

United States Department of the Interior
National Park Service



338

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Joyce House

other names/site number N/A

2. Location

street & number 2 1/2 miles west of US 183 on County Road 1620 EW

	not for publication
X	vicinity

city or town Snyder

state Oklahoma code OK county Kiowa code 075 zip code 73566

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide X local

Bob Leachman Apr 25, 2011
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

X entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

[Signature] 3/19/2012
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

Category of Property
 (Check only **one** box.)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
1	0	buildings
0	0	district
0	0	site
0	0	structure
0	0	object
1	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Domestic: Single Dwelling

Current Functions
 (Enter categories from instructions.)

Domestic: Single Dwelling

7. Description

Architectural Classification
 (Enter categories from instructions.)

Other: Organic

Materials
 (Enter categories from instructions.)

foundation: Stone
 walls: Stone, Glass, Shingle

 roof: Asphalt
 other: Glass Cullet

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Narrative Description

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

Summary Paragraph

Located three miles west of downtown Snyder, in Kiowa County, is the Joyce House designed by Herb Greene. It is located on a granite boulder outcropping, raised advantageously above a wide, flat, and extensive landscape. Southeast of the house is the office of the Roosevelt Granite Company, also designed by Herb Greene, and the extant company buildings. There are few other residential buildings in this rural setting. The house is set a few hundred feet off of the county road south of the house. The house is constructed primarily of glass, formed-concrete, granite and wood. The design is based on a polygonal plan that is complimented by conical and triangular details. The Joyce House, built in 1960, maintains a high degree of architectural integrity as an original design of Herb Greene.

Narrative Description

Set against a natural backdrop of stone, the house is a stark contrast to the surrounding landscape. Dominant elements of the house are the large expansive wood shingled roof, the conical feature rising above the roof and the floor to roof windows. The extra room built behind the house, with the same visual details, cannot be viewed until arriving at the house on the east side. The polygonal design allows for unobstructed views of the countryside. The south elevation of the house is viewed from the country road while the main entrance to the house is located on the north elevation.

The foundation of the house is a granite outcropping. The structural supports for the house are from the demolished Consolidated 8 School near Warren, Oklahoma. Where the foundation rests over a void in the outcropping, pieces of leftover granite from the factory were used to conceal the space. Where the curved awning exists above the first floor windows and along the exterior of the second floor of the house, the surface is clad with wood cedar shingles. Finally, blue-green glass cullets serve as exterior ornamentation randomly on the first floor and on the conical detail that rises above the roof. The entire house exterior evoked the image of a giant, angular mushroom.

The architectural description to follow will start with the true south elevation and work its way around the building in an eastwardly direction. All eight sides will be described individually. The south elevation, as viewed from the county road south of the house, presents a full two-stories of plate glass windows set in a pattern of three. The windows are framed with metal. The center window on the first floor is a French door which leads out to a very narrow granite patio. The second floor windows have an inverted "U" window hood clad with wood shingles. The main structural material of the house is poured, formed concrete. The concrete walls are sculpture, sinuous forms; rectilinear lines and angles are largely absent on these interior walls. The expressive wall forms could be described as being inspired by both the "space-age" and pre-historic bone structures.

The southeast elevation has five large plate glass windows on the first floor. The first floor has a granite knee wall topped by the plate glass windows. The windows are framed with metal. Between the first and second floor is a curved awning clad with wood shingles. The second floor has a deeply recessed rectangular stained glass window with a wood shingled window hood. The true east elevation has five plate glass windows on the first floor. Where the east elevation and southeast elevation meet, the windows project at an obtuse angle with glass cullets at the base. The first floor has a granite knee wall topped by the plate glass windows. The windows are framed with metal. Between the first and second floor is a curved awning clad with wood shingles. Located at the eave of the second floor is a "eye" shaped stained glass window with a curved window hood that give the appearance of an eyebrow.

The northeast elevation has a single plate glass window on the first floor and where it meets the windows from the east elevation the window project at an obtuse angle with glass cullets at the base. Adjacent to the single plate glass window is a series of three rectangular stained glass windows. Between the first and second floors is a curved awning clad with wood shingles. It only extends halfway across this elevation. The second floor has a deeply recessed rectangular stained glass window with a wood shingled window hood. Where the northeast and north elevation meet, at the roof line, the roof eave rises in a triangular pattern. The north elevation features the main entrance to the house on the first floor and a terrace entrance on the second floor. The first floor has a center pivot metal and glass door. The door has etched glass that was designed by Mr. Joyce. Between the first and second floor is a roof structure that extends to the workshop built behind the

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house and creates a terrace for the second floor. The second floor also has a center pivot metal and glass door. The second floor terrace has a knee wall that is angular on the northeast elevation and curved on the northwest elevation. The walls are clad with wood shingles. The second floor terrace is supported by four slender metal columns and has a curved staircase on the northwest elevation.

