NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

United States Department of the Interior
National Park Service

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Oil Capital Historic District

other names/site number N/A

2. Location

street & number Roughly between 3rd and 7th Streets and Cincinnati and Cheyenne Avenues — N/A not for publication

city or town Tulsa — N/A vicinity

state Oklahoma code OK county Tulsa code 143 zip code 74103

3. State/Federal Agency Certification

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

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** _X_ **local**

Bob Blackburn 10.25.10

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

for Edson K. Beall 12.13.10

Signature of the Keeper Date of Action

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 include previously listed resources in the count.)

Contributing	Noncontributing	
40	15	buildings
0	0	district
0	2	site
0	0	structure
0	1	object
40	18	**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

14

6. Function or Use

Historic Functions
(Enter categories from instructions.)

COMMERCE/TRADE: Business
COMMERCE/TRADE: Specialty Store
DOMESTIC: Hotel
GOVERNMENT: Government Office
GOVERNMENT: Public Works
GOVERNMENT: Post Office
SOCIAL: Meeting Hall
RELIGION: Religious Facility
LANDSCAPE: Plaza

Current Functions
(Enter categories from instructions.)

COMMERCE/TRADE: Business
COMMERCE/TRADE: Specialty Store
COMMERCE/TRADE: Professional
DOMESTIC: Hotel
DOMESTIC: Multiple Dwelling
GOVERNMENT: Government Office
GOVERNMENT: Post Office
SOCIAL: Meeting Hall
RELIGION: Religious Facility
LANDSCAPE: Plaza
WORK IN PROGRESS
VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions.)

Late 19th and 20th Century Revival Styles: Mission/ Spanish Colonial Revival
Late Victorian: Italianate
Modern Movement: Moderne
Modern Movement: Art Deco
Other: No Style
Mixed

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: BRICK
CONCRETE
roof: OTHER: Asphalt
other: CONCRETE

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

SUMMARY

The Oil Capital Historic District forms the heart of the commercial center in downtown Tulsa, Tulsa County, Oklahoma. Its boundaries are Third Street on the north, Seventh Street on the south, South Cincinnati Avenue on the east, and South Boulder and South Cheyenne Avenues on the west. This fifteen-block area contains the highest concentration of buildings in downtown Tulsa that are significant both architecturally and in context with the history of the city, particularly its development as a hub of the United States oil industry. The district includes seventy-two resources: sixty-nine buildings, two sites, and one object (forty contributing, eighteen non-contributing, and fourteen previously listed in the National Register of Historic Places). While the resources vary greatly in size (footprint, height, and massing), function, architectural style, and date of construction, together they illustrate how Tulsa's commercial center responded to the changing needs and identity of the city. The district includes narrow, three-story mixed-use commercial buildings with a single storefront on the first floor; tall office buildings with multiple setbacks and footprints that occupy a quarter of a city block; massive civic buildings; a religious complex; and landscaped plazas. The high-rise commercial buildings reflect a continuum of development that began in the 1910s when the booming oil industry enabled business leaders to construct high-style office buildings as testaments to their wealth and leadership. The earliest of these resources are located along South Boston Avenue and 5th Street. Oil interests in Tulsa dipped slightly during the Great Depression, and construction slowed during World War II, as it did nationwide. After the war both the oil industry and development activity rebounded, leading to a second wave of downtown commercial buildings erected between 1947 and 1978. The twenty-six resources from this period are scattered throughout the district and reflect evolving tastes and trends in commercial design. Fourteen resources are currently listed in the National Register of Historic Places. Only eighteen resources are non-contributing to the district, due to age or loss of integrity. The district clearly communicates its history and significant associations.

Narrative Description

SETTING

The Oil Capital Historic District is a dense urban built-environment that is organized around a grid of paved streets lined with concrete curbs and sidewalks. Buildings within the district vary in footprint, height and massing, but nearly all fill the entirety of their buildable lot and directly abut the concrete sidewalk. Eleven surface parking lots scattered throughout the district interrupt the density.

Some streets have sidewalk planters containing small deciduous trees. The only other greenery in the district is found in two landscaped plazas, both located on the east side of South Main Street and both non-contributing due to age. The plaza at 405 South Main Street was developed in 1978. The concrete plaza contains raised planters and sculptures set in recessed areas surrounded by concrete pavers and grass. The H.A. Chapman Centennial Green, constructed in 2008, occupies half of a city block at 605 South Main Street. The contoured plaza contains brick and concrete pathways winding among grassy areas dotted with young shrubs and trees. This plaza is non-contributing due to age.

The Bartlett Square Fountain (1978) at the center of the intersection of South Main and 5th Streets is the sole object in the district. The fountain was originally constructed as part of a pedestrian mall that extended along 5th Street on either side of South Main Street. This project has no associations with the oil industry and the fountain is non-contributing due to age.

The character of the commercial district becomes less dense beyond the district boundaries. To the west is the Civic Center Plaza, a formal open space ringed by civic buildings plaza that was constructed between 1955 and 1975. To the north are the late-twentieth century high-rises of the Williams Center, a planned commercial center built in the 1970s and 1980s. A profusion of open lots used for surface parking significantly reduces the density on the blocks south and east of the district.

DESIGN

The Oil Capital Historic District contains numerous examples of high-style architecture from several different eras, reflecting national trends for commercial office design. There are thirteen examples of Late-Nineteenth and Early-Twentieth Century Revival Styles, such as Classical Revival, Greek Revival, and Gothic Revival, as well as twelve textbook examples of Art Deco design and nine Beaux Arts buildings. Sixteen buildings present the simple lines and glass and

metal curtain wall construction of the Modern Movement. Three buildings are identified as Commercial Style. These have stepped parapets and simple geometric ornament executed in brick or concrete. One unique building, the McFarlin Building (NRIS #79002030), is an excellent example of the Italianate Style. It has an arcaded base, classically-inspired stone ornament, and a wide overhanging eave. The remaining buildings exhibit a mix of several simple styles or have so little ornament that they cannot be identified with any specific architectural style. Most of the buildings in the district, regardless of architectural style, are brick, either red or buff, and have stone, concrete, or terra cotta trim. Rectangular or L-shaped footprints and flat roofs are also typical.

Due to their utilitarian nature, commercial buildings are often categorized by form rather than architectural style. Building height and façade organization are the two key features that characterize specific commercial building forms. One- and Two-Part Commercial Blocks and Free-Standing Commercial Blocks describe short commercial buildings between one and three stories in height, while Two- and Three-Part Vertical Blocks and Free-Standing Towers describe taller buildings. Free-Standing Commercial Blocks and Towers typically refer to buildings constructed after 1950 that have uniform façade treatments, while the remaining types describe earlier commercial buildings with well-defined ground level storefronts and ornate upper stories.

Independent of architectural style, seventeen buildings in the district exhibit the Three-Part Vertical Block façade arrangement. The three distinct parts of the façade reflect the "base-shaft-cap" composition of classical columns. The base and cap are the most ornate sections of the building and are often executed in a material (such as stone or terra cotta) that differs from the intermediate stories, which are most commonly clad with brick.

Eight buildings have the Two-Part Vertical Block form. The facades of these shorter buildings are divided into two distinct parts, a decorative base and a less ornate shaft. Two-Part Commercial Blocks are similar to the Two-Part Vertical Block, but are no more than four stories tall. Following the pattern of the Vertical Block, the first story storefront is usually more ornate than the upper stories, although there may be some ornament on the upper stories or at the cornice to identify the architectural style.

The Stepped Vertical Block identifies early skyscrapers, particularly those designed during the late 1910s, the 1920s and the 1930s in the Art Deco style. The District has three examples of this form, constructed between 1917 and 1927.

INTEGRITY

The Oil Capital Historic District retains qualities of design, setting, massing, materials, and location that distinguish it as a cohesive commercial center that began developing during the first quarter of the twentieth century, when the oil industry drove the economy of Tulsa. The numerous examples of high-style architecture reflect a city and an architectural community in tune with national trends. While building materials were scarce during World War II, the Tulsa economy remained strong during this period due to its ties to the oil industry. Construction resumed following the war, and the nominated resources document the resurgence of development that occurred during the third quarter of the twentieth century. The size and placement of building forms communicates the organic growth that occurred during this seventy-year period, from the narrow, masonry storefronts that form a varied but cohesive streetscape to the variety of skyscrapers that soar above sidewalk. In addition to commercial buildings, the district includes religious, educational and civic buildings that attest to the historic vitality of the city. The formal architectural styles chosen for the facades of these public buildings express both the grandeur and community importance inherent in their functions. The non-contributing resources are distributed throughout the district. Most are non-contributing do to age. They represent the continuing story of the district's commercial evolution, and do not disrupt the distinct sense of place communicated by the district as a whole.

The most conspicuous and consistent alterations to individual buildings have been the replacement of windows. Many buildings have fixed (sometimes tinted) windows that have been installed in place of the original operable sashes, yet the original masonry openings remain largely unaltered. This trend is particularly evident in tall office buildings. Many first-story storefronts have also been modernized with new glazing systems. Again, many of these alterations have left the configuration and spatial arrangement of the original storefront openings intact. Other changes are more-easily reversible, such as the addition of awnings and applications of wood or metal sheathing over original openings, transoms, or facades. The upper stories of most resources remain largely unaltered and continue to express the original style of the historic buildings.

PROPERTY DESCRIPTIONS

8 East 3rd Street (Parker Building) **Non-Contributing**
Gothic Revival 1929 Three-Part Vertical Block

The commercial building at 8 East 3rd Street occupies the southeast corner of the intersection of South Main and East 3rd Streets. The ten-story building has Gothic Revival and Art Deco decorative elements in the terra cotta cladding modified with modern façade alterations. The north and west façades of this corner building contain similar decorative treatments. Alterations include metal and glass additions at the first two stories and at the tenth story, the recessed ground level, and the mezzanine level. The original terra cotta decorative panels at the spandrels are still visible on floors three through nine. The single-pane fixed windows with tinted glass are not historic. The south elevation contains simple punched openings filled with single-pane fixed windows above the two-story party wall. The west elevation is a shared party wall. The façade alterations render the building non-contributing to the District.

10 East 3rd Street **Non-Contributing**
Beaux Arts 1923 Three-Part Vertical Block

The commercial building at 10 East 3rd Street sits on the south side of the street in the middle of the block. The eight-story building is clad in limestone panels. The original Beaux Arts decorative elements are minimal but still present. A decorative stringcourse with dentils and rosettes runs the length of the façade between the fourth and fifth stories. The fenestration of the original upper stories is organized into two single windows at the center flanked by pairs of windows. The lower three stories of the front (north) façade are completely altered, clad in dark metal panels. The façade of this portion is divided into three bays with deeply recessed windows. Projecting balconies in each of the three bays become canopies over the entrances. The windows below the beltcourse are fixed single panes while the windows above it are one-over-one double-hung sashes. The south and east elevations also contain simple punched window openings with one-over-one double-hung sashes. The west elevation is a shared party wall. Significant alterations to the lower stories render the building non-contributing to the District.

24 East 3rd Street **Contributing**
Modern Movement 1953 Two-Part Vertical Block

The Modern Movement building at 24 East 3rd Street sits on the south side of the street in the middle of the block. The eight-story building has an expansive ground floor. Concrete piers rise the height of the building dividing the front (north) façade into five bays, each containing one recessed multi-pane fixed window. Between the piers, dark brown brick clad the recessed spandrels. There are balconies in each bay between the first and second story. The south and west elevations contain punched openings with multi-pane fixed windows. The east elevation is a shared party wall.

115 West 3rd Street (Wright Building) **Contributing**
Classical Revival 1922 Three-Part Vertical Block

The commercial building at 115 West 3rd Street is an eight-story L-shaped building located on the north side of West 3rd Street. The brick building has stone accents. It exhibits a tri-part façade organization on the south and east elevations with the ground level and top floor clad in limestone. Classical features include dentil courses, egg and dart banding, modillions, and floral finials. Classical door surrounds in the central bay have exaggerated keystones inscribed with "W", while the nameplate above the main entry is inscribed with "WRIGHT BUILDING." The fenestration on the upper stories consists of paired windows flanking a triple window in the central bay. Each pair of windows shares a stone sill. The concrete structural grid is exposed on the north and west elevations. The rear ell also has exposed concrete structure and pairs of windows with concrete sills. The non-historic windows installed in all of the historic window openings on each elevation are single-pane fixed windows.

