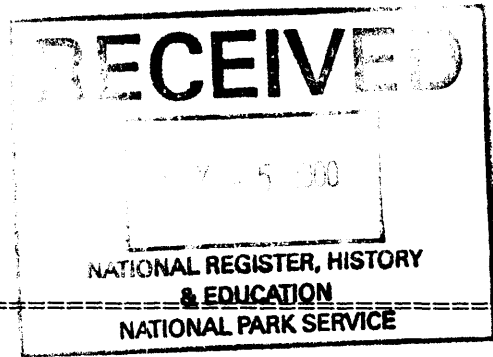


United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM



625

=====

1. Name of Property

=====

historic name Dresser, Carl K., House

other names/site number \_\_\_\_\_

=====

2. Location

=====

street & number 235 West 18th Street not for publication N/A  
city or town Tulsa vicinity N/A  
state Oklahoma code OK county Tulsa code 143  
zip code 74119

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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        nationally        statewide X locally. ( N/A See continuation sheet for additional comments.)

Bob Blackburn  
Signature of certifying official

5-1-00  
Date

State or Federal agency and bureau

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

Signature of commenting or other official

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

entered in the National Register

       See continuation sheet.

determined eligible for the

National Register

       See continuation sheet.

determined not eligible for the

National Register

removed from the National Register

other (explain):       

Edson H. Beall 6-200

For

Signature of Keeper

Date of Action

=====  
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

Contributing	Noncontributing
<u>  1  </u>	<u>  0  </u> buildings
<u>  0  </u>	<u>  0  </u> sites
<u>  0  </u>	<u>  0  </u> structures
<u>  0  </u>	<u>  0  </u> objects
<u>  1  </u>	<u>  0  </u> Total

Number of contributing resources previously listed in the National Register N/A

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

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Current Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: Single Dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

=====

7. Description

=====

Architectural Classification (Enter categories from instructions)

Mission/Spanish Colonial Revival  
\_\_\_\_\_  
\_\_\_\_\_

Materials (Enter categories from instructions)

foundation CONCRETE  
roof TERRA COTTA  
walls STUCCO  
other \_\_\_\_\_  
\_\_\_\_\_

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

=====  
8. Statement of Significance  
=====

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

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

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

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

Areas of Significance (Enter categories from instructions)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period of Significance 1919-1920  
\_\_\_\_\_  
\_\_\_\_\_

=====  
8. Statement of Significance (Continued)  
=====

Significant Dates \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

Cultural Affiliation N/A  
\_\_\_\_\_  
\_\_\_\_\_

Architect/Builder Bodker, Albert Joseph, architect  
\_\_\_\_\_

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

=====  
9. Major Bibliographical References  
=====

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

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

Primary Location of Additional Data

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

Name of repository: \_\_\_\_\_

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10. Geographical Data

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Acreage of Property Less than one acre

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	15	230810	4003030	3	_____	_____
2	_____	_____	_____	4	_____	_____

N/A See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====

11. Form Prepared By

=====

name/title Cynthia Savage, Architectural Historian, for Sally Heard Davies

organization Savage Consulting date November 1999

street & number Rt. 1, Box 116 telephone 405/459-6200

city or town Pocasset state OK zip code 73079

=====

Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

Representative black and white photographs of the property.

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

USDI/NPS NRHP Registration Form  
Dresser, Carl K., House  
Tulsa County, Oklahoma

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=====  
Property Owner  
=====

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

name Maharishi Verdic University (OK)  
street & number Pier 25 Whispering Hills Road telephone \_\_\_\_\_  
Suite 400  
city or town Boone state NC zip code 28607



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Summary:

