OMB Control No. 1024-0018
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United States Department of the Interior
National Park Service

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: Prairie House
Other names/site number: Herb Greene House, Prairie Chicken
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: 550 48th Avenue NE
City or town: Norman State: OK County: Cleveland
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

I hereby certify that this ___ 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 of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

Prairie House | Cleveland County, OK
Name of Property | County and State

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ 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 Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	

Prairie House | Cleveland County, OK
Name of Property | County and State

Site ☐
Structure ☐
Object ☐

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

Contributing	Noncontributing	
1		buildings
		sites
0		structures
0	6	objects
1	6	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions.)
VACANT

7. Description

Architectural Classification
(Enter categories from instructions.)
OTHER/ORGANIC

Materials: (enter categories from instructions.)
Principal exterior materials of the property: CEDAR SIDING AND SHINGLES

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

Summary Paragraph

On the outskirts of Norman, Oklahoma stands an icon of the Organic Style. The 1.5 story, 1,763 square foot "Prairie House," designed by Herb Greene was completed in 1961. Curved in plan and tapered in section, a balloon framed armature supports other more sculptural wood-framed elements, including a vault, furring around windows and decorative "tusks." All this is clad with roll roofing and sheathed with an artistically composed weather layer of wood shingles and boards. A corrugated metal canopy sweeps up the south side of the building and terminates in a pyramidal shape above the main roof. Aside from its sculptural interest, this corrugated metal assembly is at once a carport, entrance marker and a major component in the house's natural ventilation strategy. The house's windows are treated architecturally as voids in the wall, all the better for opening to views of what was a vast prairie setting in 1961. Largely still a rural setting; the surrounding area is composed of open prairie with rural residences dotting the environs. After the Greenes sold the property in 1968, a screen of cedar trees was added to the perimeter of the property. However, it is still possible to appreciate the structure as a sculptural object on a prairie within its own 3.62 acre site. Modifications made to the structure through the years have been minor, with no serious compromise to the original design intent. And although the exterior

siding of the house has deteriorated significantly, it retains a high level of historic integrity. The interior is missing its first floor finish of cork tile and shag carpet that once covered the stair and second floor - otherwise, the interior is remarkably intact, and retains a majority of its original features. Interior features include an extant concrete and granite paver floor at the Entry, where a dramatic open stair with its distinctive rail of rebar, connects the floors and roof levels. Perhaps most notable is the commitment to cedar boards and shingles as the sole finish materials for walls, ceilings and built-ins throughout the house – all these have survived in good condition and remain with a high level of historic integrity.

The Prairie House was purchased by the Prairie House Trust in December 2021. The Prairie House Preservation Society (PHPS) is a 501(c) 3 nonprofit organization, founded in January of 2022, with a primary mission to restore the property.

Narrative Description

Site and Setting [Photos #0001 and #0002]

The Prairie House is part of what was once the prairie northeast of Norman. Running north-south, 48th Avenue is characterized as a rural two lane road with little traffic, few cross streets, and little development. Instead, it is lined with large swaths of prairie and dotted here and there with a rural house or ranch. When the Prairie House was new, there was no physical or visual barrier between the property and the road or surroundings, the apparent site extending in all directions.

The 3.62-acre lot, once indistinguishable from the adjoining Oklahoma plains, is now framed along the property lines with a dense screen of evergreen trees. Conversely, while the sculptural house once was visible from 48th Avenue and beyond, it is now only visible through an agricultural-style gate of steel pipe. Still, within those cedar tree borders, an authentic representation of the prairie is extant. The gravel drive that comprises the entrance to the site is a straight shot along the south edge of the property, sidling up to, and terminating at the front edge of the house's canopy. The main character of the site is given by the diverse array of naturally occurring native prairie plants. Located along the north edge of the driveway, between the road and the house is the original propane tank whose character-defining wood shroud is no longer extant. Other notable site features, though non-historic, include two ponds, a shipping container on a concrete pad, and a stack of old telephone poles.

The house itself, set back about 150 feet from the road, is situated long ways, from east to west, with the entry facing south. When viewed from along the south end of the site, the house still presents itself against a long backdrop of grassland, and conversely, from the north and west edges of the site, the house can be viewed with significant grassland in the foreground. While the vast prairie of the 1960s is somewhat diminished with the planting of cedar trees and the spread of housing, this is still a rural part of central Oklahoma, and the spirit of the prairie is still there.

Resources

The house itself is the sole Contributing Resource proposed for this application.

Because the original, still extant propane tank has lost its character-defining wood shroud, it cannot be considered a contributing resource. However, restoration plans include building a replica shroud, as adequate documentation exists to do so. Other non-contributing resources currently on-site include two ponds, a stack of telephone poles, a shipping container on a concrete slab, and a fire pit.

Exterior Description

In plan, the Prairie House is designed in the shape of a pointed ellipse, resembling a leaf or fish – in terms of geometry, a "vesica piscis." Tapered in section, the main balloon-framed wood structure is adorned with tusk-like protuberances and a wing-like metal canopy that shelters the main entrance. The cladding of cedar shingles and rough-sawn boards is mounted over structural wood sheathing, with a weather resistant barrier of black mineral coated roll roofing in between. This wood cladding, dynamically composed over the exterior faces of the building, presents like ruffled feathers or the shaggy pelt of a bison. This biomorphic collage of a house takes its place naturally, organically, upon the landscape.

The wing-like canopy serves as the carport and main entrance to the house, and is constructed of corrugated aluminum and held aloft by a zig-zag shaped steel support structure. This assembly is perched upon a steeply sloped concrete plinth with large granite "paver" insets. [The same floor treatment continues on into the interior Entry space.] As an interesting side note, the granite came from the Roosevelt Granite Co. quarry in Snyder, which was operated by the Joyce family, and located on the property where Greene designed the Joyce House residence [1960, NRIS Ref# 11000338].

With a total square footage of 1,763 square feet, the two story house is accessible solely from the main entrance, located on the south-facing elevation. The non-original raised panel wood door is flanked by historic side lites and transoms above; the low head height of the canopy provides contrast to the feeling of expansiveness on the interior side of the door.

Windows are oriented for observing sunrise and sunset, and the large west-facing "Eye" window features a panel of deep red textured glass. Windows throughout the house are cleverly stopped in place using concealed aluminum channels and wood strips such that from the inside, the windows have zero frame profile – consequently, they approach the appearance of a literal hole between the interior and exterior. This is one of a few "trick" details in the house that are potentially traceable back to Greene's early experiences with Goff and John Lautner[1].

[1] Greene, Herb, *Curriculum Vitae*, 2020, https://herbgreene.org/architecture/#tab-id-5 Accessed July 25, 2024

The roof is flat, not visible from the ground, except for a non-original, thin metal edge at the perimeter. Although the recent, non-historic, synthetic white roof membrane has likely prevented untold damage to the original interior, its metal edge has altered the way the top edge of the Prairie House meets the sky. Also visible on the roof is a custom conical rain hood for the plumbing vent, and a metal pyramidal form of corrugated metal that functions to allow roof and natural ventilation access.

South Elevation [Photo #0003]

In the foreground of the south elevation is the wing-like canopy, composed primarily of corrugated aluminum. This canopy protects a steep, ramped plinth, also in the foreground. Swooping up the main surface of the elevation, the corrugated aluminum panels continue above the roof plane, terminating in a pyramidal shaped form. The form, materiality and purpose of the corrugated metal assembly become clearer when one enters the house.

The ramped plinth itself; with granite slabs set in concrete, resembles Carlos Scarpa's arranged terrazzo[2] at enormous scale, and is not unlike Wright's "desert rubble" at Taliesin West in construction technique[3].

