

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

## 1. Name of Property

Historic name: 100 Block North Greenwood Avenue

Other names/site number: "Negro Wall Street"; "Black Wall Street"

Name of related multiple property listing: N/A

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

## 2. Location

Street & number: 100 Block of North Greenwood Avenue

City or town: Tulsa State: Oklahoma County: Tulsa

Not For Publication: ☐ Vicinity: ☐

## 3. State/Federal Agency Certification

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

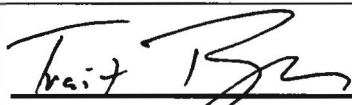
I hereby certify that this X nomination    request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets    does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

   national    statewide X local

Applicable National Register Criteria:

X A    B    C    D



Signature of certifying official/Title:

4/23/21

Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

100 Block North Greenwood Avenue  
Name of Property

Tulsa County, Oklahoma  
County and State

#### 4. National Park Service Certification

I hereby certify that this property is:

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

*Paul R. Lusignan*  
Signature of the Keeper

06/10/2021  
Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

- Private: ☒  
Public – Local ☐  
Public – State ☐  
Public – Federal ☐

##### Category of Property

(Check only **one** box.)

- Building(s) ☐  
District ☒  
Site ☐  
Structure ☐  
Object ☐

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>9</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>9</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

COMMERCE/TRADE/Business

COMMERCE/TRADE/Professional

COMMERCE/TRADE/Specialty store

COMMERCE/TRADE/Department store

COMMERCE/TRADE/Restaurant

DOMESTIC/Multiple dwelling

DOMESTIC/Hotel

**Current Functions**

(Enter categories from instructions.)

COMMERCE/TRADE/Business

COMMERCE/TRADE/Professional

COMMERCE/TRADE/Organizational

COMMERCE/TRADE/Specialty store

COMMERCE/TRADE/Restaurant

100 Block North Greenwood Avenue  
Name of Property

Tulsa County, Oklahoma  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY AMERICAN MOVEMENTS/Commercial

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: BRICK

### Narrative Description

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

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### Summary Paragraph

The 100 Block North Greenwood Avenue contains the last set of contiguous commercial buildings with direct ties to the reconstruction of Black Wall Street following the Tulsa Race Massacre of 1921. It consists of ten resources: nine contributing buildings and one noncontributing building. All contributing resources were built between 1921 and 1925, while the area's only noncontributing resource was constructed in circa 1985. Located along the 100-block of North Greenwood Avenue in Tulsa, Tulsa County, Oklahoma, the buildings retains high degrees of historic integrity. Buildings range from one to three stories tall. Their brick exteriors, flat roofs, and limestone details are consistent with the commercial architectural style of the early twentieth century. Most important, these buildings are associated with a thriving, mid-twentieth-century business district known historically as Black Wall Street. They contained numerous black-owned and operated businesses, including retail and specialty stores, restaurants, rooming houses, and professional offices. The area remains a center of African American entrepreneurship and identity.



100 Block North Greenwood Avenue  
Name of Property

Tulsa County, Oklahoma  
County and State

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## Narrative Description

### Site and Setting

The 100 Block North Greenwood Avenue is located at the intersection of East Archer Street and North Greenwood Avenue in Tulsa, Tulsa County, Oklahoma. It spans parts of Lots 1-3 of Block 46 and Lots 5-6 of Block 47 of the Original Townsite plat of Tulsa. Ten buildings are within the boundaries. Of these buildings, nine are contributing resources because they were constructed during the period of significance and retain sufficient integrity to convey their historic appearance. One building is a noncontributing resource due to insufficient age (constructed after the period of significance) and modifications.

Blocks 46 and 47 are subdivided into 100' x 140' rectangular lots. They were never subdivided further and, as a result, the perimeter walls of existing buildings do not conform to traditional lot lines. Building façades are oriented towards North Greenwood Avenue with even-number addresses along the west side of the street and odd-numbered addresses along the east side. Building widths and depths are not uniform. Resources along the west side of North Greenwood Avenue (Block 46) are deeper, with most having an angled back (west) elevation that together make a wedge-shaped appearance. This appearance stems from the Missouri, Kansas, and Texas (Katy) Railroad and Sand Springs Railroad rights-of-way that cut diagonally through the block.<sup>1</sup> Resources along the east side of the avenue (Block 47) have rectangular-shaped footprints of varied width and depth. A paved parking lot is to the east of these resources. The area encompasses almost two acres, and boundaries include all extant buildings.

The properties are presently situated to the northwest of Tulsa's downtown core. Interstate 244 (Crosstown Expressway) defines the north and east boundaries, East Archer Street is to the south, and ONEOK Field is to the west. Multi-story, contemporary apartment buildings are to the south, directly across East Archer Street. Brady Historic District (NRIS #10000618) and entertainment venues associated with the Tulsa Arts District, including Guthrie Green and Tulsa Theater (historically Tulsa Convention Hall, NRIS #79002028), are less than one half mile to the west. Resources historically associated with Greenwood are within one quarter mile north of the 100 Block North Greenwood Avenue and include Mount Zion Baptist Church (NRIS #08000847) and Vernon A.M.E. Church (NRIS #RS100002547).

### Resource Descriptions

The following is a description of each resource within the 100 Block of North Greenwood Avenue. Descriptions begin at 100 North Greenwood Avenue and move from south to north in numerical order, ending at 144-146 North Greenwood Avenue. Contributing status is indicated by the building name and address in **bold**. Non-contributing resources are in normal type.

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<sup>1</sup> Known informally as the "Katy," the rail line was also identified formally as the MK&T Railroad. Augustus J. Veenendaal, Jr., "Missouri, Kansas and Texas Railway," *The Encyclopedia of Oklahoma History and Culture*, <https://www.okhistory.org/publications/enc/entry.php?entry=MI046>.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

Building names, dates of construction, addresses, and other information derive from the Oklahoma Landmarks Inventory, *Report for Greenwood District* (2020), *Downtown Tulsa Intensive-Level Historic Resources Survey* (2009), Tulsa County Assessor's files, *Polk's Tulsa Directory*, and Sanborn Fire Insurance Maps. The current street address for each resource derives from Tulsa County Assessor files and the Oklahoma Landmarks Inventory. Historic street addresses are indicated in the description of each resource, if applicable.

**1) Williams Building. 100 North Greenwood Avenue. 1922. Commercial.**

Named for J. W. and Loula Williams, who were among the most prominent business owners in Greenwood, the Williams Building is a three-story wedge-shaped flatiron commercial building clad in red and dark red raked brick. Located on the northwest corner of North Greenwood Avenue and East Archer Street, its angled west wall presents a narrow south elevation parallel with East Archer Street. The building has an east-facing façade and a flat roof behind a brick parapet. The parapet has limestone caps atop a soldier course of red brick on the façade and the two side elevations. There are eight-inch breaks in the soldier course at the building's corners.

*Facade*

Below the parapet, set into the east-facing façade are two cast-stone plaques. A small plaque which reads "1922" is set atop a much larger block engraved with the words "WILLIAMS BLDG."

The second and third stories of the façade each have three equally spaced window openings. The window openings are capped with one-foot-tall limestone lintels. Continuous limestone belt courses serve as subsills for the window openings of each story. Inside each window opening is a pair of 1/1, hung, vinyl-framed windows divided by a vertical, vinyl clad mullion. The façade's first story is demarcated from the second by a soldier course of darker red brick that stops eight inches short of the building's corners.

There is a single, full light, vinyl-framed door at the northernmost end of the façade's first story. The door has a multilight, vinyl-framed transom. The remainder of the first story façade contains a storefront bay with two, wide storefront windows flanking a central pair of full light, vinyl-framed doors. The windows are fixed with vinyl frames and multilight transoms above each window. Above the pair of doors is a blind arch of two courses of seven raked, dark red, rowlock bricks. The center of the arch is the same running bond pattern as the rest of the façade wall. The storefront windows have painted, limestone subsills supported by inset red brick knee walls. The soldier course serves as a lintel above the transoms. There is one continuous, shed-style fabric awning that extends over the storefront and the north door.

*North Side Elevation*

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The north side elevation is mostly concealed by the party wall with the two-story Altheda-Bryant Building to the north. Only the third story of the Williams Building is visible. It is entirely of brick with no openings.

### West Elevation

The west elevation would be considered the back of the building. Historically, it faced the Katy Railroad right-of-way and, instead of being at a right angle to the north and south side elevations, it is set at a forty-five-degree angle and faces southwest. The red brick elevation is laid up in a Flemish bond, with five stretcher courses between each bonding course. The building corners are toothed to accommodate the different angles at the juncture of the building faces.

