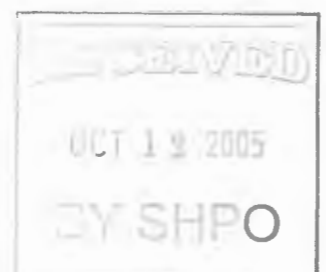


# **Acre Homes Addition Survey**

**Phase I and Phase II Reports**

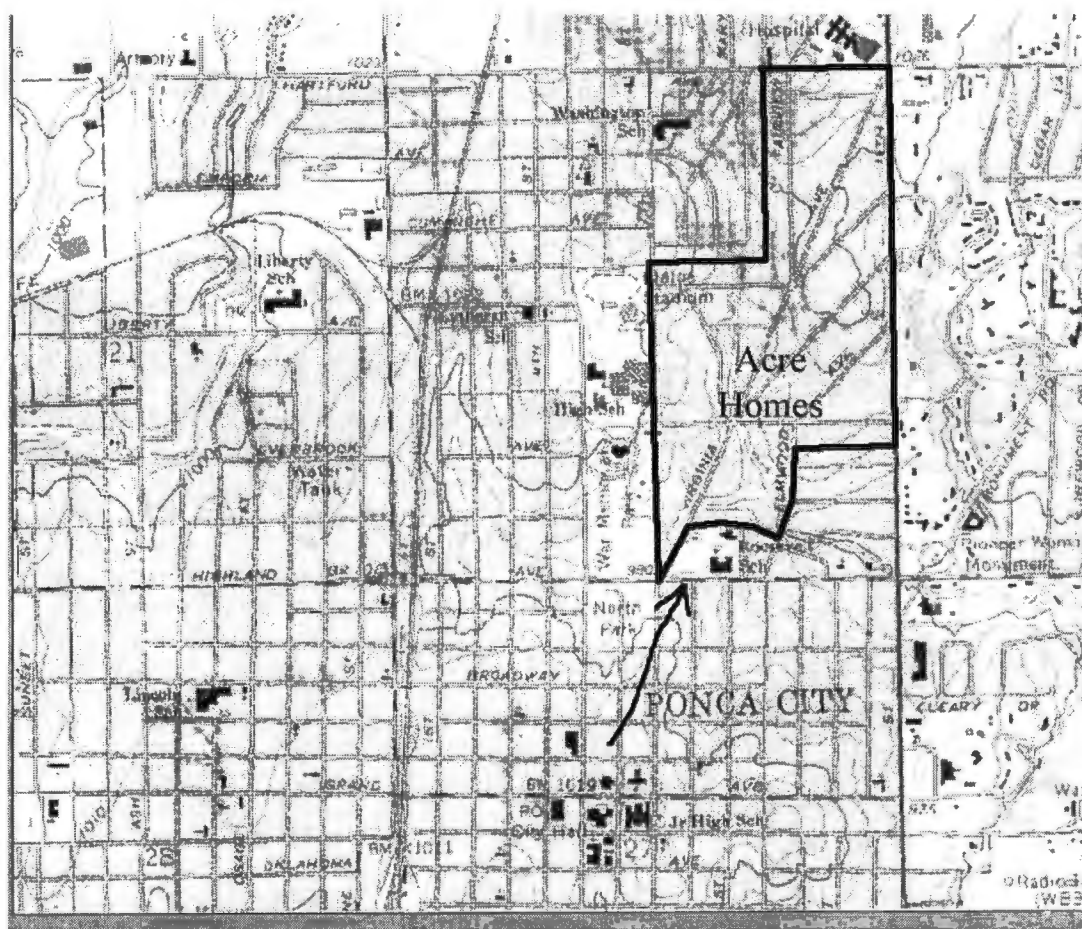
**2004 and 2005**

**City of Ponca City  
Community Development**



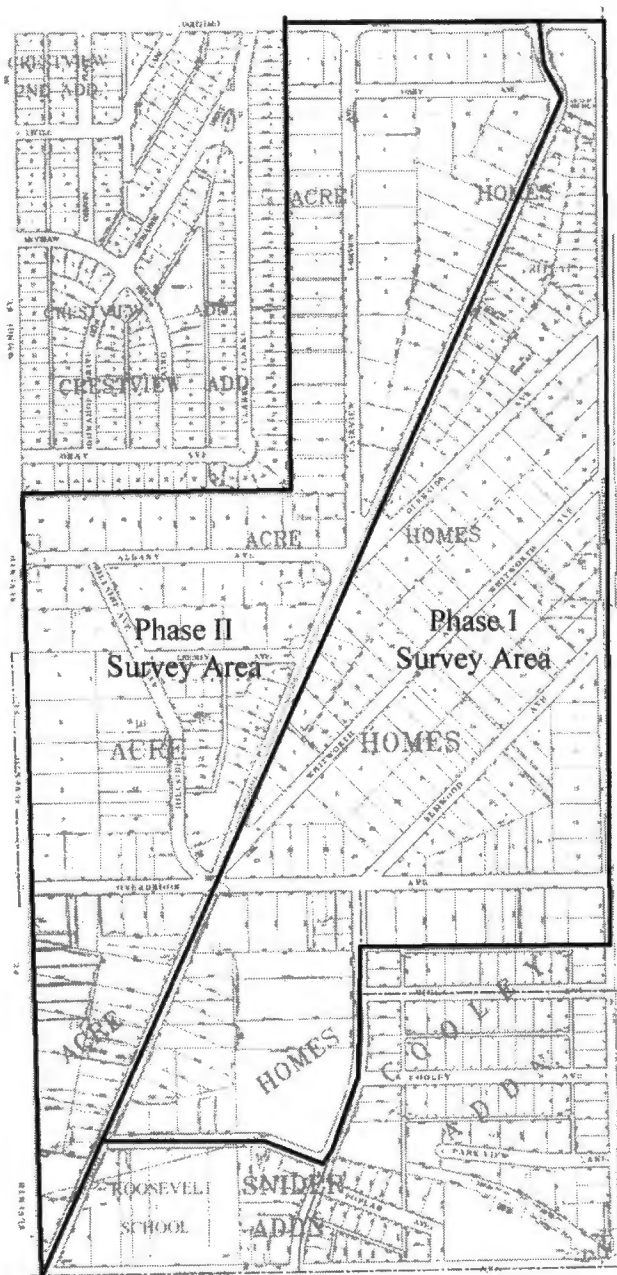
## Report Abstract

The following report is the result of two surveys of the 1923 Acre Homes addition, platted by Ponca City's well-known oilman, E. W. Marland. The intent of the Acre Homes survey was to determine whether the whole or any part of this early Ponca City addition would qualify as a district eligible for the National Register of Historic Places. Located just north, northwest of the downtown, it was an important neighborhood early in the city's history. Platted with one-acre lots, Marland intended it to be premier area with streets designed to create residential settings that broke tradition with the city grid street pattern.



Acre Homes Location North, Northeast of  
Ponca City Downtown

With approximately 400 buildings in the addition area, Ponca City Community Development chose to complete the survey of the addition in two phases. The phased approach accommodated the Certified Local Government grants available for 2004 and 2005. The map below shows the two phases of the survey area.



Acre Homes  
Phase I and II Survey Areas

In 2004 the City contracted with Marlys Bush Thurber to begin the survey of approximately one-half of the addition in Phase I. Ms. Thurber completed both a survey of buildings in the Phase I area during the summer of 2004, and wrote a historic context for the development of the Acre Homes plat to c. 1940. Her findings and the historic context for Acre Homes are found in Part I of this report.

At the time of Phase I, the official State Historic Preservation Office database was being redesigned and therefore it was not available for use. Hence, Thurber developed a database of the buildings which included a list of buildings, their style, decade of construction, condition, status, which indicated contributing, non-contributing, conditionally contributing and those that were post 1940. The last category had an undetermined contributing status because of the lack of comparison with other houses of the same time frame in the Phase II area. Survey sheets were not completed for each building. Her findings, however, are found listed in the report beginning on page 30 of the Phase I report in table form.

In 2005 the City contracted with Cathy Ambler to complete the addition survey in Phase II. Ambler completed the survey in September and wrote a brief historic context for the district from c. 1940 to c. 1960 to complete a more recent history of Acre Homes development. At the time of Phase II, a beta test of the survey database was available and the survey sheets were completed using this test version. Results from the database are provided in table form on pages 26-38 of the Phase II report.

The recommendations by both Thurber and Ambler for potential district status are found on pages 22-24 of the Phase II report. Both contractors met after the completion of Phase II work and discussed their findings. After thorough review, the contractors did not recommend a district nomination be pursued at this time within the Acre Homes addition.

Survey reports follow from both Phase I and Phase II projects.

**REVISED DRAFT**

# **Acre Homes Addition**

**Phase I Intensive Level  
Architectural/Historical Survey**

**Prepared for the City of Ponca City, Oklahoma  
Summer 2004**

**Marlys Bush Thurber<sup>®</sup>**

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## 1) Abstract

The Acre Homes Addition is a centrally located older subdivision in Ponca City, Oklahoma, platted by local oilman, E. W. Marland, in May 1923. Development of stately homes in several revival styles occurred rapidly in the addition through the 1920s. Construction slowed by half in the Great Depression, dropped further during World War II, and then rebounded with a different character in the post-war years.

Acre Homes exhibits a wide variety of historical styles in its domestic architecture. The earlier homes, built from 1923 to about 1940, fall under the broad heading, eclectic. After 1940, most of the area's dwellings were built in the simpler, less derivative modern styles. In terms of the subdivision's streetscape as a whole, there are two notable, character-defining features: the narrow brick streets throughout; and the original street lights of Virginia Avenue, the main Acre Homes artery.

Though initially inhabited by a sizeable number of E. W. Marland's well-paid and mostly urbane scientists and executives, the oilman envisioned the addition with a romanticized, agrarian combination of amenities: acre-sized lots would accommodate vegetable gardens, backyard chickens, and a cow. In that sense, realistic for its residents or not, the design was a manifestation of experiences in the formative years of Marland's youth.

Acre Homes Addition draws its primary significance from its association with the oilman and later governor, E. W. Marland, who oversaw its development into the 1930s. Based upon evaluation of its early buildings, Acre Homes is a notable example of close-in, small community subdivision design for the period 1923-c.1940

under two categories: Architecture, and Community Planning and Development.

## 2) Introduction

This document is Phase I of the two-phase *Intensive Architectural/Historical Survey of Acre Homes Addition* in Ponca City, Oklahoma. It was researched and written by Marlys Bush Thurber in spring and summer 2004, under contract to the City of Ponca City Community Development Department, Chris Henderson, director.

The intent of the survey and research effort is to determine if the Acre Homes Addition, in whole or in part, qualifies for designation as a historic district that meets the eligibility requirements of the National Register of Historic Places. However, until Phase II of the project has been completed, this determination cannot be made conclusively.

Phase I documentation includes the nearly 250 properties in the study area and focuses on the 100 or so older residences of Acre Homes. For these early buildings, the findings show a variety of 1920s and 1930s architectural styles, with English Colonial Revival and Tudor predominating. Notable examples for the period 1923-c.1940 are also found in the Italian Renaissance Revival, Spanish Eclectic, and French Eclectic styles. Building condition in the area overall is good to excellent; and many of the earlier properties would likely meet historic district criteria.

Nevertheless, a troublesome issue for an Acre Homes historic district is the presence of vinyl or metal replacement siding on a large number of the wood-frame residences, of both pre-war and post-war vintage.

Whether or not the widespread use of these modern materials would have an adverse effect upon historic district establishment cannot be determined until both phases of the survey have been concluded.

Also at issue is the historic period. Though the years 1923 to c.1940 are the area's early historic focus, the subdivision as a whole has not yet been surveyed. Depending on findings in the remaining area, it is possible that a case could be made for broadening the period of significance to include some post-war buildings up to the early 1950s. This determination should be made at the conclusion of the project's second phase.

### 3) Research Design

#### Archival Research

The principal investigator conducted archival research at two primary locations: the Pioneer Woman Museum, where director, Valerie Haynes, and historic interpreter, Edwina Rolland, provided access; and the Ponca City Library, where the research was facilitated by library genealogist Loyd Bishop.

For the period of initial development, the primary resource for dating the structures was a series of six Ponca City directories, for the years 1924, 1926, 1930, 1932, 1938, and 1940.<sup>1</sup> Approximate construction dates and other information contained in the directories could be further verified through local news articles of the period.

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<sup>1</sup> Ponca City directories for the years 1928 and 1936 were not found in the public library. However, these two directories were in fact published and were available as recently as the 1980s, as evidenced by notations in the Streich Files, Pioneer Woman Museum. The existence or whereabouts of a 1934 city directory is not known.

## Photography

Phase I photographic documentation of Acre Homes properties was conducted during winter 2003 and spring 2004. The black and white archival photographs were taken by Chris Henderson, community development director, and Rhonda Skrapke, city grants administrator. Lynda Smith, administrative assistant in community development, produced the photo log.

## Personal Interviews

Interviews with neighborhood residents, original Acre Homes inhabitants, and other persons knowledgeable about the buildings and the area were conducted by the principal investigator throughout the project. Some subjects were interviewed in person; others were contacted by mail, email, and telephone.

Those interviewed were generous with their time and their resources. In addition to first-person historical accounts, many persons provided useful historical documents, such as newspaper articles, neighborhood newsletters, and photographs.

Two former Ponca Citians offered recollections and documentary material. These were Dr. E. W. Arrendell, now of Tulsa, who grew up at 834 North Fourteenth and maintained a life-long practice of medicine in Ponca City, carrying on the Arrendell Clinic founded by his father, Dr. C. W. Arrendell. Robert E. Clark, Jr., an Oklahoma City resident, was reared at 904 East Overbrook; his father, Robert E. Clark, Sr., was a Marland executive.

Many current Acre Homes residents also helped in the historic research effort. On Virginia, Susan Hill kept up a lively email correspondence detailing area history and

happenings; she also hand-delivered a welcome bundle of historic newspaper articles. Ford Lasher provided a collection of pithy, intelligent newsletters that he wrote to keep residents abreast of the mid-1990s Virginia street light restoration project. From one end of Virginia to the other, Susan Brunkow, Byron Moore, J. B. Otto, Carole Ninnemann, and Robert Kent provided a variety of fascinating verbal anecdotes on their individual dwellings.

Overbrook residents who responded to phone calls and onsite information queries were Mrs. Harry R. Janssen, who pored over her property abstract with cheerful diligence, Pat Morahan, who imparted historical bits on their neighborhood properties, Renée Boettcher Taylor, whose childhood recollections of Acre Homes happenings were vivid and delightful, and Cheryl Fletcher, who generously provided a compilation of historical data pulled from their abstract of title. Pauline and Pat Ormsby gave a vivid historical account and an engaging verbal tour of their unusual property on the Elmwood extension.

On Whitworth, Kathy and William Dee Coker told of the interesting origin of their house, and Marcia Davis offered to share her extensive collection of Acre Homes documents. Candy Green, on North Fourteenth, recounted the history of their home and described architectural findings during a careful remodeling. On Glenside, Randy Eckert, Mrs. A. M. Durr, Bill Werling, Shelly and Mike Behar, and Jan Dorsey related intriguing details of individual house histories. Finally, on Fairview, Marge Queen and Jeanie Waller discussed the ongoing rehabilitation work on their respective homes.

In Ponca City at large, Kathy Adams, who is coauthoring a book on Kay County's residential architecture with Tulsa

architect John Brooks Walton, was generous in sharing factual data uncovered in their research.

#### City, County, and Other Records

From platting in 1923 to annexation in 1930, Acre Homes lay outside the boundaries of Ponca City; consequently, during this period, neither municipal nor any other jurisdictional building permits were filed. After 1930, city permits for construction in the subdivision would have been mandated; however, these, as well as other municipal records of the period, have not been found.<sup>2</sup>

The single best city government resource for gaining an overview of Ponca City in the mid-to-late 1920s is a rare original edition of the 1927 Crane Plan (see Annotated Bibliography). For data pertaining to the individual dwellings, and also for the land ownership history prior to Marland's purchase, property abstracts were a valuable aid.

#### Mapping and Maps

Ponca City's community development and engineering departments provided various historic and current maps of the Acre Homes area. These included the original plat of May, 1923; several plat amendments to the subdivision; and applicable Street Improvement District (SID) maps.

Simon Cornell, senior design technician in engineering, assisted greatly in locating documents in the planning and engineering files. Mr. Cornell also produced the finished Acre Homes survey project maps, based upon the author's investigations in the field.

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<sup>2</sup> Sources have communicated that building permits and other city records were housed in the basement of the Municipal Building, where they were damaged by a flood during the 1950s and subsequently discarded. Although this information has not been verified definitively, no early official city records have been located.

#### **4) Project Objectives**

When completed in their entirety, the survey and research findings are intended to help Acre Homes homeowners and the City of Ponca City resolve three community preservation issues specific to the addition.

First, can and should Acre Homes become an officially designated historic district?

Second, if historic designation is desired, what should the district's configuration and boundaries be?

Third, what notable historic characteristics, architectural features, and streetscape elements should the historic district seek to protect, maintain, and enhance?

#### **5) Area Surveyed**

The Acre Homes Addition is a 200-acre tract contained within a one-mile by one-half-mile area lying to the northeast of Ponca City's downtown district. The larger area is bounded by three major arterials and one collector: Hartford Avenue on the north, Highland Avenue on the south, Fourteenth Street to the east, and Seventh Street to the west. In addition to Acre Homes, there are four other independently developed areas within these boundaries. These include two later subdivisions: Crestview Addition in the northwest quadrant and Cooley Addition at the southeast. At the area's extreme southwest is the Roosevelt School property, and at south central is the tiny Snider Addition. None of the four is part of the survey area or the survey project.

The Acre Homes area is bisected by a tributary of the Arkansas River which flows in a northwesterly direction from the southeast. Although the watercourse has been channelized in a concrete drainage ditch, it has flooded

intermittently at the area's lowest point, the intersection of Virginia and East Overbrook avenues.

Area vegetation consists mostly of deciduous trees and shrubs, along with some evergreen species well-adapted to the typical extremes of a continental climate. Street trees planted as the area developed were typically American elm and other broad-canopied species. On these, age, disease, and recent ice storms have taken a toll: there are now many voids in what existed originally as treeless prairie and was transformed over time into a tree-lined streetscape.

In terms of architecture, Phase I of the project focused on the older, pre-1940 dwellings of Acre Homes as a whole but also included all properties, regardless of vintage, in the designated study area. Documentation covered both sides of Virginia Avenue and that portion of the subdivision (approximately half) to the north and east. In addition to Virginia, streets surveyed in this phase were the following: Poplar, East Overbrook, Elmwood, Whitworth, North Fourteenth, and Glenside. Though not contractually a part of the Phase I work, the earlier homes on Fairview Avenue and along the full length of East Overbrook were also assessed, thereby completing coverage of all Acre Homes development to 1940.



# Maps

[illegible][illegible]

*I, the undersigned, do hereby certify that the above is a true and correct copy of the original as the same appears in the records of the County of Los Angeles, California, and that the same is a true and correct copy of the original as the same appears in the records of the County of Los Angeles, California, and that the same is a true and correct copy of the original as the same appears in the records of the County of Los Angeles, California.*

*Excerpted And Rewritten From "My Father's House" - The Story  
Of A Land That Was Not His Own*

Feb. 22 - Day of May 1960.

U.S. GEOLOGICAL SURVEY  
WATER RESOURCES DIVISION  
WASHINGTON, D. C. 20506

[illegible]

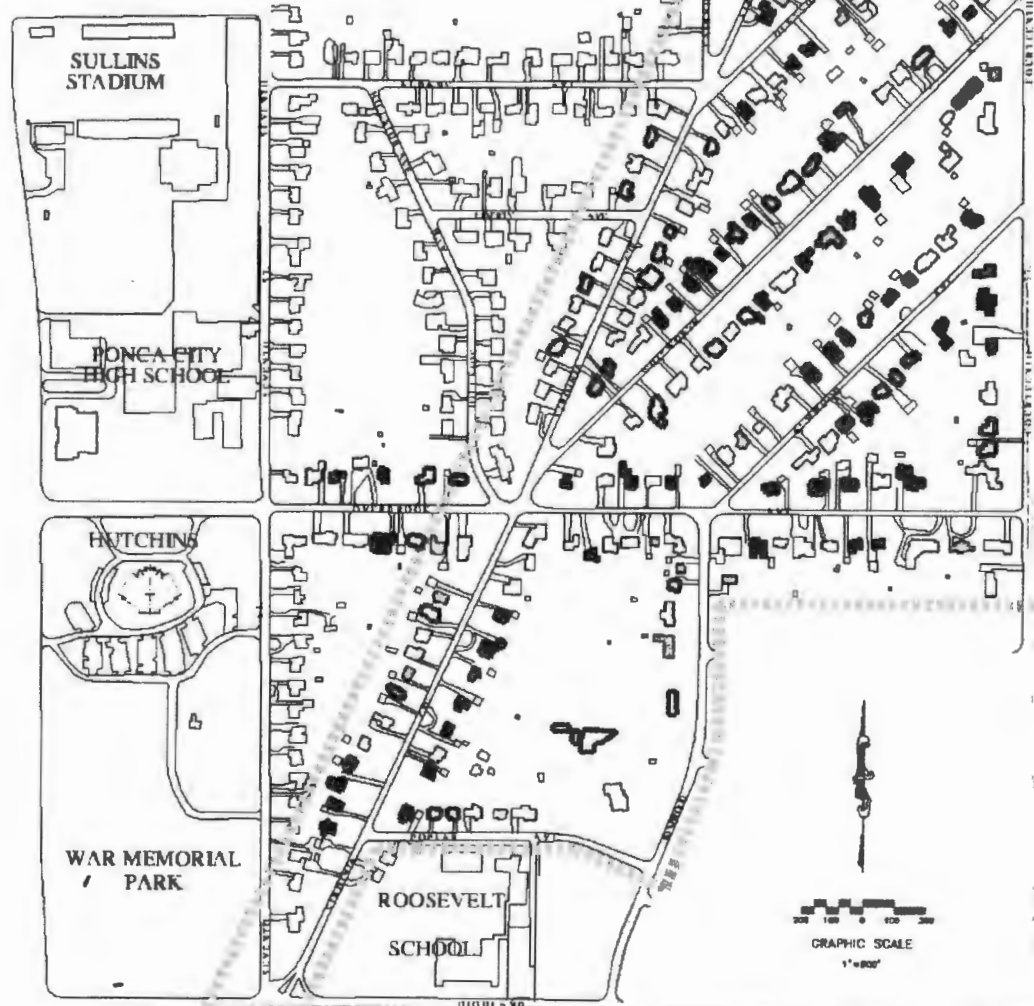
My Commission Expires August 22, 2021.....

STATE OF CALIFORNIA  
COUNTY OF SAN DIEGO

This instrument filed Pursuant This... Day of... 2000 at... State... ss

# ACRE HOMES PHASE I — CONSTRUCTION BY DECADE

1920'S  
1930'S  
POST-1940  
NONHISTORIC SIDING



## 6) Methodology

The survey project was divided into two phases. The initial fieldwork phase, carried out in spring and summer 2004, consisted of documentation of all Acre Homes properties within the Phase I study area. Research focused on the 96 principal dwellings developed from 1923 to 1940, with dating obtained chiefly from the Ponca City directories of that period.<sup>3</sup> In addition to the report narrative, Phase I resulted in the following components: two archival elevation photographs for each primary structure; and summaries of principal property characteristics in tabular form.<sup>4</sup>

Physical characteristics of the survey area properties were noted and assessed. Each property was also considered in terms of its status as a contributor or noncontributor to a potential historic district eligible for listing on the National Register of Historic Places. Documentation was based upon the Secretary of the Interior's Standards and Guidelines for identification and evaluation of historic resources.

Field survey and research findings were analyzed, evaluated, and synthesized. The Phase I project report details the architectural data for Acre Homes structures built between 1923 and 1940; provides pertinent historical information on the buildings and the addition; and explores the historic context in which development occurred.

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<sup>3</sup> The 96 pre-1940 dwellings include those on Overbrook in its entirety, from Seventh to North Fourteenth streets. The total does not include the handful of pre-1940 dwellings on Fairview, which was not contractually as part of the Phase 1 survey area.

<sup>4</sup> Data tables were accepted as an alternative to individual property forms by the Oklahoma State Historic Preservation Office. This was due to difficulties in making available the Microsoft Access database format as stipulated in the project contract.

## 7) Results

### Buildings by Decade

The Phase I survey area of Acre Homes Addition contains a total 244 primary dwellings.<sup>5</sup> Prior to 1940, the subdivision saw the construction of 95 homes.<sup>6</sup> During the initial building period, from 1923 to 1930, there were 67 principal residences of many architectural types built in the addition. In what could be considered the second development phase—the Great Depression decade of the 1930s—this figure dropped, not illogically, to 28 primary dwellings.

Later development in the subdivision, for the Phase I area alone, consists of 149 properties on the seven streets surveyed. This number includes all buildings constructed in roughly one-half of the Acre Homes Addition from c.1940 to the present day.

### Architectural Styles

Of the 244 total primary dwellings surveyed in the Phase I Acre Homes area, 88 are in the eight historical styles found throughout the addition. Differentiating these further, 70 are in the late-19<sup>th</sup> to mid-20<sup>th</sup>-century revival styles: 37 Colonial Revival, including the Dutch and Cape Cod subtypes; 1 Neoclassical; 22 Tudor; 2 Italian Renaissance Revival; 4 Spanish Eclectic; and 4 French Eclectic. The remaining 18 dwellings are in the 20<sup>th</sup>-century American styles. In this broad grouping, there are 16 in

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<sup>5</sup> The term, primary dwelling, is used interchangeably with the similar term, principal residence. This is to differentiate ancillary dwellings such as garage or rear apartments—which may or may not be occupied, and which may or may not be rented out—from the principal place of household residence.

<sup>6</sup> This number is skewed slightly, as it does not include the 7 pre-1940 buildings identified on Fairview Avenue. Though not likely, there also may be a handful of other properties in the Phase II study area developed prior to 1940.

the combined Bungalow/Craftsman class and just 2 in the category of Prairie School.

Modern buildings of non-derivative design in the Phase I Acre Homes survey area account for 139 total primary residences, including 2 dwellings having the hallmarks of the Moderne style. Further, there are an additional 17 buildings that elude ready architectural classification. These consist of 4 structures identified as Other, 2 as Mixed, and 11 in the category, Undefined.

#### Building Materials

Many, if not most, older houses contain a mixture of materials used in their construction. In walls, for example, one finds brick and weatherboard,<sup>7</sup> or wood shingle, masonry stucco, and half timber, or even—in some examples having modern replacement materials—the inexplicable combination vinyl or metal siding with stone. As a result, it is difficult, confusing, and probably fruitless to attempt a numerical summary of these materials; however, generalized statements can be made.

For roofing in the pre-1940s buildings of Acre Homes, composition shingles are preponderant. Other roofing materials, chiefly wood shingles and Spanish clay tiles, are also found, infrequently, throughout the addition.

Wall materials, as stated earlier, tend to defy neat classification. Historic materials used to construct, veneer,<sup>8</sup> or otherwise weatherproof the walls of pre-1940

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<sup>7</sup> The generic term, weatherboard, refers primarily to wood (board) siding, commonly called clapboard. Composition board siding made up of various combinations of fiber, cement, and other inorganic materials has been included under the weatherboard heading as well.

<sup>8</sup> The technology for veneering of materials was in place around 1914.

Acre Homes dwellings include: concrete block and poured concrete stucco (seldom), stone (infrequently), brick (often), asbestos shingles (very rarely), wood shingles (occasionally), and weatherboard (frequently, though not always visible). Too often, for an older area having historic district potential, nonhistoric wall claddings are also found. For these, there are clear-cut numbers: Acre Homes has 75 primary dwellings incorporating nonhistoric replacement siding on some portion of the building.<sup>9</sup> Of this number, 29 vinyl or metal-clad structures were built before 1940 and 46 were constructed after that year.

#### Doors and Windows

Doors and windows in the earlier structures of Acre Homes are originally of wood, excepting a handful of original metal casement "twist-out" windows dating from the mid-1930s. For the most part, the original wood panel, wood plank, and occasional wood flush doors have been retained. Of the infrequently found replacement doors, ornately embellished and therefore inappropriate Victorian-style versions are the most common. Although there are but a few of these detected in the pre-1940 residences throughout the addition, this small number has a pronounced visually intrusive effect. Though less obviously apparent, several synthetic (likely vinyl) replacement doors were also noted.

Replacement windows are another matter. More than two dozen of the older residences—not counting the small number of garage-apartments—were found to have modern

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<sup>9</sup> Included in this total is one pre-1940 structure with a modern metal roof, which has an even greater visual impact than nonhistoric wall cladding.

replacement windows fabricated in vinyl or metal. In many instances, these were used in conjunction with the existing historic wood windows, which gives a jarring visual inconsistency to the otherwise historic appearance of the home.

#### Building Condition

Considered as a whole, the residences of Acre Homes appear to have been well-maintained. Of the 169 principal residences in which the original construction materials are visible (i.e., not obscured by replacement siding), 34 are in excellent condition, 114 are in good condition, 17 are in fair condition, 3 were found to be in poor condition, and none was in ruin.<sup>10</sup> For those buildings with nonhistoric vinyl or metal replacement siding, there is an additional condition category which contains the remaining 75 primary dwellings. This category is explained, following.

