

United States Department of the Interior
National Park Service

FINAL

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Farmland Downtown Historic District

other names/site number _____

2. Location

street & number Roughly, Main Street, from the alley south of ☒ not for publication
Henry Street to William Street

city or town Farmland n/a vicinity

state Indiana code IN county Randolph code 135 zip code 47340

3. State/Federal Agency Certification

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

Nataniel R. Roberts
Signature of certifying official/Title

8/5/94
Date

Indiana Department of Natural Resources

State of Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

☐ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the
National Register
☐ See continuation sheet.

☐ determined not eligible for the
National Register.

☐ removed from the National
Register.

☐ other. (explain:)

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

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

Contributing	Noncontributing	
26	0	buildings
		sites
		structures
		objects
26	0	Total

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

N/A

Number of contributing resources previously listed
in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: Single dwelling, Multiple dwelling

COMMERCE: specialty store

SOCIAL: Meeting hall

GOVERNMENT: City Hall

AGRICULTURE: Processing

TRANSPORTATION: Rail- related

Current Functions
(Enter categories from instructions)

DOMESTIC: Single dwelling, multiple dwelling

COMMERCE: Specialty store

GOVERNMENT: City Hall

7. Description

Architectural Classification
(Enter categories from instructions)

ITALIANATE

COMMERCIAL STYLE

CRAFTSMAN

Materials
(Enter categories from instructions)

foundation Brick

walls Brick

METAL: cast iron

roof Asphalt

other STONE: limestone

Ceramic Tile

Narrative Description

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

(See continuation sheet)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Commerce

Period of Significance

1880 - 1944

Significant Dates

1898

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Kaufman, William S.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

- ☐ recorded by Historic American Engineering
Record # _____

Primary location of additional data:

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

Name of repository:

National Register Files

Farmland Downtown Historic District
Name of Property

Randolph County, Indiana
County and State

10. Geographical Data

Acreage of Property 5.3

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 659230 4450260
Zone Easting Northing
2 16 659480 4450280

3 16 659480 4449960
Zone Easting Northing
4 16 659210 4450960

☐ See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Camille B. Fife & Thomas W. Salmon II

organization The Westerly Group, Inc. date January 1994

street & number RR 1 Box 141 telephone (812) 696-2415

city or town Farmersburg state Indiana zip code 47850

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Key to Historic Photographs & Key to Photographs (contemporary)
Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name (See attached sheets)

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 1

Farmland Downtown Historic District

Architectural Classification (continued)

Renaissance:Second Renaissance RevivalRomanesqueLate Victorian:Victorian Eclectic/Regency

Other: American Foursquare

Other: Commercially Designed Grain Elevator

Other: Shotgun Commercial

Materials (continued)

foundation StoneConcretewalls Stone/LimestoneWood/ clapboardParticle Boardroof Metalother Cast IronMetal

Narrative Description

Summary

Farmland Downtown Historic District is a compact compendium of structures, which are close to their original condition, and thus provide a unique example of the character of a midwestern American small town at the turn of the last century. Farmland's downtown is surrounded, immediately, by residential structures, some of which are imposing enough to indicate the relatively high level of prosperity which existed, especially during the early part of this century. The community was a commercial center for the surrounding rural area, which then as now, spreads out for several miles around the settlement. One of the unique aspects of the architecture is that a large number of important buildings, all constructed of brick, were built within the same year, or immediately thereafter. Five of the buildings on Main Street were erected in 1898 and a sixth, the following year. These all remain today, along with nearly a half-dozen others which date slightly earlier.

This tightly organized collection, with its pivotal buildings along the west side of North Main Street, provides a unique example in a small town, of adventurous architectural design by a particular architect, in one building, and his probable influence in three others.

The town was founded through the influence of the railroad. This track remains today (with later additions) and serves as a modest divider between types of structures. Immediately to its north are two buildings, a former hotel and a residential structure, each of which had some relationship with the early transportation system. Beyond this is a small collection of early twentieth century buildings, two of which were constructed as garages or showrooms for that new transportation wonder, the automobile. Prominent on the landscape to the immediate south of the tracks is a tall grain elevator, demonstrating the important connection between agriculture and the railroad. In addition, the path of the electric interurban, which connected this

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 2 Farmland Downtown Historic District

small population with the county seat to the east (and Ohio beyond) and the state capital to the west, followed Main Street through the center of town, although the official depot was north of the central business district.

Description

Farmland is located in Monroe Township, in the west central part of Randolph County, eight miles west of Winchester, the county seat. The county was laid out in 1818, but it only included a small southeastern segment of the present territory, east of what was called the "Twelve Mile Boundary", established in 1809 through a treaty with the Indians residing in the territory. After 1819, the county's present boundaries were established, but it included, for judicial purposes, all or parts of what are now Jay, Blackford, Delaware, Grant, Wells, Adams, and Allen counties.¹

By 1824, the present western boundary was finalized, and the process of township formation was begun, although everything north of the present county line had been deemed Wayne Township. By 1827, the final parameters of the county had been established, but only five townships had been laid out, Stoney Creek, Ward, White River, West River, and Greensfork. What would later become Farmland was located in Stoney Creek Township. Townships continued to be developed from these first five during the next two decades, but it wasn't until 1846 that Monroe Township was laid out, one of the last in the county. By 1859 the present townships had been divided.²

The 1876 Atlas described the county as:

...situated in the eastern tier of counties on the Ohio State line. It is bounded by Jay county on the north, by Drake County, Ohio, on the east, by Wayne County on the south and by Henry and Delaware Counties on the west.

The surface of the county is generally elevated, constituting the watershed of this section of the State.³

¹Tucker, Ebenezer, History of Randolph County, P. 29

² Historical & Genealogical Society of Randolph County, Randolph County, Indiana, 1818-1990

³ Griffing, Stevenson & Co., 1876 Atlas of Indiana, P. 11 (reprinted)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3 Farmland Downtown Historic District

Farmland lies north of the White River, as it winds its way through the county, one of two primary waterways serving the area. The land surrounding the community is largely level, centered between the White and its northern neighbor, the Mississinewa. Thus, from the earliest settlement days, this alluvial agricultural soil gained a reputation for its richness and ease of management. In Ebenezer Tucker's 1882 History of Randolph County, the problems of drainage were discussed:

During late years, and especially at the present time, an immense amount of ditching has been, and is being done by the farmers of the county. ... Many of the artificial drains are immense ditches, deep and wide and extending for miles through scores and hundreds of farms. ... they are of immense benefit, and, in fact, indispensable to the prosperity of the farming interest.⁴

The natural minerals available to the community during the nineteenth century included lime, which was mined and burnt at a kiln near the town. In the southern part of the county, rolling lands could be found and a series of quarries to provide foundation and other stone for construction. Undoubtedly, much of the stone found on Farmland's buildings came from this source.

Farmland Downtown Historic District, comprised of buildings whose substantial materials (brick, limestone) still bear witness to the enterprise of their original owners, presents a uniform streetscape, with buildings of two and three stories, organized in rhythmic blocks, especially on the west side of north and south Main Street. A similar pattern is present on the east side of north Main. In both cases, although some lower floor desecration has occurred, the massing of brick facades is uniform for at least two stories. A kind of local motif has been created by the builders' use of similar materials: rough-faced limestone, deep-red brick; and of details, such as arches, bartizans, pinnacles and towers, in brick or stone and extensive decorative brick corbelling. Where different styles and/or design elements occur, they are localized, in secondary zones, specifically along the extreme edges of the district, on east and west Henry, and at the portion of Main which is north of the railroad. This general architectural character has the effect of concentrating, both from a design as well as a functional perspective, the focus of the district. At the center, perpetuated in brick and stone is the heart of the historic commercial center. Later developments, such as the rise of the automobile, the use

⁴ Tucker, p. 32

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 4 Farmland Downtown Historic District

of lower storied facades and different tones of masonry are visible, radiating out from the center of the district.

Of the primary architectural styles in Farmland's downtown, Romanesque is best exemplified by the I.O.O.F. building on the northwest corner of Main and Henry Streets, details of which are echoed in the Wood and Clayton buildings, (located on the same side of Main Street, to the north.) In addition, Second Renaissance Revival can be seen, as well as several Italianate structures, although most of the buildings present a high degree of originality in the interpretation of their architectural styles. Of the buildings constructed after the turn of the century, Commercial Style is the most prevalent, with examples of craftsman and American Foursquare to be seen. Several extremely modest commercial shotgun buildings have also been included as "contributing" buildings to the district. Historic views of the town (photos #28, 31 and 32) demonstrate that such simple structures were once part of the collection of buildings which made up the central core. Today, most of those which were built within the downtown have vanished, built of less durable frame construction. Thus, those which remain provide a glimpse of a type of structure which once lent contrast to the more imposing edifices.

Today there are no unsightly gaps within the Farmland downtown streetscape. Building losses that have occurred immediately south of the railroad tracks provide an open area framing the active track. On the east side, the elevator, without subsidiary structures surrounding it, is a highly dramatic and visible symbol of the community's agricultural ties. This facility, now abandoned, was undoubtedly commercially designed, based on specifications of the operators, from standard plans. It is the highest point on the Farmland landscape and should be retained and developed to provide a pivotal entity within the district.