It also has a limestone parapet cap that runs the length of the building. Below the parapet cap is a single course of alternating sailor and rowlock dark red brick. The second and third stories have four evenly spaced, single, 1/1, hung, vinyl-framed windows, with the sill of the northernmost window of each story about a foot higher than the other three. The window openings all have one-foot-tall limestone lintels and six-inch-tall limestone subsills. The sides of the window openings are flanked by alternating courses of header and stretcher dark red brick. Under the subsills, and extending for the full width of the elevation, there are three courses of dark red stretcher brick.

The first story of the back elevation has three window openings and one door opening. The dimensions of each of the openings is different than the others and the openings are irregularly spaced both horizontally and vertically. The northernmost opening contains a flush, painted metal slab door about four feet south of the building corner. Above the door is an arch comprised of a centered, limestone keystone flanked by six soldier bricks on each side. About three feet south of the door is a tall, single, 1/1, hung, vinyl-framed window with an arched frame at the top and three courses of arched rowlock brick above. South of this window by about nine feet is a single, 1/1 hung, vinyl-framed window of similar height sans the arched top feature. The southernmost opening is about sixteen inches north of the southwest building corner. This opening contains a single, 1/1, hung, vinyl-framed window with an arched frame at the top and a double course of rowlock bricks echoing the arch of the window head. All windows on this elevation have painted limestone subsills.

### South Side Elevation

Although narrower, the south side elevation is identical in style to the façade. On the second and third stories, there is one window opening each. The opening contains a pair of 1/1, hung, vinyl-framed windows divided by a vertical vinyl clad mullion. The opening on the first story is aligned with those on the second and third stories and contains a fixed, vinyl-framed storefront window. It is like the storefront windows of the façade and is topped by a multilight (two lights tall and six lights wide) transom. The soldier course on the first story of the façade continues along this elevation and serves as a lintel to the storefront transom. The storefront window is supported like the storefront windows of the façade, with a painted, limestone subsill and a recessed, red brick knee wall.

**2) Botkin Building. 101-105 North Greenwood Avenue. 1922. Commercial.**

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The Botkin Building is a three-story commercial building with a west-facing façade. The red brick cladding is set in a running bond pattern. The building has a flat ballasted bitumen roof behind a brick parapet with limestone caps atop a projecting soldier course of dark red brick.

#### Façade

Centered on the parapet of the west-facing façade is a wide, pedimented section flanked on each side by a small inverted red brick arch. About two feet below the peak of the pedimented section is a limestone plaque with "BOTKIN" spelled out in projecting letters. The plaque is bordered by a single course of dark red brick headers on each side and rowlock brick on the top and bottom.

Extending from the four corners of the plaque, a double band of projecting, dark red, rowlock bricks, set about one foot apart, outlines the building. Beneath the inverse arches of the parapet, the double band steps down about eighteen inches, then continues to run horizontally toward the north and south edges of the façade until it comes within one header width of the building corners. The double band then turns and extends vertically down the sides of the façade until it reaches the sidewalk.

Within this building outline, the upper two stories have a symmetrical fenestration pattern. Each story has four, large, square window openings evenly spaced across the width of the façade and in vertical alignment. Each opening has a limestone subsill. The sides and top are outlined with a single course of dark red alternating soldier and vertically paired rowlock header brick at the lintel and alternating header and horizontally paired header brick on each side. There are square, limestone keys in each upper corner. Each opening contains a pair of 1/1, hung, vinyl-framed windows divided by a vinyl clad vertical mullion.

The first story contains three storefront bays, separated from each other by brick columns about two feet wide with the same double band of dark red brick as the building outline. Each storefront has an inset, full light, vinyl-framed door at the south end. A storefront glass panel to the left of each door angles out to the left to the building face. The storefronts to the left are divided vertically into three or four storefront windows. All storefront windows are supported by cream colored tile clad knee walls. The southernmost storefront bay has four glass panels and a continuous multilight, vinyl-framed transom (two lights tall and fourteen lights wide) extending across the storefront panels and the inset door. The two northern storefront bays each have three glass panels and a continuous multilight, vinyl framed transom extending across the storefront panels and the inset door. The northernmost storefront bay transom is two lights tall by ten lights wide, and the center storefront bay transom is two lights tall by eleven lights wide. Each storefront bay has a continuous shed-style fabric awning that extends for the entire width of the bay.

#### North Side Elevation

The lower two stories of the north side elevation are concealed by the party wall with 107-109 North Greenwood Avenue. Red brick on the third story is laid up in a Flemish bond, with five stretcher courses between each bonding course. A limestone parapet cap runs the length of the elevation. There are no openings on the third story.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

### East Elevation

The back of the building faces east. Most of the east elevation is stucco clad. There are two single, 1/1, hung, vinyl-framed windows on the north half of the back elevation at the second story. Attached to the northeast corner of the Botkin Building and visible from the south, east, and north, is a red brick clad elevator addition (circa 1985) described in more detail with the description of 107-109 North Greenwood Avenue.

### South Side Elevation

The south side elevation is identical to the façade except that the windows on each of the second and third stories are spaced more closely together and there are five pairs of windows per story, instead of four. There is a metal fire escape with a landing outside the easternmost window openings of the upper stories. The sliding ladders associated with the fire escape remain intact.

The first story has two openings. At the west end of the elevation is a wide window opening bounded by dark red brick. The brick is corbeled on three sides and the opening is supported on the bottom by a cream colored, square tile clad knee wall. A square, limestone key is inset at each upper corner of the red brick surround. The opening contains a fixed, vinyl-framed storefront window with a vinyl-framed transom that is two lights tall and five lights wide. The second opening is a full light, vinyl-framed door on the east end of the elevation. The opening is bounded on each side by one column of dark red brick with a simple, limestone capital. A dark red brick arch infilled with a stucco panel is set above the door. There is a tall, tapered limestone keystone at the center of the arch. Between the elevation's two openings is a large, commemorative board sign with a reproduction of a historic image of a vibrant Greenwood district and large text that reads "Remembering Black Wall Street."

### **3) Altheda-Bryant Building, 104-110 North Greenwood Avenue. 1924-1925. Commercial.**

The Altheda-Bryant Building is a two-story red brick commercial building with a flat ballasted bitumen roof behind a brick parapet.

### Façade

The parapet of the east-facing façade is divided into two distinct sections, carrying the reminder that the building used to be considered two separate buildings. Each of the two parapet sections consists of a central, pedimented section flanked on each side first by a step down and, second, by a step up. The entire parapet is topped by limestone parapet caps. About two feet below the peak of the pedimented sections are limestone plaques. The plaque set into the southern half of the parapet reads "ALTHEDA," and the plaque set into the northern half of the parapet reads "BRYANT BLDG." The plaques are bordered on each side by a single stack of rowlock brick and by a soldier course at each of the top and bottom. There is a rectangular, limestone key in each corner of these borders. The parapet is demarcated from the second story by a projecting rowlock brick belt course that extends the full width of the facade.

The second story of the Altheda-Bryant Building has six evenly spaced window openings. The window openings are identical, large, square openings with one exception. The fourth opening

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

from the south is wider than the rest. The window openings are bordered on each side with a single stack of projecting header brick and on the top with a course of soldier brick and a cast stone key at each upper corner. There is a continuous limestone belt course that extends the full width of the façade and serves as the subsill for all the second story windows. Inside each window opening is a pair of 1/1, hung, vinyl-framed windows. The fourth window opening from the south is an exception with a set of three such windows. Between and flanking each of the six window openings and extending from the limestone subsill belt course to the window head are seven brick pilasters. Each pilaster has a limestone cap, under which is a rowlock course with a square limestone key at its center.

The first story of the Altheda-Bryant Building has four storefront bays, each separated from the adjacent storefronts by a thirty-two-inch-wide column of red brick. A projecting rowlock brick belt course demarcates the first story from the second and extends nearly the entire width of the façade except for the northernmost storefront bay.

The southernmost storefront bay has a wide, fixed, vinyl-framed window with a single, full light, vinyl-framed door to the north. The window has a rowlock brick subsill and is supported by a brick knee wall. A multilight transom extends for the full width of the storefront. The second storefront from the south is similar in detail except that it is wider, with the door centered between a storefront window on each side. A vinyl-framed transom extends the full width of the storefront and is divided into four horizontal sections. The third storefront from the south is nearly an exact mirror image of the southernmost storefront, except that it has a narrow, full height sidelight and a thirty-two-inch-wide brick column between the door and the storefront window.

