UNIFIED DESIGN GUIDELINES
FOR HISTORIC PRESERVATION OVERLAY DISTRICTS

TULSA PRESERVATION COMMISSION



DRAFT

ACKNOWLEDGMENT OF SUPPORT

The activity that is the subject of The Unified Design Guidelines has been financed entirely with Federal funds from the National Park Service, U.S. Department of the Interior. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior.

DRAFT

NONDISCRIMINATION STATEMENT

This program receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability, or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to:

Office of Equal Opportunity
National Park Service
1849 C Street, NW
Washington, DC 20240

Adoption

THIS DOCUMENT WAS PRODUCED BY RDG PLANNING & DESIGN WITH THE COOPERATION OF THE CITY OF TULSA.

2026

Tulsa Preservation Commission, 2026

Peter Grant, GMR, CAPS, *Chair*

Royce A. Ellington, *Vice-Chair*

Geoffery Evans, PLA, *Secretary*

Shane Hood

Kayla Lee, NCARB

Susan J. McKee, MFA

Katelyn Parker, RA

Mark D.G. Sanders

Mary Lee Townsend, Ph.D.

James E. Turner, AIA

Historic Preservation Permit Subcommittee Neighborhood Representatives, 2026

Jim Twombly	*Gillette*
Jeremy Brennan	*The Heights*
John Spillyards	*North Maple Ridge*
Chip Atkins	*Swan Lake*
Liz Murry	*Tracy Park*
Rebecca Johnston	*Yorktown*

Mayor of the City of Tulsa

Monroe Nichols IV

City of Tulsa Planning Commission, 2026

Joshua Walker, *Chair*

Luisa Krug, *First Vice Chair*

Shane Hood, *Second Vice Chair*

Gene Bulmash, *Mayor's Designee*

Alejandro Garcia

Brian Humphrey

John Shivel

Lana Turner-Addison

Tulsa City Council, 2026

Vanessa Hall-Harper

Anthony Archie

Jackie Dutton

Laura Bellis

Karen Gilbert

Christian Bengel

Lori Decter Wright

Phil Lakin, Jr.

Carol Bush

DRAFT



TABLE OF CONTENTS

CHAPTER 1: The Review Process 7

CHAPTER 2: Guidelines for Proposed Work 19

Section A: Guidelines for Existing Structures 20

A1. General Requirements 20

A2. Exterior Walls 22

A3. Doors and Door Surrounds 24

A4. Windows 26

A5. Roofs 36

A6. Porches 39

A7. Garages 43

A8. Accessories 45

A9. Building Materials 49

A10. Mechanical Systems 50

A11. Additions 51

A12. Non-Contributing Buildings 54

A13. Relocated Structures 56

Section B: Guidelines for New Construction 58

B1. General Requirements 58

B2. Building Site 60

B3. Building Materials 61

DRAFT

B4. Garages 62
B5. Mechanical Systems 63
Section C: **Guidelines for Demolition** **64**
Section D: **Guidelines for Landscape Features** **65**
D1. General Requirements 65
D2. Paving 67
D3. Signage 69
Section E: **Guidelines for City of Tulsa Parks** **71**
E2. Furnishings, Playgrounds & Recreational Equip. 72
E3. Paving, Fencing & Walls 73
E4. Signage & Art 75
CHAPTER 3: **Masonry** **77**
CHAPTER 4: **New or Replacement Materials** **85**
CHAPTER 5: **Background & History** **93**
CHAPTER 6: **The Architectural Styles of Tulsa** **115**
CHAPTER 7: **Resources** **133**
GLOSSARY **141**

DRAFT

DRAFT

This page intentionally left blank.



CHAPTER 1: THE REVIEW PROCESS

HISTORIC PRESERVATION ZONING OVERVIEW

Historic neighborhoods seek out historic preservation (HP) zoning to provide extra protection from inappropriate alterations and unsympathetic new construction. Generally, the neighborhoods that would qualify for HP zoning are those that would be eligible for the National Register of Historic Places. For example, all of Tulsa's HP-zoned districts are also listed in the National Register. However, inclusion in the National Register does not require that the neighborhood pursue HP zoning, and vice versa.

HP zoning requires that exterior alterations or repairs are subject to review by the Tulsa Preservation Commission (TPC) before work can be done.

Historic preservation zoning is technically referred to by city planners as a type of "overlay" zoning. The HP zoning district is "overlaid" on top of the existing zoning district. The existing zoning restrictions are supplemented by the conditions of the HP overlay district. The existing zoning requirements control such issues as land use, building setbacks, parking requirements, open space, and building height. Historic preservation overlay zoning does not prevent lot splits.

HP zoning and the TPC are governed by the Tulsa Zoning Code.

Download the zoning code at:
tulsaplanning.org/plans/TulsaZoningCode.pdf

Historic Preservation Permit Process Overview

The HP Permit is the official document issued by the TPC to approve proposed work to historic properties.

Any exterior alterations or repair, new construction, or demolition within a historic preservation zoned neighborhood must be approved first by the TPC or its staff.

The TPC reviews the proposed work to make sure it complies with the design guidelines, in consideration of the needs and desires of the property owner. Once the TPC approves the work, a HP Permit is issued, and the property owner may begin the work or may apply for additional permits if any are required.

For certain projects, TPC staff can issue a HP Permit without review by the Commission. There are also some exemptions to the HP Permit process, which TPC staff can discuss with you. To begin the process to obtain a permit, contact TPC staff at (918) 596-7526 or planning@cityoftulsa.org.

See the following pages for more information on the historic preservation permit process.

DRAFT

Going Through the HP Permit Process

The process of applying for and receiving a HP Permit is very simple and straightforward with just a little advanced preparation. Consult TPC staff early to ensure a smooth, successful process. They are here to help!

Applicants complete a simple application form and provide documentation such as photographs, brochures, and drawings as necessary. There is no fee for a HP Permit application.

The HP Permit process is administered through public meetings. The TPC meeting schedule is available from TPC staff or at tulsapreservationcommission.org/meetings

All meetings are held at City Hall. Applicants and interested parties are encouraged to attend.

A typical HP Permit application is presented at one TPC regular meeting. However, applications for new construction, additions, demolition, and other complex projects are also reviewed by the HP Permit Subcommittee. Those applications are first presented to the HP Permit Subcommittee one week prior to the TPC meeting.

New construction projects (brand new buildings on vacant land) are reviewed twice by the HP Permit Subcommittee due to the complexity of the projects.

After the HP Permit Subcommittee makes a recommendation on the application, the TPC reviews and approves, conditionally approves, or denies the application.

Why Historic Preservation?

Historic preservation zoning helps to:

1. Preserve and protect the distinctive characteristics and the context of the district, protecting property owners' investments.
2. Maintain and improve the streetscapes of those buildings and places.
3. Ensure that new construction and additions to existing homes are architecturally compatible with existing buildings in the district.

Tulsa Preservation Commission v. Historic Preservation Permit Subcommittee: Who Does What?

Tulsa Preservation Commission (TPC)

- Official City body that makes final decisions on historic preservation permits and administers HP overlays.
- Oversees preservation policies and standards, conducts public meetings, and promotes awareness of Tulsa's historic resources.

Historic Preservation (HP) Permit Subcommittee

- Subcommittee of the TPC that reviews permit applications for compliance with design guidelines before TPC consideration.
- Provides technical feedback and recommendations on project-specific proposals, including new construction, additions, and alterations in historic districts.

DRAFT

GETTING STARTED ON YOUR PROJECT

Work on historic buildings requires a different approach compared with buildings constructed in the last half century. Understanding and properly determining the best method for maintaining, preserving, or repairing your building is the first step in the process.

Routine Maintenance

Tasks associated with routine maintenance are those that include recurring, preventive, and ongoing work needed to prevent or delay the failure of building components or systems. This work is typically simple, small-scale activities, often completed by the building owner or a local tradesman.

Preservation

The act or process of sustaining the existing form, integrity, and materials of a historic property. Generally an act of stabilization rather than providing replacement or new construction of any kind. This treatment is a top priority for the Tulsa historic overlay districts.

Rehabilitation

The act of making a historic property compatible through repair, alterations, and additions while simultaneously preserving historically important components of the building. Changes during a rehabilitation project must be carefully thought out to prevent loss of historic character, which has a direct impact on the district.

Restoration

The act or process of accurately depicting a particular period of time. This may include the removal of features from other periods in a building's history or the reconstruction of missing components.

Reconstruction

The act or process of depicting a building that no longer exists by means of new construction.

DRAFT

Key approaches for any project in a historic district:

- Retain original (historic) materials when possible.
- Avoid adverse effects. Do not perform work that could damage or jeopardize the historic integrity of the building.
- Always employ the "gentlest means possible" solution in order to avoid damage to the building and its materials.
- Balance restoration and repairs with any structural deficiencies. If structural repairs are needed, ensure that work performed does not jeopardize the historic integrity of the building.
- Understand local historic preservation guidelines or ordinances. All historic districts have review processes in place to ensure projects are appropriate and do not jeopardize the historic district.

HOW TO USE THIS DOCUMENT

This document was created for you, whether you are a homeowner, building owner, developer, contractor, architectural or history enthusiast, or someone who is simply interested in learning about the development of Tulsa and its architecture. Included are guidelines for proposed projects, information on the architectural styles of Tulsa's residential neighborhoods and other helpful resources for potential projects.

Below is an example of the kind of information you will find in the guideline section of this document.

Section number and title

Guideline and reference number

"Helpful hints" are provided to give additional clarity. They are not actual guidelines.

DRAFT

A2. EXTERIOR WALLS

Guidelines for Existing Structures

A2.1 Retain and preserve the original historic wall materials and character-defining details, including, but not limited to, window and door trim, eave brackets, and embedded porch columns. New materials should reflect the old in shape (including siding lap exposure, if applicable), color, and texture.

Helpful Hint: Consider the architectural style of your home or building. What are the character defining features? Identifying these will help you prioritize and recognize proper repairs and work. Review Chapter 6 for more information.

A2.2 To return the home to its original historic appearance, remove non-historic siding and trim. Repair and restore the underlying historic siding, trim, and details. Removal of non-historic siding is encouraged and may be staff approved.

Helpful Hint: Research your home or building. Are any historic photographs available? Step back and let your home or building "speak" to you. Do you see any clues to what materials may or may not be original? If your home has vinyl or metal siding, it may have been installed over the original wood siding. Depending on the condition, the newer siding can be removed, and the wood siding repaired or patched as needed.





(Top) This home in Swan Lake shows how preserving historic cladding materials helps maintain the historic integrity of the neighborhood. These details give Tulsa's historic districts their distinctiveness.

(Bottom) When replacing materials, be sure to maintain the type, size, shape, pattern, texture, and orientation of the original material. Avoid using different sized siding, as seen here.

22

Images with a green checkmark are illustrating an appropriate example. Read the caption to fully understand what the image is showing, as not everything in a photo may be appropriate.

Images with a red X are illustrating an inappropriate example. These are not examples found in Tulsa.

DOES MY PROJECT NEED TO BE REVIEWED?



Is my property in an HP overlay?

Yes

No

No TPC review needed. No HP Permit needed. Reach out to TPC staff if you are unsure.

Is my project interior or exterior work?

Interior only

Exterior

No*

Is my project visible at any point along an adjoining street?

Yes*

Yes, my project will need an HP permit and will be reviewed by the TPC.

**See the following pages for helpful advice on what types of projects are subject to review. If clarification is still needed, reach out to city staff for help.*

Why do I need a project for my private property reviewed?

HP overlays are additional zoning requirements for historic properties. The intention is not to restrict or regulate personal taste but rather to protect existing historic fabric and to maintain the historic integrity of the distinctive historic neighborhoods that so many Tulsans call home. The erosion of historic fabric is not something that can be undone and can jeopardize the quality and authenticity of Tulsa's historic districts.

REMEMBER!

This chart and the information on the following pages (13 - 15) is for general informational purposes only; actual regulations are found in Chapter 70 of the zoning code.

DRAFT

I WANT TO DO WORK ON MY HISTORIC PROPERTY. NOW WHAT?



Is my property in an HP overlay?

Yes

Consult the Unified Design Guidelines to select an appropriate design and materials for the work you want to do. Contact TPC staff for assistance.

Develop your proposal and submit a **HP Permit application form** along with supporting plans, drawings, photographs, and other pertinent information, showing existing conditions and proposed conditions. This application form is available on the Tulsa Preservation Commission website.

The **HP Permit application form** will have a checklist of what is expected to include with your application. Additions and new construction have additional submittal requirements.

Unsure

No

Check out the City's zoning map to determine if you are within an overlay. City staff are also available to help.

Proceed with work and/or other required permits; reference these guidelines for tips for non-historic projects!

If in an HP overlay...

At the HP Permit Subcommittee meeting, TPC staff presents the application to the Subcommittee.

The HP Permit Subcommittee votes on a recommendation to the full Commission.

TPC staff presents the application to the full TPC. In the case of new construction, additions and complex projects, the HP Permit Subcommittee chair will explain the Subcommittee's recommendation.

The TPC votes whether to approve or deny the application for a Historic Preservation Permit.

Work Denied

Options:

1) Revise and submit an amended application, OR

2) Appeal to board of adjustment (learn about the process in the zoning code)

Work Approved: The HP Permit is issued within a few days.

The HP permit application is available on the Tulsa Preservation Commission website.

Other permits, including a building permit, may be required. Contact the Development Services department at 918-596-9456.

DRAFT

TO REVIEW OR NOT TO REVIEW?

The following checklist of common projects will help identify what type of work needs an HP Permit. This is not an exhaustive list of all project types. If your project type is not listed here, contact TPC staff.

No - These Items Do Not Need Review

- × Interior-only work.
- × Work not visible from any point along adjoining streets.
- × Painting previously painted materials and non-masonry surfaces, including paint color selection.
- × Replacing or installing gutters.
- × Replacing a roof with the same material.(e.g., replacing an asphalt shingled roof with a new asphalt shingled roof).
- × Installing radio or television antennas not visible from abutting streets.
- × Planting or removing organic materials such as trees, grasses, shrubs, and flowers.
- × Fences, walls, and paving in the interior side or rear yard (not in the street yard).
- × Temporary landscape features such as bird baths, lawn furniture, raised planting beds not on permanent foundations, and non-masonry landscape edging.
- × Modifying or constructing a detached accessory building or structure (e.g., garage or shed) located outside the street yard.
- × Certain projects at City parks.

Yes - These Items Need TPC Review

- ✓ Replacing or installing new siding or trim.
- ✓ Replacing or installing new windows or doors.
- ✓ Replacing or installing new (different) roof material.
- ✓ Modifying an existing porch (including but not limited to railings, screening, columns, and floors).
- ✓ Modifying an existing attached garage, or an existing detached garage located in the street yard.
- ✓ Replacing or installing a new fence, wall, driveway, or walkway in the street yard.
- ✓ Replacing or installing small items such as light fixtures, awnings, house numbers, and mailboxes
- ✓ Constructing a new building.
- ✓ Constructing a new addition, including a porch or attached garage.
- ✓ Modifying or constructing a detached garage located in a street yard.
- ✓ Demolishing a primary structure.
- ✓ Demolishing an accessory structure or building located in the street yard.

DRAFT

Yes - These Items Need Staff Review

- ✓ Replacing existing materials in-kind.
- ✓ Removing non-historic materials.
- ✓ Removing paint from masonry surfaces.
- ✓ Removing or installing storm doors or storm windows.
- ✓ Replacing trails or walkways in the same size and location at City parks.

Steps for Property Owners:

1. Decide what work is needed for your property.
2. Refer to the zoning map and confirm that your property is located in a HP overlay district.
3. If your property is located in a HP overlay district, review the design guidelines to determine the appropriate design and materials for the work you want to do. This is an ideal time to contact TPC Staff, who would be happy to assist you.
4. Develop a plan to carry out your work, including drawings of what you want your property to look like upon completion of the project.
5. At this point, you are ready to submit a simple application form. (See page 13.)

DRAFT

TO REVIEW OR NOT TO REVIEW?

Understanding Visibility

The degree to which a proposed alteration or addition is visible from the public right-of-way may influence how historic design guidelines are applied.

Features that are readily visible from public streets, sidewalks, alleys, parks, or other publicly accessible spaces generally have a greater impact on the historic character of the property and surrounding district. As a result, changes to highly visible features may be subject to more detailed review and a higher level of scrutiny with the applicable design guidelines.

On the other hand, alterations located on portions of a property that are not visible, or are only minimally visible, from the public right-of-way may have less impact on the public perception of the historic resource. In such cases, greater flexibility in the application of design guidelines may be appropriate, provided the proposed work does not adversely affect significant historic materials, architectural features, or the overall integrity of the property.

The level of visibility does not exempt a project from review but may be considered when determining the appropriate level of design compatibility and guideline compliance required for a proposed alteration or addition.

Visibility

When determining visibility, imagine a pedestrian walking along the sidewalk or a person driving down the street. If a building feature can be seen from those public locations, it is considered visible from the public right-of-way.

Features hidden behind the building, screened by permanent structures, or otherwise not observable from adjoining streets may be considered minimally visible or not visible.

Permanent Structures

A ***permanent structure*** is a structure on a foundation, such as a building, house, garage or outbuilding. Objects are not considered hidden if they are behind a tree (or other landscaping), fence, or other movable items such as fountains, flags or any type of furniture or temporary object.

DRAFT

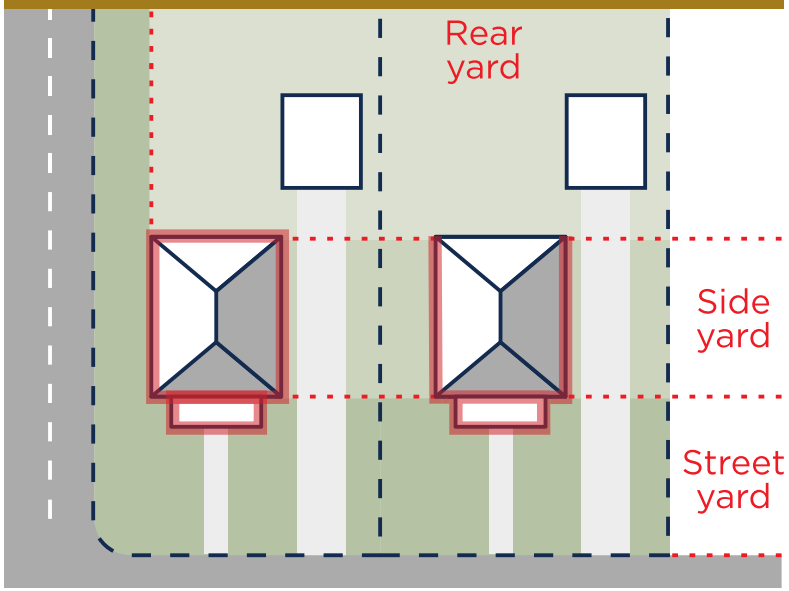
Review

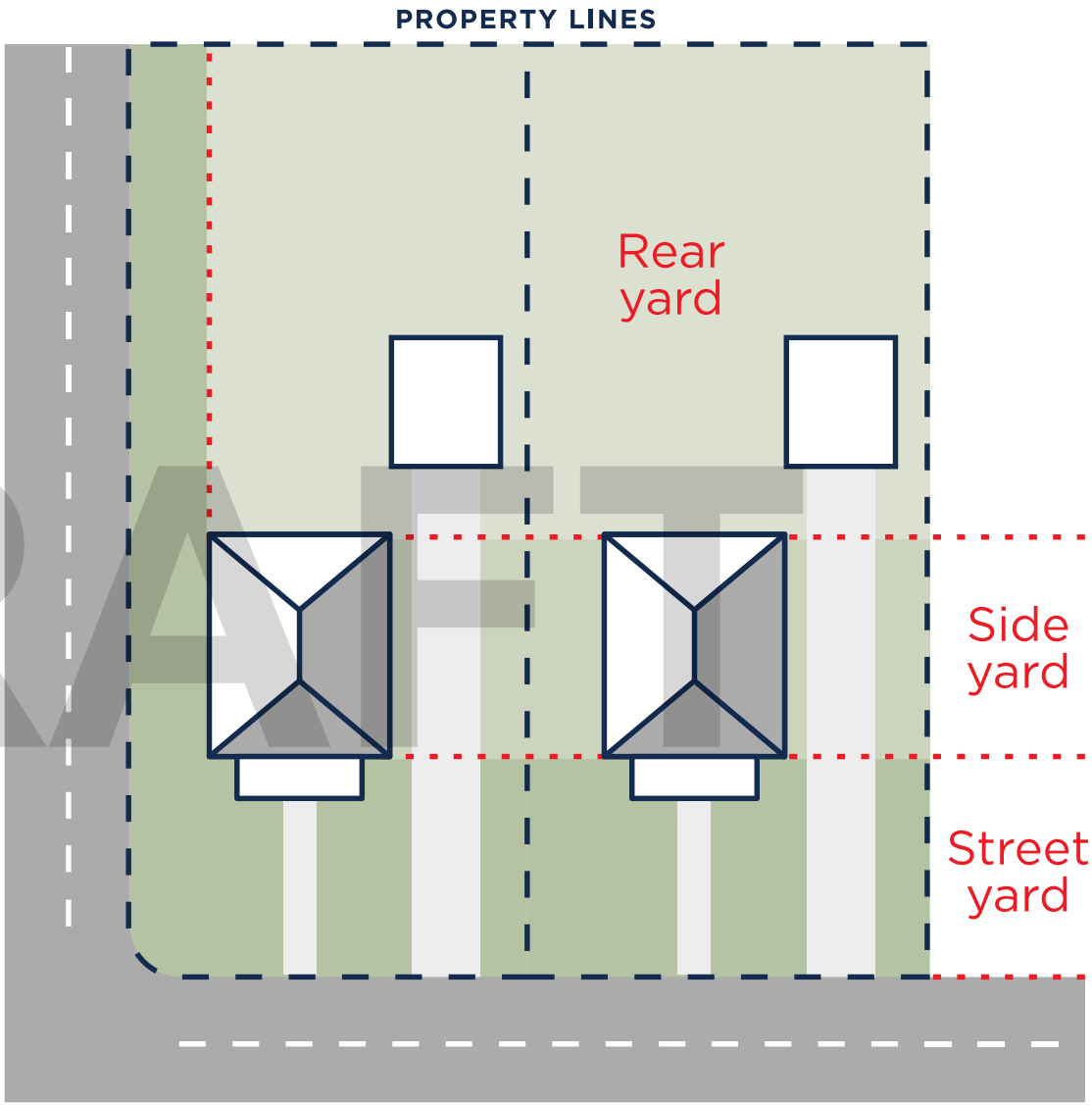
All proposed work ***on*** or ***attached to*** your home or building—regardless of what face (facade) of the building—must be reviewed, unless noted otherwise (see pages 12-15 for additional information).

Proposed work to your property within the street yard must also be reviewed unless otherwise noted. See the figure to the right.

No Review

Any proposed work to a ***detached*** structure or building within the side yard and rear yard (such as landscape features or accessory building) do not need to be reviewed. All work on primary buildings must be reviewed.





(Above) The terms used in this diagram are defined in the zoning code.

(Left) Solid red lines indicate building elevations that must be reviewed if work is proposed.

DRAFT

DRAFT

This page intentionally left blank.



CHAPTER 2: GUIDELINES FOR PROPOSED WORK

SECTION A: GUIDELINES FOR EXISTING STRUCTURES

A1. General Requirements

Use the following guidelines as the basis for all exterior work, unless otherwise expressly stated:

A1.1 Retain and preserve the existing historic architectural elements of your home or building.

Helpful Hint: Become familiar with The Secretary of the Interior's Standards for Preservation. These eight key points help one understand the big picture of preservation in order to maintain the historic integrity of your building or home. For more information, see Chapter 7 of this document.



A1.2 If replacement of historic architectural elements is necessary, match the size, shape, pattern, texture, and directional orientation of the original historic elements.

Helpful Hint: The first priority is to repair historic materials. If this is not possible, document and research! What materials are appropriate for your building? Take note of existing materials and photograph them for future reference. See Chapter 4 of this document for more information.

A1.3 Ensure that work is consistent with the architectural style and period details of your home or building.

Helpful Hint: Determine what architectural style your building most closely represents. Sometimes a mix of styles were used or influenced the original designer. Read Chapter 6 of this document, or look up the National Register of Historic Places nomination for your district. Check out Chapter 7 for more resources.

A1.4 Return the structure to its original historic appearance using physical or pictorial evidence, rather than conjectural designs.

Helpful Hint: Understanding the style and construction date of your building or home is a key step in choosing what work is appropriate. Historic photographs and original drawings are invaluable. Dig deep—check out the library or ask your neighbors about your property. Local historians and architectural or history enthusiasts are a wealth of information as well! Review Chapter 6 of this document for helpful tips on determining your style.

(Left) This well-maintained home in Tracy Park with appropriate maintenance and repairs adds value to the neighborhood and helps maintain the historic integrity of the district.

DRAFT

Applicability of Non-Residential and Mixed-Use Guidelines

This document covers design guidelines for all properties within HP overlay districts, whether non-residential, residential, or mixed-use.

Some guidelines included in this document are intended only for commercial properties. These apply to structures that are non-residential in form, rather than use. If a historic home is used for a non-residential activity, the specific guidelines for commercial properties may not necessarily be applicable.

The intent of the Unified Design Guidelines is to govern exterior work for existing structures as well as new construction within the overlay districts. In no way are these guidelines intended to encourage the introduction of new non-residential elements into existing historic residential districts.

Where to Find Physical Evidence

Look closely the next time you are painting, removing artificial siding, or making repairs to the exterior of your home. If the historic fabric has been modified over the years, you can often find clues to what was there originally. Look for subtle changes in texture or material, or evidence of patching.

For example, many homes lost trim details when vinyl siding was added. After removing siding, you may notice areas of bare wood because a trim board, drip edge, or bracket was removed prior to installation of siding.

Do your soffits have unpainted stripes? You might be missing some eave brackets.

On your porch, are there indentations on the piers or columns that tell you where a railing used to be attached?



DRAFT

A2. EXTERIOR WALLS

A2.1 Retain and preserve the original historic wall materials and character-defining details, including, but not limited to, window and door trim, eave brackets, and embedded porch columns. New materials should reflect the old in shape (including siding lap exposure, if applicable), color, and texture.

Helpful Hint: Consider the architectural style of your home or building. What are the character defining features? Identifying these will help you prioritize and recognize proper repairs and work. Review Chapter 6 for more information.

A2.2 To return the home to its original historic appearance, remove non-historic siding and trim. Repair and restore the underlying historic siding, trim, and details. Removal of non-historic siding is encouraged and may be staff approved.

Helpful Hint: Research your home or building. Are any historic photographs available? Step back and let your home or building "speak" to you. Do you see any clues to what materials may or may not be original? If your home has vinyl or metal siding, it may have been installed over the original wood siding. Depending on the condition, the newer siding can be removed, and the wood siding repaired or patched as needed.





(Top) This home in Swan Lake shows how preserving historic cladding materials helps maintain the historic integrity of the neighborhood. These details give Tulsa's historic districts their distinctiveness.

(Bottom) When replacing materials, be sure to maintain the type, size, shape, pattern, texture, and orientation of the original material. Avoid using different sized siding, as seen here.

A2.3 If replacement of deteriorated wall materials is necessary, use matching materials (wood, brick, etc.) that maintain the size, shape, pattern, texture, and directional orientation of the original historic material.

Helpful Hint: If replacement materials are necessary, or decorative features need to be replaced, document the historic elements prior to removal. Photograph, measure, and take notes of materials and locations.

A2.4 Proposing materials that are different from the original historic wall materials is not appropriate. Replacement materials that maintain the character of the structure and the size, shape, pattern, texture, and directional orientation is required.

Helpful Hint: Review Chapter 4 of this document for more information on appropriate replacement materials and Chapter 7 for additional resources.

A2.5 In order to maintain the historic appearance of the structure, do not apply paint to unpainted brick or stone walls. Staff can approve the removal of paint from brick or stone surfaces to return the structure to its original historic appearance.