The northwest elevation has a single plate glass window on the first floor and where it meets the windows from the west elevation the window project at an obtuse angle with glass cullets at the base. Adjacent to the single plate glass window is a series of three rectangular stained glass windows. Between the first and second floors is a curved awning clad with wood shingles. It only extends halfway across this elevation. The second floor has two trapezoidal shaped stained glass windows that flank a rain spout that cantilevers out from the side of the roof horizontally. The end of the rain spout is in a flying "V" pattern of copper and projects in an angular fashion. It has been compared to a horn or a falcon. The west elevation has five plate glass windows on the first floor. The first floor has a granite knee wall topped by the plate glass windows. The windows are framed with metal. Between the first and second floor is a curved awning clad with wood shingles. The second floor has a rectangular stained glass window and a curved window hood. The southwest elevation has five plate glass windows on the first floor. The first floor has a granite knee wall topped with the plate glass windows. The windows are framed with metal. Between the first and second floor is a curved awning clad with wood shingles. The second floor has a deeply recessed rectangular stained glass window and a window hood.

Located on the flat roof of the house is a conical detail that extends well above the roof. This detail was designed to conceal the air conditioner and heating system. It is ornamented on the south elevation with glass cullets.

Interior:

The house has two floors. The lower floor consists of a kitchen, dining area and living spaces. The second level has bedrooms, a bathroom and study. The walls radiating from the center on both floors provide space both for furniture placement on the lower floor and for privacy on the second. Each floor consists of one continuous area that can be closed off or opened up with folding partition walls.

In the center of the house is a welded metal pipe staircase providing access to the upper floor. At the base of the stairs is a seating area surrounding a pit filled with glass cullets and polished granite pieces that once served as a water feature lit from below. Suspended from the ceiling are plaster angular pieces. The overall effect is ornamental stalactites and stalagmites; some of plaster, some of polished granite. The walls of the stair case areas, where they exist, are constructed of polished granite and glass cullets. These details face the kitchen on one side of the staircase and a study on the opposite side. Also on the outer wall of the first floor is a concealed bathroom; unless one knows it is there it has the appearance of a plastered wall. Also on this floor is a concealed piano; it is hidden in an interior wall behind a wide door. This allowed for more perceived floor space in this area of the house.

The second floor bedrooms are all interconnected until one reaches the south elevation where the first floor is completely open to the roof substructure. This creates a balcony appearance for two of the bedrooms. The bedrooms and study are separated with interior folding doors and storage areas with walkways between. The stained glass "eye" window is located in the master bedroom and is placed directly above the bed. This was specifically designed this way for the property owner. Antique woodwork marks the entrance to a dressing/bathroom and relates to the heavily carved bed in the master bedroom. The floors of the second floor are the remains of Consolidated 8 School near Warren, Oklahoma.

Workshop:

The second floor terrace/porte cochere on the north elevation connects to the workshop. The workshop is a pyramid and triangle set on its point, which intersect. The workshop is clad with wood shingles and has a pane and panel door tucked under the porte cochere. There are no other openings in the workshop elevations.

Landscaping:

Very little formal landscaping accompanied the design of the house. Where the rain spout is located on the house is a depressed area in the land feature. When it rains, the water from the roof, as it drains through this rain spout feature, creates a small pond. This was a planned element of the landscape. The remainder of the landscape is created by nature including the small cave located immediately southwest of the house in which the children loved to play.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1960

Significant Dates

1960

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Herb Greene, architect

Criteria Considerations

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

Property is:

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

Period of Significance (justification)

The period of significance is associated with the date the building was constructed, 1960.

Criteria Considerations (explanation, if necessary)

N/A

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

The Joyce House designed in 1960 by Herb Greene is a significant example of organic architecture. The house is eligible under Criteria C as an excellent example of organic architecture designed by architect Herb Greene. Located in Snyder, Oklahoma it is one of two resources design by Greene in Snyder and is the only example of a residence in both Snyder and Kiowa County designed by Herb Greene.

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

The Joyce House, considered one of Greene's finest works, is a collaborative effort between Greene and the owners. The Joyce's discarded several designs by other architects and hired Greene as he understood the importance of designing a building to fit the site, a granite-outcropping, and to accommodate the client's unusual collection of furnishings. A true representation of organic architecture, the natural environment served as the design framework for the Joyce House.

Herb Greene is an architect recognized for his conceptualization and realization of organic architecture reflecting site location, client's desires and the influence of his professor and mentor, Bruce Goff. With an architectural career spanning from 1950 to 1983, Herb Greene was an important contributor to the twentieth-century organic architecture movement in Oklahoma.

Organic architecture is defined as: "Architecture whose design is established in accordance with processes of nature rather than based on an imposed design."¹ It manifests itself as harmony between human and nature as such that the building becomes part of the site. The largest proponents of this design methodology to influence Greene included both Bruce Goff and Frank Lloyd Wright, along with other European and South American architects, painters and planners. Ultimately organic architecture, according to Herb Greene "should attempt the transfer of elements from the experience and consciousness of the user to the architectural forms of his environment."²

Greene's setting for his designs were integral to the overall interpretation. In the case of the Joyce House, the house was built on a granite outcropping that rose above the adjacent road. The polygonal design was constructed with walls of concrete, wood shingles, and glass; reserving the granite for the floor. The floor of granite was a massive pedestal which anchored the building to the granite outcropping. The use of floor to ceiling windows on the first floor provided a captivating vista of the natural environment. The architectural response to the location became cooperative arrangement with the environment.

The interior of the house is a classical organic architecture design. In the Joyce House each floor consists of one continuous area that can be closed off with folding partition walls. The ceilings vary in height based on common or private space use. The Joyce House also features built-in elements often times hidden: seating around the outer wall that not only served as seating but also for beds and as a way to conceal the house's sound system; an interior wall cabinet for the family piano with a door to conceal the piano; and a sunken seating area in the center of the house featuring stalactites and stalagmites as ornamentation.