The northernmost storefront on the Altheda-Bryant Building is one of the most distinctive features within the area because it is reported to have been built with burned bricks salvaged in the aftermath of the Tulsa Race Massacre. The storefront features a veneer of multicolored, clinker bricks and stones arranged to create a low curved arch over the storefront window and a pointed arch over the door to the south. Irregular crenellated clinker brick cap the veneer just a few brick courses under the limestone subsill and belt course above. Both arches spring from similar projecting brick. The rises of the arches are filled by vinyl panels. The door and window openings otherwise match those of the other storefronts except for the clinker brick knee wall below the window. A shed style fabric awning extends the full width of each of the storefront bays except for the clinker brick adorned storefront bay.

#### North and South Side Elevations

The north and south side elevations are completely concealed by the party wall of the neighboring buildings.

#### West Elevation

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The west elevation would be considered the back of the building. Historically, it faced the Katy Railroad right-of-way and, instead of being at a right angle to the north and south side elevations, it is set at a forty-five-degree angle and faces southwest. The length of the elevation is nearly indistinguishable from the Williams Building to the south and the Neely and Vaden Building to the north, except for slight variations in the plane of the brick that extend from the ground to the roof on both of the building sides. The red brick is laid up in a Flemish bond with six stretcher courses between each bonding course. The pattern of windows, doors and other features of the back elevation differ enough to indicate the originally independent buildings.

The north half of the second story has three, nearly evenly spaced, large, square window openings. Each opening has a pair of 1/1, hung, vinyl-framed windows, each with a brick rowlock subsill. The center window retains the landing associated with a historic, metal fire escape. The south half of the elevation has four window openings on the second story. The two north openings each contain a pair of 1/1, hung, vinyl-framed windows like the three on the north half. The south opening also retains the landing associated with a historic, metal fire escape. The two windows to the south are smaller, single, 1/1, hung, vinyl-framed windows.

The north half of the first story is symmetrical. From the center are two small, 1/1, hung, vinyl-framed windows spaced a short distance apart. Flanking the small windows, to the north and south, is a flush, painted metal slab door. Flanking each of the door is a larger window opening like the second-story openings, but not in vertical alignment. Each opening contains a pair of 1/1, hung, vinyl-framed windows. Evenly spaced across the width of the north half of the elevation are ten diamond-shaped escutcheon plates with a tension rod end that stabilizes the brick wall at about the level of the second story floor.

Associated with each of the two southernmost first story windows is a flush, painted metal slab door. The first story of the south half of the elevation contains a single 1/1, hung, vinyl-framed window on the north end. It has a three-course brick infill above the head of the window and below a two-course rowlock brick arch. A pair of full light, vinyl-framed doors is at the southernmost end of the first story, directly below a second-story window opening. A shed-style fabric awning is above the doors.

#### 4) **107-109 North Greenwood Avenue.** 1923. Commercial.

Listed historically as 107A-109 North Greenwood Avenue, this two-story brick building has a flat ballasted bitumen roof behind a brick parapet with limestone caps.

##### *Façade*

The west-facing façade is clad in raked dark brown brick laid up in a running bond. The limestone parapet cap is concealed by a metal parapet cap. The top part of the brick parapet corbels out in two increments. Immediately below the parapet cap is a single course of alternating smooth red and raked dark red rowlock brick. Below this course are four courses of alternating smooth red and raked dark red stretcher and header brick laid up in a stacked bond. The lowest course is aligned with the face of the wall below.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The second story has three evenly spaced window openings. The window openings are capped by a projecting soldier brick belt course of alternating smooth, red bricks and raked, dark brown bricks. Additional contrasting brick extends down from the belt course to embrace the top corners of each window opening, which contains a pair of 1/1, hung, vinyl-framed windows divided by a vertical vinyl clad mullion.

Extending across the bottom of the windows for the full width of the building is a five-course belt of projecting brickwork. The belt is bounded by two rowlock courses of alternating smooth, red brick and raked, dark brown brick. Between these two courses are three courses of alternating smooth red and raked dark brown stretcher and header brick laid up in a stacked bond.

The first story contains two storefront bays. Centered on the elevation and between the two storefront bays is a full light, vinyl-framed door with a transom. Each storefront bay contains a single, full light, vinyl-framed door on its southern edge. To the left of each door is a wide, rectangular-shaped, fixed, vinyl-framed storefront window with a raked dark brown brick rowlock subsill supported by a raked dark brown brick knee wall. Each storefront bay has a vinyl-framed transom that is one light tall and eight lights wide. Each of the storefront bays and the centered door have shed-style fabric awnings.

#### North Side Elevation

The first story of the north side elevation is completely concealed by the party wall of the neighboring building. The second story is clad in common red brick laid up in a running bond. There are no door or window openings.

Set back from the north face of the building, and mostly engaged on the east elevation, is the three-story elevator addition. Built in circa 1985, the elevator serves both the Botkin Building and 107-109 North Greenwood Avenue. The north elevation of the elevator addition is clad in red brick with vertically aligned openings on the west half. The second and third story openings include a pair of 1/1, hung, vinyl-framed windows divided by a vertical vinyl clad mullion. The first story opening contains a full light, vinyl-framed door flanked by sidelights. A continuous vinyl-framed transom extends above the door and sidelights. It is divided into three horizontal sections.

#### East Elevation

The back elevation is stucco clad. There are two pairs of 1/1, hung, vinyl-framed windows divided by a vertical vinyl clad mullion on the second story. The first story has a full light, vinyl-framed door nearly that is centered on the elevation. Two 1/1, hung, vinyl-framed windows are also on the first story; one to each side of the door. The window and door openings are evenly spaced across the width of the elevation.

The east elevation of the three-story elevator addition is clad in red brick. There are no window or door openings.



100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

South Elevation

The entire south side elevation of 107-109 North Greenwood Avenue is concealed, as it is a shared party wall with the taller Botkin Building.

The south elevation of the elevator addition has no openings. Most of the wall is clad in red brick. Approximately four feet of the addition's westernmost end is clad in stucco.

**5) 111 North Greenwood Avenue. 1923. Commercial.**

The northernmost building on the east side of the block, 111 North Greenwood Avenue is a one-story red brick commercial building with a flat roof behind a brick parapet with limestone parapet caps along its west-facing façade, north side elevation, and east (back) elevation. The brick is laid up in a running bond with a few exceptions.

Façade

The west-facing façade has a brick ornamental pattern that extends for nearly the entire width of the façade and is set approximately two feet below the roofline and inset about twelve inches from each side. This pattern consists of a two-foot-tall band of brick, which is stacked courses of two rowlocks below one soldier, below two more rowlocks.

One storefront bay is centered on the façade and extends nearly the full width of the elevation. Centered on the storefront is a single, full light, vinyl-framed door flanked on each side by a wide, fixed, vinyl-framed window with a rowlock brick subsill and supported by a brick knee wall. Each knee wall is set upon an eight-inch-tall concrete base. A vinyl-framed transom extends the full width of the bay and is divided into three horizontal sections. A shed-style fabric awning also extends for the full width of the bay.

North Side Elevation

The north side elevation is clad in red in red brick laid up in a running bond. There are no window or door openings.

East Elevation

The back of the building faces east and is clad in red brick. A pair of flush, painted metal slab doors is on the north half of the elevation. A painted metal scupper and downspout is just to the north (right) of the doors.

South Side Elevation

The south side elevation is completely concealed by the party wall of the taller neighboring building, 107-109 North Greenwood Avenue.

**6) Neeley and Vaden Building. 112-118 North Greenwood Avenue. 1923. Commercial.**

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The Neeley and Vaden Building is a two-story blonde brick building. It has a flat ballasted bitumen roof behind a brick parapet.

### *Façade*

The east-facing façade parapet is topped by three courses of brick corbeling and a limestone cap. Evenly spaced, and about two feet below the parapet cap, there are three diamond-shaped, limestone plaques inset into the brick face. The center plaque is the largest and reads "1923." There is no engraving on each of the outer plaques.

The second story has eight equally spaced window openings. Each window opening contains a single, 1/1, hung, vinyl-framed window. The window lintels are comprised of a continuous dark red soldier brick belt course with a square limestone key at each of the north and south ends. Each side of a window opening is defined by a column of dark red stretcher brick laid up in a stacked bond with a square limestone key base. Each limestone key aligns horizontally with a limestone subsill set below each window opening.

The first story of the building is demarcated from the second story by a belt course of dark red soldier brick with a square limestone key at each of the north and south ends. Three storefront bays are arranged across the width of the elevation. Each bay is flanked by blonde brick columns. Each column has a two-foot-tall limestone block base capped with a soldier course of dark red brick. The center storefront consists of a wide, single, fixed vinyl-framed window. A full light, vinyl-framed door is to the north (right) of the window. A vinyl-framed transom extends the full width of the storefront bay and is divided into five horizontal sections. The window opening is supported by a dark red brick knee wall laid up in a running bond and capped with a rowlock course that also serves as a subsill. The storefront bay to the north is a mirror image of the center storefront bay. The storefront bay to the south is like the other two, except it is wider by one door width and has a full light, vinyl-framed door on each side of the window. Each storefront bay has a shed-style fabric awning. A contemporary neon sign extends nearly the full width of the southern storefront and fills nearly the entire space between the top of the awning and the second-story subsills.

