

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: Rock House

Other names/site number: Red Rock House; Rock Castle, Frank and Lillian Primm House; Uhland Residence

Name of related multiple property listing: N/A

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

2. Location

Street & number: 20000 NE 23rd Street

City or town: Harrah State: OK County: Oklahoma County

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

<table style="width: 100%; border: none;"> <tr> <td style="width: 70%;">Signature of certifying official/Title:</td> <td style="width: 30%;">Date</td> </tr> </table>	Signature of certifying official/Title:	Date
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.		
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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

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)

Contributing	Noncontributing	
<u>2</u>	_____	buildings
<u>1</u>	_____	sites
<u>2</u>	<u>1</u>	structures
_____	<u>1</u>	objects
<u>5</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

LANDSCAPE/garden

Current Functions

(Enter categories from instructions.)

VACANT

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS: Tudor Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and non-contributing 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:

The Rock House was designed and built by owner Frank Primm for himself and his wife Lillian. The home stands out for its historic integrity, distinctive design, and workmanship. The home is a hyper-localized adaptation of the 20th century Tudor Revival style. Situated in a low-density, mixed-use neighborhood in Harrah, Oklahoma, the property features several harmoniously developed contributing resources. These include the Rock House itself, the Site, a Garage Apartment, Lake, and Rock Garden. Non-contributing elements include a replacement Windmill and the Uhland Monument.

Site development and the construction of the Garage Apartment began in 1930, with the house itself starting in 1939 and completed in 1942.¹ The home's construction features a load-bearing stone basement, wood framing faced with a thick layer of stone [Historic Photo #4], and exterior load-bearing stone details that resemble buttresses. The roof, initially clad with wood shingles, was later replaced with granule-coated metal singles, and is supported by wooden rafters. Although the overall form of the home closely resembles the Tudor style, its exterior is made of uncoursed, uncut stone from the foundation to the roofline – a unique feature for both the surrounding context and style of home.² Inside, the house retains numerous original finishes and features, such as the stone floor, stone hearth, and solid pine wall and ceiling paneling, all carefully preserved to maintain its original character.

Eligible for nomination to the National Register under Criterion C, the Rock House is a unique resource distinguished by its design and workmanship. It stands as a singular example of a

¹ Rucker, Tom. "A Dream in Rocks." The Daily Oklahoman, January 28, 1940.

² McAlester, Virginia, et al. A Field Guide to American Houses: The Definitive Guide to Identifying and Understanding America's Domestic Architecture. Alfred A. Knopf, 2005

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single-family dwelling that not only exhibits the owner's story, but also a personal adaptation of the 20th-century Tudor revival style.

Narrative Description

Site and Setting

The Rock House is located at the southeast corner of NE 23rd Street and Dobbs Road in Harrah, Oklahoma. NE 23rd Street runs east to west, while Dobbs Road follows a north-south direction. Harrah is a town of 6,245 people and approximately 23 miles east of Oklahoma City.³ The surrounding area is best described as low density with some modest single-family dwellings and some commercial businesses scattered between expanses of field, farm, and ranch land. A new housing development has begun construction to the south of the site. The house is just over one mile from the Oklahoma Gas and Electric power plant where the owner and builder of the Rock House worked as a switchboard operator.⁴

The site encompasses approximately 1.78 acres and is on unplatted land.⁵ There are several resources located within the property. The resources are as follows: two (2) contributing buildings (The Rock House itself and the original Garage Apartment), Two (2) contributing structures (the Lake and the Rock Garden) one (1) non-contributing structure (a replica of the site's original Windmill), and one (1) non-contributing object (Uhland Monument).

The Rock House is located on the west portion of the lot and is set back approximately 100 feet south from NE 23rd Street and 60 feet east of Dobbs Road. A driveway extends south from 23rd Street about 3/4ths the length of the property and turns back on itself forming a loop. A non-extant pool was once located in the center of the loop. [Historic photo #001]. Located at the southern end of the property is a small Garage Apartment. Frank Primm built the Garage Apartment shortly after acquiring the land in 1930.⁶ It served as a temporary home for his family while he constructed the Rock House. The site has been meticulously landscaped and terraformed. On the south and west edges of the site, two berms were built up and lined with cedar trees. About 40% of the lot east of the house consists of the Lake and Rock Garden— which were also designed and built by Primm.

A non-contributing monument to the late Earl "Doc" Uhland is located at the west fence line about 87 feet south of 23rd Street. In the southeast quadrant of the property, delineated by a stone retaining wall, a replica Windmill takes the place of the original.

The Rock House. Contributing Building. 1939 - 1942

³ "United States Census Bureau. 'U.S. Census Bureau QuickFacts: Harrah city, Oklahoma.' Accessed November 2, 2023. <https://www.census.gov/quickfacts/fact/table/harrahcityoklahoma/PST045222>."

⁴ Rucker, Tom. "A Dream in Rocks." The Daily Oklahoman, January 28, 1940.

⁵ "Oklahoma County Assessor. 'Real Property Display.' Last modified June 21, 2023. <https://docs.oklahomacounty.org/AssessorWP5/AN-R.asp?PropertyID=92541>."

⁶ Rucker, Tom. "A Dream in Rocks." The Daily Oklahoman, January 28, 1940.

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General Building Description (Photo #001)

The Rock House, measuring 2,544 square feet – not including 538 s.f. of foyer area or 1,812 s.f. of basement – is 1½ stories tall and features a full basement that encompasses the entire footprint of the home and a partially finished attic that is topped with a high-pitched, cross gabled roof.⁷

The footprint resembles a square with smaller projections on the east and west faces used for entrance foyers. The east foyer is the main entrance of the Rock House, positioned to emphasize an inward focus to the site, rather than addressing the street. The primary, east-facing façade is symmetrically organized with a gabled entry centered on the elevation, featuring one small window above the entrance and a window flanking each side on the first and second floors, as well as the attic above. While not intentionally built to the Tudor style, the home does have many formal features consistent with that style: battered walls, cross-gabled roof and the asymmetric balance of the north elevation. Even the rustic materiality of the walls is consistent with manifestations of the Tudor style in this region. However, the styling and resourcefulness of the uncoursed, uncut stone from foundation to roofline is what makes this home stand out, moreover the consistency of that materiality throughout the site and other contributing structures is a uniquely defining feature.

The basic form of the house is a square with projections at entrances, hearth, and kitchen. The exterior wall material is primarily fieldstone. Flagstone surrounds the windows, the windows themselves are primarily 1/1 double hung painted wood with aluminum storm windows. The exterior doors are painted wood batten style.

The roof shape is cross-gabled, with the main volume enclosing the space of the ½ second story and attic. The west foyer is a secondary entrance that accesses the kitchen and has a floor hatch to the basement. A larger cross gable on the south side opens up second floor space for a bathroom. Lower roofs are scaled to enclose the foyers, hearth, and kitchen projections. The roof at the kitchen projection is a partial octagonal hipped roof. The original wood shingle roof that can be seen in the historic photos has been changed to a granule-coated metal shingle roof. These shingles are shaped and scaled to resemble terra-cotta tiles and are of a neutral green color. Consistent with the Tudor Style, there are no overhangs - the roof edges project approximately 4” beyond the face of the wall, resulting in minimal soffits, finished in dark brown paint. The roof edges are thin 1x wood fascia boards with standard wood ogee trim at the top edge. There is a scroll saw detail that joins the roof rake edge with the eaves edge. Other than that, the roof is unadorned, giving deference to the walls as the key element of interest.

