisting of double,

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metal framed glazed pedestrian doors with transom, four hung, triple windows, a modern overhead style door, and an additional triple window with fixed panes. On the south end of the building is the fly loft/mechanical area. This includes a very tall central upright and lower outer wings. The area is accessed by two overhead doors on the south side.

Bottling Works. 112-114 East Cherokee Avenue (storefront is currently labeled 110). 1930. 20th Century Commercial style. This is a one and two-story, brick and horizontal siding clad warehouse building. The entry for the two-story section on the west is offset to the east of center and consists of a single, metal framed, glazed pedestrian door. The opening is arched above the door. The door is accessible via several cast stone steps. The stairs have a simple, pipe metal railing. There is a single, fixed metal window to the right of the entry, also in an arched opening. To the west of the entry, there is an additional opening, that consists of an older, overhead style door. The opening is high off the ground, indicating that it was for loading purposes. Fenestrations on the upper wall have been completely obscured by the application of horizontal siding. The entry to the single-story section on the east is centered and consists of a single door of undetermined configuration. To the west of the entry, there is an oversized, overhead style door. To the right of the entry, there are two, fixed metal windows high on the wall. The upper wall of the single-story building is clad in horizontal siding. This building is non-contributing due to alterations to the upper wall of the building.

Ranney-Davis Mercantile Company. 118-120 East Cherokee Avenue. Ca 1940. This is a single-story brick building with an asphalt, truss and bowed roof. There is a wide, flat roof overhang on the primary, south facing façade of the building along Cherokee Avenue. The overhang has metal post supports. The building has its entry offset to the west. The entry appears to have been covered with plywood. There is a fixed display window to the east of the entry and a transom above. The fixed window is covered. To the west of the entry area, there are three additional fixed display windows. To the east of the entry area, there are two, single fixed display windows.

Ferguson Building. 125 North Grand Avenue. Ca 1910/1970. Modern Movement. Don Wright, architect. This is a three-story building with a three-story false façade. The building at 125 was originally a five-story building, but the upper two floors have been removed. The newer façade obscures the remaining upper floors. The façade has been created to represent the current store's name, Bell Jewelers. It is vertical concrete faux wood paneling with a projecting frame that is bell shaped. The entry for 125 N Grand is recessed under the bell-shaped façade which has a supporting post at the northwest corner. The entry door is metal framed glazed pedestrian door with sidelights and transom. The display windows which start about mid store façade, extend over supporting curved half walls. The entry area is tiled. 125 N Grand also has a north facing façade on E Randolph. The second and third floor windows have been covered with decorative opaque wood panels, and there are vertical beams that 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. This building is non-contributing due to alterations.

221 South Grand Avenue. 1900. 20th Century Commercial style. This is a two-story, brick clad commercial building with a flat roof. The historic buildings to the north have been demolished,

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leaving broken brick on the far north edge of the building. There are brick pilasters on each edge of the building, cast stone coping, and a crenellated cornice. Second floor fenestrations have altered with the installation of a new triple window consisting of a single, one-over-one metal hung window and two fixed metal windows. The first and second floors are visually separated by another band of brick crenellations. The clerestory space is covered by a fabric awning. There is a second-floor access door located on the south side of the first floor. The door is deeply recessed and consists of a single pedestrian door with a two-light wooden transom above. The primary storefront is located to the north of this second-floor access door. There are two, metal framed glazed pedestrian doors, with two, fixed display windows to the right of the entry. Although the historic windows have been replaced, the modern windows are in the original openings.

IOOF. 223-225 South Grand Avenue. 1900. 20th Century Commercial style. This is a two-story, brick clad commercial building with a flat roof. There are brick pilasters on each edge of the building, cast stone coping, and a crenellated cornice. In between the pilasters, there are two caps that match the caps of the outer pilasters, indicating that there may have been changes to the upper wall at some point. Second floor fenestrations have been altered with the installation of two new triple window each consisting of three, fixed metal windows. The first and second floors are visually separated by another band of brick crenellations. The clerestory space is covered by a fabric awning. At street level, there are two storefronts, although both are currently used by one business. The larger storefront is on the left and features a projecting entry area. The entry consists of a single, metal framed glazed pedestrian door with a single fixed metal window to either side. The sides of the projecting entry area also consist of a single, fixed metal window. To either side of the entry area, there are two additional fixed metal windows in this storefront. The storefront on the south features a single, metal framed glazed pedestrian door with transom on its left, with three, fixed metal display windows to its right. On the south wall of the building, pilasters divide the building into five bays. On the second floor, there is a large, multi-lite casement in each bay. On the first floor, there is a single, one-over-one hung metal window in each bay. Although many of the historic windows have been replaced, the modern windows are in the original openings.

322-324 South Grand Avenue. Ca 1940. This is a single story, painted brick clad commercial building with a flat roof. Its primary facade is south facing along Oklahoma Avenue. The entry is deeply recessed, with fixed display windows to either side. The entry area and display windows have a shed style, metal awning above. Beyond the entry area, there are two narrow fixed windows located high on the west end of the south elevation. On the west elevation, there is a large, overhead style door and a secondary entry consisting of a single, pedestrian door. On the east elevation, there are three fixed display windows on the far left side, as well as a secondary entry consisting of a single, metal framed glazed pedestrian door. The secondary entry has a shed style, metal awning above it. This building is non-contributing due to alterations.

220 North Washington Street. Ca 1910. 20th Century Commercial style. This is a two-story brick clad commercial building with a flat cornice and metal coping. There is decorative brick corbeling beneath the cornice. Second floor fenestrations consist of four arched openings with three layered arched brick lintels and brick sub sills. The windows are simulated twelve-over-six metal hung replacement windows. The clerestory space has been infilled with vertical corrugated

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metal siding. At street level, there is a second-floor access door on the north side of the façade that consists of a single, painted wood pedestrian door. The primary entry is deeply recessed and located to the south side of the east facing façade's storefront. It consists of a single, metal framed glazed pedestrian door. To the south of the entry, there is a single, fixed display window angling back from the entry to the street. There is an additional fixed display window to the left of the entry along the street. To the north of the entry, there are three, fixed display windows angling back from the entry toward the street. The windows rest on a wood clad knee wall. A flat metal and fabric awning spans the width of the clerestory space.

216 North Washington Street. Ca 1920. 20th Century Commercial style. This is a single-story brick clad commercial building with an ornate, upwardly stepped parapet and brick coping. There are decorative partial pilasters on the edges of the upper-wall of the building and decorative, stepped corbeling beneath the parapet. There is also a ghost sign on the upper wall, in a recess created by the decorative corbeling and a brick belt course below. At street level, there is a central entry in an arched opening. The transom and sidelights have been covered with signage. To either side of the entry, there are window openings with transoms that have been covered. These transoms have arched openings with elaborate brick arched surrounds.

212-214 North Washington Street. Ca 1910. 20th Century Commercial style. This is a single-story brick clad commercial building that historically had two storefronts but is now occupied by a single tenant. The building has a flat cornice with brick coping. At street level, there are two bays divided by a brick column. The clerestory has been covered with vertical standing seam metal siding. The entry is located in the north storefront and features a single, metal framed glazed pedestrian door on its south side. There is a single, fixed display window to the south side of the entry. There are three, fixed display windows to the right of the entry. In the south storefront, there are four, fixed display windows. A shed style standing seam metal awning spans the storefront.

217 North Washington Street. Ca 1920. 20th Century Commercial style. This is a single-story brick clad commercial building with wide brick pilasters at the corners of the building and in the middle, dividing the building into two bays. The building has a flat cornice, intersected by the brick pilasters. There is a band of decorative white glazed brick atop the center pilaster, and just below the top edge of the other two pilasters is a course of protruding brick crosses with brick upper and lower members and glazed brick horizontal member. At street level, each bay contains a storefront. The north storefront has had its entry infilled with a display window. There are three shorter display windows resting on a brick knee wall with rowlock brick sub sill to the north of this non-historic display window. The south storefront has its entry on the north side and the entry features double, metal framed glazed pedestrian doors with one large sidelight. There are two fixed display windows to the south of the sidelight set into the brick wall with rowlock brick sub sill. Fabric awnings span the individual storefronts.