In addition to its nonhistoric appearance, a primary reason for discouraging the use of vinyl or metal siding on older buildings is the impact those materials can have upon the wood surfaces beneath. Moisture can penetrate small openings in the synthetic siding and become trapped; mold and fungus can develop; and these factors can result in significant, unseen deterioration of the wood substrate over time. Other than removing the metal or vinyl for inspection, there is no way to gauge the condition of the wood underneath; consequently, these buildings cannot be fairly evaluated in terms of the soundness and integrity of their materials—in other words, their condition.

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<sup>10</sup> The State Historic Preservation Office uses the following definitions for condition of structures: Excellent (E)—perfectly maintained; Good (G)—very well maintained; Fair (F)—somewhat in need of maintenance; Poor (P)—badly in need of maintenance; and Ruins (R)—most or all of the resource is destroyed or missing.



For this reason, the designation, SDG, a three-letter code for [nonhistoric] siding, is used in the tables where applicable to those structures.

Significance Status  
(Contributing/Noncontributing Properties)

Of the 244 total primary residences in the Phase I Acre Homes area, 71 would be full contributors to a historic district meeting the requirements of the National Register of Historic Places. Within this number are 37 homes notable for their architectural significance and unaltered condition; these are therefore identified as *Significant*, S, in the following tables.<sup>11</sup> The remaining 34 homes have been designated as *Contributing*, C, properties.

For various reasons described under the section, Detailed Survey Findings by Street, in the Appendices, 10 principal dwellings would not contribute to the historic character of an Acre Homes historic district. Accordingly, these have been designated, *Noncontributing*, NC.

To deal with the issue of modern/nonhistoric siding on otherwise possibly historic buildings in the addition, a fourth category has been established. This is that of *Conditionally Contributing*, using the letter Z, in which there are 73 primary dwellings.<sup>12</sup> For buildings evaluated as otherwise historic, this designation would remain until such time as the siding material is removed and the structure is returned to its original appearance, after which full contributing status would be assigned.

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<sup>11</sup> Several of these in the *Significant* category do have alterations not adversely affecting the integrity of the structures. This is because the alterations are subtle, compatible with the architectural character of the dwelling, and/or occurring on ancillary structures.

<sup>12</sup> This number, 73, is 2 less than the total 75 properties having nonhistoric (vinyl or metal) replacement siding because the two structures in question were placed, for other reasons, in the Noncontributing, NC, category rather than the SDG category for nonhistoric siding.

For most of the Phase I properties post-dating 1940, i.e., those not having modern replacement siding, no contributor status has been designated. That action requires comparison with all others in the subdivision of the same vintage, with most of these later buildings coming under Phase II. (In the tables, following, the designation X is used for this category.) At the conclusion of the second phase, the contributing or noncontributing status for all remaining properties can be determined. That said, a few post-1940 properties have received designation in Phase I. These are architect-designed or contractor-built houses in the historical revival styles of the century's earlier years. As such, they blend readily into the architecture which predominates in the 1920s and 1930s Acre Homes residences.

#### **8) Kinds of Historic Properties Present in the Survey Area**

In terms of use, virtually all properties in Acre Homes are currently residential in nature,<sup>13</sup> and nearly all are single-family in function. In earlier years, there were a few neighborhood commercial establishments operating out of individual houses. This use was encouraged in specifically designated locations, with the properties identified on the original plat as "business houses." For discussion of this concept, see the section, Mystery of the Business Houses, in the Appendices.

In the Acre Homes Addition, many of the historical revival architectural styles predominating in residential

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<sup>13</sup> The only obvious non-residential property in the Phase I study area is the Via Christi Cancer Center, built in 2000 at 609 Virginia Avenue. This location is across from the hospital at the intersection of North Fourteenth Street and Hartford Avenue.

buildings of the 1920s and 1930s can be seen today. Also, the subdivision contains a few examples of the earlier 20<sup>th</sup> century American styles which were still being built into these decades. For a full discussion of the history and characteristics of each, see the author's monograph, Architectural Styles, in the Appendices.

#### **9) Specific Properties Identified and Techniques of Information Collection**

Properties are identified by address, style, and decade of construction in the tables, section 13. Condition and significance status of all Phase I properties are found there as well. For all properties evaluated, information was collected from field observation, analysis of photographs and maps, and review of historical documentation found in archival sources. For an expanded discussion of the architectural survey findings in the Acre Homes Addition, see the section, Detailed Survey Findings by Street, in the Appendices. The following is a concise summary of that longer section.

##### Virginia Avenue

Virginia Avenue has 83 total primary residences, with 60 of these built after 1940. The street has three revival styles, with Colonial Revival and Tudor predominating—ten and six in number, respectively. There is a single Italian Renaissance Revival home. American styles consist of one late Prairie School example and five Bungalow/Craftsman houses.

For all Virginia Avenue structures, condition is mostly excellent or good, with a handful in the fair category. In total, 29 houses have nonhistoric replacement siding,

including seven built before 1940. Fifteen of the 23 pre-1940 properties and one post-1940 residence would contribute to a historic district, for 16 contributors in total. For Virginia's later buildings, the existence of nonhistoric siding would be a factor affecting their contributing status. Because of character-impacting alterations, two houses on the street are noncontributors.

#### East Overbrook Avenue

East Overbrook has a total of 38 primary dwellings, with 17 of these constructed before 1940. Four revival styles and one American style category are represented: Colonial Revival, Neoclassical, Tudor, French Eclectic, and Bungalow/Craftsman.

Condition of East Overbrook's structures overall is good to excellent, with just one building evaluated as poor. Six houses in total have nonhistoric siding, four of these built prior to 1940. Fourteen buildings on the street would contribute outright to a historic district. Because of alterations or use of nonhistoric materials, three properties are noncontributors.

#### Elmwood Avenue

Elmwood has a present-day total of 30 properties, and of these, 20 were built prior to 1940. Three categories of early architectural styles are present: Colonial Revival, Tudor, and Bungalow/Craftsman.

For Elmwood Avenue as a whole, building condition is good to excellent, with three houses are in fair condition. Eight dwellings have nonhistoric replacement siding, six of these predating 1940. Of all 30 Elmwood properties, 14 would contribute to a historic district. Two have been so extensively remodeled as to become

noncontributors. Excluding those with vinyl siding, the remaining seven dwellings are more contemporary in character. The assessment of contributing status for these awaits Phase II.

#### Whitworth Avenue

Whitworth has a total of 41 primary residences, 23 of these constructed by 1940. All but one of the eight early architectural styles found in the addition are present, with only the Neoclassic absent.

In all, Whitworth's properties are mostly in good to excellent condition, with four (all pre-1940 buildings) in the category, fair. Fourteen homes have nonhistoric replacement siding or roofing. Fifteen of Whitworth's 41 total properties would be full contributors to a historic district; 13 are in the conditional contributor category due to nonhistoric materials. Due to character-altering additions or clearly contemporary features, two houses are noncontributors.

#### Glenside Avenue

Glenside today has 29 total residences, 14 of which were in place by 1940, with 2 of these garage-apartment units. The range of architectural styles includes Colonial Revival, Tudor, Spanish Eclectic, and French Eclectic.

Fourteen of the 29 total homes are in good or excellent condition; two are evaluated as fair; and one is in poor condition. Twelve residences have vinyl or metal siding. Of the total 29 Glenside properties, seven would contribute to a historic district. One house must be considered as a noncontributor due to its considerably altered character. Glenside's remaining 9 modern properties await the

conclusion of Phase II of the Acre Homes survey for full assessment of their contributing status.

#### Poplar Avenue

Poplar, a short east-west street connecting Virginia with Elmwood's southern extension, has just five houses. All were built shortly after 1940; three are in good condition and the remaining two have vinyl siding, which could affect their inclusion in a historic district. Significance status of each awaits the second survey phase.

#### North Fourteenth Street

This major arterial has a total 18 developed properties, with just three residences pre-dating 1940: two Spanish Eclectic; and one Colonial Revival with mixed features and details. The post-1940 properties include another Colonial Revival and a single Tudor; the remaining houses are modern in style.

Condition overall varies from poor to excellent, with four houses having nonhistoric replacement siding. Five of the 18 total properties would be contributors to a historic district, with two of these considered significant.

#### **10) Individual Properties and Historic Districts That Meet the National Register Criteria and Justification for That Evaluation**

Individual properties meeting the criteria are shown in the Tables section following page 27. Justification is three-fold. First, these properties meet the age criteria for construction, considered at *this writing* to be from 1923 to c.1940. Second, they meet the criteria for architectural style: i.e., all of the 1920s and 1930s revival styles, or the American styles of the same

period. Third, their style-appropriate, salient architectural features and significant details have not been compromised by removal and/or replacement with nonhistoric elements.

#### **11) Areas Examined That Do Not Meet the Eligibility Criteria and Justification for That Evaluation**

In general, the survey area designated as Phase I is the older and earlier-developed part of Acre Homes. As a result, no street per se in the Phase I area has been rejected outright for inclusion in an Acre Homes historic district.

However, there are certain pockets, as well as individual properties throughout the Phase I area, that may not meet the eligibility criteria on the basis of age and, consequently, architectural style.<sup>14</sup> These pockets are found in four areas. The largest one is the 1950s infill area along both sides of Virginia Avenue between the Virginia-Whitworth point and the Fairview-Virginia-Glenside branch.<sup>15</sup> The next large pocket, also on Virginia, is toward the street's northeastern end. Here, most of the development is after 1940. The third pocket is located toward the northeastern end of Glenside, where Minimal Traditional and stylistically undefined houses post-dating 1940 predominate.<sup>16</sup> The remaining area is the smallest of the four: Poplar

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<sup>14</sup> As stated elsewhere, the period of significance for the subdivision as a whole cannot reasonably be determined until all properties have been evaluated, in both Phase I and Phase II of the survey.

<sup>15</sup> The west side of Virginia between Overbrook and Liberty (historically, Cottonwood) was block 9, a set-aside for a neighborhood park and, possibly, school. As a result, it was not platted until the beginning of the post-war housing boom. The east side of Virginia along this stretch had been identified for but not developed as "business houses." Why earlier development did not occur on this side, with its optimal location across from a designated park, is not currently known.

<sup>16</sup> Again, depending upon what is found elsewhere in Acre Homes, houses in the Minimal Traditional as well as other later styles may be considered sufficiently significant to contribute to an age-expanded district.

Avenue, with its five post-1940 houses of several types which front on the Roosevelt School property.

Also questionable in terms of its contributing status as a whole is North Fourteenth Street, at the addition's eastern boundary. Of the 18 residences here, only five currently appear to be full contributors to a potential Acre Homes historic district.

**12) Identification of Properties and Potential Districts That Will Require Additional Research in Order to Assess National Register Eligibility**

The remaining area of Acre Homes (the approximate one-half not included in Phase I) will need to be surveyed and evaluated before conclusive statements can be made. These determinations include the total number of properties contributing to a potential National Register district, as well as the total number which do not contribute. Also, definitive boundaries for a proposed district cannot reasonably be drawn until the whole of Acre Homes has undergone survey and analysis.

**13) Table[s] Listing All Properties Documented, Including Property Name (If Known), Address, Resource Type, Style, Date of Construction, and Area of Significance**

The following discussion serves as notes to the tables. As all properties included are residential, the category, Resource Type, has been omitted. For the dating of structures, Decade of Construction will suffice.

All *Contributing* properties, identified as C, were determined so for the category, Community Planning and Development. Some contributing properties also qualify as works of an accomplished architect or notable



representations of a particular architectural style; these are designated with the letter, S, for *Significant*. The category, *Conditional Contributor*, Z, as fully explained in the foregoing, covers all buildings—potentially historic or not—having nonhistoric replacement siding. For the great majority of properties developed after 1940, the significance category, X, for *Undetermined*, must apply for the present. Obvious *Noncontributors* of whatever vintage are designated with the code, NC.

Two-letter abbreviations for the seven streets in the Phase I Acre Homes area were devised by the author for use in the tables. Together with the appropriate house numbers, these constitute a unique identifier for each property. The abbreviations are: VG-Virginia, OB-Overbrook, EW-Elmwood, WW-Whitworth, GS-Glenside, PP-Poplar, and FT-Fourteenth.

The Oklahoma State Historic Preservation Office has a two-digit code system for all architectural styles. As used in Acre Homes, these, along with three-letter abbreviations of the author's devising, are as follow: 51-CRV-Colonial Revival; 52-NCL-Neoclassical; 53-TDR-Tudor; 50-IRR-Italian Renaissance Revival, and also, 50-FRE-French Eclectic;<sup>17</sup> 55-SPE-Spanish Eclectic; 61-PSC-Prairie School; 65-BCR-Bungalow/Craftsman; 70-MOD-Modern Movement; 71-MDE-Moderne; 80-OTH-Other; 90-MXD-Mixed; and 01-UND-Undetermined (no distinctive style).

For definitions of condition designations—E-*Excellent*, G-*Good*, F-*Fair*, P-*Poor*, and R-*Ruins*—see note under Building Condition, page 18.

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<sup>17</sup> As SHPO/OK does not have individual category numbers for these styles, the author has grouped them under the heading, 50-Late 19<sup>th</sup> and Early 20<sup>th</sup> Century Revivals.

## Tables

## Virginia Avenue

Number	Style	Decade	Condition	Status	Comments
VG-108	70-MOD	1940+	G	X	Brick, split level; front entry on Seventh Street
VG-112	65-BCR	1920	G	S	Wood shingle Tudor-detailed bungalow
VG-116	51-CRV	1920	G	C	Wood siding, 1-story asymmetrical Cape Cod
VG-200	51-CRV	1920	SDG	Z	Vinyl siding; fan molding, sidelights
VG-205	51-CRV	1920ALT	SDG	NC	Vinyl siding; massive 2-story addition on N
VG-206	51-CRV	1920	SDG	Z	Dutch variant; brick platform, no balustrade
VG-207	01-UND	1920	E	C	Brown brick, 1-story; no identifiable style
VG-209	70-MOD	1940+	G	X	Wood siding/stone, split level
VG-210	70-MOD	1940+	G	X	Stone, 2-story; original Mexican details removed
VG-211	50-IRR	1920	E	S	Brick; unusual; Hugh Randel, builder-occupant
VG-214	53-TDR	1940+	G	C	Half timber/stone, 2-story; French details
VG-215	51-CRV	1920	E	S	Wood shingle & board siding/stone; Dutch
VG-218	61-PSC	1930	SDG	Z	Vinyl siding, 2-story; late Prairie School
VG-219	51-CRV	1920	E	S	Wood siding, painted; pristine exterior, 2004
VG-220	51-CRV	1930	F	S	Original material intact; needs maintenance
VG-221	51-CRV	1920	SDG	Z	Vinyl siding, 2-story
VG-222	70-MOD	1940+	F	X	Composition shingle siding, 1-story
VG-224	70-MOD	1940+	G	X	Brick, 1-story; later infill
VG-225	65-BCR	1920	G	C	Wood siding, painted; Craftsman; vinyl fence
VG-226	70-MOD	1940+	SDG	Z	Vinyl siding, 2-story; later infill
VG-228	53-TDR	1930	G	C	Tan brick; formerly 224
VG-229	70-MOD	1940+	G	X	Gray brick, split level
VG-231	70-MOD	1940+	F	X	Brick, 1-story; wood trim needs repainting
VG-232	70-MOD	1940+	G	X	Brick, 1-story; SW cor. Overbrook; later infill
VG-233	71-MDE	1940+	G	X	Concrete block Moderne; SE corner Overbrook
VG-300	70-MOD	1940+	G	X	Pink brick, 1 story
VG-301	53-TDR	1920	G	C	Acre Homes sales office; then Pat's English Inn
VG-304	70-MOD	1940+	G	X	Brick/vertical wood siding, 1-story
VG-308	70-MOD	1940+	G	X	Wood siding, 1-story
VG-312	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-316	70-MOD	1940+	G	X	Wood siding, 1-story
VG-317	70-MOD	1940+	F	X	Wood siding, 1-story; needs paint
VG-320	70-MOD	1940+	G	X	Composition shingle siding, 1-story
VG-321	70-MOD	1940+	G	X	Stone, 1-story
VG-324	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-325	70-MOD	1940+	G	X	Brick, 1-story
VG-327	70-MOD	1940+	SDG	Z	Concrete block/vinyl siding; 1-story
VG-328	70-MOD	1940+	G	X	Composition shingle siding, 1-story
VG-332	70-MOD	1940+	G	X	Stone, 1-story; SW corner Liberty
VG-333	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-337	70-MOD	1940+	SDG	Z	Metal siding, 1-story

## Virginia Avenue

Number	Style	Decade	Condition	Status	Comments
VG-402	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story; NW corner Liberty
VG-403	53-TDR	1920	E	S	Clinker brick; originally "Business House"?
VG-404	70-MOD	1940+	G	X	Asbestos shingle, 1-story
VG-407	70-MOD	1940+	G	X	Wood siding/painted brick, 1-story
VG-410	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-411	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-414	70-MOD	1940+	G	X	Yellow brick, 1-story
VG-504	70-MOD	1940+	G	X	Concrete block, painted, 1-story
VG-505	65-BCR	1920	E	S	Wood siding; 1924 Craftsman "Airplane House"
VG-507	53-TDR	1930	E	S	Brick, 2-story; 7 + 1 (later addition) gables
VG-508	70-MOD	1940+	G	X	Brick, 1-story
VG-509	70-MOD	1940+	G	X	Composition shingle, 1-story
VG-511	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-512	70-MOD	1940+	G	X	Yellow brick, 1-story
VG-513	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-514	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-515	51-CRV	1930	E	S	Wood shingle Cape Cod; pristine exterior, 2004
VG-516	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-517	65-BCR	1920	SDG	Z	Vinyl siding; unusual bungalow style for street
VG-518	53-TDR	1930	G	S	Brick; steep parallel gables
VG-519	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-520	65-BCR	1920	G	C	Brick bungalow sideways on lot; Tudor details
VG-521	70-MOD	1940+	G	X	Wood siding, 1-story
VG-523	70-MOD	1940+	G	X	Wood siding/board & batten, 1-story
VG-525	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-526	51-CRV	1920	SDG	Z	Vinyl siding/painted brick, 1-story; formerly 532
VG-527	70-MOD	1940+	F	X	Yellow brick, 1-story; trim needs paint
VG-528	70-MOD	1940+	G	X	Tan brick, 1-story
VG-529	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-530	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-531	70-MOD	1940+	G	X	Tan brick, split level
VG-532	70-MOD	1940+	SDG	Z	Metal siding/tan brick, 1-story
VG-533	70-MOD	1940+	G	X	Wood siding/yellow brick
VG-534	70-MOD	1940+	SDG	Z	Metal siding/brick, 1-story
VG-535	70-MOD	1940+	G	X	Wood siding, 1-story
VG-537	70-MOD	1940+	SDG	Z	Metal siding, 1-story
VG-538	71-MDE	1940+	G	X	Concrete block Moderne, painted, 1-story
VG-539	01-UND	1940+	SDG	NC	Stone/metal siding; dormer additions, recent
VG-542	70-MOD	1940+	G	X	Concrete block, painted, 1-story
VG-544	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
VG-545	70-MOD	1940+	G	X	Composition shingle siding, 1-story
VG-548	70-MOD	1940+	F	X	Yellow brick, 1-story; settlement cracks

### East Overbrook Avenue

Number	Style	Decade	Condition	Status	Comments
OB-700	70-MOD	1940+	G	X	Wood siding/tan brick, 1-story
OB-701	51-CRV	1940+	G	C	Asbestos shingle, 2-story, late example
OB-703	70-MOD	1940+	G	X	Yellow brick/stone, 1-story
OB-704	70-MOD	1940+	G	X	Tan brick, 1-story
OB-707	53-TDR	1920	E	C	Wood shingle; formerly 709
OB-708	70-MOD	1940+	G	X	Yellow brick, 1-story
OB-709	80-OTH	1940+	G	NC	Brick/bd&btt, 2-story; nonhistoric elements
OB-711	53-TDR	1920	G	C	Wood sdg-shgl, 1924 Tudor; J D Forsyth, arch
OB-712	51-CRV	1920ALT	SDG	Z	Vinyl sdg; 1926 English cottage; Forsyth
OB-714	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
OB-715	51-CRV	1940+	SDG	Z	Vinyl siding, 2-story
OB-716	50-FRE	1930	E	S	Brick, 1-story; architect not known--Forsyth?
OB-717	51-CRV	1930	SDG	Z	Vinyl siding/stone, 2-story; 1937
OB-802	70-MOD	1940+	NA	NA	Scheduled for flood plain demolition
OB-804	01-UND	1920ALT	G	NC	Vert sdg/wbd; alterations mask original style
OB-808	70-MOD	1940+	G	X	Brick, 1-story
OB-809	70-MOD	1940+	G	X	Yellow brick, 1-story
OB-811	65-BCR	1920	G	C	Composition shingle siding, 1-story Craftsman
OB-812	70-MOD	1940+	G	X	Brick, 1-story
OB-813	70-MOD	1940+	G	X	Composition shingle siding, 1-story
OB-814	51-CRV	1930	G	C	Wood various, 2-story; nonhistoric door
OB-817	65-BCR	1920	P	C	Wood siding; bungalow; deterior but unaltered
OB-900	70-MOD	1940+	G	X	Brick, 1-story
OB-901	51-CRV	1920	SDG	Z	Vinyl siding; 1923; first house in Acre Homes
OB-904	53-TDR	1920	E	S	Wd shgl/stone; 1928 Forsyth; vinyl fence
OB-906	70-MOD	1940+	E	S	Wd shgl/brick, 2-story; W N Caton, architect
OB-907	65-BCR	1920	SDG	Z	Vinyl siding; bungalow; formerly 905
OB-908	70-MOD	1940+	G	X	Stucco, 2-story
OB-910	53-TDR	1940+	E	S	Wd sdg/stone; 1941 Tudor; pristine, 2004
OB-911	51-CRV	1920	E	S	Wd shgl; Dutch; compatible alterations
OB-912	01-UND	1920	G	NC	Plywd/wbd; changes obscure original style
OB-914	51-CRV	1920	E	S	Brick; 1926 textbook Colonial Revival
OB-915	70-MOD	1940+	G	X	Wood siding/stone, split level
OB-916	70-MOD	1940+	G	X	Stone, 1-story
OB-917	51-CRV	1920	E	S	Brick Colonial Revival; textbook example
OB-920	52-NCL	1930	E	S	Brick Neoclassic; 1938; vinyl replacements
OB-924	70-MOD	1940+	G	X	Yellow brick, 1-story
OB-925	70-MOD	1940+	G	X	Concrete block, painted, 1-story

## Elmwood Avenue

Number	Style	Decade	Condition	Status	Comments
EW-100	51-CRV	1920	F	C	Wood shingle; Dutch; 1 nonhistoric window
EW-104	70-MOD	1940+	G	X	Yellow brick, 1-story
EW-106	53-TDR	1930	G	C	Stone; unaltered except for modern windows
EW-108	53-TDR	1920	E	S	Tan brick; pristine exterior, 2004
EW-109	80-OTH	2000RMDL	E	NC	Heavily altered, 2000
EW-112	70-MOD	1940+	G	X	Brick, 1-story
EW-113	70-MOD	1940+	G	X	Brick, 1-story
EW-115	51-CRV	1920	E	S	Tan brick, 2-story; pristine exterior, 2004
EW-116	65-BCR	1920	SDG	Z	Vinyl siding; bungalow; some renovation, 2004
EW-117	53-TDR	1920	E	S	Wood shgl/stucco; W N Caton; painted, 2004
EW-119	80-OTH	2000RMDL	SDG	NC	Metal siding; heavily altered, 2003
EW-120	65-BCR	1920	SDG	Z	Vinyl siding/brick painted tomato red; bungalow
EW-122	53-TDR	1920	F	S	Stucco/tan brick; unaltered; needs paint
EW-123	51-CRV	1930	SDG	Z	Metal siding/brick; late example; unadorned
EW-124	51-CRV	1940+	E	S	Wd sdg/stone, 2-story; W N Caton, architect
EW-127	51-CRV	1930	E	S	Wood shingle; late example; looks like Caton
EW-128	53-TDR	1920	E	S	Clinker brick; 1927; pristine exterior, 2004
EW-130	65-BCR	1920	G	C	Wd shgl Craftsman; 1923 "Airplane Bungalow"
EW-131	51-CRV	1920	G	C	Brick, 2-story
EW-134	01-UND	1940+	G	X	Brick, 2-story; historically referenced
EW-136	70-MOD	1940+	G	X	Wood siding, 1-story
EW-140	65-BCR	1920	SDG	Z	Vinyl siding; 1923 Craftsman; formerly 138
EW-80	90-MXD	1940RMDL	SDG	Z	Compound built over original Marland stables
EW-84	70-MOD	1940+	SDG	Z	Vinyl siding, 2-story; W N Caton, architect
EW-88	53-TDR	1930	E	S	Wood siding/stone, multi-level
EW-90	70-MOD	1940+	G	X	Yellow brick, 1-story
EW-92	51-CRV	1940+	SDG	Z	Vinyl siding/stone, 2-story; W N Caton, arch
EW-94	51-CRV	1930	G	C	Asbestos shingle; 2-story; skylights on roof
EW-95	51-CRV	1930	E	C	Tan brick duplex, 2-story; plain facade faces N
EW-98	70-MOD	1940+	F	X	Asbestos shingle/stone, split level



### Whitworth Avenue

Number	Style	Decade	Condition	Status	Comments
WW-105	70-MOD	1940+	G	X	Brick/board & batten, 1-story
WW-107	70-MOD	1940+	G	X	Tan brick, 1-story
WW-108	70-MOD	1930	SDG	Z	Vinyl siding, 1-story; early MinTrad; rear on VG
WW-111	70-MOD	1940+	SDG	Z	Vinyl siding/brick, 1-story
WW-112	70-MOD	1930ALT	SDG	NC	Vinyl sdg, early Split Level; nonhist addtn, 2004
WW-113	70-MOD	1940+	G	X	Yellow brick, 1-story
WW-114	70-MOD	1940+	G	X	Brick/vertical board siding, 1-story
WW-115	70-MOD	1940+	G	X	Yellow brick, 1-story
WW-116	65-BCR	1920	F	C	Brick Craftsman; nonhist metal porch supports
WW-117	70-MOD	1940+	SDG	Z	Vinyl siding/brick, 1-story
WW-118	65-BCR	1920	F	C	Stucco bung, Span details; needs maintenance
WW-119	70-MOD	1940+	G	X	Wood siding/yellow brick, 1-story
WW-120	01-UND	1920	G	C	Tan brick; 1926; no defined style
WW-121	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
WW-122	65-BCR	1920	SDG	Z	Vinyl siding, bungalow; arbor needs paint
WW-124	61-PSC	1920	G	S	Brick; unusual late Prairie School example
WW-125	53-TDR	1920	RFG	Z	Brick, sidewall parapet; nonhistoric metal roof
WW-126	51-CRV	1930	SDG	Z	Vinyl siding, 2-story; large rear addition, 1990s
WW-127	70-MOD	1940+	G	X	Yellow brick, 1-story
WW-129	51-CRV	1930	E	S	Stucco/conc blk; French det; Caton; pristine, 2004
WW-130	65-BCR	1920	F	C	Brick bungalow, Tudor details; trim needs paint
WW-132	51-CRV	1930	SDG	Z	Vinyl siding, 2-story
WW-133	50-FRE	1930	SDG	Z	William Brown, builder; Paris World's Fair plan
WW-134	70-MOD	1940+	SDG	Z	Vinyl siding/brick, 1-story
WW-136	51-CRV	1930	SDG	Z	Metal siding/stone; 2-story; late example
WW-137	53-TDR	1920	E	S	Wood shingle/brick; pristine, 2004
WW-141	90-MXD	1920	E	S	Brick; Prairie School and Craftsman elements
WW-142	53-TDR	1920	F	C	Clinker brick cottage; needs maintenance
WW-143	51-CRV	1920	E	C	Stucco/ptd brick; 1926; G J Cannon, architect
WW-146	51-CRV	1920	G	C	Brick/wd shgle, Cape Cod-type additions--Caton?
WW-147	70-MOD	1940+	G	NC	Brick, 2-story; deep setback, contemp features
WW-148	70-MOD	1940+	G	X	Wood siding/stone, 1-story
WW-150	70-MOD	1940+	G	X	Wood siding/brick, 1-story
WW-151	51-CRV	1940+	G	C	Yellow brick, 2-story; historical features
WW-154	50-FRE	1940+	SDG	Z	Painted brick/vinyl siding, 2-story; echoes 133
WW-155	51-CRV	1920	SDG	Z	Vinyl siding, 2-story; W N Caton, architect
WW-158	55-SPE	1920	G	C	Stucco, 1-story; 1926; G J Cannon, architect
WW-159	50-IRR	1930	E	S	Stone, 2-story; echoes mansion; J D Forsyth
WW-160	53-TDR	1920	E	S	Stucco-half timber; W N Caton for G W Miller
WW-162	70-MOD	1940+	G	X	Stone, 1-story
WW-164	70-MOD	1940+	G	X	Wood siding/stone, 1-story

