NPS Form 10-900

OMB No. 1024-0018

RECEIVED 2280
OCT 22 2008
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1151

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determination for individual properties and districts. See instruction 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 Woolaroc Ranch Historic District

other names/site number Rock Creek Game Preserve, Frank Phillips Ranch, Phillips Osage Park, Woolaroc Museum and Wildlife Preserve

2. Location

street & number Eight miles east of the junction of State Highways 11 and 123 [N/A] not for publication

city or town Barnsdall [X] vicinity

state Oklahoma code OK county Osage code 113 zip code 74005

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.)

Signature of certifying official/Title State Historic Preservation Officer Date 10-20-08

Oklahoma Historical Society
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

☑ ~~entered~~ in the National Register
☐ See continuation sheet.
☐ determined eligible for the National Register
☐ See continuation sheet.
☐ determined not eligible for the National Register.
☐ removed from the National Register
☐ See continuation sheet.
☐ other, explain
☐ See continuation sheet.

Signature of the Keeper Date of Action

12/5/2008

5. Classification

Ownership of Property
(Check as many boxes as apply)

[X] private
[ ] public-local
[ ] public-State
[ ] public-Federal

Category of Property
(Check only one box)

[ ] building(s)
[X] district
[ ] site
[ ] structure
[ ] object

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

Contributing	Noncontributing	
18	25	buildings
22	6	sites
115	26	structures
17	14	objects
172	71	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.

None

6. Function or Use

Historic Function
(Enter categories from instructions)

LANDSCAPE: conservation area
RECREATION AND CULTURE: museum, outdoor recreation; work of art
AGRICULTURE: animal facility; agricultural field, storage, horticultural facility
DOMESTIC: single dwelling, secondary structure, institutional housing

Current Functions
(Enter categories from instructions)

LANDSCAPE: conservation area
RECREATION AND CULTURE: museum, outdoor recreation; work of art
AGRICULTURE: animal facility; agricultural field; storage
DOMESTIC: single dwelling, institutional housing, secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)

Other: Rustic
Late 19th, Early 20th Century American Movement: Craftsman
Modern Movement

Roof: asphalt
Walls: stone; sandstone
Walls: log
Foundation: concrete
Foundation: stone; sandstone

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

8. Statement of Significance

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

[ ] **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.

[X] **B** Property is associated with the lives of persons significant in our past.

[X] **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)

Landscape Architecture (C)
Engineering (C)
Conservation (B)
Commerce (B)

Periods of Significance

1925-1950 (B)
1925-1959 (C)

Significant Dates

1925
1959

Significant Person(s)
(Complete if Criterion B is marked above).

Frank Phillips

Cultural Affiliation

N/A

Architect/Builder

Ambler Associates, architects; Caldwell, Robert, architect; Ebert and Cramer, architects; Ebert, Derry, architect; Ebert, Keating and Phinney, architects; Gorman, Arthur J. architect; Neville and Sharp, architects; Gorman, Felix, builder; Perkins, H. D., contractor; Phillips, Art, landscape designer

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:
Oklahoma Historical Society/SHPO
Woolaroc Museum and Foundation Office

10. Geographical Data

Acreage of Property 3484.8 acres

UTM References
(Place additional UTM references on a continuation sheet.)

1. 14S 756966 Easting, 4063221 Northing
2. 14S 759372 Easting, 4063304 Northing
3. 14S 760195 Easting, 4062527 Northing
4. 14S 760580 Easting, 4061722 Northing
5. 14S 760607 Easting, 4060600 Northing
6. 14S 759903 Easting, 4059331 Northing
7. 14S 758783 Easting, 4058471 Northing
8. 14S 758352 Easting, 4058051 Northing
9. 14S 757938 Easting, 4058050 Northing
10. 14S 757091 Easting, 4059214 Northing

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 Cathy Ambler, Ph.D., Preservation Consultant
organization _____ date July 2008
street & number 1129 E. 8th Street telephone 918-584-3566
city or town Tulsa state OK zip code 74120

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps
A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

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

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

Property Owner

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

name Frank Phillips Foundation, Inc.
street & number P. O. Box 1647 telephone 918 336-0307
city or town Bartlesville state OK zip code 74005

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

SUMMARY

Location and Setting

Woolaroc is located north of State Highway 123, approximately twelve miles southwest of Bartlesville in the vicinity of Barnsdall. The ranch was created in 1925 as the country retreat, wild animal and game preserve, and entertainment venue for oilman and founder of Phillips Petroleum Company, Frank Phillips.[1] Phillips also used the ranch extensively in his business ventures as he built the Phillips Petroleum Company. The ranch was the location for courting investors, repaying the hospitability of eastern business contacts, holding company board meetings, and hosting company personnel parties. The ranch is significant under Criterion B and C at the state level for significance in conservation, commerce, landscape architecture and engineering.

The ranch roughly includes the SW ¼ of Section 2; all of Sections 3, and 10; E ½ of Section 4, 9, and 16; the N ¼ of Section 15; the NW ¼ of Section 14; a significant portion of Section 11; and a portion of Section 22, all in Township 25N, and Range 11E. Phillips, through Phillips Petroleum Company, began to purchase land in an area known as the Osage Hills in 1922, and continued buying land for many years until he owned well over 14,000 acres.[2] Only part of his land holdings became the Rock Creek Game Preserve, later named Woolaroc. The topographic map portion in Figure 1 (Topography of the Osage Hills and Woolaroc), shows the variety in the ranch's topography, and the importance of Little Rock Creek, which runs through the ranch and feeds a series of dams and lakes.

The name "Woolaroc" comes from a combination of the words, "woods, lakes, rocks." The name describes the geography of the ranch in the Osage Hills on the eastern side of Osage County. The area is underpinned with colorful orange sandstone, which helps preserve moisture for trees and prairie grasses. The ranch is a mix of rolling rocky hills and canyons, cap rock outcrops, fertile prairie and pasture lands, and multiple streams and springs. This varied setting creates a picturesque landscape. The stone in and around Woolaroc was used for buildings and rustic elements, but the ranch's supply for building was supplemented when necessary by Frank Phillips's "pick-up rights" at other ranches where he could cull surface stone.

The ranch has open spaces of shallow and sandy savannah, with deeper pockets of loamy prairie and loamy bottomlands.[3] Most of the ranch savannah soils are mixed with rock outcrops. Depending on the soil type, the ranch's native grasses and climax vegetation include big and little bluestem, Indiangrass, switchgrass, prairie cordgrass, beaked panicum, Virginia wild rye, switchcane, Canada wildrye, sideoats grama, blue grama, meadow dropseed, tall dropseed, and Scribner's panicum. Legumes include prairie scurfpea, prairie acacia, Illinois bundleflower, and leadplant. Forbs include blacksamson, gayfeather, heath aster, ashy sunflower, goldenrod, wholeleaf rosinweed, Maximillan sunflower, stiff sunflower, compassplant, daisy fleabane, goldenrods and wild indigo.[4] Common trees include post oak, blackjack oak, and black hickory, and provide

[1] At the time the ranch was founded, there was little difference between the company and Frank Phillips – they were essentially one in the same, so that while deeds were registered to Phillips Petroleum Company, it was Frank Phillips who was making the decisions and "owned" the property in terms of how it was designed, laid out, etc.

[2] Phillips purchased much of this land for his oil prospecting and drilling, and some for ranching. Some of this acreage was purchased after the formation of Woolaroc, but Woolaroc was the only designed landscape among his land holdings.

[3] Soils in shallow and sandy savannah are nearly the same; the "sandy" just has a slightly higher amount of sand.

[4] This is not a full list of all native grasses, legumes and forbs, rather the more common. UDSA Natural Resources Conservation Service, Component Text, Osage County, Oklahoma, and map and legend of All Ecological Sites for

an approximate twenty percent over story. Other trees in the bottomlands include some elm, willow, pecan, oak, cottonwood, green ash and coralberry. The native grasses, acorns and nuts, provide grazing and browse for animals. The Woolaroc landscape, with large post oak, jack oak and grasses is nearly in a native state, as prior to human occupation.[5]

One non-native grass was introduced to the ranch, bermudagrass. It was planted at Happy Hollow Picnic Area, in the Hay Meadow to add pasturage, and around Lakes Julia and Fred Lookout for control of soil erosion.[6] A critical characteristic of the ranch topography is that in heavy rains, which can come frequently, rock outcrops and soil types cause rapid run-off and flash flooding. The engineered lakes and drainage control devices at Woolaroc were designed to help control floods, create water sources for livestock, while visually creating rustic landscape elements that would fulfill Phillips's desire for picturesque beauty in connected and cascading water features.

This large ranch is divided into use areas that staff and/or visitors can frequent, and resource descriptions and maps are grouped by these areas: Entry, Crystal Lake Farm, Stone and Swan Lakes, Clyde Lake and Happy Hollow Picnic Area, West Work Area, North Road, Nature Trail, Lodge and Lodge Surrounds, Enclosure/Park, Museum Area, West Museum Area, West Grounds, Oil Patch, Elk Lake, Campbell Field, and Bison Lake. Other district man-made rustic resources are along ranch roads.

Mr. and Mrs. Phillips gave the 3384-acre ranch to the Frank Phillips Foundation, Inc., in 1944, and today it is still maintained as a working ranch of about 3550 acres.[7] As a wildlife preserve, it is home to native American species such as buffalo, elk and longhorn cattle, and exotic species such as zebra, water buffalo, and ostrich. The ranch has the Woolaroc Museum with an esteemed collection of western art and artifacts, and Native American materials collected by Frank Phillips. Woolaroc Ranch, with a native landscape, rustic buildings and other elements, gives visitors a sense of the "old west" as envisioned, created and maintained by Frank Phillips, and as it is preserved today by the Frank Phillips Foundation, Inc.

DESCRIPTION

Landscape

Woolaroc. Referenced December 18, 2007.

[5] Reavis, Brandon, District Conservationist for the Natural Resources Conservation Service (NRCS), Pawhuska Field Office. Mr. Revis noted the main difference is that the grasses are thinner than they originally would have been. Telephone interview February 8, 2007. While there are large mature trees, they are subject to damage during storms, and the ranch records note that the staff was constantly cleaning the roadways and pastures from downed limbs.

[6] Frank Phillips Ranch Daily Records, April 13, 1940, February 9, 1944, dates when ranch manager records planting of bermudagrass. Brandon Reavis, NRCS, suggested that bermudagrass was also planted by early settlers in the area, and it is found near homesteads. Glen Miller, ranch manager, noted that the Hay Meadow had also been plugged with bermudagrass for pasturage. Woolaroc Conservation Map, Osage County Soil and Water Conservation District, "Conservation Plan," 1973. Flat files, Woolaroc Museum. Also see "Ecological Sites – Osage County, Oklahoma (Woolaroc)," Natural Resources Conservation Service Soil Survey Map 2007.

[7] The 3384.8 acreage is based on the district's boundaries, computed December 18, 2007, by the Natural Resources Conservation Service, Osage County Conservation District, Pawhuska Office. The ranch's boundaries today are slightly larger than when the Phillips family lived on the ranch. State Highway 123 has been rerouted to the south which brought more acreage into the ranch, and the Foundation owns parcels near the 1968 entrance. While the family gave the ranch to the Frank Phillips Foundation, Inc., they continued to live at the ranch until both Frank and Jane Phillips died.

The "bones" of the ranch were designed by Phillips Petroleum Company engineers, and the ranch layout was nearly all executed within the first five years.[8] They laid out the pattern of roads, designed the culverts, road bridges, dams, spillways and lakes, floodgates, picnic grounds, lodge enclosure, and the perimeter fence – all of which help define use areas of Woolaroc Ranch and provide a means to evaluate this designed landscape and its resources today. The landscape remains a well-planned engineering accomplishment because the lakes and other water control devices were essential to manage natural water resources in a rocky landscape beset by frequent flooding. A 1925 map has the initial plan for the ranch, and it shows building locations, roads, the water control devices, many of the then-named landscape attributes, and defines the ranch's boundaries. (See Figure 2. 1925 Plan for Woolaroc (at this time called Phillips Osage Park).

After the ranch's basic elements were in place, Phillips added other projects as he saw a need, or when he wanted to improve or refine the landscape. The number of construction projects specified in the 1925 plan slowed after the 1930s as Phillips attained the effect he wanted. Everything that was built, however, was intended to last. Phillips engineers designed all water management projects to appear integrated with nature. For example, when they designed a concrete culvert, construction directions were specific as to appearance – the culvert was to be faced entirely with dry laid stone, to dampen any nature-intrusive appearance to the eye.[9] A 1930s photo shows the quality of construction at the Swan Lake dam and spillway with its substantial rock work.[10] (See the Swan Lake Spillway historic photo which directs water into Clyde Lake).

Most of the ranch's landscape resources and architectural elements are what we call today government rustic, because of the association with so many national park buildings, and state and national park New Deal projects, (although New Deal projects date after the establishment of Woolaroc). As a whole, Woolaroc has integrity and is significant under Criterion B, for its association with Frank Phillips, and Criterion C, a designed ranch landscape which represents rustic landscape design ideals whose history can be traced to Andrew Jackson Downing and Frederick Law Olmstead, Sr., Adirondack Camps and early National Park Service influences.[11] This rustic landscape was important to Frank Phillips who used the visual images to create his understanding of the "old west" at Woolaroc.

Viewscapes are important throughout the ranch; for example, the lodge view from the front porch has a stunning overlook to Clyde Lake and Happy Hollow Picnic Area. Existing uncluttered and unspoiled viewscapes around the ranch preserve the landscape as it was initially laid out and used (see Photos 0005 and 0006). From the lodge's rear screen porch, one can see the original park's design with water features and rock outcrops amid the stone walks, stretches of green grass and trees. The subtle use of views and space, such as found at Bison Lake, captures Woolaroc's "woods, lakes and rocks" (see Photos 0003 and 0004).

---

[8] Company engineers designed the layout, and there is no information about who they were, or if a landscape designer was involved. Arthur P. Gorman, nephew of Arthur J. Gorman, architect for many of Woolaroc's buildings, believes that Phillips told his engineers what he wanted. Telephone interview, February 5, 2008.

[9] A collection of Phillips Company engineer blueprint photostats is kept by Glen Miller at the ranch office, and the culvert drawings are referenced as XC-188, Culvert Drawings, two sheets.

[10] Woolaroc Museum Archives.

[11] See Chapter 1 of Linda Flint McClelland's history of the National Parks historic landscape design and construction (Building the National Parks (Baltimore, MD: The John Hopkins University Press, 1998). She traces the history of the development of the national park rustic to Downing, and Olmstead. She also credits Charles Eliot, who worked for Olmstead, for developing a methodology for preserving regional character and outstanding features, and for his emphasis on scenic values (48).

The carefully designed rustic road bridges with extensive stonework, contribute significantly to the overall feel of the ranch's natural landscape with their picturesque architectural ornamentation (see Photos 0007-0009).

The ranch's rustic vernacular buildings, if not rough-cut or rubble-stone construction, are finished with reticulated veneers of rusty-colored sandstone, indigenous to the ranch. The veneer is used on buildings, wainscot, and foundations. (See Photos 0017 and 0018.) The rustic vernacular resources complement each other well, and when rubble or rough-cut stone mix with rusticated stone veneer on the same building, they tend to create a relationship among surrounding resources. Almost all of the historic resources are deliberate in their organic or almost-one-with-the-ground appearance. Even the new buildings are sympathetic and use either rubble stone or stone veneer.

Today the ranch has three permanent museum attractions: Woolaroc Museum, the main lodge, which is now a house museum, and the Oil Patch. The modified bunk house has revolving exhibits and the ranch has conference facilities. The ranch is open to the public. The dining room is available for catered meals, and the ranch encourages visitors to stroll the grounds, use the picnic grounds, enjoy the outdoor statuary, hike along the trails, enjoy the Osage Hills landscape and scenic views, and stop along the road to see the animals. Besides Phillips's personal collection of western art and artifacts, the ranch has been famous throughout its history for its collection of native and exotic animals, which are supported by mostly native grasses maintained by rotations of field burning.

CONDITION

The ranch and its attributes are generally in excellent condition.

Ranch Resources[12]

All resources listed below and note whether they are a site, object, building or structure. Contributing resources are highlighted in bold. Buildings are generally rustic vernacular or practical work buildings, but the six that convey a particular style are noted.

1. Perimeter Fencing. c. 1925-1927. Contributing. (structure) Much of the eleven-mile perimeter fencing around Woolaroc is original on the north, east and west, as specified in design by Phillips Petroleum Company engineers, or it has been replaced with in-kind materials. The fence posts are set ten feet apart in concrete and the fencing is Ellwood 2" x 4" triangular wire mesh, 58" in height. There are five additional strands of barbed wire above the mesh. The total fence height is eight feet. Many of the fence posts are capped with ball-shaped finials to keep out the rust-inducing rain. The rest of the perimeter fencing has been replaced because the new Highway 123 alignment allowed the ranch boundary to move further south.

2. Woolaroc Ranch Roads. c. 1925-1927. Contributing. (structure) The main and exterior ranch roads are as originally laid out within the Woolaroc landscape by the Phillips Petroleum Company engineers. The main road from the entry to the lodge and museum is asphalt. Outside and service roads are gravel. The roads have been continuously maintained over the years, primarily graded and sealed with oil and gravel; the

[12] Dates for resources come from ranch's Daily Records, 1936-1946, maps, drawings, and blueprints in the Woolaroc Museum Archives, Glen Miller, Ranch Manager, Ken Meek, Museum Director, Linda Stone, Curator of Art, Bob Fraser, Phillips Foundation CEO, Foundation Minutes Bound Volumes from 1948-1999, Foundation Annual Reports 1967-2003, Connie Collins, Foundation Secretary, as well as dates found in bibliographic resources.

main road with oil and gravel and chip and seal. The first asphalt was applied from the main gate to the lodge in 1967.

3. Rock-edged Pull-out Parking. c. 1941. Contributing. (structure) Usually pull-outs in parks are used to encourage visitors to admire views; however, the ranch pull-outs have been constructed for visitors wishing to see ranch animals. This pull-out is beside the Scottish Highland cattle pasture on the west side.

4. Rock-edged Pull-out Parking c. 1988. Non-contributing. (structure) These five pull-outs were constructed at the same time and are located just inside the entry gate, two on the east exit road, one is by the ostrich area (near road to Happy Hollow), and one by the water buffalo area (near Swan Lake). They are non-contributing due to insufficient age.

5. Teepees. c. 1926-36. Contributing. (object) The six teepees at the Lodge (1), Deer Lake (4), and at Happy Hollow Picnic Area (1) are contributing. The teepees of metal covering and frame construction have been a significant part of the western ambience Frank Phillips created at the ranch. They are approximately fifteen feet in height. They have been repaired with in-kind materials, and were moved about by Phillips many times to contribute to the western atmosphere where he wanted it at the time. Although they have been moved about, the nature of the teepee is that it is portable and meant to be moved to appropriate locations for use.

6. Teepees. c. 1972. Non-contributing. (object) One teepee is located along the walking trail north of Elk Lake. Another is in the goat enclosure near the lodge (see resource #5). The teepees are non-contributing due to insufficient age.

7. Stone Riprap Gutters. c. 1929-1939. Contributing. (structure) These flat flagstone gutters on the main entry road begin just before the Stone Lake Bridge, and are found on both sides of the road and follow the road to the lodge. They also can be found throughout the lodge enclosure and park, as well as from the Oil Patch entrance along the old North Road to the Elk Lake dam, and from the Elk Lake dam to the main road. They also occur just before the Clyde Lake Dam and after crossing the dam, and in the Happy Hollow Picnic Area near the Spring of Eternal Youth. These gutters include random-laid flagstones and often one finds a flagstone gutter wall as well. The gutters divert water into culverts to prevent run-off from damaging the roads or walkways. The gutters were constructed over a period of years on Woolaroc roads by Mexican stone workers hired by Arthur J. Gorman, Woolaroc architect.[13]

Entry Area – The entry area is just inside the current entrance gates to the ranch. When State Highway 123 was realigned, the Phillips Foundation created a new picnic area north of the old highway alignment.

8. Picnic Pavilion. c. 1968. Non-contributing. (building) Derry Ebert, Architect. This rectangular structure is gable-roofed, shingled with asphalt, and provides mostly open space for picnic tables and chairs. The roof is moderate in slope had has a wide overhang. The foundation and flooring are concrete. The roof is supported with wood posts in the open area. The west portion of the building is enclosed for restrooms, and east and west ends have board and batten enclosed storage areas. Walls are rubble stone veneer over a wood frame. The unpainted fascia board is wide. The pavilion is non-contributing due to insufficient age.

[13] Interview with Arthur P. Gorman.

9. Picnic Ground, Stone Tables and Benches. c. 1968. Non-contributing. (structure) The picnic ground has seven large stone tables that rest on a rectangular stone bases, and the benches are single large rocks. The stone is indigenous to Woolaroc. The tables and benches are non-contributing due to insufficient age.

10. Stone Entry Gate and Cattle Guard. c. 1968. Non-contributing. (object) Derry Ebert, Architect. The two sets of paired rubble stone columns are rectangular and create a boundary marker and entry point for the ranch. The columns on each side of the entry and cattle guard are connected by chain-link fencing and chain link gates. The columns angle as wing walls. The entry gate and cattle guard are non-contributing due to insufficient age.

11. Welcome Entry Sign. c. 2007. Non-contributing. (object) This sign provides a brief introduction to Frank Phillips Woolaroc Ranch. The sign is non-contributing due to insufficient age.

12. Ponce de Leon Spring (Chouteau Spring). Contributing. (site) Named by Frank Phillips, this ever-flowing spring has been an important water supply for livestock and humans before and after Frank Phillips purchased the property. The spring also supplies water in part for Deer Lake and Crystal Springs Lake. The spring is called "Chouteau Spring" today.

13. Ponce de Leon Spring House and Pool. c. 1926. Contributing. (structure) The pool is a cement-sided oval basin with low rubble-stone walls, which are capped with downward, overhanging flagstones. There is a low stone dam near the main road at the west end of the pool. This dam has a recessed narrow spillway which diverts water into the arched stone culvert under the road. An earthen mound surrounds the pool stonework. The mound is surrounded by a second low rubble-stone wall, and the depression between the two catches run-off from the surrounding field and diverts water and any silt to the culvert rather than into the pool. The spring house is a square rubble stone building with a slightly rounded roof topped with small stones. The structure has a vertical board door which has a large slightly arched stone lintel above. There is a small flat area of rough-cut, irregular-coursed rubble stone to one side of the spring house which provides access to a spring water faucet tap.

14-16. Stone Bridges/Culverts Main Road. c. 1929. Contributing. (structure) These bridges and culverts are concrete structures designed by Phillips Petroleum Company engineers. They are finished with dry-laid, rough-cut rubble stone. The bridges splay at the bottom and have either an arched culvert opening with stone voussiors, or squared openings (#14 is arched, #15 and #16 are squared). The bridges have low stone walls at the road surface, and the wing walls are created either with large single upright stones, or are angled and finished with single upright stones.

17. Stone Culvert Main Road. c. 1929. Contributing. (structure) Culverts designed by Phillips Petroleum Company engineers such as this one are placed at strategic locations in ranch road topography to keep run off from damaging the roads. The concrete culverts have squared openings, and are finished with rough-cut rubble stone, and have wing walls.

18. Hay Barn. c. 1930. Contributing. (building) This rectangular metal pole barn has a hip roof shingled in asphalt and is open on all sides. The rafter tails are exposed and the metal poles are supported by angled braces. The roof has a ridge metal air vent with a wind vane.

19. Metal Storage Structure. c. 1998. Non-contributing. (building) This rectangular metal storage structure east of the hay barn is open on two ends. The structure is non-contributing due to insufficient age.

From the Main Road to Crystal Lake Farm

A secondary circuit road leads from the main road west to Crystal Farm, a working farm when Frank Phillips purchased the property. The farm was the location of his farm activities – where he raised chickens, kept horses, and the location of the slaughter house, where Phillips's staff cured hams, made sausage and bottled water for the ranch and guests.