Helpful Hint: While color choices or repainting previously painted surfaces does not require HP Permit review, painting unpainted brick is not allowed because it is damaging to masonry walls and typically irreversible.

For more information on masonry, see Chapter 3.

For more information on the types of exterior cladding materials, see the Glossary.





(Top) Never paint unpainted masonry. This will cause irreversible damage to your building.

(Bottom) Allowing vegetation to grow on your walls is not recommended, as biological growth can damage historic building materials.

DRAFT

A3. DOORS & DOOR SURROUNDS

A3.1 Retain and preserve original historic doors and door surrounds, including frames, glazing, panels, sidelights, fanlights, and transoms.

Helpful Hint: The original, historic door to your home or business can be a character defining feature. An appropriate door is important to maintaining the historic appearance of your neighborhood.

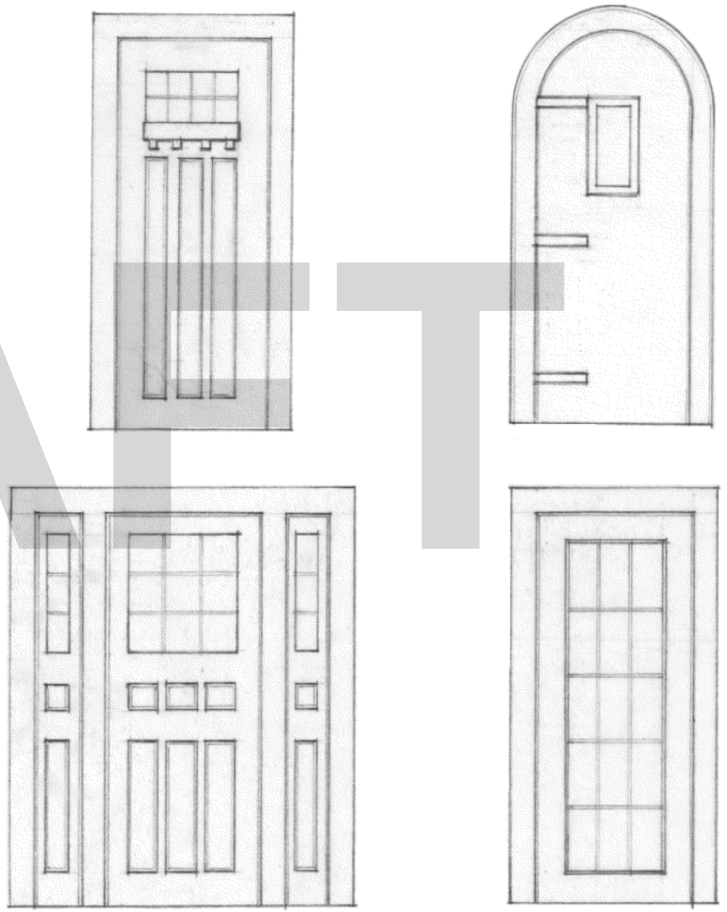
A3.2 Do not remove, cover, or move existing door, sidelight, fanlight, and transom openings.

A3.3 To return the home to its original historic appearance, remove non-historic doors and replace them using physical or pictorial evidence of the originals. If no evidence exists, select doors and surrounds which are consistent with the architectural style of your home or building.

Helpful Hint: Review Chapter 6 to help understand what door may be appropriate for your home or building.

A3.4 To gain thermal efficiency, storm doors which maintain the appearance and allow maximum visibility of the original historic doors may be installed. Unfinished or clear-finished metals are not allowed. Storm doors can be staff approved.

DRAFT



(Above) These images give examples of door styles common to historic homes in Tulsa. Clockwise, from top left, are a Craftsman door with dentil shelf, a Tudor arched door, a 15-light French door appropriate for a variety of architectural styles, and a Colonial door with sidelights.

A3.5 If replacement of deteriorated doors is necessary, select doors and surrounds which are consistent with the architectural style of your home or building.

Helpful Hint: Review Chapter 6 to help understand what door may be appropriate for your home or building. Review Chapters 4 and 7 of this document for additional information on replacement materials and additional resources.

A3.6 If replacement of deteriorated trim is necessary, match the appearance, size, shape, pattern, texture, and detailing of the original historic trim.

Helpful Hint: Review Chapters 4 and 7 of this document for additional information on replacement materials and additional resources.

A3.7 When adding new door openings, maintain the proportions of the façade. Match the dimensions and trim details of other doors and surrounds on your home or building. Select doors and surrounds which are consistent with the architectural style of your home or building.

A3.8 Use clear glass in new or replacement doors and sidelights.

Helpful Hint: Avoid tinted or opaque glazing (glass) in your replacement windows, unless documented evidence shows otherwise.

A3.9 Exterior security bars and grilles are discouraged.

Helpful Hint: Security bars and grilles are rarely historically appropriate. Consider other security options in lieu of these physical barriers that significantly impact the visual appearance of your home or building.





(Top) The metal storm door in this image obscures the historic front door behind it.

(Bottom) This well-maintained front entry in North Maple Ridge provides a welcoming, appropriate first impression.

DRAFT

A4. WINDOWS

A4.1 Retain and preserve original historic windows, including glazing, trim, muntins, and character-defining details.

Helpful Hint: Windows are some of the most character-defining features of a building. Retaining window details is essential. Great care should be taken with any repairs or replacements.

A4.2 Do not remove, cover, or move existing window openings.

Helpful Hint: Changes to windows have a big impact on the overall appearance of the building. Consider alternative interior options or reversible alterations before covering up or moving a window, which may not be approved by the preservation commission.

A4.3 To return the home to its original historic appearance, remove non-historic windows and trim. When selecting replacements, use physical or pictorial evidence. If no evidence exists, select windows which are consistent with the architectural style of your home or building.

Helpful Hint: Look for evidence that may show original window locations. Is there a change in material type or signs of physical movement, such as cracks or expansion of materials?





(Top Right) Unique, arched windows are a character-defining feature of this Tudor Revival home in Yorktown.

(Bottom Right) Boarded up windows provide a vacant appearance and detract from the historic integrity of the historic district.

DRAFT

A4.5 To gain thermal efficiency, storm windows which maintain the appearance and allow maximum visibility of the original historic windows may be installed. Unfinished and clear-finished metals are not allowed. Storm windows can be staff approved.

A4.4 If replacement of deteriorated windows is necessary, match the original historic windows in sash design, size, shape, muntin pattern, location, glazing area, and tint. Insulated glass (double-pane) windows may be used. Exterior muntins are required on simulated-divided-light windows.

.1 Brady Heights – Match the original historic window material.

.2 Elmwood – Match the original historic window material.

Helpful Hint: Read through this entire section on windows for more information on divided lights. Review Chapters 4 and 7 of this document for information on replacement materials and resources.

A4.6 If replacement of deteriorated trim is necessary, match the appearance, size, shape, pattern, texture, and detailing of the original historic trim.

Helpful Hint: Review Chapters 4 and 7 of this document for information on replacement materials and additional resources.

A4.7 When adding new window openings, maintain the proportions of the façade. Match the size, design, and pattern of the existing windows. Align the headers of new windows with the existing windows.

A4.8 Exterior security bars and grilles are discouraged.

Helpful Hint: Security bars and grilles are rarely historically appropriate. Consider other security options in lieu of these physical barriers that significantly impact the visual appearance of your home or building.



(Above) By installing windows that only partially fill the opening, the appearance of this building is drastically altered. Always install windows the fill the original opening.

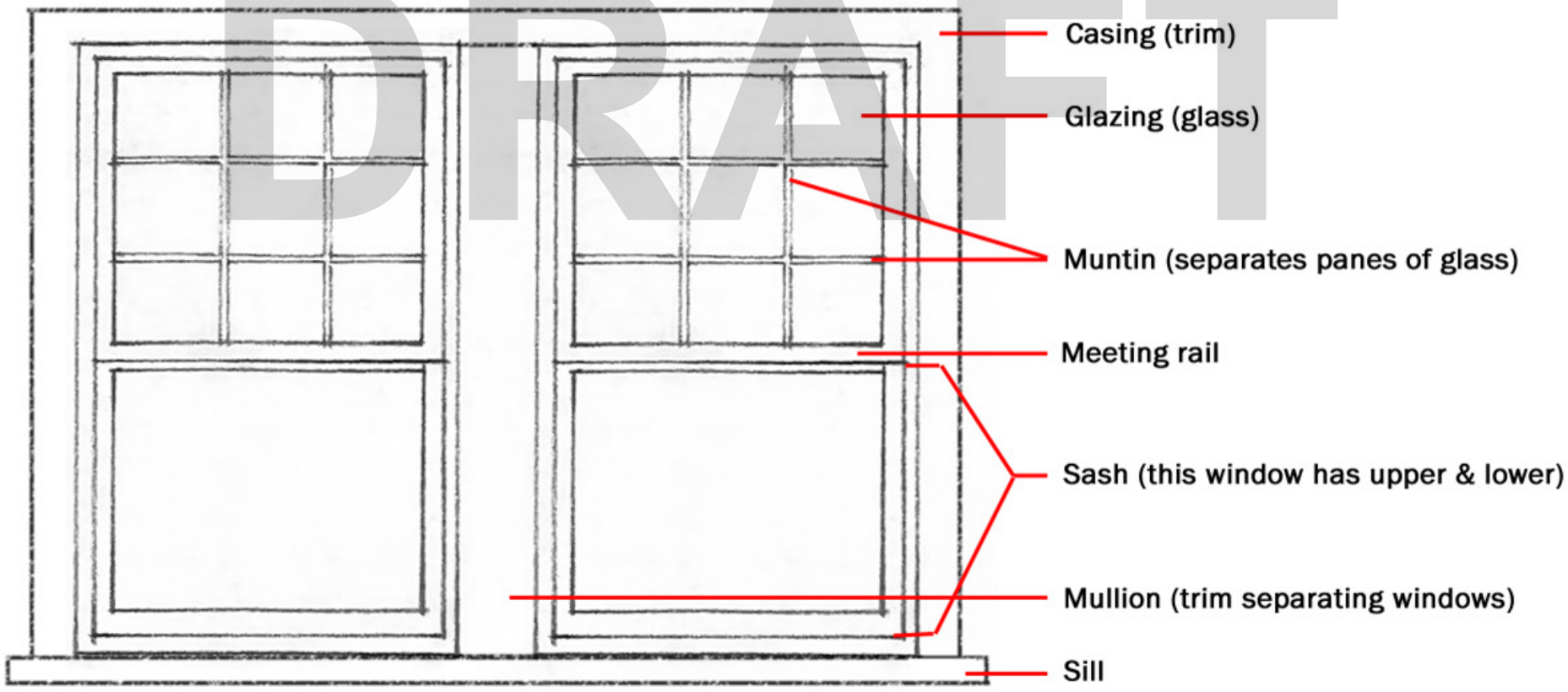
DRAFT

ADDITIONAL WINDOW INFORMATION

Parts of a Window

Historic windows are key components to any building. They offer exceptional lifespans and unmatched character. These windows may appear to be complex, with complicated pieces, but in fact the typical historic wood window is built to be repaired much more easily than any modern window manufactured over the last several years with their complex extruded profiles. With a little bit of know-how and the proper materials, most wood windows can be repaired to continue serving their purpose.

DRAFT



Muntins

Muntins are an important part of historic windows, providing detail and historic authenticity. Modern glazing manufacturing processes no longer require numerous muntins, and current design trends don't always encourage this little architectural detail.

Muntins, however, are a visually significant detail on many historic homes and should be considered carefully when new windows are selected and installed.

Several window manufacturers offer a variety of muntin types and use various terms to describe their options. True muntins are uncommon in today's market.

Today's manufacturers often offer "grilles" in various applications; most commonly "between the glass," "simulated divided light" or "simulated divided light with spacer." The images below illustrate each option.





TRUE DIVIDED LIGHT (preferred)

- Appearance is excellent from a distance.
- At close range authenticity is apparent.



SIMULATED DIVIDED LIGHT WITH SPACER

- Appearance is good from a distance.
- Acceptable substitute for a true divided light.
- Best balance of visual authenticity and cost of a true divided lite.



SIMULATED DIVIDED LIGHT

- Appearance is acceptable from a distance.
- At close range imitation is apparent.



APPLIED MUNTIN (case-by-case)

- Appearance is mediocre from a distance.
- At close range imitation is obvious.



BETWEEN THE GLASS (not allowed)

- Least authentic.
- Provides a flat, modern appearance from any distance.

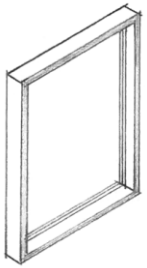
DRAFT

ADDITIONAL WINDOW INFORMATION

Types of Windows

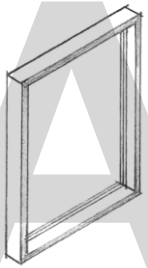
Windows are significant character defining features of any home or building and often provide clues to help understand what architectural style your home or building most closely resembles.

DRAFT



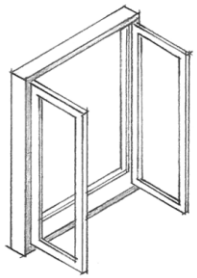
FIXED

A non-operable window with a stationary sash that does not open. Fixed windows are used primarily to provide light and views.



PICTURE

A large, fixed window designed to maximize views and daylight. Common on late 1930s and later homes.



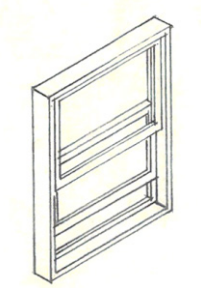
CASEMENT

A side-hinged window that swings outward or inward like a door, typically operated with a crank or handle.



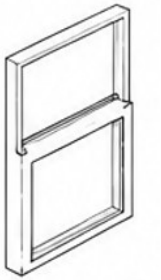
STEEL CASEMENT

A casement window with slender steel frames, commonly found on Tudor Revival and some Colonial Revival homes.



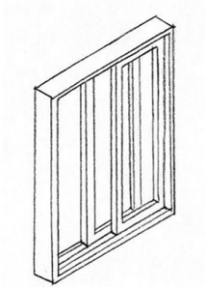
DOUBLE HUNG

A window with two operable sashes that slide vertically within the frame. Either or both sashes may be opened for ventilation.



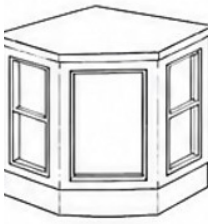
SINGLE HUNG

A window with one operable lower sash and one fixed upper sash. Common on early twentieth-century homes.



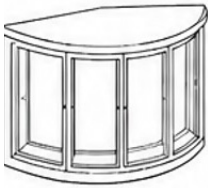
SLIDER

A window with one or more operable sashes that slide horizontally within the frame.



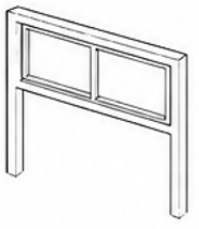
BAY WINDOW

A window projecting outward from the face of the building, typically with three window units, creating additional interior space.



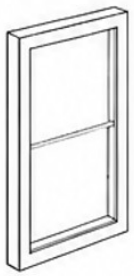
BOW WINDOW

A window projecting outward from the face of a building, composed of four or more window units forming a gentle curve.



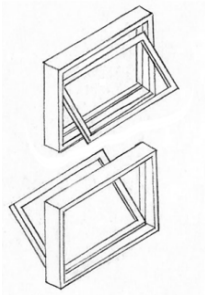
TRANSOM WINDOW

A narrow window located above a door or another window to provide additional light and ventilation.



WOOD STORM WINDOWS

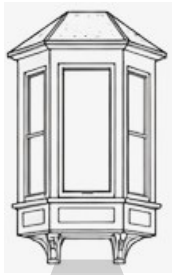
A traditional exterior storm window constructed of painted wood. Appropriate for many historic homes.



AWNING & HOPPER

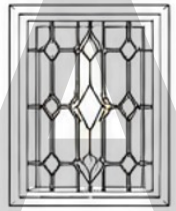
Awning: A top-hinged window that swings outward from the bottom, creating an awning-like effect when open.

Hopper: A bottom-hinged window that swings inward from the top, commonly used in basements and utility spaces.



ORIEL WINDOW

A window that projects outward from an upper story but does not reach the ground.



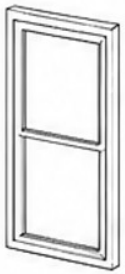
ART GLASS/LEADED GLASS

Decorative windows featuring leaded, stained or beveled glass, commonly found in Craftsman, Prairie and Tudor Revival homes.



SIDELIGHT

A narrow vertical window located beside an entry door.



INTERIOR STORM WINDOW

A removable storm panel installed on the interior that improves energy efficiency while remaining nearly invisible from the exterior.

DRAFT

ADDITIONAL WINDOW INFORMATION

Energy Efficiency and Historic Windows

Research conducted by the National Park Service, Lawrence Berkeley National Laboratory, and the National Trust for Historic Preservation has found that historic windows, when paired with properly installed storm windows, can achieve energy performance comparable to many new replacement windows. In some cases, the combination of a historic window and storm window performs as well as or better than a standard double-pane replacement window.

Because much of a window's energy loss is caused by air leakage rather than the glass itself, weatherization measures such as storm windows, weatherstripping, and routine maintenance can significantly improve thermal performance while retaining historic materials.

For this reason, the repair and weatherization of historic windows, including the installation of compatible storm windows, is the preferred approach to improving energy efficiency. Replacement should be considered only when historic windows are deteriorated beyond reasonable repair.

It is also important to distinguish between comfort and efficiency. Homeowners often perceive drafty rooms or temperature fluctuations as evidence that historic windows are inherently inefficient. In many cases, these concerns can be effectively addressed through maintenance, weatherization, and storm windows without replacing the historic sash. Improving comfort and reducing energy consumption does not necessarily require replacing historic windows.

A Note on Energy Efficiency and Historic Buildings

Improving energy efficiency and preserving historic character are compatible goals. Before replacing historic materials, property owners should consider maintenance, weatherization, air-sealing, storm windows, insulation improvements, and mechanical system upgrades. Research has shown that many historic buildings can achieve significant energy savings while retaining their historic materials and architectural character.

DRAFT

Window Replacements: Know the Facts

- Replacement windows only last an average of 15 years.
- After proper restoration and weatherization, historic windows nearly always outperform new replacements.
- Windows only make up about 10% of the energy footprint of your building. More energy is lost through the roof than through your windows. If your energy bills are high, check your attic first.
- Glass is, by nature, a poor insulator. Window manufacturers that tout improved R-values* are hyping up an attribute that has little impact.
- The average return on investment for a replacement window is 40 years (residential) and 150 years (commercial). The return on investment for a properly restored and weatherized historic window with a storm window is 3 - 7 years.



Be Green: Restore Your Original Windows

Restoration of your original windows not only costs less than replacing them but is also much more environmentally friendly.

You know the adage…"They don't make them like they used to!" This is especially true when it comes to your historic wood windows. Old-growth wood is a rare commodity these days, and much more durable than many products you will find in today's window manufacturing process.

If you're concerned about sustainability, don't throw your old-growth wood windows in the landfill before you explore restoration. Restoring your original windows not only maintains the architectural integrity and the curb appeal of your historic home, but it's also the best choice for the environment.

Did you know that properly repaired historic windows have an R-value* that's nearly indistinguishable from high-end replacement windows? Repair your original windows, install proper weatherstripping, add a good storm window system, and watch your utility bills go down!

Contact TPC staff for information on how to make your historic windows look and function as good as new. We offer inexpensive, hands-on Wooden Window Repair Workshops for DIY homeowners and contractors about once a year, and we can also refer you to other sources to help you treat your windows right.

**R-value is the measure of resistance to heat gain/loss.*

DRAFT

ADDITIONAL WINDOW INFORMATION

Documentation Required

Windows are a key component to any building, no matter its architectural style. Replacing, boarding up or removing historic windows will have a major impact on not only your home or building, but also your neighborhood. Extra care and consideration should be made when determining what work should be done to your windows.

Concerns about energy efficiency are common; however, research has shown that repairing and weatherizing historic windows can provide substantial energy savings while preserving historic character.

Applicants seeking window replacement should provide photographs and a written assessment documenting existing conditions and explaining why repair is not feasible. The burden of proof shall be on the applicant to demonstrate that the window is beyond reasonable repair.

The inability of a window to meet modern energy performance standards, by itself, shall not be considered evidence that the window is beyond repair.

Replacement may be considered when more than 50 percent of the historic material within a window unit is deteriorated beyond repair.



DRAFT

REPAIR OR REPLACE?

Most historic windows—even badly deteriorated ones—can be repaired. Unlike new windows with complex extruded profiles, historic windows were designed to be repaired.

Conditions Supporting Repair

The following conditions, by themselves, generally do not justify replacement and can be addressed through repair, restoration, weatherization, or compatible storm windows:

- Window is painted shut or difficult to operate.
- Broken sash cords, pulleys, locks or other hardware.
- Drafts, air infiltration, or lack of weatherstripping.
- Deteriorated glazing putty, peeling paint, or routine maintenance issues.
- Cracked, broken, or missing glass panes.
- Localized wood deterioration, rot, or insect damage affecting limited portions of the sash or frame.

Conditions Supporting Replacement

Replacement may be considered when repair is not reasonably feasible and one or more of the following conditions are present:

- Extensive deterioration has resulted in the loss of a majority of the historic sash, frame, or other primary window components.
- Wood rot, insect damage, or material failure is so widespread that replacement of most historic material would be required.
- Structural failure of the window assembly prevents safe operation and cannot be corrected through repair.
- Significant portions of the window are missing and cannot be reconstructed using physical or documentary evidence.
- Previous alterations have removed or substantially destroyed the historic window, leaving insufficient historic material to retain.
- A qualified preservation professional, architect, contractor, or window restoration specialist documents that repair is technically infeasible or unreasonable compared to restoration of a comparable historic window.

The inability of a window to meet modern energy-performance standards, by itself, shall not be considered evidence that the window is beyond repair.

DRAFT

A5. ROOFS

A5.1 Retain and preserve the original historic roof form (e.g., hipped, gabled, or shed) and pitch.

A5.2 Do not remove character-defining architectural features of your roof, including, but not limited to, dormers, chimneys, cupolas, eaves, soffits, fascia boards, and decorative details, such as eave brackets, exposed rafter tails, or corbels.

Helpful Hint: Research your home and determine what style it most closely represents. This will help identify character-defining features.

A5.3 If replacement of deteriorated roof features is necessary, use materials that maintain the character of the structure and the size, shape, pattern, texture, dimensions, and directional orientation of the original historic roof features.

.1 Elmwood – Match the original historic roof material.

Helpful Hint: Review Chapters 4 and 7 of this document for additional information on replacement materials. Slate and clay tile roofs are informally known as "100-year roofs," which means they can last for generations with proper maintenance. When repairing a tile roof, individual tiles can often be replaced as needed, or tiles may be removed and reused if the underlayment or deck needs repairs. Place newer sections of tile at the back of the home where they will be less visible, or blend newer tiles in with the older roof tiles to create a seamless appearance.

A5.4 To return the home to its original historic appearance, use physical or pictorial evidence. If no evidence exists, select roof features which are consistent with the architectural style of your home.

Helpful Hint: Review Chapter 6 for more information about the style of your home.

A5.5 Replacement of existing roof covering (e.g., wood shingles, asphalt shingles or clay tile) with the same material does not require HP Permit review. Architectural shingles are encouraged.

Helpful Hint: For example, replacing an asphalt-shingled roof with asphalt shingles).

Architectural Shingles

Architectural shingles, also referred to as dimensional or laminated shingles, are manufactured from fiberglass and asphalt and then laminated or textured.

This process gives the shingles a more dimensional appearance than standard "three-tab" asphalt shingles.

The term "architectural shingles" also refers to shingles that simulate shake, slate, or other historic roof materials.

DRAFT

A5.6 When proposing to change the materials of your roof covering, replacement materials that maintain the character of the structure and the size, shape, pattern, texture, and directional orientation of the original historic roof covering will be considered.

.1 Yorktown – Metal roofing is not allowed.

Helpful Hint: Review Chapter 6 to learn more about the architectural style of your home. Chapters 4 and 7 of this document are also helpful for additional information on replacement materials and additional resources.

A5.7 When replacing your roof covering, replace an entire roof section if it is visible from the street.

Helpful Hint: By doing so, this will help reduce future maintenance issues and ensures the new material blends in with the old material.

Roof Additions

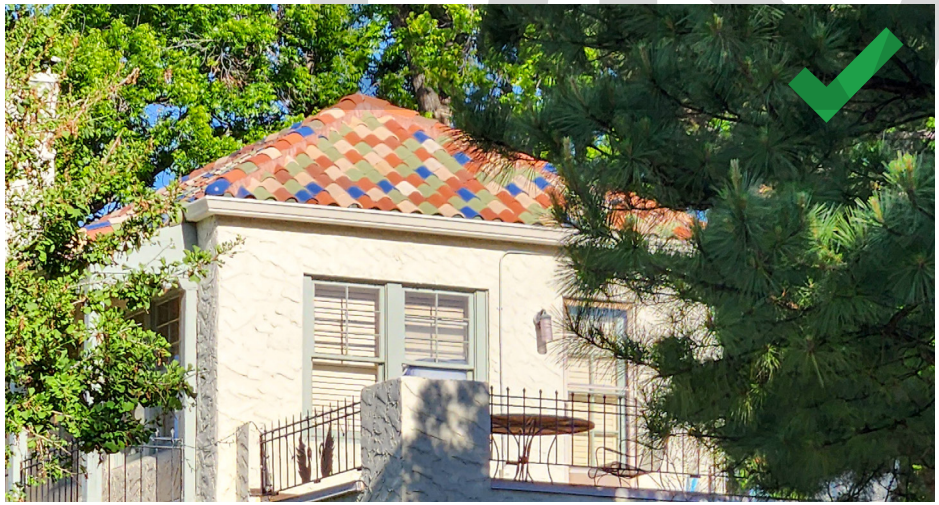
A5.8 New roof features, such as dormers or cupolas, may be added to the existing roof, if the proposed elements maintain the scale, proportions, rhythms, and architectural character of the structure.

Helpful hint: Adding such features should not overwhelm the building. If it was not an original element of the original design it should not be a focal point.

A5.9 On additions, use roof forms, slope, detailing, and roofing materials that are consistent with the historic portions of the existing structure. Installation of metal roofs are not appropriate.

.1 Yorktown – Metal roofing is not allowed.

DRAFT



(Above) This polychromatic tile roof is a distinctive, character defining feature of this Swan Lake home. Historic building materials like this roof should be maintained to the fullest extent possible.

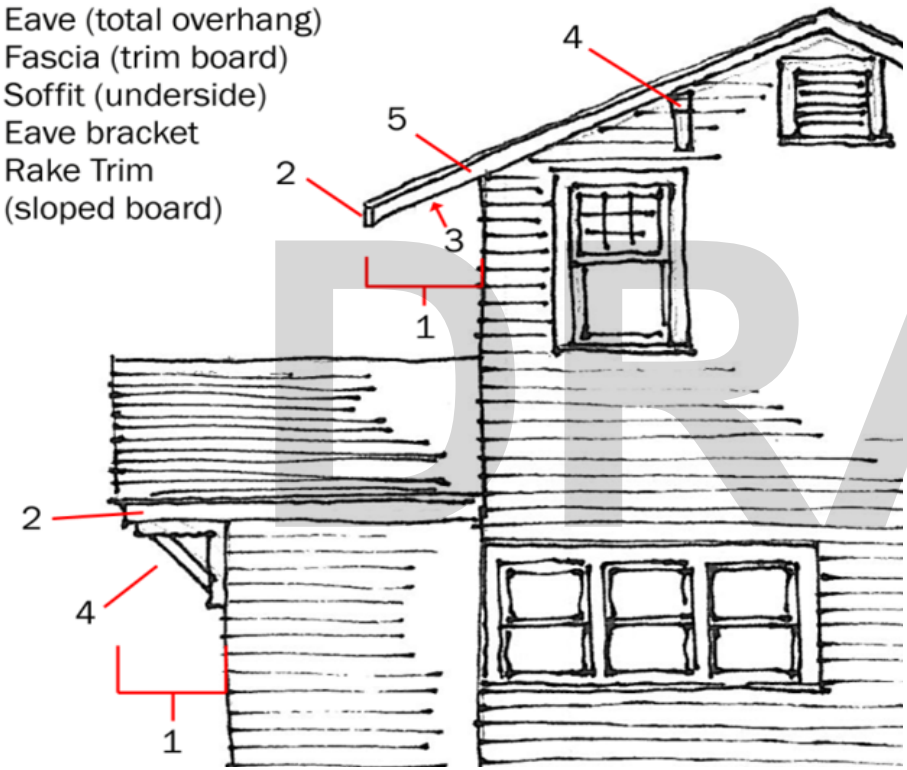


(Above) Altering roof elements like this dormer can have a negative effect on the overall appearance of the home.

