

C E L E B R A T E

1000

AN ARCHITECTURAL GUIDE TO CENTRAL OKLAHOMA

**CELEBRATE 100: AN
ARCHITECTURAL GUIDE
TO CENTRAL OKLAHOMA**

is published with the generous
support of:

Kirkpatrick Foundation, Inc.
National Trust for Historic Preservation
Oklahoma Centennial Commission
Oklahoma State Historic Preservation Office
Oklahoma City Foundation for Architecture
American Institute of Architects,
Central Oklahoma Chapter

ISBN 978-1-60402-339-9

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CELEBRATE 100: AN ARCHITECTURAL GUIDE TO CENTRAL OKLAHOMA

represents architecture of the past 100 years in central Oklahoma and coincides with the Oklahoma Centennial celebration commencing in November 2007 and the 150th Anniversary of the American Institute of Architects which took place in April of 2007.

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ACKNOWLEDGEMENTS

Major financial assistance was granted through the Kirkpatrick Foundation.

We truly appreciate their belief in the importance and success of our project as a concise, interesting and easy to use architectural pocket guide.

Financial assistance was also received from the National Trust for Historic Preservation, Southwest Office. Thank you for recognizing the guidebook as a part of your efforts to create a record that increases public awareness of the importance of the past in the present and future of our unique culture.

The writing team deserves special acknowledgement -- Jim Gabbert, Catherine Montgomery, Tom Gunning, Dennis Hairston, Kenneth Dennis and Thomas Small. Each committed many hours to pouring through books, newspapers and historical information searching for the facts. We extend our gratitude to friends.

Geoff Parks and Ryan Fogle located the projects and developed maps for each geographic area. Thanks so much for showing us the way.

We would also like to thank Bryan Durbin and Rick Johnson for time and resources extended on the project.

To Third Degree Advertising for book design and layout; Rod Lott for editorial assistance; and Cowan Printing for producing the guidebook; we offer our gratitude. Your patience and guidance are truly appreciated.

The many hours spent capturing and preserving the visual record of Oklahoma architecture is priceless. Thank you to the many photographers responsible for the images in this publication.

Speaking for the entire committee, it was our pleasure to conceive, write and design Celebrate 100: An Architectural Guide to Central Oklahoma. Hours of time and true dedication from many are responsible for the production of this guidebook.

– *Leslie Goode and Melissa Hunt,*
Celebrate 100 Committee Co-Chairs

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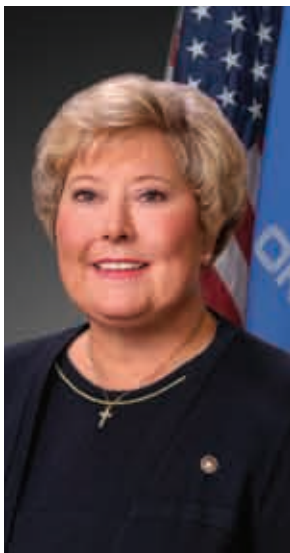


Photo Courtesy of John Douglas of John Douglas Photography

CELEBRATE 100: AN ARCHITECTURAL GUIDE TO CENTRAL OKLAHOMA

Foreword by:

Lieutenant Governor Jari Askins

Oklahoma has achieved so much in the past 100 years and together we can proudly reflect on our past, build on our present and look to the future. As we remember the extraordinary accomplishments that have forever changed our lives, together we can make a difference for future generations by participating in all of the wonderful activities that our great state has to offer.

Oklahoma is a state with a strong, architectural heritage that has made a positive impact on our communities. From the Colcord Building being the first skyscraper built in Oklahoma City in 1910 to the landmark Hedlund Motor Company Building in Elk City, our state has many featured buildings that represent the great architecture across our state.

One of the glorious examples of preserving the extraordinary architecture of the past with the bold flair of the present is seen in downtown Oklahoma City. The restoration and reopening of our state's

oldest hotel, The Skirvin, in February, 2007 is a testament to the enduring qualities of such an architectural landmark.

With many notable and historical structures in Central and Western Oklahoma, the National Register of Historic Places brings attention to our majestic commemoration by recognizing this rich architecture and featuring prominent buildings on their website.

Signature masterpieces from distinguished Oklahoma architects are steadily assuring their inclusion into the National Register of Historic Places yearly because of exceptional design. It is our state's architectural contributions in quality buildings that will keep bringing back local residents and capture the eye of first-time visitors.

Over our first century, Oklahoma has become an accomplished state with visionary buildings of both historic and modern architecture. Today, these noteworthy buildings will help you understand how architecture has impacted Oklahoma's history, development and culture.

There are many exciting opportunities for you to learn about the remarkable architecture that reflects Oklahoma's past and points to our future. Oklahoma will continue to flourish in our second century as exemplified through the impeccable architecture of central and western Oklahoma. I have high hopes for what the next 100 years will bring.

One of Oklahoma's most famous ar-

chitects, Bruce Goff, once said, "Beauty bursts forth when it must, because the Artist feels the drive within...and no amount of discouragement can stop him." Beauty has burst forth on Oklahoma and what better year for us to celebrate this beauty than during our Centennial Celebration.

I proudly invite you to visit the varied venues and experience all that our great state has to offer. I encourage you to join us as we focus on Oklahoma through an architectural appreciation of the historical structures still standing today as we enjoy the Centennial.

Representing my fellow citizens both in state and across America during this inspirational time in the life of our state is an honor and privilege. Seize the moment and enjoy all that our state has to offer and thank you for supporting Oklahoma architecture through the purchase of this special Centennial project.

INTRODUCTION

Nearly a decade has passed since the publication of the celebrated reference book and now “hard to find” Great Buildings Ahead. The success and scarcity of that pocket sized referenced book motivated our interest in producing a new guide to Central Oklahoma’s architecture. Celebrate 100: An Architectural Guide to Central Oklahoma reflects an even wider geographic area than the original and includes some of the latest additions to our built environment.

The public and profession’s interest and response to their built environment continues to evolve as we preserve the past and realize our future. This guidebook serves as a catalogue, of sorts, highlighting 100 architecturally significant buildings in Central Oklahoma. The book also celebrates Oklahoma’s Centennial and the 150th anniversary of the American Institute of Architects (AIA). Buildings and walking tours are organized

within geographic areas prefaced by a map with buildings being identified by number. Each entry is identified by street address, city, name of the original building and its current name, date of completion and name of the architect, if known. In some instances, more than one architect is associated with a building and this information is reflected in the body of the text.

A number of criteria were involved in the selection process for buildings included in this guidebook. To be selected, a building had to meet at least one of the criteria: 1) Excellence in design; 2) Representative of the work of an influential architect; 3) Representative of a characteristic period in this area; 4) Contributing to an important neighborhood or district; 5) Part of a significant ensemble of buildings; 6) Attracting public attention and interest; 7) Noteworthy eccentricity.

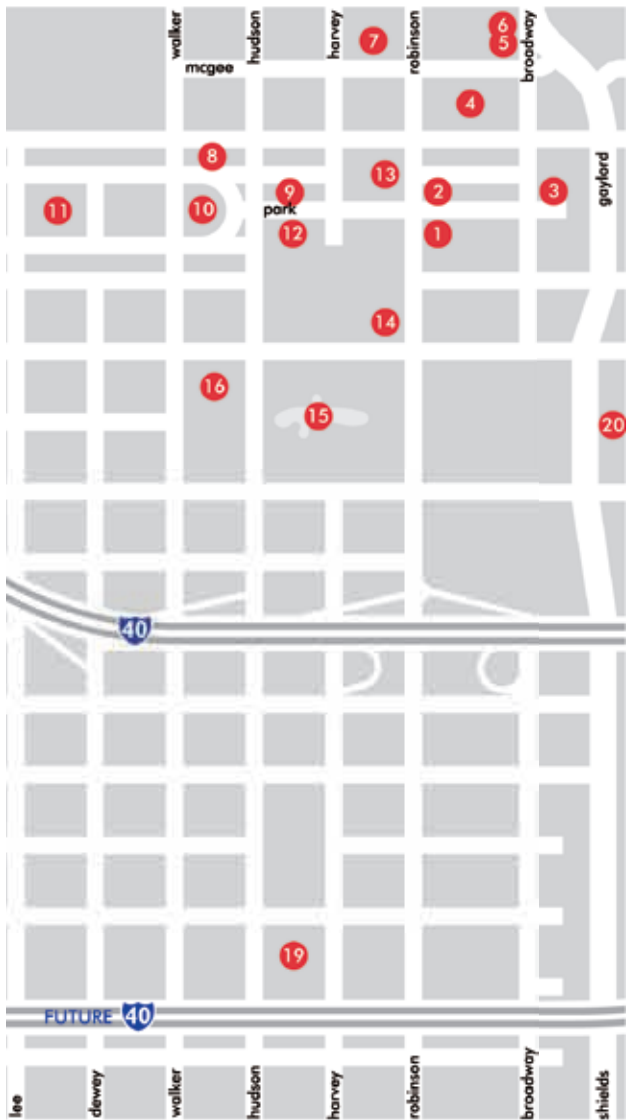
Among the many deserving buildings meeting these criteria, we regret not all could be included. Celebrate 100 represents examples of Oklahoma architecture within the AIA Central Oklahoma Chapter area shown on maps included. We hope this guidebook will help you discover a rich and diverse history of building within Central Oklahoma and lead you to many other natural and manmade treasures located within our State.

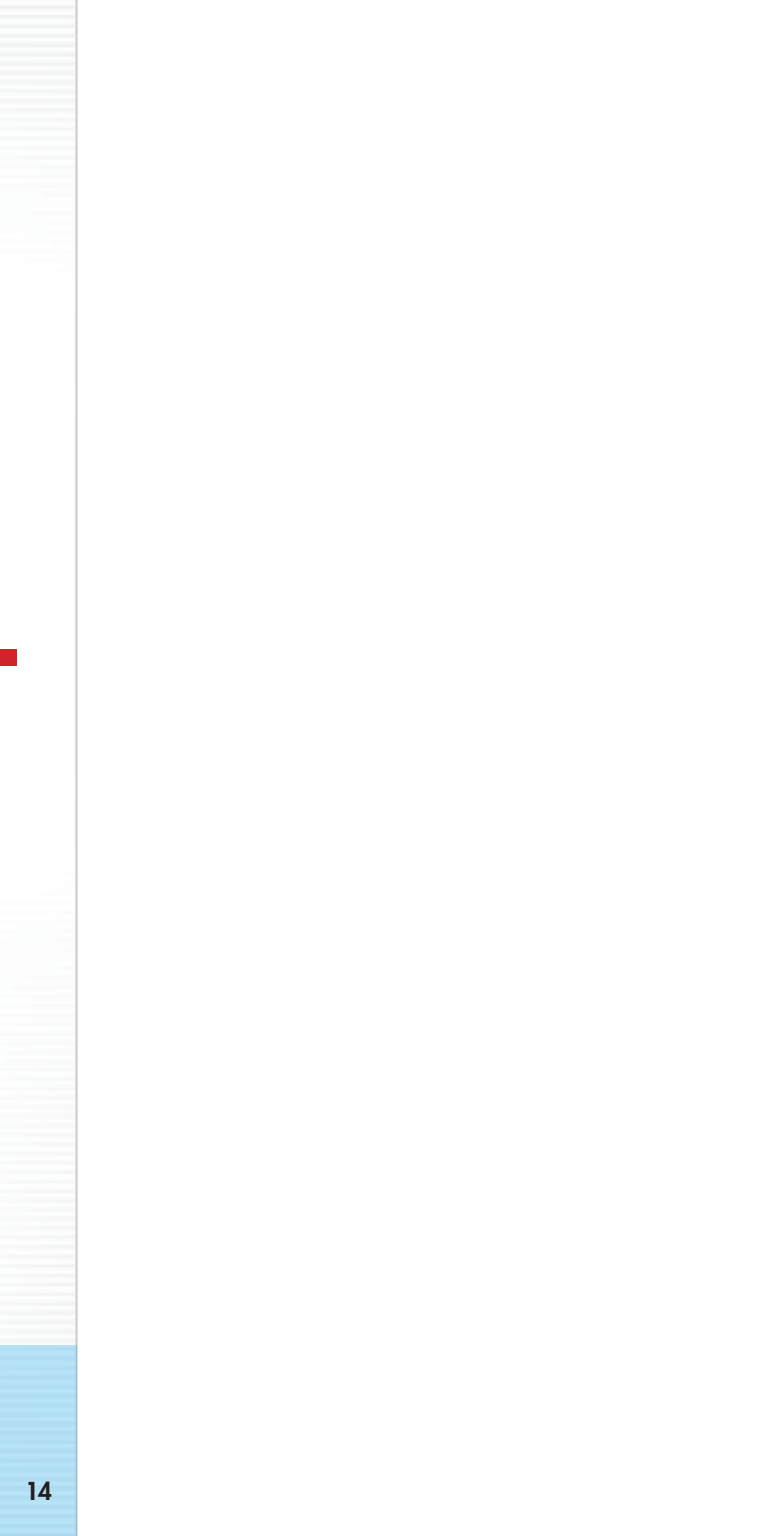
The guide was produced by the Oklahoma City Foundation for Architecture and the American Institute of Architects, Central Oklahoma Chapter. Extensive efforts were made to ensure the information included is accurate but it is unlikely we have achieved perfection. Readers are encouraged to report any inaccuracies to the American Institute of Architects, Central Oklahoma Chapter. Any opinions expressed are those of the author, not the Oklahoma City Foundation for Architecture and the American Institute of Architects.

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FIRST NATIONAL CENTER

120 N. Robinson Ave.

Oklahoma City, Oklahoma

Constructed: 1931 (original building),
1957 (center building), 1972
(east building)

Architect: Weary & Alford (original
building), Sorey Hill Sorey (center
building), Howard, Samis & Porch and
Hudgins Thompson Ball (east building)

1

Dominating much of its block in downtown Oklahoma City, the First National Center represents an architectural triple threat: three separate structures constructed over a four-decade span.

Following the demolition of several existing structures, work on the original building was underway in early 1931, taking only nine months, enabling the bank to move in just before Christmas.

With its two-story Corinthian columns and patterned travertine marble floor, the second-floor main banking hall remains one of the most impressive spaces downtown. Its Art Deco style is characterized by smooth wall surfaces, decorative geometric designs and a strong emphasis on the vertical.

Sheathed in polished black granite and limestone, the building's exterior mass decreases as it rises upward, creating a stepped-back skyscraper silhouette for all 32 floors. Images of birds, fo-

liage and nudes decorate the building, inside and out.

In sharp contrast to the original, the 14-story center building of 1957 was cast in the International Style, which was popular post-WWII. The building's first floor is clad in black granite, with large aluminum and glass display windows. Emphasizing the verticality of the façade, the exterior changes to an aluminum and glass curtain wall from the second floor up.

In 1972, a second 14-story structure was added, this one L-shaped. The side facing Broadway of this east building exhibits a different treatment, with the first two floors recessed to form a shallow colonnade, sporting freestanding columns clad in white travertine marble.



Photo Courtesy of Taylor Goode

CITY PLACE

(originally Ramsey Tower)

204 N. Robinson Ave.

Oklahoma City, Oklahoma

Constructed: 1931

Architect: Walter W. Ahlschlager Inc.

2

As a symbol of his success, Oklahoma City oilman Walter R. Ramsey commissioned Ramsey Tower, a 33-story structure at Park and Robinson avenues.

Design duties were awarded to the architectural firm of Walter W. Ahlschlager Inc., responsible for many landmark buildings built from the 1920s to the 1960s, including the Roxy Theater in New York and the Sheridan Plaza Hotel in Chicago.

To build his dream, Ramsey singled out New York's Starrett Brothers Corp., which had erected none other than the Empire State Building. In a heated race toward completion with First National Bank, construction was finished in a mere nine months.

In its mass and detail, the building is a study of restrained Art Deco style. Straight vertical lines dominate the tower, with no cornices overhanging the setbacks. Chocolate-brown-brick

vertical stripes between stacked window openings emphasize the design's vertical nature, carried out to the very top.

A black granite first floor provides a base for the buff brick high-rise above. The elegant, streamline-style metal stair railing, terrazzo floors and Brescia marble walls still embellish the elevator lobby. One of the tower's unusual features upon opening was that it offered tenants their choice of English, Italian or French décor in the elevator corridors and office suites.

Since 1987, the tower has been known simply as First City Place.



Photo Courtesy of Taylor Goode

SKIRVIN HOTEL

1 Park Ave.

Oklahoma City, Oklahoma

Constructed: 1911, 1926, 1930, circa 1965

Rehabilitated: 2007

Architect: Solomon Layton

Rehabilitation Architect: Kayler Slater

Architects Inc.

3

When ground was broken for the hotel bearing oilman W.B. Skirvin's name, the structure was planned to stand just six stories tall. By the time the doors opened, that grew to 10, and in 1930, rose again to 14 floors, for a total of 525 rooms.

Its exterior design resembles the Chicago style by mimicking the three parts of a classical column. The hotel's verticality is emphasized through the use of half-columns between window banks, and the elongation and ornamentation of the 14th floor is influenced by the Art Deco style of the 1920s and '30s.

After Skirvin died in 1944, the hotel continued to operate prosperously, with additions including a wraparound awning, pool and large ballroom. Yet a revolving door of more than half a dozen owners took its toll on the worn hotel, and in 1988, its doors closed.

By the 21st century, successful MAPS projects were drawing more people back to the downtown area, so Oklahoma City secured federal funds to purchase the Skirvin in hopes of reopening the 275,000-square-foot hotel of history and grandeur.

That happened in April 2007, and the newly branded Skirvin Hilton boasts 220 guest rooms and more than 22,000 square feet of meeting space as a result of the \$55 million effort.



Photo Courtesy of Taylor Goode

McGEE TOWER

123 Robert S. Kerr Ave.
Oklahoma City, Oklahoma

Constructed: 1970-1972
Architect: Pietro Belluschi with
Frankfurt-Short-Emery-McKinley

4

Designed by famed architect Pietro Belluschi, McGee Tower was built in the center of the downtown plaza known as Kerr-McGee Center, as a replacement headquarters for the international corporation's building nearby.

A tower that truly towers, the concrete McGee stands 30 stories high with windows on all sides. In fact, an interesting visual illusion is created by the varying width of window bays: narrow at the base to express the greater weight they bear and progressively wider as the building rises. However, the equal height of the windows adds to the building's purposeful sense of orderliness and structural clarity.

Recognized in 1983 by the Oklahoma chapter of the American Institute of Architects as one of the 10 best buildings in the state, the tower hides a 500-car parking garage underneath its granite-paved plaza, which itself

connects the impressive two-story lobby to Kerr Avenue and Dean A. McGee Avenue via a covered court with surrounding office and retail space.

Outside, a formal elliptical court and a sculptured granite fountain flanked by large magnolia trees invite pedestrians to stop and marvel.



