

United States Department of the Interior
National Park Service

56-1864

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.



1. Name of Property

Historic name: Park Etude

Other names/site number: Bernstein Residence

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 1028 Connelly Lane

City or town: Norman State: Oklahoma County: Cleveland

Not For Publication: Vicinity:

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

Applicable National Register Criteria:

X A ___ B X C ___ D

 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

Park Etude
Name of Property

Cleveland County, OK
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Joe Edson H. Beall
Signature of the Keeper

12.4.17
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

Park Etude
Name of Property

Cleveland County, OK
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>2</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: Single Dwelling

LANDSCAPE: Park

Current Functions

(Enter categories from instructions.)

DOMESTIC: Single Dwelling

LANDSCAPE: Park

Park Etude
Name of Property

Cleveland County, OK
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Organic

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Located one and a half miles southwest of the University of Oklahoma campus, Park Etude is the showpiece of architect and former University of Oklahoma professor, Dean Bryant Vollendorf. It is located at 1028 Connelly Lane in the Westbrooke Terrace Addition, a neighborhood platted in March 1959 and built out by the mid to late 1960s. Lots on Connelly Lane are larger than average city lots, with mature trees surrounding the homes. There is dense residential development in each direction, with typical ranch style homes predominating. Imhoff Creek runs north to south behind the house and adjacent properties. Consistent with the tenets of the Organic style, the natural environment was the basis for the design of Park Etude.

Park Etude, the name given to the property by architect Dean Bryant Vollendorf, is discreetly positioned at the southwest corner of the Connelly Lane cul-de-sac in the Westbrooke Terrace subdivision, which is less than one mile from the western edge of the University of Oklahoma campus in Norman, Oklahoma. Designed and built in 1966-1967 for local business owners Leonard and Esther Bernstein, this Organic style home occupies nearly all of Lot 5, Block 1 and the wooded park landscape occupies Lot 7, Block 2. The park is the larger of the two lots. Together the two lots include about one acre of land. Designed to respond to the characteristics of the building site, this multi-plane, flat roofed home stands in sharp contrast to the tract homes in the vicinity.

Park Etude
Name of Property

Cleveland County, OK
County and State

Narrative Description

Park Etude is one of the largest single family properties in the area, and the house is positioned to be discreet and subtle when viewed from the street approach, the cul-de-sac of Connelly Lane. Neighboring properties to the north and east, also accessed from Connelly Lane, define the north and east boundaries of the property. The back of an adjacent property off the street to the south, Whispering Pines Drive, defines the southern boundary. The west boundary of the trapezoidal shaped lots is defined by Imhoff Creek. A short, straight driveway extends from the Northeast part of the property abutting Connelly Lane and provides slightly angled access to a covered, two-car wide carport with a concrete floor on the north end of the house. A four-foot wide covered walkway extends from the north end of the carport toward the south and connects to the main entrance of the house, which is in an indented area on the north elevation. West of the covered walk is an unprotected, eight-foot wide planting area in front of the east facing façade. East of the covered walk is a 20-foot wide, concrete paved, car court; it is a seamless extension of the driveway and carport floor. The car court occupies most the front yard which is otherwise landscaped with manicured turf.

The 3,255 square foot house is the only building on the property, which is just less than one acre. It is a one-story, Organic style building designed and constructed in 1966-1967. Typical of the Organic style, the plan shape for the building is not just one regular geometric shape, but a collection of circular and rectangular blocks positioned to accommodate the interior living functions as influenced by the exterior landscape. The circular and rectangular building blocks are of varying heights with flat roofs. The exterior face of the walls are clad in a blonde brick laid in common bond that extends from the cast stone cap and soldier course defining the roof edge to the ground with no visible material change for the foundation. Subtleties in the brick coloring include predominantly light units with a small percentage of darker bricks interspersed throughout. Mortar joints are recessed creating the opportunity for shadow to define all four sides of each brick. The brickwork has a three-dimensional character created by the randomly and evenly interspersed small percentage of brick that project less than an inch from the rest of the otherwise smooth brick face. The projecting brick occur as single brick, horizontal pairs or triples.

Facade

The building's position on the southwest part of the street cul-de-sac in combination with the angled approach and the modern Organic design renders a façade that is a portion of both the east and north elevations. The east facing portion of the façade extends from the semi-circular brick clad storage "shed" on the north end of the carport to the south where it meets north face of the adjacent rectangular block. The north facing portion of the façade extends east from the intersection of the east facing carport/kitchen block to the east corner of the building. These two portions of the building walls form two sides of the paved car court and landscaped front yard. The covered concrete walkway, seamlessly adjacent to the car court on the east side, forms the path to the "front door." The height of the walkway cover, the north and most of the east parts of the façade are nearly all the same, about 10 feet, while the height of the building steps up

Park Etude

Cleveland County, OK

Name of Property

County and State

beyond. Two semi-cylindrical, brick clad portions of the building, the kitchen on the north and the play room on the south, are the ends of the taller setback portions of the façade. They are connected to each other by an awning with the same appearance of the walkway cover. The exterior “wall” under the awning is a glazed clerestory.

The wall under and at the back of the carport is brick clad and contains a single door opening on the south end and a double door opening on the north end. There is also a double door opening into the semi-cylindrical storage “shed” embedded in the north wall of the carport.

The walkway cover is about two feet in depth from the wood finished “ceiling” to the top of the roof’s metal coping. The underside (ceiling) of the walkway cover is painted wood planks oriented perpendicular to the length of the walkway. The faces are finished with painted, wood shiplap siding. The paint color of the cover blends with the color of the brick. The 52-foot length of the walkway cover is divided into 12, approximately equal, sections articulated by two-inch wide vertical battens. A structural “column” supports the walkway cover at the south edge of the carport. It is comprised of three, closely spaced, “L” shaped, painted metal sections. The placement of the column is off center to the length of the walkway cover by a proportion of 7:5. The design of the walkway cover is also used as awnings strategically placed at other locations around the house exterior.

The walkway cover partially obscures the east-facing façade. The circular plan of the kitchen projects east about three feet forward of the rest of this portion of the façade. This part of the exterior wall is brick clad and four feet taller than the other parts of the facades. A section of full height glass separates the rest of the wood, shiplap siding clad east facing façade from, and south of, the taller brick clad kitchen to the north. The rounded face of the kitchen wall is bisected by an upside down arch shaped opening edged in a row of slightly projecting header brick on the sides, changing around the curves of the arch and becoming rowlock brick at the bottom. The opening is divided into three vertical sections with the two outer sections of glass and the middle section of wood louvers which is positioned slightly off center to the upside-down arched opening. The wood louver feature occurs frequently around the building and is most often tall and narrow.

The north facing portion of the façade is brick from the east end of the building to the east corner of the inset for the front, wood slab door. The balance of the north-facing façade, west of the door appears as a wood, shiplap sided floating box projecting out from the north plane of the front door by about a foot. The east end of the box is full height glass as is the north-facing portion of the wall to the west of the box and the wall which is recessed under the projecting box.

East Elevation

“East elevation” refers to the east side of the house and is, as a side yard, separated from the front yard by a tall, open, unadorned, metal fence. The east end of the north-facing façade terminates with about a one foot wide east-facing portion of brick. This brick portion of the wall projects east by about six feet. It serves to form the north terminus of an awning which is detailed similarly to the front walkway cover except that it is about four feet tall from the

Park Etude

Name of Property

Cleveland County, OK

County and State

underside to the metal roof edge. The awning extends south for 75% of the 60-foot length of this east side elevation. The balance of the southernmost portion of the east elevation is the typical blonde colored brick veneer. Under the fascia, which projects forward of the building wall by about four feet, is a ribbon of windows. Most of the windows are sections of fixed glass panels about four feet wide. There are six vertically divided window sections on the north end of the elevation and three on the south end. The two sections are separated by a portion of brick wall nearly six feet wide. The north part of the windows has two casement windows that symmetrically subdivide the regular length of the fixed glass panels. The south part of the fixed glass panels has one casement window. The rowlock brick window sills are only about one foot above grade. Set back toward the west by nearly 14 feet is the narrow south end of the east elevation. It is a section of full height glass edged on the south end by nearly one foot wide of east-facing brick.

South Elevation

The east portion of the south elevation is set forward of the west portion by nearly 36 feet. The southeast portion of the building encloses the bedroom wing of the house. This wing is the same height as the north and east facing facades, about 10 feet. The deep setback for the west end of the south elevation yields to a courtyard occupied by a swimming pool. The east portion of the south elevation is brick clad and devoid of openings. It is bisected by the offset of the window at the end of the east elevation and the west half of this part of the south elevation extends nearly four feet further south than the east half. A wood, shiplap siding clad awning, like the walkway cover between the carport and the front door on the northeast part of the lot, punctuates the offset.