The East Elevation of the Rock House serves as the main façade and primary entrance. Its design features a dominant east-west oriented gable-end volume. A smaller and lower gable-end volume

⁷ "Oklahoma County Assessor. 'Real Property Display.' Last modified June 21, 2023. [https://docs.oklahomacounty.org/AssessorWP5/AN-R.asp?PropertyID=92541.](https://docs.oklahomacounty.org/AssessorWP5/AN-R.asp?PropertyID=92541)"

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brings down the scale for the entrance foyer projection. The entrance projection is centered on the east elevation, and projects about 10 feet from the east facade and consists of a batten style door that was often seen on Tudor Style houses. The door is centered on the projection and is surrounded by large, smooth stones to accentuate the entrance. Directly above the door is a decorative stone piece that resembles a bell and extends away from the wall face. Directly above the bell is a small, square fixed window. A patio, whose stone sidewalls align with the entrance projection, extends approximately 10 feet east from the entrance face. There are three low steps that are the full-width between the patio sidewalls. These low, side walls consist of uncoursed, rough-cut stone and frame the patio's north and south edges. On the main face, windows are symmetrically arranged with a 1/1 double hung window at the first floor on each side of the entrance projection, two 1/1 double hung windows at the second floor that flank the gable of the entrance projection, and two small, fixed windows at the attic level that are centered at the top of the main east elevation gable. Below each of the two first story windows, is a horizontally oriented, rectangular, fixed window that sheds light into the basement. (The basement window directly north of the entrance is nonextant and the opening is protected by a wood cover. The basement windows are highlighted by a smooth stone lintel. All windows on the first floor and above are flanked by long, flat accent stones that mimic the appearance of traditional Tudor-style shutters, feature a thin, flat stone lintel above, and rest on a sill made from smooth, rough-cut stone that slants downward and away from the house. All double-hung windows are safeguarded by non-historic, unpainted anodized aluminum storm windows. Additionally, the sides of two large gable volumes oriented north/south—pertaining to the north and south wings of the home—are visible. The east face of the north wing displays a single 1/1 double-hung window at the first floor with the same "shutter" stone treatment and a fixed basement window below. The chimney's top is visible, protruding from the very top of the north roof edge of the north wing. The east face of the south elevation features the slanted scuttle wing wall but is otherwise devoid of decoration

The South Elevation operates as the service side of the house. This elevation is symmetrically designed with an east-west oriented gabled roof whose eaves start at the top of the first floor and slopes up with a south facing gabled projection that extends about 10 feet from the elevation face. This projection features two windows centered on its face—a small, 1/1 double hung window at the first story and a taller 1/1 double hung window at the second floor. Both windows have the “shutter” stone details and a thin, flat stone lintel. However, the first story window has a soldier course style sill made from uniformly cut stone that slants down toward the scuttle below. The scuttle is flanked by two slanted wingwalls and opens to a stair directly to the basement. The original scuttle door of unknown construction has been replaced with a metal “R-Panel.” As on the east elevation, the main south elevation face has a 1/1 double hung window on either side of the south projection with stone shutter details and basement windows below that are highlighted by a smooth stone lintel. Beyond and to the east, the entry foyer projection and patio are visible and set back about 12 feet from the elevation. The entry patio’s south length of low wall can be seen extending east from the projection’s face about 10 feet. Beyond and to the west, the back entry projection and patio are visible and also set back around 12 feet from the south elevation.

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The east entry projection's south face has a centered, singular 1/1 double hung window with smooth stone "shutters" on either side, a flat stone lintel, and rough stone sill. The back entry projection features an archway with an inset batten style door. The archway is highlighted by smooth, cut stone around the perimeter of the archway—like that found at the main entrance. The patio is the same width as the projection and extends south from the back entry and ends at the face of the south elevation. This patio also features three low steps centered on the patio width, and a low wall consisting of uncoursed, rough-cut stone, defining a quarter-circular area whose edge is tangent to the main face of the south elevation and the west face of the west entry projection. South is the service side of the house: utilities such as electrical, phone and gas service are grouped together on this side of the house, as well as a non-historic air-conditioning condenser. Fortunately, all the back-of-the-house things are literally at the back of the house, allowing the remainder of the house to retain its architectural purity.

The West Elevation faces Dobbs Street - this side of the house is most exposed to public view. A low wall of uncoursed fieldstone along the property line is approximately 50 feet west of the elevation face and separates the public and private realms. The Uhland Monument, carved in place from the remains of a storm damaged tree can be seen from this vantage. This elevation's design—similar to that of the east facade—features a symmetrical design and dominant east-west oriented gable-end volume. A smaller and lower gable-end volume brings down the scale for the back entrance projection. The entrance projection is centered on the west elevation, and also projects about 10 feet from the west elevation. The projected face features a centered 1/1 double hung window at the first story and a small, fixed, rectangular window at the basement level, and a rectangular, fixed window directly below the gable peak. The back patio's curved low wall is visible on this elevation. On the west elevation's main face, windows are symmetrically arranged with a 1/1 double hung window at the first floor on each side of the entrance projection, two 1/1 double hung windows at the second floor that flank the gable of the entrance projection, and two small, screened inward-acting casement windows at the attic level that are centered at the top of the main east elevation gable. Below each of the two first story windows, is a horizontally oriented, rectangular, fixed window that sheds light into the basement. Once again, all window details and materiality are consistently rendered. Beyond the main face, the sides of two large north/south oriented gable volumes-- belonging to the north and south wings of the home—are visible. The west face of the north wing and a portion of the kitchen's semi-octagonal projection can be seen—both of which are unadorned. The top of the chimney can be seen protruding from the very top of the north wing's north roof edge. The west face of the south elevation features the west slanted scuttle wingwall but is also otherwise unadorned.

The North Elevation addresses the street in the sense that it is a more highly styled form, but there is no entry from this "public" side of the structure. It is this elevation that most closely resembles the Tudor Style, with a chimney prominently centered on a steeply pitched gable end, balanced asymmetrically with the lower, semi-octagonal plan projection of the kitchen. The kitchen plan projection has the only hipped roof on the house. Primm has deliberately culled out smaller stone for the chimney shaft, bringing an extra level of detail to this elevation. There are

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also some large stone specimens at the base of the chimney. Along with those special features, the materiality is consistent with other exterior walls, and retains the house's typical smooth stone "shutter" details about the window openings. Consequently, this elevation features a greater range of detail than the west or south. Despite the extra attention to stone detailing, the North Elevation has fewer, smaller windows than the other elevations. There is one small 1/1 double hung window centered on the semi-octagonal kitchen projection, two small 1/1 double hung windows at the second story flanking the chimney shaft, and a larger 1/1 double hung window between the two projections that serves natural light to the dining area. Beyond and to the east, the main entry foyer projection and patio are visible and are set back about 12 feet from the elevation face. The main entry patio's low walls' north length can be seen extending east from the projection's east face about 10 feet. Beyond and to the west, the back entry projection is visible and set back around 20 feet from the north elevation. The west/back entry projection's north face has a centered, singular 1/1 double hung window with smooth stone "shutters" on either side, a flat stone lintel, and rough stone sill. All window details and materiality are consistently rendered to match the rest of the house. From this vantage, it makes sense that one of the house's nicknames is the "Rock Castle."

The landscaping and site elements are part of what makes this project significant, stitching together the buildings with the outdoors into one cohesive package. The Lake with its island and waterfall; the organic shaped swimming pool [now converted to a planter] and stone borders are all part of a larger composition together with the main house and Garage Apartment. Significant plant material contributing to this composition includes a row of pine trees defining the eastern border of the site and a mini-alley south of the main structure, forming an edge along the service drive and screening the view to the south. A rock wall once bordered the North edge of the site, but that was removed years ago to make way for alterations to NE 23rd Street.⁸

The buildings and grounds retain a very high level of their original character. Known alterations through the years do not significantly detract from the original character and are all reversible.