116 West 3rd Street (Castle Building) **Contributing**
Classical Revival 1925 Two-Part Commercial Block

The three-story commercial building at 116 West 3rd Street sits on the south side of the street in the middle of the block. The rectangular brick building has an elaborate north elevation. Two storefronts flank an entrance to the upper stories. Each storefront has large display windows, a single glass door, and aluminum cladding above the windows and entryways. The historic nameplate, carved in low relief above the main entry, reads "CASTLE". Concrete stringcourses run the length of the façade between the first and second stories and above the third story. Two-story brick pilasters with cast stone

ornament create recessed bays at the upper two stories for triple windows flanking a bay of paired windows. The three-pane windows have an operable hung lower sash. Cast concrete ornament includes rosettes and medallions atop the pilasters and corners and geometric Greek cross-like motifs at the window openings and pilaster corners. The crenellated brick parapet has a cast concrete cartouche at the center and floral motifs at the left and right corners. There is a banded classical cornice-like projection between the ground level and upper stories and atop the third story. The east elevation contains boarded up service entrances on the first story and a regular pattern of paired three-pane hung windows on the second and third stories. The south elevation contains single window openings with double-hung sashes. The west elevation is not visible.

120 West 3rd Street (Tulsa Federal Employees Credit Union Building) **Non-Contributing**
Modern Movement 1971 Free-Standing Commercial Block

The commercial building at 120 West 3rd Street occupies the southeast corner of the intersection of South Cheyenne Avenue and West 3rd Street. The two-story concrete building has portions of the first story open. The exposed concrete structure creates a grid with a sharp contrast in materials. Brown brick fills the white concrete grid. There are four bays on the north elevation and seven bays on the west elevation. Each bay has seven tall and narrow single-pane fixed windows with brick surrounds. The concrete slab is heavy at the roof. A recessed entrance is located between the third and fourth bays from the north on the west elevation. The southernmost bay on the west elevation is a blank brick wall. There is space for parking on the ground floor. One visible bay of the south elevation contains the exit from the parking area on the first story and a blank brick wall on the second story. The east elevation is not visible.

125 West 3rd Street (Wright Building Annex) **Contributing**
Commercial Style 1916 Two-Part Commercial Block

The two-story commercial building at 125 West 3rd Street occupies the northeast corner of the intersection of South Cheyenne Avenue and West 3rd Street. The brick building has concrete trim. Engaged pilasters supporting a concrete lintel form the door surround at the entrance on the front (south) elevation. A concrete beltcourse runs beneath the raised first story windows. Two windows flank the main entrance. The second story contains three window openings, each with concrete sills. Glass block fills the window openings at the basement level and in the space above the main entrance on the south elevation. All windows on the first and second stories are non-historic paired single-pane fixed windows with tinted glass. A brick soldier course runs above the second-story windows. Panels containing grey stucco ornament the areas above the first- and second-story windows. Geometric concrete ornaments upper corners of the north and west elevations. The stepped parapet has rectangular cast stone ornament above the cornice. The roofline parapet has decorative stucco panel with brick rosettes. Façade decoration on the west elevation is similar to the south elevation but slightly simplified. It features geometric ornament at the corners and a stucco panel with brick rosettes. The historic window openings have concrete sills and paired single-pane fixed windows with tinted glass. The north elevation contains simple punched openings with single-pane fixed windows. The east elevation is a shared party wall.

9 East 4th Street (Reunion Building) **Contributing**
Classical Revival 1919 Two-Part Vertical Block

The tall commercial building at 9 East 4th Street occupies the northeast corner of the intersection of South Main and East 4th Streets. The ten-story tri-part brick building has a base clad in limestone. The main (south) elevation has large arcaded ground floor multi-pane fixed storefront windows. The cornice on the ground floor above the course of meander contains medallion ornamentation. Brick pilasters run the entire height of the middle section of the upper stories. Paired one-over-one double-hung windows are slightly recessed and have spandrels with limestone panels. The top story is clad in terra cotta with a large cornice and projecting floral motif ornamentation. Similar patterns of fenestration and ornamentation continue on the west and north elevations. The east elevation contains single two-over-two double-hung windows with concrete sills and lintels.

117 East 4th Street (Mid-Continent Parking Garage) **Non-Contributing**
No Distinctive Style 1955, c. 1984 alt.

The five-level concrete parking garage with retail space on the ground floor occupies the northwest corner of the intersection of South Cincinnati Avenue and East 4th Street. Each story contains concrete half-walls on each elevation while the rest of the façade is open. Multi-pane fixed display windows with metal and glass doors form the first-story storefronts.

124 East 4th Street (Tulsa Municipal Building - NRIS #75001574) **Contributing**
Greek Revival 1917 Temple Front
Rush, Endicott & Rush (Architect)

The four-story rectangular building at 124 East 4th Street occupies the southwest corner of the intersection of South Cincinnati Avenue and East 4th Street. The tri-part municipal office building is clad in limestone. The heavily rusticated base has deep masonry joints. A Greek key motif course separates the base from the upper stories. Two-story fluted engaged ionic columns run along the north elevation at the middle two stories. A heavy entablature and cornice above the third story sets off the fourth story that steps back from the façade. The stepped parapet is centered on the north elevation at the roofline. Similar patterns of fenestration and ornamentation continue on the east and west elevations with simple flat pilasters at the upper stories rather than engaged columns. A bronze canopy covers the entrance on the north elevation. The rear (south) elevation, clad in stucco, contains a regular pattern of simple punched openings. The historic window openings on all elevations contain non-historic multi-pane fixed windows with tinted glass.

23 West 4th Street (Tulsa World Building) **Contributing**
Classical Revival 1917 Three-Part Vertical Block

The tall commercial building at 23 West 4th Street sits on the east side of South Boulder Avenue. The nine-story tri-part building is brick with cast stone trim. The building is a three-part vertical structure with classical ornamentation on the ground floor creating a cast stone base. Brick pilasters with Corinthian capitals and outlined with cast stone extend the full height of the building, dividing the front (west) elevation into three bays. Each bay contains non-historic tripartite windows with fixed sashes and tinted glass. Cast stone sills and lintels accentuate the brick spandrels between each story. Arcaded windows under a classical cornice of the one-story brick cap terminate the building. A balustrade conceals the recessed rooftop service unit. An illuminated vertical sign is attached to the center of the west elevation. The south elevation is a blank brick wall up to the fifth story, above which is a regular pattern of paired single-pane fixed windows with tinted glass. Similar fenestration patterns are present on the south and east elevations. The east elevation is connected to the building at 312 South Main Street.

23 West 4th Street (Tulsa World Building Addition) **Non-Contributing**
Classical Revival 1970 Warehouse
Murray Jones Murray (Architect)

The three-story warehouse building at 23 West 4th Street (connected to the adjacent nine-story building) occupies the southeast corner of the intersection of South Boulder Avenue and West 4th Street. The large rectangular building is brick with concrete trim on the north and west elevations. The building has a concrete ground floor. Brick pilasters and brick spandrels outlined with concrete trim create a grid on the second and third stories filled with large multi-pane fixed windows and tinted glass. The cornice contains geometric concrete trim and triangular pediments at the corners of the north and west elevations.

110 West 4th Street (Irving Building) **Contributing**
Art Deco 1925 Two-Part Commercial Block

The three-story brick building at 110 West 4th Street sits on the south side of the street in the middle of the block. The rectangular mixed-use building has two storefronts on the first floor flanking the main entrance to the upper stories. The main entrance has an Egyptian Temple door surround executed in brick. The nameplate above the main entry is inscribed with "THE IRVING." Minimal ornament on the front (north) elevation includes simple Art Deco details in brickwork and masonry. The storefronts appear to have been altered including the installation of glass block. Recessed paired windows have stone sills. The north elevation has one-over-one double-hung windows while the west elevation has six-over-six double-hung windows. The south elevation is not visible and the east elevation is a shared party wall.

121 West 4th Street (Downtowner Hotel/Coney Island) **Contributing**
Modern Movement 1961

The five-story concrete and steel hotel building at 121 West 4th Street occupies the northeast corner of South Cheyenne Avenue and West 4th Street. With the exception of the motel office at the south end of the building, the open first story of the T-shaped building is designed for parking. A regular grid of concrete posts support the building above. The building exhibits minimal Modern Movement design elements. Metal balconies on all stories create exterior corridors for accessing rooms. Balconies are located on the east and west elevations and the north and south elevations of the east wing. The

exterior corridor wall of each room consists of paired single panes and a single door capped with a narrow three-pane transom. This configuration creates a floor-to-ceiling glass wall at each story that runs the length of the façade. The solid doors are the only interruptions. The building retains the original "CONEY ISLAND MOTEL" signage at the southwest corner. The building condition is deteriorating.

6 East 5th Street (Sinclair Building) **Contributing**
Beaux Arts 1917 Three-Part Vertical Block

The tall commercial building at 6 East 5th Street occupies the southeast corner of the intersection of South Main and East 5th Streets. The eight-story tri-part building has buff brick walls with terra cotta ornament. Fenestration and brick pilasters divide the front (north) elevation into nine bays. The three center bays are recessed above the base. The polished granite base has multiple storefronts. The main entry centered on the north elevation has stone pilasters surmounted by a balustrade. Terra cotta ornament at the story above the base includes a stringcourse and window surrounds. Ornament at the top story includes floral motifs with central cartouches. Paired fixed single-light windows are not historic but the masonry openings are. The rooftop service unit has fixed rectangular three-pane windows. Similar fenestration and ornament continue on the east and west elevations. The south elevation contains an irregular pattern of punched openings filled with one-over-one double-hung windows. The building is an example of Chicago School execution with Beaux Arts ornamentation and a vertical articulation of surface planes.

9 East 5th Street (McFarlin Building - NRIS #79002030) **Contributing**
Italianate 1918 Two-Part Vertical Block
Barnett, Haynes, Barnett (Architect); Brussel Viterbo (Builder)

The five-story rectangular building at 9 East 5th Street occupies the northeast corner of the intersection of South Main and East 5th Streets. The Italianate brick building has an arcaded base with multiple storefronts. The storefront level has been altered. The building exhibits Chicago School execution with Art Deco and Sullivanesque architectural details. Cast masonry urn motifs at the corners and placed between every two windows on the second story ornament the front (south) elevation. Cast masonry balconies with animal motifs attach to the third story of the south and west elevations. Ornament beneath the cornice line includes shields and swags/festoons aligned with the outer edges of the balconies. The substantial metal cornice beneath the wide eave extension at the south and west elevations is adorned with elaborate cresting. Fenestration at the upper stories on all elevations consists of paired punched openings with brick sills and one-over-one operable sashes. The north and west elevations are unadorned brick walls.

15 East 5th Street (First National Tower/Chase Bank) **Contributing**
Modern Movement 1949 Free-Standing Tower
Carson & Lundin (Architect)

The high-rise office building at 15 East 5th Street occupies the northwest corner of the intersection of South Boston Avenue and East 5th Street. The base clad in polished granite panels has multiple storefronts. The upper stories have horizontal bands of fixed windows with tinted glass and continuous brick spandrel panels on all elevations. Polished white marble panels clad the corners of the building on all elevations. The base of the building is rectangular while the upper stories are L-shaped.

16 East 5th Street (Vandever Building) **Contributing**
Classical Revival 1920 Three-Part Vertical Block

The six-story commercial building at 16 East 5th Street sits on the south side of the street in the middle of the block. The tri-part building has a limestone base, brick shaft, and a brick cap with terra cotta ornament. Historic "VANDEVER" signage is painted on the base of the north elevation and on the upper stories on the south elevation. A frieze above the second story features Classical motifs and a dentil course. The historic window openings arranged in a two-three-two configuration contain non-historic single-pane fixed windows. Ornament at the sixth story includes Corinthian pilasters, decorative diamond brickwork, and semi-circular window surrounds carved with Classical elements such as crests and vegetative swirls. The storefront was altered with a metal shed awning with non-historic metal/ironwork. The east and west elevations contain simple punched openings filled with multi-pane double-hung sashes. The south elevation contains window openings filled with glass block.

20 East 5th Street (Thompson Building) **Contributing**
Classical Revival 1924 Three-Part Vertical Block

Atkinson & Olston (Architect)

The tall commercial building at 20 East 5th Street occupies the southwest corner of the intersection of South Boston Avenue and East 5th Street. The building was possibly constructed with the tri-part façade organization and the upper stories were added later. The primary north and east elevations have a two-story limestone base with an ornate third story. Above the base is a six-story brick shaft with an ornate one-story cap, topped with another four-story shaft and a one-story cap. An octagonal cupola with regular fenestration, cornice, and decorative frieze caps the fifteen-story L-shaped brick building. A metal shed awning ornamented with cartouches and other Beaux Arts elements covers the main entry centered on the north elevation. Pilasters extend up two stories at the base and are capped with decorative terra cotta. The spandrels on the third story are stucco. Decorative brick and stucco ornament the tenth-story spandrels. The tenth and fifteenth stories have decorative terra cotta coursing above the fenestration with a dentil course running beneath. Windows and spandrel panels are slightly recessed in the center bays of the north and east elevations creating slightly projecting brick pilasters that run the full height of both shaft sections and emphasize the verticality of the building. Non-historic windows have single-pane fixed lights arranged in regular patterns of single and paired windows. The unadorned brick walls of the south and west elevations contain simple punched openings with single-pane fixed windows.

