



# 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: Woodward Park and Gardens Historic District  
Other names/site number: David R. Travis House; Tulsa Municipal Rose Garden; Tulsa Garden Center  
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: 2101 South Peoria Avenue and 2435 South Peoria Avenue  
City or town: Tulsa State: Oklahoma County: Tulsa  
Not For Publication:  Vicinity: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  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  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  local

Applicable National Register Criteria:  
 A \_\_\_ B  C \_\_\_ D

[Signature] 1/21/14  
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

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**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:)

  
Signature of the Keeper

3/11/2014  
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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

<u>Contributing</u>	<u>Noncontributing</u>	
5	0	buildings
7	2	sites
3	0	structures
11	3	objects
26	5	Total

Number of contributing resources previously listed in the National Register 0

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**6. Function or Use**

**Historic Functions** (Enter categories from instructions.)

LANDSCAPE / park, garden  
AGRICULTURE/SUBSISTENCE / horticultural facility  
RECREATION AND CULTURE / outdoor recreation  
EDUCATION / research facility  
SOCIAL / clubhouse  
DOMESTIC / single dwelling, secondary structures

**Current Functions** (Enter categories from instructions.)

LANDSCAPE / park, garden  
AGRICULTURE/SUBSISTENCE / horticultural facility  
RECREATION AND CULTURE / outdoor recreation  
EDUCATION / research facility  
SOCIAL / clubhouse

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## 7. Description

### Architectural Classification (Enter categories from instructions.)

OTHER / landscape  
20th CENTURY REVIVALS / Italian Renaissance  
MODERN MOVEMENT

### Materials (Enter categories from instructions.)

#### Principal exterior materials of the property:

foundation: STONE / limestone, sandstone; CONCRETE  
walls: STONE / limestone, sandstone; BRICK  
roof: TILE; METAL; ASPHALT  
other: STONE / limestone, sandstone; EARTH

## 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.)

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### Summary Paragraph

The Woodward Park and Gardens Historic District is located slightly less than three miles to the southwest of the downtown or commercial core of Tulsa, Tulsa County, Oklahoma, and is surrounded by neighborhoods of single-family homes, both large and small, established during the 1920s and 1930s, including Terwilliger Heights to its east, the Swan Lake Historic District to its north, and the Maple Ridge Historic District to its west. The Woodward Park and Gardens Historic District retains its integrity of design, location, setting, feeling, materials, workmanship, and association, and is nominated to the National Register of Historic Places under Criterion C for Landscape Architecture and for Architecture, at the local level of significance. The historic district meets Criteria Consideration G for properties less than fifty years old, as the Tulsa Arboretum and the beloved azalea gardens were established in 1964 and 1969, respectively. In recognition of the popularity of its rockeries, municipal rose garden, arboretum, and azalea gardens, and for its association with the Tulsa Garden Center, the Woodward Park and Gardens Historic District is also nominated to the National Register under Criterion A in the area of Entertainment/Recreation, also at the local level of significance.

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### Narrative Description

The Woodward Park and Gardens Historic District, totaling nearly 44 acres, is located in the Midtown area of Tulsa, Tulsa County, Oklahoma, and is bounded on the north by East 21st Street, on the west by South Peoria Avenue, and on the east by South Rockford Avenue. The district's southern border is irregular and begins at the cobblestone driveway of the Tulsa Garden Center, located in the former David R. Travis mansion, and heads east toward that contributing building; the boundary then jogs around the parking lot of the adjacent property, the Tulsa Historical Society, to East 25th Street and continues east to South Rockford Avenue, so that the district includes the Tulsa Arboretum at its southeast corner.



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### Upper and Lower Rock Gardens

The Upper and Lower Rock Gardens were constructed during the New Deal era using public monies and relief work program labor. Beginning at the northeast corner of the district, facing south-southwest, one is standing at a small, nearly triangular plot separated from the Upper Rock Garden by South Terwilliger Boulevard, which runs at an angle, northwest to southeast. This triangular plot features a flagpole mounted on a sandstone boulder, with a marker dedicating the flagpole to the deceased soldiers who fought in World War I, from the Tulsa Chapter of the Daughters of the American Revolution. The flagpole and marker were installed circa 1950 and are counted as a contributing object. **(Photos 1 and 2) (Map 2, Key 1)**

Crossing the angled Terwilliger Boulevard, one is standing at the beginning of the Upper Rock Garden, constructed beginning in 1930. The sidewalk in front of the Upper Rock Garden is stamped "W.P.A." and dates from 1936. The focal point of this rock garden is a fountain and round pool constructed of flat slabs of honeycombed limestone. **(Photos 3 and 4) (Map 2, Key 2)** Three trickling streams to the southeast feed this pool, all composed in a naturalistic manner of the same gray, honeycombed limestone, and surrounded by a wide variety of plants. The pool is playfully ornamented with small bronze statues of water nymphs and sprites, which date to 1932. **(Map 2, Key 3)** The planting beds, defined by borders of the same limestone, feature thousands of pansies and tulips in the spring; impatiens, periwinkle, salvia, coleus, begonia, and copperleaf in the summer; and planted with colorful chrysanthemums in the fall. The Upper Rock Garden is counted as a contributing site, and the bronze statues as three contributing objects.

Walking west across East Woodward Park Drive, which curves through the park from 21st Street to Peoria Avenue, one is at the head of the Lower Rock Gardens, largely built with the same gray, honeycombed limestone **(Photos 5 and 8) (Map 2, Key 5)**; in some locations, sandstone is used to edge gravel paths and walkways, and slabs of sandstone are used as stairs on the steeply sloped ravine. The Lower Rock Gardens are counted as a contributing site. Drawing one's attention immediately is an observation deck of concrete, which looks out over a constructed lagoon and across the grassy edge of Woodward Park toward the houses across 21st Street, to the north. The overlook platform cleverly disguises the pump house for the park's lagoon and fountain pools, and it is charmingly decorated with faux-bois concrete railings and posts, resembling tree stumps and branches; it is counted as a contributing structure within the Lower Rock Gardens site. **(Photos 6 and 7) (Map 2, Key 6)** The overlook is a popular place for family photographs, and visitors sometimes have to wait to take their turn to gaze out across the water to the neighboring houses. The pond or lagoon at the overlook once was filled with tropical water lilies, but it has been converted to hold colorful fish.

The water flows from this pond or pool down the ravine and terminates at a bog garden. As it meanders across the site to the west/southwest, a grotto or cave of stone faces out toward a sweep of turfgrass lawn. The grotto is carefully constructed of small, flat pieces of limestone, with several large slabs and boulders completing its curving, cavelike form; it is surrounded by lush, green plantings, including a creeping juniper. The grotto is counted as a contributing structure. **(Photo 11) (Map 2, Key 7)** To the west and adjacent to the grotto is an arched bridge of reinforced concrete, again playfully sculpted to appear as though made of rustic, hewn logs, with tree branches for handrails. **(Photo 9) (Map 2, Key 8)** Like the overlook platform to the east, the bridge is also a popular place for photographs, and small children like to sit on its edge and dangle their legs toward the water; the arched bridge is counted as a contributing structure. Also hidden throughout the Lower Rock Gardens site are four concrete benches made to look like tree stumps and split logs; all are contributing objects in the district. **(Photo 10) (Map 2, Key 9)**

Crossing the bridge, one may walk along the grass, heading west toward South Peoria Avenue, and soon encounter a bronze equestrian statue in an amphitheater-like setting among the oaks and hickories. The statue, *Appeal to the Great Spirit*, is a one-third-size cast of the 1909 sculpture by Cyrus Dallin, which is at the Museum of Fine Arts in Boston. **(Photo 17) (Map 2, Key 21)** The sculpture, which features a Native American

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figure on horseback, his arms reaching upward and outstretched to the skies, dates from 1985, when it was given to Woodward Park by the Tulsa Central High School Alumni Association; owing to its very late date, the statue is counted as a non-contributing object to the historic district.

Wandering around the edge of the lagoon at South Peoria Avenue, or heading back across the faux-bois bridge, one finds oneself dealing with the steep terrain of the ravine, navigating paths and stairways of sandstone and limestone as one heads south. **(Photos 15 and 16) (Map 2, Key 5)** The challenging topography is, at least, shaded by a wide variety of tall, mature trees, including native oaks, hickories, sycamores, and hackberries, but also redbuds and white dogwoods. Interspersed among the trees and the rocky paths are a variety of shrubs, but of particular note are more than 15,000 azaleas that bloom in April. The azalea project, begun in 1969, converted the badly eroded hillside into a jewel of the park. Rocks throughout this area of the Lower Rock Garden feature plaques that dedicate azalea beds to Tulsa residents who have passed away. During April, the ravine blazes with purple, orange, red, white, and pink blossoms, and Woodward Park is especially crowded with thousands of visitors each year. The azalea plantings are one of the most popular projects conceived in the nominated district, and they are well-known and highly-anticipated throughout Tulsa; for this reason, the azalea project brings the end of the Lower Rock Gardens' period of significance to 1969, meeting Criteria Consideration G for properties less than fifty years old.

Through the azaleas in the Lower Rock Gardens, one can wander back north toward the lagoons and streams below, and find the Art Deco-styled Shakespeare Memorial Fountain nestled among redbuds and a smoke tree. **(Photos 12, 13, and 14) (Map 2, Key 10)** The fountain, designed by Tulsa artist Adah M. Robinson and dedicated by the Tulsa Shakespeare Club in 1932, consists of a limestone shaft flanked by two benches set at angles from the center, rather than perpendicularly. Although the shaft is composed in five segments, with articulated horizontal joints, the verticality of the fountain is emphasized by incised lines that refer to flutes of a column of classical antiquity. The memorial is decorated with a pierced metal screen that features six scenes from Shakespeare's *A Midsummer Night's Dream*, and is illuminated from within. A bronze bas-relief of Shakespeare is located on the east side of the memorial, under which the column is inscribed with a line from the play, "The poet's pen turns them to shapes and gives to airy nothing a local habitation and a name." This drinking fountain was originally located in the open, grassy area now occupied by the *Appeal to the Great Spirit*; however, it was moved to its current spot in January 1951, well within the district's period of significance. Vandalism and erosion damaged the Shakespeare Memorial Fountain over the years, requiring the replacement of the two flanking benches, as well as the metal screen in 1988. Despite these repairs and the memorial's relocation, it is counted as a contributing object in the historic district, as it is one of two Shakespeare-themed scenes in the Woodward Park, and it serves as a reminder of the important contributions of women's clubs to the city of Tulsa and to this district, in particular. The memorial is significant addition to the district executed during the two years between the rock gardens and the celebrated Tulsa Municipal Rose Garden.

Leaving the Shakespeare Memorial among the azaleas and heading south, one walks through the shady, wooded paths and finds oneself in an open area with gently rolling contours. Before reaching East Woodward Park Drive and a paved parking area, one encounters two later additions to the district—one contributing, and one not. The contributing building is a park shelter and public restroom facility, attributed to architect Joseph R. Koberling, Jr., and constructed around the same time as his auditorium addition to the Tulsa Garden Center, ca. 1956-57. Situated among tall, mature deciduous trees, the park shelter appears from a distance as a mushroom growing in the shade. **(Photos 43 and 44) (Map 2, Key 19)** Built of an orangey-warm brick, the "mushroom stem" forms an X or a + in plan, and is tapered at the ground, where it grows out of a square concrete plaza or base. The cross-plan, brick "stem" supports an enormous overhanging roof of concrete that is pyramidal in its center, but which flattens out at its edges to shelter visitors from inclement weather. The east side of the building includes public restroom facilities in a solid volume of brick; the restrooms also support the massive, organically-shaped concrete roof above them—or so it seems. The concrete plaza is defined by a low brick wall with a continuous concrete cap; to add visual interest to this brick wall, laid in a

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running bond, bricks occasionally jut out at odd intervals, creating shadows on the otherwise flat surface. The park shelter and restroom building reflects midcentury modernism's tendency toward minimal ornamentation, originating from the aesthetic properties of the building materials, and clear expression of structure. Though a relatively unimportant building within the Woodward Park and Gardens Historic District, from a cultural standpoint, the shelter is counted as contributing to the district for its architectural design. The nearby, non-contributing site, to the east of the shelter building, is a playground site consisting of nothing more than two fabricated steel swing sets, each with a pair of swings, and a pair of park benches at the edges of a pad covered with wood chips. The swing sets appear to be c. 2000 and are of no particular architectural or historical interest. **(Photo 45) (Map 2, Key 22)**

### The Tulsa Municipal Rose Garden

Leaving the shelter and playground, one crosses East Woodward Park Drive and finds oneself at the coursed rubble limestone walls of the Tulsa Municipal Rose Garden. Designed by landscape architect C. Burton Fox as a project of the Civil Works Administration in January 1934, the formal terraced garden was intended to include great varieties of annual and perennial flowers, with only one terrace—the fourth and largest—devoted to roses. Within twenty-five years of its completion, however, each of the five terraced parterres was filled with roses of every size and color, containing more than 9,000 plants of more than 250 varieties. The formal, walled garden is over 900 feet long from the top terrace to South Peoria Avenue, the grade of which is fifty feet below the top terrace. **(Photo 19) (Map 2, Key 11)** The entire Tulsa Municipal Rose Garden is counted as one contributing site.

Starting at the highest, or fifth terrace, one enters through an opening in the limestone retaining wall and encounters a parterre composed primarily of rectangular and square beds, articulated by clipped hedges or limestone edges. **(Photo 23)** Two rectangular pools occupy the eastern-most plots on this terrace. Clematis breaks up the beds of roses on this terrace, which include Charisma, Sunsprite, Cinco de Mayo, and Autumn Splendor varieties, among others. Punctuating the gravel walking paths are junipers pruned into columns and pyramids, creating vistas toward the fourth and largest terrace, which measures 227 feet by 210 feet.

Three sets of sandstone stairs, one on each side and one in the middle, lead from the top terrace to the number 4, which was the original municipal rose garden location in 1934. **(Photo 21)** This terrace is the only one to include curving overlooks that extend perpendicularly beyond the limestone retaining walls that unify all of the terraces. There is a strong axis both north and south, to these projecting overlooks, as well as a strong east-west axis, which continues down the three other terraces toward South Peoria Avenue. This terrace includes only one small pool at the center of the axes; otherwise it is devoted to long, narrow planting beds, with turfgrass occupying only the central beds, which also are punctuated by clipped junipers. More than 90 varieties of roses are planted on the fourth terrace, including Dainty Bess, Kaleidoscope, Cesar Chavez, Mr. Lincoln, Chrysler Imperial, Eureka, and Elizabeth Taylor varieties.

The other three terraces each are approximately 100 feet by 210 feet, and throughout all terraces the strong central axis is visually maintained; however, there is no central entrance from the fourth terrace down to the third—one must use sets of sandstone steps on either side. Along the eastern, or rear wall of this terrace is a small pool with a lion's head dripping water from its mouth into the basin below. Trellises of steel pipe, ca. 1940, allow roses to climb freely along this wall. **(Photo 22)** This terrace appears the most austere, as its four central sections are devoted to turfgrass, each one planted with a tall coniferous shrub. Fewer than twenty varieties of roses fill the narrow beds that cling to the sides of the gravel paths. Stepping down to the second terrace, one can see that the design of its parterre is the most elaborate of all. Its central section is subdivided into quarter-round and chamfered-diamond-shaped beds, simply by the crossed placement of two sets of

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perpendicular pathways. **(Photo 20)** The eight central beds are devoted to turfgrass and center upon a round pool filled with lilies. Only the quarter-round beds are filled with roses. The rest of the smaller beds on this terrace are filled with close to thirty varieties of roses, including Knock-Outs, Heritage, and Gold Medals. The stone wall separating this from the lowest terrace to the west is again punctuated by evergreens, which present a pleasing contrast in texture to the rose petals throughout the site.

The lowest terrace, leading down to South Peoria Avenue, has a long, rectangular pool in the middle, with a curved, rounded center, creating a keyhole-like shape in plan. This pool is filled with lilies and is surrounded by a narrow strip of rose beds on each side. To the north and south are large squares of turfgrass. Six conifers stand as sentinels to the exit of the garden, leading visitors down to the street. Curving flagstone paths guide toward the road, near which is a twenty-foot-long sign reading "Tulsa Rose Garden" in bronze letters, each two feet high; the sign was installed in 1941 and is counted as a contributing object in the district. **(Photo 18) (Map 2, Key 12)**

### **Tulsa Garden Center**

Standing at South Peoria Street, to the south of the Municipal Rose Garden terraces, one faces east and sees the Tulsa Garden Center, located in the former David R. Travis Mansion, designed by Noble B. Fleming and completed in 1919. **(Map 2, Key 13)** Walking across the lawn, past dogwoods and Japanese maples flanking a small fountain, a contributing object, one is facing the mansion, which is counted as a contributing building in the district. **(Photo 26)** Here, the edge of the boundary is a driveway of large, brown and black cobblestones, to the south, separating the district from the adjacent Tulsa Historical Society property. **(Photo 25)**

The Garden Center is an Italian Renaissance Revival-styled villa, two stories on a raised basement, constructed with load-bearing walls of a creamy yellowish brick. **(Photo 27)** The symmetrical façade is centered around an entrance loggia supported by four fluted Ionic columns of cast stone, between which three sets of glassy French doors with windows in a 3 over 4 pattern are visible; each entrance door is topped by an enormous arched window like an exaggerated fanlight. Cornices, brackets, belt courses, and floral medallions decorate the façade, and all are made of cast stone. Double hung wood windows with true-divided lights rest upon a cast stone belt course all along the second story. A third or attic story has dormers punctuating the hipped roof, which has a low slope and a deep overhang, supported by decorative brackets in the Italian Renaissance Revival style; the roof is clad in red clay tile, as are the roofs on each dormer. Gutters along the roofline are copper. **(Photo 28)** The symmetry of the main façade has been altered; to the south is a projecting, curved wing of a solarium off of a ballroom, but to the north side of the building, the twin curved wing has been demolished and replaced by a one-story auditorium addition clad in the same creamy brick. The rhythm of the windows is similar on the addition, but the windows themselves are flat-headed, steel casement windows, instead of arched windows made of wood. The auditorium addition was completed just three years after the Garden Center moved into the Travis mansion, and it has served an important service in the educational mission of the Garden Center; it therefore does not preclude the building being counted as a contributing resource to the district.

Interiors of the Tulsa Garden Center are magnificent, with most original finishes and details remaining in place. Upon entering the building, the grand foyer welcomes visitors with a checkerboard-patterned floor of black and white marble, while a grand, curving staircase with terrazzo treads and risers nearly sweeps guests upstairs. **(Photo 29)** In rooms such as the library and the dining room, interior cornices, chair and rail moldings, door and window surrounds, mantel pieces and fireplaces, coffered ceilings—all remain intact, serving as reminders of local wealth during the oil boom years. **(Photos 31 and 33)** Many decorative ceilings are of painted and stenciled plaster; the library, or "gold room," takes its name from its gold leafed ceiling and golden chandelier. **(Photo 32)** A stained-glass skylight, from which a decorative light fixture hangs above the staircase, has been covered for protection and is now illuminated from within the building. **(Photo 30)** The

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house, built with 21 rooms and ten bathrooms, features opulent finishes in some of the most mundane spaces, such as bathrooms with yellow or black-and-green marble panels and heavy, chrome-framed mirrors. The basement includes a ceramic-tiled *mikveh*, or ritual bath, as the home's builder, David R. Travis, was an orthodox Jew; during his brief residency, he held study groups and religious services in the basement for a small congregation.

Exiting the building on the first floor, facing east, one passes under a porte-cochère constructed at a skewed angle from the house, toward the southeast. **(Photo 34)** From under it, one may look back toward the 15-light door and 10-light sidelights at a decorative frieze panel of cast stone that spans the opening. In its center, the frieze features a portrait of a woman in profile, facing to the left, purported to be Rose or "Rosie," the wife of David R. Travis, the mansion's builder. The portrait medallion is held on either side by two cherub figures, whose bodies dissolve into cascades of swirling, botanical forms that undulate symmetrically on either side of the frieze panel, ending with carved roses in full bloom. Walking out from under the port-cochère and turning back to face west, to look at the rear elevation of the house, one can see its details. The port-cochère, although projecting at an angle from the building, matches the height of the cast stone band that wraps the building at the sills of the second-story windows; it features cast stone arched openings on its three sides, as well as a heavy cast stone cornice with large brackets, over which is a brick parapet capped with cast stone, which obscures its roof. According to the 2012 historic structures report completed by Fritz Baily PC, the porte-cochère may have been built by the mansion's second owners, the Hull family, c. 1923-26. To the right of the porte cochere is a projecting bay which, on the second floor, includes a large room with a continuous band of 8-light wood casement windows, offering spectacular views to the entire Woodward Park and Gardens District; this second-floor room now serves as the Tulsa Garden Center's executive director's office. Further to the right of this mass is the 1956 auditorium addition, which appears much as it does on the main elevation. To the left of the port-cochère is a brick volume with matching cast stone bands that blend seamlessly with this rear elevation and extends up beyond the copper gutters at the roof; this houses an elevator installed in 1988.