Interior Description:

To generally describe the interior, one could say that the first floor of the house presents like a high style cabin, with generous use of wood and stone surfaces. The finishes upstairs are humbler.

The foyer begins the transition from outside to inside and continues with the palette of exterior materials. The entry sequence begins outside the house at a flagstone paved patio in front of the main entrance, then one steps through the battened wood door into an enclosed entrance foyer before stepping up again into the interior proper. The foyer has a flagstone floor and is enclosed

⁸ "400 Pound Rock in House Wall." Newspaper name unknown. Publication date unknown.

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by load-bearing stone walls that are not wood framed like the rest of the house. The step up heightens the sense of arrival as another material is introduced – wood paneling. The first room of the home is the great room which is open to both the dining area and staircase just beyond. In the great room, and throughout the first floor, there are lightly stained wood paneled walls and ceilings. The wood planks of the ceiling are arranged in a starburst pattern with chandeliers at the centers. North of the Great Room is the hearth area with flagstone flooring and a fieldstone fireplace. To the south, there is a cased opening to a small hall that leads to a bathroom and two bedrooms. West, past the dining room and staircase, is another cased opening that leads to the kitchen and the secondary foyer. The kitchen also contains a door at the south to one of the aforementioned bedrooms. From the kitchen, an enclosed porch on the west face of the house echoes the foyer entry. This was likely more of a service entry for day-to-day errands and includes a floor hatch to the basement. Returning to the Great Room, a hall to the south provides access to the bathroom, master bedroom, and formal dining room.

The upstairs layout is substantially driven by the structural requirements for the roof. Beginning west up the stairs and making a U-turn at the top landing, a circulation space opens up to the two children's rooms, a bathroom, and unfinished area. Also accessible from this circulation space is a stair door leading up to the partially finished attic.

Interior Materials:

Floors – On the first floor, stone is used at the foyer, hearth, and west enclosed porch/service entrance and stained hardwood is used for the remainder. On the second floor, stained hardwood is used throughout. In the basement, no formal finish was used, and dirt remains.

Walls - On the first floor, stone wall finish is used at the main entrance foyer, hearth, and west entrance foyer while wide beaded knotty pine shiplap paneling is used throughout the remainder. Upstairs, the walls are partially plaster and partially knotty wood shiplap paneling with pine trim.

Ceilings - on the first floor, ceilings are smooth face, bevel edged, knotty-pine-wood shiplap paneling arranged in a 45-degree starburst pattern. This starburst paneled ceiling design carries forth throughout the first floor. The ceilings upstairs are plaster. The attic is partially finished with plaster walls and sloped ceilings. The basement ceilings are open to structure, revealing the wood floor joists supporting the hardwood floors above and the concrete subfloors supporting the stone floors above.

Alterations:

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A site wall of unknown size was removed from the north edge of the property due to “the highway” (NE 23rd) being moved or widened.⁹ Other modifications to the site include removal of a well-head, and the swimming pool was filled in and replaced with a planter. Circa 1990 – while the house was up for sale – the entire windmill was stolen, and it has been replaced with one that is similar to the original. Generally, the house is preserved in its original appearance with no additions, and only minor modifications throughout the years.

The Garage Apartment. Contributing Building. 1930. [Photos #0012 - 0014]

It is a modest brick structure, a simple extruded gable end form with a garage below and living quarters above.

The North Elevation is the main elevation that addresses the Rock House and NW 23rd Street. This elevation features a mix of red and gray brick in a flemish bond, gray brick quoins, and a soldier course below the roof eave return. At the first story, two sets of replacement double doors with large wood “X” designs are a dominant feature of this elevation. The doors share a common gray brick soldier course header detail. At the second story, a single, centered 1/1 double hung window is flanked by stack bonded gray brick, featuring a rowlock sill and soldier course header detail.

The East Elevation showcases the full length of the garage apartment. Extending approximately one-third the length of the garage proper, from the south edge of the garage apartment, is a combination of a partially covered patio and a balcony. The patio, partially enclosed, features corners with columns detailed with gray brick quoins and cast stone caps. Two 1/1 double hung windows with screens illuminate the patio. The balcony is defined by a low, brick guardrail with rhythmic openings. Beyond this, there is a concrete stair featuring brick balusters topped with cast stone caps and a metal handrail. The wall's façade is constructed from common bond brick, highlighted by a soldier course detail at the roof eave, and a basket weave patterned watertable. Additionally, there are two 1/1 double hung windows that echo the gray brick details seen on the north elevation.

The South elevation features the partially covered patio and second floor balcony that is the full width of the building. The balcony/patio extends south about 9 feet. Centered on the south edge of the balcony/patio is a concrete stair that extends another 9 feet south and leads to the second floor balcony. This stair showcases cast stone capped, brick balusters and metal handrails. Below the balcony is a partially covered patio that is partially sunk into the ground. Centered on the first story of the south elevation is a non-historic door. Starting about 32 inches from the ground, the door is flanked by stack bonded brick and topped with a soldier course header.

⁹ "400 Pound Rock in House Wall." Newspaper name unknown. Publication date unknown

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The West elevation of the Garage Apartment is essentially a mirror image of the East elevation, the only notable difference being that there is no infill between the patio and balcony levels; an empty meter box is mounted to the brick wall near the patio, and the northernmost window is boarded up.

As an element on the completed site, the Garage Apartment helps form a backdrop to a defined outdoor space also flanked by the main house and the rock garden. Overall, the Garage Apartment retains its original features.

The Lake and Rock Garden. Contributing Resource. 1930 - Circa 1939. [Photos #0010 - 0011]

The Lake and the Rock Garden are built of materials that are harmonious to the main house. There are paths, plantings, monoliths, and stones and pebbles arranged in geometric designs. If the designs or monoliths held any meaning or symbolism, those details are gone along with Frank Primm. Regardless, the rock garden and its circuitous path around the edge of the lake are charming and formally interesting. Primm stocked the lake with catfish and provided an island with a stone “throne” and multiple bridges. A row of cedar trees on the east property line forms a backdrop to the Lake and Rock Garden, maintaining the suspension of disbelief that one is not on a quasi-suburban site.

The outline of the non-extant swimming pool [Historic Photos #1 - #2] is located between the main house and the Lake and can still be seen – though it has been converted to a planter. Based on historic photos, the wall around the edges of the pool may have been lowered as well.

The Uhland Monument. Noncontributing Resource. Circa 1990. [Photo #0008]

The Uhland Monument is a non-contributing object, carved in place from the stump of a fallen tree, yet it commemorates the good stewards of the property who lived there from 1990 – 2016.¹⁰

Windmill. Noncontributing Resource. Circa 1990 [Photo #0014]

The replacement Windmill is proposed as a non-contributing resource. The original windmill [Historic Photo #9] was stolen, according to an interview with the remaining family. The historic windmill was used to shoot overall construction photographs [Historic Photos #1 - 2].

¹⁰ "Oklahoma County Assessor. 'Real Property Display.' Last modified June 21, 2023. <https://docs.oklahomacounty.org/AssessorWP5/AN-R.asp?PropertyID=92541>."

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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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1930-1942

Significant Dates

1930 - 1942

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Frank Primm

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.)