Centered under the canopy and on the main surface of the elevation is a raised panel entry door, which replaces the original door. The flush door seen in the historic construction photograph [Historic Figure #5] is a temporary door, as is common in construction. In the photo, the door is seen ajar in an outward swinging position. As with most houses, the final configuration was an inward swinging entry door and an outward swinging screen door. The original screen door, important to the natural ventilation system designed for the house, is also missing. It was likely custom built for the house as it had a downward pointing trapezoidal opening and appears to be made of the same wood as the house's cladding [Historic Figure #6]. Though the framing is deteriorating, the deep set glass side lites flanking the entry door are still extant; but the large transom lite above the door and side lites is replaced with an acrylic panel, and the original glazing channels and hardware [known to exist from historic photos and architectural drawings] are missing.

The main surface of the south elevation is otherwise devoid of fenestration, yet this is where the most expressive iteration of the "feathered" cedar siding occurs. On the upper westernmost portion of the elevation, the side of a tapered barrel vault form can be seen. Historic Figure #4 illustrates this "vault" element under construction. The vault is clad in cedar shingles and protrudes westward from the second level. This will be discussed in more detail in the description of the west elevation. Springing from the vault is a "tusk" pointing downward and clad in rough-sawn cedar boards. Across the main surface of the exterior wall, the feathered cedar siding is composed in four distinct fan-shaped arrangements, with exposed areas of black

[2] "Dialogue: Ettore Sottsass and Carlo Scarpa," Federica Morgillo Un Punto di Vista, https://www.federicamorgillo.it/dialogo-ettore-sottsass-e-carlo-scarpa/ Accessed July 25, 2024

[3] Patterson, Terry L., Frank Lloyd Wright and the Meaning of Materials, (New York, Van Nostrand Reinhold, 1994)

roll roofing creating the negative space in between. A break in form at the floor line is emphasized by a rugged shadow line where the bottom edge of the wall boards terminate, overlapping the skirting boards, which continue towards the ground at a more extreme angle. The purpose of the skirting is to enclose the crawl space under the house, so while the pitch of the skirting increases the sculptural aspect of the overall form; it does not negatively impact any functional considerations. At the top edge of the main roof, galvanized metal roof trim, about 2" in profile has been added in conjunction with a roof replacement just prior to acquisition by the Prairie House Trust. As originally constructed, the top ends of the cedar boards simply terminated against the sky.

At the top east edge of the elevation, there is a small protuberance that is clad in shingles. It is likely there for purely sculptural reasons, indeed, a construction photo [Historic Figure #5] shows the south elevation without the protuberance in place, and there is nothing apparent in the photo that would have required furring out.

East Elevation [Photo #0005, Continuing Counter-clockwise]
The foremost edge of the east elevation reads as a narrow, vertical triangle. Here is where the tapered form of the building section can be best recognized. And because of the house's unusual plan shape, partial views of the curved south and north elevations are seen obliquely. Appearing somewhat like an opening in a tipi, a full height, triangular area of fenestration serves morning sunshine to the kitchen/dining area on the main level, and the study above at the second level. Included in this fenestrated area are corrugated aluminum flaps to admit natural circulation.

The shingle-clad protuberance discussed in the south elevation narrative can be seen here on the east elevation, at the top south edge of the triangular opening.

The side of the wing-like canopy, its zig-zag supports and ramped plinth can be seen to the south and beyond, figuring heavily into the composition from this vantage point. Also from this vantage, the handling of the upswept canopy edge continuation can be better appreciated as a layer that is pulled away from the main surface of the south wall, not simply overlaid. The ancillary space in between the metal and the primary wall is infilled on the east side with glass. The bottom of the ancillary space, though not visible in elevation is closed off with a glass soffit.

Along the south edge of the triangular fenestration opening, the wood wall extends slightly eastward, forming a shallow wing-wall, shading the glass somewhat from the late morning sun. At the sharp leading edge of the wing-wall, copper flashing has been used to complete the weather barrier layer beneath the wood siding. Just nominally visible, the flashing is not really part of the exterior palette of materials – but its presence demonstrates that the technical details of the project were seriously considered.

North Elevation [Photo #0007, Continuing Counter-clockwise; see also Photo #0008]
Just east of the elevation center are two windows, serving bedrooms. These windows are paired together and treated like portals in their exterior presentation. [The portals are better seen in

photo #0008.] They are afforded the portal-like depth from a bulge in the main surface of the wall. The bulge appears to be furred out over the surface of the structural framing - not evident on the interior of the building – it's only purpose seems to be creating visual depth in the wall around the fenestration. Once again, the ventilation flaps are present under the vision glass. The easternmost flap is missing its corrugated aluminum skin. The outer wing walls formed by the portal openings are finished in shingles and capped with vertical boards between the windows. The more or less vertical boards that form the finish of the primary wall surface above the portal extend somewhat past the soffit above the windows. From the inside, this helps strengthen the illusion that the window is a literal opening to the outdoors.

The "cascading rivulet of more-or less horizontal boards" discussed on the east elevation appears here again, on the east edge of the elevation, and directly adjacent to the west is a medium sized, fan shaped array of boards. Starting at about ¼ the way across the width of the elevation, there are a couple of courses of shorter, more or less vertical boards along the top of the house. These begin a gradual transition to the more lively shingled form of the west-facing Vault, and the second tusk, now also visible. [Also reference Photo #0008.]

The boards on this side are otherwise quite orderly by comparison with the rest of the house.

West Elevation [Photo #0009, Going Counter-clockwise]

The west side is one of the more stunning views of the house. Completing the enclosure on the west end of the vault is a large, arched window called the "eye." The vault, with its eye, is straddled by the two decorative tusks while the expressive form of the carport in the background extends out to the south.

The eye, with its large expanse of vision glass, affords a view from the living room on the second floor. From the exterior elevation vantage point, on the south side of the eye, there is a triangular pane of deep red textured glass joined to the vision glass with an aluminum mullion. Though not currently functioning, the red pane was once operable for natural ventilation. The eye is hooded by the vault, shading the glass from the early afternoon sun. The front edge of the hood tapers to a thin profile and is clad in a coursed array of shingles. Below the eye, is a tapered horizontal projection that, together with the vault hood, completes a rim around the eye. Extending from the lower corners of this rim are the two tusks, in the form of downward pointing cones, clad in a combination of shingles and boards. As can be seen more readily in Photos 0008 and 0010, the tusks blend together with the vault, which in turn, blends into the main armature of the house. Historic Figure #4 provides good insight into how this transition was accomplished.

Centered below the eye, the first floor window seen on this elevation serves the master bedroom. Because the vault extends westward beyond the limits of the first floor, the shingle-finished soffit beneath it shades this bedroom window, which is also flanked by angled wing walls, finished in shingles. The soffit and the wing walls together form a deep portal that shades the glass. The wing walls also taper in plan to the north and south of the window opening, blending

them into the main armature of the house. Below the bedroom window, the original ventilation flap remains, though its corrugated aluminum sheathing is missing.

Beyond, and to the south, the metal entrance canopy can be seen again.

Naturally, the windows, especially when viewed from the interior, are the best place to appreciate that the architect has finished the surfaces in the same materials, inside and out. This together with the zero sightline edge details increase the sensation that the interior and exterior spaces flow together. And by pairing the west glazing with the space to end the day with family, the architect shows great sensitivity in the connection between family and nature[4].

Landscaping [Photos #0011 – 0015]

Originally, the house was landscaped "only by grass and native wildflowers."[5] Mary Greene later planted some trees after settling into the house, as she felt the need for more privacy[6]. Subsequently, other trees have volunteered or have been intentionally planted, certainly the opaque curtain of cedars at the perimeter of the property were not part of the original state of the site. Neither of the ponds on the site is original to the project and consequently listed as non-contributing resources. The small pond west of the house has actually caused damage to the ramped canopy plinth and the Historic Structures Report recommends removing at least the small pond.

The origin of the telephone pole stack is unknown, but is not original to the project. The shipping container at the east edge of the lot, near the large pond, is also a later addition to the site and is currently being used for storage. Neither original is the concrete slab the shipping container sits upon. The Fire Pit known, though it has been skillfully crafted of uniformly sized igneous rocks, is listed here as non-contributing because it is not known to have been present during the house's period of significance.