West Elevation (East Elevation of the Pool Courtyard)

Along the east side of the pool courtyard, the west elevation is brick clad. The window openings correspond to the spaces inside. The far south end is a section of brick about six feet wide. Just north of the brick is a window opening divided in to five vertical sections. The center section is a wide, full height, fixed glass panel flanked by a tall narrow louvered section on each side which are in turn flanked by another narrow full height, fixed glass panel on each of the outer sides. This compound opening has a rowlock brick sill height of about one foot. A wood, shiplap clad awning is centered over the window openings. North of the compound window is another section of brick about eight feet wide. The balance of the elevation includes two narrow full height, multi-light, wood windows (that appear more as very narrow doors) separated by about four feet of brick wall. The area above the head of the openings is clad with wood, shiplap siding and mimics the awning to the south. There is another narrow section of brick wall that finishes the north end of this elevation.

South Elevation (North Elevation of the Pool Courtyard)

The east end of this portion of the south elevation is equipped with a wood framed door with two glass panels. West of the door are two full height, narrow sidelights. The westernmost sidelight joins a similar west facing sidelight with a frameless joint at the corner followed by a section of south facing brick wall which is inset by about four feet. This portion of the house is about four feet taller than the southeast wing. A wood shiplap sided panel above the door and sidelights

Park Etude

Name of Property

Cleveland County, OK

County and State

mimics the appearance of the awning fascia. Above this panel is a clerestory band divided vertically to match the vertical divisions of the door and two sidelights below. A wood, shiplap sided awning extends from the wall on the east, across the door and sidelights, and to the west section of brick wall. A brick planter projects south by about another two feet below the window sills of the two sidelight windows.

The rest of the south elevation, to the west, is brick clad without any openings, it projects to the south by about four feet and is about four feet taller than this portion of the south elevation to the east. The west end of this wall serves as a fireplace chimney. The east wall of the projection is a full height fixed glass window. It appears that an awning projects west another 10 feet and at the height of the lower awnings on the east portion of the elevation. Instead, large fixed panels of glass infill the area under the presumed awning for about eight feet and enclose the area inside, which is the living room. The corner of the glass panels is transparent and frameless.

West Elevation

The south end of this portion of the west elevation is the frameless glass of the southwest corner of the living room. About two feet to the north is a tall narrow wood louvered section that appears as a support for the roof and wood, shiplap sided "awning" (roof) above. A nearly ten-foot wide section of glass extends toward the north and the awning correspondingly covers it. This large glass area is balanced to the north by a nearly equally wide section of brick wall. Above this projecting portion of the living room and setback to the west side of the taller chimney, is a taller portion of the roof. The north elevation of the taller section has clerestory windows that provide light to the living room. The siding on this taller portion is painted aluminum.

This part of the house would be considered the back. North of the brick wall, the elevation is inset by about fourteen feet. This inset area forms another courtyard that is used as a patio. The view west from the patio extends across the landscape of the larger lot which is at a much lower elevation than the site of the house, perhaps 20 feet at the lowest point. When viewed from the park to the east, the house is barely visible but for the evergreen shrubbery and other plantings that populate a relatively steep and narrow, rocky outcropping.

The north face of the inset courtyard area is brick. The west face of the inset courtyard is protected by an awning, similar in character and dimension to the others, which extends across a band of openings below. These openings include a set of swinging, wood framed, multilight, patio doors flanked by wide, full height picture windows on each side. North of these openings is a ribbon of windows interrupted by one full height narrow section of wood louvers. The building face under the wood clad awning is also clad in wood siding. The remainder of the west elevation projects west by the depth of the awning over the windows to the south. It is brick clad to about a height of six feet. Above the brick is the typical wood, shiplap siding. There are five windows of differing width and one section of wood louvers in the narrow band of the wood siding above the brick.

Park Etude
Name of Property

Cleveland County, OK
County and State

North Elevation (North side of the Carport)

The west end of the north carport elevation is brick. The east end of the carport wall is the north-projecting curved brick wall of the storage area which appears to support the carport. Between these two brick sections is a section of wood, shiplap siding. It is concealed by a wood fence.

Interior

Upon entering the house from the front door on the north-facing façade there is a built-in seat accommodated by the projecting box west of the entrance. The south portion of the foyer is a curved brick wall that matches the exterior brickwork in detail. The room enclosed by this curved wall was noted as a “play room.” Although Volendorf imagined this room as the children’s playroom, it served as the piano room where Ms. Bernstein would listen to her piano students play their lessons. It is a half-circle in plan and from the exterior can be seen from a distance with brick walls projecting above the lower roofs of the house and awnings.

To the east of the foyer is a passage that leads to the bedroom wing of the house. To the west of the foyer is the living room, the floor of which is two steps lower than the rest of the house. The living room is a large open room with a fireplace on the south wall. To the north of the foyer is the dining room. Beyond the dining room is the kitchen with its signature circular shape. Even further north are laundry and storage areas.

Typical finishes throughout the house include amber stained wood work including columns, wall base, doors and window and door frames. Some of the ceilings are clad with amber stained wood planks mimicking the ceilings of the exterior awnings and covered walkway. Other wood casework and details including even square light fixture enclosures are finished with the same amber colored wood trim. The mildly contrasting white carpet and white painted plaster board (drywall) walls are original. Varied neutral colored, two-inch square floor tile in the kitchen and square white tiles in bath areas are also original. The wood louvers visible on the exterior are covered with wood cabinet type doors on the interior, all amber stained. The doors swing open for fresh air ventilation throughout the house.

The use of brick matching the brickwork of the exterior and the flow of interior wood ceiling cladding to the exterior ceiling of the front walkway cover are two examples of the architect’s desire to enhance the organic aspects of design. The dramatic use of the frameless glass corner in the living in combination with the large glass panes as “picture” windows allows the visually free flow of space between the interior and the exterior.

Landscape

The property is known by the name originally bestowed upon it by the architect, Park Etude. By the strictest definition of the word, this architectural work was Volledorf’s practice with the singular concept of the park setting. While the house occupies nearly all of the smaller lot 5, the park occupies all of lot 7. The private park land is set as a bowl or meadow significantly below the grade level of lot 5 and the floor level of the house. Together the two lots include about one acre of land. While neighboring properties define the lot boundaries on two sides, a creek defines

Park Etude

Cleveland County, OK

Name of Property

County and State

the western boundary. The house is discreetly positioned at the southwest corner of the Connelly Lane cul-de-sac in the Westbrooke Terrace subdivision. The public face of the building is reserved and mostly brick with a few carefully placed windows. The private area of the house opens with great expanses of glass that overlook the park below. The park is mostly cleared with some mature trees and shrubs on the edges. Evergreen shrubs and pine trees become denser at the higher elevation of the house. From the park, the house almost disappears; hidden by the shrubbery and the flat, low roofs. Even the color of the brick and the large windows help to camouflage the house from the park.

Alterations

The only known alteration to the exterior is the metal siding at the highest parts of the roof. These sections also contain clerestory windows which are original. There are minor differences from the design to the built reality.

The interior is nearly unmodified from the original. The master bedroom was once adjoined to a room indicated on the plans as an exercise room. The wall between these two rooms was removed before the current owners' tenure. The kitchen has two dishwashers, the second was added after the house was built. The current owners had a cabinet built in to the north wall of the living room. It was carefully planned and constructed to match the style and color of other woodwork in the house.

The pool may have been thought of at some point in the design, however, the original drawings do not indicate a pool. Paving materials on the back patio and the pool edge have been modified over time.

Park Etude
Name of Property

Cleveland County, OK
County and State

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 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

Park Etude
Name of Property

Cleveland County, OK
County and State

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1966-1967

Significant Dates

1967

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

VOLLENDORF, DEAN BRYANT

Park Etude
Name of Property

Cleveland County, OK
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Park Etude is the largest and most stylized of five houses designed and built in Norman, Oklahoma by architect, educator, and promoter of Organic architecture, Dean Bryant Vollendorf. The house is eligible for listing in the National Register of Historic Places at the local level of significance under Criteria C as an excellent example of that style.

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

Although the origin of Organic architecture is credited to Frank Lloyd Wright, faculty at the University of Oklahoma have a long-standing tradition of practicing and promoting this specific style. One of the most prolific designers and educators associated with the style was Bruce Goff, who was a professor and chair of the School of Architecture at the University of Oklahoma (OU) from 1947 to 1955. After his departure, architect Herb Greene continued the tradition of instruction in Organic architecture for five years (1955 to 1961). Dean Bryant Vollendorf arrived at OU in 1961 and remained at OU for nine years, educating the next generation of OU architects in the tenets of the Organic style.