215 North Washington Street. Ca 1920. 20th Century Commercial style. This is a two-story brick clad commercial building with a flat cornice and brick pilasters at each edge of the building. There is also brick coping and graduated courses of brick beneath the cornice. This includes a

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decorative course of protruding brick crosses with the upper and lower members being of a darker color of brick. Second floor fenestrations consist of two, nine-over-six hung windows in arched openings. The windows have brick sub sills and arched lintels consisting of three courses of darker colored rowlock brick. At street level, the façade has been clad in square terra cotta tile and there is a cast stone belt course just above the first-floor fenestration. There is a single storefront and a second-floor access door. The access door is located on the north end of the façade and consists of an arched, slab painted wood door set inside a rectangular opening. The storefront has central, double metal framed glazed pedestrian doors. There is a single fixed display window to either side of the entry, resting on a tile clad knee wall. A fabric awning spans the storefront. Fenestrations on the south facade of the building are also visible from the alley. The windows on the second floor consist of nine-over-six metal hung windows in arched openings with the same lintels and sub sills as the fenestrations on the east facing façade.

102-112 North Washington Street. 1969. No distinctive style. This is a single story, rectangular commercial complex with a flat roof, metal cornice, and metal coping. The upper wall fascia is clad in rectangular concrete panels. The panels are scored, with the lower, shorter section painted a darker color than the top, taller section. There is also a scored diamond shape where the panels meet that is painted an accent color. The panels overhang the main wall of the building, creating a covered walkway all along the east elevation of the building. The overhang is supported by ten square concrete columns, set at a forty-five-degree angle. There are six separate storefronts on the primary, east facing elevation. Each entry consists of a single, metal framed glazed slab door, with different configurations of fixed display windows. There is a single, pedestrian door on the north end of the primary elevation. The rectangular concrete panels found on the primary east facing elevation cover a large portion of the upper wall on the south facing façade. The remainder of this south elevation is clad in red brick. The only fenestration on this façade is a single, metal framed display window. This building is non-contributing due to construction outside the period of significance.

117-127 North Washington Street. Ca 1920/1970. 20th Century Commercial style. (Historically six separate small buildings sharing two city lots, these commercial buildings are now part of one parcel). These are all single story, brick clad commercial buildings with concrete or metal panels on most or all of their upper wall. The cornices are flat with metal coping. With the exception of 121, each storefront contains its own entry. Each entry except, 117 and 125, features a single, metal framed glazed slab door. 117 features a single, paneled metal door with an arched glazed light and 125 features a paneled metal door with nine simulated divided lights. To the left of its entry, 117 has two fixed display windows with rowlock brick sub sill and resting on a brick knee wall. The opening has been altered and was historically much larger. The space between and around the smaller windows has been infilled with wood siding. 119 has a central entry with sidelights. The only fenestration in 121 is a single, large floor-to-ceiling fixed window with rowlock brick sub sill. 123 has its entry on the south end, with two fixed display windows with rowlock brick sub sill and resting on a brick knee wall to its north. 125 has its entry on the north end, with two fixed display windows with rowlock brick sub sill and resting on a brick knee wall to its right. There is also a small fabric quarter-sphere awning above its entry. 127 has its entry

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on the far left (north) end with two large, fixed display windows to its south, with rowlock brick sub sill and resting on a low brick knee wall.

116 South Washington Street. Ca 1927/1970. Modern Movement. This is a highly altered grouping of one and two-story buildings with a unified front false façade. The two-story building projects up from behind and past the false façade, is in the middle of the overall façade, is clad in blonde brick, and has the primary entrance to the building. In the visible second story, there are three window openings on the east facing elevation, each filled with glass block. The false façade consists of a thick band of concrete panels on the upper wall with metal coping. The main wall of the façade is recessed slightly and there is a narrow band of ribbon windows, interrupted at several points by tile and/or brick clad columns. Beneath the ribbon windows, the remaining street level portion of the wall is clad in a dark brown, oversized tile. The central entry is located on the east elevation. It is recessed and consists of a single, metal framed glazed pedestrian door with transom. There is a single, full height glazed pedestrian door to the south of the entry and two full height glazed pedestrian doors to the north of the entry. There is an additional, secondary entrance to the building located on the far north of the east elevation. It consists of a single, metal framed glazed pedestrian door with narrow transom. The false façade wraps around the corners of the building on both the north and the south elevations, beyond which the original brick is visible to the rear of the buildings. This building is non-contributing due to alterations.

117 South Washington Street. 1968. Modern Movement. This is a single-story L-shaped auto repair facility. The service bays are located on the long leg of the L with the office/waiting area on the short leg of the L. There are seven service bays. The overhead doors of the service bays are older, multi-lite glass. There are two secondary entries located on the service wing. These are each single, metal framed glazed pedestrian doors. The office area has entries on the west and south elevations. Each entry features double, metal framed glazed pedestrian doors with transom. There are multiple display windows to either side of each entry.

Billings Theater. 219-223 North Independence Street. Ca 1940. Mission/Spanish Colonial Revival. Central block with wings. This is a two-story, central block with wings, theater. The central block is ornamented by a projecting, hipped roof parapet with wooden bracket supports. The upper wall of the central block is stucco clad with two vertical control joints and an arched opening has also been covered with stucco. The cornice of the two wings is flat with cast stone coping. Beneath the cornice, there is a cast stone frieze with three diamond shapes in a dark red color and surrounded by soldier and stacked course bricks. There is a cast stone belt course beneath the frieze that also acts as a continuous lintel for the second-floor fenestrations. Second floor fenestrations in each of the wings consist of four fixed, metal framed windows with cast stone sub sills. The upper and lower floors of the wings are differentiated by an elaborate cast stone entablature. At street level, there are pilasters or partial pilasters at each corner of the wings that visually support the entablature. In the east wing, first-floor fenestrations consist of six, fixed metal framed display windows and a secondary entrance consisting of a single, metal framed glazed slab door, all with transom windows. In the west wing, there is a single storefront with a recessed entry consisting of a single, slab wood door with two fixed wood framed display windows angling back towards the street from the east side of the entry. To the right of the entry, there is a

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single fixed display window angling back toward the street and then an additional fixed display window along the street. These windows all rest on a low knee wall. There is an additional entrance to the building on the west side of the front façade. It consists of a single, metal framed glazed slab pedestrian door. There is a single fixed display window to the east side of this entry. A fabric awning spans above just this storefront. At street level, the central block has recessed entry with double, metal framed glazed pedestrian doors with transom, separated by a single fixed metal framed display window. On the far south of this bay, there is an additional narrow fixed window and the ticket window. The ticket window is a single fixed pane with a metal panel above and below. A large metal triangular marquis awning extends above this entry and is supported by two tied rods that angle back to the stuccoed upper wall of the central block.

217 North Independence Street. Ca 1950/1970. Modern Movement. This is a two-story brick commercial building with a flat roof, concrete block inset parapet, and rowlock brick coping at exterior wall cladding. The primary entry is located on the south facade opening to a parking lot off the alleyway. This entry consists of a single, metal framed glazed pedestrian door with sidelights and transom. There is a large floor to ceiling window to either side of the sidelights. The entry is covered by a flat roofed, rectangular awning, clad in concrete panels with a triangular pattern. The same material is used as a parapet at the west facing façade and south elevation and also found on the front, west facing façade of the building along North Independence in the form of a large panel. There is a secondary entrance to the right of the primary entrance. The secondary entrance consists of a single, pedestrian door with sidelights and transom. Along North Independence, the street facing façade of the building has brick pilasters on each corner. Between the pilasters, the majority of the façade is covered in the same concrete panels with a triangular pattern found on the south facade of the building just above the entry and parapet. At street level, the concrete panels stop and there is a wide band of brick, with a single narrow but tall fixed window on either side. This building is non-contributing due to alterations.

Central National Bank Center. 301 South Independence Avenue. 2011. No distinctive style. This is a single story, rectangular building. It has cast stone coping and a cast stone belt course. The outermost section of the building has a flat roof, while an inner, rectangular section has a truss and bow shaped roof. This modern convention facility was designed to fit in with the older historic buildings in its vicinity. Each of the four corners of the building is accented by a large square, brick projection. These four-sided, decorative areas have three rectangular metal screens on each side and an elaborate cast stone cornice.