The original streets, which remained dirt until well into the twentieth century, are reasonably wide, but not overly so. The concrete sidewalks provide a pleasant venue for strolling, as they must have during the last century (see historic photos #30 and 33). Farmland's town newspaper congratulated the municipality in 1898 on its civic improvements: "In a short time the cement sidewalks and curbing will reach all parts of the town." This, along with the impressive construction of new buildings was hailed as evidence of the tremendous

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 5

Farmland Downtown Historic District

spirit of the town.⁵ The commercial center of the town today enjoys some modest plantings, trees and some planters. However, this was probably not the case during the historic period. The danger to street trees was great from cribbing by waiting horses in this busy sector of the village. Trees, however, can be seen to prosper in the residential areas surrounding the downtown, where unsupervised animals would not be present. In scale and pattern, thus, the streetscape appears much as it did one hundred years ago.

Farmland's downtown is bisected by State Roads 32 and 1, a busy thoroughfare for traffic traveling between the communities of Muncie, Winchester and Union City (on the Ohio border). In addition, State Road 1, which runs north and south is a natural link between smaller towns, such as Modoc in the south and Redkey in the north. These two State Roads join for 1.2 miles as they pass through Farmland. Thus, the streets retain the vitality of traffic and activity throughout much of the year. The railroad still runs through Farmland, with a busy schedule of trains, although passenger travel to the town has stopped.

Description of Individual Buildings (Follows numbering system on attached sketch map.)

1. (C) 112 North Main Street - 1918 - Commercial Style - C. C. Gooden Building Photo 1

This is a three-bay two and one half story brick building. The foundation is of concrete above which are brick bulkheads on the left and right bays. The central bay contains two, full glass display windows and a brick bulkhead, slightly raised, with a stone sill which unifies the windows (this retrofit supplants the former garage-type doors.) Above the display windows is a full light transom. The left and right bays also contain full light transoms and double display windows. The left bay also contains the main entry door, located to the right of the display windows; it is wood panelled, and contains a stained glass transom. The front facade composition is unified by a course of brown brick, laid as a horizontal row of soldiers and demarking the upper border of the fenestration.

⁵ Farmland Enterprise, August 12, 1898, p. 1.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 6

Farmland Downtown Historic District

The three bays are separated by vertical brick pilasters and each bay, on the upper level contains a rectangular band of brown soldiers, which in the central bay, encloses the building identification - a limestone frieze, containing the words "C. C. Gooden", above and "1918" below. Three rows of brick corbelling, including a dentil-like detail comprised of brick headers and stretchers, encompasses the cornice on the upper portion of the building. The parapet is finished with a limestone cap.

2. (C) 110 No. Main Street - c.1860/1920 Craftsman - The Retter Hotel
Photo 2

The present structure is a remodelling of an earlier building which had been present at the site since just after the middle of the 19th century. The foundation of the irregularly massed, two and a half story frame structure is of rock-faced cast block. The porch, (which has a modern concrete block foundation) protrudes across most of the south facade and is supported by four, simple round columns below a truncated hipped roof.

The main facade, facing south, contains two, unevenly placed main entry doors, both with wood storms, and a single one/over/one light double hung window. The window, like those in most of the balance of the house contains decorative muntins in the upper light, arranged in a simple geometric pattern. The second floor of the main (south) facade contains three, evenly spaced windows, similar to the window on the first floor. The west wing of the house contains windows with similar detailing as the front facade. The east wing, which is only one and ½ stories, contains a small single light window. All window surrounds are of wood, plain, and have a simple protruding cornice at the heads. The house walls are of simple clapboard siding. The hipped roof, typical of a composite bungalow with irregular massing, has wide overhanging eaves. There are standing seam metal roofs on the porch and east wing of the house.

3. (C) 106 N. Main - 1919 - Other: commercial design grain elevator - Goodrich Brothers grain elevator

Photo 3

This multi-story, reinforced concrete building is located on a site which has been associated with agricultural storage and transport

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 7

Farmland Downtown Historic District

since at least 1899. The present structure is approximately "L"-shaped in plan, with a long wing parallel to the railroad tracks, whose narrow end faces North Main street. The foundation and walls of this wing are of painted concrete, with three sliding loading doors on the trackside facade, two of which contain multi-light windows as well as eight smaller, multi-lights spaced in groups of two within the upper third of the same wall. Two similar windows in the west facade have protruding concrete sills and heads; one still contains 12-lights separated by metal muntins. The wing has a low gable metal roof, except on the North Main street facade, which is completed by a flat-topped store-front facade, with a center, raised parapet, capped with clay tile coping. The south facade of this wing also contains a row of high, small windows, similar to those on the other sides -- a shed, metal awning runs the length of the wing above the windows.

East of the low, one-story wing, the elevator contains a three story structure, typical of these buildings, with a large funnel and other grain-loading apparatus. The roof of this structure is composite gable, with the gable ends toward North Main, containing an opening for loading and a single, multi-light window. In addition, there is a small, shed-type structure on the roof of the west wing, for reception and protection of the grain.

The most imposing part of the structure is the main, 4-6 story elevator tower, which is located in the crux of the "L" and which is of concrete, with four, metal-mullioned, multi-paned windows on the east/west facades and two, similar windows on the north/south facades. The metal roof of this tower is nearly flat. The balance of the structure consists of a southern wing, comprised of a one-story, flat-roofed section, also of concrete, with a wide, garage-type door, and an office addition with a shed roof.

4. (C) 104 North Main - 1899- Second Renaissance Revival - The Clayton Block

Photo 4

This two-part commercial block exemplifies elements of late nineteenth century transition architecture, especially in the treatment of the upper third of the facade. The building foundation is stone and the wall surface is of brick, laid in a stretcher bond, with ground floor brick infill in the bulkheads. The front facade has a central, recessed entry, with sidelights and

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 8 Farmland Downtown Historic District

full upper transoms surrounding the main door. The display windows in the angled reveal are full light, with full light transoms and those on the street facade contain two full lights, with two full light transoms above. The ground floor window and entry area is surmounted and supported with cast iron columns and an "I" section lintel, the latter containing rosettes at random intervals and on the slightly raised sections at the corners and above the secondary columnar supports. The cast iron supports are in the form of pilasters with fluted shafts above loosely scrolled pedestal and bases.

Three second story windows, evenly spaced in the facade, are round-arched with a triple row of headers and a narrow row of rough-finished, dressed limestone forming a decorative element at the heads, emphasizing their roundness. An horizontal band of limestone bisects the window, forming a lunette at the top (at present with two lights) and two rectangular single light windows at the bottom, containing a single, unified sill of the same material (now painted). The sills are joined with a horizontal band (across the facade) of the same rough-finished limestone. The window heads are connected, visually, by a row of soldiers, alternately recessed, in a horizontal band across the facade, which form a miniature panel between the two lights of each lower window.

At the springing line of the round arches formed above the windows is another horizontal band of rough-finished limestone and approximately half-way up the arch, a second, dressed band (now painted white) is present. The windows on the north facade are double-hung, with segmental arched heads, radiating voussoirs and rough-faced limestone sills.

The upper third of the building's front facade is visually separated from the lower sections by a course of narrow, rough-faced limestone, immediately above which, in the center, is the identification label, containing the words "CLAYTON BLOCK 1899". Flanking this is a complicated horizontal band of intricate corbelling forming diamond-shaped recesses (16 in all), above which is a corbel table in a simple stepped block form, surmounted by another narrow band of limestone. The upper parapet contains a central, raised section, marked by an additional limestone band and with rough-faced limestone coping, dressed to form a curved edge framing the central portion.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 9

Farmland Downtown Historic District

5. (C) 104 North Main Street (South Building) c. 1880 - Italianate

Photo 5

This two story, two-part commercial block has a dressed limestone foundation, with modern brick infill at the bulkhead. The former entrance facade, which probably recessed for an offset entry, now contains two full-light display windows, and in the transom area, mock prism glass. There is presently no entry from this facade (entrance to the space is from the neighboring building). Above a plain frieze, separating the first and second floor facades, two windows, with segmental arched heads, topped by a double row of radiating voussoirs and slightly protruding limestone sills decorate the simple brick, common bond wall.

The building is crowned with a decorative entablature, consisting of a wide frieze, within which is contained a band of oblong panels, with round moldings, three sets of double brackets with pendants, above which is a simple boxed cornice, with cavetto molding.

6. (C) 100 North Main Street c.1880 - Italianate - McCormick & Yount Hardware Store

Photo 6

This six-bay, two story, two-part commercial block has a stone foundation, with storefront entrances on North Main raised two steps from street level. The first floor facade, which has been changed from the original, contains two full size display windows, and two full-light windows flanking side-by-side full-light entry doors. Above this, across the front of the facade is a plain, wide sign frieze which is surmounted by a metal lintel.

The second floor fenestration is intact, with regard to the form of the openings. Modern replacement windows have been inserted within the lower half of the window openings which are elongated and round arched. They contain round, dressed limestone heads (now painted), central keystones and have slightly protruding limestone sills. The fenestration on the south facade (second floor) also contains six windows, with similar detailing to those on the front. In addition, this facade extends further east, with four segmental arched windows in the lower part of the upper story. Two doors are present in this facade. One, a rear door to the main store, also contains a decorative, round-arched upper surround; the other, smaller and at the rear extension, has a segmental arched head. A modern, single story addition is at the extreme eastern end of the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 10

Farmland Downtown Historic District

building. The wall material on the entire block is painted brick.