Designed by New York City architect Albert Joseph Bodker, the Carl K. Dresser House is a multi-story, stucco dwelling in Tulsa, Oklahoma. Constructed in 1919-1920, the house is an excellent representation of the Spanish Eclectic style in Tulsa. The house is L-shaped with the three-story main section of the terra cotta covered roof being hipped. The three-story cross section of the roof is gabled with the south gable containing the primary entry. The gabled portion of the roof has a simple vergeboard with exposed purlins, painted blue to match the window frames, at both ends. North of the three-story, gabled roof is a two-story section with a flat roof containing the servants quarters and three bay integral garage. Ornamenting only the two-story section are projecting wooden roof beams, painted blue to match the window frames. On the west side of the house is a one-story porte cochere with a gabled terra cotta roof with exposed rafters. Two stucco chimneys topped with elaborate, gabled terra cotta roofs are located on the north side, separated by the gabled cross section. The windows are wood, painted blue, and predominantly casement. In the rear servants' quarters, the windows are single hung and the triple arched windows on the west side are triple hung. All of these windows slide into the wall. The number of lights per window varies throughout the house. The primary entry is located on the south elevation and is accessed by four flights of concrete steps which narrow as they approach the entry. As originally constructed, the east side of the bottom flight of stairs melts into the concrete landing which rises to accommodate the change in grade. The enclosed entry has a large, four foot wide, single, wood plank door with a screen door and is ornamented with carved, low-relief ornamentation. Exterior decorative details include triple arched windows, iron railings and balconets, French windows and doors. The Dresser House retains a high degree of integrity with the only alterations being the replacement of the garage doors in 1978, addition of a shed roof with wrought iron supports over the walkway between the main house and servants' quarters at an unknown date, replacement of one casement window on the rear elevation and some minor interior modernization. The interior alterations include updating the kitchen which involved converting a walk-in refrigerator to a downstairs bathroom in 1940, and removing a wall and adding a kitchenette to the original five room servants' quarters in 1990.

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Located south of downtown Tulsa, the Dresser House is located in the historic Riverview neighborhood and was historically one of two houses on the block. Originally an exclusive neighborhood for Tulsa's society, primarily oil tycoons, the neighborhood has been built up in modern times with apartment and condominium complexes. In more recent times, a low-income apartment complex has been constructed to the west of the Dresser House and several contemporary single family houses have been built to the north. None of these resources are historic or have any association with the Dresser House. Although the setting has been significantly altered, the Carl K. Dresser House possesses a high degree of integrity of location, design, materials, workmanship, feeling and association.

Exterior Description:

The Dresser House has stucco-clad walls and a terra cotta tile covered hipped and gabled roof. The main section of the house is three-stories tall, although due to the higher grade along the south and east elevation it appears to be only two stories on these elevations. The northernmost section of the house, covered with a flat roof and containing the servants' quarters and triple bay garage, is only two stories tall and off the west side is a one-story porte cochere. The main section of the house, running east to west, is covered with a terra cotta, hipped roof with minimal eave overhang. On the west side is a gabled-roofed porte cochere, also covered with terra cotta. The south-to-north cross section, located along the east side, has a terra cotta, gabled roof, also with minimal eave overhang. Behind this section to the north is a two-story section with a flat roof. The house has a wood plank door on the primary entry, as well as wood plank doors in the walkway between the main house and servants' quarters and at the porte cochere. Other doors on the house are predominately French doors. The windows, for the most part, are casement with some hung windows. All windows have wood frames which have been painted blue. The number of lights in each window varies throughout the house. The windows to the upper floor sleeping porch on the east side of the house have projected, stucco-clad concrete flower boxes. The upper story windows on the opposite side of the house, also to a sleeping porch, have narrow sills. The remaining windows have no flower boxes or visible window sills. The house is surrounded

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by a landscaped lawn which slopes down to the west, exposing the basement level windows on the west and north sides. On the west side, a concrete drive winds through the porte cochere, turning into gravel, then red brick before terminating at the three bay garage.

The south wall serves as the primary elevation containing the main entrance. The entry is located in a projected entry pavillion created from the gable roofed cross section. This section of roofline is ornamented with a plain vergeboard and exposed purlins, painted blue to match the window frames. The oversize wood plank door and its corresponding screen door are flanked by ornamented stucco pilasters topped with short capitals with elaborate volutes. Centered above the door is a keystone flanked with carved, low-relief ornament. Immediately above the entry is a French window with a wrought iron balconet supported by paired brackets. The French window is flanked by carved, low-relief ornament and topped by an elaborate broken segmental pediment with a cartouche in the center. To the east of the entry is located a short leg of the house's main east-west section. On the south elevation, this section contains two, upper story, sixteen pane, casement windows. The west window has a flat window head while the east window is clipped to match the windows around the corner on the east elevation. Particular to this type of window on the Dresser House is a projected, stucco-clad concrete flower box on the east upper story window. Below the east window, off slightly to the west, is a twenty-four light casement window with a flat window head. The short west wall of the entry pavillion has two windows, one on each visible floor. The upper floor window is an eight-light casement window, matching the upper floor windows to the west. The lower window is a smaller, six-light, casement window. The first upper story window west of the entry pavillion is a short, narrow, casement with three-lights. The next four windows are eight-light casement windows with flat window heads. The last window on the upper floor of the south elevation is a twelve-light casement window with a clipped window head and narrow, projected window sill. The first floor has two, matching, twenty-light, French windows with four light transoms and wrought iron balconets. West of these windows on the first floor of the south elevation is a triple arched window lighting the first floor sunporch. The larger central window is separated from the smaller flanking windows by columns with short, ornamented