215 Kenwood Boulevard. 1960. Modern Movement. This is a single story commercial building with a flat roof. Roughly, its shape can be described as an elongated hexagon. Clad in painted concrete block, the northeast and southwest sides of the building also have an exterior layer of brick, extending from ground level up approximately 4/5 of the way up the wall, leaving 1/5 of the wall of painted concrete block exposed. The triangular ends of the building are clad only in painted concrete block. The primary entry is located on the southwest side of the building along Kenwood Boulevard. The entry consists of a single, metal framed glazed pedestrian door with sidelights and larger, floor to ceiling height windows to either side of the sidelights. To the north of the entry, there is a grouping of narrow, tall fixed windows with decorative brick sill and surround. There

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are two, large fixed windows on the north, triangular end of the building. There is a secondary entry to the building on its northeast side consisting of a single, metal framed glazed pedestrian door. To the left of the secondary entry, there is a wide, picture type window. On the south triangular end of the building, there is one additional large fixed window.

Chamber of Commerce. 210 Kenwood Boulevard/210 North Washington Street. 1968. Modern Movement. Elbert Wheeler, architect. This single-story office building is located on a triangular lot and was designed in a seemingly random, organic shape to accommodate the lot. It is clad in smooth faced concrete panels with random geometric projections above the standing seam copper mansard roof that wraps around the entire building. The fixed windows are of varying sizes but are all rectangular in shape. The primary entry is located on the east facing elevation along North Washington Street. The entry is recessed and consists of a single, metal framed glazed pedestrian door with transom and wide sidelights. The secondary entry located on the west facing façade along Kenwood Boulevard also features a single, metal framed glazed pedestrian door with transom and wide sidelights.

224 Kenwood Boulevard. 1925. No distinctive style. This is a small, irregularly shaped single-story, painted brick clad commercial building. The primary entry is angled along Kenwood Boulevard and features a single, metal framed glazed pedestrian door. There is a single, fixed display window to either side of the entry, resting on a low brick knee wall. A fabric awning spans across the opening. To either side of the entry, there is some decorative brickwork at the corners of the entry area. There is an additional storefront that faces north on the property. This storefront has a central entry, consisting of a single, metal framed glazed pedestrian door. To either side of the entry, there are two, fixed display windows resting on a brick knee wall. A fabric awning also spans this storefront. There are four pairs of metal casement windows on the northwest corner of the building. These windows are also covered with fabric awnings.

Horse Watering Trough. Ca 1910/1989. No distinctive style. Located on the southwest corner of the intersection of Grand Avenue and Maine Street, north of the Convention Hall. The trough is approximately five feet tall and constructed of cast stone. The base is rectangular with rounded corners. The trough is round. The spout area above is square with bronze lion headed spouts on each face. The following text appears on a marker adjacent to the trough: "The complete history of this trough is not known. It is known that it was first located on the east side of Grand Street and in the center of Maine Street approximately 105 feet east of this location. It was struck by an automobile while at that location during the 1930's and knocked from its pedestal. This resulted in the large chip from the bowl and various other chips and breaks. The trough lay in the street for quite some time and there was talk about disposing of it, but due to the efforts of the Daughters of the American Revolution, it was moved to Government Springs Park where it remained until it was relocated to this site on September 29, 1989 by a group of concerned citizens." The marker was created/installed in 1989.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

Commerce

Architecture

Period of Significance

1900-1968

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Elbert Wheeler

Simons, Louis A.

Smith-Day

Dura A. Smith

McMillan and Shelton

Bass Construction

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Enid Downtown Historic District (Update and Boundary Increase) is eligible for listing in the National Register of Historic Places under Criterion A for its association with commercial activities in Enid. It is also eligible under Criterion C for its architectural significance. The district possesses the majority of historic commercial architecture in Enid. As the core of the central business district, this area has been the center of commercial development in Enid from shortly after its founding in 1893 to the present. Most construction in the area was completed by 1968, with additional activity in the area being renovation and not new construction after that time. The buildings in the Enid Downtown Historic District reflect the commercial growth of this community; growth spurred by agricultural prosperity and the discovery of oil and natural gas.

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

Serving as the county seat for Garfield County, downtown Enid has long been the commercial center of the community; housing retail businesses, professional services and governmental offices. Located on the former Chisholm Trail, the townsite itself was created weeks before the opening of the Cherokee Outlet. Prior to the oil boom beginning in 1916, Enid's downtown developed to serve the commercial and governmental needs of this farming and ranching community. Proximity to the railroad was crucial for farmers and ranchers to transport their goods to market and multiple rail lines served the transportation needs of the Enid area.² Banks, implements retailers, and a host of other businesses also catered to the needs of early residents. Once the oil boom began, the downtown district grew to support the ever growing oil industry; including company offices, lawyers, bankers and landmen. Enid represented the cooperative marketing of overlapping industries and facility needs.

Commercial Significance

The Enid Downtown Historic District (Update and Boundary Increase) was the center of economic development for the Enid community from the founding of the community in the 1890s and beyond. Expansion of the city since World War II has led to additional commercial strips in the community along the expanding highway system, but the downtown district remains essential to commercial activity in the area. In its earliest days, Enid was considered the "wheat capitol of the Southwest," and was "home to the largest wheat-exporting organization in the world."³

²The Chicago, Rock Island and Pacific ran south to Grady County, the Denver, Enid and Gulf Railroad (later the Atchison, Topeka, and Santa Fe) connected Enid to Guthrie and Hillsdale, and by 1904, the St. Louis and San Francisco Railway connected Enid to Tulsa, Blackwell and other Oklahoma communities; Gary L. Brown, "Enid," Encyclopedia of Oklahoma History and Culture, www.okhistory.org (March 2015).

³*Great Plains Quarterly*, Fall 1998, 307.

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As with much of the western portion of Oklahoma, the agricultural economy of Enid was the mainstay in its early years. With the financial support of two railroad companies: the Atchison, Topeka and Santa Fe Railway Company and the Saint Louis-San Francisco Railway Company, the foundation was laid for Enid to become the wheat and milling center for northwestern Oklahoma. As such, trading, shipping and agriculture were the basis of Enid's economy. The city thrived in large part by providing services and goods to the surrounding farmers. In later years, it became the corporate headquarters of a major oil and gas company. With the discovery of oil in the nearby Three Sands Field in 1921 and the Crescent Pool in 1926, Enid's economy further diversified. Refineries were constructed along with corporate headquarters in the commercial core of Enid. Railroad transportation expanded to accommodate the increased shipping traffic. Also, Enid benefited from being at the crossroads of three U.S. Highways: 60, 64 and 81. By 1941, as part of the military preparations, the Army Air Corps Flying School was located south of Enid. Reactivated in 1948 during an increase in international tension, the facility was touted as one of the most important training fields in the Air Force's plans for the future. Renamed Vance Air Force Base in 1949, the base continued to play an important role in Enid's economic and commercial well-being.⁴

The city's earliest plat allowed for a town square, with commercial lots surrounding it.⁵ That early town square was home to the government land office where participants in the land openings registered their claims. It was also the site of the town's first jail, established in December 1893. When county officials were selected, there was no courthouse, and officials had to lease space to meet. In 1896, merchants from the east side of the town square built the first courthouse on the square. The county rented the building for several years before it became county property. The county building was located on the north part of the square and by 1898, the county had divided the large square into two city lots divided by what is now Broadway Avenue. During that year, the federal post office was constructed on the square which joined the land office and jail. Enid's square has long been more than just the seat of county government.⁶ In its early days, the public square was also used for a multitude of other purposes including a public feedlot, livestock auctions, and playground. Today it is still the epicenter of Enid.

As with most early territorial towns, the first buildings in Downtown Enid were crude and of wood construction. Because of poor crops and drought conditions in the first few years of its existence, these temporary commercial buildings remained in place much longer than expected. By 1894, there were a number of grocery stores, restaurants, banks, druggists, and barbers along 2nd Street, as well as a hotel and a church along 1st Street. On D Street, that later became Maine Street, there was an additional bank, professional offices, grocery store, confectionery, a drug store, a milliner, another hotel and a meeting hall. F Street, that later became Randolph Avenue, had a hardware store, hotel, laundry, and another restaurant. Outside of the town square, there was primarily

⁴Gary L. Brown, "Enid," Encyclopedia of Oklahoma History and Culture, <http://digital.library.okstate.edu/encyclopedia/entries/E/EN006.html>, retrieved October 2018.

⁵1894 Sanborn Map.