Interior Description [Photos #0016-0024]

From the Entry, all the main areas of the house can be directly accessed – upon entering the house, to the east is the kitchen and adjoining dining area. From there it is possible to continue on through all three bedrooms, arranged in a suite, or returning to the Entry, the Master Bedroom or the pair of children's bedrooms can be accessed directly. Situated between the bedrooms is the sole bathroom in the house, arranged in the "Jack and Jill" style, it is accessible from the Master Bedroom and from the children's bedrooms. The children's bedrooms feature a three-way operable wall that allows privacy, but can be opened to enlarge a shared activity area for the children.

[4]Greene, Herb, *Mind and Image: An Essay on Art and Architecture* (Lexington, University Press of Kentucky, 1976)
[5] Ruggles, Connie. "Life in a Greene House." Sooner Magazine. September 1, 1961
[6] Conversation with Herb Greene

Returning to the Entry, the curved stair with its rebar railing dramatically sweeps up to the second level where the Living Room and Study are located. While these two functions are housed in a single, arc shaped plan, the belly of the curve and built-in storage closets serve to loosely define the areas from one another. While the Study features a thin, triangular east-facing window and a storage space for art supplies, the living area features a large, arched "eye" window, from which the surrounding landscape can be admired from a raised platform. Though missing its padded upholstery, it is large enough for four to five people to gather comfortably. At the lower south side area of this west-facing window is a triangular section of textured red glass. Continuing back to the railing that overlooks the entry, one can continue up a very narrow stair that extends to the roof.

This dramatic stair provides access for opening or closing the roof door, which functions as the exhaust flap for the house's seminal passive cooling system. Naturally, a screen door is included for insect control.

The house's ventilation system is essentially a solar chimney, the vertical metal sweeping up the south wall of the house is allowed to transmit enough of the sun's heat to engage the "stack effect" setting up a convective air path, rising up to exit the screen door on the roof while pulling cooler air in through the ventilation flaps which are found below most of the house's windows.

Alterations

Examining the Prairie House and its surroundings reveals deviations from the original construction plans and subsequent modifications and rehabilitation efforts by new owners. Changes encompass interior materials, detailing, roof replacement, and exterior landscaping, reflecting evolving tastes and needs. Despite various alterations, none have caused irreversible damage or significant endangerment to the house. Noteworthy modifications include changes in flooring, counter materials, a fireplace addition, glass substitution with Plexiglas, and replacing the original roof. The most conspicuous alteration involves the site – the prairie itself has been altered through the introduction of trees, rocks, and water features.

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.
- [x] 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

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1961 – 1968

Significant Dates

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

Cultural Affiliation

Architect/Builder
Herb Greene

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 Prairie House is eligible for the National Register under Criterion C: Architecture. It is significant because it is an iconic embodiment of Organic architecture within the context of the Modern Movement, a testament to Greene's innovative design philosophy. Greene's influence, especially as it is embodied in the Prairie House can be seen on a national level as evidenced in the work of related Organic or "American School" architects such as Mickey Muenig and Bart Prince - and even at an international level, especially with respect to the Hungarian "Living Architecture" movement in which the work of Green and Goff is frequently referenced.[7]

The period from 1961 to 1968 encompasses the time when Greene owned the house and was thus in control of its condition and maintaining the design vision for the property. Subsequent owners made unsympathetic alterations to the house's interior; altered its setting by digging ponds and planting a thick border of trees at the perimeter, and allowed it to fall into disrepair.

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

Background

Norman, Oklahoma is the third most populous city in the state, with a population of 128,026 as of the 2020 census. Established during the Land Run of 1889, Norman was named after Abner Norman, the initial land surveyor, and was incorporated in 1891. By 1902, Norman had developed a downtown district with essential businesses, and its population grew to 3,700 by 1913, aided by the extension of the Oklahoma Railway Company's streetcar line.

Pre-statehood, early city leaders took aim to attract the territory's first institute of higher learning, leaving it to other communities to slug it out over the state capital location. It paid off - the University of Oklahoma, founded in 1890, remains a central institution in Norman, the largest driver of the city's economy. With an enrollment of over 32,000 students, the University of Oklahoma is the state's largest university, imparting a significant higher education presence to the city of Norman.

Roughly coinciding with the construction of the Prairie House, the completion of Interstate 35 in 1959 began to change the complexion of development in Norman, spurring its growth as a bedroom community for Oklahoma City. The population surged from 33,412 in 1960 to 52,117 by the end of the decade. Continued expansion in the 21st century saw the population rise to 128,026 in 2020.

[7] Broi, Vincenzo, "Imre Makovecz: A Natural Architect," *Trieste Contemporanea*, September 1998 https://www.triestecontemporanea.it/BroiE.htm Accessed June 7, 2024

Context and Early History

Situated four miles east of downtown Norman, the site is part of the Cross Timbers ecosystem. This region, which extends through central Oklahoma, is characterized by thick deciduous forest, open woodlands, and areas of prairie, supporting diverse wildlife.[8] The spirit of the prairie remains alive in this rural part of central Oklahoma, surrounded by undeveloped land, ranches and rural housing.

Long before the Prairie House was built here, the land was the traditional home of the Potawatomi-Shawnee, Kiowa, and Kickapoo peoples. Today, 39 tribal nations reside in the state of Oklahoma, a consequence of settler and colonial policies that were designed to assimilate Native people. While there are no known archaeological resources located on the property, the site maintains a geographical connection to the history of Indigenous communities. More research is needed to determine the uses the land may have had before it became the site for the Prairie House.

The Prairie House is connected to its time and place due to the work going on at the nearby University of Oklahoma (OU) College of Architecture. During the 1940-60s, OU had become the center of an Organic design movement[9]. This period of Organic modernism, now referred to as the American School, encompasses the design pedagogy and architecture of Bruce Goff, Herb Greene and other midcentury alumni from the OU School of Architecture.

A contemporary critique of the context and early history includes understanding of Norman's social history: from the Native American histories of the land, the settlement and founding of the City of Norman during the Land Run of 1889, its persistence as a sundown town until 1967, and finally to the deterioration and loss of American School sites within Oklahoma.

Relevant People

Herb Greene (b. 1929), designer of the Prairie House, was an architecture student at Syracuse University when he read about the program at the University of Oklahoma [OU] under the leadership of Bruce Goff (1904-82). Goff and the faculty at OU had developed a curriculum that emphasized individual creativity, organic forms, and experimentation.

Soon thereafter, Greene left Syracuse and moved to Norman, Oklahoma. There he studied under and worked for Goff on some of his masterpieces, including the Bavinger House [1950-55 NRIS

[8] Crosstimbers – Gateway from Forest to Prairie, http://vmpincel.ou.edu/posters/CrossTimbersEcoregion.html#:~:text=The%20Cross%20Timbers%20Ecoregion,open%20woodland%2C%20and%20prairie%20patches. Accessed August 19, 2024 "The woodlands of central Oklahoma are the transition from our eastern forests to the western prairies. These woodlands, known as the Cross Timbers, are a mosaic of thick forest, open woodland, and prairie patches."

[9] Guido, Luca; Pilat, Stephanie; and Person, Angela, Renegades: Bruce Goff and the American School of Architecture, (Norman, University of Oklahoma Press, March 19, 2020)

Ref# 01001354]. While studying at OU, Greene spent the summers of 1950 and 1951 in Los Angeles working for Wright protégé John Lautner. After graduating in 1953, Greene began practice in Houston, first at Joseph Krakower's [1921-86] office, then launching out on his own. In 1957 he returned to the Norman campus as a faculty member and remained until 1964[10]. Though Goff was no longer at the College of Architecture, the "American School" era of free thought and creativity continued under Greene and other like-minded individuals. At the current age of 95, Greene is the only living member of the University of Oklahoma American School faculty.