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capitals. All of the windows have wrought iron grilles on the lower portion. The flanking arched triple hung windows are two over four over four. The central triple hung window is a three over six over six. These triple hung windows can be completely opened by sliding into the wall to create an open porch. Barely visible due to the vegetation are two, four light, casement windows at the basement level directly under the flanking windows of the triple arched windows.

Located off the south elevation on the west wall of the main east-west section of the house is a gable roofed porte cochere. This small, one-story section of terra cotta roof has exposed rafters. Centrally located in the porte cochere is a single, wood plank door, painted blue to match the windows frames, which allows access to the interior basement level of the house. To the north of this is another, single, blue painted, wood plank door. Above the porte cochere on the first floor is a triple arched window similar to the first floor windows on the westernmost section of the south and north elevations. Due to the porte cochere, the west elevation triple arched windows are shorter than those of the north and south elevation. Above these on the second floor are three, twelve-light, casement windows with clipped window heads and narrow, projecting sills.

The west elevation of the north-south cross section contains a variety of windows, a shed-covered and arcaded porch and the integral three bay garage. This section of the west elevation is broken into five unequal bays. From the south, the first bay is a projected area which contains a striking, arched, leaded glass window which provides a focal point for the interior halfspace landing. Below this is a twelve-light casement window above a six-light casement window. Next to this, set back flush with the remaining west elevation, are two, casement, eight-light windows with one located in between the first and second floors and the other between the basement and first floors. The third bay is separated from the second bay by a rain gutter. The window placement in this bay is asymmetrical. The small, second floor windows are six-light casement windows. On the first floor, there is a sixteen-light casement window. North of this is a ribbon window consisting of four eight-light casement windows. The basement level contains a centrally located,

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single, wood, pedestrian door flanked by large, twenty-light, casement windows. To the north, is a stepped wall sheltering an exterior stair. The fourth bay has only two stories and contains the first floor porch and one basement level garage bay. The narrow, open porch has a nonoriginal, metal, shed roof supported by wrought iron porch supports. The shed roof and wrought iron supports were added at an unknown date. Behind this are three arched openings. The southern arch provides access from the exterior stair. The middle arch opens onto the door to the servants' dining room and the third arch connects to a hallway which leads to a door on the east elevation. Below the porch is a garage bay with an overhead door matching the other two garage bay doors to the north. The fifth bay of the west elevation contains two double sets of six light, single hung windows. To open, the windows slide into the wall. Each set of windows is centrally located above a garage door. The garage doors are sixteen panel replacement overhead doors. The original doors were swinging, wood and glass doors. The garage doors were replaced in 1978. Ornamenting the roof line in this portion of the house are evenly spaced, wood, projecting roof beams and a cap of terra cotta tiles. The beams are painted blue to match the window frames.

The north elevation is split into four sections. The first section extends from the west corner to the projected bay of the cross-section. The second section includes the comparatively short wall of the rear two-story section and the north gable end of the cross-section. The third portion of north elevation consists of the small shed-roofed section containing the breakfast porch on the east side of the house. The fourth section is the remaining north wall of the main section extending to the east from the cross section. Beginning in the west, the north wall has a variety of windows. Dominating this section is the first floor triple arched windows lighting the sunporch on the west side of the house. These windows matches the triple arched windows on the facade, including the ornamental columns and capitals and wrought iron grilles. The grille on the east flanking window has been pierced with a modern window air conditioning unit. Above the triple arched windows, on the second floor, is a twelve-light, casement window with a clipped window head and narrow, projecting sills. East of this on the second floor is an eight-pane, casement window. Next to this, a casement window has been replaced with a divided light window

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and a window air conditioning unit. On the other side of the immense, stucco chimney is an eight-light, casement window. Flanking the chimney on the first floor are sixteen-light casement windows with four-light transoms. Below both of the windows are shed roofed projections topped with terra cotta tiles. The basement level of this section contains four windows. The windows are twelve-light casement windows. The two westernmost windows are also covered with iron grilles.