114 East 5th Street (University Club Building) **Contributing**
Classical Revival 1924 Arcade Front

The three-story brick building at 114 East 5th Street sits on the south side of the street in the middle of the block. The north elevation has three bays at each story. The first story has an arcade of three round arches over recessed entries. The arches have brick surrounds and exaggerated keystones. The arch in the first bay of the west elevation is blind. Multi-light casement windows under fan panels in round-arched openings occupy the bays on the second story on the south elevation and in the first bays of the east and west elevations. Each of these openings has a small balconet. The third story windows on the south elevation and the windows on the north, east, and west elevations have rectangular multi-light windows.

115 East 5th Street (Tulsa Club Building) **Contributing**
Art Deco 1927 Two-Part Vertical Block
Winkler, George (Architect); Goff, Bruce (Architect)

The seven-story office building at 115 East 5th Street occupies the northwest corner of the intersection of South Cincinnati Avenue and East 5th Street. Articulated vertical bands between the window bays rise the full height of the building and give depth to the otherwise flat facade. There are ornamental Art Deco sculptural relief embellishments at the roofline. A one-story mechanical block on the flat roof is stepped back from the façade on the south and east. The "TULSA CLUB" signage above the door on the south elevation is partially obscured by a fabric awning. Window opertings at the top story have rounded arches. Historic openings on the south and east elevations contain non-historic multi-light fixed windows. The unadorned brick walls of the north and west elevations contain one-over-one double-hung windows.

5 West 5th Street (Mayo Building - NRIS #08001152) **Contributing**
Classical Revival 1915 Three-Part Vertical Block

The ten-story tri-part tall commercial building at 5 West 5th Street occupies the northwest corner of the intersection of South Main Street and West 5th Street. The rectangular building has a one-story base clad in polished granite panels. The eight-story shaft is buff brick and the one-story brick cap has a cornice with classical details. The main entry on the east elevation has a non-historic metal awning. Brick pilasters divide the upper levels of the east façade into six bays and the south façade into eight bays. The pilasters extend the height of the building beginning at the mezzanine level and terminating at the decorative banding below the tenth story. The pilasters are topped with decorative capitals bearing medallion and foliage motifs. The recessed bays contain groupings of two and three windows with cast stone sills. The historic openings contain non-historic single-pane fixed windows on all elevations. There is egg and dart banding directly beneath the cornice line. The north and west elevations are unadorned buff brick walls. Historic "MAYO BLDG" vertical signage hangs at the southeast corner of the building.

19 West 5th Street (Gilette-Tyrell/Pythian Building - NRIS #82003703) **Contributing**
Art Deco: Zigzag 1930 Two-Part Commercial Block
Saunders, Edward W. (Architect)

The three-story commercial office building at 19 West 5th Street occupies the northeast corner of the intersection of South

Boulder Avenue and West 5th Street. The terra cotta-clad building has Gothic-inspired Art Deco stylistic elements. The ground level with multiple storefronts has ogee arched openings at each bay of the primary south and west elevations. The upper two stories have non-historic rectangular windows with two-light fixed sashes. Recessed rectangular Art Deco elements ornament the areas above the fenestration at each story. The parapet has gold and purple painted terra cotta pinnacles. The main entry on the south elevation has elaborate basket handle arched door surrounds. The vertical terra cotta elements between the windows are gradually stepped. The use of Zigzag ornamentation and other forms of geometric patterning is extensive throughout the exterior of this building. Similar fenestration and ornamentation continue on the north and east elevations.

111 West 5th Street (Petroleum Building - NRIS #82003706) **Contributing**
Classical Revival 1921 Three-Part Vertical Block

The ten-story tri-part tall commercial building at 111 West 5th Street occupies the northwest corner of the intersection of South Boulder Avenue and West 5th Street. The buff brick building has a one-story brick and stone base, a seven-story brick shaft, and a two-story brick and stone cap. Stringcourses ornamented with cartouches delineate the building at the second and eighth stories. The ground floor has large piers supporting a thick entablature. The classically inspired cornice has dentils and rosettes. Regular fenestration on the south and east elevation consists of single and paired one-over-one double-hung windows. The north elevation has punched openings for single one-over-one double-hung windows and large expanses of blank brick wall.

115 West 5th Street (Mayo Hotel - NRIS #80003303) **Contributing**
Classical Revival 1925 Three-Part Vertical Block
Winkler, George (Architect)

The eighteen-story tri-part tall commercial building at 115 West 5th Street occupies the northeast corner of the intersection of South Cheyenne Avenue and West 5th Street. The L-shaped building has two primary façades, the south and west elevations. The red brick building has a three-story stone base, a twelve-story brick shaft with stone balconies, and a one brick story with stone accents, and a two-story stone cap with round-arched windows. The second-story windows are also round-arched openings. The stone base has a colonnade of two-story engaged Doric columns carrying a full entablature. The third story, also faced in stone, has a balustrade and decorative inlays. The fourth story has tabernacle windows arranged in a 2-3-2 grouping. The fifth through sixteenth stories have windows with balconies alternating with plain windows with stone sills in a 2-3-2 grouping at the odd-numbered stories. The two-story cap has an arcade of windows with Sullivanesque flora and fauna motifs. All of the window openings contain one-over-one double-hung sashes. A crenellated parapet ornaments the roofline. Fenestration and ornamentation continue on the north and east elevations.

119 East 6th Street (Service Pipeline Building) **Contributing**
Art Deco: Streamline/Zigzag 1949 Two-Part Vertical Block
Senter, Leon B. (Architect)

The six-story commercial office building at 119 East 6th Street occupies the northwest corner of the intersection of South Cincinnati Avenue and East 6th Street. The buff brick building exhibits glazed terra cotta Art Deco ornament on the front (south) and side (east) elevations. While the building is rectangular at the base, the U-shaped upper stories form a light well. The base, clad in green glazed terra cotta, has multiple storefronts. An imposing main entryway centered on the south elevation extends to the second story. Wrought iron Art Deco vine motifs at the entryway act as the visual focal point of the south façade. Brick pilasters divided each façade of the upper stories into bays. Each bay contains a single one-over-one double-hung window. Glazed terra cotta ornament at the upper stories includes Art Deco motifs inlaid in the spandrels and a slightly coursed terra cotta band at the roofline, atop the brick pilasters. Chevrons and rosettes form a band of ornament atop the mezzanine level. The rear (north) elevation contains an irregular pattern of multi-light fixed windows with concrete sills and lintels. A small addition at 512 South Cincinnati Avenue exhibits similar ornamentation.

2 West 6th Street (Public Service of Oklahoma - NRIS #84003443) **Contributing**
Art Deco: Zigzag 1929 Two-Part Vertical Block
Atkinson, Arthur M. (Architect)

The five-story Gothic-inspired Art Deco commercial office building at 2 West 6th Street occupies the southwest corner of the intersection of South Main and West 6th Streets. The rectangular building is clad in concrete with cast stone details. The central of three bays on the east elevation steps out, as do two of the seven bays on the north elevation. Each bay contains two single-pane fixed windows with tinted glass, except for the center bay on the east elevation which contains

five such windows. An arcade of pointed arch openings forms the base. Storefront windows with shaped transoms fill these openings. An emphasis on verticality is reflected in the use of piers that extend the height of the building in an unbroken line. Art Deco motifs include chevrons, zigzags, and geometric diamond patterns. Spandrels are decorated with inlaid geometric forms. Geometric light fixtures form additional exterior ornamentation. The stepped parapet roofline rises an additional half story to accommodate mechanical units. There are substantial arched metal awnings over the main entry on the east elevation and subsidiary entry on the north elevation. The unadorned brick wall of the south elevation contains non-historic multi-pane fixed windows with tinted glass.

15 West 6th Street (Fourth National Bank Building) **Contributing**
Modern Movement 1967 Free-Standing Tower
Marshall, Thomas and Kelley, Jack (Architect)

The high-rise Modern office building at 15 West 6th Street occupies the northeast corner of the intersection of South Boulder Avenue and West 6th Street. The multi-story concrete clad base has narrow, full-height slit windows between concrete panels. The glass first story of the base is recessed, emphasizing the concrete piloti. Bands of fixed tinted windows and metal spandrels emphasize the horizontal on all elevations. West elevation windows extend outward beyond the plane of the building, creating strong vertical bands of exposed concrete that correspond to the window slits in the base.

17 West 7th Street (Holiday Inn/Downtown Plaza) **Contributing**
Modern Movement 1965 Free-Standing Tower
Marshall, Thomas and Kelley, Jack (Architect)

The concrete high-rise Modern Movement hotel building at 17 West 7th Street occupies the northeast corner of the intersection of South Boulder Avenue and West 7th Street. On the north and south facades a grid of slender concrete frames the windows bays. Within each opening of the grid is a window composed of three large glass panes (two fixed and one slider) above a masonry spandrel panel with a through-wall heating/cooling unit. A pair of wide concrete bands spans the width of the building above and below the top story on the north and south elevations. Another concrete ledge projects from the south elevation above the second story. A continuous ribbon of plate glass storefront windows glazes the lower two stories. The massing sits back from 7th Street to accommodate a circle drive. An entrance vestibule projects slightly from the massing at the center of this elevation. The east and west elevations are unadorned and have no openings.

320 South Boston Avenue (Exchange National Bank) **Contributing**
Beaux Arts 1917, c. 1928 alt. Stepped Vertical

The tall commercial building at 320 South Boston Avenue is an exquisite example of Beaux Arts architectural design. The brick building with terra cotta trim fronts the length of South Boston Avenue on the west side between East 3rd and East 4th Streets. The north, south, and the upper portions of the west elevations continue the same fenestration and ornamentation from the primary (east) elevation. The building composition consists of tri-partite asymmetrical massing, with two eleven-story wings projecting at the north and south elevations from a central twenty-five-plus-story tower. The two-story terra cotta base contains an arcade of round-arched openings with exaggerated keystones, separated by double engaged pilasters. The vaulted, two-story main entryway on the east elevation has a twisting vine motif and ornamental metalwork. Decorative treatments are most elaborate on the central tower, including anthemion motifs, rosettes, and filigree detailing. Other prominent decorative elements include pediments above windows, cartouches, and partial balustrades above mezzanine levels. Rosettes and Venetian wave banding appear on the wings above the third story. There are circular medallion windows in the spandrels above the top floor fenestration on the wings. The wings have flat ballustraded rooflines atop an elaborate cornice. The central tower terminus consists of three sections, beginning at the twentieth story with a two-story arcaded section, stepped inward, and topped with a unit having a temple front on all four elevations. These sections are surmounted by a cupola. Each elevation contains paired multi-pane fixed windows.

321 South Boston Avenue (Kennedy Building) **Contributing**
Beaux Arts 1918 Three-Part Vertical Block
Black, Ralph M. (Architect)

The ten-story tri-part tall commercial building at 321 South Boston Avenue occupies the northeast corner of the intersection of South Boston Avenue and East 4th Street. The primary (south and west) elevations of massive square building are brick with cast stone trim with a one-story rusticated base and seven-story shaft. Pilasters extending from the third to the ninth story have cast stone capitals and emphasize the verticality of the building. There is a one-story cast

stone cap at the top story. An elaborate cornice with cresting has a parapet situated above the cornice line. The main entry on the west elevation has classical door surrounds with pilasters and an entablature. The arches at the entry have ornamented keystones. The storefront arches are flat with exaggerated keystones. Ornament at the mezzanine level includes Venetian wave banding and cast stone shields. Beaux Arts decorative details include egg and dart banding, lion's head motifs, and floral medallions. The paired single-pane fixed windows have cast stone sills and lintels. The ground level has been altered to accommodate a corner entry. The north elevation has a partially recessed façade that spans seven bays above the first story. The unadorned brick walls of the north and west elevations contain single-pane fixed windows with concrete sills and lintels.

400 South Boston Avenue **Contributing**
Modern Movement 1967 Free-Standing Tower

The fifteen-story high-rise office building at 400 South Boston Avenue occupies the southwest corner of the intersection of South Boston Avenue and East 4th Street. Thin concrete pilasters run the full height of the building on the north, east, and west elevations. The pilasters divide the façades into bays containing multi-pane fixed windows and metal spandrels. The south end of the building is clad in metal panels. The south elevation is not visible.