### Glenside Avenue

Number	Style	Decade	Condition	Status	Comments
GS-101	51-CRV	1940+	SDG	Z	Vinyl siding, 2-story late example
GS-105	01-UND	1920	SDG	Z	Vinyl siding, 1-story; bungalow but sans porch
GS-107	70-MOD	1940+	G	X	Yellow brick, 1-story
GS-109	70-MOD	1940+	G	X	Stone, 1-story
GS-111	51-CRV	1920	E	S	Stucco/ochre brick, 2-story; Dutch; pristine, 2004
GS-113	55-SPE	1920	E	S	Stucco, 2-story
GS-116	51-CRV	1920	SDG	Z	Vinyl siding; Dutch type; W N Caton, architect
GS-117	50-FRE	1930	F	C	Brick, painted, 1-story; trim needs paint
GS-121	51-CRV	1940+	SDG	Z	Vinyl siding, 2-story; moved to site, 1950s
GS-122	51-CRV	1930	SDG	Z	Vinyl siding, 1-1/2-story; Cape Cod type
GS-123	80-OTH	2000	G	NC	Stone, 1-1/2-story; heavily remodeled, c. 2000
GS-124	01-UND	1920	G	C	Wd sdg, 1-story; 2-story garage-apt clinker brick
GS-125	70-MOD	1940+	G	X	Concrete block, painted, 1-story
GS-126	70-MOD	1940+	G	X	Composition board siding, 1-story
GS-127	70-MOD	1940+	G	X	Yellow brick, 1-story
GS-128	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
GS-131	70-MOD	1940+	SDG	Z	Metal siding, split level
GS-132	01-UND	1920	SDG	Z	Vinyl siding, 1-story; Tudor elements
GS-134	01-UND	1920	G	C	Brown brick, 1-story; chain link fence at front
GS-135	70-MOD	1940+	P	X	Wood siding, 1-story; needs paint and repair
GS-136	01-UND	1920	G	C	Comp board siding; MinTrad style, but too early
GS-137	53-TDR	1930ALT	SDG	Z	Metal siding, 1-story; visible skylight
GS-139	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
GS-140	53-TDR	1920	G	S	Wood shingle, 2-story; authentic detailing
GS-143	70-MOD	1940+	F	X	Wood siding, split level; trim needs paint
GS-144	70-MOD	1940+	G	X	Vertical board siding, painted, 1-story
GS-145	70-MOD	1940+	G	X	Yellow brick, 1-story
GS-148	70-MOD	1940+	SDG	Z	Vinyl siding/brick, 1-story
GS-152	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story

### Poplar Avenue

Number	Style	Decade	Condition	Status	Comments
PP-809	70-MOD	1940+	SDG	Z	Vinyl siding/yellow brick, split level
PP-813	70-MOD	1940+	SDG	Z	Vinyl siding/yellow brick, split level mirrors 809
PP-817	70-MOD	1940+	G	X	Wood siding, split level
PP-821	70-MOD	1940+	G	X	Yellow oversize brick, 1-story
PP-825	70-MOD	1940+	G	X	Yellow brick, 1-story



### North Fourteenth Street

Number	Style	Decade	Condition	Status	Comments
FT-1000	70-MOD	1940+	F	X	Brick, 1-story
FT-1004	70-MOD	1940+	G	X	Stone, 1-story
FT-1008	70-MOD	1940+	G	X	Stone, 1-story
FT-1102	70-MOD	1940+	F	X	Brick, 1-story
FT-1108	70-MOD	1940+	SDG	Z	Vinyl siding, 1-story
FT-1112	70-MOD	1940+	G	X	Wood siding, stained, 1-story
FT-1116	70-MOD	1940+	G	X	Composition shingle siding, 1-story
FT-1120	70-MOD	1940+	P	X	Comp shingle siding, 1-story; long-term vacant
FT-1128	53-TDR	1940+	G	C	Stucco, 2-story
FT-1132	70-MOD	1940+	SDG	Z	Composition shingle/vinyl siding, 1-story
FT-756	70-MOD	1940+	G	X	Stone, 1-story
FT-804	70-MOD	1940+	SDG	Z	Vinyl siding/stone, 1-story
FT-808	70-MOD	1940+	SDG	Z	Vinyl siding/brick, 1-story
FT-812	51-CRV	1940+	G	C	Brick, 1-story; late example
FT-816	51-CRV	1920	G	C	Brick, 2-story; 1926; mixed details
FT-820	55-SPE	1920	G	S	Stucco, 2-story; 1927; under renovation
FT-824	55-SPE	1920	G	S	Stucco, 2-story; 1926; original features intact
FT-908	70-MOD	1940+	G	X	Stone, 1-story

#### 14) Historic Context

##### E. W. Marland Stakes His Claim on Ponca City, Oklahoma

Without Ernest Whitworth Marland, Ponca City would have become a very different place: the town's future and the oil titan's were tightly intertwined. A Pennsylvania lawyer, self-trained geologist, and wildcatter in the West Virginia oil fields, Marland came to Ponca City in 1908. The new arrival saw promise in what lay before him:

There were no mountains or river gorges to claim E. W.'s attention when he descended from his coach; there were only the sky, a few buildings, and a few surprisingly fine residences. To one from Pittsburgh, the little cattle and wheat town seemed somnolent and the people passively inquisitive in their casual glances. The little town lay shining in the sun, unprotected from nature's tantrums. It was a geometrical figure, cross hatched with monotonously straight streets which terminated suddenly in a limitless plain of close-growing grass, yellow or tawny with the autumnal change or emerald green like a carpet when the winter wheat had sprouted. To the east, however, the streets stopped abruptly at the edge of the Arkansas River flood plain.<sup>18</sup>

The erstwhile millionaire was broke after the Panic of 1907, but he had managed to pocket a couple of aces. One was a letter of credit to tide him over until the first, in his mind inevitable, Oklahoma oil strike. The other was an introduction to the Miller brothers—Joe, Zack, and George—of the huge, legend-in-the-making 101 Ranch to the south and west of town.

Joining E. W. in this small community of cattle and wheat was his wife of five years, Mary Virginia Collins Marland, daughter of a politically savvy, genial Irishman

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<sup>18</sup> John Joseph Mathews, *Life and Death of an Oilman*, p. 67.

and "tipstaff" at the Superior Court of Pennsylvania.<sup>19</sup> Immediately, the couple took up residence in the Arcade Hotel, a downtown hostelry frequented by well-heeled local establishment and roustabout alike. There they would stay for the next several years before building a grand 22-room house situated, appropriately, on the eastern end of Ponca City's Grand Avenue.<sup>20</sup>

In 1911, during drilling on Ponca Indian burial lands leased with the help of the Millers, Marland brought in his first area oil well. It was the Willie-Cries-for-War and it was a gusher.<sup>21</sup> New and bigger strikes followed elsewhere in rapid succession: Blackwell, Garber, Billings, Burbank, Three Sands. With "a nose for oil and the luck of the devil," Marland was living up to his reputation.<sup>22</sup> Now he needed to refine the crude, then transport it to ready commercial markets. This he set in motion through his several local enterprises: Marland Refining Company, established in 1915; 101 Ranch Oil Company, absorbed two years later; and Kay County Gas Company, of which he was president.<sup>23</sup> Marland was building an integrated energy company, in which his control would be total:

Ponca City became the site of the largest refinery in the Mid-West Field; the name Marland went up on filling stations over an ever-expanding area; and Marland's pipe lines reached out into widening

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<sup>19</sup> Ibid., pp. 26, 46-47. Also, either Virginia or her mother was a secretary in the court, but from Mathews' phrasing, it is not clear which: "Virginia was the daughter of Sam Collins, Sr., and a court stenographer." Considering the comma, this writer would lean toward Virginia. Mathews does not elaborate on the unfamiliar term, "tipstaff," which Webster's defines as a bailiff or constable, especially as used in England.

<sup>20</sup> Arcade Hotel, Ponca City, Ok. Information Site, [www.poncacity.com/history](http://www.poncacity.com/history).

<sup>21</sup> Michael Wallis, *Real Wild West*, p. 330. The well was named for the Ponca tribal member upon whose allotment it was leased. How the Millers secured these leases is not a pretty story. Wallis covers it with solid documentation, pp. 470-78.

<sup>22</sup> Ibid., p. 472.

<sup>23</sup> Ibid., p. 471. The refinery was incorporated into the Marland Oil Company in 1920.

fields to gather the crude from the Marland Company Wells.<sup>24</sup>

By summer 1919, plans were afoot to secure the Ponca City presence of the Marland companies and, moreover, to provide an exceptional range of facilities for their employees. On the southern outskirts of town, adjacent to the Marland refinery, there would be constructed a five-story office building, warehouse, and parking garage, with a community center adjoining. Included in the complex would be a swimming pool and a lake, a pavilion with a stage for entertaining, tennis courts, a baseball park, and separate club houses for men and women.<sup>25</sup>

To house the Marland workers a "model city," initially for 1,000 people and eventually for 5,000, would be built. Breaking "the usual monotony of city streets crossing at right angles," the residential addition would have curved tree-lined avenues punctuated by small parks; there would also be a large formal garden. Electrical wiring would be placed underground, and facilities overall would be well illuminated, some with "bright overhead lights." To ensure diversity of style, company architects would oversee the design of the \$3,000 homes, to be sold with 6% long-term financing. On the eastern edge of the development, land was to be set aside for a rectangular "plaza" to contain businesses serving the worker enclave.<sup>26</sup> Though never

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<sup>24</sup> *WPA Guide to 1930s Oklahoma*, p. 189.

<sup>25</sup> "News items from The Ponca City Daily News and later The Ponca City News," a chronology compiled by Robert E. Clark, Jr., reference for July 15, 1919.

<sup>26</sup> *Ibid.*; also, *The Marland Model City As Planned*, *Ponca City News*, August 13, 1919. The public documents state that the model city would be for "all workers." That phrase obviously excludes Marland executives: the reasonable price of homes, as well as the enclave's location, suggests that it was intended for refinery workers and other mid- to lower-echelon employees. Upper-level geologists and management, as later developments would show, were to live elsewhere.

completed as envisioned,<sup>27</sup> this model community would be the precursor to another, even more ambitious development coming just four years down the road. It would be called Acre Homes.

#### Chain of Title and Acre Homes Infrastructure

Before E. W. Marland purchased the 200-acre Acre Homes tract, which he intended to develop as the premier residential subdivision on the outskirts of Ponca City, the major portion of the property had been owned by three other landholders. A man named Greenleaf Batchelder was the first buyer, of 160 acres from the United States Government, with the transaction completed by a \$4 payment in 1900. A year later, Batchelder sold the property to George Shelby, who in 1909, negotiated pipeline leases with Ponca City Oil, Gas & Mineral Company. In 1915, the tract was purchased by the Wetzel family of Ponca City.<sup>28</sup>

It was from the Wetzels that Marland bought the property in August 1922. Typically, the oilman-turned-developer lost little time transforming vision into reality. By November of that year the Acre Homes Addition had been created; in May 1923, the subdivision plat was approved by Kay County officials; and by that summer Marland had granted water, sewer, and electrical easements to the City of Ponca City, as well as pipeline rights-of-way to Kay County Gas Company.<sup>29</sup> With the combination electric and telephone poles in place, and the sewer mains and many of the water mains

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<sup>27</sup> Many of these elements saw fruition—chiefly the office block and recreation complex, as well as the beginnings of the residential community. For whatever reason, other features such as the shopping plaza, the formal gardens, and the lake never made it off the drawing board.

<sup>28</sup> Informal history of 717 East Overbrook compiled from the property abstract by Cheryl Fletcher, 4-page written history received from the owner, onsite, June 10, 2004.

<sup>29</sup> Ibid.

laid, the utilities infrastructure was well under way by March 1923.<sup>30</sup>

As in other of Ponca City's established residential areas, streets in the subdivision were to be laid of brick on a concrete base, with concrete curb and gutter. Virginia, the primary avenue and principal connector, was scheduled for construction first: it was to be the mile-long "white way," bordered on both sides with elegant, decorative street lights of acorn-shaped globes set atop steel posts with flared bases. Brick surfacing of the other avenues was to follow rapidly. With all necessary infrastructure already in place, the local paper said, Acre Homes residents would have "nothing to do but build a home."<sup>31</sup>

#### Street Character and Residential Development, 1923-1940

Virginia Avenue was named for Virginia Marland, wife of the oilman from 1903 until her death in 1926.<sup>32</sup> Longest of the subdivision's streets, it is closest to downtown and the primary connector to the city center. When little more than a road in Ponca City's earliest days, this was a main route north to Newkirk, well-traveled by the many residents needing to conduct business in the county seat.

The avenue's established diagonal alignment clearly influenced the layout of the other streets in Acre Homes. In the Y-shaped configuration of avenues there, Virginia could be likened to the trunk from which the shorter, secondary branches spring.

With its proximity to the commercial core, Virginia along the southwestern portion was the natural location for

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<sup>30</sup> Acre Homes Sites Are Selling Fast, *Ponca City News*, March 28, 1923.

<sup>31</sup> Ibid.

<sup>32</sup> Mathews, pp. 47, 180.

many of the addition's first residences. Early on, several large, carefully detailed homes were also built toward the northeastern end, on the higher elevation of the triple-branch intersection of Fairview-Virginia-Glenside.<sup>33</sup>

Virginia may have led directly to and from downtown, but branching from that thoroughfare, East Overbrook Avenue gave immediate egress to a place even more important in the Marland realm: the gateway to his vast enclosed preserve. Not surprisingly, it was on Overbrook that the oil titan offered his most highly valued lieutenants the building sites for their tall and stately homes. Others also sought an East Overbrook address. In fact, the addition's first residence, the G. B. Barnes house, was located on a premium triangular lot: the northeast juncture of Overbrook and Elmwood.<sup>34</sup>

The lyrically named street-over-brook was not only exclusive but also one of Acre Homes' narrowest, which may or may not have been intentional. Exactly why the segment between Virginia and Fourteenth is scarcely wide enough for two-way modern automobile passage is not known. But, one suspects, that very narrowness may have enhanced both its feeling and its function as a fashionable, privately accessed drive.<sup>35</sup>

Branching northward from the eastern third of Overbrook is Elmwood Avenue, where the elms are mostly gone, but the name remains to evoke a sylvan setting. As narrow as

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<sup>33</sup> Poplar Avenue, at Acre Home's southern boundary, serves as an east-west link from Virginia to the Elmwood extension. With the Roosevelt school property on the south, Poplar had building sites available only on its northern side. Here, built during the 1940s and 1950s, are just five residences.

<sup>34</sup> The G. B. Barnes house at 901 East Overbrook was built in 1923 by the grocer-son of Ponca City's founder. Barnes sold the grocery business in 1933 and moved to Tulsa in 1938.

<sup>35</sup> There may be another reason for East Overbrook's paucity of breadth. A story goes that Marland had three Model A cars placed side by side and measured. That dimension, plus a frugal addition for clearance, became Overbrook's (and Elmwood's) width.

Overbrook, the original portion of Elmwood is also short—along with Glenwood the shortest in the addition.

Obviously, this meant a smaller number of building sites here than on the subdivision's other streets; consequently, Elmwood was a sought-after early Acre Homes location, both for Marland executives and for other movers and shakers in the town. The street's locational attraction was due to strong magnets at both ends: exclusive Overbrook on the southwest; and to the northeast, Fourteenth Street overlooking the expansive Marland preserve.

In a parallel alignment due west of Elmwood is Whitworth Avenue. E. W. may well have had a special fondness for Whitworth: he named it in commemoration of his namesake—Ernest Whitworth, the beloved English maternal grandfather—as well as to honor himself. Early construction here saw imposing dwellings lining the northeast end, near Fourteenth Street and the oilman's rose-bordered game preserve. At the street's southwestern origin more modest dwellings were located, perhaps because of concerns about its "business" nature: the George Durrell filling station, for example, on the Whitworth-Virginia point.

Was Glenside Avenue, paralleling Whitworth at the addition's northern center, in fact the wooded glen that its name implies? Early on, yes, but the huge elms forming a canopied upper story to the street have now all but disappeared. Glenside shares with Elmwood a similar shortness of length if not quite the same degree of exclusivity. Its northeastern end, as well as the southeast side, was slow to develop; early construction was focused around the avenue's origin, the branch from Virginia at the southwest.



Unlike Acre Homes' other branching streets, Fairview Avenue, to upper Virginia's west, was laid out in a north-south compass alignment; thus, it had no direct connection with Fourteenth Street or the Marland preserve. Nor was there originally direct access onto any other arterial; instead, Fairview terminated in a T-intersection a block south of Hartford. Consequently, though it had the higher elevation many homeowners desired, Fairview lacked a strong northeastern magnet. As a result, the street attracted only a handful of earlier dwellings: one solitary home at the southern Y-intersection with Virginia and the remainder dotted on the heights near the northern end.

A major arterial running due north and south, North Fourteenth Street forms the mile-long eastern boundary of the Acre Homes addition. While lacking the evocativeness of those avenues named for Marland family members or enticing geographic features, North Fourteenth was a good place to build a home. This was especially true at the termini of the branching streets. Proximity to the expansive view afforded by the preserve, the mansion under construction, and its developing gardens accounted for a trio of commodious, well-built, mid-1920s residences clustered near the Elmwood intersection. One of the three was the home of the Arrendell family, early residents who, as father-and-son physicians, provided medical care to Ponca Citians for more than six decades.

Growing Up in Early Acre Homes:  
A Boyhood Reminiscence

In 1926, when Gene Arrendell was about eight years old and his brother, Cad, around nine, they moved to the new outlying subdivision of Acre Homes. Their house was also

newly constructed—two stories high in the popular Spanish Colonial style—and positioned on a triangular lot formed by Elmwood and North Fourteenth. Inevitably the boys would grow up and go on to live in homes of their own, but their parents, Dr. and Mrs. C. W. Arrendell, would reside in the Marland-built, white-stucco and red-shingle house for the next five decades.

The property was definitely rural then, but Dr. Gene Arrendell remembers that it lacked even a single tree. Young plantings would eventually mature to shelter the house and lot, and in the meantime there was the vast expanse of the Marland game preserve to offer a tree-dotted panorama. Even better to incite a young boy's imagination was an inviting clump of shrub and brush a short distance to the southwest, where a creek ran through the undeveloped area at Overbrook and Virginia. Eager for wilderness adventures, the Arrendell boys would hike the two sparsely developed blocks and set up overnight camp at creek side, cooking over an open fire and sleeping under the stars.

As students at the red brick school—the first Roosevelt—on Grand, the young Arrendells would be treated now and again to another type of outing in the countryside. Their mother, Edna Wheeler Arrendell, was a Pawhuska native and devotee of the land and its people. Just before noon on a fine spring day, she would surprise the boys at school, scoop them up in the car, and drive them out into the Osage. There she would spread out a picnic lunch under the trees for all to enjoy. Following this bucolic interlude, the boys would be returned to town, dutifully, in time to attend their afternoon classes.

Until the new high school at Overbrook and Seventh was opened in 1927, the first Roosevelt School served all of

Ponca City's students, grades one through twelve. During their early school years, the boys' father could sometimes drop them off on the way to his downtown medical office, but most of the time they would walk to and from Roosevelt, with their mother watching their progress from the upper level of the house. It was a fine view—still more wide-open prairie than tree-lined subdivision. She could see all the way to Grand Avenue.

Social occasions in and around Acre Homes were many and varied, especially throughout the 1920s. Dr. Gene remembers summer evening invitations to the mansion across the road, where the adults would sip a toddy on the front veranda while the youngsters splashed about in the huge outdoor pool. For the children, birthday celebrations were perhaps the most exciting mansion events; everyone would dress up, play games, and enjoy the party atmosphere. Details of each neighborhood social gathering—whether an afternoon English tea, an evening of conversation and cards, or an extravagant costumed affair—would be duly reported in the local evening edition.

By the mid-1930s, in a more subdued national environment, Gene and Cad Arrendell had become students at the Choate School in Connecticut. Even as more serious-minded young men, they greatly anticipated their annual holiday vacations. Back in Ponca City, they would hire a band and organize a dance at Marland's Pueblo-style technical institute; they would drive about town visiting with friends; and they would share quiet family times in the big, accommodating house at 834 North Fourteenth. The

world outside may have begun to beckon, but Acre Homes was still home.<sup>36</sup>

#### Metropolitan Planning and Development in 1927

At the beginning of the 1920s, Ponca City was home to around 6,800 people, a number which had more than doubled from the 1910 figure of about 2,700 local residents. By 1927, the busiest building year for the decade, the urban population had boomed to approximately 20,000 persons.<sup>37</sup>

As well as construction, the year 1927 was a watershed for urban-regional planning. It saw the publication of a significant document, *The Development Plans of Ponca City, Oklahoma*, by Jacob L. Crane, Jr., an engineer and landscape architect with an established planning consultation practice in Chicago.<sup>38</sup> The plan, the first for any municipality in Oklahoma, is intriguing for many of its proposals, most of which never saw implementation.

For circulation in an expanded Ponca City region, the 1927 Plan proposed a system of diagonal arterials extending in a three-mile radius from the existing city limits. Among these radials, and directly affecting Acre Homes, was the proposed extension of Virginia Avenue in a winding route to the north and east. Skirting the Rock Cliff Country Club, the Polo and Equestrian Center, and the Orphan's Home Site (later American Legion Home School), this artery would funnel south and westbound traffic into the vicinity of the

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<sup>36</sup> Author's interpretive narrative is based on telephone interviews and email correspondence with Dr. E. W. Arrendell, March-May, 2004.

<sup>37</sup> These statistics are necessarily imprecise, as they are derived from a tiny, nearly illegible logarithmic chart, "Population Forecast Curve," in Jacob L. Crane, Jr., *Development Plans of Ponca City, Oklahoma*, 1927, identified hereafter as the Crane Plan or 1927 Plan.

<sup>38</sup> Crane (1892-1988) went on to have a productive career. Prior to the Ponca City contract he had done the site planning and design for the Woodmar Golf Club near Purdue University in Hammond, Indiana (1924). Following, an important project was the first city plan for Kalamazoo, Michigan (1929). From 1931-33, as project consultant and director, he spearheaded Iowa's first long-term conservation plan.

new hospital and then, presumably, along Virginia into Ponca City's downtown.<sup>39</sup>

Recommendations for park land in the 1927 Plan also had implications for Acre Homes.<sup>40</sup> Crane paid particular attention to exploiting the landscape and vegetative possibilities inherent in the many small Arkansas River tributaries which flow northwesterly through the city's developed area. One of these traverses the addition: in the plan, it is shown as a narrow linear park extending diagonally from the Highland-Fourteenth intersection west and north to the juncture of Virginia and Overbrook. There it terminates in the Marland-designated neighborhood park occupying the block between Virginia and Hillside. An east-west extension of this landscaped tributary is also shown, this in the middle of Virginia's 200-block, east side, where a channelized storm ditch now flows intermittently through a tangle of brush.<sup>41</sup>

Downtown, the 1927 Crane Plan had recommendations for several major municipal improvements important to the community-at-large. On the central district development plan, the civic nucleus, also incorporating school buildings, is shown in its present-day location to the east of the commercial center. The future junior high school is depicted on its present block, but at half its as-built size. Across from the Spanish Eclectic municipal building, built prior to 1920, is the partial block earmarked,

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<sup>39</sup> Crane, *1927 Plan*, p. 14. While this might make sense from a traffic-movement perspective (discounting the street's 22-foot width), the impact upon the rapidly going-up Virginia Avenue residences is not discussed.

<sup>40</sup> Ibid., "Plate VI. Regional School and Park Plan," facing p. 18.

<sup>41</sup> Ibid. Crane knew topography and water flow and how to handle both. This low point at the Virginia-Overbrook intersection, the same area where the Arrendell boys relished 1920s camping adventures, has always flooded; but it was developed for residences nevertheless. In 2004 the City acted to eliminate the flood hazard by buying out the property at 802 East Overbrook. Finally, it would appear, if only in a handkerchief-sized version, Crane will get his park.

"Appropriate Site for Future Civic Building."<sup>42</sup> Here, a decade later, the current public library would be erected to replace the original library on the same site. Crane had high praise for the quality of the existing civic architecture:

There can be no question about the location for the civic center of Ponca City. The present handsome municipal group on East Grand Avenue between Fifth and Sixth Street with the school properties adjoining on the east and the vacant half-block across the street, forms a nucleus for a civic center as well located and as handsome as any in America for cities of this size and class.<sup>43</sup>

Not neglected was the appropriate landscaping of the civic nucleus. All the blocks there are shown with their perimeters densely planted in borders of deciduous street trees, of a variety Crane did not specify.

Racing ahead of the Crane plan, Ponca City building in 1927 reached a fevered pitch, with many large projects both underway and completed. In a rapturous front-page news article, these got a summary listing: "civic buildings, schools, a church, a theater, office buildings, a cleaning shop, a warehouse, a railroad station, apartments, and a long list of homes, some expensive and some moderately priced."<sup>44</sup>

During the six preceding months alone, the paper said, \$1.5 million had been invested, much of it in homes. Completing a new home every two days, the city was making "record strides." Moreover, the residences were quality-built: "And that these are not cheap homes is proved by the fact that the average cost is approximately \$4,500."

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<sup>42</sup> Ibid., "Plate VII—Development Plan—Central District," facing p. 22. This would be "civic" in the broad sense, to include a variety of public facilities.

<sup>43</sup> Ibid., p. 21.

<sup>44</sup> [Headline partially obliterated]ths 1 1-2 Million, *Ponca City News*, September 25, 1927, front page.

Although the most expensive residences were going up in the Hillcrest addition and in Acre Homes, these homes were not part of the tally. Being outside the city limits, the paper said, there were "no building records" for either subdivision. All this heightened building activity was the result of "normal growth," the article stated emphatically, "there is nothing one-sided about it."<sup>45</sup>

In the dizzying pace of construction, two buildings were of particular note. First was the most expensive single construction project for the year. At \$300,000, this was the new senior high school designed in the popular Spanish Eclectic style. Just west of Acre Homes, the three-story building with its ornate sculptural detail had been sited "on the hill" fronting Overbrook between Fifth Street and Seventh, where it overlooked the long sweep of parkland to the south. The second major building was not only the most elegant but also likely to be the most popular of downtown's commercial structures to date. This was the Spanish-styled Poncan Theater, built for \$200,000 "for the building alone," and opened the previous, mid-September, week.<sup>46</sup>

As for smaller but no less important public projects—for those eagerly waiting to use them, at least—three had been built. These were the Rock Island freight and passenger station on South Third Street for \$22,000; a \$24,000 addition to Jefferson School; and in Dixie Hill, the St. John's Baptist Church for \$4,000.<sup>47</sup>

Finally, there was one more sure-to-be-showplace to go up shortly. This was Marland's own downtown office

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<sup>45</sup> Ibid. Multiply these 1927 dollar amounts by a factor of 10 to 20 for an approximation of their current value and replacement cost.

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

building, and its description made a fitting end to the big boom story of 1927:

The most important building project in prospect for the future is the plan of E. W. Marland to build a two-story structure on the east side of the Jay G. Paris furniture company building, in the 400 block on East Grand avenue, and to add a second story to the one-story building now on the west side of the Paris company.

Tentative plans called for carrying out these two building jobs in Spanish architecture, making them harmonize with the Paris building in the center of the block. The whole project would cost approximately \$250,000, it is estimated.<sup>48</sup>

A Benefactor and His Town  
in the Decade That Roared

Record-breaking construction activities aside, were the 1920s actually the devil-may-care, uninhibited, roaring decade touted in standard social histories and a jaundiced Eastern press?<sup>49</sup> Depending upon geography and individual circumstance, the answer could be a resounding, yes. Awash in oil, Ponca City had garnered a lion's share of the wealth that churned beneath the excesses of the age, and most of it came, directly or not, from E. W. Marland. Even by modern standards, the extent of Marland's fortune is hard to imagine. A net worth of \$85 million in 1920 and similarly huge yearly incomes thereafter could go a long way toward making Ponca City the "Athens of the West."<sup>50</sup>

Another-oil-fueled-Athens? Not exactly, but Ponca City did gain a considerable measure of sophistication, of a sort. Marland and his bright young men—most of them

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<sup>48</sup> Ibid.

<sup>49</sup> For the former, see Frederick Lewis Allen, *Only Yesterday: An Informal History of the 1920's*, First Perennial Classics, 2000; also Roderick Nash, *The Nervous Generation: American Thought, 1917-1930*, Elephant Paperbacks, 1990.

<sup>50</sup> Wallis, p. 472. Multiplying that figure by a factor of 20 would probably give an approximation of its current value. "Athens of the West" is a label Wallis says was bestowed by an Eastern writer. The annotation does not include the writer's name or describe the circumstances leading to that statement.