The second section of the north elevation is composed of two parts. The first is the north wall of the gabled cross-section. This wall contains one nine-pane casement window. Below this, in the rear two-story section, the north wall similarly contains only one window heavily obscured by foliage. Matching the other windows in the servants' quarters, this window is a single hung window.

Continuing around the house to the east, the shed-roofed section of north wall contains two arched French doors with fanlights. The doors are separated by a slender column with short capitals. On the second floor, there is one casement window located in the western corner. Along the roofline are exposed purlins which are also visible on the two gable ends. The remaining section of the north elevation contains a large, tiered stucco chimney. The west side of the chimney is the taller with a terra cotta chimney hood and three square openings vertically placed. The east portion of the chimney also has a terra cotta chimney hood with two square openings horizontally placed. On either end of the chimney is one square opening. East of the chimney on the second floor of the main body of the house is a twelve-light, casement window with a clipped window head and a projected, stucco-clad, concrete flower box. This window matches the other second floor windows around the corner. Below this is a single casement window with sixteen-lights and a window air conditioning unit painted blue to match the window frame.

The east elevation faces onto Carson Avenue. The rear portion of this elevation, containing the servants' quarters, has false roof beams, matching those on the opposite wall. Beginning at the rear of the east elevation, there are two, single hung, nine-light windows. South of these is a single, wood,

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plank door which accesses the walkway connecting the servants' quarters to the servants' dining room. South of the door is a single elaborate metal light. Continuing south along the first floor of the east elevation are two windows. The first window south of the door is a single hung, nine-light window located in the rear two-story section. The second window is located within the main three-story portion of the house and has been obscured with a window air conditioning unit. Above the second window is a ten-light French window with a slightly projected, stucco surround and a wrought iron balconet. South of this, in the shed-roofed, one-story section containing the breakfast porch, are two French doors with fanlights matching those found on the north side of the breakfast porch. Within the main section of the house, on the second floor, are three, twelve-light, casement windows with clipped window heads and projected, stucco-clad concrete flower boxes. The middle second floor window also contains a window air conditioning unit. Centrally located below is a single, twenty-light French window with a four-light transom. On the east side of the entry pavillion are four symmetrically placed windows. The second floor windows are matching eight-light casement windows. The first floor windows do not match. The northern opening is composed of two narrow, arched, hung, leaded glass windows separated by a slender column with a short capital. South of this is a simple, six-light, casement window.

INTERIOR DESCRIPTION

The interior reinforces the overall Mediterranean feel of the Dresser House and enhances the Spanish Eclectic style of the property. The entry opens with a four foot door onto the vestibule which has a tile floor. A glass paneled door opens into the entry hall which features a vaulted ceiling, fresco coated walls and ceiling. The entry hall is highlighted by the pair of arched, leaded glass windows on the east wall and the stairs to the north. Opposite the paired windows is the impressive living room which features a beamed ceiling, French windows on the south wall, and casement windows on the north. On the far end of the living room is a pair of glass doors with a fanlight which leads to a sunporch. This sunporch features a striking blue-and-beige tile floor and large triple arched windows on the three exterior walls. The triple arched windows are triple hung and slide up into the wall.

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Off of the entry hall to the north and east, on the stair landing, are French doors which lead to the dining room. The dining room has a natural finish, wood coffered ceiling with inlayed fretwork and carved rosettes. North of the dining room is the breakfast porch which also has a tile floor, this one a sort of tan with brown and aqua accents. Both the dining room and the breakfast porch have fireplaces. The fireplace in the dining room is inscribed "INTER SECUN DAS.RES.ES.TO.MODERAT" (In the future, among favorable things be moderate). Off the breakfast porch, to the west, is the pantry with a small bathroom and telephone room on the west side. The bathroom was originally a walk-in refrigerator and was converted in 1940. North of the pantry is the kitchen which was modernized in about 1940. The kitchen has a creme and pink linoleum floor, dating to the 1940 modernization.