From under the porte-cochère, one crosses what is now a parking lot and encounters a sunken garden with cast stone walls, added to the property c. 1923-26 by the mansion's second owners, the Hull family. **(Map 2, Key 16)** The sunken garden is symmetrical in plan and is planted throughout the year to reflect the colors of the seasons. A fleur-de-lis pattern is created with copperleaves, lantanas, or marigolds, all surrounding a pool of water lilies. In the fall, flowering kale and cabbage are added, while pansies and foxglove appear in spring. Behind the sunken garden to the east is a Lord & Burnham glass conservatory building, also added c. 1923-26. **(Map 2, Key 15)** The Hulls used the conservatory to house a collection of orchids, but the City of Tulsa Parks Department now uses it to grow over three hundred varieties of cactus, as well as coleus, chrysanthemums, and bromeliads. The sunken garden is counted as a contributing site and the glass conservatory as a contributing building. **(Photos 37, 38, 39, and 40)**

Near these two resources is a two-story carriage house, constructed at the same time as the mansion, and using the same creamy brick and red clay tiles for the hipped roof with wide, overhanging eaves and boxed brackets. **(Photos 35 and 36) (Map 2, Key 14)** Three bays of wooden doors open to accommodate automobiles; above the garage is a residence for a driver. Later additions to the building utilize the same brick, yet the roofs are flat. The carriage house is not nearly as decorated as the mansion, but their relationship is clear. Today the building is used for City Parks staff and equipment, and it also displays artworks by the Oklahoma Society of Impressionists. The ca. 1919 carriage house is counted as a contributing building in the historic district.

From the sunken garden and conservatory, one continues east through a parking lot to the Tulsa Arboretum, at the southeastern corner of the district. **(Photos 40, 41, and 42) (Map 2, Key 20)** These three acres used to contain a swimming pool, but the site was converted to the city's first arboretum in 1964. More than one hundred trees were planted here over the years, including specimens that are native, or which can thrive

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quite easily in the area; and others that are, indeed, quite rare. The arboretum includes a ginkgo, a European smoke tree, a beech tree, as well as common oaks and maples. A curving walking path was added in the 1990s, as were street lights and benches, as the arboretum is a popular site for reading and dog walking, in addition to learning about trees. The Tulsa Arboretum is a contributing site in the nominated historic district.

Leaving the Arboretum, one walks north to the Linnaeus Teaching Garden. This site, on the whole, is non-contributing to the district, as it was completed in 2006. Its retaining walls of masonry units and walking paths of manufactured pavers stand in stark contrast to the historic features of the Woodward Park and Gardens Historic District. **(Photo 48) (Map 2, Key 23 and 24)** A large pergola structure and a bronze statue of botanist Carl Linnaeus also appear as brand-new structures and objects, and all cannot be counted as contributing to the district. One building, the old barn from the Travis estate, has been rehabilitated to serve as the Linnaeus Learning Center, and is considered as contributing to the district. **(Photo 24) (Map 2, Key 17)** The barn, one of the oldest buildings on the property, is a two-story, wood frame structure with a low-pitched, clipped gable (jerkinhead) roof with deep, overhanging eaves and large, decorative brackets, covered with asphalt shingles. The main façade of the barn is asymmetrical, with two 1-over-1 double-hung windows to the left of the main barn doors, which are paired; made of wood, they have two vertical panels in their upper halves, and a cross-braced or X-framed panel in their lower halves. A single 1-over-1 double-hung window is to the right of the entrance. The two dormers on the second floor each feature a clipped gable roof with large, decorative brackets and a pair of 6-light casement windows. On the building's right (south) side is an exterior staircase of wood, leading to the upstairs, and on the left (north) side is a pergola structure. The interior of the barn features exhibitions and an information desk to be manned by volunteers, while the second floor—originally a hay loft or storage—is now used as staff offices and additional training space. With its massing and volume remaining intact, and most of its architectural details unaltered, the barn is considered as a contributing building in the historic district.

Walking north from the Linnaeus Teaching Garden, one heads toward what remains of the All American Rose Selections Test Gardens, established c. 1937, one of twenty-two sites in the United States for the evaluation of roses; after two years of study, roses with the highest scores are named All American and introduced to the public as "AARS" roses. From the test gardens, later known as the "Affiliate Gardens," one continues north to a New Deal-era limestone rubble retaining wall with stone stairs leading up to the Upper Rock Gardens, our point of origin. Walking north along South Rockford Avenue, one passes New Deal-era sandstone curbing. **(Photos 46 and 49) (Map 2, Key 18)** The Affiliate Gardens and stone retaining wall and stairs are counted as one contributing site.

Continuing north from there, one wanders across a turf lawn **(Photo 47)** and encounters the last designed garden on our tour: the Anne Hathaway Municipal Herb Garden, established in 1939 and named for Shakespeare's wife. **(Photo 50) (Map 2, Key 4)** Each year, city parks staff grow a variety of herbs from seeds and cuttings, caring for them in greenhouses before transplanting them here in April. The herb garden, designed as an Elizabethan-era knot garden, is labeled to inform visitors of the approximately forty different plants in the garden. Geraniums, sage, mint, basil, thyme, rosemary, marjoram, oregano, and tarragon—all grow from May until frost. Everyone is welcome to pinch the leaves and experience their flavors and scents. A partner to both the Shakespeare Memorial Fountain and to the Municipal Rose Garden, the Anne Hathaway Municipal Herb Garden is counted as a contributing site to the historic district. The 2010 bronze sculpture at its center, however, is excluded from the district as a non-contributing object. **(Map 2, Key 25)**

Across the street, to the north, we find ourselves at the Upper Rock Gardens and flagpole at East 21st Street and Terwilliger Boulevard; our tour of the Woodward Park and Gardens Historic District is complete. A list of contributing and non-contributing resources appears on the following page.



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**Contributing Resources**

Map Key	Name of Resource	Location	Date of Construction	Type
1	Flag pole and marker	Northeast corner	c. 1950	Object
2	Trails, water features, rock work	Upper Rock Garden	1930-1932	Site
3	Bronze statues of water sprites, nymphs	Upper Rock Garden	1930-1932	Objects (3)
4	Anne Hathaway Herb Garden	-	1939	Site
5	Trails, water features, rock work; azalea gardens	Lower Rock Garden	1932-1969	Site
6	Overlook platform	Lower Rock Garden	1932	Structure
7	Grotto	Lower Rock Garden	1932	Structure
8	Bridge	Lower Rock Garden	1932	Structure
9	Concrete faux-bois and stone benches	Lower Rock Garden	1932	Objects (4)
10	Shakespeare Memorial Fountain	Lower Rock Garden	1932	Object
11	Parterres, walls, piers, trellises, walkways, water features	Tulsa Rose Garden	1934	Site
12	Bronze Tulsa Rose Garden sign	Tulsa Rose Garden	1941	Object
13	David R. Travis House / Tulsa Garden Center	Tulsa Garden Center	1919-1959	Building
14	Carriage House	Tulsa Garden Center	c. 1919	Building
15	Conservatory	Tulsa Garden Center	c. 1923-1926	Building
16	Sunken Garden	Tulsa Garden Center	c. 1923-1926	Site
17	Barn (Learning Center)	Linnaeus Teaching Garden	c. 1919	Building
18	Stone steps, retaining walls	Affiliate Garden	1933	Site
19	Shelter/rest rooms	at East Woodward Park Drive	c. 1956	Building
20	Tulsa Arboretum	Southeast corner	1964	Site

**Noncontributing Resources**

Map Key	Name of Resource	Location	Date of Construction	Type
21	Great Spirit statue	Northwest corner	1985	Object
22	Playground	at East Woodward Park Drive	c. 2000	Site
23	Linnaeus statue	Linnaeus Teaching Garden	2006	Object
24	Pergola, trellises, fountains, gardens, retaining walls, walkways	Linnaeus Teaching Garden	2006	Site
25	Anne Hathaway statue	Anne Hathaway Herb Garden	2010	Object

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### 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

The Tulsa Arboretum was established in 1964, and the azalea gardens in the Lower Rock Garden area—one of the most popular and locally significant features of Woodward Park—were established in 1969, less than 50 years ago.

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**Areas of Significance** (Enter categories from instructions.)

Landscape Architecture  
Architecture  
Entertainment/Recreation

**Period of Significance**

1909-1969

The period of significance begins with the 1909 purchase of the original parcel by the City of Tulsa, to establish public parkland, through 1969, when the Lower Rock Garden area was first established with azalea plantings, a hallmark of the garden.

**Significant Dates**

1909, 1919, 1932, 1934, 1954, 1964, 1969

**Significant Person** (Complete only if Criterion B is marked above.)

—

**Cultural Affiliation**

—

**Architect/Builder**

Landscape Architects:	Arthur S. Phillips, C. Burton Fox
Park Planners / Horticulturists:	William O. Doolittle, Herman Hanson, Paul Mitchell
Architects:	Noble B. Fleming, Joseph R. Koberling, Jr., AIA
Artists:	Adah M. Robinson, Eugenie Shonnard
Builders:	Civil Works Administration, Works Progress Administration
Contractors:	Grimshaw Construction Company, Bowman Stoneworks, C.M. Berglund, B.F. Whitlock, Bellows Construction Company

**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.)

The Woodward Park and Gardens Historic District is nominated for listing on the National Register of Historic Places at the local level of significance under Criterion C, in the area of Landscape Architecture, as an excellent example of a designed landscape in the city of Tulsa, Oklahoma, and as one of the finest public gardens established in the city during the first half of the twentieth century. Woodward Park is best known for two

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garden areas—the Upper and Lower Rock Gardens, and the formal terraces of the Tulsa Rose Garden—that were established during the 1930s using public monies and constructed by laborers enrolled in work-relief programs. The Woodward Park and Gardens Historic District is also eligible to be listed to the National Register at the local level under Criterion C for Architecture, for the David R. Travis House, an Italian Renaissance-inspired villa designed by architect Noble B. Fleming and constructed in 1919. The City of Tulsa purchased the Travis House in 1954 to serve as the Tulsa Garden Center, and it has functioned in this capacity since then. The grounds of the Tulsa Garden Center include other designed landscape features and related buildings, such as a stone driveway, a brick carriage house, a sunken garden, a glass conservatory from the Lord & Burnham Company, and a large, framed barn that now serves as the Learning Center of the Linnaeus Teaching Gardens. For its association with the activities of the Tulsa Garden Club and the Tulsa Garden Center, the Woodward Park and Gardens Historic District is also eligible to be listed on the National Register at the local level of significance under Criterion A, in the area of Entertainment/Recreation. The district includes the first municipal rose garden established in the state of Oklahoma, and the park and its gardens continue to serve as the premiere environment in the city of Tulsa for the public's enjoyment and knowledge of ornamental horticulture and trees.

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

The first areas of Woodward Park to be developed were the Upper and Lower Rock Gardens, designed by Arthur S. Phillips and opened to the public in 1932, which utilize honeycombed limestone slabs to establish lily pools and lagoons, walking paths and fairy circles, a grotto, and erosion-controlling terraces. Later additions to the rock gardens included more terracing with sandstone blocks, and, in 1969, beds of colorful azaleas, which today, when in bloom in the early spring, are one of Woodward Park's most beloved features. The formal terraces of the Tulsa Municipal Rose Garden, designed by landscape architect C. Burton Fox and constructed by the Civil Works Administration (CWA) in 1934, originally were intended to feature a wide variety of blooming flowers among its *parterres*—geometrically patterned, usually symmetrical, planting beds defined by gravel paths, sections of turf lawn, and clipped hedges or shrubs—but quickly were transformed by the Tulsa Garden Club to be dedicated to roses. The popular journal *Better Homes & Gardens* recognized the Tulsa Garden Club and the Tulsa Rose Garden with its highest community honor, the More Beautiful America Achievement Award, in 1937; additional national recognition came in 1938 from the American Rose Society and the *New York Times*, the latter of which called the Tulsa Municipal Rose Garden “remarkable.”<sup>1</sup> The Woodward Park and Gardens Historic District is also known for the David R. Travis House, an Italian Renaissance-inspired villa designed by architect Noble B. Fleming and constructed in 1919, which was purchased by the City of Tulsa in 1954 to serve as the Tulsa Garden Center, and which continues to serve as an important cultural, educational, and recreational venue for the community.

### **Origins of Woodward Park**

The land purchased by the City of Tulsa in 1909, for the purpose of establishing a public park, is associated with nineteenth century federal policies of Indian removal and allotment, and may be traced in ownership to the Perryman family of the Lochapokas Band of the Creek (Muscogee) Nation. Many Creeks left their homelands in Alabama and Georgia for the Oklahoma Territory in 1828, after the assassination of their political leader, Chief William McIntosh, during the period of federal “Indian Removal” policies. Benjamin Perryman, who had been a Creek town chief in Alabama, arrived in Oklahoma and settled in what is now Wagoner County; his son, Lewis, established a plantation in the Three Forks area near Muskogee, then moved

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<sup>1</sup> McFarland, J. Horace. “Gardens for Rose Lovers. Extensive Public Plantings the Country Over Attract Enthusiasts During June.” *New York Times*, May 19, 1938.

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to a location northeast of what is now the town of Broken Arrow, and then, in 1848, built a log house just north of what is now the intersection of 33rd Street and Rockford Avenue in Tulsa, mere blocks from Woodward Park. Lewis Perryman had several sons, including Legus, elected Principal Chief of the Creek Nation in 1887 and again in 1891; Josiah, the first postmaster of Tulsa; and George, who operated an immense ranch of 60,000 acres with more than 3,000 head of cattle. George Perryman's ranch stretched from what is now 21st Street—the northern border of today's Woodward Park—to 71st Street, and from the Arkansas River to what is now Lynn Lane in the town of Broken Arrow. The vast ranch was known in the Tulsa area as "Perryman's Pasture," and the Woodward Park parcel once was a part of this agricultural property.<sup>2</sup>

The seller of the parcel, Herbert E. ("Bert") Woodward, was born in 1871 in Massachusetts; his family purportedly was related to both the Wadsworths and the Longfellows, and he studied at Groton before relocating to Kansas City in 1886. Woodward lived in Kansas City until the Cherokee Strip Land Run of 1893, when the federal government opened up Cherokee lands in the northwest portion of the Indian Territory for settlement by whites. Drawn by this opportunity, Woodward headed west to explore the territory for several years, and he arrived in the Muscogee Nation, near Tulsa, in 1898, finding work on the mail route between Tulsa and Cleveland. It was on this mail route that he met Nellie E. Riley, a Creek woman who taught at the Indian school near Sand Springs. They married, and Bert Woodward began to establish a stock farm to the southeast of Tulsa, on heavily timbered land that he cleared for grazing. By 1909—the year of the city's purchase of the park acreage—Woodward's business, the Cedar Creek Stock Farm, located approximately 1½ miles southeast of the city, was more than 480 acres and known among the farmers of eastern Oklahoma for the excellent quality of its Poland China hogs. Also by 1909, Bert and Nellie Woodward had five children: Helen, Hazel, Grace, Edith, and James.<sup>3</sup>

But the park acreage purchased by the city that year, technically, was not Herbert Woodward's to sell; rather, it was a portion of the allotment belonging to his oldest daughter, Helen, who would have been nine or ten years old at the time.<sup>4</sup> Nellie Woodward, Helen's mother, was counted in the 1902 Creek tribal rolls as being of one-half Creek blood, and Helen and her two sisters, Hazel and Grace, each were counted as one-quarter Creek; they each were given an allotment of Creek land by the Commission to the Five Civilized Tribes (Dawes Commission), which could be maintained or sold as they wished.<sup>5</sup> The allotments assigned to Nellie Woodward and her children were located in what once had been "Perryman's Pasture," and Herbert, acting on Helen's behalf due to her status as a minor, sold 33.64 acres to the City of Tulsa for \$3,532.20 on December

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<sup>2</sup> John Bartlett Meserve, "The Perrymans," in *Chronicles of Oklahoma* 15:2 (June 1937), 166-183, accessed on May 28, 2013, at: <http://digital.library.okstate.edu/chronicles/v015/v015p166.html>; also Missy Kruse, "Tulsa's First Family: The Perrymans Helped Launch a City from a Ranch," in *OKmagazine*, July 27, 1986.

<sup>3</sup> "Herbert E. Woodward," in Luther B. Hill, *A History of the State of Oklahoma*, Volume II (Chicago and New York: The Lewis Publishing Company, 1909), 404-405; see also "H.E. Woodward" in J.M. Hall, *The Beginning of Tulsa* (1927), 70, accessed on May 28, 2013, at: <http://www.tulsaokhistory.com/hall/pg070.html>.

<sup>4</sup> Helen Woodward is listed as a three-year-old female of one-quarter Creek blood, Census Card Number 674, Creek Final Roll Number 2214, and the daughter of Nellie E. Woodward, a 24-year-old female of one-half Creek blood, Census Card Number 674, Creek Final Roll Number 2213, in *The Final Rolls of Citizens and Freedmen of the Five Civilized Tribes in Indian Territory* (Washington, D.C.: U.S. Department of the Interior, 1907; reprint, Baltimore, Maryland: Genealogical Publishing, 2003), 515; the year of the census was 1902, so Helen would have been born in 1899. The Dawes Rolls also are available online through the National Archives.

<sup>5</sup> The General Allotment Act, or the Dawes Severalty Act of 1887, was approved by Congress for the purpose of surveying tribal lands and dividing them up into allotments for individual Indians, and opened the remainder of tribal lands to white settlers, for profit. Exempt from the Dawes Act were the Five Civilized Tribes and the Miami and Peoria in Indian Territory, and the Osage, Sac and Fox in the Oklahoma Territory. Their lands would not be carved into allotments until 1898, when the Curtis Act amended the Dawes Act. The Curtis Act effectively abolished tribal courts and tribal governments in the Indian Territory on March 6, 1906, which enabled Oklahoma to attain statehood in the following year. The allotment provisions of the Dawes Act were then extended to the Curtis Act, allowing for 160-acre, 80-acre, and 40-acre allotments, like that of Helen Woodward's, to be sold.

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22, 1909.<sup>6</sup> The city immediately condemned the property for the purposes of establishing a city park. Named after Helen and her family, Woodward Park was far removed from the center of Tulsa, and many residents considered the purchase of this remote, rural acreage, accessible by wagon trails, to be folly; at the time, the city had only one other park—Owen Park, on North Maybelle Avenue—which had been purchased from Chauncey and Mary Owen a few months earlier, on August 18, 1909, for \$13,500.<sup>7</sup>

Although the City of Tulsa had quickly condemned the Woodward property for a park, no efforts seem to have been made to transform the bucolic, wooded land into a more manicured, designed recreational space during the next fifteen years. Then, in 1925, Helen Woodward (Mrs. A.H.) Slemple contested the sale of her allotment and filed a lawsuit against the city, which further delayed any designed improvements to the park. In her lawsuit, Helen Woodward Slemple claimed that she was a minor at the time and had not consented to the sale of her property, and, further, that the land was far beyond the city limits then, and, therefore, beyond the city's jurisdiction. Representatives for the city replied to the suit, stating that Mrs. Slemple had "ratified" the sale by not raising any objections within two years of her eighteenth birthday, when she attained legal majority. As reported in the *Tulsa World*, the lawsuit filtered from court to court for three years, during which no improvements could be made to Woodward Park. The first decision was made in a Tulsa district court, with Judge W.J. McNeil ruling in favor of the City of Tulsa in 1927. Helen Slemple then took her case to the Oklahoma Supreme Court, where it rested for nearly two years before the court ruled in October 1929, upholding the city's title to the land. The U.S. Supreme Court then was asked to hear the case, but it refused, effectively upholding the Oklahoma Supreme Court's decision. As a final step, Mrs. Slemple's attorney requested a new trial from the state Supreme Court; this, too, was a failure, and the litigation over Woodward Park was officially ended in September 1930.<sup>8</sup>

The Woodward women—Helen Woodward Slemple and her mother, Nellie Riley Woodward—went on to sell much of their remaining 160-acre allotments. Helen Slemple sold her 40-acre homestead for \$2,000 per acre for the development of the Terwilliger Addition. Nellie Woodward profited even more when she sold her 40-acre homestead, located between Utica and Lewis avenues and between 21st and 31st streets, to the developers of the Utica Square Shopping Center; also built on that allotment were Cascia Hall and the Monte Casino School, with the remainder taken for the Brentwood Heights Addition. Mrs. Woodward and Mrs. Slemple each were able to maintain lovely homes in the area, the latter living for more than twenty years at 1640 E. 21st Street, before moving to 2248 S. Utica Avenue; Nellie Woodward died in her home at 1618 E. 21st Street on September 23, 1952, at age 77, just a few months after the grand opening of the Utica Square Shopping Center that May.<sup>9</sup> By 1962, Helen Woodward Slemple had put the past behind her and admitted that her father's sale of the park acreage had been for the best: "It is a beautiful place, and you know taxes on it would probably have been hard to pay back during the depression years."<sup>10</sup>

### **Construction of Woodward Park**

Tangled in litigation over ownership, the city did not begin to transform Woodward Park until the courts found in its favor in September 1930. As it sat unimproved for decades, the land surrounding the park had been developed into some of Tulsa's most desirable residential neighborhoods, including Swan Lake to the

<sup>6</sup> "Report of Commissioners Case No. 1677," City of Tulsa, Tulsa County Courthouse, Oklahoma, January 3, 1910; and J. Lacy Ballenger Abstract Company, Abstract #548, City of Tulsa Records, both cited in Steve Eilers and Scott Hilton, "Woodward Park: From Pasture to Paradise," unpublished manuscript, Oklahoma State University, April 29, 2010.