The building's upper roof trim consists of a wide frieze board, on which are mounted, alternating, decorative full-size brackets and round vents with radiating spokes topped by modified brackets. Topping this assemblage is a simple boxed cornice. The roof on the south facade steps down, toward the rear, in irregular fashion, and the roofline is marked by decorative corbelling.

7. (C) 105 East Henry Street - c. 1890 - Second Renaissance Revival

Photo 7

This two-story, two part commercial brick, which pre-dates its neighbor to the east, once contained three, round-arched windows on the ground level, which is now obscured by ornamental siding, modern display windows and a "mansard" canopy. The second story, however, demonstrates much of its original, pleasant detailing, in the form of brick walls, of common bond and unpainted, as well as a thermal window, with interesting four vertical light glazing, separated by three powerful muntins, as well as above, a triple row of headers to highlight the arch. Over this is a brick corbel table in a simple, stepped block form, and bracketed cornice, with alternating rosettes and dentils below the fascia.

8. (C) 105 East Henry Street (East Building) - 1908 - Commercial Style
- Knights of Pythias

Photo 8

This two-part, two and $\frac{1}{2}$ story commercial block has a foundation and walls of brick, laid in a stretcher bond. The ground floor has been unified with its neighbor to the west by decorative siding and a wood and shingled canopy. Two flanking full-light windows and large side display windows frame the central double door entry. Both main doors have full-light windows.

The building shows classical revival elements typical of the early twentieth century, when Beaux Arts training was popular. Specifically, the three horizontal divisions of the main facade reduce in height as they rise and are divided by dressed limestone entablature. Between the first and second floors, is a course of rough-faced limestone, and, rising upward, four brick pilasters with limestone bases and capitals. The fenestration thus enframed consists of four transomed, one/over/one light windows (the lower probably replacements), with slim limestone sills containing a slight upper lip. Centered between the two middle windows, which are spaced more widely apart, is a bracket to hold a flag.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 11 Farmland Downtown Historic District

Serving as a unified window head, as well as a divider between the second and attic floors, is a smooth dressed limestone frieze and cornice. Above this, the facade is divided into three bays, by short brick pilasters, corresponding to the lower floor's motif. The center bay contains the sign frieze, of carved limestone, which reads: "KNIGHTS OF PYTHIAS - No 463 - 1908". Small, single light, square windows in the left and right bays are surrounded by a row of raised brick headers as well as limestone detailing, including sills, similar to those on the lower windows, and keystones. Unifying this portion of the facade is a limestone cornice, and above, a second, more ornate, dentilled cornice. The effect of this assemblage, which protrudes slightly from the balance of the facade, is of a modified "temple front", which was a popular treatment, especially for banks and institutional buildings during the academic movement of the early twentieth century.

The upper roof trim consists of a modest parapet, continuing the four pilasters of the lower floors and capped with a dressed limestone coping. The only other exposed facade contains a second floor doorway, now infilled, for a fire escape, and a row of small, segmental arched windows with limestone sills. It is obvious that the light tan brick used for the front facade is only an applique, and the balance of the building has been constructed of a less decorative, darker brick.

9. (C) 104-106 East Henry Street - 1923 - Commercial Style - Farmland City Building

Photo 9

This three bay, one and $\frac{1}{2}$ story brick building has a stone course at the foundation - otherwise the walls and foundation are of brickwork, common (flemish) bond. The massing is symmetrical, with two bays flanking a central, recessed bay. This central bay contains the vehicular entry, with a row of soldiers at the head which continue in a horizontal band across the bay. A transomed four-light entry door is on the right and a single window with limestone sill is on the left. Each of the left and right bays contain a central entry door, flanked by two full-light display windows. A row of soldiers forms a band at the door and window heads protruding beyond and ending, left and right, in a rectangular limestone detail. Above this is a slightly protruding course of soldiers with a row of headers above, ending, left and right, with a more ornate stone detail. The central bay contains the sign frieze which reads: "FARMLAND CITY BUILDING" between two minutemen figures and which is enframed by courses of protruding

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 12 Farmland Downtown Historic District

brick headers and two limestone details, similar to those above the main windows. The roof line parapet is stepped up twice on the left and right bays and once in the central bay. Coping stones similar to those in the foundation cap the top.

10. (C) 102 East Henry Street/101-109 South Main Street - c. 1895 - Second Renaissance Revival

Photo 10

This one and $\frac{1}{2}$ story common bond brick building has a course of limestone at the street level foundation. Two bays face South Main Street, the southernmost containing the entry and two display windows, the corner bay containing the main door, angled, and two full light display windows. The Henry Street facade contains a display window next to the main door, a rear entry to the main building and a secondary storefront, with display window to the east. The ground floor storefronts have been slightly occluded by modern siding and shingled, shed-roofed canopies.

At the juncture of Main and Henry, the building contains an octagonal two and $\frac{1}{2}$ story brick tower, with two one/over/one light windows, topped by a course of bricks laid rowlock and a second course of stretchers, both as radiating voussoirs. These windows have rock-faced limestone sills. The octagonal, pitched, tower roof has copper ridge rolls, with a ball finial and, at the roof line, a decorative cornice and wood fascia. The roofing material is hexagonal shingles. Also on the Main Street facade are three short pilasters, corbelled out at the first floor ceiling line and extending above the parapet with squared, metal-clad capitals. Brick detailing in this same facade includes three rows of protruding, radiating bricks, laid rowlock to form round arches, two between each pilaster. A simple copper cornice finishes the parapet. The Henry street facade parapet is stepped, with two more capitals, similar to those just described, demarking the western storefront.

11. (C) 112 South Main Street - 1898 - Commercial Style - Red Men's Building

Photo 11

This two-part commercial block is two and $\frac{1}{2}$ stories tall, the foundation is of stone, with brick infill in the bulkheads and the brick is laid in a stretcher bond. The ground floor contains two storefronts, with full light display windows and recessed entry doors. Cast iron columns with fluted shafts and slightly rounded

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 13 Farmland Downtown Historic District

bases demark the edges of the storefronts. The cast iron sign frieze is occluded by a shingled wood canopy. Fenestration on the second floor includes seven, narrow windows (presently infilled with replacements), which have distinctively wide, rock-faced limestone heads and narrow limestone sills. Above a simple brick string course, seven occluded attic windows have similar limestone heads and sills (proportionately smaller). Surmounting this, brickwork forming a frieze and cornice is topped by decorative brick, recessed to create a course of small rectangular panels framing the upper parapet and sign frieze. The sign, flanked by two limestone insets, reads: "I. O. R. M. No 72". The south facade contains a row of smaller, one/over/one windows with segmental arched brick heads and limestone sills, a row of square vents in the attic floor and a stepped parapet.

12. (C) 104 South Main Street, c. 1885 - Italianate

Photo 12

This two part commercial building is a classical representation of two distinct treatments to the major facade. The building has brick foundations and stools, clad today in pressed wood, as well as brick piers at the left and right end of the front facade. The first floor is divided into four bays, the center bays separated by a slim cast iron column -- the two outer (door bays) by stouter cast iron members. The door on the right is retrofit, of inappropriate size. All of the ground floor transoms are infilled, although their form is present and the left entry is composed of two pressed wood panels, forming a double door.

The cast iron and brick columns support a metal lintel or architrave. The entire second floor is of catalog pressed metal, in four bays, whose rhythms are slightly different from the bays in the ground floor. The windows are surrounded by round colonettes carried on square pilasters. The columns, with modified corinthian capitals, are surmounted by a plain dossier, and a three-foliated decorative base. The pilasters contain two square, floral embellishments. This base treatment has been extended to the two terminal columns. The architrave continues across the entire front, terminated by plain portions of the lateral columns above the windows in a foliate band and above it a frieze of larger foliated designs in round form. There are seven roundels over the two center bays and four over each of the outboard bays.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 14 Farmland Downtown Historic District

The cornice is composed of two large ancones on the end columns and two pairs of smaller brackets placed within labelled panels. Above the overhang is a plain pressed metal parapet which contains two pairs of circular foliate roundels adjacent to the two ornamented column heads which are a sunken rectangular device and a semi-circular acanthus leaf, modified. The facade, except for the lower brick column faces, has been polychromed.

13. (C) 100 South Main Street - c. 1885 - Second Renaissance Revival - The Opera House

Photo 13

A brick structure, the Main Street facade of this building is a conglomerate of stylistic elements, separated from the Henry Street elevation by a mitred corner. The stools are covered with wood novelty siding and the three major columns are polychromed cast iron. The Main Street facade is composed of five bays, plus the corner bay. The three south bays are a central doorway (now infilled, with a smaller light) and two display windows flanking. The three other bays contain two, full light display windows and the main entry which has been infilled with wood and a smaller, single light door replaced. All of the transoms above the windows and doors are intact and are fitted with wood muntins which describe a narrow band about the perimeter containing colored glass; the large center rectangles are clear glass.

The main entry and its transom are framed by two brick columns, limestone based, and headed by a central, polychromed cast iron lintel, with decorative rosettes.

The Henry Street ground floor facade has been parged with concrete. This portion of the building is not fenestrated, as it once contained large painted advertising signs and access to a second floor fire escape/balcony. Two doors are present in this facade, one, about 2/3 of the distance from the corner, is a single door with a 2-riser limestone stoop and a clear glass transom. Westward, at the rear corner of the structure, a double leaved loading door is situated which contains a round-arched head with an obscure transom. The arch is supported by two columns with bases similar to those on the main facade; the entry surround protrudes slightly from the elevation.