409 South Boston Avenue (Cosden Building/Mid-Continent Building - NRIS #79002029) **Contributing**
Gothic Revival 1918, c. 1984 alt. Stepped Vertical
Hoit, Price and Barnes (Architect)

The 30-plus-story tall commercial building at 409 South Boston Avenue occupies the southeast corner of the intersection of South Boston Avenue and East 4th Street. The Gothic Revival Style building has a 20-plus-story tower that steps back above a 15-story base. The Venetian Gothic decorative terra cotta exterior has elements of Sullivanesque design and ornament. The two-story base is partially recessed behind an arcade with segmental arches. The north façade has a recessed central bay above the mezzanine level with paired semi-circular arched windows surmounted by ornate window hoods. A trefoil motif is used above the third-story windows. Decorative terra cotta spandrels contain arabesque/filigree terra cotta inlay. The pilasters at the corners of the building and between the window bays have an elaborate stepped profile. The crenellated parapets at the base and tower sections of the building are ornamented with the repeated use of Venetian Gothic trefoil and tapered vertical projections. Fenestration and ornamentation are similar on all elevations. All windows are paired one-over-one double-hung sashes. The one story that steps back from the tower façade on the north, east, and west sides is capped with a steeply-pitched hipped copper roof with a copper balustrade. A clock with decorative cast metalwork projects from the northwest corner on the mezzanine level.

410 South Boston Avenue **Non-Contributing**
Modern Movement 1974 Free-Standing Tower
Murray Jones Murray (Architect); Braselton & Assoc. and Loebl (Architect)

The 40-story high-rise office building at 410 South Boston Avenue sits on the west side of the street in the middle of the block. Concrete piers create a narrow grid for single-pane fixed windows and metal panels on all elevations, emphasizing the verticality of the building. The three-story base with recessed multi-pane fixed windows is clad in polished granite panels on the north, east, and west elevations. The base is not visible on the south elevation.

415 South Boston Avenue (Atlas Life Building - NRIS #09000358) **Contributing**
Classical Revival 1922 Three-Part Vertical Block
Rush Endicott Rush (Architect)

The twelve-story tri-part commercial building at 415 South Boston Avenue sits on the east side of the street in the middle of the block. The two-story stone base has multiple storefronts. The eight-story shaft and two-story cap are narrower than the base by two bays on either side. The shaft is red brick with stone trim and the cap is terra cotta. A vertical projecting luminescent neon banner reading "ATLAS LIFE" is attached to the center of the façade at the third through sixth stories. "ATLAS LIFE BUILDING" is inscribed in the entablature of the base, centered above the main entry. There are fixed vertically- oriented triple-pane windows on the mezzanine, with a semi-circular lunette window in the central bay above the entryway. The third story is ornamented with terra cotta banding with triglyphs and medallions. There are decorative

geometric Art Deco motifs located directly below the eleventh story. The eleventh and twelfth stories are faced in terra cotta, with arabesque/filigree ornamentation surmounting the twelfth-story windows. An elaborate cornice caps the building below and a terra cotta rooftop unit with a large "Atlas" sculpture in the round. The west elevation has paired one-over-one double-hung sashes while the north and south elevations have paired two-over-two double-hung sashes. Windows on all three elevations have stone sills.

427 South Boston Avenue (Phil Tower - NRIS #79002032) **Contributing**
Gothic Revival 1927 Stepped Vertical
Keene & Simpson (Architect); Delk, Edward Buehler (Architect)

The twenty-three-story stepped tall commercial building at 427 South Boston Avenue occupies the northeast corner of the intersection of South Boston Avenue and East 5th Street. The rectangular, buff brick building has terra cotta and stone trim. The three-story base is stone. The building steps back at stories four through eleven, twelve through fourteen, and fifteen through twenty-three. A large copper spire with a multi-colored shingle roof caps the building. There is a recessed central bay on the north and south facades. Decorative treatments exhibit the Imperial English Gothic style. The building has large vaulted entryways, with a round-arched opening on the west elevation and a flat-arched opening on the south elevation. Gothic ornamentation executed in limestone includes filigrees, ogee-arched window hoods, spires, trefoil motifs, and segmental arches. There is cast iron filigree above the storefront windows. There is Gothic cresting at the roofline. Architectural motifs recall the stylistic treatments of Gothic cathedrals. All windows are paired two-over-two double-hung sashes. Fenestration and ornament are similar on all elevations.

501 South Boston Avenue (Philcade Building - NRIS #86002196) **Contributing**
Art Deco: Zigzag 1930 Two-Part Vertical Block
Smith & Senter (Architect)

The fourteen-story, tall office building at 501 South Boston Avenue occupies the southeast corner of the intersection of South Boston Avenue and East 6th Street. The buff brick building with terra cotta trim has a three-story terra cotta base on the front (north) elevation. The three center bays of the upper stories are recessed on the north elevation, creating a light well. Decorative ornament on the ground floor, mezzanine, and second stories include stylized flora and fauna, Egyptian motifs, and naturalistic forms. These elements are reflective of the original French Moderne School, the origins of Art Deco. Entrances are flanked by fluted, Egyptian-inspired columns, with the formal treatment of the entryways continuing to the second story. Zigzag Art Deco vocabulary includes chevrons and geometric detailing. Flat ornamentation at the mezzanine level and triangular pilasters extending the height of the building emphasize the verticality of the facades. The heavily ornate roofline bears additional Egyptian-influenced decorative motifs. Windows are paired one-over-one double-hung sashes. Similar fenestration and ornament continue on the east and west elevation. The unadorned brick wall of the south elevation contains an irregular pattern of single one-over-one double-hung windows.

514 South Boston Avenue (Day Building) **Contributing**
Commercial Style 1925 Two-Part Commercial Block
Goff, Bruce (Architect)

The two-story commercial building at 514 South Boston Avenue sits on the west side of the street in the middle of the block. The small rectangular building is brick with multiple storefronts. Simple concrete decorative details are indicative of the Commercial Style. There is rhythmic articulation of planes through stepped and recessed brickwork. Three storefronts on the front (east) elevation each have a recessed entryway. The central entry has a decorative metal shed awning, while the entry to the right of center has a glass block transom and decorative ironwork. There is recessed decorative brickwork between the first and second stories with similar treatment flanking the second-story windows. Treatment of the brick presents Streamline nuances. The second-story windows are large, three-pane fixed windows. The north and south elevations are shared party walls and the west elevation is not visible.

515 South Boston Avenue (Fawcett Building) **Contributing**
Art Deco: PWA 1934 Two-Part Commercial Block
Senter, Leon B. (Architect)

The three-story commercial building at 515 South Boston Avenue sits on the east side of the street in the middle of the block. The small, rectangular building is brick with stone trim. The first-story entrance was removed. The three storefronts consist of large display windows with transoms set above a base of polished granite panels. The second and third stories are set back slightly from the first story on the front (west) elevation. Brick pilasters framed by limestone trim

run the full height of the upper stories, separating the upper stories into four bays. Brick spandrels between the second and third stories are also framed with limestone trim. The area immediately above the third-story windows in each bay is filled with a decorative limestone panel with ornate Art Deco carvings. Decorative limestone piers at the outer corners of the building are visible at the second and third stories. The second-story contains two operable casement windows flanking a single fixed window in each of the four bays. The third story contains the same casement and fixed sash configuration, but includes a multi-pane transom above each window. The north and south elevations are shared party walls and the east elevation is not visible.

519 South Boston Avenue (Pan American South Building) **Contributing**
Modern Movement 1967 Free-Standing Tower
Black, West & Wozencraft (Architect)

The thirteen-story concrete office building at 519 South Boston Avenue occupies the northeast corner of the intersection of South Boston Avenue and East 6th Street. Narrow concrete strips project slightly from the façade and rise the full height of the building from the second story, emphasizing verticality on all elevations. These strips frame narrow single-pane fixed windows and metal spandrel panels. An arcade of piloti clad in polished granite panels creates a recessed first story.

522 South Boston Avenue **Non-Contributing**
Modern Movement 1954 Free-Standing Commercial Block
Chadsey, Fred (Renovation Architect)

The nine-story commercial office building at 522 South Boston Avenue occupies the northwest corner of the intersection of South Boston Avenue and East 6th Street. A tinted glass curtain wall covers an older brick structure on the south and east elevations. Aluminum clads the large circular piers at the ground level. The north and west elevations are unadorned brick walls pierced by single, multi-pane double-hung windows. Significant façade alterations render the building non-contributing to the District.

601 South Boston Avenue **Contributing**
No Distinctive Style 1954

The six-story parking garage at 601 South Boston Avenue occupies the southeast corner of the intersection of South Boston Avenue and East 6th Street. The concrete parking garage has metal and glass storefronts on the ground floor. Aluminum mesh panels clad the upper stories on all elevations.

616 South Boston Avenue **Contributing**
Moderne 1951 Two-Part Vertical Block
Koberling, J. R. (Architect); Brandborg & Roads (Architect)

The six-story concrete commercial building at 616 South Boston Avenue sits on the west side of the street in the middle of the block. The decorative treatment of the rectangular building is a late example of the Moderne style. The ground level of the front (east) elevation has been altered. The polished stone surrounding the entryway does not appear to be original. The fenestration at the second through sixth stories is arranged in horizontal bands of recessed one-over-one double-hung windows with darker concrete trim. A Tulsa artist designed the decorative cast concrete frieze in shallow relief located above the second-story fenestration. Fenestration on the north and west elevations consists of single one-over-one double-hung windows with concrete sills.

624 South Boston Avenue (Oklahoma Natural Gas Company - NRIS #84003458) **Contributing**
Art Deco: PWA 1928 Three-Part Vertical Block
Atkinson, Arthur M. (Architect); Kershner, Frank (Architect)

The ten-story, tall commercial building at 624 South Boston Avenue occupies the northwest corner of the intersection of South Boston Avenue and East 7th Street. The narrow rectangular building has a buff brick exterior trimmed with limestone and cast stone on the primary, south and east elevations. The tall two-story limestone base has shallow Art Deco ornament. The base has an arcade of round-arched openings on the ground level and paired shallow-peaked window openings on the second story. Cast iron canopies over entryways on south and east elevations display original "ONG" lettering. Ornate bands surround the ground floor windows and doorways. Geometric and finial ornament inlaid in stone are located between the second and third stories. Mezzanine level windows have a three-over-one double-hung sash configuration with triangular head stone balconies beneath the two windows at the corners of the building. Slightly

recessed windows and center bays on the south and east elevations emphasize the verticality of the building. The outer bays are slightly stepped at the upper stories and extend beyond the roofline to create a flat parapet. Decorative brickwork ornaments the spandrels above the mezzanine level. Arcaded windows and decorative terra cotta panels with geometric designs accentuate the tenth floor. Fenestration and simplified ornament continue on the north elevation. The south and east elevations contain paired one-over-one double-hung windows while the north elevation contains paired two-over-two double-hung windows. The unadorned west elevation contains single two-over-two double hung windows.

633 South Boston Avenue (Ponca City Savings and Loan) **Contributing**
Modern Movement 1956 Free-Standing Commercial Block
Buchner, Robert E. (Architect)

The one-story commercial building at 633 South Boston Avenue occupies the northeast corner of the intersection of South Boston Avenue and East 7th Street. The small rectangular building clad with concrete panels is a good example of mid-century Modern Movement architecture. A recessed glass bay containing the main entry on the west elevation extends above the two flanking concrete bays. The glass bay has a flat synthetic roof with a strong horizontal emphasis and wide eaves. The two flanking concrete bays are unadorned but punctuated by a band of fixed windows that encircles the building near the roofline.

706 South Boston Avenue (Masonic Temple) **Contributing**
Beaux Arts 1923 Two-Part Vertical Block
H.H. Mahler Company (Architect)

The three-story institutional building at 706 South Boston Avenue occupies the southwest corner of the intersection of South Boston Avenue and East 7th Street. The buff brick building has stone trim. Masonic symbolism is evident in the decorative motifs. The large two-story rectangular section clad in buff brick is surmounted by a tall one-story section stepped back from the ground level at the north and east elevations. The ground floor contains multiple storefronts altered with tinted glass. The second story contains paired punched openings with stone sills. The main entry on the east elevation has a stone surround with a large cartouche pediment. Brick pilasters divide the upper walls into three bays. Large triple windows dominate the facades. The window openings have classical Beaux Arts-styled window surrounds, decorative motifs in the spandrels, and balustrades along the bottom sill. There are bands of classical molding above the fenestration at each story. The historic window openings contain non-historic single-pane fixed windows with tinted glass. The flat roofline has stone coping. There is a non-historic buff brick addition to the south end of the building. The three-story addition includes an entrance with a porte cochere.