### *North and South Side Elevations*

The north and south side elevations are concealed by the neighboring buildings.

### *West Elevation*

The west elevation would be considered the back of the building. Historically, it faced the Katy Railroad right-of-way and, instead of being at a right angle to the north and south side elevations, it is set at a 45-degree angle and faces southwest. The length of the elevation is nearly indistinguishable from the Altheda-Bryant Building to the south except for a slight variation in the plane of the brick that extends from the ground to the roof. The red brick elevation is laid up in a Flemish bond with six stretcher courses between each bonding course.

The second story has three, single, 1/1, hung, vinyl-framed windows evenly spaced across the width of the elevation. The first story also has three, single, 1/1, hung, vinyl-framed windows

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

evenly spaced across the width of the elevation, but the first- and second-story windows are not in vertical alignment and are more widely spaced than the windows on the second story. A flush, painted metal slab door is associated with each of the two southernmost first-story windows. The southernmost door is to the south of its companion window. The northern door is to the north of its companion window.

**7) 120 North Greenwood Avenue. 1923. Commercial.**

120 North Greenwood Avenue is a two-story red brick building with a flat ballasted bitumen roof behind a brick parapet with a limestone cap.

*Facade*

Below the limestone parapet cap of the east-facing façade, there is a corbeled brick cornice that is eight brick courses high with the bottom two courses corbeled and dentiled. The second story features three window openings. A single, 1/1, hung, vinyl-framed window is in the center opening. The two side openings each accommodate a pair of 1/1, hung, vinyl-framed windows divided by a vertical, vinyl clad mullion. All three openings have one-foot-tall limestone lintels and six-inch-tall limestone subsills. There is a projecting header brick course beneath the subsills.

The first story is clad in square-shaped, blue ceramic tile. The north end of the first story contains a single, full light, vinyl-framed door with a vinyl-framed transom. The transom is two lights tall and one light wide. The balance of the first story façade, south of the door, accommodates a wide storefront. The center of the storefront is inset by about four feet and has a full light, vinyl-framed door with a vinyl-framed transom. To each side of the door, the flanking walls are glass block for their entire height and width. Each flanking wall extends diagonally out (east) to the building face. The storefront to each side of the inset center is about five feet wide and has a single, fixed vinyl-framed storefront window. The blue ceramic tile knee wall below each storefront window features white ceramic tile accents. A multilight, vinyl-framed transom extends the full width of the storefront. A shed-style fabric awning extends the full width of the façade.

*North Side Elevation*

The north side elevation shares a party wall with the ONEOK Field Building to the north for about one third the overall length of the building. The balance of the north elevation is clad in multicolored (red/dark red) brick. There are four equally sized and evenly spaced window openings on the second story. Each window opening has a fixed, vinyl framed window that is divided into two horizontal sections. The two westernmost windows are aligned vertically with identical units on the first story. Below the two easternmost units are two closely spaced, full light, vinyl-framed doors.

*West Elevation*

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The west elevation is the back of the building. It is a brick wall with no window or door openings.

### South Side Elevation

The entire south side elevation is concealed by the party wall with the neighboring Neely and Vaden Building.

8) ONEOK Field Building. 122-138 North Greenwood Avenue. Circa 1985. No Distinctive Style.

The only non-contributing resource within The 100 Block of North Greenwood Avenue, this two-story building has an open first story that provides unimpeded pedestrian access from North Greenwood Avenue to ONEOK Field to the west. The building has a ballasted bitumen flat roof behind a brick parapet with cast stone parapet caps.

### Facade

The façade consists of multicolored red and dark red brick laid up in a running bond. A soldier brick belt course is set halfway between the parapet cap and the second-story window openings.

The second story has five large, square window openings. Each window opening contains a pair of 1/1, hung, vinyl-framed windows. A vertical vinyl clad mullion divides each pair of windows. Each window opening is defined by an eight-inch-wide projecting brick pilaster to each side. Between each window opening is a wider, twenty-four-inch projecting brick pilaster that is offset from the eight-inch pilasters by a four-inch vertical inset. Each window opening has a brick soldier course lintel, which is continuous across the full width of the elevation. A continuous cast stone belt course extends the full width of the façade, demarcating the first and second stories. This belt course also serves as the subsill for all second-story windows.

Centered on the elevation and below the cast-stone belt course are projecting painted metal, wall mounted block letters spelling out "ONEOK FIELD" with a projecting painted metal ONEOK logo wall mounted between the two words. Below this sign, in smaller projecting metal lettering, is written "IN HISTORIC GREENWOOD."

The first story has three evenly spaced, nearly square openings which provide access to a breezeway. A triple soldier course laid up in a stacked bond is set atop the openings and extends the full width of the façade.

### North and South Side Elevations

There is no visible portion of the north and south sides of the building. Both sides share a party wall with the adjacent buildings. Only a short parapet (possibly a fire wall) extends above the roofs of both the neighboring buildings and the ONEOK Field Building.

### West Elevation

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The back elevation of the ONEOK Field Building is inset toward the east from that of the buildings to each side. As a result, the building is about one-third the overall length of the neighboring buildings.

This elevation is shaped irregularly. The center portion extends further west than the rest of the exterior wall by about twelve feet. The south half of this extension is two stories tall, approximately twelve feet wide, and clad in multicolored red and dark red brick laid up in a running bond. The top of the wall has a rowlock brick course just below the cast stone parapet cap. The north half of the extension is also two stories tall and about twelve feet wide, but it is approximately one-and-a-half feet shorter at the point it adjoins the rest of the rest of the exterior about twelve feet back toward the east.. This section has a glass shed-style roof that is divided into nine sections—three sections wide by three sections tall. Each section has painted metal frames. There are three evenly wide, fixed, metal-framed windows that extend the full width of the north half of the extension. They extend from the metal-framed roof eave down to about two-thirds their overall width. These units have a rowlock brick subsill. Together, the glass roof and windows comprise the entire height of the second story. There are no window or door openings on the first story of this portion of the elevation.

The remaining wall to the north of the center section is about one-half the width of the remaining wall to the south. A two-story metal stair is at the northernmost corner and extends to grade along the south wall of the Smith Building. South of the stair, at the first story, is an open passage that aligns with a breezeway opening on the façade. At the second story, above the opening, is a fixed, vinyl-framed window that extends nearly the full width of the wall. It is divided into two horizontal sections.

Two first-story openings are south of the center extension on the first story. Each aligns with a breezeway opening on the façade, and they are divided by a sixteen-inch-wide brick column. One window opening is directly above the breezeway opening on the second story. Each contains a fixed, vinyl-framed window divided into two horizontal sections. A triple soldier course identical to that of the façade is set atop the breezeway openings and extends the full width of both the north and south sections of the elevation.

The remaining area between the west elevation and the back walls of the neighboring buildings is an open-air plaza paved in concrete.

#### 9) **Smith Building. 140 North Greenwood Avenue. 1923. Commercial.**

The Smith Building is a two-story red brick commercial building with Mission Revival and Art Deco elements. The building has a flat, single-ply membrane roof behind a brick parapet with a limestone parapet cap on all four building faces. The brick is comprised of blended colors between bright red and dark red, and it is laid up in a running bond.

#### Façade

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The east-facing façade has an embattled parapet featuring a central Mission Revival-style peak and two shorter square projections at each of the north and south corners. Below the peak is a five-foot-tall, limestone ornament shaped like a capitol letter 'I' with roundels in the upper and lower square regions. Similar, seven-foot-tall limestone ornaments are located six feet below the cap of each of the square projections at the north and south corners. The shape of each corner ornament differs from the central ornament by an additional small projection at the top that creates a narrow cross-shape.

Evenly spaced across the second story, between the two tall ornaments, are three large, square window openings with one-foot-tall limestone lintels and six-inch-tall limestone subsills. Each opening has a pair of 1/1, hung, vinyl-framed windows. Each window pair is separated by a vertical vinyl mullion.

Nine brick courses below the window subsills is a limestone cornice, which demarcates the top of the first story from the bottom of the second story. A header brick course is just above the cornice.