Oklahoma-schooled managers and geologists—dined, drank, danced, schmoozed, and gambled into the wee hours as a matter of course in conducting the business of oil.<sup>51</sup> They also traveled, extensively—by Cadillac and Pierce-Arrow, ocean liner and yacht, private railway car and, later, chartered aircraft—to the East Coast and the West, to the capitals and playgrounds of Europe, to exotic Mexico, and to even more exotic South America.<sup>52</sup> Oil, after all, was likely to be discovered anywhere. And when they returned home, back to Ponca City, it was usually to the Marland-built addition—to a place where they could enjoy “pleasant and secure living,” as well as, upon each individual acreage, a vegetable garden, chickens, and a cow.<sup>53</sup> Such was the curious irony, the inherent contradiction, underlying Acre Homes’ developer’s philosophy and intent.

Throughout the 1920s, E. W. quite happily spent money as fast as he made it, and much of his personal fortune went into building up his adopted community, in spirit as well as landscape and stone. Even an acrid journalistic account acknowledges the man’s evenhanded beneficence:

King Marland’s multiple enterprises, his lavish hand, transformed the economy and social habits of his fellow Poncans. He employed thousands of them, who with their wives and children comprised most of the local population. His botanical gardens—the pride of the Southwest, tended by a master gardener from Japan—his swimming pool, were open to all. On his private golf course overalled workmen were as welcome to swing a club as millionaires in plus-fours. To teach his cronies polo he brought a coach

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<sup>51</sup> “Bright young men” is a phrase Mathews uses throughout to identify Marland’s right-hand men, also known as his “lieutenants.” These contrast with the oilman’s favored epithet for bankers and financiers, most of whom he regarded with antipathy. They were the “stone-faced boys.”

<sup>52</sup> Mathews, pp. 120-32.

<sup>53</sup> Ibid., p. 202. Whether or not anyone, of whatever decade, in Acre Homes actually kept chickens, not to mention a milk-cow, is a subject for future investigation. The concept, however, for reasons to be explained subsequently, is an important one.

over from England. To schools, churches, the Boy Scouts, the American Legion, the Masons he deeded land and buildings. He subsidized a student union, a stadium at the University of Oklahoma. Sums of money under six figures had little reality for Marland. When a \$75,000 life-insurance policy matured, he remarked, "What can a man do with that?"<sup>54</sup>

What could an E. W. Marland do indeed? Each of his individual gifts to Ponca City would far outstrip a paltry five figures. He donated the hilltop site north of Acre Homes for the municipal hospital and then contributed generously to the building fund.<sup>55</sup> He launched a national competition to bring his depiction of the quintessential icon of the American West—a pioneer woman, of all things, in the form of a monumental statue in bronze—to a permanent home in Ponca City.

Then there was the mansion, which the city after a convoluted, decades-long series of circumstances would eventually acquire. Built for himself and for Lyde, his adopted daughter turned second wife, this magnificent Renaissance-inspired home was the palace of his, of anyone's, dreams, in which he would live for little more than a year before everything came crashing down. The loss of his fortune, and of his company to a Colorado upstart called Continental Oil, was not only a personal tragedy, it was a momentous happening for Ponca City and her people.

#### Weathering the Great Depression

E. W. Marland would pick himself up, dust himself off, and try to get going again, this time in a political career—first as an Oklahoma congressman, then as the

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<sup>54</sup> Where is Lyde Marland? *Saturday Evening Post*, November 22, 1958, p. 44.

<sup>55</sup> Ernest Whitworth Marland Is Dead: Long Civic, Oil, Political Career Of Prominent Poncan Is Closed, *Ponca City News*, October 3, 1941.

state's Roosevelt New Deal governor. Both would keep him away from his adopted hometown for most of the remaining decade of his life. Ponca City would just have to manage without him.

It would be a challenge, but not an insurmountable one. The city's economic base was still stable. In 1930, Continental Oil, having taken over the physical plant that Marland built, was refining about 50,000 barrels a day, a figure which remained more or less constant throughout the 1930s.<sup>56</sup> A decade later, in 1941, the refinery complex was employing 2,500 workers, and most of these, the WPA Guide to Oklahoma was quick to point out, owned their own homes.<sup>57</sup> Moreover, several other oil producers were still in business by the close of the decade, including a big Cities Service operation on the old Empire Oil grounds. In 1940, the city's industrial payroll was estimated to exceed \$400,000; more importantly, Ponca City was known by one and all as "a wide-awake business center, characteristically described as on its toes."<sup>58</sup>

But if oil and gas production was still ongoing, it had also stabilized. This meant that the unprecedented economic expansion of the 1920s, which had more than doubled the town's population, would not continue. As a result, the rate of population growth would drop dramatically, to only about four per cent for the decade.<sup>59</sup>

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<sup>56</sup> *Polk's Ponca City (Oklahoma) Directory, 1930; WPA Guide, p. 191.* More factually, the 50,000 figure is capacity. The actual volume of production for these years is not known.

<sup>57</sup> *WPA Guide, p. 191.* Still, this was still a steep reduction from the 4,000 or so persons on the Marland payroll in the late 1920s.

<sup>58</sup> *Polk's Ponca City (Oklahoma) Directory, 1940.*

<sup>59</sup> *WPA Guide, p. 188.* The *Guide, p. 355,* says Ponca City's 1940 population was 16,794. This figure, if correct, should not be surprising. Nationally, the birth rate was down dramatically, and population growth throughout the 1930s would be considerably lower than at any time since 1900.

One obvious impact of the population slowdown was upon residential construction.<sup>60</sup> In Acre Homes, as the best example, less than half as many homes were built in the whole of the 1930s as in the last six years of the previous decade. If fewer in number, these homes were still well designed and solidly built, with many in considerably more expensive masonry construction. Remaining to the present day are several significant examples by Winfield, Kansas, architect William N. Caton, who had a strong regional practice from 1923 to 1965.<sup>61</sup> A 1930s showplace as well is the Harold Osborn house, built in the same materials as the Marland mansion and designed also by Marland's architect, the Scotsman J. Duncan Forsyth.

Even with lagging residential construction, Ponca City fared much better than most other Great Plains agricultural-industrial communities in the Great Depression years. For one thing, the dust storms and drought which would make the state notorious happened mostly in the Oklahoma-Texas Panhandle;<sup>62</sup> farmers in the Ponca City area—a still-sizable sector of the economy—were less affected by adverse climatic, if not by general economic, conditions. In 1930, according to the Polk city directory, Kay County was rated "the best all-around agricultural county in the state." By 1940, although that statement was not repeated, cash grain crops still represented 37 per cent and livestock production another 20 per cent of the county's total farm income, more than \$5 million in aggregate.<sup>63</sup> In

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<sup>60</sup> This statement has to be deduction, based primarily on the Acre Homes field statistics and historical research, as the larger statistical data, apparently, no longer exists.

<sup>61</sup> In a letter of June 14, 1984, to Sharon Primeau, secretary of the Pioneer Historical Society, Caton expresses the belief that his first Ponca City project was the expressively detailed stucco and half-timber Tudor house, built in 1927 at the northern end of Whitworth, for 101 Ranch brother, George Miller.

<sup>62</sup> Donald Worster, *Dust Bowl: The Southern Plains in the 1930s*, pp. 36-37.

<sup>63</sup> *Polk's* 1940.

the Great Depression years, Kay County farmers appeared not to have faced starvation.

To take up the slack in house-building, there were the many New Deal public works programs. Roosevelt-haters may have grumbled, but from these Ponca City benefited greatly. The catalogue of federally funded structures in downtown alone was and remains today impressive. For \$250,000, the massive dressed-stone federal building and post office went up across from Marland's stylish office complex, the latter built a decade previously in the Spanish Eclectic mode. Facing city hall, the graceful, Mediterranean-detailed Ponca City Public Library—a genuine architectural treasure boasting fine materials, including extraordinary terra cotta embellishment—was built to hold 23,000 volumes, at a bargain price of \$100,000. Opposite the venerable red-brick first Roosevelt, for the considerable 1930s sum of \$395,000, the new yellow-brick junior high school rose to cover its own Deco-Moderne city block.<sup>64</sup>

Outside downtown three major New Deal projects were constructed. These were the \$125,000 field house and vocational building adjoining the Spanish-styled senior high school, and some \$45,000 in additional improvements to the "already well-equipped" municipal airport on the city's western outskirts.<sup>65</sup> The third project, several miles east of town, was the most important federal undertaking of all, because this WPA effort would insure Ponca City a supply of potable water into the foreseeable future.<sup>66</sup> At a cost of \$560,000, Turkey Creek was dammed and an 800-acre municipal lake created. This resource, along with a spillway park,

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<sup>64</sup> Ibid. For an approximation of the current value and/or replacement cost of these buildings, multiple the 1930s figures by a factor of 10 to 20.

<sup>65</sup> Ibid.

<sup>66</sup> *WPA Guide*, p. 355.

small breeder ponds, and picnic shelters and restrooms built of rustic stone, made up the appealing and heavily used Lake Ponca recreation complex.

Whether in Congress or the Oklahoma governor's seat, the Honorable Ernest Whitworth Marland had not forgotten his beloved town of cattle, wheat, and oil. For the Ponca City of the 1930s, and especially for those unemployed workers hired for federal construction jobs, it was a good thing indeed that their champion had switched political parties to become a Roosevelt New Deal Democrat.

In addition to the federal construction dollars pouring in, there was also the factor of private philanthropy. While likely the most spectacular of his kind, E. W. Marland had not been the only oil millionaire around. As evidence, in 1930, the Ponca City had claimed the highest per capita wealth of any incorporated place in the world.<sup>67</sup> Even if an exaggeration, there was a magnitude of local affluence, derived particularly from the many Ponca Citians who had made fortunes in Marland enterprises.

There were also local oilmen who had competed openly with and, eventually, bested E. W. in the race for accumulated wealth. Predominant among these was Louis Haines Wentz, another Pennsylvania native and oil producer,<sup>68</sup> and one who had been better able to weather the Great Depression. Less flamboyant but as generous to Ponca City and its people, Lew Wentz could in many ways step into Marland's shoes. During those lean, uncertain years Wentz built, then gave to the people of Ponca City, the stone camp buildings and magnificent pool overlooking the new

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<sup>67</sup> *Polk's 1930*. This is an often-heard statement which, to the writer's knowledge, has never been fully substantiated.

<sup>68</sup> *WPA Guide*, p. 190.

municipal Lake Ponca. This was the swim facility's appearance at the close of the 1930s:

The pool, one hundred by fifty feet, has electric lights at the bottom, elaborate diving tower, dressing quarters, and wide tiers of stone and marble seats rising from one side and flanked by towers—all brilliantly lighted at night. From the top of one of the eighty-foot towers, reached by ladders, the visitor gets a long view of Ponca City and of the valley of the Arkansas River beyond. Wentz had artesian wells sunk in the bed of the river, five miles away, and water pumped to the pool.

With its lights and seating arrangements, this is a favorite place for water sports, races, and exhibition diving. Here, too, is held the yearly bathing beauty review for "young ladies under the age of five," and another for those under twelve—the donor's ironic comment on other, and different, much publicized bathing beauty contests.<sup>69</sup>

Throughout the 1930s, then, even if poverty potlucks replaced elegant evening soirées; even if family doctors got paid in chickens rather than in cash; even if fathers, sons, and brothers had to dig foundations and climb scaffolds downtown, or haul rock and pour concrete at Lake Ponca and the pool going in above it, Ponca Citians managed to get by. In fact, many of the one-hundred or so households of Acre Homes may have enjoyed their summer outings to the local lake and camp almost as much as a hop to the French Riviera. Ponca, too, had bathing beauties—of several sizes, shapes, and ages—for a local audience to eyeball, chuckle over, and cheer on affectionately.

As the Great Depression ended and the war years loomed ahead, most people in Ponca City were happy simply to have had some modest means of livelihood, some access to a decent education, and some opportunity for recreation and

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<sup>69</sup> Ibid., p. 354-55.

innocent local adventure. But most of all, they were grateful to have had a familiar place to call their home. All these, fortuitously, Ponca City had managed to provide—the town was, after all, wide awake and on its toes.

North of downtown's fine new buildings, in an area now within the city proper, there could be things even more reassuring as Ponca City stepped into the 1940s. Behind the safe and pleasant houses on their big, accommodating lots, dwellers of a certain subdivision could nurture the basics to sustain them—a vegetable garden, a flock of chickens, and maybe even a contented cow. Acre Homes, too, had weathered the Great Depression. Knowing this, the people there were heartened, even emboldened perhaps, to face whatever would confront them in the turbulent decade ahead.



## 15) Annotated Bibliography

Blumenson, John J.-G. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*. New York: W. W. Norton & Company, 1981.

Spare in text and with scarcely a handful of illustrative examples for each period, this work has limited utility even for a guidebook. It does offer a fairly comprehensive index of terms as an aid to one's architectural edification.

Crane, Jacob L. Jr. *The Development Plans of Ponca City, Oklahoma*. Ponca City Plan Commission, 1927.

A fascinating look at the city in 1927, and as projected beyond, by a Chicago-based planning consultant who writes well and includes beautifully drawn, though difficult to reproduce, maps and illustrations. An engineer and landscape architect, Crane describes existing conditions in the city and its immediate zone of influence and makes somewhat cautious recommendations in the City Beautiful mode. For the Ponca City of this era, major problems cited are few.

Franks, Clyda R. *Ponca City and Kay County Boom Towns*. Chicago: Arcadia Publishing, 2002

This thin book offers an interesting collection of photographs accompanied by a sparse text. What strikes the reader most is the harsh reality of North Central Oklahoma's early landscape—much of it without a tree anywhere in sight.

McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 2000.

Considered the basic resource for the identification of American vernacular architectural styles, the book is scholarly but not stuffy, authoritative without affectation. Clearly drawn and labeled line drawings—on details of construction as well as elements of style—and well-chosen black-and-white photographs supplement an expertly written and cleanly organized text. McAlester and McAlester is a blue-ribbon, first-class work in every respect.

Mathews, John Joseph. *Life and Death of an Oilman: The Career of E. W. Marland*. Norman: University of Oklahoma Press, Red River Books, 1992.

Marland's biographer gives a deferential, measured account of the life of the oil titan, mostly eschewing the controversies that whirled around the gentleman-gambler who made and lost millions—not one time but two. It is an articulate, interesting work, with Mathews' poetic descriptions of land and place particularly engaging, but the lack of finite dates and the absence of any solid attribution hinder deeper research into the life and times of the man who shaped Ponca City's character.

North Central Oklahoma Historical Association, Inc.  
*North Central Oklahoma: Rooted In the Past—Growing for the Future*. Topeka, Kansas: Jostens Printing and Publishing Division, 1995.

This large, handsome volume is a well-written, copiously illustrated history of North Central Oklahoma, focusing on Kay County, by a capable, committed group of local historians. The first-person accounts of life and times in early Oklahoma are vivid, articulate, and fascinating. Biographies of settlers and their descendants are informative, and the treatment on the growth of the region from founding to World War II is excellent. This is not Hollywood's version but the genuine article; it is a work with the unmistakable ring of authenticity.

*Pavement and Drainage Atlas*. Ponca City Engineering Department.

This is one of several oversize volumes containing historical information on city maps. It is arranged by subdivision or other geographic sub-area and is periodically updated with current utilities information. The city also has this information in computerized format.

Phillips, Steven J. *Old-House Dictionary: An Illustrated Guide to American Domestic Architecture, 1600 to 1940*. New York: John Wiley & Sons, Inc., 1994.

The Phillips dictionary is more useful as a reference to individual elements than for any comparative treatment of architectural styles. Drawings by the author are well done—simple but sufficiently detailed to convey each illustrated building component.

*Ponca City Directory, 1924. Mitchell-Wyatt & Co.*

The earliest directory known, this is a rudimentary compilation which lists city residents not by street but alphabetically. A smattering of business and community facilities are listed, not described, under Miscellaneous Information.

*Ponca City Directory, 1926. Earl Ford City Directory Company.*

The second city directory, this still-modest effort improves upon the first by including a statistical sketch and a greatly expanded section on businesses and facilities, which reflects the rapid growth of the municipality. Listings are still alphabetical, not by street.

*Ponca City (Oklahoma) Directory: 1930, 1932. R. L. Polk & Co.*

The 1930 and 1932 directories include a section on statistical facts; they give thumbnail sketches of economic sectors and major facilities; and they list residents and business operations by street. (These features may also be a part of the 1928 issue; however, because that volume is missing from the Ponca City public library, this is not possible to know.) As stated in the directories, many of the statistics are based on extrapolation and estimates. Those for population figures, in particular, are unlikely to be definitive.

*Ponca City (Kay County, Oklahoma) Directory: 1938, 1940. R. L. Polk & Co.*

Between 1932 and 1938, as the above title indicates, the Polk Directory was expanded to include all of Kay County. (Exactly when is not known, as the 1936 directory is missing from the public library. Neither is it known whether or not a 1934 directory was also published, as no evidence of this volume has been found.) In these later directories, even if somewhat Boosterish, the descriptive narrative shows considerable competence.

Ruth, Kent. *Oklahoma: A Guide to the Sooner State.*  
Norman: University of Oklahoma Press, 1957.

This is revised edition of the 1941 original compiled and written as part of the extraordinary Federal Writers' Program of the Works Progress Administration. The thick

volume contains a cornucopia of factual material: geography, history, folkways, agriculture, transportation, education, literature, and several more. It also includes profiles of the state's principal cities, including Ponca City, and short, information-packed, virtual tours—three decades before the Internet.

Thurber, Marlys Bush. *Gateway Historic District Design Guidelines*. Ponca City, Oklahoma, 2003.

Written for public officials and neighborhood residents alike, the document has three parts. Part I includes a descriptive history of the Gateway area, a summary of findings of the earlier architectural/historic survey, and a succinct discussion of the Secretary of the Interior's Standards. Part II has specific guidelines for treatment of individual elements and features, including the streetscape, accessory structures, paint, siding, and windows and doors. Part III summarizes the city's historic district ordinance and certificate of appropriateness procedure. A glossary and annotated bibliography complete the guidelines document.

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. *Gateway Historic District: Intensive Level Architectural/Historic Survey*. Ponca City, Oklahoma, 2001.

The illustrated study covers survey and research findings of the three-block, in-town historic neighborhood. It contains sections on project objectives, research and methodology, aggregate survey results, the neighborhood's five architectural styles, individual property descriptions, the historic context, and recommendations for action and future research.

Walker, Lester. *American Shelter: An Illustrated Encyclopedia of the American Home*. Woodstock, NY: The Overlook Press, 1997.

A well-published East Coast architect who loves to draw, Walker provides a good supplement to McAlester and McAlester. Although covering a similar time period and building typology, he doesn't presume to emulate their depth. Instead, he focuses on a greater number and variety of identified styles, some delightfully esoteric. What distinguishes his book is the abundance of hand-delineated illustration: plans, elevations, and exploded perspective views lend an extraordinary clarity to each stylistic example.

Wallis, Michael. *The Real Wild West: The 101 Ranch and the Creation of the American West*. New York: St. Martin's Press, 1999.

Wallis makes an earnest effort in this large, loosely organized, but interesting and well-documented work. While the sketches of 101 Show performers are vivid and memorable, the Millers themselves never quite come to life. The copious annotation and inclusion of an exhaustively detailed index are definite assets to researchers.

Weisiger, Marsha. *Architectural/Historic Resource Survey: A Field Guide*. Oklahoma State Historical Society, State Historic Preservation Office. 1992.

The field guide is an aid to conducting cultural resource surveys which includes basic information on survey procedures, completing the SHPO/OK survey forms using standardized categories and codes, types and sources of archival research, writing historic contexts, and standards for photo documentation.

Worster, Donald. *Dust Bowl: The Southern Plains in the 1930s*. New York: Oxford University Press, Oxford Paperbacks, 1982.

The classic, Bancroft-winning work of environmental history explains and documents the causes of the agricultural crises of the 1930s: misuse of the soil and exploitation of farm workers by an agribusiness mentality having profit, not sustainability, as the dominant motive. Popular conceptions to the contrary, Worster reminds us that the Dust Bowl epicenter was southwestern Kansas and the Oklahoma-Texas Panhandle, not the entire Sooner State.

*WPA Guide to 1930s Oklahoma*. Compiled by the Writers' Program of the Work Progress Administration in the State of Oklahoma, with a restored essay by Angie Debo and a new introduction by Anne Hodges Morgan. Lawrence, Kansas: University of Kansas Press, 1986.

This is the original guide in a paperback reproduction format. It is an extraordinarily competent exercise in descriptive writing which covers a broad variety of topics. The architectural descriptions and historical information contained in the many tours of the state's historic resources are particularly valuable. The economic and social data have broad practical application as well.

## 16) Summary

The Ponca City subdivision of Acre Homes possesses architectural and historical significance in several areas. Conceptualized, platted, and guided in development by oilman E. W. Marland, Acre Homes was thus intimately associated with the man who molded the character of the Oklahoma town of oil, cattle, and wheat. The 1920s, and to a slightly lesser extent the 1930s, are Acre Homes' primary historic periods of building activity; the subdivision is in fact Ponca City's best representative of close-in, middle- to upper-income suburban development of those decades.

Acre Homes Addition contains good examples of the most popular styles in the residential architecture of the period from 1920 to shortly after 1940. Especially, it showcases the Colonial Revival and Tudor styles, both of which reflect Marland's affinity for all things English in origin. In addition, it has a single noteworthy example of a high-style Italian Renaissance Revival dwelling and several good representatives of the Spanish Eclectic style, the latter favored also in the city's impressive public buildings. Moreover, the subdivision contains Ponca City's largest concentration of residences by noted regional architect William N. Caton, as well as a sprinkling of well-crafted houses by other, local architects.

Acre Homes was the locus of residence for most of E. W. Marland's top geologists and executives. Even after the oilman's fortunes turned, many of these former Marland Oil Company employees remained in the Acre Homes neighborhood, to become community leaders and to guide the future direction of Ponca City. There, they and their families helped the town to weather the Great Depression and move

confidently into the economic recovery period of the war and post-war years.

Phase I of the project encompassed only about one-half of the total area of the addition; consequently, boundaries for a proposed Acre Homes historic district cannot be determined definitively at this time. Similarly, the significance of post-1940 properties in the Phase I study area cannot be fairly assessed until comparison is made with the remaining Acre Homes properties of this era. Both issues await the outcome of Phase II of the *Acre Homes Intensive Architectural/Historical Survey*.

## **Appendices**



## Architectural Styles

Architectural data are drawn from two main sources: timelines and stylistic characteristics from McAlester and McAlester, *Field Guide to American Houses*,<sup>70</sup> and additional features and details from Walker, *American Shelter*.<sup>71</sup>

### Colonial Revival, 1880 to 1955

Colonial and Colonial Revival houses are two distinct dwelling types separated by a century or more. Colonial architecture—more specifically, English and Dutch Colonial architecture—is what the 17<sup>th</sup>-century Colonists brought with them from the Old World in its most basic forms, to be developed and refined throughout the Colonial Period. Colonial Revival, in contrast, is a late-19<sup>th</sup> to mid-20<sup>th</sup>-century, wholly American emulation of the original European styles.

The Colonial Revival style has several subtypes<sup>72</sup> reflecting both the country of origin and the specific New World region to which the dwellings were adapted. These are classified accordingly, by roof type, balance,<sup>73</sup> and height of structure. The examples originating in England are generally referred to simply as Colonial Revival, without the prefix, English. They are usually two-storied, blocky masonry forms surmounted by low- to medium-pitched gabled or hipped roofs. Side-wall or, less commonly, central chimneys are a dominant feature. Facades are generally symmetrical, often with Georgian or Adam-style entries, which include elaborate door surrounds, pediments of varying types, bold moldings, and sidelights. Windows are constructed of double-hung sash, always in wood, with true divided lights. There may or may not be a vestigial or more developed entry porch.

A variant is the one or one-and-one-half story Cape Cod style, which originated in early 19<sup>th</sup>-century Massachusetts and was popularized throughout the country in the 1920s and 1940s.<sup>74</sup> Cape Cod cottages are compact, unpretentious, and adaptable. The gabled roofs are more steeply pitched than the two-story Colonial Revival form and often have dormers. Exterior walls are wood-shingled or covered in weatherboard. Doorways may be accentuated with pediments and molding. Windows are multi-light with double-hung sash, inevitably of wood, and nearly always complemented with wood shutters. Otherwise, details and embellishments are simple, usually of wood trim painted a contrasting color to that of the house. Porches are uncommon.

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<sup>70</sup> Virginia McAlester and Lee McAlester, *Field Guide to American Houses*, New York, pp. 318-495.

<sup>71</sup> Lester Walker, *American Shelter: An Illustrated Encyclopedia of the American Home*.

<sup>72</sup> McAlester and McAlester, p. 321-22.

<sup>73</sup> Balance is used here in the architectural sense, to mean symmetry or asymmetry of overall building form and of placement of openings in the facade.

<sup>74</sup> McAlester and McAlester, p. 322.

Dutch Colonial Revival is found less frequently than the Colonial Revival house type having origins in the British Isles. The most distinctive feature of the Dutch form is its gambrel roof, a variant of the gable, usually with a broad shed dormer on both front and rear elevations. Other features and details are similar to the English style.

West of the Atlantic seaboard, there are no original Colonial houses of Northern European origin. As the best-loved and longest-lived style in our national history, however, Colonial Revival dwellings are found everywhere throughout America.

#### Neoclassical, 1895 to 1950

Neoclassical, *new* classical, also known as Classical Revival,<sup>75</sup> draws upon the temple architecture of the Classical World—Ancient Greece and Rome—to create an imposing house type adapted to the 20<sup>th</sup> Century. Usually two-storied with a low-pitched gabled or hipped roof, the hallmark of the Neoclassical house is the full-height entry porch with a pediment over bold classical columns with important capitals. This feature dominates the otherwise flat, symmetrical facade.

There are several Neoclassical subtypes distinguished chiefly by roof type, height, and variations in the entry porch: the last category separated into full-height; full-height flanked with lower side extensions; and full-facade.<sup>76</sup> For roof subtypes there are two: the front-gabled and the more common side-gabled design. In each of these, elaborations may include porticos and wings, balustraded porches on grade-level or elevated platforms, and roof-line balustrades. Paneled and glazed doors are seen in many variations, often with fanlights and broken or elliptical pediments. The double-hung, multi-light wood windows can be placed singly or in paired or triple configurations.

The remaining subtype is the one-story, Neoclassical cottage, which has a low- or medium-pitched hipped roof, a prominent central dormer, and a colonnaded front porch. Later one-story examples (1930 and after) can have gabled roofs, evenly spaced multiple dormers, and geometrically patterned roof-line balustrades.

Imposing or less so, Neoclassical dwellings are found in every corner of the United States. Their popularity was eclipsed somewhat by the other eclectic styles of the 1920s, then saw resurgence into the 1950s.

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<sup>75</sup> Though the Oklahoma State Historic Preservation Office uses the term, Classical Revival, McAlester and McAlester's preferred Neoclassical has been used throughout this study. This is not only for simplicity but also to lessen any confusion between the names, Colonial Revival and Classical Revival.

<sup>76</sup> McAlester and McAlester, p. 343.

### Tudor, 1890 to 1940

Beloved for its picturesque qualities, the style named after the English Tudor Dynasty is more accurately a mélange of late Medieval European house types.<sup>77</sup> Though it has a wide range of manifestations, from the humble thatched cottage to the grand manor, the Tudor hallmark is its steeply pitched roof, often with multiple iterations. Also frequently present is half-timbering,<sup>78</sup> which can create striking patterns on the stucco or exposed masonry facades.

McAlester and McAlester's several subtypes vary according to wall cladding and roof.<sup>79</sup> Walls can be of stucco, brick, stone, or wood (either weatherboard or shingle). Variations from the typically shingled roof fall into two categories: false thatched<sup>80</sup> or parapeted gable. A particularly striking feature of many a Tudor dwelling is the massive chimney with chimney pots. Doors are solid and imposing, of wood plank or deep panel construction, and often have round or segmental-arch tops. The tall casement or double-hung windows are virtually always of wood, usually multi-light and in close groupings. They can be of diagonal-pane leaded glass, with stone mullions and cast stone trim; bay windows are commonly employed. Tudor houses are frequently embellished with much intricate detail: complex patterns laid up in brick or stone, Medieval strapwork designs, and Renaissance-inspired geometric and floral motifs.

With Colonial Revival, Tudor was the favored style for subdivisions of the 1920s and 1930s. It is found, and cherished, everywhere in the United States.

### Italian Renaissance Revival, 1890 to 1935

Italian Renaissance Revival<sup>81</sup> is a blocky, generally symmetrical style which shares several similarities with other architectural types originating in Mediterranean lands. Construction is of masonry, masonry-veneered, or stucco walls, with rusticated

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<sup>77</sup> Tudor is a romanticized style incorporating a pastiche of elements; in its vernacular form, it never existed as any coherent historical type. Consequently, the term, Tudor, in its Americanized stylistic sense, rather than the misleading Tudor Revival, is used throughout this document.

<sup>78</sup> This is the faux (false) version, in which board lumber is nailed up onto the previously built wall surface. In the authentic Medieval prototypes, square-cut heavy timber is used for the actual post-and-beam construction, which is usually secured in place by mortise and tenon. Voids between the vertical posts and the diagonal timber bracing are infilled with various materials which vary according to region, with fired brick, mud brick, wattle-and-daub, and stone being used. Again, depending upon the geographic area, the infill materials may be plastered over with lime stucco or left uncovered. The name derives from a single face, "half," of the timber post or beam being visible in the finished construction.