709 South Boston Avenue (First Presbyterian Church) **Contributing**
Gothic Revival 1926
Black & West (Architect); W.R. Grinshaw & Company (Builder)

The Gothic Revival church complex at 709 South Boston Avenue occupies the southeast corner of the intersection of South Boston Avenue and East 7th Street. The church is clad in limestone on the west elevation. The remaining elevations are clad in buff brick. The original structure consists of a tower and a wing attached to the southern tower elevation. The tower contains the church bell and is capped with a copper spire, pinnacles, and stepped, tapered projections. The wing has a central Gothic arch window covered with a modern storm fitting. This window is flanked by smaller Gothic arched stained glass windows surmounted by crosses inlaid in stone. Stepped, tapered pilasters with cinquefoil decorative motifs adorn the façade. There are a total of four entryways on the west elevation. The doors are large, oak double doors. Three of the entries have segmental arch surrounds and a stained glass transom. The primary entrance is in the tower. The tympanum is ornamented with tracery-styled woodwork. Two sets of paired stained glass windows adorn the remainder of the tower façade. Fenestration on the south elevation includes five bays of stained glass windows – large rectangular openings on the first floor and triangular on the second floor. Other openings on the secondary elevations are one-over-one double hung sashes. The north wing, constructed in 1953, is an addition to the original church. Ornamentation and materials are congruent with the original structure. Windows in the addition are multi-pane fixed windows with an lower operable awning sash.

224 South Boulder Avenue (United States Post Office and Courthouse - NRIS #00000244) **Contributing**
Classical Revival 1917 Temple Front
Wetmore, James (Architect)

The three-story limestone government building at 224 South Boulder Avenue fronts the full length of South Boulder

Avenue on the west side. The slightly protruding bays on the north and south ends of the front (east) elevation contain entrances. Twenty-two two-story composite Corinthian columns executed in limestone line the east elevation between the two protruding bays. The protruding bays contain engaged pilasters with composite Corinthian capitals. A classical entablature two dentil courses encircles the building above the second story. Centered on the east elevation, the three entryways have fixed double doors topped with decorative "X" pattern metalwork. The entryways in the end bays on the east elevation are surrounded by pilasters and scroll brackets supporting a classical pediment. The central bay of the east elevation has in antis columned portico extending the entirety of the bay. The façade within the portico has tall windows at each story, spaced regularly between the columns. A terra cotta acanthus leaf cornice caps the building. There are non-historic mechanical unit additions at the west elevation. The easternmost window on the south elevation has a stone balcony. There are regular patterns of historic fenestration with non-historic windows on the north and south elevations. The first story contains multi-pane fixed windows with tinted glass while the upper stories contains smaller one-over-one double-hung sashes with fixed glass. The building is rectangular at the first story, but the two light wells on the west elevation create the W-shaped upper stories.

320 South Boulder Avenue **Non-Contributing**
No Distinctive Style 1917 Two-Part Commercial Block

The three-story concrete commercial building at 320 South Boulder Avenue sits on the west side of the street in the middle of the block. The south, east, and portions of the north elevation are clad in concrete panels. Single-pane fixed windows with tinted glass and metal spandrel panels form vertical bands on the south and east elevations. The exterior of the building has been altered. The historic fabric appears to be lost, rendering the building non-contributing. The historic brick façade is visible above the concrete-clad first story on the north and west elevations. The north elevation contains a regular pattern of single-pane fixed windows on the second and third stories. The significant façade alterations render the building non-contributing to the District.

406 South Boulder Avenue (Beacon Building) **Contributing**
Beaux Arts 1923 Three-Part Vertical Block

The nine-story tri-part tall commercial building at 406 South Boulder Avenue occupies the southwest corner of the intersection of South Boulder Avenue and West 4th Street. The rectangular building has a two-story limestone base, a six-story brick shaft, and a one-story terra cotta cap on the north and east elevations. The base has a round-arched arcaded ground/mezzanine level with ornate keystones, pilasters, and cartouches. Historic multi-pane fixed windows fill the arcaded openings on the first story. A dentil course and Venetian wave banding cap the stone base. These ornamental details reflect the Beaux Arts stylistic treatment. The brick shaft has full-height pilasters of alternating widths and terra cotta capitals with ornate volutes. Pilasters flanking the paired single-pane fixed windows at the terra cotta cap bear shield and swag motifs. The building has a heavy cornice with dentil courses, modillions, and egg and dart banding. A parapet with a balustrade extends above the roofline. The east elevation contains the three recessed entryways. Above each entry is a large metal canopy ornamented with acanthus leaf bands. The unadorned brick wall of the south and west elevations contain regular patterns of punched openings with cast stone sills and single-pane fixed windows with tinted glass.

601 South Boulder Avenue (Petroleum Club) **Contributing**
Modern Movement 1965 Free-Standing Tower
Marshall, Thomas and Kelley, Jack (Architect)

The sixteen-story Modern Movement office building at 601 South Boulder Avenue occupies the southeast corner of the intersection of South Boulder Avenue and West 6th Street. The building has horizontal bands of single-pane, fixed, tinted windows alternating with bands of green metal panels. There are strong vertical elements executed in concrete on the west elevation and at the northeast corner. There are also wide bands of concrete above the recessed glass ground and mezzanine levels as well as at the roofline.

302 South Cheyenne Avenue (Mid-Co Building) **Contributing**
Beaux Arts 1918 Two-Part Commercial Block
Schumaker, Atkinson & Olston (Architect)

The two-story commercial building at 302 South Cheyenne Avenue occupies the southwest corner of the intersection of South Cheyenne Avenue and West 3rd Street. The buff brick rectangular building has elaborate terra cotta ornament on the north and east elevations. Elaborate door surrounds consist of engaged columns supporting an entablature. A large

terra cotta cartouche tops the entablature with an inscribed nameplate reading "MID-CO." Terra cotta ornament creates faux pilasters that extend two stories. A decorative frieze consists of urn and festoon motifs. The parapet has a terra cotta balustrade. There are terra cotta panels in the spandrels. The windows on the north and east elevations are vaguely Chicago Style with narrow one-over-one hung sashes flanking a wider fixed sash. The unadorned brick walls of the south and west elevations contain single punched openings with single-pane fixed windows.

403 South Cheyenne Avenue (Mincks-Adams Hotel - NRIS #78002273) **Contributing**
Style: Mixed 1928 Three-Part Vertical Block
Mincks, Ike, Fabry, Alfred C. (Architect)

The thirteen-story tri-part tall commercial building at 403 South Cheyenne Avenue occupies the southeast corner of the intersection of South Cheyenne Avenue and West 4th Street. The rectangular building has a two-story terra cotta base, a ten-story buff brick shaft with terra cotta spandrels, and a one-story terra cotta cap on the two primary (north and west) elevations. The eclectic use of Gothic, Italianate, and Baroque stylistic features creates a profoundly ornate exterior at each elevation. Zoomorphic and stylized organic forms cast in glazed terra cotta adorn the façade. Spandrel panels have both glazed and pigmented terra cotta ornamentation. Pinnacles project from the roofline parapet. There are large metal awnings above the main entryways on the north and west elevations. Fenestration on the north, south, and west elevation consists of paired single-pane fixed windows, while the unadorned brick wall of the west elevation contains individual single-pane fixed windows.

308 South Cincinnati Avenue **Non-Contributing**
No Distinctive Style 1919 Two-Part Commercial Block

The three-story commercial building at 308 South Cincinnati Avenue sits on the west side of the street in the middle of the block. The brick and concrete rectangular building has a ground-floor storefront on the front (east) elevation. The ground floor is clad in synthetic stone panels. The buff brick second and third stories each contain two narrow single-pane fixed windows flanking a wide two-pane fixed window. The windows have stone sills. A marble nameplate is inlaid below the third-story windows. The transom above the storefront is covered in a metal panel bearing the shop's name. The flat parapet has cast stone coping. The north wall is a blank stucco wall with a large mural painted on the upper stories. The west elevation contains a single metal door and metal fire escape at each story. The south elevation is a shared party wall. The façade alterations render the building non-contributing to the district

414 South Cincinnati Avenue **Contributing**
No Distinctive Style 1965

The six-story parking garage at 414 South Cincinnati Avenue sits on the west side of the street in the middle of the block. The rectangular, concrete building has bands of decorative concrete screens at each story on the front (east) elevation. The north and south elevations are blank concrete walls. The west elevation is not visible.

512 South Cincinnati Avenue (University of Tulsa Law School) **Contributing**
Art Deco: Streamline/Zigzag 1949 Two-Part Commercial Block

The two-story commercial office building at 512 South Cincinnati Avenue sits on the west side of the street, attached to the north elevation of the building at 119 East 6th Street. The building exhibits Art Deco styling similar to that of 119 East 6th Street, the Service Pipeline Building. The ground level of the front (east) elevation is clad in green glazed terra cotta. The imposing main entryway extends to the second story to frame the three one-over-one hung metal windows. Art Deco motifs in green glazed terra cotta at the entryway act as the visual focal point of the east elevation. There are glazed terra cotta tiles with Art Deco motifs inlaid in the spandrels. There is a band of slightly coursed terra cotta at the roofline. There are chevrons and rosette banding atop the mezzanine level. The second story is buff brick. Window openings at the corners of the building are filled with glass block. The glazed terra cotta and buff brick continue on the north elevation briefly. The remainder of the wall is stucco. There are vines growing on most of the unadorned stuccoed portion of the wall. The south elevation is a shared party wall and the west elevation is not visible.

610 South Cincinnati Avenue **Contributing**
Modern Movement 1959 Free-Standing Commercial Block
McCune & McCune (Architect)

The two-story Modern commercial building and parking structure at 610 South Cincinnati Avenue occupies the northwest corner of the intersection of South Cincinnati Avenue and East 7th Street. This excellent example of mid-century Modern Movement architecture consists of an office block and a carport/drive-thru. The office block is two adjacent rectangles connected at one corner. The west elevation of the office block consists of a metal and glass curtain wall. The drive-thru has a parking lot on its roof. The horizontal emphasis of the building is expressed through the wide, cantilevered concrete rooflines. The west elevation has patterned concrete screens/panels and synthetic canopies bent in a triangular pattern.

309 South Main Street **Non-Contributing**
No Distinctive Style 1930 Two-Part Commercial Block

The two-story building at 309 South Main Street sits on the east side of the street in the middle of the block. There is a glass and metal storefront on the first story and three single-pane fixed windows on the second story. The entire façade is clad in stucco. The central second story window has a decorative terra cotta lintel, and a terra cotta cornice with dentils and medallions runs along the eave line. Spanish Mission-style clay barrel tiles cover the parapet roof. The north, south, and east elevations are shared party walls. The significant façade alterations render the building non-contributing to the District.

311 South Main Street (Renburg's) **Contributing**
Modern Movement 1947 Two-Part Commercial Block

The three-story commercial building at 311 South Main Street sits on the east side of the street in the middle of the block. The first story of the front (west) elevation has a metal and glass storefront with a full-width canopy. The upper stories are clad with turquoise stucco cast in narrow vertical bands. There are metal panels at the outer corners of the building and the coping. There are two narrow horizontal multi-pane fixed windows at the second and third stories, centered on the west elevation. The windows have metal frames. A metal company sign attaches to the façade above the third story. The east elevation is an unadorned brick wall. The north and south elevations are shared party walls.

312 South Main Street **Non-Contributing**
Modern Movement 1970 Free-Standing Commercial Block

The four-story commercial office building at 312 South Main Street sits on the west side of South Main Street in the middle of the block. Large-aggregate concrete panels clad the rectangular building. Exaggerated window hoods on the front (east) elevation surround horizontal bands of multi-pane fixed windows that project outward diagonally from the tops of the windows. The recessed entry is located at the south end of the east elevation. Directly above the entry is a vertical band of multi-pane fixed tinted windows capped by a large concrete window hood. The building exhibits some, minimal elements of brutalism in the window hoods and façade material. The unadorned brick wall of the west elevation contains multi-pane fixed windows with concrete sills. The north elevation is a blank concrete wall and the south elevation is not visible.

317 South Main Street (Drexel Building) **Contributing**
No Distinctive Style 1910; c.1950 alt. Two-Part Commercial Block

The four-story commercial/office building at 317 South Main Street sits on the east side of the street in the middle of the block. The recessed metal and glass storefront is framed with granite panels. The upper stories are clad in concrete stucco panels. Each story has two narrow horizontal bands of windows that each contains two single-pane fixed windows flanking a metal panel. The unadorned brick wall of the east elevation contains historic two-over-two double-hung windows with stone sills and lintels. The north elevation is a shared party wall and the south elevation is not visible. The building was originally constructed in 1910. The current façade reflects improvements made c. 1950.