20. Deer Lake, Earthen Dam. c. 2005. Non-contributing. (structure) Historically, Deer Lake was part of the group of designed lakes at the ranch. It was drained however, and only recently has been brought back to its historic location by restoring its earthen dam. The lake is supplied today by waters from Ponce de Leon Spring and captured run-off. The Deer Lake site is used today for the Phillips Foundation's Mountain Man Camp. Here visitors learn about living in a wilderness. The lake is non-contributing due to insufficient age.

21. Crystal Lake, Earthen Dam and Spillway. c. 1926, 1928, 1978, 1991. Contributing. (structure) Phillips Petroleum Company engineers designed the dam and spillway, and the lake is fed from Crystal and Ponce De Leon Springs and run-off. The dam at the spillway is uncut irregular-coursed rubble stone construction with a concrete cap. The buttress-shaped angled wing walls are also irregular-coursed rubble stone with a stone cap. Crystal Lake waters feed into Stone Lake, the next in a series of connected lakes. The dam and spillway have been frequently repaired over the years, with major in-kind repairs made in 1928, 1978 and 1991. Repairs include a low concrete gutter below the spillway to keep water from undercutting the dam. This repair does not detract from the integrity of the structure.

22. Crystal Springs. Contributing. (site) This ever-flowing spring was an important water source for people and Woolaroc livestock. It also supplies water in part for Crystal Lake.

23. Crystal Springs Farm Residence. c. 1982. No Style. Non-contributing. (building) Ebert and Cramer, Architects. This house has a side-gabled roof, shingled with asphalt. The residence has a concrete floor once part of a chicken house, but the foundation is finished with a reticulated stone veneer. The gable end rectangular fireplace and chimney are rough-cut, irregular-coursed rubble stone, and the chimney is capped with a metal fire guard. The wall cladding is board and batten, and vertical board panel siding. There is a single and a pair of anodized one-over-one aluminum windows. The entry door is a glazed wood panel. There is a standing seam metal shed roof over a wood porch with wood railings and balusters. The house is non-contributing due to insufficient age.

24. Storage Structure 1. c. 1991. Non-contributing. (building) This rectangular structure has a side gable roof shingled with asphalt, and the building sits on brick piers. The wall cladding is vertical board panel and the entry door is a glazed metal panel with diamond lights. The structure is non-contributing due to insufficient age.

25. Storage Structure 2. c. 1944. Contributing. (building) This rectangular front-gabled storage building has a roof and walls of corrugated metal. There is a pair of corrugated metal sliding doors in the gable end.

26. Large Storage Structure. c. 1996 Non-contributing. (building) This rectangular gable-front structure has standing metal seam roofing and walls. The concrete foundation is finished with reticulated stone veneer. A

pair of sliding doors is on the side façade, and a single sliding door on the main facade. The structure is non-contributing due to insufficient age.

27. Horse Barn. c. 1944. Contributing. (building) This rectangular gable-front structure has nearly the same footprint as resource #26. The roof is standing metal seam, and the wall cladding is corrugated metal siding. The foundation is rough-cut rubble stone. There are unglazed window openings on the south façade. Four openings are small wood framed rectangles, and there are three larger, rectangular two-part openings which access into grain bins. The north façade has five square unglazed window openings. The front façade has a pair of wood sliding doors, a wood door in the gable, and a two-part opening with out- and in-swinging vertical board panels.

28. Slaughter House. c. 1930. Contributing. (building) Craftsman. This structure has a hip roof shingled with asphalt. The roof has a gable eyebrow vent and two ridge metal air vents. The foundation is concrete and the walls are clad with tile bricks and a wainscot of reticulated stone veneer. The wainscot is finished with a belt course of stone. The windows are metal, multi-pane casements with a fixed multi-pane over light. The front and rear facades have dropped hipped-roof porches supported by columns finished with reticulated stone slabs and tile brick. Decorative details include the exposed rafter tails which are bird-footed over large porch beams, and stick work at the porch hip roof. The entry has a pair of multi-pane vertical board doors.

From the Junction of Crystal Springs Farm Road and Main Road Going to Stone/Swan Lake

The road divides at a curved "Y" intersection. Historically, the left road continued on to the lodge and was used by Phillips family and visitors to the ranch. The right road was the back road used by the ranch staff and today is the one-way exit road. The attributes are counted following the left road, which today is one-way traffic going toward the lodge and museum.

29. Stone Bridge and Culvert. c. 1929. Contributing. (structure) See resources #14-16. The opening is squared.

30. Scottish Highland Pasture Animal Shed at the "Y" Junction. c. 1930. Contributing. (structure) This rectangular shed faces the division in the ranch roads at a "Y", and has a broken-gable roof which is shingled with asphalt. The rafter tails are exposed. The shed has fourteen openings across the facade, four of which have wood covers or doors. The shed end walls have board and batten siding.

31-33. Stone Culverts. c. 1929. Contributing. (structure) See resource #17 (squared openings).

34. Floodgate. c. 1929. Contributing. (structure) This is the smallest of the Woolaroc's twenty-one floodgates. It has a small flat concrete panel which allows water to flow from the field during periods of intense rain. The gate rises to allow run-off flow, but keeps fenced animals from escaping. This floodgate is supported by low rough-cut stone walls on each side. The gate has etched into the concrete "FPR 1929".

Stone and Swan Lakes

These two lakes are next in the sequence of connected lakes that begins with Deer and Crystal Lakes. Their waters flow into Stone, Swan and then Clyde Lake.

35. Llama Shed. c. 1996. Non-contributing. (structure) This gable-front structure has a low-sloping roof shingled with asphalt. The eaves are wide and the rafter tails are exposed. The building has a regular-cut

coursed stone foundation and the walls are log, debarked and flattened on two sides. The front façade has one opening. The structure is non-contributing due to insufficient age.

36. Daddy Miller Spring. Contributing. (site) Frank Phillips named this spring for the man who ran the pump at Rock Lake (Clyde Lake). The pump supplied water for a steam engine that powered the oil well pump in Lot 185, Phillips's earliest successful oil well.

37-38. Stone Culverts. c. 1929. Contributing. (structure) See resource #17 (squared openings).

39. Stone Lake Dam, Bridge and Spillway. c. 1926, 1933, 1943, 1944, 1967, 1978, 1988. Contributing. (structure) The dam is earthen and faced with stone. The dam has a concrete road bridge deck, and the bridge has stone piers and railings on both sides. The dam/bridge also creates the spillway which feeds into Swan Lake when Stone Lake overflows. Decorative details include the stone railing, and the pairs of battered stone piers at each end of the bridge which have decorative finials at the top. These piers are also decorated with wavy stone slabs. The concrete surface was applied in 1967 to the bridge deck, but it does not compromise its integrity. Repairs have been made frequently to the dam/bridge and spillway, but in-kind materials were used so the structure's integrity has been maintained.

40. Stone Lake Stone Benches and Stone Path. c. 1929. Contributing. (structure) These two benches are low flat slabs of stone resting on stone supports and provide a scenic view of the lake. They are near the Stone Lake dam and bridge and Wim Wigor Spring. A random laid flagstone path leads from Stone Lake Bridge to Wim Wigor Spring.

41. Wim Wigor Spring. Contributing. (site) Frank Phillips named this constantly running spring whose waters flow into Stone Lake.

42. Wim Wigor Spring House. c. 1929. Contributing. (structure) This spring house emerges from a stone-faced hill. The spring house stone façade is regular-coursed, rough-cut stone with a rough oval opening. The flat roof overhangs the façade slightly. There is slab seating area on each side of the opening and a small pool area which would allow a visitor to be surrounded by the structure and the spring.

43. Swan Lake and Spillway. c. 1926, 1933, 1978. Contributing. (structure) This dam and spillway are uncoursed uncut rubble stone, and the spillway separates Swan Lake from Clyde Lake. Stone and Swan Lakes are major water sources for Clyde Lake. The dam and spillway have been repaired numerous times with in-kind materials, and the repairs have maintained the spillway's integrity.

44. Ostrich Shed. c. 1930. Contributing. (structure) The rectangular shed is nearly identical to the shed in the Scottish Highland Pasture at the "Y" junction, although smaller. The shed has a broken gable roof shingled with asphalt, and exposed rafter tails. The shed has five front openings, and the shed end walls are clad with board and batten siding.

Clyde Lake and Happy Hollow Picnic Area

This picnic area is off the main road to the north east. The area was the main entertaining area used by Frank Phillips for his parties and barbeques, and it is part of the lodge's viewscape across the lake.

45. Entrance Gate to Happy Hollow and Sign. c. 1993. Non-contributing. (object) This is a pair of picket-type aluminum gates with "Clyde" on one gate and "Lake" on the other. The gates meet in the center at a decorative buffalo head. The gates are non-contributing due to insufficient age. The sign identifies site as that of "Frank's Cow Thieves and Outlaw Reunion" and has a phone number for reservations,

46. Spring of Eternal Youth. Contributing. (site) Frank Phillips also named this spring. The spring surfaces from a hillside on the southwest part of the picnic area, and overlooks the picnic are in a naturalistic setting.

47. Spring of Eternal Youth Spring House. c. 1930. Contributing. (structure) This spring house emerges from a stone-faced hill and appears almost part of the hill. The house is regular-coursed rubble stone with a square spring opening. A low stonework wall topped with flat flagstones creates an oval pool with a slightly lower opening at one end. The opening allows the water to flow toward a stone gutter. The gutter channels the water to the stream at the junction of Outlaw Gulch and Clyde Lake.

48. Stone Walks, Stone Plazas, Stone Benches. c. 1930, 1939, 1940. Contributing. (structure) The flagstone walks go from the bathhouses to the stone steps which descend the Happy Hollow hillside. They go from the bathhouse stone steps to the bar; from the bar, they go to the pavilion; and from the pavilion, they go to the barbeque. A stone walk is also to the north of the pavilion and edged in raised stone. A stone walk and steps also access a restroom up the Happy Hollow hill. Flagstone plaza areas are in front of the bar, and south side of the pavilion. Stone benches are beside the walk to the bathhouse, along the flagstone path to the barbeque, near the horse show pitch, and a pair of benches is at the top of Happy Hollow Hill, near the entrance gate.

49. Picnic Tables Stone Pads. c. 1938. Contributing. (structure) There are twenty-four rectangular flagstone pads which provide protection from mud for those using the wood picnic tables which rest on them.

50. Redwood Log Benches. c. 1938. Contributing. (object) These two large benches are large three-quarter logs installed for rustic ambience and as seats for picnic attendees. Removing one quarter of the log created seats with back rests.

51. Arched Concrete Foot Bridge. c. 1941. Contributing. (structure) A concrete foot bridge connects the stone walks at Happy Hollow Picnic Area and the bathhouses below the lodge. The bridge crosses a stream fed by Spencer Spring and run-off which flows down Outlaw Gulch. The bridge rests on stone buttresses and has a curved metal pipe handrail.

52. Frank Lloyd Wright Lights. c. 1939. Contributing. (object) There are three lights with integrity at Happy Hollow. They are low accent lights with a conical shade. They were used at the Chicago World's Century of Progress fair in 1933-34, and purchased by Frank Phillips in c. 1933 and 1936. They were installed at Happy Hollow in c. 1939. The shades were replaced with in-kind material in c. 1946.

53. Frank Lloyd Wright Lights. c. 1939. Non-Contributing. (object) See resource #52. There are two lights badly damaged and therefore have lost their integrity. One light is missing multiple parts, and one light was destroyed by a fallen tree limb.

54. Red Post Lighting System. c. 1939. Contributing. (structure) These thirteen lights on red metal poles have double and single lanterns and are scattered across the picnic area to illuminate the site. Lights hang from both sides of a "T" extension or hang from a single inverted "L" extension. The fixtures are either a lantern shape or shaded tear drop. These lights were designed by Phillips Petroleum Company engineers.

55. Outdoor Bar. c. 1935, 1988. Contributing. (building) This broken side-gabled roof covers an open bar. The roof is supported by a log truss, and the gable end logs are mostly debarked and chinked with concrete. The roof is clad with asphalt shingles. Metal poles support the roof at the bar's open front. The only full wall is the rear façade which is partially log near the roof. Horizontal boards over a 2" x 4" studs is other wall cladding. In front of the rear wall is a wood bar with a metal pipe foot rest. Decorative features include exposed log ends at the roof, light globes which match the lanterns on the red outdoor lights, and antlers and horns on vertical surfaces. Continuous in-kind repairs have been made to the building and have maintained the structure's integrity.

56. Outdoor Bar Storage Shed. c. 1999. Non-contributing. (structure) This shed roof building, which is directly behind the bar, has asphalt shingle roofing, and the walls are board and batten. There is a pair of vertical board doors with a wood latch. There has been a similar building at this location since 1941, but this building is new. The structure is non-contributing due to insufficient age.

57. Clyde Lake Pavilion. c. 1928, 1968, 1989. Contributing. (building) Arthur J. Gorman, Architect. This rectangular structure is an open air pavilion with a gable-on-hip roof shingled with asphalt. The roof is supported by twelve square concrete columns faced with reticulated stone veneer. The stone floor has a large terrazzo oval inset. Twenty-four stone benches are on both sides of the supporting roof columns. The columns are finished with decorative wavy stone veneer. The pavilion has a large flagstone plaza on the south side, and as the topography slopes toward the lake, a stepped and layered flagstone terrace finishes the north side of the pavilion and wraps partially on the east and west sides. Continuous in-kind repairs have been made to the building but they have not affected the structure's integrity.

58. Bathhouses and Swimming Platform. c. 1926. Contributing. (building) Arthur J. Gorman, Architect. The complex has both men and women's bathhouses separated by stone steps which lead from the bathhouse up the hill to the lodge. The building is integrated into the hillside beneath the lodge, and appears to emerge from it, and then extend to the edge of Clyde Lake. The buildings are random-cut rubble stone. The roofs are flat and finished with tar and gravel, and the structures sit on a concrete slab foundation. The building roof of the women's portion extends toward the lake to create a porch supported by three rough stone columns, and the men's roof is similar except there is a half stone column near the attached concrete deck swimming platform. The platform, which has a ladder, extends out over the lake. Each building has two vertical panel doors and four small square multi-pane wood casement windows. The windows have large stone sills.

59. Stonework, Steps, Boat Dock at the Bathhouse. c. 1939. Contributing. (structure) A low rough-cut rubble stone wall was added to the south side of the bathhouse and is finished with flagstones. A second regular coursed ashlar recessed stone wall rests on the uncoursed stone wall and is also finished with narrow flagstones. The recess creates a ledge for sitting, and the recessed wall wraps in a rough arc and intersects with the hillside. This creates an oval garden area. The men's bathhouse has stone steps which lead to the lake shoreline flagstone walk and to Happy Hollow Picnic Area. This walk also connects with a low stone boat dock.

60. Stone Power House. c. 1939. Contributing. (building) Arthur J. Gorman, Architect. This square structure is built into the hillside at the south side of Happy Hollow Picnic Area. It is flat-roofed, and the short parapet wall is finished with stones. The roof is a concrete slab. The wall is clad in reticulated stone veneer, and the entry door is a multi-pane glazed metal door. The hilly area around the structure is finished with flat stones to create the effect that the structure is emerging from the hillside.

61. Women's Restroom. c. 1930. Contributing. (building) This structure resembles the Ponce de Leon Spring House. It is rough-cut rubble stone construction and is sited on the hill that overlooks Happy Hollow Picnic Area. It is nearly square has a flat stone roof. The parapet is finished at the front corners with slightly projecting stones. The structure has two doorways which are closed with vertical boards and plywood. The doors have large stone lintels. The building is no longer in use.

62. New Restrooms. c. 1953. Contributing. (building) Modern. This is a square structure with a tar and asphalt flat roof. The roof has a wide overhang, the wall cladding is asbestos shingle, and the foundation is concrete slab. There are rows of five wood ribbon windows at the junction of the wall and roof on the north and south sides of the building which provide light into restrooms. There is also a single wood window on the east and west of the building near the roof/wall junction. The building has two wall "L" extensions on the east and west sides, where the slightly recessed entry doors are sheltered for privacy.

63. Hillside Drainage and Stone Culvert. c. 1940, 1942. Contributing. (structure) Happy Hollow Picnic Area sits on a slightly sloped plain near Clyde Lake with a large hill overlooking it. Rain run-off from the hillside washed soil from the picnic area, therefore a drainage ditch was built to divert water toward the lake just above the junction of the hill with the picnic area. The ditch is lined with rock on the downside of the hill to create a channel, and in 1942, a stone culvert was connected to the ditch (which runs under the access road), to remove the water past the road. The culverts sends water to a partially flat stone capped "U" rock channel with a low coursed-ashlar stone wall and diverts it past the 1953 restrooms downhill toward the lake.

64. Children's Play Area and Volleyball Equipment. c. 1950. Contributing. (structure) This is a fenced area of the picnic grounds with a children's metal four-swing set and low metal slipper-slide. Outside the fence are poles for a volley ball net which are weighted by concrete with "FPR" impressed into the bases.

65. Screened Shelter. c. 1939. Contributing. (building) This shelter was constructed to provide covered work space for Arthur Gorman when he barbequed at picnics. It is now within the children's fenced play area. The moderately-pitched gable roof is shingled in asphalt and supported by metal poles and angled brackets. The shelter is rectangular, and the gable ends are finished with debarked logs and concrete chinking.

66. Covered Wagon. c. 1936. Contributing. (object) This wagon is permanently installed near Clyde Lake on the picnic grounds. It has been repaired numerous times, but has been an essential element of the western atmosphere at this location. The covered wagon is wood, has a canvas cover, and is raised slightly from the ground on metal braces.

67. Horseshoe Pitches. c. 1939. Contributing. (site) There are two traditional horse shoe pitches with boxes and metal stakes on opposite ends. There is low wire mesh fencing at the pitch ends. The rest of the pitch area is grass and flagstone walks.

68. Barbeque. c. 1926. Contributing. (structure) The structure is "L" shaped with a large rectangular chimney in the center of two cook areas. The structure is uncoursed rubble stone, built slightly into a small hillside, and the two fire boxes are lined with brick. Each fire box has a hipped metal cover which is raised and lowered with a weighted pulley on a metal pole. There are stone steps in the center of the "L" to reach either of the cooking areas.

69. Stone Water Source #1. c. 1928. Contributing. (structure) This small upright structure is constructed of uncoursed rubble square stone. It has an open area with two faucet and hose bibs. The open area has a large stone roof. The stone for this structure was carefully chosen to create the rustic effect that the roof has oozed over the faucet area.

70. Stone Water Source #2. c. 1940. Contributing. (structure) This faucet and hose bib sits atop a piece of petrified wood. A pipe drains to one side of the faucet into a drain on the stone path below.

71. Drinking Fountain. c.1980. Non-contributing. (object) This upright round exposed aggregate and concrete water fountain sits on an exposed aggregate concrete pad. The structure is non-contributing due to insufficient age.

72. Large Rock Markers. c. 1940. Contributing. (object) These six large rocks at the base of the Happy Hollow hillside were placed to help mark off the access road to the bar from the rest of the picnic area.

73-74. Gasoline Pump and Tank Wagon. c. 1939. Contributing. (object) These site elements are permanently installed at the picnic grounds and reference Frank Phillips's source of wealth. Located near the 1953 restrooms, the horse-drawn metal pump wagon is raised slightly off the ground on metal brackets, and the gasoline pump is installed on a concrete pad.

75. Clyde Lake Earthen Dam and Spillway. c. 1928, 1933, 1943. 1978. Contributing. (structure) The dam was first constructed in 1925, but collapsed in a heavy rain storm. Rebuilt in 1928, the dam is lined with stone on both sides. The 1928 spillway wall was reconfigured in 1933 to accommodate both lake overflow and stream drainage which enters the spillway from the south. The spillway is concrete, has stone walls on both sides, and drops toward the east as it curves and directs overflow to Little Rock Creek. The spillway walls are splayed at the bottom, and are random-cut uncoursed rubble stone. The walls are finished with flagstones interrupted regularly by upright stone dividers. An asphalt road crosses the dam, and is edged on both sides with a very low stone wall with the same spaced upright dividers that are on the spillway walls. Thirteen spaced round concrete posts connected by heavy cable have been added to the spillway opening on both sides of the road, but they do not detract from the structure's integrity.

76. Old Water Intake Platform. c. 1928. Non-contributing. (structure) Water from Clyde Lake is pumped to the water tower in the lodge's west work area. This wood platform, which is just above the water, provided the support for a water intake. It is in poor repair and the intake is no longer in place. The structure is non-contributing due to lack of integrity.

77. Clyde Lake Foot Bridge. c. 1928. Non-contributing. (structure) This raised pipe and board walkway provided access to the dam from the Happy Hollow Picnic Area, and a connection across Clyde Lake. The structure is non-contributing due to lack of integrity.

Main Road from Happy Hollow to Lodge Entrance.

78-86. Stone Culverts. c. 1929. Contributing. (structure) These nine culverts are integrated into the rip-rap stone gutter system and they are decoratively arranged, some with flattened "V" shapes. Stones can be decoratively arranged over the gutter, sometimes covering gutters with a slab. All have squared openings.

87-90. Terraced Dams at Outlaw Gulch. c. 1928. Contributing. (structure) These four modest stair-stepped stone dams are part of a terraced system of retaining ponds in Outlaw Gulch which create attractive small pools. When water is flowing from heavy rain, the pools cascade from one to another. Spencer Spring sits at the top of the gulch, and spring water also runs towards Clyde Lake through these dams. These dams kept silt from running into Clyde Lake and today are nearly full. The four stone dams are still in place, and while they need minor repair and cleaning, they maintain their integrity.

91. Outlaw Gulch Floodgate. c. 1928. Contributing. (structure) This is another in a series of Woolaroc floodgates designed to keep animals within a fenced area, while allowing water in a stream or spring to escape. This pair of wire gates swings outward as water rushes down the gulch. Once the water subsides, they return to their normal position. These gates rest on top of the dam structure in Outlaw Gulch closest to Clyde Lake.

92. Spencer Spring. Contributing. (site) Frank Phillips named this spring in honor of Al Spencer, a train robber. Spencer Spring sits at the top of Outlaw Gulch.

93. Spencer Spring House. c. 1928. Contributing. (structure) Spencer Spring house emerges from a hillside and is constructed of rough-cut rubble stone. The roof is stone, and the spring opening is framed by upright stones.

94. Stone Wall with FP Ranch. c. 1925. Contributing. (structure) Flat stones veneer a low hill near the hairpin curve at the top of Outlaw Gulch. The wall rises from the stone gutter and has an engraved stone with "F. P. R. Aug. 1925 A.D."

95-96. Indian Statues. c. 1935. Non-contributing. (object) Two painted zinc alloy statues are located at the New North Road entrance, and by Clyde Lake Dam on the exit road. The statue is an Indian brave wearing a breech cloth and moccasins. His braided hair has a headband. He has his right had held high in greeting. These statues were advertising for Wirt Franklin Petroleum Corporation at gasoline stations. Frank Phillips purchased these statues c. 1935 but they have been moved several times from their original locations.

97. Indian Statue. c. 1935. Contributing. See resources #95-96. (object) The statue that sits in the tip of the "V" of divided roads at the entry to the lodge has remained in its original setting.

Outside Road Around Ranch

The outside perimeter gravel road begins at the main road hairpin curve above Outlaw Gulch, goes west and circumnavigates the outside boundaries of the ranch in a meandering way. See Figure 2.

98. West Road Storage Building. c. 1930. Contributing. (structure) This is a long rectangular metal structure with a shed roof similar to the shed at the Scottish Highland pasture "Y". It has one open side and today is used for hay storage. There is a pent roof over the open front. The roof is corrugated metal and the side and back walls are covered with standing metal seam siding.

99. Outlaw Basin Lake and Earthen Dam. c. 1929. Contributing. (structure) This lake is created by an earthen dam and the lake is a significant source of water for ranch livestock. It was part of the configuration of lakes from the ranch's beginning.

100. Lake Fred Lookout and Earthen Dam. c. 1941. Contributing. (structure) This stock pond is named for an Osage Indian Chief, Fred Lookout who was a friend of Frank Phillips.

101. Lake Julia and Earthen Dam. c. 1941. Contributing. (structure) The stock pond was created by an earthen dam. This lake was named for Julia, wife of Fred Lookout.

102-104. Low Water Crossings. c. 1940. Contributing. (structure) These three concrete low-water crossings are important elements in a landscape filled with intermittent streams and springs. These structures prevent the road from washing out at stream crossings. They are simple poured concrete slabs that rushing water can rise over in high water.