Greene retained ownership of the house when he and his family moved to Kentucky where he began an appointment at the University of Kentucky College of Architecture. They rented out the house, at one point to a fraternity. But in 1968, the Greenes sold the house, marking the end of its period of significance.

During Greene's appointment at OU, he designed and built the Prairie House with the help of a local carpenter and his students[11]. The project is an early example of a true design-build program. This "American School" notion, in which the designers have direct hands-on involvement with the construction, made it possible to pull off such an unusual project without exhaustive drawings[12]. The house was not inexpensive - it was constructed for about $25,000[13] at a time when the median cost of a house in Oklahoma was $7,900[14].

While famed architectural photographer Julius Shulman (1910-2009)[15] was in Norman photographing Goff's Bavinger House, he heard about Greene's creation and went to see it.

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[10] Greene, Herb, Curriculum Vitae, 2020, https://herbgreene.org/architecture/#tab-id-5 Accessed July 25, 2024

[11] "Skeleton of Christmas Future." The Norman Transcript. Norman. July 10, 1960. (Newspapers.com)

[12] Guido, Luca; Pilat, Stephanie; and Person, Angela, *Renegades: Bruce Goff and the American School of Architecture*, (Norman, University of Oklahoma Press, March 19, 2020) pp.86-87 "The Bavinger House was an experiment in architecture beyond the box. The project also provided an opportunity to involve some students in professional practice. For instance, Herb Greene, the creator of the Joyce Residence in Snyder, Oklahoma, and one of the most important professors at the OU School of Architecture after Goff's departure from Norman, drew many sketches of this house during his time as a student at the school (figure 3.22). These kinds of experiences were common for Goff's students. However, in the Bavinger House, Goff experimented more importantly with Wright's advocacy of "learning by doing." Goff, and the students of the School of Architecture all participated in the building process.

At the beginning of the 1960s, Greene embraced a similar approach in his famous Prairie House."

[13] "New Homes Wacky and Staid." Life Magazine. November 24, 1961

[14] United States Census https://www2.census.gov/programs-surveys/decennial/tables/time-series/coh-values/values-unadj.txt Accessed June 7, 2024

[15] "About Julius Shulman." *Julius Shulman: The Man Who Captured the World*. Accessed August 30, 2024. https://juliusshulman.org/about-julius/.

Shulman ended up staying with the Greenes for three days, sleeping on the window lounge's upholstered platform in the Living Room and photographing the house. Shulman showed the photos to his contact at Life magazine, and the house was published there in 1961[16].

Architectural Significance

The Prairie House is more than a sculptural object installed on a vast native field; it assumes a deliberate form and orientation in harmony with the sun and prevailing winds. The use of glass is judicious, and an architecturally integrated natural ventilation concept is beautifully composed amidst the other biomorphic components of the structure.

Metal and glass elements of the exterior are in fair condition and retain a very high level of integrity. The exterior wood elements are in poor condition, yet much of it retains the integrity needed to serve as patterns for replacement boards. With 3D scans of the building, a trove of historic photographs, and analog tools, enough information exists to reconstruct cladding to a very high level of accuracy. Fortunately, the robust layer of roll roofing beneath the wood has prevented any serious water intrusion, leaving the interior remarkably intact.

Though the overall condition of the interior is fair, this largely due to missing floor finishes and the need for minor repairs throughout the house. Though some modifications have been made to the house, none of it is major or detracts from the original design intent. Because of the wealth of documentation for this project, replication of original features can be accomplished at a very high level of accuracy.

Eligible for listing on the National Register under Criterion C, Architecture, the Prairie House is an excellent example of Organic Architecture. Moreover, it embodies a historical lineage of the American School of Architecture which emerged from the University of Oklahoma in the 1950s and 60s. The cultural importance of the structure to Norman, OK, and abroad, inspires a current day fascination with Greene. His ties to Bruce Goff, Frank Lloyd Wright and John Lautner amplify recognition of the house as an iconic work, which has sparked curiosity and imaginations internationally since the 1960s.

The home, and Greene's legacy as an educator, architect, writer, and artist, are not only significant to OU and the history of Organic design[17], but also to architectural pedagogy on an

[16] Belogolovsky, Vladimir, "American architect Herb Greene on his Prairie House, envisioned as a bird taking off." *Stir World*, January 19, 2021 "Shortly after the house was finished, Julius Shulman came because he was in the area to photograph Goff's famous Bavinger House (1950). Students told him about my house. He came and was so impressed that he ended up staying for three days with us. Days later he took the photos to Life Magazine where they appeared in their next issue."
https://www.stirworld.com/think-columns-american-architect-herb-greene-on-his-prairie-house-envisioned-as-a-bird-taking-off Accessed June 4, 2024

[17] Moore, Rowan, "Interview Herb Greene: 'I wanted it to look like it really came from Oklahoma." The Guardian, February 29, 2020 https://www.theguardian.com/artanddesign/2020/feb/29/herb-greene-architect-prairie-chicken-house-oklahoma-renegades-bruce-goff-american-school Accessed June 4, 2024 "Whatever his place in the unfolding

international scale. The Prairie House was profiled in the exhibition catalog and installation, "Renegades: Bruce Goff and the American School of Architecture," at the Fred Jones Jr, Museum of Art and the coinciding OU history of architecture curriculum. The unique structure and visionary design philosophy of the house serves as a source of inspiration across disciplines and remains relevant to design research and studio programs[18].

The principles commonly seen in Organic works of architecture include that the buildings are "of" their sites; and the use of natural forms and materials. Frank Lloyd Wright, considered the founder of the Organic Style, occasionally experimented with passive design, and later adherents to the Organic Style have normalized passive and sustainable design as part of the style.[19]

The Prairie House employs a material palette consistent with its rural setting, configuring these humble materials into sensitive, architecturally effective details. The window details blur the distinction between indoors and outdoors. They are presented as portals, with the cedar finish visually extending through the glass from inside to outside. Areas of glass are thus treated as voids, with no visible frame or mullions to suggest any kind of barrier between inside and out, creating an effective illusion that there is no glass present. Similarly, the paving treatment at the entrance canopy - granite stones set in concrete - continues its way into the entry room. So does the corrugated aluminum, finishing the interior surfaces that correspond to exterior metal surfaces. Perhaps most notably, the dedication to cedar cladding is unmatched, making its way indoors to clad every wall and ceiling surface that is not metal or glass. Even the millwork is cedar, making the kitchen cabinets, for example, blend in with the walls.

The Prairie House hits all the important Organic Architecture notes, but there's more: Professor Greene's work informs and exemplifies the design philosophy taking shape at the University of

history of architecture, Greene is a singular soul, a rare combination of creative courage and intellectual reflection. Younger architects have yet to find all the answers to questions about environmental design and the relation of buildings to the people who use them. Despite Greene's modesty, his projects still have plenty to teach."

[18] Heathcote, Edwin, "How Two Unusual Prairie Homes Put Oklahoma on Architecture Map." Financial Times. September 13, 2013, https://www.ft.com/content/3b809740-1612-11e3-856f-00144feabdc0 Accessed June 4, 2024 "This [Prairie House] was, for a time, a hugely influential house that sparked off ideas, from Hungary's Imre Makovecz to, arguably, some of Frank Gehry's rough and ready West Coast sculptural early works.

[19] Virginia Savage McAlester, "Organic Houses," in A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture (New York: Alfred A. Knopf, 2015), 656-660. "Organic architecture is based on the coalescence of the built environment with nature, allowing the design to respond to the natural environment rather than impose on it. While other modern movements more often championed straight lines and orthogonal designs, Organic modernism favored natural shapes and interesting geometries… [Wright's] homes showcased natural construction materials and utilized solar heating… Organic modernism of the 1960s also appropriately reflected the ideals of the environmentalist movement. Adapting a house specifically to its site allowed full use of passive solar building design. While design was still meant to reflect the natural setting, eco-friendly elements were an ideal addition. This further development of Organic architecture was also characterized by more free-form designs. Some were still inspired by the landscape, others by various organic shapes found in leaves, shells, flowers, and fauna."