Below the cornice, the first story is symmetrical and divided into three distinct sections, each of which is flanked by a brick column with a projecting limestone base. The center section has a single door opening with a one-foot-tall limestone lintel. The door opening contains a vinyl-framed, full light door. A limestone Roman arch outlined by a brick soldier course is above the lintel. The rise of the arch is a carved, limestone panel. Lettering that reads "SMITH BLDG." follows the shape of the arch. The number "123" is centered in the rise of the arch.

One storefront is to the north and to the south of the centered door. Each contains an identical, vinyl-framed, full light door nearest the center of the façade. Each door is flanked by a wide, fixed, single light, vinyl-framed storefront window supported by a brick knee wall. The brick color and pattern of each knee wall differs slightly from the rest of the elevation. Each window has a rowlock brick subsill and a multilight, vinyl-framed transom. Each transom consists of three wide lights flanked by two narrower lights, for a total of five lights. Each storefront and door combination has a shed-style fabric awning.

#### North Side Elevation

The brick color and pattern of the north side elevation is a brighter red than that of the façade. Only the top nine feet of the elevation is visible above the adjacent building, with which the Smith Building shares a party wall. The elevation has no openings or special features except for the limestone parapet cap.

#### West Elevation

The west elevation would be considered the back of the building. Historically, it faced the Sand Springs Railroad right-of-way and, instead of being at a right angle to the north side elevation, is turned forty-five degrees and faces northwest. The limestone parapet cap is covered by the membrane roofing.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

On the north half of the second story there are two large window openings that each accommodate a set of three 1/1, hung, vinyl-framed units. Each window in the set is separated by vertical vinyl mullions. There are two smaller individual window openings on the south half of the elevation, each containing a 1/1, hung, vinyl-framed unit. Each window opening has a rowlock brick subsill. The subsills of the smaller openings are six brick courses higher than the larger window openings to the north. The subsills of each of the north window openings are set atop a soldier brick belt course that extends the full width of the elevation.

The color and blend of the brick on the second story differs from the first story. The second-story brick appears to be newer, while the soldier brick belt course is very weathered and the first-story brick has been repointed with wide mortar joints. The first-story brick is laid up in a modified Flemish bond with random stretched brick courses between bonding courses.

There are four identically sized, large window openings on the first story. Two openings are nearly aligned with the two large openings of the second story on the north end, and two openings are nearly aligned with the two smaller windows of the second story on the south end. Each first-story window has an arched top panel with three consecutive courses of rowlock brick above. All openings have rowlock brick subsills. Each window opening contains a pair of 1/1, hung, vinyl-framed windows divided by a vertical, vinyl clad mullion. Centered between the northern two windows is a painted, flush, metal slab door. Just to the left (north) of the two south window openings is another painted, flush, metal slab door.

#### South Side Elevation

About two-thirds of the south elevation is visible, while the balance of the elevation is concealed by a party wall shared with the ONEOK Field Building. This elevation also has a limestone parapet cap. The brick color, texture, and tooling most closely match the second story of the west (back) elevation. Equally spaced across the second story are three sets of window openings, each with a pair of fixed, vinyl framed windows. At the far east end of the exposed elevation is a painted, metal slab door. A set of metal stairs with a metal railing extends along the wall, descending to the west from the landing in front of the door.

Windows on the first story are each aligned with a second story window. The westernmost and easternmost set of windows matches those above, except that the easternmost windows are set underneath the metal stairs. The center set of windows differs from the upper units with which it is aligned by containing a pair of narrower, vinyl-framed fixed units with a full light, vinyl-framed door adjacent to the right (east). Each window opening on this elevation has a rowlock brick subsill.

#### **10) 144-146 North Greenwood Avenue. 1923. Commercial.**

This two-story red brick commercial building has a flat bituminous built-up roof behind a brick parapet. The back part of the roof has been removed and the roof structure is exposed so that the mechanical equipment on the second story is open to the outside. The parapet is capped on both the east-facing façade and north side elevation by a bent metal cap with an angled drip edge.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

Although the building is two stories tall, it is shorter than the Smith Building to the south by about seven feet. Approximately sixteen inches below the parapet cap, rectangular recesses in the brickwork, each about five inches wide by nine inches tall, are spaced every eight inches in a horizontal band across the façade and north side elevation. The overall brick pattern is a Flemish bond with five stretcher courses in between.

### Facade

A course of rowlock brick is under the metal parapet cap on the east-facing façade. Below this course are six stretcher courses, and the façade parapet corbels back from the top of the parapet every two courses to the top of the regularly spaced brick recesses.

The second story features two evenly spaced, rectangular-shaped window openings with one-foot-tall limestone lintels and six-inch-tall limestone subsills. A course of rowlock brick is atop the limestone lintels. Each opening contains a pair of 1/1, hung, vinyl-framed windows separated by a vertical vinyl mullion.

The first story features two identical storefronts, each flanked by a brick column with a limestone block base. Each storefront contains a fixed, vinyl-framed, single light window with a full light, vinyl-framed door to the right (north). Each window is atop a brick knee wall capped by a rowlock brick course, which also serves as the window subsill. The brick color and pattern of each knee wall differs slightly from the rest of the elevation. A vinyl-framed transom divided into four horizontal lights is atop each storefront. Each storefront also has a shed-style fabric awning.

### North Side Elevation

The north side elevation was historically parallel with East Brady Street (also known as East North Second Street). There is a visible difference in the brick color, texture, and tooling on the east portion of the first story.

The second story has four window openings evenly spaced across the elevation. Each window opening, except the westernmost opening, contains a pair of 1/1, hung, vinyl-framed windows separated by a vertical vinyl mullion. The westernmost opening does not have any windows and, instead, opens to a mechanical space on the other side of the wall. Each opening has a rowlock brick subsill. A soldier brick belt course is set underneath the subsills and extends the full width of the elevation.

A full-light, vinyl-framed door is to the left (east) of the easternmost window opening. A metal staircase, attached to the building, descends from a small landing at the door to a concrete slab one step above the sidewalk. The landing and staircase have a metal railing.

The first story has a pair of flush, painted metal slab doors near the west end of the elevation. A single, flush, painted metal slab door is just to the left (east) of the pair of doors.



100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

### West Elevation

The west elevation would be considered the back of the building. Historically, it faced the Sand Springs Railroad right-of-way and, instead of being at a right angle to the north side elevation, is turned forty-five degrees to face the northwest. The soldier brick belt course set beneath the second-story windows continues from the north side elevation for approximately one-third the width of this elevation.

There is a window opening with a rowlock brick subsill on the north end of the second story that matches the dimensions of window openings on the north side elevation. It does not contain a window, but instead is open to the mechanical area behind the building wall. On the first story, there is a much smaller window opening that is nearly aligned with the south edge of the second story opening. It contains a 1/1, hung, vinyl-framed unit.

Approximately two feet to the south (right) of these window openings is a vertical setback that demarcates the remainder of the back elevation. The character of the brick changes at this point, with northern portions appearing older while southern portions have been patched over time. There are two window openings on the second story. Each does not contain a window and is open to the mechanical area behind the wall. On the first story, a brick-infilled window opening is aligned with the northernmost second-story opening. A metal louver is set within the brick infill.

### South Side Elevation

The south side of the building is not visible and shares a party wall with the Smith Building.

### **Alterations/Modifications**

City directories indicate that most of the buildings within the area were occupied until 1967. Occupancy dropped from the mid-1960s through 1970s, influenced largely by the construction of Interstate 244. By 1980, only one building in the area was occupied.

In the early 1980s, the buildings comprising the 100 Block North Greenwood Avenue benefited from a joint partnership between the Greenwood Chamber of Commerce, the City of Tulsa, and the federal Economic Development Agency for a \$4 million renovation project.<sup>2</sup> By 1985, the renovation was complete and included exterior and interior modifications. Exterior modifications included replacement of the wood-framed windows with vinyl-framed units. Most windows were 1/1 units and were replaced with similar 1/1 units. Multilight units such as transoms appear to have been replaced with similar arrangements of multilights. Other exterior modifications included new fabric awnings over first-story storefronts and entrances. Site modifications included tree planting on the sidewalks and changing parallel parking spaces along North Greenwood Avenue to diagonal parking spaces. Interior modifications included new HVAC systems, new interior finishes, and openings to allow access between buildings.