The Joyce House also is the epitome of Greene's collage design principle. While Greene was reluctant to utilize the clients Victorian furnishings, it was in this house that his collage design principle fully developed. Greene designed rooms in the Joyce House based on possessions of the clients: a Victorian bed in the master bedroom, a confessional from Minnesota used in the master bathroom, crystal chandelier suspended from the second floor from Sweden, a backbar from an old hotel and stained glass windows to name but a few. By using the historical furnishings it allowed Greene to inject feelings and thoughts of a historic time into a new environmental context.³

The Joyce House made such a mark on the country, both for its architectural design and engineering, that it was featured in *Life Magazine* and *Popular Mechanics*. Within these articles it cites that the house was constructed to withstand the

¹ Cyril M. Harris, *Dictionary of Architecture and Construction*, McGraw-Hill, New York, 2006 4th edition, pg. 685.

² Herb Greene, *Mind and Image: an Essay on Art and Architecture*, The University Press of Kentucky, 1976, p. xii.

³ Herb Greene, *Mind and Image: an Essay on Art and Architecture*, The University Press of Kentucky, 1976, p. 133.

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strong Oklahoma prairie winds, upwards of 80 miles per hour, and that the house had large expanses of glass to survey the views with elaborate window hoods to reduce the sun's glare. The sharp angular features were not merely ornamental; they served to conceal air conditioning units and rainspouts.⁴

In conclusion, the Joyce House merits recognition as an excellent example of organic architecture. It is the only extant local example of organic architecture as applied to a house designed by Herb Greene in Snyder, Oklahoma and Kiowa County. Within the context of local architecture, it is therefore eligible under Criterion C as it retains architectural integrity and merits recognition for its significance.

Developmental history/additional historic context information (if appropriate)

Organic Architecture

While Frank Lloyd Wright may not have been the first architect to use the term organic architecture, he was by-far the most noted American architect to use the term to describe his approach to architectural design. The philosophy grew from the ideas of Louis Sullivan who believed that "form follows function." Wright espoused that form and function are one.

Although the word 'organic' in common language refers to something that has the characteristics of animals or plants, organic architecture takes on a new meaning. It is not a style of imitation, because buildings are not representative of nature. Rather, organic architecture is a reinterpretation of nature's principles as they had been filtered through the minds of those who build forms which are more "natural" than nature itself relying on mathematical and scientific principles to achieve these designs.

Organic architecture works with the process of growth and change and the notion of design from within, whereby each design starts from a seed concept and grows outward, changing in form. It is a continuous process, always in a state of flux. Designing in this fashion means no preconceived ideas about the form and structure but rather designing in partnership with the clients, allowing them to express their needs and wishes. Organic architecture involves a respect for the properties of the materials and a respect for the relationship between the form/design and the function of the building. Organic architecture is also an attempt to integrate the spaces into a coherent whole: a marriage between the site and the structure and a union between the context and the structure.

Unlike other architectural styles, which have clear definitions based on stylistic elements such as Classical Revival or Gothic, organic architecture is a design principle applied to varied stylized buildings. Organic architects are individual, provocative and even maverick in the styles they apply to their design methodology. One thing that organic architects have in common is the application of geometry to their design as achieved with natural materials in non-rectilinear forms.

In the United States, Frank Lloyd Wright is credited with the creation of the organic architecture movement. His influence as a major architect both in the US and abroad came to the attention of a young aspiring artist in Oklahoma, Bruce Goff. Self-taught and self-assured, Goff was the most prolific architect to utilize the organic design movement in Oklahoma. Goff had clients across the State and through those clients and his position at the University of Oklahoma, he influenced generations of future architects.

There is no major conclusive evidence suggesting that organic architecture was more prolific in Oklahoma than anywhere else in the country or why once it started, it flourished. But flourish, it did. Where Goff and Herb Greene are concerned, typically at more liberal universities, academicians are more open to creative thinking and approaches. A few houses were constructed for those associated with the University but the University connection allowed for great outgrowth of the organic architecture movement based on reputation. Commissions came from leaders of the energy industries and other major industries in the State as well as those associated with the arts community. Most of the organic architecture examples in Oklahoma are isolated finds; only Norman and Bartlesville, Oklahoma have many residential examples because Goff's office was in Norman first and then Bartlesville. Other Goff students practiced in Oklahoma however a study of their architecture has not been completed.

⁴ Unknown. "New Homes, Wacky and Staid: a Bird, a Beast and a Bargain." *Life*, November 24, 1961.

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Herb Greene
Education

Herb Greene transferred to the University of Oklahoma expressly to study with Bruce Goff. As with architecture programs at any university, students at OU learned compositional design, technical drawing, construction drawing and participated in studio classes. Architecture programs of the day did little to prepare students for the urban environment; however, Goff gave careful attention to formal problems of buildings needing to fit into their setting which gave his students advantages over other programs in the United States.

Goff taught his students to think pragmatically about circulation and the program plan of the building; essentially he was teaching the functional approach to planning. Credited to Goff is the concept of a separate living room for the youth in the house, revolving closet interiors and the expression of the house as a place of work. Accordingly, his own work was the best tool Goff had in his teaching arsenal. Greene learned these objectives and applied them to his own designs. Where Greene diverged from the Goff design methodology was in the aspects of ornamentation. Where Goff felt ornamentation was an expression of individuality, Greene felt that ornamentation was an on-going process of incorporating one's art into a long living structure. The art enriches the visual environment creating a cultural memory or public participation in the art/ornamentation.