The second and third floors of the major facade contain a combination of elements divided into two major bays with a central

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 15 Farmland Downtown Historic District

decorative brick separation. Each of the major bays bears a tri-fenestrated oriel, of wood, with a bay roof. Above each of these is a slightly recessed, lunette (fanlight) window within an arched band of semi-matte clay tiles. The oriels and the lunettes are set into a raised plane of brick which is fitted at the arrises with quoins. All three bays are surmounted, by a banding of ceramic tile, flush with the brick. The central bay contains a central panel of brick, rising through the second and attic floor levels, whose margins are corbelled out from the deepest brick plane to form a mock "columnar" element. On the mitred corner, second floor, is a one/over/one, double-hung window with a limestone sill and gauged flat head above which is a small corbel table surmounted by the limestone sign frieze, reading: "OPERA HOUSE". The entire corner assemblage is framed by two angled brick piers which continue up through the elaborately corbelled entablature and the parapet, rising above the roof line to be completed by square, slightly domed capitals.

The tile belting course continues from the major facade across the cutaway corner and on the side elevation (at two levels). Above this is a complicated pattern of corbelled headers and soldiers leading to the parapet. The Henry street facade is punctuated by windows, similar to that on the corner facade, except that they are decorated with glazed quoins on both sides. An attached brick chimney, limestone banded, runs from the sidewalk to a free standing flue at the parapet. The simple brick parapet is topped with limestone caps which bear small blocks of the same stone, serving as a cresting. In the center bay of the major facade there is a small brick pediment of Flemish design, clad with limestone. In addition to the two brick piers at the corner, two others, at the extreme ends of the building are similarly corbelled out to receive truncated, pyramidal limestone caps.

14. (C) 112-114 West Henry Street - c.1905 - Commercial Style

Photo 14

A brick, two-part commercial block, this simple two-story building is broken, on the ground floor, into two loading doors, two recessed entrance ways, (One flush panel door and one panelled door, with clear glass transom), a display window and a small loading door. Framing this are five cast iron columns and two brick columns, all supporting an I-section iron lintel. The infill is of wood, as are the doors, and all are painted white. The alley facade, ground floor is pierced by three small, segmental arched windows and two doors, all plywood infilled and painted white. The

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 16 Farmland Downtown Historic District

second floor, major facade contains six, one/over/one double-hung windows, continuously banded at sills and heads by quarry-faced limestone courses. The alley side fenestration consists of eight segmental arched and limestone silled windows, all infilled.

The Henry Street elevation cornice is framed by a continuous band of single brick, raised, surmounted by courses of common bond, above which is a corbel table with simple stepped blocks and a parapet capped with thin, quarry-faced limestone. The alley parapet is stepped from front to rear and protectively capped.

15. (C) 110 West Henry Street - c. 1920 - Other: shotgun commercial
Photo 15

This one-part frame commercial building has been sided with asbestos shingles. The facade consists of two full display windows flanking a single front door with a transom which has been boarded up. The door and two windows are surrounded by simple wood frames and wood sills. The entablature is a wood cyma recta molding. The building has been painted.

16. (C) 108 West Henry Street - c. 1930 - Other: shotgun commercial
Photo 16

This one-part commercial contains a large single-mullion, display window, one half of which is occluded with plywood, and a simple, 12-light wood frame door. The building and its foundation are constructed of cast concrete block, the front facade of rusticated finish and the rear of quarry-faced material. The window and door heads are of monolithic cast stone, as is the parapet cap. A small, two-riser pre-cast concrete stoop has been emplaced at the front door. This building is joined to the one immediately to the west by a shed, of lap siding, with a concrete foundation and a plain wooden fascia.

17. (C) 104-106 West Henry Street - c. 1898 - Italianate
Photo 17

A one-part commercial building with foundation and walls of painted brick, stretcher bond. The Henry Street elevation is divided into six small bays, each with a segmental arch and two rows of radiating voussoirs at the head. The openings have all been infilled with modern siding, doors and windows; however, the western half consists of a central door, with rectangular, limestone silled windows flanking and the easternmost of a single rectangular window, with limestone sill, a central doorway and,

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 17 Farmland Downtown Historic District

adjacent to the next building, a double leaf wood panelled door, located two risers above street grade. The latter is of a type and style which could be contemporaneous with the building. Both of the replacement doors have modern "colonial" surrounds and have been provided with four-riser steps. A limestone water table course is present at the upper riser level. At the roof line of the building, the entablature is of wood, with five sets of double scroll cut brackets. The area between the brackets contains four rectangular raised molding panels, painted white.

18. (C) 101 North Main Street - 1898 - Romanesque - I. O. O. F. Building

Photo 19

This three and $\frac{1}{2}$ story brick building (stretcher bond), with elevations on both North Main and West Henry Streets, has a foundation of quarry-faced stone and brick bulkheads, except on the Henry Street facade, where they are polychromed wood panels. The Main Street facade is divided into two bays containing full-light display windows and double recessed doors centered between a cast iron column. The corner and party wall piers have fluted shafts and modified ionic capitals, while the center column capital is corinthian. The wide transoms above a modern metal awning have been boarded up. The side elevation has a rear storefront with a recessed main entry, full light display windows and transoms and a secondary entrance at the rear. Two small, segmental arch windows, with radiating voussoirs at their heads and limestone sills and, at about midpoint, a single door, similarly detailed completes the Henry Street first floor fenestration.

The second and third floors of the rear half of the Henry Street elevation are similar, with segmental arched windows, containing a single row of radiating voussoirs (soldiers) at the heads and narrow, quarry-faced limestone sills. These windows are approximately spaced in two groups of two. The eastern half of this facade mirrors the fenestration and roof line detailing of the Main Street facade, except that there is a group of two instead of three windows in the composition. In the center of the Main Street elevation is a triptych of windows, the center being slightly wider than the two flanking; on both second and third floors, the sills are of narrow-band, quarry-faced limestone, which forms a continuous course (on the third floor only does this continue to the side elevation). The second floor windows are all double hung, one/over/one light, with a wide band of quarry-faced limestone serving at their heads and continuing as a course to the corner.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 18

Farmland Downtown Historic District

On the third floor, transom windows, surmounted by a similar band of limestone surmount the double-hung windows on both elevations. Also on this level, a slightly different motif is present, utilizing bartizans of round brick with carved limestone bases and bullet-capitals to enframe the three (or two) window composition. Surmounting the windows, within these two elevations, is a round arch of raised brick, bonded and gauged, with an outer course of narrow quarry-faced limestone. On the Main Street facade the arch contains a decorative domed limestone keystone and the carved limestone sign, which reads: "I.O.O.F. No 208 1898" and also contains the symbol of the organization.

A gabled pediment above the arch has coping of dressed limestone with a domed cresting. Intricate brickwork corbelling at the roof line forms a wide course of vertical panels on the main facades. On the rear portion, a corbel table with simple brick posts forms the cornice, also capped by limestone coping. At the extreme western end of the building a smaller bartizan of brick and limestone demarks the corner.

At the Main & Henry Street corner of the building a splendid round tower of brick and limestone accents the building. It commences at about the ground floor ceiling level with a base of carved limestone semi-rounds on each of the two facades. Above this, the narrow band limestone of the second floor fenestration continues to form the sills of two one/over/one light double-hung windows. Similarly, the wide-band stone continues from the front facade at the window heads. On the third floor, this same treatment is found, except that there are three windows in the tower. Above the wide-band course, the designer has placed three round arched transom windows, with a continuous round arched head of vertical coursed and gauged brick, bordered by a narrow course of limestone, similar to the treatment afforded the larger arches on the upper facades. Continuing upward, a belting cornice encircles the tower and continues horizontally on each facade to the first bartizans. A limestone course marks the roof line and above this, the tower flares out as it rises, crowned by a roof of soldered metal panels and a spherical finial.

19. (C) 103 North Main Street - 1898 - Victorian Eclectic/Regency - G. B. Watson Building

Photo 20

This building has details which are reminiscent of several styles. A two and a $\frac{1}{2}$ story, three bay, brick commercial structure, the

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 19 Farmland Downtown Historic District

ground floor (except for minor appendages) demonstrates much of its original appearance. Above a stone foundation, it consists of full light display windows in the left and right bays, with a combination display window and entry door in the central bay. The bulkheads are clad with modern siding, as are the three transoms. Separating the bays are four iron piers, panelled at their bases, with fluted shafts and modified Ionic capitals. The metal lintel is carried by the columns.

A quarry-faced limestone belt course includes sills for the central, double one/over/one light windows and the two single openings flanking. The windows have metal label molds, the corbel stops being highly enriched, and the center pair being surmounted by a small triangular pediment. At the mid-point above this are two devices of dog-toothed headers and a dressed limestone label with surface painted raised lettering: "F. & A. M." At the roofline, the building contains a frieze of floral swagging of Regency influence. Above this is a cornice which is enframed, left and right, by brackets which are decorated in a floral motif.