105. Simple Stone Culvert West Road. c. 1929. Contributing. (structure) This is a simple concrete culvert compared to those on the main road. The squared concrete openings are finished with small rough-cut stone wing walls, and stone edging by the road above the culvert box.

106-111. Eastern Floodgates E1, 2, 4, 5, 6 and 9. c. 1926. Contributing. (structure) These six floodgates are part of a series designed to keep animals within fences, while allowing water in a stream or spring to escape. E1, E2 and E4 have vertical wood board gates, and E 5, E6 and E9 have concrete slab gates. These gates swing up and outward as water rushes down a stream bed, and once the water subsides, they return to their normal position. The gates are supported by random-coursed rubble stone buttresses. Above the swinging gates, additional fencing stretches across the top to keep animals from going over the gates. The width of these gates varies depending on the width of the waterway. The wider the waterway, the more gates and buttresses there are.

112-114. Eastern Floodgates, E3, E7, and E8, c. 1926, 1935. Non-contributing. (structure). Gate E3 has been washed away; Gates E7 and E8 are wire, and the wire is no longer extant. These gates are non-contributing due to lack of integrity.

115-116. Western Floodgates, W1 and W2. c. 1926. Contributing. (structure). Gates W1 and W2 are both three wooden vertical board gates supported by four random-coursed rubble stone buttresses. Above the swinging gates, additional fencing stretches across the top. (See resources #106-111 for function)

117-121. Western Floodgates, W3, 4, 5, 6, 7. c. 1926. Contributing. (structure). These floodgates are single concrete slabs supported by two stone buttresses. They vary slightly in width depending on the waterway. Above the gates, additional fencing stretches across the top. (See resource #106-111 for function)

122. Northern Floodgate N1. Contributing. c. 1926. (structure) This is a vertical wire floodgate. The gate is supported by a random-coursed rubble buttress. Above the gate, additional fencing stretches across the top. (See resource #106-111 for function)

123. Northern Floodgate N2. Non-contributing. c. 1926. (structure) This gate is comprised of two random-cut rubble stone columns with four horizontal pipes between. The structure is non-contributing due to inappropriate alterations. (See resource #106-111 for function)

Bison Lake Area
(also see resource #241)

124. Bison Lake Earthen Dam and Spillway. c. 1928. Contributing. (structure) The dam is earthen and the spillway is concrete. The splayed spillway walls are sided with rough-cut rubble stone. The spillway curves as it leaves the lake, has a small drop at the end, and directs the overflow into a stream.

125. Bison Lake Barbeque and Stone Bench. c. 1935. Contributing. (structure) Bison Lake was a popular picnic site with a large meadow at the west end, and in the 1990s, the Foundation used the site for its Mountain Man Camp. There is a rough-cut rubble stone barbeque with a brick firebox located in the meadow. A stone bench is also in this area (see resource #40)

126. Bison Lake Rock Gutters. c. 1940 and 1941. Contributing. (structure) These gutters are not mortared and not as detailed as those in other locations near the lodge, however, they divert water from washing out the road. Large stones create a channel along the eastern side of the road.

127-134. Simple Stone Culverts. c. 1930, 1938, 1940. Contributing. (structure) These eight concrete culverts were installed after large rains continually damaged the gravel road and they have squared openings and typically have a raised stone slab along the road, which rests on small stone wing walls. One culvert was constructed c. 1930, two were constructed c. 1938 and the other five in c. 1940. These are not as elaborate as those found on the main road (see resource #105).

135. Bison Lake Sign. c. 1991. Non-contributing. (object) The sign is composed of two large stacked stones resting on a flat stone base, with the top stone having letters etched for "Bison Lake". A buffalo is also etched next to the letters. The sign is non-contributing due to insufficient age.

Oil Patch Museum
The oil patch museum was established in c. 1999, after the Phillips family returned 21.88 acres to the Frank Phillips Foundation in 1996. The Phillips family had retained the acreage because the Phillips mausoleum is located at one end of the acreage near Elk Lake. There are no family members buried in the mausoleum other than Mr. and Mrs. Phillips and their only son. The Oil Patch is an outdoor museum dedicated to the history of the oil field production.

136. Metal Building. c. 1999. Non-contributing. (building) This is an "L" shaped corrugated metal building with a corrugated intersecting gable roof. The façade has a single and pair of large openings that are finished with wood and wire mesh fencing. The building houses a motor which drives the equipment to run a pump jack. A wire fence, which encloses the early pump jack, is attached to the building, and the equipment drives the jack. A concrete walk provides access to the open façade and pump jack. The structure is non-contributing due to insufficient age.

137. Oil Patch Equipment. c. 1999. c. 2001. Non-contributing. (site) A large fenced site is behind the metal building which holds various types of oil drilling or pumping equipment. To the east side of this fence, are large wooden oil storage barrels. This equipment is within the oil patch loop road. There are also three other

areas within the oil patch where there is equipment; to the east and to the west side of the red metal barn, and a small pump near the entrance gate to the Oil Patch. The equipment is non-contributing because it has not been located at these sites long enough to be of sufficient age.

138. Lease House. c. 1999. No Style. Non-contributing. (building) This is a side-gabled house with a corrugated metal roof. The foundation is concrete with uncoursed rough-cut stone veneer. A shed roof provides cover for a small porch supported by wood posts. The porch deck is wood, and the wall cladding is board and batten. The two windows are wood, one-over-one double hungs, and the centered entry door is a glazed wood panel. The rafters are exposed, and there is a stone step to the porch. The structure is non-contributing due to insufficient age.

139. Red Metal Barn. c. 1999. Non-contributing. (building) This is a gable-front metal rectangular building with metal roofing and cladding. There are paired sliding doors in the gable façade and a single sliding door in the east façade. The barn has a small gable-roofed rectangular cupola. The structure is non-contributing due to insufficient age.

140. Road and Rocks for Parking, Rocks Lining Road to Mausoleum. c. 1999. Non-contributing. (structure) A grass parking lot is to the south side of the Oil Patch. Rocks divide the parking area and were mined from the hillside from the Oil Patch site. Rocks also line the asphalt road which exits the Oil Patch to the Phillips mausoleum.

141. Mausoleum Road. c. 1949. Contributing. (structure) This road was constructed when the mausoleum was built.

Elk Lake Area

142. Mausoleum. c. 1949. Contributing. (building) Neville, Sharpe, and Simon, Architects, Kansas City, Missouri. The mausoleum façade emerges from a steep hillside and is constructed of irregular-coursed rough-cut rubble stone. The sides of the façade curve downward to match the topography of the hill. The entry doors are metal and the door surround is stone. "Phillips" is carved into the architrave. There is a flagstone plaza in front of the entry which is edged by a stone fence. The plaza overlooks Elk Lake. The fence is curved on both ends and intersects a centered half circle arc which overlooks a round fountain terraced below. The fence at both ends intersects with rectangular planters of uncoursed rough-cut rubble stone. The fence is composed of stone balusters and a stone railing. The landscape toward the lake has three courses of terraced stone walls, the last at the lake edge. The plaza has a stone walk on the west which ends at a metal picket entry gate by the access road. On the east side of the plaza, a rough-cut rubble stone wall integrates itself into the hillside.

143. Elk Lake Dam, Bridge and Spillway. c. 1930. Contributing. (structure) This was the last of the lakes created at Woolaroc and designed by Phillips Petroleum Company engineers. The dam is an arc, is finished with stone on both sides, and has a mortared rough-cut stone spillway. The concrete bridge deck is finished with a flagstone surface, and there stone posts and railings on both sides of the road, much like those at the Stone Lake bridge and dam. There are battered stone entry posts on both sides of the road at each end of the bridge, and they are finished with hipped stone slabs and round finials.

Campbell Field

(also see resource #240)

144. Stone Pump House below Clyde Lake Dam. c. 1934. Contributing. (building) This is a square concrete building finished with reticulated stone veneer. The roof is concrete with a short parapet wall. The entry door is a glazed wood panel. The building engages with a hillside at the rear and emerges from it.

145. Metal Garage below Clyde Lake Dam. c. 1969. Non-contributing. (building) This structure has a concrete slab foundation, a metal roof and metal siding. The structure contains a motor which is used to power a system of fire hoses. The structure is non-contributing due to insufficient age.

146. Lease/Foreman's House. c. 1925, c. 1943, c. 1970, 1987. Non-contributing. (building) This house was built as a lease house associated with Phillips Petroleum Company oil drilling activities nearby. It has a broken gable roof shingled with asphalt and has an air vent on the front roof slope. There is a small ridge brick chimney. The house is clad in board and batten siding, and the rafter tails are exposed. The metal windows are double-hung and one-over-one on the front façade, and wood double-hung windows on the side and rear, some of which are ribbon window panes. The house has been altered with three additions. The rear narrow full façade addition is oldest, a small shower addition was added to the north facade, and the full front facade porch was enclosed in c. 1970. The front door is a glazed metal panel, and the rear façade door is a glazed wood panel. The lease/foreman's house and garage are enclosed in a pipe and wire mesh fence. The house is non-contributing due to inappropriate alterations. The metal roofed and sided garage is c. 2000, and is gable front. It has one large overhead, segmented and paneled metal garage door. The structure is non-contributing due to insufficient age.

147. Pump Barn Below Clyde Lake Dam. c. 1930. Contributing. (building) This rectangular gable-roofed building has corrugated metal roofing and wall siding. There are five large multi-pane windows on the west façade, and four on the east. It was used to pump water from Clyde Lake to oil rigs. The front façade has a pair of sliding metal doors, and the front façade entry door is covered in corrugated siding. A shed roof, one-story ell is on the rear façade, and has a door and window openings. This ell is also clad in corrugated roofing and siding.

148. Campbell Field Storage Shed. c. 1939. Contributing. (structure) This structure has a side-gabled roof shingled with asphalt. The eave overhangs are wide and the rafter tails are exposed. The rear and side facades are board and batten siding, the front is open, and the roof overhang is supported with metal posts, creating three bays. There is a wire fence in front of two bays.

149. Campbell Lake, Dam. c. 1927. Contributing. (structure) This lake is named for the Campbell family from whom Frank Phillips purchased the land. The dam is earthen and the lake is fed by Little Rock Creek.

Exit Road from Foundation Office

150. Bridge and Stone Culvert. c. 1976. Non-contributing. (structure) This concrete bridge/culvert is finished with rough-cut uncoursed rubble stone walls which extend above the edge of the road. These walls on both sides of the road are at the culvert input and exit. Their form is that of a short square column supported by extended and angled buttresses on each side. The column top is finished with angled stone. The structure is non-contributing due to insufficient age.

151. Exit Road Stone Culvert. c. 1929. Contributing. (structure) This simple concrete culvert is finished with rough-cut rubble stone and has a squared road level opening.

152. Stone Gates and Cattle Guard to Clyde Lake Dam. c. 1976. Non-contributing. (structure) Derry Ebert, Architect. These gates are rubble-coursed stone on either side of a cattle guard. The gate columns are square and supported by extended and angled buttress walls. The column is finished with an angled stone. The structure is non-contributing due to insufficient age.

153. Stone Bridge and Culvert to Lease House. c. 1928. Contributing. (structure) This rough-cut rubble stone bridge has an arched culvert beneath, which drains an intermittent stream. The bridge deck is concrete, and the stone walls are capped with flagstones, and spaced upright stone dividers. These are the same as those on Clyde Lake Dam and spillway. Drainage from this stream flows into the spillway below Clyde Lake Dam. The dam spillway wall was reconfigured in 1933 to accommodate the stream's heavy water flow during period of intense rain.

154-157. Exit Road Simple Stone Culverts. c. 1929. Contributing. (structure) These four concrete culverts are more simply configured when compared to those on the main entry road. This part of the road was used by staff coming and going from Woolaroc. These culverts are typically a raised stone slab along the road, which rests on small stone wing walls which finish the culvert opening.

West Work Area

This area is the location of the ranch shop, storage buildings and employee houses and was not part of the original planned lodge enclosure and park, nor is it open to the public.

158. House #1. c. 1970. No Style. Non-contributing. (building) Ebert and Cramer, Architects. This rectangular side-gabled house has a roof shingled in asphalt. The walls are board and batten siding, and the foundation is concrete slab. The windows are wood multi-pane, and single two-over-two double hungs. The main roof extends in part to shelter the entry door. The entry door is a glazed wood panel with a metal storm door. The gable-end rectangular fireplace and chimney is rough-cut rubble stone, and is capped with a metal fire guard. The house has a storage building, which has a pyramid roof shingled in asphalt and is for fire hoses and occupant storage. The storage building walls are board and batten and there is a wood entry door with a wood latch. The house and this storage building are surrounded by a chain link fence. This house is non-contributing due to insufficient age.

159. House #2. c. 1970. No Style. Non-contributing. (building) Ebert and Cramer, Architects. This house is identical to House #1 (see resource #158).

160. Shop Building. c. 1999. Non-contributing. (building) This large rectangular metal building is side-gabled and has a metal roof. There are six large segmented overhead metal doors, a glazed metal entry door and a single pane window. This building is non-contributing due to insufficient age.

161. Open Machine Storage. c. 1999. Non-contributing. (structure) This standing seam metal building has a shed roof with a small standing seam metal pent roof. Four metal posts support the front facade roof. Part of the façade has a storage area with a pair of large metal doors. This building is non-contributing due to insufficient age.

162. Horse Shed. c. 1989. Non-contributing. (structure) This corrugated metal building has a shed roof with a small corrugated metal pent roof. Two wood posts support the front facade roof, and centered in the front façade is a small corrugated metal storage room with a pair of wood doors. The shed is non-contributing due to insufficient age.

New North Road

163. Outlaw Gulch Entrance. c. 1925. Contributing. (site) This entrance provided access only to the lodge at the Outlaw Gulch hairpin curve, and to a secondary ranch side road. The entrance allows the main road to split at the curve so cars can follow the original road to the lodge, or busses can take the new north road to the museum parking lot. These two roads combine with a third short road leg to create a triangle. The center of this triangle has stone edging and grass. The road at the hairpin curve continues with riprap stone gutters, and along the west side, there is a short fence with stone posts and rails at the sharpest point in the hairpin. This is the same Elk and Stone Lake fencing that is on the dams. The only change to the entrance is a slight widening of the original road which has not affected this site's integrity.[14]

164. Stone Gates and Cattle Guard Entrance to North Road. c. 1991. Non-contributing (structure) See resource #152.

165. New North Road to Museum Parking Lot. c. 1991. Non-contributing. (structure) This road was added to provide bus access to the museum parking lot. It exits to the road over Clyde Lake Dam. The road is non-contributing due to insufficient age.

166-169. Stone/Pipe Culverts. c. 1993. Non-contributing. (structure) These four culverts were installed during the construction of the New North Road. They consist of corrugated metal pipe culverts and rubble stone wing walls at the pipe entry and exits. The culverts are non-contributing due to insufficient age.

Nature Trail (1972, extended 1973).

The nature trail was first constructed in 1972, and then extended in 1973. The landscaping was completed by Yorman Nurseries in Bartlesville in 1993.

170-171. Stone/Pipe Culverts. c. 1972. Non-contributing. (structure) These two culverts were installed during the construction of the hiking trail. They consist of corrugated metal pipe culverts and rough-cut rubble stone wing walls and a stone which edges the trail at the pipe entry and exit. The culverts are non-contributing due to insufficient age.

172. Trail Direction Board. c. 1972. Non-contributing. (object) This directional board shows the walking trails. The wooden board is protected by an open gable roof, shingled with wood. The board is supported by two wood posts which rest on regular-coursed stone bases. The sign is non-contributing due to insufficient age.

173. Metal Gate and Posts. c. 1972. Non-contributing. (structure) The entrance to the trail has a metal picket gate which is supported by rectangular large rough-cut stone columns. These columns slope downward from the gate. The gate and posts are non-contributing due to insufficient age.

174. Nature Trail, Stonework and Benches. c. 1972. Non-contributing. (structure) The nature trail begins with a rough-cut low stone wall, and finished with flat stones near the directional board. This wall curves to meet an entry gate column. The wall integrates with cap rock which surrounds the trail entry, continues past the entry gate, and ends where the trail divides into two paths. The shorter trail is partly stone at the beginning and at the end. This trail emerges by the mausoleum across Elk Lake. A loop trail is longer and a cleared dirt

[14] Glen Miller, ranch manager, confirmed that the main part of the entrance is still intact as originally designed.

path. Two stone benches provide resting places beside the trail. The trail and stonework is non-contributing due to inappropriate age.

175. Elk Lake Foot Bridge. c. 1972. Non-contributing. (structure) Derry Ebert, Architect. This rustic bridge is a flattened, inverted "V". It is wood with a wood deck. It has side railings of wood posts with "X" wood bracing between the posts. The bridge rests on rough-cut stone buttresses. The foot bridge is non-contributing due to inappropriate age.

176. Old Buffalo Floodgate. c. 1929. Contributing. (structure) This is another in a series of Woolaroc floodgates designed to keep animals within a fenced area, while allowing water in a stream or spring to escape. This large gate with vertical wooden boards rests on stepped stone buttresses. (See resource #106-111 for function)

Lodge and Lodge Surrounds

177. Lodge. c. 1926, c. 1940-41, c. 1959-60. Contributing. (building) Arthur J. Gorman, Robert Caldwell, Architects. Figure 4 shows, from left to right, the lodge which consists of the dining room with kitchen on the rear, a reception room connector, and the main living area on the right. The lodge was constructed in these three phases, beginning with the dining room, the lodge and then the connecting portion. (See Figure 4. 1958 Lodge East Façade.[15])

The roofs of the lodge, reception room and dining room are side-gabled or flat. Roofing is primarily asphalt shingles although roofing on the flat portion is not distinguishable from the ground. The lodge, dining room and reception room walls are barked or debarked log veneer, and reticulated stone veneer. Windows are four, eight-over-eight double hungs in the lodge, paired multi-pane casements in the reception room, and window walls and eight-over-eight double hung windows in the dining room. The lodge's paired entry doors are glazed wood panels with a multi-pane over light. The reception room entry doors are glazed vertical board panels. The dining room has an entry door that faces the stone porch in front of the reception room, and a door that exits in the south facade. These doors are glazed vertical board panels. The lodge's north chimney is rubble stone construction and the two irregular coursed rubble stone chimneys in the reception room are only visible above the first floor. The dining room chimney on the south façade is irregular coursed rubble stone. Above the reception room is a deck with a low concrete railing, and a recessed second-story bedroom with a pair of multi-pane wood doors which access the deck. The doors are protected by a secondary shed roof. The siding is debarked log veneer.

The lodge portion has an extended secondary roof which covers a full façade porch. This roof is supported by seven debarked logs and they create five porch bays. These bays correspond with the placement of the windows and entry doors. The vertical porch logs are separated by rustic concrete branch railings with overhanging flower baskets. The porch has a concrete deck and is supported by a rough-cut, irregular-coursed stone foundation. The porch has stone steps at each end, which are framed by petrified log pieces. The log roof beams are exposed. Stone steps lead to the reception room doors, to the main lodge steps, and to the dining room steps. The dining room has an extended secondary roof supported by four debarked logs.

---

[15] Figures 3-6 were produced as restoration plans for the of the lodge in 1959-60. Some of the drawn features were modified later in construction so the drawings may not match the description. These drawings are in flat files at the Woolaroc Museum.

The vertical logs are separated by concrete rustic branch railings. The foundation for the lodge, reception room and dining room is rough-cut rubble stone.

Decorative features of the east façade include the vertical full wall height half log trim at the sides of the windows and doors on the lodge. The north corner trim of the front façade is finished with a concrete log which was part of the 1940-41 repairs. Within the foundation there are openings with stone slab doors, and a metal door which access fire hydrants and hoses.

The north façade is the gable end of the lodge finished in concrete logs with concrete chinking and concrete log corner trim, a stone chimney with stepped shoulders, and the two-story wing which is side gabled, shingled with asphalt. The wing siding is reticulated stone veneer. There paired multi-pane windows in groups of two, and single multi-pane casement windows in both first and second stories with stone sills. The second level screen porch has square random-laid stone columns, and log construction. The low roof is flat. A winding stair is a fire escape. (See Figure 4. 1958 Lodge North Façade.)

The dining room's south façade is wood frame with log slab veneer and concrete chinking which goes from the rough-cut rubble stone foundation to the gable apex. Paired wood casement windows are on both sides of the stone chimney with stepped shoulders. The corner trim is stone veneer. The kitchen is wood frame with reticulated stone veneer, and slightly recessed from the dining room south facade. There are three six-over-six double-hung windows. The second side-gabled wing can be seen above the dining room and kitchen, with the second-story, hipped-roof bedroom which over looks the front façade deck of the reception room. This room has two pairs of wood multi-pane casement windows. (See Figure 5. 1958 Lodge South Façade.)

The west façade is one and two-stories, with a hipped-roof second level bedroom cantilevered above the reception room, and two gable bedroom wings. The one-story kitchen has a front gable roof and a secondary partial façade porch with a gable roof. The upper level on all facades is log slab veneer chinked with concrete, and the first level is reticulated stone veneer. The second level screen porch has a hipped roof, is between the two rear wings, and is over the driveway. All windows on the west facade are either single or paired double multi-pane casements, or paired and single six-over-six double hungs. The reception room entry area is finished with flagstones. The cantilevered bedroom is supported by a square stone veneer column. The reception room has paired multi-pane casement windows on both sides of a pair of glazed vertical board panel entry doors. There is a glazed vertical board entry door recessed under the screen porch, and the kitchen has a pair of glazed wood entry doors. The kitchen porch deck is concrete, and the foundation is rough-cut rubble stone. (See Figure 6. 1958 Lodge West Façade.)

178. Stone Drive, Stone Paths, Stone Terracing. c. 1926. Contributing. (site) A flagstone drive begins near the lodge from the main entry road, south of the kitchen, and encircles it. The flagstones have red mortar.[16] Stone paths begin at the lodge front facade and descend the face of the hill to reach the Clyde Lake bathhouses. The area west (the rear) of the lodge is terraced with stones to accommodate the topography. The stone wall wraps to stone stairs from the drive, and then continues to create a flower bed on the north of the lodge.

179. Lodge Upper Rock Garden and Stone Benches. c. 1928. Contributing. (site) Art Phillips, Landscape Designer. Just beyond the stone drive in front of the lodge, which overlooks Clyde Lake, is cap

[16] Phillips specified that red mortar be used. The paint colors used at the ranch are maroon and green. The red mortar would have complemented these.

rock and an upper garden of arranged rock. The rock extends to the face of the hill, which drops off suddenly and steeply toward the lake. This rock landscape of the upper garden features four rock and water features. These are the man-made "spring" and "bridge", the "colorful" fountain,[17] the frog fountain, and a water feature with the bronze Frog Baby statue. All but the "colorful" fountain, pool the water which then cascades through rivulets down the hillside to recirculating pools.

The frog fountain, with a small bronze frog, is to the southwest of the dining room, and the pool is irregularly-shaped with raised stone walls. The "colorful fountain" is just in front of the lodge and has a stone "tree" (which looks like a pine tree) for a centerpiece. The fountain is circular, the pool has raised rubble stone sides, and there is a flagstone walk around it. There are thirteen stone benches in the rock garden and around the lodge. Four are located behind the west façade, and nine are located in various places in the lodge's front stone work. They are slabs of ranch rock which rest on stone supports, and visitors can face the lodge, or enjoy the view over Clyde Lake.

180. The Frog Baby Statue. 1939. Non-contributing. (object) Janet Scudder, Bronze Artist. This statue was originally at the lodge, then moved to the Phillips family mausoleum c. 1949. In 1975, it was then moved back the water feature northeast of the lodge, therefore it is not contributing.

181. Lower Rock Garden. c. 1936, enlarged c. 1939. Contributing. (site) Art Phillips, Landscape Designer. Phillips arranged the difficult steep hillside with layered stones, slab stone benches for resting, and created concrete rustic twig and tree branch hand rails beside the steps.

182. Sundial Statue. c. 1929. Contributing. (object) Frederick Allen Williams, Bronze Artist. This bronze statue of a Native American by Frederick Allen Williams, is in front the lodge on a stone pedestal.