324 South Main Street (Palace Building) **Contributing**
Art Deco: Zigzag 1913 Three-Part Vertical Block
Olson Coffey Architects (Alteration Architect)

The nine-story tri-part commercial office building at 324 South Main Street occupies the northwest corner of the intersection of South Main and West 4th Streets. The rectangular building is clad in stone on the south and east elevations and buff brick on the north and west elevations. The building has a tall one-story base, a seven-story shaft with ornament at the second story only, and a one-story cap. The building's Art Deco motifs feature Indian/Mexican sculptural faces at

the top of the corner pilasters. A decorative parapet projects above the roofline. Banded trim marks the mezzanine level and the roofline, and the frieze between the first and second stories has an acanthus leaf motif. Pilasters divide the south and east elevations into bays containing paired two-light fixed windows. The unadorned brick walls of the north elevation contain paired two-pane fixed windows visible above the adjacent building while the west elevation contains single two-pane fixed windows and a metal fire escape.

402 South Main Street **Non-Contributing**
No Distinctive Style 1975
Murray Jones Murray (Architect)

The five-story parking garage at 402 South Main Street occupies the north half of the block between South Main Street and South Boulder Avenue, on the south side of West 4th Street. The concrete garage has retail shops with metal and glass storefronts on the ground level. The façade is clad in EIFS panels, concrete posts, and metal slats on the north, east, and west elevations. The south elevation is not visible.

405 South Main Street **Non-Contributing**
Plaza 1978

The landscaped plaza at 405 South Main Street occupies the southeast corner of the intersection of South Main and East 4th Streets. The plaza is paved in concrete with concrete railings around the openings to the recessed landscaped portions of the plaza. A portion of the plaza at the corner of South Main and East 4th Streets is recessed a full story below street level. Metal and concrete steps lead down to the plaza from the street level on South Main Street. A central area of brick pavers contains a metal sculpture surrounded by strips of grass. A sloped area at the east end of the recessed plaza is landscaped with rocks and mature trees.

Bartlett Square **Non-Contributing**
HTB, Inc. (Architect) 1978

The circular fountain sits at the intersection of South Main and 5th Streets in the middle of the intersection. When the concrete fountain with concrete pavers was constructed, it was within the Main Mall, a pedestrian mall along 5th Street. The Main Mall has since been removed and the street was reopened to vehicles. The fountain remains at the intersection creating a roundabout. This object was constructed after the period of significance and is considered non-contributing.

502 South Main Street **Non-Contributing**
Modern Movement 1981 Free-Standing Commercial Block
Bloom, Van Fossen & Brase (Architect)

The six-story professional/office building at 502 South Main Street occupies the southwest corner of the intersection of South Main and West 5th Streets. The irregularly shaped building is clad in concrete panels. The east elevation contains a recessed metal and glass entry in the northern section of the building. This section steps back at the third story and contains horizontal bands of single-pane fixed tinted windows that continue on the north and west elevations. The southern portion of the east elevation is a seven-story concrete structure clad in solid concrete panels. The south elevation, clad in concrete panels, contains two horizontal bands of single-pane fixed windows. The landscaped plaza at the northeast corner of the lot contains several stone and metal sculptures. This building was constructed after the period of significance and is considered non-contributing.

507 South Main Street (Ketchum Hotel/Oil Capital Building) **Contributing**
Commercial Style 1915; alt. c. 1947 Three-Part Vertical Block
Winkler, George (Architect)

The seven-story tri-part building at 507 South Main Street sits on the east side of the street in the middle of the block. The rectangular brick building has two recessed, metal and glass storefronts defined by red brick piers. There is a soldier course of brick above the storefronts and ornamental polychrome brick details at the first story. The upper stories are composed of four bays of continuous glazing separated by painted brick pilasters. A ribbon of window and spandrel glass is recessed in each bay, covering the original window openings and brick spandrels. This fenestration was installed in c. 1947 when the building became the Oil Capital Building and has achieved historic significance in its own right. Tall concrete panels clad the one-story building cap above the fenestration. The unadorned brick walls of the north and south elevations, above the adjacent buildings, contain irregular patterns of non-historic single and paired one-over-one double-

hung windows with tinted glass in historic window openings.

515 South Main Street **Non-Contributing**
Modern Movement 1986 Free-Standing Commercial Block

The four-story brick commercial/office building at 515 South Main Street sits on the east side of the street in the middle of the block. The large mass of a building has deeply recessed windows on the front (west) and south elevations. The bands of single-pane fixed tinted windows are canted inward on the second through fourth stories. Fixed windows are recessed into the south elevation. There is a recessed entryway on the west elevation. Brick spandrels between the stories are composed of multiple soldier courses. The north and east elevations are not visible. This building was constructed after the period of significance and is considered non-contributing.

525 South Main Street **Non-Contributing**
Modern Movement 1973 Free-Standing Tower
Bloom, VanFossen & Brase (Architect)

The fourteen-story, tall office building at 525 South Main Street occupies the northeast corner of the intersection of South Main and East 6th Streets. The building has concrete piloti that rise the full height of the building on all elevations, providing strong vertical elements. Vertical bands of single-pane fixed tinted windows alternate with metal spandrel panels between the concrete elements. The recessed ground floor has concrete piers that support the upper stories. A mechanical story sits atop the building.

605 South Main Street (H. A. Chapman Centennial Green) **Non-Contributing**
Park 2008

The H.A. Chapman Centennial Green is a landscaped park that occupies the north half of the block between South Main Street and South Boston Avenue along the south side of East 6th Street. The plaza is landscaped with red and grey pavers, concrete steps, grass, and small trees. Raised concrete planters contain flowers and small shrubs. This site was constructed after the period of significance and is considered non-contributing.

610 South Main Street **Contributing**
Beaux Arts 1929 Two-Part Commercial Block

The three-story commercial building at 610 South Main Street sits on the west side of the street in the middle of the block. The narrow rectangular building has Beaux Arts style terra cotta ornament on the front (east) elevation. Fenestration divides this elevation into three bays. The center bay containing the storefront is wide while the two outer bays are narrow with only one single-pane fixed window in each. The concrete-clad storefront with a recessed entry has been altered with concrete panels. The ground level has two arched entryways with exaggerated keystones in the outer bays flanking a central altered bay. Beaux Arts terra cotta detailing includes elaborate voussoirs, two-story fluted ionic pilasters, and urn reliefs. The cornice has dentil courses and egg and dart banding above the second story. The second-story contains a horizontal band of single-pane fixed windows while the third story has a band of individual single-pane fixed window openings separated by simple terra cotta pilasters. There is an inlaid urn and foliage design banded across the top of the central bay above the third story. The outer bays extend above the roofline in a semi-circular parapet with oval cartouches centered within the parapet. The north and south elevations are shared party walls and the west elevation is not visible.

616 South Main Street **Contributing**
Beaux Arts 1929 Two-Part Commercial Block

The three-story commercial building at 616 South Main Street sits on the west side of the street in the middle of the block. Concrete and terra cotta pilasters divide the front (east) elevation into nine bays, each containing one window at each story. The ground-level storefront has been substantially altered with the addition of concrete panels either obscuring or replacing original fabric. The storefront maintains the original window openings filled with single-pane fixed tinted windows between the pilasters. The center three bays contain a recessed entry. The upper stories are clad in terra cotta with highly decorative Beaux Arts ornamentation in the spandrels between the second and third stories. The third-story windows have decorative Beaux Arts coverings giving the windows an arched appearance. Terra cotta ornament on the parapet includes ten prominent finials and roofline cresting. Single-pane fixed tinted windows fill the upper-story window openings. The south elevation contains regular fenestration patterns of individual punched openings filled with single-pane fixed windows.

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.)

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

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

[ ] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

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

Property is:

[X] A Owned by a religious institution or used for religious purposes.

[ ] B removed from its original location.

[ ] C a birthplace or grave.

[ ] D a cemetery.

[ ] E a reconstructed building, object, or structure.

[ ] F a commemorative property.

[ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

Commerce

Period of Significance
c. 1913 - 1967

Significant Dates

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
See below

Period of Significance (justification)
The period of significance begins in c. 1913 with construction of the oldest building in the district and ends in 1967, when the last major contributing resource was built before Tulsa's oil-based economy began to decline. The Oil Capital Historic District includes seven contributing resources constructed between 1960 and 1967. National Park Service allows properties that are less than fifty years old to be counted as integral parts of a historic district when there is sufficient perspective to consider their historic significance. This is accomplished by demonstrating that: (a) the district's period of significance is justified as a discrete period with a defined beginning and end; (b) the character of the district's historic resources is clearly defined and assessed; (c) specific resources in the district are demonstrated to date from that discrete

era; and, (d) the majority of district properties are over fifty years old. In these instances it is not necessary to prove exceptional importance of either the district itself or of the less-than-fifty-year-old properties.[1] The Oil Capital Historic District meets these four conditions. The seven contributing properties dating after 1960 make up only 10% of the total district properties, yet their presence is significant in the history of Tulsa's downtown development. They are noteworthy reminders of the struggle that many cities experienced as commercial development shifted outside of traditional commercial centers in the1950s and historic downtowns entered a period of decline.

Criteria Considerations (explanation, if necessary)

The inclusion of a religious property necessitates that the district be nominated under Criteria Consideration A, which stipulates that eligible religious buildings must derive their "primary significance from architectural or artistic distinction or historical importance."[2] The First Presbyterian Church, constructed in 1926, contributes to our understanding of development in downtown Tulsa during the economic boom of that period. Its substantial size and high-style Gothic Revival design evidence the prosperity of Tulsa in general as well as specific success of the congregation served by the building at the time of its construction.

Architect/Builder

Numerous architects and builders are associated with resources in the Oil Capital Historic District. Some of these firms and individuals are quite notable; others are less prominent. Rather than try to rank these many designers and builders by level of importance, they are presented here in alphabetical order.

Atkinson, Arthur M. (Architect)
Atkinson & Olston (Architect)
Barnett, Haynes, Barnett (Architect)
Black, Ralph M. (Architect)
Black & West (Archtiect)
Black, West & Wozencraft (Architect)
Bloom, Van Fossen & Brase (Architect)
Brandborg & Roads (Architect)
Braselton & Assoc. and Loebl (Architect)
Brussel Viterbo (Builder)
Buchner, Robert E. (Architect)
Carson & Lundin (Architect)
Chadsey, Fred (Renovation Architect)
Delk, Edward Buehler (Architect)
Goff, Bruce (Architect)
H.H. Mahler Company (Architect)
Hoit, Price and Barnes (Architect)
HTB, Inc. (Architect)
Keene & Simpson (Architect)
Kershner, Frank (Architect)
Koberling, J. R. (Architect)
Marshall, Thomas and Kelley, Jack (Architect)
McCune & McCune (Architect)
Mincks, Ike, Fabry, Alfred C. (Architect)
Murray Jones Murray (Architect)
Olson Coffey Architects (Alteration Architect)
Rush Endicott Rush (Architect)
Saunders, Edward W. (Architect)
Schumaker, Atkinson & Olston (Architect)

[1] U.S. Department of the Interior, National Park Service, National Register of Historic Places, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (Washington, DC: National Register Publications, 1998.
[2] Ibid, 26.

Senter, Leon B. (Architect)
Smith & Senter (Architect)
Wetmore, James (Architect)
Winkler, George (Architect)
W.R. Grinshaw & Company (Builder)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

SIGNIFICANCE

SUMMARY
The Oil Capital Historic District is locally significant as the historic heart of Tulsa's business community. It is eligible for listing under Criteria A for the area of Commerce. Development of the Oil Capital Historic District began following the discovery of oil near Tulsa just after 1900 and continued virtually unabated into the late 1960s. Following this period, many oil companies moved their headquarters to Houston, Texas, marking a distinct shift in the economic climate of downtown Tulsa. The nominated resources document the commercial prosperity of Tulsa over this seven-decade period and showcase the evolution of nationally-popular architectural and urban design trends. They express architectural styles, ranging from the classical to the modern. Very shortly after the start of the oil boom, wealthy businessmen began building skyscrapers to house the many oil-related businesses and professionals in need of office space – and simply because they could. Banks tended to the business assets of oil companies and oil men, while office buildings housed a variety of professionals, insurance companies and other businesses that supported the oil industry. The buildings erected before World War II vary in size but have uniform setbacks that create a dense street wall. While materials for new construction became scarce during World War II, Tulsa's economy remained strong as the oil industry supported the war effort. After the war, the character of new construction in the commercial district evolved as downtown sought to cope with competition from the suburbs. The new buildings erected during this period were larger than those built before the war and were often set back from the street on landscaped plazas. With so much economic activity derived from the oil industry, Tulsans developed an early interest and reliance on the automobile. Parking garages became an integral component of the downtown built environment beginning in the 1920s. Areas of open surface parking only modestly affect the historic pedestrian character of the district. The high-style buildings of the Oil Capital Historic District form Tulsa's distinctive downtown skyline and set this area of the city apart from other parts of the community.