Herb Greene's Organic Architecture

In Greene's work throughout Oklahoma, the influence of his mentor, architect Bruce Goff, is demonstrated. Greene's architecture reflects the organic architecture movement for which Goff is most famous. In Green's built work, and in his archived conceptual designs, common characteristics can be identified. The most obvious characteristic is the geometric pattern to his designs with large, open interior spaces. The large open spaces from the interior extend to the exterior Oklahoma landscapes through the use of large floor to ceiling windows. Also on the interior are built-in details; such as furniture, both obvious and hidden.

All of Greene's designs start with a base plan. The geometry of Greene's designs, it is the most powerful characteristic of his work. His most prolific pattern is polygonal such as the Joyce House in Snyder, the Prairie House in Norman and the Lyons Residence and Museum for an Indian Princess outside of Calvin. While the house in Calvin is octagonal in design, the houses in Norman and Snyder are a more free-form polygon. All three examples of the polygonal design were created to complement the natural environment. In Greene's polygonal designs, the center of the structure becomes the visual focus. In two of the buildings, the Joyce House and Prairie House, which are both two-stories, the center space is utilized as a service corridor, providing access to the second story. However, this center space becomes a work of art through recessed seating areas at the bases, elaborate staircases and/or ladders and dramatic natural lighting.

Bruce Goff used open plans in his design work and his creative use of space had an impact on Greene's designs. Like Goff, Greene used open spaces for views and ease of circulation. Greene also used Goff's ideas for providing privacy by closing off open spaces with folding partition walls instead of doors. The best example of an executed design by Greene exhibiting this use of space is the Joyce House in Snyder. In this example each floor consists of one continuous area that can be closed off with folding partition walls. However, the interior designs of Green's buildings exhibit unusual volumes of space accomplished through varying ceiling heights; unlike his mentor Goff. Common spaces tend to have higher ceilings with a varied angular pattern while private spaces have lower ceilings providing a sense of intimacy. In his polygonal designs, the common spaces have ceilings that complement the complex nature of the roof such as the Prairie House and the Joyce House. The Cunningham Residence has two story ceilings in the common spaces, specifically the circulation corridors, and large curving ceilings in the living areas mimicking the curves along the exterior roof line. His ceiling details are a logical connection to the roof structure.

In Greene's designs built-in furniture refers to fixed architectural elements that provide the same function as their moveable counterparts but with an artistic and often times, practical twist. Historically, built-in furniture dates to the medieval times with box beds, benches and cupboards. However, Greene was influenced more by Wright and Goff than historical precedents. In the Joyce House, Greene designed built-in seating around the outer wall that not only served as seating but also beds and to conceal the house's sound system. With a house of teenagers, the large seating area and sound system was important. Also in the Joyce House, Greene built into the interior wall a cabinet for the family piano with a door to conceal the piano. This allowed for an uncluttered circulation pattern. The major Goff influence in the Joyce House is the sunken seating area surrounding an aquamarine colored glass-culleted filled fountain lit from within in the

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center of the house, aligned with the staircases. The seating faces inward keeping the focus in the center of the space. Goff designed many houses with central social conversation features, both sunken or platform.

While the base plan, including setting, of Greene's design was a defining characteristic, lighting also played an integral role. Being able to view nature was important in Greene's designs. Expansive glass also allowed for natural light rather than artificial lighting. In the Joyce House windows are floor to ceiling. The windows, located on the east, west and south elevations on the first floor provided light but also a heat source in the winter months. The window usage also offered another advantage: views. Greene's setting for his designs were integral to the overall interpretation. In the case of the Joyce House, the house was built on a granite outcropping that rose above the adjacent road. The use of glass provided an encompassing view of the natural environment. With organic architecture the natural environment is the design framework and Greene's designs compliment nature. The architectural response to the site can be a symbolic gesture or it can be physical cooperative arrangement with the environment.⁵ This is where the mentor and student diverge. Goff's designs often limited the glass to higher locations, clerestories and skylights, to provide natural light. Greene however, chose to locate building where the setting and view were as important, if not more important, than the design of the building.

Finally, a compelling detail in Greene's built work is the use of design techniques to create art. Ultimately, Greene used varied materials on both the interior and exterior of his designs to create his art. In all but one of the completed designs in Oklahoma Greene used a minimum of three varying materials on the exterior and multiple treatments on the interior. While the application of the material may be considered unusual by traditional standards, the actual materials themselves were traditional: wood, brick, stone, shingles, and metal. In most examples of Greene's Oklahoma work the primary material was glass in the form of windows and cullets. The remainder of the exterior materials tended towards textures; allowing the viewer to understand the substance and structure of the object. In the Joyce House, Greene used wood shingles in varying patterns to create a tactile visual effect.

Herb Greene's work; from concept, to design, to the built environment, spans thirty-three years. Greene created art on the Oklahoma landscape that functioned to house people. His organic architecture continues to intrigue architects, historians and the community at large. Greene's work in Oklahoma will remain an important feature of the landscape because through his work, he accomplished the expression of diverse themes in a single building as it pertained to the client's needs.