<sup>79</sup> McAlester and McAlester, p. 355-56.

<sup>80</sup> Straw or reed thatch, being an obvious fire hazard, is not allowed in this country by code. As a result, the Tudor-style examples use shingles wrapped around the eaves to emulate a thatched appearance.

<sup>81</sup> McAlester and McAlester call the style Italian Renaissance; Walker, Renaissance Revival; and this author, a combination of the two: Italian Renaissance Revival. This is for consistency. If Colonial-style buildings erected 200 years after the Colonial period are Revivals then so also should be their Renaissance-emulating counterparts.

stone prevalent. Roofs are normally low-pitched and covered in tile. On the two-story or higher facades, multi-paned windows are smaller above and taller below, the latter frequently with round-arched tops. A salient characteristic is the combination of boxed eave with carved brackets. Another identifying feature is the inset entry behind a bold arched opening. Details emulate those of the 15<sup>th</sup>- to 17<sup>th</sup>-century Italian originals: massive doors with engaged columns and stone surrounds; windows under triangular pediments; thick molded and bracketed cornices; string courses; quoins; and roof-line balustrades.

Based upon roof type and balance of the facade, four McAlester and McAlester subtypes can be found.<sup>82</sup> These are the simple hipped roof, the hipped roof with projecting wings, the flat roof, and the asymmetrical facade.

More often used for grand, architect-designed buildings in metropolitan areas than for dwellings of the middle class, the formal, expensive-to-build style never achieved great popularity. Dating from the 1920s, a small number of masonry-veneered vernacular versions are found dotted throughout the country. Interest in the Italian Renaissance Revival style waned during the 1930s, and few were built after the close of the decade.

#### Spanish Eclectic, 1915 to 1940

Twentieth-century American architecture evolving from Spanish and other Mediterranean antecedents is identified chiefly by two names: the more traditional Spanish Colonial Revival and the more inclusive Spanish Eclectic preferred by McAlester and McAlester.<sup>83</sup> The style draws inspiration from many sources: the villas and walled gardens of Moorish Iberia; the heavily ornamented Baroque missions of the Spanish New World; the sprawling haciendas of early California and northern Mexico. As a result, Spanish Eclectic exhibits a wide variety of forms, features, and details.

The basic structural form is essentially a flat-surfaced, massive block, which can be combined in various one- and two-story configurations. These may include an L- or, less commonly, U-shaped structure enclosing a landscaped courtyard, a layout emphasizing the historical precedent of integrating of indoor and outdoor living space. Exterior walls are generally of light-colored stucco masonry which contrasts with multi-level, low-pitched gabled or hipped roofs covered in Mission- or Spanish-style red clay tiles.<sup>84</sup>

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<sup>82</sup> McAlester and McAlester, p. 397.

<sup>83</sup> McAlester and McAlester make a good case for the use of Spanish Eclectic, even to those of us reared on Spanish Colonial Revival. Therefore, this document adopts the Eclectic label.

<sup>84</sup> The author's research at the San Antonio Missions and at Scotty's Castle in Death Valley revealed that the half-cylindrical Mission tile was traditionally formed on-site, by molding it on the workman's thigh, which

Subtypes, of which McAlester and McAlester identify five, are based upon variations in roof design.<sup>85</sup> Most frequently occurring are the side-gabled and cross-gabled roof types. Fewer numbers of Spanish Eclectic have a hipped roof, these generally on the basic two-story, rectangular structures. On large, landmark examples, the hipped roof is also found in combination with gabled roof elements, which can create a rambling, multi-level configuration reminiscent of Spanish villages. Finally, there is the simple flat roof with parapet, seen mostly in combinations of one- and two-story building modules.

A cornucopia of embellishment is seen in features and details. Dominant structural features include massive stucco chimneys with brick or clay tile vents, round or square towers, balconies and balconets, outdoor staircases, and arcaded walkways. Front entries have heavily carved round-head or rectangular doors with highly ornamented, sculptural surrounds; glazed double doors open to sheltered outdoor spaces. Focal windows are parabolic or triple-arched with fixed, double-hung, or casement sash. Ornamental details are found in spiral columns, multi-colored tiles echoing a Moorish origin, iron and wood railings and window grilles, and handmade wrought iron hardware. Patios, courtyards, and walled or partially enclosed gardens contain multi-level plantings, built-in bancos, and fountains.<sup>86</sup> Because the house focus is inward and to the secluded rear, a front porch is rarely present.

Spanish Eclectic is a regional style appearing predominantly in the mild-climate areas of early Spanish exploration and influence: the Southwest (chiefly central and southwest Texas, New Mexico along the Rio Grande, and southern Arizona); the California coast; and the Florida peninsula. The style also made inroads into less climatically accommodating areas of the country, including Colorado, Oklahoma, Arkansas, and parts of the Midwest. Its height of popularity was the mid-1920s; by the 1930s it was waning; and from 1940 onward, Spanish Eclectic was generally supplanted by modern and ranch-style domestic architecture.

#### French Eclectic, 1915 to 1945

An evocative style which can aspire to fantasy, French Eclectic combines architectural elements from centuries of domestic building throughout the many regions of France. The northwest provinces, particularly Normandy and Brittany, share a variety of medieval traditions with the British Isles of the same period. As a result, some authentically French domestic examples can closely resemble Tudor-vintage and other English Medieval buildings in their half-timbered wall construction and

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accounts for the tile's taper, irregularities, and variations in size. In contrast, the S-shaped Spanish tile was fabricated from standardized molds, giving it a consistently greater uniformity.

<sup>85</sup> McAlester and McAlester, p. 417.

<sup>86</sup> Ibid., pp. 417-18.

their thatched, flat-tiled, or slate roofs—hallmarks which were readily adapted to the 20<sup>th</sup>-century revival style.<sup>87</sup> For the French Eclectic as a whole, however, defining characteristics are the steeply pitched hipped roof and the flared eaves at the roof-wall juncture. Lacking is the dominant front-facing cross gable prevalent in the English-inspired, Tudor subdivision versions.<sup>88</sup>

Based upon form, wall materials, and detailing, three subtypes are identified by McAlester and McAlester.<sup>89</sup> The symmetrical subtype has a formal facade, in stucco, brick, or stone, which can incorporate one-story or taller wings. The asymmetrical subtype is the most commonly found: emulating the many varieties of French farmhouse, it is revived in picturesque rambling versions or more formal ones with offset openings, both variations existing in a variety of materials. The Normandy-inspired “Norman Cottage” of American subdivision builders is the towered subtype which features a round masonry tower with a cone-shaped roof and decoratively half-timbered walls. Mixed materials of several kinds can be found in the asymmetrical and towered examples: randomly placed stone or stone quoins set into brick or stucco walls, for instance.

Features and details in the French Eclectic are as varied as the landscape of France itself. As in many subdivision-Tudor examples, French Eclectic doors are often round-arched; unlike the English style, they frequently have elliptically arched tops. Door openings in the more formal French Eclectic versions can boast such Renaissance-inspired detailing as carved-stone or masonry-quin surrounds, the occasional engaged column, and pediments. Wood windows are of two types: double-hung sash or casement, the latter sometimes in the full-height versions which have become known, appropriately, as French doors. Wood shutters are often present. With arched or circular tops in addition to the more predictable hipped or gabled roofs, dormers show greater variety than in the English styles; they can have through-the-cornice placement as well.<sup>90</sup>

French Eclectic houses were built infrequently in the subdivisions of 1920s and 1930s, which adds to their élan. Although found randomly throughout the United States, that they are scarce makes them treasured all the more.

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<sup>87</sup> Ibid., p. 387.

<sup>88</sup> McAlester and McAlester point out these features of the eclectic revival types. Regarding their authentic vernacular prototypes, this author has observed that, in addition to the seldom-appearing cross gable, French roofs have dormers traditionally smaller and lower-set than their English counterparts. These two aspects, in their absence or diminution, lend added visual weight to the already-massive traditionally hipped French roof, which sits like a giant square hat on the structure below. Probably to the annoyance of the French, this form, as well as the conical-towered castle, has been irresistible to caricature by Hollywood and the growing number of Disney theme parks.

<sup>89</sup> McAlester and McAlester, p. 387.

<sup>90</sup> Ibid., pp. 387-88.



Prairie School is a uniquely American domestic architecture with unmistakable forms and features. The style originated in Chicago at the beginning of the 20<sup>th</sup> century and swept southward throughout the Midwest. Typical examples are two-storied, strongly rectangular in shape, massive in construction, and have broad, overhanging boxed eaves which effectively shelter the structure beneath. The one-story front porch is ubiquitous. One-story wings or carports also may be present.

McAlester and McAlester identify four subtypes which vary according to roof shape, fenestration, and location of the primary entry.<sup>91</sup> Of these the Prairie Box, known also as American Foursquare, with its symmetrical facade and conspicuous front entry, is both the earliest and most common vernacular form.

On all variants, roofs are gabled or hipped, of low to medium pitch, with large central dormers. Walls are composition-shingled, weatherboarded, or stuccoed.<sup>92</sup> Chimneys are located centrally or on a side wall. Front entry doors are simple, of glazed panel construction with strongly geometric lines. Windows are invariably of wood, with double-hung sash or casements in single or double configurations; glazing may be multi-light, a single pane, or a combination of the two, with the multiple-pane sash over the single.

Other features are similarly simple and straightforward: round or squared porch columns; masonry balustrades, frequently with concrete tops; and masonry or concrete porch stairs and stoops. Detailing is minimal and consists of geometric window muntins, simple capitals on columns or posts, eyebrow weepholes in the balustrades, and decorative concrete urns. The one-story front porch with low-pitched roof usually spans the breadth of the structure.

A less common version of the Prairie School house is the high-style subtype that McAlester and McAlester call the hipped roof, asymmetrical.<sup>93</sup> This subtype occurs in many variations, but it tends to have masonry walls and a front entry made less conspicuous by the dominance of strong horizontal lines. Lower-height wings, porches, and carports play counterpoint to its two- or sometimes three-story mass. Detailing in the form of geometric panels and floral relief is more frequently employed than in the more basic subtypes. In addition to the important front porch, multi-level terraces are often present.

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<sup>91</sup> Ibid., p. 439.

<sup>92</sup> Brick is also found later in the period, less frequently, mostly in metropolitan settings, and usually in high-style versions.

<sup>93</sup> McAlester and McAlester, p. 439.

Landmark examples of the Prairie School style are located in the Chicago suburbs and larger Midwestern cities; vernacular types are found throughout the country. The style had a finite life span, with construction occurring infrequently after 1920 when the many historical revival styles came into vogue.

#### Bungalow/Craftsman, 1905 to 1930

The term Bungalow/Craftsman is a composite of two related forms with stylistic overlaps and many shared features.<sup>94</sup> The simple, cottagelike bungalow, a name and structure with origins in 17<sup>th</sup>-century India,<sup>95</sup> has three primary hallmarks. Although features and details show myriad influences, the structure is universally one-story, ground-hugging with the ever-present low porch and stoop, and massively roofed. Craftsman, in contrast, is a style that goes by many names.<sup>96</sup> It was developed and refined in California, where Japanese wood joinery exerted a strong influence. A Craftsman house is generally bigger, taller, more imposing, and more deliberately and finely detailed than its vernacular bungalow sibling.

The four Craftsman subtypes identified by McAlester and McAlester are distinguished primarily by roof variations.<sup>97</sup> These are front-gabled, cross-gabled, side-gabled, or hipped, the last resembling simpler versions of the Prairie house. Porches can be full- or partial-width; inset or built as extensions. Heights can be one-story, one-and-one-half story, or two-story.

In both styles, the roof has deep eaves with visible rafters often having decoratively cut and contrastingly painted rafter tails. Other typical features include gabled (sometimes shed) dormers and massive chimneys frequently constructed in stone. Porches have beefy piers usually battered to narrow from base to top. Wood doors and windows are simple, echoing those of the vernacular Prairie style. Details, particularly on the Craftsman examples, include decoratively shaped and embellished wooden support elements such as brackets and triangular knee braces.

Bungalows appeared everywhere. Home builders quickly adapted it to a variety of pared-down versions of popular regional styles. Thus, in the Adirondacks and Catskills of the Northeast were found the Swiss Chalet-styled Camp bungalow; in the Midwest, the bungalow with Prairie Style elements; in California, the Spanish

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<sup>94</sup> The Bungalow/Craftsman label, used in the Oklahoma State Historic Preservation Office *Survey Guidelines*, is employed in this document as well. For reasons not explained in the text, McAlester and McAlester do not acknowledge the bungalow as an identifiable style; instead, they use the Craftsman heading alone to include both types.

<sup>95</sup> Walker, p. 188, says the term comes from the Hindustani, *bangla*, meaning a low house with surrounding porches.

<sup>96</sup> As style-identifying names in addition to Craftsman, Walker, p. 180, mentions Arts and Crafts, Western Stick, and Crafts Movement.

<sup>97</sup> McAlester and McAlester, p. 453.



Eclectic-styled bungalow-cottage.<sup>98</sup> Landmark examples of the Craftsman style remain clustered in Southern California. As with other wildly popular styles of the 1920s, the Bungalow/Craftsman craze swiftly waned, and few appeared after 1930.

### Post 1940 Styles

Architectural styles which saw currency after 1940 are primarily the following: Minimal Traditional, Modern-Moderne, Split Level, and the ubiquitous ranch. Description and full discussion of each properly belong in Phase II of the architectural/historical survey.

## **Detailed Survey Findings by Street**

### Virginia Avenue

As Acre Homes' longest street, it follows that Virginia Avenue also has the greatest number of residences, 83 in total. Even so, 60 houses, representing about three-fourths of the street's total units, were built after 1940.<sup>99</sup> In the earlier period of development, from 1923 to 1940, there were 23 primary dwellings, 2 apartments, and 1 business.<sup>100</sup> Of the 23 now-standing primary dwellings (excluding the remaining garage apartment), 17 were built between 1923 and 1930 and 6 between 1931 and 1940. Revival styles represented are as follow: 10 Colonial Revival (including 1 Dutch and 2 Cape Cod subtypes); 6 Tudor (including one with French elements built after 1940); and 1 Italian Renaissance Revival. American styles seen on the street consist of 1 Prairie School and 5 Bungalow/Craftsman (3/2). One pre-1940 building is in the category, Undefined.

Virginia's two-story, predominantly wood Colonial Revivals are showcased in the 200 block, between Poplar and Overbrook; a single stone-masonry Dutch subtype is centered in the same block. One-story Colonial Revival examples include two Cape Cods, one at each end of the long avenue, and a cross-gabled brick located midway in the 500 block. The five steep-gabled Tudors are in the central and northeastern portions; the three bungalows (two with Tudor detailing) and two Craftsman examples (one a 1924 "airplane house" at the Virginia-Glenside triangle) are dotted all along the street. Centered in the 200 block are the two remaining historical examples—the red-brick Italian Renaissance Revival dwelling and the wood-frame Prairie School house, the latter style considerably past its peak by 1930. Well built in

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<sup>98</sup> Walker, p. 187.

<sup>99</sup> Two of these, at the southeast corner of Virginia and Poplar, are on the Roosevelt School block and outside the boundary of Acre Homes; therefore, they have been excluded from tabulation and discussion.

<sup>100</sup> Neither it, a service station, nor its associated apartment is extant (currently existing).

a style not readily identifiable is a one-story, hipped-roof brown brick with inset porch, also in the 200 block.

Building materials are typical for the revival styles, although modern replacement materials are also present. The roofs are universally composition-shingled in the standard rectangular shape, with only the Italian Renaissance Revival having a diamond-shaped variant. A pristine Tudor has its seven-plus-one gables covered in the thinner mineral-type composition shingles, which are rolled under the eaves in a picturesque effect.

Wall materials in the early structures are varied, with those of masonry including brick (red, brown, ochre, variegated, clinker, and painted-over); stone; and one combining stucco and false half timber. Three frame houses have walls covered in stained wood shingles, and six have painted or stained weatherboarding; these materials are probably original. Nonhistoric siding has been used to cover or replace existing weatherboarding on six primary dwellings: vinyl siding on five and metal siding on one.

For the most part, the original wood windows and doors of the pre-1940 houses have been adequately maintained and retained in place. Except for three homes with synthetic window replacements, all windows are of painted wood with double-hung sash. Sash glazing is multi-light or single pane, the former in 8, 6, 4, 4-vertical, and 3-vertical configurations. When found in combination, the sash is always in the traditionally correct arrangement of the multiple-pane above the single.

The primary entry doors of the earlier structures are also all of wood, in plank or panel construction, and usually incorporating glazing. Only one otherwise pristine example appears to have an obvious replacement door, this of wood flush construction set incongruously between the original beveled glass sidelights of the Italian Renaissance Revival house.<sup>101</sup> In all, sidelights are present on five dwellings. A fanlight occurs on one alone: the late Prairie School example.

Regarding condition, 8 of Virginia's 23 pre-1940 homes fall easily into the category, *excellent*, while 7 are considered to be in *good* condition, and 1, with original features intact but needing maintenance and repair, has been assessed as *fair*. None of the early Virginia Avenue properties was classified as *poor* or in *ruin*. The 7 houses with nonhistoric vinyl or metal siding come under the category, *SDG*.<sup>102</sup>

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<sup>101</sup> The exemplary 7+1-gabled brick Tudor also has a flush entry door, which the owner believes is the original.

<sup>102</sup> The category, *SDG*, is discussed under the previous section, Phase I Aggregate Survey Results.

In terms of National Register status, 15 of Virginia Avenue's 23 pre-1940 properties would undoubtedly contribute to a historic district; of these, 10 are notable for their significance and integrity of materials and style.<sup>103</sup> On the other hand, 7 of the early properties have modern vinyl or metal siding which has compromised their historic character; these have been evaluated as conditionally contributing. Mostly due to the massive two-story addition on one end, the remaining property—one of Virginia Avenue's early Colonial Revivals—has been classified as a noncontributor.

All but 3 of the 60 post-1940 Virginia Avenue properties are in the category, Modern. The exceptions are the 1 Tudor with French elements mentioned earlier and 2 structures classified as Moderne. As to condition of these later buildings, 5 are in the category, *fair*, with the remainder evaluated as *good*. None is considered to be in *poor* condition or in *ruin*. One-third of these post-1940 properties—21 in total—have replacement vinyl or metal siding, in whole or in part; these are therefore in the category, *SDG*.

#### East Overbrook Avenue

Along its full extent, from North Seventh to North Fourteenth, East Overbrook has a total of 38 primary dwellings, with 17 of these constructed prior to 1940. Of these earlier residences, 12 were built during the period 1923-30 and the remaining 5 from 1931-40. Four revival and two American styles are represented: 6 Colonial Revival; 1 Neoclassical; 3 Tudor; 1 French Eclectic; and 3 Bungalow/Craftsman (1/2). In the category, Undefined, are the 3 remaining homes.

The Colonial Revival dwellings are all imposing, two-story examples; at least one is found on each of the three blocks making up the street. One of these is an exemplary Dutch Colonial subtype with its original weatherboarding and compatible alterations; another is the earliest house in Acre Homes, now with vinyl siding. The four others include two textbook-caliber red bricks. The sole Neoclassic house, in the 900 block, is an imposing red-brick version, complete with a two-story portico over tall Doric columns. In the 700 block is the single French Eclectic dwelling: one-story, but a diminutive Cinderella castle nonetheless, in whitewashed red brick with an angled entry and a corner tower topped with a conical roof. All three of the Bungalow/Craftsman houses, in the 800 and 900 blocks, were built in the 1920s; one has had vinyl siding added at a recent date. Each of the three stylistically undefined properties has undergone alterations extensive enough to mask its original character. Materials in the pre-1940 Overbrook houses are the typical: brick and

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<sup>103</sup> Added to the *Contributing* category is the post-1940 Tudor with French elements. Condition of this property is *Good*.

stone masonry; wood frame construction with shingles or weatherboarding; and composition-shingle roofing. Three homes have kept their historic wood-shingle roofs. Four homes built originally with weatherboarding are now covered in vinyl siding.

Windows are wood double-hung sash or wood casement, some with leaded diamond-shape glazing. Modern synthetic windows have replaced the wood originals in four of the primary dwellings. Doors are wood, in plank or panel construction, a handful with fanlights or sidelights. Modern replacements are evident in five of the historic structures, including two particularly inappropriate Victorian-style doors.

Condition of the pre-1940 primary structures is as follows: 7 *excellent*; 5 *good*; none *fair*; 1 (with most of its original material still intact) *poor*; none in *ruin*; and 4 in the category, *SDG*.

Eleven of the 17 pre-1940 Overbrook properties would contribute outright to a historic district. Of these, 6 are significant: architect-designed or textbook examples of their respective styles possessing a high degree of integrity. Four properties, because of their nonhistoric siding, are placed in the category, conditionally contributing. The 2 remaining properties are noncontributors due to one or more factors: extensive alterations; addition of nonhistoric features; and installation of nonhistoric materials.

Of the 21 post-1940 properties on East Overbrook, 3 would contribute to a historic district, and 2 are considered significant. Condition of these two structures is *excellent*, and 16 of the remaining post-1940 buildings are evaluated as *good*. Just 2 of the later buildings have vinyl replacement siding. A single structure, though built in a contemporized Colonial Revival style, has an uncharacteristically deep setback and nonhistoric features and materials which combine to render it a noncontributor.

#### Elmwood Avenue

Elmwood, with a present-day total of 30 properties, developed quickly in the addition's early days. Including the extension to the south, 20 building sites were improved prior to 1940, with 13 built up by 1930.<sup>104</sup> Of the 7 remaining properties developed between 1931 and 1940, 3 are located on the initially platted segment and 4 along Elmwood's southern extension. The street as a whole has just four pre-1940 architectural styles: 7 Colonial Revival (excluding the 2 heavily remodeled examples now categorized as "other"); 6 Tudor; and 2 each bungalow and Craftsman. In

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<sup>104</sup> Three of these 20 properties have been dropped from the early period totals: the extent of their remodeling now puts them into the modern category. As a result, properties on Elmwood are now tabulated as 17 of pre-1940 vintage, with 11 of these 1920s structures and 6 belonging to the 1930s decade.

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to become noncontributors. The remaining 7 properties are modern in character, with the assessment of their significance deferred until Phase II.

### Whitworth Avenue

Whitworth has a total of 41 primary residences, with 23 constructed by 1940. These earlier structures consist of 15 built between 1923 and 1930, and 8 in the following decade. There is considerable architectural variety: eight revival styles can be seen, with only the Neoclassic absent. These are: 6 Colonial Revival; 4 Tudor; 1 Italian Renaissance Revival; 1 Spanish Eclectic; and 2 French Eclectic. American styles on Whitworth consist of 1 Prairie School and 4 Bungalow/ Craftsman (2/2). Four dwellings are categorized as Undefined.

The six two-story Colonial Revival examples are aligned in the central and northeastern parts of the street. They vary in materials, with three now having vinyl siding and one siding of prefabricated metal. Two of the Tudors are the lower-roofed cottage variety; the remaining two are pristine examples of the more typical steep-pitched roof type. One of the French Eclectic dwellings is said to have been adapted from plans featured in the 1837 Paris World's Fair. The Craftsman houses are both late-1920s vernacular examples. Of the bungalows, one has Spanish Eclectic details and the other, Tudor refinements. The late-1920s Prairie School house has brick construction atypical of the style. The single Spanish Eclectic house is near the street's northeastern end, across from the high-style Italian Renaissance Revival example modeled—at a greatly diminished scale—in stone after the Marland mansion. In the Undefined category, as well as two nebulous dwelling-types, are early examples of two later styles: one each Minimal Traditional and Split Level.<sup>105</sup>

Whitworth's 1923-1940 homes evidence an abundance of brick, with fully half having this material, in colors ranging from tan to ochre to red to brown. Brick is used alone and in combination with weatherboard, wood shingles, and even the street's ubiquitous vinyl siding. Two other masonry materials are found here: concrete block/poured concrete stucco, and stone. It is notable that of the nine weatherboarded residences, all except one (and this combined with brick) have been covered in vinyl siding.

Roofs on Whitworth display a proportionately greater variety of materials than elsewhere in Acre Homes. While the majority has composition-shingle roofing, a single wood-shingle example is also found.<sup>106</sup> The Spanish Eclectic bungalow has a

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<sup>105</sup> These modern buildings are placed here as a temporary expedient because the Phase I Architectural Styles section does not include elaboration on their types. The Phase II text should cover these styles specifically. At that time, these early examples should be pulled from the *Undefined* category and placed in the two modern stylistic categories where they more properly belong.

<sup>106</sup> Oddly, this otherwise exemplary Colonial Revival also has vinyl siding and synthetic replacement windows.

flat, presumably asphalt, roof with parapet; the parapeted-gable Tudor cottage an unfortunate metal replacement one. As a hallmark of the style, red Spanish tile is used on the high-style Italian Renaissance Revival house.

Windows are wood, double-hung in various multi-light configurations; several have elongated vertical panes and two have diamond-shaped leaded glazing. The Italian Renaissance Revival example, again, has a different window type: original mid-1930s metal casements in 8-light panels. Unaccountably, considering the extensive use of nonhistoric siding on Whitworth, the street's original wood doors appear to remain intact, with the single exception of one metal-panel replacement unit.<sup>107</sup>

Six of Whitworth's 41 total dwellings are in *excellent* condition, with all these pre-1940 examples; 17 (including 4 built before 1940) are in *good* condition; 4 (all earlier) are classified as *fair*; and 14 properties, including 9 pre-1940 ones, with nonhistoric replacement siding are in the category, *SDG*.<sup>108</sup>

In terms of National Register contributing status, 15 of Whitworth's 41 properties are full contributors; 6 of these are notable examples of their respective styles. Thirteen houses having nonhistoric materials are conditional contributors. The remaining vinyl-sided house—Acre Homes' earliest Split Level example—is a noncontributor due to the massive 2004 addition of a nonhistoric, shed-roofed, two-story garage and covered balcony.<sup>109</sup> A second noncontributor is a clearly contemporary brick home with a large front-facing skylight; the building also has a considerably deeper setback than all other homes on the street.

### Glenside Avenue

Glenside today has 29 total residences, 14 of which were in place by 1940, with 2 of these garage-apartment units. Of the 12 principal dwellings, 9 were built in the 1920s and 3 in the following decade. For the 29 primary residences in total, the stylistic breakdown consists of 5 Colonial Revivals, 2 Tudors, 1 each Spanish Eclectic and French Eclectic, 14 Modern, 1 Other, and 5 Undefined.

There is more significant variation in the size, character, and treatment of Glenside's post-1940 dwellings than in their actual styles. They range, at one end, from grand—a tile-roofed, masonry stucco Spanish Eclectic with tennis court and pool—to a series of modest small dwellings at the other. One of the two Tudors is a steep-

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<sup>107</sup> This information was volunteered by the owner. The paneled metal door is painted to match the house trim; as such, its fabrication is not apparent from a streetside view.

<sup>108</sup> This total includes a Tudor brick house having a recent nonhistoric metal replacement roof.

<sup>109</sup> The architectural significance of this property has been compromised by the 2004 installation of vinyl siding and a large, incompatible structural addition. As originally built, the house had white asbestos shingles, a type of wall covering which has become increasingly rare.



pitched charmer with many authentic features and details; the other is a minimalist version to which modern synthetic materials have been added. Two of the five Colonial Revivals are the Dutch subtype; one is pristine in ochre brick, the other has synthetic replacement windows and vinyl siding. The third representative of the Colonial Revival style is a one-and-one-half-story Cape Cod type, vinyl-sided as well. The fourth Colonial Revival is a late, vinyl-sided example, and the fifth, also vinyl-clad, was moved to Glenside from a Marland farmstead in the 1950s. The French Eclectic house, of white-painted brick under a wood-shingled roof with flared eaves, has authentic details in its brick dentils and copper canopies. The five Undefined dwellings are categorized so for various reasons: one has all the features of a bungalow except the necessary porch; another, compared to its imposing clinker brick 1926 garage-apartment, is a one-story, later-appearing puzzle; the remaining three are simply anomalous in terms of an identifiable style. The single, stone-sided residence placed in the category, Other, has been so extensively remodeled that its original style is no longer apparent.

Just 2 of Glenside's 29 homes are considered to be in *excellent* condition, these both built before 1940; 12 are evaluated as *good*, with 4 pre-1940 and 8 post-1940 in this category; 2 (1 early and 1 late) are *fair*; 1 post-1940 structure is in *poor* condition; and 12 (5 early, 7 late), having vinyl or metal siding, are in the *SDG* category.

Seven of the 29 total Glenside properties would contribute to a historic district; of those, 3 are significant in terms of overall condition and integrity of style. The 12 properties with nonhistoric siding go into the category, conditionally contributing. The remodeled stone house on Glenside must be considered as a noncontributor due to its considerably altered character. The contributing status of Glenside's remaining 9 modern properties awaits the conclusion of Phase II.

#### Poplar Avenue

Poplar, a short east-west street connecting Virginia with Elmwood's later southern extension, has just 5 properties. All were built after 1940; 3 are in *good* condition and the remaining 2 have vinyl siding, which places them in the category, *SDG*.