ADDITIONAL ROOF INFORMATION

PARTS OF A ROOF

1 Eave (total overhang)
2 Fascia (trim board)
3 Soffit (underside)
4 Eave bracket
5 Rake Trim (sloped board)



DRAFT

COMMON ROOF FORMS IN TULSA



(Above) These images show common roof types in Tulsa. A) Front gable. B) Side gable with dormers. C) Centered gable. D) Cross gable. E) Hip. F) Gambrel with dormer.

A6. PORCHES

A6.1 Retain and preserve the original historic porch and its character-defining architectural features through repair.

Helpful Hint: Create a cyclical maintenance routine and include your porch as an item for annual review. Many major issues can be avoided by regularly checking for problems and addressing them quickly.

A6.2 Do not remove character-defining architectural features of your porch, including, but not limited to, ceiling, floor, piers, columns, railings, handrails, steps, bulkheads, skirt/stem wall, and decorative details, such as crown molding, trim, eave brackets, and exposed rafter tails.

Helpful Hint: Review Chapter 6 to determine if your porch is a character defining feature and if so, what design aesthetic or elements are priorities to preserve? This can help identify any later, non-historic additions.

A6.3 If replacement of deteriorated porch elements is necessary, use materials that maintain the character of the structure and the size, shape, pattern, texture, dimensions, and directional orientation of the original historic features.

Helpful Hint: Review Chapters 4 and 7 for more information on replacement materials.



(Above) Rather than installing hard walls for privacy or shade, the owner of this house in Swan Lake installed curtains. These curtains are a more appropriate solution than a hard porch enclosure because they are minimally invasive and easily reversible.

A6.4 To return the home to its original historic appearance, use physical or pictorial evidence. If no evidence exists, select porch features which are consistent with the architectural style of your home or building. Return enclosed porches to their original historic open design.

Helpful Hint: Review Chapter 6 for more information about the style of your home or building.

DRAFT

A6.5 If adding a railing or other porch element where none exists, select porch elements (e.g., columns, railing design, or trim) which are consistent with the architectural style of your home or building.

Helpful Hint: Research trade catalogs or other design and plan books from the period of construction of your home or building. These are often available online for free viewing. Reprints are also often available for purchase covering the styles of homes found in Tulsa's historic districts. These can provide ideas for authentic and appropriate porch designs.



(Above) Many companies offered mail order homes at the time of Tulsa's residential boom. These catalogs are good resources to understand what styles and details were commonly used for single-family residences. Many of these trade catalogs are now available online for viewing.

Porch Additions

A6.6 When adding a porch or expanding an existing porch, maintain the character, detailing, scale, rhythm, and proportions of the existing historic structure.

A6.7 When enclosing porches with glass or screens, maintain the existing rhythms, scale, proportions, appearance, and character of the structure. Hard wall enclosure of porches is not appropriate.

A6.8 Ramps may be installed when required to achieve access to the first-floor level. Construct the ramp so that, in the future, it can be removed without significantly altering the original historic structure. Designing ramps to access porches from the side, so the front elevation is not obscured, is encouraged.

Enclosing Front Porches

Enclosing the front porch is discouraged because it usually compromises the architectural integrity of the home. This is especially true of hard-wall enclosures.

If you wish to enclose your front porch, it is important that you do so in a way that doesn't detract from the historic appearance of the home. The enclosure should be easily removeable without damaging historic porch materials.

Screens and clear glass with minimal framing are the best options for more permanent installations. Even less obtrusive are curtains, as seen in the photograph on page 40.

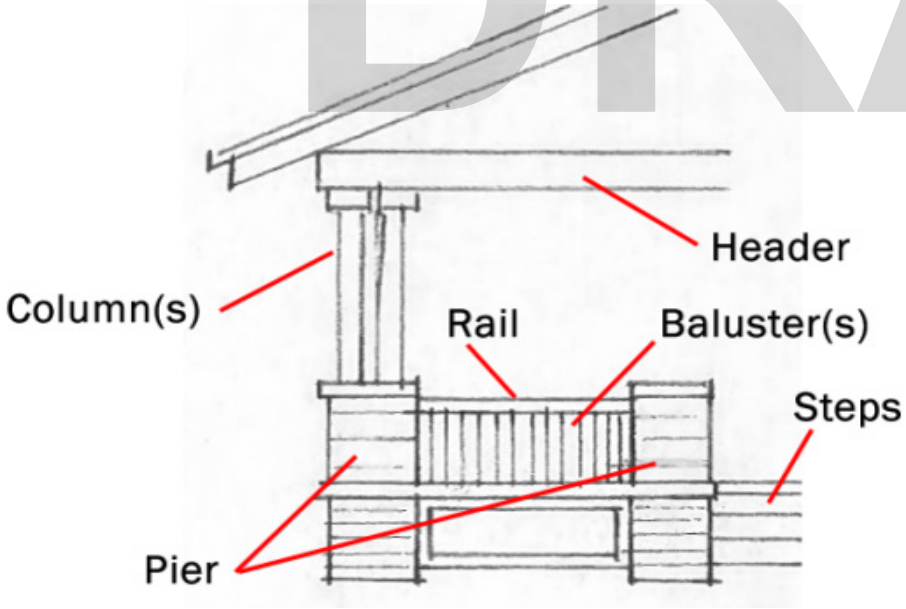
DRAFT

ADDITIONAL PORCH INFORMATION

Code Requirements

Traditionally, historic railings in Tulsa were between 26 and 28 inches in height. The character of your home is affected when porch elements are altered from their historic proportions.

When adding missing railings, be aware that porch elements must comply with building codes. City staff can help you navigate the code, such as determining whether historic building code provisions for existing structures apply.



(Above) Components of a typical porch. A set of Balusters is called a balustrade.



(Above) Porch roof supports are varied and are character defining features of many architectural styles, especially on the Craftsman and bungalow styles. Materials can also vary from brick, wood, stone, stucco or a combination of two or more. Common column styles are shown clockwise from upper left: flared, tapered, battered, and multi-column.

DRAFT





(Top) Enclosing this home's porch significantly impacts the visual appearance of the house and the neighborhood.

(Bottom) This home's porch was not designed to be compatible with the historic home. Materials were also not considered.



(Above) Traditional design with railing lower than adjacent piers.



(Above) Decorative railing, appropriate for some architectural styles.



(Above) Inappropriate design, with balusters spaced too far apart.

DRAFT

A7. GARAGES

A7.1 Locate garages within the rear yard and detached from the primary residential structure. Detached buildings or structures, such as garages and sheds, that are not located in the street yard are exempt from HP Permit review.

A7.2 Adding a garage attached to the side or front elevation of the primary residential structure is not allowed. Locate attached garages so that the front façade of the garage is not located forward of the rear wall of the primary structure.

A7.3 Select garage doors which are consistent with the architectural style of your home.

Carriage house style doors (Figure 7.2) are appropriate for the following architectural styles:

- Cottage,
- Colonial & Early Republic Styles,
- Late Victorian,
- Late 19th & 20th Century Revivals, and
- Late 19th & 20th Century American Movements & Vernacular.

Flat/flush sectional garage doors (Figure 7.3) are more appropriate for architectural styles within the Modern Movement.

Helpful Hint: For more information on architectural styles, see Chapter 6.

Non-Residential Properties

A7.4 Locate garage doors on the rear elevations when integrating a garage into the primary structure. Garage doors located on the front elevation are not allowed.

DRAFT

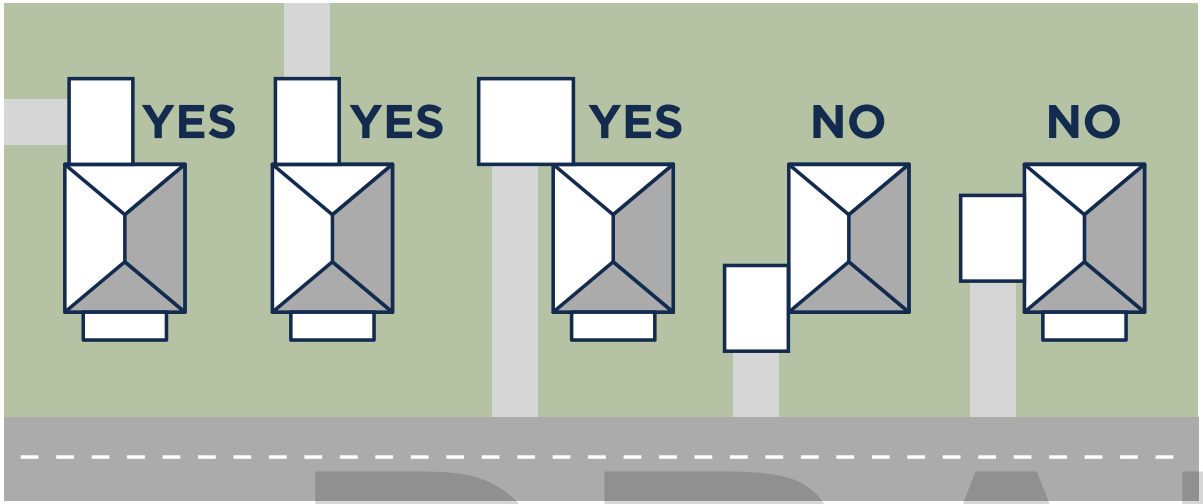


Figure 7.1. (Above) Locating garages as far back as possible helps reduce the visual impact these structures have on the historic neighborhood.



Figure 7.2. (Above) Carriage house doors are appropriate for most historic Tulsa homes.



Figure 7.3. (Above) Flat/flush sectional doors are appropriate for newer homes.

DRAFT

A8. ACCESSORIES

A8.1 Select awnings that are consistent with the architectural style of your home or building.

Helpful Hint: *See Chapter 6 to help determine if awnings are appropriate for your home or building.*

A8.2 Select window shutters that are consistent with the architectural style of your home or building. Plastic shutters and door shutters are not historically accurate and are not allowed.

Helpful Hint: See Chapter 6 to help determine if shutters are appropriate for your home or building.

A8.3 Attach mailboxes to the front of the porch, home, or building.

A8.4 Retain and preserve the original door hardware, light fixtures, and mailboxes. When replacement is necessary, select accessories that are consistent with the architectural style of your home.

Helpful Hint: See the following pages for aesthetic guidance when selecting accessories.

DRAFT



(Above) These umbrella style awnings are generally not appropriate for the architectural styles found within HP overlay districts.



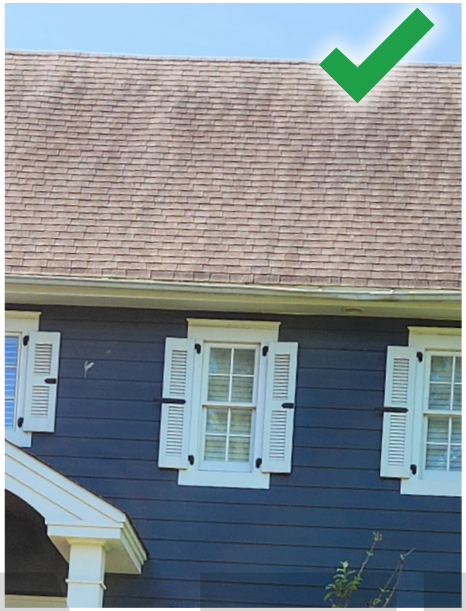
(Above) This home uses a retractable awning, which is an excellent choice for historic homes, providing shade while preserving the original aesthetic.

Getting Shutters Right

The architectural style of your home is an important first clue to uncovering whether or not shutters are an appropriate fit. See Chapter 6 for help determining your home's architectural style.

Colonial Revival homes often have paneled or louvered shutters. Board-and-batten shutters are common on Tudor Revival homes and on some Minimal Traditional and Folk Vernacular style homes. Adding shutters to Craftsman, Prairie, or Four-Square style homes is usually inappropriate because these styles rarely had shutters.

Even if your shutters are strictly decorative, they should appear operable. Wooden shutters are preferred. Vinyl shutters are inappropriate. Mount your shutters with hinges directly on the window casing, never on the siding next to the window. Each shutter should be half the width of the window it surrounds.





(Above, left) The shutters on this home are fastened directly to the window casing to give an appearance of operability. The size of the shutters also matches the window openings to provide a more authentic appearance.

(Above, right) The shutters here appear to be fastened directly to the masonry and are not large enough to cover the entire window opening, making it clear that the shutters are purely decorative.

DRAFT

ADDITIONAL ACCESSORIES INFORMATION

A Visual Guide to Acccessories

Accessories are an opportunity to personalize your home or building. However, it is still important for those accessories, such as light fixtures, door hardware, awnings, and mailboxes, to be compatible with the architectural style of the struture and the character of your neighborhood. These small details can add an extra level of beauty and authenticity and provide a setting that is highly desireable for those looking to purchase a historic property or those simply enjoying a stroll through your neighborhood.

The following page offer guidance for selecting such accessories. Accessories are grouped into three broad categories that represent the styles and design aesthetics of certain time periods. Reviewing historic photographs and trade catalogs is another excellent source for authentic inspiration.

Homes built around the turn of the twentieth century were often elaborately decorative. The 1920s and 1930s saw a shift in design aesthetics, leaning more toward geometries and craftsmanship. World War II then caused a significant shift in many lifestyle areas, including architecture. Designs became more streamlined and industrial, foregoing nearly all detail and focusing on clean lines.

General Guidance for Accessories

- ✓ Prioritize maintaining and repairing existing, historic features.
- ✓ When new accessories are needed, choose durable, high-quality materials that age well and will not need to be replaced frequently.
- ✓ Avoid accessories that are oversized or distracting. Ensure that new accessories are properly scaled for the building and setting.
- ✓ When in doubt, choose simplicity and quality. Accessories should enhance your building, not detract from it.

DRAFT



TRADITIONAL

Earlier styles tended to be more elaborately decorative. If your home or building was constructed prior to 1910, this may be the appropriate aesthetic.







Look for...

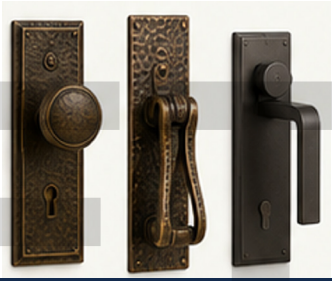
- Ornate or classic details
- Clear or seeded glass
- Metal finishes such as black or bronze



1920S-1930S STYLES

By the 1920s the design aesthetic had shifted. A focus on intentional craftsmanship and design over ornate decoration was important.







Look for...

- Handcrafted appearance
- Warm glass tones
- Natural metal finish
- Hammered or textured finishes
- Geometric designs
- Clean lines
- Visible craftsmanship



MODERN

Homes and buildings constructed after World War II were more streamlined, less detailed and varied in style. Accessories have a more industrial look and feel.







Look for...

- Clean lines
- Integrated design
- Smooth surfaces
- Brushed or matte finishes
- Minimal ornament
- Simple forms
- Minimal detailing

DRAFT

A9. BUILDING MATERIALS

A9.1 Use building materials that are consistent with the historic materials found on the existing structure.

Helpful Hint: Do not introduce new materials to your home or building. If you do not see it on your home or building, and there is no evidence showing it was ever used, avoid using it.

A9.2 Proposed materials should maintain the character of the structure and the historic size, shape, pattern, texture and directional orientation of the historic materials. Unfinished or clear-finished metals are not allowed.

Helpful Hint: Review Chapters 4 and 7 of this document for additional information on replacement materials and additional resources.

A9.3 Create a visual consistency and continuity with the building elements of the existing structure by replicating the height of windows and doors, window glazing patterns, roof forms, eave lines and overhangs, and special detailing present on the existing structure.

Helpful Hint: If you are building an addition, the addition should be compatible with the original building and blend in with the historic district. By replicating the components that provide scale and rhythm (think massing, window opening sizes and spacing) an appropriate addition can be designed.



(Above) Tulsa's historic districts are full of textures of all kinds. A wide range of materials are used for a variety of architectural components. It is important to select materials that are appropriate for your building. Look around your neighborhood and study the style of your home or building. These will give you clues to appropriate building materials.

DRAFT

A10. MECHANICAL SYSTEMS

10.1 Install engineering systems and their associated elements, such as, but not limited to, air conditioning and heating units, flues, conduits, cables, electrical boxes, solar panels, EV chargers, mini-split systems, ventilators, and louvers, on the side or rear façade of the structure.

Helpful Hint: Preferred locations include rear yards, side yards, and roof areas screened from public view. Avoid the street yard, the building's front facade, and decorative architectural features.

A10.2 Install systems requiring exterior components, such as solar panels or devices, where they will have minimal impact, preferably at the rear of your house or yard or on an outbuilding. Install exterior components on a historic building in a manner that does not damage the historic roofing material or negatively impact the building's historic character and is reversible in its effects if removed from the building.

Helpful Hint: Whenever possible:

- ✓ *Install on rear-facing roof slopes.*
- ✓ *Minimize visibility from public streets.*
- ✓ *Use low-profile mounting systems.*
- ✓ *Avoid removing or damaging historic materials.*
- ✓ *Locate panels on garages or other accessory buildings before placing them on the primary historic structure.*

A10.3 Install utility meters on the side or rear façade of the house or underground in a subterranean vault.

A10.4 Installation of radio or television antennas, including satellite dishes and similar devices, not visible from abutting streets, as determined by staff, is exempt from HP Permit review.

Helpful Hint: Preferred locations include:

- ✓ *Rear roof slopes*
- ✓ *Rear yards*
- ✓ *Side yards screened by fencing or landscaping*

Avoid:

- × *Front facades*
- × *Front roof slopes*
- × *Porches*
- × *Towers and decorative architectural elements*

DRAFT

A11. ADDITIONS

Together with the guidelines found elsewhere in Section A: Guidelines for Existing Structures, use the following guidelines as the basis for all additions:

A11.1 Locate additions on the side or rear of your home or building where the character-defining elements and visual appearance of the front façade will not be obscured, damaged, or destroyed.

Helpful Hint: This helps preserve not only the historic integrity of your home or building, but the historic setting of the entire neighborhood.

A11.2 Ensure that additions do not detract from the historic appearance, character-defining elements, historic patterns, scale, and proportions of the existing structure.

Helpful Hint: Appropriately placing and sizing your addition is the first and most important step to ensure historic integrity is maintained.

A11.3 Provide consistency and continuity between the addition and the historic portions of your home or building by using similar materials, style, forms, massing, and scale.

Helpful Hint: Look at your home or building. What is a typical "bay" width? In other words, what is the spacing between windows? How much of the wall space is penetrated by fenestration (windows or doors)? What is the roofline like? Maintaining these overall scales and forms are important considerations in the design of your addition.

A11.4 Do not exceed the established height of structures along the same street.

Helpful Hint: If your street is composed of single-story homes or buildings, a large second story addition would likely not be appropriate. Consider designs that minimize the height of any proposed second floor or that place the addition in the back, out of view from the public right-of-way.

Steps for a Successful Addition

When considering an addition to your home or building, run through this checklist to get a successful project off the ground.

- ✓ Determine the style of your home. What are character defining features of that style? These should be inspiration for your new addition.
- ✓ What is the massing and form of your home or building? Small? Boxy? Sprawling? Make sure your addition is compatible and not overpowering.
- ✓ What is the rhythm of the door and window openings? Let this inspire you.
- ✓ What materials are used on your home or building? Make sure your addition is similar.

DRAFT

A11.5 Match the front setback of the historic buildings along the same side of the street. When the front setback pattern of the historic structures on the same side of the street varies, locate the addition between the minimum and maximum of the prevailing front setbacks.

Helpful Hint: See Figure A11.1. The setback is defined as the minimum required distance between a structure and a property line or other specified boundary. In this case, the setback is measured from the face of the front facade of the house or building to the street.

A11.6 Maintain the pattern and rhythm of the side yard setbacks of the other historic structures on the same side of the street.

A11.7 Follow Section D2. Paving when replacing or constructing driveways and sidewalks.

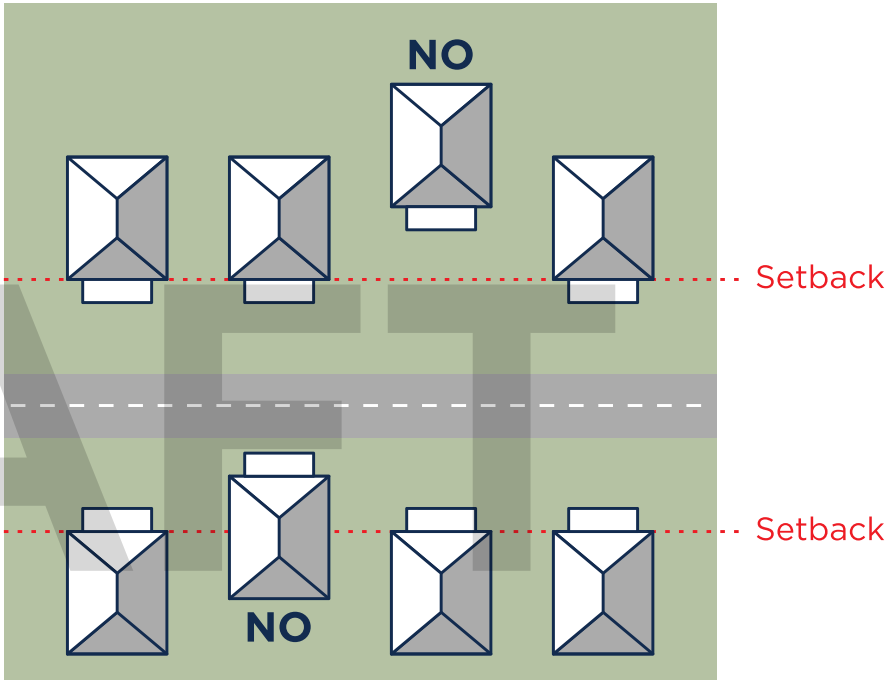


FIGURE A11.1

DRAFT









DRAFT

(Top) This addition has used similar materials as the original house and has maintained a similar scale. However, a better option would have been to locate the addition in the back, on a less visible facade.

(Bottom) This Swan Lake home has appropriately located an addition on the back of the home where it does not dominate the primary or secondary facade. Notice also, the scale and massing are appropriate for the original home.

(Top) Do not locate additions on a primary facade. This overwhelms the historic proportions of the home or building.

(Bottom) Size additions appropriately. Additions should not overwhelm the appearance of the historic design. A secondary or back facade (not visible from the public right-of-way) is a better location. Additions should be set back slightly (4" or more) so that the new wall is not flush with the historic wall.

A12. NON-CONTRIBUTING STRUCTURES

A12.1 In a National Register of Historic Places nomination, buildings within a district are determined to be "contributing" or "non-contributing." Those definitions are defined in the callout box to the right. ***However, all buildings and homes within HP overlay districts are subject to review by the Tulsa Preservation Commission, regardless of their status.***

Helpful Hint: See Chapter 5 for more information. Nominations can be found on the National Park Service website (www.nps.gov).

A12.2 Non-contributing structures will be considered products of their own time. Do not attempt to create a false appearance of the predominant character and architectural style of the rest of the district.

Helpful Hint: For example, if you own a 1970s Ranch home, do not attempt to add 1920s Craftsman details or components.

A12.3 Follow the applicable sections as they relate to the character-defining elements of the non-contributing structure.

Helpful Hint: Even though your home or building may not be listed as contributing to the historic district in its associated National Register nomination, it is still important to follow the guidance in this document to not detract from the overall setting of the neighborhood. For example, an oversized addition clad with corrugated metal is not compatible to the scale or materials of HP overlay districts.

What does "Non-Contributing" mean?

A non-contributing building is a structure that is located within a designated historic district but does not add to the district's historic architecture, cultural significance or archaeological value. When a historic district is established, every building within the district's boundary is determined as either "contributing" or "non-contributing." Contributing buildings physically represent the history of the neighborhood; non-contributing buildings do not reflect that historic character.

The National Park Service identifies three primary reasons for a building to be identified as "non-contributing:"

- **Outside the Period of Significance** - The building was constructed after the historic time period which the district is known for; this often means the building is less than 50 years old.
- **Irreversible Alterations** - The building has undergone significant, modern renovations. These may include adding vinyl siding, replacing windows, or removing other significant amounts of historic fabric.
- **Severe Deterioration** - The structure has decayed or been damaged beyond reasonable repair.

DRAFT

A12.4 Ensure that work on non-contributing structures does not detract from or diminish the historic character of the overall district.

Helpful Hint: Even though your home or building may not be listed as contributing to the historic district in the National Register nomination, it is still important to follow the guidance in this document to not detract from the overall setting of the neighborhood. For example, infilling windows of a 1970s Split-Level home or cladding a 1980s Ranch home with EIFS would jeopardize the historic quality of the neighborhood.

All buildings within HP overlay districts are subject to review, regardless of their contributing or non-contributing status.



What is "Acquired Significance?"

The Secretary of the Interior's Standard for Historic Preservation #4 states:

Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

This means that some alterations, additions or changes made to a building over time have become historically or culturally valuable in their own right. Even though these modifications were not part of the original architect or builder's design, they are treated as important components of the building's history. These elements must be protected and preserved just as those elements that are original to the building.

For commercial properties, this is often a redesign of the storefront or an addition. Examples in residential architecture may include a porch or an addition.

It is important to understand that not all changes made to a building acquire significance.

The Art Deco makeover of Boulder-on-the-Park, originally Holland Hall School, is a Tulsa example:





DRAFT

A13. RELOCATED STRUCTURES

A13.1 When relocating a structure, maintain the architectural integrity of the district for the period of time when each addition was developed.

Helpful Hint: *See Chapters 5 and 6 to understand what was appropriate during the period of construction for the associated historic district. Moving a single-story Bungalow home into a neighborhood of primarily larger scale commercial structures would not be an appropriate fit for the neighborhood.*

A13.2 Respect the scale, proportions, historic patterns, and relationships of primary to accessory structures within the district when relocating a structure.

Helpful Hint: Moving a large building into a neighborhood of small, single-story homes is not compatible, and vice versa. A "standout" building is detrimental to the neighborhood. Historic neighborhoods are valued for the overall effect of dozens of buildings that belong together. Ensure your proposed building becomes an asset to your community by blending in.

A13.3 Maintain the established height of structures along the same street when relocating a structure into the district.

A13.4 Maintain the established height of the exposed foundation system of structures along the same street. Establish the height of the floor (finished floor elevation) between the minimum and maximum finished floor elevations of those structures along the same side of the street.

Helpful Hint: Maintaining consistent floor heights minimizes the variation of the porch and/or front stoop heights and number of risers (stairs), providing more continuity.

A13.5 Maintain the same orientation to the street established by the historic structures on the same street when relocating a structure.

DRAFT



A13.6 Match the front setback of the historic buildings along the same side of the street. When the front setback pattern of the historic structures on the same side of the street varies, locate the structure between the minimum and maximum of the prevailing front setbacks.

Helpful Hint: See Figure B2.1 on page 63 for a visual representation.

A13.7 Maintain the pattern and rhythm of the side yard setbacks of the other historic structures on the same side of the street.