20. (C) 105 North Main Street - 1898 - Romanesque - J. F. Wood Building
Photo 21

This narrow, two-story, brick commercial building has a quarry faced stone foundation, with a recessed front entry. The ground floor storefront has been clad with inappropriate ranged rubble stone bulkhead and vertical board siding. Also present are original cast iron fluted columns (the southern one shared with the adjacent building and containing an ionic capital), and lintel. Eight courses of stretcher bond have been painted. The sills for the second story window are of quarry-faced limestone and comprise a belting course which transverses the building. The double windows are separated by a sturdy wood muntin and the upper portion is comprised of an elliptical transom and arch of heavy quarry-faced limestone. The same limestone forms a belt course which runs from the haunches of the arch to a semi-circular termination at the base of the two bartizans which frame the upper facade. Between the bartizans and the arched window are two small vertical windows, headed by heavy quarry-faced limestone keys. A decorative metal architrave spans the structure, wraps around the bartizans and is supported by nine scroll brackets. Above the architrave is a frieze of eight vertical slits which interrupt the brick courses and flank a dressed limestone label bearing the incised legend: "WOOD". The brick cornice is comprised of one saw-tooth course surmounted by three raised courses and a metal parapet cap. The

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 20

Farmland Downtown Historic District

bartizans are terminated two courses higher and are necked with a metal collar which, in turn, supports a metal, segmented dome.

21. (C) 107 North Main Street - 1898/c. 1920 - Romanesque/ Arts & Crafts - J. W. Clayton Building

Photo 22

This brick and stone, two part commercial building was constructed at the same time as its three neighbors and shares both materials and some detailing, especially with the I.O.O.F. Building., except the first floor facade, which has been tastefully redesigned in a later remodelling. It has a dressed limestone foundation, raised bulkheads on the front and north facades which each contain two pairs of display windows, divided by one muntin and a mullion. The upper portion of these windows is leaded, has prism glass lights and is equipped with a small rectangular ventilator. The window sills are of dressed limestone. A single front door, offset to the south side of the facade, also contains an upper transom, similar to the windows. The wooden door is deeply recessed and protected by a pitched, plain-surfaced canopy with curvilinear wood brackets. The ground floor facade is faced with a textured, dark tan brick. The brickwork is of common bond, with insets comprised of either three or four soldiers, set in the walls between windows and doors approximately at courses, 1, 14, 33, 42 and 53 from the foundation. The upper portion of the ground floor facade is completed at the second floor window sill with a row of headers, set rowlock and surmounted by a dressed limestone band.

The second floor on the Main Street facade consists of three one/over/one light windows, with simple wood frames and three semi-circular transoms. Each of the windows is topped with a semi-circular brick arch consisting of three rows of brick, laid rowlock and gauged, with a course of quarry-faced limestone, banding the three arches together. A course of the same limestone is also inserted into the brick at the spring line (and a few courses lower), to imply four square columns across the facade. This motif is included in quirked brick piers at the two corners of the structure's facade, where two more bands are added to correspond to decorative elements surmounting the arches.

Above this is a corbel table, topped by a course of quarry-faced limestone supporting the incised limestone sign label which reads: "Clayton". Also at this level and flanking the sign are corbelled brick tables, one inverted, to form a frieze of sunken crosses. The parapet cap and a gabled pediment, directly above the label are

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 21

Farmland Downtown Historic District

all coped in limestone. Within the pediment, an arched blind window, its shape revealed through proud and recessed brick, with two insets of stone, produces a typical Romanesque detail.

22. (C) 111 North Main Street - c. 1920 - American Foursquare

Photo 23

This is a two and $\frac{1}{2}$ story frame residential structure, with a brick foundation, clapboard siding and metal siding at the widely overhung eaves and at the frieze areas. The hipped roof is of standing seam metal, with a pyramidal roofed central square dormer. The fenestration consists of two, wood framed windows flanking the central doorway, with multiple muntins. A gable-roofed, underarched and bracketed overhanging porch protects the main door which is three risers above the street level and which contains a single fanlight. Two upper windows on the main facade are one/over/one light with a simple wood surround. A double, three/over/three light window can be seen in the dormer. Other windows are similar to those on the second floor.

This building's south facade contains a single story, shed roof addition, which has been present since at least 1920 and which faces the railroad. Small shops lined the railroad tracks on the north side, according to local sources, since c. 1865.

23. (C) 113 North Main Street - c. 1920 - Commercial Style

Photo 24

This story and $\frac{1}{2}$, enframed window wall structure, shows a parged concrete base and an intricate brick pattern on the bulkheads. The ground floor is broken into roughly three bays, on the left, a display window and a single light panelled door. In the center bay a roll-up garage door with three rows of windows and a lower panelled row, and in the northernmost bay, three display windows divided by delicate muntins. All of the bays have similar spans of transoms of obscure glass, the two outer bay transoms have centered hopper ventilators. The two piers separating the bays support a large iron "I" section lintel.

The attic story is composed of three stretcher courses of brick, a continuous row of soldiers, above which are two small, square louvered ventilators, left and right, with a row of headers at their sills and a row of soldiers at their heads. Within the upper facade is a modified greek fret, of ceramic tile let into the brick, demarcated at its upper borders by a second row of soldiers, between the angles of the fret. The cornice is built up of a non

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 22 Farmland Downtown Historic District

matching brick and has a parapet cap of limestone slabs. The ground floor register is separated from its transoms by a shed roof sunshade which is supported by steel lolly columns and brick and concrete block piers.

24. (C) 115 North Main Street - c. 1925 - Commercial Style

Photo 25

A one and $\frac{1}{2}$ story brick enframed commercial building is interesting because of the intricate diamond pattern in its upper facade. The foundation of the building is painted, parged concrete, with two vents inserted into the outer face. The bulkheads in the two flanking bays of this three bay structure are of painted brick and the display windows are fitted into the brick and timber surround with light lumber frames.

The center bay is reached by a three-riser flight of concrete steps and leads to a deeply recessed entry containing a wide front door and two single sidelights, all enframed in wood. Beginning at the soffit of the recessed entry there is a continuous shingled wood canopy -- a later addition. The upper face of the building is recessed approximately $\frac{1}{2}$ brick. The major portion of this rectangle is composed of two colors of stretcher bond common face brick, laid in such a way as to express eight diamond shapes. The rectangle is banded by horizontal and vertical headers and the top margin is surmounted by five courses of corbelled headers to form a cornice. A row of bricks laid rowlock supports the parapet cap which is a cast stone slab.

25. 121 North Main Street - c. 1915 - Other: Shotgun Commercial

Photo 26

This one-part, single story commercial frame building has a square or false front facade. The building has a concrete stoop and a brick foundation, with shiplap siding on the sidewalls and a gabled roof (dilapidated) with rafters exposed at the rear. The front facade is faced in asbestos shingle siding and contains two display windows flanking a central recessed wood door and united overall by a metal awning. A double vent is the only opening in the upper facade, which is simply finished by a wood frame.

26. 201 North Main Street - c. 1870 - Italianate

Photo 27

This frame, two-story residence has served as both a commercial

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 23

Farmland Downtown Historic District

venue and residence since at least 1893, when it housed a jewelry store in the first floor, Main Street wing. The rectangular building has a bayed pavilion on this facade. It contains a stone foundation, and the ground floor register of windows and doors (rectangular block) are two/over/two lights with a simple molded surround and raked sill. In the three-sided bay, the display windows are deeply recessed, oversize two/over/two lights, with wide wood sills, surround and upper cornices. The front door opening is of the same overall proportions, but contains a double leaf, two-light paneled door with a full upper transom. The front door is protected by a double aluminum screen and storm door. A two-riser set of steps connects this bay directly to the sidewalk.

The second story is fenestrated as the ground floor, except that it has deep, flat molded hoods, supported by two decorative brackets with scrollcut details. An iron balconet of very delicate construction is lagged to the central panel of the bayed pavilion, composed of horizontal rails, part vertical members which support "S" scrolls, a modified anthemion and a number of cast iron fleur de lis on the balustrade. A door with a single upper light leads to this balconet, having the same surround and hood as the windows (a wood storm/screen door protects it).

A wide, continuous cornice is nicely enriched, having a plain frieze, with half-round moldings which produce rectangular panels, surmounted by a simple bed mold to carry the wood soffit which is also panelled. Each facet of the tri-part pavilion is supplied with two pairs of ornately scroll-cut and carved brackets directly over the window surrounds - each containing a turned drop pendant. On the block of the house proper, the pairs of brackets are regularly spaced. Corner boards have been provided which rise (on the pavilion) from the top of the first floor window surrounds to the base of the cornice frieze. They have a simple tuscan capital. On the rectangular block, they rise from the water table. The building has a low-pitched asphalt shingle roof and an enclosed cornice at the roof line. Several of the eaves have half-round galvanized gutters.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 1

Farmland Downtown Historic District

Narrative Statement of Significance

Summary

The Farmland Downtown Historic District derives its historical significance from its continuous use as the central business district of the town, from the high quality of its architecture and because it is an excellent example of the type of small rural community which developed as a result of the influx of railroad transportation during the latter half of the nineteenth and the early part of the twentieth centuries. As such, and because the community is nearly pristine in its preservation, it demonstrates a larger historical context - that is, the growth of agriculturally related commerce, during the era of railroad prominence.

In addition, Farmland contains several impressive structures which are related to the social development of the community - in particular, the number and size of the various "lodgehouses", built by and for the large number (for its size) of fraternal organizations. This subtheme, which is well demonstrated in the community's remaining architecture also contributes to its significance as an example of the broad patterns of commercial development in the midwest.