<sup>7</sup> It is worth noting that the Owen Park property also has its origins in a Creek allotment—that belonging to Chauncey Owen's late wife, Jane Wolfe Owen, who died in 1902. "Tulsa Parks History," website accessed on June 1, 2012, at: <https://www.cityoftulsa.org/culture--recreation/tulsa-parks/administration/tulsa-parks-history.aspx>.

<sup>8</sup> Jack Kelley, "Serene Woodward Park Bears No Traces of Early Litigation," the *Tulsa World*, Sunday February 25, 1962.

<sup>9</sup> "Nellie Woodward, 77, Pioneer Tulsa Property Owner, Dies," *Tulsa World*, Tuesday, September 23, 1952.

<sup>10</sup> Kelley.



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north, Terwilleger Heights to the east, and Maple Ridge, with its “Black Gold Row” of oil-money mansions, to the west. Immediately adjacent to the park on its south side, David R. Travis, who made his fortune in the oil drilling supply business, built a lavish estate in the Italian Renaissance Revival style in 1919, designed by architect Noble B. Fleming. **(Figures 1 and 2)** No longer remote, no longer accessible only by rough wagon trails, Woodward Park now was surrounded by paved streets lined with lovely houses, of which the residents must have breathed a collective sigh of relief when park construction began. Decorative rock gardens, interspersed with water features, statues, and flowerbeds among the designed woodlands, were the first major park features to be designed and completed in 1932. The second major garden to be completed in Woodward Park may be its best known—the Tulsa Municipal Rose Garden, originally envisioned in 1934 by landscape architect C. Burton Fox as a formal terraced garden featuring a wide variety of perennial flowers.

#### Upper and Lower Rock Gardens, 1930–1932

Under the leadership of Tulsa Park Superintendent William O. Doolittle, the rockeries were planned in late 1930 and executed by city parks staff member Arthur S. Phillips, who managed their construction beginning in the early spring of 1931. At that time, the north side of Woodward Park, which once had been a natural ravine, was “marred for almost its entire length of over 1,200 feet by the construction of a huge storm sewer,” parallel to 21st Street and facing the southern edge of the Swan Lake neighborhood, “that for years lay exposed except where obscured by a tangle of weeds and debris.”<sup>11</sup> The park plans called for rock gardens, beginning at the upper (northeast) end of the park, which included a series a series of small pools and waterfalls, meandering streams, and an upper lily pool. As described by Phillips in 1932:

The water was then to be carried along the ravine and terminate in a lower lily pond at the west side of the park. Rustic bridges, observation spaces, landscape effects, and a Shakespearian garden are included in the ravine plans but the work in 1931 concentrated in the naturalistic fills over the sewer pipe and the rock gardens construction at the east end. This latter work was undertaken early in the spring... Although not yet in a completed stage these gardens have created an unusual interest from people all over the state of Oklahoma and have drawn many visitors to the park.<sup>12</sup>

According to Phillips, who stated that “Woodward Park is the ideal place for a rockery,” the main concerns for any rock garden in a public park were that it be of strong, stable construction that can withstand heavy use, including climbing; it must have a “naturalistic” appearance that is aesthetically pleasing even when its plants and shrubs are not in bloom; and its contours and overall form must be thoughtfully designed so that it can hold visitors’ interest even when covered in snow and ice. He was sensitive to the fact that in its first years of use, the critical eyes of visitors would have few, sparse plants to enjoy, and noted that “a good contour of rock work and composition will be more pleasing than a few scattered rocks waiting for the plant life to grow in the open spaces.”<sup>13</sup> No detailed plans or drawings were made for the Woodward Park rock work; instead, large slabs of weathered, honeycombed gray limestone—varying in size from one hundred pounds to two and three tons—were trucked in from quarries northeast of the city, along with more than five hundred loads of dirt for the Upper Rock Garden alone, and the design was developed organically, as the materials best fit together to match a rudimentary sketch plan.

Phillips claimed that it was much easier to create a naturalistic effect in the ravines of the Lower Rock Garden than in the relatively flat area of the Upper Rock Garden, but his July 1932 article in the journal *Parks & Recreation* reveals the complexity of the work needed to create the appearance of “nature.” **(Figures 8, 9, and 10)** The two acres of rockeries required 1,200 tons of rock, which obscured the rivulets and watercourses made of reinforced concrete; many of the large boulders that bordered the streams were held in place with

<sup>11</sup> Arthur S. Phillips, “The Rock Gardens in Woodward Park, Tulsa,” *Parks & Recreation* 15:11 (July 1932), 677.

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.*, 678.

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poured concrete footings. Spillways and small waterfalls were created by careful placement of rock, which helped to regulate the flow of water. Construction crews built the waterways out of reinforced concrete, carefully trowelled to create choreographed ripple effects between the falls and colored to “take away the man-made effect.”<sup>14</sup> The six springs of the entire rock garden system were designed to be fed by a return pump system to the lower pool, or what was called the “upper lily pool” when the work was completed. Three springs in the upper garden flow into a central fountain pool—decorated with small bronze statues of water nymphs or cupid-like sprites and Pan—from which the water is piped under Woodward Park Drive to the Lower Rock Garden, where it is divided into three more springs that feed the ravines leading to the main lower pool. The pump house is a concrete room, six by six feet, completely camouflaged by soil and rock; the roof of the pump house serves as an observation point or overlook, which has concrete railings on three sides, designed to look like picturesque tree stumps and rustic branches. Of his clever faux-bois concrete work, Phillips wrote that the railing “will not rot out and defies the trapeze artists who perform on it to break it down.”<sup>15</sup> The same technique was used to create concrete benches that look like tree stumps, which remain scattered throughout the Lower Rock Garden today.

Tall native oak and hickory trees provided shade from the Tulsa sun throughout the park, as they do today, but they presented a challenge to Phillips and parks department horticulturist Herman Hanson in selecting the other plants, shrubs, and additional trees to be added to Woodward Park. In the first two or three years following the completion of the rock gardens, Woodward Park entered something of an experimental phase in which parks staff installed a wide variety of plants, and then watched to learn which species or varieties managed to thrive in shade, and which ones needed more sun. Further complicating matters, the soil quality of the park site was less than ideal, owing to decades of neglect—particularly in the lower, natural ravine area, which had been partially filled with clay and trash—and the sewer construction project that the rock gardens were designed to hide. Soils were treated with compost, bone meal, and chat screenings (limestone fragments), allowing the plants grown in the parks department’s greenhouses to survive.

The plant list that Phillips published in *Parks & Recreation* included more than one hundred different perennials (including alyssum, anemone, aster, clematis, delphinium, dianthus, helianthemum, iris, phlox, salvia, sedums, veronica, and vinca), sixteen different annuals (including oxalis, sanvitalia, and brachyscome), and ten varieties of bulbs (including tulips, daffodils, crocus, and muscari). In addition to the native oak and hickory trees densely scattered throughout the site, over thirty different trees and shrubs were planted in the ravine area, including silver birch, cotoneaster, euonymus, Japanese quince, Kentucky coffeetree, Oregon grape, creeping juniper, Eastern red cedar, pyracantha, salvia, spirea, and viburnum. Forget-me-nots, day lilies, ferns, and caladiums were planted along the streams and in moist locations; the bogs were planted with Japanese iris, wild calla, parrot feather, pickerel weed, water clover, and water poppy. The lily pool featured both hardy and tropical lilies, including *Victoria cruziana*—the largest of the tropical varieties—and twenty others, including the August Koch, Blue Triumph, Splendida, and Conqueror; the water lilies were potted in large boxes that sat upon the clay bottom of the pool.<sup>16</sup>

The rock gardens proved to be immensely popular shortly after their completion, with visitors coming from all over the city to enjoy the displays of forget-me-nots, Iceland poppies, and jack-in-the-pulpits among the tall trees. Explorers wandered stone paths searching for Japanese strawberries, gazed out across the lagoon from the observation deck, and marveled at the changes along 21st Street. A cave-like grotto of stone beckoned visitors standing upon the turf lawn, drawing them toward the lagoon. A bridge with rustic, faux-bois concrete railings, just west of the grotto, carried parkgoers across the lagoons and into the ravine; from there, people could wander paths, climb or sit on honeycomb limestone or sandstone boulders, and make their way upward into the wooded area, and enjoy the flowers peeking out among the shade. Yet this was only the beginning of years of work that would turn Woodward Park into the city’s greatest horticultural

<sup>14</sup> *Ibid.*, 679.

<sup>15</sup> *Ibid.*

<sup>16</sup> *Ibid.*, 681-682.

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display. Under Superintendent Doolittle's direction, more elaborate gardens and public sculpture would be added, leaving other city parks to emphasize recreational activities and sports. Woodward Park would become the crown jewel of the Tulsa park system, beginning with the addition of a small Art Deco memorial to Shakespeare, followed by formal, terraced flower gardens spanning three city blocks and rising fifty feet above street level.

#### Shakespeare in the Park: The Shakespeare Memorial Fountain and Anne Hathaway Municipal Herb Garden

The Tulsa Shakespeare Club was founded in 1914 at the residence of Mrs. Frank Greer "as a means of wholesome recreation for a small group of friends."<sup>17</sup> The club organized study groups for the reading of Shakespeare's plays and sponsored local productions at the Grand Opera House, including performances by visiting British troupes; it also brought Harvard University scholar Edward Howard Griggs to Tulsa for a series of annual lectures on the Bard's work, beginning in 1918 and continuing through 1922. Originally chartered with twelve members, the club held steady to a limited membership of twenty-five women in the 1920s and 1930s.<sup>18</sup>

The idea of the Shakespeare Memorial was first suggested at a club meeting in the winter of 1931, with three proposals for a statue or monument discussed over the next few months. Eventually, the clubwomen unanimously decided to construct a statue with a drinking fountain in one of the city's parks, as they found Tulsa to be "conspicuously deficient" of sculpture.<sup>19</sup> Mrs. C.C. Cole and Mrs. Paul Reed approached Adah M. Robinson to create the Shakespeare Memorial Fountain. Robinson, born in Indiana, had studied at the Art Institute of Chicago before moving with her family in 1905 to Oklahoma City, where she taught art privately; she moved to Tulsa in 1916 and became the art teacher at Central High School. In 1928, Robinson founded the Department of Art at the University of Tulsa and became its chair, and she helped establish the Tulsa Art Association. In collaboration with her former pupil, architect Bruce Goff, Robinson designed the Boston Avenue Methodist Church in Tulsa, which was completed in 1929.<sup>20</sup> The church, with its 225-foot-tall Art Deco tower, was listed to the National Register of Historic Places in 1978 and was designated as a National Historic Landmark in 1999.

Taking the Shakespeare Club's commission for "a very few thousand dollars," Robinson designed the Art Deco-styled limestone shaft of the memorial, with its cut stone panels, two benches, and a tiny pool for drinking. Robinson engaged her friend, Eugenie Shonnard, to design the sculptured bronze bas-reliefs of Shakespeare, which she modeled after the Droeshout Shakespeare, the portrait of the poet that appeared on the First Folio of his plays, published in 1623. B.F. Whitlock of the Bellows Construction Company completed the construction of the monument and its mechanical systems—the fountain and the lantern—during the summer, at cost, due to the project's civic nature.<sup>21</sup> In her notes on the construction and themes of the monument, Robinson wrote poetically of the endeavor: "Needless to say there were as many kinds of labor involved as in a much more pretentious undertaking. Of all the men [Whitlock] engaged, the stone man had the most difficult task. To him we owe gratitude for translating into stone Miss Robinson's conception of six episodes from 'Midsummer Night's Dream' In like manner he achieved her flower panel, which fills in the

<sup>17</sup> Adah M. Robinson, "Notes—Shakespeare Memorial Fountain, A Midsummer Night's Dream." Unpaginated manuscript, no date. Collection of the Tulsa Foundation for Architecture, Tulsa, Oklahoma.

<sup>18</sup> Colonel Clarence B. Douglas, *The History of Tulsa, Oklahoma: A City with Personality*, Volume I (Chicago and Tulsa: The S.J. Clarke Publishing Company, 1921), 265-266.

<sup>19</sup> Robinson.

<sup>20</sup> Dianna Everett, "Robinson, Adah Matilda (1882-1962)," *The Oklahoma Historical Society's Encyclopedia of Oklahoma History and Culture*, website accessed on June 2, 2013, at:

<http://digital.library.okstate.edu/encyclopedia/entries/R/RO008.html>. In Robinson's notes on the Shakespeare Memorial, she refers to herself as "the same Quaker Spirit who designed the Boston Ave. Methodist Church." *The WPA Guide to 1930s Oklahoma* (Lawrence: University of Kansas Press, 1986) also calls Robinson and Goff "the architects" of this church, on page 98.

<sup>21</sup> Robinson.

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space immediately above the bubbling drinking fountain and carries out the same rhythm at that made by the flow of water.”<sup>22</sup>

Tulsa Parks Superintendent Doolittle selected the location of the Shakespeare Memorial in Woodward Park, placing it in the northwest corner of the park at 21st Street and Peoria Avenue; Robinson wrote that that the location “abound[ed]...in oak and willow, and in shape almost an amphitheatre effect, this corner of the park seems a happy choice.”<sup>23</sup> Doolittle and a staff horticulturist named Thurston, along with a garden committee comprised of five women from the Tulsa Shakespeare Club, selected the plantings for the monument utilizing a book describing Shakespearian gardens, and the shrubs, flowers, and trees mentioned in his works. The pierced stone panels and the bronze bas-reliefs on the monument reflect many of these plants, including acorns, thyme, woodbine, violets, and cowslips.

Tulsa resident Jewell Huffman established the Anne Hathaway Municipal Herb Garden in 1939 after a trip to England, where she had visited Stratford-upon-Avon to view the home of William Shakespeare and his wife, Anne Hathaway. Inspired by the herb garden there, Huffman founded the Anne Hathaway Garden Club, whose like-minded members were interested in the domestic gardens of the Bard’s time, and they devoted themselves to the study of medicinal plants as described in herbals and other records of the Elizabethan era.<sup>24</sup> With the approval of Superintendent Doolittle, the Hathaway Club women created the garden to educate the public about medicinal plants and gardens of the Bard’s time, and they encouraged park visitors to pinch and smell the foliage of the plants growing in it. The pattern of the municipal herb garden is modeled after an Elizabethan knot garden, which is a formal design in a square frame, with fine gravel paths; knot gardens typically consist of aromatic plants and culinary herbs such as lemon balm, thyme, marjoram, acanthus, mallow, chamomile, and rosemary. Tulsa’s Anne Hathaway Municipal Herb Garden is divided into beds or compartments that are defined by borders of sandstone. The club worked with Tulsa Parks’ horticulture staff to propagate, plant, and care for the garden each year until 1982, when parks staff officially took over its care, but the Anne Hathaway Garden Club still exists today, and its members continue to weed and work in the garden.

At the time of its dedication in 1932, the Shakespeare Memorial Fountain in Woodward Park was one of only four civic monuments to Shakespeare in the United States.<sup>25</sup> Nineteen years later, in January 1951, the fountain was moved to its current place among the rock gardens.<sup>26</sup> Years of exposure to the elements, as well as vandalism, took its toll on the monument, and the Tulsa Shakespeare Club undertook a restoration of the deteriorating object in 1988, including a cleaning of the stone surface, replacement of the two limestone benches, a new bronze bas-relief of Shakespeare’s head, and a new pierced metal grill depicting six scenes from “A Midsummer Night’s Dream.” The metalwork was completed over three months by Tulsa artist Ernest Weimann, and the restored monument was unveiled on April 23—William Shakespeare’s 424th birthday.<sup>27</sup>

Although the Shakespeare Memorial Fountain has been relocated, it was moved during the park’s period of significance. Further, although materials that were beyond restoration were replaced, the new fabric was created using Adah M. Robinson’s notes and drawings to best replicate irreparably damaged material. The original central stone shaft, with Robinson’s signature inscribed, remains unaltered, thus the object is considered as contributing to the historic district. The Shakespeare Memorial Fountain is an important component of Woodward Park, a reminder of the role of women in shaping the park during its earliest years, and it is a noteworthy local example of a civic art project completed during the Great Depression.

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<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Missy Kruse, “Common Scents,” *Tulsa People* (March 2011), available electronically at: <http://www.tulsapeople.com/Tulsa-People/March-2011/Common-scents/>.

<sup>25</sup> Barrett Waller, “Restored Monument to ‘The Bard’ Unveiled in Woodward Park Ceremony,” *Tulsa World*, April 24, 1988.

<sup>26</sup> “Woodward Park Fountain Moved,” *Tulsa Daily World*, January 11, 1951.

<sup>27</sup> Ibid.

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### Tulsa Municipal Rose Garden

In October 1933, Superintendent Doolittle and N.G. Henthorne, editor of the *Tulsa World* daily newspaper and president of the City Park Board, engaged local landscape architect C. Burton Fox to design a terraced, Italian Renaissance-inspired garden spanning three city blocks on the southern end of Woodward Park.<sup>28</sup> Fox had earned a Master of Arts degree in Landscape Architecture from the University of California (Berkeley); he then moved to Tulsa in the early 1920s and found employment with the William and Harvey Nursery. Within a few years, Fox opened his own firm, the Tulsa Landscape and Nursery Company, and in 1924 he received his first major contract—the layout of the 2,225-acre Mohawk Park, five miles northeast of downtown Tulsa. The immense park featured woodlands, gardens, lakes, and lagoons, but it emphasized active recreation and also included bridle paths, polo grounds, a golf course, tennis courts, an archery range, a zoo, and picnic grounds with stone shelters and fireplaces. It is likely due to the success of the Mohawk Park project that Doolittle chose to work with Fox on the garden terraces at Woodward Park.

The site selected for the terraced gardens was steeply sloped, “an ugly gully”<sup>29</sup> between the designed rock gardens and rolling lawns of Woodward Park and the lavish private estate built by David R. Travis in 1919, to its south. Doolittle approved of Fox’s idea to design a true botanical garden with a wide variety of plants, rather than a rose garden, even though municipal rose gardens were immensely popular during these years. Fox designed a series of five terraces to accommodate the sloping terrain, with each of the them considered as its own, symmetrically-planned garden, but which together created an immense, colorful tapestry. The entire terraced garden was 900 feet long and enclosed by stone retaining walls, encompassing 4.5 acres; from its entrance at Peoria Avenue on the west, the terraces gradually rose fifty feet above street level as they extended east into the park.

Blueprints dated January 18 and 19, 1934 name this project as “Formal Terraced Garden, Woodward Park, Tulsa, Okla.,” and list it as Civil Works Administration (CWA) Project No. 72-75C-5, and General Parks Project No. 14 of the Tulsa Parks Department.<sup>30</sup> **(Figures 12 and 13)** The CWA, created by executive order of President Franklin Delano Roosevelt in November 1933, was intended to be a short-term program, providing work for four million unemployed people over the winter. Individuals struggling during the Great Depression found temporary employment on a wide variety of CWA projects and were paid for their work, rather than receiving a “relief” check. On November 23, the first CWA pay day, over 814,000 workers nationwide received paychecks, and two weeks later, close to two million people were at work; at the peak of the CWA program, on January 18, 1934—the date of Fox’s drawings for the terraced gardens in Woodward Park—4,263,644 people were employed by the federal government on civil works projects. In the southern states, the minimum rate for unskilled labor was forty cents an hour, while skilled laborers were paid a minimum of one dollar per hour; in the central states, like Oklahoma, unskilled laborers earned forty-five cents and skilled laborers \$1.10 per hour. When the CWA program was ended in the spring of 1934, it had completed over 200,000 projects throughout the United States.<sup>31</sup>

The budget for Woodward Park’s formal terraced gardens was \$750,000<sup>32</sup>—an enormous sum in 1934—which accounted for the building materials, including locally-quarried stone for the retaining walls, stairs, and the entrance walkways at Peoria Avenue; concrete and reinforcing wire; wood for pergolas and trellises to accommodate climbing vines; and all plant materials, including trees and shrubs, and many dozens of

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<sup>28</sup> Kathryn McKnight, “People and Places in the History of Landscape Architecture in Oklahoma.” In Howard L. Meredith and Mary Ellen Meredith, eds., *Of the Earth: Oklahoma Architectural History* (Oklahoma City: Oklahoma Historical Society, 1980), 118.