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The Rock House in Harrah, Oklahoma is eligible for the National Register under Criterion C as an excellent and well-preserved example of a highly personal interpretation of a 20th Century Tudor Revival Style house, adapted to local materials. Designed and built by Frank Primm, a switchboard operator for the town's new electric generation plant, the site was constructed in phases. In 1930, Primm bought the site at 20000 NE 23rd Street and built a Garage Apartment for his family. Then he began collecting fieldstone, planting trees and building site features, including a large water feature, rock garden, retaining walls and a swimming pool. From 1939-1942 the main house was constructed and has been a landmark ever since. The Primm family lived there until 1953. Having changed hands a few times, the house has remained largely authentic, with no additions and only minor, reversible modifications.

Photos and newspaper articles reveal technical information about the house's construction. Excavated with a mule team, the dirt floor basement is the entire footprint of the house. As such, the five - seven foot thick basement walls of whitewashed, uncoursed fieldstone can support all the house's exterior walls.¹¹ From the basement, the primary structure of the main floor is revealed to be conventional wood framing. Also seen here are the concrete subfloors that support the flagstone floors of the entrance foyers and hearth. A construction photo [Historic Image #7] of the house reveals that the wood structure is a variation of balloon framing, with what appears to be larger than normal studs, spaced wider than the usual 16". The photo also shows what appears to be 1x board sheathing perpendicular to the studs, covered with what is likely asphalt building paper as the air and moisture barrier. Also seen in the photo are what appear to be corrugated-metal-strap veneer ties ready to course into the stone wall mortar joints. It appears that the unique battering or buttressing was accomplished by stacking extra wythes or layers of stone around the base of the walls - and the unusual shape of the battering is a result of stacking the stone higher and thicker at the corners, apparently to avoid thickening the walls beyond the windowsills. For this reason, it could be deduced that Frank Primm may have found himself with way more material than he needed and just continued stacking up the rocks while avoiding modification of the windowsills, which were likely already in place. The roof structure is wood rafters and 1x furring, as seen in the early construction photo, and the original wood shingle roof has been replaced with a granule-coated metal shingle roof.

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

¹¹ Hall, Ann. "A Harrah Landmark." InSide OG&E, 1990

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Narrative Description:

Background

The story of Harrah's Rock House is a uniquely American story of a person's dream and struggle against challenges intertwined with larger trends of western expansion and the connective infrastructure of the railroad, communications, roads and the electrification of small towns in the U.S.A.

Harrah, Oklahoma is a community of 6,245 residents located 23 miles east of Oklahoma City.¹² The Rock House, situated in what is currently a low-density mixed-use area, is a notable structure amidst the single-family dwellings, local business, and vacant land. Although there are no Sanborn Maps for this region, historic photos suggest adjacent houses were once present along NE 23rd Street, with the overall density not much different than today.

Part of the "Unassigned Lands," Harrah was settled by a Land Run in 1893.¹³ Soon after, in 1895, an expansion project by The Choctaw, Oklahoma and Gulf Railroad extended through Harrah to Oklahoma City.¹⁴ And by 1910, Harrah was a stop on that line with a new Depot in operation, and connections to Oklahoma City and McAlester.¹⁵

For Harrah, fertile soil and plentiful water meant agriculture thrived, bringing roads to serve that economic success. While the main goal of the railroad expansion of 1895 had been to connect Oklahoma City to McAlester, benefits to Harrah came along with it, including communications infrastructure and Harrah's own depot by 1910. With this connectivity already facilitating trade, a waiting customer base, a railroad to deliver coal, and a water supply capable of serving steam turbines, Oklahoma Gas and Electric decided to build a new power plant in Harrah. The construction of the Horseshoe Lake Plant follows the trend in the early 1920's that brought power to small towns across the Nation. In 1924, the new power plant went online, and the lights came on in Harrah.

Meanwhile, Frank Primm served in the Marines during WWI, which exposed the uneducated orphan to architecture and culture in far-flung parts of the globe. Later, he would recall the Rice Paddies in the Philippines and a special house he'd seen in France when he began to design his own.¹⁶ The electrification of small town America in the 1920's as manifest in Harrah, gave Frank Primm his job as a switchboard operator at the new Horseshoe Lake facility, and in 1930, a reason to buy land just one mile south of his workplace.

Perhaps the biggest motivator in Primm's decision to acquire this land and begin building was his failing health and massive weight loss. His doctor advised him to take on some physical

¹² "United States Census Bureau. 'U.S. Census Bureau QuickFacts: Harrah city, Oklahoma.' Accessed November 2, 2023. <https://www.census.gov/quickfacts/fact/table/harrahcityoklahoma/PST045222>."

¹³ "City of Harrah. 'Our History.' Accessed January 8, 2024. <https://cityofharrah.com/our-history>."

¹⁴ "City of Harrah. 'Our History.' Accessed January 8, 2024. <https://cityofharrah.com/our-history>."

¹⁵ "Year by Year, 1910.' Accessed January 8, 2024 <https://www.harrahhistoricalsociety.com/1910>"

¹⁶ Belford, Ray. "A Man's Dream is Up for Sale." The Shawnee News-Star, October 20, 1968.

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activity to regain his health and Primm took it to heart. After discussing with his wife, Lillian, and with her blessing, the road to regaining his health would be to construct a house for their family.¹⁷

Frank Primm and his wife Lillian built the house with only the help of one other [unidentified] man.¹⁸ The Primm family lived there until 1953, when Frank Primm was disabled by an automobile accident and forced to sell his creation.¹⁹ The house changed hands a few times and sat vacant until in 1990, Earl "Doc" Umland purchased the house. Under Doc's care, the property caught up on deferred maintenance and restoration. "Doc" has passed away [at this time, not yet acknowledged in County Assessor's records], leaving his wife, Pamela McDuffee as the sole owner. Samantha Barnes, great granddaughter of Lillian Primm's sister, stays in contact with Ms. McDuffee, having taken up the role of the property's archivist, historian, promoter, and caretaker.

Construction:

Work on the site began when Frank Primm bought the property in 1930. First, he built the Garage Apartment where he and his family lived for several years while he was collecting building materials and building the "lake," waterfalls and rock garden. Primm's relentless acquisition of free material exemplifies depression era resourcefulness - he made over 300 rock collecting trips using his homemade trailer.²⁰ The abundance of this free material and Primm's drive to work himself back to health made conditions favorable for this hyper-localized structure and matching site development to come about. In 1939, work began on the main house. By 1942, the house had reached a habitable state of construction and the family moved in.

According to Frank Primm, the house is inspired by a building he saw in France while serving in WWI.²¹ Regardless, it is likely that he was also influenced by the Tudor style, popular from 1890-1940, and well represented in nearby Oklahoma City neighborhoods developed in the 1920's and 30's. Many hallmarks of the Tudor Style are present, such as the cross-gabled roofs, gabled ends at the facades, and multiple plan projections. Additionally, the chimney is centered on a gabled end, and there are low gable end projections at the entrances consistent with the Tudor Style. The mass of the stone walls with their uniquely battered form is suggestive of the Tudor style. Conversely, the native, uncut, uncoursed stones, ranging from a 400-pound behemoth to the chimney's small river rock, to the hundreds of tiny rose rocks (found only in Oklahoma), makes this house a truly one-of-a-kind structure. Considered together with the Lake, Rock Garden, and other harmonious stone site elements, the house's setting is a distinctly

¹⁷ Rucker, Tom. "A Dream in Rocks." *The Daily Oklahoman*, January 28, 1940.

¹⁸ Fruh, Jeanne Weller. "The Frank Primm and Lillian (Russell) Primm Family." In *Harrah: Backward and Forward [Harrah, Oklahoma 1899-1999 Centennial Book]*, 1998. Harrah, OK: Harrah Oklahoma Historical Society, 1999.