Photo Courtesy of Taylor Goode

PIONEER BUILDING

401 N. Broadway
Oklahoma City, Oklahoma

Constructed: 1907
Architect: William Wells / Arthur Williams

5

In 1907, Oklahoma City's first well-known architect joined forces with a renowned British civil engineer to design the Pioneer Building, built for the Pioneer Telephone Company, later incorporated into Southwestern Bell.

William Wells and Arthur Williams' seven-level steel-frame building is sheathed in golden-gray limestone. Divided into three distinct horizontal zones, the building's first zone is the ground level, with massive cut-stone columns, plate glass windows (now infilled with blue granite) and two ornate entryways.

Extending from the second to fifth levels, the middle zone is dominated by vertical piers and recessed spandrels. Paired double-hung windows are separated by a "colonette" that rises through four floors to burst into luxuriant stone foliage.

Comprised of the top two levels, the third zone is topped by a protruding cornice clad with terra cotta ornamentation in a motif of intersecting circles. In a smaller scale, this motif also extends partway down the major piers.

The inside also impresses, with corridor floors of Georgian marble. Statuary Italian marble of the main entrance is paneled and inlaid with glass mosaic, heavy marble brackets and marble lintels, while the woodwork is exclusively oak.

Beginning with a 1928 remodel, the interior has been modified several times, and the building joined the National Register of Historic Places in 1980.



Photo Courtesy of Taylor Goode

PIONEER TELEPHONE BUILDING/AT&T MAIN DIAL

405 N. Broadway
Oklahoma City, Oklahoma

Constructed: 1927-1928
Architect: Layton, Hicks & Forsythe

6

Demonstrating the growing importance of the telephone in all facets of 20th-century life — including industrialization — is this Art Deco-style building towering into the downtown Oklahoma City sky.

Its exterior features include a cruciform arrangement of the upper floors. Decorative details include ornamentation on the original structure, such as an icon of a bell — used by many telephone companies at the time — with elaborate floral detail in bas relief sculpture.



Photo Courtesy of Taylor Goode

USPS OFFICE AND COURTHOUSE

201-215 Dean A. McGee Ave.
Oklahoma City, Oklahoma

Constructed: 1912, 1919, 1937
Architect: James Knox Taylor
Renovation: GSB Inc.

7

As the saying goes, the third time's a charm: As it appears today, this block-long building is the result of three phases of construction. Completed in 1912, the original structure is a modified classic-style building with Corinthian columns and pilasters, and ultimately became the east wing.

Built largely with \$500,000 granted by the federal government and \$200,000 made available by Oklahoma's famed blind Senator Tom Gore, the building soon proved inadequate for the growing city's postal services, so an extension to the west was built in 1919, creating a main entrance on Third Street.

Finally, in 1937, the west half of the structure was completed, as was the addition of a nine-story central tower to house needed courtrooms for the Federal Docket.

As the first federal building to be constructed in the state, the original

structure is an excellent example of the Beaux-Arts Classicism architectural style, while the tower itself is Art Deco.

Made of limestone, a concrete-and-steel frame and a roof of red "mission" tile, the building served as the Post Office until a new one was constructed on S.W. Fifth Street in 1958.

In 1993, GSB Inc. performed an \$11 million interior and exterior renovation and rehabilitation, which included restoration of previously forgotten hand-painted ornamental ceilings. The building joined the National Register of Historic Places in 1974.



Photo Courtesy of Joseph Mills, Joseph Mills Photography

OKLAHOMA CITY MUSEUM OF ART

413 Couch Dr.

Oklahoma City, Oklahoma

Constructed: 1947

Renovated: 2002

Architect: Unknown

Renovation Architect:

Allen Brown Architects

8

Strategically located at the center of Oklahoma City's emerging arts district is the \$40 million Oklahoma City Museum of Art and Donald W. Reynolds Visual Arts Center. In form, materials and motifs, the museum's 2002 redesign was made to fit within the context of its original Works Progress Administration-era municipal complex.

The design restored and extended the existing structure — the old Centre Theatre — by matching the original limestone veneer and green marble wainscot. Curved, scalloped walls respond to the forms of the old theater, partially incorporating original construction documents and restored elements from the original building. Constructed within the shell of the old theater, the 252-seat Noble Theater now rises from the ground floor to the mezzanine lobby entrance.

The museum boasts countless treasures among its three sizable stories.

Contained within its 110,000 square feet are 15 galleries, three education rooms, a library/resource center, a store, a cafe and the Noble Theater. Since relocating to this new facility, the museum hosts approximately 100,000 visitors annually, has tripled its membership and has increased its staff from eight people in 1994 to more than 60 in 2003.



Photo Courtesy of Taylor Goode

OKLAHOMA COUNTY COURTHOUSE

321 Park Ave.
Oklahoma City, Oklahoma

Constructed: 1936-37
Architect: Layton & Forsyth

9

Standing 13 stories tall, the Art Deco tower known as the Oklahoma County Courthouse is the largest of its kind statewide, added to the National Register of Historic Places in 1992 and paid for in part by the Public Works Administration. In fact, its heavily stylized classicism became so associated with large-scale government projects that it birthed its own sub-style: PWA Deco.

Clad in Bedford limestone, the exterior occupies a rectangular footprint for the first three stories, while the upper 10 are stepped back. Vertical bands contain windows and are shielded by cast aluminum grates depicting stylized floral motifs, including corn stalks. Other decorative items include carved bas relief spandrel panels of acanthus leaves, reed bundles and other classical ornamentation.

At the primary entrance, a flight of granite steps flanked by wing walls

adorned with cast aluminum light standards leads to a towering entry portico. There, a bas relief frieze depicts the meeting of American Indians and white settlers. Carved into the stone walls are quotes from Presidents Abraham Lincoln and Thomas Jefferson, addressing issues of liberty and justice.

Interior finishes of marble and terra cotta depict more straightforward classical themes. Each floor varies subtly in color scheme, with varying shades of marble. Modernist light standards of cast aluminum or nickel enhance elevator lobbies and corridors. Courtroom doors are capped with symbolic terra cotta ornaments of scrolls, scales and torches depicting the light of justice.



Photo Courtesy of Taylor Goode

OKLAHOMA CITY MUNICIPAL BUILDING

200 N. Walker Ave.
Oklahoma City, Oklahoma

Constructed: 1936-37

Rehabilitated: 1995

Architect: Allied Architects of
Oklahoma City

Rehabilitation Architect: Elliott+Associates

10

Together, 11 men collectively known as the Allied Architects of Oklahoma City designed downtown Oklahoma City's Municipal Building. Currently, the structure characterized as Art Deco — or more specifically, Public Works Administration Deco — serves as City Hall and encompasses an entire city block.

Meant to integrate government into a park-like setting, manicured lawns and flowerbeds create a beautiful space for the site. Typical of the city's buildings from the 1930s, its ornamentation features elegant, stylized “sunrise” motifs — particularly noteworthy, as they inspired Oklahoma City's logo, adopted in 2004.

Interior public spaces have maintained their unique historic features and finishes to a remarkable degree, although some modifications have been made over the past 70 years. Its most recent upgrade came in 1995, when Elliott + Associates Architects

sought to return the building to its historic design, while also upgrading modern office space.

In fact, one of the most beautiful and unique features of the interior still remains: seven varieties of marble used as decorative elements throughout its halls. An inlaid Travertine marble compass dazzles the eyes of visitors to the main lobby with multiple colors, and appearing at the compass' center is the building's official elevation above sea level: 1207.02 feet. It's one of many touches that pointed the edifice toward its inevitable journey to the National Register of Historic Places in 2007.



Photo Courtesy of Taylor Goode

MUNICIPAL AUDITORIUM/ CIVIC CENTER MUSIC HALL

201 N. Walker Ave.
Oklahoma City, Oklahoma

Constructed: 1937
Rehabilitated: 2001

Architect: J.O. Parr
Rehabilitation Architect:
Richard Brown Associates

11

As publicized in newspaper headlines, it was “the bargain of the century.” In 1937, the Works Progress Administration and the Civilian Conservation Corps completed the \$1.2 million Municipal Auditorium — then Oklahoma City’s only entertainment facility for events ranging from circuses and conventions to Broadway productions.

Three decades later, the venue’s name changed to Civic Center Music Hall as its 6,400-seat capacity was reduced by half.

In 2001, the \$52.4 million Metropolitan Area Projects undertaking included a complete interior renovation by Richard Brown & Associates, resulting in the opening of the 2,500-seat Thelma Gaylord Theatre, allowing accommodations for major theatrical, dance and musical groups.

The refurbished Civic Center also features an upgraded outdoor plaza and

new banner signage. While the exterior retained its historic Art Deco façade, the old, fan-shaped auditorium inside was replaced with one that is more box-like, complete with balconies, box seats and suites.

A hydraulic orchestra pit was constructed, improving the auditorium’s acoustics. The lobby was replaced with a four-story atrium gathering space, and other additions included a coffee shop and a small theater in the basement.



Photo Courtesy of Tim Hursley

RONALD J. NORICK DOWNTOWN LIBRARY

300 W. Park Ave.
Oklahoma City, Oklahoma

Constructed: 2004
Architect: Beck Design

12

Serving the downtown workforce as a business information center and the inner-city neighborhoods as a community library is the Ronald J. Norick Downtown Library — a cerebral core of its revitalized community.

Architecturally, the building steps down from a four-level height at the east end to two levels at the west, providing a much-needed transition from the business district office towers on one side to the smaller-scaled Works Progress Administration-era civic buildings on the other. Off-white insulated metal panels serve as a transitional element between the modern office towers and the streamlined Art Deco limestone lines of the civic plaza.

At the east end, the building opens into a monumental, curving, four-level atrium, offering a grand public gathering space with stunning views of the city's skyline. From the atrium, a nar-

rower, spine-like atrium follows through the building as it steps toward the west, serving as a unique symbolic axis.

Funded by a temporary, one-cent sales tax as part of the Metropolitan Area Projects approved by city voters in 1993, the facility replaced the former Downtown Library, which was located at Dean A. McGee and Robinson avenues.



Photo Courtesy of Taylor Goode

LEADERSHIP SQUARE

211 N. Robinson
Oklahoma City, Oklahoma

Constructed: 1983
Architect: Bozalis and Roloff

13

Visible from all directions in downtown Oklahoma City stands Leadership Square — twin towers of polished stainless steel, mirrored glass, granite and El Greco marble. The structure plays home to 785,000 square feet of office, atrium and retail space.

An environmentally controlled, four-story glass atrium connects the towers, and doubles as 24,500 square feet of “people place,” ideal for meeting amidst fountains, sculptures, lush landscaping and informal seating. An open stage hosts chamber music, jazz concerts, art shows and other events.

A bridge overlooks the stage from the second floor, while Larry Kirkland’s environmental sculpture, “Grand Aura,” suspends across several levels. But Leadership Square is perhaps best known for another major sculpture — Alexander Liberman’s massive “Galaxy,” rendered in red welded steel

— which, at 45 feet, has stood guard at the atrium’s entrance since 1984.



Photo Courtesy of Tom Gunning, AIA

COLCORD BUILDING

15 N. Robinson
Oklahoma City, Oklahoma

Constructed: 1910
Renovated: 2006
Architect: William A. Wells
Renovation Architect: Beck Design

14

Although New York may scoff, this building's 13 stories qualified it for skyscraper status in early-day Oklahoma City. Commissioned by Charles F. Colcord, the Colcord owes its strength to his noting that only those San Francisco structures of reinforced concrete survived that city's devastating earthquake and fire of 1906.

Thus, the Colcord was Oklahoma's first steel reinforced concrete building, a relatively new technique at the turn of the century. Its architectural style comes from the Chicago School, one of whose chief founders was Louis Sullivan, who designed the decorative terra cotta ornamentation.

Windows are paired on each floor, creating vertical bands, while projecting eaves top the decorative frieze under the flat roof. Marble is used throughout the entry, leading to a pair of sculptured, nickel-and-brass doors of an elevator — the city's first.

Interiors are graced with fine marble wainscots and floors. Although the building has been spruced up in past decades, its marble halls and other unique characteristics remain untouched.

The building was listed on the National Register of Historic Places in 1972, and in 2006, underwent extensive renovations to become Oklahoma City's first boutique hotel. Today, the Colcord boasts a classic-contemporary style, complete with a new restaurant and lounge.



Photo Courtesy of Taylor Goode

MYRIAD GARDENS & CRYSTAL BRIDGE

301 W. Reno

Oklahoma City, Oklahoma

Constructed: 1988

Architect: I.M. Pei (Myriad Gardens),
McConklin & Rossant (Crystal Bridge)

15

With rolling hills and a variety of trees and flowers, Myriad Gardens is a spectacular 17-acre park in the heart of urban downtown Oklahoma City, and designed by none other than the legendary I.M. Pei.

Crossable by several bridges, a spring-fed lake meanders throughout, where lily pads float above swimming Japanese koi and goldfish. Because of such uniqueness, the Gardens are the preferred site of special events, such as the annual Festival of the Arts, Fourth of July celebrations and summer concerts.

Visible from Interstate 40 is perhaps the Gardens' most unusual feature: the 224-foot-long botanical conservatory called the Crystal Bridge. Enclosed in glass, this elongated tube is planted among the rocks of three story hills within the structure.

This “jewel” boasts one of the most extensive collections in the Southwest of tropical and subtropical trees, many of them flowering trees from Africa and South Africa. Visitors can view the plants via two suspended skyways or by strolling along brick paths that wind through the lush tropical atmosphere. At the rear of the tube is reserved a special dry space for all kinds of cacti.



STAGE CENTER

400 W. Sheridan
Oklahoma City, Oklahoma

Constructed: 1970
Rehabilitated: 1987

Photo Courtesy of Robert Shimer, Hedrich Blessing

Architect: John F. Johansen with
Seminoff-Bowman-Bode
Rehabilitation Architect: Elliott +
Associates Architects

16

In 1970, the curtain rose on downtown Oklahoma City's Stage Center, sparking a new era in state theater history. Internationally acclaimed architect John Johansen designed the modern theater and received the prestigious American Institute of Architects Honors Award for his idiosyncratic, "anti-geometric" work.

The Mumpers and other theater companies called Stage Center home until the building closed in 1986. One year later, the Arts Council of Oklahoma City purchased the facility and renovated it for \$2 million, with architect Rand Elliott also winning awards for his efforts.

Signaling that the show must go on, Stage Center reopened in 1992 and has been a vibrant hub of downtown entertainment ever since. Architects and students from around the world visit the facility regularly, as it is considered among the century's finest

examples of modern architecture. Johansen's original model is on display in New York City's Museum of Modern Art.

Currently, Stage Center operates as a multi-use facility for the arts — home to Carpenter Square Theatre, Inner City Dance and the Oklahoma Visual Artists Coalition. Consisting of three cement pods connected by steel tunnels, the structure houses two theaters: a 210-seat theater in the round and a 580-seat thrust stage. It also holds a cabaret room, a dance studio, rehearsal studios, art gallery space and offices.



FORD MOTOR COMPANY/ FRED JONES MANUFACTURING PLANT

900 W. Main St.
Oklahoma City, Oklahoma

Constructed: 1916/1924
Architect: Albert Kahn

17

A sterling example of early industrial architecture is this four-story Oklahoma City factory, built as a Ford Motors assembly plant.

Presaging Henry Ford's assembly-line operation, Albert Kahn's use of open, flexible space was achieved through a patented system of reinforced concrete for the frame, floors and roof. His understanding of the manufacturing process and organization created spaces ideal for the industry's evolving nature in the early 20th century.

By the time Ford's Oklahoma City plant was planned, Kahn's work was well-known in the industrial world, and this building utilizes his concrete frame to maximum advantage, hidden behind a brick and ornamental cast stone cladding.

The concrete piers are expressed externally by corbelled brick pilasters.

Several bays of large, steel industrial sash windows dot all sides of the façade, permitting utmost light to penetrate the interior. The awning-type sash allowed for cross ventilation through all floors.

Vehicle assembly in the building was divided between the floors, with automobiles working their way upward, and then back down. The first floor contained the motor and chassis assembly, as well as the showroom.

In 1924, a two-story addition was added to the west side, matching in design and materials. In 1968, Fred Jones purchased the plant and converted it to a parts remanufacturing operation, authorized by Ford — the nation's largest. As a tribute to Kahn's genius, the building has not seen substantial change since its 1916 birth.



FARMERS PUBLIC MARKET

311 S. Klein
Oklahoma City, Oklahoma

Constructed: 1927
Rehabilitated: 2005

Photo Courtesy of Tom Gunning, AIA

Architect: Gaylord Noftsgger
Rehabilitation Architect: Barrett L.
Williamson Architects

18

When the Spanish Mission-style stucco building now known as the Farmers Public Market opened in 1928, the site already had enjoyed a long history. First, the 140-acre Delmar Gardens amusement park operated there from 1903 to 1910.

After that, it was idle while controversy arose between farmers wanting to sell their produce on California Street and merchants complaining that the farmers' trucks blocked access to their establishments. Finally, in 1923, the merchants suggested a building be erected to serve as a farmers' market.

However, plans got waylaid due to flooding of the North Canadian River, placing much of the downtown district underwater. Even after the river retreated, the dispute raged until 1927, when the City Council signed a contract to build the \$250,000 structure.

On the second floor was a hardwood-floored ballroom where bands like Bob Wills and His Texas Playboys often played. This area pulled double duty for roller-skating, dance marathons and wrestling and boxing matches. Today, it is a sedate antiques emporium. And, yes, farmers still bring their produce.



UNION STATION

300 S.W. Seventh St.
Oklahoma City, Oklahoma

Constructed: 1931
Architect: Unknown

19

Once considered the latest thing in railroad station architecture, Oklahoma City's 50,000-square-foot Union Station accommodated two lines — Rock Island and Frisco — and stood as a symbol of the city's arrival as a major player, and of its civic pride and zeal for self-improvement.

Back then, the routing of all-important railroad lines through the center of town was de rigueur — a move generally equated with metropolitan progress and prosperity. With passage of a \$10 million public-improvement bond issue, Union Station was built.

Unsurprisingly, the handsome stone structure station opened with considerable fanfare, and for two decades, served central Oklahoma with efficiency and class. Fine chandeliers lit the 4,900-square-foot main waiting room, with its 20-foot vaulted ceiling, marble walls and floors.

In a court where the baggage room adjoined the canopied tracks, Frisco employee Don B. Fellows designed an unusual rock garden. Boasting 100 varieties of rock from all over the world and 50 kinds of plants and evergreens, it featured a pool teeming with goldfish. Unfortunately, it since has disappeared.

Originally, a Spanish stucco station had been planned, but according to a newspaper account, Frisco's design was "considerably larger and more substantial." However, it retained the arched portico and tower and general lines of the Spanish. Today, the building is home to Oklahoma City's METRO Transit department.