Dean Bryant Vollendorf was born in Sheboygan, Wisconsin in August 1929. He studied at the University of Cincinnati before and after serving in the United States military. While a soldier, he was part of the Draftsman Corp of Engineers in Alaska. Following his military service, he completed his Bachelor of Science degree in Architecture at the University of Cincinnati in 1956. After graduation, he worked for several firms in Wisconsin and Florida before going into private practice. Vollendorf became a visiting professor of architecture at the University of Florida after a short time in private practice. He taught in Florida for two years before returning to private practice in Wisconsin. In 1961, he was hired by the University of Oklahoma, where he was tenured and remained for nine years. After leaving OU, Vollendorf returned to private practice for a year, then chose to further his own education at Clemson University. Vollendorf completed his Master's degree at Clemson and was then hired as a professor at the University of North Carolina at Charlotte where he remained for many years. Vollendorf continued his design work even after retirement. He died in 2008.

During his time in Norman, Vollendorf continued student instruction in the Organic style and also spent significant time trying to popularize it, marketing his modern designs in home publications including *House and Garden*, *House Beautiful*, and the *New Home Guide*. Through *New Home Guide* and other publications, Vollendorf sold stock floorplans across the country, also receiving commissions for modifications of his stock plans and custom homes across the United States.

Park Etude

Cleveland County, OK

Name of Property

County and State

Although not nearly as well known as Bruce Goff, Dean Bryant Vollendorf mentored and inspired many young architects in the field of Organic architecture. He was known for being a difficult instructor but one who took the time to work with promising students, significantly impacting their development as architects.¹

Vollendorf's impact extended far beyond the classroom. According to his resume, Vollendorf's first residential commission was published before he moved to Norman. This trend would continue with Vollendorf's other custom commissions, as well as his stock plans. In fact, he became a "frequent contributor" to *House Beautiful* magazine.² One of his designs, "Baysweep" was *New Home Guide's* all-time best seller. It is impossible to calculate how many homes were the direct or indirect result of his designs as published in *New Home Guide* or other similar publications. In the course of his career, Vollendorf's resume indicates that he designed approximately twenty (20) custom homes in the United States and Canada. Seven (7) of those homes are in Oklahoma: five (5) in Norman, one in Midwest City, and one in Bartlesville. The locations of all but one of those residences, the Aldridge home in Norman, are known and the houses are intact. With the exception of Park Etude, the Norman homes are all modest in size and extremely roof-centric – very little of the structure of the home other than the roof is visible from the street. 1424 Westbrooke Terrace in Norman, Oklahoma was built in 1965 and was Vollendorf's personal residence. This 1,585 square foot home has been significantly altered on the interior by subsequent owners. 2518 Acacia Court is also very small (1,378 square feet) and was not completed until 1971. 1601 Chamblee Drive was also completed in 1971 and is even smaller, at only 1,061 square feet. 712 Glenmanor Drive in Midwest City was completed in 1972, and it is a single story home of 1,381 square feet.³

Building of Park Etude

Constructed from 1966 to 1967 and locally referred to as the "Park Etude," Vollendorf designed 1028 Connelly Lane for local business owners, Leonard and Sheryl Bernstein.⁴ Bernstein

¹Haven D. Mankin, "Gallery" *Friends of Vollendorf*, September 4, 2008,

<http://www.friendsofvollendorf.com/content/index.php?n=Main.Gallery> (accessed November 22, 2009).

²"Architect Dean Vollendorf Exhibit, Lecture at WSU Here," *Eau Claire Leader*, Eau Claire, October 11, 1968.

³Lynn Rostochil has compiled several blog articles on Vollendorf including extensive documentation on several of his published works, including "Baysweep," which can be seen here: <http://okcmod.com/?p=7319>

⁴Leonard Bernstein was an OU graduate and local entrepreneur. From the 1950s to sometime in the early 1970s, he owned and operated Thompson Sound a "hi-fi" store in Norman that sold "an impressive line of hi-fi equipment ranging from the casual listening range to high-end serious audiophile." In the 1970s, Bernstein decided to produce his own line of stereo equipment, teaming up fellow OU alumni, engineer Jim Long, to create Norman Laboratories. Norman Laboratories was an audio engineering company, specifically producing speakers. Jim Long was responsible for engineering and production, and according to Long, Bernstein was responsible for sales and marketing of the product which was regionally popular in the 1970s. The company was sold to a Texas investor in 1981. (Jim Long, "Norman Labs," *Classicspeakerspages.net*. May 21, 2007. Accessed February 10, 2016).

Bernstein's first wife, Esther, taught private music lessons at Park Etude. A review of the file for the Bernstein home in the Vollendorf Collection at the Oklahoma Historical Society provided little insight into the project. Most of the file contained correspondence between Vollendorf and manufacturers he felt might be interested in supplying materials for the project in return for being mentioned in publications related to the house. Solicited materials included tile, a built-in ironing board and a shower surround system. The file also included several copies of the contract for Vollendorf's services to the Bernstein family for design and construction oversight. Leonard Bernstein declined to discuss the home in 2016, deferring all questions to the current owners, Kay and Don Holladay, who

Park Etude

Cleveland County, OK

Name of Property

County and State

acquired the lots in November 1961 and retained Vollendorf to design and oversee construction of the home. With four bedrooms and two and a half bathrooms, the 3,255 square foot home is by far the largest of Vollendorf's local custom designed homes. The finished home was featured in the January 1968 edition of *House and Garden* which prominently documented the home's round kitchen, describing it as a "logical delight." In keeping with the Organic tradition, Vollendorf explained that the inspiration for the kitchen came from the site – the round kitchen reflected the home's position at the end of a cul-de-sac. Further inspiration for the kitchen's design came from previous *House and Garden* publications that featured a "Wheel-About-Kitchen" which had appealed to Mrs. Bernstein.

The design contract with Vollendorf was for \$4,800. The construction drawings are distinctive in that Vollendorf first laid down a four-foot grid on both the site plan and the floor plan. The four-foot module and subdivisions of it are found throughout the organization of the plan and the three-dimensional components of the building.

History of Norman

Prior to the Land Run of 1889, legal settlement in the area that would become the city of Norman and Cleveland County was limited to tribal members, particularly Chickasaws, many of whom were ranchers. In 1884, President Arthur authorized construction of the Atchison, Topeka, and Santa Fe Railroad (ATSF) through Indian Territory. Additional survey crews came through the area to choose the path of the track and to select sites for depots. The area commonly referred to as "Norman's Camp" was chosen as a railroad stop for the ATSF. The first passenger train arrived in June 1887 and a boxcar depot was placed in Norman in July 1887. The Norman depot quickly became an important freight depot for tribal farmers and ranchers in surrounding areas. On the morning of April 22, 1889, the only legal residents of Norman were individuals working for the railroad. By the end of the day, there were hundreds of new residents claiming city lots and agricultural tracts close to town.

At first, the population of the community remained small. Norman received little notoriety in booster materials related to the land run. Over time, though, the population would grow because of the availability of rich agricultural land near the city. Norman had an estimated population of 854 by June 1890 and 1,218 by April 1891. Shortly after the Land Run of 1889, efforts of early Norman leaders, Thomas Waggoner and Delbert Larsh, resulted in Norman being selected as the site of the territorial university. The University of Oklahoma opened in 1892. Its impact has been and continues to be of tremendous importance to downtown and all other portions of the city of Norman.

Organic Style

acquired the residence in 2000. Leonard Bernstein and his wife Esther had three children for whom the house was originally designed. The Bernstein's continued to enjoy the house until it was purchased by the Holladays.

Park Etude

Cleveland County, OK

Name of Property

County and State

The Organic Style is chronicled by McAlester in the new edition (2013) of A Field Guide to American Houses as a sub-style of mainstream modern design, one of three styles of the Modern House. This long-awaited publication, the previous edition of which had become a mainstay for architectural historians since its publication in 1984, promised to organize Modern architecture into easily digestible parts. Mainstream modern design is the description McAlester gives to designs favored by architects because of its dominance in architectural education, awards, and criticism. Vollendorf followed Frank Lloyd Wright's example of relentless determination to seek publication of his work, another effective tool to also expand popularity and influence of the Organic style.

The basic criteria for the Organic style is "an approach to house design united by the use of natural shapes or non-rectilinear geometries that includes an extraordinarily broad range of designs."⁵ Other specific characteristics of the Organic design include the merging of the built environment with nature, design that responds to the natural environment rather than imposing the built environment on it and design that develops "organically" into one harmonious unit with the site. Further, organic design intends to begin with a careful study of the exact site and subsequently grows into the carefully placed relationships between all parts of the house including geometric shapes that extend to spaces, features, fixtures, furnishings and window shapes. This McAlester interpretation of the Organic style is consistent with the recorded criteria for Oklahoma examples of the style as documented in earlier National Register nominations for Bavinger House (2013), Ledbetter House (2013) and Joyce House (2010).