#### North Fourteenth Street

This major arterial, known historically as the Newkirk Highway, has a total 18 developed properties within the Acre Homes boundaries, with just 3 residences pre-dating 1940. All of these were built in the mid-1920s. There are 2 Spanish Eclectic and 1 Colonial Revival, the latter with mixed features and details.



Clustered to the south of Elmwood Avenue, all three residences are two-storied, commodious, and well-built, as befits their prime location overlooking the original Marland game preserve. The corner property, a 1926 Spanish Eclectic with simplified details, is built of masonry stucco with a hipped roof covered in the original red composition shingles. The wood panel door has inset glazing, and the wood double-hung windows have six-over-six and one-over-one configurations. The middle house, built a year later, is Spanish Eclectic also; it has similar masonry stucco construction and a multiple-gable roof covered in red Spanish-style clay tile. The door is similarly wood paneled with glazing, and the windows are also of wood, with double-hung eight-over-eight sash. The third house is a red brick Colonial Revival with Spanish elements in the clay-tiled hipped roof; it also has a Prairie School/Neoclassic/Italian Renaissance Revival amalgam in the full-front, one-story porch with a central-arch roof detail atop fluted columns.<sup>110</sup>

All three pre-1940 homes are in *good* condition, and all three would unquestionably contribute to an Acre Homes historic district. Two of the three would be considered significant.

Post-1940 properties on North Fourteenth total 15. Of these, 1 is Colonial Revival, 1 is Tudor, and the remaining 13 are modern in style. Condition varies. In the *poor* category is a long-vacant structure deteriorating behind overgrown shrubbery. Two brick houses have been assessed as *fair*; the remaining 12 are in *good* condition. The two revival style properties would contribute to a historic district. The four having nonhistoric replacement siding would be in the conditional contributor category. Status of the remaining properties on North Fourteenth Street will be determined during Phase II the Acre Homes Intensive Historical/Architectural Survey.

### **Streets and Streetscape: Hardscape**

Current-day hardscape features in Acre Homes consist both of original elements and of those added over time.<sup>111</sup> These include sidewalks, which are found on some streets and not others, and streetlights, which illuminate one particular street well and the others barely adequately. It is Virginia Avenue which has the superior night lighting provided by special, recently restored fixtures: these are the 43 original decorative streetlights made up of acorn globes on 8-foot galvanized steel standards,

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<sup>110</sup> The columns are not original but white vinyl replacements. The originals, for which documented has not yet been found, were doubtless of wood and probably in the simpler Doric style rather than the synthetic fluted ones now present.

<sup>111</sup> Hardscape is a landscape architecture term which connotes the built elements in the streetscape—streets, sidewalks, curb and gutter, street lights, benches, etc.—rather than the “soft,” natural, elements of vegetation in the form of grass, perennial plantings, shrubs, and trees.

which were installed as development began in 1923. Throughout the addition, other than these character-defining Virginia Avenue street lights, it is the original brick streets themselves which serve as the primary hardscape feature.

### Street Design and Construction

Compared with modern residential streets in the city, Acre Homes' historic brick avenues were laid out to be considerably narrower. East Overbrook between Virginia and Fourteenth is just 18 feet in pavement width; Elmwood shares this same dimension. At 22 feet from curb to curb, the three remaining brick-surfaced avenues—Virginia, Whitworth, and Fairview—are only 4 feet wider.

Information contained in the Ponca City Engineering Department's *Pavement and Drainage Atlas* offers few detailed specifics about the construction of these early-1920s brick streets. Aside from the curb-to-curb dimensions, the plan notations state only that the bricks are 2½-inches thick and are laid on a 4-inch concrete base.

At an early date, two of Acre Homes' original streets had surfaces other than brick. Unaccountably, the segment of East Overbrook from Seventh to Hillside is—at 26 feet—8 feet wider than that portion from Virginia to Fourteenth. Also, instead of brick, this block was resurfaced in 1938 in emulsified asphalt on the older concrete base.<sup>112</sup> For reasons not known, in 1947, Glenside was paved in concrete “on the old 4” base” rather than in brick.<sup>113</sup>

### Alterations to Streets

Alterations to streets within the subdivision have been fairly minimal. At some point between 1932 and 1938,<sup>114</sup> Elmwood Avenue was extended southward in a curved alignment to intersect with Highland Avenue; Poplar was extended eastward to meet the extension at the same time. As originally laid out, Fairview ended in a T-intersection with Ridgway Avenue (now Gary); it was extended through to Hartford in 1939, with the short vestigial portion to the west vacated concurrently. Also in 1939, the intersection of Virginia and Albany was altered, no doubt to facilitate turning traffic, by widening the curb radius. In 1966, Virginia Avenue's original intersection with the Newkirk Highway (now North Fourteenth) was realigned to

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<sup>112</sup> *Pavement and Drainage Atlas*, P-13.

<sup>113</sup> SID (Street Improvement District) 84, Ponca City Engineering archives.

<sup>114</sup> A definitive date for the Elmwood extension has not yet been found in the city files.

feed instead into Hartford Avenue, thus eliminating the diagonal and converting the high-traffic intersection to a more efficient four-way design.<sup>115</sup>

### **Saga of the Virginia Avenue Street Lights**

Guided by a small group of committed neighborhood residents, Acre Homes already has had at least one important preservation success. This was the restoration of the original street lights lining both sides of Virginia Avenue. Over the years, many of the distinctive acorn-shaped globes had been broken and a number of the galvanized steel lampposts had become nonfunctional. These were repair and replacement issues that city government believed would be expensive. As a result, in 1994, the City of Ponca City announced plans to remove the historic fixtures.

But many city residents, including Main Street activists as well as Virginia Avenue householders, would resist trading the 1923-vintage, character-defining street lights for a run-of-the-mill modern type—at least not without a fight. Spearheaded by Susan Hill, Ford Lasher, David Garrison, Marcia Davis, and others, the group mounted a campaign to save the venerable fixtures. They traced down the source of the original lights and found that authentic replacements were indeed available.<sup>116</sup> They also launched a search for knowledgeable preservation activists throughout the country, and in Washington, D.C., were fortunate to find Barry Williams, head of the nonprofit American Streetscape Society, who lent expertise and another helping hand.

A petition drive resulted in a majority of Virginia Avenue homeowners agreeing to a one-time property assessment which would subsidize the purchase of authentic replacement parts and pay for the more technical restoration work. For the needed repainting, the homeowners themselves tackled the job. Two years later, by the spring of 1997, the historic street lights were once more illuminating Virginia Avenue in a silvery glow. Moreover, the project had proved to doubters that with documentation and diligence, character-defining features of a historic environment can find a new life. Barry Williams makes the case for preservation:

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<sup>115</sup> Composite street map of Acre Homes showing survey and engineering data, Ponca City Engineering Department.

<sup>116</sup> Ford Lasher files, hand-delivered to author on June 21, 2004. Documentation shows that Smith Lighting in Oklahoma City was the contractor for the original street lights. The firm was still in business in 1993, and the original invoice was still in the company files at that time. A letter of August 21, 1993, from Smith Lighting Sales, Inc. to Mrs. Marcia C. Davis, states: "According to our records, the City of Ponca City bought 224 of our 874 series in the 1920's. The product is still available with newer manufacturing techniques and updated light sources."

Editor, The News,

Ponca City has about 140 incandescent post-top street lights featuring cast-iron lampposts topped by glass "acorn" globes. Many are located along Virginia Avenue. These ornamental fixtures are rare and historic, and add a great deal of charm to your city. We are pleased that local residents are now working to save them. They are worth preserving.

Ironically, by not junking these fixtures when most U.S. cities did, Ponca City did itself a great favor. Cities across the country that were

quick to scrap their classic street lights now regret it—many are now installing new replica fixtures at tremendous cost. Ponca City never made this costly mistake.

Ponca City's post-top fixtures should be retained—and upgraded. Because incandescent bulbs are very costly to operate and maintain, these fixtures should be retrofitted with economical, high-pressure sodium (HPS) bulbs. This could slash operating costs by as much as 70 percent. The aging, underground series-circuit cable should be replaced with a new multiple-circuit

cable to improve reliability, and some lampposts may need new doorplates.

It is perfectly feasible to save and upgrade historic street lights in this manner. Many cities have already done so. We hope that Ponca City will do the right thing, and retain these unique lights.

Barry Williams

The American Streetscape Society  
Washington D.C.

*Ponca City News*

April [DAY], 1997

## The Mystery of the Business Houses

In the dedication contained on the original map showing the layout of the Acre Homes Addition, E. W. Marland, as owner-developer, makes the following statement:

*I Do Hereby Declare That Business Houses May Be Erected [sic] On Lot 12 Block 2; Lot 1 Block 3; Lot 1 Block 4; Lots 1 to 9 Inclusive in Block 5; Lot 1 and 27 Block 6; Lot 5 and 6 Block 8; Lot 7 Block 12; Lot 1 Block 10; Lot 10 Block 13. And That All Other Lots And Blocks Shown On Said Plat Shall Be Used For Residential Purposes Only.<sup>117</sup>*

Intriguingly, the exact nature of these "business houses" remains undiscovered; nor was Marland's intent for them currently known. However, in English rather than plat-speak, their location is clear: the continuous frontage on Virginia Avenue's east side, between Overbrook and the Fairview-Glenside fork, which amounts to about the central third of the long avenue. The business-house locations also logically included all properties facing upon on Virginia Avenue's two radial intersections,<sup>118</sup> as well as the two west-side lots between Liberty and Albany, the latter street originally named Cottonwood.<sup>119</sup>

<sup>117</sup> "Plat of Acre Homes Adjacent to Ponca City, Kay County Oklahoma," May 1923.

<sup>118</sup> These would be the two multi-branched intersections with blocks ending in triangular points: Overbrook-Hillside-Virginia-Whitworth and Cottonwood/Albany-Fairview-Virginia-Glenside.

<sup>119</sup> Omitted by intent was Block 9, a park set-aside on Virginia's east-facing frontage between Overbrook and Liberty.

Only two Acre Homes properties are known to have been developed for non-residential use,<sup>120</sup> and these may offer some clues about the developer's intention. They are the George W. Durall Service Station at the Virginia-Whitworth point, which operated from about 1932 until its demolition at a date not yet known, and the Tudor style house at the northeast corner of Virginia and Overbrook. The latter had two commercial uses. First, it was Marland's sales office for building sites in the Acre Homes subdivision.<sup>121</sup> Then, beginning in 1931, it became Pat's English Inn, a well-frequented neighborhood tavern which served sandwiches, soft drinks, and ice cream concoctions into the 1940s. Little is known about the real-estate sales operation, but Pat's became a local landmark:

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**Pat's English Inn  
Popular Sandwich  
And Drink Shop**

For 20 years Claude and Harry Patterson have been serving food, drink and extending cordial hospitality to their patrons. The result is Pat's English Inn, at Virginia and Overbrook avenues.

They came here in 1919 and located in the Murray's theater building. In 1928 they moved to 108 East Grand Avenue, and in 1931 to their present location.

The two were the first to bring retail sandwiches to Ponca City and at one time were the operators of the one of the largest Whitman candy agencies.

Architectural lines of the building are old English, and this year three large paintings of English scenes were hung. Pat's is known for genial hospitality, and the slogan is, "If we fail to say thanks, the drinks are on us."

The inn is a rendezvous for high school and college friends of the Patterson brothers as well as many other Ponca Citians.

*Ponca City News, September 10, 1939*

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<sup>120</sup> A third possibility is the Clifford O. Wetzel house at 403 Virginia, the sole lot developed on this frontage between 1923 and 1940. Whether or not a business was operated here is not as yet known.

<sup>121</sup> Information provided on July 5, 2004, by Kathy Adams, coauthor, with Tulsa architect John Brooks Walton, of the forthcoming book, *Historic Homes in Ponca City and Kay County*.

# Survey Report

## Phase II

### 1923 Acre Homes Addition

Prepared for the City of Ponca City, Oklahoma  
September 1, 2005

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## **Summary**

In the summer of 2004, the first component of an intensive level survey of the Acre Homes Addition in Ponca City, Oklahoma, was completed by Marlys Bush Thurber. Her report, "Acre Homes Addition, Phase I Intensive Level Architectural/Historical Survey" provides a background for the history of the addition platted by E. W. Marland in May 1923. Phase II, which this abbreviated report covers, is the second component of the intensive level survey for Acre Homes and it was completed during the summer of 2005.

The Thurber survey covered slightly more than 50% of the houses in the addition.<sup>1</sup> The survey work in Phase I determined circa date of construction, architectural style, condition, and modifications to houses in the addition. Thurber's report also designates possible "contributing" or "non-contributing" status for each house. This Phase II report includes these elements, but other data which is required on Oklahoma State Historic Preservation Office survey inventory forms.<sup>2</sup>

At the time the Phase I report was completed, there were no recommendations made concerning a possible historic district or potential district boundaries. Recommendations concerning historic district possibilities will be made in the conclusion of this report and are based on consultation with Ms. Thurber and review of both Phases I and II survey results.

A total of 195 buildings were surveyed in Phase II. A list of properties is included in this report in Appendix I. The historical context for Ponca City, as it relates to the development of Acre Homes, is included in the Phase I report and is not duplicated here. However, because

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<sup>1</sup> There was some overlap of residences inventoried by both the author and Ms. Thurber along Overbrook and Virginia Avenues but both surveys represent approximately half of the entire addition.

<sup>2</sup> Ms. Thurber did not have available at the time of her inventory, a State Historic Preservation Office database for recording details, which is now available and was required use in survey. This database accounts for many of the differences in what is recorded in Phase I and Phase II reports.



many houses in the Phase II survey were constructed during the 1950s and the Phase I report did not cover this decade, a brief background of housing starts and statistics is provided for this period

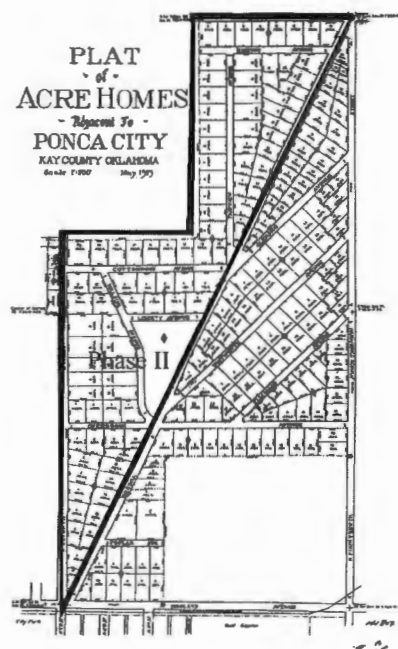
### **Purpose**

The purpose of Phase II was to:

1. Complete the inventory of the Acre Homes Addition.
2. Evaluate each resource for eligibility for listing in the National Register of Historic Places.
3. Analyze Phase I and Phase II findings and determine the potential for a historic district including possible boundaries.

### **Methodology**

The survey boundaries of Acre Homes Phase II include a partially triangulated area from the junction of Virginia Avenue with Highland Avenue, then proceeds along the west side of Virginia Avenue going north, northeast, to Hartford Avenue; and then the boundary proceeds along the south side of Hartford Avenue going west to an alley which separates Acre Homes from the Crestview Addition. The boundary then proceeds south along the alley and includes the east side until the alley turns west. Once it turns west, it includes the south side of the alley until it intersects with N. 7<sup>th</sup> Street. The boundary then proceeds south along the east side N. 7<sup>th</sup> Street until it returns to the point of beginning at a junction with Highland and Virginia Avenues. See the following map.



Map of Phase II of Acre Homes  
(within black lines)

The 2005 survey project methodology included a visual survey of all the residences and two businesses, and photography of each building in both black and white and in digital formats.<sup>3</sup> Two black and white photos were taken of each property, and many have several additional photos included with the inventory sheets, depending on the need for additional details. The black and white format meets the National Park Service standards for archival quality, and digital photographs are provided on CDRom so that the database information and photographs of buildings can be accessed quickly by the City of Ponca City staff. A survey database is also provided on CDRom in Microsoft Access, and in Microsoft Excel. These files will allow city staff to correct any technical errors and keep the survey current. Survey sheets, based on the Oklahoma State Historic Preservation Office forms, designate the components to include in the survey, and this information was completed for all buildings inventoried during

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<sup>3</sup> Photographs of west side of Virginia Avenue were taken in 2004 by Rhonda Skrapke, Grants Manager for Ponca City. The photo log in Appendix II reflects that a separate log was kept of these photographs and it is not included in this report.

fieldwork.<sup>4</sup> Inventory forms based on the SHPO database are provided for each building inventoried; however, the database is still in a Beta test condition and therefore the forms provided for Phase II only show code numbers in many entry categories. These represent data that can be viewed in the computer files which are being provided, but they are not currently viewable on the printed page. Once the database is finalized, however, survey data from the Excel spreadsheet or from the Access Database can be imported into the finalized software which will make it then possible to print more helpful inventory forms.

Kay County tax assessor's office records, city telephone directories, and vertical files at Pioneer Woman Museum provided the primary resources for circa construction dates. The files from Pioneer Woman Museum were only partially complete, and houses were often discussed without a specific street address provided. Because tax records are not necessarily accurate, and city phone books list addresses of owners with phones after the date of construction, this combination of resources was used.<sup>5</sup> Sanborn Fire Insurance Maps, usually an important source for building dates, did not cover the area surveyed in Phase II, except in 1931 and 1937 where a very small locale at the junction of Albany, Virginia and Fairview Avenues could be seen. These maps did provide a means for comparing footprints of these houses near time of construction to 2005 GIS footprint maps.<sup>6</sup>

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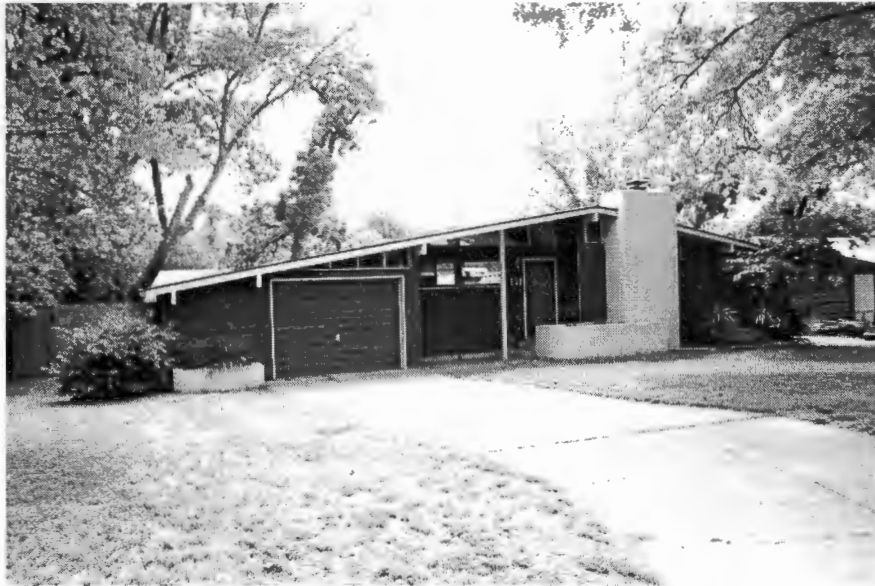
<sup>4</sup> Noted in the database are conditions when information was not possible to observe. Entry doors, for example, were sometimes not possible to view without trespassing on properties and conditions such as these are noted.

<sup>5</sup> The county assessor noted that sometimes remodeling dates are noted on the tax records; therefore, both construction and remodeling dates are provided when known.

<sup>6</sup> The GIS map was provided by Ponca City Community Planning staff.

### **Determining Eligibility**

Determining a house's contributing or non-contributing status was based on age and the architectural integrity of the residence.<sup>7</sup> Residences which retained their basic architectural characteristics were considered contributing. Houses built from fifty to eighty years ago are generally not in "as constructed" condition, and often additions and other modifications have been made. Therefore, the determination for contributing of a house's significance took into consideration how changes to a house have affected the integrity of house type. Examples of contributing houses are shown below where few changes have occurred.



121 Hillside, c. 1955. Contemporary.

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<sup>7</sup> The two businesses on Hartford Avenue in Phase II area are non-contributing because of both age and their inability to contribute to a residential district. A medical building was constructed in 2001 and office building in 1985.



232 Virginia Avenue, c. 1954. Ranch with Colonial Features.



1112 E. Hartford Avenue, c. 1935. Moderne.

Non-contributing houses were those that were of insufficient age, and those that had lost architectural character through one or a significant number of changes. Certain modifications, such as the use of seamed metal roofing on a Ranch house, for example, can make a house non-

contributing despite the integrity of the rest of house. Metal roofing is so inappropriate on this type of house that this single change can cause a non-contributing status. Examples of non-contributing houses are shown below.



718 E. Albany, c. 1955. Non-contributing; Inappropriate Metal Roofing Replacement.



716 Overbrook, c. 1939, c. 1985. Non-Contributing; Age and Modifications.



717 N. 7<sup>th</sup> Street, c. 1952. Non-Contributing; Over-large Garage Addition.

Common changes found in Phase II survey were in roofing material, although most of these changes were in-kind in nature. Asphalt roofing materials have been available since the early 20<sup>th</sup> century, and in the 1950s probably would have been preferred, so most existing asphalt shingle roofs are in-kind replacements. Synthetic siding has replaced original materials, and of 195 buildings, forty-eight are sided with vinyl. Introduced in the early 1960s, vinyl siding is a later replacement on houses built before that time. Frequently it mimics well the original siding and it comes in selections of board and batten and weatherboard. Such use does not necessarily preclude a house from being contributing, but each house is evaluated individually for all changes which affect architectural character. Other changes in the survey area include window and entry doors replacements. New windows occur in twenty houses with all or partial replacement. But again, many mimic original windows and may not alone preclude a non-contributing determination for a residence. Inappropriate replacements can, however, affect



architectural integrity, as shown in the example below, where four narrow new windows have replaced paired double-hungs.



116 Fairview, c. 1948. Non-contributing; Inappropriate Window Replacements.

The addition of carports, or covered parking to sides of houses or in front of garages is also an alteration that changes the character of a residence. There are eight instances of this alteration, and in some cases could be removed which could change the non-contributing status of the residence.

Non-contributing houses are determined by a combination of mentioned factors which alter the architectural character of a particular style and age. The database files indicate in entry "18. Significance" the reason for non-contributing status. In Phase II survey area of the 195 buildings there were 120 (61.5%) contributing houses, and 75 (38.5%) non-contributing.



### **Streetscape and Neighborhood Characteristics of Phase II Survey Area**

Virginia and Fairview Avenues, with brick surfaces, are the two oldest residential streets with some of the area's oldest houses (see Table of Houses, pg. 15). Other streets in the Phase II survey area are concrete, or asphalt surfaced.



Virginia Avenue's Brick Streets

The streets in the Phase II area are generally residential in nature, intended for just two lanes of traffic, with the exception of N. 7<sup>th</sup> Street, which is a wider thoroughfare and skirts the east side of Ponca City High School, and Hartford Avenue which is now a major four-lane thoroughfare. Hartford has been widened and newer retaining walls and fences were added along the new property lines of the two residences at numbers 1110, and 1112.

Most streets have large trees near the curbs but many are missing almost certainly because of age, and many have not been replaced. Along Fairview and Virginia Avenues, most houses have fairly deep setbacks with the exception of the 300 block of Virginia where a park

area originally was platted. Here the setbacks are not as deep and similar to setbacks along other streets in the Phase II area.

Virginia Avenue distinguishes itself as a primary street in Acre Homes by its original 1923 street lights which have been preserved.



Street Lights on Virginia Avenue

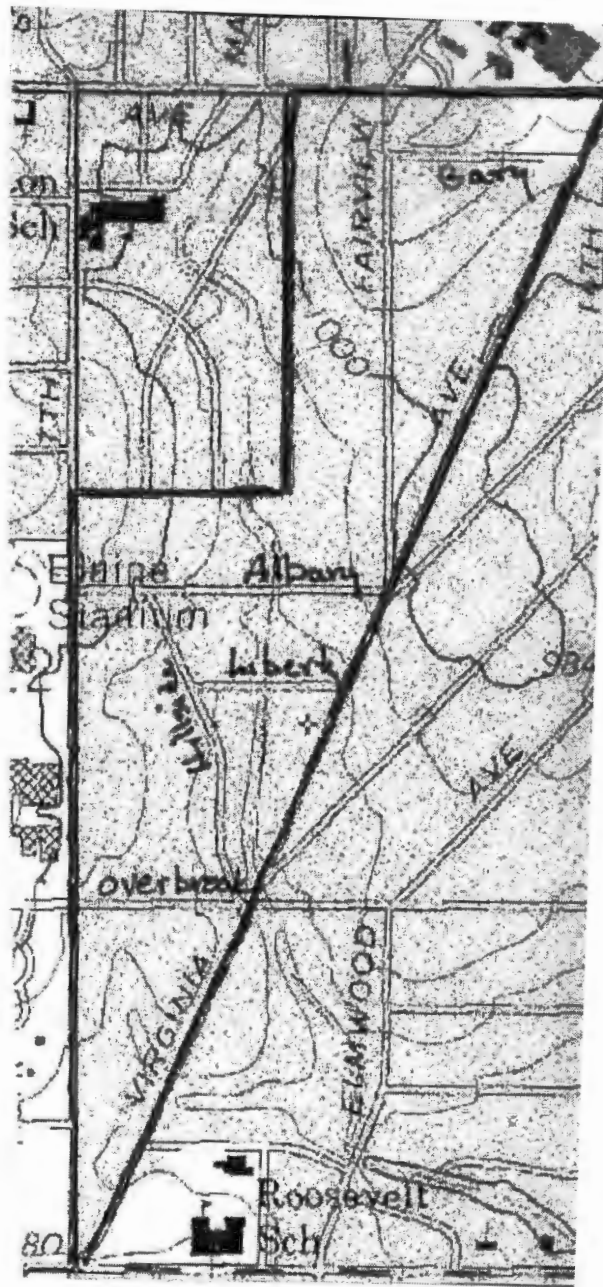
Sidewalks are along only N. 7<sup>th</sup> Street and part of Virginia. The sidewalks along N. 7<sup>th</sup> alternate between having parking easements and none. There seems no pattern to how sidewalks were laid along this street. There is also a curbside sidewalk along the east side of Virginia Avenue, between the 100 and the end of the 300 block, but there are no further sidewalks going toward Hartford. The lack of sidewalks speaks to the use of automobiles in the addition. Most residences, even early ones, have garages and 20% are detached. While many garages have been rebuilt or enlarged, their early presence indicates the area was not intended to be pedestrian in nature.

Virginia Avenue houses between numbers 108 and 210 have unusually deep setbacks because of a drainage channel. This channel from the east crosses under the street and enters the west side of Virginia Avenue in an open channel which causes some owners to approach their homes over bridges.



Garage and Bridge at 112 Virginia Avenue.

Two other streets have characteristics worth mentioning. Gary Avenue is only partially curbed and guttered, and the topography of the street is such that many houses are sited on slight rises or platforms above the more level street. The gentle topographic undulations in the Phase II survey area can be seen on a portion of a USGS Ponca City Quad map which is below. Fairview is the highest in elevation although there are no rapid changes in elevation except where Overbrook dips to the east before it junctions with Virginia Avenue. The drainage channel which runs through what was once the park naturally ended at this location and then crosses Virginia and drains toward the east.



Portion of USGS Ponca City Quad Topographic Map

## Housing Types in Phase II Acre Homes

The most common house type is from the Modern Movement. One-hundred sixty houses (82%) fall within this category, with subtypes of ranch, minimal traditional, and contemporary.<sup>8</sup>

<b>Ranch</b>	<b>Minimal Traditional</b>	<b>Contemporary</b>
~99	~49	~12 <sup>9</sup>

The majority of remaining houses include Revival styles, Colonial, Tudor and an Italian Revival. The rest are examples with few representatives: two Moderne (see Moderne example above, 1112 E. Hartford Ave.), a National Folk and one Prairie School, and a mixture of styles or those with no distinctive style. Shown below are examples, though, of the most predominant style. For a good example of a contributing contemporary house, see 121 Hillside Ave. on page 5.



913 N. 7<sup>th</sup> Street, Ranch

<sup>8</sup> These are generalized because some are combinations of characteristics.

<sup>9</sup> Unfortunately, most of the contemporary houses are non-contributing due to their recent age of construction.



155 Fairview, Minimal Traditional



717 Overbrook, Colonial Revival



146 Fairview, Tudor Revival

While there are only one Prairie School and one National Folk, they provide welcome variety in architecture.



218 Virginia Avenue, Prairie School





116 Virginia Ave., National Folk<sup>10</sup>

It is important to note, however, that not all houses in Phase II are “pure” versions of a particular house type. In Acre Homes II, there are combinations, for example in Modern Movement houses, with Ranch and Minimal Traditional characteristics found together on the same residence. This is not unusual, as popular architectural tastes change. Below is an example which combines some Minimal Traditional properties such as the suggestion of a shingled cottage, and a ranch with a larger than normal eave overhang for a Minimal Traditional house, and a large façade window - not a Ranch single pane picture window however.

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<sup>10</sup> This is close to one-story gable front and wing.





222 Virginia Avenue

Construction dates in the survey area range from c. 1924 to an infill house from c. 1996, but 60% of all houses were constructed in the 1950s. The following table is provided to show number of property/decade constructed in the Phase II area.