183. Copper Light Fixtures in Stone Gardens. c. 1935. Contributing. (object) Five copper lanterns which hang from metal poles, light the steps in front of the lodge.

184. Concrete Rustic Flower Boxes, Pots, Flower Beds at Lodge. c. 1939. Contributing. (object) Art Phillips, Landscape Designer. These concrete creations are intended to look like parts of logs.

185. Cactus Garden by Lodge Kitchen. c. 1939. Contributing. (site) Art Phillips, Tulsa Landscape Designer. This mound of concrete planters was made to look like stacked rocks.

186. Fire Hydrant Stone Buildings. c. 1930. Contributing. (structure) Three small rough-cut rubble stone structures hold fire hydrants and hoses. They are located by the kitchen, the north lodge façade, and behind the west lodge façade.

187. Flag Pole and Stone Support. c. 1939. Contributing. (site) The flag pole is mounted on a rounded mound of rubble stone.

188. Incinerator. c. 1930. Contributing. (structure) This structure is uncoursed rubble stone and has a square base and firebox. From the level of firebox up, the stone sides slope toward a small square chimney.

---

[17] Frank Phillips Ranch Daily Records, 1936-1946, name this fountain, but it unclear today why it was called "colorful."

189. Silas Bunk House Gallery/Garage. c. 1925, c. 1940, c. 2001. Non-contributing. (building) Ambler and Associates, Architects. Some ranch staff believe this is the oldest structure at the ranch. It provided living quarters for many of the Phillips servants, had laundry facilities, and was made into a garage for Phillips's automobiles. The rectangular side-gabled building has a roof shingled with asphalt. The walls are log with concrete chinking. The north façade has a wall of concrete logs, and several foundation-level logs have been replaced with concrete ones (c. 1940-41). The building is divided into seven unequal bays. The two end bays are barked log. The south end of the front façade has two four-over-four double hung windows, and the north has one four-over-four double hung window and a vertical board wood entry door. The center bay is the new 2001 entry. It has a pair of glazed wood panel doors, and on either side of these doors, is a four-over-four double hung window. To each side of the entry, were two automobile bays. These bays are now covered by reticulated stone veneer, but are still separated by an early rubble stone column. An open gable porch roof covers the entry area, and has stick work. The porch roof rests on square columns finished with reticulated stone veneer. In the center of the building at the roof ridge, there is a rectangular gable roof cupola, sided with wood. The south façade has a small secondary shed roof over a small porch. There are lightening rods at the roof ridge. The building is non-contributing due to inappropriate alterations.

190. Low Events Center and Parking Lot. c. 2001. Non-contributing. No Style. Ambler and Associates, Architects. (building) The building attempts to mirror the bunk house. It is a rectangular building with a wide gable roof shingled in asphalt. The wall cladding is reticulated stone veneer. An open gable porch roof covers the centered entry area, and has stick work. The porch roof rests on square columns finished with reticulated stone veneer. The paired entry doors are glazed wood panels, with a multi-pane casement window on either side. There are two other multi-pane casement windows on the façade and two false windows which are filled with stone, and stone sills. This filled window detail is found on the museum. The dark stone window lintels are decorative. The building is built into a hill and is two-story at the rear. The building is non-contributing due to insufficient age.

191. Foundation Office, Rear and Front Parking. c. 1976. Non-contributing. 70s Modern. (building) Architects Ebert and Cramer. This rectangular hipped-roof building is shingled in asphalt. The eaves are wide, and square columns are spaced around the building which creates divisions for wall bays. Some bays are clad with uncoursed rubble stone, and some are clad with vertical board siding. The entry fills a center bay and has a glazed panel door with two full wall height side lights. These are framed with vertical board siding. There is one group of triple single-pane windows with a fixed the center window and two side casements windows.

192. Caretaker's House and Driveway. c. 1973. Non-contributing. Ranch House. (building) Derry-Ebert, Architects. This house is "t" shaped. The house is built into a hillside and it steps down at the rear. The intersecting hip roofs are shingled with asphalt. There is a rectangular stone chimney with a metal fire screen. The façade is a combination of board and batten siding, and rubble stone veneer. The drive enters a carport open at the front and rear. The front extension has a wide eave which creates an entry porch area, and the eave extension is supported by a square column faced with rubble stone veneer. The entry door is a wood panel, and the windows are aluminum, two-over-two double hungs. The house is non-contributing due to insufficient age.

193. Caretaker's Metal Storage Building. c. 2004. Non-contributing. (building) This gable front rectangular metal building has a standing seam metal roof and wall cladding. It has a segmented and paneled overhead door. The building also has a metal slab side entry door. The building is non-contributing due to insufficient age.

194. Concrete Log Light Posts. c. 1940. Contributing. (object) Art Phillips, Landscape Designer. There are two rustic concrete light posts formed to look like trees with branches. Located by the walk between the lodge and the Silas Bunk House Gallery/Garage, and by the drive at the stone path to the museum, they both have the copper lantern shades that are found on lights in front of the lodge.

Enclosure/Park Features

195. Stone Well. c. 1937. Contributing. (structure) The round stone well base is concrete finished with rough-cut rubble stone veneer. The well's open gable roof is supported by two large posts, and the roof is shingled in asphalt. The gables have stick work and there is a water drawing wheel in the gable. The well is surrounded by a flagstone walk.

196. Concrete Log Bridge. c. 1939. Contributing. (structure) This small concrete foot bridge which leads to the well is formed to look like small logs, and it covers a rivulet which flows from the Lily Pond. The logs are detailed with concrete bark.

197. Concrete Goat Hill and Barn. c. 1939. Contributing. (object) Art Phillips, Landscape Designer. Frank Phillips was told that his Himalayan Tahr goats needed a place to climb, and he asked Art Phillips to build a hill, which he did of concrete. Built into the hill is a shelter, but only the opening is visible.

198. Frank Lloyd Wright Lights. c. 1939. Contributing. (object) See resource #52. These four lights in the park were purchased, c. 1936, and installed c. 1939. The shades were replaced with in-kind material in c. 1946.

199. Mushroom Statue – c. 1939. Contributing. (object) This concrete mushroom stem and cap sit beside the Lily Pond with a small mushroom cap at the base of the stem.

200. Lily Pond and Two Frog Babies; Duck Baby Statues. c. 1927, 1939. Contributing. (site) Edith B. Parsons, Bronze Artist. The lily pond is present on the earliest drawing of the lodge area. It is the lower of two connected water features that step down and adjust to the topography of the park. The water flows from the lily pond to be recirculated. But during period of heavy rain, the water flows into a rock-lined rivulet which eventually passes by the stone well. The rivulet is covered by the concrete log foot bridge and also carries excess water to drain during heavy rains. The bronze babies are resting on rocks, and create a fountain with water coming from either the turtles or a duck they are holding. The pond is rustic, irregular and created by cap rock and rough-cut rubble stone walls.

201. Fountain Pond and Magic Lilies Statue. c. 1927, 1939. Contributing. (site) Brenda Pullman, Bronze Artist. This fountain pond is above the lily pond and its water flows into it. The pond is slightly smaller than the lily pond, but it is also rustic, irregular, and created with cap rock and rough-cut rubble stone walls. There is a bronze baby standing on a rock, and water spews from lilies in the baby's hands. Water is re-circulated between the ponds.

202. Stone and Cement walks, Stone Benches c. 1929-1930, 1941. Contributing. (structure) The park has four flagstone walkways. A concrete walk, near the museum, was constructed in c. 1941. There are nine benches scattered around the park. These benches are low flat slabs of stone resting on stone supports and are constructed of indigenous ranch stone. They provide visitor a way to enjoy the park scenery.

203-204. Stone Culverts near Lodge Entry and Inside Enclosure. c. 1926. Contributing. (structure) These two squared culverts are concrete finished with rough-cut rubble stone. They are under a slightly elevated road which adjusts to the topography, and they are finished with a rough-cut rubble stone wall.

205. Stone Bridge and Culvert near Lodge Entry Inside Enclosure. c. 1926. Contributing. (structure) This bridge and culvert are concrete, and finished with rough-cut rubble stone. They are constructed as part of a slightly elevated road which adjusts to the topography.

206. Stone Culvert. c. 1926. Contributing. (structure). See resource #203. This culvert allows heavy rain flow to drain from the ponds.

207. Stevenson Garden. c.1997. Non-contributing. (site) At the west end of the park, there is a small landscaped garden which was sponsored by the Stevenson Family. The garden is non-contributing due to insufficient age.

208-212. Stone Culverts. c. 1929. Contributing. (structure) These five culverts are at strategic locations near the lodge, conference center and museum. The setting is hilly and the culverts divert water from damaging the roads. The squared culverts are concrete and are finished with dry-laid rough-cut rubble stone. They frequently have small rubble stone wing walls or blend with the flagstone gutters and gutter walls.

Museum Area

213. Museum. c. 1929, c. 1932, c. 1939, c. 1945-47, c. 1979, c. 1985, 1989. Contributing. (building) Arthur J. Gorman (1929, 1932, 1939), Neville and Sharp, Kansas City, Missouri (1945-47), Ebert and Cramer (1979), Ebert, Keating and Phinney (1985, 1987), Architects. Winold Reiss, Artist. Reiss designed the entrance which enters the dome room (1945), and the Fasciotti firm did the tile work.[18] Although the museum was enlarged in stages, the building is strongly cohesive in appearance, and the additions do not detract from the museum's ability to contribute to the value of Woolaroc as a whole. Gorman's design for the first building determined the design of the additions. The flat roof is tar and gravel, and the parapet walls are finished with stone coping. The west façade is one-story, and the east façade is three-story to accommodate a drop in topography. The building is solid stone construction collected on the ranch, and the walls are finished with reticulated stone veneer. Each façade is the same construction. The materials of the museum additions are not distinguishable except in the 1985 addition, where the stone looks slightly brighter. The 1979 and 1985 museum additions also have no parapet wall projections. The 1989 addition is the carpenter's shop at the rear of the building and it faces the staff parking area, which is not easily seen by the public (see the historic photo of the 1929 Museum, Designed by Arthur J. Gorman.[19])

The front, or west façade, is composed of the 1929 and the 1945-47 one-story wings, which are on either side of the octagonal-shaped, main entry and two-story dome room. The concrete and concave entry, which extends out from the façade, has a pair of one-story large aluminum entry doors. The entry is sheltered by a curved flat porch roof. This entry area is bright blue and has Native American dancers, and Native American symbols in mosaic tile. The aluminum doors have medallions in the style of Spiro Mound shell pendants. The dome room has a recessed octagonal clerestory which provides light for the room. The 1929 wing's once-large windows with stone sills were closed and filled with stone veneer, and this pattern is repeated in the

[18] Nothing is known about this firm by the museum staff despite extensive research.
[19] Courtesy of the Woolaroc Museum.

museum additions. Each wing of the museum front façade has a center bay with a blind doorway which projects up through the parapet wall. The blind doorways are framed by pilasters and an architrave with a flat top.[20] The architrave has an arch with voussiors over the blind doorway. Both front façade one-story wings are alike and have a wide belt course of wavy stone in a herring bone pattern in the parapet wall. Other decorative details include three belt courses of narrow stone at the top of the parapet walls, and a stone belt course at the base of the parapet. The window openings are trimmed with stone, as is the interior of the doorway arch.

The south façade consists of the 1929, 1932, and 1939 museum sections. The 1929 and 1939 sections are similar to the engaged pilasters and doorway of the front façade, but the blind door bay parapet projection is pointed rather than flat. The 1929 and 1932 sections are divided by a pilaster. The façade matches the topography so that there are two stories of blind windows at the east end. The statue of Ekalaka, c.1936, is before a 1929 blind entry, and the 1939 architrave has a pair of metal doors and arched metal panels replace an over light. The decorative trim in the facade is otherwise the same as on the front facade.

The east façade consists of the c. 1939, c. 1979 and c. 1985 museum sections. Only the 1939 segment has the decorative features of the other two facades with blind windows, the pointed parapet projections, pilasters and architrave. The decorative trim otherwise is the same. The 1939 segment is also slightly taller than the later additions which have flat parapet walls and metal coping. The 1985 segment sits slightly back from the 1979 segment of the museum.

214. Museum Rockwork and Landscaping. c. 1939, 1940, 1947. Contributing. (site) The landscaping near the museum evolved as the additions were made. However, the museum emerges from this stone faced hill, as every other stone structure does on the ranch. Many rustic rocks were made of concrete to emphasize the sense that the building is part of the hillside. These concrete rocks are mostly near the south and east facades. A long bench is part of the 1939 landscaping. It abuts the stone walk to the museum and is just outside the pair of metal doors on the south façade.

215. South Façade Lions. c. 1938. Contributing. (object) This pair of concrete lions was originally by the 1929 entrance, but moved to the south façade in c. 1939.

216. Petrified Wood Water Feature and Golden Spear. c. 1940, 1942. Contributing. (site) Electra Waggoner, Bronze Artist. This water feature was created in 1942 from petrified logs purchased by Frank Phillips. Concrete rocks were used to fill in spaces and create the pool. The Golden Spear statue (1938) was installed in c. 1942. Before the 1945-47 addition was made to the museum, this area was known as the Petrified Plaza.

217. Stone Curbing, Benches, Light Covers. C. 1943, 1947. Contributing. (structure) The stone curbing along the road in front of the museum was installed in 1943, and the six stone benches and light covers that align the main walk from the road were part of the 1947 landscaping.

218. Museum Parking and Stone Steps. c. 1946. Contributing. (structure) With the 1945-47 completion of the museum dome room and addition, a new parking lot was constructed on the north side of the museum. Two sets of stone steps lead from the parking area to the front of the museum.

---

[20] The hanger was constructed with an open doorway, centered between show room windows. After the 1945-47 addition, the doorways were closed and are blind doorways today.

219. Museum Landscaping. c. 2000. Non-contributing. (site) The landscaping not mentioned elsewhere was completed in c. 2000, and is of insufficient age.

220. Redwood Log Bench. c. 1938. Contributing. (object) See resource #50.

221. Jo Mora Bronze Statues. c. 2000. Non-contributing. (object) These bronze statutes – Belle Star (1929), Indian Maiden (1923), and Cowboy (1929) were once at the Marland Estate. The museum has had them since 1941, but they were placed in their current settings in 2000, and are not an integral part of the landscape design, and therefore are non-contributing.

222. Joe Beeler Bronze Statues. c. 1987, 2000. Non-contributing. (object) "Thanks for the Rain" was placed in its current location in 1987, and "Night Song" was placed in 2000.

West Museum Area

223. Redwood Log Bench. c. 1938. Non-contributing. (object) This bench is the same as found in resource #50. This one was moved to this position in c. 1975 and has not been in its current location long enough to be historic.

224. Heritage Center with Observation Tower (Horse Barn/National Y-Indian Guide Center/Native American Heritage Center, Trading Post). c. 1926, 1972. Non-contributing. 70's Modern. (building) Arthur J. Gorman, and Derry Ebert, Architects; Pepe Mendez, Window Artist; H. D. Perkins, Contractor. The two-story horse barn was one of the first buildings on the ranch. It is also constructed of solid stone with rough-cut rubble stone veneer. The roof is front gable and shingled in asphalt. A one-story flat roof entrance connects the barn with the 1972 octagon-shaped addition. The 1972 building accommodates the topography of a hill and is two-story at the north façade. The octagon addition is rough-cut rubble stone veneer, and the eight sections are separated by vertical concrete supports. The addition is flat roofed, and has a flared metal standing seam gambrel-style roof on each side of the octagon. The top of the stone wall under the flared roof is a white concrete fret. The connecting entry has recessed glazed bronze doors. The entry roof has the same white fret at the roof line found on the octagonal addition. The entry area roof is supported by square columns finished with rough-cut rubble stone veneer. Decorative features include the entry doors vertical panel with circles, and a large stained glass window which is centered in the barn's front facade. This window is framed by two pilasters. The west façade mirrors the front, except there is a multi-pane window wall and a pair of glazed panel entry doors where the stained glass window is on the front facade, and the doors to the entry area are glazed panels. The wood shingles on the fascia are a decorative feature and they resemble the fret pattern in the addition and entry area. On top of the horse barn segment is an octagonal open wire cupola with metal steps leading up the south façade and across the roof. The "Night Song" statue by Joe Beeler sits in front of the Heritage Center. The buildings are non-contributing due to inappropriate alterations and insufficient age.

225. Buffalo Haunt Concession. c. 1972, 1995. Non-contributing. 70s Modern (building) Derry Ebert, Architect. H. D. Perkins, Contractor. This rectangular building has a hip roof shingled in asphalt. The roof has a very wide overhang and is supported around the building by square wood posts. The walls are clad in rough-cut rubble stone veneer and board and batten siding. The windows are multi-pane combinations of fixed and sliders. The wood doors are slab. A decorative feature is the very wide wood shingle fascia which is the same as on the Heritage Center. The building was remodeled in 1995, and is non-contributing due to insufficient age.

226. Thunderbird Ground Garden, Landscaping at "Y" Center. c. 1993. Non-contributing. (site) The landscaping to the west of the Buffalo Haunt is a combination of circular mounds, the walkway to the hiking trial, a thunderbird-shaped garden, and a wildflower bed and bird village. The walkway is edged on one side by a low rough-cut rubble stone wall and two square short columns of stone with wood rails between. The landscaping is non-contributing due to insufficient age.

227. Picnic Shelter by Children's Area. c. 1991 Non-contributing. (building) This is a side-gabled rectangular building. The roof is shingled in asphalt; the foundation is concrete slab. The walls are clad in wood vertical board paneling and there are large sliding doors on all sides which allow the building interior to be opened to the outside. There are two front façade fixed single pane windows. A rough-cut rubble slab stone path leads to the building. The building is non-contributing due to insufficient age.

228. Children's Playground. c. 2007. Non-contributing. (site) The children's playground consists of a child-sized sheriff's office, general store and post office play buildings. There are several plastic animals and a covered wagon, teepee and oilrig for children to climb upon. The playground is surrounded by a large oval of rocks. The playground is non-contributing due to insufficient age.

229. Petting Zoo. 1983. c. 1981. Non-contributing. (site) The petting zoo consists of an octagonal-shaped concrete walkway which allows visitors to see small animals in surrounding fenced areas. The pens are wood and wire mesh fencing, and there are small wood sheds to shelter the animals. The zoo is non-contributing due to insufficient age.

230. Wooden Oil Rig. c. 2001. Non-contributing. (object) The wooden oil rig was constructed in 1997, for Bartlesville's Centennial celebration. It was moved to this location and is of insufficient age.

West Grounds

231. Dairy Barn and South Shed. c. 1939, c. 2005. Contributing. (building) Arthur J. Gorman, Derry Ebert, Architects. The first dairy barn was constructed in 1925, but burned. It was replaced with this barn in 1939. The large rectangular barn has a gable roof shingled in asphalt. The walls are solid stone and are finished with reticulated stone veneer. There are eight small multi-pane casement windows along the east façade at the ground floor, and in the loft, there are three vents and three small multi-pane casement windows. All windows have large stone sills. Centered on the east façade is a gabled porch roof supported by angled braces. It shelters a glazed wood entry door of vertical boards, and a wood screen door. There are narrow multi-pane windows with stone sills on both sides of the entry door. The north façade has three multi-pane casement windows, and a door which is the same as the one on the east façade, and second floor access to the hay mow. The large hay mow paired doors are vertical board. The gable end at the roof line is finished with the vertical boards above the hay mow opening. The west façade is the same and the east, with the exception of the entry, which is sheltered only by a small metal pent roof. The paired entry doors are glazed, and metal, and a second entry door is glazed metal. The barn south façade is the same as the north. On the south façade there is a long low open metal shed addition for animals. The shed roof and walls are standing metal seam. There is a pent roof which shelters the shed openings. The barn has always had a large shed addition on the rear, which was replaced in 2005. The new shed does not detract from the integrity of the building as a whole, however, and is nearly identical to the one it replaced.

232. Old Shop. c. 1946. Contributing. (building) The one-story rectangular building has a tar and gravel flat roof. The parapet wall is finished with stone coping. The walls are reticulated stone veneer, and the east

façade has five glazed and segmented overhead wood panel doors, two metal panel entry doors with multi-pane over lights, and four multi-pane metal windows with combination of fixed with paired casements. The windows have heavy stone sills. There is a large parking area at the east façade with a stone wall at the south end which accommodates the sloping topography. The west façade has one overhead door and fourteen windows, which are the same as those on the east façade. The north and south facades have four windows that are a combination of fixed with paired casements.

233. Stone Loading Dock. c. 1930. Contributing. (structure) A dock is a basic structure in a ranching operation where animals need to be loaded or unloaded. This dock consists of two very large stones stacked in front of a sloping and mounded area.

234. Water Tower. c. 1936. Contributing. (structure) This metal water tower gets water from Clyde Lake and once provided all water for the lodge area. It still supplies water to the fire hydrants. This water tower is round, has a catwalk, the Woolaroc buffalo logo on it, a conical hat, and is turquoise blue. It can be seen from many places around the ranch.

235. Stone Pump Houses. c. 1936, 1959. Contributing. (building) These are flat-roofed, square buildings which abut one another. They provide pump and electrical service for the water supply. These are rough-cut rubble stone veneer buildings, and the roofs are concrete slabs. The newer segment is slightly taller than the old, and the stone is a bit brighter. The 1936 building has a glazed metal entry door on the north, and the 1959 segment has a wood door on the east façade. The south façade of the newer segment has an opening covered by a vertical board cover.

236. Gardener's Building. c. 1989. Non-contributing. (building) Derry Ebert, Architect. This gable-roofed utilitarian building is an office and work area for the ranch's gardener. It has a moderately low roof, shingled in asphalt, with moderately wide eaves. The wall cladding is vertical board panels. The metal windows are one-over-one double hungs. There is a segmented overhead door and a slab metal entry door. The building is non-contributing due to insufficient age.

237. Greenhouses. c. 1990. Non-contributing. (building) These are a pair of connected gable roofed greenhouses. They have a metal frame and rigid plastic siding and roofing. The structures are non-contributing due to insufficient age.

238. Concrete Road Crossing to Greenhouses. c. 1940. Contributing. (structure) This poured concrete slab road crossing covers an area where water runs off the sloping topography.

239. Mounting Rock. c. 1926. Contributing. (structure) This structure is a large inclined stone tablet on a rubble stone base, which riders used to mount horses.

Pastures and Ranges

240. Campbell Field c. 1926. Contributing. (site) This area is approximately 93 acres and was owned by the Campbell family before Phillips purchased it. It was used for several years to grow various hay grasses. It is between the Clyde Lake Dam and Campbell Lake, and follows the Little Rock Creek. The area is now mostly native grasses, and the topography is undulating as it follows the creek. The area is mainly sandy savannah and loamy bottomland. Sandy savannah has gently sloping to steep fine sandy loams that support mid-grasses and tall grasses mixed with an over story of post and blackjack oak and hickory. Photos 0005

and 0006 show this type of landscape with grasslands and the treed over story. Bottomland soils are nearly level to sloping, loamy and very deep and are subject to stream overflow and runoff from hillsides. It is in bottom lands that other trees species are found such as the elm, willow, pecan, cottonwood, green ash, coralberry, as well as native oak.

241. Bison Lake Meadow. c. 1926. Contributing. (site) This is approximately 5 acres of meadow area to the west of the lake which is a picnic area with barbeque. There is also a bench facing the lake so a visitor can enjoy the scene. While not named on the 1925 map, it has been in use from the beginning of the ranch. This area is primarily sandy savannah which has gently sloping to steep fine sandy loams that support mid and tall grasses mixed with an over story of post oak, blackjack oak and hickory.

242. Hay Meadow. c. 1926. Contributing. (site) The approximate 23 acre hay meadow is in the lower half of the northwest quarter of Section 16. It is sometimes used today to keep young buffalo calves safe from the older animals. This is an area where bermudagrass was introduced for pasturage. This area is mostly claypan prairie with a small areas of shallow prairie and savannah soils. Claypan areas are characterized by nearly level to moderately sloping soils on uplands; shallow prairie is gently sloping to moderately steep land with rock outcrops common on the surface. Shallow savannah soils are rolling with an over story of post oak, blackjack oak and hickory.