North of the kitchen is the servants' dining room, which features a trap door to reportedly allow alcohol to be quickly whisked away in case of a raid. Separated from the servants' dining room by a walkway are the servants' quarters which originally featured three bedrooms, a storage room and a common bathroom off of a central hallway. In 1990, one wall was removed and a kitchenette was added to the servants' quarters.

The interior walls in the living room and dining room feature an Italian fresco and are a tan color with a semi-gloss finish. Both first floor porches have rough stucco walls while the kitchen and upstairs walls are smooth plaster covered with wallpaper in most cases. All of the floors are wood except for the vestibule, two porches, the kitchen and the basement floor. The vestibule, porches and basement all have tile floors while the kitchen floor is linoleum.

The second floor contains five bedrooms and two sleeping porches. To the west is the master bedroom with an adjacent dressing room, bathroom and sleeping porch in the far corner. The master bedroom has built in cabinets along two walls which are hidden by wall panels (see Photograph #6). Additionally, also hidden within the wall in the southwest corner is a small cabinet which contained the telephone. Down the hall to the east of the master bedroom are two more bedrooms. In the hallway between the two bedrooms is additional flat storage space for out-of-season clothes. Turning the corner north, there is



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the children's room. It is larger than the other bedrooms in order to accommodate the Dressers' two boys. Off this room to the east is a sleeping porch. Continuing down the hall to the north, are the sewing room and a bathroom. In the northeast corner is the housekeeper and/or nanny's room.

The basement is divided into three areas. Located under the living room is the large game room with a beamed ceiling and tile floor. Also adjacent to the game room on the east side are a butler's pantry and a sizable closet. To the west of the game room are located the gun room and trunk room. Under the vestibule and entry hall are areas for vegetable storage and fruit storage and a large storeroom. Under the dining room is located the boiler room. To the north of this are located the laundry area, "man's quarters" and bathroom. On the far north end is the three car garage which is fully heated by a still intact steam heat system.

ALTERATIONS

The Dresser House has been minimally altered. On the exterior, the most notable modification was the replacement of the original swinging garage doors with overhead doors in 1978 and the erection of a nonoriginal metal shed roof with wrought iron supports over the porch between the main house and servants' quarters. The porch was covered at an unknown date. Other minor exterior modifications include the replacement of one casement window on the north elevation with a divided light window and window air conditioning unit.

The interior is also remarkably intact, especially considering that the house stood vacant for several years and was the victim of vandalization during this time. Interior modifications include the modernization of the kitchen area in 1940. Additionally, at this time the walk-in refrigerator was converted to a downstairs bath. In 1990, one wall was removed from the original five room servants' quarters and a kitchenette was added. None of these changes seriously impact the overall integrity of the Dresser House.

The most significant change affecting the Dresser House has been to the house's setting. Historically, there was only one other house on the block with the

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Dresser House. The construction of a modern apartment house to the west and contemporary single family houses to the north has significantly adversely impacted the setting of the Dresser House. However, overall, the Dresser House retains a high degree of integrity of location, design, workmanship, materials, feeling and association and is thus eligible for the National Register of Historic Places.

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SUMMARY

The Carl K. Dresser House is eligible for the National Register of Historic Places under Criterion C for its architectural significance as an excellent example of the Spanish Eclectic style in Tulsa, Oklahoma. Designed by New York City architect Albert Joseph Bodker and built between 1919 and 1920 for Carl K. and Pauline Dresser, the house retains a remarkable degree of integrity. Possessing many of the hallmark features of the Spanish Eclectic style, the Dresser House is a particularly fine representation of the style. Characteristics of the Spanish Eclectic style found in the Dresser House include an asymmetrical facade; a low-pitched combined hipped-and-gabled roof covered with terra cotta; stucco wall finish; arches over doors, windows and beneath porch roofs; large focal windows; decorative iron grilles and balconets over windows; tile-roofed chimney tops; an arcaded walkway; and, a dramatically carved front door.

HISTORIC BACKGROUND

Carl Dresser, born on 27 March 1890 in Bradford, Pennsylvania, graduated from Princeton College in 1912. While in college, Carl became president of his father's gas company in Malta and McConnelsville, Ohio, which supplied natural gas to those two towns. Following his graduation from Princeton, Carl returned to Bradford and began developing oil properties in the area. In 1916, Carl became the secretary and treasurer of the S. R. Dresser Manufacturing Company. Also started by his father, this company supplied most of the oil pipeline couplings in the world, as well as having oil drilling interests in the eastern states. Additionally in 1916, Carl married Miss Pauline van der Voort of Jamestown, New York. Carl subsequently adopted Pauline's two sons, Charles van der Voort and Bradley Sherman.