⁶Cathy Ambler, National Register of Historic Places Nomination for Enid Downtown Historic District. 2007, 50.

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residential development.⁷ Beginning in 1900, one and two-story permanent construction finally began to replace the earliest commercial buildings around the town square as several successful agricultural harvests in a row made funds available for additional investment. Between 1900 and 1910, the population of Enid increased by almost forty percent, and the town grew to meet the needs of additional residents. By statehood in 1907, there was a streetcar that brought workers and shoppers into the city center from the growing residential suburbs to the west, north, south, and east. In that same year, a new county funded courthouse was built in the town square.⁸ By 1911, commercial development was spreading westward along Randolph Avenue and filling in from the town square east to the railroad tracks. The 1911 Sanborn Map shows the new post office under construction on the far south side of the square. The oil boom began in 1916 with the discovery of oil at the nearby Garber Field. By 1917, maps show an increased number of hotels and rooming houses, a dance hall, music store, multiple jewelry stores, a moving picture show, multiple banks and even an outdoor swimming pool. There was a dry cleaner, a florist, and early auto related businesses with several small filling stations, an auto sales show room, repair facilities, a twenty-car parking garage and motorcycle sales. In a very short span of time, the variety of commercial opportunities in Enid expanded dramatically.

By 1928, Enid had become the third largest city in the state, after Tulsa and Oklahoma City. At the end of the 1920s, continued competition between businesses on the east side of the square and businesses on the west side of the square went further, as each group attempted to build the tallest and most elaborate “skyscraper” in Enid. This competitiveness led to the construction of the fourteen-story Youngblood Hotel in 1926. In response, the Broadway Tower was built on the east side of the square. Also fourteen stories in height, the Broadway Tower featured a tall radio tower at its top, making it technically the tallest building in town by 1931. The eleven story Bass Building was built on the west side and finished in 1931. That same year, the 1907 Garfield County Courthouse burned. A new Art Deco style courthouse would be completed by 1934, with funds from the Public Works Administration. The United States Courthouse and Post Office was built on the south side of the square in 1940. The placement of each of these buildings allowed for Broadway Avenue to permanently intersect the square between them.⁹ Gradually, nationwide chains began to appear in Enid, including Woolworths, Montgomery Ward, Sears, and JCPenney. These businesses opened department and other specialty stores in large downtown buildings, attracting local and regional shoppers to the area.

Enid experienced steady growth through the 1980s. The population grew to 38,859 by 1960 which was spurred by the expanding oil and gas activity as well as the emerging major inland grain storage terminal center. This era also saw the development of successful portable drilling rigs. Downtown’s dominance as the center of retail commerce remained well into the 1960s and 1970s. Steady growth continued in Enid due to the successful oil boom of the 1970s and 1980s. Because the center of county government remained downtown, services associated with county government also stayed downtown, like attorneys and abstracting companies. Other government services

⁷1901 Sanborn Map sheets 6 and 7.

⁸Ambler, 52.

⁹Sanborn Fire Insurance Maps; Ambler, 54.

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located outside of downtown were primarily state and federal in nature, but the courthouse remains the permanent, primary seat of county government.

In the 1980s, major retail competition to downtown opened in the form of the Oakwood Mall, west of downtown on Owen K. Garriott Road. Opened in 1984, the mall is home to several flagship retailers such as Dillard's and JCPenney, as well as thirty (30) smaller specialty shops and a modern movie theater.¹⁰ The 1980s also ushered in a second economic decline with an oil bust and dropping prices in farmland. During this period many of Enid's historic financial institutions closed, including the Champlin family's First National Bank.

Despite larger department stores leaving downtown for the mall, financial institutions closing and support businesses closing, Enid's downtown core has remained vibrant. With the help of the Oklahoma Main Street Program and a group of dedicated locals, the downtown has remained a destination with specialty shops, professional services, locally owned restaurants, entertainment, banking, and much more. From its earliest days through the 1960s and beyond, Downtown Enid has been the commercial center of this important Northwestern Oklahoma community.

Architectural Significance

The area within the Downtown Enid Commercial Historic District Update and Boundary Increase contains the most centralized collection of architecturally significant commercial buildings representing local and national architectural trends in this community. Although most buildings in the downtown core are examples of the generic twentieth century commercial style (with too few details to assign to any particular architectural style) there are also notable examples of the most prominent architectural styles of the twentieth century. These include Mission/Spanish Colonial Revival, Classical Revival, Colonial Revival, Italian Renaissance Revival, and later styles such as Art Deco, New Formalism and the International Style.

Prior to the oil boom, there were few, if any, architect designed buildings in Enid. The only extant buildings constructed in Downtown Enid between 1900 and 1915 that can be classified as something other than twentieth century commercial style are the Pioneer Telephone Building at 214-216 North Independence, a notable example of the Italian Renaissance Revival style constructed in 1906, and 126 South Independence, a Classical Revival style building constructed in 1900. The remaining buildings constructed between 1900 and 1915 were generally smaller, typically one or two-story brick with a flat roof, few decorative details and the details found are either out of rusticated stone or created using decorative brick patterns, shaped parapets and corbeling.

Oil related prosperity would greatly impact the city's architectural landscape, as oil companies established local offices in Downtown Enid. Buildings became larger, different materials were used, and more decorative details were added. Between 1916 and the Great Depression, a number of large, high style office buildings and meeting halls were built in the district. These include the Broadway Tower constructed in 1931, the Knox Building constructed in 1925, and the First

¹⁰“About,” Facebook.com/oakwoodmall.

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National Bank Building constructed in 1923. A number of other buildings were constructed in Downtown Enid during and shortly after the oil boom to serve the needs of a population that was growing in response to the boom. These include buildings to house retail shopping, theaters, hotels, and other recreational facilities. Such buildings utilized the most popular architectural styles of the 1920s-1940s. There are three examples of the Mission/Spanish Colonial Revival style in the district, all dating from the 1920s or later. There is one example of the Colonial Revival style, the Montgomery Ward Building, constructed in 1934. The First National Bank Building, the United States Post Office, and Federal Courthouse, built in 1940, are notable examples of the Classical Revival style built during this period. There are also twelve examples of the Art Deco style, all but one constructed between 1920 and 1940. These include Woolworths at 112 West Randolph (1921), the Cherokee Theater at 115-117 South Grand (1925), and the Bass Building at 205 West Maple (1930). Despite the nationwide economic downturn during the Great Depression, construction in Enid continued, although at a slower pace than in the 1920s. Approximately nineteen buildings in the district date to the 1930s, with only four built during the period from 1940-1945. After the war, approximately five buildings in the district were constructed by 1949. In the 1950s, approximately seven new buildings were constructed within the district.

There was another significant wave of construction in the 1960s as oil and gas and agricultural prosperity continued. At least ten new buildings appeared within the district boundaries in the 1960s, with only a handful of buildings constructed after that decade. In the 1960s and beyond, as the modern style and “space age” materials gained popularity, a wave of modernization rolled through town and many historic buildings were covered in false facades to make them appear more modern. Approximately thirty-seven buildings in the district are still covered by some type of false façade dating to the period between 1950 and 1980. Many of the false façades have been removed, but many more remain. A total of thirty (30) buildings that can be classified as belonging to the Modern Movement style are present in the district. Eleven of these are original construction (built between 1951 and the 1970s), with nineteen built earlier and only having modern details and materials applied during the period from 1950-1980. While urban renewal had an impact on Enid, as it did on many larger communities in Oklahoma, what buildings were removed around the square highlight the importance of what remains.

A number of architects and builders contributed to the landscape of Downtown Enid. Some of these architects lived and practiced locally, including Tom Rogers, Norris M. Wheeler,¹¹ Dura A. Smith (Smith-Day), as well as George Blumenauer. Oklahoma City and other out of town architects also left their mark, including the better-known firms of Hawk and Parr and Layton, as well as Hicks and Forsythe. Construction companies included the locally prominent Bass Construction Company as well as McMillan and Shelton.

¹¹According to the January 8, 1978 edition of the *Oklahoman*, Wheeler’s ten-year-old Chamber of Commerce building at 210 Kenwood was described as “A modern approach to use of a triangular lot ... The pie-shaped land at Kenwood, Randolph and Washington is occupied by a 10-year old building which boasts 70 walls. Enid architect Elbert Wheeler ruled off an equilateral triangle and drew the floor plan so that every wall would be parallel to one of the three sides. He designed the rooms to be irregular hexagon shapes and the building has the appearance of a cluster of geometric designs. Inside, no two room are the same size or shape. The largest room has 12 walls, all but three at diagonal angles.”