Snyder

Located in southern Kiowa County, the community of Snyder is situated at the junction of U.S. Highways 183 and 62. The Burlington Northern Santa Fe Railway runs east and west through town, and the St. Louis and San Francisco Railway (Frisco) extends north and south. A dispute between the citizens of Mountain Park and Charles G. Jones of Oklahoma City, president of the Oklahoma City and Western Railroad, led him to establish a townsite two miles south of Mountain Park in 1902. Many of the businesses in Mountain Park moved to the new community, which was named Snyder in honor of Bryan Snyder of the Frisco railway. The town's first business building was a saloon, and a post office opened in May 1902. Cotton, corn, wheat, and hay harvests were important to the economy.

In 1905 a tornado devastated Snyder, killing 113 people. Fires in 1906 and 1909 destroyed most of the wooden structures along Main Street. The charred frame buildings were promptly replaced with fire-resistant brick edifices. Community growth was constant but slow through the years. Snyder's population at 1907 statehood was 679. Population grew to 1,122 in 1910. In 1920 and 1930 the numbers remained stable at 1,197 and 1,195, respectively. The number of residents increased from 1,278 in 1940 to 1,671 in 1970.⁶

The architecture of Snyder is typical of other small rural Oklahoma communities. The historic commercial buildings are masonry clad, constructed between the early 1910's and 1930, while more recent buildings, constructed from 1970 to modern times, are metal sided. Many of the historic commercial buildings suffered from the installation of metal siding in the 1950's and 1960's. The residential areas reflect common trends from their respective eras; houses from the 1910's to 1950's are wood sided and placed with uniform setbacks while houses from the 1960's through modern time are varied in size and building materials but reflect the common ranch style and split level houses from the period. A windshield survey

⁵ *Mind and Image*, pg 93.

⁶ Ethel Crisp Taylor, "Snyder," *Encyclopedia of Oklahoma History and Culture*, <http://digital.library.okstate.edu/encyclopedia> (accessed January 7, 2011).

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of Snyder found no other Organic architecture stylized resources beyond the Joyce House and Roosevelt Granite Company building owned by the Joyce's.

Joyce Family

The Joyce House was designed by Herb Greene for the John and Evelyn Joyce in 1960. The Joyce's owned the Roosevelt Granite Company in Snyder Oklahoma. The Roosevelt Granite Company produced monuments of granite quarried locally. The house was constructed by two men from his granite company and Mr. Joyce on the weekends. Because of the location, materials and labor, contracts and bidding were not necessary. The granite industry of Oklahoma is centered in the Wichita Mountain region, in the southwestern part of Oklahoma. Six granite companies operated in this region. The rock is predominantly pink and red.⁷

The Joyce's were a well-traveled family. On their travels throughout the world, they would collect antique pieces, the pieces incorporated into the design of the house, which they found intriguing. Evelyn even went so far as to travel to the local dump looking for interesting architectural elements such as the door knobs and cut/stained glass windows which were from a Denver trash dump. John also designed the elements that were needed to complete the house: the interior staircases and the center pivot "front" door. The house truly represented who the Joyce's were: peaceful, compassionate, and stewards of the planet. They were "green" before it was popular.

⁷ Oklahoma Geological Survey, *Mineral Industry of Oklahoma in 1952*" United States Bureau of Mines, and Oklahoma Geological Survey, Norman, 1954, pg. 14.

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9. Major Bibliographical References

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: _____

Historic Resources Survey Number (if assigned):

Joyce House
Name of Property

Kiowa, Oklahoma
County and State

10. Geographical Data

Acreage of Property Less than 1 acre
(Do not include previously listed resource acreage.)

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

1	<u>14</u> Zone	<u>500181</u> Easting	<u>3836350</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Latitude: 34.669117, Longitude: -98.998036

Verbal Boundary Description (Describe the boundaries of the property.)
Tract 2 of the SW ¼ of the SW ¼ of Section 4, Township 2N, Range 17W.

Boundary Justification (Explain why the boundaries were selected.)
The boundaries include all the land that has historically been associated with the Joyce House.

Joyce House
 Name of Property

Kiowa, Oklahoma
 County and State

11. Form Prepared By

name/title Lynda Schwan/National Register Program Coordinator
 organization OK/SHPO date _____
 street & number 800 Nazih Zuhdi Drive telephone 405-522-4478
 city or town Oklahoma City state OK zip code 73105
 e-mail lschwan@okhistory.org

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
 A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

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

Name of Property: Joyce House
 City or Vicinity: Snyder Vicinity
 County: Kiowa State: Oklahoma
 Photographer: Lynda B. Schwan
 Date Photographed: 17 September 2010

Description of Photograph(s) and number:

No.	Subject	Dir.
0001	Joyce House south elevation	Northwest
0002	Joyce House east elevation	West
0003	Joyce House and workshop	Southwest
0004	Joyce House north elevation	South
0005	Entry Door detail	South
0006	Joyce House northwest elevation	Southeast
0007	Joyce House west elevation	East
0008	Joyce House southwest elevation	Northeast
0009	Interior kitchen/dining detail	
0010	Interior seating area	
0011	Interior staircase	
0012	Interior detail	

Joyce House
Name of Property

Kiowa, Oklahoma
County and State

Property Owner:

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

name Gigi Smith
street & number 201 Shannon Drive telephone _____
city or town Elk City state OK zip code 73644

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Joyce House

MULTIPLE NAME: Resources Designed by Herb Greene in Oklahoma MPS

STATE & COUNTY: OKLAHOMA, Kiowa

DATE RECEIVED: 4/27/11 DATE OF PENDING LIST: 5/18/11
DATE OF 16TH DAY: 6/02/11 DATE OF 45TH DAY: 6/12/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000338

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

Return

See Attached Comments

RECOM./CRITERIA RETURN

REVIEWER PAUL R. LUSIGNA

DISCIPLINE HISTORIAN

TELEPHONE 202 354 2229

DATE 6/10/11

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

JOYCE HOUSE
Herb Greene in Oklahoma MPS
Kiowa County, OK

National Register of Historic Places - Return Comments

The individual nomination for the Joyce House is being returned for substantive reasons as part of the Herb Greene MPS documentation.