A13.8 Follow Section D2. Paving when replacing or constructing driveways and sidewalks.

A13.9 Upon placement of the structure on the new site, follow Section A: Guidelines for Existing Structures when replacing materials and elements that were removed to facilitate relocation.

Helpful Hint: Review Chapters 4 and 7 of this document for additional information on replacement materials and additional resources.





This bungalow was originally located in the Terrace Drive neighborhood (Above) before being moved to a vacant lot in Swan Lake (Below).

DRAFT

SECTION B: GUIDELINES FOR NEW CONSTRUCTION

B1. General Requirements

Use the following guidelines as the basis for all new construction:

B1.1 Designs for new construction shall not duplicate existing structures within the district. Ensure that each new structure is unique within the district.

Helpful Hint: This is to avoid the "cookie-cutter" effect often found in suburban neighborhoods. Historic neighborhoods, in contrast, are known for their uniqueness.

B1.2 Avoid mixing incongruous architectural styles. For example, Prairie-style windows are not appropriate on a Colonial Revival-inspired house.

Helpful Hint: See Chapter 6 for more information.

B1.3 When designing new structures, provide consistency and continuity by drawing upon common characteristics of historic structures in the district, placing particular emphasis on the historic structures on the same street. These include but are not limited to porches, entries, roof pitch and form, and window and door styles. For non-residential structures, massing and wall cladding are also significant features that should be considered.

Helpful Hint: When look at your neighborhood, what details do you see? Steep or low-sloped roofs? Roomy porches or small, covered stoops? Wood cladding or textured masonry? By looking at the characteristics of your neighborhood, you can start to create a "mood board" for your building that will be compatible with your new neighbors.

DRAFT



B1.4 Respect the scale, proportions, historic patterns, and relationships of both principal and accessory structures along the same street and within the district.

Helpful Hint: Building a multi-story building within a neighborhood of small, single-story homes is not compatible. Constructing a "standout" building is detrimental to the neighborhood. Historic neighborhoods are valued for the overall effect of dozens of buildings that belong together. Ensure your proposed building becomes an asset to your community by blending in rather than a detriment.

B1.5 Maintain the established height of those structures along the same side of the street.

.1 This guideline does not apply to Tulsa Public Schools properties.

B1.6 Establish the height of the floor (finished floor elevation) between the minimum and maximum finished floor elevation of those structures along the same side of the street.

Helpful Hint: By maintaining consistent floor heights this minimizes the variation of the porch and/or front stoop heights and number of risers (stairs), providing more continuity.

DRAFT





(Top) While not a duplicate of existing houses, this house draws upon common characteristics of the district-raised crawl space, front porch, multiple front gables, siding patterns and groups of windows.

(Bottom) The detached garage (accessory structure) relates to the house (principal structure) in scale and pattern in similar fashion to the historic houses in the district.

B2. BUILDING SITE

B2.1 Match the front setback of the historic buildings along the same side of the street. When the front setback pattern of the historic structures on the same side of the street varies, locate the addition between the minimum and maximum of the prevailing front setbacks.

Helpful Hint: See figures on the next page. The setback is the minimum required distance between a structure and a property line or other specified boundary. In this case, the setback is measured from the face of the front facade of the house or building and the street.

B2.2 Maintain the pattern and rhythm of the side yard setbacks of the other historic structures on the same side of the street.

Helpful Hint: Review the figures on the next page for further illustration.

B2.3 Follow Section D2. Paving when replacing or constructing driveways and sidewalks.

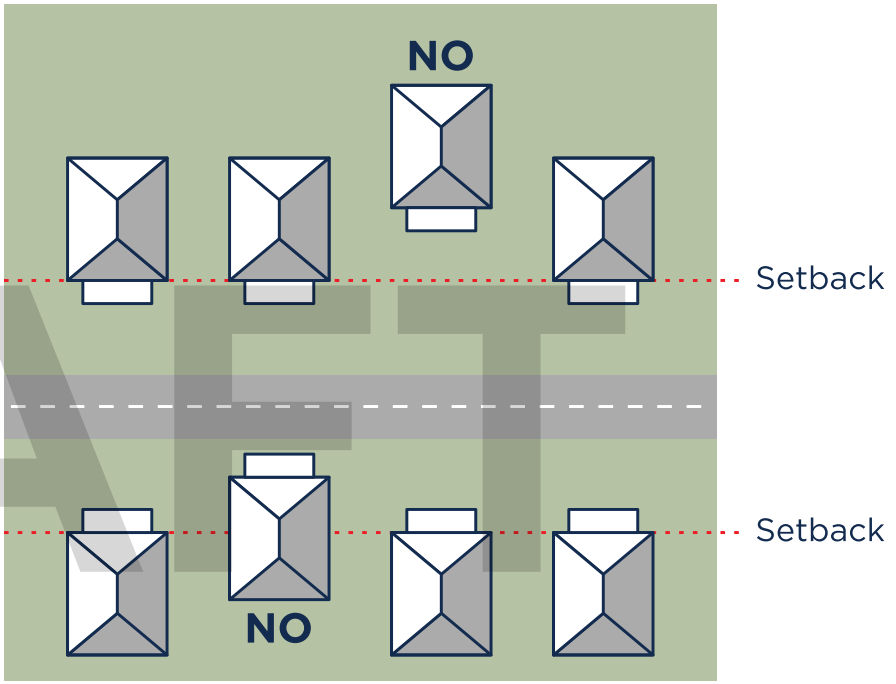


FIGURE B2.1

DRAFT

B3. BUILDING MATERIALS

B3.1 Maintain the visual characteristics, scale, proportions, directional orientation, and rhythms that are created by the materials on existing historic structures in the district, in order to maintain the overall appearance and character of the district. The use of unfinished or clear-finished metals is not allowed.

Helpful Hint: Take a mental inventory of your neighborhood. What materials do you see? What type of siding is being used? What is the exposure of the siding? Is concrete used as a major building material? Make a list of materials you see; these should become the palette for your new building.

Review the appropriate materials chart in Chapter 4.

DRAFT

B4. GARAGES

B4.1 Locate garages within the rear yard and detached from the primary residential structure. Detached buildings or structures, such as garages and sheds, not located in the street yard are exempt from HP Permit review.

B4.2 Adding a garage attached to the rear elevation of the primary residential structure will be considered on a case-by-case basis.

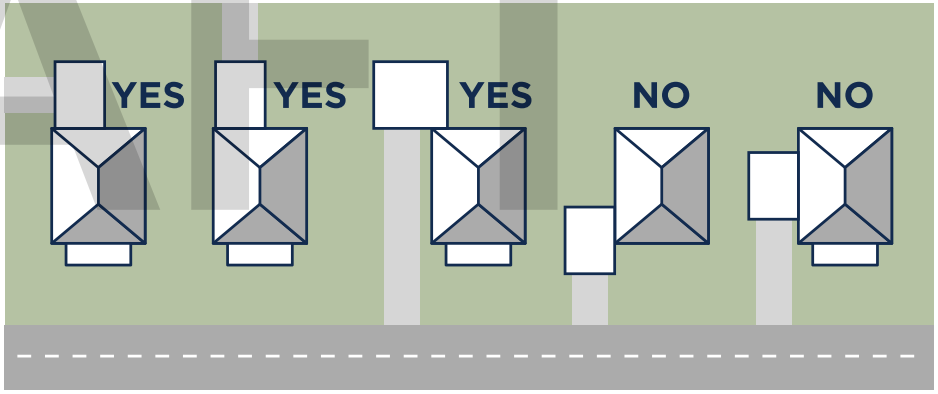
B4.3 Permitted attached garages shall be located so that the front façade of the garage is not located forward of the rear wall of the primary structure.

B4.4 Select garage doors which are consistent with the architectural style of your home.

Helpful Hint: This is determined based on the architectural style of the home if you are building a new garage for a historic home. If it is a garage for a new home or building, consider the suggestions in section A9: Additions.

Non-Residential Properties

B4.5 Locate garage doors on the rear elevations when integrating a garage into the primary structure. Garage doors located on the front elevation are not allowed.



DRAFT

B5. MECHANICAL SYSTEMS

B5.1 Install engineering systems and their associated elements, such as, but not limited to, air conditioning and heating units, flues, conduits, cables, electrical equipment, ventilators, and louvers, on the side or rear façade of the structure.

B5.2 Install utility meters on the side or rear façade of the house or underground in a subterranean vault. Above-ground installation of utility systems, such as pedestals and transformers, is prohibited in the street yard.

B5.3 Install systems requiring exterior components, such as solar panels or devices, where they will have minimal impact, recommended at the rear of your house or yard or on an outbuilding.

B5.4 Installation of radio or television antennas, including satellite dishes and similar devices, not visible from abutting streets, as determined by staff, is exempt from HP Permit review.

Helpful Hint: See page 16 for visibility guidance.

DRAFT

SECTION C: GUIDELINES FOR DEMOLITION

C1. General Requirements

Use the following guidelines as the basis for all demolitions:

C1.1 Demolition of historic structures does not support the character of the district. Demolitions are strongly discouraged, but will be considered on a case-by-case basis provided that one or more of the following guidelines are met:

.1 The continued use of the property cannot be achieved through rehabilitation, modification, or alteration, according to documented evidence.

.2 The structure is listed as non-contributing to the historic character of the district in the National Register Nomination for the district.

.3 To remedy an emergency condition determined to be dangerous to life, health, or property, or if the structure has been condemned by the City of Tulsa or City-County Health Department.

Salvage Your Historic Fabric!

Should it be determined that your home or building is beyond rehabilitation or restoration and demolition is the only option, it is highly encouraged to salvage historic components in order to be used in other buildings.

These salvaged materials should be used appropriately; never use historic materials from one architectural style or period on another structure from a different, incompatible style or period.

Salvaging building material is also an environmentally friendly practice, reducing landfill waste.



DRAFT

SECTION D: GUIDELINES FOR LANDSCAPE FEATURES

D1. General Requirements

Use the following guidelines as the basis for all landscape features:

D1.1 Retain and preserve original historic walls, fencing, lighting, planters, and other landscape features through repair.

D1.2 Removal of historic landscape features is not appropriate. Removal of non-historic landscape features can be staff-approved.

D1.3 Ensure that new landscape features are appropriate to the style of your home and consistent with the historic elements found along the same street and within the district.

Helpful Hint: See pages 48 and 49 for general guidance.

D1.4 Use fencing materials that are consistent with the historic fencing found along the same street and within the district. Chain-link fencing, wire fencing (12 gauge or less), vinyl fencing, or any fencing that blocks the view of structures is not allowed.

D1.5 Use wall materials that are consistent with the historic walls found along the same street and within the district. Unfinished smooth-faced concrete masonry units, split-face concrete masonry units, metal, and railroad ties are not allowed. Segmental retaining wall systems are not allowed, except that historically styled cast concrete blocks may be considered on a case-by-case basis. The use of concrete masonry units for construction may be approved if finished with an appropriate veneer, such as stucco or brick.

.1 Elmwood – Dry-stack retaining walls are not allowed.



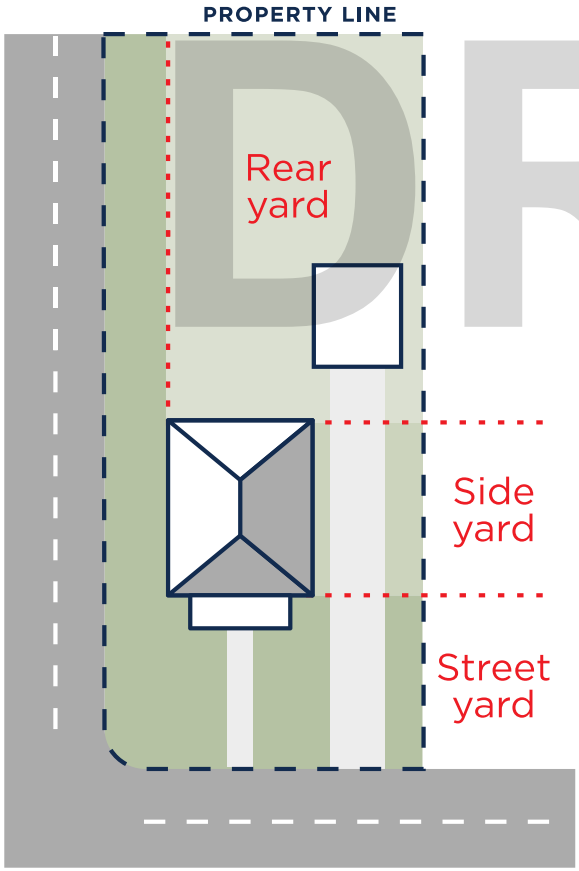
(Above) This retaining wall in Swan Lake is constructed from bricks and maintains historically appropriate details, like the top course of bricks, as well as columns with cast stone caps that match the detailing on the house.

DRAFT

Trees, Shrubs, Flowers & Other Exemptions

Planting organic materials such as trees, grasses, shrubs and flowers is exempt from review.

Other common items exempt from review include components that do not sit on a permanent foundation, such as bird baths or fountains, raised beds, non-masonry edging, lawn furniture and flags. If you are unsure about a landscape component and whether or not it is exempt from review do not hesitate to reach out to city staff.







DRAFT

Figure D1.1 (Left) This figure depicts the rear, side, and street yards on a corner lot. For a depiction of the street yard on an interior lot, see Figure D2.1 on page 73.

(Above, Top) The fence in this yard in Swan Lake is constructured from durable, historically appropriate materials and provides security while not blocking the view of the house.

(Above, Bottom) Privacy fences like the one depicted in this image are generally not appropriate in street yards. Fences may not block the view of structures.

D2. PAVING



(Above) The sloped strips of paving flanking the steps in this image are called bulkheads. The paving is flush with the sidewalk.

D2.1 Retain and preserve original historic paving, steps, and bulkheads through repair.

D2.2 Ensure that the design of new paving is consistent with historic elements found along the same street and within the same neighborhood.

Helpful Hint: Take a walk around your neighborhood. What do you see? Do your best to blend your proposed paving in with similar designs found in your immediate neighborhood.

D2.3 Use paving materials that are consistent with the historic paving found along the same street and within the same neighborhood. Asphalt and stained or stamped concrete are not allowed.

D2.4 Limit paving within the street yard to primary driveways and sidewalks. Curb cuts and new driveways through the street yard are strongly discouraged for properties with alley access.

D2.5 On interior lots, limit the surface area of driveways and sidewalks to no more than 50% of the street yard lot area.

.1 Elmwood – No more than 25% of street yard lot area.

.2 For Tulsa Public Schools properties, additional paving in the street yard will be considered on a case-by-case basis.

Helpful Hint: See Page 17 for additional information.

D2.6 On corner lots, limit the surface area of driveways and sidewalks to no more than 30% of the street yard lot area.

Helpful Hint: *Review Figure D1.1 on the previous page. The "street yard lot area" is that area shaded in green. This is the area of land between the front of your home or building and the public-right of way.*

DRAFT

Non-Residential Properties

D2.7 Minimize paving along residential street frontages with the exception of the continuation of existing sidewalks. Required parking should be located as remotely as possible from residential properties.

D2.8 Surface parking lots do not support the historic character of the district. Construction of parking lots is strongly discouraged, but will be considered on a case-by-case basis provided that the following guidelines are met:

.1 Match the front setback pattern of the historic structures on the same side of the street. On corner lots, match the setback pattern of the historic structures on all adjoining streets. When the setback pattern of the historic structures on the same side of the street varies, locate the parking lot between the minimum and maximum of the prevailing setbacks.

.2 The screening that is required by the zoning code shall meet the conditions of D1.4 and D1.5. Ensure that screening is of sufficient height and density to obscure the view of the parking lot from the street and adjacent historic structures.

.3 When possible, provide vehicular access to the parking lot from an alley or arterial street to minimize the traffic impact on residential streets.

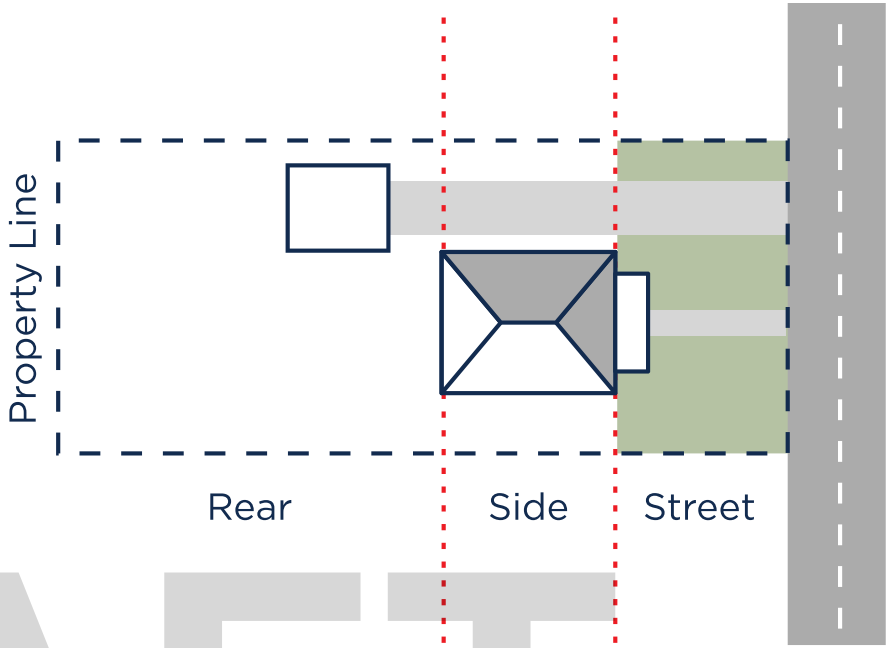


Figure D2.1 (Above) This figure depicts the rear, side, and street yards on an interior lot. For a depiction of the street yard on a corner lot, see Figure D1.1 on page 71.

(Below) Historically, driveways in Tulsa were plain concrete slabs. The ribbon driveway, like the one shown in this photo, uses less concrete, causes less water runoff, and is also historically appropriate.



DRAFT

D3. SIGNAGE

D3.1 Ensure that signage is consistent in design with the historic character of the neighborhood. Construct signs of materials similar to those used for existing historic structures in the neighborhood, such as wood, stone or brick.

Helpful Hint: See pages 48 and 49 for additional guidance.

The Many Values of Signage

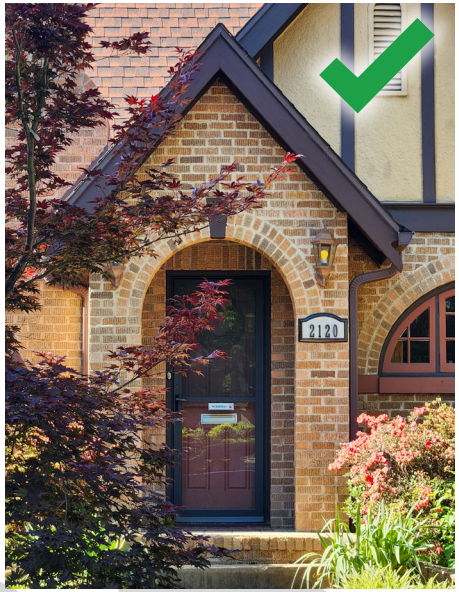
- **Wayfinding:** The most common purpose of signage is to provide direction and help people find destinations. Clear, well-designed signs improve navigation while complementing the historic character of the neighborhood.
- **Knowledge Sharing:** Signage can educate, interpret, and tell stories about the people, places, and events that shaped a community. Interpretive signs, plaques, and markers help preserve local history and foster a greater appreciation for Tulsa's historic neighborhoods.
- **Providing Identity:** Signage helps establish a sense of place and reinforces the identity of a place. Thoughtfully designed signs create a welcoming first impression, support local businesses and organizations, and contribute to the unique character and visual identity of historic districts.

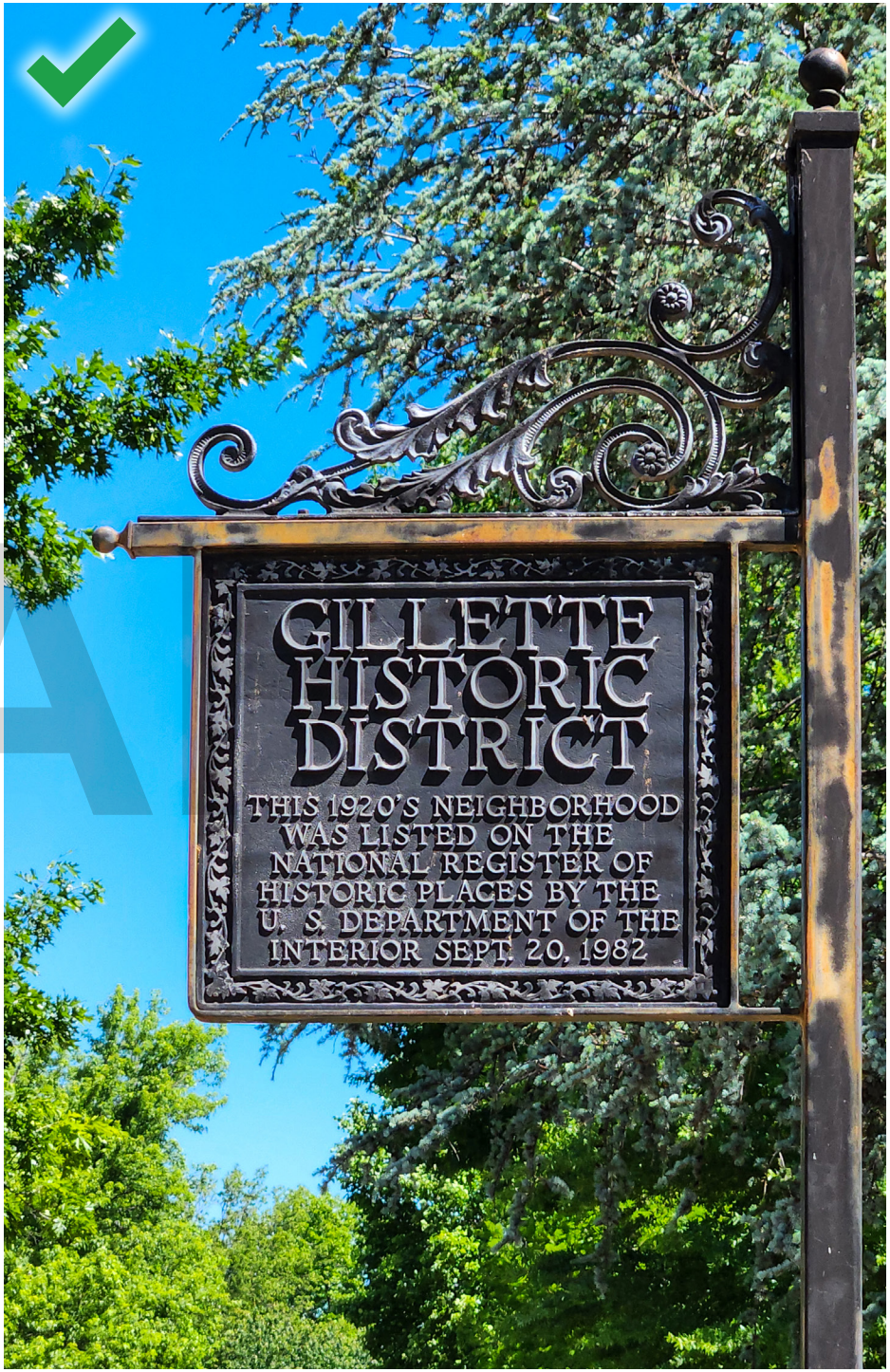


(Above) Neighborhood signs, like this one in The Heights, contribute to neighborhood identity and wayfinding.

DRAFT







(Above) House numbers should be highly visible and legible. See Pages 48 and 49 for guidance on appropriate accessories.

(Below) Back-lit signage is generally not appropriate for historic buildings.

(Right) This historical marker in Gillette recognizes the significance of the area and incorporates a historically appropriate design and materials.



DRA

SECTION E: GUIDELINES FOR CITY OF TULSA PARKS

E1. General Requirements

Use the following guidelines as the basis for all projects within City of Tulsa parks:

E1.1 Retain and preserve original historic park features through maintenance and repair.

.1 Swan Lake – The historic park features in Swan Lake Park are Swan Lake and the concrete fountain in its center.

.2 Tracy Park – The historic park features in Tracy Park are the stone retaining walls along 11th Street and Norfolk Avenue, the concrete fountain basin, and the circular walkway.

E1.2 Removal of original historic park features is not appropriate. Removal of non-historic features can be staff approved.

E1.3 Ensure that new park features are consistent with the scale and massing of other such historic elements typically found within the district. New park features should not duplicate existing park features to create a false historical appearance.

E1.4 The construction of new buildings shall be reviewed subject to Section B: Guidelines for New Construction.



(Above) The fountain in Swan Lake is a historic park feature. The fountain was restored back to working order using materials that emulate the original fountain's design.

DRA

E2. FURNISHINGS & RECREATIONAL EQUIPMENT

E2.1 Benches, tables, bicycle racks, planters, statues, lighting, trash receptacles, and drinking fountains are examples of appropriate park furnishings and will be selected by the City of Tulsa Parks, Culture and Recreation Department. Installation, removal, or alteration of park furnishings is exempt from HP Permit review, unless they have been identified as historic features under guideline E1.1.

E2.2 Shade canopies and similar open-air shade structures may be maintained, replaced, removed, and installed by the City of Tulsa Parks, Culture, and Recreation Department. Installation, removal, or alteration of shade canopies or similar open-air shade structures no more than 10 feet in height is exempt from HP Permit review, unless they have been identified as historic features under guideline E1.1.

E2.3 Playground equipment and other recreational equipment may be maintained, replaced, removed, and installed by the City of Tulsa Parks, Culture, and Recreation Department. Installation, removal, or alteration of playground equipment and other recreational equipment no more than 16 feet in height is exempt from HP Permit review.

DRAFT

E3. PAVING, FENCING & WALLS

E3.1 Retain and preserve original historic paving, steps, bulkheads, walls, and fencing through repair.

E3.2 Ensure that the design of new paving is consistent with historic elements found along the same street and within the same neighborhood. This guideline is not intended to prevent alterations, such as widening of pathways or adjustment of slopes, necessary to meet the requirements of the Americans with Disabilities Act (ADA).

E3.3 Use paving materials that are consistent with the historic paving found along the same street and within the same neighborhood. Stone, concrete, masonry, chat, and decomposed granite are acceptable materials for walkways and trails within parks. Asphalt and stained concrete are not allowed. Replacement of existing trails or walkways in the same size and location can be staff approved.

E3.4 Use fencing materials that are consistent with the historic fencing found along the same street and within the district. Chain-link fencing, wire fencing (12 gauge or less), vinyl fencing, or any fencing that blocks the view of structures is not appropriate. Installation, removal, or alteration of fencing that abuts a sport field, sport court, swimming pool, or dog park is exempt from HP Permit review. Removal or replacement of existing fencing with the same material is exempt from HP Permit review unless it has been identified as a historic feature under guideline E1.1.

E3.5 Use wall materials that are consistent with the historic walls found along the same street and within the district. Unfinished smooth-faced concrete masonry units, split-face concrete masonry units, metal, and railroad ties are not allowed. Segmental retaining wall systems are not allowed, except that historically styled cast concrete blocks may be considered on a case-by-case basis. CMU construction can be approved if finished with stucco or brick veneer if appropriate for the district.

E3.6 Existing sport fields, sport courts, swimming pools, and dog parks may be maintained and replaced by the City of Tulsa Parks, Culture, and Recreation Department. Installation, removal, or alteration of sport courts, sport fields, swimming pools, and dog parks is exempt from HP Permit review.

DRAFT

E3.7 Surface parking lots do not support the historic character of the district. Construction of new parking lots is strongly discouraged but will be considered by the Tulsa Preservation Commission on a case-by-case basis provided that the following guidelines are met:

.1 Match the front setback pattern of the historic structures on the same side of the street. On corner lots, match the setback pattern of the historic structures on all adjoining streets. When the setback pattern of the historic structures on the same side of the street varies, locate the parking lot between the minimum and maximum of the prevailing setbacks.