Statement of Significance

Settlement was slow in Randolph County following its relatively early formation in 1818, only two years after Indiana became a state. The area around what is today known as Farmland, continued to be sparsely populated, as did much of central and north central Indiana. In the early years of statehood, Hoosiers utilized first the natural waterways which framed its borders to transport goods and people: the Ohio and Wabash Rivers, along with their tributaries and contributing arteries. Thus it was the southern tier, surrounded on three sides by rivers, which enjoyed the first fruits of population and commercial development. After the late 1830s, when the Wabash & Erie Canal was built in the northern sector, from the state line, near Fort Wayne, to Lafayette, the lands north of Randolph County began to blossom. But the fertile agricultural valley north of the White River, within which Farmland was to become a vivid center, had to wait for the advent of the great midwestern rail lines.

The first settlements in Randolph County, naturally enough, clustered along the Rivers and Creeks, particularly Nolan's Fork,

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 2 Farmland Downtown Historic District

Greensfork, Martindale Creek, West River and White River.⁶ Many of the early residents had emigrated from a county of the same name, in North Carolina - thus the name - and many of these pioneers were of the Quaker faith. The first families settled in the county during the spring and summer of 1814. During the first few years, land entries briskly increased, growing from ten entries in 1814, to 240 in 1818. A surge of purchases in 1833-37 saw most of the original entries completed, although actual settlement was sparse. During the intervening years, primitive schools, churches and towns developed. The area that was to become Monroe Township saw its first landholders arrive during the decade of the 1830s, although the township was not organized until after 1850.⁷

In 1822-23, a road, approximating the route of State Road 32, from the state line westward, through Winchester to Muncie (then an Indian town) was commenced. It probably traveled through the area known today as Farmland. But, according to Ebenezer Tucker, the great route for travelers was south of the White River, not north.

In 1848, the Indianapolis and Bellefontaine Railroad was begun, to follow a route that would lead directly east from Muncie to Union City and which would be instrumental in the development of Farmland. This route, when completed late in 1852, met up with the Dayton and Union Railroad which connected Union City and Dayton, Ohio to the east. When the first through passenger train travelled from Dayton to Indianapolis along this line, on January 24, 1853, the joy and excitement was intense. In celebration, during their first months of operation the railroad offered a free excursion from Union City to Indianapolis. The ride began at midnight and anyone who wanted to get on had merely to flag down the train with a light or a wave, a practice that was to continue for many years.⁸

The immense advantage which the railroad brought to the agrarian community is hard to imagine today, when almost every corner of the country is readily accessible by automotive transportation. A

⁶ Tucker, p. 36

⁷ Ibid. pp. 38, 41.

⁸ Smith, John L. and Driver, Lee L., Past & Present of Randolph County, Indiana, Indianapolis, Indiana, W. A. Bowen & Co., 1914, pp. 804-805

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 3

Farmland Downtown Historic District

contemporary commentator, however, puts the advantages of nearby rail transport in perspective:

...warehouses were at the door of the farmer; the wheat market was removed from a distance and brought into the neighborhood of the husbandman. No longer receiving 50 cents a bushel at Perrysburg and Detroit [regional centers], he received a dollar a bushel at home ...⁹

Even before the railroad had completed its run eastward to the state line, in mid-year 1852, Henry Huffman and William Macy had laid out the town of Farmland. A regional center, and the beginnings of the town must have been present, as the population was said to be around 50 persons.¹⁰ 152 lots were originally platted. A few stores emerged from the beginning, a general merchandise store, a hotel and grain buyers, as well as a local doctor. By 1867, the town had been incorporated, with five wards, the appropriate trustees, assessor, marshal, clerk and treasurer. Racing in the streets would result in a fine and pitching horseshoes was forbidden.¹¹ By 1865, the town boasted a steam saw mill, a second mill (probably grain), several general merchandise stores, cooper shops, and warehouses as well as a millinery, blacksmith, druggist, grocery, clothing store, harness shop, barber shop, shoe shop, a hotel and a boarding house, post office and physician.¹² The population was said to be 235 people.¹³

By 1868, the Bellefontaine and Indianapolis railroad, later called the Bellefontaine, had been reorganized into the Cleveland, Columbus, Cincinnati and Indianapolis line, known informally, because of an advertising boast, as the "Bee Line". It continued to be known as such for 21 years, one of the most famous lines in the midwest. The benefits

⁹ Perin, W. H. & Battle, J. H. History of Logan County and Ohio, Chicago, 1880, quoted in Harlow, Alvin F., The road of the Century, the Story of the New York Central, New York, Creative Age Press, Inc., 1947, p. 361.

¹⁰ Wright, Judy, Farmland, Indiana, It's Unique and it's Your Town, Farmland, Consolidated Printing Services, Inc., 1992 p. 2

¹¹ Tucker, p. 506

¹² 1865 Randolph County Wall Map, reprinted in Randolph county, Indiana Combined Atlas by the Library of Congress.

¹³ MSS, "Historical Sketch of Farmland", dated May, 11, 1911.-

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 4 Farmland Downtown Historic District

to Farmland also continued to grow as the expanding line provided ready access to bigger markets. By 1889 the Bee Line had been incorporated into another famous railroad, the "Big Four", or Cleveland, Cincinnati, Chicago and St. Louis. By 1930, the Vanderbilt interests had leased the Big Four for 99 years, bringing it into the family of their New York Central system.¹⁴ Farmland, too, continued to grow and prosper.

As the new century dawned, Farmland thrilled to the advent of electric interurban railroads. In October of 1904, a regional traction service moved westward through Farmland, part of a line which stretched from Greenville, Ohio to the town of Muncie. By 1906, the line was known as the Muncie and Union City Traction Company, and that year it was sold to the Indiana Union Traction Company, with connections to Anderson, Indianapolis and many other Indiana cities.¹⁵ The trains operated generally hourly, with some attaining speeds of 60 miles per hour. As can be seen in the historic photograph, #32, the double tracks ran north and south along Main Street, turning west north of town where a small station was maintained. Both north and south of town, the line followed approximately the same route as modern State Road 32.

While Indiana, with 1,825 miles of interurban lines, was second only to Ohio in the size of its network, the traction system was not to enjoy much more than 25 years of success - especially the lines that sped people and produce through the rural countryside east and west of Farmland.¹⁶ By February of 1930, Union Traction had abandoned its Muncie to Union City line. Farmland, like the rest of America, was on its way to an automobile economy. The buildings were beginning to demonstrate the transition. By 1920, two garages had been built on North Main between the railroad and William Street (buildings Nos. 1 and 23, see map of district). Each was sturdily constructed and could accommodate 15 cars. The northernmost also housed three fire department vehicles, a chemical engine, a hand pump and a hose wagon.

¹⁴ Harlow, pp. 363-397.

¹⁵ Marlette, Jerry, Electric Railroads of Indiana, Indianapolis, Council for Local History, 1959, pp. 36-38, 57-115.

¹⁶ Hilton, George W. and Due, John F., The electric Interurban Railways in America, Stanford, CA, Stanford Univ. Press, 1960, p. 275.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 5

Farmland Downtown Historic District

Architectural Significance

Farmland's downtown collection of nineteenth century architecture owes much to adversity, or rather, to a courageous and enterprising town's response to that adversity. The serendipitious mix which resulted in the community's unique resources also includes healthy doses of local pride and commercial acumen. The historic significance of Farmland's remaining historic fabric is certainly related to the broad patterns of midwestern history, but the ultimate responsibility for this assemblage, in such a small town, can be laid to the unique response, by individuals and local organizations, to an all-too common nineteenth century tragedy.

The story was chronicled by the local newspaper as it unfolded: "**BIG CONFLAGRATION**", read the Farmland Enterprise headline for December 3, 1897. The episode had begun at 11:40 on the previous Sunday evening, as the night watchman was making his rounds. A fire had broken out in the rear of the Drug Store, located in the ground floor of the Odd Fellows building, located, then as now, at the corner of Henry and Main Streets. Local volunteer firemen gave their best effort, but it soon appeared fruitless. Reinforcements were summoned via telegraph and telephone lines from the Muncie fire department, to be sent via the railroad. Unfortunately, that cold winter Sunday, the switching engine had been allowed to cool down -- several hours elapsed before enough steam could be generated to make the forty minute trip. Meanwhile, the fire travelled northward, consuming the entire block from Henry street to the alley and threatening the Big Four depot on the south side of the tracks. The newspaper editor described the loss in moving terms:

The fire, the cause of which is not known, wiped out the best block of buildings in Farmland and financially crippled several of our most active and progressive merchants and business men. The total loss is nearly \$40,000, with less than \$15,000 insurance on buildings and contents.¹⁷

The greatest loss was borne by the I.O.O. F, the lodge which owned the building where the fire had started. Only half of the \$6,000 value of their former building was covered by insurance. Other owners were in similar straits, one having no insurance at all. That they proceeded to rebuild the entire block is probably not as surprising as the fact that they did it on a scale which was considerably grander than that of the

¹⁷ Farmland Enterprise, Vol. X, No. 33, December 3, 1897

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 6

Farmland Downtown Historic District

original structures. In fact, it appears that a friendly, public-spirited architectural competition was begun. During the year between 1898 and 1899, no less than six major buildings were constructed in this small town! The Odd Fellows set the pace. They sought out and hired W. S. Kaufman, a regionally-known Richmond architect, who had worked, along with other designers, on the Wayne County Courthouse, and had become known for his designs for institutional buildings, especially schools. When he died in 1916, at the age of 66, he had designed more than 100 schools in Indiana, Ohio, Kentucky and Illinois.¹⁸

Kaufman's role as designer of the I.O.O.F Building is well documented by the local newspaper accounts and by the building's cornerstone inscription. Whether he had a hand in the design of the three other buildings on the same side of the street is unknown. However, at least two of them (the Wood and Clayton buildings) were obviously influenced by the architect's creativity. (For further descriptions of the architecture, see Continuation Sheets for section 7) These buildings would contribute to the architectural significance of any district, but are especially outstanding in a town of Farmland's size. Their use of a wide repertoire of techniques, especially in the variety of brick and stone work details is particularly impressive.