<sup>29</sup> *Ibid.*

<sup>30</sup> These two blueprint sheets are in the collection of the Tulsa Foundation for Architecture.

<sup>31</sup> Harry L. Hopkins, *Spending to Save: The Complete Story of Relief* (Seattle: University of Washington Press, 1972), 115-118.

<sup>32</sup> McKnight, 119.

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varieties of flowers and turfgrass for the *parterres*—the symmetrically-designed planting beds—on each terrace. The greatest expense, however, was labor, as the goal of the project was to employ as many local men as possible while creating a public amenity. Most of the work, whether excavation and grading, stone masonry, and planting, was done by hand or with teams of horses, which pulled wagons conveying tons of rock from one end of the site to the other, three city blocks away. Photographs taken during construction show the enormous undertaking of grading the site, ramming earth to establish the edges of terraces, and constructing the stone retaining walls. **(Figures 14, 15, and 16)** In the end, three-quarters of a million dollars was not enough to complete the project as Fox had designed it, and some features, such as the large, U-shaped pergola planned for the highest (fifth) terrace and fountains for some of the pools, were not executed.<sup>33</sup>

Composed of triangles, rectangles, squares with chamfered corners, or half-rounded beds, all separated by curbed walkways of gravel, the *parterres* of the terraced garden took their inspiration from the formal gardens of Italy and France during the Renaissance and Enlightenment periods. Another inspiration may have been local—the nearby Villa Philbrook, the home of Tulsa oil magnate Waite Phillips, with its Italian Renaissance Revival gardens designed by the Kansas City-based landscape architecture firm of Hare & Hare, in conjunction with the villa's architect, Edward Buehler Delk. The Phillips estate and its twenty-three acres of gardens and landscaped grounds, less than one mile south of Woodward Park, was completed in 1927, and it had been modeled after the Villa Lante at Bagnaia, a Mannerist garden begun in 1566 near Viterbo, in central Italy. The Villa Lante is renowned for its dramatic water chain—a stepped cascade of water—as well as a playful grotto, ramps and stairs that conquered the site's challenging topography, and Vignola's masterful use of geometry. Fox's drawings for the Woodward Park terraced garden, while not in any way as elaborate as the Villa Lante or the Villa Philbrook, show five symmetrical terraces of geometric *parterres*, each terrace featuring a central pool or fountain, or pairs of pools, and the approach from Peoria Avenue to the walled garden, with its symmetrical pair of curving paths of locally quarried stone.

To create vistas, Fox specified a variety of junipers (*virginiana*, *Pfitzeriana*, *hibernica*, *excelsa*, and *sabina*), both pyramidal and columnar in form, and pines (*nigra*, *sylvestris*, and *montana mugo*) to punctuate the curbed edges of the planting beds and gravel walkways, or to mark the ends of a pool or short stairway. Fox's planting list included verbenas, phlox, zinnias, petunias, lobelias, and chrysanthemums, and he specified an assortment of colors from pinks to reds, yellows, and blues. Only Terrace 4—the largest of the five terraces, with its perpendicular, curved retaining walls projecting at its center—was planned for roses. Without naming the varieties, Fox's plans called for 3,424 roses to be spaced 2½ feet apart in the beds of Terrace 4, and specified that the northern and southern rectangular beds should be planted with red and shell pink roses, while the central beds bordering the pool and fountain should be planted with a mix of red, shell pink, and, at the very center, yellow suffused roses, broken up with sections of turf.

On May 17, 1936, the *Tulsa Daily World* published a detailed description of the terraces, written by Faith Hieronymus, that suggests what Woodward Park would have been like on a fine spring day:

The terraced gardens at the south end of the park...are striking contrast to the skillfully naturalized embellishment of the rest of the park. Originally this plot of land was a steep, empty field, boasting nothing more decorative than sand burrs... It is exceedingly good looking right now. On the south and east, the gardens are flanked by rows of evergreens that will, in time, make a solid green wall; on the north, the gardens are open to the park, and on the west the approach leads into the terrace from Peoria. The first terrace is known as the American Legion Auxiliary terrace; the plants here will flower in the auxiliary colors of blue and yellow—blue salvia, poppies, yellow lantana, etc. This terrace is bordered in hollyhocks and its formal flower beds are bounded by limestone

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<sup>33</sup> Ibid.



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chat walks, geometrically laid out. Except for the flagged walks through the approach, the walks on all the terraces are of limestone and chat. On the second terrace, the flower beds will yield sturdy, gay blooms in hard and clear colors, such as zinnias, pinks, and the like. The third terrace is known as the dahlia terrace, although there will be flowers there other than dahlias. But the 24 varieties of rare and lovely dahlias, donated, together with their care, by N.T. Gilbert, give this terrace its name. The fourth and largest terrace is the rose terrace.

There are 36 rose beds in this terrace, 3,700 plants and 51 varieties of roses. The Tulsa Garden Club is sponsor for this terrace and its members, schooled as they are in such matters, take particular pride in the choice of plants they buy for this garden that will, in time, become one of the outstanding showplaces of the Tulsa park system. Some of the roses are blooming now, but it's a bit early yet, H.M. Whitten, horticulturist, said. The terrace will be in its full glory in early June. Four favorites with people who come to see the roses, Whitten has observed, are the Red Radiance, the Etoile de Holland, a deep, velvety red rose, the Ami Quinard, also a red rose, and the President Hoover, which is pink and yellow. The hybrid peas in the center beds always attract comment, while among the yellow roses the Luxembourg, because it holds its color best and does not fade, is perhaps the loveliest.

According to the design of the terraces, there will be trellises at the south end of the rose terrace and at the east end of the garden, a three-sided pergola enclosing the garden...with the taller and darker wall of evergreens finishing the background. This evergreen wall is about one-fourth planted. The lawns on all terraces (and on the approach there are only lawns, no flower beds) are sown in clover and blue grass. There are six pools in these gardens, purely decorative, two on the fifth and upper terrace, where beds of sweet Williams and clove pinks border the garden walls. Eventually the walls along all terraces will be softened by plants and vines.<sup>34</sup>

As Hieronymus noted, the Tulsa Garden Club was the official sponsor of the fourth and largest terrace, which focused on roses. The club, established in 1929 by Maud Mason, Florence Bartlett, and Mary Reeser, soon included twenty-three members, with Mrs. Mason serving as its first president; the only requirement for membership was to have a garden at home, no matter its size. The club's mission "to increase personal knowledge of botany and to bring more gardens to Tulsa" was achieved through its lecture series on botanical subjects and its annual flower show, the first of which was held in April 1930.<sup>35</sup> Beginning in 1931, the Tulsa Garden Club partnered with the Tulsa Parks Department to provide perennials for city parks, many of which were grown in club members' own gardens. The club hosted a roundtable discussion on roses in 1934, led by the rosarian Arthur Truex, who would become the president of the American Rose Society; at that meeting, Superintendent Doolittle discussed the plans of the formal terraced garden at Woodward Park, then under construction, and he proposed that the Tulsa Garden Club become the sponsor of a single terrace to be planted with roses. The club planted its first roses on the fourth terrace in March 1935, and it continued to supply new and replacement roses for the garden thereafter. The fourth terrace became known as the "Tulsa Municipal Rose Garden" at that time.

The expansion of the Tulsa Municipal Rose Garden, finally encompassing all five terraces, was gradual. In March 1937, the Tulsa Garden Club members planted 70 rose bushes from growers throughout the United States in an "experimental" rose garden located in the fifth terrace.<sup>36</sup> Club members, having formed a rose

<sup>34</sup> Faith Hieronymus, "Woodward Park's Beauty Joy to Behold; Rocks, Plants, Water Materials for Design," *Tulsa Daily World*, Sunday, May 17, 1936.

<sup>35</sup> "Tulsa Garden Club: A Brief History," no date, unpaginated. Files of the Tulsa Garden Center, Tulsa, Oklahoma.

<sup>36</sup> "More Roses for Tulsa's Garden; Choice Stock Arriving for Experimental Bed in Park," *Tulsa Daily World*, March 16,

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committee, had asked the park board if that upper terrace also could be planted with roses, and permission was granted. The club's rose committee then wrote to nurseries in Texas, California, and New York, requesting consignments of roses, and the growers generously complied. One California nursery sent 200 varieties of roses, while another sent 100 more. A New York grower wrote that it was too late in the season to provide roses at that time, but promised to send plants later that fall. It was then, in the autumn of 1937, that *Better Homes and Gardens* bestowed upon the Tulsa Garden Club its highest community honor, the More Beautiful America Achievement Award, capping a two-year contest in its magazine that publicized community improvement programs. A rectangular bronze plaque, featuring a sculpted rose, states that the prize was given to the Tulsa Garden Club for its "outstanding accomplishment in civic improvement and in recognition of vision, industry, and civic pride"; the plaque remains affixed to a stone pier on the steps leading from the fourth terrace—the location of the first phase of the Municipal Rose Garden—to the fifth with its experimental beds.

In 1938, Arthur Truex—who had been the invited speaker at the Tulsa Garden Club meeting when Doolittle first presented the concepts of Fox's terraced garden, four years earlier—reported on "The New Municipal Rose-Garden at Tulsa, Oklahoma," for *The American Rose Annual*. He wrote that the soil was sandy with just the right amount of clay, and that all beds had been prepared with additional leaf litter to achieve a pH of 6.4, with no deficiency of nitrogen or phosphoric acid. Truex marveled at how the first 1,800 roses planted in 1935 survived a severe drought, thanks to the devotion of club members and the care of city parks staff: "If ever roses are happily situated, those in the Woodward Park garden must be practically overcome with joy. Growth, productivity, and sturdiness are phenomenal. In the middle of this month of October in which I am writing, President Herbert Hoover bushes stand 6 to 7 feet high, with the Radiances above them . . . Tens of thousands of people have found enjoyment and solace among these rose-beds. Every day and all day in favorable weather, the garden has its visitors, some with pencil and paper writing down variety names, others content just to look."<sup>37</sup>

The Tulsa Garden Club's next contribution to the Municipal Rose Garden was a 20-foot-long sign that reads "TULSA ROSE GARDEN" in curving, curling bronze letters, each two feet tall. The club, well over 250 members at the time, purchased the sign in 1941 and installed it facing Peoria Avenue, in front of the curving flagstone walkways that approach the terraces; this bronze sign remains in place today. The club then planted roses on the remaining three terraces, one by one, until the final terrace was planted with roses in 1961. In recognition of their efforts over three decades, the National Council of State Garden Clubs awarded its highest honor, the bronze medal for civic beautification, to the Tulsa Garden Club in 1963.<sup>38</sup>

### **David R. Travis House to the Tulsa Garden Center**

In addition to its significant work on the terraces of the Tulsa Municipal Rose Garden, the Tulsa Garden Club was instrumental in the acquisition of the David R. Travis Mansion, addressed at 2435 South Peoria Avenue, as the headquarters of the Tulsa Garden Center. In November 1949, the Tulsa Garden Club had written to the Mabee Foundation and the Tulsa Chamber of Commerce, notifying both organizations that the Travis Mansion—referred to as "the George Snedden house," after one of its more recent owners—was available for purchase, and explaining that the house could be used as a Women's City Club to host lectures, garden demonstrations, and flower shows, while the greenhouses on the property and its landscaped grounds could be converted into a Garden Center.<sup>39</sup>

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1937.

<sup>37</sup> Arthur F. Truex, "The New Municipal Rose-Garden at Tulsa, Oklahoma," *The American Rose Annual*, 1938, 87-88.

<sup>38</sup> "Tulsa Garden Club: A Brief History," op. cit.

<sup>39</sup> Ibid.

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Seven months later, in June 1950, the Tulsa Garden Club formed a garden center committee to create an educational institution to promote horticulture, conservation, and community beautification. In August 1950, the Tulsa Garden Club and the Tulsa Council of Federated Garden Clubs filed articles of incorporation to establish the Tulsa Garden Center, Inc., in the State of Oklahoma. The Garden Center held its first meeting in December 1950, at the Public Service Companies Building; it held later meetings at the Brookside Library and at the Philbrook Art Center. The Tulsa Garden Center was a placeless entity, and for years its organizers held out hope that it would find a permanent home. It was not until 1954, however, that the City of Tulsa purchased the Travis estate to be the permanent home of the Garden Center.

#### David R. Travis (1869-1958)

David Rabinowitz was born in Lithuania in 1869 and emigrated to the United States in 1892 with his parents and siblings, including his brother Samuel, all arriving at Ellis Island, New York.<sup>40</sup> The Rabinowitz family were Orthodox Jews, and the surname Rabinowitz translates to “son of a rabbi.” Although it is not known exactly when the family, or members of the family, left New York to head west, David Rabinowitz lived in Marietta, Ohio, before moving to Tulsa, Oklahoma, in 1914. During the 1910s in Ohio, David Rabinowitz had owned a metals manufacturing business that supplied parts for drilling and exploration equipment utilized in the booming oil industry in Oklahoma and Texas, and it is likely that he headed to Tulsa to be closer to his customers and to become more directly involved in the oil business himself.<sup>41</sup> David changed his surname, recorded as “Rabinovitz,” and that of his wife, Rosie, and children George, Abraham, Lewis, and Sadie, to Travis on December 1, 1914.<sup>42</sup> It is not known why the surname “Travis” was selected, although it has been suggested that the surname was meant to reflect the scholarly and rabbinic family of Treves, which has its origins in fourteenth-century France.<sup>43</sup>

David Travis and his brother, Samuel, were founding members of the B’nai Emunah congregation, which constructed the first synagogue in Tulsa in 1916, at 11th Street and Boulder Avenue.<sup>44</sup> The brothers were very close, remaining so as their oil wealth grew, and in 1918-19 they built similar Italian Renaissance Revival-styled mansions adjacent to each other on South Peoria Avenue. Early in 1922, the brothers left Congregation B’nai Emunah, along with their like-minded brother-in-law Hyman Appleman (husband of their sister Anna), and formed a new Orthodox congregation named Ohel Jacob. According to handwritten notes in the collection of the Tulsa Garden Center, the families were not pleased with B’nai Emunah’s interpretation of some Jewish laws, and they were particularly upset that men and women were no longer segregated in the synagogue, with women and children relegated to the balcony. The final break occurred one Sabbath, when a visiting rabbi discovered that the supposedly kosher butcher had used a knife with a nick in its blade, in violation of Jewish dietary laws; this so angered the Travis brothers and the Appleman family that they purportedly walked into the sanctuary, took the Torah that they had donated to the congregation, and walked out of the synagogue with it.<sup>45</sup> The Ohel Jacob congregation may have met for Torah study and services in the basement of David Travis’s home between April 1922 and June 1923, when he lost his house.<sup>46</sup> **(Figure 5)**

<sup>40</sup> “David Travis, Pioneer Tulsa Oilman, Is Dead,” obituary, *Tulsa Tribune*, November 10, 1958; also Maury M. Travis, “America Is Not Pure Enough for Me!” (September 22, 1980), manuscript in collection of the Tulsa Historical Society. Maury Travis was a nephew of David and Samuel Travis, a son of their youngest brother, Marion.

<sup>41</sup> John Brooks Walton, *One Hundred Historic Tulsa Homes* (Tulsa, Oklahoma: HCE Publications, 2003), 122-124. According to Maury M. Travis, it was his father, Marion Travis, the youngest brother of David, who first became involved in the oil industry while the brothers were living in Ohio.

<sup>42</sup> “Summary Abstract Information,” sheet of notes in the files of the Tulsa Garden Center. It should be noted that nephew Maury Travis spelled the surname as “Rabinowitz,” and not “Rabinovitz.”

<sup>43</sup> Handwritten notes in the files of the Tulsa Garden Center. For more on the history of the surname Treves, see “Treves” on the Jewish Virtual Library website, at:

[http://www.jewishvirtuallibrary.org/jsource/judaica/ejud\\_0002\\_0020\\_0\\_20031.html](http://www.jewishvirtuallibrary.org/jsource/judaica/ejud_0002_0020_0_20031.html).

<sup>44</sup> David Travis obituary.

<sup>45</sup> Handwritten notes in the files of the Tulsa Garden Center; Travis, “America Is Not Pure Enough for Me!”

<sup>46</sup> *Ibid.*, and David Travis obituary.

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In order to maintain his opulent lifestyle and to further invest in the oil business, David Travis mortgaged his grand home on South Peoria Avenue for \$200,000 to the Exchange Trust Company, on January 16, 1921.<sup>47</sup> According to nephew Maury Travis, uncles David and Samuel began to lose substantial wealth beginning in December 1921, when the price of crude oil dropped from four dollars per barrel to only \$1.25 per barrel within one week; shortly thereafter, the banks with which they had loans threatened to foreclose on their oil leases in Pawhuska, north of Tulsa.<sup>48</sup> The brothers decided to keep their oil prospects, and instead sell their palatial homes. David Travis sold his home to J. Arthur Hull and his wife on June 29, 1923; Samuel Travis sold the Hulls an adjacent 3.652 acres around the brothers' shared driveway on October 26, 1923.<sup>49</sup>

Even as his fortunes changed, David Travis was undeterred. He served as the president of the Gled Oil Company, established in 1922, which developed the South Mannford oilfield in Creek County, in 1925. The name "Gled" was taken from the letters of his son's names, George and Louis, his son-in-law Eugene Solow, and his own name.<sup>50</sup> He and his wife Rosie moved to a house at 1626 South Denver, and at some point in 1925, he and brother Samuel compromised over some interpretations and returned to Congregation B'nai Emunah. David served as the president of the congregation from 1925 to 1928, and then again from 1929 to 1932. David R. Travis remained a respected member of the Jewish community in Tulsa until he retired from the Gled Oil Company in 1948. He and wife Rosie decided to move to the newly-recognized State of Israel, along with brother Samuel and his wife; David and Rosie first lived in Jerusalem, then Tel Aviv, but they decided to return to the United States and settle in New York, where Rosie died. David then remarried and moved to Denver, Colorado, before settling in Tucson, Arizona, where he died in November 1958, after a short illness at age 89. He was survived by his second wife, Hattie Kleinman Travis, his daughter Sadie Travis Solow, and his three sons Louis, George, and Marshall Travis, along with two brothers and three sisters. David R. Travis was buried near his brother, Samuel, and their parents, on Mount Scopus in Jerusalem.<sup>51</sup>

#### David R. Travis Mansion and Subsequent Owners

The Travis brothers, wealthy from their oil-related enterprises, decided to build homes adjacent to each other on South Peoria Avenue, at the southern edge of the city, around 1918. Samuel R. Travis had purchased the land from Helen M. Woodward for \$2,400 in February 1917; in September 1919, as the brothers were finishing their houses, Samuel deeded 5.42 acres to brother David, and an undivided one-half interest in 25 acres to sister-in-law Rosie Travis.<sup>52</sup> The brothers' houses were nearly identical in plan, and both were designed in the Italianate Renaissance Revival style, but Tulsa architect Noble B. Fleming gave the twin houses different details.

Noble B. Fleming was born in Oklahoma City, Indian Territory, in 1892. He apprenticed to the Oklahoma City architectural firm of Hook & Park, and established his own practice in Tulsa beginning in 1918, with his houses for the Travis brothers. Fleming partnered with J.C. Thompson from 1919 to 1921 and received his architectural license in Oklahoma in 1925; he worked on his own until 1928, designing the Tri-State (Silvey) Building on Main, between 6th and 7th streets, in 1927, and the Thomas Cadillac Building at 10th and Boston in 1928 (both now demolished). Fleming partnered with A.C. Fabry in 1928, but their practice lasted only for

<sup>47</sup> "Summary Abstract Information," title search and notes by Carol Fraser, past director of docents, Tulsa Garden Center.

<sup>48</sup> Travis, "America Is Not Pure Enough for Me!"

<sup>49</sup> "Summary Abstract Information," op. cit. The lien against David Travis was not discharged, however, until January 31, 1925.

<sup>50</sup> David Travis obituary; also Walton, 122-124. The Gled Oil Company is listed as a "New Oil Company" in Tulsa, Oklahoma, with a start-up value of \$10,000, established by L.R. Travis (Louis), G.R. Travis (George), and E.M. Solow, in *Petroleum Age* (June 15, 1922), 52.