As with other eastern oilmen, Carl soon became interested in the oil field opportunities in the western states, centering on Oklahoma. While retaining his earlier titles, Carl also became president of the Natural Resources Development Corporation of Tulsa (later the Dresser Oil Company) and secretary-treasurer of the Cumberland Torpedo Company.<sup>1</sup>

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Although having business interests in Tulsa earlier, Carl and Pauline Dresser officially moved to Tulsa in November 1920. The couple took up residence in their new home which reportedly cost \$200,000 to build and an additional \$300,000 to furnish. Following the move, Pauline opened a dress shop in downtown Tulsa called Paulette's. Her interest in the proper method of storing clothes influenced the design of the master bedroom of the Dresser House. In 1929, Carl experienced a reverse in the oil fields, the house was sold and the family moved back east. In 1931, Carl passed away in New York City. Pauline subsequently married "Colonel" Henry Rogers, an heir to one of John D. Rockefeller's partners in the original Standard Oil Company. Pauline continued to reside in the east.<sup>2</sup>

ARCHITECTURAL SIGNIFICANCE

The Carl K. Dresser House is an excellent example of the Spanish Eclectic style in Tulsa. In the first part of the twentieth century, the Spanish Eclectic style became popular in the southwest United States, especially in California, Arizona, Texas and Florida. The style emerged in this area due to the prominent Spanish heritage which extended into the 19th century. The style became more widely popular following the 1915 Panama-California Exposition in San Diego, California. The style's popularity peaked in the 1920s and early 1930s. By about 1940, the style drifted out of vogue.<sup>3</sup>

According to Virginia and Lee McAlester's A Field Guide to American Houses, the identifying features of the Spanish Eclectic style include a "low-pitched roof, usually with little or no eave overhang; red tile roof covering; typically with one or more prominent arches placed above door or principal window or beneath porch roof; wall surface usually stucco; facade normally asymmetrical."<sup>4</sup> The Dresser House has a low-pitched roof with minimal eave overhang. The roof is covered with red terra cotta. Prominent arches are found on the house in the triple arched windows on the facade, west and rear elevations; in the French doors of the breakfast porch on the east side; and the arcaded porch on the west elevation. The Dresser House walls are stucco and the facade is asymmetrical.

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McAlester and McAlester further define five principal subtypes of Spanish Eclectic houses. Among these is a combined hipped-and-gabled roof which McAlester and McAlester describe as having "rambling, compound plans in which different units have separate roof forms of varying heights arranged in an irregular, informal pattern."<sup>5</sup> The Dresser House has a three-story hipped roof over the main east-to-west section of house and a gabled roof over the three-story north-to-south cross section. There is also a shed-roofed, one-story breakfast porch on the east elevation. Additionally, the Dresser House has a flat-roofed, two-story section on the rear which contains the three bay garage and servants' quarters. On the west elevation is a one-story, gabled-roof porte cochere. The arrangement of the Dresser House is in an irregular, informal pattern.

According to McAlester and McAlester, "...dramatically carved doors are typical of Spanish architecture...", although they are more common to high-style Spanish Eclectic houses.<sup>6</sup> Although not as elaborate as some examples, the Dresser House has an oversize wood plank door with a screen door which is flanked by ornamented stucco pilasters topped with short capitals with elaborate volutes. Centered above the door is a keystone flanked with carved, low-relief ornament. The French window above the entry is also highly ornamented with a wrought iron balconet supported by double brackets. The French window is flanked by carved, low-relief ornament and topped by an elaborate broken apex pediment with a cartouche in the center.

McAlester and McAlester also indicate that Spanish Eclectic style houses usually have at least one large focal window which is usually triple-arched. On the Dresser House, the large, triple, arched windows lighting the sunporch on the west side of the house serve as the focal windows. These windows have a central, larger, arched window flanked by two slightly smaller, arched windows. The windows are separated by columns with short capitals. Other windows of interest include the double, leaded glass, arched windows on the east elevation and the large, leaded glass, arched window on the west elevation. The arched leaded glass windows on the east elevation are also separated by a short column with a capital on the exterior and interior. On the interior, these windows serve as a focal point within the entry hall. The larger, west elevation

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window serves as a focal point for the interior halfspace landing.