Farmland's resolve to rebuild was announced before the embers were cold. In the same article that reported the fire, the editor of the Enterprise stated: "It is encouraging to note that the organization of Odd Fellows has already signified its intention of beginning the erection of a handsome three-story building on the site of the one burned as soon as practicable, and the same may be said of J.W. Clayton and John F. Wood. ..." Mr. Watson, the fourth owner in the block (who was uninsured) also pledged to meet the challenge.¹⁹

By August of the next year, all four buildings were nearing completion and, down the block on South Main, another lodge had begun construction. As usual, the Enterprise encouraged the public-spirited movement, documenting the unfolding of events following the fire:

As the winter wore away and the situation became fully apparent, these property owners, with the Odd Fellows in the van, united upon a plan for the erection of other and far better structures. ...

¹⁸ Richmond Evening Item, January 20, 1916, p. 1, & p. 2 col. 4

¹⁹ Farmland Enterprise, December 3, 1897

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 7

Farmland Downtown Historic District

The reporter did not fail to credit the new entry in the building race:

From this, or other source, the Red Men have taken inspiration and there now stands [the brick block now known as 112 South Main] to the credit of that organization a building with spacious hall and annexes which, when completed, we are safe in saying, will be unequaled outside of the largest cities in the State of Indiana. ²⁰

The newspaper's laudatory praise for the other participants is worth repeating here. Many of his prophetic comments have been realized today, in the quality and longevity of the historic resources:

As citizens of the town, we should feel proud of the men who have erected these sightly and commodious modern houses on the ashes of the old. ... Without exception, these men who rebuilt the burnt district could have done so at less cost, had the mere matter of room and rental been their one purpose. In place of the architectural edifice on the corner that reaches above three stories, with a finish and convenience that will stand the test of critics three generations hence, ... the Odd Fellows could have erected a homely brick house, with the same floor space and commanding the same income, for half the money. Mr. Clayton could have saved 25 per cent ... had he been disposed to stint the job in workmanship and material from start to finish. Mr. Wood could have saved many dollars... but he wanted a house that would not grow old and one which would be commensurate with the rapidly advancing demands of the times. The same may be said of Mr. Watson and all other parties connected with these improvements. ²¹

It is interesting to note that the meeting place of the masonic lodge (F & A.M.) moved from Mr. Clayton's building, the northernmost of the four, to Mr. Watson's, where it now bears their identification on the second floor. Since the latter was the only uninsured owner, it is tantalizing to speculate that the masons may have assisted, by their presence, in the completion of the entire 4-building construction. In any case, Mr. Clayton seems to have been economically unaffected, since he completed a second two story brick commercial block on the opposite side of Main Street during the following year (undoubtedly also a tribute to the energetic Farmland economy during this era).

²⁰ Ibid.

²¹ Ibid.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 8

Farmland Downtown Historic District

While the episode of the community building boom is somewhat unique, Farmland must have had a tradition of quality building prior to the fire. Several other structures are excellent examples of their styles and demonstrate interesting variety of materials and design elements. Particularly notable are the Second Renaissance Revival Opera House, and the building on the southeast corner of Main and Henry, as well as the previously mentioned Clayton Block on the east side of Main. Especially nice examples of the Italianate style can be seen in the building at 104 South Main Street, which was a bank for many years, and in the structure at the northeast corner of Main and Henry, although the occlusion of the ground floor arches is to be lamented. Another example of the flexibility of this style, especially as it is adapted to a combined residential/commercial use, can be found in the delicate wood detailing in the building located at 201 North Main Street.

Other fine examples, particularly of the Commercial Style, can be seen in the evolving architecture of the town, throughout the dates identified in the period of significance. These represent the earliest and latest construction dates of the contributing structures, since the district's primary significance is as a demonstration of evolving architectural trends and commercial growth in a small rural environment at the turn of the century.

Two other areas of secondary significance can be described as relating to those previously mentioned. The first, social history, can be seen in the number and level of fraternal activity which existed in Farmland during the period of significance. According to Ebenezer Tucker, twelve lodges and five encampments existed in 1882 in Randolph County, a greater number of lodges and members, in proportion to the population, than are found in any other county in the state.²² Taking this into consideration, Farmland, with its large membership of Odd Fellows, Daughters of Rebekah, Masonic Lodge, Red Men, and Knights of Pythias (formed in 1898) stand out, even in a county known for such participation. The Odd Fellows, which was instituted in Farmland in 1859, had suffered a previous fire in 1867, rebuilding by 1882, at their property on Main and Henry. In addition to charitable activities, in a day when access to health and life insurance were limited, these lodges provided their members' families with sick benefits, funeral benefits, and maintained an orphan's fund. Their business was "to alleviate

²² Tucker, p. 210

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 9

Farmland Downtown Historic District

trouble, to cement the bonds of friendship, love and truth, and to give aid, counsel and protection in times of need." ²³

Another secondary area of significance which is related to Farmland is that of Black Ethnic Heritage. Randolph County, located in country settled by Quaker families, was active in the Abolitionist movement. Beginning in the mid-1820s, the county welcomed free African-Americans who wished to settle in the area, and, along with areas of Wayne and Fountain Counties, was active in the underground railroad movement. By the 1880s, three distinct black settlements were identified, in Greenville, Cabin Creek and Snow Hill. ²⁴ The Cabin Creek settlement was located south of Farmland, near Huntsville. Farmland served as a regional shopping resource. It was said that, if one walked from Farmland south to the Cabin Creek settlement, one would only tread on black-owned land. ²⁵ In any case, Farmland is listed as the hometown for John Roberts, a member of the 28th Regiment, U.S. Colored Troops during the Civil War. Mr. Roberts may have moved to Nettle Creek township after mustering out, however. A black man of the same name was profiled in an 1882 biography, having been elected Assessor of that township in 1880 (the first black assessor in the County). ²⁶

²³ Tucker, quoting the purposes of the I.O.O.F., p. 210

²⁴ Tucker, p. 133

²⁵ Historical & Genealogical Society of Randolph County, p. 265

²⁶ Tucker, p. 140

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 1

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 2

Farmland Downtown Historic District

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 3

Farmland Downtown Historic District

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United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 1

Farmland Downtown Historic District

Verbal Boundary Description - (See attached map of district)

Commencing at the northeast corner of the property lines of 201 North Main Street and Proceeding due south to the northeast corner of the property line of 121 North Main Street and then proceeding east to the northeast corner of the property lines at 112 North Main Street, continue proceeding south 230 feet, more or less to the right of way of the railroad, and then continue east to a point 65 feet along the railroad right of way. Proceed in a southerly direction to the intersection of the property line of the south east corner of 105 East Henry Street (along the alley) and then in a westerly direction along the north side of East Henry Street approximately 47 feet to a point 1 foot east of the east side of the Farmland City Building, and thence, in a southerly direction approximately 161 feet, to a point 1 foot beyond the southeast corner of said building moving then in a westerly direction to a point 1 foot south of the south west corner of 102 East Henry Street, and then to the north west corner of said building and, project the south face of the building across South Main Street approximately 130 feet to a point on the building line of 104 South Main Street. From that point approximately 70 feet south to the southeast corners of the property lines of 112 South Main Street. continue due west to the rear, or southwest corner of said building, thence due north along the rear property lines of no.s 112, 104 and 100 South Main Street, to the north side of West Henry Street. Turning west, follow the north side of the street to the southwest corner of the building at 112-114 West Henry Street, then proceeding due north to the south side of the alley behind said building, in an easterly direction to a point approximately one-third the length of the north property line of 107 North Main Street, turn due north, proceed across the railroad tracks, along the rear property lines of the buildings along North Main Street, to the north property line of 201 North Main Street, thence turning due east to the point of beginning.

Boundary Justification -

The Farmland Downtown Historic District boundaries clearly represent the historic (and for the most part contemporary) boundaries of the central commercial business district. All of the properties contained within the approximately three block district are located within the original town plat. Within the district are five remarkably intact buildings, constructed in the same year, when local commercial pride and endeavor peaked, as well as the railroad line, which gave the town impetus for growth and a related agricultural building. The

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 2

Farmland Downtown Historic District

district retains a distinct commercial uniformity, blending styles which were popular during the 1880-1920 era and functions which served the needs of a small, nineteenth century agricultural community.