<sup>51</sup> Travis, "America Is Not Pure Enough for Me!" and obituary.

<sup>52</sup> "Summary Abstract Information," op. cit.

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one year; once again practicing on his own, Fleming designed the Genet Building on Boston Avenue, between 9th and 10th streets, in 1930 (now demolished). In 1933, Fleming partnered with Joseph R. Koberling, Jr., and the firm lasted until Fleming's death in 1937. During the Great Depression, Fleming & Koberling completed many projects for the Works Progress Administration (WPA), including schools and city halls; among their projects are the Vinita City Hall in Vinita, Oklahoma, and the Blue Jacket High School in Blue Jacket, Oklahoma, both of 1935.<sup>53</sup>

The Travis estates were of the same proportion and style, but differed in their architectural details and ornamentation. The David R. Travis mansion features a hipped roof clad in red clay tile, while the Samuel R. Travis mansion is flat roofed, articulated with a full balustrade on all sides. The exterior walls of the David R. Travis House are of multi-wythe, load-bearing brick of creamy yellow, with many details and decorative accents of cast stone, including columns, brackets, cornices, arches, lintels, and railings. The primary structural elements of the interior include metal pipe columns and dimensional wood framing. W.R. Grimshaw served as the general contractor for the project. **(Figures 3 and 4)** When finished in 1919, the David R. Travis Mansion contained twenty-one rooms, ten bathrooms, and a finished basement that included a ballroom, also used for Torah study and religious services; the four levels contained more than 12,500 square feet.<sup>54</sup> The property also included a two-story carriage house with three automobile or carriage bays; made of the same creamy yellow brick, the carriage house also featured a low-pitched, hipped roof clad in clay tile, with wide overhanging eaves and boxed brackets, like the Italianate-styled house.

The Travis home interior was opulently finished with a black-and-white marble floor, laid in a checkerboard pattern, in the grand foyer, ornate plaster moldings, and a grand staircase with terrazzo treads and risers, covered by a nine-panel stained glass skylight. The library featured a gold leafed ceiling with a stenciled border and heavily-paneled cabinets and bookcases. A massive fireplace occupied the dining room, which also featured a beautiful stenciled ceiling and Star of David moldings (since removed) at the doorways. Symmetrical in plan, the house featured a curving, sunny breakfast room with arched windows on the north side, and an identically curving sunroom off the ballroom, to the south. **(Figures 6 and 7)** According to their nephew Maury Travis, the adjacent homes of the brothers Samuel and David shared a tennis court, swimming pool, extensive truck (vegetable) gardens, and an automobile garage.<sup>55</sup> The houses also shared a long driveway made of large cobblestones; it has been said that David Travis made his sons lay the paving stones to expose them to the realities of hard labor.<sup>56</sup>

After losing considerable wealth late in 1921, when the price of crude oil suddenly dropped, David Travis sold his home in order to pay off debts. James Arthur Hull and his wife Lina Jane purchased the house from Travis in 1923. Hull had entered the oil business in his home state of Pennsylvania, and gradually moved west as oil fields were developed in Ohio, Indiana, Illinois, and Kansas; in 1904 the Hulls moved to Independence, Kansas, before settling in Tulsa in 1908.<sup>57</sup> In addition to his oil interests, Hull was one of the original directors of the Exchange National Bank (later the National Bank of Tulsa), which may have been connected to the Exchange Trust Company that held the lien on David Travis's house. Hull established the J.A. Hull Oil Company, which later was acquired by the larger Sinclair Prairie Oil Company. With their considerable wealth in banking and oil, the Hulls built the glass conservatory, designed by R.N. Black for the Lord & Burnham Company, in addition to the sunken garden near the conservatory, c. 1923-26; additional greenhouses on the property also are attributed to the Hulls.<sup>58</sup> Arthur Hull was very active with the Y.M.C.A. and founded the

<sup>53</sup> "Noble B. Fleming," biographical files of the Tulsa Foundation for Architecture; also accessible electronically, at: <http://tulsaarchitecture.com/architects/fleming.shtml>.

<sup>54</sup> Herb Fritz, AIA, for Fritz Baily, P.C., "Historic Structures Report, Tulsa Garden Center, Tulsa, OK," (April 2012), 6, 26.

<sup>55</sup> Travis, "America Is Not Pure Enough for Me!"

<sup>56</sup> Walton, *One Hundred Historic Tulsa Homes*, 122-124.

<sup>57</sup> "J. Arthur Hull, Taken by Death; Oil Man, Civic Leader, Did Much for Tulsa," obituary, *Tulsa Tribune*, November 6, 1944.

<sup>58</sup> John Brooks Walton, "The Tulsa Garden Center," unknown magazine, pages 48-49, copies in collection of the Tulsa Garden Center.

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Tulsa Boys' Home in 1919. A civic and business leader in Tulsa, Hull was not immune to the same boom-and-bust cycles that put the Travis mansion in his hands; the Hulls lost a considerable fortune in the stock market crash of 1929, and they sold the house and its additional gardens and greenhouses to George and Geraldine Snedden in 1932. They moved to 1306 East 17th Street, where Arthur Hull died in November 1944, aged 74, survived by Lina Jane and their son, J. DeWitt Hull.<sup>59</sup>

George Snedden, the third owner of the Travis mansion, was a Pennsylvania native like the Hulls. At the age of 14, Snedden headed east to Walsenburg, Colorado, where he worked as a cowhand for five years; at age 19, he moved to the Indian Territory and found work in Sapulpa on a pipeline construction crew of the Laurel Oil & Gas Company. Snedden was one of Laurel's biggest gasoline salesmen in 1914 and 1915, and he quickly worked his way up the ranks at the company, eventually becoming its vice president and general manager, when he left Laurel in 1918 and headed to Tulsa.<sup>60</sup> Once in Tulsa, Snedden founded the Lorraine Petroleum Corporation, which later became the Inter-Ocean Oil Corporation; he found great success in his oil exploration and drilled some of the largest producing wells of the day, before selling his interests to the British American Oil Producing Company. Snedden also owned 400 acres near Broken Arrow, Oklahoma, where he established a stock farm that produced shorthorn and white-faced cattle and American saddle horses, many of which were exhibited at horse shows around North America. Like J. Arthur Hull, Snedden was associated with the board of the Tulsa Boys' Home, and he served on the board of directors of the First National Bank of Tulsa.<sup>61</sup> The Sneddens purchased the Travis mansion from the Hulls for the price of \$25,000 on January 5, 1932; that summer, they hosted a garden party at their new home for the First Presbyterian Church, where George served as deacon.<sup>62</sup> An article in the *Tulsa World* described the party as "modeled on the style of an old-fashioned ice cream social and opened to the public. Activities would include everything from horseshoe pitching to croquet and swimming."<sup>63</sup> Like the prior occupants of the mansion, Snedden continued to be involved in many oil-related businesses simultaneously, and at the time of his death on June 18, 1934, at age 48, Snedden was the president of the Producers Oil Company, the Arrow Drilling Company, and of Jackson, Wise & Snedden, Inc., another drilling enterprise. His widow Geraldine continued to live in the mansion at 2435 South Peoria Avenue until her death in 1949.

The Sneddens' son, George W. Snedden, Jr., as executor of his mother's estate, sold the house for \$70,000 cash on October 11, 1950, to William Grove Skelly.<sup>64</sup> Skelly was yet another oil magnate from Tulsa with origins in Pennsylvania, who worked his way from oilfield laborer to company president, starting in Pennsylvania and moving to Indiana, Illinois, Texas, and Kansas.<sup>65</sup> He bought leases in the El Dorado Field in Kansas and established the Midland Refining Company, which was in production by 1917; he incorporated the Skelly Oil Company in 1919 and established its headquarters in Tulsa, and by 1923 the company had become one of the biggest producers of crude oil and manufacturers of gasoline. The Skelly Oil Company's production of crude oil increased from 1.6 million barrels in 1920 to 8.75 million barrels in 1929, and the company had its own system of pipelines and refineries; the company had sales representation in eleven states, and by 1930 there were 471 Skelly Oil bulk and service stations, and more than 4,000 franchise dealers.<sup>66</sup> Skelly spent a great deal of time in Oklahoma City and in Washington, D.C., representing the interests of the petroleum industry. He served as the president of the International Petroleum Exposition from 1925 until his death in 1957, and

<sup>59</sup> Hull obituary; also "Summary Abstract Information," op. cit.

<sup>60</sup> Charles Franklin Barrett, "George William Snedden (1885-1934)," in *Oklahoma after Fifty Years: A History of the Sooner State and Its People, 1889-1939*, Vol. 2, (Oklahoma City: The Historical Record Association, 1941), 1016-1020.

<sup>61</sup> Ibid.

<sup>62</sup> "Summary Abstract Information"; also Walton, "The Tulsa Garden Center."

<sup>63</sup> *Tulsa World*, July 29, 1932, cited in Walton, "The Tulsa Garden Center."

<sup>64</sup> "Summary Abstract Information."

<sup>65</sup> Ken Anderson, "Skelly, William Grove (1878-1957)," in the *Encyclopedia of Oklahoma History and Culture*, website of the Oklahoma Historical Society, accessed on June 13, 2013, at:

<http://digital.library.okstate.edu/encyclopedia/entries/S/SK002.html>.

<sup>66</sup> Ibid.



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he also became involved in aircraft manufacturing, selling his Spartan Aircraft Company to J. Paul Getty in 1935.

As a major philanthropist and civic leader in Tulsa, Skelly had attempted to encourage the City of Tulsa to purchase the Travis home from the Snedden executors in 1950, when it first went on the market with an asking price of \$25,000. The City did not respond to him, so Skelly held a press conference with reporters from the *Tulsa World*, informing them that he would buy the property from the Snedden estate, to hold it until such time that the City of Tulsa recognized its potential as a home to the Tulsa Garden Center. To Skelly, it was obvious that the magnificent Travis mansion, immediately adjacent to Woodward Park and the Municipal Rose Garden, was the ideal location for a public horticultural education center.<sup>67</sup> After purchasing the house for cash in October 1950, Skelly owned it for four years—never living in it—until the City finally bought it and the surrounding 7½ acres from him on October 18, 1954, for \$85,000; the amount was said to be \$50,000 for the mansion itself, and \$35,000 for the extensive grounds, which would be added to the park.<sup>68</sup> The Tulsa Garden Center formally opened its doors to the public at an open house event on November 1, 1954, with many members of the more than one hundred garden clubs of Tulsa in attendance.

### **Tulsa Garden Center and Later Additions to Woodward Park**

As the Tulsa Garden Center, Inc., set about organizing educational lectures, gardening classes, flower shows, and meetings for the more than one hundred garden clubs in the city, it quickly became apparent that more space was needed for these events, as well as for staff. In April 1956, the Tulsa Park Board announced plans to build a one-story auditorium addition; ground was broken on the project on December 11, 1956, and construction of the 400-seat auditorium was completed on May 1, 1957. The project was paid for with \$75,000 in park bond funds, as well as \$7,000 from the Park Board, and \$3,000 from the Tulsa Garden Center.<sup>69</sup>

Joseph R. Koberling, Jr., the former partner of Noble B. Fleming—the architect of the Travis brothers' mansions—designed the Tulsa Garden Center auditorium. Koberling was born in Budapest, Hungary, in 1900, and he earned a bachelor's degree in architecture from the Armour Institute (now the Illinois Institute of Technology) in Chicago in 1925.<sup>70</sup> Likely attracted by the booming oil economy in Tulsa, Koberling located there and received his architectural license in 1928. In addition to his prior work with Fleming, Koberling designed the City Veterinary Clinic (1942) and the Oklahoma Osteopathic Hospital (1953), the Chamber of Commerce Building (1951, with Lennart Brandborg), and the Tulsa City County Library (1965, with Charles W. Ward). Koberling is also the architect of the modernist shelter and restroom building in Woodward Park, built of brick at around the same time as the Tulsa Garden Center auditorium addition, with a swooping, overhanging concrete roof. Koberling's auditorium utilized a similar creamy yellow brick as the original mansion, but the addition had a flat roof and steel casement windows. Although the construction of the auditorium required the demolition of one of the curved sunroom wings—the former breakfast room, on the north side of the house—the auditorium addition does not preclude the building's status as a contributing resource to the Woodward Park and Gardens Historic District; rather, it was added within two years of the Garden Center's occupancy and is directly associated with the Center's enormous popularity and success as a cultural institution from its inception.

<sup>67</sup> Walton, "The Tulsa Garden Center."

<sup>68</sup> County Clerk's Records, cited in "Summary Abstract Information," Tulsa Garden Center. Typed notes titled "Tulsa Garden Center" (no author, December 1993) in the collection of the Tulsa Garden Center state that the City's purchase was financed through \$50,000 in bonds, approved in 1952 and sold in 1953, and an additional \$35,000 in Park Board funds. The City then entered into an agreement to lease the property to the Tulsa Garden Center, Inc., as it does today.

<sup>69</sup> "About the Tulsa Garden Center," no author, no date; files of the Tulsa Garden Center.

<sup>70</sup> "Joseph R. Koberling, Jr., AIA (1900-1991)," files of the Tulsa Foundation for Architecture; also available electronically at: <http://tulsaarchitecture.com/architects/koberling.shtml>.

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### Tulsa Arboretum

An ad hoc committee formed in the autumn of 1962 to establish an arboretum in Woodward Park. A three-acre site in the southeast corner of the park, behind the sunken garden and conservatory, was selected as a likely location. The site once featured a pond with fish, but it was overgrown with weeds and neglected at the time. Chairing the arboretum committee was Edith (Mrs. Charles) Thomas, and the designer was Paul J. Mitchell, staff of the Oklahoma State University horticultural facilities in Stillwater.<sup>71</sup> Laid out along curving paths, the arboretum was planned as a walled garden of trees, with all selected specimens carefully labeled with two plaques. The first marker would list the genus, species, variety, common name, and average expected mature height and spread; the second label would be for memorial recognition, as many of the trees were expected to be donated by members of the public, in honor of family and friends.<sup>72</sup> The Tulsa Park Board initially approved the project if there would be no cost to the city, hence the donations of trees; however, as the months passed and more detailed plans were made, including the proposed installation of a sprinkler system, the Tulsa Garden Center's director, George Racette, announced that the cost for the project would be \$28,500.<sup>73</sup>

The plans called for 240 specimens, including 40 large deciduous trees, 100 small ornamental and evergreen trees, and 100 ornamental shrubs, both deciduous and evergreen. The trees originally on the site, before its preparation, included black oaks, American elms, and Texas hickory trees. At the time of its dedication, on a rainy December 10, 1964, 38 trees had been donated to the Tulsa Arboretum; Howard G. Jensen planted the first tree, which he donated in memory of his father.<sup>74</sup> Mrs. Dan Hunt, Jr., also of the arboretum committee, gave the principal address to the gathered crowd, and her co-chair Mrs. Thomas and Gordon T. Hicks, chairman of the Tulsa Park and Recreation Board, also spoke. A bronze plaque reading "Tulsa Arboretum, Project of Tulsa Garden Center, 1964" was affixed to the rubble limestone wall outside of the tree garden that very day.<sup>75</sup> Two benches from the Oklahoma display at the New York World's Fair of 1964—gifts from the Tulsa Council of Garden Clubs and the Tulsa Garden Club—were placed in the arboretum nearly one year later, on November 15, 1965, followed by a speech by Gustav Brandborg on "The Citizen's Pride in Oklahoma; Its People and Natural Resources."<sup>76</sup>

Trees continued to be planted in the arboretum collection, helping the garden to grow toward its planned size. In January 1966, Oklahoma City Mayor Charles Shirk planted a Zelkova Serrata elm that he purchased for the arboretum, having lost a wager to Tulsa Mayor James Maxwell; the bet was over which city would devote the most man-hours to a city beautification program, with Tulsa far exceeding Oklahoma City.<sup>77</sup> A blow was delivered barely three years after the arboretum's dedication, however, when vandals entered the arboretum after hours and twisted, mutilated, and broke approximately 50 of the trees and shrubs. Amounting to nearly 20 percent of the plantings, the loss was assessed at \$8,000, and a \$500 reward was offered for any information leading to the arrest of the vandals.<sup>78</sup> Tulsa newspapers reported that "a rare blue juniper was broken beyond saving. A big-tooth maple, which required four years to locate, has every branch but one broken. A jujube tree, one of two in the city, was snapped off at ground level."<sup>79</sup> Also damaged were many

<sup>71</sup> "Tulsa Arboretum," notes, no date, files of the Tulsa Garden Center; also "Plans Advanced to Start an Arboretum in Tulsa," *Tulsa World*, June 21, 1963.

<sup>72</sup> "Arboretum Plans Laid; 3 Acre Plot Chosen Near Garden Center," *Tulsa World*, 1963; also "Tulsa Arboretum."

<sup>73</sup> "Arboretum Plans Laid."

<sup>74</sup> "Arboretum Dedicated," *Tulsa Tribune*, December 10, 1964; and "Arboretum Dedicated," *Tulsa Daily World*, December 11, 1964.

<sup>75</sup> Ibid.

<sup>76</sup> "Tulsa to Get Two World Fair Benches," *Tulsa World*, November 14, 1965.

<sup>77</sup> "A Tree for Tulsa," *Tulsa World*, January 11, 1966.

<sup>78</sup> "Vandals Ruin Rare Trees, Shrubs," *Tulsa Tribune*, January 20, 1968; also "Vandals Wreck City Arboretum," *Tulsa World*, January 21, 1968; and "Years of Care, Effort Laid Waste by Vandals; Trees Killed, Mutilated," *Tulsa Tribune*, January 23, 1968.

<sup>79</sup> "Years of Care, Effort Laid Waste by Vandals."

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metal markers, both memorials and identification labels, which were twisted and broken. George Racette, the director of the Tulsa Garden Center, said that the vandals “stomped and kicked down every tree and shrub they could!”<sup>80</sup> He added, “This again points out the need for some street lights out here.”<sup>81</sup> Just a few weeks after the terrible event, the Tulsa Arboretum replaced 17 trees that were irreparably damaged, all donated by local nurseries, including ginkgo, dogwood, loblolly pine, and a deodar cedar.<sup>82</sup>

In 1997, improvements valued at \$200,000 were unveiled at the arboretum, including light fixtures, fencing on the north and south sides, an irrigation system, 91 new identification markers, and several new trees and shrubs to replace those that had not survived.<sup>83</sup> Today, the Tulsa Arboretum includes additional benches for seating, and the walking path is a favorite for dog owners, who are welcomed in the park along with their pets; the arboretum is also used as an outdoor classroom for students at Tulsa Community College, Oklahoma State University, scouting troops and 4-H groups, as well as children from the Tulsa Public Schools. There are nearly 100 unique specimens within the arboretum today, with some of the largest being an American elm near the northwest corner, a pin oak and a red oak in the western half, and a black oak in the southwest corner. Other specimens include Japanese pagoda tree, Carolina silverbell, shagbark hickory, bald cypress, sweetgum, river birch, tulip tree, willow oak, Chinese pistache, wild indigo, and sugar maple. The Tulsa Arboretum is a contributing resource to the district; it is the first arboretum established in the city of Tulsa, and the premier place for visitors and residents to learn about trees and woody plants in the city.

### Azalea Project

The Woodward Park Azalea Project originated in the spring of 1969, inspired by Gladys (Mrs. Lee) Harrington, who took a bus trip to Muskogee with horticulture group members of the Tulsa Garden Club. There, in Honor Heights Park on Easter Sunday, Mrs. Harrington and her cohort viewed 20,000 azalea plants in full bloom in the park, with crowds estimated at 50,000 to view the colorful display. “We were so inspired by the huge crowds and thousands of flowers we voted right then and there on the bus to initiate a similar project for Tulsa,” Gladys Harrington recalled.<sup>84</sup> City Parks horticulturist Russell Studebaker worked with the azalea project committee to coordinate the planting, maintenance, and fertilizing of the bushes, which were planned to extend approximately 1,500 feet from the pool near 21st Street to Woodward Boulevard, and on to Peoria Avenue, following the general slope and crest of the hill. By Easter 1970, 1,300 azalea shrubs were planted, with a goal of 14,000 plants. While City Parks labor would be used, the flowers were to be purchased entirely with private funds; the plants were purchased, at cost, from nurseries in Mobile, Alabama, and trucked to Tulsa; each plant was priced from one to three dollars.<sup>85</sup>

Azaleas are slow-growing plants, taking three to five years to reach maturity. Studebaker planted the first azalea beds in Woodward Park in 1967, but they did not begin to bloom until 1969, when Harrington took her bus trip to Muskogee and was inspired. By April 1970, cash donations toward the azalea effort began to arrive from far away places, including San Antonio, Texas, and Martha’s Vineyard, Massachusetts, swelling the project’s fund to \$2,500.<sup>86</sup> In thirty days nearly 850 azalea plants were added to the existing 1,300, and 700 more plants were expected to arrive for planting. Local garden clubs contributed donations toward the project, as did the Downtown Kiwanis Club and other civic groups. A donation of \$536 was given in

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<sup>80</sup> “Vandals Wreck City Arboretum.”