Oklahoma College of Architecture during the 1950's and 60's. At that time, OU was a center for Organic design with praise from such sources as Frank Lloyd Wright and Eric Mendelsohn.[20] At OU, a permutation of Organic Architecture had become something unique to mid-century Oklahoma: The American School. Emerging scholarship about the American School identifies three main principles which are its hallmarks: the works are contextual - specific to their sites; feature experimental solutions; and exhibit resourcefulness. Further, many of the masterworks of the American School were delivered through a true design-build strategy.

Beginning with the topic of site specificity, the Prairie House is not just an object in a field, instead, it engages with the context thoughtfully and poetically. With its rural palette of materials and biomorphic form, the structure makes its home on the prairie. At first, both the prairie and the house appear wild and unkempt, but upon closer inspection, both are operating systematically with synergies, supporting life through relationships with natural forces. The basic "vesica piscis" or leaf shaped plan quite intentionally captures the prevailing southern breezes for natural ventilation, while choking down the east and west exposure to minimize heat gain.

Greene fearlessly incorporated experimental solutions into the design of the Prairie House. Long before the popularity of rainscreen design, he covered his house with roll roofing - primarily to have sculptural freedom with the cedar architectural surfaces, As preservation measures begin, there is evidence that "nailers" were used behind the cladding, creating a prototypical back-ventilated rainscreen – at least in some areas. More research is necessary to understand Greene's full technical intent for this detailing, but based on his understanding of passive systems seen elsewhere in the house, it's not hard to imagine that he at least understood that these façade details had the capacity to keep the wood dry and the house cooler. Once inside the house, a second experimental undertaking presents itself. The entry room, arguably the most dramatic moment of the interior, features a stair that connects the main floors and the roof. At this moment you are inside of a solar chimney – one that is fully integrated into the architecture. A solar chimney works by allowing the sun to heat up a shaft [chimney], causing the air to rise. This creates suction in the building, creating airflow where there would otherwise be none. In the case of the Prairie House, the triple height entry space is the "chimney," having screen door openings at the top and bottom to supply cool air and exhaust warm air. All the windows throughout the house work in concert with what is happening at the chimney, as they each incorporate operable flaps to supplement the air supply. With the exception of the "eye" window, which features an operable flap of red textured glass, all the air flaps have an exterior finish of corrugated aluminum, just like the south facing surface of the entrance canopy/solar chimney. More research is needed to understand whether this was in effort for the flaps to be intuitively

[20] David DeLong, Bruce Goff: Toward Absolute Architecture (New York: Monacelli Press, 1995), 88. "Wright and Mendelsohn were among several distinguished visitors who lectured at the university. Mendelsohn wrote to his wife, "Bruce's school is excellent and far superior to Berkeley. Very deeply involved in 'elastic structures' and full of remarkable young people. Although it is far from the main currents of this country, one has the feeling of being at the heart of the pulsating field of force in a new epoch." Even Wright, in a somewhat begrudging tone, admitted admiration for what Goff was doing: "I myself (once upon a time, long ago) believed the function of a university to be to awaken the sleepers, and the architectural department of the University of Oklahoma has encouraged that belief by its teaching."

understood as part of the natural ventilation system, or a material choice based on other motives. Also experimental in nature is the use of "continuous space" of the floor plan – something Goff experimented with at the Bavinger House [1950-55, NRIS Ref# 01001354]. Greene arranged the bedrooms as a suite of rooms that can be traversed to gather up the family and get ready for the morning, yet an alternate circulation route connects each bedroom individually to the entry room. A particularly clever solution for the two children's rooms employs three operable walls which allow each child independent access to the bathroom, and the ability to combine their bedrooms into one shared activity area.

The boom-and-bust cycles in Oklahoma's economic DNA has fostered a do-it-yourself, risk-taking pioneer spirit. This same spirit arguably drove the evolution of Organic Architecture into the American School under the leadership of Goff and Greene at the University of Oklahoma. This is particularly evident in the design-build project delivery method used at Goff's Bavinger House and Greene's Prairie House. Students worked alongside their professor and a local carpenter, building the Prairie House. They solved problems on site and strayed from the plans at times. As early examples of design-build programs, these projects enriched individual creativity through direct, hands-on involvement in architecture.

The Prairie House exemplifies the characteristics of the Organic Style and more specifically the American School. Goff and Greene's experimental, resourceful, and contextual approach drew from diverse interdisciplinary influences such as visual arts, music, dance, literature, regional history, culture, and philosophical traditions. As a result, the Prairie House stands as a testament to an overlooked chapter of Modern architecture.

The **r**esourcefulness of the project can be seen through the use of off-the-shelf materials, readily available at the lumber yard: two-by wood for the framing, one-by boards for wall diaphragm and sheathing, roll roofing as the drainage layer and weathering barrier and one-by rough cedar boards and shingles as a secondary weathering layer and architectural surface. The stair rails are built of rebar – which would've been available at the lumber yard, as would the corrugated aluminum barn siding. Moreover, the Prairie House was resourceful as a proving grounds for Green's concurrent and future projects. For example, the use of cedar shingles and rough sawn boards is seen again at the Joyce House [1960, NRIS Ref# 11000338] and the Cunningham House [1962, eligible for the register]. In the latter, a more refined version of the Prairie House stair rail appears, this time in bent steel rod instead of rebar.

There are other observations that can be made about the architectural excellence of the Prairie House that are beyond the hallmarks of the Organic Style or the American School. For example, protecting and supporting the family unit is a theme seen in Wright's residential work, and Greene makes his own effort with this in a much different way. Generous space for the family takes precedence over space for individuals. And while privacy is not forgotten, the house rewards the children for playing together through the ability to transform their individual rooms into one larger room. As mentioned above, the suite of bedrooms is the innovation here.

Greene's residence, which also housed his painting/design studio, drew widespread acclaim after Julius Shulman, "The recorder of American Modernism," published photographs of the home in the 1961 issue of Life magazine. Some consider the Prairie House one of the most coherent embodiments of the Organic architecture exemplified by Bruce Goff and his followers[21].

When Greene embarked on the Prairie House design, he intended to "build something that would be poetic at the time. A poetic house out on the prairie." The Prairie House design manifested in an unprecedented spatial configuration and imagery. Remarkable in 1960, and without antecedent, the building stands as a unique expression of a particular "time, place and circumstance." Greene later wrote, "I wanted to create the impression that the diversities of experience gathered under the symbols of roof, shelter, coat, creature and futurist object are seen as details actively entering into a realization of 'house' during an act of consciousness." The design relates the architect's poetic rendering of many meanings and fringe connotations simultaneously. Greene's unique take on the then-emerging American School philosophy is one in which architectural form can express feeling, cultural memory, regional history, and a relationship to the surrounding environment through metaphor and symbol.

A testament to the principles of Organic Architecture and the American School, the Prairie House embodies a harmonious blend of form, function, and environment. Its thoughtful engagement with the surrounding prairie, innovative use of natural materials, and integration of experimental design solutions underscore its architectural significance. The house not only reflects the pioneering spirit of Oklahoma's landscape but also serves as a lasting legacy of Herb Greene's vision and the pedagogical influence of the University of Oklahoma during a formative period in architectural history. One of only a few remaining works in Norman from this significant era in Oklahoma history, it continues to inspire and challenge our understanding of modern architecture. The Prairie House deserves recognition as a pivotal piece of the mid-century architectural canon.