.2 The screening that is required by the Zoning Code shall meet the conditions of E3.4 and E3.5. Ensure that screening is of sufficient height and density to obscure the view of the parking lot from the street and adjacent historic structures.

.3 When possible, provide vehicular access to the parking lot from an alley or arterial street to minimize the traffic impact on residential streets.

DRAFT

E4. SIGNAGE & ART

E4.1 Installation, removal, or alteration of signs that are erected and maintained pursuant to the discharge of governmental functions, or that are required by law, ordinance, or government regulation, or that are required to be posted in order to effectuate a legal right is exempt from HP Permit review.

E4.2 Thoughtful signage, art, and other forms of interpretation are encouraged to enhance park users' awareness of the history of the park, district, or city.

E4.3 Ensure that signage is consistent in design with the historic character of the neighborhood. Construct signs of materials similar to those used for existing historic structures in the neighborhood, such as wood, stone, or brick.

E4.4 Install signage and art so that historic park features are not damaged.



DRA

DRAFT

This page intentionally left blank.



CHAPTER 3: MASONRY

CLAY BRICK MASONRY

Clay brick masonry makes up the majority of masonry types throughout the United States. This is especially true in Tulsa, where brick masonry is particularly prominent in residential construction due to the area's historical proximity to regional brick plants. Other masonry units include structural clay, stone, terra cotta, and concrete. Its durability, ease of construction, and relative ease of availability made it a popular choice for building owners of the late nineteenth and early twentieth centuries.

Once molded by hand, clay brick masonry is now more efficiently made by extruding clay through a die and cutting it to size. After drying and being fired in a kiln, it can no longer return to soft clay.

Clay brick masonry is a common building material in Tulsa's historic districts and can be found in several locations and applications, such as on foundations and chimneys.

Some neighborhoods feature more significant amounts of brick masonry examples, such as the Gillette Historic District. Some architectural styles utilize brick masonry more heavily than others, such as the Tudor Revival style.

Overall, brick is a more common building material for commercial structures than residential. This is reflected in Tulsa, although many homes are constructed of brick.



DRA

Types of Clay Brick Masonry

Clay brick masonry is easily available and durable, with relatively low maintenance requirements. The method for manufacturing clay brick masonry units lends itself to a wide range of sizes, styles and colors. The color of the masonry units depends on the makeup of the clay used.

- Red and brown bricks are produced with clay bearing a high iron content.
- Yellow and cream bricks have lime and chalk content.
- Orange and pink bricks have a lower iron content and use a softer firing process.
- Blue, gray and purple tones mean the bricks were produced with the addition of magnesium and other minerals.
- Higher temperatures during the firing process can also affect the final color, yielding darker, richer colors.

Because of the material's weight, transportation can be difficult, resulting in colors often being region specific. Historically, Oklahoma's abundance of clay and shale provided a good source for the manufacture of the building material, most often producing a red or dark buff brick.



DRAFT

MORTAR & JOINTS

Mortar serves as the bonding agent for all types of masonry units. Its purpose is to seal out wind and water, compensate for variations in the size of masonry units, and anchor reinforcements. Mortar can provide a range of decorative effects, or it can be minimized so as not to appear at all.

To do its job properly, mortar must possess a level of workability in order to be applied properly during construction, but it must also be strong enough to serve its purpose. An incompatible mortar will result in a partial or localized separation of bond between the masonry unit and the mortar. This problem will accelerate other problems such as structural movement and water infiltration.

Mortar is most often the first failure of a masonry system. This is ideal, as the mortar is easier to replace than the masonry units themselves.

DRAFT

Historic Mortar Composition

Unlike modern Portland cements, historic mortar was composed of lime putty and local sand. The use of local materials provided a regional variation. Lime, or quicklime, was slaked (combined) with water as needed onsite. The process was time consuming and required experience to gain the required consistency for proper installation.

Portland cement was not commonly used in the United States until the 1930s. Use continued to be limited for several decades, and it was often combined with lime putty when used. By the 1930s masonry cement was available. This premixed mortar eliminated the arduous process of slaking quicklime into putty onsite.



(Above) A significant amount of mortar on this wall needs replacement. As a rule of thumb, if 50% or more of the mortar joints are in need of replacement, it is recommended to repoint the entire wall.

Mortar Types

Mortar is labeled based on its approximate strength, with Type M being the strongest, followed by Types S, N, O and K. Type K has the highest lime content and is generally reserved for historic building use only.

The higher the Portland cement ratio, the harder the mortar. A higher lime ratio provides a softer, more workable mortar. Mortar should be softer and more permeable than the masonry unit. If the reverse is true, deterioration of the masonry unit will occur.

Your historic building likely will need a customized mix for any new mortar. This will allow the new mortar to blend visually with the existing mortar and will ensure the proper composition of its physical properties.

Mortar Replacement

If repointing is required for your building, the most important aspect of the new mortar is compatibility with the old mortar. The exact physical and chemical properties of the mortars are not as significant as its ability to:

- match in color, texture and tooling;
- match the composition of the sand; and
- be as vapor permeable and as soft (or softer) than the historic mortar.

Consider a mortar analysis by a qualified laboratory. This will provide information on the original ingredients in your mortar. A laboratory test will also give information on the color and gradation of the sand, which will have a significant impact on the visual appearance of your new mortar.

Select a sample for testing from an unweathered area of the historic mortar to find the best match in color and composition. Keep in mind that results from a laboratory are limited and require interpretation. While they can be a great resource and tool for your repointing project actual results may vary.

Finally, hand-rake mortar joints with a natural bristle tool to remove loose or damaged mortar before adding new mortar.



(Above) The mortar used on this wall is too strong for the brick, causing damage to the face of the masonry units.

DID YOU KNOW?

Repointing v. Tuckpointing

"Repointing" is the process of removing old, deteriorated mortar and replacing it with new mortar. Repointing should be done by professional masons with experience in historic masonry to ensure that the historic appearance of your building is restored to its original look and to improve the physical integrity of the masonry wall.

"Tuckpointing," on the other hand, includes an added process to repointing. After removing old mortar, new mortar that matches the color of the bricks is used and is then embedded with a narrow line of putty in a contrasting color down the center of the new joint.

DRAFT

MASONRY CHECKLIST

- ✓ Repairs to masonry should blend in with the existing materials. Materials used for replacement or repointing should match as closely as possible.
- ✓ Provide proper overhangs with drips and flashing below caps and sills to allow water to distribute away from architectural details and components.
- ✓ Retain masonry details to the fullest extent possible. If rebuilding must take place, be sure to document the existing conditions prior to dismantling. Repair damaged historic features whenever possible.
- ✓ Masonry additions to historic buildings should utilize materials that are slightly different, yet compatible, to the historic building. A slight setback from the face of the building also helps to delineate old from new.
- ✓ Do not paint your building if it was not originally painted. Improperly applying coatings to masonry will prevent the masonry from "breathing," which allows unwanted moisture to escape. Paint will cause damage to the masonry and mortar.
- ✓ Consult the Oklahoma State Historic Preservation Office for additional resources.



(Above) NEVER sandblast your brick masonry. This will lead to irreversible damage to your masonry construction.



(Right) A variety of brick patterns and types lends beautiful texture to any historic district. Care should be taken to preserve this resource.

DRAFT

MASONRY MAINTENANCE

- ✓ Create a cyclical maintenance checklist for your building. Keep a record of repairs and maintenance, including dates, materials used, and people or companies consulted.
- ✓ Routinely clean your building using the proper supplies. The gentlest means possible should be used. Start with a small test patch in an area that is not highly visible. Keep in mind that some stains cannot be safely removed; consider these a part of your building's history.
- ✓ Ensure proper drainage to avoid damage to your building. Water should not have a chance to accumulate and pool. Check gutters for proper water displacement.
- ✓ Repoint masonry joints that are missing or deteriorated. Have a mortar analysis performed to ensure the use of the proper mortar type. This will help prevent damage to existing masonry.
- ✓ Hire masons with experience and skill with historic buildings. Ask for references.
- ✓ If painting a building that is already painted, remove damage or deteriorated paint down to the next sound layer with the gentlest means possible. This is usually done by hand scraping.
- ✓ If possible, remove paint from historic masonry, performing a test patch in an area that is not highly visible before attempting larger sections.
- ✓ Properly maintain other materials on your building. Rotting wood, for example, can increase the chances of damage to the masonry.
- ✓ Avoid "waterproof" sealers, which are often not recommended for masonry walls. Use with extreme caution. Thorough research is required before using.
- ✓ Sealants are not long-term solutions. Regularly check for deteriorated sealant and replace when necessary.
- ✓ Avoid applying coatings to masonry that will alter the appearance of the building and cannot be easily reversed.
- ✓ Do not apply stucco or cement over masonry as a "patch." Address the root problem to avoid causing additional deterioration.
- ✓ Do NOT sandblast a masonry building. This technique, which was popular decades ago in efforts to "clean" masonry actually causes irreversible damage.
- ✓ Cleaning historic masonry should NEVER utilize abrasive techniques. These include machine-propelled sand, glass or other abrasive materials.

DRAFT

DRAFT

This page intentionally left blank.



CHAPTER 4: NEW OR REPLACEMENT MATERIALS

REPLACEMENT MATERIALS

Evaluating Replacement Materials

Choosing high quality, appropriate materials for your historic home or building is an important step to a successful preservation project. Selecting the right materials will not only make the HP Permit review process go more smoothly, but it will preserve the historic appearance of your house or building. The following tips help to identify quality products and avoid inappropriate replacements.

DRAFT

Roofing

What to Look For

- ✓ Matches the historic roofing material or closely replicates its appearance
- ✓ Preserves historic roof details, ridges, valleys, and flashing
- ✓ Uses traditional colors and textures
- ✓ Demonstrates long-term durability
- ✓ Compatible with the building's architectural style

Warning Signs

- × Bright or highly reflective finishes
- × Dimensional changes that alter roof appearance
- × Removal of decorative historic roofing features
- × Products selected solely because they are the least expensive option

Masonry

What to Look For

- ✓ Brick matches the original in size, texture, color, and finish
- ✓ Mortar is softer than the historic brick
- ✓ Masonry contractor has experience with historic buildings
- ✓ Cleaning methods are non-abrasive
- ✓ Repair materials are compatible with historic masonry

Warning Signs

- × Pressure washing or sandblasting required to apply
- × Mortar harder than the original brick
- × Manufactured stone used to cover historic masonry
- × Painting previously unpainted historic brick
- × Contractor recommends replacement when repair is feasible

Windows

What to Look For

- ✓ Matches the historic window's operation (double-hung, casement, awning, etc.)
- ✓ Maintains the original size of the opening
- ✓ Maintains the original number and arrangement of panes
- ✓ Replicates historic muntin profiles and dimensions
- ✓ Maintains the original depth of the window within the wall
- ✓ Has narrow frame and sash members like historic windows
- ✓ Uses clear glass without reflective or tinted coatings
- ✓ Is repairable and has replaceable components
- ✓ Has a manufacturer's warranty and documented performance history

Warning Signs

- × Advertised primarily on low price
- × Advertised as "maintenance free" or "never needs painting" without regard to appearance
- × Sales claims that all old windows must be replaced
- × Frames significantly wider than historic sashes
- × Grilles simulating muntins only between glass panes
- × Replacement requires reducing the glass area
- × Replacement inserts installed within the existing frame, resulting in a noticeably smaller window opening

Questions to ask any manufacturer or contractor:

1. Have you worked on buildings constructed before 1940?
2. Can you provide examples of projects in historic districts?
3. Can you provide photographs of completed installations?
4. Will the replacement match the original dimensions and appearance?
5. Can individual components be repaired or replaced?
6. Does the product preserve the historic character of the building?
7. Is the product recommended for use on National Register-listed or locally designated historic properties?
8. Can you provide references from previous preservation projects?

If the price seems too good to be true...

Historic materials are generally repairable and designed to last for decades. Products marketed primarily on low initial cost may not provide the appearance, durability, or repairability needed for historic buildings. Property owners should consider life-cycle cost, compatibility with historic materials, and long-term maintenance requirements rather than initial purchase price alone.

DRAFT

REPLACEMENT MATERIALS GUIDE

Building Element	Common Historic Materials in Tulsa (1900–1945)	Appropriate Replacement Materials ✓	Potentially Appropriate (Case-by-Case) ✓	Generally Inappropriate ✗
Wood Siding	Wood clapboard or wood shingle siding	Wood siding matching original profile, dimensions, and exposure; or fiber cement board matching original dimensions, with smooth side exposed	Engineered wood siding, provided it has a smooth face	Vinyl siding, aluminum siding, vertical panels replacing horizontal siding, or siding with a vastly different exposure than the original siding
Brick Masonry	Face brick, clinker brick, or decorative masonry	Salvaged brick or new brick matching size, color, texture, and mortar	Compatible brick distinct from the original, applied on secondary elevations	Thin brick veneer
Stone Masonry	Sandstone, limestone, or fieldstone accents	Matching natural stone	Compatible natural stone distinct from the original, applied on secondary elevations	Cultured stone or faux stone panels
Stucco	Traditional cement stucco	Stucco matching historic texture and finish	Modern stucco systems that replicate historic appearance	EIFS synthetic stucco systems

DRAFT

Remember!

The recommendations listed here apply only when repair of historic fabric is not an option, or in the case of additions and new construction. Repair should always be considered a first priority.

REPLACEMENT MATERIALS GUIDE

Building Element	Common Historic Materials in Tulsa (1900–1945)	Appropriate Replacement Materials ✓	Potentially Appropriate (Case-by-Case) ✓	Generally Inappropriate ✗
Windows (Double-Hung)	Wood double-hung windows	Wood or aluminum-clad wood windows matching original sash, muntin pattern, and operation	Composite windows with matching profiles and muntin patterns	Vinyl windows, fixed windows, or horizontal slider windows replacing historic double-hung wood windows
Windows (Casement)	Steel casement windows or wood casement windows	Matching steel, wood, or aluminum-clad wood casement windows	Composite windows matching historic appearance	Fixed or slider windows replacing historic casement windows
Windows (Fixed)	Leaded glass, picture windows, or decorative fixed sashes	Matching fixed windows with similar frame dimensions and glass patterns	Composite windows matching historic appearance	Tinted glass, reflective glass, oversized replacement frames, or changes in glass patterns
Storm Windows	Wood or painted metal storm windows	Low-profile painted storm windows or interior storm windows	Aluminum storm windows matching trim color	Bright mill (clear) finished aluminum storm windows
Entry Doors	Wood doors with panels or glazing	Matching wood doors	Fiberglass doors accurately replicating historic designs	Contemporary metal doors, oversized decorative doors, or doors that do not match historic glazing or paneling

DRAFT

REPLACEMENT MATERIALS GUIDE

Building Element	Common Historic Materials in Tulsa (1900–1945)	Appropriate Replacement Materials ✓	Potentially Appropriate (Case-by-Case) ✓	Generally Inappropriate ✗
Garage Doors	Wood paneled garage doors	Wood or steel doors matching historic proportions and panel configurations	Insulated doors with traditional appearance	Contemporary glass doors on historic garages
Roofing (Asphalt Shingle)	Asphalt shingles	Architectural asphalt shingles in muted colors	Composite products resembling historic materials	Metal roofing, highly reflective materials, or bright colors where asphalt shingles historically existed
Roofing (Slate)	Natural slate	Natural slate or matching replacement slate	High-quality synthetic slate	Metal roofing or asphalt shingles where slate roofing historically existed
Roofing (Tile)	Clay tile	Matching clay tile	High-quality synthetic tile	Metal roofing or asphalt shingles where tile roofing historically existed
Roofing (Wood Shake)	Wood shingles or shakes	Wood shingles or shakes	Fire-rated synthetic shake products	Metal roofing or asphalt shingles where wood roofing historically existed
Gutters & Downspouts	Painted galvanized metal or copper	Painted metal or copper	Aluminum formed to traditional profiles	Vinyl gutters and downspouts

DRAFT

REPLACEMENT MATERIALS GUIDE

Building Element	Common Historic Materials in Tulsa (1900–1945)	Appropriate Replacement Materials ✓	Potentially Appropriate (Case-by-Case) ✓	Generally Inappropriate ✗
Porches (Floors, Steps, & Railings)	Wood or poured concrete floors; brick piers and low walls; wood railings; concrete steps; or concrete or brick bulkheads	Matching materials in the same dimensions as the original elements	Composite porch decking matching board sizes and direction	Porch enclosures or decorative metal railings where wood railings historically existed
Columns	Wood columns, brick or stone piers, or cast stone or concrete caps	Matching materials in the same dimensions as the original elements	Composite materials replicating historic appearance	Oversized, wrapped columns; or decorative metal columns
Trim	Wood trim, decorative wood brackets	Wood matching original dimensions and profiles	Composite materials replicating historic appearance	Foam trim systems
Foundations & Retaining Walls	Brick, stone, poured concrete, rusticated block	Matching masonry	CMU covered in stucco or other veneer such as brick if stucco or brick is used elsewhere	Vinyl skirting, faux stone panels
Fences	Wood picket, wood privacy (in backyards), or ornamental metal fence	Short, wood picket fencing or wrought iron fencing that does not block views of historic architecture	Wood privacy fencing located behind street-facing facades or ornamental steel fencing that does not block views of historic architecture	Chain-link or vinyl fencing

DRAFT

DRAFT

This page intentionally left blank.



CHAPTER 5: BACKGROUND & HISTORY

A BRIEF HISTORY OF THE CITY OF TULSA

The beginnings of Tulsa can be traced back to the 1820s, when Indigenous people were forced out of their land in the southeastern United States. The Muscogee (Creek) Nation comprised a large group of towns that shared similar language, culture and governance and settled here. The name Tulsa was derived from the name "Tulasi" meaning "Old Town" and was also referred to as "Tulsey Town" in later years. By 1879 a post office was established on the Perryman Ranch.

The growth of Tulsa was slow at first. Tulsa's population at the time of the first government townsite survey in Indian Territory in 1900, two years after it was incorporated in 1898, was only 1,390.



The future of Tulsa took a massive leap forward when the first commercially significant oil field in Oklahoma was discovered just across the Arkansas River at Red Fork in 1901. Additional discoveries were made in 1904, and the enormously successful Glenn Pool discovery occurred in 1905. The future of Tulsa was bright and booming.

Two years after the strike at Red Fork, the Secretary of the Interior allowed lands in Indian Territory to be leased under the supervision of the Department of the Interior. Oil men rushed in from the east. By 1910 Tulsa's population had surpassed 18,000, and the city's growth was evident in the construction of hotels, office buildings, and fine residences. Brick plants operated at full capacity to meet the needs of the construction industry and to help pave the city streets.

Oil continued to fuel the expansion of Tulsa over the next several years. Though oil drilling was occurring all over the state, most oil companies chose to locate their headquarters in Tulsa, causing Tulsa to become known as the "Oil Capital of the World."

The nearby Cushing oil field was a major source of oil for world markets from 1912 to 1920. During this time Tulsa experienced its biggest growth. This is reflected in many of Tulsa's historic neighborhoods, where significant development can be traced back to these years. By 1920 the city's population had skyrocketed to 72,075. With several headquarters in Tulsa, the need for housing stock ranged from blue collar workers to top oil executives, giving Tulsa

(Left) Tulsa postcard, unknown date.

DRAFT

(Right) The rapid construction of landmark skyscrapers like the Philtower in downtown reflects Tulsa's remarkable economic growth during the 1920s oil boom.

its wide range in architectural styles and scales in its housing stock. It was also during this period of growth that Tulsa experienced the 1921 Tulsa Race Massacre, which devastated the thriving Greenwood district and left a lasting impact on surrounding neighborhoods and the city's development.

The Great Depression was a difficult time for Tulsa, though perhaps not as significantly as in other parts of the country, due to the oil industry. Times became difficult, and a large part of the workforce found themselves unemployed in the early 1930s. By 1934 oil prices stabilized, reducing the economic devastation.

World War II was a boost for Tulsa's economy. With its safe, centralized geographic location, abundant fuel source, quality of roads and highways, and large, trained and unemployed workforce, Tulsa was an ideal location for the government to invest in wartime industries. The population growth of Tulsa had remained stagnant during the 1930s but in just 4 years during the war it had gained over 40,000 citizens. After the war, Tulsa continued to enjoy expanding industries; by the 1970s Tulsa led the state in manufacturing.

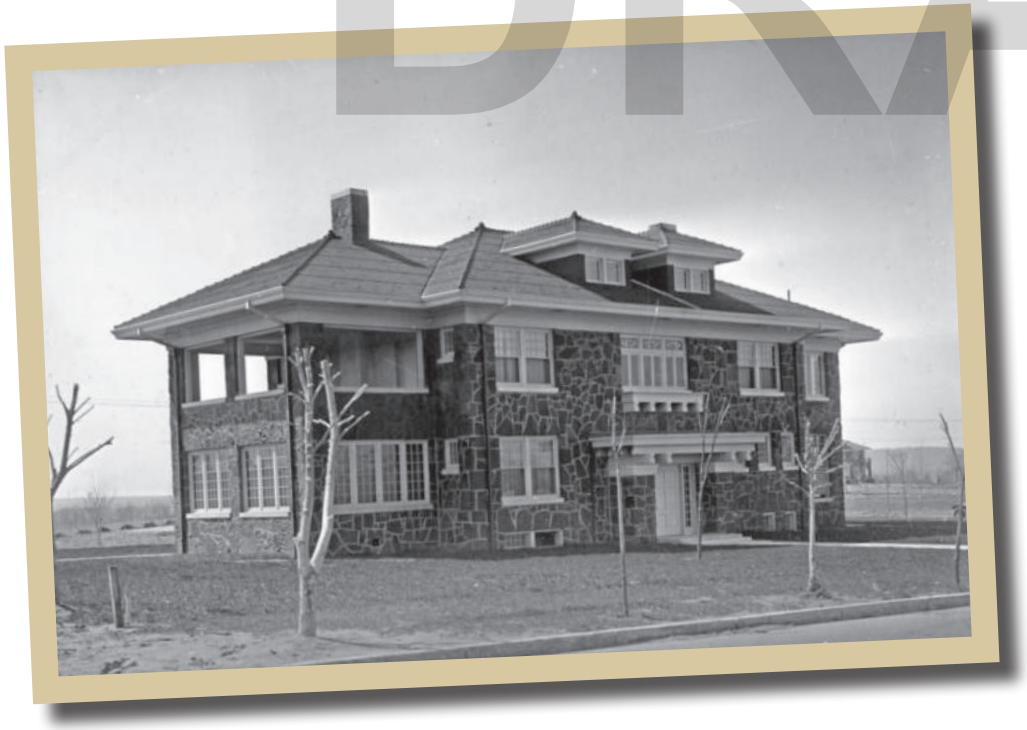


DRAFT

AN INTRODUCTION TO THE HISTORIC DISTRICTS OF TULSA

The history of Tulsa is unique, as the city experienced a significant economic and population boom in a relatively short period of time. While most cities steadily grow over decades of development, Tulsa saw several decades of population growth ranging from 26% to 1,208%.

Tulsa has eight HP overlay districts (see map on page 103), two of which are individual sites and six of which are neighborhoods. The neighborhoods that make up HP overlay districts are also listed in the National Register of Historic Places (NRHP or National Register), nominated under Criterion A for their significance in community planning and development and/or Criterion C for their significance in architecture NRHP.



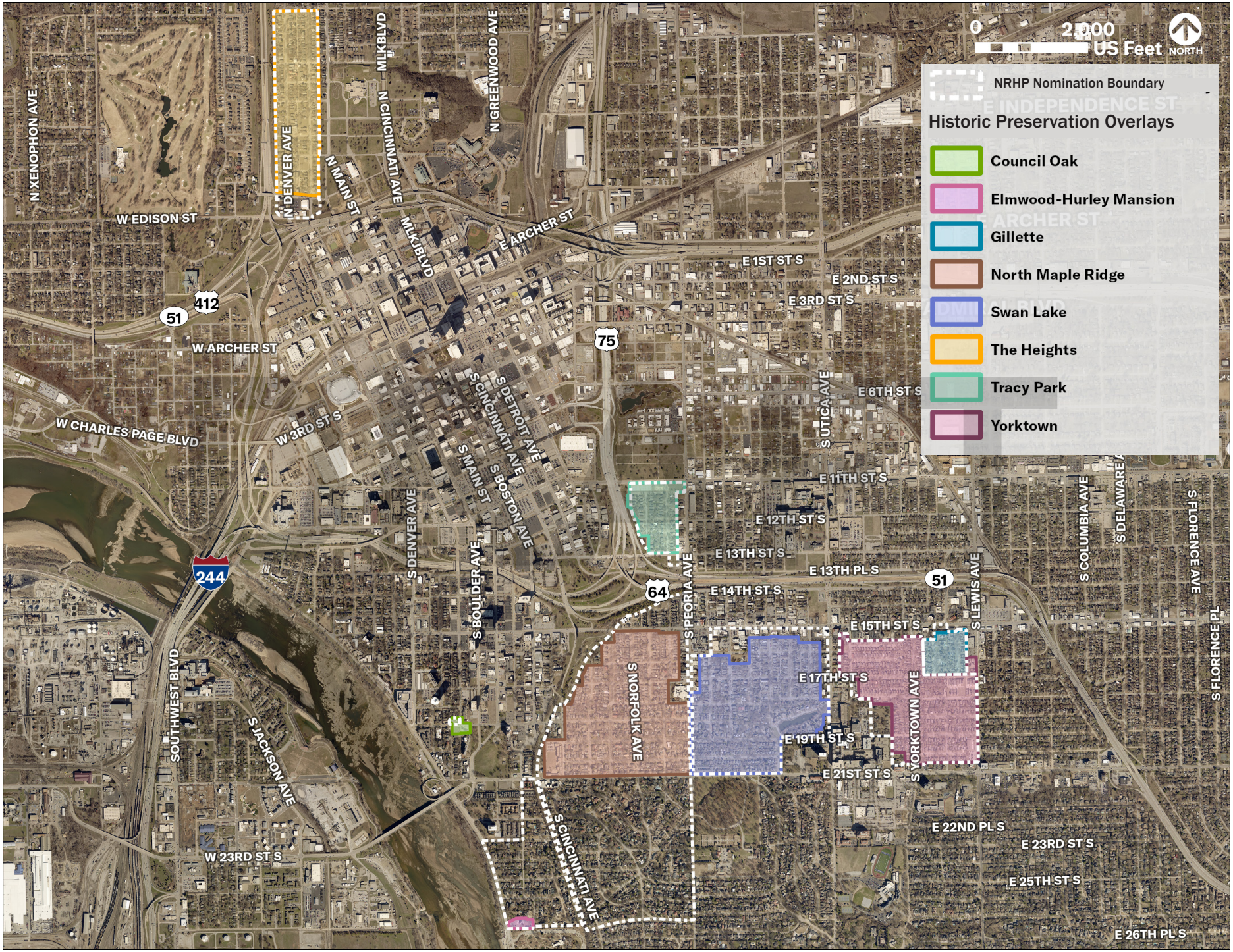
The boundaries of the HP overlays closely follow the boundaries determined during the nomination of each district to the National Register. In most cases only minimal alterations have been made to adjust for changes since the time the nomination was prepared (accounting for modern infill or demolition) or to exclude areas of commercial use.

Boundaries are selected during the writing of the nominations for a variety of reasons: natural landmarks (such as a river or change in topography), man-made features (such as a major thoroughfare or a change in architectural styles or scale), or the use of the structures (such as residential and commercial).

Noteworthy events can also affect the development or maintenance of a district, such as the demolition of large tracts of homes for the construction of the Broken Arrow Expressway (Oklahoma State Highway 51) in the mid-1960s. The "BA," as it is known, now separates Maple Ridge and Tracy Park, altering the original setting of these two neighborhoods. The ground breaking for St. John's Hospital and Nursing School in Yorktown in 1920, which went on to expand and consume many historic homes, has also affected the preservation of the original Yorktown district.