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

Commercial Development of the Oil Capital Historic District
There was probably no event more important in Tulsa's history than the discovery of oil in 1901. At the turn of the century, the town had only about 1,390 residents. The first oil well, located in Red Fork, was just across the Arkansas River from Tulsa, and its location put the town at the center of an oil boom. The 1905 Glenn Pool strike enhanced Tulsa's value as a business center where one could get leases, obtain bank loans, hire drillers and find equipment for the oil fields.

The city's population exploded as newcomers wishing to partake of the riches flooded into the city. When the oil companies prospered, the city did as well.[3] Tulsa grew wildly during the next ten years. By 1904, the town had outgrown its original plan. Population figures reflect the growth: the town grew to 18,182 residents by 1910. By 1920, the population reached 72,075; and by 1930, it had nearly doubled again reaching 141,258.[4]

Before the oil strike, Main Street was the commercial heart of Tulsa. Both north and south of the railroad tracks, it was lined with one- and two-story general stores, barber shops, jewelers, bakers and meat markets -- commercial establishments that served the basic needs of the small community. The buildings that housed these businesses were representative of those erected in towns throughout the United States during this period. Simple and somewhat

[3] Tulsa Preservation Commission, Tulsa History, Transportation (1850-1945), http://www.tulsapreservationcommission.org/history/transportation, referenced March 17, 2009. Also see Danney Goble, *Tulsa! Biography of the American City*, (Tulsa, OK: Council Oak Books, 1997) 31, 58.
[4] Angie Debo, *Tulsa: From Creek Town to Oil Capital, (Norman, OK: University of Oklahoma Press, 1943)*, 84, 87.

temporary, they were one or two-stories and usually of wood construction. As the city matured, brick plants opened, and wood buildings were replaced with more permanent structures.[5]

Commerce and trade were always important in the nascent downtown along South Main Street, but a more-vibrant, mixed-use downtown emerged following the oil boom. Almost instantly there was a staggering demand for all types of new buildings. The First National Bank constructed Tulsa's first five-story building in 1905, the same year as the Glen Pool strike. Soon commercial buildings were under construction along, and at an increasing distance from, Main Street. Oil companies, large and small, established headquarters in Tulsa, and hotels, housing both long-term residents and temporary visitors, were constructed to meet the needs of the now oil-focused town.

City directories document the dramatic growth in new office space. In 1910 Tulsa had just sixteen office buildings. That number grew to seventy in 1913 and to ninety-three by 1916.[6] By 1920, the city directory listed 431 oil and gas companies in Tulsa.[7] The oil industry supported a culture of independent operators who ran their own firms in a decentralized fashion.[8] Downtown buildings provided office space for the oil companies themselves as well as for oil-related services, such as drilling, geological analysis, leasing, engineering. These buildings also provided office space for a variety of other professionals, such as physicians, dentists, accounts, attorneys and insurance companies. In addition to office buildings, the burgeoning downtown had department stores (Brown Dunkin, Renbergs and VanDevers); financial institutions (First National Bank and Exchange National Bank); insurance companies (Atlas Life and Beacon Life); drugstores (Crowns and Steinbergs); movie theaters (the Ritz, the Majestic and the Orpheum); as well as dime stores, cafes, luncheonettes, restaurants and specialty shops -- all of the businesses necessary to support a modern city.

During World War I, city troops went to the fronts, but mostly Tulsa prospered as oil money washed over the city from supplying the war effort. The high financial returns of oil-related businesses were reinvested in larger oil companies and expanded refineries. By 1927, Tulsa was known as the "Oil Capital of the World," because it was headquarters to 1500 oil-related companies. Tulsa was the heart of the Mid-Continent oil field, which produced two-thirds of the nation's oil. Its refineries produced more gasoline than any other location in the United States and supplied coast-to-coast pipelines.[9]

After the war, the focus of new construction in downtown Tulsa shifted from Main Street to the vacant land along Boston Avenue south of Third Street.[10] The downtown buildings erected on Main Street were generally one to three stories tall. If an entrepreneur wished to build a taller office tower, the available property along Main Street was generally insufficient. In 1915, Boston Avenue south of Fifth Street was almost entirely residential. The demand to displace houses with skyscrapers was inevitable. Wealthy oilmen wanted to build visual testaments to their wealth. Fourth and Boston was topographically one of the highest points in downtown Tulsa, which only enhanced the significance of the buildings lining its route. The 1920s was also a decade of great creativity and optimism, as architects embraced modern architecture known today as Art Deco.

South Boston Avenue was soon a corridor of prominent skyscrapers, as new modern buildings mixed with more traditional architecture to create a city of rich visual character. Notable buildings along South Boston Avenue include the Cosden Building (NRIS #79002029), the Atlas Life Building (NRIS #09000358), the Thompson Building, Philcade (NRIS #86002196) and the Philtower (NRIS #79002032). These and numerous other office buildings were identified with the oil-rich men who built them, housed oil company headquarters, and provided office space for the companies tending to the financial and legal needs of the oil industry. Banks that had started on Main Street also relocated to Boston Avenue during this period.[11] Of the twenty-four new buildings erected in downtown Tulsa between 1920 and 1929, twenty are in the Oil Capital Historic District.

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[5] The Oil Capital Historic District retains no buildings from this earliest period of development. In 1898, a fire destroyed most of the east side buildings on South Main Street. Redevelopment activities throughout the century removed other early buildings. Nicole Marshall, "History of Tulsa's Fire Service on Sale," *Tulsa World,* August 10, 2008, http://www.allbusiness.com/safety-accidents-disasters/accidents-fires/11825218-1.html, referenced January 26, 2010.

[6] *Burkhart's Tulsa City Directory*, (Tulsa, OK: Burkhart Printing and Stationery, 1910), 21-22, and *Polk's Tulsa City Directory*, (Tulsa, OK: Polk-Hoffhine Directory Company 1913), 26-27. Also see *Polk's Tulsa City Directory*, (Tulsa, OK: Polk-Hoffhine Directory Company, 1916), 32-33.

[7] Goble, 95.

[8] Cathy Ambler and Michael Cassity. "Atlas Life Building", 2009 nomination (NRIS #09000358).

[9] Goble, 198.

[10] *Sanborn Fire Insurance Map*, Tulsa (Tulsa County), (Chicago. IL: Sanborn Fire Insurance Company, 1915).

[11] The National Bank of Tulsa had the entire west side of the Boston, between Third and Forth Streets.

During the Great Depression, oversupply depressed the oil market and created difficult times for those whose income was dependent on oil, especially the working-class. Before the Depression ended, Tulsa struggled economically, like other cities across the United States. The price of a barrel of oil had dropped to nearly nothing, and it took years to recover even one-half its previous 1920s high value. Some companies went out of business or merged, but 45 major oil companies and more than 500 smaller companies survived the Depression.[12] The drop in oil prices curtailed building in Tulsa almost completely. Only four new buildings were constructed in the district during the Depression,[13] and during the war years of the early 1940s, only two new buildings were built.[14]

When construction funds and materials became available after World War II, the Oil Capital Historic District strengthened its position as the heart of the city's business community. While the oil sector remained strong downtown, new industries and businesses, many not located downtown, provided additional employment opportunities for many Tulsans. By this time commercial development had eliminated many of the historic residential areas in downtown Tulsa. New subdivisions were being constructed outside of downtown, and retail commerce followed. Forty shopping centers were constructed outside Tulsa's downtown area between 1945 and 1950 alone. While communities across the country experienced similar trends, the shift of retail activity away from downtown Tulsa was described as "a phenomenon unmatched in the United States by any other city of comparable size."[15] The flight of stores from downtown to strip malls and shopping centers left the once diverse commercial activity of downtown Tulsa highly focused on business, particularly on the oil industry.

Suburban expansion moved workers further and further out from the city core, increasing the number of daily commuters and exacerbating the city's traffic and parking demands.[16] A variety of solutions were employed to meet parking needs. Vacant parcels and empty lots where houses once stood were used for surface parking; sometimes older buildings were gutted to provide indoor parking; or buildings were demolished to create parking lots. Small parking garages began appearing in the 1920s. After World War II, fifteen large parking garages were built in downtown Tulsa over a fifty-year period from 1955 to 2005.[17] The district includes five parking garages. The oldest and smallest is the National Register-listed K.C. Auto Hotel (1928). Two others appear to be individually eligible for the National Register (the 1965 Philtower Parking Garage at 414 S. Cincinnati Avenue and the 1954 601 S. Boston Avenue garage).

By the late 1960s the local economy began to diversify, and Tulsans were optimistic about their economic future. While the economy was no longer based exclusively on petroleum, the oil industry remained a strong presence in the community. In 1966, 850 oil companies employed 20,100 workers in Tulsa, many of those in the downtown area.[18] Oil companies, banks, savings and loans, communication companies and the Chamber of Commerce built within the heart of downtown Tulsa during the 1960s, sometimes replacing existing buildings to be in this location. Embraced as "new" Tulsa, these buildings were products of the city's hopeful vision that the downtown would reestablish its once vibrant place in Tulsan's lives. The character of the city continued to evolve, as buildings with large footprints replaced the dense conglomeration of smaller buildings built before the war. Parking lots were created for commuters living elsewhere around the Tulsa area. With the loss of retail activity and the addition of new modern office towers, by the end of the period of significance the downtown Tulsa more closely resembled a suburban business park than the vibrant multi-use downtown it had been earlier in the century.

In the early 1980s, overproduction of oil in other parts of the world and an accompanying national recession had a catastrophic affect on the petroleum businesses that remained in Tulsa. Oil prices declined nearly 50 percent when reduced demand accompanied the continued overproduction of oil. The result was a "bust" in the market between 1982

[12] Debo, 115.
[13] These buildings were underway before the Depression's affects were felt: Union Station, Philcade and Pan Am Building.
[14] These included the Amerada Hess Building (Community Care), the First National Bank, and the Service Pipeline Building (Arco).
[15] Courtney Ann and Glenn Vaughn-Roberson, *City in the Osage Hills: Tulsa, Oklahoma* (Boulder, CO: Pruett Publishing Company, 1984), 150.
[16] "Creation of 2500 Parking Places in 1954 Will Lessen Downtown Squeeze." This came from a clipping in the Tulsa Parking vertical file at the Tulsa City/County Library and the newspaper was not specified.
[17] The K. C. Auto Hotel on South Cincinnati was constructed in 1928 and is only extant small parking garage. *Sanborn Fire Insurance Maps*, Tulsa (Tulsa County), (Chicago, IL: Sanborn Fire Insurance Company, Vol. 1, 1915-1962.
[18] Kathryn Nardone, "Tulsa, Oklahoma: Some Aspects of Its Urban Settlement," *Proceedings of the Oklahoma Academy of Science*, Vol. 46 (Norman, OK: University of Oklahoma, 1966), 381.

and 1987.[19] The oil industry continued to consolidate and eliminate jobs through the 1990s.[20] Gas and oil well capacity had matured in Oklahoma, and oil companies began to seek new oil reserves in the Gulf of Mexico. They relocated offices to the Houston area, a city with a large technical labor force in an industry now much more knowledge-intensive.

Today, the Oil Capital Historic District remains a testament to the oil men and the petroleum economy that fueled the city's growth during the twentieth century. The density, massing, and design of the nominated resources distinguish this group of buildings from other parts of Tulsa, both downtown and outside of the downtown area. It illustrates the evolution of the local economy, as well as the forces that shaped its development. Most importantly, it is readily identifiable as the historic center of business in Tulsa.

[19] "Oklahoma Oil and Gas Briefing Newsletter" (Oklahoma Department of Commerce January 23, 2006), 2, http://staging.okcommerce.gov/test1/dmdocuments/Oklahoma_Oil_Gas_Briefing_January_2006_0302061746.pdf referenced March 11, 2009.

[20] Stuart Stephen, "Houston Nails Down its Ranking as Leader in Oil Sector Jobs," *All Business Publication* (New Orleans, LA: New Orleans City Business, August 21, 2000), http://www.allbusiness.com/human-resources/950478-1.html, referenced March 11, 2009.

9. Major Bibliographical References

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Other

Vertical Files, Tulsa City/County Public Library.

"Creation of 2500 Parking Places in 1954 Will Lessen Downtown Squeeze." Tulsa Parking File.

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
_14_previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_X_State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 50
(Do not include previously listed resource acreage.)