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Outside of the district boundaries, most of the commercial buildings in Enid are of newer construction, reflecting the growth of the community outside the downtown core following the post-war era. With the decline of the railroads and the increasing importance of automobile transportation in the 1950s, Enid expanded out in every direction. New commercial development sprang up to the south along Van Buren Street in the direction of Vance Air Force Base, to the north along Van Buren Street to Willow Road, to the east and the west along Owen K. Garriott Road, and to the northeast along 30th Street near the university (Phillips University that later became a branch of Northwestern Oklahoma State University). Most of these later commercial buildings possess no distinctive style and were largely designed for function, not aesthetics. There are scattered examples of high style architecture, particularly mid-century modern, across Enid but nowhere besides downtown is there such a concentration of historic commercial resources.

The buildings located within the proposed Enid Downtown Historic District (Update and Boundary Increase) are symbolic of the founding, growth, and change of this important Oklahoma community. Designed by notable architects, local builders, and novices, these buildings reflect the time period in which they were constructed in terms of style and materials. There are both high style and vernacular examples, both large and small, built for ordinary shopkeepers and nationally known businessmen. The district retains a high degree of historic integrity in terms of design, location, setting, materials, workmanship, feeling, and association. The Enid Downtown Commercial Historic District (Update and Boundary Increase) is eligible for listing in the National Register of Historic Places because of its architectural significance at the local level.

Historic Context

Ninety miles north of Oklahoma City, the Chicago, Rock Island and Pacific Railway's "Skeleton Station" sat on the plains of the Cherokee Outlet. A railroad official later renamed the station site Enid, in reference to Tennyson's famous Arthurian character.¹² The federal government later relocated the site further to the south, designating it as one of four government towns in Oklahoma Territory. A post office opened on August 25, 1893, and then on September 16, 1893, the Cherokee Outlet opened to white settlement.¹³ After the dust of the land run settled, approximately two thousand people remained in Enid, determined to carve out a new community on the prairie.

Early settlers to the area were predominately transplants from Midwestern farms who dreamed of wheat farming on the plains. However, fortune would not be so kind to new residents, as a drought hampered wheat farming efforts for two long years.¹⁴ Fortunately, the determined Enid farmers persisted, bolstered by the belief that the railroad was the key to ensuring their future success. After a bloody quasi-war between residents and the railroad, a depot was established in Enid in 1894. Wheat cultivation in the area ultimately prospered.¹⁵ In 1896, Garfield County had 150,000 acres

¹²Gary Brown, "Enid," Oklahoma Historical Society. www.okhistory.org (accessed April 3, 2018).

¹³Gary Brown, "Enid," Oklahoma Historical Society. www.okhistory.org (accessed April 3, 2018).

¹⁴Gary Brown, "Enid," Oklahoma Historical Society. www.okhistory.org (accessed April 3, 2018).

¹⁵Berlin B. Champion, "The Enid 'Railroad War,'" *Chronicles of Oklahoma*, 43 Summer 1965, 126-175.

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of wheat planted and the local newspapers reported that Enid harvested 3.8 million bushels of wheat, making up one-third of all wheat harvested in Oklahoma that year.¹⁶ The impressive harvest of 1896 spurred construction of the first grain elevator: the wooden three-story Enid Mill & Elevator Company along the railroad tracks.¹⁷ A second mill was completed shortly thereafter. They employed residents and growth continued steadily.¹⁸ An entire industry prospered around wheat production, milling and storage and the surrounding community prospered as well.

Educational opportunity was also important to early Enid residents. Besides elementary and secondary schools, community boosters attempted to secure one of the territorial “normal” or teacher schools. When those efforts failed, a “business” college opened its doors but it failed by 1895. In 1900/1901, a small Methodist college, known as Northwestern Academy, opened in Enid whose tenure was also short. Just before statehood, Enid competed with six other territorial communities to secure the state’s first Christian college. In May 1907, Enid businessmen pledged \$150,000 toward the project and the city donated forty (40) acres on the east side of town for construction. Ultimately, the community also promised to build a residence for the future university president. That final provision allowed Enid to beat out its closest competitor, Shawnee, and Oklahoma Christian University quickly became a reality on the east side of Enid. The school opened in the fall of 1907 with just over two hundred (200) students, offering seminary courses as well as a liberal arts curriculum with several four-year degree programs. The school was renamed Phillips University in 1912, in honor of Thomas Phillips, the Pennsylvania oilman who provided most of the school’s early funding.¹⁹

Enid's early prosperity was tied to agriculture, but the discovery of oil at the nearby Garber-Covington Field in 1916 forever changed the city’s future. Located approximately fifteen miles east of the city of Enid, this oil “pool” was approximately ten square miles in size, with eighteen separate “sands” capable of producing oil. This field got its start with the success of a well in 1916, but it was Henry Sinclair who turned an isolated well into a full-scale oil and gas boom. Besides drilling, Sinclair also installed a gasoline plant. Drilling rigs, the gasoline plant and other associated jobs brought an influx of people to the area as the promise of oil and gas wealth “brought people in from the farms.”²⁰ Drilling rigs were so thick that “...If you wanted work on another rig, you just stepped to the next rig, that’s how close they were.”²¹ Ultimately, this field became “one of the most prolific” of its time and drastically changed the fortunes of nearby communities.²²

Between oil and gas exploration and refining and agricultural production and the railroad, Enid quickly became the region’s business, transportation, agriculture, and educational center.

¹⁶ *Great Plains Quarterly*, Fall 1998, 306.

¹⁷ *Great Plains Quarterly*, Fall 1998, 307.

¹⁸ *Great Plains Quarterly*, Fall 1998, 307.

¹⁹ I.N. McCash, “History of Phillips University,” *Chronicles of Oklahoma*, <http://digital.library.okstate.edu/Chronicles/v025/v025p181.pdf> (March 2015), 183-196.

²⁰ Becky Tallent, “Early Days in Oil Fields Recalled,” *Daily Oklahoman*, January 31, 1982.

²¹ Becky Tallent, “Early Days in Oil Fields Recalled,” *Daily Oklahoman*, January 31, 1982.

²² Harold Vanderpool, “Producing Sands in the Garber Oil Field,” University of Oklahoma Academy of Science, available online at digital.library.okstate.edu/oas/oas_pdf/v06/p286_289.pdf, accessed March 2018.

Enid Downtown Historic District (Update and Boundary Increase)

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By 1920, the population of Enid was approximately 17,000. By 1921, Phillips University had grown to cover two hundred (200) acres in east Enid with over twelve hundred (1,200) students enrolled.²³ Each of Oklahoma's significant oil towns seems to have its most prominent figure and in the early days of Enid's oil boom, that figure was Herbert H. Champlin. Not content to just drill wells, Champlin also built pipeline, and established a successful refining operation in Enid. The established rail system in Enid allowed Champlin to quickly and efficiently move his refined products to nearby markets. Within a matter of years, Champlin was operating gas stations in up to twenty (20) nearby states. On the eve of the Great Depression, Enid's granaries increased their storage capacities from 248,000 bushels to eight million bushels. During that period, Union Equity built a massive storage mill with a 7.5-million-bushel capacity.²⁴ Agriculture and the oil and gas industry helped attract a workforce with a hefty demand for services and goods along a thriving downtown area. By 1930, Enid's population had grown to approximately 26,000 persons. Growth remained virtually flat through the 1930s, but during this period, businesses in the downtown core provided retail shopping, entertainment, and a host of other opportunities to residents, students, and visitors to the community.