(Left) The Bird McGuire home in the Maple Ridge Addition, circa 1915. Photo courtesy of Museum of Tulsa History. Note the lack of development surrounding the house at this time.

DRAFT


0
2,000
US Feet
NORTH
NRHP Nomination Boundary
Historic Preservation Overlays
Council Oak
Elmwood-Hurley Mansion
Gillette
North Maple Ridge
Swan Lake
The Heights
Tracy Park
Yorktown
N XENOPHON AVE
W EDISON ST
N DENVER AVE
N MAIN ST
MLK JR BLVD
N CINCINNATI AVE
N GREENWOOD AVE
E ARCHER ST
W ARCHER ST
51
412
75
E 1ST ST S
E 2ND ST S
E 3RD ST S
E 6TH ST S
S UTICA AVE
W CHARLES PAGE BLVD
W 3RD ST S
S CINCINNATI AVE
S DETROIT AVE
S MAIN ST
S BOSTON AVE
S DENVER AVE
S BOULDER AVE
E 11TH ST S
E 12TH ST S
E 13TH ST S
E 13TH PL S
E 14TH ST S
E 15TH ST S
S PEORIA AVE
64
244
S LEWIS AVE
S COLUMBIA AVE
S DELAWARE AVE
S FLORENCE AVE
S FLORENCE PL
SOUTHWEST BLVD
S JACKSON AVE
S NORFOLK AVE
E 17TH ST S
E 19TH ST S
E 21ST ST S
S YORKTOWN AVE
E 22ND PL S
E 23RD ST S
E 25TH ST S
E 26TH PL S
W 23RD ST S
S CINCINNATI AVE

WHY PRESERVING THE HISTORIC DISTRICTS MATTER

Early Tulsans often equated progress with new construction, and because of this, few neighborhoods that were constructed prior to 1920 still exist today. The Heights is the most intact pre-1920 district. While progress can be an excellent indicator of a healthy community, maintaining and preserving historic neighborhoods provides a tangible link to a community's past, contributing to identity and culture.

The designation of HP overlay districts is the result of a desire to thoughtfully assist and guide the inevitable changes needed for a modern city with modern needs. They are not intended to control an owner's own personal taste and desires, but to consider the collective good of the neighborhood and to help maintain the historic integrity that so many Tulsans value.

Tulsans connect deeply with the sense of place and architectural character that historic districts create. Their unique histories and design elements matter. Properly maintaining these properties ensures that these important resources remain available for future generations to enjoy.



(Right) A home in North Maple Ridge.

DRAFT

COUNCIL OAK TREE SITE

Associated National Register Listing: Creek Council Tree Site

Year Listed (NRHP): 1976 **Overlay:** 1992

Period of Significance: 1825 - 1899

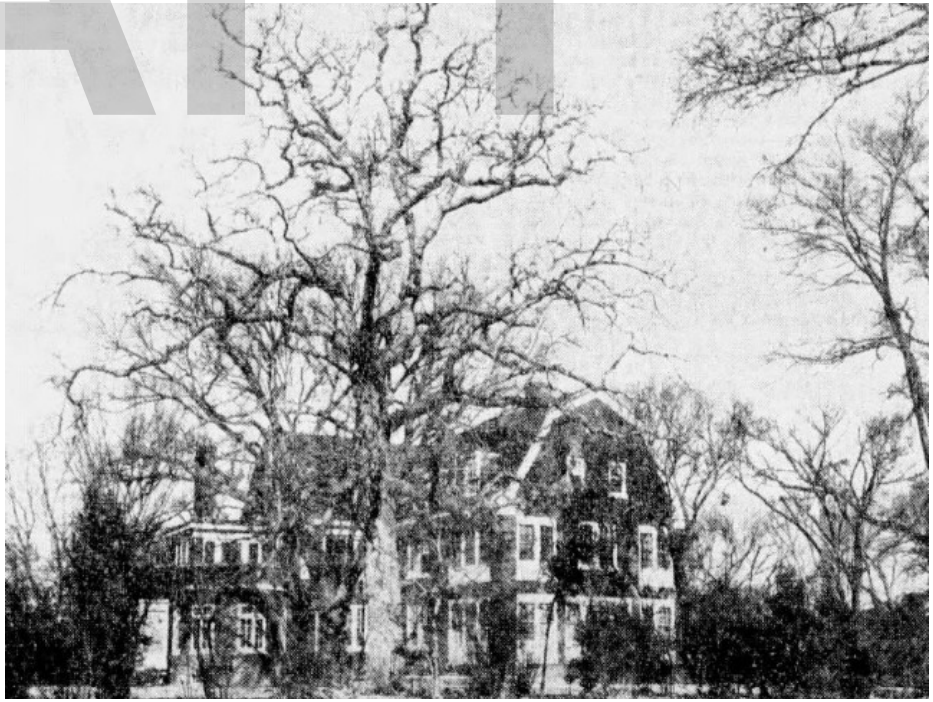
Prevalent Architectural Styles: N/A

Character Defining Features: N/A

About the District: The Council Oak Tree rests upon a hill overlooking downtown to the north and Maple Ridge Historic Residential District to the east/southeast. It is the location of the "Council Tree," the ceremonial site where the Locv Pokv Tvlse tribal town of the Muscogee (Creek) Nation held their first council fires in 1836 after their forced relocation from Georgia. Years later the fate of the tree was in jeopardy, when nearby oil tycoon Harry F. Sinclair's mansion was sold and demolished in order to construct a large apartment building. Mrs. Peters, the previous owner of the property, advocated for the tree's preservation. In 2025, the City of Tulsa transferred ownership to the Muscogee (Creek) Nation for their care and stewardship of the Council Oak.

The overlay district also includes Creek Stickball Park, directly south of Council Oak. Stickball (A-ne-jo-di) is a traditional game, similar to lacrosse, with ceremonial and historical significance for the Muscogee (Creek) Nation. The Council Oak site and Stickball Park have their own separate set of guidelines.





(Top Right) Map showing the boundary of the Creek Council Tree Site's National Register nomination in a white dashed line and the HP overlay boundary in green.

(Bottom Right) The Council Oak Tree and Sinclair Mansion, date unknown.

DRAFT

ELMWOOD

Associated National Register Listing: Riverside Historic Residential District

Year Listed: 2005 **Overlay:** 2015

Period of Significance: 1920 - 1956

Prevalent Architectural Styles: Tudor Revival

Character Defining Features: Tudor Revival architecture and large, sweeping lawn.

About the District: The Elmwood HP overlay district consists of a single property, the Patrick J. Hurley Mansion, located at the south end of the Riverside Historic Residential District.

Built circa 1920, The Patrick J. Hurley Mansion is a beautiful example of the Tudor Revival style.

The name "Elmwood" was chosen by owners Patrick and Ruth Hurley, who originally platted the area. Patrick Hurley was a local lawyer, politician, and real estate investor. From 1929 to 1933 he served as President Herbert Hoover's Secretary of War.

The Hurleys' goal for platting the Riverside Drive Addition was to provide lots for expensive houses for professionals. William Doty Van Siclen, a friend of the Hurleys, designed the home for the couple.

The mansion is a two-story stucco house with typical Tudor Revival characteristics, such as a steep hipped roof with multiple gables, some overlapping. Hipped, side and gable dormers add to the complexity and interest of the roof form. The house is irregular in form, with a porte cochere at the entry.



The green glazed tile roof, six-over-six grouped windows, and large chimney add to the Tudor Revival character of the home.

For purposes of HP permit review, the "front" of the home is considered to be the side facing Riverside Drive.

DRAFT

(Right) Map showing the boundary of the Riverside Historic Residential District's National Register nomination in a white dashed line and the Elmwood HP overlay boundary in pink.

Additional Guidelines for Elmwood

A4 Windows

A4.5.2 Match the original historic window material.

A5 Roofs

A5.3.1 Match the original historic roof material.

D1 Landscape

D1.5.1 Dry-stack retaining walls are not allowed.

D2 Paving

D2.5.1 Limit the surface area of driveways and sidewalks to no more than 25% of the street yard lot area.



DRAFT

GILLETTE

Associated National Register Listing: Gillette Historic District

Year Listed: 1982 **Overlay:** 1989

Period of Significance: 1922 - 1941

Prevalent Architectural Styles: Bungalow, Art Deco, and Tudor Revival

Distinctive District Features: The residences of Gillette boast a wide range of architectural styles in a variety of sizes, unlike adjacent neighborhoods which tend to feature similar styles and scales. Building materials also set Gillette apart, with its extensive use of masonry materials (Arkansas fieldstone and brick) and stucco. These materials contrast with other Tulsa neighborhoods, which are predominantly frame construction.

About the District: Gillette comprises single family housing along with a few duplexes. It is nestled next to the Yorktown Historic District and contains houses that front only two streets—Yorktown Place and Gillette Avenue. Its northern and southern boundaries are 15th Street and 17th Street, respectively. The businesses that front 15th Street, which are included in the Gillette Historic District's National Register nomination, are not included in the HP overlay.

Built as a commuter community and named after J.M. Gillette, a prominent merchant, real estate entrepreneur, and oilman, Gillette was home to several key individuals who helped promote Tulsa. When Gillette built his three story Gothic Tudor mansion in 1921, the area was still on the outskirts of Tulsa. Gillette raised purebred cattle at his "country place" for several years.





DRAFT

(Right) Map showing the boundary of the Gillette Historic District's National Register nomination in a white dashed line and the HP overlay boundary in blue.

The Gillette Historic District is a unique showcase of the type of housing stock that was needed during Tulsa's economic boom of the 1920s. A distinctive difference can be seen in the two streets that make up the district. While similar styles and materials are utilized, houses along Yorktown Place were designed for executives and reflect large, grand homes in comparison to those found along Gillette Avenue, which were constructed for middle management roles.

The district was home to others who were important to Tulsa's development, including inventor John B. McGay. McGay is responsible for manufacturing the first parking meter and inventing a gas calculator and tubeless tire. Mayor Thaddeus D. Evans also built his home here in 1929. Evans served as mayor from 1920 to 1922 and served a key role in supplying the city with clean drinking water.

The Tulsa World Model Home of 1923 is located within the district. The model home was sponsored by the newspaper and served as the ideal in residential design, furnishings and appliances.



DRAFT

THE HEIGHTS

Associated National Register Listing: Brady Heights Historic District

Year Listed: 1980 **Overlay:** 1999

Period of Significance: 1907 - 1925

Prevalent Architectural Styles: Bungalow, Colonial Revival, and Neoclassical

Distinctive District Features: As one of the older residential neighborhoods in Tulsa, The Heights features a broader range of architectural styles that span a wider timeframe, including early colonial, Italianate, and Queen Anne influences.

About the District: In 1980 The Heights (originally referred to as Brady Heights) became Tulsa's first district to be listed on the National Register. The neighborhood was one of the first fashionable residential districts in Tulsa and was once known as the "Silk Stocking District." It was home to many prominent families responsible for the early growth and development of Tulsa. Sprinkled among the houses are a few churches and small businesses.

The architecture of The Heights is unique. As one of the earliest residential areas in the city, it boasts a wider range of architectural styles, many of which were popular in the 19th century and earlier.

Developed after the Red Fork oil strike in 1901, the neighborhood set the standard in architectural quality for other middle and upper class neighborhoods to follow. These neighborhoods were often based on designs found in The Heights but with larger lots and more elaborate facades.





DRAFT

(Right) Map showing the boundary of the Brady Heights Historic District's National Register nomination in a white dashed line and the HP overlay boundary in yellow.

The boundary of the HP overlay closely resembles that of the Brady Heights Historic District's National Register nomination. Newer, smaller scale homes than those found in The Heights are located north of the district. To the east, the district boundary is largely determined by land uses, with vacant, commercial, and institutional lots present. Interstate 244 and the LL Tisdale Parkway provide solid visual and physical barriers to the south and west.

Additional Guideline for The Heights

A4 Windows

A4.5.1 Match the original historic window material.



DRAFT

NORTH MAPLE RIDGE



Associated National Register Listing: Maple Ridge Historic Residential District

Year Listed: 1983 **Overlay:** 1993 (Amended 2005)

Period of Significance: 1913 - 1932

Prevalent Architectural Styles: A wide variety of classic styles including several revival styles

Distinctive District Features: North Maple Ridge is predominantly made up of single family residences in a wide range of styles, generally larger scale homes on larger lots. Materials vary and include wood clapboard, stucco, and locally sourced brick and stone.

North Maple Ridge was historically surrounded by commuter neighborhoods with smaller, Craftsman and Bungalow homes. The architectural styles of North Maple Ridge, however, lean more to academic styles that were popular during the period of its construction. Classical styles from earlier time periods also provided inspiration, lending a more historic, sophisticated appearance.



About the District: The North Maple Ridge HP overlay district covers the north half of the Maple Ridge Historic Residential District, listed in the National Register. The northern boundary of the overlay district is 15th Street. Peoria Avenue and 21st Street make up its eastern and southern boundaries, except for some commercial and institutional properties along Peoria Avenue. To the west the district loosely follows the Midland Valley Trail.

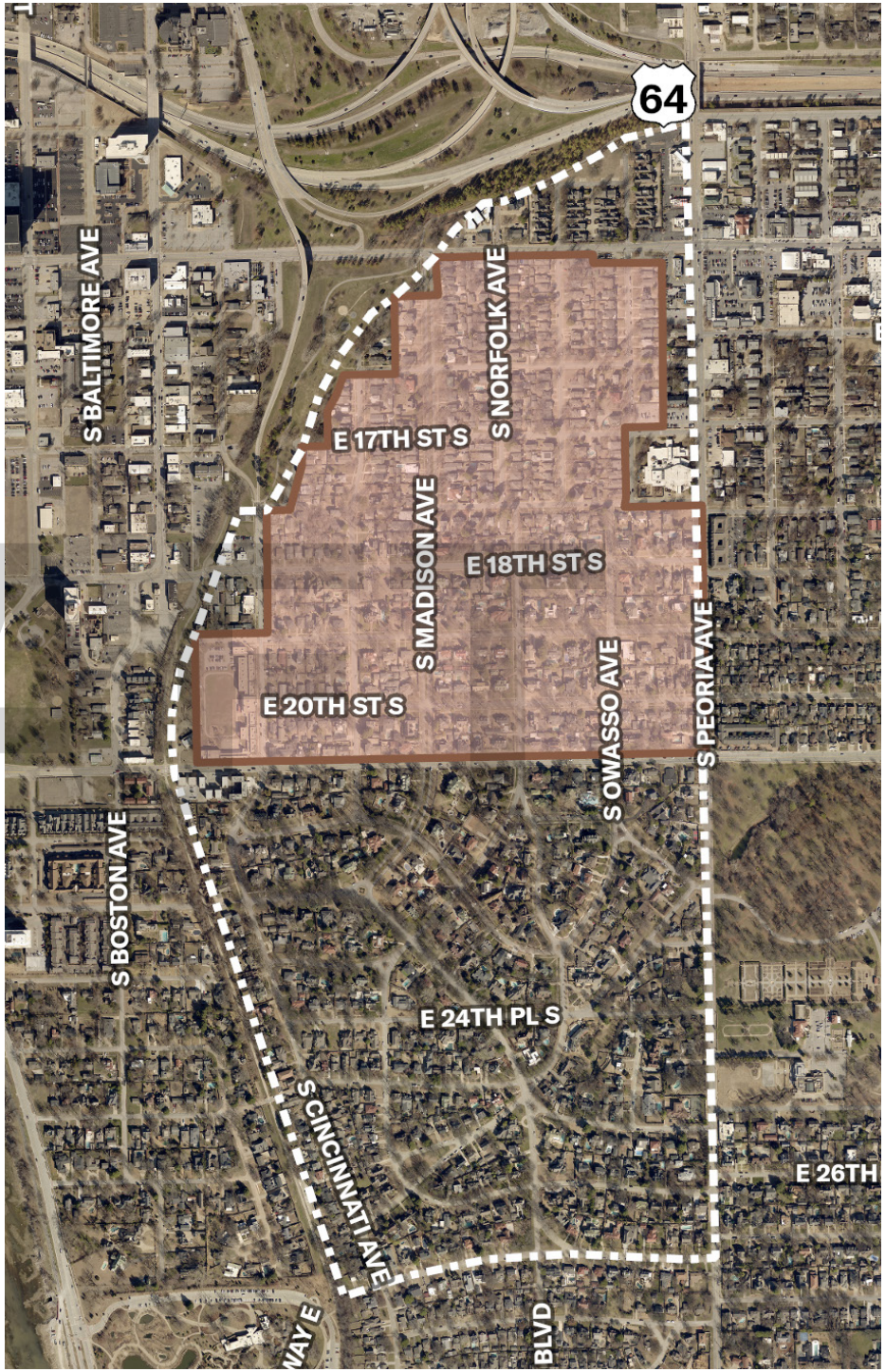
DRAFT

(Right) Map showing the boundary of the Maple Ridge Historic Residential District's National Register nomination in a white dashed line and the North Maple Ridge HP overlay boundary in brown.

North Maple Ridge owes its development to the banking and oil industries. After it was platted in 1914, the Maple Ridge Addition was promoted to high ranking executives as one of Tulsa's first suburbs, far enough away from downtown to provide serenity but close enough for an easy commute. It is reported that the Maple Ridge area was the first in the state to have a minimum size requirement for the homes built there.

Although the architectural styles of North Maple Ridge reflect the lifestyles of the more affluent people who built them, there is still a sense of restraint, and homes are not as ornate as some of the homes built towards the later years of the nineteenth century during the "robber baron" era. Styles found in North Maple Ridge include Spanish Colonial, Georgian, Federal, Neo-classical, Italian Renaissance, and Colonial Revivals; and Gothic Tudor; Jacobethan; Prairie; Bungalow; and Cottage.

DRA



SWAN LAKE



Associated National Register Listing: Swan Lake Historic District

Year Listed: 1998 **Overlay:** 1994

Period of Significance: 1910 - 1946

Prevalent Architectural Styles: Bungalow, Colonial Revival, and Tudor Revival

Distinctive District Features: The Swan Lake Historic District consists primarily of residential structures. However, it has more 1920s-1930s duplexes and apartments than any other residential area in Tulsa.



About the District: Prior to 1908 Swan Lake was a natural fed spring known as Orcutt Lake, serving as a water source for Colonel A.D. Orcutt's livestock. By 1908 the small watering hole had been transformed into one of the city's most popular recreational spots. Swan Lake boasted an enclosed dance pavilion, covered swiming pool (known as "the Natatorium"), movie theater, cafe, and roller coaster. It was the local hot spot for swimming, fishing, boating, and picnicking.

The sale of lots was slow at first, though the construction of Bellview (later Lincoln) School in 1909 likely helped to jumpstart sales. In 1910 a streetcar line extended to the area, further encouraging potential buyers to purchase lots.

In 1917 the area was purchased by E.J. Brennan who platted Swan Lake Park and donated the park to the City of Tulsa. This move attracted affluent buyers who desired to construct their homes on the lake. The first home was that of the president of Monarch Royalty Company. It was an Italian Renaissance home designed by Kansas City architect Noble B. Fleming.

DRAFT

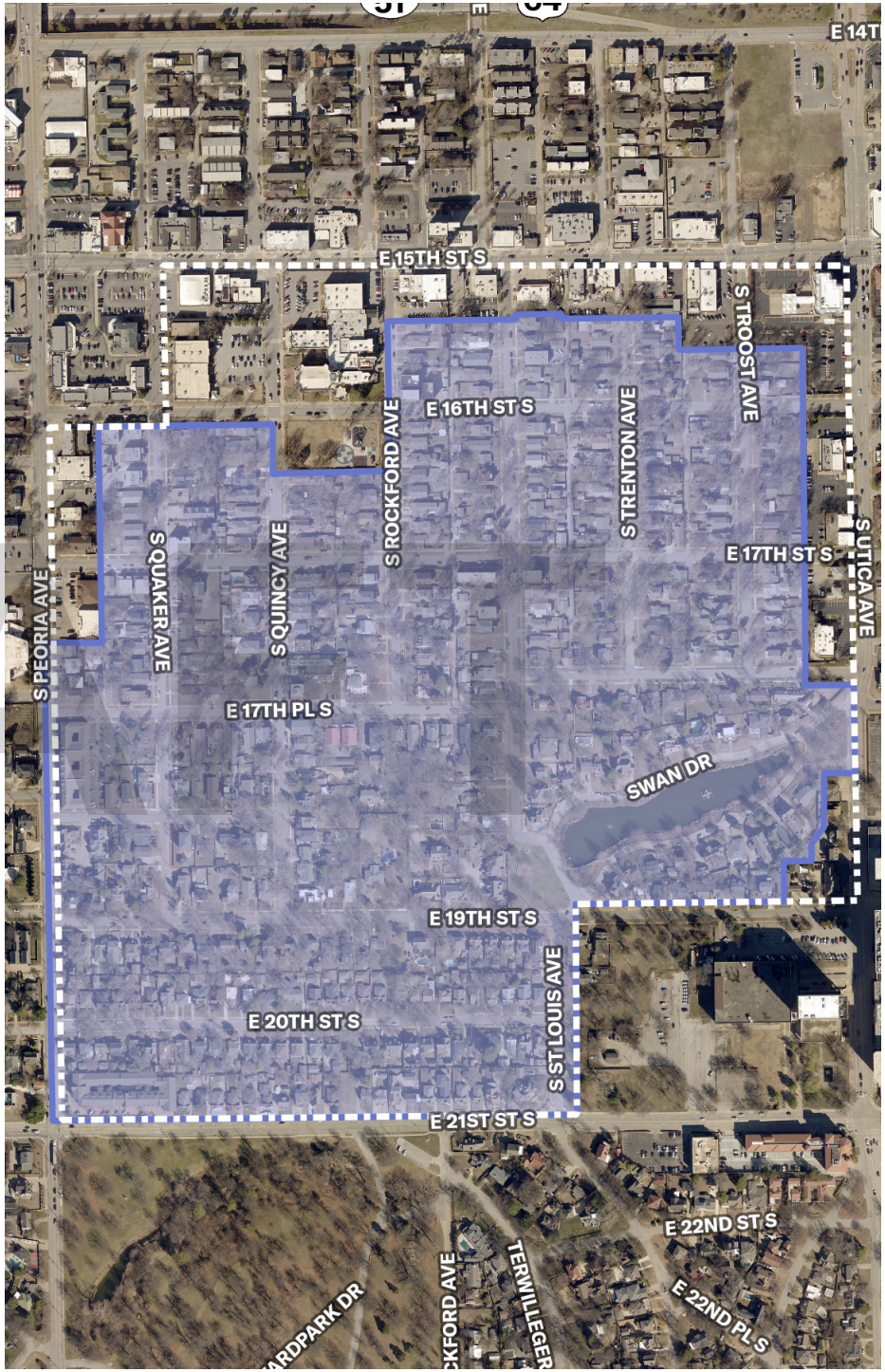
(Right) Map comparing the boundary of the Swan Lake Historic District's National Register nomination in a white dashed line and the HP overlay boundary in purple.

Three architectural styles dominate Swan Lake: Craftsman/ Bungalow, Tudor Revival, and Colonial Revival. Spanish/ Mission Revival is also common. Construction projects came to a screeching halt at Swan Lake during the Great Depression, as it did throughout Tulsa. A few projects were constructed on vacant lots in the late 1930s through the 1940s, generally in the Minimal Traditional style that was becoming more popular as earlier styles faded.

The boundaries of the Swan Lake HP overlay are irregular to the north and east, avoiding new development and commercial uses along 15th Street and Utica Avenue. To the west it is bounded by Peoria Avenue and to the south 21st Street, except for some commercial properties.

Swan Lake Park is the location of a 1938 Works Progress Administration project - the fountain in the middle of the lake. It recently was restored after decades of deterioration left it non-functional.

New development has been a threat in the past for Swan Lake, serving as a reminder of the importance of historic design guidelines and owners who care about its integrity.



DRAFT

TRACY PARK

Associated National Register Listing: Tracy Park Historic District

Year Listed: 1982 **Overlay:** 2023 (Amended 2024)

Period of Significance: 1920 - 1929

Prevalent Architectural Styles: Bungalow, various revival styles, and Art Deco

Distinctive District Features: Tracy Park is a primarily residential neighborhood dating to the 1920s. Though the architectural styles are eclectic in appearance, deed restrictions helped to unify the neighborhood by requiring uniform setbacks and a minimum construction value. Houses built south of 12th Street were also required to be at least two stories in height. Styles and materials vary, ranging from frame bungalows to two story (or more) brick homes inspired by early American architectural styles.

About the District: Part of the Ridgewood Subdivision originally platted in 1919 on Nola Childers Tracy's allotment land, the area was promoted to middle class buyers by Theodore Cose as a place for "permanent residents" and a place where "birds of a feather would flock together." Its primary residents were middle class members of society in support roles – oil-related managers, small businessmen, and other professionals.

Tracy Park is a relatively small collection of single-family residences built in a variety of architectural styles. Bungalow and Craftsman style homes dominate the blocks north of 12th Street, while those located south of 12th Street are more eclectic and include styles such as Colonial Revival, Dutch Colonial Revival, and Spanish/Mission Revival.





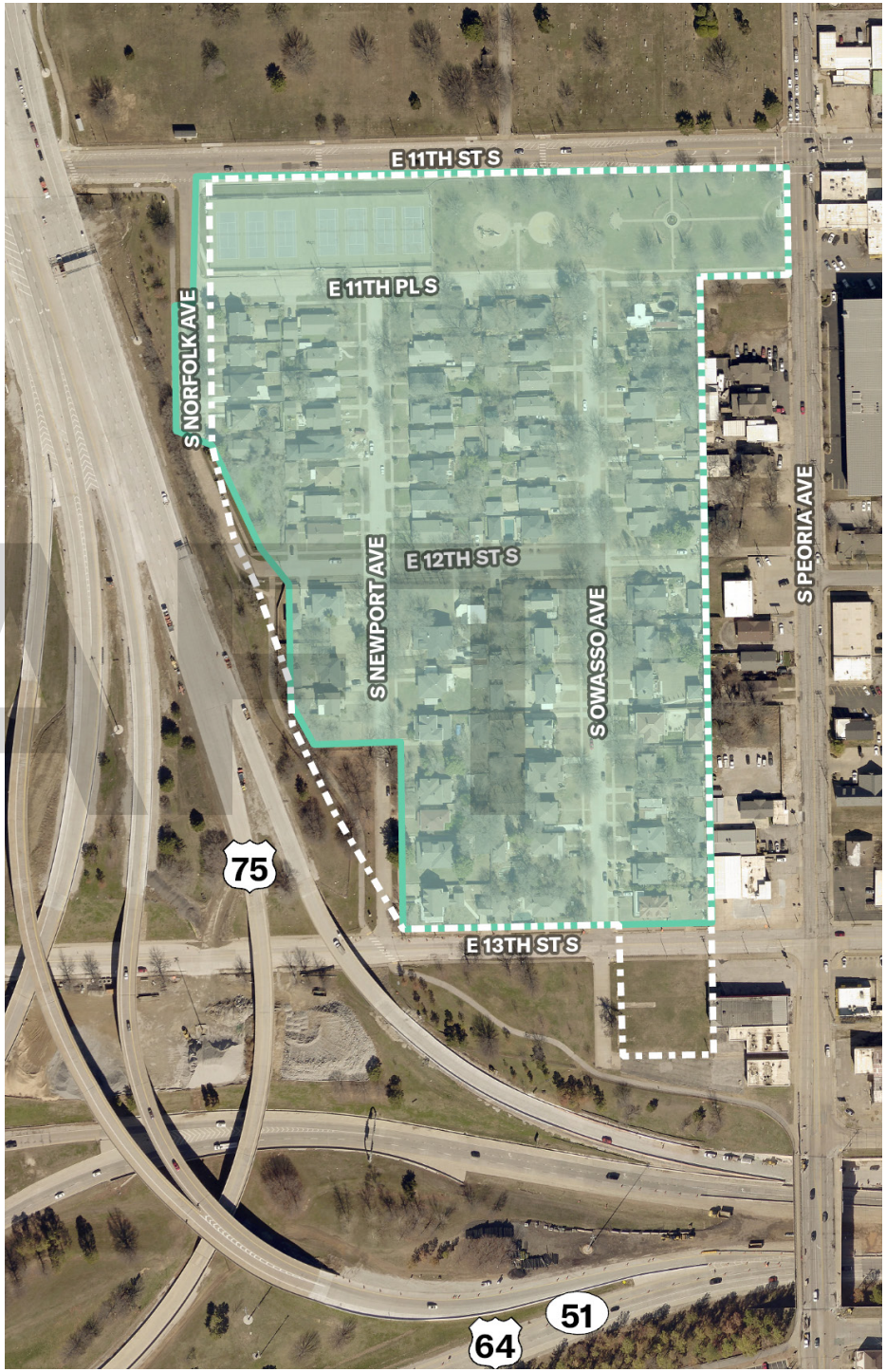
DRAFT

(Right) Map showing the boundary of the Tracy Park Historic District's National Register nomination in a white dashed line and the HP overlay boundary in green.