243. Scotch Highland Pasture. c. 1926. Contributing. (site) This is the large pasture area of about 80 acres which begins at the main road "Y". Not shown on the 1925 map with this name, the pasture has been called the Scotch Highland pasture because it has been the home of this breed of cattle. The area is mostly shallow savannah but has small area of loamy bottom land. This area is rolling savannahs has an over story of post oak, blackjack oak and hickory.

ALTERATIONS

The ranch is much like it was when Frank Phillips lived there and from the original 1925 plan, but the Foundation has also made contemporary modifications to meet its own mission of "education, preservation and entertainment".[21] Most of the Foundation's major alterations are new buildings constructed after 1968; for example, the Foundation added a nature trail for visitors in 1972-3, and the Oil Patch Museum was added to the ranch in 1999 and features the history and artifacts used in oil well production. A children's play area was added in 2007.

Each use area has a collection of buildings, sites, structures, or objects, and most of those that are historic have a high degree of integrity. Most of the ranch has been well-maintained over the years, so in-kind repairs have been frequent but sensitively made to preserve original designs and materials whenever possible. Changes inevitably occur in landscapes, for example, in the realignment of State Highway 23, now State Highway 123, and in the management of the ranch for the animals present at the time.

The lodge has had continuing repairs, alterations and improvements because of the nature of log construction. Logs have been constantly replaced over time as they deteriorated. The first major alteration to the lodge occurred in c. 1940-41 when many logs, especially on the north façade and at the base of the lodge, were replaced by concrete replicas. Another major renovation occurred in c. 1959-60. An early kitchen at the lodge rear burned and was replaced in the same location with a new kitchen also in c. 1959-60. Its design merges with the rest of the changes to the rear of the lodge. The dining room has an extended secondary roof that

[21] Bob Fraser, CEO of the Frank Phillips Foundation, Inc., October 17, 2007.

once covered a porch which was also enclosed in the c. 1959-60 construction with the three-bay window wall. These modifications are now nearly fifty years old, are sympathetic and do not detract from the lodge's contribution to the ranch's integrity when considered as part of the whole (see Photo 0016). In 2007, all lodge windows were replaced with exact copies of the originals.

Some historic buildings have had inappropriate additions and are therefore non-contributing, such as the large octagonal addition on what was once the horse barn. A few buildings have had inappropriate alterations such as the addition to the Heritage Center (old horse barn) and Silas Bunk House Gallery/Garage, where the garage doors have been filled with stone veneer and the entrance has been modified (see Photos 0019 and 0020).

Although another primary building, the Woolaroc Museum, has had numerous additions, most are historic. The two that are not historic complement the structure, are to the side and rear, and do not detract from the building's architecture. The barn has a new shed put on the rear, but it is nearly identical to the one replaced.

INTEGRITY

There are one hundred seventy-two contributing resources in the Woolaroc Ranch Historic District, primarily consisting of resources designed by Phillips engineers and constructed by Frank Phillips' employees between c. 1925 to 1959. The seventy-one non-contributing resources are either altered, lack historic integrity, or are of insufficient age.

Woolaroc Ranch contains areas where non-contributing attributes occur, however, some are work areas not open to the public, such as the non-historic west work area, which makes them less intrusive in the rest of the historic landscape. Some later changes to the ranch to enhance public use such as the Nature Trail, the petting zoo, the children's play area and the Oil Patch Museum, are not historic and are non-contributing. The nature trail blends in well with the ranch landscape however. The Oil Patch museum, petting zoo and children's area are small areas when compared to the integrity of the whole ranch. Some other changes have been made to make the ranch more accessible and easy to use for visitors, such as the addition of the new North Road so large busses can reach the museum area more easily. New buildings have been constructed to meet the Foundation's mission of education, preservation and entertainment such as the Heritage Resource addition and the Lowe Conference Center. Overall, however, the ranch maintains a integrity in its public historic use areas, buildings, and in the landscape as designed and shown by the 1925 ranch map. None of the ranch's viewscapes have been compromised with visual impediments so that visitors can sense the pristine Osage Hills landscape in the ranch's rustic setting. The volume of intact historic resources outweigh newer, non-historic, though generally sympathetic additions and alterations, and the ranch strongly conveys a sense of how Frank Phillips defined it, used it, and as the Frank Phillips Foundation, Inc., has maintained it.

As a whole, Woolaroc has integrity and is significant at the state level under Criterion B, for its association with Frank Phillips, and Criterion C, a historic ranch landscape which was designed and constructed by engineers at Phillips Petroleum Company in 1925. It represents a merged history of landscape design ideals whose history can be traced to Andrew Jackson Downing, Frederick Law Olmstead and early National Park Service ideals. Combined with excellent rustic vernacular embellishments and buildings, Woolaroc Ranch Historic District is a landscape of significance.

SUMMARY

Woolaroc Ranch Historic District is eligible for the National Register of Historic Places under Criterion B. It is significant for its association with Frank Phillips who planned many aspects of the ranch and used the ranch during his productive life, and while director of Phillips Petroleum Company. It reflects the time period when Phillips achieved significance as the founder and chief executive of Phillips Petroleum, and the period when Phillips Petroleum Company became one of the largest oil companies in the United States. The ranch was not only his wilderness sanctuary and homage to his roots, but also a place Phillips entertained his friends and family. He also conducted business at the ranch, holding board of director's meetings, courting investors, and hosting company picnics for the Bartlesville headquarters personnel. The ranch under Criterion B is significant for Frank Phillips as the founder and chief executive of Phillips Petroleum and for commerce and conservation.

Woolaroc Ranch Historic District is also significant under Criterion C for landscape architecture and engineering because the historic landscape captures distinctive characteristics of rustic landscape design and elements that were written about and put in practice by Andrew Jackson Downing, Frederick Law Olmstead and later the National Park Service. Woolaroc's native Osage Hills landscape allowed the engineers of Phillips Petroleum to create a design for the ranch that took advantage of undulating topography, and natural features such as streams, and rocks and rock outcroppings, to enhance the native nature to inspire man, features that Downing and Olmstead would have recognized and appreciated. Rustic in design, the Phillips Company engineers' culverts, road bridges, dams, spillways and lakes, and floodgates also achieved a practical purpose in managing water resources in a difficult landscape where flooding was a natural and frequent occurrence. The ranch today has maintained its 1925 original design features in its boundaries, water control features, layout, pattern of roads, and the perimeter fence. Original viewscapes and historic buildings are still in place. With the nearly native landscape of trees and grasses, the ranch has a high degree of integrity in almost all of these aspects.

Enhanced by rustic lodge architecture reminiscent of the great Adirondack camps, and evolving ideas about landscapes and buildings promoted by the National Park Service in the nineteen-teens, Woolaroc's landscape is the blending and layering of western ideas about wilderness as sublime and picturesque, wilderness as opportunity, wilderness as sanctuary, and wilderness for an individual's freedom. It is not just one type of property, but served multiple purposes for Phillips. He created the ranch as a get-away from the business world, as a "back-to-nature plan" to regain fundamentals necessary to a happy life, as a conservation area for the preservation of endangered western animals, and as a place to entertain. While using his ranch as a sanctuary from business stresses, Phillips also used the ranch as important resource to promote and conclude business deals. He, as most humans, was capable of layering multiple and sometimes conflicting meanings onto a landscape, but Woolaroc's rustic landscape allowed these conflicts to blend and resolve. Downing and Olmstead's ideas merged into commonly held ideas about landscape designs and man's interpretation of, management, and use of nature and provided a means for Frank Phillips to merge different motives for the founding of Woolaroc Ranch and how he used it. The ranch is able to capture the sublime and picturesque nature of the Osage Hills, yet it represents the western landscape of opportunity that Phillips encountered when he arrived in Indian Territory, and the one from which he quickly grew rich on its petroleum resources.

The district's components, whether natural or man-made, work together to create a historic designed landscape with distinction. Today, the ranch honors the Frank Phillips legacy, and yet it remains a working ranch intended for the pleasure, use and education of visitors.

CRITERION B (Commerce)

From the beginning of Phillips Petroleum Company, founded in 1917, the Osage Hills area of Oklahoma and location of Woolaroc Ranch was as important to Frank Phillips in his business as it was in his private life. Phillips, as president, ran the Phillips Petroleum Company from 1917 to 1939, and Phillips, as chairman of the board of directors, also ran the company from 1939 to 1949. There was no doubt about who was boss and who made decisions – Mr. Phillips – "Uncle Frank" to the employees. Frank worked closely with his brother, L.E., the company's vice president, but it was Frank's ambition and willingness to take risks that spurred success for the company.

Frank Phillips moved to Oklahoma in 1904, from Iowa when it was still Indian Territory; a time when there was still frontier life. This was one of Oklahoma's most colorful periods with cowboys and Indians, cattle trails and outlaws. Cowboys and outlaws were both held somewhat in awe, especially by Phillips, who appreciated and took advantage of the lack of a rigid power structure and a fluid social order in the early Bartlesville area. Residents in settlement communities such as Bartlesville held strong ideological beliefs in laissez-faire capitalism and individual self-reliance, which suited Phillips's self-reliant personality and ambitions.[22] Frank Phillips worked out of Bartlesville, but he also worked in the Osage Hills during his wildcat days searching for oil. The Osage Hills was a well-known area to many in the oil business, such as the Fosters, the Sinclairs and the Gettys, who already had success in striking oil and building fortunes. For Frank Phillips, it took several tries before his Lewcinda Oil Company struck oil in 1917, in Lot 185, near what today is Woolaroc.[23] With the Lot 185 well, which brought in 1000 barrels of oil a day, Phillips incorporated a new company, the Phillips Petroleum Company as a public entity, and Phillips was elected president at the first board of directors meeting.[24]

The company began to accumulate land and leases with its profits from its first and subsequent successful oil wells in and around the Osage Hills. Phillips was probably attentive to the picturesque nature of the Woolaroc area, from his first encounters with the landscape. While visiting company wells, Phillips also visited Rock Lake (now Clyde Lake), the site of a pump which provided water to steam engines which drove the company's oil rigs.[25]

The Woolaroc area was well known by others too. Bartlesville residents picnicked at Crystal Springs (near Crystal Springs Farm) and the local beauty inspired tales of many romantic encounters.[26] Locals used the many area's springs for water sources, and before oil was found at Lot 185, Woolaroc lands were held by multiple owners. After finding oil, the company began to purchase land from these owners and accumulated

---

[22] One of the best texts about settlement communities has been written by Don Harrison Doyle, The Social Order of a Frontier community: Jacksonville, Illinois, 1825-70 (Chicago, IL: University of Illinois Press, 1978, 1983), 15. There can be no doubt that Phillips was enabled in his business ventures by the flexible social order in fledgling Bartlesville, which Doyle has so well documented and observed in other communities. The lack of fixed social order made economic, social and political flexibility possible. As Doyle observed, "in new communities, the dead weight of tradition and entrenched interest were less cumbersome, and values could be molded to the new needs of a mobile, competitive society," 5.

[23] Frank Phillips and his brother, L. E., worked together in the early days, and "Lewcinda" was their mother's name.

[24] Frank Phillips always worked closely with his brother, L. E. Phillips

[25] The company could only own surface rights. All mineral rights belonged to the Osage Indians who collected royalties on gas and oil production. See Michael Wallis, Oil Man: The Story of Frank Phillips and the Birth of Phillips Petroleum (New York, NY: St. Martin's Griffin, 1988), 142.

[26] Kane, Gale Morgan, Frank's Fancy (Oklahoma City, OK: Oklahoma Heritage Association, 2001), 35, 37.

land in and around Lot 185. See Figure 2 which shows the land Phillips had accumulated by 1943 in the darkened areas, and the dark lines surround the boundaries of the Woolaroc Ranch.[27]

The success of the company's oil wells made it possible to secure the crucial funds to bid successfully on rights to other lucrative oil leases, but financing exploration and drilling was expensive. Phillips began to go east to seek financing for the company's growth, and he worked out of a small New York City office opened in 1920. His home remained in Bartlesville, so he divided his time between New York City and home. Phillips was a good salesman, an astute business man, and was confident in his own abilities to secure funding for the company. He needed to cultivate the confidence of influential people who might be of potential value to the company.[28] He joined clubs in New York that would help him meet the right investors. Without investors who would help fund company's speculative activities, the company could not grow. While business could be conducted formally in any office, it was Phillips's contacts at the Railroad, Bankers, Recess, Lotos and Lawyers clubs that led to the financial investments he needed. These clubs created the needed informal contacts which led to more social involvement with investors, and Phillips and his wife, Jane, began to be invited to the country estates of their acquaintances at Great Neck, and on Long Island.

Because he was spending so much time in New York, Phillips considered for some time building his own estate near the city. He felt he needed to return the hospitality of his business acquaintances, and such an estate would provide him the opportunity to reciprocate their hospitality. In 1922, Phillips and real estate agents visited many potential sites for a Phillips estate that would be suitable for an oil tycoon. Phillips even pondered moving the company office from Bartlesville to New York, but reconsidered, and by 1923, he was beginning to plan a ranch in the Osage.[29] Eastern estates, while appealing, were not for Phillips. He had other plans for an estate that would distinguish him among his eastern corporate counterparts in a unique landscape – his Oklahoma ranch.

By the fall of 1924, Phillips had the nucleus of land he needed for the ranch. Other than visiting Rock Lake, Phillips also visited the "Osage Lodge," an old cabin that overlooked the lake. Other log houses were in the area, and perhaps they sealed in his mind the type of lodge that would be appropriate to build in such a setting. They also could have reminded him of the west of that he wanted to capture at the ranch. He had certainly spent a great deal of time before his marriage seeking adventure in rugged western mining districts in Aspen, Colorado, and in western railroad camps in Utah. He also remembered his own infatuation with Buffalo Bill and his Wild West Show, with Sitting Bull, Annie Oakley, and trick riding as a youth. Perhaps most of all, he remembered his parents who had lived the pioneer life in Nebraska with tenacity and strength, living among unfriendly Indians and experiencing blizzards and prairie fires, until a plague of grasshoppers drove them back to Iowa.[30] Frank Phillips attachment to his roots became a major ingredient in his success and the subsequent good fortune of Phillips Petroleum Company.

Phillips was wise enough to know that if he established an estate in the east, he would always have been, as writer Gale Kane has observed, a part of the nouveau riche who could never have the sort of social ease that generations had bequeathed to many of his acquaintances.[31] Frank Phillips also had learned his way around

---

[27] Stone, Linda. Stone is Curator of Art at Woolaroc said that older residents around Bartlesville still call Woolaroc a "park". This map was provided by Ken Meek, Museum Director.

[28] Kane, 20

[29] Ibid., 27

[30] Wallis, 7-22.

[31] Kane, 33.

Colorado, Utah and Indian Territory by listening to the cowboys and Indians, roughnecks and other wildcatters, and he respected those who lived off the land through their own self-reliance.[32] Therefore, the Osage Hills was his element, his home, where he was most comfortable, and where he knew he would have the ability to influence others.

The ranch was first used for Phillips Company business for the Annual Directors and Stockholders Meeting, April 18, 1926, just shortly after the completion of the Woolaroc lodge. Phillips also discovered that taking around stockholders, company directors and potential investors by train to see a "gusher" (often staged), and the oil fields, they were impressed with his west, a landscape of opportunity. He told them about the Oklahoma frontier, its outlaws, Indians, and oilfield roustabouts; stories in which they delighted.[33] Instead of trying to fit into a well-defined social hierarchy in the East, Phillips could define his social relationships with businessmen on his own terms, and in a location where he was in control. Paul Endicott, Chief Executive Officer of Phillips Petroleum Company was often fond of quoting Frank Phillips, who had said, "if I can get a man to Woolaroc I can close any deal."[34] At his ranch, Frank could provide them a way to escape the hustle and bustle of the modern business world in a romanticized wilderness sanctuary which he embellished with Wild West landscape images. The pristine Osage Hills would counter the east coast modern urban and industrial order, and give the shrewd Frank Phillips an advantage of being his own person in his own landscape. Perhaps also Phillips understood from his own experiences, that a wilderness setting could help break down rank determined by birth or wealth, and replace it with a kind of equality.[35]

"Mr. and Mrs. Phillips entertained over 200,000 people at Woolaroc between 1925 and 1948, from small intimate parties to large gatherings....almost all of them with a business purpose for Mr. Phillips.[36] A look at their guest lists provides the best verification, it is a "who's who" of business and industry from the 20's, 30's and 40's. As biographer Gale Kane has noted, Frank Phillips legacy in Woolaroc was as an "attractive resort where Frank could promote Phillips Petroleum Company."[37]

Phillips entertained the company's six hundred employees at Woolaroc in July 1926, and held a "Miss Petroleum" contest. That fall the list of those visiting the ranch is long and the entertainment and hosting of

---

[32] Wallis, 161.

[33] Ibid., 197.

[34] Bob Fraser, e-mail, July 1, 2008. While Frank Phillips house in Bartlesville is listed in the National Register of Historic Places, and mentioned that it was sort of an unofficial business headquarters, the nomination is old and not specific as to what kinds of business activities took place there. Fraser believes that the house may have been used some for entertaining, but the Bartlesville home was where the Phillip family lived and their children were raised; it was not a place of continual business entertainment and activity. Linda Stone, Curator of Art at Woolaroc noted in an e-mail to the author July 1, 2008, that while there were photographs of various business leaders at the Bartlesville house, "the vast majority of business was conducted at Woolaroc. We think of the house in town as Jane's territory, where more formal dinners and parties could be held." Michael Wallis, in a telephone interview July 3, 2008. Wallis interviewed Paul Endicott for his book before Endicott passed away. Endicott had been with Phillips in the company from 1923 to 1967, forty-years. Endicott eventually became chief executive officer of Phillips Petroleum Company. See Wallis's Oil Man, 369.

[35] Herman, Daniel Justin. "Hunting Democracy," Montana: The Magazine of Western History, Autumn 2005, 5. This article was found at http://findarticles.com/p/articles/mi_qa3951/is_200510/ai_n15643342. While the article is about sport hunting, the discussion about the effect of wilderness and the democratization of those who are in it is pertinent to Phillips use of wilderness.

[36] Fraser, e-mail July1, 2008.

[37] Kane, ibid., 165.

investors continued over the years. The Phillips entertained the wealthy such as Andrew Mellon and John D. Rockefeller, politicians, an Annual Conference of Governors, movie stars, and national figures such as Wiley Post and Will Rogers. The ranch was visited by the presidents of railroad companies, and the list of other noteworthy individuals from foreign countries is long. The Phillips Petroleum Company had grown so much by 1931, that the annual ranch picnic was held by divisions, instead of as one group.

Perhaps the most famous of the Phillips's picnics was the annual Cow Thieves and Outlaws picnic. First held in 1927, as a thank you to neighbors and ranchers in the area, it became a yearly tradition. Phillips invited cowboys from the nearby ranches and their families, dignitaries from Bartlesville, known cow thieves and train robbers, and his Osage Indian friends to a barbeque and entertainment. The picnic grounds were also made available to visitors and organizations, and the schedule of events held at the Happy Hollow Picnic Area grew.

PHILLIPS PETROLEUM COMPANY DURING THE WOOLAROC PERIOD

Phillips founded the ranch in 1925 eight years after the company was founded and owned and used Woolaroc Ranch during the most important years of growth and success at Phillips Petroleum Company.[38] In fact the ranch was one of the reasons that Frank Phillips and Phillps Petroleum Company headquarters remained in Bartlesville, Oklahoma.[39]

Phillips achieved his significance as founder and chief executive of the company. It was under his leadership that the company found a use for the natural gas discovered while drilling for oil. Most other oil drillers simply burned off the gas at the wellhead, but Phillips turned it into a valuable resource. In 1917, the company opened the first natural gasoline plant for extracting liquid byproducts from natural gas, which allowed the liquid byproducts to be used in motor fuels. During the next few years, Phillips Petroleum Company continued to research new opportunities, including gas-processing plant technologies. The research became profitable in 1924, when the company was awarded the first patent on a process for recovering natural gasoline from natural gas. Two years later, the company formed a Research and Development to continue seeking new innovations.

During the first ten years, the company prospered, and in 1926, the aviation department was formed which highlighted the company's growing role in air travel. By 1927, the company was pumping 55,000 barrels a day from its more than 2,000 wells in Texas and Oklahoma.

The company also left a mark on the aviation industry when it designed the first aviation refueling trucks and developed a new, lighter, more efficient aviation fuel that powered the first flight between the United States and Hawaii in 1927, in the "Woolaroc" plane. 1927 also marked the year the company began marketing gasoline through the first of more than 10,000 service stations.[40] Also in 1927, Phillips Petroleum decided to enter the refining business and acquired its first refinery.

The company was the first to develop and market propane for home heating and cooking, the first to produce

---

[38] The paragraphs that follow describing the success of Phillips Petroleum are taken from the ConocoPhillips website, http://www.conocophillips.com/about/who_we_are/history/phillips/index.htm.

[39] Wallis, Michael. Telephone interview July 3, 2008. Wallis said that the Phillips could have moved to New York, but it was the ranch that keep him in Bartlesville and Oklahoma.

[40] This effort to sell gasoline in stations took place after the Phillips Petroleum Company won the Dole Race in August 1927.

and sell gasoline designed to match seasonal conditions, and the first to build a long-distance multi-product pipeline. In 1930, the Phillips Petroleum Company began to increase its refining and retailing capacities when it acquired the Independent Oil and Gas Company. While the Depression affected the company, as it did others, in the late 1930s, the company developed new processes for producing butadiene and carbon black, two ingredients in synthetic rubber. In 1936, Phillips granted its first license outside of the United States, a license for a copper sweetening process used in gasoline refining. Soon after, the company began to generate substantial income by licensing its patents to other foreign companies.

The company continued to pave new paths in the oil and gas industry during the 1940s. In 1940, staff invented the HF Alkylation process, which made high-octane gas possible. Four years later, the company became the first to produce "cold" synthetic rubber. Phillips Petroleum Company continued to invest in oil exploration, refining, petrochemical plants and natural gas drilling, including drilling the first well out of sight of land, which opened offshore production. The company's first overseas oil production began in Venezuela in 1946.

In 1948, Phillips formed a new subsidiary, Phillips Chemical Company, and became one of the first oil companies to install electrostatic precipitators at refineries to reduce air emissions. A few years later, the company invented polyethylene plastics, and discovered and developed a new process to produce high-density polyethylene resins, which launched Phillips's entry into the plastics business.

The distinction between Phillips himself and the company was somewhat blurred for many years, because the strength of his character and his identity was as one with the company. In fact, the ranch was owned by the company initially, although Phillips always saw the ranch as his own. The land was transferred from the company to him in 1926, but for many years, the company engineers designed all the ranch's improvements. When the land transfer was completed from the company to Phillips, the company agreed to operate Woolaroc's pumping station, the electrical plant and the telephone lines and dams. The company also kept the books. Phillips turned the ranch over to his foundation to manage in 1944, but he continued to live at the ranch off and on until his death in 1950. The company provided manpower and materials for many years for the ranch's upkeep, even after he died.[41]

CRITERION B (Conservation)

As Woolaroc developed, it also became a place where Phillips wanted to preserve as unspoiled nature as he encountered it as a young man – in the "real west." At Woolaroc, Phillips created through landscape management and rustic embellishments the west as he saw it and part of the ranch's "west" included the variety of animals he brought to Woolaroc.[42]

Phillips was a serious game collector bringing both native and exotic species to the ranch. Even before his lodge was completed, he had purchased one hundred and twenty buffalo from the only large remaining herd in South Dakota, which was being sold. Phillips, with this purchase, was owner of the second largest herd in the United States. Only the Millers at the nearby 101 Ranch owned more. Influenced by the dwindling numbers of native species even in his own backyard, Phillips also had captured in his mind the Wild West shows that romanticized longhorns, wild mustangs, long horn cattle, and buffalo as images of the West. Theodore

---

[41] Kane, 109.

[42] Woolaroc was originally to be the name of only the lodge, but over time, the entire ranch has become known as Woolaroc. The ranch has always been called the Frank Phillips Ranch. Linda Stone, Curator of Art told the author that the cattle are still branded with an "FP".