Because of Bruce Goff's extended time in Norman, as well as the tradition of teaching Organic architecture at the University of Oklahoma, one would expect to see examples of that style in the area. Simplifications of some of the forms can be found in varying degrees, particularly the rooflines of residential construction from the 1960s and 1970s in Norman. But there are only a few high style examples, designed by architects such as Bruce Goff, Herb Greene and Dean Bryant Vollendorf. Goff designed the Bavinger House (NRIS# 01001354) at 730 60th Avenue NE and the Ledbetter House (NRIS# 01000655) at 701 W Brooks. Herb Greene's personal home, referred to as the Prairie Chicken House (Herb Greene Resources in Oklahoma Landmark Inventory, 2006), on 48th Avenue NE. Greene also designed the Joyce House (NRIS# 11000338) located in the vicinity of Snyder, OK in Kiowa County. Bavinger House sits on a rural acreage east of the city and unfortunately, this Goff masterpiece sustained significant damage in 2011 and was subsequently demolished. The Ledbetter House is owned and maintained by the University of Oklahoma and retains a high degree of integrity. The Prairie Chicken House and the Joyce House are drastically different than Park Etude in terms of setting and materials. The setting of Ledbetter is somewhat similar to the setting of Park Etude, with large mature trees framing the residence. But although the homes belong to the same general style, they remain stylistically very different. Ledbetter is primarily composed of glass and sandstone walls in very rectangular forms. Although also very linear and sprawling in plan, Park Etude is much lower to the ground, clad in brick of varying heights to create texture, and there is a cylindrical focus, in terms of plan. Park Etude is much simpler in form, but its materials and the use of shapes create at once a feeling of formality and a departure from traditional orthogonal styles. Although a high

⁵ McAlester, Virginia Savage, (New York, NY: Alfred A. Knopf, 2013) 654-656.

Park Etude

Cleveland County, OK

Name of Property

County and State

style example of Organic architecture, Park Etude is not a glaring departure from contemporary residential architecture. It stands out from its surrounding of mundane suburban subdivision houses, but not in a loud and eye-catching manner as Bavinger House or Prairie Chicken would in a similar setting. From the valley of the private park to the west, Park Etude blends in as top layers of the rock out-cropping upon which it sits, camouflaged by the evergreen shrubbery.

The interior of Park Etude is the genesis for brick and glass, solid and transparent, placement of the exterior skin. Brick veils private life toward the suburban street to the northeast and yields to glass in favor of the view toward the more natural surroundings and the private park to the west. Inside the spaces flow as one to the other between the foyer, great room, dining room, and kitchen all with ready visual and physical access to the parklike setting. The passage and more private parts of the house have less ready access with the exception of the master suite set further east from the more public parts of the plan. The southwest wall of the great room cannot contain interior space which expands toward the park and the landscaping outside. Nearly every detail has been carefully considered relative to ease of living including anthropomorphic considerations for the height and dimensions of the bookcases designed and constructed for the children's bedrooms to the transparent plastic storage bins and compartments that hold them which are built into the closets of the master suite dressing room. The depth of the projecting awnings are designed to accommodate ductwork for the mechanical system without the need to otherwise intrude on or adjust ceiling heights.

Park Etude is an outstanding local example of Organic architecture designed by former OU professor, Dean Bryant Vollendorf. The residence retains a high degree of historic integrity, having been virtually unaltered since its construction.

Park Etude
Name of Property

Cleveland County, OK
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Park Etude

Cleveland County, OK
County and State

Name of Property

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—. "Letter to Louis O. Methfessel." Norman, September 13, 1966. Copy in the Vollendorf Collection, Oklahoma Historical Society, Oklahoma City, Oklahoma.

—. "Letter to Miss Alice Hunter Peale." Norman, June 15, 1965. Copy in the Vollendorf Collection, Oklahoma Historical Society, Oklahoma City, Oklahoma.

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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): _____

Park Etude
Name of Property

Cleveland County, OK
County and State

10. Geographical Data

Acreage of Property .96 acres (almost 1 acre)

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 35.196896 | Longitude: -97.456181 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Verbal Boundary Description (Describe the boundaries of the property.)
Westbrooke Terrace Addition; Block 1, Lot 5 and Block 2, Lot 7.

Boundary Justification (Explain why the boundaries were selected.)
The area contained within the boundary is the total area historically associated with property.

11. Form Prepared By

name/title: Catherine Montgomery AIA and Kelli Gaston, Architectural Historian
organization: Preservation and Design Studio, PLLC
street & number: 11 North Lee Avenue, Suite 310
city or town: Oklahoma City state: Oklahoma zip code: 73102
e-mail: cm@panddstudio.com
telephone: (405) 601-6814
date: February 22, 2017

Additional Documentation

Submit the following items with the completed form:

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

Park Etude
 Name of Property

Cleveland County, OK
 County and State

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Park Etude
 City or Vicinity: Norman
 County: Cleveland State: Oklahoma
 Photographer: Preservation and Design Studio, Sara Werneke
 Date Photographed: October 2014

Description of Photograph(s) and number, include description of view indicating direction of camera:

Number	Subject	Direction
0001	Approach from Street and Facade	Southwest
0002	Partial East Facing Façade	West
0003	Detail of Entrance on North Facade	South
0004	Detail of Kitchen Window on East Facade	West
0005	East Side Elevation	North
0006	Pool Courtyard; South and West Elevations	Northeast
0007	Frameless Glass Corner Window Detail	Northeast
0008	West Elevation from the Park	East
0009	Northwest Courtyard, West Elevation	Northeast
0010	Northwest Courtyard, West and North Elevations	Southeast
0011	Dining Room and Northwest Courtyard	Northwest
0012	Living Room toward Frameless Glass Corner	Southwest
0013	Living Room with Foyer Beyond	Northeast
0014	Kitchen	East

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 100 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 Continuation Sheet

Park Etude

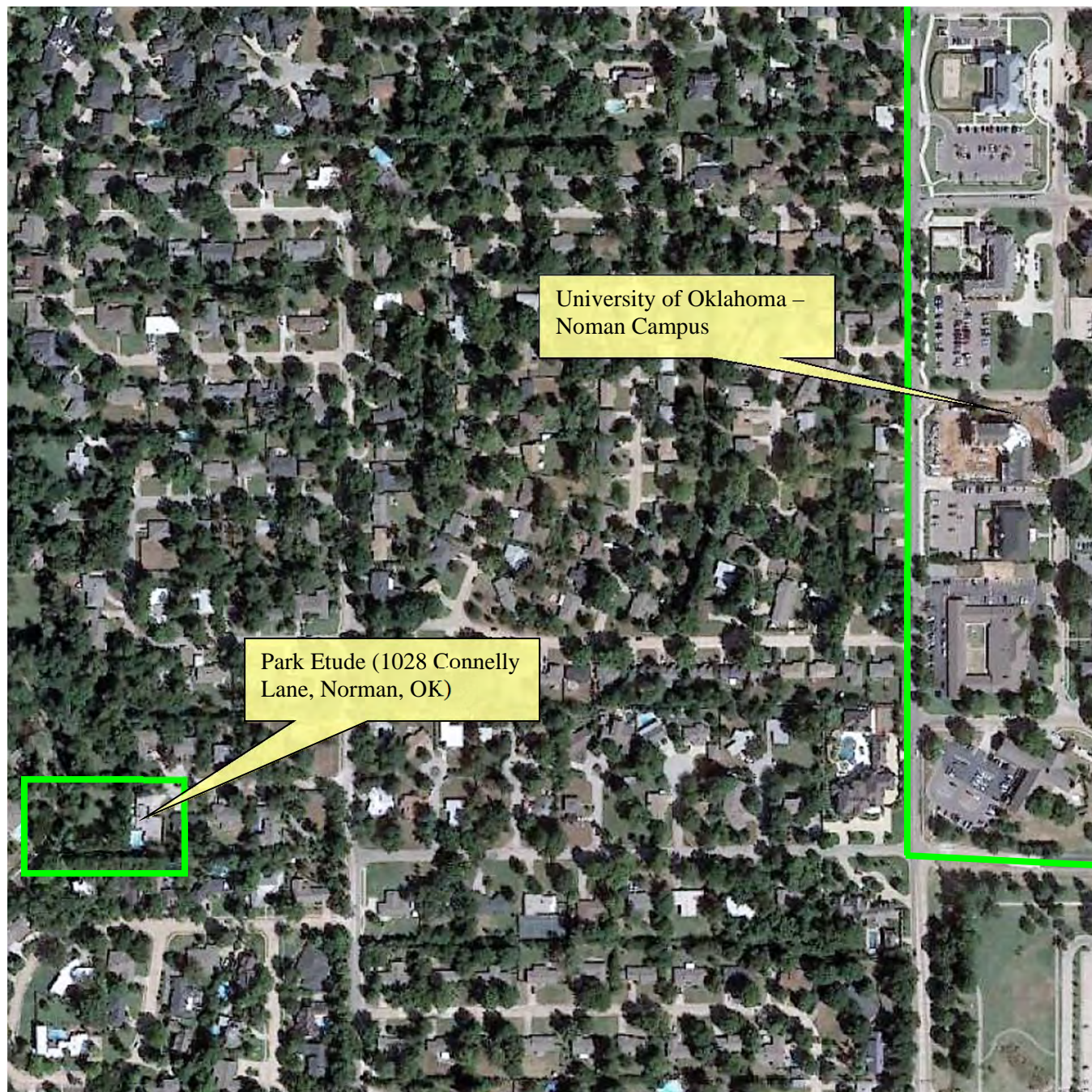
Name of Property
Cleveland County, Oklahoma