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<sup>2</sup> Judy Fossett, "New Hope for Negro Wall Street," *The Daily Oklahoman*, July 30, 1979, 2 suggests that building windows in the area prior to the 1980 renovations were wood-framed units.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The most extensively modified resource is the non-contributing building at 122-138 North Greenwood Avenue (ONEOK Field Building). Sanborn maps and city directories indicate that a three-story building containing the Dixie Theatre and associated storefronts occupied this site historically. The Dixie Theatre disappeared from listing in the city directories between 1940 and 1944. By 1962, Sanborn maps indicated that the area of the Dixie Theatre was a ruin of buildings destroyed by fire. Three separate storefronts are listed in the directories at these locations by 1950 and through the 1960s. By 1980, only the *Oklahoma Eagle* is listed at 122 North Greenwood Avenue, and by 1985 the location was vacant. Historic photographs indicate that the building's appearance at this location dates to 1985, coinciding with the overall renovation effort that created "Greenwood Centre." The neighboring ONEOK Field, home of a minor league baseball affiliate, was completed in 2010 and it is reported that the open breezeway permitting access between North Greenwood Avenue and ONEOK Field dates to 2010.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

**Areas of Significance**

(Enter categories from instructions.)

COMMERCE

ETHNIC HERITAGE: BLACK

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**Period of Significance**

1921-1967

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**Significant Dates**

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**Significant Person**

(Complete only if Criterion B is marked above.)

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**Cultural Affiliation**

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**Architect/Builder**

UNKNOWN

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100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

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

The 100 Block North Greenwood Avenue is eligible for listing in the National Register of Historic Places under Criterion A at the local level of significance for Commerce and Ethnic Heritage: Black. The period of significance is from 1921, the year of the Tulsa Race Massacre, to 1967, when construction of Interstate 244 (Crosstown Expressway) commenced. Located at the intersection of East Archer Street and North Greenwood Avenue in Tulsa, Oklahoma, this area contains the only remaining collection of contiguous commercial buildings constructed by African Americans after the 1921 Tulsa Race Massacre. This area, also known as “Negro Wall Street” or “Black Wall Street,” was the economic, cultural, and professional center for Tulsa’s African American community. Shops, restaurants, offices, and other black-owned and operated enterprises offered essential services and employment. Likewise, the consumption of goods and entertainment within the area attained cultural significance among African Americans and the City of Tulsa as a whole. The 100 Block North Greenwood Avenue helped provide a foundation for African American community building throughout the mid-twentieth century. It remains an important symbol of African American identity, cultural innovation, and free enterprise.

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

### **Historic Context**

Located northeast of downtown Tulsa, Greenwood was among the most prominent African American residential and commercial districts in Oklahoma during the early 20<sup>th</sup> century. Its origins predate the city itself. Many African Americans, including freedmen, lived within the Muscogee (Creek) Nation prior to 1900. Upon the incorporation of Tulsa in 1901, which usurped the Creek town of Tallasi in the same location, African Americans in the area provided “the nucleus of the city’s black community.”<sup>3</sup> Many settled in the northeast corner of the townsite, north of the St. Louis-San Francisco Railroad, in the vicinity of North Greenwood Avenue. In 1905, O. W. Gurley of Arkansas acquired a forty-acre tract directly north of Tulsa for the sole purpose of creating an African American community. Although this specific transaction has not been confirmed by Tulsa County land records, Gurley was among Greenwood’s earliest retailers and developers. The presence of a grocery store operated by Gurley on the corner of North Greenwood Avenue and East Archer Street (originally, East First Street) indicates that the 100-block of North Greenwood Avenue has provided a foundation for Greenwood’s commercial development since Tulsa’s founding.<sup>4</sup>

<sup>3</sup> Danney Goble, *Tulsa! Biography of the American City* (Tulsa: Council Oak Books, 1997), 123.

<sup>4</sup> National Urban League Community Relations Project, *A Study of the Social and Economic Conditions of the Negro Population of Tulsa, Oklahoma* (1946), 3. See also Randy Krehbiel, *Tulsa 1921: Reporting a Massacre* (Norman: University of Oklahoma Press, 2019), 18.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

By 1921, as North Greenwood Avenue became a commercial hub, approximately 11,000 African Americans lived in adjacent residential neighborhoods. Black students attended Dunbar Public School and Booker T. Washington High School. There were many black-owned and operated professional establishments and community organizations, including a hospital, lawyers' and doctors' offices, newspapers, a library, fraternal lodges, and over twenty churches. Collectively, Greenwood's businesses, residences, and amenities spanned hundreds of acres within an area of northeast Tulsa bounded roughly by East Archer Street to the south, North Detroit and North Cincinnati avenues to the west, East Pine Street to the north, and North Lansing and North Madison avenues to the east.<sup>5</sup>

According to local journalist Randy Krehbiel, "How or why North Greenwood [Avenue] became the axis around which black Tulsa revolved is no longer clear."<sup>6</sup> The 100-block of North Greenwood Avenue was platted by Gus and Dan Patton in 1901, and it was included in their survey of Tulsa's original townsite.<sup>7</sup> The Pattons' named the avenue after their hometown of Greenwood, Arkansas.<sup>8</sup> However, as North Greenwood Avenue and nearby streets became associated with the city's African American population, white Tulsans appear to have assigned the "Greenwood" label to this entire area of north Tulsa. They did so in reference to a town in Mississippi of the same name, which, the *Tulsa Tribune* wrote, was "hardly considered a Mecca for Negroes."<sup>9</sup> By the time of the 1921 race massacre, newspapers commonly referred to Greenwood as Tulsa's "Negro district" or pejoratively as "Little Africa."<sup>10</sup>

Regardless of how Greenwood got its name, residents and subsequent historians made a distinction between the central business district located in the 100- and 200-blocks of North Greenwood Avenue—often called Deep Greenwood—and adjacent streets that contained any combination of residences and services. The *Black Dispatch*, an African American newspaper in Oklahoma City, called North Greenwood Avenue "the principal street" in what was "the finest business district that progressive Negroes had in the United States...."<sup>11</sup> John Hope Franklin, whose father ran a law office on the 100-block of North Greenwood Avenue, described Deep

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<sup>5</sup> For overviews of Greenwood's development prior to 1921, refer to Krehbiel, *Tulsa 1921*, ch. 3; Hannibal B. Johnson, *Black Wall Street: From Riot to Renaissance in Tulsa's Historic Greenwood District* (Fort Worth: Eakin Press, 1998), 1-26; James S. Hirsch, *Riot and Remembrance: America's Worst Race Riot and Its Legacy* (Boston: Houghton Mifflin Company, 2002), ch. 2; *Final 1921 Tulsa Race Riot Reconnaissance Survey* (U.S. Department of the Interior, National Park Service, 2005), 16-39; National Register of Historic Places, "Tulsa Race Riot of 1921 Historic District, Tulsa, Tulsa County, Oklahoma," draft nomination, 2012, Section 8, Pages 23-30; and Hannibal B. Johnson, "Greenwood District," *The Encyclopedia of Oklahoma History and Culture*, <https://www.okhistory.org/publications/enc/entry.php?entry=GR024>.

<sup>6</sup> Krehbiel, *Tulsa 1921*, 18.

<sup>7</sup> Blocks 46 and 47, Original Townsite, Tulsa, Oklahoma, Tulsa County Clerk.

<sup>8</sup> Goble, *Tulsa*, 46-47.

<sup>9</sup> Joe Looney, "An Old Tulsa Street Is Slowly Dying," *Tulsa Tribune*, May 14, 1967, Tulsa City-County Public Library, *Race Riot Vertical File*. For more on the association of the Greenwood district in Tulsa with Greenwood, Mississippi, see Johnson, *Black Wall Street*, 9, and Scott Ellsworth, *Death in a Promised Land: The Tulsa Race Riot of 1921* (Baton Rouge: Louisiana State University Press, 1982), 120 n. 15.

<sup>10</sup> For example, see "Loot, Arson, Murder!" *The Black Dispatch*, June 10, 1921 and "To Rebuild Greenwood," *The Black Dispatch*, June 24, 1921.