Also common to Spanish Eclectic houses are iron window grilles and balustrades. The Dresser House has iron window grilles on the basement level windows; iron balustrades on the triple arched windows on the west side of the house; and iron balconets on the French windows on the south elevation.

Other typical details found on Spanish Eclectic style houses and the Dresser House include tile-roofed chimney tops and arcaded walkways. Both the chimneys on the Dresser House have terra cotta-roofed chimney roofs. The walkway between the main house and servants' quarters is arcaded and opens onto a porch. Historically open, the porch has been covered with a nonoriginal, metal shed roof with wrought iron supports.

The Dresser House was designed by Albert Joseph Bodker in 1919. Bodker was president of the architectural firm Albert Joseph Bodker, Incorporated, located in New York City. Bodker also designed one other house in Tulsa, the Thomas J. Wood House. This house, probably a French Eclectic style dwelling, is not extant. According to the New York City Landmarks Preservation Commission, between 1909 and 1924, Bodker designed several residences in Manhattan and New York City. Several of these buildings are still extant, including the 1909 residence at 333 Central Park. Bodker also designed the George W. Olmstead house in Ludlow, Pennsylvania, Harry A. Logan House, Warren, Pennsylvania, and the E.C. Dewitt House, location unknown. Bodker, age 51, died in 1926 of heart disease.<sup>7</sup>

The exact dates of Bodker's practice are undetermined. It is known that Bodker spent one year early in his career in the well-known office of McKim, Mead and White. In 1913, The Architectural Record described Bodker as "A noticeably successful designer of the present day city house *de luxe*...who may be taken as one of those individuals...who are quietly and earnestly contributing to a sane and dignified sort of architecture in this country." Additionally, his work was proclaimed to present "several interesting aspects." Bodker designed in the styles popular during the early part of the twentieth century. These included Classical Revival, Beaux Arts, French Eclectic, Italian Renaissance

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and Spanish Eclectic.<sup>8</sup>

Within Tulsa, the Dresser House is architecturally significant as an excellent example of the Spanish Eclectic style. Currently, there are nine houses in Tulsa individually listed on the National Register of Historic Places. These include the Clinton-Hardy House (NR 1979); Harwelden (NR 1978); the James H. McBirney House (NR 1976); Robert M. McFarlin House (NR 1979); Moore Manor (NR 1982); Waite Phillips Mansion (NR 1978); William G. Skelly House (NR 1978); James Alexander Veasey House (NR 1989); and, Westhope (NR 1975). All of these houses were listed for their architectural significance, in addition to other historic associations.

Stylistically, the Clinton-Hardy House is classified as Classical Revival; Harwelden is Tudor Revival; the James H. McBirney House is also Tudor Revival; the Robert M. McFarlin House is Italian Renaissance; Moore Manor is Colonial Revival; the Waite Phillips Mansion is Italian Renaissance; the William G. Skelly House is Classical Revival; the James Alexander Veasey House is Colonial Revival; and, Westhope, designed by Frank Lloyd Wright, is classified as Modern Movement. Although predominately all of these houses and the Dresser House were built for Tulsa oil men, stylistically, the Dresser House remains distinct as an excellent example of the Spanish Eclectic style.

The Dresser House is located within the Riverview neighborhood, as are the Clinton-Hardy House, James H. McBirney House, Robert M. McFarlin House, Moore Manor and James Alexander Veasey House. The neighborhood contains a number of Prairie School style houses, as well as Colonial and Classical Revival style dwellings. Originally, the neighborhood enjoyed a prominence as home of some of Tulsa's more notable oil men, including Joshua Cosden, Robert M. McFarlin, Patrick M. Kerr, and Frank L. Moore, and other well-to-do citizens, such as James H. McBirney. However, "Today, apartment buildings have destroyed much of the Riverview neighborhood's original single-family character."<sup>9</sup> As previously mentioned, the Dresser House was originally one of two houses on its block. Since then, an apartment house and several single family homes have been constructed on the block. This pattern has been repeated on the other blocks of the Riverview neighborhood. Thus, the overall feeling and character of the

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neighborhood has been significantly altered.