County and State
N/A

Name of multiple listing (if applicable)

Section number 11

Page 1



Park Etude (1028 Connelly Lane, Norman, OK)

University of Oklahoma - Norman Campus

The Big Picture: 2016 Norman Aerial
Google Earth 2016

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Park Etude

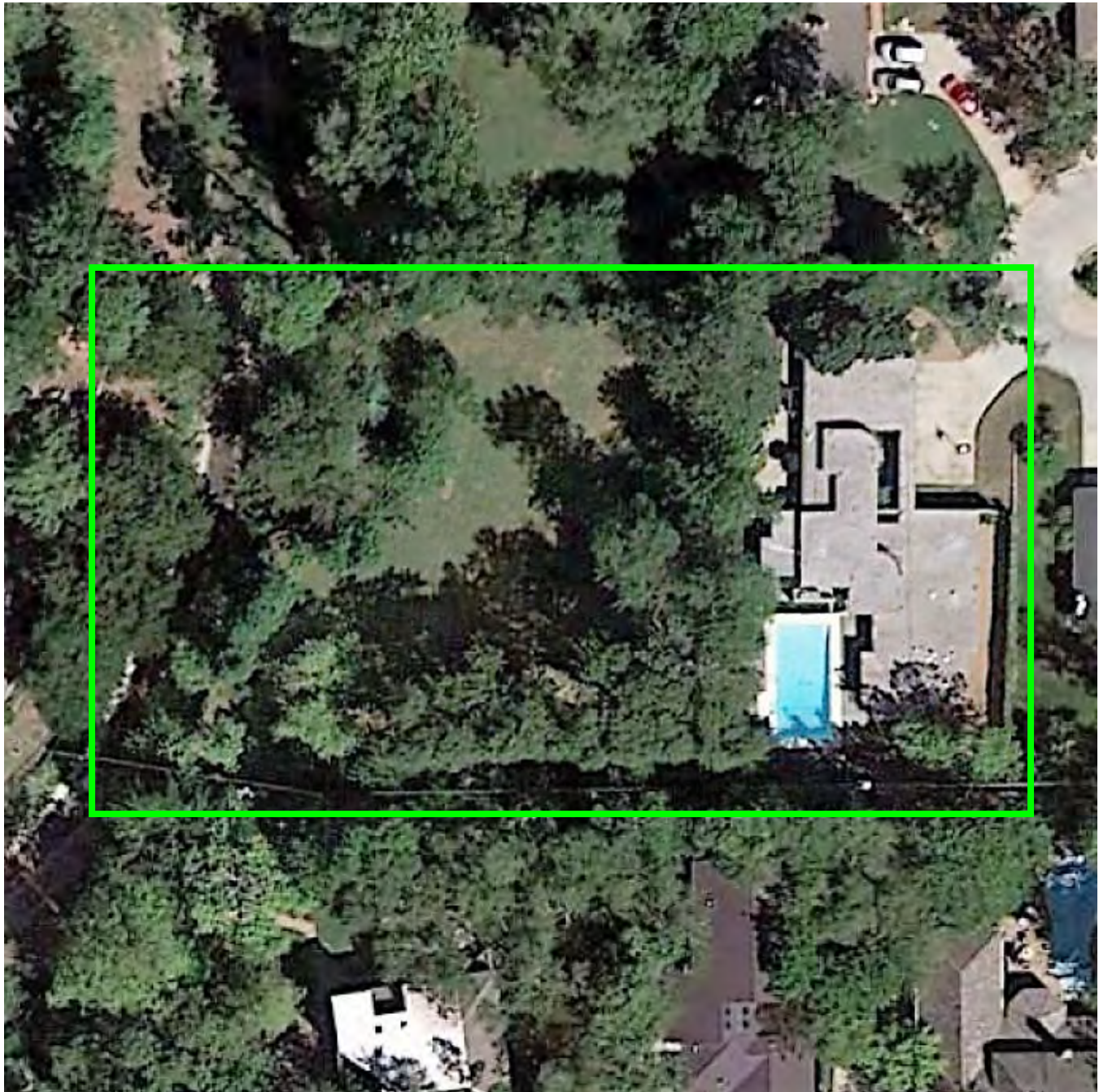
Name of Property
Cleveland County, Oklahoma

County and State
N/A

Name of multiple listing (if applicable)

Section number 11

Page 2



Close Up: 2016 Norman Aerial
Google Earth 2016

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Park Etude
Name of Property
Cleveland County, Oklahoma
County and State
N/A
Name of multiple listing (if applicable)

Section number 11

Page 3

KITCHENS TAKE NEW SHAPES continued

ROUND KITCHEN: A LOGICAL DELIGHT

The circle is a cozy, friendly form, and when used for a kitchen, it also is a convenient one because it brings the various work areas closer to each other. Building a round kitchen involves no special problems: you simply arrange standard squared-off appliances around the curved walls, then top them with curved counters.

The round tower kitchen in the Leonard Bernsteins' house in Norman, Okla., was inspired partly by the shape and location of the house site which is just off the circular turnaround of a dead-end street. "Immediately in my mind the tower came out of the site," says architect Dean Bryant Vollendorf. Add to that Mrs. Bernstein's enthusiastic response to H&G's semicircular Wheel-About Kitchen with its mobile work island (see February, 1966): "That idea is just right for me—I enjoy cooking and I like my tools to follow me around."

The kitchen is about 17 feet in diameter, but it gives you a feeling of limitless space, thanks to a huge U-shaped window that overlooks the children's play area, then soars through a cutout in the ceiling up to a skylight, capturing a dramatic view of roving clouds in the distance.



Kitchen is enclosed in round brick tower facing entrance court.



Well-separated areas for laundry and ironing, food preparation and casual meals make it easier to organize the work.


Equipment includes: 1 mobile storage-and-work table; 2 refrigerator; 3 oven; 4 cabinets; 5 range; 6 double sink; 7 dishwasher; 8 pantry; and 9 breakfast table.

◀ Essential to the round plan is the mobile island that holds the most frequently used tools and provides a work surface that goes wherever Mrs. Bernstein wants it. Shelves above the wall cabinets have packets for potted plants as well as room for simple porcelain light fixtures that provide over-all illumination. Color scheme includes white ceiling and walls for coolness, yellow counters, light wood tones, and beige brickwork.



Kitchen's only window admits a tremendous amount of light and air. Glass panels flank a series of vents and lead into a skylight.

The brickwork of the tower continues indoors, past a glass wall at the front of the house, and solidly separates the kitchen from the dining room.



Historic Images: 1968
(House & Garden Magazine)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Park Etude
----- Name of Property Cleveland County, Oklahoma ----- County and State N/A ----- Name of multiple listing (if applicable)

Section number 11

Page 4



Historic Image: 1968
(House & Garden Magazine)