1920s	1930s	1940s	1950s	1960s	After 1960
14	16	39	117	5	4

A map is provided after the Appendices for the Phase II area which gives the house addresses, contributing and non-contributing status of the properties, and decade of circa construction.

### **Overview of Ponca City Phase II Construction**

The development in Acre Homes II during the 1950s and population table for Ponca are helpful in understanding the survey area during this decade.<sup>11</sup>

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<sup>11</sup> Population figures are from Polk Ponca City phone books from 1942, 1952 and 1962, and the 1924 Mitchell-Wyatt and Co. directory.

### Population by Decade

1940	1950	1960
16,792	20,180	24,411

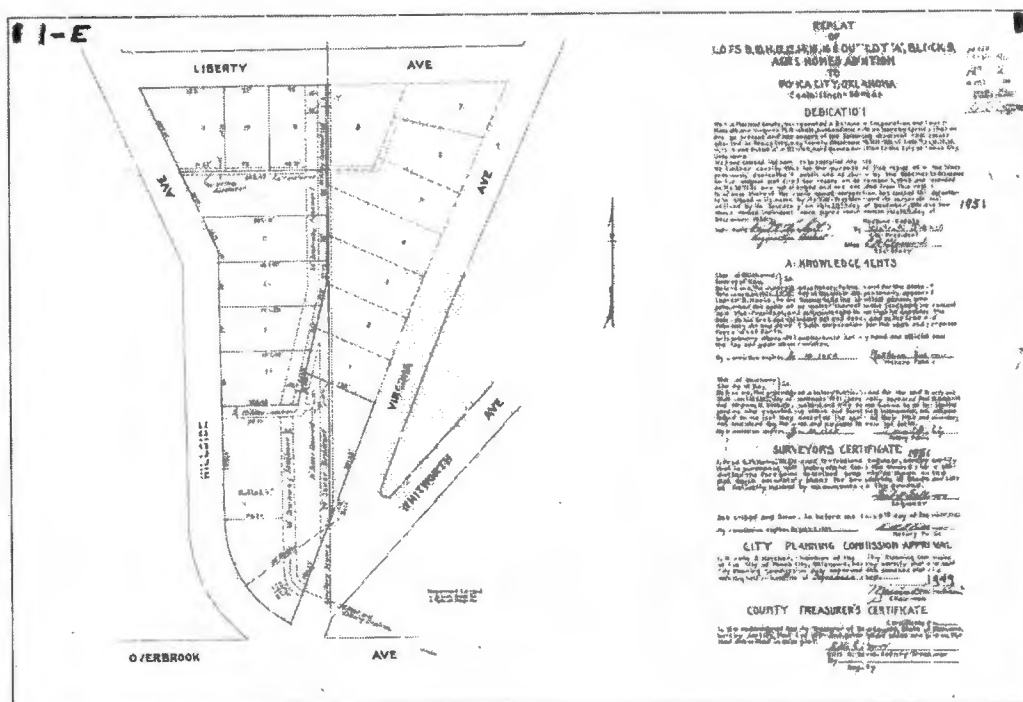
In 1924, Ponca City's population was 14,815. Between 1924 and 1940, the city grew about 13%; in the period between 1940 and 1950, population increased about 20%; and between 1950 and 1960, again it grew by about 20%, a relatively steady growth over nearly 40 years. Ponca City after World War II experienced a demand for home construction that had been delayed by the war. Post war growth and building activity in Ponca City is also reflected in a new 1947 hospital addition needed to accommodate the post war baby boom, additional classrooms added in 1953 to existing schools, and the construction of a new school in 1957.<sup>12</sup>

Just after the war, the 1950 US Census estimated there were 6300 homes in Ponca City. By 1960, there were 8757 residences in the city.<sup>13</sup> Of the 2457 new homes built during the decade, 5% were constructed in the Acre Homes Phase II survey area. While this appears to be a very small portion of the new construction in the city, the Phase II area is a relatively small and with 122 houses built during this decade, an average of twelve new houses were being constructed each year. In fact in response to demand for building sites in the Phase II area, Blocks 8 and 9, which were a park in the Marland's original plan, were replatted in 1951 (see pg. 3). Until this 1951 replat, Hillside, part of Virginia (the 300 block) and Liberty were unavailable for construction sites.

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<sup>12</sup> Chronology is found at the Pioneer Woman Museum, Ponca City Vertical File, "Ponca City".

<sup>13</sup> Census materials come from the Polk City Directories from 1942, published in Kansas City, Missouri, and the 1952 and 1962 directories published in Dallas, Texas. The 1924 data comes from a city directory published by Mitchell-Wyatt and Company, Ponca City.



1951 Replat of Park<sup>14</sup>

The result of the park replat can be seen in the following table because over forty houses were constructed in the area. The Acre Homes area continued to be desirable as a location for new houses and new building sites, and helped meet the increased demand for housing that occurred during the 1950s.

The following table is telling for construction in the Phase II area.

<sup>14</sup> There were two replats in Phase I area, and only the park replat in Phase II. The only covenant attached to the 1923 plat, which designated certain lots where business could be transacted (see Thurber, pg. 88) there were no further stipulations or covenants made when replats were made in either the areas.

**Table of Houses in Phase II area by Street and Year<sup>15</sup>**

Street	Virginia	Fairview	Overbrook	Hartford	7 <sup>th</sup> St.	Albany	Gary	Hillside	Liberty
1920	0	0	0						
1930	7	3	2						
1932	10	3	3						
1938	11	5	5	2					
1942	14	8	7	2					
1946	14	8	8	2					
1948	15	20	8	2	14	4			
1952	30	37	10	3	27	4 <sup>16</sup>	2	11	
1955	39	41	11	3	27	24	3	15	6
1957	41	41	11	3	30	25	4	21	9

### Architects/Builders

Several homes in Acre Homes II may have been designed by architects although only one is currently known: William N. Caton, from Winfield, Kansas. He provided plans for at three houses at 817 N. 7<sup>th</sup>, c. 1941, 145 Fairview, c. 1943, and 153 Fairview, c. 1939. One contractor, H. W. Midkiff, is mentioned as building in the Acre Homes, but the sites associated with his work are not identified.<sup>17</sup>

<sup>15</sup> Telephone Directories provide the numbers. While these numbers can be in error, they do provide a general sense of how construction occurred. Houses could be missed that were in construction, or existed perhaps had no telephone number. Also, this table does not contain every house in the inventory; some are constructed after 1957.

<sup>16</sup> While the 1952 City Directory notes no houses on Albany, four houses were listed there in 1948.

<sup>17</sup> Information from Pioneer Woman Museum, "Architects" vertical file as well as street and the Acre Home files.

## **Phase II Survey Recommendations**

The Phase I and II surveys in Acre Homes were undertaken to evaluate the residences in this subdivision, platted by E. W. Marland. As one of the early subdivisions in Ponca City it was home to Marland Oil company executives as well as other moderately well-to-do residents. The potential significance of a district based on these surveys of Acre Homes would be in Community Planning and Development, as an early subdivision which helps provide a historical context for the development of Ponca City. E. W. Marland's intent, however, to plat one acre lots so residents could have a romanticized, agrarian experience with vegetable gardens, chickens, and perhaps a cow, apparently was abandoned rather early for divided lots and more houses. In the Block 13 area of the Phase II survey, for example, there are thirty-four houses where seventeen were intended to be. His original park has also disappeared as houses filled original open park space in the post World War II building period, therefore the intention of Marland's plat has been compromised in the Phase II survey area.

The area was also reviewed for a possible association with Mr. Marland, a person significant in Ponca City's history, although after platting, there seems little direct association of the Phase II area with Marland. The architect of the Marland Mansion, John Duncan Forsythe, did live at 712 Overbrook Avenue, but it seems from the Phase I report that most of his company executives lived in the Phase I survey area.

The area was reviewed as well for architecture, to evaluate if there are a group of residences that embody distinctive characteristics of a period. A further requirement for a potential historic district is that the residences must retain historic integrity of those features necessary to convey its significance. Overall, however, architectural integrity is an issue in the Phase II area; for example, the survey area has 61.5% of the buildings inventories that are

contributing, which is a smaller percentage than desired. Alterations such as carports can be removed in some cases, and improved maintenance would affect several houses, however, in the Phase II area, age was also a factor in many of the non-contributing buildings because 26 of the 195 building (13%) of the buildings built after 1955. Streets were reviewed individually but the mix of contributing and non-contributing houses still appears to be close to the percentage in the rest of the survey area, with the exception of the west side of Virginia where nearly 77% were contributing. This street was evaluated in conjunction with the Phase I results (see below).

At this time, it is the author's opinion that the Phase II survey area does not appear to have the significance and architectural integrity to recommend a historic district.

#### **Acre Homes Summary and Potential District Recommendations**

At the completion of Phase I, there was not yet enough information for the entire Acre Homes addition to make a recommendation on the potential for a historic district. It is the opinion of the Phase I consultant, Ms. Thurber, that there is also a significant loss of architectural integrity in the survey area (see the Phase I report for issues), and that there is not an identifiable historic district. She observed that there are random pockets of houses with the desired integrity, but they cannot be linked together successfully to identify a district.

After the author and Ms. Thurber met on August 22, 2005, to discuss the Acre Homes addition as a whole and investigated the possibility that shared streets between the survey areas might show the potential for a district, it was a mutual conclusion by both the author and Ms. Thurber that there are no apparent historic districts in either survey area.

There is one possible research area to pursue however within Acre Homes, and perhaps within Ponca City, and these are the buildings/residences associated with the architect William (Bill) N. Caton, from Winfield, Kansas. In the Phase I area there are nine houses known to be

designed by him, and two others which also appear to his designs.<sup>18</sup> In the Phase II area, there are three more of his houses. He worked in both Kansas and Oklahoma, and his W. P. Hackney house, also known as Jarvis House at 417 E. 10<sup>th</sup> in Winfield, Kansas is listed in the National Register for its architectural significance (Listing #73000749). About twenty of his buildings are still extant in Winfield, and a comparison of his work with Ponca City might be useful to determine if he is a master architect and his work in Ponca City worthy of recognition.<sup>19</sup>

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<sup>18</sup> See Phase I Report inventory notes.

<sup>19</sup> In his home town of Winfield, there is a brochure for a guided tour of his buildings which claims there is a "Caton look". See the website: <http://www.winfieldcourier.com/Standinginfo/tourtrax.html>. There is an "Architects" vertical file at the Pioneer Woman Museum, with a letter from Caton which lists his Ponca City works although only noted here are his Acre Homes residences.

## References

Kay County Tax Records, provided by Ponca City Community Development

Plats and replats of Acre Homes, provided by Ponca City Community Development

Ponca City Phone Directories, Ponca City Public Library

1924, pub. Mitchell-Wyatt and Company, Ponca City, OK

1926, pub. Earl Ford City Directory Company, Ponca City, OK

1930, 1932, 1938, 1942, 1946, 1948, pub. R. L. Polk and Co., Kansas City, MO

1952, 1955, 1957, 1960, 1962, 1965, pub. R. L. Polk and Co., Dallas, TX

Vertical Files, Pioneer Woman Museum, Architects, Ponca City, Acre Home, and Acre Home Street files.

## Maps

GIS Map of Acre Homes with house footprints provided by Ponca City Community Development

Website: <http://www.winfieldcourier.com/Standinginfo/tourtrax.html>



## Appendix I

### Surveyed Properties

Address	Circa Year Built	Lot	Block	C/NC	Architectural Style <sup>20</sup>
108 Virginia	c. 1955	1	13, N75'	C	Modern Movement
112 Virginia	c. 1928	16	13, SW 125'	C	Modern Movement
116 Virginia	c. 1928	16	13, SWLY 75' of NELY 100' Lot 16	C	National Folk
200 Virginia	c. 1928	15,16	13, SW 50' (15), NE 25' Lot 16	C	Colonial Revival
206 Virginia	c. 1928	15	13, SWLY 75' of NELY 150' Lot 15	NC	Colonial Revival
210 Virginia	c. 1942	15	13, NE 75'	C	Tudor Revival
214 Virginia	c. 1942	14	13, Beg SE/C L-14 B13 th NWLY 201.9' NELY 82.96' th SE to W line of Virginia th SW 85" to POB	C	Tudor Revival
218 Virginia	c. 1928	13,14	13, Parts (lengthy desc.)	C	Prairie School
224 Virginia	c. 1936	12	13, SW 65' of TR Desc as: beg SELY/C of Lot 12 th NELY 65' NWLY 286.49' SWLY 63.52', SELY 272.25' to POB	C	Modern Movement
222 Virginia	c. 1952	13	13, Part (lengthy desc.)	C	Modern Movement
220 Virginia	c. 1928	13	13, Part (lengthy desc.)	NC	Colonial Revival
226 Virginia	c. 1955	12	13, NE 75'	C	Colonial Revival
228 Virginia	c. 1952	11	13, Less a tr in NW/C beg. 269.82' W of NE/C	C	Tudor Revival

<sup>20</sup> Types under "Modern Movement" are shown in the database, and MS Excel data export.

232 Virginia	c. 1954	10	13, Less W 70'	C	Modern Movement
300 Virginia	c. 1960	Out lot A	Less Tri TR on S & Less NELY 76', Less TR in NW/C 114.77' E & W x 180' N&S	NC	Modern Movement
304 Virginia	c. 1960	Out lot A	NELY 75'	NC	Modern Movement
308 Virginia	c. 1936	1	9	C	Modern Movement
312 Virginia	c. 1952	2	9	C	Modern Movement
316 Virginia	c. 1952	3	9	C	Modern Movement
320 Virginia	c. 1955	4	9	C	Modern Movement
324 Virginia	c. 1952	5	9	NC	Modern Movement
328 Virginia	c. 1952	6	9	C	Modern Movement
332 Virginia	c. 1952	7	9	C	Modern Movement
400 Virginia	c. 1952	6	8, S/2	C	Modern Movement
404 Virginia	c. 1955	6	8, N/2	NC	Modern Movement
410 Virginia	c. 1952	5	8, S/2. EXC Hwy	C	Modern Movement
414 Virginia	c. 1952	5	8, N/2, EXC W. 80'	C	Modern Movement
504 Virginia	c. 1952	1,2	3, BEG 8.5' S NW/C Blk. 3, Th S 225.65' E 50' NELY 246.65' W 153.6' to POB	C	Modern Movement
508 Virginia	c. 1955	2	3, BEG NE/CW 113.2' SW 96.25' E 94.88' N 87.5' to POB	C	Modern Movement

512 Virginia	c. 1928	22	3, BEG SELY Corn Lot 22 th NWLY 113.2 NELY 97.65' SELY 134.75' SWLY 100' to POB	NC	Modern Movement
514 Virginia	c. 1952	22	3, BEG NELY/C Lot 22, tn NWLY 156.3' to NW/C SWLY 96.65' SELY 134.75' NELY 100' to POB	C	Modern Movement
516 Virginia	c. 1953	21	3, SWLY 1/2	C	Modern Movement
518 Virginia	c. 1930	21	3, NELY 1/2	C	Tudor Revival
520 Virginia	c. 1928	20	3, SLY 1/2 of NLY 1/2 Lot 20 and SWLY 1/2 Lot 20	C	Tudor Revival
526 Virginia	c. 1928	18,19,20	3, SLY 12' Lot 18, all 19, NLY 1/2 of NLY 1/2 (20)	C	Modern Movement
528 Virginia	c. 1957	18	3, NLY 100'	NC	Modern Movement
530 Virginia	c. 1936	17	3, SWLY 75'	C	Modern Movement
532 Virginia	c. 1955	16,17	3, S37.5 (16), NELY 37' Lot 17	C	Modern Movement
534 Virginia	c. 1955	16	3, NELY 74.5'(16), BEG ELY C of 16, th SWLY 74.5' NWLY to W Line th N to NLY c of lot, tn SELY 419.8 POB	C	Modern Movement
538 Virginia	c. 1957	15	3	NC	Modern Movement
542 Virginia	c. 1946	14	3, SWLY 1/2	C	Modern Movement
544 Virginia	c. 1946	14	3, NELY 75' (14), BEG SELY C of Lot 14, th NELY 75' to POB, TH NWLY 225' NELY 75' SELY 225' SWLY 75' to POB	C	Modern Movement
548 Virginia	c. 1955	13	3, S 75' of ELY 150'	NC	Modern Movement
701 N. 7th	c. 1965	13	1, S45', split desc. B'3 Lot 17	NC	Modern Movement
703 N. 7th	c. 1955	13	1, N80', S125'	C	Modern Movement

707 N. 7th	c. 1952	13	2, S98.1' Desc as: Beg NW/C L-7 Bl 13, th s 975' to POB, tn E 134.77' SWERLY 121' SWELY 109.9' N 98.1' to TR POB	C	Modern Movement
711 N. 7th	c. 1940	13	2, (lengthy desc.)	C	Modern Movement
715 N. 7th	c. 1940	13	2, 3 B 825' S of NW/C L-7 blk 13, th E at angle 90/0 168.1' to pt in E line L-3, th SWLY 76.80' W 151.44' to pt in E line 7th St., th N 75' to POB	NC	Modern Movement
717 N. 7th	c. 1952	13	3, pt. L3- beg NW/C L-7 B 13 S 750' to tr POB th E 184.787' SWLY S along E line L 3 76.80', W 168.11', N75' to POB	C	Modern Movement
719 N. 7th	c. 1955	13	3,4 Beg 675' S of NW/C blk 13, th E 201.45' SWLY 76.80' W 184.78' N 75' to POB	NC	Modern Movement
721 N. 7th	c. 1948	13	3,4 Beg 600' S NW/C L-7 Blk 13, th E 218.12', th SWLY along SAID E line 76.80', th W 201.45', th N 75' to POB	C	Modern Movement
723 N. 7th	c. 1951	13	4, Beg 525's of NW/C L-7 blk-13, th E 234.79' to E line L-4, th SWLY 76.80, th W 218.12' to E line 7th St, th N 75' to POB	NC	Modern Movement
725 N. 7th	c. 1940	13	4,5, Beg 450' S of NW/C lot 7 blk. 13, th E 251.46' to pt in E line Lot 5, th SLY along SAID E. line of Lots 4-5 76.8', tn W 234.79' to pt in W line lot 4, th N 75' to POB	C	Tudor Revival
811 N. 7th	c. 1940	13	5,6, Beg 375'S of NW/C blk-13, th E at 1 angle 268.13' to pt in E line L6, th SLY 76.80', tn W 251.46' to pt in E line 7th St, tn N 75' to POB	NC	Modern Movement
817 N. 7th	redo c. 1960	13	5,6, Beg NW/C L-7, B13, tn S 300' to TR POB, E 284.83' SWLY 76.80' W 268.13' N 75' to TR POB	NC	Modern Movement
819 N. 7th	c. 1941	13	6, (lengthy desc.)	NC	Tudor Revival
825 N. 7th	c. 1940	13	6,7,8, Beg 150'S of NW/C L-7 Bk13, th E at Rt angle 195.5'S 75.1' W 194.7'N, to POB	C	Tudor Revival
913 N. 7th	c. 1957	10	5, W150' of S 100'	NC	Modern Movement
917 N. 7th	c. 1952	10	5,6, N 28' Lot 5 and S47' Lot 6	C	Modern Movement
921 N. 7th	c. 1948	10	6, S75' of N 81' of Lot 6	C	Modern Movement
925 N. 7th	c. 1948	10	6,7, N6' of Lot 6, S 69' of Lot 7	NC	Modern Movement

929 N. 7th	c. 1948	10	7,8, N59' of Lot 7, S16' of Lot 8	NC	Modern Movement
933 N. 7th	c. 1952	10	8, N75' of S 91' of Lot 8	C	Modern Movement
937 N. 7th	c. 1952	10	8, N75' of S 166'	C	Modern Movement
1001 N. 7th	c. 1952	10	8,9, N17.6' of Lot 8, S115' of Lot 9	C	Modern Movement
1009 N. 7th	c. 1948	10	9, W210' of N80' of S106.3' of N111.3'	C	Modern Movement
1013 N. 7th	c. 1952	10	9,10, N5' of Lot 9, S70' of Lot 10	C	Modern Movement
1017 N. 7th	c. 1952	10	10, N75' of S145'	C	Modern Movement
1021 N. 7th	c. 1948	10	10,11, N40' Lot 10, S35' Lot 11	C	Modern Movement
1025 N. 7th	c. 1948	10	11, S.75' of N150' of Lot 11	NC	Modern Movement
1029 N. 7th	c. 1952	10	11, N75'	C	Modern Movement
1201 N. 7th	c. 1952	20	2, S80' of S140' of Lot 20	C	Modern Movement
1205 N. 7th	c. 1952	20	2, S75.4' of N150.4' of W140' & E1' of N75' of W140' & ESMT on N80' of W/2 E50' of Lot 20	C	Modern Movement
1209 N. 7th	c. 1952	20	2, N75' of W139' of Lot 20	C	Modern Movement
106 Fairview	c. 1926	12, 13	2, N 112.8' of Lot 12, 112.6' of Lot 13 less W103.71'	C	Italian Revival
108 Fairview	c. 1946	11	2, S75'	NC	Modern Movement
109 Fairview	c. 1952	1,2	3, Beg. 108.5' S of NW/4 Lot 2, Bk3, th S 75' ELY 153.6', N75' W 185.68' to POB	NC	Modern Movement

110 Fairview	c. 1930	11	2, S75' of N85' Lot 11	C	Tudor Revival
112 Fairview	c. 1948	10,11	2, S65' of Lot 10, N10' of Lot 11	C	Tudor Revival
114 Fairview	c. 1948	10	2, S75' of N85' of Lot 10	C	Modern Movement
115 Fairview	c. 1952	2	3, Beg 21' SNW/C Lot 2 bk3, th E 111.27' SWLY 96.25', W90.8' N87.5' to POB	C	Modern Movement
116 Fairview	c. 1948	9, 10	2, S65' Lot 9 and N10' of Lot 10	NC	Modern Movement
118 Fairview	c. 1948	9	2, S75' of N85'	C	Modern Movement
119 Fairview	c. 1937 (Sanborn)	2,3	3, Beg NW/C Lot3,th S146',tr POB, E 127.93', th SWLY 79.8' to SE/C Lot3, th W111.27' to pt. 21' S of NW/C Lot 2 to POB	NC	Modern Movement
120 Fairview	c. 1948	8,9	2, S65' Lot 8, N10' Lot 9	NC	Modern Movement
121 Fairview	c. 1952	3	3, Beg 71'S NW/C Lot 3, blk 3, th E 144.58' SWLY 76.67',W127.93', N75' to POB	C	Modern Movement
122 Fairview	c. 1948	8	2, S75' of N85'	NC	Modern Movement
123 Fairview	c. 1952	3	3,4, 171'S of NW/C of Lot 4, E161', SW76', W144' N.	C	Modern Movement
124 Fairview	c. 1948	7,8	2, S65' Lot 7, N10' of Lot 8	NC	Modern Movement
125 Fairview	c. 1952	4	3, S112.5' of N171'	C	Modern Movement
126 Fairview	c. 1952	7	2, S75' of N85'	C	Modern Movement
127 Fairview	c. 1952	4,5	3, N58.5' Lot 4, S54' Lot 5	C	Modern Movement
130 Fairview	c. 1948	6,7	2, Ss65' Lot 6, N10' Lot 7	C	Modern Movement

131 Fairview	c. 1955	5,	3, S75' of N96' Lot 5	NC	Modern Movement
134 Fairview	c. 1952	6	2, S75' of N85'	C	Modern Movement
135 Fairview	c. 1948	5,6	3, N21' Lot 5, S54' Lot 6 and S75' of N96' Lot 6	NC	Modern Movement
137 Fairview	c. 1955	6,7	3, N21' Lot 6, S54' Lot 7	NC	Modern Movement
140 Fairview	c. 1952	5,6	2, S100' Lot 5, N10' Lot 6	C	Modern Movement
141 Fairview	c. 1940	7	3, N96'	C	Modern Movement
144 Fairview	c. 1927	3,4,5	2,S25'Lot 3, All Lot 4, N50' Lot 5	C	Tudor Revival
145 Fairview	c. 1943	8	3, S/2	C	Modern Movement
146 Fairview	c. 1930	3	2, N125'	C	Tudor Revival
149 Fairview	c. 1939	8	3, N/2	C	Colonial Revival
150 Fairview	c. 1952	2	2, S75'	C	Modern Movement
152 Fairview	c. 1952	2	2, N75'	NC	Modern Movement
153 Fairview	c. 1939	9	3, S/2	C	Tudor Revival
155 Fairview	c. 1939	9	3, N/2	C	Modern Movement
157 Fairview	c. 1938	10	3, S78'	C	Modern Movement
158 Fairview	c. 1948	1	2, S75'	NC	Modern Movement

160 Fairview	c. 1952	1	2, S30' VAC Gary Ave Adj L1, B2 on N & N75' Lot 1	C	Modern Movement
161 Fairview	c. 1948	10	3, N 78.15'	C	Modern Movement
200 Fairview	C. 1952	1,2	1, S145' E75' Lot 1, N30' Vac Gary Ave Adj of Lots 1,2 and S145' W 75 Lot 2	C	Modern Movement
201 Fairview	c. 1952	2,3	1, S75' of E15' Lot 2, S75' of W125' of Lot 3	NC	Modern Movement
205 Fairview	c. 1955	2,3	1, S75' of N150' of E 15' Lot 2, S75' of N150' of W 125' Lot 3	C	Modern Movement
209 Fairview	c. 1955	2,3	1, N75' of E15' Lot 2, N 75' of W 125' Lot 3	C	Modern Movement
105 Hillside	c. 1996	Outlot A	Beg 200' SW fm CE/C L1 B9, th 192' to Int with Virg. And Hillside, th NW along Hillside to Pt 176.5' S of SW/C L16, B9, th ELY to POB	NC	Modern Movement
109 Hillside	c. 1957	Outlot A	Beg 95' S of NW/C of Outlot A, th E114.77' to E line ditch; ESMT, th S85.25' th NWLY 114.87' to W line of Outlot A, th 81.5' to POB	NC	Modern Movement
110 Hillside	c. 1952	18	10, S 75'	C	Modern Movement
112 Hillside	c. 1955	17, 18	10, S47' of Lot 17, N53' of Lot 18	C	Modern Movement
113 Hillside	c. 1957	Outlot A	Beg NW/C outlot A, th S along WLY lot line 95', th E114.77' to E line ditch ESMT, th N 95', th W to POB	NC	Modern Movement
114 Hillside	c. 1952	16, 17	10, S1' Lot 16, N81' Lot 17	NC	Modern Movement
117 Hillside	c. 1955	16	9	C	Modern Movement
120 Hillside	c. 1952	16	10, S75' of N109'	NC	Modern Movement
121 Hillside	c. 1955	15	9	C	Modern Movement
125 Hillside	c. 1957	14	9	NC	Modern Movement



126 Hillside	c. 1952	15,16	10, S41' of Lot 15, N34' of Lot 16	C	Modern Movement
129 Hillside	c. 1957	13	9	NC	Modern Movement
130 Hillside	c. 1952	15	10, S75' of N 142.6'	NC	Modern Movement
133 Hillside	c. 1960	12,9	9, Ex tr beg NE/C Lot 12, th S75' to SE/C Lot 12, th W 28' NWLY to SW/C Lot 9	NC	Modern Movement
134 Hillside	c. 1952	14,15	10, S7.4' Lot 14, N67.6' Lot 15	NC	Modern Movement
138 Hillside	c. 1952	14	10, S92.6' of N192.6'	C	Modern Movement
142 Hillside	c. 1950 (by owner)	14	10, N100'	C	Modern Movement
200 Hillside	c. 1955	13	10, S92.5'	C	Modern Movement
204 Hillside	c. 1952	13	10, N92.5'	C	Modern Movement
205 Hillside	c. 1952	9	8, N92.5'	C	Modern Movement
208 Hillside	c. 1952	12	10, S/2, Beg SW/C Lot 12 N92.5', E132.3' SELY 101.9', W174.8' to POB	NC	Modern Movement
209 Hillside	c. 1952	1	8, Beg NW/C lot 1, th SELY 101.97' to TR POB, th SELY 101.78 E 124.9', N92.43', th W to Tr POB	C	Modern Movement
703 E. Albany	c. 1955	20	2, E50.64'	NC	Modern Movement
705 E. Albany	c. 1955	19	2, W75'	C	Modern Movement
707 E. Albany	c. 1955	19	2, E75'	C	Modern Movement
708 E. Albany	c. 1956	12	19, N1/2	NC	Modern Movement