Roosevelt had championed conservation in the early twentieth century, but perhaps most influential for Phillips was the 101 Ranch and its owners, the Miller brothers, Joe, Zack and George.[43] The ranch had its own buffalo herd, and exotic animals. The brothers promoted Wild West showmanship and collected Old West memorabilia. The ranch had registered herds and the brothers worked at being self-sufficient raising their own farm produce. These were activities that Phillips also would engage in, and he believed that the 101 Ranch activities were preserving and promoting the real West. Phillips buffalo herd would eventually help preserve the buffalo's presence in the United States because the Woolaroc herd provided animals for stocking other herds. The buffalo became the emblem of the ranch, which Phillips attributed to Buffalo Bill's influence.

Phillips eventually shipped to the ranch, goats, elk, prong horn antelope, multiple varieties of deer, wild turkey, quail, caribou, reindeer, water buffalo, camels, Zebu cattle, Scotch Highland cattle, eland, angora goats, guanacos, llama, yaks, monkeys, zebra, and a variety of birds. He was not successful keeping many of these animals and birds; they were not acclimatized to the ranch and there were outbreaks of disease. He and his ranching staff did not know enough about these animals' special needs or diets, but the staff consulted zoos for help. Phillips also consulted the Hagenbecks, Carl and his son Hinrich, of Hamberg, Germany. Hagenbeck was a merchant of wild animals who supplied many European zoos, Ringling Brothers, and P.T. Barnum and Hagenbeck was known for developing naturalistic landscapes for zoo animals instead of cages.[44] Phillips bought stock from the Hagenbecks, as he did other animal dealers, but one of Phillips most important resources that provided information about his animals was the St. Louis Zoo. He eventually learned that he would be successful keeping animals that flourished at Woolaroc, and limited his collection to these.[45]

Phillips's motivation to own exotic species is unclear. An impetus to own a game preserve was a tradition among the elite from at least Roman times. It was historically a European pastime for kings and princes, those who kept animals for hunting, as specimens in their "cabinet of curiosities", and as symbols of power. Aristocrats such as J. P. Morgan and Cornelius Vanderbilt owned Adirondack game parks or hunting estates. Hunting clubs collected animals and maintained vast acreages patrolled by game keepers, and many private animal collections became the foundation for later public zoos and zoological gardens.[46] Phillips's motives appear an amalgamation. He was certainly interested in conserving native species of endangered game as part of the Wild West, yet the exotic species appear more a collection to satisfy his own interests.[47] He did allow visitors to hunt his buffalo occasionally, and he hoped to make money from their sales. While interested in preserving these animals, Phillips was not above hoping he could find a way to use them as a property tax exemption at the same time. Phillips also used his buffalo as a source of food for entertaining. While preserving them, the herd also became a means of defraying entertainment costs. He attempted to be self-sufficient in raising vegetable gardens, chickens, turkeys and pigs over many years at the ranch. He had

---

[43] The 101 Ranch was 110,000 acres spread over four Oklahoma counties. The ranch consisted of a school, show grounds, general store and cafe, hotel, newspaper, magazine, blacksmith shop, leather shop, dairy, saddle shop, meat packing plant, oil refinery and even had its own printed scrip (money). See http://www.poncacity.com/attractions/ranch/.

[44] Hagenbeck is considered the father of the modern zoo because he introduced the idea that animals should be kept in "natural" animal enclosures similar to their native habitats. Hagenbeck founded Germany's most successful private zoo in 1907, the Tierpark Hagenbeck.

[45] Kane's chapter, "The Perils of Pauline: Frank's Animals," is full of his successes and failures raising exotic animals.

[46] Baratay, Eric and Elisabeth Hardouin-Fugier. A History of Zoological Gardens in the West (London, UK: Reaktion Books, 1998), Parts 1 and 2. Also see Herman, ibid., 3-4.

[47] The animals that died frequently became mounted trophies on the lodge walls, or were sent to Phillips other homes and to friends. The skins decorated the lodge and also became gifts that Phillips gave to those who visited Woolaroc.

Sudan grass, oats and lespedeza planted in Campbell pasture to feed the animals and make hay.[48] Early in 1945, he also had planted grapes, raspberries, and pecan trees in Campbell Field.[49] He was the successful gentleman farmer mostly by selling chickens, turkeys and eggs, cattle and swine. He butchered at his slaughter house located at the Crystal Lake Farm for his personal use, using the hams and pork sausage to give as favors to his guests and business acquaintances. He bottled the local water under the "Woolaroc" and "Gingeroc" labels, and served it to visitors. The farm was productive, but it was neither self-sufficient nor did the sales pay for ranch upkeep. Regardless of his motives, Phillips was a conservator and promoter of native western United States species and today's ranch animals are descendents of his acquisitions.

CRITERION C (Landscape Design and Engineering)

A master plan for the ranch is found in the 1925 design map drawn by Phillips Petroleum Company engineers. They began to lay out ranch roads in 1925. Their road layout follows many of the same aesthetics pursued by the national parks in the nineteen-teens. There is a circuit road, and since the ranch is so large, there are several circuits, showing different aspects of the ranch. The roads mostly follow the contours of the land, such that significant natural features and scenic qualities are preserved and undisturbed by other types of development, which were also landscape characteristics pursued by the National Park Service at this time.[50] The engineers also designed the dams and spillways, culverts, and bridges. Phillips's master plan included cascading lakes and spillways, water features of dual purpose: to control flooding, and to control nature in picturesque beauty. The entire Rock Creek Game Preserve, as first called, was to be fenced to eight feet, which was necessary to keep in game, and the twenty-one flood gates helped manage the drainage areas of Woolaroc (see Photo 0010. Bison Lake Floodgate).

Phillips also began to build the first of two log structures that would eventually be connected and become his lodge. The first was a cabin whose construction began in 1925. The second building was under construction by 1926 as were many of the other ranch buildings. Phillips architect for all buildings was Arthur J. Gorman, a Bartlesville architect and contractor.[51] Gorman captured in rustic log and stone Frank Phillips's ideas of living a wilderness and western experience.

Arthur J. Gorman was obviously knowledge about rustic architecture, but according to Gorman's nephew, Arthur P. Gorman, it was most likely Phillips who determined the design and the look of the landscape, not his uncle. Phillips had done extensive traveling, and visited rustic settings in stays at western guest lodges. He visited the Grand Canyon's El Tovar lodge in 1925, where he saw a version of National Park Service rustic architecture. Phillips took some measurements while in the lodge, but his plans for the ranch lodge were already well under way by the time of this visit. During the decades at the end of the nineteenth century, scores of Adirondack rustic lodges and game parks were maintained by the wealthy, but they were in decline by the mid 1920s, and there is no indication that Phillips visited the Adirondacks. It appears more likely that Downing and Olmstead's views on wilderness landscape design had become widespread and generally accepted among other landscape architects and engineers. After all, the Adirondack style had only expanded

---

[48] This occurred in the Daily Reports Frank Phillips Ranch, at least in 1936 and 1939.

[49] This may have been part of a World War II Victory garden effort.

[50] McClelland, ibid., 177,181.

[51] Gorman's father, Felix, who headed Gorman Construction, was one of the contractors who helped construct the Phillips home in Bartlesville. Gorman Construction worked on Woolaroc projects from the beginning of the ranch through the 1940s. Arthur J. Gorman received his architectural training from a correspondence course. His license to practice in Oklahoma was number six.

Downing's methods of picturesque architectural ornamentation. His twisted branches and trunks provided rustic embellishments from peeled-bark sheathing for walls to elaborate porch railings such as those found on the Phillips lodge.[52]

If Phillips found his inspiration for his buildings in National Park Service buildings, Linda McClelland, historian of the National Parks has noted, "National park designers drew heavily on the Adirondack tradition, adopting the following characteristic: the use of native logs and rock in a rustic unfinished form, naturalistic siting of structures, incorporation of porches and viewing platform, the climatic adaptation of using native stone for foundation and lower story and native timber above, stone chimneys with massive fireplaces and open interiors with ceilings of exposed rafters and trusses."[53] The Adirondack remained a valuable resource for national and state park designers through the 1930s. Regardless of the source, Phillips used the "rustic" to suit his needs at Woolaroc. His lodge, as McClelland described park service design, used native log and rock in a rustic unfinished form, and incorporated a porch, which provided a scenic view over Clyde Lake. The foundation was native stone, with native timber above. The lodge had massive fireplaces and large interior rooms had open interiors with exposed rafters and trusses.

Phillips was also influenced occasionally by his younger brother, and he had been to Waite's log house in Tulsa, and to his Fish Camp Lodge at Philmont Ranch in New Mexico.[54] He may have also visited New York Central Park's Ramble, the thirty-eight acres of wilderness in the city, with the Gill stream, and its three cascades dropping into the steep rocky Gorge. While he many have experienced many of designed rustic settings in nature, it is likely that what Phillips saw within the landscape of the Osage Hills, the early settler log cabins and the Osage's scenic beauty, suited his understanding of the west – natural, rugged and rustic. His experiences synthesized and emerged at Woolaroc in rustic vernacular architecture and a managed scenic landscape to embellish his idea of the west.

Gorman's drawings for the lodge were finalized in January 12, of 1926. The rustic quality of the log lodge was clearly seen in the twig work above the porches.[55] The actual construction of the lodge was captured in a historic photo after the first building was completed, but it was not connected yet to the lodge, which is obviously in progress. Gorman's design was apparently being carried out as the photos show, although the twig work had yet to be applied (see the 1926 historic photo of the lodge under construction).[56]

Logs for the lodge were brought in from Arkansas and Southwest Missouri, and Phillips came to the ranch in March 1926, to make sure everything was ready for the April annual stockholders and director's meeting that was to be held there. To ensure the right western atmosphere at the lodge, Phillips had met with Emil W. Lenders, a German-born artist and performer in Wild West shows. After visiting the lodge, Lender sent Phillips pages of suggestions for decorative treatments that would create a western theme, such as using Navajo rugs. Lenders also cut out photos from magazines with pictures of rock gardens, and rustic work for Phillips to consider. Little details were not left to chance as Phillips chose a piano he could cover with pine bark; such details would contribute to the right atmosphere. He also purchased western art for the lodge walls and he hung the walls with antlers. Though the lodge was not quite finished, the Phillips Petroleum Company's annual meeting was held at the ranch, with Phillips hosting a barbeque, prepared by Art Gorman,

---

[52] McClelland, ibid., 97.
[53] Ibid., 103.
[54] Kane, 19.
[55] Woolaroc Museum Flat Files
[56] Linda Stone, Curator of Art, provided the historic photos which are used through the courtesy of the Woolaroc Museum.

his architect, whose hobby was cooking.[57] Phillips also arranged a Wild West show with steer roping, riding and a roundup of Phillips new buffalo and caribou. Friends from the 101 Ranch came by and Pawnee Bill (Gordon W. Lillie) mixed with bank presidents.[58]

Finally completed and furnished in 1926, the lodge had a dining room with two fireplaces; a great room with two more fireplaces; bedrooms, a screen porch balcony and a kitchen wing with servants' quarters. When Phillips was in Bartlesville, he drove to the ranch in late afternoon and often rode his horse around the ranch, and then would return to town for dinner.[59]

The landscaping around the lodge began in 1926, and J. C. Nichols, developer and entrepreneur in Kansas City, recommended to Phillips the landscape firm of Hare and Hare. According to Gale Kane, Woolaroc historian, the firm produced a plan for Phillips, which was "way beyond" what Phillips had in mind, but she believes much of the Hare and Hare plan was eventually put in place over the years.[60]

It is clear that the ranch's buildings and rustic landscape elements "look" right; and, if the native landscape could not provide the right look, the proper look was created sometimes with concrete. Design for effect was fundamental at Woolaroc. For example, Art Phillips, a landscape designer from Tulsa, created twigs and branches were created for lodge porch railings; log planters were fashioned for flowers; rustic handrails were wire carefully wrapped with concrete; and, log "trees" held walkway lights. He also created suitable "rocks" to place along the museum's south and east facades where there were no natural ones. These rocks were needed to create the image of the museum emerging from a stony hillside. Phillips molded a stone cactus garden, and he fashioned rocks to fill spaces in the wall of a pool by the museum. Indigenous rocks and rock outcrops were certainly plentiful at Woolaroc, but at times, constructed ones created a better visual image than what nature had provided. Phillips designed most of the rustic stone gardens that distinguish the lodge area today, and he worked at the ranch for a number of years.[61] (See Photos 0011 to 0015 which show Art Phillips features, as well as other rustic ranch elements.)

An undated historic photo shows the landscape that Art Phillips had to contend with. The lodge, now with its full complement of twig and branch railings, and slight modifications to the original plan where the two buildings joined, overlooked Clyde Lake with the bathhouses emerging from the hillside. The sheer wall of stone boulders and rockwork would challenge any landscaper. Phillips was hired to landscape the upper garden in front of the lodge, which he completed in c. 1928. The lower garden closer to the bathhouses and along the steps, he landscaped in c. 1936 and c. 1939 (see the historic photo of lodge, bathhouses, and rocky landscape).

Phillips named landmarks on the ranch for friends, acquaintances, native animals, outlaws and Indians. Outlaw Gulch, was indeed a hiding spot where outlaws avoided the law for extended periods. In the gulch, Spencer Spring was named for Al Spencer, a bank and train robber. Daddy Miller Spring was named for the man who maintained the pump at Rock Lake (renamed Clyde Lake) for nearby oil well pumps. Bison Lake,

---

[57] Gorman was frequently the cook at Phillips's barbeques. He slaughtered, dressed and cooked the meat for many picnics at Happy Hollow Picnic Area were he had a shelter and large barbeque cooker.

[58] Lillie had his own Wild West Show at one time, and teamed up with Buffalo Bill in a combined show.

[59] Kane, 43.

[60] If plans exist, they are unknown to the author. The Western Historical Manuscript Collection in Kansas City, Missouri, which keeps the records and plans for past Hare and Hare projects, does not have landscape plans for Woolaroc.

[61] Kane, 44-45.

Elk Lake; Wim Wigor, Ponce de Leon, and the Spring of Eternal Life were all Phillips choices. He named other lakes Outlaw Basin, Campbell (for the family who had previously owned the land), Deer Lake, Crystal Springs Lake, and Julia and Fred Lookout Lakes (for Osage Indian friends). Clyde Lake was named for a friend and the Superintendent of Production in the Phillips company. Phillips further embellished with landscape with western symbols around the ranch – teepees, wagons and rather cartoonish, but symbolic Indian statues.[62]

Phillips protected the native trees and chose only sturdy plants for landscaping around the lodge: cedar, arborvita and pine. He let the native trees be trimmed around the lodge but did not want any cut down around the ranch.[63] The native trees were generally in need of attention, especially after the storms which blew down branches that had to be picked up and burned. Phillips's protection of the Woolaroc trees, however, maintained many in their native state.

It is difficult to believe that a man as busy as Phillips had such a strong hand in the ranch management, but the files are full of his letters to breeders, exotic animal sellers, and instruction to staff telling them what to do when. From 1936-1946, his ranch managers kept daily logs for him. They were to report to him (through his secretary, Fern Butler) a description of the work accomplished, and who did what and how much extra workers were paid. The manager was to report the condition of the livestock, buildings, roads, lakes, dams and fences, and orders came back for what needed to be done from New York if Phillips was in the city. [64]

By the end of 1926, an insurance list shows that among many buildings and structures already in place were the horse barn, the lodge, garage/bunk house, bathhouse, spring house, and the driveways. Only four years later, the ranch infrastructure was nearly complete with a long list of buildings and landscaping attributes.[65] Projects would continue at the ranch, because Phillips planned them as he had the inspiration to begin something new.[66] By the end of 1926, the ranch also had its name – "Woolaroc" – a combination of "woods, lakes, and rocks".

As Phillips became successful, he lavished time and money on Woolaroc. In 1929, Arthur Gorman designed a rustic hangar to house the "Woolaroc" airplane which had won the August 1927 Dole Flight, a contest sponsored by James Dole of the Hawaiian Dole Pineapple Company.[67] Phillips had helped the winning pilot, Art Goebel, by making the last payment on his airplane in return for using the new Phillips aviation gasoline and naming the plane after his lodge. The hanger became the location for Phillips's collections, whether purchased, or given to him by others. By 1934, the character of his collection was from early frontier

---

[62] These statues originally were located at gasoline stations which belonged to another oil company, Wirt Franklin Petroleum Company.

[63] Kane, ibid., 45. Sue Wallace, ibid. Also see Frank Phillips Ranch Daily Records, 1936-1946. In 1936, the month of March was spent thinning trees. October 9, 1936, the same is mentioned, and in May 24, 1939, the manager notes the clearing of scrub, and tree sprouts.

[64] Daily Reports Frank Phillips Ranch. These begin on January 1, 1936 and go to December 31, 1946, with the exception of 1937 reports, which are missing.

[65] Journal Voucher, Frank Phillips Ranch, Bartlesville, Okla., October 1, 1930. Woolaroc Museum Archives. The oak that grows in the area spreads readily and needs to be continually thinned or it would overgrow open space.

[66] Kane., 45.

[67] This race was to see who could first reach Honolulu from Oakland, California, and it closely followed Charles Lindbergh's May 1927 flight across the Atlantic. Lindbergh refused to participate since the goal was such a small island and he felt would be difficult to find in the Pacific. He made a wise decision because ten pilots died as a result of the attempt.

Oklahoma, but the collections only continued to grow and eventually the showroom hanger was too small. The additions made to the hanger created a larger and larger museum as Phillips continued to collect. Though Phillips continued to be interested in his animals, by the latter part of the 1930s he was more interested in collecting artifacts and art.[68] With the help of an art consultant who made purchases for him, Phillips collections grew and improved, as Phillips also became more educated about what he liked and wanted. It became Phillips's mission to have a credible museum, and to provide for visitors a narrative of Western history through arts and artifacts.

Woolaroc while the Phillips owned it, continued to be visited by many people from all over the world. Jane Phillips's bedroom walls are still covered by photographs of famous visitors – from foreign dignitaries, lords and ladies, to cardinals and movie stars. While Woolaroc continued to be important to Phillips, he also began to ponder its future and the future of his wealth. In 1937, he formed the Frank Phillips Foundation, Inc., and was generous with donations to many institutions. For example, he paid off the first mortgage of all the churches in Bartlesville.

In 1938, Phillips reached an agreement with his company to rent the ranch for meetings, and entertainment of employees, friends, and customers of the company. In exchange, the company took over financial responsibility for large parts of the ranch's functions.[69] In 1944, Jane and Frank gave the ranch to the Foundation, though they retained the right to live at Woolaroc. Jane died in 1948, and Phillips made arrangements to build a mausoleum at Woolaroc overlooking Elk Lake. He died in 1950, and is buried in the Phillips Family mausoleum. The ranch was known to be Phillips tribute to both his youth and the west as he knew it. A reporter in 1926 seemed to have captured what Phillips meant when he observed:

> *The Frank Phillips Ranch is the expression of an ideal in the life and career of the owner – a desire to build something monumental to the spirit of the West, particularly the West of cattle, the Indians and the wild birds and animals that used to roam this country. It is more than the playground of a rich man. It typifies America's pioneer life.*

The rustic landscape and architectural elements of the ranch evolved from a movement in the history of American landscape design which was an outgrowth of a romanticism rooted in the nineteenth-century English gardening tradition, and popularized in the United States by Andrew Jackson Downing (1815-1852). Downing created through his writings, especially his Treatise on the Theory and Practice of Landscape Gardening, published in 1842, a guide for nineteenth-century gardening and how natural settings should be managed and viewed so than man could experience picturesque nature as the sublime. Downing created in American minds an appreciation for the power of nature, and believed that romanticized and sublime nature could have a positive effect on the human soul. Downing's notion of enhancing nature's assets included the use of natural features such as streams, rocks and rock outcroppings, the enhancement of scenic views, and emphasizing variations in topography to provide variety and visual interest. Native materials were to be used to construct embellishments. Embellishments such as rustic seats, shelters, bridges and carefully planned walks through woods, would enrich a person's ability to commune with nature.[70] Materials to be used would be from nature and imitate the natural form of trees and perhaps twisting branches with the bark unpeeled. Rocks were used in the landscape to create desired visual elements such as fountains or cascades. All landscape elements – from buildings to natural surroundings – were to harmonize.

---

[68] Kane., 108.
[69] Ibid., 160.
[70] McClelland, ibid., 17-20.

Roads were to be used to enhance visual effects. They were to be easy curvilinear lines, winding through grounds until they arrived at a house at an angle. They were to flow naturally up and down the contours of the land and in and around trees.[71] Roads were to connect in curves, not right angles. Walks were also to be curved, opening to scenes to please the viewer. Trees could be used to produce variety, shadows and light. All improvements to the landscape should work to keep the natural beauty of a place, and strengthen its picturesque character.[72] Downing's success was translating the idea of "wilderness" and the value of nature into design terms that eventually spread among landscape designers from the National Park Service to the Phillips and the engineers at Phillips Petroleum Company.

Downing influenced other significant landscape designers such as Frederick Law Olmstead (1822-1903) who, along with architect Calvert Vaux (1824-1895), designed New York City's Central Park. Olmstead was also influenced by his own visits to English gardens and by a German, Prince, H. L. H. von Pückler-Muskau (1785 – 1871). Von Pückler-Muskau's idea was that nature should be true to the character of the country and climate to which it belonged. Native trees and shrubs were to be planted, those acclimated within their own area, and the introduction of foreign species, which would not survive, avoided. Olmstead also added to Downing's design ideas in his park elements, and used more sturdy and massive structures of stone, which conveyed permanence and sturdiness rather than the delicacy of Downing's twigs and branches.[73]

A long history of the design ideas spawned by Downing and Olmstead emerged at Woolaroc. Whether the ranch was designed specifically with the knowledge of their design influences, or whether Frank Phillips engineers created an image that Phillips had in mind, is unknown. Nevertheless, Woolaroc's native Osage Hills landscapes allowed the Phillips Petroleum Company designers to take advantage of the variations in undulating and sometime sharp drops in topography, and natural features such as streams, and rocks and rock outcroppings, to create a nature to inspire man. Native trees indigenous to the area are maintained, curving roads lead automobiles from bright sun into shade, from open space into groves of trees. Road intersections curve at "Y's" so they will not be abrupt. The modifications and embellishments in the landscape were rustic and substantial stone bridges, culverts, benches, walks and cascading lakes from a natural stream please the eye, and enhance the natural beauty of the ranch's setting in the Oklahoma Osage Hills.

The Adirondack camp influence can also be seen at Woolaroc. These camps "provided one of the earliest and strongest expressions of Downing's ideas for a picturesque rustic style appropriate for a natural area or wilderness."[74] The Adirondack camp elements expanded Downing's ideas about picturesque ornamentation through the creation of rustic embellishments such as furniture. These camps were often lakeside resorts with multiple but scattered buildings. These camps were designed so that all elements became part of nature, capturing available views for pleasure. Architectural styles included the use of Shingle, and perhaps the Swiss chalet, but they also were local vernacular pioneer log cabins, such as the log lodge at Woolaroc, which drew upon pioneer building traditions of the region. Architectural elements included rustic and picturesque constructions of twisted, unpeeled trunks and branches, as well as sturdy rock construction. Buildings and amenities appear organic, as if grown from ground in arranged settings.

---

[71] Ibid., 28.
[72] Ibid., 29-30.
[73] Ibid., 40.
[74] Ibid., 94.

At Woolaroc lodge, the Adirondack tradition can be seen in native logs and rock in rustic unfinished forms, naturalistic siting of structures so they appear as if emerging from the landscape, and on the lodge, the use of porches, native stone for foundations and lower stories and native timber above, stone chimneys with massive fireplaces and mantels, open interiors with ceilings of exposed rafters and trusses, and multiple windows.[75] Rather than a New York setting, Woolaroc captured elements of the Adirondack tradition in an Oklahoma landscape that would have been the envy of many looking for picturesque and sublime settings.

The National Park Service of landscape design ideals from the nineteen-teens also can be seen at Woolaroc. The ranch roads follow circuit roads, which show different aspects of the ranch. They follow the contours of the land such that significant natural features and scenic qualities are preserved and undisturbed by other types of development. The lodge used native log and rock, had open rooms with massive fireplaces, and provided a scenic views over Clyde Lake.