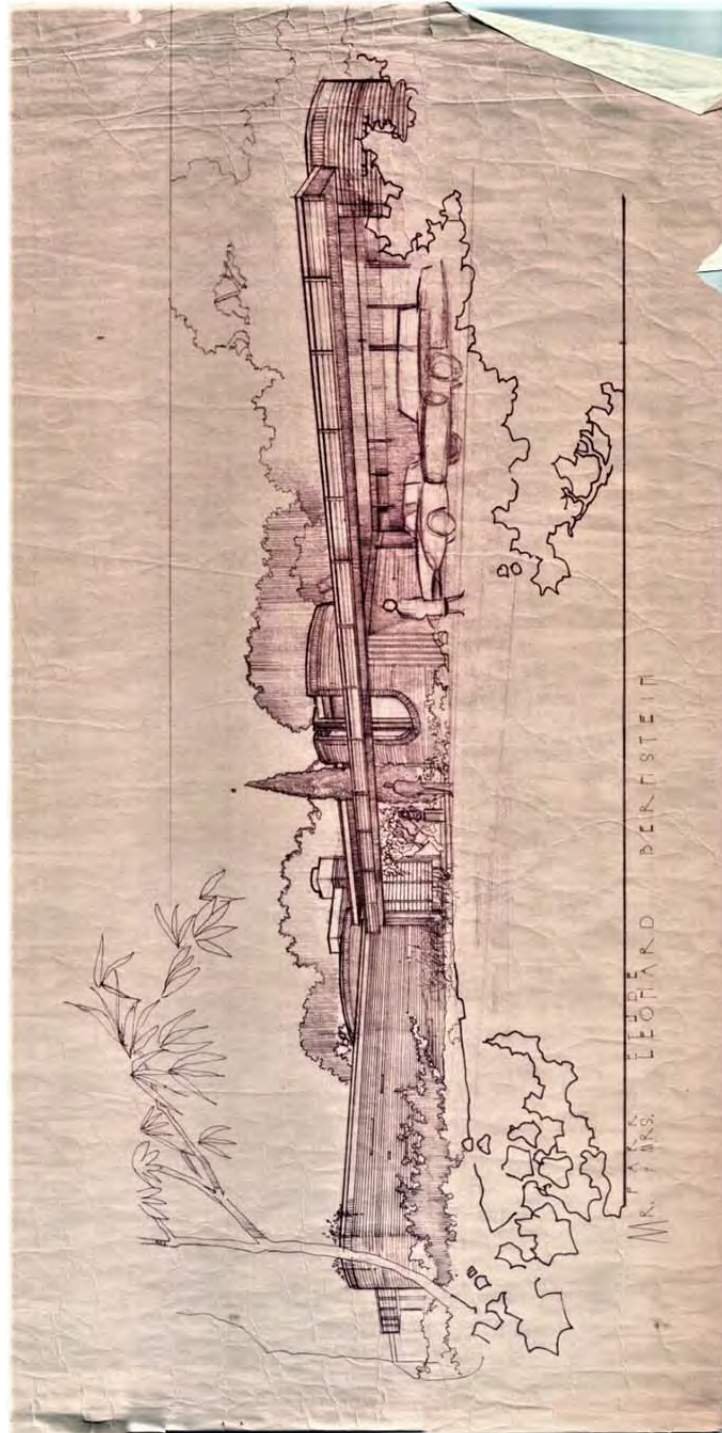
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Park Etude
Name of Property Cleveland County, Oklahoma
County and State N/A
Name of multiple listing (if applicable)

Section number 11

Page 5



Historic Image: Sketch of Exterior Front Façade
Sketch by Architect Dean Bryant Vollendorf (Courtesy of Owner)

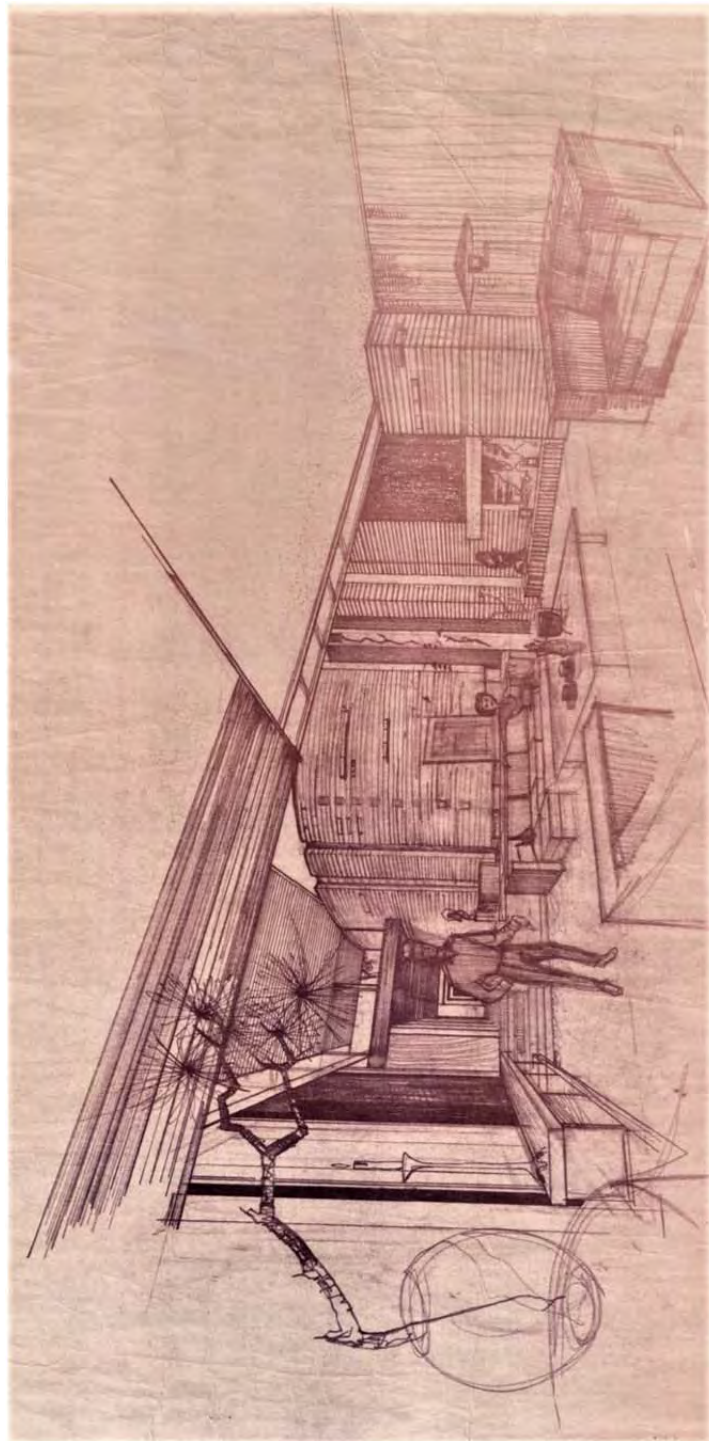
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Park Etude
..... Name of Property
Cleveland County, Oklahoma
..... County and State
N/A
..... Name of multiple listing (if applicable)

Section number 11

Page 6



Historic Image: Sketch of Interior: Living Room
Sketch by Architect Dean Bryant Vollendorf (Courtesy of Owner)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Park Etude

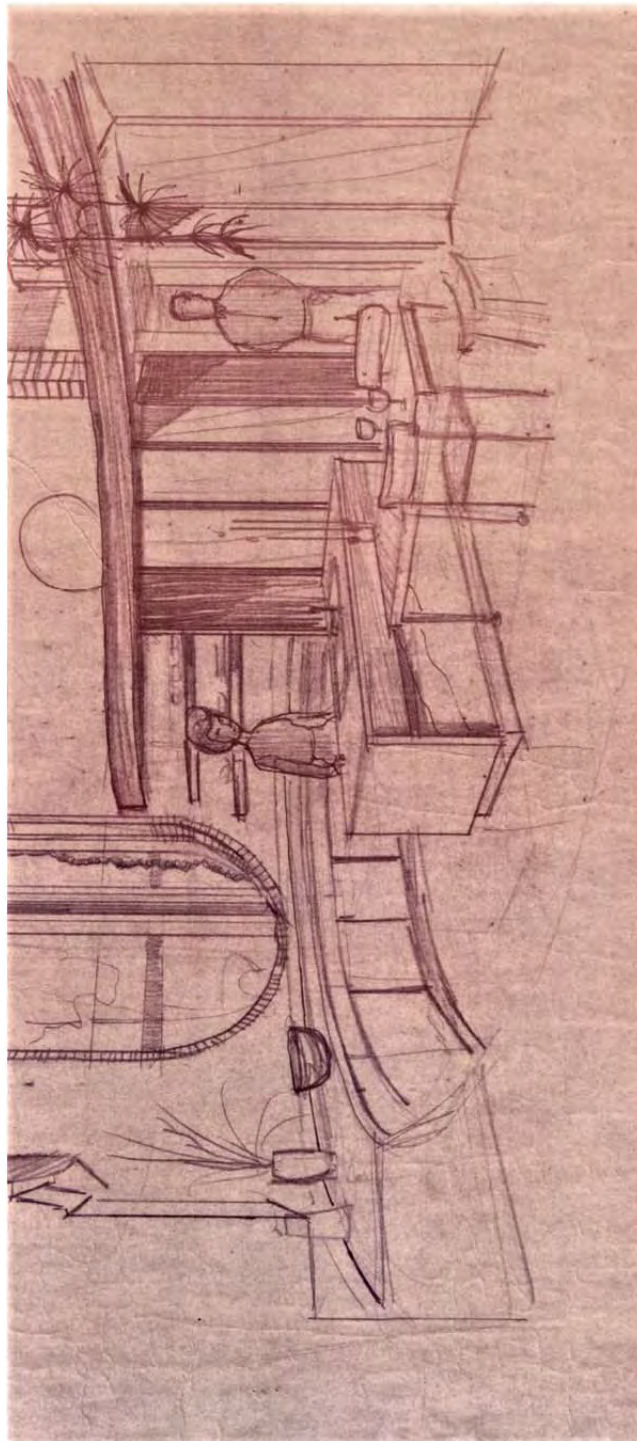
Name of Property
Cleveland County, Oklahoma