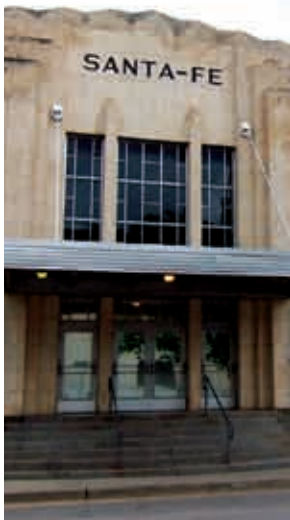


Photo Courtesy of Taylor Goode

SANTA FE STATION

100 S. E.K. Gaylord Blvd.
Oklahoma City, Oklahoma

Constructed: 1932

Architect: Unknown

20

Three Santa Fe Railroad train stations have existed at this downtown Oklahoma City location, with the first being a wooden structure built before 1889. Called Oklahoma Station, it was one of many Santa Fe stops built every 15 miles or so, with others in Edmond, Britton, Moore and Norman.

Around 1900, a more durable station was built of rough rock or stone, which served the city until its life was extinguished by a 1930 fire. However, much of its stone was salvaged to build a one-story church at N.W. 10th and Shartel, which survived until 1988.

In 1932, Santa Fe built its third and final station there —perhaps the most outstanding example of Art Deco architecture in Oklahoma City — used until Amtrak closed down the Chicago-Houston line. From around 1980 to 1986, the already crumbling building was used for Santa Fe's freight offices.

In 1998, Jim Brewer gained control of the depot and its surrounding area. After he received a transportation enhancement grant to renew the building and passenger facilities, renovation began in 1999.

Today, the Santa Fe Depot serves as the terminal for the Heartland Flyer, the Amtrak passenger train running once daily between Oklahoma City and Fort Worth, Texas. Its June 1999 inauguration marked the first time since October 1979 that passengers had disembarked at this station.



OKC DOWNTOWN NORTH

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Photo Courtesy of Frankfurt-Short-Bruza

OKLAHOMA PUBLISHING COMPANY

500 N. Broadway
Oklahoma City, Oklahoma

Constructed: 1909
Restoration: 1997
Architect: Solomon Layton
Restoration Architect:
Frankfurt-Short-Bruza

21

When The Daily Oklahoman newspaper bought the site of its original downtown building in 1906, it was “way out in the country,” and Broadway was merely an unpaved dusty road.

In 1996 the building was gifted to the YMCA. Frankfurt-Short-Bruza restored the building in 1997 to its original condition. The project was recognized with several awards for historical preservation.

This five-story brick building is faced with Batesville marble. Designed with support piers for the addition of future stories, these were never added; instead, five more buildings were constructed on adjacent sites.

With composite capitals topping columns that extend the building’s full height on two sides, the building is classical in style. Federal eagles center the capitals, facing to either side. An entablature extends from

the fourth to fifth floor, with a tall, terra cotta frieze, each section of which is centered with an oval light fixture. Covering each light is stained and leaded glass. Columns are flat and fluted, and extend through the roof to become dividers for a balustrade around the top.

Copper spandrels extend horizontally from column to column at each floor level. No two are alike, each featuring a different geometric pattern. Carefully preserved, a pair of cluster light fixtures at the main entrance is typical of the early 1900s. Posts and lintels frame two front entrances. A clock centers one; a star design centers the other.

Listed on the National Register of Historic Places in 1978, the building remains one of the earliest — if not the first — examples of reinforced-concrete construction in Oklahoma City.



Photo Courtesy of Taylor Goode

BUICK BUILDING

504 N. Broadway
Oklahoma City, Oklahoma

Constructed: 1911
Rehabilitated: 2000
Architect: Unknown
Rehabilitation Architect: Elliott +
Associates Architects

22

Officially, the Buick Motor Company got its motor running in downtown Oklahoma City when it opened its doors on Sept. 25, 1911. Adjoining *The Daily Oklahoman*, Buick's new sales outlet was the first car showroom in Oklahoma City and jumpstarted what is now known as Automobile Alley.

With its limestone ornamentation and embossed name, the two-story structure was well-suited to the early auto industry. Back then, dealerships did not maintain large inventories, instead displaying only a few models in the ground-floor showroom. If the customer wanted the model, it then was ordered from the factory. By not stocking cars for sale, open-car lots were not necessary, either, in sharp contrast to dealerships today.

But all that changed by 1930, when the building was used as a paint store after the dealership moved five blocks north to a larger building.

In 1999, Rand and Jeanette Elliott purchased the structure and completed a meticulous restoration of its original façade, based on historical photographs. While the elegant limestone remained in excellent condition, plywood had covered the street-level storefront for decades.

Today, historically accurate ribbed glass transforms embellish the façade, and a new copper entrance awning matching the ornate original welcomes visitors. The building's trademark "turntable" — used to maneuver cars into the elevator — is intact, but the site now deals in meat as home to RED Prime Steak, a high-concept steakhouse occupying the ground floor with 18-foot ceilings and two large skylights.



FIRST UNITED METHODIST CHURCH

Photo Courtesy of Taylor Goode

131 N.W. 4th St.
Oklahoma City, Oklahoma

Constructed: 1904
Additions: 1998, 2000

Architect: Frederick A. Goss
Addition Architects: Architectural
Design Group

23

Although one of the original “89er” congregations, First Methodist is the only one which stands on its native site. Built in 1889, the original wood structure cost around \$1,800. As the congregation began to grow in tandem with the expanding city, a larger brick church was built in 1904, at a cost of \$50,000. Its architect, Frederick A. Goss, also assumed remodeling duties in 1917 and 1922, and — along with his wife — donated the original set of 11 church bells in memory of his four deceased children.

Gross designed the church in the Richardsonian Romanesque style, which is characterized by round arches, brick and rough textured stone. Contrasting colors of red brick, white stone arches and yellow stone quoins were used to articulate the façade, with French Gothic elements like foliated rose windows visible in the gables.

Impressive stonework and approxi-

mately 30 stained glass windows — one depicting President Abraham Lincoln — were cleaned and repaired in 1989 to mark the congregation’s 100th anniversary at this location.

In 1995, the building was severely damaged in the Murrah federal building bombing, forcing members to worship at other spots for three years. Dedicated in 1998, a new sanctuary was constructed north of the original building.

A new education facility followed in two years, as did the conversion of the old sanctuary into a fellowship hall. Both additions utilize similar materials and design elements as the 1904 building.



Photo Courtesy of Tom Gunning, AIA

ST. JOSEPH'S OLD CATHEDRAL

225 N.W. Fourth St.
Oklahoma City, Oklahoma

Constructed: 1904
Restoration: 1997
Architect: William S. Matthews
Restoration Architect: Meyer Architecture Plus, LLC

24

Out of all denominations, the first church building in Oklahoma City was a wood frame structure built in 1889. By 1894, this church had become so overcrowded that the St. Joseph's congregation purchased three lots across the street.

However, title squabbles prevented excavation on the basement for the present St. Joseph's Old Cathedral until 1902. The completed building was dedicated just before Christmas 1904, and joined the National Register of Historic Places in 1978.

A late example of Victorian Gothic Revival, the structure features extensive brick and stone exterior ornamentation. Gothic elements include pointed arches, multiple towers and a steep, gabled roof.

Foliated tracery fills circular and arched windows, and brick pilasters are reminiscent of European cathedral

buttresses. The middle tower is topped by a tall spire roof, housing a 650-pound bell, which tolls the hours of the day. Pointed arches spring from clustered columns to form the sanctuary's vaulted ceiling. Religious scenes are depicted in the stained-glass windows.

The church suffered extensive damage as a result of the 1995 Murrah Building bombing, temporarily closing it. All but one of the east wall's stained-glass windows were destroyed, since replaced with copies, and the rectory was so severely damaged that it had to be razed. Erected in its place is the "...and Jesus wept" shrine. Following a new rectory construction and church restorations, the cathedral reopened its doors for prayer on Dec. 1, 1997.



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OKLAHOMA CITY NATIONAL MEMORIAL

620 N. Harvey Ave.
Oklahoma City, Oklahoma

Constructed: 2000
Designed By: Butzer Design Partnership
(Hans & Torrey & Sven Berg) in
association with Sasaki Associates

25

In one of the most devastating acts of domestic terrorism on American soil, the Alfred P. Murrah Federal Building was bombed. Constructed in 1977 and containing regional government offices, it was sheared by a massive explosion at 9:02 a.m. April 19, 1995.

Following investigation and recovery, the structure's remains were demolished roughly a month later, as were two other heavily damaged buildings across the street. The entire 3.3-acre site subsequently became home to the Oklahoma City National Memorial & Museum, a place to honor the victims, survivors and rescue workers.

Just as the world responded from near and far to assist Oklahoma City in the tragedy's aftermath, the memorial committee searched near and far for the finest building materials. One significant element is the use of the memorial chairs — conceptualized in honor of the 168 people who were

killed — and handcrafted from glass, bronze and stone. Granite panels on which the survivors' names are etched were salvaged from the Murrah Building, as were the stones that make up the granite path surrounding the field of empty chairs.

But the most striking element is the twin bronze gates that serve as the entrance, bridged by a reflecting pool. Outside each gate appears this inscription:

We come here to remember those who were killed, those who survived and those changed forever. May all who leave here know the impact of violence. May this memorial offer comfort, strength, peace, hope and serenity.



Photo Courtesy of Thomas Small, AIA

JOURNAL RECORD BUILDING

621 N. Robinson
Oklahoma City, Oklahoma

Constructed: 1923

Rehabilitation: 2000

Architect: Layton, Hicks, and Forsythe

Rehabilitation Architect: C.H. Guernsey & Company / Thomas Small, AIA

26

What first was built to represent the heritage of the Masonic Order became known for business journalism and, ultimately, survival in the face of tragedy. Originally constructed in 1923 as the India Temple Shrine, it later housed the offices and press of The Journal Record newspaper.

The building made headlines of its own, suffering tremendous damage in the Murrah federal building bombing of April 19, 1995. Since then, it has been restored as the new National Memorial Institute for the Prevention of Terrorism.

Working with the Oklahoma City Industrial and Cultural Facilities Trust C.H. Guernsey and Thomas Small designed the \$5.8 million, 30,000-square-foot building rehabilitation. Because the structure was listed on the National Register of Historic Places, the exterior design and repair work were coordinated closely with the State Historic

Preservation Office.

The renovation included gutting the interior down to the structural frame and redesigning the interior cores, stairs and public lobbies so the space could be utilized as a tenant office building in the future.

Facing the Oklahoma City National Memorial, the “damaged” appearance of its south side has been retained, with new, dark-tinted glass windows.



Photo Courtesy of U.S. General Services Administration

OKLAHOMA CITY FEDERAL BUILDING

N.W. Sixth St. & Harvey
Oklahoma City, Oklahoma

Constructed: 2004

Architect: Ross Barney + Jankowski
Architects / The Benham Companies

27

Following its 1995 bombing, replacing the Alfred P. Murrah Federal Building was no easy task, emotionally or otherwise. In terms of design, the goal was to create a balance between openness and security, as the U.S. General Services Administration required that the building be accessible and inviting, yet meet the latest antiterrorist standards.

Housing 11 federal agencies, the new Oklahoma City Federal Building is the result. Comprising two square blocks, the four-story, 184,000-square-foot structure includes offices, a pedestrian plaza, a fitness center, a food court, an entry fountain, a parking area, a conference center and a memorial plaza.

Both substantial and approachable, the architecture is urban-sensitive, respecting the city, street and pedestrians. Embracing a glassy elliptical courtyard, the strong concrete street

frontage welcomes the public, provides a sense of openness and extends outward into a tree-lined pedestrian park.

With blast-resistant materials and design, the campus is secure and appropriately set back from traffic corridors. Bollards and concrete walls form a protective barrier around the perimeter.

Inside, floor plates maximize daytime lighting, as no workstation sits more than 59 feet from a window, shaded by vinyl-coated canopies. Public entries give way to a four-story lobby, with open bridges connecting the upper-level office above.



Photo Courtesy of Tom Gunning, AIA

CENTRAL HIGH SCHOOL BUILDING/ AMERICAN FARMERS & RANCHERS

817 N. Robinson
Oklahoma City, Oklahoma

Constructed: 1910
Renovated: 1986
Architect: Layton, Wemyss-Smith
and Hawk
Renovation Architect: HTB, Inc.

28

When it was built, Oklahoma High School — then the only such institution — was surrounded by raw prairie. As other high schools were built in the 1920s, it was renamed Central High School. It was Oklahoma City's first integrated school and became a vocational training center and, in 1968, a junior high.

Finally, in the late '70s, it became Central Innovative High until Southwestern Bell purchased the entire block to use as its Oklahoma headquarters. The structure was renovated without changing its essential "collegiate" Gothic revival character: turrets, battlements, pointed arch windows, corbelled arched entries, curvilinear gables and panelized stone tracery.

During renovation, the building retained its original appearance on three sides, in part because of its 1976 inclusion on the National Register of Historic Places. The major entrance was

moved to the west-facing façade, where one now enters via a series of multilevel terraces. Many of the structural elements — such as the auditorium's large proscenium arch and the library's wooden arch — were retained in the central courtyard and the executive offices, respectively.

Other historic features restored to original condition were interior lamps, metal gates and handrails. Three kinds of marble were used to supplement that in the original entryway. Oklahoma Farmers Union Insurance purchased the building in 2005.



ST. PAUL'S CATHEDRAL

127 N.W. Seventh St.
Oklahoma City, Oklahoma

Constructed: 1904
Additions: 1950, 1999

Photo Courtesy of Taylor Goode

Designer: Arthur J. Williams
Addition Architects: Bailey & Matthews,
Miles Associates

29

For two years after the 1891 founding of St. Paul's Cathedral, its congregation met in various places — a federal courtroom included — until it purchased land for a permanent home in 1902.

Four buildings comprise its complex: the cathedral and parish hall, built in 1904; the early-1950s educational building; and 1997's Dean Back Building. The first two were patterned after an English country church in the Norman Gothic style. Among the buff brick and stone, a traditional square bell tower stands as the most prominent element.

Crafted by the Tiffany Studios of New York, two stained-glass windows shine behind the altar, while triptych windows depict saints and Christ's life. Similarly, windows in the narthex honor the disciples. Italian Carrara marble was carved to create the altar, pulpit and baptismal font.

Connecting the church to the educational building is a seven-arch cloister, behind which sits a small garden. This addition utilized the same buff brick and stone as the original building.

The 1995 Murrah Building bombing caused substantial damage to the cathedral, shattered its Celtic cross and compromised its structural integrity. With the roof lifted and walls splayed outward, it stood unusable for two years. Miraculously, the Tiffany windows were spared.

All the existing buildings were restored and renovated between 1995 and 1999. The cathedral was placed on the National Register of Historic Places in 1977.



Photo Courtesy of Taylor Goode

RENAISSANCE CENTER/ CITY CHURCH

(formerly First Christian Church,
Central City Baptist Church,
Renaissance Center)

127 N.W. 10th St.
Oklahoma City, Oklahoma

Constructed: 1910
Architect: Van Slyke & Woodruff

30

The City Church building represents a fine ecclesiastical structure built in the Classical Revival style, a refined stage of the Beaux-Arts tradition popular from 1890 until about 1915. Its exterior walls are of cut limestone and the roof is comprised of a balustraded square, topped with a massive dome based upon St. Peter's Basilica in Rome.

Three corners of the building are accented with domed cupolas, also atop square bases, while an imposing marble stair leads to the main entrance portico on the south side, crowned by a triangular pediment. A vast array of columns, pilasters, door and window surrounds, band courses and entablatures ornament the exterior, all in the finest classical Corinthian order of architecture.

For several decades, the structure served as the home of Central City Baptist Church. In the 1980s, it was acquired by attorney John Norman,

renovated inside and christened the Renaissance Center, whereupon it started its new life as an office building and joined the National Register of Historic Places in 1984.

In 1992, City Church reclaimed the property, only to see the structure suffer severe damage in the 1995 Murrah federal building bombing, destroying many stained glass windows, lifting the roof and moving the dome several feet. Following repairs, the church reopened for services late that year.



Photo Courtesy of Taylor Goode

LAWYERS TITLE BUILDING

(formerly Baptist General Convention Headquarters)

1141 N. Robinson
Oklahoma City, Oklahoma

Constructed: 1949
Architect: Norfstsger and Lawrence

31

At four stories tall, this building is constructed in Bedford limestone, trimmed with granite and aluminum. Inside is equally grand, with its corridors trimmed with Tennessee marble.

Before its 1950 addition, the original building was L-shaped, faced North Robinson and was the first specifically designed Baptist headquarters in the South. It provided offices for the Baptist General Convention and housed the state Baptist Bookstore. A chapel annex accommodated 250 people.

The \$700,000 building was dedicated as the Baptist headquarters on June 25, 1950, and remained that until March 21, 1990, when they announced they would be vacating the building for May Avenue's Allied Tower.

Robinson Eleven LP then purchased the building, which it owned until September 2006, when it was bought by Los Angeles-based Lawyers Title LLC.



Photo Courtesy of Taylor Goode

FIRST BAPTIST CHURCH

1201 N. Robinson
Oklahoma City, Oklahoma

Constructed: 1912
Architect: Unknown

32

From its inception in 1889, members of The First Baptist Church of Oklahoma City congregated in various downtown locations. But in 1906, one of those meeting places — at 113-119 N.W. 2nd St. — was destroyed by fire, forcing them to share space with Methodists, worship in an aged opera house and occupy the “White Temple” at N.W. 3rd and Broadway.

Finally, in 1912, the churchgoers were rewarded with a permanent home of their own: a traditional brick edifice on the west side of Robinson. But construction didn't stop there.

A four-story educational building was erected in 1930, and the church expanded even further in 1950 with a new west wing for Sunday school and nursery department activities. In 1938, the auditorium gained air conditioning — one of the first churches to add this cool amenity.

FIRST CHURCH OF CHRIST SCIENTIST

1200 N. Robinson
Oklahoma City, Oklahoma

Constructed: 1922

Architect: Unknown



Photo Courtesy of Taylor Goode

33

If the look of the First Church of Christ, Scientist has you thinking, “it’s Greek to me,” there’s a reason. Its plan resembles an open Greek cross, with a large circle in the middle — a style typical for a Christian Science Church, and one often utilized coast to coast in the 1900-1930s era of church building and urban design.

Although the church’s roofline is essentially flat, with shallow pediments on all four sides, a dazzling, octagonal stained-glass skylight dome rises from its center. This dome covers the auditorium, which comprises the building’s entire central section.

Four Ionic columns support the porch, while three double-glass doors — original to the structure and clad in copper — offer access to the foyer. Exterior walls are covered in a smooth-finished limestone veneer.

On the ground floor, the open Sunday school room displays three rows of steel columns. One floor up lie the remains of the auditorium — gutted between 1988 and 1997, sadly — with semicircular rows of bolt holes in the concrete floor. A once-suspended balcony was removed, leaving behind only two steel beams.

However, the board-flooring stage is still intact, with screened sidewalls once concealing a Kimball pipe organ. Although the church has been vacant since 1983, its very-much-alive architecture merited a slot on the National Register of Historic Places in 2001.