<sup>81</sup> “Vandals Ruin Rare Trees, Shrubs.”

<sup>82</sup> “Arboretum Given Trees After Vandalism,” *Tulsa Tribune*, February 6, 1968.

<sup>83</sup> “Updated Arboretum Unveiling Set Friday,” *Tulsa World*, April 24, 1997.

<sup>84</sup> “Tulsa Azalea Drive Is Underway,” *Tulsa Tribune*, March 24, 1970.

<sup>85</sup> *Ibid.*

<sup>86</sup> “Azalea Project Fund Gets Cash from Distant Points,” *Tulsa Tribune*, April 17, 1970.

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remembrance for Tulsa physician Robert Witcher, who also was an azalea grower.<sup>87</sup> By April 1972, nearly 7,000 azaleas bloomed in Woodward Park, blazing in pink, lavender, coral, yellow, red, and white flowers.<sup>88</sup>

In June 1975, eighteen varieties of azalea plants grew in Woodward Park, with an additional 5,000 plants on the sloping banks toward the lagoon and grotto of the Lower Rock Garden planned for the fall. By this time, there were 27 memorial plaques installed or ordered for placement near beds of donated plants, and Mrs. Harrington was serving as the president of the Tulsa Garden Club.<sup>89</sup> The azalea project proved to be as popular and as beloved as the Municipal Rose Garden was during the 1930s and 1940s, with donations of cash or plants coming into Tulsa from around the United States. "We're happy to receive the small gifts. We're especially pleased to hear from Scout groups, from young people—this is a civic project," Harrington told the local paper.

The Woodward Park Azalea Gardens not only beautified the northern half of the park, alighting East 21st Street in a blaze of wild colors, nor was their function a mere display of civic pride. The plants also served to control erosion along the sloping ravine areas of the Lower Rock Garden, which were in rather poor condition in the late 1960s. Azaleas thrive in semi-shade, and the trees throughout the area gave them the dappled light they needed to survive. Together with the sheltering trees, the thousands of azalea plants served to control further deterioration of the sloping site for many years, despite the massive crowds that came to Woodward Park each spring to see the azalea flowers in full bloom. Over the decades since their founding, the azaleas have remained an important component of the city's springtime landscape, with tens of thousands of dollars donated each year by private citizens specifically for the purchase of mulch to maintain the azalea gardens. As a much-anticipated sight each year, for which people come from far beyond Tulsa, the azalea gardens are considered as an important component of the contributing Lower Rock Gardens site. Conceived and first planted in 1969, the azalea project punctuates the end of the Woodward Park and Gardens Historic District's period of significance, which extends from 1909 to 1969.

### **Non-contributing Resources in Woodward Park**

Despite their popularity with residents and visitors, there are several objects or sites within Woodward Park that do not contribute to the nominated historic district, as all are additions beyond the park's period of significance.

#### *Appeal to the Great Spirit*

*Appeal to the Great Spirit*, a one-third-size bronze cast from plaster, was donated to Woodward Park by the Tulsa Central High School Alumni Association in 1985 and placed in the northwest corner of the park. The sculpture of a Native American man on horseback, his arms raised up to the sky, is the most famous of Cyrus Dallin's works, and it is the fourth and final component of his equestrian series *The Epic of the Indian*. The series began in 1890 with *A Signal of Peace*, which was exhibited during the 1893 World's Columbian Exposition in Chicago, and permanently located there in Lincoln Park. *The Medicine Man* (1899) won a gold medal at the 1900 Exposition Universelle in Paris and was later installed in Fairmount Park in Philadelphia. The third piece, *The Protest*, was exhibited as a plaster cast at the 1904 Louisiana Purchase Exposition in St. Louis, where it won a gold medal, but it never was cast in bronze. Dallin's *Appeal to the Great Spirit* was cast in Paris in 1909 and exhibited at the Paris Salon, where it won a gold medal; the bronze sculpture was then brought to the United States and installed outside the main entrance to the Museum of Fine Arts in Boston. A one-third-size bronze, cast in 1929, was installed in Muncie, Indiana. The later one-third-size cast added to Woodward Park in 1985 does not contribute to the nominated historic district.

<sup>87</sup> Ibid.

<sup>88</sup> "Azalea Project Keeps Woodward Park Afire," *Tulsa Tribune*, April 5, 1972.

<sup>89</sup> "Her Vision Blossomed into 'Spectacular' City Garden," *Tulsa Tribune*, June 23, 1975.

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### Playground

A small playground, situated on the lawn north of East Woodward Park Drive and to the east of the brick-and-concrete shelter and restroom building attributed to Joseph R. Koberling, Jr., does not contribute to the nominated historic district. Although playgrounds and playscapes are popular components in any public park, the Woodward Park playground has little or no design merit and no historical significance. Installed in 2000 or later, the current playground consists of a curving base of wood chips, upon which are placed two fabricated steel swing sets, each with two swings; it is flanked by two park benches. The playground does not contribute to the district.

### Linnaeus Teaching Garden

The site of the Linnaeus Teaching Garden, dedicated on June 8, 2006, does not contribute to the nominated historic district. Designed to include teaching and demonstration gardens aimed at homeowners, the site includes outdoor classrooms and seating areas, a Boulder Garden and a greenhouse, an extensive timber-framed pergola and a stone arch, vegetable gardens and fountains, and a bronze statue of botanist Carl Linnaeus, for whom the garden is named, created by Tulsa-based sculptor Rosalind Cook. Located on the southeast side of Woodward Park, between the Tulsa Arboretum and the Municipal Rose Garden, The Linnaeus Teaching Garden backs up to residences on South Rockford Avenue.

Among the resources associated with the recently-developed Linnaeus site is a barn built of yellow pine, now used as the Linnaeus Learning Center; the barn is purported to be the oldest structure in Woodward Park, used to house horses and other animals on the David R. Travis estate. The two-story barn is covered in clapboard and is capped by a clipped gable roof with a deep overhang, supported by large, carved brackets; dormers, too, feature clipped or jerkinhead gables, and all roofs are covered with asphalt shingles. The barn has been used by Tulsa Garden Center staff since it began its occupancy of the Travis estate. Rehabilitated to serve as the office of the Director of Horticulture and as the Linnaeus Learning Center, the barn is considered to contribute to the historic district, while the 2006 Linnaeus Teaching Garden site now surrounding it does not.

### Bronze sculpture in the Anne Hathaway Municipal Herb Garden

The Anne Hathaway Municipal Herb Garden, established in Woodward Park in 1939 and considered as a contributing site, now includes a bronze sculpture by Tulsa artist Rosalind Cook. The sculpture, called *Poems and Promises*, features a girl sitting on a tree stump, reading a book; her dress has a green patina, while her body is of finished bronze. The book in the girl's hands is opened to reveal a single line of text from Shakespeare's *Romeo and Juliet*: "A rose by any other name..."<sup>90</sup> The sculpture sits upon a large limestone boulder at the center of the herb garden site; dedicated on May 7, 2010, the sculpture does not contribute to the nominated historic district.

### **Significance of Woodward Park and the Tulsa Garden Center**

Woodward Park is best known for two garden areas—the Upper and Lower Rock Gardens and the formal terraces of the Tulsa Municipal Rose Garden—that were established during the 1930s using public monies and constructed by laborers enrolled in work-relief programs. The formal terraced rose garden was constructed during the classic period of the municipal rose garden in the United States, according to landscape historian Phoebe Cutler, who defines this era as 1927-1937, and calls the Tulsa Municipal Rose

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<sup>90</sup> Michael Overall, "Park Sculpture a 'Perfect Fit,'" *Tulsa World*, April 26, 2010.

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Garden one of the best of this period.<sup>91</sup> Between 1930 and 1934—the year that the Tulsa Municipal Rose Garden was designed and constructed—civic rose gardens around the United States nearly doubled in number, growing from 64 to 127 gardens. Cutler places the popularity for public rose gardens within the context of a wider revival of Western European formal gardens as styles evolved between 1400 to 1650; this also held true for private estate gardens, evidenced by the nearby Villa Philbrook (1927) and its terraced gardens, modeled after the Villa Lante at Bagnaia. During the 1920s and 1930s, the American Rose Society publicized the efforts of rose breeders to expand the number and variety of roses available in the United States, and it took particular interest in promoting the work of local garden clubs and rose societies.<sup>92</sup>

Cutler suggests that the inspiration for the Tulsa garden may have stemmed from friendly competition with the city of Fort Worth, Texas, just 257 miles south of Tulsa, which inaugurated its municipal rose garden—replete with an enormous rose ramp and a water chain designed by Hare and Hare, and constructed by public works laborers—in October 1933; she claims that it is “hardly a coincidence” that Superintendent Doolittle approached landscape architect Fox to design a formal terraced garden later that same month.<sup>93</sup> For its design, as well as its success as a civic beautification project, the Tulsa Municipal Rose Garden and the Tulsa Garden Club have been recognized with national honors from nearly its beginnings, including the *Better Homes and Gardens* journal’s More Beautiful America Achievement Award of 1937, and the National Council of State Garden Clubs during the 1960s. The Woodward Park and Gardens Historic District is therefore nominated for listing on the National Register of Historic Places at the local level of significance under Criterion C, in the area of Landscape Architecture, as an excellent example of a designed landscape in the city of Tulsa, Oklahoma, and as the finest public garden established in the city during the first half of the twentieth century. The azalea project established throughout the Lower Rock Garden area, setting the sloped terrain ablaze with bright colors each spring, has proved to be an immensely popular civic project since its inception in 1969, and so the period of significance is extended from the city’s purchase of the property from the Woodward family in 1909 through 1969.

The Woodward Park and Gardens Historic District is also eligible to be listed to the National Register at the local level under Criterion C for Architecture, for the David R. Travis House, an Italian Renaissance-inspired villa designed by architect Noble B. Fleming and completed in 1919. The Travis House exemplifies the opulence of the Tulsa oil boom during the first two decades of the twentieth century, when oil tycoons imagined themselves as the local Medici, enjoying their palaces and villas. The City of Tulsa purchased the Travis House in 1954 to serve as the Tulsa Garden Center, and it has functioned in this capacity since then. The grounds of the Tulsa Garden Center include other designed landscape features and related buildings, such as a stone driveway, a brick carriage house, a sunken garden, a glass conservatory from the Lord & Burnham Company, and a large, framed barn that now serves as the Learning Center of the Linnaeus Teaching Gardens. Many of these buildings are also of architectural interest and are included in the nomination as contributing to the district.

For its association with the activities of the Tulsa Garden Club and the Tulsa Garden Center, the Woodward Park and Gardens Historic District is also eligible to be listed on the National Register at the local level of significance under Criterion A, in the area of Entertainment/Recreation. The district includes the first municipal rose garden established in the state of Oklahoma, and the park and its gardens continue to serve as the premiere environment in the city of Tulsa for the public’s enjoyment and knowledge of ornamental horticulture and trees. Tulsa Parks Superintendent Doolittle, in selecting talented staff such as Arthur Phillips and landscape architect C. Burton Fox, devoted a considerable portion of his budget toward the beautification of Woodward Park, leaving other city parks to serve for more active recreation and sports; Woodward Park, from its first design efforts in 1930, was established for quiet contemplation and a carefully planned

<sup>91</sup> Phoebe Cutler, “The Rise of the American Municipal Rose Garden, 1927-1937,” *Studies in the History of Gardens and Designed Landscapes* 25: 3 (July-September 2005), 202.

<sup>92</sup> *Ibid.*, 202- 203.

<sup>93</sup> *Ibid.*, 211.

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sequences to heighten visitors' aesthetic and educational experiences. Doolittle allowed local clubs and groups—the garden clubs and rose societies, as well as the Shakespeare and the Anne Hathaway clubs—to design and construct artworks and gardens on their own terms, contributing to the park's greater civic pride. Later additions to the district, including the Tulsa Arboretum and the azalea project, encouraged community participation as much as the earlier rose gardens and other experimental gardens; citizens have donated plant materials, money, and time to support Woodward Park since its inception, demonstrating its importance to Tulsans as a recreational and aesthetic amenity. The period of significance begins with the city's purchase of the Woodward property in 1909 and continues to 1969, when the azalea project was instituted; it meets Criteria Consideration G for properties less than 50 of years old, as one of the most cherished public parks in the city.

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Name of Property

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## 9. Major Bibliographical References

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # HALS OK-22, OK-24

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: Tulsa Central Library Research Center  
Tulsa Foundation for Architecture  
Tulsa Garden Center  
Tulsa Historical Society

**Historic Resources Survey Number (if assigned):**

---

**10. Geographical Data**

**Acreege of Property** 43.92 acres

**Latitude/Longitide Coordinates**

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

A.	Latitude:	36.133267°	Longitude:	-95.971575°
B.	Latitude:	36.133286°	Longitude:	-95.975533°
C.	Latitude:	36.129161°	Longitude:	-95.975594°
D.	Latitude:	36.129094°	Longitude:	-95.973642°
E.	Latitude:	36.128853°	Longitude:	-95.973611°
F.	Latitude:	36.128839°	Longitude:	-95.973333°
G.	Latitude:	36.128378°	Longitude:	-95.973286°
H.	Latitude:	36.128372°	Longitude:	-95.971561°

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**Verbal Boundary Description** (Describe the boundaries of the property.)

The Woodward Park and Gardens Historic District is bounded on the north side by East 21st Street; on the east side by South Rockford Avenue, and on the west side by South Peoria Avenue. Its southernmost border is the north side of East 25th Street, which is the southern edge of the Tulsa Arboretum area; however, the southern boundary of the district jogs irregularly as it makes its way east from the shared driveway of Tulsa Garden Center and the Tulsa Historical Society, and then heads in a south/southeasterly direction across a current parking lot.

The legal description of the original (1909) portion of Woodward Park is Lot 1 of Section 18, Township 19 North, Range 13 East. This portion was 33.64 acres.

The following legal description of the David R. Travis House, now the Tulsa Garden Center, and its associated resources is taken from the General Warranty Deed (1954):

“The north 216 feet of Lot 2 of Section 18, Township 19 North, Range 13 East, more particularly described as follows: beginning at the northwest corner of said Lot 2, thence easterly along the north line of said lot a distance of 1218.36 feet to the east line of said lot; thence southerly along said east line a distance of 216 feet, thence westerly parallel to the north line a distance of 1218.36 feet to the west line of said lot, thence northerly along said west line a distance of 216 feet to the place of beginning, said tract containing 6.09 acres, more or less, according to the United States Survey thereof; and

“All that part of Lot 2 of Section 18, Township 19 North, Range 13 East described as follows: Beginning at a point 246 feet south of the northwest corner of Lot 2 of section 18, Township 19 North, Range 13 East, and running thence in an easterly direction and parallel to the north line of said Lot a distance of 330 feet, thence north no degrees and 18 minutes east a distance of 23 feet, thence in an easterly direction parallel to the north line of said Lot, a distance of 121 feet, thence in a southeasterly direction and on a curve, with a radius of 28 feet, a distance of 43.98 feet, thence in an easterly direction and parallel to the north line of said lot, a distance of 145.8 feet, thence south no degrees and 18 minutes west, a distance of 109.5 feet; thence in an easterly direction and parallel to the north line of said Lot a distance of 63.6 feet. Thence south no degrees and 18 minutes west a distance of 109.5 feet, thence in an easterly direction and parallel to the north line of said Lot a distance of 526.35 feet to the east line of said Lot 2, thence in a northerly direction and on the east line of said Lot 2, a distance of 254.0 feet, thence in a westerly direction and parallel to the north line of said Lot 2, a distance of 1211.78 feet (more or less) to the west line of said Lot 2, and the west line of said Section 18, thence south and on the west line of said Section a distance of 30 feet to the point of beginning, this tract containing 3.652 acres, more or less.”

**Boundary Justification** (Explain why the boundaries were selected.)

The nominated historic district is comprised of the original parcel purchased in 1909 by the City of Tulsa to establish Woodward Park, today measured as 33.17 acres; plus the second parcel of 10.32 acres, which includes the David R. Travis House/Tulsa Garden Center and related buildings, purchased by the City of Tulsa in 1954 (parcels 99318-93-18-30150 and 99318-93-18-15610, respectively).

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## 11. Form Prepared By

name/title: Rachel Leibowitz  
organization: --  
street & number: 601 W. John Street  
city or town: Champaign state: Illinois zip code: 61820  
e-mail: rachel.leibowitz - at - gmail . com  
telephone: (217) 352-2973  
date: June 3, 2013

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## 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.)

**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

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Name of Property

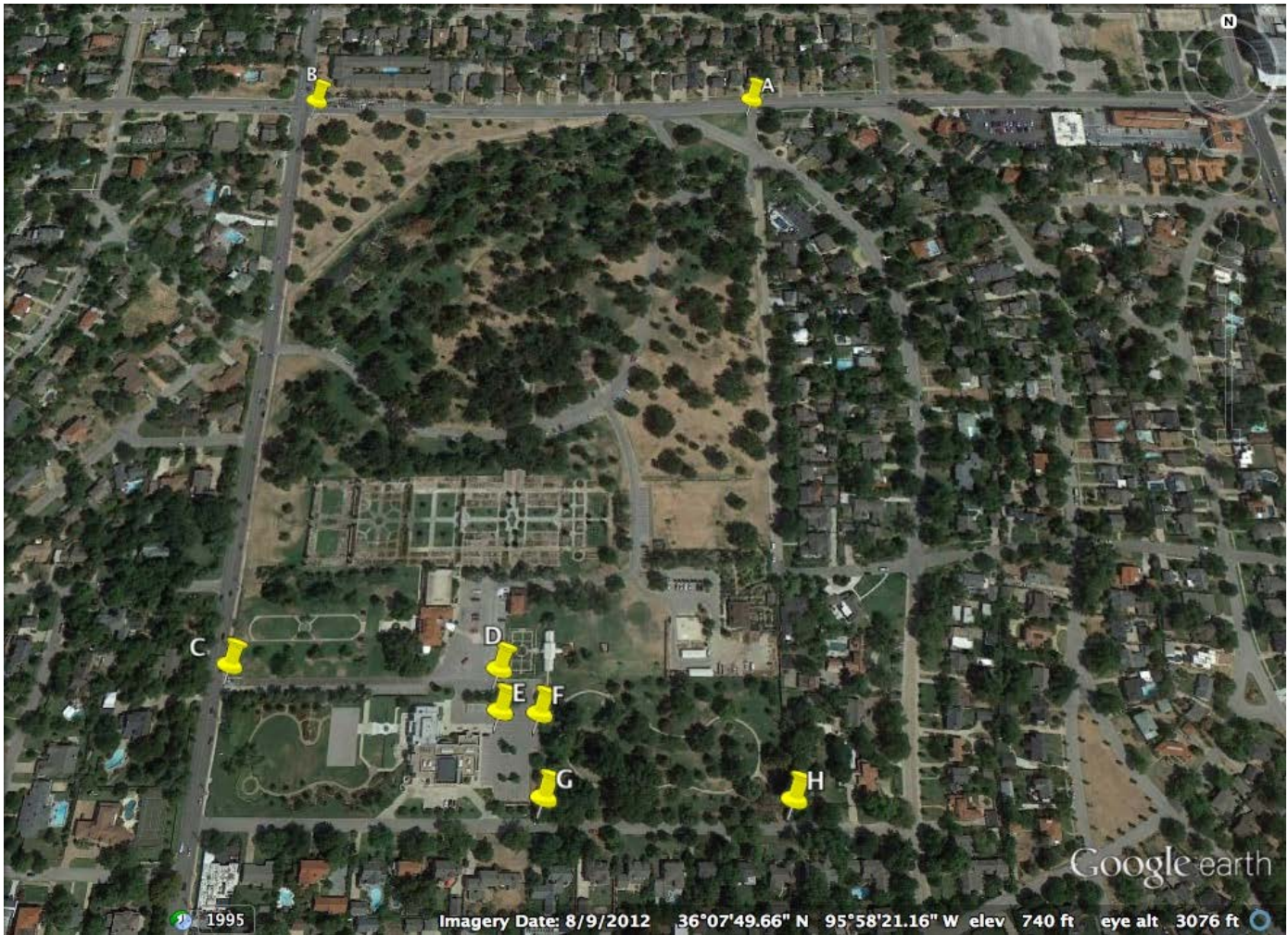
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**Map 1.**

Google Earth map, with points, of the Woodward Park and Gardens Historic District