<sup>11</sup> "\$2,500,000 Of Negro Property Is Destroyed," *The Black Dispatch*, June 3, 1921.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

Greenwood as “the hub of the black business and commercial activity of north Tulsa.”<sup>12</sup> Mabel B. Little, who arrived in Tulsa in 1913, recalled that Deep Greenwood “was a clique of eateries, a panorama of lively dance halls, barber shops and theatres glittering in the night light, and a number of medical and dental offices.”<sup>13</sup> Historian Scott Ellsworth writes that Deep Greenwood was “[a] focal point of the community” not only for the services it provided, but also for marking “a key spot of delineation between [Tulsa’s] black and white worlds.”<sup>14</sup> Although the titles “Negro Wall Street” and “Black Wall Street” bestowed on North Greenwood Avenue by Booker T. Washington and others were slight misnomers because of the absence of black-owned banks or other financial institutions in the vicinity, they spoke to the overall success of Greenwood as a self-sustaining African American community.<sup>15</sup>

Greenwood was never entirely “free from white influence and control,” however, and its economic and social emergence was the result of racial segregation.<sup>16</sup> Although African Americans reminded white Tulsans that they were also “citizens of Tulsa,” city officials refused to extend many vital services to them, including sewers, running water, and paved streets.<sup>17</sup> Northern sections of Greenwood remained outside of city limits until the mid-1920s. White developers often prohibited African Americans from purchasing lots in new subdivisions. City ordinances reinforced these efforts by forbidding African Americans from moving into majority-white neighborhoods. African Americans were not allowed to frequent white-owned restaurants, stores, hospitals, and professional offices or attend whites-only schools. According to author Hannibal K. Johnson, segregation “forced the development of an insular African-American economy” that catered exclusively to Greenwood’s residents.<sup>18</sup>

Segregation was not unique to Tulsa, as private discriminatory practices worked in tandem with municipal ordinances and state segregation laws to marginalize and exclude African Americans throughout Oklahoma. During the late nineteenth and early twentieth centuries, African Americans worked together to create over fifty all-black towns throughout the state.<sup>19</sup> Greenwood itself evolved as a “town within a town,” and Deep Greenwood, located less than one mile from downtown Tulsa, signified a “downtown” for the city’s African American population.<sup>20</sup> As Tulsa became the self-proclaimed “Oil Capital of the World” with the opening of Glenn Pool and other nearby oilfields, thousands of African Americans were drawn to

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<sup>12</sup> John Hope Franklin, *Mirror to America: The Autobiography of John Hope Franklin* (New York: Farrar, Straus and Giroux, 2005), 30.

<sup>13</sup> Quoted in Johnson, *Black Wall Street*, 16.

<sup>14</sup> Ellsworth, *Death in a Promised Land*, 14.

<sup>15</sup> Johnson, *Black Wall Street*, 9 and Krehbiel, *Tulsa 1921*, 5.

<sup>16</sup> Ellsworth, *Death in a Promised Land*, 16.

<sup>17</sup> “To the Negroes of Oklahoma and to the Negroes of the United States,” *The Black Dispatch*, June 10, 1921.

<sup>18</sup> Johnson, *Black Wall Street*, 9.

<sup>19</sup> For more on African American settlement in Oklahoma, see Kendra Taira Field, *Growing Up with the Country: Family, Race, and Nation after the Civil War* (New Haven: Yale University Press, 2018), esp. 85-95 and 145-147; and Larry O’Dell, “All-Black Towns,” *The Encyclopedia of Oklahoma History and Culture*, <https://www.okhistory.org/publications/enc/entry.php?entryname=ALL-BLACK%20TOWNS>.

<sup>20</sup> Krehbiel, *Tulsa 1921*, 25, and *Final 1921 Tulsa Race Riot Reconnaissance Survey*, 97.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

Greenwood's cultural offerings and economic opportunities, most notably the chance "to fashion a comfortable life through hard work and diligence."<sup>21</sup>

### **The Tulsa Race Massacre**

Between May 31 and June 1, 1921, much of Greenwood—thirty-five blocks in all—was looted and burned by white mobs. Known today as the Tulsa Race Massacre, this episode is among the deadliest and most destructive instances of racial violence in U.S. history. The outbreak was triggered after the arrest of a young African American man named Dick Rowland. Although there are several conflicting accounts of the incident that prompted Rowland's arrest and many details remain in dispute, the conventional story is that on May 30, Rowland entered an elevator in the Drexel Building (319 South Main Street) operated by a young white woman named Sarah Page. Exactly what happened in the elevator is unclear, but the most common explanation is that Rowland stepped on Page's foot, prompting Page to scream, which attracted the attention of a nearby employee who called the police as Rowland left the scene. Crowds gathered at the Tulsa County Courthouse during the evening of May 31 after Rowland's arrest, inflamed by a newspaper report accusing Rowland of "[a]ttacking" Page and an editorial calling for Rowland's lynching.<sup>22</sup> Violence between whites and blacks ensued by 10:00 PM on May 31 and continued into the night throughout downtown Tulsa, specifically along the St. Louis-San Francisco Railroad tracks. As June 1 dawned, thousands of armed white people flooded across the tracks into Greenwood to plunder homes and businesses and to set buildings ablaze.<sup>23</sup>

Officials recorded between thirty and fifty deaths immediately following the disaster, the majority of whom were African American. Yet, as *Tulsa World* reporter Randy Krehbiel writes, "whites and blacks alike believed more people died during the riot than were accounted for."<sup>24</sup> Some estimate that as many as three hundred people died during the massacre. Most bodies are unaccounted for and spread amid several suspected mass burial sites throughout Tulsa, the specific locations of which remain unknown.<sup>25</sup>

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<sup>21</sup> Krehbiel, *Tulsa 1921*, 25. See also Goble, *Tulsa*, 80.

<sup>22</sup> Krehbiel, *Tulsa 1921*, 32-35.

<sup>23</sup> Secondary sources consulted for this section on the Tulsa Race Massacre include Ellsworth, *Death in a Promised Land*, ch. 3; Krehbiel, *Tulsa 1921*, chs. 4-7; and Hirsch, *Riot and Remembrance*, chs. 5-6. See also Scott Ellsworth, "Tulsa Race Massacre," *The Encyclopedia of Oklahoma History and Culture*, <https://www.okhistory.org/publications/enc/entry.php?entry=TU013>.

<sup>24</sup> Krehbiel, *Tulsa 1921*, 89.

<sup>25</sup> Mass burial sites are reported to be at Oaklawn Cemetery, Newblock Park and along the Arkansas River, and Booker T. Washington Cemetery. See *Final 1921 Tulsa Race Riot Reconnaissance Survey*, 26-27. For initial attempts to uncover these sites during the late 1990s, see Hirsch, *Riot and Remembrance*, 244-255. In 2020, the City of Tulsa resumed efforts to excavate a possible mass burial site in Oaklawn Cemetery. See Kurtis Lee, "Tulsa finally decides to address 1921 race massacre with search for mass grave," *Los Angeles Times*, February 4, 2020, <https://www.latimes.com/world-nation/story/2020-02-04/tulsa-set-to-excavate-bodies-from>; and Kevin Canfield, "City to resume test excavations for possible 1921 Tulsa Race Massacre graves," *Tulsa World*, July 7, 2020, [https://www.tulsaworld.com/news/local/government-and-politics/city-to-resume-test-excavations-for-possible-1921-tulsa-race-massacre-graves/article\\_54b2a70e-06f0-5520-8310-7eab0d2ba087.html#1](https://www.tulsaworld.com/news/local/government-and-politics/city-to-resume-test-excavations-for-possible-1921-tulsa-race-massacre-graves/article_54b2a70e-06f0-5520-8310-7eab0d2ba087.html#1).



100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

Meanwhile, thousands of black Tulsans who survived the chaos and violence of May 31-June 1 experienced humiliation and intimidation by being marched under white armed guards to the Tulsa Convention Hall (NRIS #79002028) or other city facilities. Individuals could only leave these places if a white person, typically an employer, vouched for them. To prevent from being returned to city custody, released persons had to wear a green card that indicated their name, address, employer, and the phrase “POLICE PROTECTION.”<sup>26</sup>

The extent of property damage throughout Greenwood was catastrophic, with estimates ranging between \$1.5 and \$5 million.<sup>27</sup> City directories identified 1,149 residences within Greenwood prior to the massacre, including many multi-family dwellings such as duplexes and rooming houses.<sup>28</sup> The 100-block of North Greenwood Avenue and adjacent blocks were also fully developed commercially and, in the words of the *Black Dispatch*, “equal to Chicago’s State [S]treet or Beale Street in Memphis.”<sup>29</sup> The Williams Building, located at the northwest corner of North Greenwood Avenue and East Archer Street, housed a “big confectionary” operated by Loula Williams and her husband J. W. as well as the offices of dentist J. J. McKeever and lawyer Isaac Spears.<sup>30</sup> Other notable enterprises on the 100-block included the Dreamland Theatre, also owned and operated by Loula and J. W. Williams; the Dixie Theatre, owned by William Redfearn; the office and residence of O. W. Gurley; and the headquarters of the *Tulsa Star*, an African American newspaper owned by Andrew Smitherman.<sup>31</sup> “Fully 150 business houses lined [North Greenwood Avenue] alone,” according to the *Black Dispatch*, all of which went up in flames during “that frightful morning of hell and arson.”<sup>32</sup> In addition, approximately 9,000 individuals in Greenwood, or over 1,700 families, were homeless by the morning of June 1.<sup>33</sup> Such blatant destruction of businesses and homes—symbols of African American identity, ingenuity, and enterprise—reinforce historian Karlos K. Hill’s claim that the Tulsa Race Massacre amounted to nothing less than “an attempted community expulsion” by white Tulsans who sought “to terrorize blacks into leaving the city.”<sup>34</sup>

<sup>26</sup> Hirsch, *Riot and Remembrance*, 142.