¹⁹ Belford, Ray. "A Man's Dream is Up for Sale." *The Shawnee News-Star*, October 20, 1968.

²⁰ Rucker, Tom. "A Dream in Rocks." *The Daily Oklahoman*, January 28, 1940.

²¹ "Harrah Rock House Now a Showplace." Newspaper name unknown, May 15, 1975.

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curated *place*. In the end, it is the hyper-adapted material palette and idiosyncratic design features that transcend style and make the site significant.

What is unmistakable about the Rock House is its materiality - the uncut, uncoursed stone is clearly the star of the show with a presence that can be felt as one approaches from the street. Though primarily native fieldstone, a chimney of pebbles, other decorations of native rose rocks and dish-shaped stones used as roof drainage diverters comprise the crusty mass of the exterior walls. Some stones are from all over the country sent to the builder by his far-flung Marines comrades. According to one source, all 48 continental states and the Philippines are represented at the main entrance.²²

Construction Details:

There are numerous interesting and unusual details that are worth noting, primarily on the exterior envelope of the Rock house. While it can't be known for sure why Primm built quirky details the way he did, it is worth disseminating them for their interesting visual configurations, materiality and constructability, all of which can be extrapolated from direct observation.

The "Stone Shutters" [Photo #0016]

The visual configuration of the stone shutters is a smooth area flanking the sides of the windows. They read in contrast to the heavy texture of the primary wall areas, giving the impression of shutters.

The comparatively flat, rectangular unit shape of the shutter stones stands out against the primary wall construction of irregularly-shaped, uncoursed Fieldstone. And while the Fieldstone quite believably indicates that it is in load bearing compression, the shutters, with their thin edges exposed to view, can be understood as an applied finish. Thus the shutters are well distinguished in materiality from the primary uncoursed fieldstone wall, being composed of a more highly worked material.

The shutters appear to take on two important constructability roles. First, they form a border where the battering of primary wall material can terminate. Second, they offer reasonably straight wall opening edges, suitable for the window trim caulk joints.

Battering [Photo #0017]

The visual configuration of the battering is of increased thickness at the base of walls, giving the impression of greater visual mass and stability.

The materiality of the massive, battered forms is consistent with masonry construction, displaying a sense of compression and substantial weight.

²² Hall, Ann. "A Harrah Landmark." InSide OG&E, 1990

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Because the stone is natural and uncoursed, the battered wall does not trigger the need for material shaping as may have been the case with brick or ashlar. Of course, more labor was required to lay the additional stone needed to create the battered effect. Interestingly, the battering is limited to the corners, tapering in plan to terminate at the outside edges of the “Stone Shutters.” This suggests that the battering detail could have been executed late in the construction process, after it became clear that there was a lot of stone leftover on the site. Regardless of the reason, Primm effectively used this detail to further enhance the design.

The Chimney [Photo #0018]

The chimney is visually configured as a strong vertical element on the north elevation of the house, otherwise characterized by compact mass. Its identity as a singular element is further emphasized by its contrasting texture, and by the flanking of upper story windows that distinguish the chimney from the primary wall.

In an expression of materiality, Primm culls out smaller round stones, uniform in size, shape and type. This is in contrast to the larger, irregular units of the primary wall, which vary in size, type and shape. Thus the chimney stands as an element that is distinct from the primary wall, through the use of smaller unit size, unit uniformity and overall texture.

The smaller units were advantageous for achieving the comparably refined shape of the chimney – forcing the larger fieldstone into the same form would have required careful culling or cutting and working the units. The choice to use small units came at the cost of additional labor, but in the end, it is the visual and material expression that was valued over ease of construction.

The Bell [Photo #0019]

The visual configuration of the bell is that of a cone shaped bowl connected to a hanging ring with a thin stem. As an object held away from the surface of the primary wall, it is distinguished from other elements in its manner of presentation, as the entirety of its form can be seen. It is unknown whether the bell ever had a clapper, or was even intended to make a sound.

The origin of the bell and materials used to fabricate it is unknown, though it does appear to be built up from a metal or ceramic dish and coated with a stucco-like finish, perhaps the tinted mortar that Primm used to lay the stone walls. Regardless of its material composition, it takes a prominent place over the main entrance, contrasting in form and material with the stone façade.

Rake and Eaves Details [Photos #0020 and 0021]

The rake and eaves details both incorporate a small overhang, but each has its own relationship to the wall. For the eaves condition, the wall heterogeneously meets the underside of the soffit. In the rake condition, a smooth transition material is used to facilitate an overlapping trim board where the wall meets the soffit.

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The size and surface characteristics of the details differ from one case to the other. Whereas the rake detail incorporates smooth flat stone, similar to the “stone shutter” detail, the eaves detail does not.

At the rake detail, Primm constructs a strip of smooth stone that transitions from the irregular fieldstone wall to a reasonably weathertight condition afforded by the overlapping trim board. At the eaves detail, the solution was to infill the irregular fieldstone as tightly as possible under the soffit. Arguably Primm could have picked just one approach at all roof edges, but perhaps he settled for the less serviceable condition at the eaves because the smooth stone strip at that location would have merged with the “stone shutters,” destroying the clarity of the details.

The Rain Diverters [Photo #0022]

The visual configuration of the rain diverters is that they are simply sloped, dished shelves positioned diagonally in plan, below each of the valleys formed by the intersecting roof slopes.

They are simple in their materiality - pieces of concrete pipe, roughly worked to create a dished shape to project rainwater flow away from the house.

The constructability of the detail is consistent with workability of stone masonry construction - it appears that the diverters were formed from pieces of concrete pipe with simple hand tools. For a house without gutters, this was an easy, common sense way to reduce the volume of water that soaks into the battered walls and the ground directly adjacent to the basement.

The Mixed Rock Types at Main Entrance [Photo #0023]

Although the primary wall material is very interesting in texture and variety of shape, the visual configuration of the mixed rock types at the main entrance, increases it by an order of magnitude. The increased variety of rock types helps to signal that this is the main entrance, and the story of Primm’s Marine buddies providing the stones from their home states adds to the specialness²³.

The difference of color and texture of the special units is what makes them noticeable. Other than that, the inclusion of different rock types does not alter the overall material expression of the wall because they are laid up in the same manner as the primary fieldstone units.

The constructability of the detail is consistent with the workability of stone masonry construction, though the distribution of special units likely took some additional planning on the part of Primm.

The Projecting Stones [Photo #0024]

²³ Hall, Ann. "A Harrah Landmark." InSide OG&E, 1990

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The visual configuration of the projecting stones has the appearance of overhanging or extruded elements projecting away from the surface of the primary wall. These occur all around the main house's primary walls, intermittently amongst the typical fieldstone units, adding interest to surfaces that are already heavy in texture.

This dramatic positioning of the Projecting Stones enables a greater appreciation of the stone's materiality as individual three-dimensional objects because the depth of the units is much more visible than normal.

To achieve this detail, Primm simply had to select or come upon a stone of a more linear shape and orient it perpendicular to the wall plane. Further, the constructability of this detail may have required some means of holding the projecting unit in place, until either the mortar dried or other units were in place to counterweight the cantilevered unit. These projected units have somewhat greater potential to support water or ice intrusion into the wall but as observed on site, the detail seems to be holding up with no noticeable deterioration of mortar around these specially positioned units.

The Decorative Gems [Photo #0025]

The visual configuration of the decorative gems is that they are set, as a gem might be set, on top of primary wall stones. They are compact in shape, varying from approximately 1 to 2 inches in diameter.