Photo Courtesy of Taylor Goode

FIRST LUTHERAN CHURCH

1300 N. Robinson
Oklahoma City

Constructed: 1912
Architect: VanSlyke & Woodruff

34

Located on church row, this historic structure of restrained Gothic style was dedicated in 1912, after a reported construction of \$51,000. One of its most interesting features is the large, stained-glass window over the entrance, depicting the Ascension of Christ.

Also of interest is the sealed copper chest that was placed in the basement on April 22, 1913 to serve as a time capsule. Placed inside the chest were manuscripts, church records and commonplace articles of the time. It is not to be opened until 2013.



Photo Courtesy of Tom Gunning, AIA

ST. LUKE'S UNITED METHODIST CHURCH

222 N.W. 15th St.

Oklahoma City, Oklahoma

Constructed: 1950

Additions: 1954, 1956, 1957

Architect: Coston-Frankfurt-Short

35

Six days after the Oklahoma Land Run, a group of Methodists came together. On that Sunday, April 28, 1889, they worshipped underneath a white flag on a hill around N.W. Third Street and Broadway Avenue. Subsequently purchasing that piece of property, they erected an open-air tabernacle with wagon sheets for a makeshift roof.

By 1904, a brick building was erected and christened St. Luke's Methodist Episcopal Church, South. As the congregation continued to grow, they built a larger, domed, neo-classical-style building of cut stone at Northwest Eighth and Robinson Avenue in 1908.

But in 1948, ground was broken further north on Robinson Avenue at N.W. 15th Street, with first services held in 1950, in what would later become the offices and classroom space. Early in 1954, following dedication of the new education building, the congregation immediately voted to raise another

million dollars to build the sanctuary of their dreams.

In 1956, dreams became reality, and a chapel and a 185-foot bell tower containing 42 bells followed a year later. The circular sanctuary of the mid-century modern-style facilities is lit by tall, stained-glass windows and features a 5,557-pipe organ. However, the three freestanding crosses near the altar comprise the focal point.



Photo Courtesy of Preservation Oklahoma, Inc.

OVERHOLSER MANSION/ MUSEUM

405 N.W. 15th St.
Oklahoma City, Oklahoma

Constructed: 1902
Architect: William S. Matthews

36

Probably the most familiar home in the Heritage Hills district, the Overholser Mansion has been toured by countless visitors since its 1972 purchase from the Overholser family by the American Institute of Architects Central Oklahoma Chapter, which subsequently gifted it to the Oklahoma Historical Society.

Restored as much as possible to its original exterior and interior elegance by the Women's Architectural League, the Colonial Dames and the Heritage Hills Association, the home is listed on the National Register of Historic Places and designated as an Oklahoma City landmark.

Built in 1902 by Henry and Ann Overholser, the city's first mansion was decorated in a formal style with antiques bought during their European tours. Specifically designed to suit Mr. Overholser's tastes, the home was patterned in the Victorian Gothic style, with a three-story corner tower and

turret. Corinthian columns on porches nearly surround the residence.

Inside sit two leaded art glass windows in the entryway/ tower room, woodwork of mahogany and Antwerp oak, 12-foot ceilings in the first floor rooms and nine fireplaces. Mr. Overholser built many of the most advanced electrical and other technologies of the pre-World War I era into his lavish home.



Photo Courtesy of Scott McDonald of Hedrich Blessing

MID-CONTINENT BUILDING/ EDWARD L. GAYLORD- BOONE PICKENS OKLAHOMA HERITAGE CENTER

1400 Classen Drive
Oklahoma City, Oklahoma

Constructed: 1927

Rehabilitated: 2007

Architect: Layton, Hicks and Forsythe

Rehabilitation Architect: Elliott +
Associates Architects

37

Originally built to accommodate the home office of Mid-Continent Life Insurance, the 42,000-square-foot Mid-Continent Building was designed in a Roman-Corinthian style, using concrete with reinforced steel. An exquisite interior showcases floors of Alabama marble and walls of white Indiana limestone finished with genuine Italian marble and British Honduras mahogany.

Atop a ceremonial cornerstone is the company's official emblem, inscribed with the names of the four original principal officers. A bronze plaque embedded in the marble wall of the vestibule casts more names in bold relief. In the center of the lobby, the company insignia is reproduced in a multicolored mosaic of ceramic tile. Images of earth, a blue arched sky and drifting clouds — all things that endure the test of time — cover the floor.

In 2001, the building began its next odyssey in life when the Oklahoma Heritage Association purchased it for \$3 million, made possible through donations by Edward L. Gaylord and T. Boone Pickens. Four years later, the Association's new home opened its doors to the public.

A multimillion-dollar museum inside features interactive exhibits illustrating Oklahoma's rich history through the lives and accomplishments of its residents, both famous and everyday.

"We have always felt our new facility was truly an opportunity not only to create pride in Oklahoma, but to educate others about the many ways the Oklahoma spirit has changed the lives of people around the world," said Shannon Nance, president of the Oklahoma Heritage Association.



Photo Courtesy of Taylor Goode

PLAZA COURT

1100 Classen Dr.
Oklahoma City, Oklahoma

Constructed: 1926-1927
Architect: Hawk & Parr

38

Oklahoma City's first suburban shopping center, the \$150,000 Plaza Court was designed to make the best possible use of the wedge-shaped site formed by Classen Drive as it diagonally slices through the intersection of 10th Street and Walker Avenue.

Largely the idea of Crescent Market owner John Thomas, the triangular, two-story brick building features a central mezzanine designed especially for his grocery store, the court's first tenant. A projecting "bulge" at the back accommodated the market's food lockers and other storage needs. A ramped parking facility now completely fills in this backside area — the building's only significant alteration in its eight-decade life.

Spanish architectural features—popular in the 1920s —were beginning to penetrate Oklahoma, so the building was given roof tiles and other minor motifs befitting of this

style. "Plaza" — Spanish for "marketplace" — suggested the shopping-center concept, much as "court" implies a dependence on automobiles rather than streetcars and, thus, the need for parking. Convenient off-street parking was one of its most progressive features.

After World War II and into the 1950s, as businesses moved further north and parking grew problematic, Plaza Court began to slump. But today, the surrounding Midtown area is experiencing a renaissance and Plaza Court — under new ownership and a 1979 National Register of Historic Places listee — is undergoing a major interior renovation, attracting new tenants.



KAISER'S ICE CREAM PARLOR/ GRATEFUL BEAN CAFE

1039 N. Walker
Oklahoma City, Oklahoma

Constructed: 1919
Architect: Unknown

39

Despite being the oldest remaining eating establishment in Oklahoma City, Kaiser's looks today much as did when it opened for business some 85 years ago.

Anchoring a busy corner, the modest one-story brick building claims a colorful stained glass window above its east door as a signature. Also remaining from its early days are the rough tile squares in green and tan — below the ice cream containers — and the elegant wooden back-bar array.

Here's the scoop on how it all began: In 1909, a young man named Anthony J. Kaiser arrived in Oklahoma City with 50 cents, a three-quart ice cream freezer, and a headful of secret recipes and family formulas. One year later, he bought a bankrupt ice cream parlor not far from the site of his future Kaiser's, to which he moved in 1919 and operated until 1977.

Its new owner added a sandwich and lunch counter still patronized today by hungry workers and tourists, ensuring a rather sweet future.

DOWNTOWN EAST

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Photo Courtesy of Tom Gunning, AIA

OKLAHOMA DEPARTMENT OF COMMERCE

(originally Maywood Presbyterian Church)
900 N. Stiles
Oklahoma City, Oklahoma

Constructed: 1907
Addition: 1990
Architect: William S. Matthews
Addition Architect: HTB, Inc.

40

Previously the social hub of Oklahoma City's once-fashionable Harrison Walnut suburb, the Maywood Presbyterian Church stood vacant for 10 years before its redevelopment potential was realized.

Today, the building's original early-1900s façade — hinting at the possibility of a place of worship — is joined with a 1990s version of the same Romanesque Revival architectural style. An original 7,000-square-foot structure now totals approximately 39,750 square feet.

First built in Oklahoma's statehood year as the home of Maywood Presbyterian Church, the building also served as the congregational residence of the Irving Baptist Church. Far less notably, in the decade prior to 1990, it stood as a crumbling derelict in a blighted urban residential area.

Seeing the opportunities afforded by the urban renewal location, HTB Inc. bought the property and took on the challenge of a total renovation and expansion project to house its corporate headquarters.

Several years later, the distinctive, unusual, attention-getting and highly functional structure you see today emerged, successfully combining historic character with a high-tech modern working environment.

Currently, the former church is home to the Oklahoma Department of Commerce and marks the gateway to Stiles Circle and the Harrison-Walnut Redevelopment Area, which links the central business district to the State Capitol complex and the Oklahoma Health Sciences Center.



Photo Courtesy of Robert Shrimmer, Hedrich Blessing

HEIERDING BUILDING

(originally Heierding Brothers
Meat Company)

35 Harrison Ave.
Oklahoma City, Oklahoma

Constructed: 1914
Rehabilitated: 1995
Architect: Ben Dancy
Rehabilitation Architect: Elliott +
Associates Architects

41

After graduating from public school, August Franz Heierding left Germany for the United States and the meat business. He settled in Oklahoma City — then still a frontier town — and erected a flatiron, red-brick building that soon became home to one of the city's first butcher shops.

The building was designed and built by Ben Dancy. A heavy stone building contractor by profession, he hung up his tool belt in 1921 after being elected sheriff of Oklahoma County.

The Heierding Building remains one of Dancy's lasting legacies ... but only barely. Heierding's meat shop and grocery store closed in 1968. Though saved from urban-renewal demolition in 1976, it remained vacant and encountered a disastrous fate in 1987 when it was ravished by fire.

In 1991, architect Rand Elliott bought the building and embarked on a

\$527,000 restoration project. Elliott's vision was to move his design studio back downtown to set an example for the community, demonstrating the importance of historic preservation, and this 6,000-square-foot building's remarkable triangular shape helped him capitalize on its form and capacity for light.

Elliott calls its exterior style "territorial architecture," defining it as a mixture of several looks incrementally adopted and blended as homesteaders moved from east to west. Still the site of his firm today, the building is listed on the National Register of Historic Places.



CALVARY BAPTIST CHURCH

Photo Courtesy of Tom Gunning, AIA

300 N. Walnut Ave.

Oklahoma City, Oklahoma

Constructed: 1923

Architect: Russell Benton Bingham

42

Unofficially known as “the church on the hill,” Calvary Baptist Church stands at the gateway to Deep Deuce, Oklahoma City’s historic African-American business district. From its elevated position facing downtown, the church long has served the community not only as a place of worship, but for social and political gatherings as well.

From its elevated position, the church faces west toward downtown. Cast in a Jacobean Revival style, the building was designed by a Tuskegee Institute-trained architect who doubled as a Calvary deacon. The brick and cast-stone structure cost a total of \$50,000 in 1923.

With two stories on a raised basement, the church is dominated by the banks of stained glass windows across each façade. Windows and doors are highlighted by cast-stone accents, as is the decorative parapet. The inte-

rior features a large sanctuary and wrap-around balcony.

While visually prominent — its 1978 inclusion in the National Register of Historic Places is proof — the church holds social significance in the civil rights movement. The 1958 “sit-ins” of segregated lunch counters were planned within its walls, and it served as a starting and end point for marches. In 1995, the church suffered slight damage in the Murrah federal building bombing, yet stands strong today — a testament to its enduring character.



Photo Courtesy of Joseph Mills, Joseph Mills Photography

AT&T BRICKTOWN BALLPARK

2 S. Mickey Mantle Drive
Oklahoma City, Oklahoma

Constructed: 1998

Architect: Architectural Design
Group Inc.

43

A new era for Oklahoma baseball was born with the opening of the AT&T Bricktown Ballpark in downtown Oklahoma City. With the field's optimized view for fans and a quirky configuration providing a home team advantage, the 12,000-seat park is reminiscent of beloved American slugger sites like Chicago's Comiskey Park and Brooklyn's Ebbets Field.

Architectural elements like the baseball-shaped lighting fixtures lend a touch of playfulness to the Oklahoma RedHawks' home. The lower seating bowl and upper decks occupy the first three levels, shared with a generous press box and 26 upper-level suites.

Adjacent to left field, a two-story neo-Bricktown building houses a sports retail shop, an indoor party suite and an upscale sports-themed restaurant. Venturing underground brings locker rooms and indoor batting cages.

Taking up more than two city blocks, the 290,000-square-foot ballpark was the first of nine Metropolitan Area Projects (MAPS) to be constructed. Its design was a challenge, with the western edge appealing to pedestrians and the south side appealing to motorists, yet also blocking out the noise of passing vehicles. Entrances along both these sides are like knotholes in a fence, allowing a peek at the action.

While a truly modern structure, the park remembers the past with bronze statues of Oklahoma's baseball greats Mickey Mantle, Johnny Bench and Warren Spahn on the street, and murals of yesteryear's teams adorning interior walls.



Photo Courtesy of Robert Shrimmer, Hedrich Blessing

CHESAPEAKE BOATHOUSE

725 S. Byers Ave.

Oklahoma City, Oklahoma

Constructed: 2006

Architect: Elliott + Associates

Architects

44

If the Oklahoma River is positioned to be the future of downtown Oklahoma City, then Chesapeake Boathouse is its anchor. As the first structure on the banks of the newly revitalized river — no longer “a ditch” — the \$3.5 million boathouse rightly has been hailed by city leaders as a landmark presence.

The 14,578-square-foot facility is a project of the Oklahoma Association for Rowing — a non-profit community organization offering rowing programs for junior, adult and collegiate rowers — and its unique design reflects the spirit of the sport.

Exquisite in its simplicity, the structure stands as a metaphor for a rowing shell and includes a reflecting pool wrapping around two of its sides. At night, dramatic lighting creates the illusion that the building floats above the water.

Sixteen columns of light representing oars highlight the reflecting pool at the building’s “bow.” Other features include a deck, lobby and event room for receptions and meetings; boat bays storing up to 124 rowing shells; a panoramic, 24-foot wall of glass; an event room with a 62-foot window; and a fully equipped fitness/training room overlooking the river’s majesty.



OKC GRAND BOULEVARD LOOP

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- 63 TAFT MIDDLE SCHOOL

grand blvd

santa fe





Photo Courtesy of Frankfurt-Short-Bruza Architects & Engineers

OKLAHOMA STATE CAPITOL

2300 N. Lincoln Blvd.
Oklahoma City, Oklahoma

Constructed: 1915-1917

Dome: 2002

Architect: Layton, Wemyss-Smith & Hawk

Dome Architect: Frankfurt-Short-Bruza

Architects & Engineers

45

When the site for the permanent State Capitol was selected in 1915, it was a large acreage, ironically a mile and a half from Oklahoma City itself. Foundations were dug, but it sat unfinished until 1917, when the Legislature finally allocated enough money for its completion: \$1.5 million — a considerable amount for that time.

As much as possible, Oklahoma materials were used, with Tishomingo granite for the exterior finish and Henryetta marble for the massive flight of steps leading to the major foyer floor.

Original plans called for a dome, as all state capitol buildings have. However, the money pledged by the Legislature wasn't enough, so Oklahoma became known as having a domeless Capitol, but also the only one with oil wells on its grounds — an entire mile of them at one point in the 1930s.

In late 2002, some 85 years later, the dream no more: A dome was built. The engineering challenges alone were an extraordinary feat, since constructing a dome on an existing Capitol building had not been attempted since Washington, D.C.'s in 1865.

A vibrant interior color scheme symbolizes the state's rich American Indian history and features a palette of colors depicting the state wildflower and landscape. Celebrated with 19 national and regional design and construction awards, the dome project has become one of the state's top tourist attractions.



Photo Courtesy of Taylor Goode

WILEY POST/ OKLAHOMA JUDICIAL CENTER

2100 N. Lincoln Blvd.
Oklahoma City, Oklahoma

Constructed: 1929-1930

Expansion: 2006

Architect: Layton, Hicks & Forsyth

Expansion Architect: TAParchitecture

46

One block from where history is made at the state Capitol stands The Wiley Post Historical Building, elevated an imposing 6 feet above Lincoln Boulevard. This three-story granite and limestone building is neo-classical in style, with its front façade dominated by 10 tapered, two-story columns with Ionic capitals.

Centered beneath the entablature enclosing these columns is the stone inscription “Oklahoma Historical Society,” flanked by six decorative wreaths. At a \$500,000 budget, the building was designed to house a library, a newspaper reading room, workrooms, memorial galleries and staff office space. It joined the National Register of Historic Places in 1989.

But in 2005, the Oklahoma Historical Society moved slightly north to its new location in the Oklahoma History Center. With that transfer, TAParchitecture began converting the Wiley Post Build-

ing into the Oklahoma Judicial Center, renovating 56,000 square feet and adding 89,000 square feet of new space to the 20-acre site.

The restoration will retain original finishes and elements, and match the material and detail of the original, while the exterior design seeks to find an appropriate relationship between the history of the past and that not yet made.

Once complete, the Oklahoma Judicial Center will become the new home for the Supreme Court of Oklahoma and the Oklahoma Court of Criminal Appeals.



Photo Courtesy of Timothy Hursley

OKLAHOMA HISTORY CENTER

2401 N. Laird
Oklahoma City, Oklahoma

Constructed: 2005

Architect: Beck Design in association
with HOK-St. Louis

47

As one would expect from such a name, the Oklahoma History Center exists as a bold expression of the state's rich heritage, culture and landscape. Facing the state Capitol is its formal front façade, cast in a colossal limestone colonnade that directly relates to its across-the-street neighbor.

However, the entrance side is more contemporary in composition, blending and supporting — rather than competing with — the main icon of the state. Its copper-clad dome is derived from an American Indian headdress, and a series of inlaid vertical lanterns draw inspiration from this culture's drumstick, which served as the common language for the numerous tribes.

Designed as the gateway to exhibit spaces, the interior central glass spine connects the museum, library, research and administrative areas. This "Great Hall" serves as the primary focal point, providing a grand

view of the Capitol from a three-story, glass-walled rotunda. Suspended 30 feet above is a full-size replica of Wiley Post's aircraft, the "Winnie Mae."

Outside, an interpretive landscape depicts an historical journey of Oklahoma events which occurred along the Red River. As visitors walk along the trail, beginning at a fountain and following a stylized riverbed, they can view historic markers and sculptures, step out to the overlook, or cross the suspension bridge. Travelers pass through representative grasslands, woodlands and mountain ranges as they experience significant events in state history, such as the Chisholm Trail, the Red River War and the Trail of Tears.



CORPUS CHRISTI ROMAN CATHOLIC CHURCH

1010 N.E. 16th St.
Oklahoma City, Oklahoma

Constructed: 1945
Architect: Unknown

48

At the centerpiece of a four-building complex also consisting of a rectory, convent and school is this Spanish Baroque revival-style church, dressed in yellow brick. Although planning for its construction began in the 1930s, materials restrictions during World War II prevented its construction until 1945.