County and State
N/A

Name of multiple listing (if applicable)

Section number 11

Page 7



Historic Image: Sketch of Interior: Circular Kitchen
Sketch by Architect Dean Bryant Vollendorf (Courtesy of Owner)

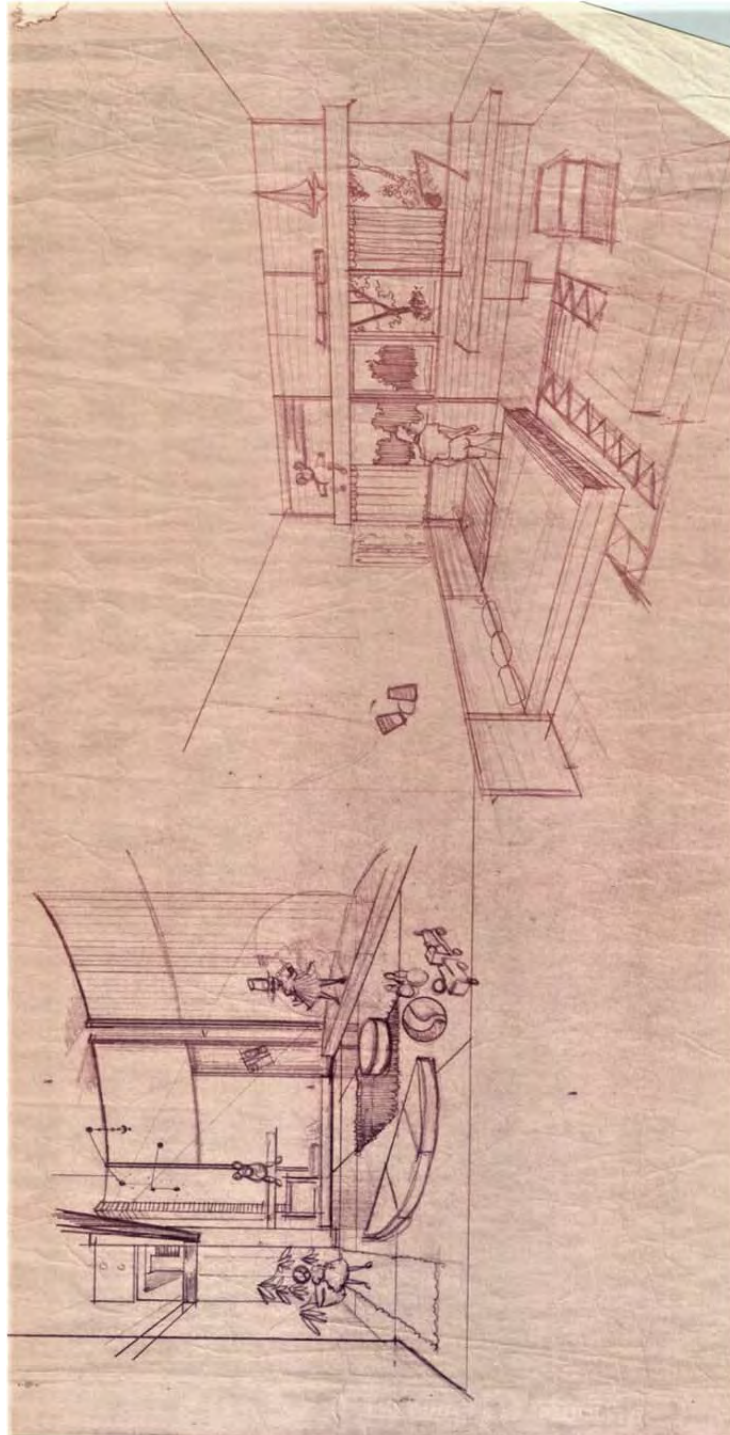
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Park Etude
Name of Property Cleveland County, Oklahoma
County and State N/A
Name of multiple listing (if applicable)

Section number 11

Page 8



Historic Image: Sketches of Interior: Playroom (left) & Bedroom (right)
Sketch by Architect Dean Bryant Vollendorf (Courtesy of Owner)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Park Etude
Name of Property
Cleveland County, Oklahoma
County and State
N/A
Name of multiple listing (if applicable)

Section number 11

Page 9



Park Etude: 1028 Connelly Lane, Norman, OK (2015)
(Photo Courtesy of Cleveland County Assessors Website)

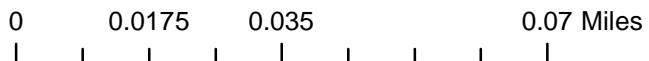


Park Etude: 1028 Connelly Lane, Norman, OK
Site Plan with 4-foot grid (Original Drawings Courtesy of Owner)

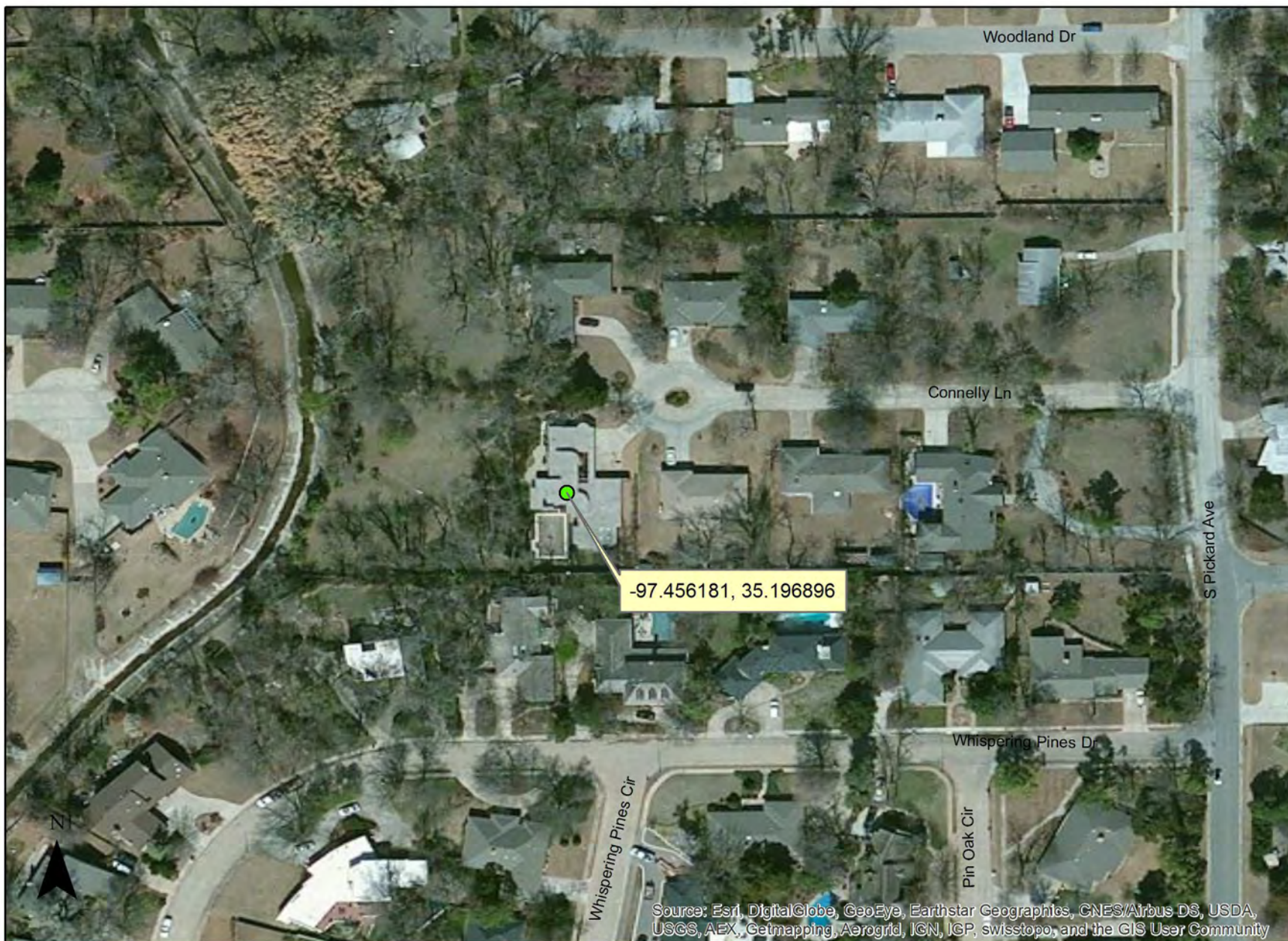
Park Etude
1028 Connelly Lane
Norman, Cleveland County, Oklahoma



Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community



Park Etude
1028 Connelly Lane
Norman, Cleveland County, Oklahoma



Source: Esri, DigitalGlobe, GeoEye, Earthstar Geographics, CNES/Airbus DS, USDA, USGS, AEX, Getmapping, Aerogrid, IGN, IGP, swisstopo, and the GIS User Community

0 0.0175 0.035 0.07 Miles

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Park Etude
Name of Property
Cleveland, Oklahoma
County and State
N/A
Name of multiple listing (if applicable)

Section number 10

Page 1

Location Map



United States Department of the Interior
National Park Service

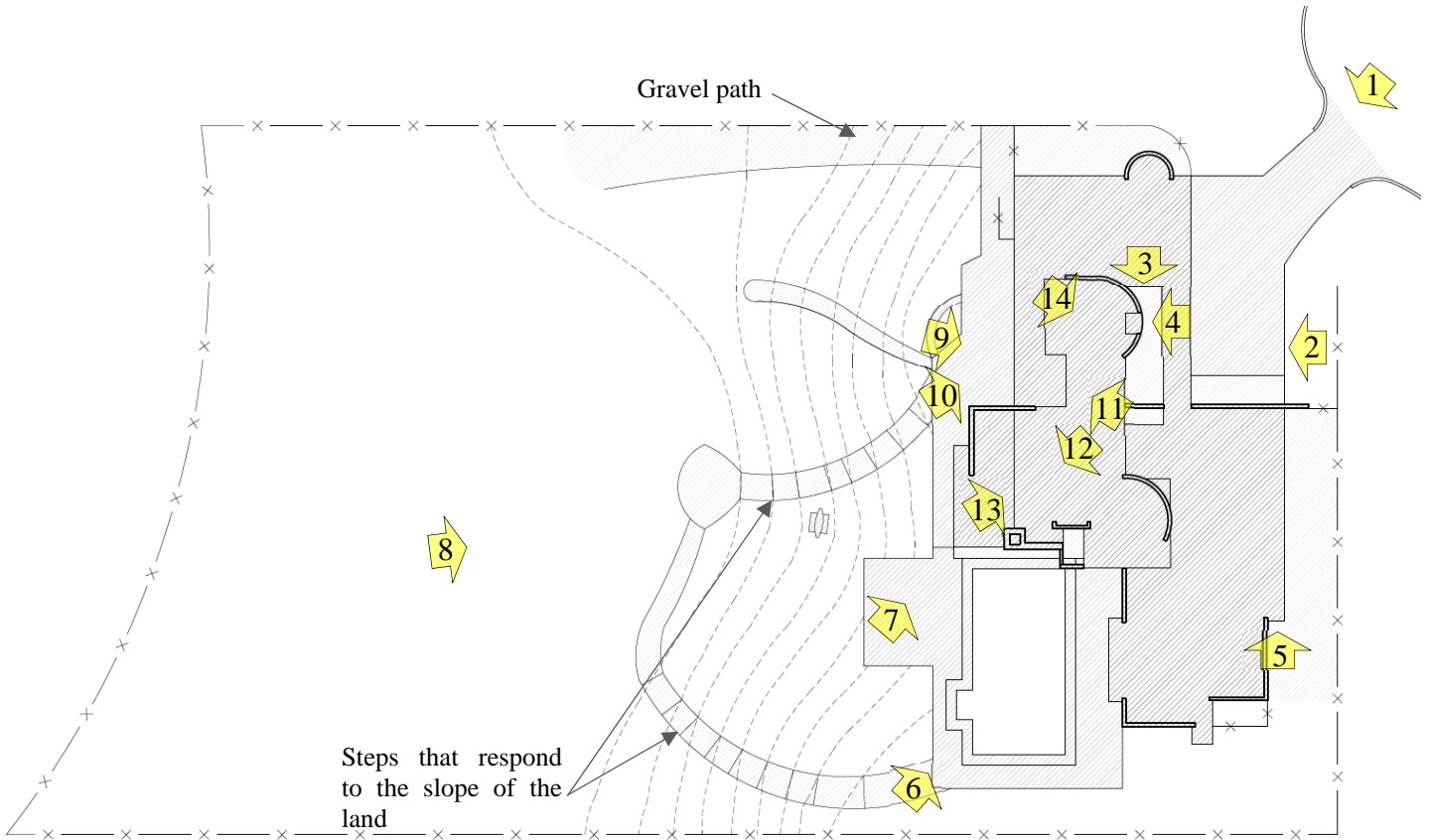
National Register of Historic Places
Continuation Sheet

Park Etude
Name of Property
Cleveland, Oklahoma
County and State
N/A
Name of multiple listing (if applicable)

Section number 10

Page 2

Key for Photographs



















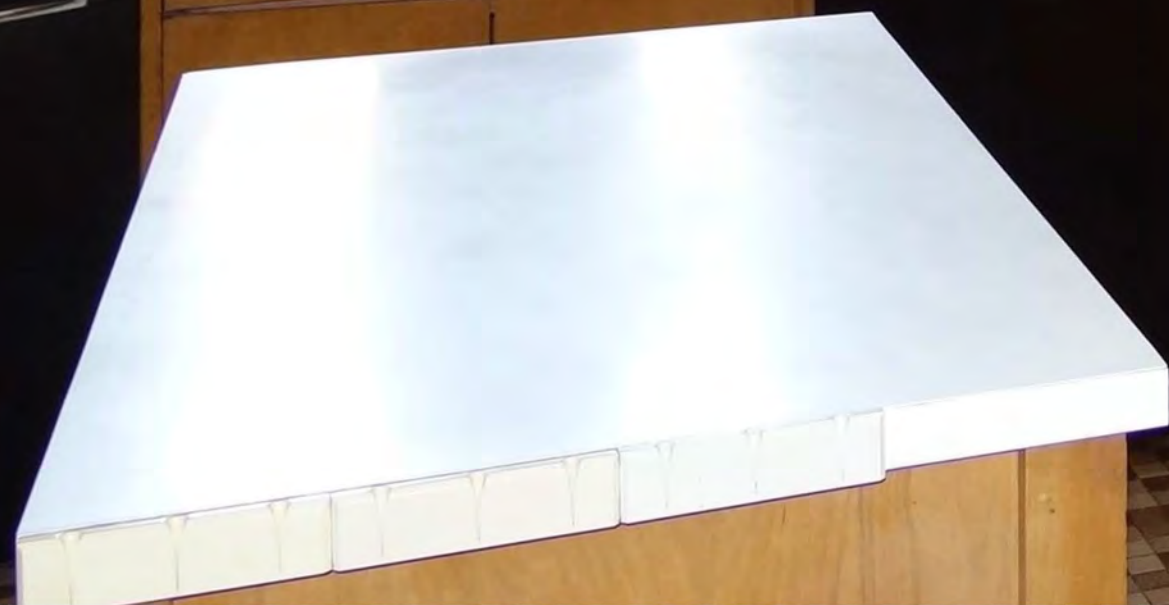












UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 10/19/2017 Date of Pending List: 11/14/2017 Date of 16th Day: 11/29/2017 Date of 45th Day: 12/4/2017 Date of Weekly List: 12/7/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 12/4/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Oklahoma Historical Society

Founded May 27, 1893

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

October 17, 2017

OCT 19 2017

J. Paul Loether
Keeper and Chief National Register and
National Historic Landmark Programs
National Park Service
1849 C Street NW, Mail Stop 7228
Washington D.C. 20240

Dear Mr. Loether:

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

Park Etude, 1028 Connelly Lane, Norman, Cleveland County
101 Rodeo Arena, 2600 N. Ash Street, Ponca City, Kay County
Attucks Community Center, 1001 S. 12th Street, Ponca City, Kay County
McGraw, James J., House, 400 North 4th Street, Ponca City, Kay County
Roosevelt Elementary School, 815 East Highland Avenue, Ponca City, Kay County
Benedictine Heights Hospital, 2000 West Warner Street, Guthrie, Logan County
Edward Richardson Building, 101 Main Street, Arcadia, Oklahoma County
First Congregational Church, 1887 Cecil Street, Waynoka, Woods County

The members of the Historic Preservation Review Committee (state review board), professionally qualified in the fields of historic architecture and history were absent from the public meeting at which each of these nominations was considered and the recommendation to the State Historic Preservation Officer was formulated. Therefore, the member possessing the requisite professional qualifications for evaluation of Attucks Community Center and 101 Rodeo Arena was not present for the HPRC's formulation of its recommendation on the nomination. However, substantive review of this nomination is not requested because the SHPO staff member possessing the requisite professional qualifications participated in the HPRC's deliberations on this noncontroversial nomination.

We look forward to the results of your review. If there any further questions regarding the nominations, please do not hesitate to contact me.

Sincerely,

Lynda Ozan
Deputy State Historic
Preservation Officer

Enclosures