Most of the decorative gems are barite crystals, commonly known as rose rocks, which are almost exclusively found in Oklahoma, and are the state rock²⁴. While certainly native to the area, it is not known whether the specimens included on the house come from the construction site or were sourced elsewhere. There are even a couple of pieces of small glass cullet, predictive of the materiality found in the groundbreaking work of Oklahoma architect Bruce Goff.

These "Decorative Gems" are serving no structural or building enclosure role so Primm has appropriately expressed their function as pure decoration by essentially gluing them to primary wall stones. The detail required no working of the material and was achieved well within the normal constraints of masonry construction methods.

Uniqueness of Setting [Photo #0026 and 0027]

The Rock House is situated approximately one mile south of the Horseshoe Lake Power Plant, with a high tension distribution apparatus directly adjacent to the site, and the power plant itself nominally visible from the site, making it a perfect location to understand the story of the structure, Frank Primm and the electrification of small town America.

²⁴ "Rose Rocks," accessed May 15, 2024

https://www.ou.edu/ogs/generalinterest/rose_rocks#:~:text=The%20State%20Rock%20of%20Oklahoma&text=Few%20mineral%20specimens%20are%20as,are%20unique%20to%20this%20state.

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Conclusion:

The Rock House is a truly unique and outstanding example of the 20th Century Tudor Revival Style, hyper-adapted to local materials and construction methods. And while a critique of the structure after-the-fact as resembling the Tudor Style, it is in truth, one man's dream and story of resourcefulness and determination that drove the aesthetics of the building. The house retains its original features and is in good condition, prepared to resist the unpredictable weather of Central Oklahoma. Remarkably, this "outsider" created a real *place* for his family, one that sets a stage for human activity and delight, not just in and around the house, but throughout the site, creating that harmony with the dominant use of native stone.

The project also connects with broader themes of history - the story of electrification in small town America, including the rail, communications and economic factors that led to the town of Harrah being chosen for a power plant site. Deliberately or not, this story comes together on the house's own site - its creator chose to situate the house only one mile away from the electrical power plant where he worked, nearly on axis, with enormous high tension electrical service connecting the sites of the Horseshoe Lake Power Plant and the Rock House.

There is an unusually generous trove of information still existing about the house and site, notably, the rare historic construction photos and numerous publication write-ups, including one from 1942 which was reportedly picked up by other newspapers nationwide.²⁵ While the house itself tells the most compelling story and presents as a building worthy of National Register Listing, it's the supporting elements that make a visit here a complete experience.

²⁵ "Oklahoma County Assessor. 'Real Property Display.' Last modified June 21, 2023. [https://docs.oklahomacounty.org/AssessorWP5/AN-R.asp?PropertyID=92541.](https://docs.oklahomacounty.org/AssessorWP5/AN-R.asp?PropertyID=92541)"

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Name of Property

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9. Major Bibliographical References

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

"400 Pound Rock in House Wall." Newspaper name unknown. Publication date unknown.

Belford, Ray. "A Man's Dream is Up for Sale." The Shawnee News-Star, October 20, 1968.

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"Oklahoma County Assessor. 'Real Property Display.' Last modified June 21, 2023. <https://docs.oklahomacounty.org/AssessorWP5/AN-R.asp?PropertyID=92541>."

Rucker, Tom. "A Dream in Rocks." The Daily Oklahoman, January 28, 1940.

"United States Census Bureau. 'U.S. Census Bureau QuickFacts: Harrah city, Oklahoma.' Accessed November 2, 2023. <https://www.census.gov/quickfacts/fact/table/harrahcityoklahoma/PST045222>."

"Rose Rocks," accessed May 15, 2024 https://www.ou.edu/ogs/generalinterest/rose_rocks#:~:text=The%20State%20Rock%20of%20Oklahoma&text=Few%20mineral%20specimens%20are%20as,are%20unique%20to%20this%20state.

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Historic Harrah

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.78 acres [from county assessor records] _____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 35.492585 | Longitude: -97.176312 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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

Unplatted PT SEC 26 12N 1E Lot 000 Block 000 PT NW4 SEC 26 12N 1E
Begin 43 FT south of northwest corner NE 23rd, S 275.07 FT E 282.5FT N 275.07FT W
282.5FT to Beginning.

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Boundary Justification (Explain why the boundaries were selected.)
Description from county assessor first, followed by visual cues on site.

North edge: Aligns with NE 23rd Street, has a loose row of mature trees.
East edge: An evenly spaced row of mature evergreen trees.
South edge: Characterized by a cluster of deciduous trees, a post and wire fence.
West edge: A low rock wall parallel to Dobbs Road characterizes the west edge of the site.

11. Form Prepared By

name/title: Michael Höffner, AIA and Kelsee Watts Assoc. AIA
organization: hoffnerdesignstudio & Kelsee Watts
street & number: 235 Edgemere Court
city or town: Oklahoma City state: OK zip code: 73118
e-mail mhoffner@hoffnerdesignstudio.com & kelsee.b.watts@gmail.com
telephone: 405 625 2131 & 580 678 7114
date: _____

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.

Rock House
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Photo Log

Name of Property: Rock House
City or Vicinity: Harrah
County: Oklahoma County State: OK
Photographer: Michael Höffner
Date Photographed: June 24, 2023

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

Number	Subject	Direction
0001	East facing façade (Left), and the "Lake" (Foreground).	West
0002	East facing façade (Right), south elevation (Left), and rock-lined edge of the original pool (Infilled)(Foreground).	Northwest
0003	South elevation (Center), Uhland Monument (Background/Left), and the "Lake" (Background/Right).	North
0004	South elevation (Right) and Dobbs Street facing, west elevation.	Northeast
0005	West elevation.	East
0006	West elevation (Right), 23 rd Street facing north elevation (Left), and Uhland Monument (Foreground/Right)	Southeast
0007	Uhland Monument (Non-contributing)	Southeast
0008	North elevation	South
0009	North elevation (Right) and east facing façade (Left)	Southwest
0010	Primm House north and east elevations (right), apartment north and east elevations (Left), the "Lake" (Foreground), and Uhland Monument (Far Right)	Southwest
0011	The "Lake" (Foreground) and apartment north elevation (Right).	South
0012	Apartment north Façade (Right), and east elevation (Left)	Southwest
0013	Apartment south elevation (Right) and west elevation (Left)	Northeast
0014	Apartment north elevation (Right) and reconstructed windmill (Center)	Southeast
0015	Interior Great Room	North
0016	Detail: "Stone Shutters"	North
0017	Detail: Battering	West
0018	Detail: Chimney	Southwest
0019	Detail: Bell	West
0020	Detail: Rake	West
0021	Detail: Eaves	North
0022	Detail: Rain Diverter	Southeast
0023	Detail: Mixed Rock Types	West
0024	Detail: Projecting Stones	East
0025	Detail: "Decorative Gems"	West
0026	Horseshoe Lake Power Plant Visible from Site	North
0027	Horseshoe Power Plant	East

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

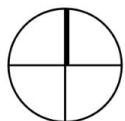
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

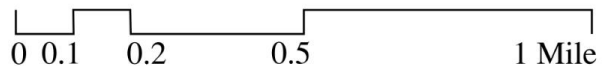
Name of Property Rock House
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Name of multiple listing (if applicable)

Section number 11 Page 1



Rock House
Location Key and Vicinity Map

3" = 1 Mile



The Big Picture, Aerial
(Google 2023) [1][2]

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

**National Register of Historic Places
Continuation Sheet**

Name of Property Rock House
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Name of multiple listing (if applicable)