While the landscape design at Woolaroc appears to be derived from a long history of evolving landscape traditions, the idea of landscape in the West at the beginning of the nineteenth century also carried layers of religious, aesthetical, moral and political values. The landscape for pioneers settling on the plains or breaking prairie sod was an image of vast grand space ready to be taken by yeoman farmers, a condition of wilderness created by God. Landscape could also be nature in the form of danger – of tooth and claw. Nature could be viewed as a landscape of opportunity, which Frank Phillips found when he came to Indian Territory. Nature could be viewed as a sanctuary when compared to the unchecked urbanization in cities. Frederick Jackson Turner posited that confrontations with nature as wilderness and the efforts in the struggles along the wilderness frontier, or the Wild West, were strong influences on American culture and society.[76] Out of wilderness experiences, out of the freedom of opportunities, Americans fashioned a formula for social regeneration – the freedom of the individual to seek his own.[77] Phillips certainly used the Osage Hills, rustic landscape elements, and engineered designs, to define the ranch and use to suit his own view of the world.

The blending of ideas about wilderness as sublime and picturesque, wilderness as opportunity, wilderness as sanctuary, and wilderness for an individual's freedom, deeply reflects Frank Phillips's own layered understanding of wilderness and nature at Woolaroc Ranch. He was a product of his time when national expansionism saw nature to be used, exploited, and turned into uses for the civilized world; yet, at the same time, wilderness was a sublime landscape.[78] With the founding of Woolaroc, Phillips said that he wanted to:

> *..preserve and perpetuate a part of the country I knew as a young man ... I hope the ranch and museum can be preserved and maintained as a monument to the West as I knew it in the days before Phillips Petroleum Company was organized.*[79]

Phillips created the ranch that was multi-dimensional in its uses. It served as both a place to complete business deals, and as a sanctuary from the business world, a retreat he visited nearly every day when he was

---

[75] McClelland points out that these are the attributes used for buildings by national park designers, ibid., 103.

[76] Strohmeier, Gerhard. "Wild West Imagery: Landscape Perception in Nineteenth-Century America," Nature and Society in Historical Context, eds. Mikulas Teich, Roy Porter and Bo Gustafsson, (Cambridge, UK: University Press of Cambridge, 1997), 263. Also see Phoebe Cutler, The Public Landscape of the New Deal (New Haven, CT: 1985), 261.

[77] Strohmeier, ibid., 261.

[78] Strohmeier, ibid., 269.

[79] Letter in the Foundation minutes, recorded September 18, 1950.

at his Phillips Petroleum Bartlesville office. Woolaroc also served as his residence of choice for periods of time. Rustic wilderness as sanctuary was a key metaphor at Phillip's time and it allowed him to capture both his understanding of the Wild West landscape, and still retain a romanticized ideal of natural man as both a force within and a counter against rampant modern urbanism and industrial order which he saw as destroying the world he had experienced as a young man.[80]

He was quoted in 1926 discussing the significance of his roots and Woolaroc.

> *This isn't all about something – a place where I can fritter away time and money. The great difficulty with the American people today is they are getting so far away from fundamental things in life. They are getting away from the soil and from the basic things that make home life sure and happy.....I have gone back to my home town several times and things seem wrong to me... I decided the trouble all was with me and that the folks in the little home town were the ones who were remaining steadfast, while I was getting away from those fundaments. That's what I'm going to do here on the ranch. Build an ideal place for a cabin, a wild animal and game preserve. All part of the Frank Phillips back-to-nature plan.*[81]

But Phillips's ranch landscape was also designed for recreation, and the entertainment for his family and others. His ranch barbeques were famous, such as the annual Cow Thieves and Outlaws picnic, as were his company picnics, his parties for the company's board of directors, and his use of the ranch landscape to impress multiple famous visitors and investors. His "back-to-nature plan" could be used to influence, sway *and* entertain. When he added a goal of conserving and protecting disappearing western native species such as the buffalo, elk, and long horn cattle, he created a layer of wilderness meaning that included wildlife conservation. Regardless of Phillips's ability accept the layered and sometimes conflicting interpretations of wilderness at the ranch, it is a unique blending of nature (managed by man), and rustic architectural elements which become nature's accessories and embellishments.[82] Phillips rustic landscape design for Woolaroc Ranch allowed him to interpret it in multiple ways, without conflict of purpose.

The Frank Phillips Foundation, Inc., began management of Woolaroc along with the Phillips Petroleum Company until 1959, when the Company ended its commitments to Woolaroc.[83] The Foundation, though they continued to focus on charitable giving, assumed more responsibilities for the ranch and built new bathrooms in Happy Hollow Picnic Area in 1953. In 1957, when it became obvious that the lodge needed major work, the Foundation hired an architect, Robert Caldwell, and began planning the needed repairs. By 1959, renovation plans had been approved and the much needed work began on the lodge. With the exit of the company from ranch maintenance, the Foundation found itself spending more time and money on the ranch, especially in road work and fencing repair. Finally in 1968, when State Highway 123 was realigned, it meant that the ranch needed a new entrance, the first real change made to the ranch landscape since Phillips died.

---

[80] Strohmeier, ibid. 220. Also see Thomas Bender, Toward an Urban Vision: Ideas and Institution in Nineteenth Century America (Baltimore, MD: The John Hopkins University Press, 1975), 85.

[81] Vertical File, Foundation Office. "Sue Wallace Thesis, 1969." Wallace took this from the Kansas City Star article dated November 21, 1926.

[82] http://www.nps.gov/history/history/online_books/rusticarch/introduction.htm.

[83] Letter from Phillips Petroleum Company, signed by W. G. Angle; written to Pat Patterson, Joe Billam and Abbie Metzger, January 14, 1959. The letter stated that the company would no longer furnish man and materials for maintenance at Woolaroc.

Since 1968, the Foundation has continued to make other changes to Woolaroc and constructed new buildings to meet its need for a changing mission. Once focused on charitable giving, the Foundation mission in 2003 was "to assure the preservation and operation of Woolaroc, and to provide a quality presentation and educational experience of the heritage, spirit and the cultural and natural history of the American West."[84]

Woolaroc is a combination of a near native Osage Hills landscape, rustic vernacular architecture, and rustic embellishments which are sprinkled over the ranch, the names Phillips picked, the bison, elk and deer, and viewscapes which are uncluttered. These elements unite to create an image of the West as Phillips saw it – it is a distinctive landscape.

Woolaroc Ranch Historic District is eligible for the National Register of Historic Places under Criterion B. It is significant for its association with Frank Phillips who helped plan aspects of the ranch and used the ranch during his productive life. It reflects the time period when Phillips achieved significance as the founder and chief executive of Phillips Petroleum, and the period when Phillips Petroleum Company became one of the largest oil companies in the United States. The ranch was not only his wilderness sanctuary and homage to his roots and source of his economic successes, but a place for Phillips to entertain his friends, family and business acquaintances and a prime location for the completion of business deals. Woolaroc ranch, with its ranch landscape, lodge, museums, and animals, contributed to the success of Frank Phillips and Phillips Petroleum Company.

The Woolaroc Ranch Historic District is also significant under Criterion C as a historic designed landscape because it captures distinctive characteristics of rustic landscape design and elements that were written about and put in practice by Andrew Jackson Downing and Frederick Law Olmstead. Woolaroc's native Osage Hills landscape allowed the engineers of Phillips Petroleum to create a design for the ranch that took advantage of the variations in undulating topography, and natural features such as streams, and rocks and rock outcroppings, to enhance the native nature and inspire man. The ranch today has maintained its 1925 original design features in its boundaries, layout, pattern of roads, culverts, road bridges, dams, spillways and lakes, floodgates, and the perimeter fence; viewscapes and historic buildings are still in place. With the nearly native status of landscape of trees and grasses, the ranch has a high degree of integrity in almost all aspects.

The ranch today is able to capture the sublime and picturesque nature of the Osage Hills, and it still represents the western landscape of opportunity that Phillips encountered when he arrived in the Indian Territory. Downing and Olmstead's ideas about man's interpretation of, management and use of nature through landscape design, and the National Park Service use of their ideas in its landscape and architectural design ideals provided the means for Frank Phillips to merge different and sometimes conflicting motives for the founding of Woolaroc Ranch. Downing would recognize Phillips's detailed and rustic elements as enhancements to nature. Olmstead would have appreciated the ranch's use of substantial stonework to create the enduring effect of nature, and applauded the care and maintenance of the ranch's native trees and vegetation. The National Park Service would have appreciated his attention to detail in the landscape layout, and lodge design.

---

[84] Frank Phillips Foundation, Inc., 2003 Annual Report.

The ranch is exceptional among other Oklahoma ranches in it mixed-use purposes, in the conservation of native-American animal species, and the Osage Hills landscape. The designed elements which manage water sources and flow throughout the park, are not only practical, but are also rustic elements that contribute to the ranch's interpretation of nature as Phillips saw it. Michael Wallis, Frank Phillips' biographer, stated, "I can't thing of any place comparable because it has so many different facets that other ranches don't have. Other ranches just don't have the distinctiveness of Woolaroc." [85]

[85] Wallis, telephone interview July 3, 2008. Wallis is author of the history of another Oklahoma ranch, the 101 Ranch, which no longer is extant.

BIBLIOGRAPHY

Books

Baratay, Eric and Elisabeth Hardouin-Fugier. A History of Zoological Gardens in the West. London, UK: Reaktion Books, 1998.

Bender, Thomas. Toward an Urban Vision: Ideas and Institution in Nineteenth Century America. Baltimore, MD: The John Hopkins University Press, 1975.

Cutler, Phoebe. The Public Landscape of the New Deal, New Haven, CT: 1985.

Doyle, Don Harrison. The Social Order of a Frontier community: Jacksonville, Illinois, 1825-70, Chicago, IL: University of Illinois Press, 1978, 1983.

Kane, Gale Morgan, Frank's Fancy, Oklahoma City, OK: Oklahoma Heritage Association, 2001.

McClelland, Linda. Building the National Parks, Baltimore, MD: The Johns Hopkins University Press, 1998.

Wallis, Michael. Oil Man: The Story of Frank Phillips and the Birth of Phillips Petroleum, New York, NY: St. Martin's Griffin, 1988.

Articles

Strohmeier, Gerhard. "Wild West Imagery: Landscape Perception in Nineteenth-Century America," Nature and Society in Historical Context, eds. Mikulas Teich, Roy Porter and Bo Gustafsson, Cambridge, UK: University Press of Cambridge, 1997.

Woolaroc Resources

Foundation Office

Frank Phillips Foundation, Inc. Minutes, Bound Volumes from 1948-1999.
Frank Phillips Foundation, Inc. Annual Reports 1967-2003.
Vertical File, "Sue Wallace Thesis, 1969."
Vertical File, Index to Osage Park Lands of the Frank Phillips Foundation, Inc.

Museum Archives

Frank Phillips Ranch Daily Records, 1936-1946.
Flat Files, Maps and Drawings.
Journal Voucher, Frank Phillips Ranch, Bartlesville, Okla., October 1, 1930.
Letters of September 18, 1950 and January 14, 1959.

Glen Miller, Ranch Manager

Photostat Book of Frank Phillips Ranch Drawings.

Interviews

Woolaroc – Multiple interviews were conducted between November 8, 2007 to December 6, 2007
Bob Fraser, CEO of the Frank Phillips Foundation, Inc.
Glen Miller, Ranch Manager
Ken Meek, Museum Director

Linda Stone, Curator of Art
Connie Collins, Foundation Secretary

Telephone Interviews

Gorman, Arthur P., nephew of Arthur J. Gorman, February 4, 2008.
Reavis, Brandon. Natural Resources Conservation Service, February 8, 2008.
Wallis, Michael. July 3, 2008.

Other Printed Matter

"Ecological Sites – Osage County, Oklahoma (Woolaroc)," and Component Text, Natural Resources Conservation Service Soil Survey Map 2007. NRCS, Pawhuska, Oklahoma.

Woolaroc Conservation Map, Osage County Soil and Water Conservation District, "Conservation Plan," 1973.

Tulsa World, Sunday, January 27, 2008, H4.

Websites

101 Ranch. http://www.poncacity.com/attractions/ranch/.

Herman, Daniel Justin. "Hunting Democracy," Montana: The Magazine of Western History, Autumn 2005. http://findarticles.com/p/articles/mi_qa3951/is_200510/ai_n15643342.

History of Phillips Petroleum. http://www.conocophillips.com/about/who_we_are/history/phillips/index.htm.

Rustic Architecture. http://www.nps.gov/history/history/online_books/rusticarch/introduction.htm

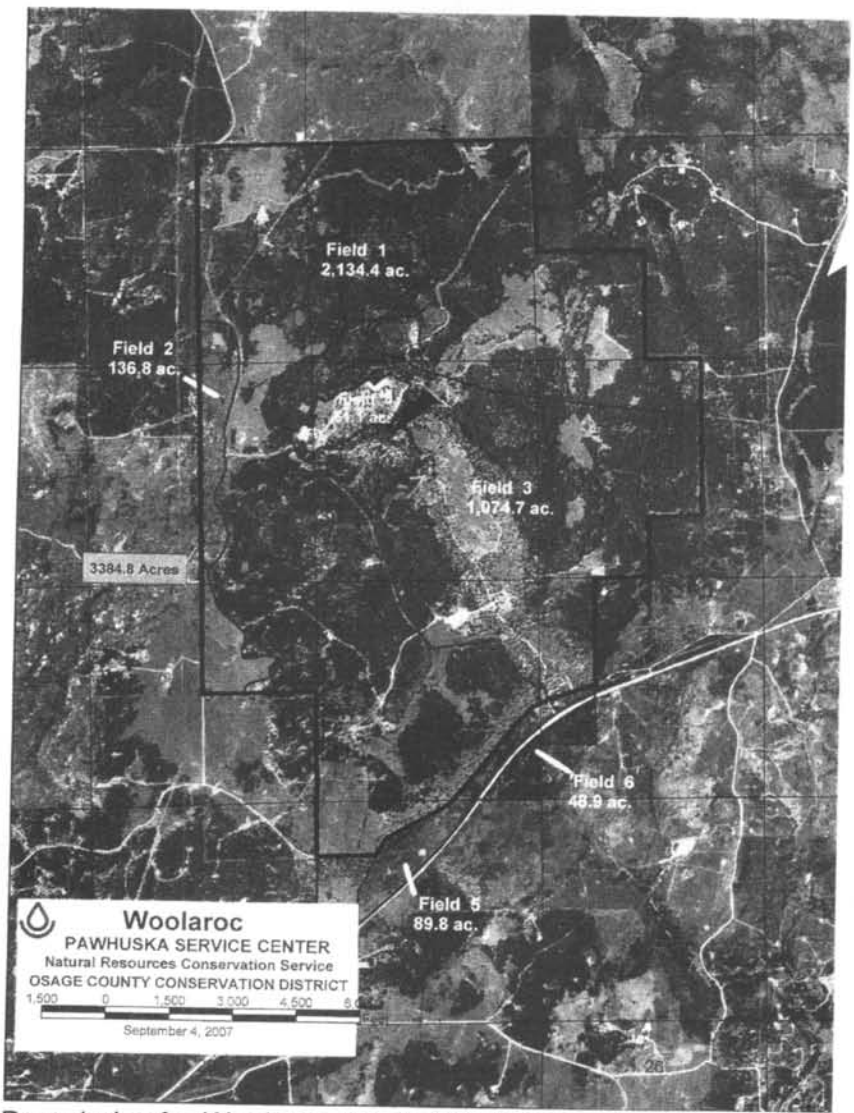
E-Mail Correspondence

Western Historical Manuscript Collection-Kansas City, July 15, 2008.

GEOGRAPHICAL DATA

BOUNDARIES

The boundaries reflect the ranch at the time Frank Phillips turned it over to the Frank Phillips Foundation, Inc. In 1968, the realignment of State Highway 123 caused the southern boundaries to shift. This change is not relevant to the period of significance for either the time that Frank Phillips owned the ranch or up to 1968, when the Foundation managed the ranch. The boundaries descriptions are listed in the Foundation Files (Index to Osage Park Lands of the Frank Phillips Foundation, Inc.) The boundaries of the district on the south follow the old alignment of the State Highway 23. The map drawn by Natural Resources Conservation Service using a GIS system, shows the original southern boundaries, and provides a verbal boundary description.



Boundaries for Woolaroc Ranch (Verbal Boundary Description)

The boundaries include: the SW ¼ of Section 2; all of Sections 3, and 10; E ½ of Section 4, and 9; the NE ¼ of 16 and the W ½ of Section 11 and the W ½ of the NE ¼ of Section 11 and the NE ¼ of the SE ¼ of Section 11, all in Township 25N, and Range 11E.

Also all that part of the W ½ of the NW ¼ of Section 14, and a tract beginning at the W ¼ corner of Section 14; thence east 1100' to road' thence southwest along road to the west line of Section 14; thence north 450' to the point of beginning 5.67 acres, more or less, and both tracts containing 85.67 acres, Osage County, Oklahoma, lying north of Oklahoma State Highway 23, Osage County, Oklahoma, all in Township 25N, and Range 11E.

Also the W ½ of Section 15, and the NE ¼ of Section 15, and that portion of the S ½ of the SE ¼ lying north and west of Oklahoma State Highway No 23, Osage County, Oklahoma, all in Township 25N, and Range 11E.

Also the tract of land in N ½ of the NE ¼ of Section 22, which is lying north and west of Oklahoma State Highway 23, Osage County, Oklahoma. all in Township 25N, and Range 11E.

BOUNDARY JUSTIFICATION
The boundaries are the ones historically associated with Woolaroc Ranch.

PHOTOGRAPH LOG

Woolaroc Ranch, Osage County Oklahoma

Photographer: Cathy Ambler

No.	Subject	Dir.	Date
0001	Rockwork and Steps Overlooking Happy Hollow Picnic Grounds	NW	10/26/2007
0002	Stone Landscaping, Cascade and Stairs from Lodge to Clyde Lake	NW	11/30/2007
0003	View from Lodge to Happy Hollow and Clyde Lake	SSE	10/30/2007
0004	Bison Lake Picnic Grounds	E	10/26/2007
0005	Happy Hollow Landscape	SE	10/26/2007
0006	Savannah Lands with Buffalo	SE	10/26/2007
0007	Main Road Stone Bridge and Culvert	NW	11/30/2007
0008	Stone Riprap Gutters	W	10/26/2007
0009	Stone Culvert Near Outlaw Gulch	N	10/26/2007
0010	Bison Lake Floodgates	S	11/07/2007
0011	Stone Lake Gate Posts	N	10/25/2007
0012	Park Rustic Concrete Log Foot Bridge	SW	10/30/2007
0013	Twig and Branch Handrail Near Lodge	S	11/30/2007
0014	Happy Hollow Faucet and Hose Bib	NW	10/26/2007
0015	Ponce de Leon Pool and Spring House	SE	12/06/2007
0016	Lodge and Upper Rock Garden	SW	11/30/2007
0017	Happy Hollow Power Building	SE	10/25/2007
0018	South Façade Museum	N	10/30/2007
0019	Heritage Center (old horse barn)	NW	11/30/2007
0020	Silas Bunk House Gallery/Garage	N	11/30/2007

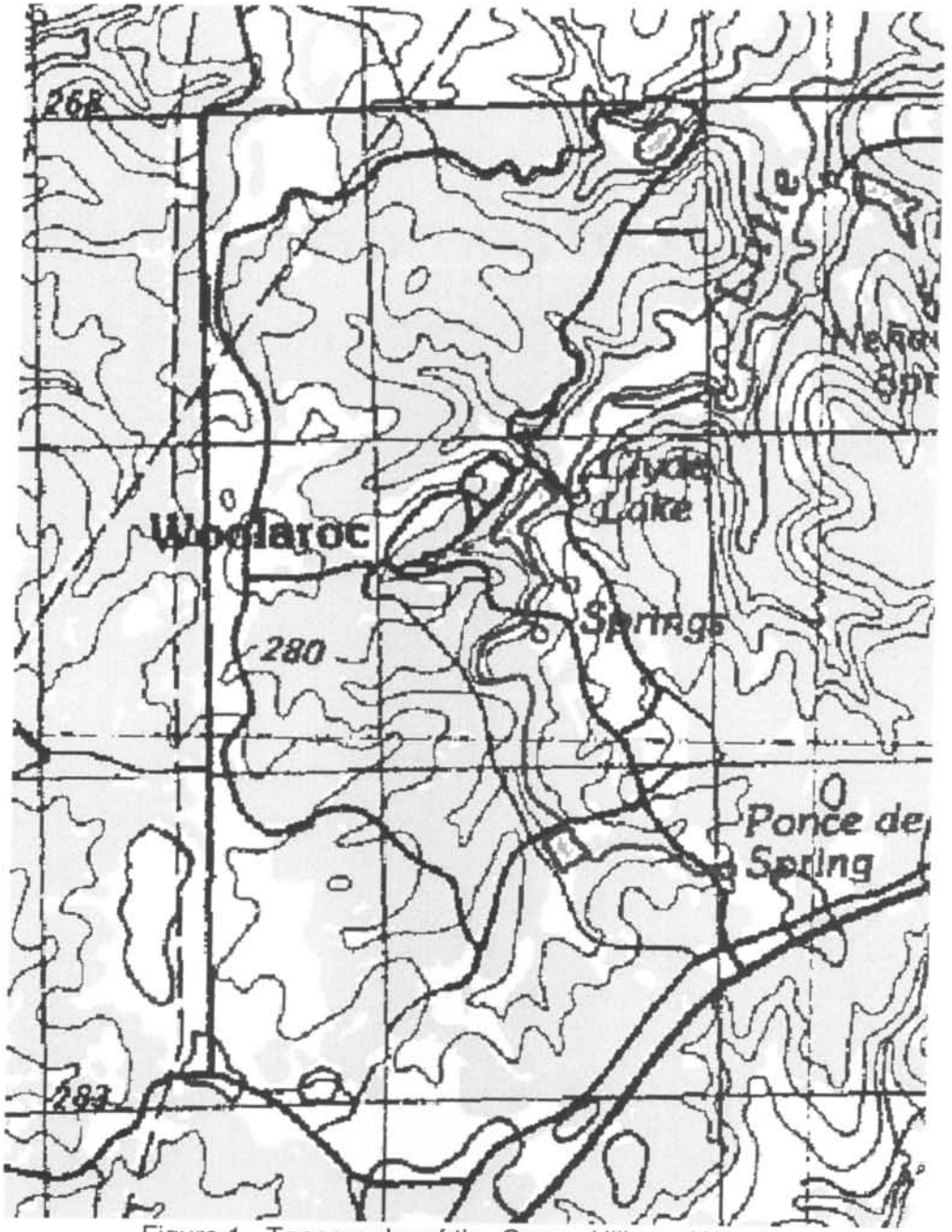


Figure 1. Topography of the Osage Hills and Woolaroc.