There are other examples of Spanish Eclectic style houses in Tulsa. The popularity of the style coincided with the rise in Tulsa's prominence. The town of Tulsa existed as early as 1879 when a post office was established on the Perryman Ranch in the Creek Nation. The town, first called "Tulsey Town," grew slowly. During the early 1880s, the town was a haven for gamblers and "bad men" due to its isolation. At the time of the first government townsite survey in 1900, Tulsa's population stood at merely 1,390.<sup>10</sup>

In 1901, the state's first important commercial oil well blew in. Located in Red Fork, this landmark well was across the Arkansas River from Tulsa. Two years later, the Secretary of Interior allowed the leasing of land under Department of Interior supervision. The oil rush was on as oil men from Pennsylvania and other states flocked to Indian Territory. In 1904, three men built a toll bridge over the Arkansas River connecting Red Fork and Tulsa. In addition to allowing Tulsa to benefit from the Red Fork strike, the toll bridge also enabled the town to profit from the fabulous Glenn Pool strike which came in in 1905. Within months of the discovery, the Glenn Pool was "famous throughout the industry as the richest small field in the world."<sup>11</sup>

By 1910, the city's population stood at 18,182 and a building boom was well underway in Tulsa with brick plants working at capacity. Hotels, office buildings, and fine residences were under construction as the streets were paved. By 1920, Tulsa's population had grown to 72,075, a tremendous increase in merely ten years. Nearly doubling in the ensuing decade, Tulsa's population by 1930 was 141,258 and the city was the second largest in the state. Although oil drilling activity occurred all over eastern Oklahoma, the oil companies' headquarters were generally located at Tulsa and that is where the oil men in charge made their homes. As such, Tulsa became known as the "Oil Capital of the World."<sup>12</sup>

Thus, due to its size and wealth in the early half of the twentieth century, it would be impossible for the Dresser House to be the only example of the Spanish Eclectic style in Tulsa. Nonetheless, the Dresser House is architecturally



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significant as an excellent example of the style. The house exhibits many of the hallmark features and details of the Spanish Eclectic style, including an asymmetrical facade; a low-pitched combined hipped-and-gabled roof covered with red ceramic tiles; stucco wall finish; arches over doors, windows and beneath porch roofs; a large focal window; decorative iron grilles and balconets over windows; tile-roofed chimney tops; an arcaded walkway; and, a dramatically carved front door. The house retains a high degree of integrity and remains an outstanding example of the Spanish Eclectic style.

ENDNOTES

1. Colonel Clarence B. Douglas, The History of Tulsa, Oklahoma: The City with a Personality, (Tulsa, Oklahoma: S.J. Clarke Publishing Company, 1921), 186-189.
2. John Walton Brooks, Tulsa People, 1995. Copy available at the Oklahoma State Historic Preservation Office, Oklahoma City, Oklahoma.
3. Virginia and Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1990), 418.
4. Ibid., 417.
5. Ibid., 417.
6. Ibid., 418.

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7. Alwyn T. Covell, "Developing the Country House: Drawings and Models from the Office of Albert Joseph Bodker, Architect," Arts and Decoration 15 (July 1921), 162-163, 193. See also "Incidental Architecture in the Garden," Arts and Decoration 15 (July 1921), 169; Mary Beth Betts, New York City Landmark Preservation Commission, Telephone Interview by Cynthia Savage, 26 October 1999; C. Matlock Price, "Some Recent Work by Albert Joseph Bodker," Architectural Record XXXIII:V (May 1913), 383; and, The New York Times, 5 March 1926.

8. Price, "Recent Work," 382-383.

9. Virginia and Lee McAlester, A Field Guide to America's Historic Neighborhoods and Museums Houses: The Western States, (New York: Alfred A. Knopf, 1998), 497.

10. The WPA Guide to 1930s Oklahoma, (Lawrence, Kansas: The University Press of Kansas, 1986), 206-208.

11. Ibid., 208. See also Angie Debo, Tulsa: From Creek Town to Oil Capital, (Norman, Oklahoma: University of Oklahoma Press, 1943), 86-88.

12. Ibid., 208-209. See also Debo, Tulsa, 88 and 97.

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Verbal Boundary Description

Lots 4, 5, 6, Block 2, Buena Vista Park, Tulsa, Oklahoma.

Boundary Justification

The boundary includes the property historically associated with the Carl K. Dresser House.