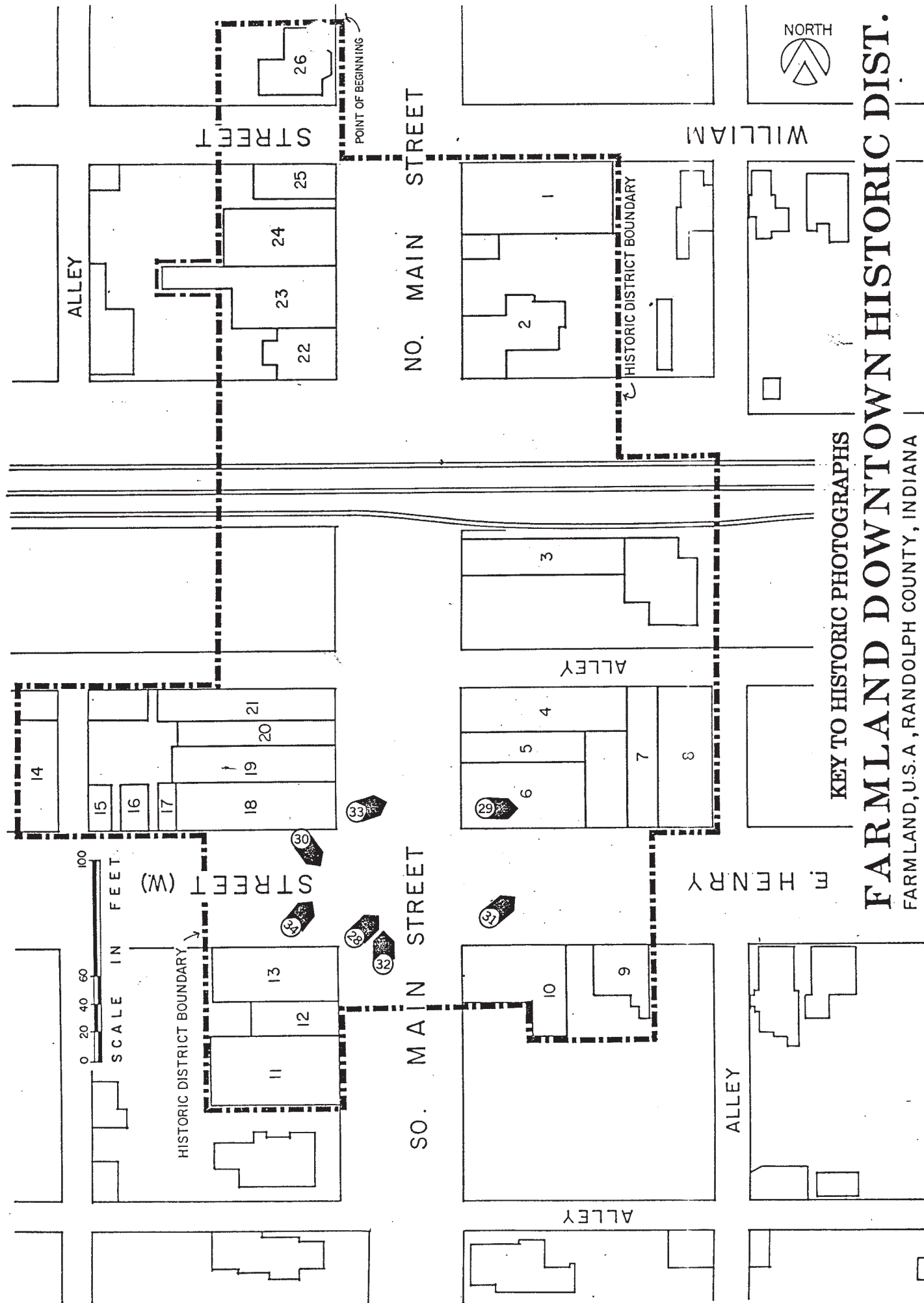
Two buildings which are presently residential have been included, one at the extreme northern parameter of the district because it served as a retail venue during the nineteenth and early twentieth century and because the pristine architectural detailing of this retail ground floor clearly demonstrates the common nineteenth century practice of mixing commercial and residential uses. The other such building borders the railroad right of way and may have had a similar mixed use. Other parameters of the district's boundaries clearly demark the end of the commercial core, or is distinctly definable for other reasons. For example, the eastern boundary, especially in the Henry Street area is demarcated by parking lots, beyond which are primarily residential buildings. The southern boundary defines the historic buildings which remain from the community's vivid commercial era, eliminating a clearly modern post office on the east side of South Main. The western boundary, especially north of West Henry Street represents a historic commercial "edge", and contemporary commercial structures along the south side of the street have not been included. The northern portion of the district, while containing three structures with roots in nineteenth century commerce, also demonstrates, in two major structures, changes which occurred during the first quarter of the twentieth century.

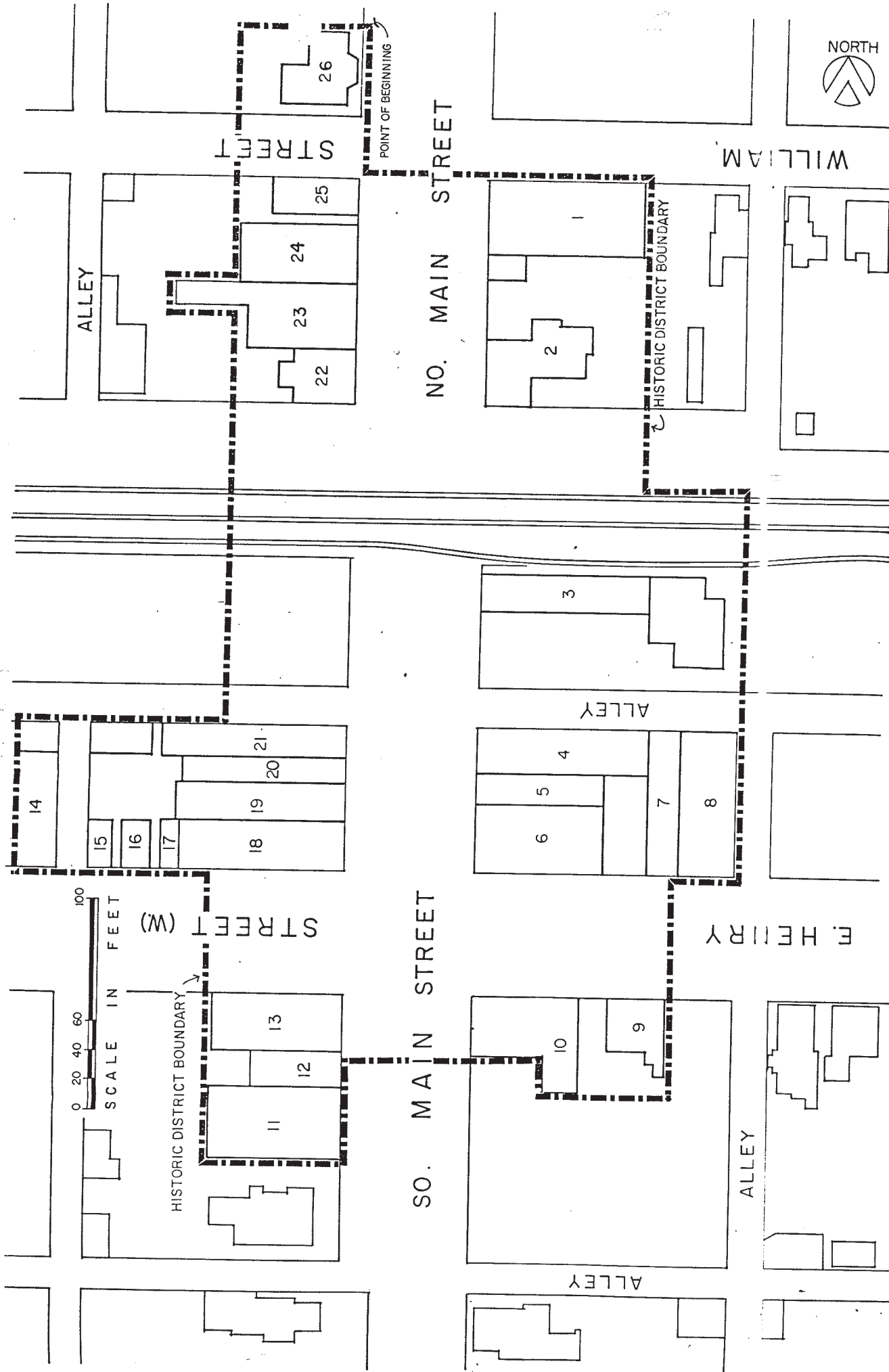


KEY TO HISTORIC PHOTOGRAPHS

FARMLAND DOWNTOWN HISTORIC DIST.

FARMLAND, U.S.A., RANDOLPH COUNTY, INDIANA





FARMLAND DOWNTOWN HISTORIC DIST.

FARMLAND, U.S.A., RANDOLPH COUNTY, INDIANA

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 11 Page 5

Farmland Downtown Historic District

PHOTO #32

1. North Main Street.
6. View looking north from South Main Street, c.1913.
7. 32 of 34.

PHOTO #33

1. 100 North Main Street.
6. View from newspaper supplement, Randolph County Enterprise, February 22, 1912.
7. 33 of 34.

PHOTO #34

1. West Henry Street
6. View looking NE toward the I.O.O.F Building and the east side of North Main Street, c.1918.
7. 34 of 34.

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FARMLAND DOWNTOWN HISTORIC DISTRICT RANDOLPH COUNTY, INDIANA

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