711 E. Albany	c. 1955	18	2, W75'	C	Modern Movement
714 E. Albany	c. 1948	1	8, Beg NW/C lot 1, th SELY 102'97", E 96.28', N92.43', W 129.1' to POB	NC	Mixed(more than two styles for different periods)
715 E. Albany	c. 1955	18	2, E1/2	C	Modern Movement
716 E. Albany	c. 1955	8	1, beg. 39.9' W of NE/CC Lot 1 to POB, tn W81', S92.43', E81', N92'43' to POB,	C	Modern Movement
717 E. Albany	c. 1955	17	2, W75'	C	Modern Movement
718 E. Albany	c. 1955	1,2	8, E39.9' of Lot 1, W35.1' of Lot 2	NC	Modern Movement
719 E. Albany	c. 1955	16,17	2, W25' of Lot 16, E75' of Lot 17	NC	Modern Movement
720 E. Albany	c. 1946	2	8, E97.2' of W132.3'	C	No Distinctive Style
721 E. Albany	c. 1955	16	2, E100' of W 125'	C	Modern Movement
722 E. Albany	c. 1955	2	8, E97.2' of W132.3'	C	Modern Movement
723 E. Albany	c. 1957	15	2, W75'	NC	Modern Movement
724 E. Albany	c. 1955	2,3	8, E36.8' of Lot 2, W38.2' of Lot 3	NC	Modern Movement
725 E. Albany	c. 1957	14, 15	2, W20.39' Lot 14, E74.61' of Lot 15	NC	Modern Movement
727 E. Albany	c. 1955	14	2, W79.31' of E129.22'	NC	Modern Movement
728 E. Albany	c. 1955	3	8, E75' of W113.2' Lot 3, Beg NE/C of Lot 3 W55.9' to TR POB, th cont W 75' S185' E60' N4deg 185.61' to POB	C	Modern Movement
730 E. Albany	c. 1948	3,4	8, Beg NW/C of Lot 3, th E113.2' to POB, th @90 deg 185' E 75' along S line of lots 3-4, th N185',W75' to POB	C	Modern Movement

731 E. Albany	c. 1955	13,14	2, W24.40' of Lot13, E49.91' of Lot 14	C	Modern Movement
732 E. Albany	c. 1955	4	8, W65' of E150'	C	Modern Movement
734 E. Albany	c. 1948	4	8, E85'	NC	Modern Movement
735 E. Albany	c. 1955	13	2, E79.31' of W103.71'	C	Modern Movement
736 E. Albany	c. 1955	5	8, N92.5' of W80'	C	Modern Movement
739 E. Albany	c. 1957	12,13	2, S117' of Lot 12, E46.29' of S117' of Lot 13	NC	Modern Movement
700 E. Overbrook	c. 1962	7	13, W100' of N150'	NC	Modern Movement
701 E. Overbrook	c. 1945	4	10, W75'	NC	Colonial Revival
703 E. Overbrook	c. 1935	4	10, E75'	C	Modern Movement
704 E. Overbrook	c. 1958	7,8	13, N150' Exc W100' Lot 7, N150' of W37' Lot 8	NC	Modern Movement
707 E. Overbrook	c. 1940	3	10, W75'	C	Tudor Revival
708 E. Overbrook	c. 1955	8	13, PtL-8 beg NE/C L8, th W13' to POB, th W100', S222.9', SELY 127.1', N74.8', W21.4', N172.4' to POB	C	Modern Movement
709 E. Overbrook	c. 1928	3,5	10, E75' of Lot 3, E75' of S100' of Lot 5	NC	Colonial Revival
711 E. Overbrook	c. 1924	2	10, W85'	NC	Tudor Revival
712 E. Overbrook	c. 1928	8,11	13, Beg 100' W NE/C L9, th S172.4', W88', N172.4', E88' to POB, and pt Lot 11, Beg 269.82', W of NE/C Lot 11, W66.68', S64.8', SE64.88', N76.8' to POB	NC	Modern Movement
714 E. Overbrook	c. 1952	9	13, E100' less E3'	C	Modern Movement

715 E. Overbrook	c. 1940	1,2	10, W75' of Lot 1, E65' Lot 2	NC	Colonial Revival
716 E. Overbrook	c. 1938, Redo 1985	10	13, W70' Lot 10, E3' of Lot 9	NC	Other
717 E. Overbrook	c. 1938	1	10, ex. W75'	C	Colonial Revival
704 Liberty	c. 1957	11	9, ex. E18'	NC	Modern Movement
705 Liberty	c. 1955	9	8, S92.5'	C	Modern Movement
710 Liberty	c. 1955	10,11	9, W60' Lot 10, E18' Lot 11	C	Modern Movement
711 Liberty	c. 1957	8	8, W81.9'	NC	Modern Movement
715 Liberty	c. 1955	8	8, E101.8'	NC	Modern Movement
716 Liberty	c. 1957	9,12	9, Lot 9, E15' of Lot 10, Pt of Lot 12, Beg. NE/C L12, th S75' to SE/C L12, th W28', NWLY to SW/C L9, th ELY 93.78' to POB	NC	Modern Movement
719 Liberty	c. 1955	7	8, W93.8'	C	Modern Movement
720 Liberty	c. 1955	8	9	C	Modern Movement
723 Liberty	c. 1955	7	8, E90'	NC	Mixed (more than two styles for different periods)
1113 Gary	c. 1958	3,4	1, S/2 of E25' Lot 3, S/2 of W50' Lot 4	NC	Modern Movement
1116 Gary	c. 1952	11	3	NC	No Distinctive Style
1120 Gary	c. 1952	12	3, W75'	C	Modern Movement
1300 Gary	c. 1955	12,13	3, Part (lengthy description)	NC	Modern Movement

1304 Gary	c. 1957	12,13	3, Beg. 21.65' W NE/C Lot 12, th E104.15' SWLY 154.9', NWLY 44.8', th N1123.3' to POB	NC	Modern Movement
1012 Hartford	c. 1955	Vac. Gary	1, W75' of N30' of Vacated Gary Ave.	C	Modern Movement
1110 Hartford	c. 1935	4	1, E100'	C	Moderne
1112 Hartford	c. 1935	5	1, W100', less 12'	C	Moderne
1208 Hartford	c. 2001	6,7	1, E20' of Lot 6, less S105' and Less N12' and Plus Tr Beg NW/C Lot 7, th S12' to POB, th E90' SWLY 25.45' SELY 92.19' W 139.31', N108' to POB	NC	No Distinctive Style
1216 Hartford	c. 1985	6-8	1, Beg 20' W and 120'S NW/C Lot 7, th E159.31', SELY 104.43', SELY 1.19', SELY 5.38', W194.1', N105" to POB	NC	Modern Movement

## Appendix II

### Black and White Photo Log

Address	Direction	Date	Number	Photographer
108 Virginia Avenue				Rhonda Skrapke
112 Virginia Avenue				Rhonda Skrapke
116 Virginia Avenue				Rhonda Skrapke
200 Virginia Avenue				Rhonda Skrapke
206 Virginia Avenue				Rhonda Skrapke
210 Virginia Avenue				Rhonda Skrapke
214 Virginia Avenue				Rhonda Skrapke
218 Virginia Avenue				Rhonda Skrapke
220 Virginia Avenue				Rhonda Skrapke
222 Virginia Avenue				Rhonda Skrapke
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226 Virginia Avenue				Rhonda Skrapke
228 Virginia Avenue				Rhonda Skrapke
300 Virginia Avenue				Rhonda Skrapke
304 Virginia Avenue				Rhonda Skrapke
308 Virginia Avenue				Rhonda Skrapke
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538 Virginia Avenue				Rhonda Skrapke

542 Virginia Avenue				Rhonda Skrapke
544 Virginia Avenue				Rhonda Skrapke
548 Virginia Avenue				Rhonda Skrapke
1209 E. 7th Street	E	5.27.2005	001 of 368	Cathy Ambler
1209 E. 7th Street	E	5.27.2005	002 of 368	Cathy Ambler
1205 E. 7th Street	E	5.27.2005	003 of 368	Cathy Ambler
1205 E. 7th Street	E	5.27.2005	004 of 368	Cathy Ambler
1201 E. 7th Street	E	5.27.2005	005 of 368	Cathy Ambler
1201 E. 7th Street	E	5.27.2005	006 of 368	Cathy Ambler
703 Albany Avenue	N	5.27.2005	007 of 368	Cathy Ambler
703 Albany Avenue	N	5.27.2005	008 of 368	Cathy Ambler
705 Albany Avenue	N	5.27.2005	009 of 368	Cathy Ambler
705 Albany Avenue	N	5.27.2005	010 of 368	Cathy Ambler
708 Albany Avenue	S	5.27.2005	011 of 368	Cathy Ambler
708 Albany Avenue	S	5.27.2005	012 of 368	Cathy Ambler
708 Albany Avenue	S	5.27.2005	013 of 368	Cathy Ambler
707 Albany Avenue	N	5.27.2005	014 of 368	Cathy Ambler
707 Albany Avenue	N	5.27.2005	015 of 368	Cathy Ambler
711 Albany Avenue	N	5.27.2005	016 of 368	Cathy Ambler
711 Albany Avenue	N	5.27.2005	017 of 368	Cathy Ambler
714 Albany Avenue	S	5.27.2005	018 of 368	Cathy Ambler
714 Albany Avenue	S	5.27.2005	019 of 368	Cathy Ambler
715 Albany Avenue	N	5.27.2005	020 of 368	Cathy Ambler
715 Albany Avenue	N	5.27.2005	021 of 368	Cathy Ambler
716 Albany Avenue	S	5.27.2005	022 of 368	Cathy Ambler
716 Albany Avenue	S	5.27.2005	023 of 368	Cathy Ambler
717 Albany Avenue	N	5.27.2005	024 of 368	Cathy Ambler
717 Albany Avenue	N	5.27.2005	025 of 368	Cathy Ambler
718 Albany Avenue	S	5.27.2005	026 of 368	Cathy Ambler
718 Albany Avenue	S	5.27.2005	027 of 368	Cathy Ambler
719 Albany Avenue	N	5.27.2005	028 of 368	Cathy Ambler
719 Albany Avenue	N	5.27.2005	029 of 368	Cathy Ambler
720 Albany Avenue	S	5.27.2005	030 of 368	Cathy Ambler
720 Albany Avenue	S	5.27.2005	031 of 368	Cathy Ambler
722 Albany Avenue	S	5.27.2005	032 of 368	Cathy Ambler
722 Albany Avenue	S	5.27.2005	033 of 368	Cathy Ambler
721 Albany Avenue	N	5.27.2005	034 of 368	Cathy Ambler
721 Albany Avenue	N	5.27.2005	035 of 368	Cathy Ambler
721 Albany Avenue	N	5.27.2005	036 of 368	Cathy Ambler
724 Albany Avenue	S	5.27.2005	037 of 368	Cathy Ambler
724 Albany Avenue	S	5.27.2005	038 of 368	Cathy Ambler
728 Albany Avenue	S	5.27.2005	039 of 368	Cathy Ambler
728 Albany Avenue	S	5.27.2005	040 of 368	Cathy Ambler

723 Albany Avenue	N	5.27.2005	041 of 368	Cathy Ambler
723 Albany Avenue	N	5.27.2005	042 of 368	Cathy Ambler
725 Albany Avenue	N	5.27.2005	043 of 368	Cathy Ambler
725 Albany Avenue	N	5.27.2005	044 of 368	Cathy Ambler
730 Albany Avenue	S	5.27.2005	045 of 368	Cathy Ambler
730 Albany Avenue	S	5.27.2005	046 of 368	Cathy Ambler
727 Albany Avenue	N	5.27.2005	047 of 368	Cathy Ambler
727 Albany Avenue	N	5.27.2005	048 of 368	Cathy Ambler
727 Albany Avenue	N	5.27.2005	049 of 368	Cathy Ambler
732 Albany Avenue	S	5.27.2005	050 of 368	Cathy Ambler
732 Albany Avenue	S	5.27.2005	051 of 368	Cathy Ambler
734 Albany Avenue	S	5.27.2005	052 of 368	Cathy Ambler
734 Albany Avenue	S	5.27.2005	053 of 368	Cathy Ambler
731 Albany Avenue	N	5.27.2005	054 of 368	Cathy Ambler
731 Albany Avenue	N	5.27.2005	055 of 368	Cathy Ambler
735 Albany Avenue	N	5.27.2005	056 of 368	Cathy Ambler
735 Albany Avenue	N	5.27.2005	057 of 368	Cathy Ambler
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736 Albany Avenue	S	5.27.2005	059 of 368	Cathy Ambler
739 Albany Avenue	N	5.27.2005	060 of 368	Cathy Ambler
739 Albany Avenue	N	5.27.2005	061 of 368	Cathy Ambler
1012 E. Hartford Avenue	S	5.27.2005	062 of 368	Cathy Ambler
1012 E. Hartford Avenue	S	5.27.2005	063 of 368	Cathy Ambler
1012 E. Hartford Avenue	S	5.27.2005	064 of 368	Cathy Ambler
200 Fairview Avenue	W	5.27.2005	065 of 368	Cathy Ambler
200 Fairview Avenue	W	5.27.2005	066 of 368	Cathy Ambler
200 Fairview Avenue	W	5.27.2005	067 of 368	Cathy Ambler
160 Fairview Avenue	W	5.27.2005	068 of 368	Cathy Ambler
160 Fairview Avenue	W	5.27.2005	069 of 368	Cathy Ambler
160 Fairview Avenue	SW	5.27.2005	070 of 368	Cathy Ambler
158 Fairview Avenue	W	5.27.2005	071 of 368	Cathy Ambler
158 Fairview Avenue	W	5.27.2005	072 of 368	Cathy Ambler
152 Fairview Avenue	W	5.27.2005	073 of 368	Cathy Ambler
152 Fairview Avenue	W	5.27.2005	074 of 368	Cathy Ambler
150 Fairview Avenue	W	5.27.2005	075 of 368	Cathy Ambler
150 Fairview Avenue	W	5.27.2005	076 of 368	Cathy Ambler
146 Fairview Avenue	W	5.27.2005	077 of 368	Cathy Ambler
146 Fairview Avenue	W	5.27.2005	078 of 368	Cathy Ambler
146 Fairview Avenue	W	5.27.2005	079 of 368	Cathy Ambler
144 Fairview Avenue	W	5.27.2005	080 of 368	Cathy Ambler
144 Fairview Avenue	W	5.27.2005	081 of 368	Cathy Ambler



144 Fairview Avenue	W	5.27.2005	082 of 368	Cathy Ambler
144 Fairview Avenue	W	5.27.2005	083 of 368	Cathy Ambler
144 Fairview Avenue	W	5.27.2005	084 of 368	Cathy Ambler
140 Fairview Avenue	W	5.27.2005	085 of 368	Cathy Ambler
140 Fairview Avenue	W	5.27.2005	086 of 368	Cathy Ambler
134 Fairview Avenue	W	5.27.2005	087 of 368	Cathy Ambler
134 Fairview Avenue	W	5.27.2005	088 of 368	Cathy Ambler
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126 Fairview Avenue	W	5.27.2005	091 of 368	Cathy Ambler
126 Fairview Avenue	W	5.27.2005	092 of 368	Cathy Ambler
124 Fairview Avenue	W	5.27.2005	093 of 368	Cathy Ambler
124 Fairview Avenue	W	5.27.2005	094 of 368	Cathy Ambler
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118 Fairview Avenue	W	5.27.2005	100 of 368	Cathy Ambler
116 Fairview Avenue	W	5.27.2005	101 of 368	Cathy Ambler
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112 Fairview Avenue	W	5.27.2005	105 of 368	Cathy Ambler
112 Fairview Avenue	W	5.27.2005	106 of 368	Cathy Ambler
110 Fairview Avenue	W	5.27.2005	107 of 368	Cathy Ambler
110 Fairview Avenue	W	5.27.2005	108 of 368	Cathy Ambler
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108 Fairview Avenue	W	5.27.2005	110 of 368	Cathy Ambler
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121 Fairview Avenue	E	5.27.2005	123 of 368	Cathy Ambler
123 Fairview Avenue	E	5.27.2005	124 of 368	Cathy Ambler
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153 Fairview Avenue	E	5.27.2005	145 of 368	Cathy Ambler
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205 Fairview Avenue	E	5.27.2005	155 of 368	Cathy Ambler
205 Fairview Avenue	E	5.27.2005	156 of 368	Cathy Ambler
209 Fairview Avenue	E	5.27.2005	157 of 368	Cathy Ambler
209 Fairview Avenue	E	5.27.2005	158 of 368	Cathy Ambler
1110 E. Hartford Avenue	S	5.27.2005	159 of 368	Cathy Ambler
1110 E. Hartford Avenue	S	5.27.2005	160 of 368	Cathy Ambler
1110 E. Hartford Avenue	S	5.27.2005	161 of 368	Cathy Ambler
1208 E. Hartford Avenue	E	5.27.2005	162 of 368	Cathy Ambler
1208 E. Hartford Avenue	W	5.27.2005	163 of 368	Cathy Ambler
1216 E. Hartford	SW	5.27.2005	164 of 368	Cathy Ambler

Avenue				
1216 E. Hartford Avenue	SE	5.27.2005	165 of 368	Cathy Ambler
1304 Gary Avenue	S	5.27.2005	166 of 368	Cathy Ambler
1304 Gary Avenue	S	5.27.2005	167 of 368	Cathy Ambler
1304 Gary Avenue	S	5.27.2005	168 of 368	Cathy Ambler
1300 Gary Avenue	S	5.27.2005	169 of 368	Cathy Ambler
1300 Gary Avenue	S	5.27.2005	170 of 368	Cathy Ambler
1120 Gary Avenue	S	5.27.2005	171 of 368	Cathy Ambler
1120 Gary Avenue	S	5.27.2005	172 of 368	Cathy Ambler
1116 Gary Avenue	S	5.27.2005	173 of 368	Cathy Ambler
1116 Gary Avenue	S	5.27.2005	174 of 368	Cathy Ambler
1112 E. Hartford Avenue	N	5.27.2005	175 of 368	Cathy Ambler
1112 E. Hartford Avenue	N	5.27.2005	176 of 368	Cathy Ambler
1110 E. Hartford Avenue	N	5.27.2005	177 of 368	Cathy Ambler
1110 E. Hartford Avenue	N	5.27.2005	178 of 368	Cathy Ambler
1110 E. Hartford Avenue	N	5.27.2005	179 of 368	Cathy Ambler
161 Fairview Avenue	S	5.27.2005	180 of 368	Cathy Ambler
1113 Gary Avenue	N	5.27.2005	181 of 368	Cathy Ambler
1113 Gary Avenue	N	5.27.2005	182 of 368	Cathy Ambler
201 Fairview Avenue	N	5.27.2005	183 of 368	Cathy Ambler
144 Fairview Avenue	E	5.27.2005	184 of 368	Cathy Ambler
144 Fairview Avenue	E	5.27.2005	185 of 368	Cathy Ambler
735 Albany Avenue	S	5.27.2005	186 of 368	Cathy Ambler
705 Liberty Avenue	N	5.27.2005	187 of 368	Cathy Ambler
705 Liberty Avenue	N	5.27.2005	188 of 368	Cathy Ambler
711 Liberty Avenue	N	5.27.2005	189 of 368	Cathy Ambler
711 Liberty Avenue	N	5.27.2005	190 of 368	Cathy Ambler
715 Liberty Avenue	N	5.27.2005	191 of 368	Cathy Ambler
715 Liberty Avenue	N	5.27.2005	192 of 368	Cathy Ambler
719 Liberty Avenue	N	5.27.2005	193 of 368	Cathy Ambler
719 Liberty Avenue	N	5.27.2005	194 of 368	Cathy Ambler
723 Liberty Avenue	N	5.27.2005	195 of 368	Cathy Ambler
723 Liberty Avenue	N	5.27.2005	196 of 368	Cathy Ambler
720 Liberty Avenue	S	5.27.2005	197 of 368	Cathy Ambler
720 Liberty Avenue	S	5.27.2005	198 of 368	Cathy Ambler
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716 Liberty Avenue	S	5.27.2005	200 of 368	Cathy Ambler
710 Liberty Avenue	S	5.27.2005	201 of 368	Cathy Ambler

710 Liberty Avenue	S	5.27.2005	202 of 368	Cathy Ambler
704 Liberty Avenue	S	5.27.2005	203 of 368	Cathy Ambler
704 Liberty Avenue	S	5.27.2005	204 of 368	Cathy Ambler
704 Liberty Avenue	S	5.27.2005	205 of 368	Cathy Ambler
205 Hillside Avenue	E	5.27.2005	206 of 368	Cathy Ambler
205 Hillside Avenue	E	5.27.2005	207 of 368	Cathy Ambler
209 Hillside Avenue	E	5.27.2005	208 of 368	Cathy Ambler
209 Hillside Avenue	E	5.27.2005	209 of 368	Cathy Ambler
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204 Hillside Avenue	W	5.27.2005	212 of 368	Cathy Ambler
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142 Hillside Avenue	W	5.27.2005	217 of 368	Cathy Ambler
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113 Hillside Avenue	E	5.27.2005	241 of 368	Cathy Ambler
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121 Hillside Avenue	E	5.27.2005	245 of 368	Cathy Ambler

125 Hillside Avenue	E	5.27.2005	246 of 368	Cathy Ambler
125 Hillside Avenue	E	5.27.2005	247 of 368	Cathy Ambler
129 Hillside Avenue	E	5.27.2005	248 of 368	Cathy Ambler
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700 Overbrook Avenue	NE	5.27.2005	252 of 368	Cathy Ambler
700 Overbrook Avenue	S	5.27.2005	253 of 368	Cathy Ambler
700 Overbrook Avenue	S	5.27.2005	254 of 368	Cathy Ambler
704 Overbrook Avenue	S	5.27.2005	255 of 368	Cathy Ambler
704 Overbrook Avenue	S	5.27.2005	256 of 368	Cathy Ambler
708 Overbrook Avenue	S	5.27.2005	257 of 368	Cathy Ambler
708 Overbrook Avenue	S	5.27.2005	258 of 368	Cathy Ambler
712 Overbrook Avenue	S	5.27.2005	259 of 368	Cathy Ambler
712 Overbrook Avenue	S	5.27.2005	260 of 368	Cathy Ambler
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714 Overbrook Avenue	S	5.27.2005	262 of 368	Cathy Ambler
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232 Virginia Avenue	W	5.27.2005	268 of 368	Cathy Ambler
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703 Overbrook Avenue	N	5.27.2005	280 of 368	Cathy Ambler
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701 Overbrook Avenue	N	5.27.2005	282 of 368	Cathy Ambler
701 Overbrook Avenue	NE	5.27.2005	283 of 368	Cathy Ambler
1029 E. 7th Street	E	5.27.2005	284 of 368	Cathy Ambler
1029 E. 7th Street	E	5.27.2005	285 of 368	Cathy Ambler
1029 E. 7th Street	E	5.27.2005	286 of 368	Cathy Ambler
1025 E. 7th Street	E	5.27.2005	287 of 368	Cathy Ambler
1025 E. 7th Street	E	5.27.2005	288 of 368	Cathy Ambler
1021 E. 7th Street	E	5.27.2005	289 of 368	Cathy Ambler



1021 E. 7th Street	E	5.27.2005	290 of 368	Cathy Ambler
1017 E. 7th Street	E	5.27.2005	291 of 368	Cathy Ambler
1017 E. 7th Street	E	5.27.2005	292 of 368	Cathy Ambler
1013 E. 7th Street	E	5.27.2005	293 of 368	Cathy Ambler
1013 E. 7th Street	E	5.27.2005	294 of 368	Cathy Ambler
1013 E. 7th Street	E	5.27.2005	295 of 368	Cathy Ambler
1009 E. 7th Street	E	5.27.2005	296 of 368	Cathy Ambler
1009 E. 7th Street	E	5.27.2005	297 of 368	Cathy Ambler
1009 E. 7th Street	E	5.27.2005	298 of 368	Cathy Ambler
1001 E. 7th Street	E	5.27.2005	299 of 368	Cathy Ambler
1001 E. 7th Street	E	5.27.2005	300 of 368	Cathy Ambler
1001 E. 7th Street	E	5.27.2005	301 of 368	Cathy Ambler
937 E. 7th Street	E	5.27.2005	302 of 368	Cathy Ambler
937 E. 7th Street	E	5.27.2005	303 of 368	Cathy Ambler
933 E. 7th Street	E	5.27.2005	304 of 368	Cathy Ambler
933 E. 7th Street	E	5.27.2005	305 of 368	Cathy Ambler
929 E. 7th Street	E	5.27.2005	306 of 368	Cathy Ambler
925 E. 7th Street	E	5.27.2005	307 of 368	Cathy Ambler
925 E. 7th Street	E	5.27.2005	308 of 368	Cathy Ambler
921 E. 7th Street	E	5.27.2005	309 of 368	Cathy Ambler
921 E. 7th Street	E	5.27.2005	310 of 368	Cathy Ambler
917 E. 7th Street	E	5.27.2005	311 of 368	Cathy Ambler
917 E. 7th Street	E	5.27.2005	312 of 368	Cathy Ambler
913 E. 7th Street	E	5.27.2005	313 of 368	Cathy Ambler
913 E. 7th Street	E	5.27.2005	314 of 368	Cathy Ambler
825 E. 7th Street	E	5.27.2005	315 of 368	Cathy Ambler
825 E. 7th Street	E	5.27.2005	316 of 368	Cathy Ambler
819 E. 7th Street	E	5.27.2005	317 of 368	Cathy Ambler
819 E. 7th Street	E	5.27.2005	318 of 368	Cathy Ambler
817 E. 7th Street	E	5.27.2005	319 of 368	Cathy Ambler
817 E. 7th Street	E	5.27.2005	320 of 368	Cathy Ambler
811 E. 7th Street	E	5.27.2005	321 of 368	Cathy Ambler
811 E. 7th Street	E	5.27.2005	322 of 368	Cathy Ambler
725 E. 7th Street	E	5.27.2005	323 of 368	Cathy Ambler
725 E. 7th Street	E	5.27.2005	324 of 368	Cathy Ambler
725 E. 7th Street	E	5.27.2005	325 of 368	Cathy Ambler
723 E. 7th Street	E	5.27.2005	326 of 368	Cathy Ambler
723 E. 7th Street	E	5.27.2005	327 of 368	Cathy Ambler
721 E. 7th Street	E	5.27.2005	328 of 368	Cathy Ambler
721 E. 7th Street	E	5.27.2005	329 of 368	Cathy Ambler
719 E. 7th Street	E	5.27.2005	330 of 368	Cathy Ambler
719 E. 7th Street	E	5.27.2005	331 of 368	Cathy Ambler
717 E. 7th Street	E	5.27.2005	332 of 368	Cathy Ambler
717 E. 7th Street	E	5.27.2005	333 of 368	Cathy Ambler

715 E. 7th Street	E	5.27.2005	334 of 368	Cathy Ambler
715 E. 7th Street	NE	5.27.2005	335 of 368	Cathy Ambler
715 E. 7th Street	NE	5.27.2005	336 of 368	Cathy Ambler
711 E. 7th Street	E	5.27.2005	337 of 368	Cathy Ambler
711 E. 7th Street	E	5.27.2005	338 of 368	Cathy Ambler
707 E. 7th Street	E	5.27.2005	339 of 368	Cathy Ambler
707 E. 7th Street	E	5.27.2005	340 of 368	Cathy Ambler
108 Virginia Avenue	E	5.27.2005	341 of 368	Cathy Ambler
108 Virginia Avenue	E	5.27.2005	342 of 368	Cathy Ambler
703 E. 7th Street	E	5.27.2005	343 of 368	Cathy Ambler
703 E. 7th Street	E	5.27.2005	344 of 368	Cathy Ambler
701 E. 7th Street	E	5.27.2005	345 of 368	Cathy Ambler
701 E. 7th Street	E	5.27.2005	346 of 368	Cathy Ambler
701 E. 7th Street	E	5.27.2005	347 of 368	Cathy Ambler
108 Virginia Avenue	W	5.27.2005	348 of 368	Cathy Ambler
1205 E. 7 <sup>th</sup> Street	E	6.7.2005	349 of 368	Cathy Ambler
703 Albany Avenue	N	6.7.2005	350 of 368	Cathy Ambler
707 Albany Avenue	N	6.7.2005	351 of 368	Cathy Ambler
120 Fairview Avenue	W	6.7.2005	352 of 368	Cathy Ambler
158 Fairview Avenue	W	6.7.2005	353 of 368	Cathy Ambler
137 Fairview Avenue	E	6.7.2005	354 of 368	Cathy Ambler
115 Fairview Avenue	E	6.7.2005	355 of 368	Cathy Ambler
201 Fairview Avenue	E	6.7.2005	356 of 368	Cathy Ambler
715 Liberty Avenue	N	6.7.2005	357 of 368	Cathy Ambler
715 Liberty Avenue	N	6.7.2005	358 of 368	Cathy Ambler
120 Hillside Avenue	W	6.7.2005	359 of 368	Cathy Ambler
120 Hillside Avenue	W	6.7.2005	360 of 368	Cathy Ambler
109 Hillside Avenue	E	6.7.2005	361 of 368	Cathy Ambler
133 Hillside Avenue	E	6.7.2005	362 of 368	Cathy Ambler
716 Overbrook Avenue	S	6.7.2005	363 of 368	Cathy Ambler
714 Overbrook Avenue	S	6.7.2005	364 of 368	Cathy Ambler
707 Overbrook Avenue	N	6.7.2005	365 of 368	Cathy Ambler
929 E. 7 <sup>th</sup> Street	E	6.7.2005	366 of 368	Cathy Ambler
929 E. 7 <sup>th</sup> Street	E	6.7.2005	367 of 368	Cathy Ambler
817 E. 7 <sup>th</sup> Street	E	6.7.2005	368 of 368	Cathy Ambler