The current nomination provides an excellent narrative description of the exotic design components of the Herb Greene-designed home. However, as the nomination is intrinsically linked to the MPS cover document it is being returned along with the context study. As currently described, the individual nomination relies heavily on the background materials and contextual elements outlined in the MPS cover, in particular endeavoring to portray the Joyce House as a significant work of a master mid-twentieth-century designer.

The deficiencies outlined in the NR comments for the MPS cover document apply equally to the individual nomination. If the Joyce House nomination were to be resubmitted as a stand alone nomination it would need to directly address many of those same issues. Even if the focus of the nomination were to rest on the rather unique nature of the “organic” design within the context of *local* architectural development (rather than relying on the ties to the larger regional career of Greene), the nomination would need to provide a much stronger discussion of the local context for mid-century design, and at least a brief outline of the definition and origins of “organic design” in the region. Referring to the property as an “excellent local example of organic architecture” requires the establishment of a least baseline information on the development of that particular style. While readers may have a fairly solid understanding of the developmental history of such historic styles as the Greek Revival, Queen Anne, and Craftsman, when a “new” style or construction form is introduced there is generally a need for nominations to provide additional contextual materials. This is particularly true when the style or construction form may cover an extended period in the recent past.

U.T.M. Coordinates

Judging from the enclosed USGS map, the current U.T.M. Coordinates appear incorrect. If there were obtained using by GPS equipment in the field or using a different standards than found on the current map please note, or correct.

Paul R. Lusignan, Historian
National Register of Historic Places
(202) 354-2229

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Joyce House

MULTIPLE NAME:

STATE & COUNTY: OKLAHOMA, Kiowa

DATE RECEIVED: 02/03/12 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 3/20/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000338

DETAILED EVALUATION

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

The Joyce House is locally significant under National Register Criterion C (Architecture). Completed in 1960, the residence is a fully realized example of modernist organic architecture, as designed by noted regional architect Herb Greene. A student of Bruce Goff, Greene created the Joyce House in direct collaboration with owners John and Evelyn Joyce, centering the unique polygonal-plan design on a massive granite outcropping. Widely published upon its completion, the design is a highly original and rare local example of mid-twentieth century modernist (organic) design.

RECOM./CRITERIA Accept Criterion C
REVIEWER Paul R. Lusignea DISCIPLINE HISTORIAN
TELEPHONE _____ DATE 3/19/12
DOCUMENTATION see attached comments Y/N see attached SLR Y



Joyce House

2 1/2 miles west of US 183 on County Road 1620 EW

Snyder Vicinity, Kiowa County, Oklahoma

OC SHPO

17 September 2010

Lynda Schwan

South elevation

photograph 0001



Jayce House

2 1/2 miles west of US 183 on County Road 1620EW

Snyder Vicinity, Kiowa County, Oklahoma

OKSHPO

17 September 2010

Lynda Schwan

east elevation

photograph 0002



Joyce House

2 1/2 miles west of US 183 on County Road 1630EW

Snyder Vicinity, Kiowa County, Oklahoma

OK SHPO

17 September 2010

Lynda Schwan

northeast elevation

photograph 0003



Joyce House

2 1/2 miles west of US 183 on County Road 1620 EW
Snyder Vicinity, Kiowa County, Oklahoma

OK SHPO

17 September 2010

Lynda Schwan

north elevation

photograph 0004



Joyce House
2 1/2 miles west of US 183 on County Road 1620EW
Snyder Vicinity, Kiowa County, Oklahoma