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	15	230638	4004988	3	15	231284	4004661
2	15	231144	4005132	4	15	230979	4004632

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

The boundaries of the Oil Capital Historic District are shown on the attached boundary map.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the Oil Capital Historic District were drawn to include the largest possible concentration of contiguous resources that reflect the history and development of Tulsa's commercial business district during the period when development was largely associated with and driven by the oil industry. This area maintains a density that other areas within the city core lack. The frequency of non-historic surface parking lots increases outside the district boundaries. Buildings outside the district boundaries lack integrity, are less than fifty years of age, and/or do not share the specific associations of the nominated buildings with the oil industry that shaped downtown Tulsa following the discovery of oil in 1901 through the late 1960s.

11. Form Prepared By

name/title Cathy Ambler, Elizabeth Rosin and Rachel Nugent
organization Ambler/Rosin Preservation date June 2010
street & number 1129 E. 8th Street; and 215 West 18 Street telephone 918-584-3566 and 816-472-4950
city or town Tulsa and Kansas City state OK and MO zip code 74120 and 64108
e-mail cambler@sbcglobal and Elizabeth@rosinpreservation.com

Additional Documentation

Submit the following items with the completed form:

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

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

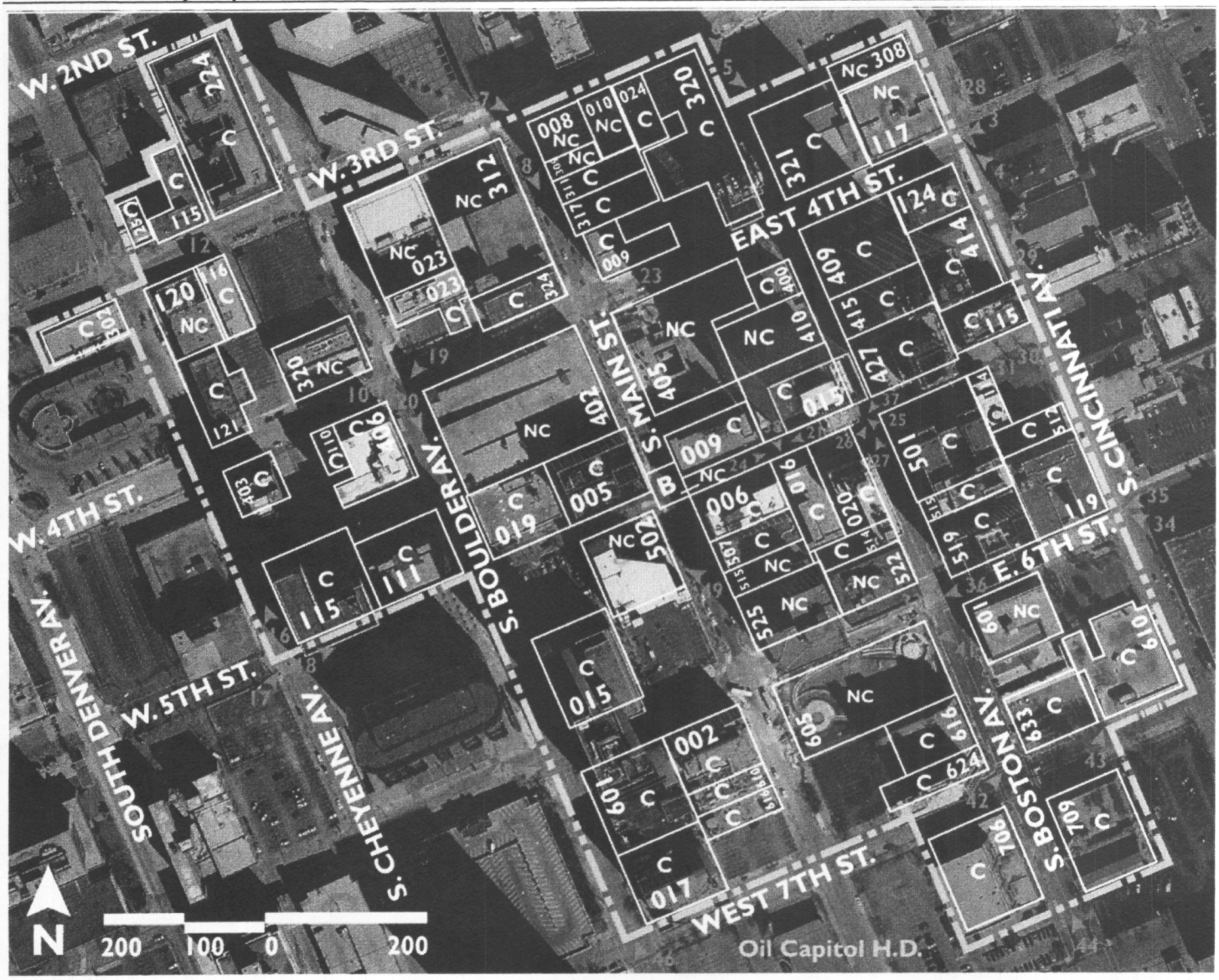
- **Continuation Sheets**

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

Oil Capital Historic District
Name of Property

Tulsa County, OK
County and State

District Boundary Map:



Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Oil Capital Historic District

City or Vicinity: Tulsa

County: Tulsa **State:** Oklahoma

Photographer: Cathy Ambler

Date Photographed: April, 11 2010

Description of Photograph(s) and number:
All digital images labeled as follows: OK_TulsaCounty_OilCapitalHistoricDistrict_#.tif

1 of 49. Skyline view west.

2 of 49. East 4th Street including the Tulsa Municipal Building (NRIS #75001574) and the Cosden/Mid-Continent Building (NRIS #79002029), view southwest.

3 of 49. East and West 4th Street between South Cincinnati and South Boulder Avenues, view west.

4 of 49. Non-contributing buildings at 117 East 4th Street and 308 South Cincinnati Avenue, view northwest.

5 of 49. South Boston Avenue between East 3rd and East 6th Streets, east side of the street, view southeast.

6 of 49. South Boston Avenue between East 3rd and East 6th Streets, west side of the street, view southwest.

7 of 49. Non-contributing buildings at 8 East 3rd Street and 10 East 3rd Street, view southeast.

8 of 49. South Main Street between East 3rd and East 4th Streets, east side of the street, view southeast.

9 of 49. South Main Street between East 3rd and East 4th Streets, east side of the street, view northeast.

10 of 49. East and West 4th Street between South Boulder and South Cincinnati Avenues, north side of the street, view northeast.

11 of 49. East and West 3rd Street between South Boulder and South Boston Avenues, south side of the street, view east.

12 of 49. West 3rd Street between South Boulder and South Cheyenne Avenues, north side of the street, view west.

13 of 49. North and east elevations of 302 South Cheyenne Avenue (contributing), view southwest.

14 of 49. South Cheyenne Avenue between West 4th and West 5th Streets, east side of the street, view southeast.

15 of 49. East and West 4th Street between South Cheyenne and South Cincinnati Avenues, view northeast.

16 of 49. South Cheyenne Avenue between West 4th and West 5th Streets, east side of the street, view northeast.

17 of 49. South and west elevations of 115 West 5th Street, Mayo Hotel (NRIS #80003303), view northeast.

18 of 49. East and West 5th Street between South Cheyenne and South Cincinnati Avenues, view northeast.

19 of 49. North and east elevations of 406 South Boulder, Beacon Building (contributing), view southwest.

20 of 49. South Boulder Avenue between West 4th and West 7th Streets, view southeast.

21 of 49. East and West 5th Street between South Boston and South Cheyenne Avenues, view southwest.

22 of 49. West 5th Street between South Main Street and South Cheyenne Avenue, north side of the street, view west.

23 of 49. Landscaped plaza at 405 South Main Street (non-contributing), view southeast.

24 of 49. East 5th Street between South Main Street and South Cincinnati Avenue, north side of the street, view northeast.

25 of 49. South Boston Avenue between East 3rd and East 5th Streets, west side of the street, view northwest.

26 of 49. East side of South Boston Avenue between East 4th and East 5th Streets, and north side of East 5th Street between South Boston and South Cincinnati Avenues, view northeast.

27 of 49. South Boston Avenue between East 3rd and East 5th Streets, east side of the street including 409 South Boston Avenue (Cosden Building/Mid-Continent Building - NRIS #79002029), 415 South Boston Avenue (Atlas Life Building - NRIS #09000358), and 427 South Boston Avenue (Phil Tower – NRIS #79002032), view north.

28 of 49. South Cincinnati Avenue between East 4th and East 6th Streets, west side of the street including 124 East 4th Street (Tulsa Municipal Building - NRIS #75001574), view south.

29 of 49. South Cincinnati Avenue between East 5th and East 3rd Streets, west side of the street, view northwest.

30 of 49. East 5th Street between South Cincinnati Avenue and South Main Street, view southwest.

31 of 49. North and east elevations of 114 East 5th Street (contributing), view southwest.

32 of 49. South Boston Avenue between East 5th and East 6th Streets, east side of the street including 501 South Boston Avenue (Philcade Building - NRIS #86002196), view southeast.

33 of 49. South Boston Avenue between East 4th and East 6th Streets, east side of the street, view northeast.

34 of 49. South Cincinnati Avenue between East 4th and East 6th Streets, west side of the street, view northwest.

35 of 49. East and West 6th Street between South Cincinnati and South Boulder Avenues, view southwest.

36 of 49. East and West 6th Street between South Boston and South Boulder Avenues, view southwest.

37 of 49. South Boston Avenue between East 5th and East 7th Streets, west side of the street including a contributing building at 20 East 5th Street and a non-contributing building at 522 South Boston Avenue, view southwest.

38 of 49. North elevation of 16 East 5th Street, Vandever Building (contributing), view southeast.

39 of 49. South Main Street between East 3rd and East 6th Streets, east side of the street, view north.

40 of 49. East 6th Street between South Main Street and South Cincinnati Avenue, north side of the street, view northeast.

41 of 49. Non-contributing landscaped plaza at 605 South Main Street, view west from South Boston Avenue.

42 of 49. South and west elevations of 633 South Boston Avenue (contributing), view northeast.

43 of 49. South and west elevations of 610 South Cincinnati Avenue (contributing), view northeast.

44 of 49. South Boston Avenue between East 3rd and East 8th Streets, view northwest.

45 of 49. East elevation of 610 South Main Street (contributing), view southwest.

46 of 49. South Boulder Avenue between West 5th and West 7th Streets, east side of the street, view north.

47 of 49. North and west elevations of 601 South Boulder Avenue, Petroleum Club Building (contributing), view southeast.

48 of 49. East and West 6th Street between South Boulder and South Cincinnati Avenues, view northeast.

49 of 49. South Main Street between West 4th and West 6th Streets, west side of the street, view northwest.

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

name
street & number telephone
city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

BUEL
KIRKPATRICK
CLAY FORREST
FEB. 10, 1908
NOV. 16, 1991
ALICE DOYLE
MAR. 27, 1911
FEB. 1, 2004
KIRKPATRICK
LILLIE MYRTLE
1876 — 1964
JOHN FORREST
1871 — 1935
KIRKPATRICK
VIRGIL
GILLETTE

PARK

REDBUD
PHYSICAL THERAPY

REDBUD
PHYSICAL THERAPY
REDBUD
PHYSICAL THERAPY

ATLAS LIFE

ATLAS LIFE

SOUTH MAIN STREET

LUNCH

BOK

BOK
ONE WAY

E Boulder
ONE WAY
TULSA WORLD
TULSA WORLD

Cheyenne
ONE WAY

ONE
CONEY ISLAND
Cheyenne

CONEY ISLAND
LOUNGE

COLD
FOUNTAIN
DRINKS
TRULA
TRULA
TRULA
TRULA
TRULA
TRULA
TRULA

TRULA
Fifth St.

TRULA
TRULA
TRULA
TRULA

LOUNGE

Domino's Pizza
STEAKPINCHER HOUSE
PARK
GARRETT LAW

ARVEST

ARVEST

ROAD
WORK
AHEAD
E Boston St
BOK
ATLAS LIFE

E 5TH ST
ATLAS LIFE
ASH|LAW
ASH|LAW

ATLAS LIFE
ASH | LAW

BOK
ONE WAY
REDBUD
PHYSICAL THERAPY

ONE WAY
ONE WAY

E 6TH ST
IBM

BOK

Cincinnati
ONE WAY

Holiday Inn

URBAN TULSA
weekly

Vandever

BOK
MAYO
MEN AND
EQUIPMENT ON
ROADWAY

ParkCentre
MEN AND EQUIPMENT ON ROADWAY
MAIN

Smith Brothers
ABSTRACT & TITLE CO., INC.
FOR LEASE
254-776-759

BOK
E 8TH ST
FIRST PRESBYTERIAN CHURCH

ONE MAIN PLAZA
610

Bank of America

SUBWAY

Bank of America Center
601 S. Boulder
Boulder
ONE WAY

ARVEST
MAYO