Conclusion

Built in 1961 and eligible for listing on the National Register under Criterion C, Architecture, the Prairie House is an exemplary work of Organic Architecture - arguably the best remaining in Norman, and perhaps the entire state of Oklahoma. It boasts an international influence and status unmatched even by the few remaining Bruce Goff works in Norman. The sensitivity to the site, resourcefulness of material palette, and experimental approach to natural systems and plan-form are unmatched in the region. These features, combined with the hands-on construction method,[22]

[21] Ryerson and Burnham Archives, Ryerson and Burnham Libraries,
The Art Institute of Chicago, Herb Greene Papers, 1956-2009, Accession Number: 2009.3, "Biographical Sketch"
[22] Rieger Andy, "The Modernist House on the Prairie," Sooner Magazine, Summer 2017
https://soonermag.oufoundation.org/stories/the-modernist-house-on-the-prairie Accessed June 4, 2024

make it a quintessential example of the American School – that brand of Organic Architecture fused with the Oklahoma pioneer spirit[23]. The rich history and archival materials associated with the Prairie House , now in the University's collection, will be a source of interest and research for many who follow.

Greene's architectural vision, rooted in Goff's Organic design principles, sought to synthesize various arts[24] and respond to the elements of "people, place, time, materials, and spirit."[25] The sensitive detailing found throughout the house speaks of his connections to Goff, Lautner, and consequently, Wright. His non-conformist approach to architecture posed thought-provoking inquiries, ultimately leading him to conceive the Prairie House: a wild beast of a structure that dances with the sun, breathes with the wind and stands on the vast prairie landscape as a testament to an overlooked chapter of Modern architecture[26]. - a manifestation of space and form unimaginable in the 1960s.

He built the Prairie House with many student helpers. Greene stressed the words he remembers from Goff: "Seek your own individuality. Refresh yourself each time you do something." Greene hopes students feel the warmth and texture of the Prairie House and find their own creative niche when they visit the structure."

[23] Guido, Luca; Pilat, Stephanie; and Person, Angela, Renegades: Bruce Goff and the American School of Architecture, (Norman, University of Oklahoma Press, March 19, 2020) p.208
"While the designs of the American School may lack a consistent formal vocabulary, they do share some key characteristics: experimental form, material resourcefulness, and a contextual approach."

[24] 27 Maschaykh, Ulduz_"Book Review- Generations: Six Decades of the Art and Architecture of Herb Greene." Spacing, September 27, 2016 https://spacing.ca/vancouver/2016/09/27/book-review-generations-six-decades-art-architecture-herb-green/ Accessed June 4, 2024
"In his latest publication—Generations: Six Decades of Art-Making by Herb Greene—Greene shares the results of his six-decade-long research on the interface of art history, philosophy, cognitive research, neuroscience and the philosophical views of Alfred North Whitehead."

[25] Moore, Rowan, "Interview Herb Greene: 'I wanted it to look like it really came from Oklahoma." The Guardian, February 29, 2020 https://www.theguardian.com/artanddesign/2020/feb/29/herb-greene-architect-prairie-chicken-house-oklahoma-renegades-bruce-goff-american-school Accessed June 4, 2024 "You can't talk to Greene, or about him, without also talking about the dazzlingly original Bruce Goff, an omnivore of crosscultural inspirations – he loved Gaudí, Debussy, Japanese prints, Balinese music – a man who could collage boulders and oil rig parts into architecture that felt both archaic and futuristic. From 1943 to 55, Goff ran the School of Architecture at the University of Oklahoma, in accordance with his belief that "education should be a matter of bringing something creative and individual out of the student". He also wanted to draw on American sources – the landscape, Native American art, the pioneer spirit – more than imitate European models. [...] Greene, like Goff, cross-fertilises architecture with other art forms. Paintings – in which he likes to riff on a detail from (for example) Vermeer or Cartier-Bresson – have long been central to his work. He also learned from Goff the idea of taking individual clients' "existential qualities" and making them "into a meaningful composition of architecture". "

[26] Heathcote, Edwin, "How Two Unusual Prairie Homes Put Oklahoma on Architecture Map." Financial Times. September 13, 2013, https://www.ft.com/content/3b809740-1612-11e3-856f-00144feabdc0 Accessed June 4, 2024
"It might be difficult to imagine Oklahoma as the centre of an architectural avant-garde yet its vast prairies and tradition of nonconformity, self-reliance and bloody-mindedness made it the perfect place for a postwar architectural counter-culture. For a couple of decades, this made it the centre of some of the strangest, most unfashionable and, I think, most under-appreciated moments in modernism.

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Previous documentation on file (NPS):

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

Primary location of additional data:

__X_ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
__X_ University
__X_ Other
Name of repository: Prairie School Preservation Society archive

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 3.62 MOL [Cleveland County Assessor]

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: -97.371057 Longitude: 35.224758

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

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

26-9-2W 3.616 AC PRT SE/4 BEG NE/C S350' W450' N350' E450' POB

Boundary Justification (Explain why the boundaries were selected.)

The boundaries include all the land historically associated with the Prairie House.

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11. Form Prepared By

name/title: Michael Hoffner, AIA, Architect; on behalf of
organization: Prairie House Preservation Society
street & number: 235 Edgemere CT
city or town: Oklahoma City state: OK zip code: 73118
e-mail michael@hoffnerdesignstudio.com
telephone: 405 625 2131
date: June 10, 2024

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.)

Photographs

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

Photo Log

Name of Property: Prairie House

City or Vicinity: Norman

County: Cleveland County State: Oklahoma

Photographer: Michael Hoffner, AIA

Date Photographed: May 28, 2024

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

Number	Subject	Direction
0001	Context view along 48th, peeking into site	Northwest
0002	View at driveway, approaching house	West
0003	South facing elevation.	North
0004	South facing elevation [Left], east facing elevation [Right].	Northwest
0005	East facing elevation.	West
0006	East facing elevation [Left] and north facing elevation [Right].	Southwest
0007	North facing elevation.	South

0008	North facing elevation [Left], west facing elevation [Right]	Southeast
0009	West facing elevation.	East
0010	West facing elevation [Left], south facing elevation [Right]	Northeast
0011	Location of non-extant historic wood shroud at extant historic propane tank.	North
0012	Non-historic Small Pond	Northeast
0013	Non-historic Large Pond	Northeast
0014	Power pole stack	Northwest
0015	Shipping container on concrete slab.	Northeast
0016	Interior View from Entry Looking up the Stair	West
0017	Interior View from Second Level Looking up Roof Stair	East
0018	Interior View from Second Floor Looking at Solar Chimney	South
0019	Interior View from Roof Stair Looking at Roof Screen Door	East
0020	Interior View from Second Level Looking at Living Room	West
0021	Kitchen Looking from Family Room	South
0022	Kitchen Looking from Family Room	South
0023	Bedroom Looking at Closet	East
0024	Between Bedrooms Looking at 3-Way Folding Doors	South