Section number 11 Page 2



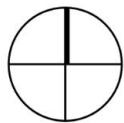
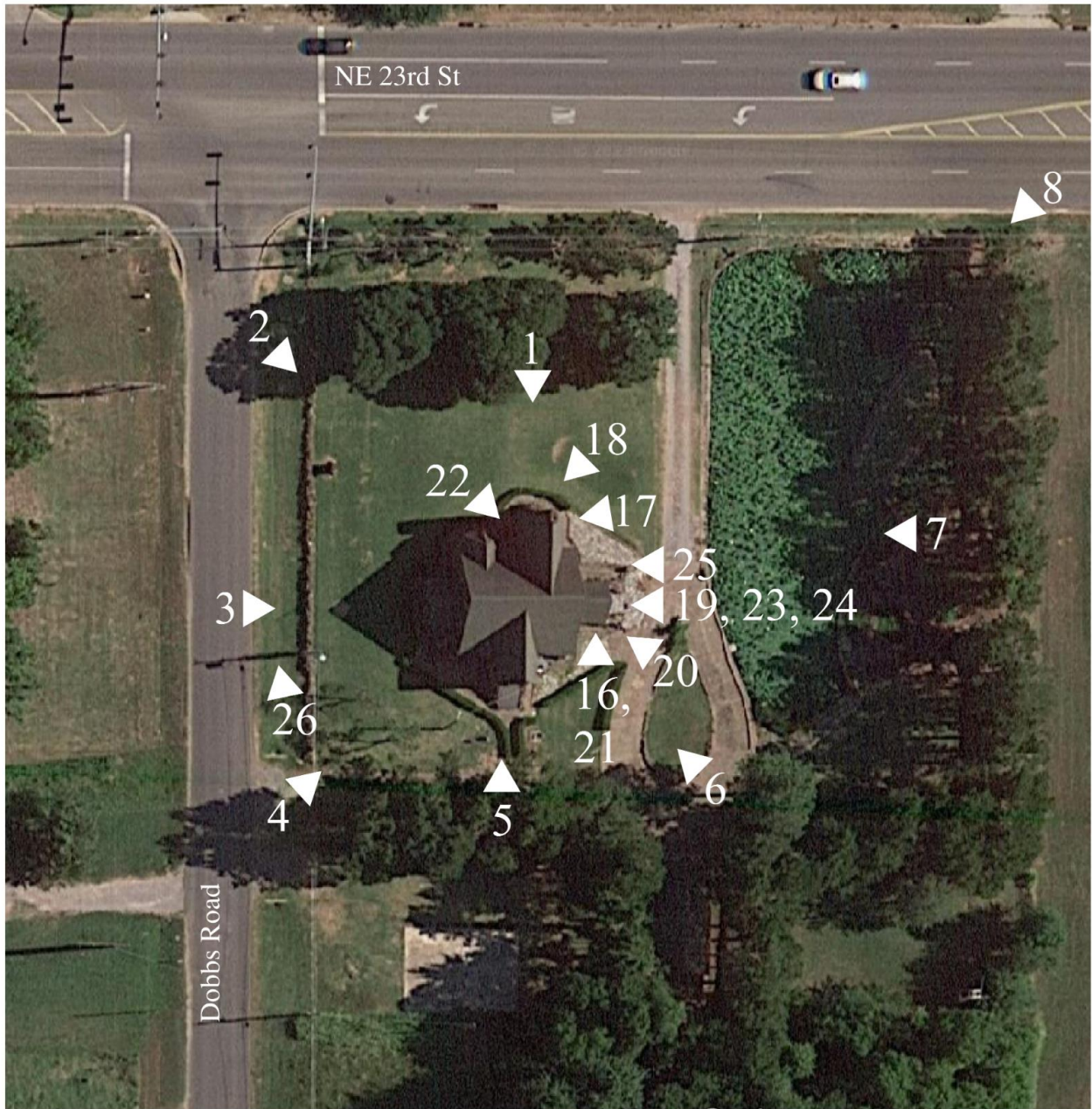
Close Up, Aerial
(Google Earth 2023)

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

**National Register of Historic Places
Continuation Sheet**

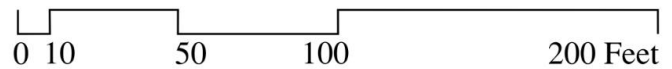
Name of Property Rock House
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Rock House
Sketch Map Photo Key

1" = 60'-0"



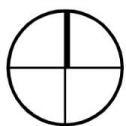
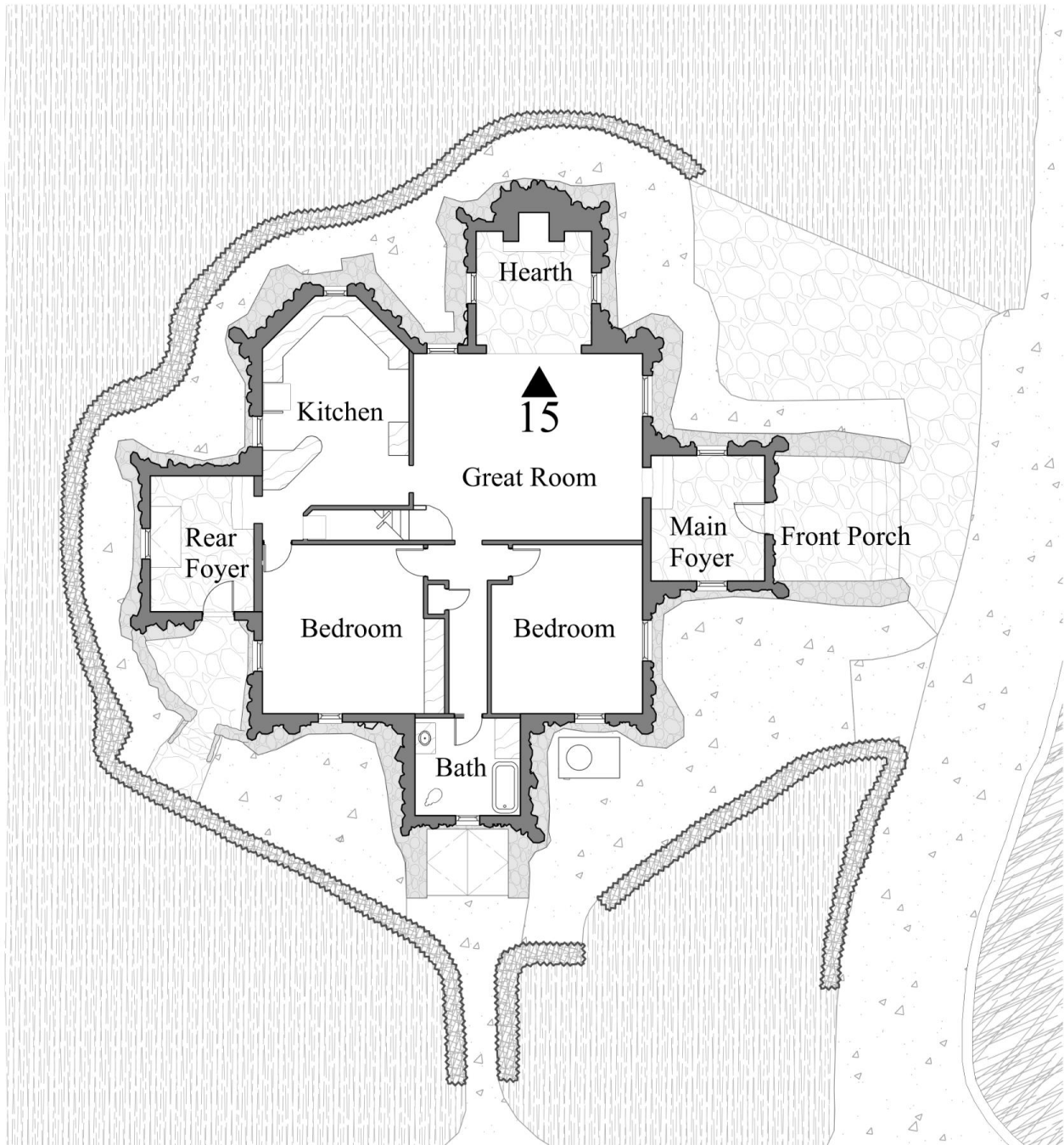
(Google 2023)

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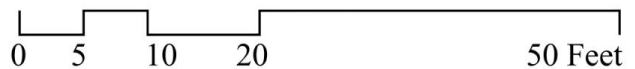
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Rock House
First Floor Plan Photo Key
1/16" = 1'-0"



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Historic Image #1 Circa 1938:

Garage Apartment (left), pool and driveway (center), future location of the Rock House (Background), and the Lake (Right).