Although the United States did not enter World War II until December 1941, the expanding war effort in Europe and preparations on the home front resulted in tremendous demand for petroleum and petroleum products in the late 1930s and early 1940s. This led to increased exploration and drilling around Enid and elsewhere across the state. In 1940, a well drilled outside town set the state record for initial production, filling 27,000 barrels per day. Further, in 1941, a pilot training school for the Army Air Corps was established south of town. This training facility was home to the basic flying school for the Army Air Corps during World War II, bringing an influx of men and materials to the community. By 1944, Champlin Refining employed eight hundred people in Enid alone, with a number of other, smaller petroleum companies also in operation.²⁵

The Enid community experienced steady economic and population growth following World War II. By 1960, the population stood at right under 39,000. The local oil and gas industry boomed during the 1960s, as did grain production and storage. After the war, operations at the air field in Enid ceased temporarily before Vance Air Force Base came into existence in 1948, as part of the newly formed, separate branch of the Armed Forces known as the Air Force.²⁶ Named for local Medal of Honor recipient Leon Robert Vance, Vance AFB specialized in advanced training for pilots and became the city's largest employer.²⁷ In the oil fields, the 1950s saw "the rate of

²³ McCash, 184-187.

²⁴ *Great Plains Quarterly*, Fall 1998, 315; Donald E. Green, "Beginnings of Wheat Culture in Oklahoman, *Rural Oklahoma*, Oklahoma City: Oklahoma Historical Society, 1977, also See David Baird, "Cathedrals of the Plains: The Grain Elevators of Western Oklahoma," *Chronicles of Oklahoma* 70, 1992.

²⁵ Gary Brown, "Enid,"; Bobby D. Weaver, "Champlin Refining Company," *Encyclopedia of Oklahoma History and Culture*, www.okhistory.org (accessed February 2018); Kenny A. Franks, "Petroleum Industry," *Encyclopedia of Oklahoma History and Culture*, www.okhistory.org (accessed February 2018); Dianna Everett, "Garber," *Encyclopedia of Oklahoma History and Culture*, www.okhistory.org (accessed February 2018); "Fact Sheet." Vance Air Force Base, <http://www.vance.af.mil/Portals/61>.

²⁶ "Fact Sheet." Vance Air Force Base, <http://www.vance.af.mil/Portals/61>.

/Docs/Fact%20Sheets/Vance%20Fact%20Sheet--2017%20Update--tls.pdf?ver=2017-02-28-091814-167

²⁷ Gary Brown, "Enid."

Enid Downtown Historic District (Update and Boundary
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depletion" exceed the number of local discoveries.²⁸ As a result, local oil companies looked beyond Oklahoma, to other states and even to overseas areas, always looking for the next great field. But Oklahoma companies experienced tremendous success internationally, often maintaining their local corporate presence and benefitting their home communities. In 1967, Enid resident Harold Hamm formed Shelley Dean Oil Company. A native of Lexington, Oklahoma, Hamm finished high school in Enid where he first became interested in the oil and gas industry. Taking significant personal risks, Hamm began his foray into oil and gas by driving supply trucks before saving enough to drill his first well. Hamm drilled his first successful well in Alfalfa County in 1971 setting up his corporate headquarters in his adopted hometown of Enid.²⁹

The oil and gas prospects of Enid and the rest of the state changed significantly in the late 1970s, when international events, especially in the Middle East, negatively affected the availability of foreign oil in the United States. Around the same time, regulatory changes were made that affected how drillers could drill and how deep they could drill for natural gas. Within a short span of time, there was a new boom in the state and operations in Enid and across the state ramped up yet again.³⁰ As a result, population growth in Enid continued through the 1970s, with the population reaching 44,986 by the end of the decade and into the early 1980s when the population peaked at just over 50,000.³¹

Shortly thereafter though, the boom and bust cycle of the Oklahoma oil and gas industry manifested itself yet again, resulting in an economic downturn that affected most all Oklahoma industries. Oil and gas prices fell, banks closed, businesses failed and even the price of land dropped significantly.³² Even Phillips University suffered, requiring a local bailout in 1987 before it ultimately closed in 1998. Enid's population fell from its high of 50,363 to 45,309 in 1990. In the 1990s, Harold Hamm struck oil just outside of Enid. While maintaining his growing corporate presence in Enid, Hamm subsequently made millions in Colorado. Despite setbacks as the price of oil collapsed at the end of the 1990s, Hamm persisted, utilizing new technology to tap reserves in Montana and the Dakotas. Harold Hamm had become Enid's new oil baron. Shelley Dean Oil Company was renamed Continental Resources in 1995 and the company maintained its corporate headquarters in Downtown Enid until 2011. Oil and gas prosperity and activities at the Vance Air Force Base helped the populations climb back to 47,045 by 2000 and reached 49,522 by 2010.³³

²⁸ Kenny A. Franks, "Petroleum Industry."

²⁹ Nathan Vardi, "The Last American Wildcatter," *Forbes*, January 15, 2009; also see Jay Nordlinger, "An American Story-The Rise of Harold Hamm, Algeresque Oilman." *National Review*, October 28, 2013.

³⁰ Kenny A. Franks, "Petroleum Industry."

³¹ Gary Brown, "Enid."

³² Gary Brown, "Enid."

³³ Gary Brown, "Enid," Oklahoma Historical Society. www.okhistory.org (accessed April 3, 2018); ³³ Nathan Vardi, "The Last American Wildcatter," *Forbes*, January 15, 2009.

Enid Downtown Historic District (Update and Boundary
Increase)

Garfield County, OK

Name of Property

County and State

9. Major Bibliographical References

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

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Vanderpool, Harold. "Producing Sands in the Garber Oil Field." *University of Oklahoma Academy of Science*. Available online at digital.library.okstate.edu/oas/oas_pdf/v06/p286_289.pdf. (March 2018).

Vardi, Nathan. "The Last American Wildcatter." *Forbes*. 15 January 15, 2009.

Enid Downtown Historic District (Update and Boundary
Increase)

Name of Property

Garfield County, OK

County and State

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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☐ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property approximately 86 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 36.398980 | Longitude: -97.882759 |
| 2. Latitude: 36.398980 | Longitude: -97.876665 |
| 3. Latitude: 36.397822 | Longitude: -97.876665 |
| 4. Latitude: 36.397822 | Longitude: -97.874669 |
| 5. Latitude: 36.394316 | Longitude: -97.876000 |
| 6. Latitude: 36.394316 | Longitude: -97.878296 |

Enid Downtown Historic District (Update and Boundary
Increase)

Garfield County, OK

Name of Property

County and State

- | | |
|-------------------------|-----------------------|
| 7. Latitude: 36.393159 | Longitude: -97.878296 |
| 8. Latitude: 36.393159 | Longitude: -97.879926 |
| 9. Latitude: 36.394316 | Longitude: -97.879926 |
| 10. Latitude: 36.394316 | Longitude: -97.882759 |

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

Beginning at the intersection of West Maple Avenue and North Adams Street, proceed east to the intersection with North Second Street. From the intersection of East Maple Street and North Second Street, proceed south on North Second Street to the intersection with East Randolph Avenue. At the intersection of East Randolph Avenue and North Second Street, proceed east to the railroad tracks. From Randolph Avenue and the railroad tracks, proceed at a southwesterly angle to the intersection with East Cherokee Avenue. From the intersection of the railroad tracks and East Cherokee Avenue, proceed west to South Grand Avenue. At the intersection with East Cherokee Avenue and South Grand Avenue, proceed south to East Oklahoma Avenue. At the intersection of South Grand Avenue and East Oklahoma Avenue, proceed west to South Independence Avenue. At the intersection of West Oklahoma Avenue and South Independence Avenue, proceed north to West Cherokee Avenue. At the intersection of South Independence Avenue and West Cherokee Avenue, proceed west to South Adams Street. From the intersection of West Cherokee Avenue and South Adams Street, proceed north to the point of beginning.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries selected include the historic commercial core of Downtown Enid and encompass the commercial and governmental buildings that retain the highest degree of integrity. The boundaries are being expanded to include a number of resources constructed after World War II thru the late-1960s that were previously considered too new to be included in the historic district. The Northern boundary reflects a transition to light industrial facilities, the railroad tracks were a natural barrier between downtown and the rest of town to the east. To the south, development shifts to a mixture of residential with some warehouse and other facilities, like the YMCA. To the west, development is much more recent.