Its most famous residence, undoubtedly, is that of Adah Robinson. Robinson (1882 – 1962) was a well known figure in Oklahoma architecture and art history. Though not a licensed architect, she is best known for her role in the design of the Boston Avenue Methodist Church, one of the most celebrated Art Deco buildings in the country.

Her home in Tracy Park was designed with the assistance of her student Bruce Goff (1904 – 1982), one of America's most original architects of the 20th century. Her stark-white Art Deco home is located on the corner of 11th Place and Owasso Avenue. Despite the plethora of Art Deco commercial buildings in downtown Tulsa and the Art Deco influences found throughout the city, the Art Deco style is not prevalent on many single-family homes in Tulsa.

Tracy Park was significantly altered by the expansion of the highway system, cutting it off from the Maple Ridge neighborhood in the mid-1960s. The Inner Dispersal Loop and 13th Street serve as the district's west and south borders. 11th Street provides a boundary to the north. Along South Peoria Avenue is a commercial corridor with limited historic fabric, serving as the eastern boundary of the district.



DRAFT

YORKTOWN

Associated National Register Listing: Yorktown Historic District

Year Listed: 2002 **Overlay:** 1995

Period of Significance: 1921 - 1931

Prevalent Architectural Styles: Bungalow/Craftsman, Tudor Revival, and Minimal Traditional

Distinctive District Features: Yorktown is dominated by the Bungalow/Craftsman and Tudor Revival styles, which make up an impressive ninety percent of the housing stock. The Bungalow/Craftsman style was ideal for middle class residents with its comfortable interiors, spacious porches, and free standing garages. The style also lent itself well to being adorned with details from a wide variety of architectural styles, allowing the Bungalow to be as individual as its owners.

About the District: Additions in the Yorktown Historic District were platted as early as 1908, but the sale and development of lots was slow. However, by 1921 construction was booming, running parallel to Tulsa's economic boom. Houses in Yorktown were marketed to middle class workers related to the oil industry.

Real estate agents and builders prided themselves on requiring minimum construction costs within their additions. In the Bungalow Court Addition, for example, only homes costing at least $7,500 were allowed, while the Edgewood Place Addition was restricted to homes costing between $4,000 and $6,000. The Bungalow Court Addition also required homes to be built in the Bungalow style, one of the only additions in town to have such a restriction.





DRAFT

(Right) Map showing the boundary of the Yorktown Historic District's National Register nomination in a white dashed line and the HP overlay boundary in pink.

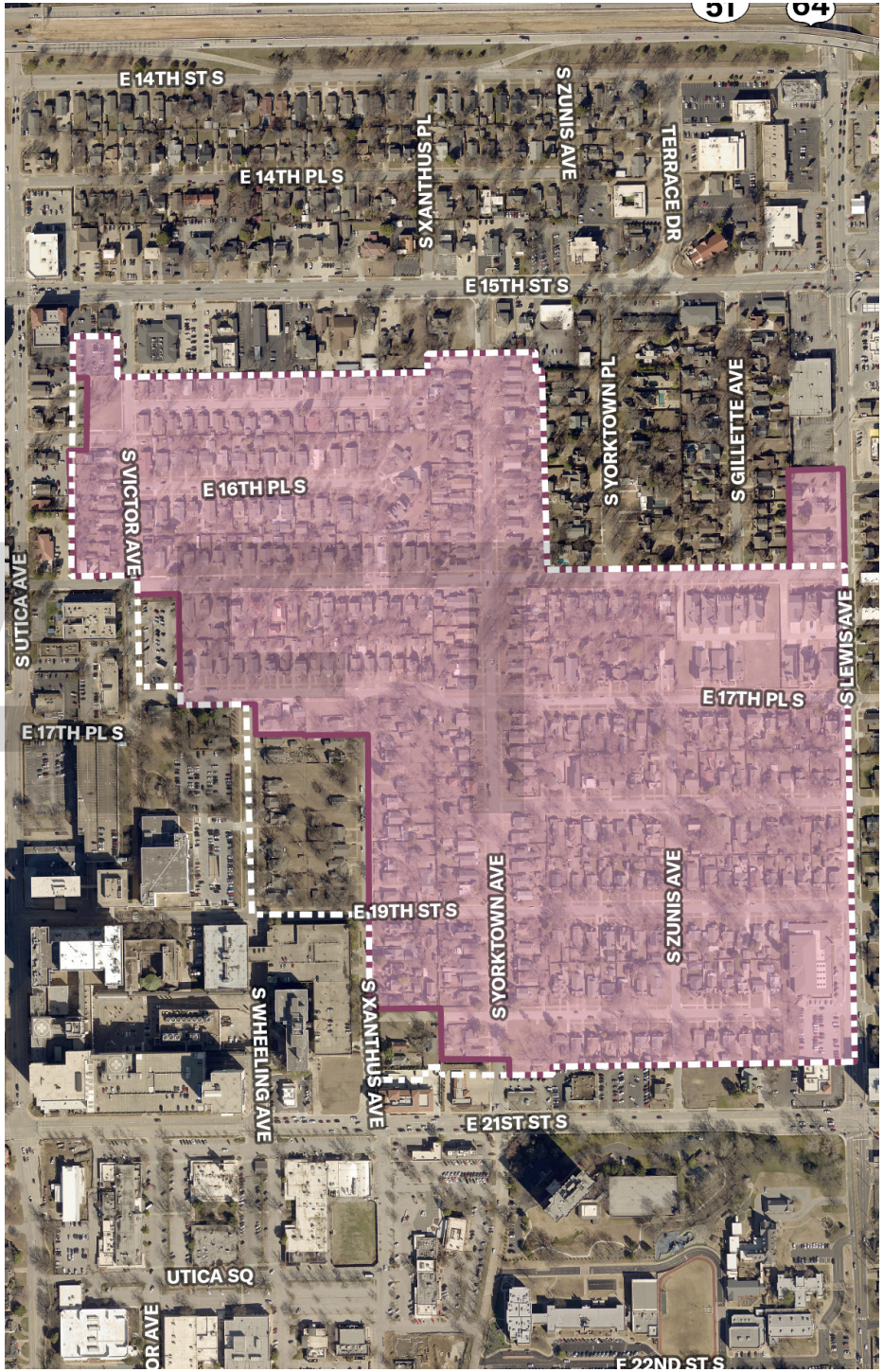
It is because of this that Yorktown is known for its homogeneity of single-family homes in the styles that dominated the United States in the 1920s and 1930s.

The boundaries for Yorktown are irregular. To the southwest is the St. John's hospital complex, which is excluded from the district. Breaking ground in 1920, St. John's hospital has expanded over the years, consuming several blocks of the surrounding neighborhood. To the northeast is the Gillette Historic District, which is different in feeling and association from Yorktown due to its upper middle class homes built in a wide variety of architectural styles. Boundaries to the northwest and southeast are drawn to exclude commercial properties, many of which are not historic.

Additional Guidelines for Yorktown

A5 Roofs

A5.6.1 & A5.9.1 Metal roofing is not allowed.



DRAFT

DRAFT

This page intentionally left blank.



CHAPTER 6: ARCHITECTURAL STYLES

INTRODUCTION TO ARCHITECTURAL STYLES

Identifying the architectural style of your home or building is a helpful tool in understanding its history and its character defining features. Character defining features, in turn, can give clues to a building's architectural style. This section describes the architectural styles found in Tulsa's historic districts and their common characteristics.

Character defining features are those components of a structure that are distinctive and give a building its historic identity and significance. These may include materials, design details, spatial arrangements, and craftsmanship. These features can reflect the trends of the period in which the building was constructed or the available tools or materials of the time.

Understanding the character defining features of a building can help owners prioritize repairs and restorations. For example, maintaining the half-timbering on a Tudor Revival home would be a high priority because half-timbering is a character defining feature of the Tudor Revival style.

Not all buildings are pure examples of any one particular style. This is especially true with vernacular architecture. Some buildings may be a combination of more than one style or may simply be inspired by an architectural style. Others may have no style at all. Changes over the years may also have distorted the original design of a building, adding to the difficulty of determining style.

Additionally, not all photographic examples shown in the following pages will be perfect examples of what is appropriate or recommended by the preservation commission.

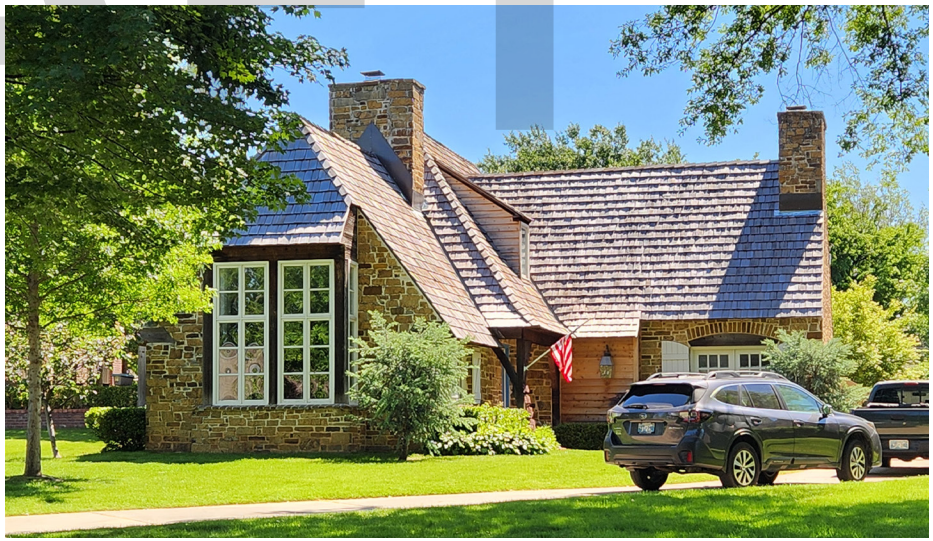
The following books are helpful sources for an in-depth look at architectural styles in the United States:

A Field Guide to American Houses by Virginia and Lee McAlester

American Houses: A Field Guide to the Architecture of the Home by Gerald L. Foster

Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600–1945 by John J. G. Blumenson

What Style is it? by John C. Poppeliers and S. Allen Chambers, Jr.

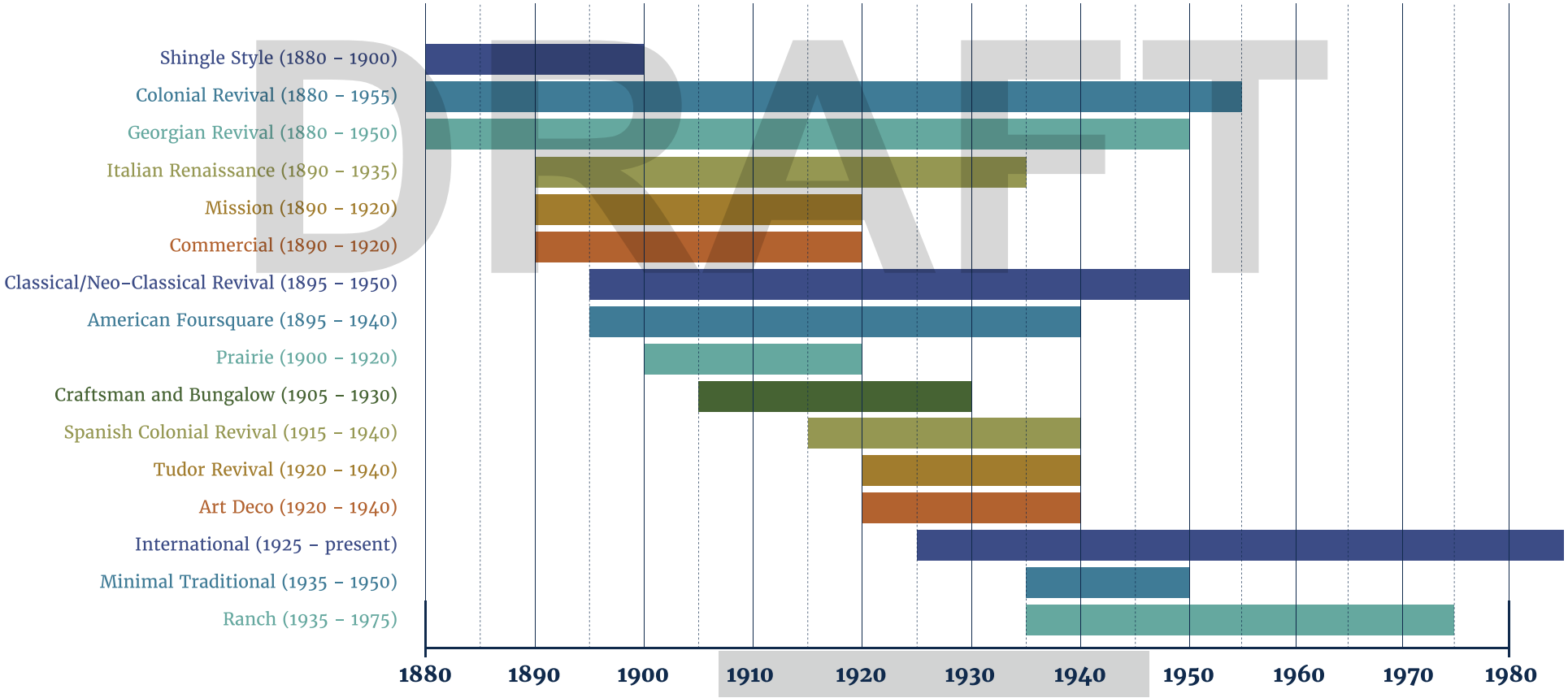


DRAFT

TULSA'S ARCHITECTURAL STYLES

Much of Tulsa's historic building stock was constructed within a short time frame (1900–1945). Even within that short window, numerous architectural styles, shown in the chart below, were represented. Many buildings were influenced by architectural styles popular in the United States prior to Tulsa's development.

The styles listed in the chart are briefly covered in this chapter. Two architectural styles, Tudor Revival and Craftsman/ Bungalow, dominated Tulsa's residential districts and were popular across the country at this time. They are covered in more detail in the following section.



Period of significance for Tulsa's historic districts. (1907–1946)

DRAFT

EARLY INFLUENCES

Most of the styles that influenced the architecture of Tulsa's residential construction were popular prior to the construction period of Tulsa's residential neighborhoods. Therefore, these architectural styles acted as influences rather than being pure examples of the listed academic style. The following pages list common character defining features that these architectural styles often incorporated into their designs. However, not all components are present on every building, and some buildings may be a conglomeration of a variety of styles.

The following styles are those mentioned in the National Register of Historic Places nominations for the districts associated with each HP overlay and are recognized by the National Park Service (NPS).* Some styles mentioned in the nominations are not officially listed in NPS guidance. These styles and influences are addressed alongside the relevant architectural styles they relate to.

Also included are the date ranges that these styles were originally popular in the United States. These are often outside of the periods of construction for buildings in Tulsa and should not be used to determine the construction date for your home or building.

**For more details, see NPS's National Register Bulletin, "How to Complete the National Register Registration Form."*

DRAFT



Cottage

- Typically small in scale
- Asymmetrical facade
- Steeply pitched roofline
- Local, natural materials
- Prominent chimney(s)

From the 1910s to the 1930s, a cottage revival style of architecture gained popularity in the United States. These designs were influenced by cottages from centuries ago, drawing on designs used for European peasant housing. The revival styles served as a contrasting option to the more popular American Foursquare and Bungalow designs, which were based on more rigid, geometric lines.

EARLY INFLUENCES: COLONIAL AND EARLY REPUBLIC STYLES



Dutch Colonial (1625–1840)

- One or one and a half story
- Side gabled or side gambreled roof with little to no rake (side) overhang
- Gable with flared eaves
- Quarter-round windows
- Windows in gable or gambrel end
- Windows with small divided lights (panes)
- Wide horizontal siding
- Board and batten shutters
- Stoop
- Gable end chimney



Federal (1780-1820)

- Low pitched roof
- Elliptical fan light above doors, with sidelights
- Polygonal or bowed bays
- Louvered shutters
- Smooth brick finish with fine joints
- Also known as the Adam Style

DRAFT

LATE VICTORIAN ARCHITECTURAL STYLES



Stick* (1860–1890)

- Gabled roof, usually steeply pitched with cross gables
- Decorative trusses at gable's apex
- Overhanging eaves with exposed rafter ends
- Wooden wall cladding (shingles or boards) interrupted by horizontal, vertical or diagonal boards
- Porch

**Note: All Stick style examples in Tulsa are of decoration only, typically on Craftsman or Bungalow style homes, as seen in this example.*



Shingle (1880–1900)

- Wall cladding and roofing of continuous wood shingles
- Shingled walls without corner boards
- Asymmetrical facade
- Irregular, steeply pitched roof line, often with cross gables
- Extensive porch, which may be small or absent in urban settings

DRAFT

LATE VICTORIAN ARCHITECTURAL STYLES



Italian Renaissance (1890–1935)

- Low-pitched, sometimes flat, roof
- Upper story windows often smaller and less elaborate than windows below
- Arches above doors, first story windows or porches
- Entrance area usually accented by small classical columns or pilasters
- Symmetrical facade
- Ceramic tiles on roof



National Folk (1850-1890) & Folk Victorian (1870–1910)

- Simple, mass-produced wooden construction materials
- Symmetrical, rectangular or square footprints
- One to two stories
- Modest overhangs at eaves
- Clapboard or shiplap siding
- Little or no ornate molding
- Prominent front porches

National Folk was a vernacular style popular in the last half of the 19th century. These homes were designed by everyday carpenters and homebuilders. Functionality was more crucial than decoration. As the Industrial Revolution progressed, inexpensive, pre-cut details were more readily available, leading up to the Folk Victorian style.

DRAFT

LATE 19TH & 20TH CENTURY REVIVAL ARCHITECTURAL STYLES



Colonial Revival (1880–1955)

- Front entry accentuated with either a pediment supported by pilasters or a porch with slender columns
- Overhead fanlights or sidelights at front door
- Symmetrical facade
- Balanced windows, often in pairs
- Double-hung windows, usually multi-pane glazing in one or both sashes



Georgian Revival (1880–1950)

- Oversized elements compared with Colonial counterparts
- Large dormers
- Large porches
- Rectangular footprint with minor projections
- Symmetrical facade
- Hipped roof is most popular
- Decorative features such as swan's neck pediments, Palladian windows, and classical wooden corner pilasters

DRAFT

LATE 19TH & 20TH CENTURY REVIVAL ARCHITECTURAL STYLES



Classical Revival* (1895–1950)

- Facade dominated by full-height porch with roof supported by classical columns (typically Ionic or Corinthian)
- Typically based on Greek architectural orders
- Symmetrical facade
- Large windows

**Note: Classical Revival examples in Tulsa are often one-story bungalows featuring classical details to enhance their appearance, as seen in the example photograph.*



Mission (1890–1920) & Spanish Colonial Revival (1915–1940)

- Mission-shaped dormer or roof parapet
- Tile roof
- Large, square pier porch supports; often arched above
- Smooth stucco walls
- Curvilinear gable
- Molded cornice
- Iron window grills or balcony
- Enriched details (arches, corbels and door surrounds)

DRAFT

TUDOR REVIVAL

1890-1940

The Tudor Revival style became popular in the United States in the last decade of the 19th century and enjoyed a half-century of popularity. In Tulsa, the Tudor Revival style took off in the mid to late 1920s and was a popular choice for small to large residences. It can be found in nearly every HP overlay and is the second most commonly used architectural style, behind the Craftsman/Bungalow style.

While the style is named after the Tudors of 16th century England, the architectural details are more loosely based on the late Medieval English aesthetic, from thatch-roofed folk cottages to impressive manor houses. The Tudor Revival style also incorporates details from Jacobean architecture of the 17th century. Both Tudor Revival and Jacobean Revival styles feature similar rooflines, prominent chimneys, and brick masonry construction.

Some details are closely tied to those found in earlier architectural styles such Stick and Queen Anne. These richly detailed aesthetics share similar features such as expressive rooflines and ornamental decoration. However, unlike these styles, which were almost exclusively constructed of wood, the Tudor Revival is typically masonry construction.





Images: Tudor Revival homes in Swan Lake (above and bottom right), and Gillette (top right).

DRAFT

Tudor Characteristics

Cladding

- Brick, often with areas of half-timbering and/or stucco
- Use of a variety of materials and brick patterns
- Stucco (rare)
- Stone (common for trim, rare for principal cladding material)
- Wood (rare)
- False half-timbering

Roof

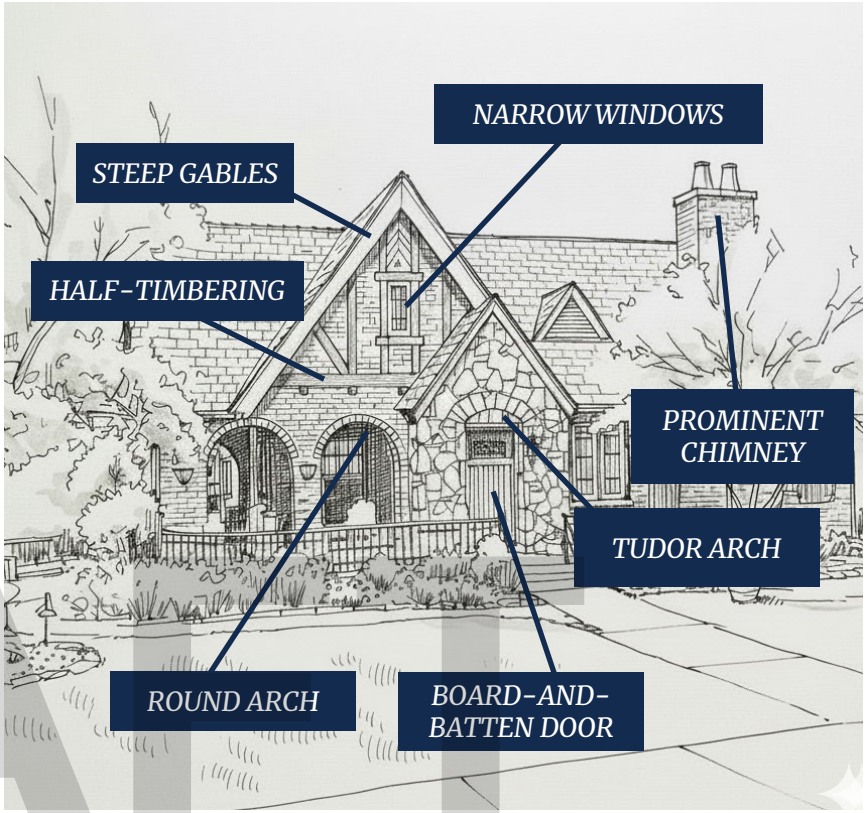
- Steeply pitched roofs, usually side gabled (common)
- Hipped or front-gabled (less common)
- False thatched roof
  - An attempt to recreate the thatched roofs found in rural England with modern materials. Nationally this is a rare feature, but it is seen in several Tulsa examples.
- Massive chimneys, often featuring decorative chimney pots

Doors

- Board-and-batten doors
- Renaissance detailing around doorways, including stone details to mimic quoins
- Round arched doorways
- Tudor arches (flattened arch with pointed top) in porches

Windows

- Tall and narrow, often with multi-pane glazing
- Casement or double-hung windows
- Windows grouped in strings of three or more



DRAFT

LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS



Commercial, Small Scale (1890–1920)

- One to four stories
- Flat roof
- Decorative parapet
- Modest cornice
- Masonry
- Ground floor storefront windows



Prairie (1900–1920)

- Low-pitched roof, usually hipped
- Wide overhanging eaves
- Two stories, often with one-story wings or porches
- Horizontal emphasis through the design of the eaves, cornices and facade detailing
- Massive, square porch supports

DRAFT

LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS



American Foursquare (1895–1940)

- Square, boxy massing
- Two and a half stories
- Central dormer
- Large front porch
- Hipped roof

The American Foursquare was a reaction to the ornate and elaborate Victorian styles. It more closely resembled the Arts and Crafts and Prairie movements popular at the time.

The Foursquare was popular in both urban and rural settings. With its two and a half stories, it offered ample square footage in a relatively small footprint.

Materials could vary, and both brick and wood frame examples exist. Details were minimal, focusing on handcrafted woodwork or items that could be purchased from a mail-order catalog.



Minimal Traditional (1935–1950)

- Loosely based on Tudor and Colonial Revival styles
- Dominant front gable
- Low or moderately pitched gable roof
- Eaves with little to no overhang
- Simple form and minimal ornamentation

DRAFT

CRAFTSMAN/BUNGALOW 1905 - 1930

The term "Craftsman" refers to the design movement which was prominent in the early 20th century. "Bungalow" is the specific type of house that is low in profile and was perfect fit for the rising middle class at the time. The Craftsman style was a true American style made popular by two Californian brothers, Charles Sumner Greene and Henry Mather Greene. It quickly became a popular choice for homebuilders, aided by the numerous plan books and mail order catalogs of the time.

The Craftsman style was a change in direction from earlier styles of the 19th century, which were more highly decorative and ornate. The Craftsman style instead focused on craftsmanship and regional materials. Its intent was to become a style for the masses while allowing customization, incorporating details from earlier architectural styles. Colonial Revival details on Craftsman Bungalows, for example, can be seen throughout Tulsa's historic districts. In general, details used on Craftsman homes were typically minimal, clean and based on geometric shapes.

Bungalows were nearly always single story with spacious front porches extending the living space. One of the most defining aspects of the porch is the significant support structure: square or tapered columns resting on massive piers. The height, shape and material of the piers vary from house to house. Porch railings also exhibited a range of styles and materials, and some porches do not have railings at all.

The Craftsman home also came with an added feature, something new for American homes: the detached garage.

The Craftsman Bungalow had a major impact on single family homes in the United States despite its short life. By the 1930s its popularity had waned; few were built after 1930.





DRAFT

Craftsman/Bungalow Characteristics

Cladding

- Wood clapboard (most common)
- Wood shingles (second most popular)
- Brick, stone and stucco (more common in northern and midwestern states)

Roof

- Low-pitched with wide, unenclosed eave overhang
- Roof rafters exposed
- Decorative (non-structural) beams under gables

Doors

- Paneled door with wide stiles and rails

Windows

- Double-hung, multi-pane (divided lite) sash over single sash
- Windows grouped in strings of three or more

Porches

- Single story
- Full or partial width
- Supports vary in style; most common are square or tapered
- Columns resting on massive piers

DRAFT



AIRPLANE BUNGALOW

Bungalows are traditionally single-story homes. However, some examples have a single room (or sometimes a pair of bedrooms) at the second floor level toward the back of the home. These bungalows were called “airplane bungalows,” likely for the panoramic view that their added room provided or perhaps for the cockpit appearance it adds to the low-profile bungalow.

Airplane bungalows are more popular in western and southwestern states, as the added room helped facilitate air circulation and lower temperatures on hot summer nights.