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Historic Image #2 Circa 1944:

Garage Apartment (left), pool and driveway (center), The Rock House (Background), and the Lake (Right).

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Historic Image #3:

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Historic Image #4

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Historic Image #5:

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Historic Image #6:

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Historic Image #7:

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Historic Image #8:

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Historic Image #9:
Non-extant Windmill (center), Rock Garden (left), and Lake (foreground).

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Image #1: 2005
(Oklahoma County Assessor)



Image #2: 2013 +
(Oklahoma County Assessor)

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Image #3: 2017
(Oklahoma County Assessor)



Image #4: 2021
(Oklahoma County Assessor)

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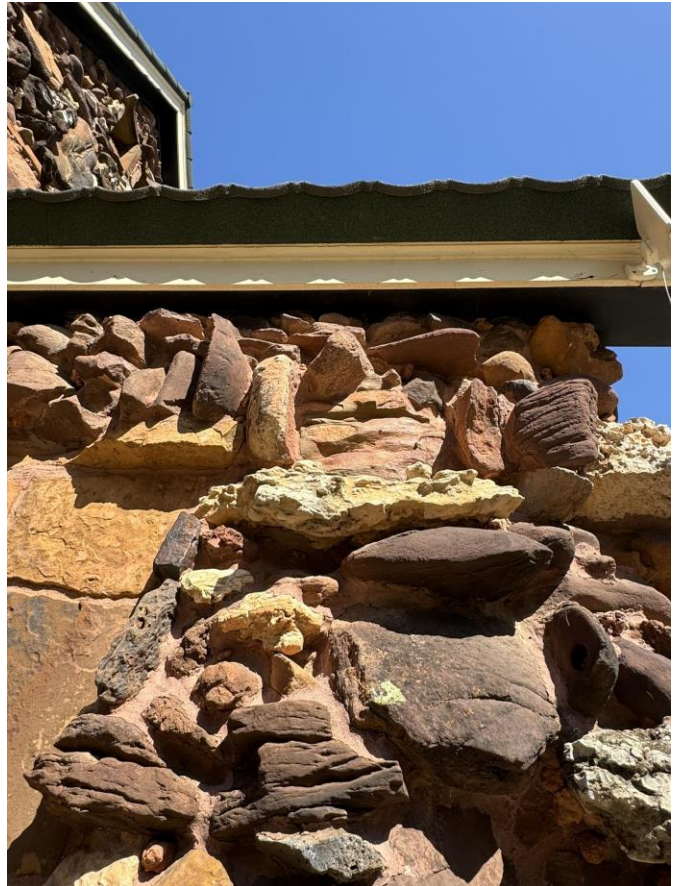
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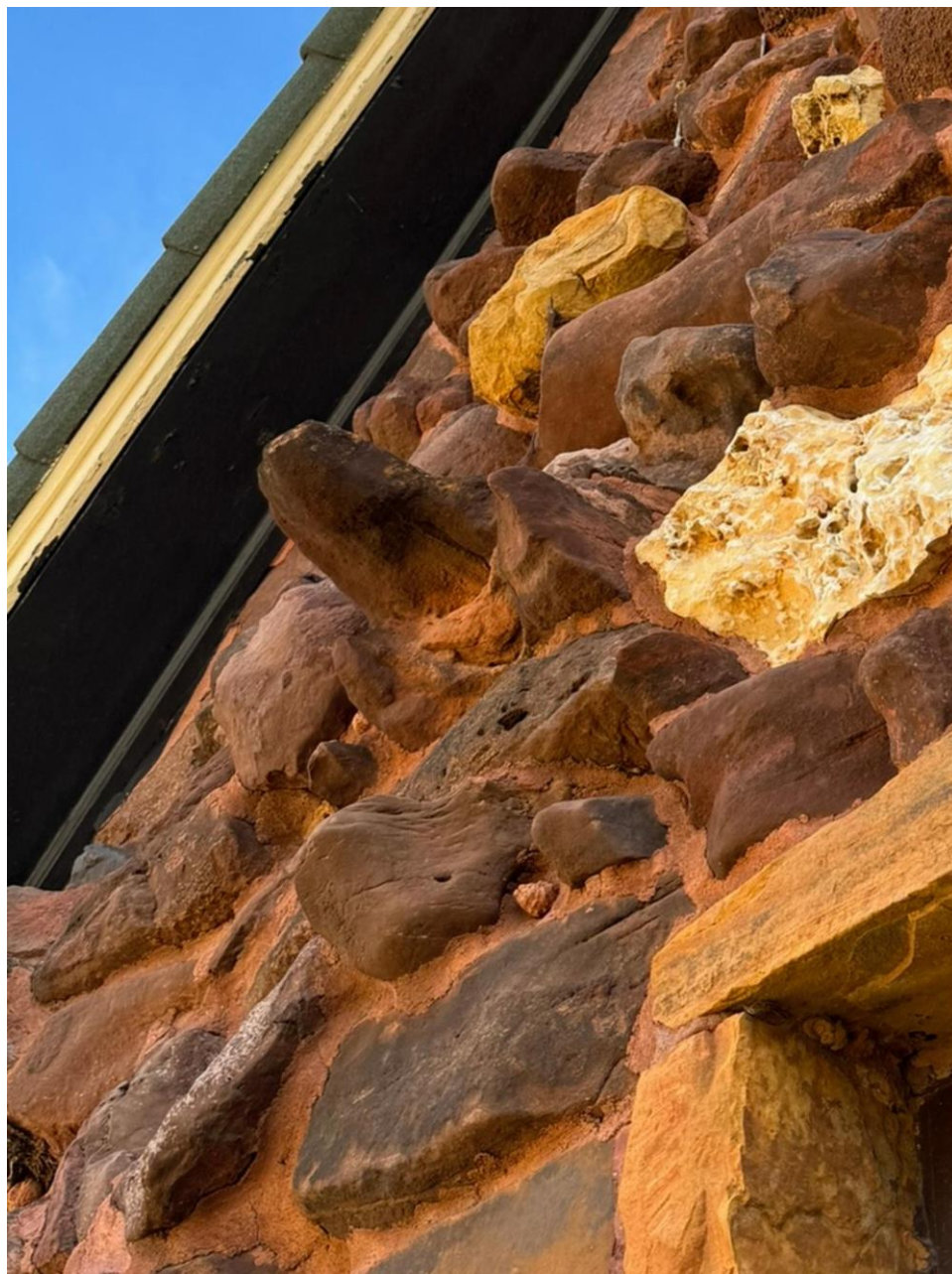
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OK_Oklahoma County_Rock House_0026



OK_Oklahoma County_Rock House_0027