Datum: WGS Datum 1984

A.	Latitude: 36.133267°	Longitude: -95.971575°
B.	Latitude: 36.133286°	Longitude: -95.975533°
C.	Latitude: 36.129161°	Longitude: -95.975594°
D.	Latitude: 36.129094°	Longitude: -95.973642°
E.	Latitude: 36.128853°	Longitude: -95.973611°
F.	Latitude: 36.128839°	Longitude: -95.973333°
G.	Latitude: 36.128378°	Longitude: -95.973286°
H.	Latitude: 36.128372°	Longitude: -95.971561°

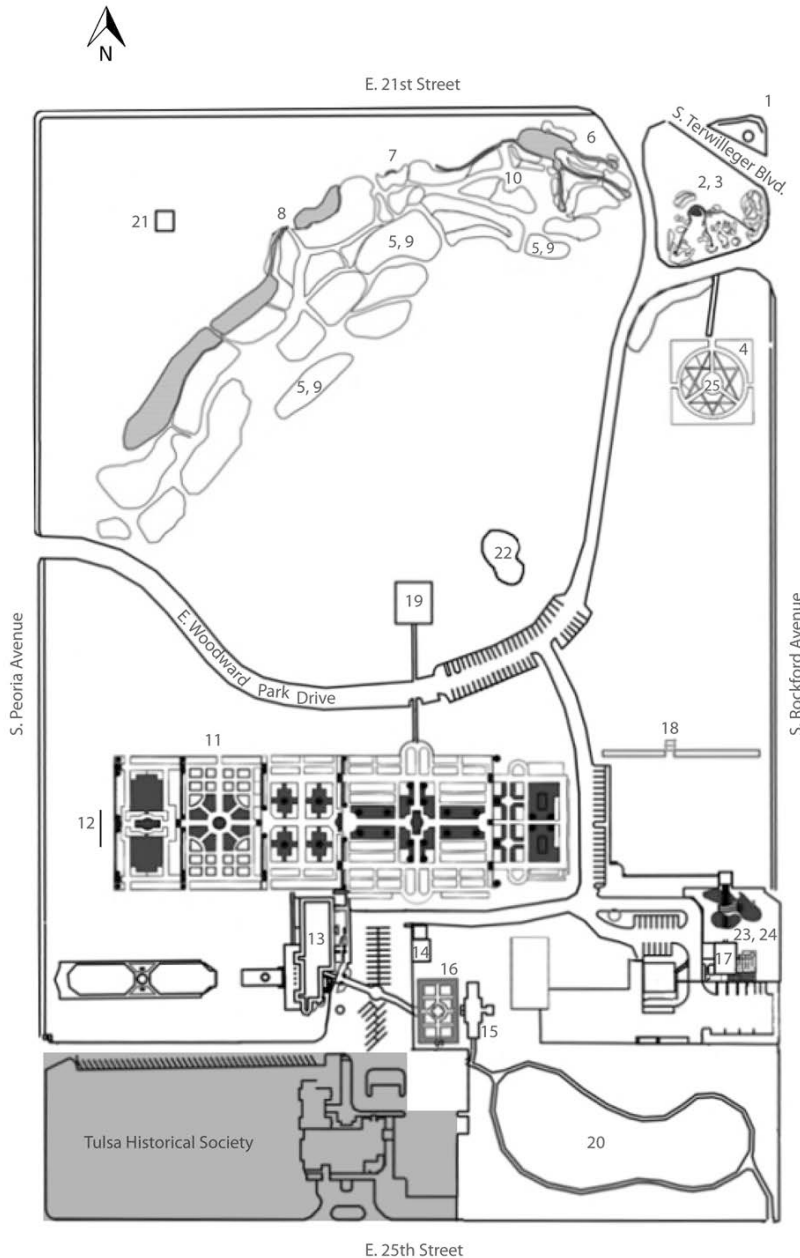
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Woodward Park & Gardens  
Historic District



**Contributing Resources**

- 1: Flag pole and marker
- 2: Upper Rock Garden: trails, water features, rock work
- 3: Bronze statues of Pan, Cupid, etc.
- 4: Anne Hathaway Herb Garden
- 5: Lower Rock Gardens: trails, water features, rock work; azalea gardens
- 6: Overlook platform
- 7: Grotto
- 8: Bridge
- 9: Concrete faux-bois and stone benches
- 10: Shakespeare Memorial
- 11: Tulsa Rose Garden: parterres, walls, piers, trellises, walkways, water features
- 12: Bronze Tulsa Rose Garden sign
- 13: David R. Travis House / Tulsa Garden Center
- 14: Carriage house
- 15: Conservatory
- 16: Sunken garden
- 17: Barn (Volunteer Center)
- 18: Stone steps, retaining walls
- 19: Shelter/rest rooms
- 20: Tulsa Arboretum

**Noncontributing Resources**

- 21: Appeal to the Great Spirit statue
- 22: Playground
- 23: Linnaeus statue
- 24: Linnaeus Teaching Gardens: pergola, trellises, fountains, gardens, retaining walls, walkways
- 25: Anne Hathaway Garden statue

**Map 2.**

Woodward Park and Gardens Historic District site plan, keyed with contributing and non-contributing resources.

The adjacent property of the Tulsa Historical Society, beginning with the southern half of the shared entrance drive, is outside the boundaries of the nominated district and is excluded; the Tulsa Historical Society property is represented by the shaded, six-sided polygon.

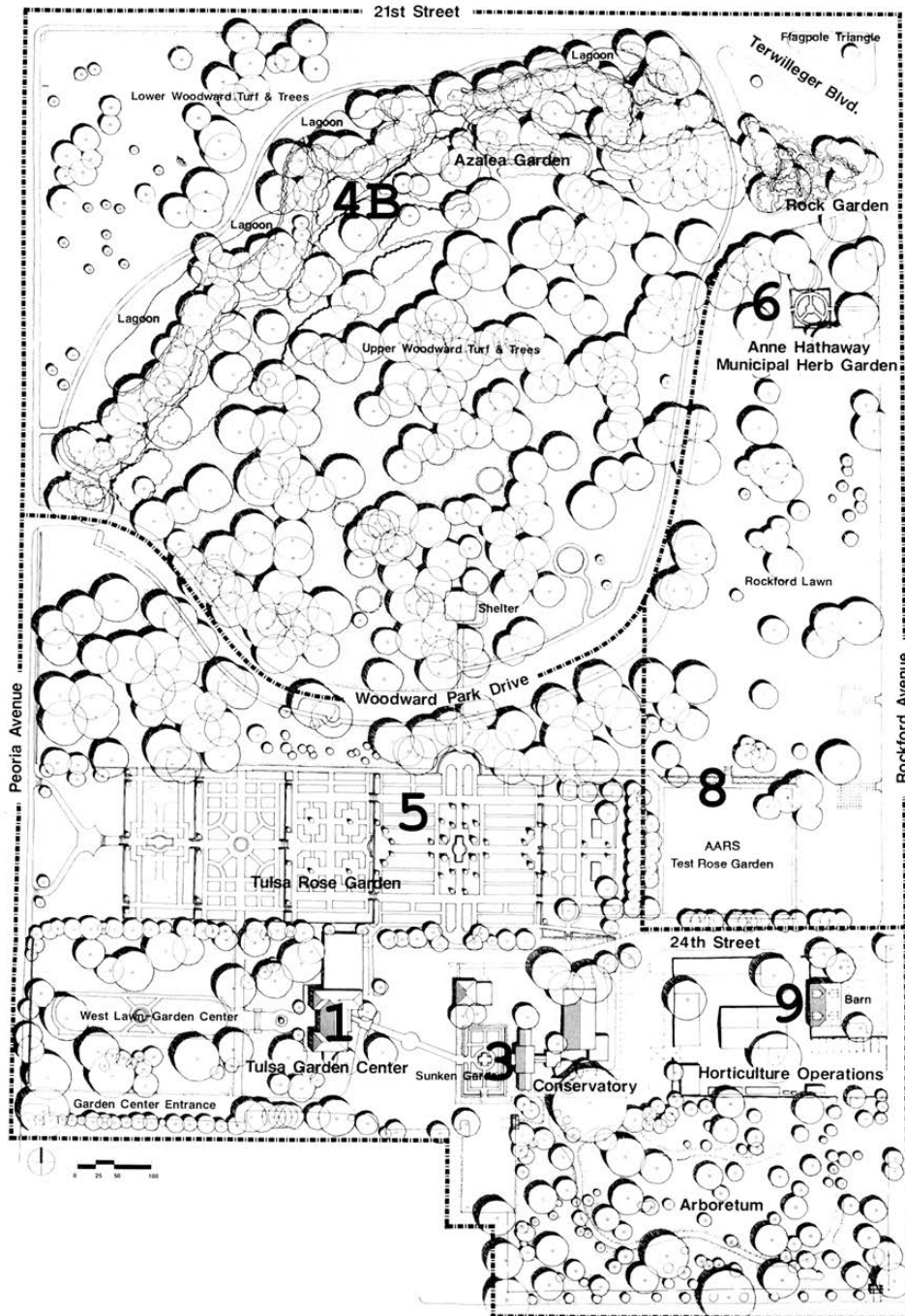


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**Map 3.**

Woodward Park and Gardens Historic District, before the construction of the Linnaeus Teaching Garden in 2006.

(Woodward Park Master Plan, Howell & Vancuren, Landscape Architects, Tulsa, Oklahoma, 1993.

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**Figure 1.**

Aerial view of the Woodward Park and Gardens Historic District, ca. 1938; the Anne Hathaway Municipal Herb Garden has not yet been built. The northwest corner of the district is pointing down toward the bottom of the image.

Photograph courtesy of the Tulsa Historical Society, Tulsa, Oklahoma.



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**Figure 2.**

The Tulsa Municipal Rose Garden and the David R. Travis House. The image is undated, but the bronze sign reading "TULSA ROSE GARDEN" is not depicted, suggesting a date earlier than 1941.

Photograph courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.

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**Figure 3.**

The David R. Travis House under construction, ca.1918-19. Noble B. Fleming, Architect; Grimshaw Construction Company, General Contractor.

Photograph courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.

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**Figure 4.**

The David R. Travis House upon completion, c. 1920. Noble B. Fleming, Architect.

The breakfast room on the north side (left) was demolished in 1956 for the addition of a 400-seat auditorium for the Tulsa Garden Club.

Photograph courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.

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**Figure 5.**

The David R. Travis House basement utilized as Torah study room or synagogue, ca.1922. Windows open out to bricked light wells. The Torah may be contained in the cabinet covered by the draped curtain, at rear center; if so, that would be the east side of the building.

Photograph courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.

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Figure 6.

Breakfast room, David R. Travis House, c. 1920-25. This room was demolished in 1956 for the Tulsa Garden Club's auditorium addition.

Photograph courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.



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**Figure 7.**

David R. Travis House, c. 1920-25, now known as the "South Room" of the Tulsa Garden Center

Photograph courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.

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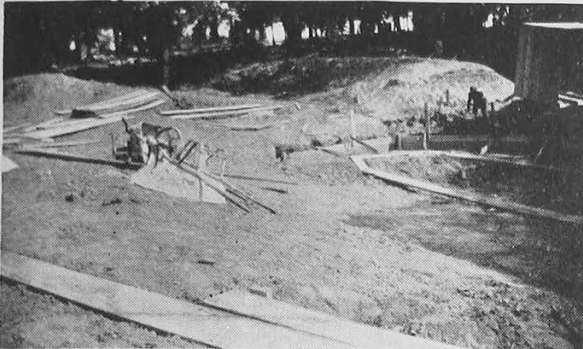
Name of multiple listing (if applicable)

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## ROCK GARDENS IN WOODWARD PARK

679



### CONSTRUCTION PROGRESS

Upper picture shows site of one waterfall on August 31, 1931; middle, on September 15th; lower, September 29th, rock work being then nearly completed but no plantings made.



SHOWING DETAIL OF STREAM  
CONSTRUCTION

Figure 8.

Rock gardens under construction in Woodward Park.

From Arthur S. Phillips, "The Rock Gardens in Woodward Park, Tulsa," in *Parks & Recreation* 15:11 (July 1932), 676-682.

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Figure 9.

Rock gardens in Woodward Park, just after completion.

From Arthur S. Phillips, "The Rock Gardens in Woodward Park, Tulsa," in *Parks & Recreation* 15:11 (July 1932), 676-682.



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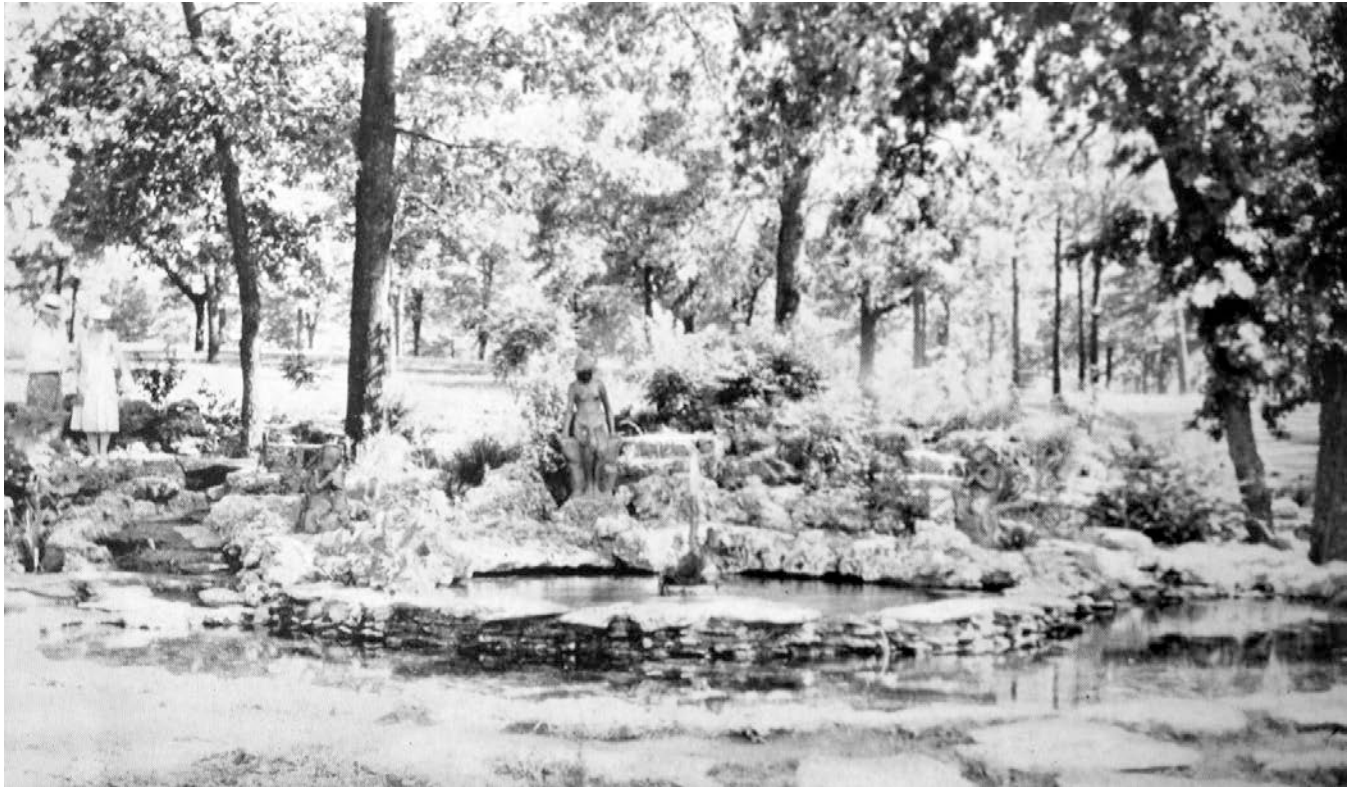


Figure 10.

The Upper Rock Garden (top) and the Lower Rock Garden (bottom) in Woodward Park, just after completion.

From Arthur S. Phillips, "The Rock Gardens in Woodward Park, Tulsa," in *Parks & Recreation* 15:11 (July 1932), 676-682.

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**Figure 11.**

Lower Rock Garden in Woodward Park, just after completion.

From Arthur S. Phillips, "The Rock Gardens in Woodward Park, Tulsa," in *Parks & Recreation* 15:11 (July 1932), 676-682.







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**Figure 14.**

Formal terraced garden (Tulsa Municipal Rose Garden) under construction in Woodward Park, Tulsa, Oklahoma, 1934.

Civil Works Administration funds paid laborers to excavate by hand, with the assistance of horse teams.

Photographs courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.

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**Figure 15.**

Formal terraced garden (Tulsa Municipal Rose Garden) under construction in Woodward Park, Tulsa, Oklahoma, 1934.

Civil Works Administration funds paid laborers to excavate by hand, with the assistance of horse teams.

Photograph courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.

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**Figure 16.**

Formal terraced garden (Tulsa Municipal Rose Garden) under construction in Woodward Park, Tulsa, Oklahoma, 1934.

Photograph courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.

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**Figure 17.**

Aerial view of the Tulsa Municipal Rose Garden, c. 1939, facing northwest.

The rear of the David R. Travis House is shown on the left, with the Lord & Burnham Company conservatory and sunken garden added, along with other greenhouses and the carriage house.

Photograph courtesy of the Beryl Ford Collection/Rotary Club of Tulsa, Tulsa City-County Library and Tulsa Historical Society, Tulsa, Oklahoma.



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**PHOTO LOG**

Name of Property	Woodward Park and Gardens Historic District
City	Tulsa
County	Tulsa County
State	Oklahoma
Name of Photographer	Rachel Leibowitz
Date of Photographs	May 23–25, 2013
Location of Original Digital Files	Original files with photographer; copies located at Oklahoma Historical Society, 800 Nazih Zuhdi Drive, Oklahoma City, Oklahoma 73105
Number of Photographs	50

**Photo 1**

Flagpole, northeast corner of Woodward Park and Gardens District, South Rockford Avenue and East 21st Street  
Camera facing west

**Photo 2**

Memorial marker at base of flagpole, Upper Rock Garden (in background) across South Terwilliger Boulevard  
Camera facing south-southwest

**Photo 3**

Upper Rock Garden, east side, Anne Hathaway Municipal Herb Garden (in background) across East Woodward Park Drive  
Camera facing south-southeast

**Photo 4**

Upper Rock Garden with pool and bronze statues  
Camera facing south-southwest

**Photo 5**

Lower Rock Garden, beginning of streams at East Woodward Park Drive, overlook in background facing lagoon and East 21st Street  
Camera facing west-southwest

**Photo 6**

Lower Rock Garden, approaching overlook at lagoon, facing East 21st Street  
Camera facing southwest

**Photo 7**

Detail of concrete faux-bois railing of overlook, rock work at waterfall, facing East 21st Street  
Camera facing north

**Photo 8**

Lower Rock Garden, looking into Woodward Park  
Camera facing south-southwest

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number PHOTO Page 62

Woodward Park and Gardens Historic District

Name of Property

Tulsa County, Oklahoma

County and State

Name of multiple listing (if applicable)

### Photo 9

Concrete faux-bois arched bridge over lagoon, looking into Lower Rock Garden  
Camera facing east-northeast

### Photo 10

Concrete faux-bois bench, typical, Lower Rock Garden

### Photo 11

Grotto and honeycombed limestone rock work, Lower Rock Garden  
Camera facing south-southeast

### Photo 12

Shakespeare Memorial Fountain and sandstone rock work, Lower Rock Garden  
Camera facing east

### Photo 13

Shakespeare Memorial Fountain  
Camera facing south

### Photo 14

Shakespeare Memorial Fountain  
Camera facing east-northeast

### Photo 15

Sandstone rock work and upper area of azalea project, Lower Rock Garden  
Camera facing south

### Photo 16

Lagoon and sandstone steps at southwestern end of Lower Rock Garden  
Camera facing south-southeast

### Photo 17

Appeal to the Great Spirit, one-third-size bronze replica, c. 1985 (noncontributing)  
Camera facing south-southeast

### Photo 18

Bronze sign, c. 1941, and stone entrance leading to Tulsa Municipal Rose Garden terraces  
Camera facing east

### Photo 19

Oblique view of rock terraces, southwest corner, Tulsa Municipal Rose Garden  
Camera facing north-northeast

### Photo 20

Terrace 2, Tulsa Municipal Rose Garden, facing South Peoria Avenue; view from steps to Terrace 3  
Camera facing west

**United States Department of the Interior**  
**National Park Service**

**National Register of Historic Places**  
**Continuation Sheet**

Section number PHOTO Page 63

Woodward Park and Gardens Historic District

Name of Property

Tulsa County, Oklahoma

County and State

Name of multiple listing (if applicable)

**Photo 21**

Terrace 4, Tulsa Municipal Rose Garden, southeast corner  
 Camera facing northwest