Soaring above the modest residences of the neighborhood are two towers. To the north, the bell tower is capped with a golden dome surmounted with a barrel cupola and cross. The south tower is lower and is capped with a clay tile, pyramidal roof. Ornamental urns sit at the corners of each cast stone belfry in both towers.

A stone-capped parapet cloaks a gabled sanctuary roof decorated in red tile. At the gable's apex, a stone statue of Christ blesses entering congregants.

Three highly ornamented windows pierce the second-story wall of the

façade. All three entries feature a pair of heavy, carved plank doors set deep into arched openings, with smooth limestone highlighted by engaged Solomonic columns at each corner. On the sanctuary's sides, modern stained glass windows are set into round arch windows with little embellishment.

The remaining buildings of the complex all exhibit eclectic Spanish details. The school and convent date to 1937 and 1938, while the rectory was built between 1950 and 1955.



Photo Courtesy of Joseph Mills, Joseph Mills Photography

OU PHYSICIANS CENTER

425 N.E. 10th St.
Oklahoma City, Oklahoma

Constructed: 2002
Architect: Rees Associates Inc.

49

With an aim to consolidate private practices for better patient service — as well as to meet to teaching and practice needs of the University of Oklahoma College of Medicine — the OU Physicians Center was born.

In addition to housing nine specialized practice groups, the 178,000-square-foot, five-story medical office building includes a laboratory, pharmacy and imaging facility, and an 8,000-square-foot cancer treatment center. The design also provides approximately that same amount of shell space for future expansion.

A unified palette of glass curtain wall system, metal sunscreens and a panelized stucco material comprises the aesthetic exterior. New accent colors and design features create a unique and distinctive appearance for the building within the campus setting. For example, the five-story atrium — the facility's centerpiece — promotes

a patient-friendly atmosphere that is open, active and flooded with the warmth of the sun.



Photo Courtesy of Tom Gunning, AIA

MOUNT SAINT MARY'S ACADEMY & CONVENT

2801 S. Shartel

Oklahoma City, Oklahoma

Constructed: 1904

Architect: Matthews & Rice

50

Recognizing the growing importance of Oklahoma City, the Sisters of Mercy — a Roman Catholic order which arrived in Indian Territory in 1884 — moved their convent to the capital city in 1903 and immediately made plans for a new boarding school facility. With a site chosen for its rural location and commanding views, the completed Mount Saint Mary's building often was referred to as the “castle on the hill.”

Sitting on a raised foundation, the striking, four-story building carries a Romanesque revival feel. Round arch windows are set into deep red brick walls on the first floor, and the steep roof is adorned with numerous wall dormers and capped with a bell tower. Contrasting lighter brick is used as cornerstones on the first-floor windows and on pilasters that flank the wall dormers. Limestone columns support a wide arch on the portico entry.

The top two floors long served as the

private convent area while the lower two floors and basement were shared by the sisters and the students, who until 1950 were all girls. It served as the high school while elementary students attended Sacred Heart, across the street. After 1963, the school became coeducational.

A South Oklahoma City landmark, the building has seen two major additions, which expanded its square footage by 100 percent: a matching wing in 1922, and a modern, three-story wing in 1960.



BERRY & BERRY ATTORNEYS

(originally United States
Weather Bureau)

1923 N. Classen Blvd.
Oklahoma City, Oklahoma

Constructed: 1906

Architect: Unknown

51

Before it housed defenders of the law, this handsome three-story brick building housed predictors of the weather. The U.S. Department of Agriculture built the structure on the campus of Epworth University to serve as a Weather Bureau forecast station, specifically for farmers in the mid-Oklahoma area.

Weather instruments installed and various pennants flown on the flat roof signaled specific conditions. But by the 1950s and with the household proliferation of television, people turned to the tube for forecasts instead, and the bureau moved out in 1958, reverting the property to its earlier owner, Epworth University (since renamed Oklahoma City University).

After OCU sold the property in 1959, it was used alternately as a charm school, a real estate school and an insurance agency until 1980, when the firm of Berry & Berry bought it and

restored it to its original appearance. Instead of a weather mast, a tall flagpole punctures the sky, flying the American flag or — during the winter holidays — a Christmas one.

Inside, the building mostly remains as it was in 1906, but furnished with massive antique desks — one of them with a marble letter preparation device, complete with inkwells for the old law clerks' pens, a blotter and stamp pad. The library's bare brick walls brim with law books, and the original hardwood floors prevail, as does its standing on the National Register of Historic Places.



GOLD DOME

(Citizens National Bank)
1112 N.W. 23rd St.
Oklahoma City, Oklahoma

Constructed: 1956
Rehabilitated: 2005

Photo Courtesy of Joseph Mills, Joseph Mills Photography

Architect: Bailey Bozalis
Dickinson Roloff
Rehabilitation Architect: Mike Kertok

52

Since 1956, the Gold Dome has stood as a shimmering vision of the future. But despite being one of Oklahoma City's most recognizable sites, the geodesic dome — the fifth such structure in the world — almost became history.

With its complex web of 625 hexagons, the structure was designed to usher in a new age of technology, spanning 145 feet in diameter, covering approximately 27,000 square feet and representing a million-dollar investment.

But in 2001, the then-owners of the Gold Dome — Bank One — wished to demolish the building and sell the property to Walgreens. Hearing this, concerned citizens rallied to save the historic structure, forming a group called Citizens for the Gold Dome. The group urged Bank One to save the building in deference to its contribution to OKC's "urban character."

After much negotiation, Bank One agreed to wait 60 days before pursuing demolition, encouraging potential buyers to come forward. During this time, the State Historic Preservation Office announced the building was eligible for landmark status.

By December, Dr. Irene Lam had agreed to purchase and preserve the building, which was added to the National Register of Historic Places two years later.

Today, the Gold Dome perseveres, acting as home to a variety of businesses and non-profits, several of which are multi-culturally owned.



Photo Courtesy of Tom Gunning, AIA

BISHOP W. ANGIE SMITH CHAPEL

1800 Block of N.W. 23rd St.
Oklahoma City, Oklahoma

Constructed: 1968

Architect: Pietro Belluschi with Reid
Associates

53

Standing out among many distinguished buildings on the Oklahoma City University campus is its Bishop W. Angie Smith Chapel, named as one of the 10 best buildings in the state by the Oklahoma chapter of the American Institute of Architects. The gardens surrounding its exterior are just the first glimpse of the greatness of the chapel, which serves as both a central place for religious activities and as a symbol for passersby of the campus' commitment.

Among its special features are four abstract stained glass windows, each one of a different color scheme to allow a unique filtering of light into the chapel's hallowed corridors. The organ's massive pipes cover almost an entire wall, and the high sanctuary space is impressive, yet still within a scale of dignity and harmony.

Standing near the towering Gold Star Building, the chapel spire rises to

a height of 151 feet. The unique four-gabled design is the work of Pietro Belluschi, whose church designs have been called "models of elegant simplicity, sympathetic scale and carefully considered natural lighting."



Photo Courtesy of Tom Gunning, AIA

MILK BOTTLE GROCERY/ SIAGON BAGUETTE

2426 N. Classen Blvd.
Oklahoma City, Oklahoma

Constructed: 1930
Architect: Unknown

54

The Milk Bottle Grocery? Can't miss it.

It's the only building in Oklahoma City with a giant milk bottle atop a small, triangular store. While the building was constructed in 1930, the milk bottle itself was not added until 1948.

Obviously one of the most distinguishable landmarks in Oklahoma City due to its rooftop dairy icon, the unofficially named Milk Bottle Grocery is significant as an unusually small, lot-shaped building. Quite diminutive, the structure is built on nearly every available square foot of a tiny, triangular plot.

The unique shape of the property is a result of the intersection of the old Belle Isle interurban rail line with the dominant orthogonal street pattern; the streetcar path ran diagonal to the street grid. The grocery was at a stop on the line, and the street — Classen Boulevard — still has a diagonal jog in that immediate area.



Photo Courtesy of Tom Gunning, AIA

FIRST PRESBYTERIAN CHURCH

1001 N.W. 25th St.
Oklahoma City, Oklahoma

Constructed: 1956

Addition: 1964

Architect: Parr & Aderhold Architects

Addition Architect: Parr & Watkins
Architects

55

Home of Oklahoma City's first church service, the First Presbyterian Church was chartered just after the 1889 Land Run. Over the years, services were held in three downtown locations.

But by the 1950s, parking had become a challenge, and space was needed to accommodate the growing congregation. So in December 1955, ground broke for the current facilities, with space reserved for worship, education, administration, fellowship and recreational activities. Seating 260, the main chapel features 21 stained glass windows in the 12th- and 13th-century style.

In 1963, construction began on the sanctuary, forming the west boundary of the courtyard. Both it and the original structure are constructed of random ashlar stone from Tennessee with cut limestone trim.

The tip of the copper-clad spire atop the sanctuary roof is 170 feet above ground. With its buttressed cut stone exterior, steeply pitched roofs and tracery-filled pointed-arch windows, this pair of buildings exemplifies the Gothic style. Inside and out, the level of detail and craftsmanship are exemplary, particularly given the late date of construction.

Featuring white Indiana limestone and carved white oak woodwork, the sanctuary interior is 180 feet long, with the peak of the ceiling soaring 80 feet high, from which chandeliers hang. Biblical themes are depicted in the 35 stained glass windows, referred to as the "the jewels of the Southwest" at the time of their installation.



FIRST CHRISTIAN CHURCH

Photo Courtesy of Taylor Goode

3700 N. Walker Ave.

Oklahoma City, Oklahoma

Constructed: 1956

Architect: Conner and Pojezny

56

Even a near-decade before its dedication day, the distinctive eggshell-shaped dome of the First Christian Church prompted minister William “Bill” Alexander to dub it “the church of tomorrow.”

But it almost never saw the light of day. One of a campus of buildings designed by architect Duane Conner in 1956, the unique concrete shape with cutout arches had been deemed of questionable structural integrity by consulting experts. However, in early 1955, a representative of the American Concrete Institute convinced Conner to proceed. The interior arrangement for the 2,000-seat sanctuary also was considered unusual at the time.

Although the First Christian Church congregation dates back to the 1889 Land Run, its first building (1894) was located at Third Street and Harvey Avenue. Two other locations were utilized before the church moved to its present

structure, which cost \$1.3 million and employed the specialized skills of 600 individuals.

The original campus is completed by a 130-foot-tall bell tower; a circular fine arts building, containing the colored-quartz-paneled Jewel Box Theater; and a four-story education building constructed of high-pressure, steam-cured concrete blocks.



Photo Courtesy of Tom Gunning, AIA

IRON STAR URBAN BAR-B-Q/ STYLE CLEANERS

3700 N. Shartel Ave.
Oklahoma City, Oklahoma

Constructed: 1943

Architect: Unknown

57

Barbecue is a staple of the state, so it should come as no surprise that the building containing one of the city's hottest barbecue restaurants has deep Oklahoma roots. Namely, the unusual design of its façade is largely unaltered from its original construction.

Also unusual is that it was constructed during World War II, when such materials were scarce. It is typical of a type of building reflecting the development of urban neighborhoods: As they moved out away from the city's center, such neighborhood shopping centers followed suit.

In this case, the building adds sizzling architectural spice to the Crown Heights residential area.



Photo Courtesy of Tom Gunning, AIA

WILL ROGERS THEATRE

4322 N. Western
Oklahoma City, Oklahoma

Constructed: 1946
Architect: Jack Corgan

58

With World War II at an end, long-planned construction projects came into fruition nationwide. One was the Griffith Theater chain's announcement to construct three movie theaters in Oklahoma City catering to the flourishing outlying residential districts. The first of these, the Will Rogers Theater, was the biggest and most ornate.

Construction on the 1,000-seat theater began in summer 1945, but materials shortages prevented its completion until the following spring. Contract architect Jack Corgan recognized that the front and the interior of theater buildings deserved the utmost treatment, while the auditorium's exterior, hidden on a side street, warranted less attention. Nonetheless, Corgan used contrasting yellow and red brick to highlight the visible north wall of the auditorium and integrated wraparound corner windows on the second floor.

But the focal point is the towering sign that reads "WILL" in small letters horizontally at the top and "ROGERS" in bold letters vertically along the front edge. Capped with a futuristic light finial, the sign is lit in multicolored neon. Unlike most prewar movie theaters, the burgundy-colored marquee is integral to its structure, its enamel steel curving outward to create a shelter for the ticket boot and recessed lobby entry.

Inside, Corgan used a Moderne vocabulary, with curved walls and streamline ceiling effects leading visually to an almost Art Deco proscenium. The lobby features a wide mural depicting the life of the theater's namesake.



Photo Courtesy of Tom Gunning, AIA

VALLIANCE BANK

(originally Pennbank Tower)

1601 N.W. Expressway
Oklahoma City, Oklahoma

Constructed: 1981-1984
Architect: Binnicker & Associates

59

In the summer of 1982, only one tower in the midst of construction held an aim to be the tallest along the booming Northwest Expressway.

Unfortunately, that tower was Pennbank Tower, a development of the just-failed Penn Square Bank, leaving a startling 21 floors uncommitted.

However, the 330,000-square-foot building quickly sold to Boston's Winthrop Corp. and was renamed Citizens Tower when Citizens Bank — having outgrown its space in the landmark Gold Dome on 23rd Street — swooped in to be the first major tenant upon opening in 1984.

Constructed by Manhattan Construction Company for more than \$35 million, the tower contains a 42-foot grand lobby with granite-covered walls from floor to ceiling. The lobby floors are made of Carnelian granite, bronze and oak.

Although the tower's beginnings were marked with uncertainty, its proud stature today poking into the sky alongside Interstate 44 stands as a symbol of Oklahoma City's supreme resiliency.



Photo Courtesy of Ann Sherman

POLLOCK HOUSE

2400 N.W. 59th St.

Oklahoma City, Oklahoma

Constructed: 1957

Architect: Bruce Goff

60

In constructing the Pollock House, world-renowned architect Bruce Goff found himself inspired by natural forms and the work of Frank Lloyd Wright.

A self-taught prodigy, Goff completed his first house at age 15. Years later, he was commissioned by Donald and Gercene Pollock to design their home in northwest Oklahoma City. What he envisioned was noted ultimately for its interlocking geometry and its unusual use of materials. One of Goff's most innovative designs, the abode was dubbed by architectural historian Jim Gabbert of the State Historic Preservation Office as "modest in scale but distinct in its composition."

In plan, the home is comprised of nine cubes interlocking at their interior corners, with each cube's shingled pyramidal roof tipped with its own skylight.

Joe and Laura Warriner purchased the unfinished home in 1966, and met with Goff about the house's future. Intrigued by the house design, they wanted to preserve its unique nature, and enlisted Goff's advice for its completion. They began by removing the sliding accordion doors between each room, creating an open effect.

After years of consultations, Goff presented the Warriners with an innovative vision for the house, including plans for a new addition. However, bids exceeded expectations. After temporarily moving out in the 1980s, they completed the interior renovation, plus much-needed exterior refurbishment and repairs — including landscaping — but did not add on. Currently, the house is being renovated again, including a landscape renovation and restoration of exterior wooden elements.



Photo Courtesy of Tom Gunning, AIA

BANK OF AMERICA/ FOUNDERS NATIONAL BANK BUILDING

5701 N. May Ave.
Oklahoma City, Oklahoma

Constructed: 1964

Architect: Unknown

61

With a floating roof supported by two 50-foot arches, this bank is contemporary, to say the least. This design makes the lobby spacious and open because there are no supporting columns inside the bank. Its lobby and office area are lit through an indirect lighting system, although very little illumination is needed at all during sunny days.

Black terrazzo comprises the lobby floor, while the vault, boardroom, officers' area and offices are carpeted. Woodwork within the bank is ash.

When the bank was constructed in 1964, it was designed with one eye toward the future, so that nine additional stories could be added to the rear half of the building, creating a semi-circle behind the arches. However, these extra stories have yet to materialize.

UNITED FOUNDERS TOWER

5900 Mosteller Dr.
Oklahoma City, Oklahoma

Constructed: 1963
Rehabilitation: 2007
Architect: Hudgins-Thompson-Ball and Associates
Rehabilitation Architect: Richard Brown Associates



62

Even to the average person looking from a distance, United Founders Tower is an unusual building. For one thing, at 256 feet, it stands 20 stories tall in a part of town where only two buildings are taller. Forty floodlights at the top ring of the chess-piece-like building give it an appearance of a crown of jewels.

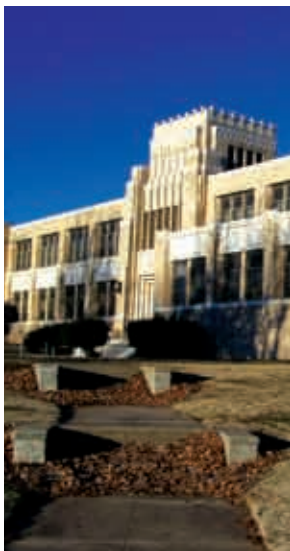
And a jewel it is — the Tower offers one of the finest views of Oklahoma City anywhere. From its top floor, visitors can enjoy a 360-degree look.

Measuring 90 feet in diameter, the structure holds 5,000 feet of space on each floor. More than 35,000 square feet of glass comprise its 1,500 windows, and the Tower has 350 exterior doors and 170 balconies, all held up by 11,000 tons of steel.

During its original construction, the walls were built in a way that allows an inside climate to be completely

divorced from the outside weather. The exterior walls rise continuously from the ground to the top, right past the floors, whereas most conventional buildings have floors that run all the way to the exterior of the outside walls.

Late in 2005, the Tower was purchased for \$4.6 million by Founders Tower LLC, which holds plans for significant renovation, including a conversion into condominiums.



TAFT MIDDLE SCHOOL

2901 N.W. 23rd St.
Oklahoma City, Oklahoma

Constructed: 1931
Architect: Layton, Hicks & Forsyth

63

As Oklahoma City rapidly grew in the 1920s, new public schools were needed, and Solomon Layton's architectural firm garnered the majority of design contracts. For Taft Junior High School, he eschewed his usual themes of Classical Revival and Gothic Revival, instead choosing to use the modern style of the day: Art Deco.

As a result, Taft marked a departure from the look and feel of earlier schools. Even the setting was different: set back on a large corner lot, with the main body angled toward the corner. The core of the school contained administrative offices and communal rooms — gymnasium, auditorium, cafeteria — while the wings held the classrooms. Instead of the usual red brick with cast stone accents, Taft was constructed of blonde brick with ample glazed terra cotta accents.

A central entry tower dominates the school. Stepped in a stylized ziggurat,

the tower's ornamentation emphasizes its verticality. A band of six narrow windows is topped by vertical terra cotta panels, stepped back with each section and using a stylized acanthus leaf motif.