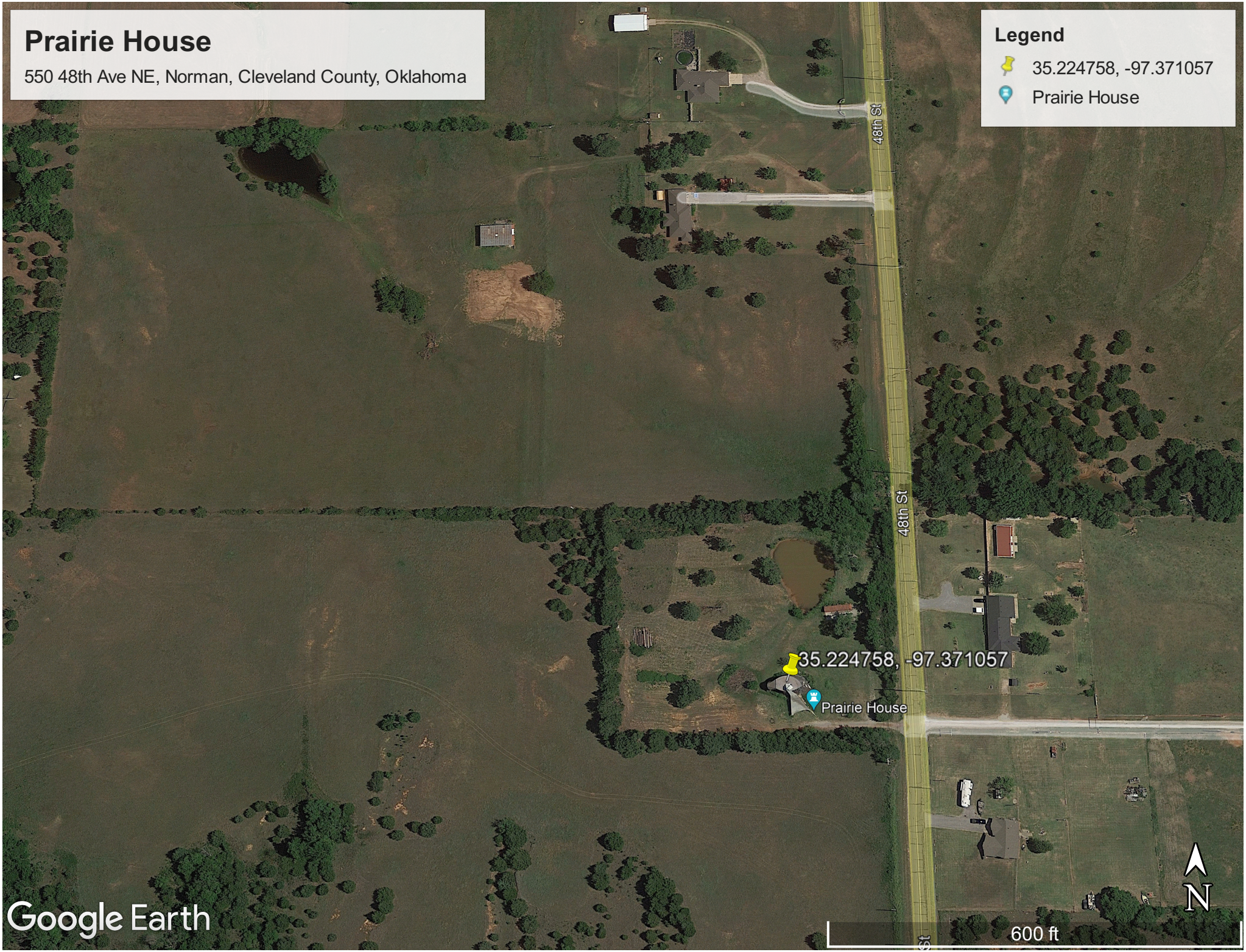
Prairie House | Cleveland County, OK

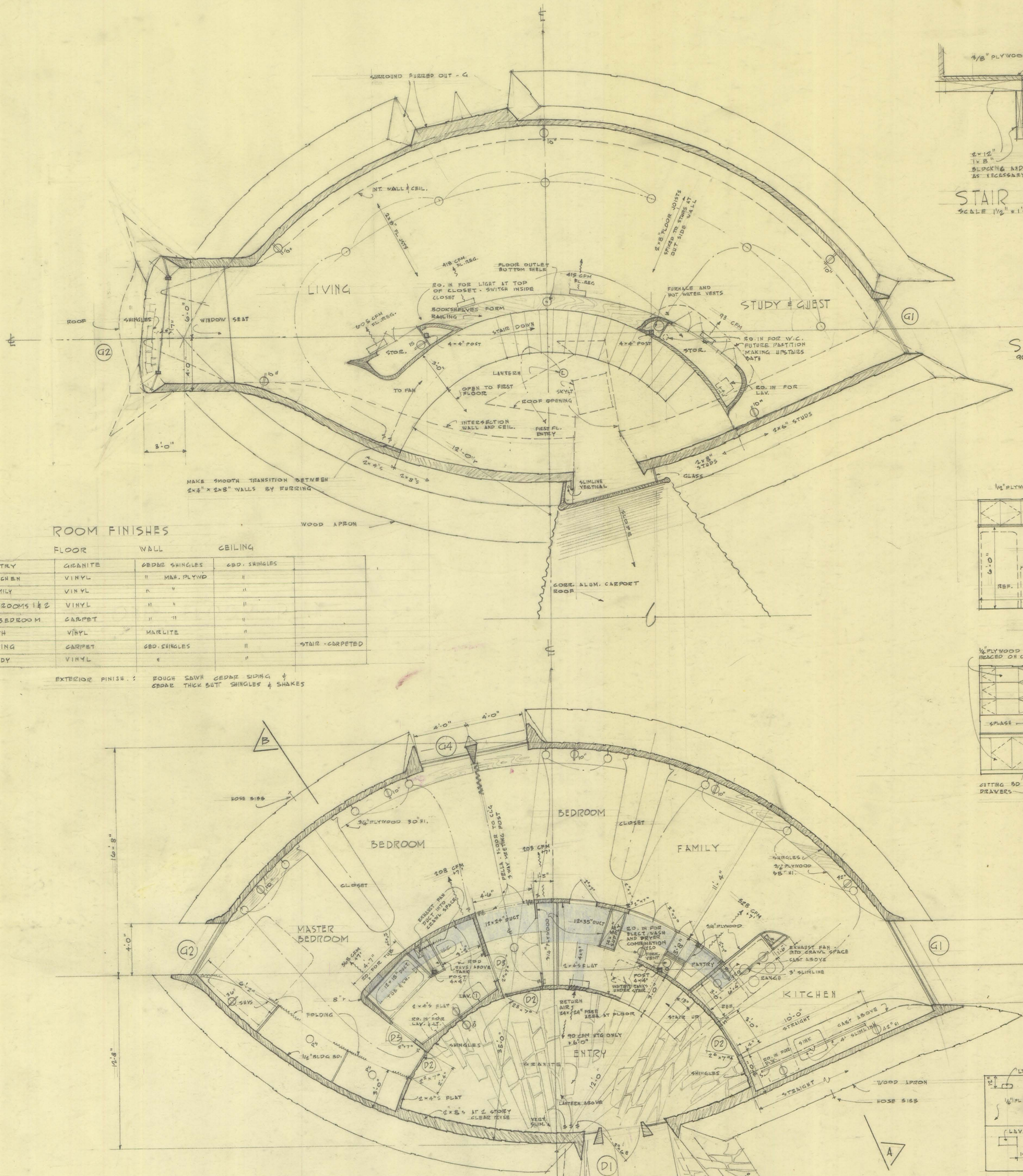
Name of Property | County and State

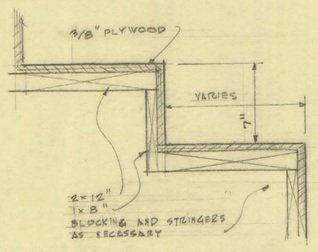
Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.
Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

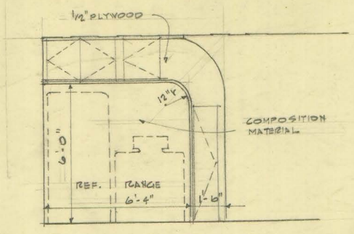

Prairie House
550 48th Ave NE, Norman, Cleveland County, Oklahoma
Legend
35.224758, -97.371057
Prairie House
48th St
48th St
35.224758, -97.371057
Prairie House
Google Earth
600 ft
N



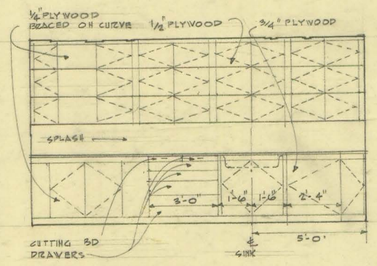


STAIR CONST.
SCALE 1½" = 1'-0"

SECOND FLOOR
900 SQ FT.