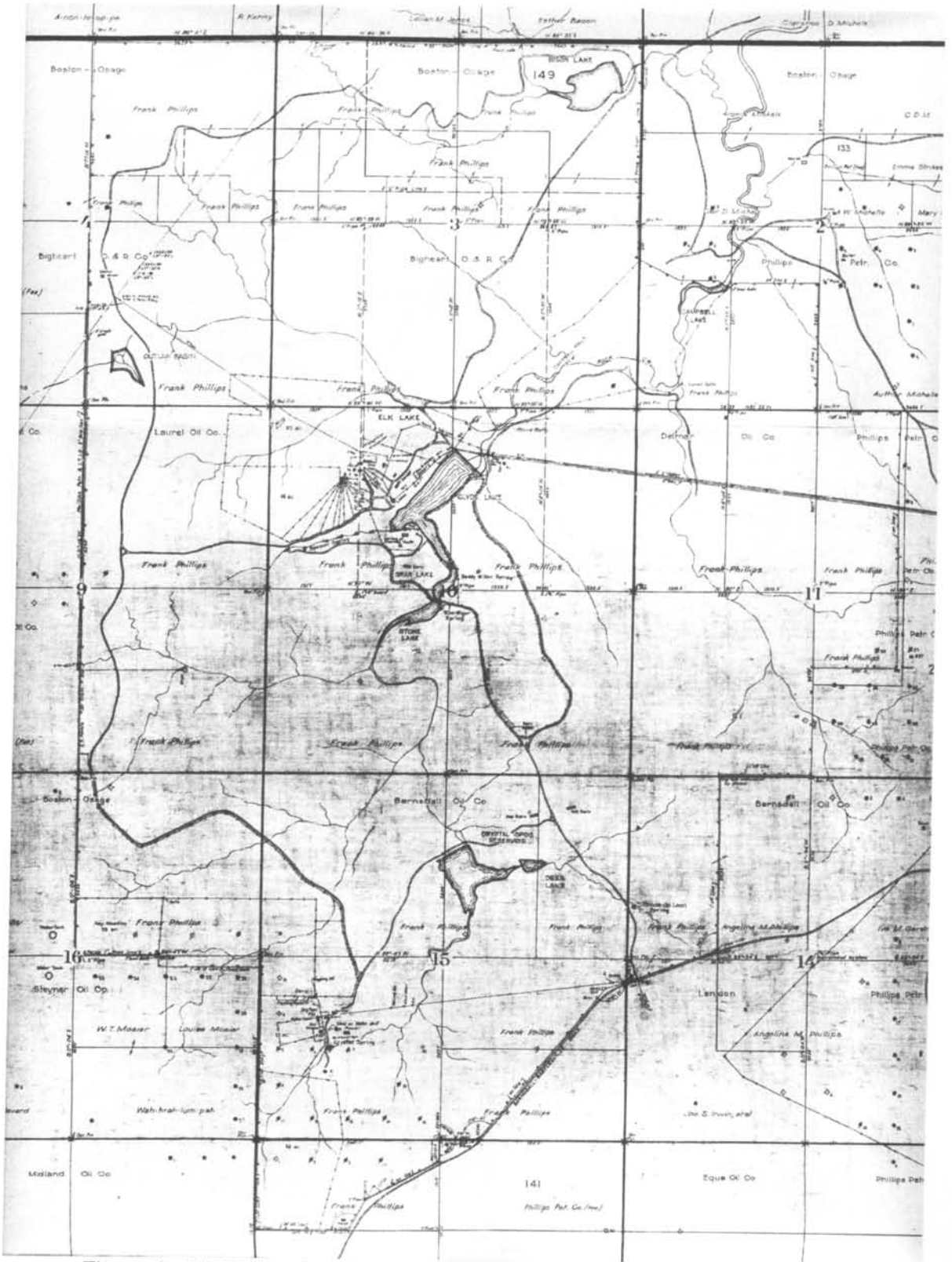


Figure 2. 1925 Plan for Woolaroc (at this time called Phillips Osage Park)

Historic Photo of the Swan Lake Spillway into Clyde Lake[86]

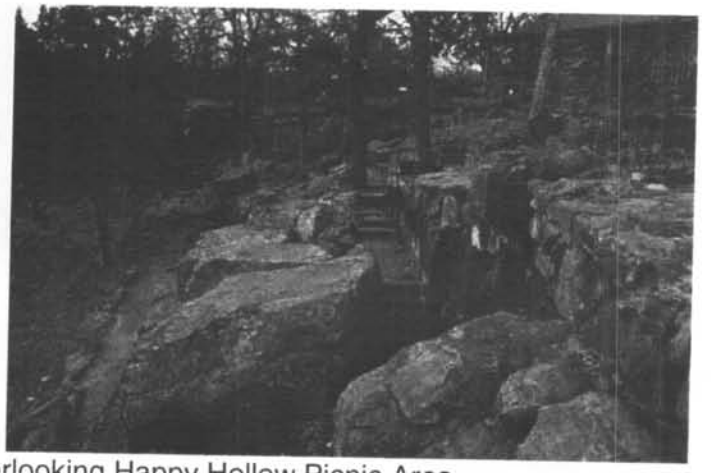


Photo 0001. Rockwork and Steps Overlooking Happy Hollow Picnic Area,
Photo 0002. Stone Landscaping, Cascade, and Stairs from Lodge Winding Toward Clyde Lake.

[86] All historic photos are courtesy of Woolaroc Museum and were provided by Linda Stone, Curator of Art.

Photos 0003. View from Lodge to Happy Hollow and Clyde Lake
Photo 0004. Bison Lake Picnic Grounds

Photos 0005. Happy Hollow Landscape
Photo 0006. Savannah Lands with Buffalo

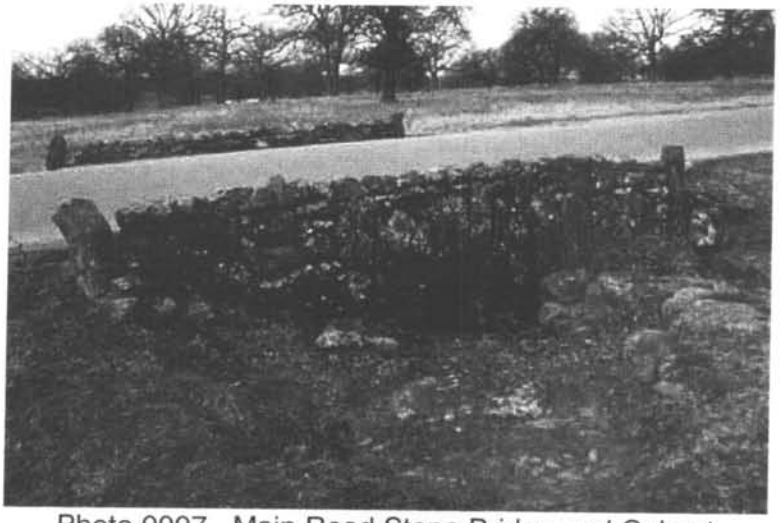


Photo 0007. Main Road Stone Bridge and Culvert

Photo 0008. Stone Riprap Gutters
Photos 0009. Stone Culvert near Outlaw Gulch

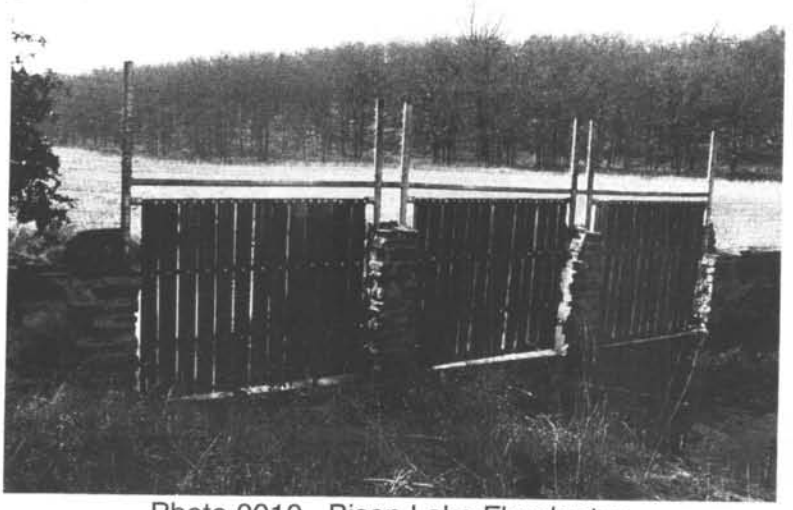
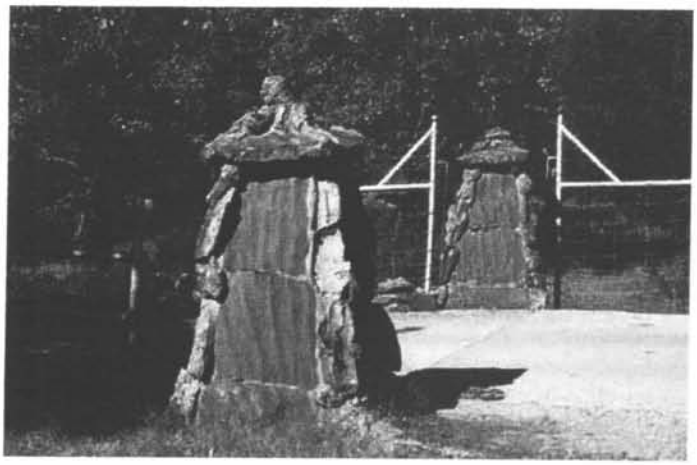


Photo 0010. Bison Lake Floodgates



Photos 0011. Stone Lake Gate Posts
Photo 0012. Park Rustic Concrete Log Foot Bridge

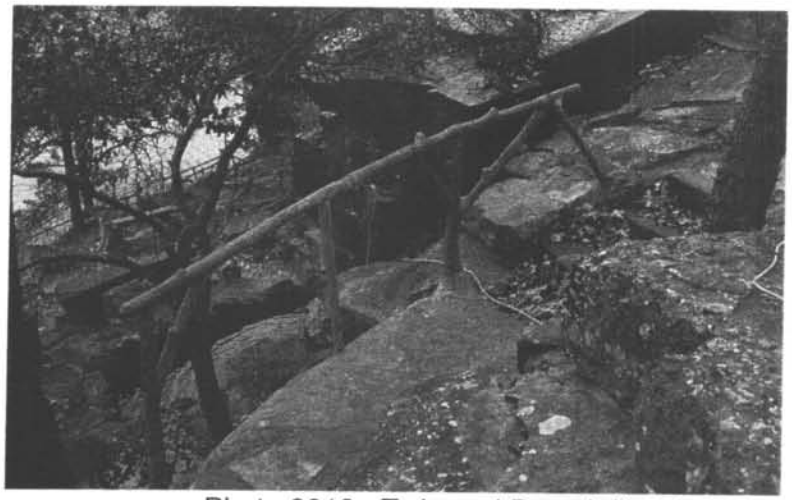


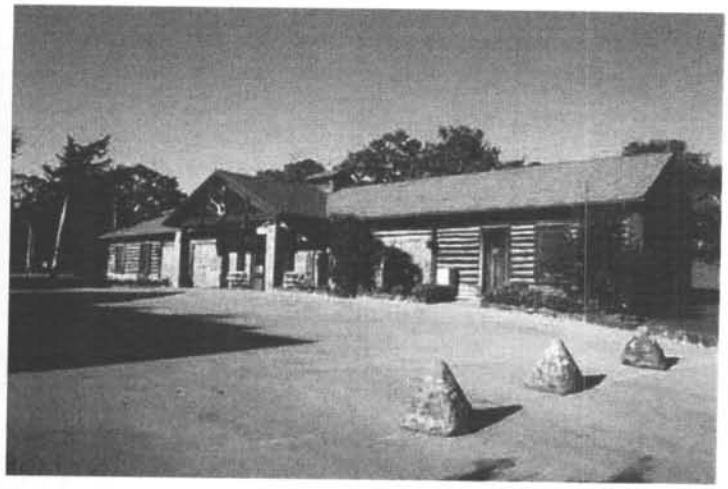
Photo 0013. Twig and Branch Handrail Near Lodge
Photo 0014. Happy Hollow Faucet and Hose Bib[87]

[87] This structure is in many ways very similar to a Franklin Park rustic water fountain designed by Frederick Law Olmsted. McClelland, ibid., 42.

Photo 0015. Ponce de Leon Pool and Spring House

Photo 0016. Lodge and Upper Rock Garden

Photo 0017. Happy Hollow Power House
Photo 0018. South Façade Museum



Photos 0019. Heritage Center (old Horse Barn)
Photo 0020. Silas Bunk House Gallery/Garage

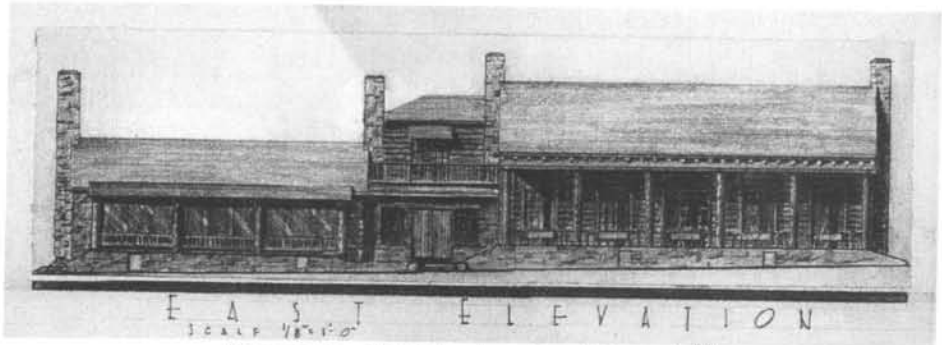


Figure 3. 1958 Lodge East Façade[88]

[88] Figures 3-6 were produced as part of the plans for the restoration of the lodge in 1959-60. Some of the drawn

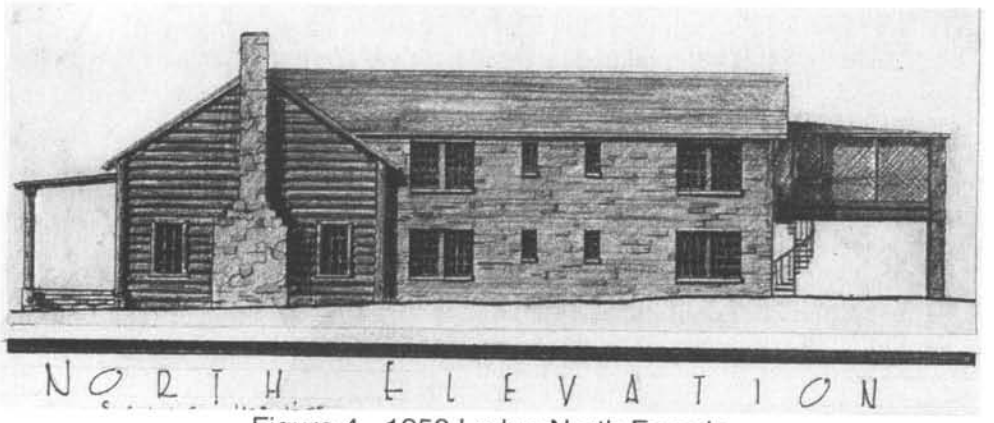


Figure 4. 1958 Lodge North Façade

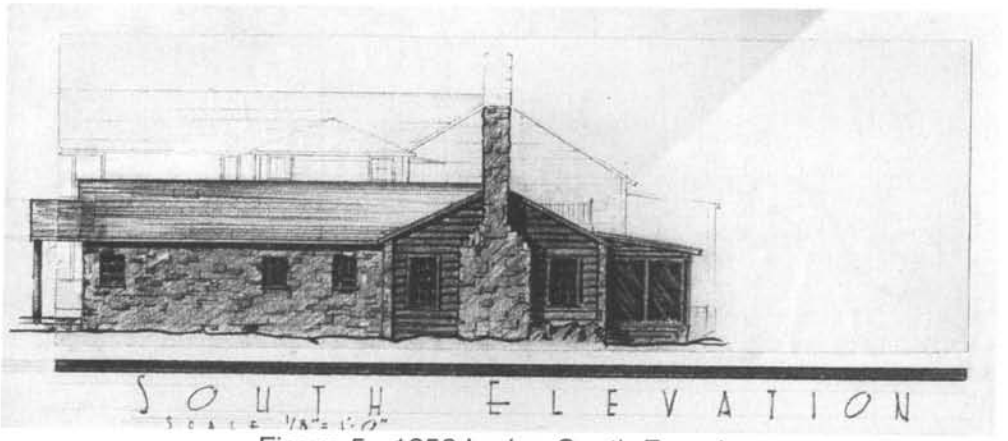


Figure 5. 1958 Lodge South Façade

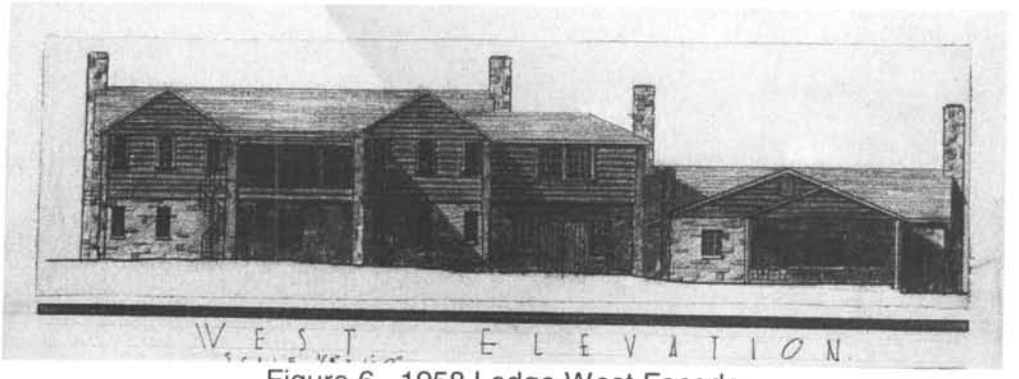
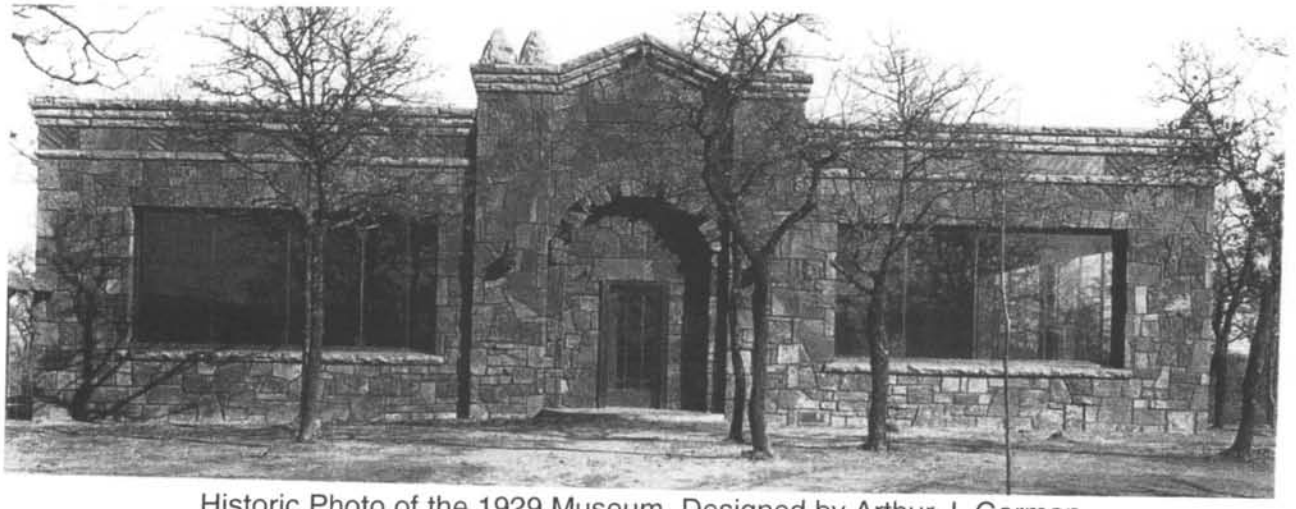


Figure 6. 1958 Lodge West Façade

features were modified later in construction and do no represent the lodge today. These drawings are in flat files at the Woolaroc Museum.



Historic Photo of the 1929 Museum, Designed by Arthur J. Gorman.

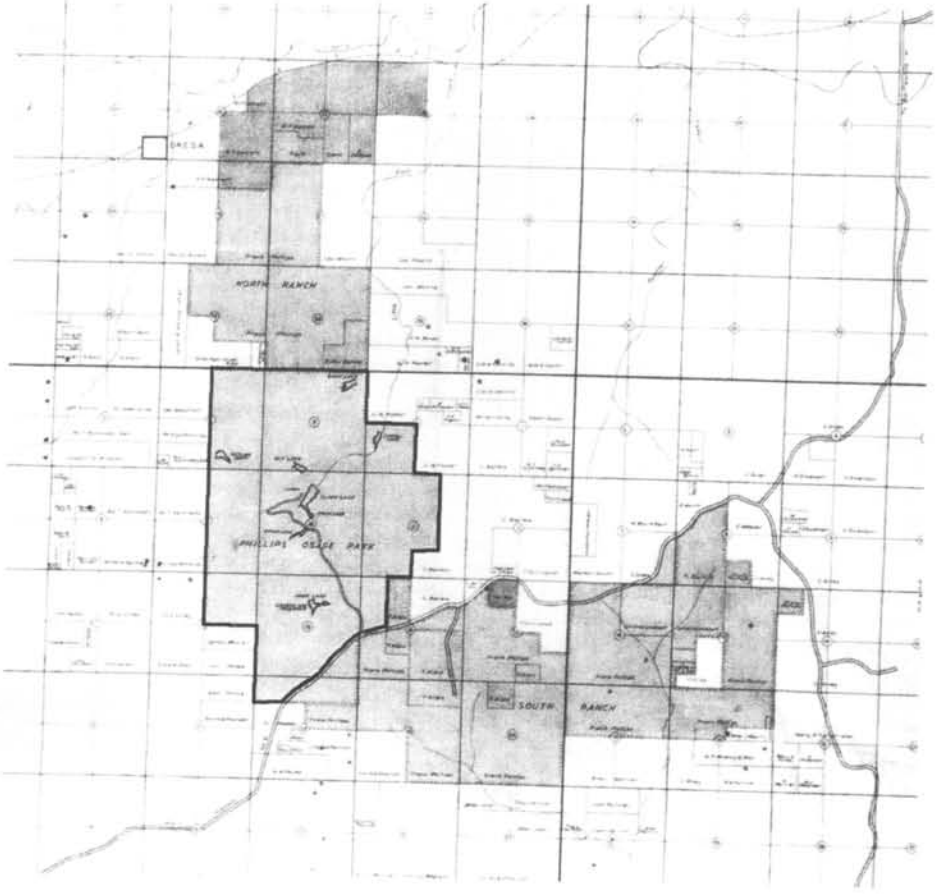
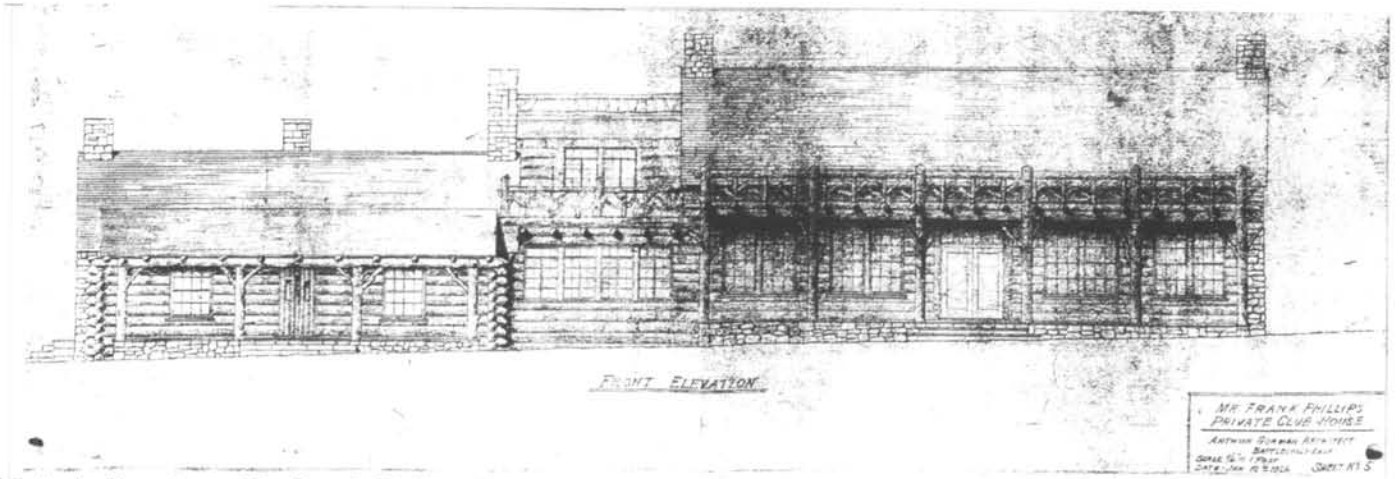


Figure 7. Boundaries of Phillips Osage Park[89]
(initially called Rock Creek Game Preserve)

[89] Stone, Linda. Stone is Curator of Art at Woolaroc said that older residents around Bartlesville still call Woolaroc a "park". This map was provided by Ken Meek, Museum Director.



Historic Drawing. Mr. Frank Phillips Private Club House, Arthur Gorman, Architect, January 12, 1926.[90]

Historic Photo of Lodge Under Construction, c. 1926.

[90] Woolaroc Museum Flat Files

Historic Photo of Lodge, Bathhouses, and Rocky Landscape