The main core of the building is noted for the terra cotta spandrel panels above the first floor windows. Each panel depicts a theme: history, arts, science, education, engineering, history, commerce and agriculture. Normally blank, the staircase walls are highlighted by a wide variety of brick bonds, creating geometric patterns that again emphasize verticality.





Photo Courtesy of Robert Shimer of Hedrich Blesing

KIRKPATRICK OIL COMPANY

1001 W. Wilshire
Oklahoma City, Oklahoma

Constructed: 2003
Architect: Elliott + Associates
Architects

64

True to its name, the Kirkpatrick Oil Company building houses all things Kirkpatrick: Kirkpatrick Bank offices, the Kirkpatrick Foundation Inc. and the Kirkpatrick Family Fund.

For the 48,000-square-foot, four-story office building, the client compiled a wish list: stone, wood, light, texture, protection from the sun, favor light from the north and a signature piece of art at the corner. By executing these client requests, a brilliant, out-of-the-ordinary office building was born.

The edifice is respectful of the adjacent neighborhood, as the west façade responds to the porches, punched windows and masonry structures of those houses. Also conscious of energy costs, the south roof overhang shades that entire face during the hottest times of the year, and allows the winter sun to heat the building. The main entry responds to weather by creating protection from both the hot south sun and

cold north wind, and by providing shade and breezes for visitors. Another unique quality is that parking is removed from the primary street frontage, thus creating a “front yard.”



Photo Courtesy of Joseph Mills of Joseph Mills Photography

SCOTT SABOLICH PROSTHETICS & RESEARCH CENTER

10201 N. Broadway Ext.
Oklahoma City, Oklahoma

Constructed: 2004-2005
Architect: Allen Brown Architects

65

Internationally famous for breakthrough prosthetic designs, the Scott Sabolich Prosthetic & Research Center combines technological heritage with compassionate patient care. Reinforcing this fusion of man-made technology and natural aesthetics, its office was built in a contrast of materials, forms and colors, integrating water, light and vegetation.

Sitting parallel to Broadway Extension, the building forms a wall with an entrance portal and fountain that welcome visitors from the harsh urban environment to a calm interior oasis. Echoing the sweep of the highway, the wall's curve presents a high-speed rhythm of rectangular window openings.

Extending from the building, a park-like setting with a walking trail encircles a freeform lake and fountain, overlooked by the patient fitting rooms. Sabolich chose to provide a

patient environment taking maximum advantage of natural light and views, locating administrative offices along the opposite side of the building. The third component of the triangular edifice houses the laboratory.

A cylindrical glass entrance anchors the building, serving as the socket between the patient and staff areas. A path of colored concrete and interior materials greets visitors, guiding them toward the reception area. Although visually impressive, the mixed use of floor materials, a sweeping stair to a mezzanine, and exterior walking trails also are intended to provide various environments for testing prosthetics.



Photo Courtesy of JD Merryweather

OSCAR J. BOLDT CONSTRUCTION

101 W. Hefner Rd.
Oklahoma City, Oklahoma

Constructed: 2005
Architect: Studio Architecture

66

At night, the eyes of drivers along Broadway Extension are drawn westward by the ever-changing colored lights that flood the Boldt building's interior. But it's not as if the structure needs the vibrant hues to call attention to itself — it does just that on its own.

Home to the Southern operations headquarters of Oscar J. Boldt Construction, the 42,000-square-foot building opened in 2005 — the first project of a 17-acre comprehensive master plan.

Boldt's offices consist of 22,000 square feet of executive space and conference room facilities, a 20,000-square-foot tilt-wall concrete warehouse and a 60,000-square-foot yard. The complex also contains a storm shelter designed to withstand Category Three tornado criteria, and is oriented to take advantage of the Broadway Extension exposure and general lay of the land.

In terms of energy and environmental management, this one-of-a-kind corporate building glides on the cutting edge. In May 2007, the building received a silver certification in Leadership in Energy and Environmental Design, a prestigious rating established by the U.S. Green Building Council.



Photo Courtesy of Tom Gunning, AIA

OLD NORTH TOWER, UNIVERSITY OF CENTRAL OKLAHOMA

400 E. Hurd
Edmond, Oklahoma

Constructed: 1892-1894
Architect: Gall Whitley, J.G. Haskell

67

For three years, classes at Edmond's Territorial Normal School had been held in churches and spare rooms. Then architect Gall Whitley drafted plans for a two-story classroom building on a raised basement, to be constructed on a hill east of town.

Despite being opened for classes in the fall of 1892, it quickly proved inadequate, and bonds soon were issued for an expansion. Enter Kansas architect J.G. Haskell, whose design added two projecting wings and a tall central tower. Opened in fall 1894, the new construction utilized locally quarried stone to contrast the red brick of the original.

With a Romanesque Revival vocabulary, the entryways feature heavy round arches and the new wings' steep gables contrast with the original lower hipped roof and dormers.

Rising four full stories and capped with a steep pyramidal roof, the clock tower offered grand views of Edmond and Oklahoma City. In addition to classrooms, the building contained laboratories, a library and offices, and was added to the National Register of Historic Places in 1971.



Photo Courtesy of Tom Gunning, AIA

QUAIL CREEK GOLF & COUNTRY CLUB

3501 Quail Creek Rd.
Oklahoma City, Oklahoma

Constructed: 1961
Architect: Howard, Samis and Davies

68

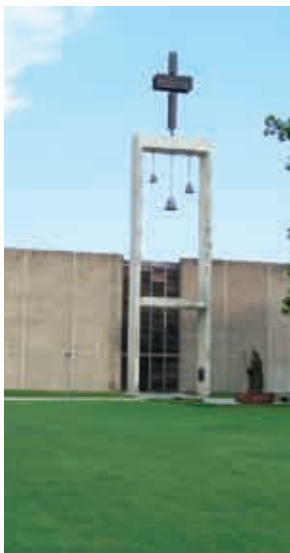
A vital part of the Quail Creek community, Quail Creek Golf and Country Club sits on 158 acres, with 125 acres devoted to the golf course. A vision of developer John W. Johnson, the former pasture was designed to provide the ultimate in club facilities and services.

Over the years, it has done just that, playing host to several prestigious golfing tournaments. In 1965, *Sports Illustrated* magazine recognized the course as having the “Best 17th Hole in America.” In 1999, it underwent a total renovation, providing the membership with an even more beautiful, distinctive and challenging golf environment.

Howard, Samis and Davies were commissioned to design a 40,000-square-foot building at an estimated cost of \$860,000. They delivered a magnificent building with more than 2,000 tons of creamy beige, natural limestone. Additionally, they used large areas of glass

to create the feeling of bringing the outdoors into the heart of the interior.

The gorgeous 18-hole course was designed by Floyd Farley, while Paddock Pools constructed the club’s Olympic-size pool. Officially, Quail Creek opened Dec. 16, 1961, and since has grown and gone through many changes, including expansions, remodels, repairs, redesigns, replacements and updates — all to provide the most modern club experience possible.



ST. PATRICK'S CATHOLIC CHURCH

2121 N. Portland Ave.
Oklahoma City, Oklahoma

Constructed: 1961-62
Architect: Robert Lawton Jones / Murray-
Jones-Murray

69

For the parish of St. Patrick's, Robert Lawton Jones designed a church of distinctive simplicity lauded by architects and parishioners alike. A shortage of funds necessitated a building that could be constructed via volunteer labor of the congregants, so Jones' design incorporated preformed concrete panels and simple, but elegant forms.

Described as a box within a box, the church features outer concrete walls and inner glass walls. The outer walls consist of 52 pre-cast concrete panels, tilted up and joined together. Inserted within the concrete walls is a glass-enclosed nave — a church within a church.

Molded angels on these walls look down into the glass-lined inner sanctuary, which itself is stark and simple, with wooden pews facing a natural stone altar. Gold-leafed cin-

derblocks comprise the dorsal screen behind the altar.

A bell tower dominates the exterior. Consisting of a simple concrete frame topped by a redwood cross, the tower houses three bells hanging on long stems, each one representing Mary, St. Joseph and St. Patrick.



Photo Courtesy of The Benham Companies, LLC

WILL ROGERS WORLD AIRPORT

7100 Terminal Dr.
Oklahoma City, Oklahoma

Constructed: 1966
Improvements: 1983-1989
Expansion and Remodel: 1999-2007

Architect: Hudgen, Thompson, Ball
and Associates
Expansion and Remodel Architects: The
Benham Companies and Gensler

70

Although opened in 1932, Will Rogers World Airport didn't fully take flight until its terminal was completed in 1966. By the early 1980s, the facility had reached its capacity, so a series of improvements and additions were made from 1983 through 1989.

In 1999, a new terminal expansion and remodel was begun, completed early in 2007. This new addition expanded the front of the existing terminal building to the north, increasing the ticketing and baggage claim areas. To the south, existing concourses were replaced by a single continuous one with larger holding rooms and expanded concessions areas.

This design was intended to convey an unmistakable message about who Oklahoma City is as a community. People said the building should be friendly, simple, open and bright, to reflect OKC's future.

Through the use of native stone walls rising from the ground, the building projects a strong connection to the plains. Key circulation areas are open to the sky through raised ceilings and clerestory windows. In front of the terminal, a plaza garden evokes a feeling of the state's natural environment to arriving passengers.

Overall, the rejuvenated airport sports simple lines and flows comfortably — a reflection of the honesty and straightforwardness that characterize Oklahomans.

NORMAN

- 71 BIZZELL MEMORIAL LIBRARY
- 72 EVANS HALL
- 73 FRED JONES MUSEUM OF ART
- 74 MCFARLIN UNITED METHODIST CHURCH
- 75 SOONER THEATRE
- 76 BAVINGER HOUSE
- 77 PRAIRIE CHICKEN/HERB GREENE HOUSE





Photo Courtesy of Tom Gunning, AIA

BIZZELL MEMORIAL LIBRARY

University of Oklahoma
401 W. Brooks St.
Norman, Oklahoma

Constructed: 1929

Additions: 1958, 1982

Architect: Layton, Hicks and Forsyth

71

Located prominently at the north end of the University of Oklahoma's main campus, this elaborate collegiate Gothic building features an ornate façade with stone window tracery, shaped parapets, an arched entry, a battlement and towers.

Stairs rise from the four front doors to a lobby and hallway lined with offices. The lobby sports terrazzo floors, and walls and square columns lined with wainscoting.

At 30 feet high, the library's feature attraction is the Great Reading Room, extending the full length of the second floor. Featuring a hammer beam roof, period lighting and built-in bookshelves, the room is centered at opposite ends with two-story bay windows.

Outside, the front façade is 13 bays wide, each separated by a narrow pilaster. Its two middle bays are guarded by gargoyles sitting atop angular tow-

ers flanking a Tudor-arched entryway. These towers house memorial sculptures. Memorial sculptures stand in niches within the first and second floors of the towers, while first-floor tracery windows are topped with basket arches and crowned with molding. Crenellated molding adorns the front of a low-tiled mansard roof, and angular turrets mark the corners of side elevations, each four bays wide.

The library recently was declared a national historic landmark, justifying its storied existence.



Photo Courtesy of Tom Gunning, AIA

EVANS HALL

University of Oklahoma
660 Parrington Oval
Norman, Oklahoma

Constructed: 1912

Architect: Shepley, Ruten & Coolidge

72

Considered one of the most significant architectural buildings on the University of Oklahoma campus, Evans Hall is named after the college's second president, Arthur Grant Evans. Its birth was born of tragedy, following the destruction of the first two administration buildings by fires in 1903 and 1907.

In 1908, Boston's nationally renowned architectural firm of Shepley, Ruten & Coolidge was hired to design a replacement. Their first effort adhered to the classic, colonial, brick-and-stone style, but university officials asked instead for an alternate in the collegiate Gothic style. That second go-round was approved.

President Evans was involved personally in the detailed planning, offering suggestions for every room, floor and decorative feature of the exterior. When completed, the building contained a museum, art gallery,

classrooms and administrative offices. Today, the hall houses the offices of the president, the board of regents, the Norman campus provost and other administrative positions.

Located at the south end of the Parrington Oval, it sits on a terrace of white stones salvaged from the ruins wrought by the fire. The red-brick building includes a basement under its three stories, with a four-story entry tower at its center. Statues of past university presidents pepper niches in its façade, and gargoyles watch over the campus from their corner turret perches.



Photo Courtesy of Robert Taylor

FRED JONES JR. MUSEUM OF ART

The Mary and Howard Lester Wing
University of Oklahoma
555 Elm Ave.
Norman, Oklahoma

Constructed: 2005
Architect: Hugh Newell Jacobson

73

Early in 2005, the University of Oklahoma's Fred Jones Jr. Museum of Art opened its new Mary and Howard Lester Wing. Across 34,000 square feet, the addition provides gallery space for recently acquired collections, established a public presence for the museum and became the home for the French Impressionism and Post-Impressionism collection of Aaron and Clara Weitzenhoffer, boasting major paintings by Monet, Toulouse-Lautrec, Degas, Renoir and others.

Nine identically-sized pavilions in a square grid comprise its main body — each 30 x 30 feet and rising 22 feet to the spring line, where it is topped by a 45-degree pyramid roof and skylight. Corridors of limestone and unframed glass link the pavilions, with a 10th serving as a public entrance.

Materials used for the exterior and interior of the ground level include Texas limestone, Vermont slate, bronze

and glass. Connection to the existing museum is made possible via a 30-foot glass corridor.

By minimizing detail, the design emphasizes serenity and contemplation, so visitors may enjoy the artwork without undue distraction. Of his project, architect Hugh Newell Jacobson said, "Architects always know what a good building is. Very few of us ever make one. ... But now, at the age of 75, I feel I finally have one."



Photo Courtesy of Tom Gunning, AIA

McFARLIN MEMORIAL UNITED METHODIST CHURCH

419 S. University Blvd.

at W. Apache St.

Norman, Oklahoma

Constructed: 1925

Addition: 1998

Architect: R.H. Hunt Company Architects

Addition Architect: Howard and
Associates

74

In a collegiate Gothic style matching the look of many early buildings on the nearby University of Oklahoma campus, the original McFarlin church was built in 1924 by one of the South's most prominent regional architectural firms of the period, specializing in churches and public buildings.

The original building was 103 by 180 feet with a four-story education wing and a sanctuary seating 1,200. The peak of the roof is 84 feet above the ground, with the tower even higher at 112 feet, housing a set of specially built, 18-note chimes.

Indiana Lithic limestone graces the exterior, while the interior finishes are Bedford and Caen stone shipped from France. Woodwork is made of gum and walnut; windows in the sanctuary and foyers are of tapestry glass.

Handcarved wood of the altar railing, pulpit and organ screen extends from

the choir space to the ceiling. Forty feet above, ten chandeliers of tapestry glass hang over the heads of worshippers.

Throughout the years, work has kept the church modernized. Air conditioning was installed in the 1960s, and the original organ was replaced in 1988 with what is considered one of the area's finest instruments.

But the biggest change was 1998's addition of 46,000 square feet, including an institutional kitchen, a daycare facility expansion, a stage, dressing rooms and a multipurpose two-story fellowship hall capable of dividing into three classrooms and seating 500.

SOONER THEATER

101 E. Main
Norman, Oklahoma

Constructed: 1929
Architect: Harold Gimeno



75

A family affair spurred the creation of Norman's Sooner Theater when Harold Gimeno, fresh out of Harvard University's architecture program, returned home to practice his profession. For one of his biggest commissions — a theater owned and designed by himself — he enlisted the help of his father, noted artist and University of Oklahoma professor, Patricio Gimeno.

Not only was the resultant building the first “talking picture” movie house in Norman, but one of the finest atmospheric theaters in central Oklahoma, and a 1978 addition to the National Register of Historic Places. Drafted in Harold's signature Spanish Renaissance Revival style, the theater features 252 Spanish coats-of-arms — painted by Patricio — among the interior finishes.

Outside, multicolored walls of the theater are pierced by round arch window openings on the second floor. Centered

over the flat marquee are three tall, narrow, stained-glass windows set in corbeled brick arches with exaggerated keystones. Two windows with extravagantly detailed terra cotta ornament flank the central window set.



BAVINGER HOUSE

Norman, Oklahoma

Constructed: 1955

Architect: Bruce Goff

76

In 1950, University of Oklahoma art professor Eugene Bavinger and his wife, Nancy, had lofty plans for their wooded plot of nearly eight acres, and commissioned Bruce Goff to make those plans a reality. Disenchanted with the average tract house, they told Goff they longed for a home with open space and connection to the outdoors. The end result would become Goff's signature piece, known in architectural circles worldwide.

Some 200 tons of iron rock formed the home's curved rock wall, which stretches 96 feet. To offset construction costs and simultaneously appease curious locals, the family opened their home on weekends, charging \$1 admission. By the time Life magazine featured the home in 1955, the Bavingers had hosted more than 4,000 paid visitors.

Normally, buildings must be at least 50 years old before being considered for inclusion in the National Register

of Historic Places. However, Goff's reputation as a master architect allowed the space-age Bavinger House to earn the honor well before that time.

"Beauty bursts forth when it must, because the Artist feels the drive within ... and no amount of discouragement can stop him," Goff once wrote. From America's heartland, Goff transcended traditional ideals and proved to the world that architecture is an extension of nature, and the elements of sky, earth and water, its realm.

(This home is not open to the public and is not visible from any public street).



Photo Courtesy of Anthony McDermid, AIA

THE GREENE HOUSE (THE PRAIRIE CHICKEN)

Vicinity of Norman

Constructed: 1959-1961

Architect: Herb Greene

77

In 1955, Herb Greene, a former architecture student of Bruce Goff, decided he would build a house to resemble a chicken.

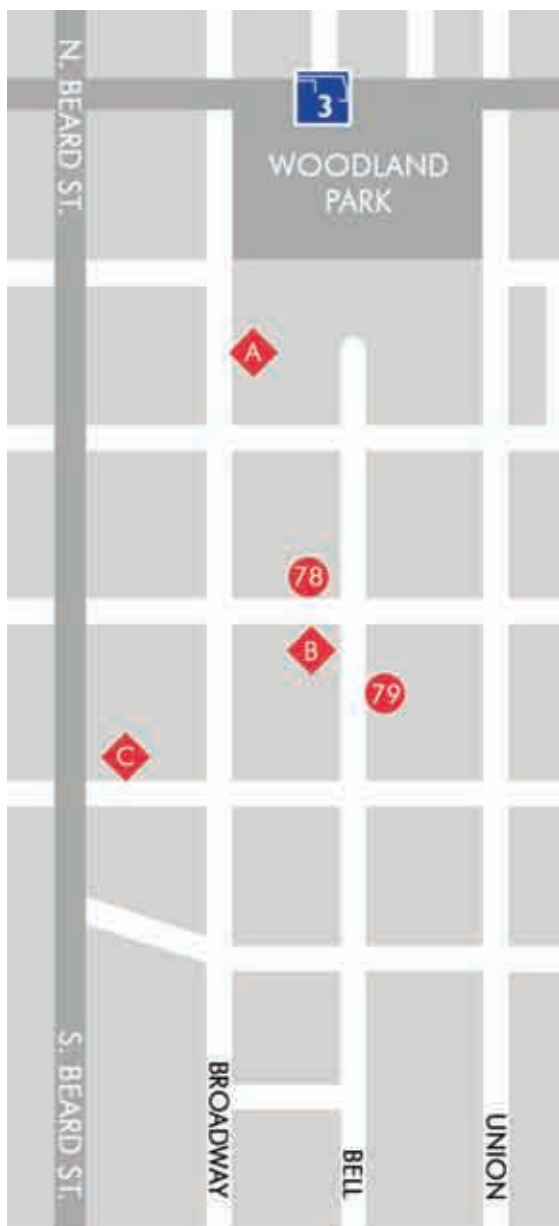
His four-page thesis statement acknowledges the challenge of designing a family house in touch with both the landscape and “Oklahoma legend.” Although he never really defines the exact Oklahoma legend with which he strove to harmonize, Greene does note that “prairies, winds, and distances, cows, clouds, and planes [are] tempered by [this legend].”