**Photo 22**

Terrace 3, Tulsa Municipal Rose Garden, trellis along stone wall, looking down from Terrace 4  
 Camera facing southwest

**Photo 23**

Terrace 5, Tulsa Municipal Rose Garden, southeast corner; view into park and Linnaeus Teaching Gardens (2006, noncontributing), with historic barn (contributing, now Learning Center) at right of frame  
 Camera facing east

**Photo 24**

Barn (now Learning Center)  
 Camera facing east-southeast

**Photo 25**

Stone driveway to David R. Travis House (Tulsa Garden Center), at South Peoria Avenue entrance shared with Tulsa Historical Society (not shown, to right of frame)  
 Camera facing east

**Photo 26**

David R. Travis House (Tulsa Garden Center), approach  
 Camera facing east

**Photo 27**

David R. Travis House (Tulsa Garden Center), main façade; 1956 auditorium addition to left  
 Camera facing east

**Photo 28**

David R. Travis House (Tulsa Garden Center), main façade and 1956 auditorium addition  
 Camera facing east-northeast

**Photo 29**

David R. Travis House (Tulsa Garden Center), main entrance foyer, looking into dining room  
 Camera facing north

**Photo 30**

David R. Travis House (Tulsa Garden Center), stained glass skylight above grand staircase

**Photo 31**

David R. Travis House (Tulsa Garden Center), dining room  
 Camera facing north-northwest

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number PHOTO Page 64

Woodward Park and Gardens Historic District

Name of Property

Tulsa County, Oklahoma

County and State

Name of multiple listing (if applicable)

### Photo 32

David R. Travis House (Tulsa Garden Center), Gold Room with gold leafed ceiling  
Camera facing northeast

### Photo 33

David R. Travis House (Tulsa Garden Center), South Room  
Camera facing south-southeast

### Photo 34

David R. Travis House (Tulsa Garden Center), rear façade with porte cochere, oblique view  
Camera facing northwest

### Photo 35

Carriage House (contributing), David R. Travis House (Tulsa Garden Center), oblique view  
Camera facing northeast

### Photo 36

Carriage House, oblique view of south and east façades, looking toward rear of David R. Travis House (Tulsa Garden Center)  
Camera facing southwest

### Photo 37

Lord and Burnham Conservatory (contributing), view from southwest corner of the Sunken Garden  
Camera facing northeast

### Photo 38

View toward David R. Travis House (Tulsa Garden Center) from inside main entrance doors of Conservatory,  
looking across the Sunken Garden  
Camera facing west

### Photo 39

View of Sunken Garden and rear façade of David R. Travis House (Tulsa Garden Center) from Conservatory  
Camera facing west

### Photo 40

South side of Conservatory, stone wall at entrance to the Tulsa Arboretum, looking toward Linnaeus Teaching Garden  
Camera facing northeast

### Photo 41

Stone wall at entrance to Tulsa Arboretum, looking into arboretum  
Camera facing southeast

### Photo 42

Tulsa Arboretum  
Camera facing east-southeast

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number PHOTO Page 65

Woodward Park and Gardens Historic District

Name of Property

Tulsa County, Oklahoma

County and State

Name of multiple listing (if applicable)

### Photo 43

Stone walls at north side of Tulsa Municipal Rose Garden, looking across East Woodward Park Drive toward Shelter and Restroom Building  
Camera facing north

### Photo 44

Shelter and Restroom Building (contributing)  
Camera facing north

### Photo 45

Playground (noncontributing)  
Camera facing north-northwest

### Photo 46

Stone retaining walls and stairs (contributing) near "Affiliate Gardens"  
Camera facing north

### Photo 47

Woodward Park (sometimes called "Rockford Lawn" area)  
Camera facing west-northwest

### Photo 48

Rear of Linnaeus Teaching Garden, new stone retaining wall at South Rockford Avenue; New Deal-era sandstone curbing  
Camera facing west-southwest

### Photo 49

Woodward Park, with sandstone curbing (contributing),  
Camera facing west

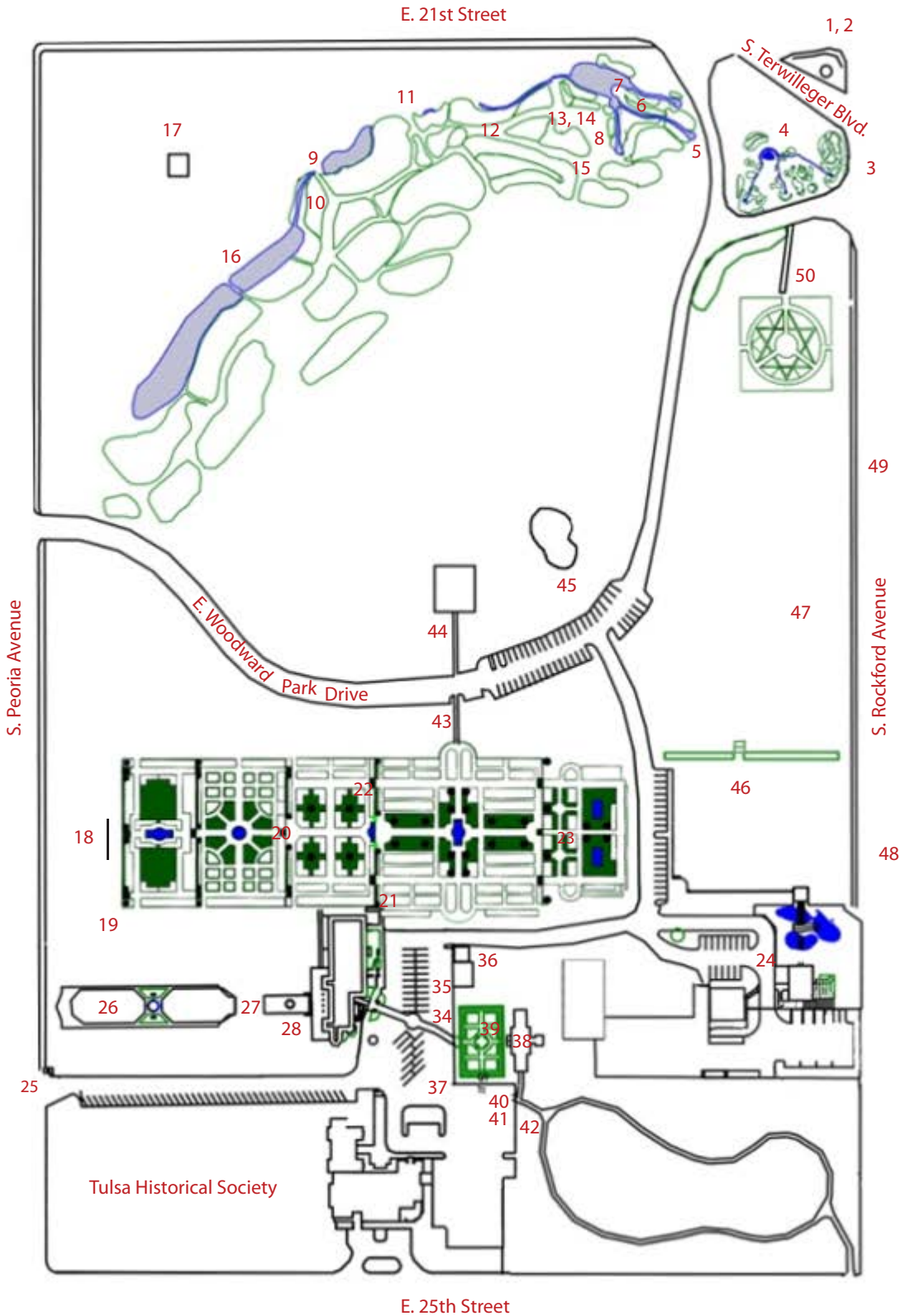
### Photo 50

Anne Hathaway Municipal Herb Garden (contributing), with 2010 bronze sculpture (noncontributing)  
Camera facing south

# Woodward Park & Gardens Historic District



## Photo Key









## WORLD WAR 1917-1918

TO THE MEMORY OF THOSE BRAVE SPIRITS  
WHO GAVE THEIR OWN LIVES THAT OTHER  
MEN AND NATIONS MIGHT BE FREE AND E-  
QUAL THIS MEMORIAL IS DEDICATED BY THE  
DAUGHTERS OF THE AMERICAN REVOLUTION  
TULSA CHAPTER N. S. D. A. R.





























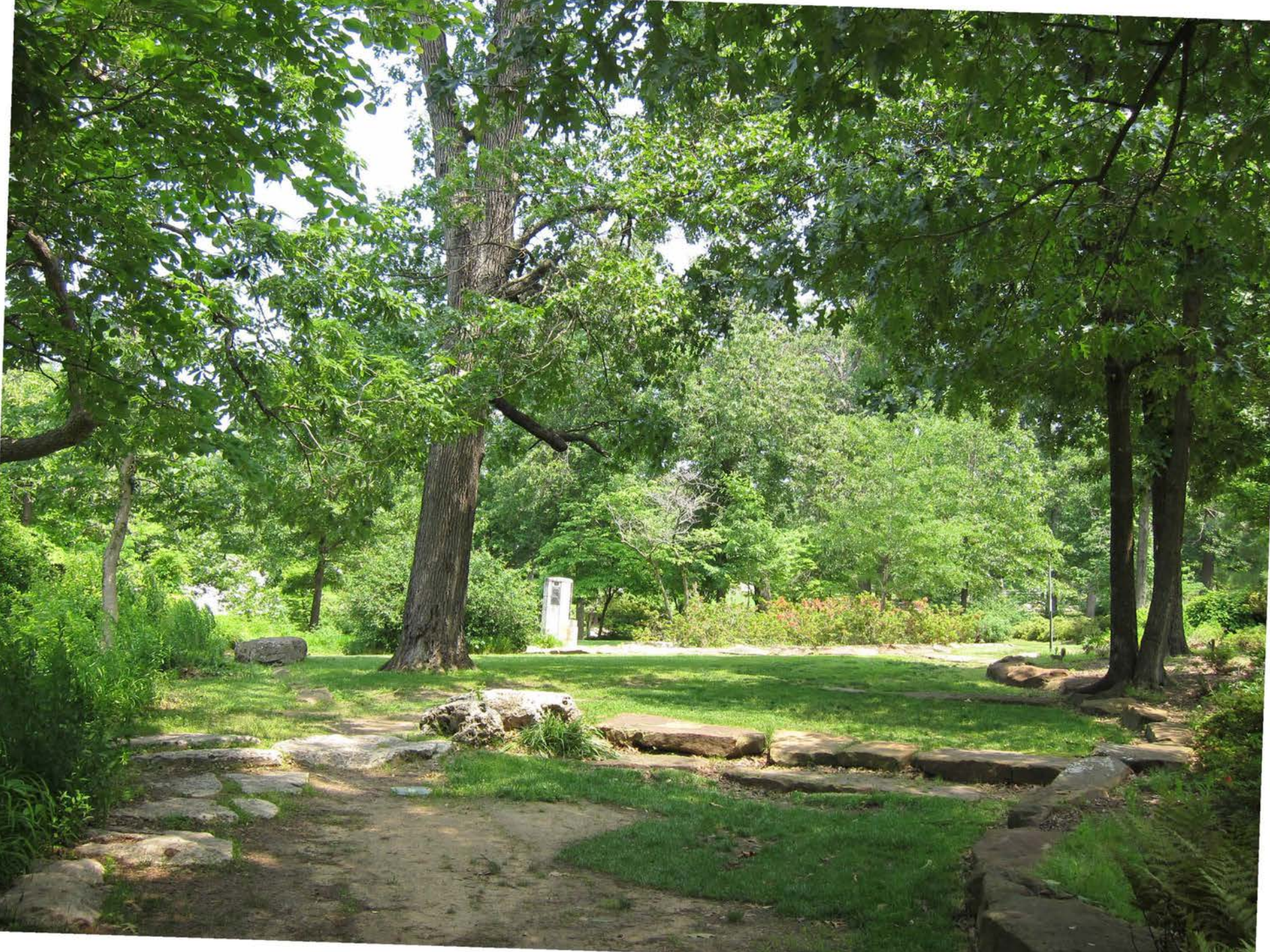




















NEW CAN  
BE SAID  
TO BE SAID  
AS A ONE  
WHEN ALL  
THE MORE  
THERE IS  
TO BE SAID  
IN  
THE  
MORE

















TULSA ROSE GARDEN























































































THE WILSONS OF WILSON  
PROVIDED THE CHALLENGE  
FOR THE INSTITUTION OF THE  
W. H. HELMERICH  
1898-1900

PET WASTE  
PLEASE CLEAN UP AFTER YOUR PET

PLEASE KEEP THIS AREA CLEAN







TULSA  
ARBORETUM  
PROJECT  
OF  
TULSA  
GARDEN  
CENTER  
1964







































UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Woodward Park and Gardens Historic District

MULTIPLE NAME:

STATE & COUNTY: OKLAHOMA, Tulsa

DATE RECEIVED: 1/23/14 DATE OF PENDING LIST: 2/24/14  
DATE OF 16TH DAY: 3/11/14 DATE OF 45TH DAY: 3/11/14  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14000054

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT  RETURN  REJECT \_\_\_\_\_ DATE

ABSTRACT/SUMMARY COMMENTS:

The Woodward Park and Gardens Historic District is locally significant under National Register Criteria A and C in the areas of Recreation/Entertainment, Landscape Architecture and Architecture, as the city of Tulsa's premiere public horticultural park and garden facility. First established in 1909, the designed landscape incorporates significant Depression-era public works components (Upper/Lower Rock Gardens, Rose Garden), remnants of a historic Italian Renaissance Revival-style estate (Travis House, sunken garden, conservatory), and unique mid-century garden areas (arboretum, azalea garden). The award winning facilities represent a major local recreational and entertainment venue within the community of Tulsa. Created in an era of popular municipal garden development, Woodward Park features designs ranging from naturalized grottoes and stone-lined streams to formal terraced gardens, and includes the opulent, oil-boom era Travis Mansion by Oklahoma architect Noble B. Fleming. The period of significance encompasses the major park features and additions, including the exceptional azalea garden area that marks the last major mid-twentieth-century park addition.

RECOM./CRITERIA Accept Criteria A+C

REVIEWER PAUL R. LUSIGNAN DISCIPLINE HISTORIAN

TELEPHONE \_\_\_\_\_ DATE 3/11/14

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

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





# 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](http://www.okhistory.org/shpo/shpom.htm)

January 23, 2014

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



Dear Ms. Shull:


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

Logan Apartments, 720 West Boyd Street, Norman, Cleveland County  
Beattie's Prairie, Address Restricted, Delaware County  
First Methodist Episcopal Church, 518 East Houston Street, Muskogee, Muskogee County  
Masonic Temple, 121 South Sixth, Muskogee, Muskogee County  
Woodward Park and Gardens Historic District, 2101 South Peoria Avenue, Tulsa, Tulsa County  
Washington County Memorial Hospital, 412 Southeast Frank Phillips Boulevard, Bartlesville, Washington County

The member of the Historic Preservation Review Committee (state review board), professionally qualified in the fields of architecture was absent from the public meeting at which each of these nominations was considered and the recommendation to the State Historic Preservation Officer was formulated. However, the member possessing the requisite professional qualifications for evaluation of each nominated property was present and participated in the recommendation's formulation.

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

Sincerely,

  
Melvena Heisch  
Deputy State Historic  
Preservation Officer

MKH:iso  
Enclosures

## CERTIFIED LOCAL GOVERNMENT NATIONAL REGISTER NOMINATION REPORT

(Note: This report shall be completed for each nomination to the National Register of Historic Places submitted to the State Historic Preservation Office. Each item must be completed. The report form shall be attached to the complete National Register nomination. All comments received from the owner and others must also accompany the report.)

1. Name of Nominated Property: Woodward Park and Gardens Historic District  
Also: David R. Travis House; Tulsa Municipal Rose Garden; Tulsa Garden Center

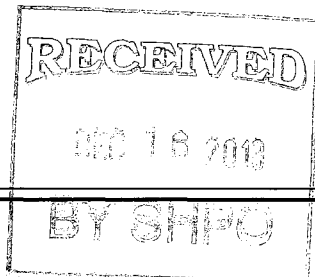
Location: (Street Address) 2101 South Peoria Avenue and 2345 South Peoria Avenue  
(City) Tulsa  
(State) Oklahoma  
(County) Tulsa

2. Certified Local Government Reporting: City of Tulsa  
Contact Person: Amanda DeCort  
Title: CLG Coordinator/Preservation Planner  
Address: City Hall @ One Technology Center  
175 E 2<sup>nd</sup> Street, Suite 570  
Tulsa, Oklahoma 74103  
Telephone: 918-576-5669

3. a. Date CLG received the nominations: 9/4/13  
b. Date Property Owner(s) notified: 10/14/13  
c. Date of Public Hearing (if appropriate): 11/14/13  
d. Date nomination considered  
by local review commission: 11/14/13  
e. Date nomination submitted to SHPO: 12/9/13

4. Recommendations of the CLG (check appropriate item):

- The chief elected official and the local review commission agree that the property is eligible for nomination to the National Register of Historic Places.
- The chief elected local official and the local review commission agree that the property is not eligible for nomination to the National Register of Historic Places.
- The chief elected local official considers the property eligible for nomination to the National Register of Historic Places, but the local review commission disagrees.
- The local review commission considers the property eligible for nomination to the National Register of Historic Places, but the chief elected local official disagrees.





5. Owner(s) Response (check appropriate item):

- The majority of owners consent to listing of the nominated property in the National Register of Historic Places.
- The owner (majority of owners) object to the listing of the nominated property in the National Register of Historic Places.

(Additional comments should appear in this area)

Meetings with Tulsa Garden Center staff and Tulsa Parks Department staff were held prior to initiating the nomination and again during the nomination process. Garden Center staff also attended the Public Hearing at the Tulsa Preservation Commission meeting to voice support for the Nomination.

6. Local Review Commission's Statement of Opinion:

The local review commission considers the property

- eligible  
 not eligible

for nomination to the National Register of Historic Places for the following reasons:

Criterion A: Property is associated with events that have made a significant contribution to the broad patterns of our history.

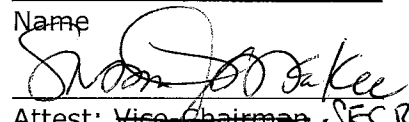
The Woodward Park and Gardens historic district retains its integrity of design, location, setting, feeling, materials, workmanship and association. It is nominated to the National Register of Historic Places under Criterion C for Landscape Architecture and for Architecture at the local level of significance. The historic district meets Criteria Consideration G for properties less than fifty years old, as the Tulsa Arboretum and the beloved azalea gardens were established in 1964 and 1969, respectively.

In recognition of the popularity of its rockeries, municipal rose garden, arboretum and azalea gardens, and for its association with the Tulsa Garden Center, the Woodward Park and Gardens Historic District is also nominated to the National Register under Criterion A in the area of entertainment/recreation, also at the local level of significance.

The period of significance begins with the 1909 purchase of the original parcel by the City of Tulsa, to establish public parkland, through 1969, when the Lower Rock Garden was first established with azalea plantings, a hallmark of the garden.

  
Signature of Chairperson

Robert Shears  
Name

  
Attest: ~~Vice Chairman~~ **SECRETARY**

~~Jim Turner, AIA~~ SUSAN MCKEE  
Name

November 14, 2013  
Date

Comments continue on the reverse side of this page.

- Yes  
 No



7. Chief Elected Local Official's Statement of Opinion:

The chief elected local official considers the nominated property

eligible

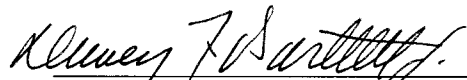
not eligible

for nomination to the National Register of Historic Places for the following reasons:

The Woodward Park and Gardens historic district retains its integrity of design, location, setting, feeling, materials, workmanship and association. It is nominated to the National Register of Historic Places under Criterion C for Landscape Architecture and for Architecture at the local level of significance. The historic district meets Criteria Consideration G for properties less than fifty years old, as the Tulsa Arboretum and the beloved azalea gardens were established in 1964 and 1969, respectively.

In recognition of the popularity of its rockeries, municipal rose garden, arboretum and azalea gardens, and for its association with the Tulsa Garden Center, the Woodward Park and Gardens Historic District is also nominated to the National Register under Criterion A in the area of entertainment/recreation, also at the local level of significance.

The period of significance begins with the 1909 purchase of the original parcel by the City of Tulsa, to establish public parkland, through 1969, when the Lower Rock Garden was first established with azalea plantings, a hallmark of the garden.



Signature of Chief Elected  
Local Official

Hon. Dewey Bartlett, Jr.

Name

APR 13 2013  
Date

Comments continue on the reverse side of this page  Yes

No