ELEV. b

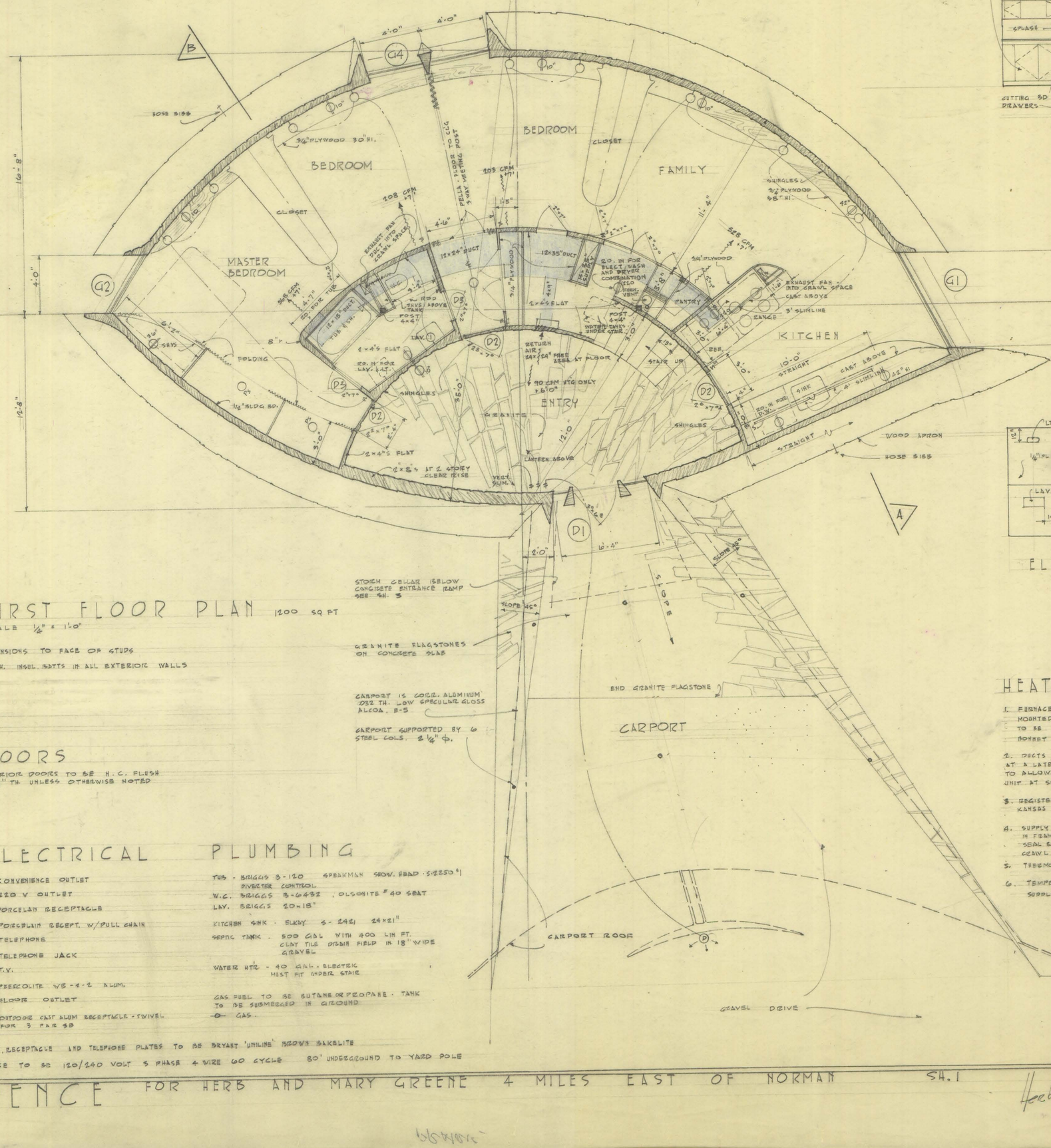


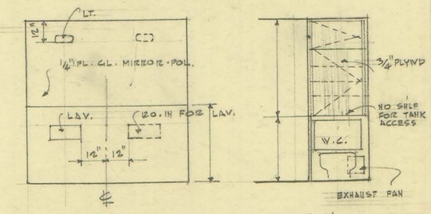
ELEV. a
SCALE 1/8" = 1'-0"

ROOM FINISHES

	FLOOR	WALL	CEILING	
ENTRY	GRANITE	CEDAR SHINGLES	CED. SHINGLES	
KITCHEN	VINYL	" MAH. PLYWD	"	
FAMILY	VINYL	" "	"	
BEDROOMS 1 & 2	VINYL	" "	"	
M. BEDROOM	CARPET	" "	"	
BATH	VINYL	MARLITE	"	
LIVING	CARPET	CED. SHINGLES	"	STAIR - CARPETED
STUDY	VINYL	"	"	

EXTERIOR FINISH: ROUGH SAWN CEDAR SIDING & CEDAR THICK BUTT SHINGLES & SHAKES





ELEV c ELEV. d

FIRST FLOOR PLAN 1200 SQ FT

SCALE 1/4" = 1'-0"

NOTES: DIMENSIONS TO FACE OF STUDS
2" TH. INSUL. BATTS IN ALL EXTERIOR WALLS

DOORS

INTERIOR DOORS TO BE H. C. FLUSH 1 3/8" TH. UNLESS OTHERWISE NOTED

HEATING & COOLING

1. FURNACE TO BE HORIZONTAL FORCED AIR MOUNTED IN CRAWL SPACE UNDER HOUSE. CAPACITY TO BE 90,000 TO 100,000 BTU INPUT AT BONNET
2. DUCTS ARE SIZED FOR COOLING TO BE ADDED AT A LATER DATE. FURNACE MUST BE PLACED TO ALLOW FOR FUTURE INSTALLATION OF 5 TON UNIT AT SUPPLY AND RETURN DUCTS, IN CRAWL SPACE
3. REGISTERS AND GRILLES TO BE BY A-J. MFG CO. KANSAS CITY, MO. PRIME CT. FINISH.
4. SUPPLY DUCTS TO BE INSULATED WITH 3/4" FIBERGLAS IN FRAME WALLS - CLG'S. - 2" MICROLITE W/VAPOR SEAL BARRIER, TAPED AT JOINTS FOR DUCTS IN CRAWL SPACE
5. THERMOSTAT, MINNEAPOLIS HONEYWELL OR EQUIV.
6. TEMPERATURE REQ. WINTER — OUTDOOR D.B. 0° INDOOR D.B. 77° SUPPLY AIR - 115°

ELECTRICAL

- CONVENIENCE OUTLET
- 220 V OUTLET
- PORCELAIN RECEPTACLE
- PORCELAIN RECEPT. W/PULL CHAIN
- TELEPHONE
- TELEPHONE JACK
- T.V.
- PEERCOLITE VS-4-2 ALUM.
- FLOOR OUTLET
- OUTDOOR CAST ALUM RECEPTACLE - SWIVEL FOR 3 PRONG SB

SWITCH, RECEPTACLE AND TELEPHONE PLATES TO BE BRYANT 'UNILINE' BROWN BAKELITE

SERVICE TO BE 120/240 VOLT 3 PHASE 4 WIRE 60 CYCLE 80' UNDERGROUND TO YARD POLE

PLUMBING

TUB - BRIGGS B-120 SPEAKMAN SHOW. HEAD - S-2250 #1 DIVERTER CONTROL

W.C. BRIGGS B-6432, OLSONITE #40 SEAT

LAV. BRIGGS 20x18"

KITCHEN SINK - ELKAY S-2421 24x21"

SEPTIC TANK - 500 GAL WITH 400 LIN FT. CLAY TILE DRAIN FIELD IN 18" WIDE GRAVEL

WATER HTR - 40 GAL - ELECTRIC MUST FIT UNDER STAIR

GAS FUEL TO BE BUTANE OR PROPANE - TANK TO BE SUBMERGED IN GROUND

— G — GAS.

RESIDENCE FOR HERB AND MARY GREENE 4 MILES EAST OF NORMAN

SH. 1

Herb Greene, Architect 2/21/60