The paper addresses the practical nature of the house to be cost-effective (\$11 to \$12 per square foot) and influential for the selected materials, which needed to demonstrate “contrast of color and substance.”

At 2,100 square feet, the finished product is an exercise in character, form and geometry — an attempt to

tap into the “world of our actual experience.” Oh, and then there’s the chicken thing. Since completion, the house lovingly has become known as “the Prairie Chicken” for its unique shape. Whether or not Greene achieved his “fowl” image of poultry amidst the open landscape is left for visitors to cluck over.

Greene and his family only occupied the house for a few years. Since then, it has had only one owner and remains barely altered since its original construction. In 1972, the house appeared in the pages of *Architectural Digest*, which suggests Greene knew what he was hatching.



SHAWNEE

- 78 HURLEY HOUSE
- 79 HORNBECK THEATER
- 80 SANTA FE DEPOT
- A POTTAWATOMIE COUNTY
- B BILLINGTON BUILDING
- C RITZ THEATER



Beginning life as a struggling trade community, the agriculturally rich city of Shawnee saw its future solidified when railroads pushed through the area. A further boost arrived with the opening of three oil fields. With its central location and three rail lines, Shawnee soon became a center for commerce and industry, and much of its buildings reflect this historic period.

Its commercial hub is centered on Main and Bell Streets. Anchoring the north end of Bell is Woodland Park; on its west edge, one can find the Pottawatomie County Courthouse (A), a stunning example of Public Works Administration architecture; the old Carnegie Library; and the convention hall.

Just south of the park, at the intersection of Ninth Street and Bell Street is the Aldridge Hotel (page 105). Directly across the street is the Billington

Building (B), a seven-story, Renaissance Revival-style edifice constructed in 1929, once housing Shawnee's Masonic Lodge.

Between Ninth and Main Streets, the Hornbeck Theater (page 106) stands as a Modernist contrast to street-side commercial buildings, reflecting the city's early success as a commercial and shipping center. Just west of Bell, at 10 West Main, is the Ritz Theater (C), built for retail, but converted to a movie house in the 1920s. The rehabilitation of its striking auditorium and Spanish-influenced exterior has been a catalyst for continued interest in downtown Shawnee.

Anchoring the east end of Main is the Santa Fe Depot (page 107), the functional center of town commerce. Located nearby is the Beard Cabin, the log home of Shawnee's founder.



ALDRIDGE HOTEL

20-24 E. Ninth St.

Shawnee

Constructed: 1928

Rehabilitated: 2005

Architect: Albon C. Davis

Rehabilitation Architect: The Hill Firm

78

Hailed as Shawnee's first skyscraper, the Aldridge Hotel remains its tallest building today at 10 stories, plus a penthouse apartment. Until a 1930 name change, this Neo-Classical, tripartite-designed structure began life as the Hilton Phillips Hotel.

As the first constructed sign of prosperity since the railroads came to town at the turn of the 20th century, the hotel spurred an unprecedented wave of prosperity for Shawnee, then the nearest large supply base for recently discovered oil fields.

No expense was spared in the hotel's erection; dedication materials boasted of its "fireproof structure, every room with bath, ceiling fan, and circulating ice water."

A two-story classical portico highlights the primary entrance into the marble-clad and columned lobby, originally two stories tall until the insertion of

a floor truncated it by half. However, this now brings visitors closer to the original ceiling's elaborate molded plaster details, which had suffered water damage over the 20-plus years the hotel lay vacant.

Shortly after the dawn of the 21st century, the Aldridge was acquired for an \$8 million redevelopment by ERC Properties Inc. In December 2005, the 85,000-square-foot building reopened, having been converted from 200 luxury rooms to 60 spacious apartments for senior citizens. The ninth-floor ballroom was restored, right down to the original wood flooring and detailed plaster crown molding, accented by bare incandescent light bulbs.



HORNBECK THEATRE

123-125 N. Bell St.
Shawnee

Constructed: 1947

Rehabilitated: 1972

Architect: Jack Corgan

Rehabilitation Architect: Blackledge
& Associates

79

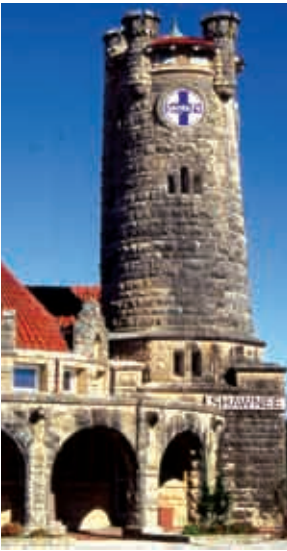
Ever since the 19th century gave way to the 20th century in 1900, the Bell Street Historic District has enjoyed a reputation as the center of Shawnee's economic development. And tucked at the north end of the only remaining brick-paved street in this commercial core stands the youngest addition to this National Register listed district: the Hornbeck Theatre.

Dallas based architect, Jack Corgan, is responsible for designing many theaters in the South and Southwest United States, including Oklahoma City's Will Rogers Theatre and this three-story, modern number. It sports a drum asphalt roof, yellow brick walls, an inverted stair-stepped corrugated metal front, recessed neon and a marble entryway. Its significance is enhanced by being the lone example of its style in downtown Shawnee.

Originally constructed as a single-screen movie house, the Hornbeck

was remodeled in 1972, crafting the Penthouse Theatre out of the original balcony area, effectively turning it into a two-screener.

Today, the theaters are owned and operated by Jones Theatres Inc. The Hornbeck seats 509 moviegoers, while 286 can be accommodated in the Penthouse upstairs.



SANTA FE DEPOT

600 E. Main St.

Shawnee

Constructed: 1903

Architect: Joseph Schuetter

80

Beloved by locals and visitors, Shawnee's sandstone Santa Fe Depot is noted for its distinctive, round, castellated tower. In 1903, Shawnee was an important railroad hub, with five lines accessing the town from all directions, so the Santa Fe Railroad erected a depot impressive and comfortable enough for the burgeoning city.

Constructed of cut stone in a coursed square pattern, its footprint measures roughly 7,800 square feet. The interior housed waiting rooms, the ticket office and a baggage room. Details are expressed in a Romanesque vocabulary, with heavy round arches and quarry-faced stone walls. One section of the red-tiled roof is conical, while the rest is gabled.

Slightly battered, the round, 57-foot tower is capped with a crenellated parapet and four round pinnacles. Originally, it was designed to house large clock faces facing each direc-

tion, but due to budget shortfalls, these were never installed. In their place stood Santa Fe logos.

Shawnee lost out in its bid to become the capital of the new state, but it remained a transportation hub for many years. By the mid-1970s, Santa Fe sold the depot to the city, which turned it over to the Historical Society of Pottawatomie County. A 1979 rehabilitation converted the depot into a museum celebrating county history, so the Santa Fe Depot's listing on the National Register of Historic Places five years earlier was not the end of the line.

E. 1720 RD.

SULPHUR
HILLS GOLF
COURSE

W 1ST ST.

W. OKLAHOMA AVE.

BROADWAY AVE.

W. 12TH ST.

CHICKASAW
NATIONAL
RECREATION AREA

A

B

D

C

177



E. 1720 RD.

E. 14TH ST.

E. OKLAHOMA ST.



PLATT DISTRICT

- 81 TRAVERTINE NATURE CENTER
- A LINCOLN BRIDGE + FLOWER PARK
- B LEEPER HOUSE
- C BROMIDE PAVILION
- D PAVILION SPRINGS
- E COLD SPRINGS CAMPGROUND STATION
- F BUFFALO + ANTELOPE SPRINGS



PLATT DISTRICT, CHICKASAW NATIONAL RECREATION AREA WALKING TOUR

With the 1976 joining of the Arbuckle National Recreation Area and Platt National Park, the Chickasaw National Recreation Area was formed. Situated in this land strewn with mineral springs are the stone arch Lincoln Bridge (A) and stone Leeper House (B).

During the New Deal era of the Great Depression, National Park Service architects reinvented Platt National Park. Drawing on a naturalistic style now called “Park Service Rustic,” designers planned a complete makeover. Thousands of trees were planted, a perimeter road was created, campgrounds and trails were laid out.

New amenities were incorporated into the landscape, using local materials to make them unobtrusive. Excellent examples include the Bromide Pavilion (C) and the Pavilion Springs Pavilion (D).

However, the smaller amenities truly define the Park Rustic style, with the

comfort and check-in stations at Cold Springs Campground (E) constructed of large, uncut sandstone blocks and rough-hewn wooden beams. The walls of the buildings are battered to appear as if they rise naturally from the ground. East of the campground are the Antelope and Buffalo Springs (F), incorporating trails, bridges and naturalistic rock walls.

In the 1950s, a program called “Mission 66” was implemented to improve visitor interaction and service. Veering 180 degrees from the Park Service Rustic approach, Mission 66 embraced Modernistic design that would become focal points against the natural environment, including the Travertine Nature Center (page 111).



Photo Courtesy of Ken Ruhnke, NPS

TRAVERTINE NATURE CENTER

Sulphur, Oklahoma

Constructed: 1969

Architect: Mackie & Kamrath

81

Located along the eastern edge of the Platt Historic District sits the Travertine Nature Center. The educational park boasts exhibits of dioramas and live reptiles, amphibians, and birds of prey, presented in an all-ages interactive-learning arena.

The center also houses a bookstore with volumes on nature, geology and history, as well as a variety of interesting nature posters and postcards. A 100-seat auditorium provides opportunities for programs and video presentations on a variety of topics.

Exhibits at the Travertine Nature Center highlight Southern Oklahoma's forest/prairie ecosystem, as well as the significant water resources of springs, creeks and lakes of the Chickasaw National Recreation Area, and the diversity of the wildlife and plants located in the park.

Built in 1969 during the era of the National Park Service's environmental education initiatives, the center is constructed in a unique rock work design and sits on top of Travertine Creek, offering visitors a relaxing view of the mix of water, streams and forest.



FT. SILL

- 83** HURLEY HOUSE
- A** OLD POST QUADRANGLE
- B** McNAIR HALL
- C** POST CHAPEL
- D** POST THEATER



A military presence created in 1869 and home to the 10th Cavalry Buffalo Soldiers, Fort Sill expanded west out of the Old Post Quadrangle (A) — one of the few, intact frontier forts left in the West — into the New Post area after World War I.

The stone buildings of the fort, barracks, officers' quarters and chapel front a parade ground, and a reinforced stone corral sits southeast of the quadrangle. To the southwest is the guardhouse, which housed Apache warrior Geronimo as a prisoner of war.

Whereas the Old Post buildings reflect the functional design of the Quartermaster Corps, the New Post reflects a Spanish vocabulary thought to be harmonious with the fort's Southwestern location.

In the 1930s, many new residential buildings were constructed between the two posts. Rapid expansion revolv-

ing around its designation as the Army's Field Artillery School as World War II began changed the face of the fort permanently. This expansion was cast in an imposing Spanish Mediterranean style. To the north of McNair Hall, dozens of base houses share this look.

West along Randolph Road from McNair is 1934's Post Chapel (B), a late Gothic Revival-style, brick building that evokes an English country chapel. North of the chapel is 1938's post theater (C), featuring an arcaded veranda.

Between Randolph and Upton roads, the New Post's parade ground is surrounded by barracks and officer housing, the most notable being the homes on Shanklin Circle, particularly The Patrick Hurley House (page 115).



PATRICK HURLEY HOUSE

(General Officer's Quarters)

1310 Shanklin Cir.
Fort Sill, Oklahoma

Constructed: 1910-1911

Architect: U.S. Army
Quartermaster Corps

82

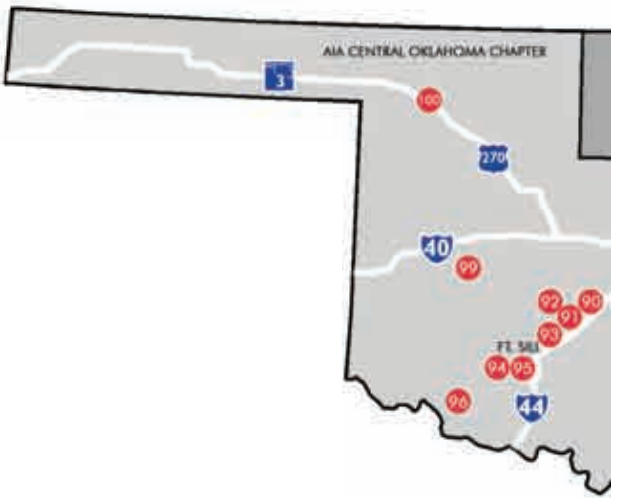
When Fort Sill needed a “New Post” at the high ground northwest of its 1870s “Old Post,” the U.S. Army Quartermaster Corps chose to design the building in a Spanish Colonial theme, tailored to the semi-arid conditions of Southwestern Oklahoma.

Laid out on a roughly east-west axis, the New Post included officers’ residences on one side and enlisted men’s barracks on the other. Seated at the apex of a semi-circular drive lay the general officer’s quarters.

Noted for its two-story, wraparound porch, the residence is topped with a red clay tile roof, hipped with wide eaves and supported by six white, stucco-clad square columns. The main entry is centered in a balanced façade, with a simple wooden door flanked by three-pane sidelights and capped with a simple transom. Steel beams support the second-story porch floors.

Named to the National Register of Historic Places in 1975, this house served as the home for a litany of prominent officers for nearly a century, and was named in honor of Oklahoman Patrick J. Hurley.

A veteran of World War I and the secretary of war under President Herbert Hoover, Hurley lived here just prior to the designation of Fort Sill as the permanent site of the Army’s Field Artillery School. Ultimately, he rose to the rank of Major General, and President Franklin D. Roosevelt appointed him as ambassador to China during World War II.



STATEWIDE

- 83 HOPEWELL BAPTIST CHURCH, OKC
- 84 ROUND BARN, ARCADIA
- 85 MASONIC TEMPLE, GUTHRIE
- 86 FOUCART OFFICE BUILDING, GUTHRIE
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- 88 CHANDLER ARMORY
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- 92 ANADARKO POST OFFICE
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Photo Courtesy of Joseph Mills, Joseph Mills Photography

HOPEWELL BAPTIST CHURCH

5801 N.W. 178th St.
Oklahoma City, Oklahoma

Constructed: 1951
Architect: Bruce Goff

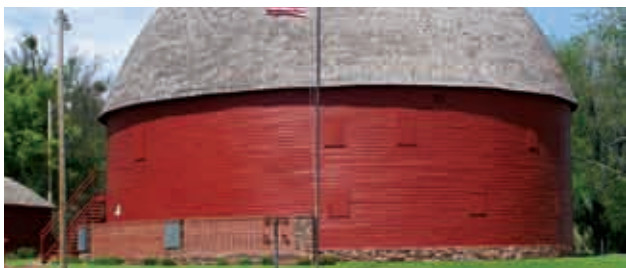
83

Once labeled “the most unusual church building in America,” Oklahoma City’s Hopewell Baptist Church is an excellent example of the architecture of Bruce Goff and his ability to design a low-budget building using surplus and indigenous materials.

In Hopewell’s case, Goff made use of oilfield pipe and native stone. With a 12-sided base, the conical-shaped building was built by congregation members in 1951 for approximately \$20,000.

By 1989, the church was empty; worse, it faced demolition due to problems with maintenance and flooding. Luckily — and perhaps ironically — asbestos contamination spared its life. In that near-death experience, churchgoers recognized the significance of the building — both as a landmark and as a place of worship — and stood determined to preserve it.

Currently, The Hopewell Heritage Foundation is busy raising funds for a restoration and renovation project estimated at \$2 million. Potential uses for the space include community activities, a museum, meeting areas, architectural education, tourism and a music venue. For more information on these ongoing efforts, visit www.goff-hopewell.com.



ROUND BARN

State Highway 66
Arcadia, Oklahoma

Constructed: 1898
Architect: William H. Odor

84

Kansas transplant William Harrison Odor earned a living from the ground. A farmer and stockman, Odor turned his 320 acres into success. His brother-in-law took up nearby land with burr oak trees, which would serve as the raw material for Oklahoma's only true round barn remaining.

Round barns represented the application of science and reason to agriculture's tradition-bound world. Highly efficient, thousands were constructed across the Midwest in the 1880s and 1890s, but their expense and increased mechanization deflated their popularity.

Seated on a stone foundation measuring 60 feet in diameter, Odor's barn is topped with a unique domed roof, rising 43 feet at its peak. The walls exhibit a naive engineering; however, the roof is ingenious. Continuous boards, carefully bent, comprise the dome with neither horizontal braces

nor interior supports. Its clear span allows for excellent acoustics, and Odor's barn became many a dancer's destination. Nine feet above ground level, the loft was finished with a tight oak floor, catering to fancy feet.

By the 1970s, the barn began to deteriorate, so the Arcadia Historical Society raised funds for preservation in the 1980s. Momentum was interrupted when a heavy wind collapsed the roof in 1988. However, it eventually was restored, earning a National Preservation Honor Award in 1992 from the National Trust for Historic Preservation.

Today, the barn stands as a sentinel — a must-stop landmark for weary travelers along historic Route 66.



Photo Courtesy of The Weimer Collection, Oklahoma State Historic Preservation Office

MASONIC TEMPLE/ SCOTTISH RITE TEMPLE

900 E. Oklahoma
Guthrie, Oklahoma

Constructed: 1908, 1920-1929

Architect: P.H. Weathers; Hawk and Parr

85

On 10 acres the city of Guthrie originally intended for state Capitol use sits the Scottish Rite Temple. The original building, called Convention Hall, was erected as a meeting place for the Oklahoma Legislature — a function it served for only one regular session and one special session before the Capitol moved to Oklahoma City in 1910.

Subsequently, the property was leased to Methodist University for several years before ownership transferred to the Masonic Grand Lodge in 1919. Construction of the temple began in 1920, with the exterior largely completed by 1923, and connected to the original Convention Hall by a 525-foot corridor.