OK SHPO

17 September 2010

Lynda Schwan

Door Detail

Photograph 0005



Joyce House

2 1/2 miles west of US 183 on County Road 1620EW

Snyder Vicinity, Kiowa County, Oklahoma

OK SHPO

17 September 2010

Lynda Schwan

northwest elevation

photograph 0006



Jayce House
2 1/2 miles west of US 183 on Country Road 1620EW

Snyder Vicinity, Kiowa County, Oklahoma
OKSHPO

17 September 2010

Lynda Schwan

West elevation

photograph 0007



Joyce House

2 1/2 miles west of US 183 on County Road 1620EW

Snyder Vicinity, Kiowa County, Oklahoma

OKSHPO

17 September 2010

Lynda Schwan

Southwest elevation

photograph 0008



Joyce House

2 1/2 miles west of US 183 on County Road 1620EW

Snyder Vicinity, Kiowa County, Oklahoma

OK SHPO

17 September 2010

Lynda Schwan

Interior Kitchen / Dining Detail

photograph 0009



Joyce House

2 1/2 miles west of US 183 on County Road 1620EW

Snyder Vicinity, Kiowa County, Oklahoma

OK SHPO

17 September 2010

Lynda Schwan

Interior Seating Area

photograph 0010



Joyce House

2 1/2 miles west of US 183 on County Road 1620 EW

Snyder Vicinity, Kiowa County, Oklahoma

OKSHPO

17 September 2010

Lynda Schwan

Interior Staircase

photograph 0011



Joyce House

2 1/2 miles west of US 183 on County Road 1620 EW

Snyder Vicinity, Kiowa County, Oklahoma

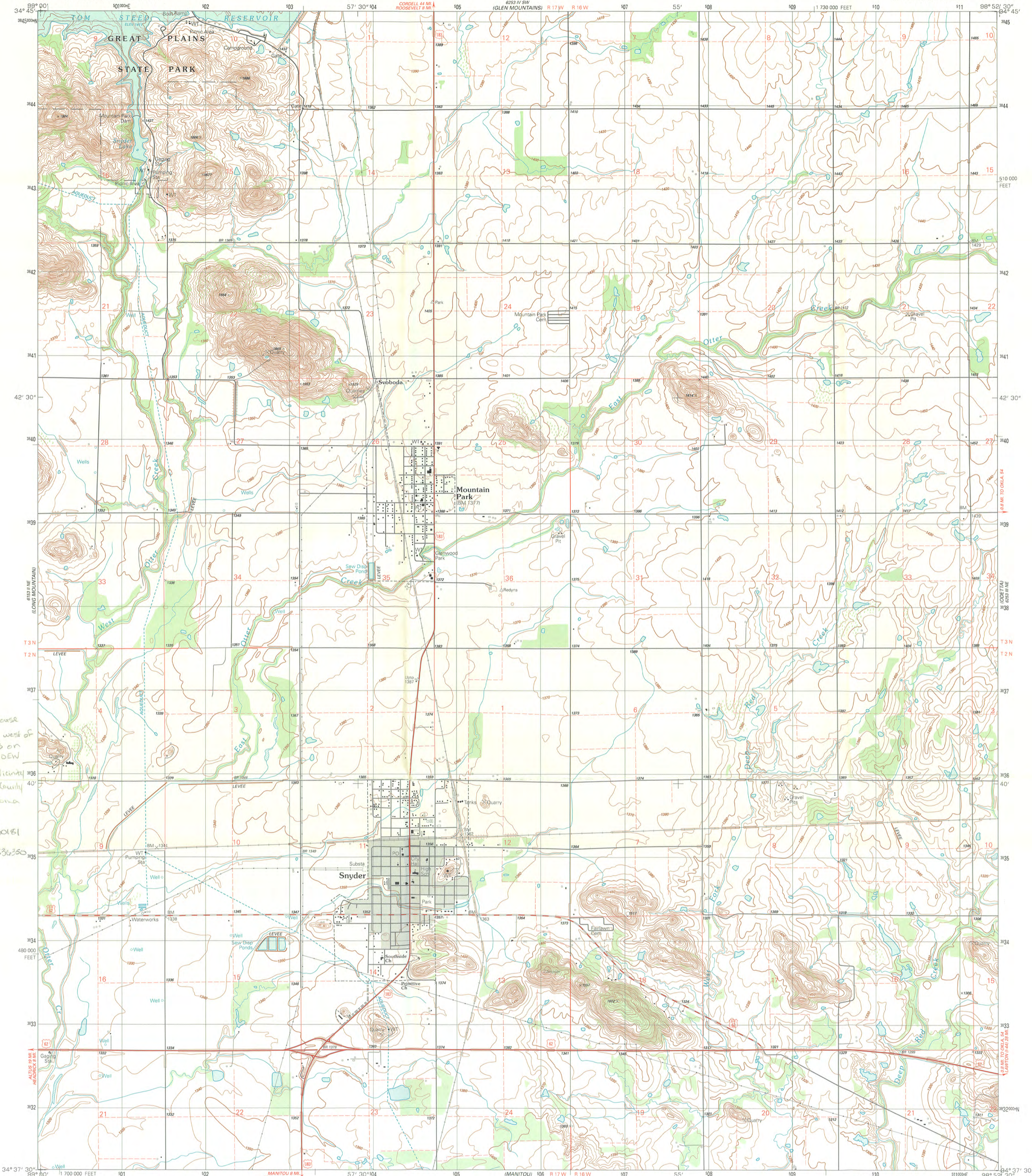
OK SHPO

17 September 2010

Lynda Schwan

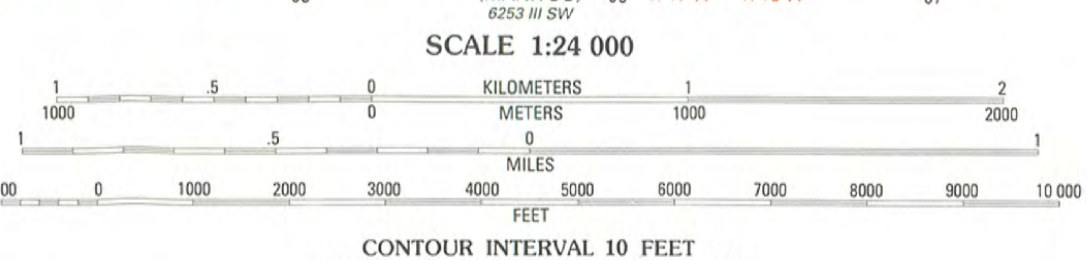
Interior Detail

photograph 0012



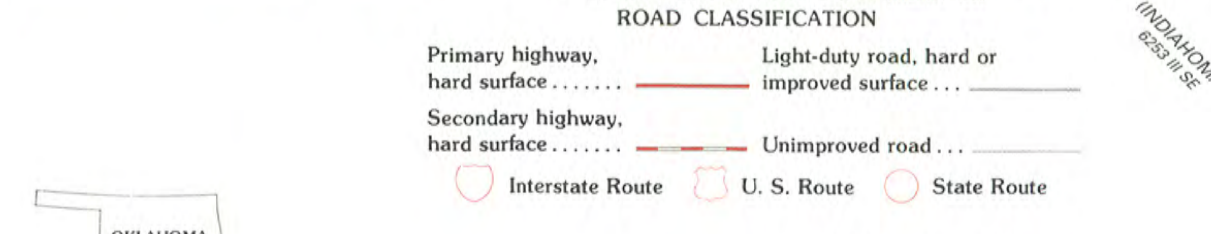
Jaya House
2.5 miles west of
US 193 on
CR 1400EN
Snyder vicinity
Kiowa County
Oklahoma
Z=14
E=500161
N=3834350

Produced by the United States Geological Survey
in cooperation with the Oklahoma Highway Department
Oklahoma Water Resources Board and Oklahoma State Soil
Conservation Board
Control by USGS and NOS/NOAA
Compiled from aerial photographs taken 1987
Field checked 1988. Map dated 1991
Underwater contours in Tom Steed Reservoir
from Army Map Service map dated 1956
Projection and 10,000-foot grid ticks: Oklahoma coordinate
system, south zone (Lambert conformal conic)
1000-meter Universal Transverse Mercator grid, zone 14
1927 North American Datum
The difference between 1927 North American Datum and North
American Datum of 1983 (NAD 83) for 7.5-minute intersections
is given in USGS Bulletin 1875. The NAD 83 is shown by
dashed corner ticks
There may be private inholdings within the boundaries of
the National or State reservations shown on this map
Gray tint indicates area in which only landmark buildings are shown