Enid Downtown Historic District (Update and Boundary
Increase)
Name of Property

Garfield County, OK
County and State

11. Form Prepared By

name/title: Kelli Crews Gaston, M.A. Architectural Historian and Kayla Griffin Molina,
Environmental Historian with edits by Lynda Ozan Oklahoma Deputy SHPO

organization: City of Enid

street & number: 401 West Owen K. Garriott Road, P.O. Box 1768

city or town: Enid state: OK zip

code: 73702

e-mail kellgaston@gmail.com/lozan@okhistory.org

telephone: 405-227-4431/405-522-4484

date: April 2018

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Enid Downtown Historic District (Update and Boundary Increase)

Garfield County, OK

Name of Property

County and State

Photo Log

Name of Property: Enid Downtown Historic District (Update and Boundary Increase)

City or Vicinity: Enid

County: Garfield

State: Oklahoma

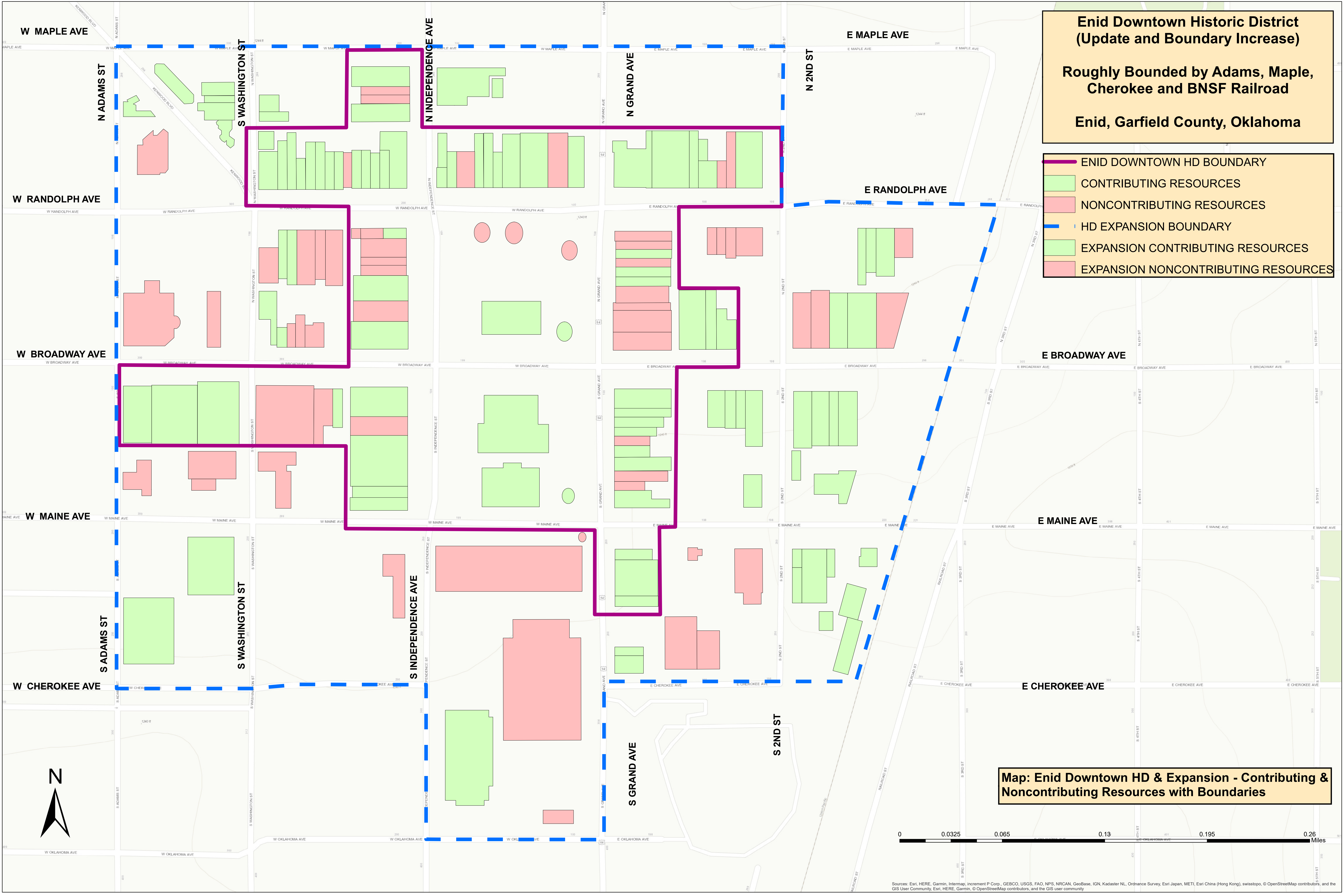
Photographer: David Chunn (OK/SHPO)

Description of Photograph(s) and number, include description of view indicating direction of camera:

No.	Subject	Date	Direction
0001	200 Block of Kenwood Boulevard	October 16, 2018	Looking SE
0002	200 Block of North Washington Street	October 16, 2018	Looking S-SW
0003	200 Block of West Maple Avenue	October 16, 2018	Looking E
0004	200 Block of North Independence Street (east side)	October 16, 2018	Looking S-SE
0005	100 Block of West Maple Avenue	October 16, 2018	Looking E
0006	100 Block of West Maple Avenue	October 16, 2018	Looking W
0007	200 Block of North Grand Avenue	October 16, 2018	Looking S-SW
0008	100 Block of East Maple Avenue	October 16, 2018	Looking W
0009	200 Block of North 2 nd Street	October 16, 2018	Looking S
0010	200 Block of East Randolph Avenue (north side)	October 16, 2018	Looking E-NE
0011	100 Block of North Grand Avenue (east side)	October 16, 2018	Looking S-SE
0012	100-200 Blocks of West Randolph Avenue (north side)	October 16, 2018	Looking W-NW
0013	100 Block of North Independence Street (west side)	October 16, 2018	Looking S-SW
0014	200 Block of West Randolph Avenue (north side)	October 16, 2018	Looking W-NW
0015	300-200 Blocks of West Randolph Avenue (north side)	October 16, 2018	Looking E-NE
0016	300-200 Blocks of West Randolph Avenue (south side)	October 16, 2018	Looking E-SE
0017	100 Block of North Adams Street	October 16, 2018	Looking N
0018	300 Block of West Broadway Avenue (north side)	October 16, 2018	Looking E-NE
0019	100 Block of South Independence Street (west side)	October 16, 2018	Looking S-SW
0020	100-200 Blocks of West Broadway Avenue (south side)	October 16, 2018	Looking W-SW
0021	100-200 Blocks of East Broadway Avenue (south side)	October 16, 2018	Looking E-SE
0022	Mid 100-200 Blocks of East Broadway Avenue (south side)	October 16, 2018	Looking E-SE
0023	100 Block of East Broadway Avenue (north side)	October 16, 2018	Looking W-NW
0024	200 Block of East Broadway Avenue (south side)	October 16, 2018	Looking E-SE
0025	200 Block of East Maine Avenue	October 16, 2018	Looking E-NE
0026	100 Block of South Grand Avenue (east side)	October 16, 2018	Looking NE
0027	100 Block of West Maine Avenue (north side)	October 16, 2018	Looking NW
0028	300 Block of West Maine Avenue	October 16, 2018	Looking E-NE
0029	200 Block of South Adams Street	October 16, 2018	Looking N
0030	300 Block of West Cherokee Avenue (north side)	October 16, 2018	Looking W-NW
0031	200 Block of South Washington Street	October 16, 2018	Looking N-NW
0032	200 Block of South Independence Street	October 16, 2018	Looking N
0033	200 - 300 Blocks of South Independence Street / Grand Avenue	October 16, 2018	Looking E
0034	300 Block of South Grand Avenue	October 16, 2018	Looking S
0035	100 Block of East Cherokee Avenue	October 16, 2018	Looking W