MODERN MOVEMENT



Art Deco (1920 - 1940)

- Smooth wall surfaces, usually stucco
- Stepped or set-back facades
- Zigzags, chevron or other stylized and geometric motifs
- Towers and other vertical projections above the roof line
- Elements emphasizing vertical lines
- Metal hung or casement windows



International (1925 - present)

- Flat roof, usually without a coping (ledge) at the roof line
- Windows set flush with the outer surface of the wall
- Smooth, unornamented wall surfaces
- No decorative detailing at doors or windows
- Asymmetrical facade
- Focus on geometric forms

DRAFT

MODERN MOVEMENT



Ranch (1935 - 1975)

- One-story
- Low-pitched roof
- Broad, rambling facade
- General lack of detailing
- Decorative shutters
- Porch-roof supports
- Any details are loosely based on colonial precedents



Split Level (1955 - 1975)

- Closely related to the Ranch style
- Half-story wing
- Sunken garages
- Traditional decorative detailing but modern form

DRAFT

MODERN MOVEMENT



Neoeclectic (1965 - present)

The Neoeclectic style are homes and buildings built in recent decades (1965 - present), but lean on traditional forms and details. Types found in the Tulsa historic district include Neocolonial, Neo-Tudor and Neoclassical Revival.

DRAFT



CHAPTER 7: RESOURCES

THE SECRETARY OF THE INTERIOR'S STANDARDS

The Secretary of the Interior has established Standards for the Treatment of Historic Properties. The following eight standards for preservation are set by the National Park Service (NPS) and are used as best practices for historic preservation projects. These are different from the design guidelines for HP overlay districts, which are found in the Chapter 2 of this document. Additional guidance can be found on the NPS website (nps.gov).

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.



6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

DRAFT

NATIONAL PARK SERVICE PRESERVATION BRIEFS

The National Park Service shares preservation briefs to help historic property owners maintain their buildings. Listed below are a selection of available preservation briefs. The sources listed here, and many more, can be found on the NPS website.

Brief #1: *Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*. Robert C. Mack, FAIA, and Anne E. Grimmer.

Brief #2: *Repointing Mortar Joints in Historic Masonry Buildings*. Robert C. Mack, FAIA, and John P. Speweik.

Brief #3: *Improving Energy Efficiency in Historic Buildings*. Jo Ellen Hensley and Antonio Aguilar.

Brief #4: *Roofing for Historic Buildings*. Sara M. Sweetser.

Brief #9: *The Repair of Historic Wooden Windows*. John H. Myers.

Brief #10: *Exterior Paint Problems on Historic Woodwork*. Kay D. Weeks and David W. Look, AIA.

Brief #14: *Exterior Additions to Historic Buildings: Preservation Concerns*. Anne E. Grimmer and Kay D. Weeks.

Brief #16: *The Use of Substitute Materials on Historic Building Exteriors*. John Sandor, David Trayte, Amy Elizabeth Uebel.

Brief #17: *Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*. Lee H. Nelson, FAIA.

Brief #22: *The Preservation and Repair of Historic Stucco*. Anne E. Grimmer.

Brief #24: *Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches*. Sharon C. Park, AIA.

Brief #29: *The Repair, Replacement, and Maintenance of Slate Roofs*. Jeffrey S. Levine.

Brief #30: *The Preservation and Repair of Historic Clay Tile Roofs*. Anne E. Grimmer and Paul K. Williams.

Brief #32: *Making Historic Properties Accessible*. Thomas C. Jester and Sharon C. Park, AIA.

Brief #39: *Holding the Line: Controlling Unwanted Moisture in Historic Buildings*. Sharon C. Park, AIA.

Brief #45: *Preserving Historic Wooden Porches*. Aleca Sullivan and John Leeke.



DRAFT

BOOKS & ONLINE SOURCES



The following list is provided to assist projects for your historic home or building. Many of these are readily available online. This list serves as a starting guide to offer suggestions for additional research.

A Field Guide to American Houses by Virginia and Lee McAlester.

A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments compiled by Anne E. Grimmer, Department of the Interior NPS Preservation Assistance Division, 1984.

Exterior-Trim Details That Last by John Michael Davis, *Fine Homebuilding*, Issue 141 (August/September 2001).

Heritage Masonry: Materials and Structures, edited by S. Syngellakis, 2013.

Historic Masonry Deterioration and Repair Techniques: An Annotated Bibliography, compiled by Catherine Carosino et al., Department of the Interior NPS Preservation Assistance Division, 1993.

Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600–1945 by John J. G. Blumenson, 1977.

Masonry: How to Care for Old and Historic Brick and Stone: Respectful Rehabilitation by Mark London, National Trust for Historic Preservation, 1988.

Masonry Restoration Magazine, www.masonryrestorationmagazine.com.

Preventive Maintenance of Buildings, edited by Raymond C. Matulionis and Joan C. Freitag, 1991.

DRAFT

Preservation Tech Notes

The Technical Preservation Services division at NPS provides case studies on historic preservation topics and practical information on traditional practices and innovative techniques. Topics include doors, exterior woodwork, finishes, historic glass, historic interior spaces, masonry, mechanical systems, metals, museum collections, site, temporary protection and windows.

Find these and other resources at nps.gov.

Renovating Old Porches: Common Problems Can Be Solved With Simple Repairs by George Nash, *Fine Homebuilding*, Issue 75 (July 1982).

Restoration Guide for Historic Masonry Buildings on the Trail of Tears National Historic Trail, National Park Service and MTSU Center for Historic Preservation, 2016.

Twentieth-Century Building Materials: History and Conservation, Getty Conservation Institute, 2014.

Repointing Right: Why Using Modern Mortar Can Damage a Historic House by John Speweik, *Old House Journal*, July/August 1997.

DRAFT



ENERGY EFFICIENCY & YOUR HISTORIC BUILDING

Keeping energy bills low and reducing energy consumption is a top priority for many home and building owners. Below are key tips for historic property owners working toward energy efficiency goals. Preservation Brief #3: *Improving Energy Efficiency in Historic Buildings* from NPS is another resource.

Historic Buildings Already Have Energy-Efficient Features

Historic buildings were often designed to respond to local climate conditions and contain inherent energy-efficient features, including natural ventilation systems, shade devices, and durable building materials. Energy efficiency should begin with understanding and utilizing these existing features before making alterations.

Repair Before Replacement

Repair, maintenance and weatherization of existing historic materials should be considered before replacement is proposed. Historic components frequently remain serviceable and can often be upgraded to improve performance.

Storm Windows are a Preferred Improvement

Storm windows can significantly improve thermal performance; studies have shown historic windows with storm windows can perform similarly (or better) when compared to new replacement windows. Compatible storm windows are encouraged as an effective means of improving energy efficiency while retaining historic windows.

Air Leakage is Often the Real Problem

A critical lesson for home and building owners is that energy loss often occurs through gaps, cracks and air infiltration rather than through historic materials themselves (such as window glazing). Although historic windows are sometimes labeled inefficient, attics are usually a greater source of heat loss.

Relatively simple improvements can provide significant benefits. Energy-efficiency improvements should first focus on reducing air infiltration through weatherstripping, caulking, reglazing, and maintenance before more invasive alterations are considered.

Consider the Whole Building

Do not treat your home or building as a collection of separate parts. Energy improvements should be evaluated holistically because one change can create unintended consequences elsewhere.

Avoid Improvements That Damage Historic Materials

Caution must be taken with changes to a historic structure as some insulation systems, impermeable materials, or aggressive retrofits can trap moisture and accelerate deterioration Energy efficiency measures should not result in the loss of historic materials or create conditions that accelerate deterioration through trapped moisture or other unintended effects.

DRAFT

BUILDING CODES

Work proposed under the Unified Design Guidelines may also be subject to modern building codes, depending on the building's use or the scope of the work.

Generally, items can remain as-is without being brought up to modern building codes if they are not part of your project. However, there are exceptions, such as changing the use of the building from a commercial to a residential use, or making it a different type of commercial use. Rental units may also be subject to periodic safety and housing inspections, requiring upgrades separate from the historic work.

In HP overlay districts, the applicable building codes are the same codes that apply citywide. In addition to building code requirements, projects must comply with zoning regulations, which include the HP overlay design standards and review procedures.

The regulatory framework is layered:

1. Building/construction codes
2. Existing-building rehabilitation provisions
3. Regulations on stormwater, drainage, and utilities
4. Zoning regulations
5. HP overlay design guidelines and preservation review

Relationship Between HP Permits and Building Codes

The HP permit review is conducted prior to application for a building permit. The practical sequence is usually:

1. HP permit application and preservation pommission approval
2. Building or zoning clearance permit application and technical review
3. Permit issuance
4. Construction

The **HP permit** review addresses historic compatibility and design compliance.

The **building permit** review addresses life safety, structural integrity, accessibility, fire protection, energy code and plumbing/mechanical/electrical compliance.

HP overlay districts do not exempt projects from applicable construction and life-safety codes.

Contact city staff if you are still unsure what codes and permits are required for your project.

DRAFT

Applicable Building Codes

Tulsa applies the following codes:

- International Residential Code (IRC) for one-and two-unit homes and townhomes
- International Building Code (IBC) for commercial, institutional, mixed-use, and some multi-dwelling buildings
- International Existing Building Code (IEBC) for alterations/rehabilitation of existing structures
- International Fire Code (IFC)
- National Electrical Code (NEC)
- International Plumbing Code (IPC)
- International Mechanical Code (IMC)
- International Fuel Gas Code (IFGC)

Historic Buildings and Code Flexibility

The IEBC is especially important because it provides alternative compliance paths intended for existing and historic buildings. Historic buildings in Tulsa may benefit from flexibility under the IEBC and historic-building provisions.

Historic houses in HP districts may be reviewed under the IRC for new construction or substantial reconstruction, but under the IEBC for rehabilitation, repair, alterations, and additions.

For historic commercial buildings, the IEBC often becomes the principal rehabilitation code because it contains provisions for repair, alteration, change-of-occupancy, historic building exceptions, and flexibility. Life-safety provisions (e.g., structural stability, egress, fire safety) still apply.



Accessibility Requirements

Historic buildings may also be subject to accessibility standards required by the Americans with Disabilities Act (ADA) and International Code Council. Additional federal accesibility obligations apply if federal funding or historic tax credits are involved.

Historic properties sometimes qualify for limited accessibility exceptions where compliance would threaten historic significance, but those determinations are project-specific.

DRAFT



CHAPTER 8: GLOSSARY

Aggregate – Inert granular material (e.g. sand, crushed stone, or gravel) used in mortar mixes for bulk, strength, and texture.

Architectural shingles – A premium type of asphalt roofing material made by fusing two or more layers of fiberglass and asphalt together. This allows the shingles to have a dimensional quality that provides deeper shadow lines, unlike typical 3-tab shingles which are significantly flatter. Also known as dimensional shingles or laminated shingles.

Baluster – One of a row of vertical members supporting a handrail or a coping. A row of balusters is a balustrade.

Bond – The pattern in which masonry units (bricks or stones) are laid to ensure structural stability, distribute loads evenly, and affect the appearance of the structure. Popular historic brick bonds include Flemish, English, and Running Bond.

Bonding patterns (popular) –

Common (American) bond – A bonding pattern that consists of several courses of stretchers with a course of headers at regular intervals. This pattern balances ease of construction and moderate structural stability.

English bond – A very strong bonding pattern with its use of interlocking headers and stretchers which alternate with each course. A very traditional, classical pattern used on historic buildings.

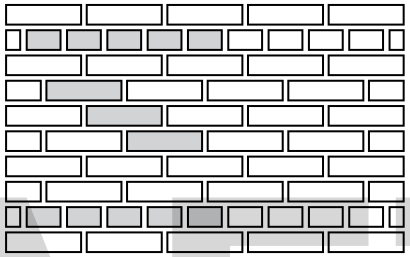
English cross (Dutch) bond - A variation of the English bond in which the alternating header and stretcher courses are shifted to form a cross pattern. Stretcher courses are aligned vertically instead of staggered.

Flemish bond – Bonding pattern that alternates headers and stretchers within the same course. Used for both structural and decorative purposes as it provides moderate structural stability.

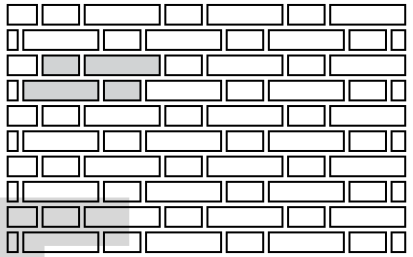
Header bond – A bonding pattern in which each course is entirely made up of headers. Header courses provide strong transverse strength.

Running bond – The simplest and most widely used pattern, generally used for walls with moderate structural requirements. The stretcher faces out, and each brick is offset by half of its length from the course above and below.

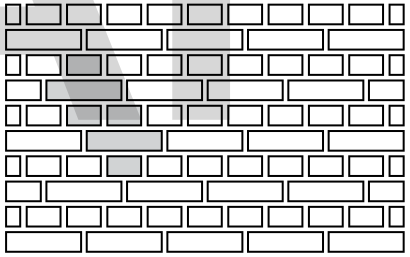
Stack bond – A bonding pattern in which bricks are stacked directly on top of one another. Because the pattern is structurally weak, its use is generally decorative. Provides a more modern appearance and was popular after the midway point of the 20th century.



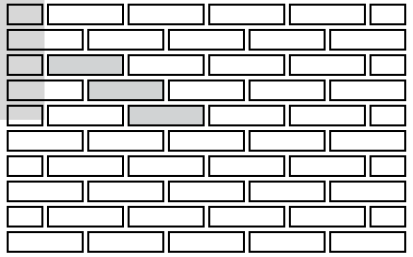
Common / American



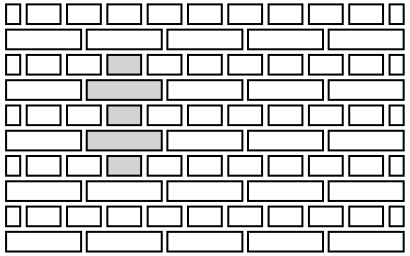
Flemish



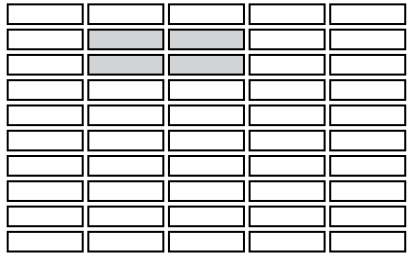
English



Running



English Cross / Dutch



Stack

DRAFT



Bracket - An architectural feature installed under the overhanging edges of a roof, primarily acting as a decorative trim but also serving as a structural component. (Above)

Bulkhead – A structural wall or barrier designed to retain soil or stabilize a slope, usually flanking a set of steps. (Below)



Common Brick – Brick used for general building purposes, as opposed to face brick.

Cast concrete – Concrete poured into a mold where it chemically cures and hardens to a permanent shape.

Cast stone – A refined artificial stone and a form of cast concrete.

Character defining feature – A prominent or distinctive aspect, quality or characteristic of a historic property that contributes significantly to its physical character.

Cladding – External covering over a structure. See also, siding.

Compatible mortar – Mortar formulated to match the physical and chemical properties of original materials, ensuring that repairs do not cause damage due to mismatched hardness, permeability, or thermal movement.

Concrete masonry unit (CMU) – A precast, standardized rectangular building block made from Portland cement, water, sand and aggregates. Also called concrete block or cinder block.

Conduit – A tube of metal or plastic that encloses electrical wires or cables. Also called metal casing, BX cable, or armored cable.

Conservation – see Treatment.

Contributing - A way to describe a resource (e.g. a building, structure or object) that retains or reflects the period of significance of a historic district and enhances the overall historic character of the property or district.

Corbel – A projection, usually of brick or stone, built into a wall and projecting from its face, used as a bracket to support a beam or a roof-truss.

Crown molding – Ornamentally shaped trim forming the cornice or finishing member of a structure.

Cupola – A curved or sloped roof over a circular, square or polygonal space.

Coping – Protective cap or covering placed atop walls to prevent moisture penetration.

Course – Horizontal arrangement of masonry units.

Divided light – A type window in which smaller panes of glass, separated by vertical and horizontal muntins, make up a sash.

Dormer – A window that projects out from a sloping roof, having sides and a flat or sloping roof.

Eave – The portion of a roof that protrudes from the wall.

Efflorescence – White, powdery deposits of crystalline salts that form on masonry surfaces due to water migration.

DRAFT

Elevation – A scaled, detailed representation of an exterior, vertical facade of a building.

Embedded column – A column that is partly, but not wholly, built into a wall. Also known as a pilaster.

Façade – The exterior face of a building.

Face brick/stone – The exposed masonry surface intended for visual presentation, typically more uniform in appearance and finish than backing materials.

Fanlight – A type of transom window that is semicircular or semi elliptical with muntins that radiate in a fan-like pattern.

Fascia – A strip of wood covering the ends of the rafters along the eaves of a roof.

Flue – A passage in a chimney used to control and disperse smoke, heat, and gases from a fireplace. Sometimes referred to as a chimney or smokestack.

Gable – The triangular portion of a wall under the pitched end of a roof.

Glazing – A clear or translucent material (such as glass or acrylic) in a window, door, or wall that allows light into a building.

Grout – A fluid mortar used to fill voids in masonry construction or for anchoring. In historic work, often used in limited-volume stabilization of rubble cores or loose stone assemblies.

Hip roof – see Roof.

Historic fabric – The original materials, finishes, and workmanship that define the historic character of a building.

Insulated glass – Glass that helps retain heat transfer, made by sandwiching two layers of glass separated by a vacuum-sealed edge. This makes the window system more susceptible to failure, unlike single-pane glass that is found in historic windows.

Integrity – The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during its historic period.

Joint – The space between masonry units, typically filled with mortar. Proper joint width and profile aid water shedding and add visual continuity. As shown in the image to the right:

A = Flush or Flat

B = Grapevine

C = Struck or Weather-Struck (correct)

D = Struck or Weather-Struck (incorrect)

E = Keyed or Concave

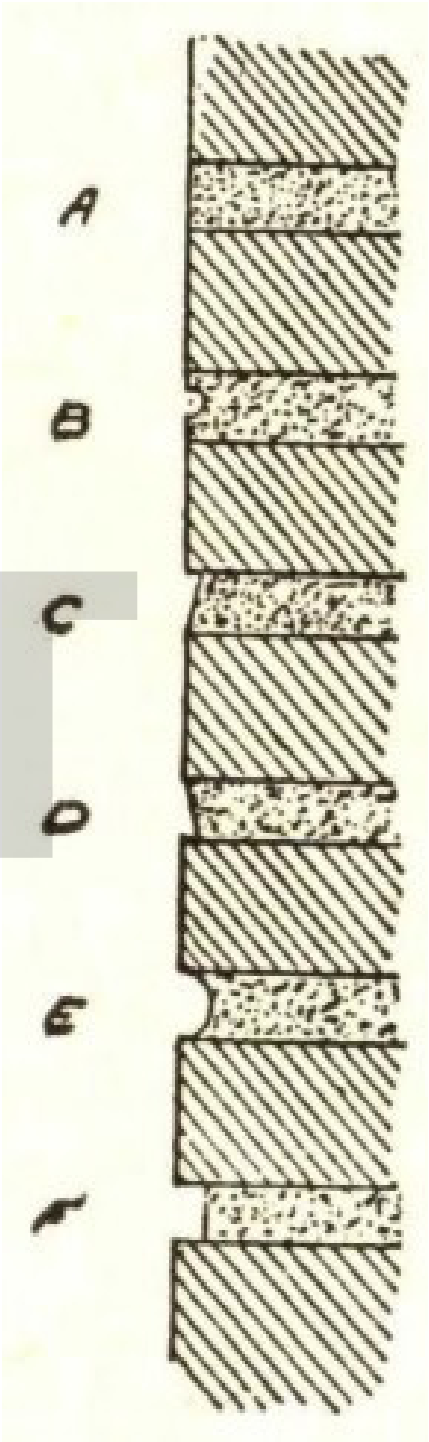
F = Recessed or Raked

Lap siding – See Siding.

Lime mortar – A historic type of mortar consisting primarily of lime, sand, and water, commonly used prior to the introduction of cement.

Lintel – Structural horizontal element spanning openings such as doors or windows, supporting masonry above.

Louver – An opening filled with overlapping boards, blades or slats which are either operable or inoperable, designed to allow ventilation.



DRAFT

Masonry – Construction composed of stone, brick, or other units laid in and bound by mortar. Historic masonry typically relies on mass and material compatibility rather than reinforcement.

Meeting rail - The horizontal rails of a double-hung window's sashes that connect when the window is closed.

Mortar – A mix of binder (lime, cement, or a blend), aggregate, and water used to adhere masonry units. In preservation, selecting or recreating the appropriate historic mortar is critical to long-term durability.

Mullion – The vertical piece that creates a division between two window or door units.

Muntin – The pieces of frame within a window sash that hold glass panes in place.

Non-contributing - A way to describe a resource (e.g. a building, structure or object) that does not retain or reflect the period of significance of a historic district and does not enhance the overall historic character of the property or district.

Novelty lap siding – See Siding.

Overlay district – A zoning district (applied in addition to an underlying base zoning district) that establishes supplemental regulations or standards for a defined geographic area.

Package unit – A self-contained mechanical heating or cooling unit in which all major components are contained within a single cabinet, typically outdoors.

Parging – A thin coat of mortar applied over masonry to protect surfaces or improve water resistance. (Right)



Patina – The surface aging of materials (e.g. discoloration, staining, or wear) that contributes to the character and authenticity of a historic building.

Pilaster - See Embedded Column.

Pitch – The inclination of a sloping roof. Noted either as an angle in degrees or as a ratio of rise to span.

Pointing (Repointing) – The process of removing deteriorated mortar from joints in masonry construction and replacing it with new, compatible mortar. Critical for moisture control and structural integrity.

Porte cochere - A covered drive-through entryway attached to a building. (Below)

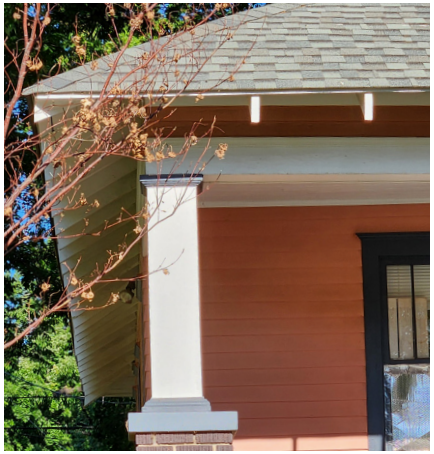


Preservation – see Treatment.

Prevailing Front Setback– The predominant distance between front property lines and front building facades along the same block face, as determined by the applicable review authority.

Primary (or principal) structure – The main building or dwelling on a lot, as distinguished from accessory structures.

DRA



Rafter tail – The exposed or extended end of a roof rafter that overhangs the exterior wall of a building, supporting the eaves. (Left)

Rear yard – see Yard.

Reconstruction – see Treatment.

Rehabilitation – see Treatment.

Remodeling – see Treatment.

Ribbon driveway – A driveway with two parallel paved strips just wide enough for a vehicle's tire, with an unpaved or landscaped strip in the middle. Also called a Hollywood driveway. (Below)



Roof – The top, external covering of a building or structure.

Gable -A roof with two sloping sides that meet at a ridge.

Gambrel - A roof which has two slopes of different angles on each side.

Hip - A roof where all sides slope downward toward the walls of the building.

Jerkinhead - A type of roof formed when the point of a gable is clipped into a hip.

Shed - A roof with a single slope.

Sash – A fixed or operable frame in which pieces of glass are set.

Setback – The minimum required distance between a structure and a property line or other specified boundary.

Shake shingle – A roofing and siding material characterized by a thick, natural wood texture. Traditionally split from wood logs rather than machine cut, shakes have a wedge shape with one rough, uneven face that provides depth and dimension.

Shed roof – see Roof.

Sidelight – A fixed sash adjacent to a door or window opening.

Side yard – see Yard.

Siding – A finish covering of wood, aluminum, fiber cement, or asbestos-cement on the exterior walls of a wood-framed building.

Beaded – Siding with a rounded groove (bead) along the bottom edge of each panel.

Board and Batten - Siding composed of wide vertical planks (boards) with thin pieces of trim (battens, or batts) installed at regular intervals, traditionally to cover the joints.

Cementitious - Siding made from a mixture of Portland cement, sand and cellulose (wood) fibers. Engineered to resist fire, rot and pests.

Dutch lap – Siding with a distinctive concave groove or decorative bevel at the top of each plank.

Lap siding – Any siding that overlaps.

Novelty – Siding with a shiplap or tongue-and-groove joint and a scooped or cove-shaped top edge that creates deep shadow lines. Also known as teardrop siding.

DRAFT

Weather board - Wood siding consisting of boards with rabbeted upper edges that fit under overlapping boards above.

Simulated divided light - A window or door design that mimics the look of traditional multi-pane glass.

Skirt wall – An enclosure used to cover the open space beneath elevated structures, such as a porch.

Soffit – The underside of a lintel, arch, eave or cornice.

Stem wall – A short wall that connects a building's foundation footings to the above-ground structure.

Street yard – see Yard.

Stucco – A protective or decorative plaster-like material applied as a coating over masonry surfaces or frame construction. Historic stuccos are typically lime-based.

Subterranean vault – An underground space or chamber, located wholly or partially beneath a public sidewalk, street, or other surface area.

Three-tab shingle - A type of asphalt roof shingle which features cutouts along its lower edge, dividing each single-piece shingle strip into three distinct tabs. Creates a flat, uniform pattern across the roof.

Transom light (or transom window) – A window above a door or window; sometimes operable.

Treatment – A course of action for a historic structure or site such as a construction project or other activity. Types of treatment include:

Conservation – Generally associated with the protection of natural resources rather than architecture.

Preservation – The act or process of applying measures necessary to sustain the existing form, integrity and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Rehabilitation – The act or process of making possible an efficient, compatible use for a historic structure or landscape through repair, alterations and additions while preserving those portions or features which convey its historical, cultural and architectural values.

Reconstruction – The act or process of depicting, by means of new work, the form, features and detailing of a non-surviving historic structure or any part thereof, for the purpose of replicating its appearance at a specific time in its historic location.

Remodeling – A term not used by the National Park Service, but is commonly used in the construction industry as work that changes the structure, layout or function of an existing space.

Restoration - The act or process of accurately depicting the form, features and character of a historic structure as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Tuckpointing – A technique using two contrasting mortar colors: one to match the masonry and fill the joint, and a second (often thin and raised) to simulate fine joints. Historically used for aesthetic enhancement.

DRAFT

Ventilator – A device to release stale air and provide fresh air. Also known as a vent.

Water table - A projecting ledge or molding on the exterior wall of a building, usually near the foundation or ground level.

Weather board - see Siding.

Weathering – The natural process of deterioration from exposure to the elements over time. Understanding patterns of weathering helps inform appropriate conservation techniques and materials.

Windows - See pages 30 through 31.

Wythe – A continuous vertical section of masonry, one unit thick. Multiple wythes may be tied together in load-bearing walls or act as veneer/backing combinations.

Yard – An actual (as opposed to "required") open, unoccupied space that exists on a lot between a principal building and a lot line.

Yard, front - A yard extending along the full width of the lot from the front lot lne to the facade of the principal building oriented toward the front lot line, not including projections, such as porches, chimneys and bay windows.

Yard, rear - A yard extending along the full width of the lot from the rear lot line to the facade of the principal building oriented toward the rear lot line, not including projections, such as porches, chimneys and bay windows. On a corner lot, the rear yard extends between the interior side lot line and the street yard.

Yard, side - A yard extending along a side lot line between the front yard and the rear yard.

Yard, street - A yard extending along the full width of the lot from the street lot line to the facade of the principal building oriented toward the street, not including projections, such as porches, chimneys and bay windows.

Zoning – The regulation of land use and development through adopted districts and development standards.

DRAFT

DRAFT

This page intentionally left blank.


CITY OF
TULSA
DRAFT
RDg...
PLANNING ● DESIGN
Summer 2026