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is un-checked



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
AND OKLAHOMA GEOLOGICAL SURVEY, NORMAN, OKLAHOMA 73069
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



SNYDER, OKLA.
NW/4 SNYDER 15' QUADRANGLE
34098-F8-TF-024

1991

DMA 6253 III NW-SERIES V883



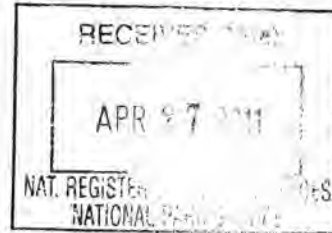
Oklahoma Historical Society
State Historic Preservation Office

Founded May 27, 1893

Oklahoma History Center • 800 Nazih Zuhdi Drive • Oklahoma City, OK 73105-7917
(405) 521-6249 • Fax (405) 522-0816 • www.okhistory.org/shpo/shpom.htm

April 22, 2011

Ms. Carol Shull
Acting Keeper of the Register
National Park Service 2280, 8th floor
National Register of Historic Places
1201 "I" (Eye) Street, NW
Washington D.C. 20005



Dear Ms. Shull:

We are pleased to transmit seven National Register of Historic Places nominations for Oklahoma properties. The nominations are for the following properties:

Chandler Baseball Camp, Chandler, Lincoln County
Thomas Community Building, Thomas, Custer County
Oklahoma Center for Continuing Education, Norman, Cleveland County
Joyce House, Snyder Vicinity, Kiowa County
Dobson Family House, Miami, Ottawa County
Frazer Cemetery, Altus Vicinity, Jackson County
Garnett, Elmer and Lela, House, Altus, Jackson County

Also included for transmittal is one Multiple Property Documentation form:

Resources Designed by Herb Greene in Oklahoma

We look forward to the results of your review. If there may be any questions, please do not hesitate to contact either Lynda B. Schwan of my staff or myself.

Sincerely,

Melvena Heisch
Deputy State Historic
Preservation Officer

MKH:lbs

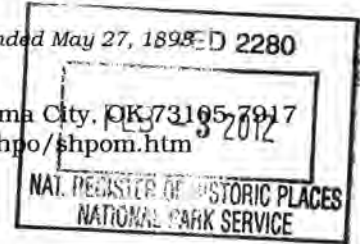
Enclosures



Oklahoma Historical Society
State Historic Preservation Office

Oklahoma History Center • 800 Nazih Zuhdi Drive • Oklahoma City, OK 73105-7917
(405) 521-6249 • Fax (405) 522-0816 • www.okhistory.org/shpo/shpom.htm

Founded May 27, 1898 • D 2280



January 30, 2012

Attn: Paul Lusignan
National Park Service 2280, 8th floor
National Register of Historic Places
1201 "I" (Eye) Street, NW
Washington D.C. 20005

Dear Mr. Lusignan:

Enclosed is the additional information you requested for the Joyce House, Kiowa County, Oklahoma National Register nomination. Please let me know if there is anything further you need.

Sincerely,

A handwritten signature in cursive script, appearing to read "Lynda S. Ozan".

Lynda S. Ozan
National Register Program Coordinator

Enclosures