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



**Enid Downtown Historic District
(Update and Boundary Increase)**

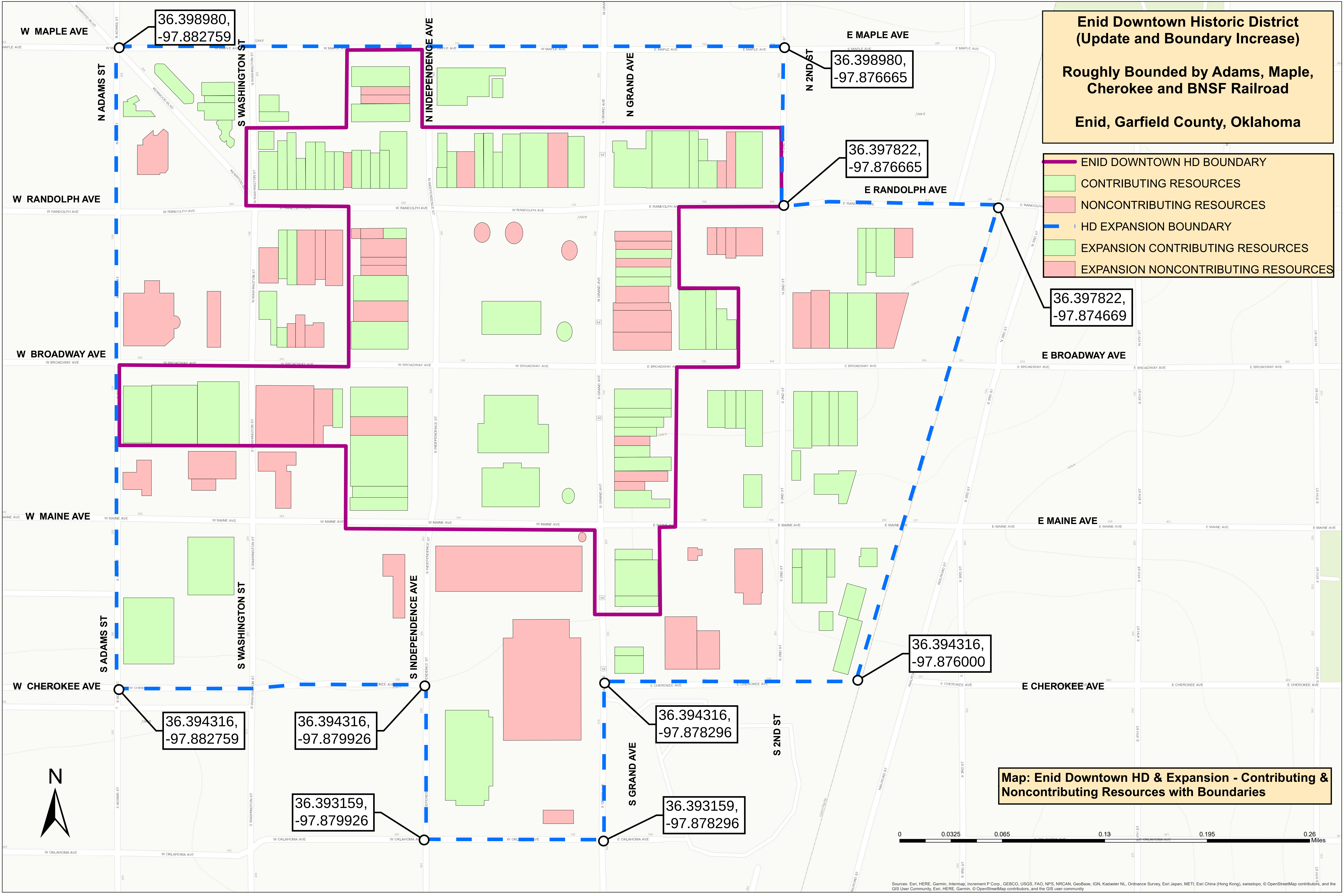
**Roughly Bounded by Adams, Maple,
Cherokee and BNSF Railroad**

Enid, Garfield County, Oklahoma

- ENID DOWNTOWN HD BOUNDARY
- CONTRIBUTING RESOURCES
- NONCONTRIBUTING RESOURCES
- HD EXPANSION BOUNDARY
- EXPANSION CONTRIBUTING RESOURCES
- EXPANSION NONCONTRIBUTING RESOURCES

**Map: Enid Downtown HD & Expansion - Contributing &
Noncontributing Resources with Boundaries**

0 0.0325 0.065 0.13 0.195 0.26 Miles



**Enid Downtown Historic District
(Update and Boundary Increase)**

**Roughly Bounded by Adams, Maple,
Cherokee and BNSF Railroad**

Enid, Garfield County, Oklahoma

- ENID DOWNTOWN HD BOUNDARY
- CONTRIBUTING RESOURCES
- NONCONTRIBUTING RESOURCES
- HD EXPANSION BOUNDARY
- EXPANSION CONTRIBUTING RESOURCES
- EXPANSION NONCONTRIBUTING RESOURCES

**Map: Enid Downtown HD & Expansion - Contributing &
Noncontributing Resources with Boundaries**



**Enid Downtown Historic District
(Update and Boundary Increase)**

**Roughly Bounded by Adams, Maple,
Cherokee and BNSF Railroad**

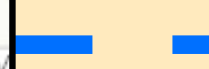
Enid, Garfield County, Oklahoma

 PHOTOGRAPHIC ANGLES

 ENID DOWNTOWN HD BOUNDARY

 CONTRIBUTING RESOURCES

 NON-CONTRIBUTING RESOURCES

 HD EXPANSION BOUNDARY

 EXPANSION-NON-CONTRIBUTING RESOURCES

 EXPANSION-CONTRIBUTING RESOURCES

- 01 - Kenwood & N Adams Facing Southeast
- 02 - W Maple & N Washington Facing South
- 03 - W Maple & N Washington Facing East
- 04 - W Maple & N Independence Facing South
- 05 - W Maple & N Independence Facing East
- 06 - W Maple & N Grand Facing West
- 07 - E Maple & N Grand Facing South
- 08 - E Maple & N 2nd Facing West
- 09 - E Maple & N 2nd Facing South
- 10 - W Randolph & N Grand Facing East
- 11 - W Randolph & N Grand Facing South
- 12 - Midblock 114 W Randolph Facing West
- 13 - W Randolph & N Independence Facing South
- 14 - W Randolph & N Independence Facing West
- 15 - Midblock 300 W Randolph Facing East
- 16 - W Randolph & N Adams Facing East
- 17 - N Adams & W Broadway Facing North
- 18 - N Adams & W Broadway Facing East
- 19 - W Broadway & S Independence Facing South
- 20 - N Grand & W Broadway Facing West
- 21 - E Broadway & N Grand Facing East
- 22 - Midblock 114 E Broadway Facing Southeast
- 23 - S 2nd & E Broadway Facing Northwest
- 24 - S 2nd & E Broadway Facing East
- 25 - E Maine & S 2nd Facing East
- 26 - E Maine & S Grand Facing North
- 27 - E Maine & S Grand Facing West
- 28 - S Adams & W Maine Facing East
- 29 - S Adams & W Cherokee Facing North
- 30 - S Washington & W Cherokee Facing West
- 31 - S Washington & W Cherokee Facing North
- 32 - W Oklahoma & S Independence Facing North
- 33 - S Independence & W Cherokee Facing East
- 34 - E Cherokee & S Grand Facing South
- 35 - S 2nd & E Cherokee Facing West

Map: Enid Downtown HD - Photographic Angles



Sources: Esri, HERE, Garmin, Intermap, increment P Corp., GEBCO, USGS, FAO, NPS, NRCAN, GeoBase, IGN, Kadaster NL, Ordnance Survey, Esri Japan, METI, Esri China (Hong Kong), swisstopo, © OpenStreetMap contributors, and the GIS User Community, Esri, HERE, Garmin, © OpenStreetMap contributors, and the GIS user community

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property

Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0001

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National Register of Historic Places
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Section number 11 Page 2

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0002

United States Department of the Interior
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National Register of Historic Places
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Section number 11 Page 3

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0003

United States Department of the Interior
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National Register of Historic Places
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Section number 11 Page 4

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0004

United States Department of the Interior
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National Register of Historic Places
Continuation Sheet

Section number 11 Page 5

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0005

United States Department of the Interior
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National Register of Historic Places
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Section number 11 Page 6

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0006

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National Register of Historic Places
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Section number 11 Page 7

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0007

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0008

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Section number 11 Page 9

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0009

United States Department of the Interior
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Section number 11 Page 10

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0010

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0011

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Section number 11 Page 12

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0012

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0013

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0014

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Section number 11 Page 15

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0015

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0016

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0017

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0018

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Section number 11 Page 19

Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property

Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0019

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property

Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0020

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0021

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0022

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0023

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National Park Service

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0024

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0025

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0026

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0027

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property

Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0028

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0029

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0030

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0031

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0032

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0033

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0034

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Enid Downtown Historic District (Update
and Boundary Increase)

Name of Property
Garfield County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK_GarfieldCounty_EnidDowntownHistoricDistrict(UpdateAndBoundaryIncrease)_0035