The elaborate interiors were conceived by the husband-and-wife team of Marion and Kathryn Davidson. Marion was responsible for the plaster and wood detailing, while Kathryn designed the

color palettes, decoration and customized furnishings for each of the rooms. Original wood windows were replaced circa 1970.

Overall, the two buildings measure 122,200 square feet, with the breathtaking atrium at 10,140 square feet. Guided tours of the building are conducted by the Masons, and a booklet with considerably more information — including concepts and symbology behind the design of the highly ornamented spaces — is available for purchase.

Other work in Oklahoma attributed to Convention Hall architect P. H. Weathers includes the warden's house at McAlester's state penitentiary and the Sieber Hotel in downtown Oklahoma City.



FOUCART OFFICE BUILDING

115 W. Harrison
Guthrie, Oklahoma

Constructed: 1893
Architect: Joseph Foucart

86

Guthrie's Foucart Building was built by Edward T. Patten in the late 19th century to house the Boston Store, which sold dry goods. But rather than carrying Patten's name, it carries that of its designer.

Joseph Foucart worked from a third-floor office during the building's first four years of life. Those years were among Foucart's most productive as an architect in the then-capital's growing business district. Because the structure's native sandstone edifice bears his distinctive stamp, it became known by his moniker.

By 1899, the New York Racket general store succeeded the Boston, and in 1911, National Biscuit Co. leased the space for offices. Later occupants included a repair shop and an automobile agency until the structure returned to retail merchandising in 1928, when John E. Gaffney moved his furniture store there. Furniture sales remained

a staple of the Foucart until the building became vacant in 1974.

Restored to its original look in 1980, the façade project was the first front of its kind completed in the Guthrie Historic District Restoration Program, sponsored by the Logan County Historical Society. In 1994, Elaine Bonine purchased the Foucart and set up shop as Near and Far, an upscale retail store featuring gifts and home accessories. The second and third floors now serve as a private residence.



Photo Courtesy of The Weimer Collection, Oklahoma State Historic Preservation Office

HEILMAN HOUSE

401 E. Cleveland Ave.

Guthrie, Oklahoma

Constructed: 1895

Architect: Joseph Foucart

87

A point of pride for Guthrie, the picturesque Heilman House is the first brick residence constructed in the town. Built of local red sandstone and brick, it is one of two residential buildings that can be confirmed as the work of noted Guthrie architect Joseph Foucart. Constructed for prominent territorial-period businessman P.J. Heilman, the structure hosted numerous gatherings of the local elite.

Heilman wanted a house respectful not only to his considerations of comfort and aesthetics, but to his lifelong fear of storms. He contracted with Foucart to design the most storm- and tornado-proof home possible, and Foucart's massive masonry solution made the site the first non-frame construction dwelling in town.

This two-story brick and sandstone residence combines Queen Anne massing with Romanesque Revival details. Colonettes and arch sur-

rounds frame most of the windows and doors, while secondary gables project from the primary hipped roof. Covered by a singled onion dome, a tower sits above the stuccoed frame porch sheltering the main entrance. The keyhole and horseshoe windows are distinctive Foucart touches.



Photo Courtesy of Tiffany Gardner

CHANDLER NATIONAL GUARD ARMORY

on Route 66 at First Avenue &
Mickey Clarkson Avenue
Chandler, Oklahoma

Architect: Bryan W. Nolen
Rehabilitation Architect:
TAParchitecture

Constructed: 1936-37
Rehabilitated: 2007

88

Situated on a curve of U.S. Highway 66, the National Guard Armory is an imposing sentinel guarding the entryway into Chandler. Originally constructed of locally quarried red sandstone, the armory was completed in 1937.

Architect Bryan W. Nolen served as designer, as he did for all of the Oklahoma armories constructed in the 1930s. An army of Works Progress Administration laborers shaped the sandstone used throughout the building, and its fortress-like appearance is enhanced by these stone walls, stylized buttresses and parapet.

Built as a single-unit armory, the edifice encloses a large drill hall on the west half, and office, storage and restroom space on the other. The armory served its intended purpose until 1972, when the local unit moved into a new facility.

After being decommissioned as an armory, the building reverted to the city of Chandler. For many years, funding stood as the primary roadblock from a meaningful repurposing, leading Chandler to consider demolition as its only option in 1998 — seven years after it was listed on the National Register of Historic Places.

Discussions of demolition landed the armory on Preservation Oklahoma's Most Endangered Properties list. A small band of local citizens who valued the building's legacy within the community rallied for a Department of Transportation enhancement project; which included a Route 66 Interpretive Center to be located within the prominent stone walls. The project was completed in 2007.



SUGG CLINIC

100 E. 13th St.
Ada, Oklahoma

Constructed: 1947
Rehabilitated: 2002

Photo Courtesy of Barrett L. Williamson

Architect: Albert S. Ross
Rehabilitation Architect: Barrett L.
Williamson Architects

89

Ada's architectural history was born with the town's second founding in 1900. A center for agriculture and social services for south central Oklahoma, Ada enjoyed life as a substantial town throughout the 1950s, and still remains the economic nucleus for that region.

In the 1910s and 1920s, two-story brick business buildings were erected all over town, generally in a Western commercial style. Changes in downtown Ada's visual character arrived in the 1930s when the first Modernist Style buildings were constructed, including the zig-zag Art Deco U.S. Post Office in 1933; the plain Art Deco Central Fire Station in 1936, and the Art Moderne Sugg Clinic in 1947.

The Sugg Clinic is architecturally significant as the only example of Art Moderne, also referred to as a Streamline style. It exhibits the strong horizontal massing, curved

corners, glass block windows and walls, and horizontal and vertical detailing typical of that style. The Sugg Clinic is a pristine example of this style, standing today as it first did 60 years ago, with no exterior alterations.



ROCK ISLAND DEPOT

Railroad Street & Chickasha Avenue
Chickasha, Oklahoma

Constructed: 1910-1911

Architect: Rock Island Railroad

90

A mainstay of Chickasha from the start, the Chicago, Rock Island & Pacific Railroad called the division town home for its regional office, servicing passengers and freight service via a long, wooden building alongside the tracks at the end of Chickasha Avenue.

But by 1910, Chickasha was growing rapidly. Noting the amount of industry setting up shop, and the influx of goods and passengers coming through, Rock Island officials decided to construct a first-class station for the community — one befitting a city on the rise. Once complete, it was unlike any other in Oklahoma, in both sheer size and design.

Running parallel to the tracks, the depot's footprint is a long rectangle, broken into three asymmetrical sections. The end sections stand a single story in height, while the middle section towers above. Red clay tile comprises the

gabled roof, while the walls are clad in stucco, with a dark, red-brick wainscot.

A band of art nouveau-inspired terracotta medallions surrounds a towering, round arched entry, leading to a “great hall” waiting area. Visually, the overall effect of the exterior exudes an almost European feel, reminiscent of a train station one might find in a provincial town in Belgium or northern Germany.

That it appears in a bustling railroad town, along the banks of the Washita River, ensures its distinction, recognized with a 1985 slot in the National Register of Historic Places.



GRADY COUNTY COURTHOUSE

326 W. Choctaw Ave.
Chickasha, Oklahoma

Constructed: 1935

Architect: Layton, Hicks & Forsyth

91

As a symbol of pride for their town being named the Grady County seat in 1907, Chickasha residents wanted a monumental county courthouse. After all, having county offices in a rented space didn't quite send a message of strength and vitality to the rest of the state.

So in 1915, the county purchased the old federal courthouse for county use. However, convinced by a fire marshal's report that the structure was a fire hazard, citizens approved a 1933 bond issue to fund a new one.

Their timing proved fortuitous, as that marked the start of President Franklin D. Roosevelt's New Deal program, which birthed the Public Works Administration. PWA's purpose was to stimulate employment by aiding communities in large-scale public building programs, thus covering 30 percent of construction for Grady County's courthouse.

The four-story, limestone building stands out as one of the finest examples of its style in the state: stylized, streamlined and often termed "PWA Deco." In this style, classical motifs — leaf ornaments, fluted columns, pediments — merge with modern forms and materials.

Texas shellstone sheathes the courthouse's symmetrical exterior, featuring bas-relief spandrel panels depicting corn stalks, wheat shocks and pumpkins. Above the entry perches a sculpture portraying a frontiersman and an American Indian facing a sword-bearing figure of justice. Interior spaces are treated with terrazzo floors and marble wainscots, while wooden sculptural panels line the courtroom walls.

The courthouse was added to the National Register of Historic Places in 2005.



ANADARKO POST OFFICE

1209 S. First St.
Anadarko, Oklahoma

Constructed: 1935-36
Architect: Louis A. Simon

92

This rather modest building on downtown Anadarko's south end holds major significance in terms of construction philosophy for federal buildings of the 1930s.

Under the U.S. Treasury's supervising architect Louis Simon, the building served as not only the town's general post office, but also as the Kiowa Indian Agency headquarters. At three stories, it is larger than most buildings for cities of Anadarko's size.

With a rectangular shape, the building's unassuming exterior sports seven bays of yellow brick walls with little adornment. But the interior? That's another story.

As part of a Treasury Department program to make art an integral part of public spaces, Kiowa artist Stephen Mopope was hired to create a cycle of murals for the post office lobby. He and three fellow Kiowa artists — Monroe

Tsa-To-Ke, Spencer Asah and Jack Auchiah — painted 16 murals directly onto the plaster walls, depicting traditional native themes in a stylized form that is a trademark of the Kiowa Five artists.

Mopope's murals — which include scenes titled "Buffalo Hunt," "Indian Camp," "Indian Family Moving Camp" and "Hunter Returning" — remain there today, granting enduring heritage to the building, which is part of the downtown historic district.



FIRST METHODIST CHURCH, FLETCHER

307 Martin St.

Fletcher, Oklahoma

Constructed: 1934

Architect: Unknown

93

When the congregation of the Fletcher Methodist Episcopal Church, South, began construction of a new church building in 1934, it chose a medium unique to this section of Oklahoma: Wichita Mountain cobblestone.

Remnants of a once-mighty mountain range, these granite cobbles are distinctive in shape, texture and color. Generally, cobblestone buildings in the area are small — single houses, one-room schools, barns — but the Fletcher church is the largest, most formal and most elaborate in all of southwest Oklahoma. Making it even more special is the fact that it was built entirely by members of the congregation.

On a lot set off by a cobblestone retaining wall, the church is a single-story “L” plan, seated on a raised concrete foundation. Granite cobbles are pressed into the face of the poured-concrete walls, with larger stones used as corner pilasters.

Hidden behind a parapet lies the gabled roof. Not so hidden is a single, large, round arch tripartite window on the south. The main entry is a segmental arch opening containing double wood-paneled doors accessible via a wide concrete stairway. Two round arch windows light up the sanctuary on the east elevation.



LAWTON NATIONAL GUARD ARMORY

600 N.W. Cache Rd.
Lawton, Oklahoma

Constructed: 1955
Architect: Paul Harris

94

During the 1930s, the Works Progress Administration constructed more than 50 stone or brick armories for the Oklahoma National Guard. But as these fortress-like structures reached 20 years of age, some proved inadequate, and with its proximity to Fort Sill, Lawton was chosen as the site for a new three-unit armory.

Brimming with new ideas in design and materials, Lawton architect Paul Harris hoped to create a model armory. He chose a thin-shell concrete dome to define the drill hall space, with a low wing to house the offices. Adjacent to the armory, he placed two maintenance garages with sine-wave roofs.

Both attractive and functional, the structure is atypical for post-World War II armories. The concrete dome sits atop an aluminum-clad concrete wall that hides a vent system, which — when combined with the enormous exhaust fan located at the dome's

apex — creates an efficient air-circulation system during hot weather. Light is brought into the drill hall through circular skylights forming two concentric rings around the dome.

When conceived, Harris thought his relatively inexpensive and flexible design would serve as a model for future armories everywhere. For whatever reason, it was not to be, but his genius was recognized when the armory joined the National Register of Historic Places in 2007.



Photo Courtesy of the Oklahoma State Historic Preservation Office

(OLD) LAWTON HIGH SCHOOL

809 C Ave.

Lawton, Oklahoma

Constructed: 1909, 1923, 1939

Architect: Hair & Smith; Tonini & Bramblet; Paul Harris

95

Completed just in time for the 1910 school year, the original Lawton High School sported a Classical Revival style and was among the largest high schools in the state. A full-height colonnade of Ionic columns and a cornice of limestone highlight the four-story, red-brick façade. Wall dormers punctuate the parapet, shielding a low-hipped roof capped with a copper dome.

To meet demands of a growing population, an expansion was planned in 1922 — one which matched the design of the original building, creating a dumb-bell footprint. Yet further expansion of nearby Fort Sill in the interwar years necessitated another addition.

Local architect Paul Harris was selected to fulfill a Public Works Administration contract for the design of new classrooms, a vocational building and a gymnasium. His design differs from the original, with the red

brick of a lighter shade, and the detailing more Modernist, with simple lines and little adornment.

In 1957, the educational building was converted to a junior high school. Now called Central Junior High School, it continued to serve students almost until the new century, and joined the architectural honor roll known as the National Register of Historic Places in 1997.



RAMONA THEATER

114 S. Ninth St.
Frederick, Oklahoma

Constructed: 1929
Architect: G. E. Kadane

96

With seating for more than 1,000 patrons, the Ramona Theater debuted to much fanfare on Oct. 24, 1929. Designed in a Spanish Renaissance Revival style, the Ramona represents the most modern trend in motion picture theaters of its era. Otherwise known as “atmospheric theaters,” they were designed to evoke the feeling of being in an exotic location. Thus, the auditorium emulates an open-air courtyard, while the ceiling is painted like a night sky, with pinhole lights representing stars.

Outside, colorful tile and terra-cotta highlights decorate its yellow brick walls. At three stories, the theater features a prominent parapet capped with a terra-cotta coat of arms and finials. A wrought-iron balcony hovers above the main entry; three French doors open onto it. Surrounding this balcony are triple window sets recessed in terra cotta-lined panels and spandrel panels of bright blue tile.

A ticket booth dominates the entry vestibule, which also features a decorative tile floor. Paired French door sets border the vestibule. Above the doors are wide transoms, now obscured by cloth awnings.

The Ramona served the community for many years, but by the 1970s, the show was over. It closed its doors and sat empty. In 1980, a community arts council purchased the building, slowly renovated it and today, maintains it as a community arts center. It joined the National Register of Historic Places in 1984, ensuring a happy ending.



Photo Courtesy of The Weimer Collection, Oklahoma State Historic Preservation Office

CHICKASAW NATIONAL CAPITOL

800 N. Capitol Ave.
Tishomingo, Oklahoma

Constructed: 1898
Architect: J.A. Shannon

97

It may look like a castle fit for a king, but this imposing granite building actually was used as a capitol for the Chickasaw Nation, prior to the dissolution of tribal sovereignty in 1907. Located on the north side of Tishomingo, it is known for its distinctive, massive blocks of blue-gray granite.

The heavy stone of these walls is offset by the gabled wall dormers and the intricate cupola atop the hipped roof. Contributing to the overall fortress-like feel the building exudes is the main entry's heavy, round arch, with two polished granite columns supporting the voussiors, themselves measuring nearly three feet thick.

The capping cupola features a convex mansard roof supported by fluted pilasters and a denticulated cornice, while two gabled wall dormers rise above the eave line on each elevation, and feature round vents and pinnacles.

When the Chickasaw tribal government disbanded just prior to Oklahoma statehood, the capitol was purchased by the newly formed Johnston County for use as its courthouse. Recently, it returned to the tribe, where it remains a significant piece of Chickasaw governmental and cultural heritage, with its 1971 listing in the National Register of Historic Places.



LOVE COUNTY COURTHOUSE

100 S. 4th St.
Marietta, Oklahoma

Photo Courtesy of The Weimer Collection, Oklahoma
State Historic Preservation Office

Constructed: 1910
Architect: Walter E. Taylor

98

When you hear “county courthouse,” what do you think of? A tall, stately, columned building? Capped with a domed clock tower? Seated atop a grassy plaza? Built in 1910, the Love County Courthouse is all of these things and more.

After Love County was carved out of the old Chickasaw Nation at statehood in 1907, the town of Marietta earned the honor of being the county seat. Almost immediately, plans were underway for a permanent building — one of size and majesty befitting the prosperous county.

Architect Walter E. Taylor’s solution relied heavily on classical ornamentation. A Kentucky construction company experienced in building courthouses made his vision for the brick-and-stone edifice reality.

Visually, the courthouse is dominated by a three-story classical portico and

an octagonal clock tower with four circular clock faces. The corners of the building are canted, projecting outward; the walls are brick with a limestone base. Interior finishes include tile floors, marble wainscot and walnut trim.

For its significance in the realms of architecture and government, the courthouse was listed on the National Register of Historic Places in 1984.



Photo Courtesy of The Weimer Collection, Oklahoma State Historic Preservation Office

WASHITA COUNTY COURTHOUSE

Courthouse Square
Cordell, Oklahoma

Constructed: 1910
Architect: Layton, Smith & Hawk

99

Easily the most recognizable county courthouse in Oklahoma, the Washita County Courthouse is laid out on a central plaza surrounded by commercial buildings, with the street layout granting a clear sightline to its center down the main street.

Sitting two stories on a raised basement, the courthouse is capped with a domed clock tower. An Ionic colonnade supports the dome, and a clock faces each cardinal direction. Gold brick walls are accented with limestone belts, window surrounds and watertable.

A full-height portico is located on the east and west elevations, directly in line with the main street and reachable by a wide staircase that fans out to grade level. Massive Ionic columns support a pediment and full entablature. Elaborate entries feature sidelights and a console-supported hood.

One of only five domed courthouses left in the state, the Washita County Courthouse was listed on the National Register of Historic Places in 1984 for its architectural and governmental significance.



WOODWARD FEDERAL BUILDING

1023 10th St.
Woodward, Oklahoma

Constructed: 1919-21
Architect: James A. Whetmore

100

A significant resource for the city of Woodward, The Woodward Federal Courthouse and Post Office building was long anticipated in its construction. The grand and imposing nature of Renaissance revival style befits a building of its importance, of which there are few rivals in the city.

Reflecting the taste and trends in federal architecture in the period between the start of the 20th century and the Great Depression, the building also reflects the competition to acquire public — especially federal — buildings as a bellwether of success. Woodward had lobbied successfully to receive a substantial appropriation for the building, whose construction was delayed by America's entry into World War I.

Standing two stories on a basement and capped with a flat-topped, hipped roof, the building features a steel skeleton and brick curtain walls. The asphalt shingle roof sports a large brick chimney

offset on the rear slope; the original slate roof having been removed in the 1980s.

Dominating the symmetrical primary elevation are five arched openings separated by large carriage lamps. Windows in the arched openings are capped with fanlights and flanked by sidelights, while those on the upper floor are set into simple square frames with little adornment.

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 KIRKPATRICK FOUNDATION, INC.



ISBN 978-1-60402-332-9
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