<sup>27</sup> The Real Estate Exchange, which consisted of white realtors and assessors, estimated property damage in Greenwood to be between \$1.5 and \$2 million. In contrast, *The Black Dispatch* and other African American sources estimated the damage to be as high as \$4 million, and property owners ultimately filed between \$4 and \$5 million in claims against the city for damage incurred during the race massacre. See “Loot, Arson, Murder!”; Hirsch, *Riot and Remembrance*, 119; Krehbiel, *Tulsa 1921*, 191. This contrast in property damage estimates, according to Krehbiel, “illustrates the huge disparity between what the black property owners were being offered [for damages] and what they were willing to accept.”

<sup>28</sup> *Final 1921 Tulsa Race Riot Reconnaissance Survey*, 44.

<sup>29</sup> “Loot, Arson, Murder!”

<sup>30</sup> *Ibid.* According to Scott Ellsworth, the Williams Building was constructed in circa 1912, and city directories confirm that it was built by 1914. See Ellsworth, *Death in a Promised Land*, 2 and *Polk’s Tulsa City Directory*, 1914-1921.

<sup>31</sup> Hirsch, *Riot and Remembrance*, 42-43; Ellsworth, *Death in a Promised Land*, 2-3; Krehbiel, *Tulsa 1921*, 21-25, and *Final 1921 Tulsa Race Riot Reconnaissance Survey*, 39-40. Randy Krehbiel writes that Redfearn was a “white Greenwood merchant,” while Alfred Brophy describes him as Native American. See Krehbiel, *Tulsa 1921*, 49, and Alfred L. Brophy, *Reconstructing the Dreamland: The Tulsa Race Riot of 1921; Race, Reparations, and Reconciliation* (New York: Oxford University Press, 2002), 97.

<sup>32</sup> “Loot, Arson, Murder!”

<sup>33</sup> *Final 1921 Tulsa Race Riot Reconnaissance Survey*, 44.

<sup>34</sup> Karlos K. Hill, “Foreword” to Krehbiel, *Tulsa 1921*, xii.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

### **Criterion A, Area of Significance: Commerce**

On June 10, 1921, nine days after the Tulsa Race Massacre, the front page of the Oklahoma City-based *Black Dispatch* displayed a photograph of the charred ruins of commercial buildings along the 100-block of “what was once beautiful North Greenwood [Avenue]” (see Section 11, Page 26).<sup>35</sup> Building roofs had collapsed and only broken remnants of walls were left standing. Piles of burnt and damaged brick lay strewn about along the sidewalks and building foundations. Yet black property owners commenced reconstruction efforts almost immediately. With assistance from the American Red Cross and other groups, many business and homeowners in Greenwood worked quickly to build new structures. In time, new structures arose atop the remaining foundations of burned-out buildings. The most notable included Vernon A.M.E. Church (NRIS #RS1000002547), Mount Zion Baptist Church (NRIS #08000847), and the Dreamland Theatre (no longer extant).<sup>36</sup>

Construction within the 100 Block North Greenwood Avenue reflected this trend of new construction atop previous buildings’ foundations. For example, the Williams Building was built to have a footprint that matched generally what had existed before the massacre. Sections of original brickwork that was relatively undamaged on the first story was repurposed, while new brick was incorporated to construct the upper stories.<sup>37</sup> The neighboring Altheda-Bryant Building, built in 1924-1925, blended old and new construction through the incorporation of blackened and misshapen brick from a previous structure for one of its storefronts. The Botkin Building, built in 1922, replaced the Woods Building, which had been destroyed. Paired with the three-story Williams Building across the street, the three-story Botkin Building represented the gateway to a business district that was rapidly rebuilding.<sup>38</sup>

Tulsa city directories offer a glimpse of the pace in which businesses opened within the 100 Block North Greenwood Avenue in the wake of the Tulsa Race Massacre. In some circumstances, disruptions in service appear to have been minimal. For instance, the Dreamland Theatre is listed in the 1922 city directory despite having been reduced to rubble less than a year earlier. Similarly, a restaurant is listed at 111 North Greenwood Avenue in 1921 and 1922. In other cases, however, new listings were delayed until 1925, which reflected ongoing construction in the area. For example, J. W. Williams did not reopen a café in the Williams Building until 1924, at which time the building’s upper stories are indicated to have offered furnished rooms. The Neeley and Vaden Building and the Smith Building did not reach full occupancy until 1924-

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<sup>35</sup> “Loot, Arson, Murder!”

<sup>36</sup> National Register of Historic Places, “Vernon A.M.E. Church, Tulsa, Tulsa County, Oklahoma,” NRIS #RS100002547, Section 8, Pages 11-12; and National Register of Historic Places, “Mount Zion Baptist Church, Tulsa, Tulsa County, Oklahoma,” NRIS #08000847,” Section 8, Pages 8-10. For general overviews of rebuilding efforts within Greenwood, see *Final 1921 Tulsa Race Riot Reconnaissance Survey*, 43-44; Krehbiel, *Tulsa 1921*, esp. 143-45, 168; and Johnson, *Black Wall Street*, esp. 82-100.

<sup>37</sup> Hannibal B. Johnson, *Tulsa’s Historic Greenwood District* (Charleston: Arcadia Publishing, 2014), 110.

<sup>38</sup> Refer to Sanborn Fire Insurance Company Maps of Tulsa, Volume 1, 1915 and 1939 to compare the structures in the 100 Block North Greenwood Avenue before and after the Tulsa Race Massacre.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

1925. William Redfearn was unable to reopen the Dixie Theatre until 1925, after prolonged court battles with his insurance company and the City of Tulsa.<sup>39</sup>

The delayed reopening of the Dixie Theatre and other businesses reveals the numerous obstacles that rebuilders faced. In Redfearn's specific case, an insurance company denied his claim for property damage because of a "riot" exemption in his clause. Such "riot exclusion" clauses or "civil insurrection" exemptions were common in owners' policies, which prevented them from receiving compensation for damage inflicted upon their properties during the race massacre.<sup>40</sup> Likewise, a campaign to sue the City of Tulsa for negligence in its handling of the race massacre failed by 1923, when an all-white grand jury blamed African Americans for causing the violence and denied any culpability on the part of city officials.<sup>41</sup> In addition to these legal barriers, white-owned banks throughout Tulsa did not extend loans to black property owners and some construction companies refused to sell materials to Greenwood residents.<sup>42</sup>

The most insidious measure implemented to prevent construction in Greenwood involved a city ordinance that required new buildings to be of fireproof (brick or concrete) construction and at least two stories in height. Although enacted under the auspices of public safety, white business and civic leaders who framed the ordinance knew full well that most of the black property owners in Greenwood were unable to rebuild to those standards. The Oklahoma Supreme Court ultimately declared the ordinance unconstitutional in September 1921, but only after concerted litigation on behalf of Greenwood property owners by Mather Eakes, a white lawyer, and B. C. Franklin, Isaac Spears, and P. A. Chappelle, all of whom were black attorneys.<sup>43</sup> In fact, Franklin, Spears and Chappelle constructed a "makeshift office" on East Archer Street to assist clients in combatting the ordinance.<sup>44</sup> After its defeat, the firm relocated to a permanent office space at 107½ North Greenwood Avenue. An active law practice remained at this location until the early 1950s.<sup>45</sup>

In the face of racist economic and municipal barriers, Greenwood property owners relied upon friends, families, and other established networks to rebuild. To Hannibal Johnson, such efforts were "a textbook lesson in self help" and demonstrated "the determination of Tulsa's African American pioneers to persevere, even in the face of seemingly insurmountable odds, in their struggle for freedom and economic independence."<sup>46</sup> Through their efforts, The 100 Block North Greenwood Avenue featured numerous renowned businesses, some of which were owned or operated by well-known community figures.

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<sup>39</sup> Polk's *Tulsa City Directory* (1921-1925), available at Ancestry.com, *U.S. City Directories, 1822-1995*, <https://www.ancestry.com/search/collections/2469/>. For more information on Redfearn's court battles with the City of Tulsa and his insurance company, see Brophy, *Reconstructing the Dreamland*, 97-100.

<sup>40</sup> Brophy, *Reconstructing the Dreamland*, 95-102.

<sup>41</sup> Krehbiel, *Tulsa 1921*, 191-206; and *Final 1921 Tulsa Race Riot Reconnaissance Survey*, 31-32.

<sup>42</sup> Johnson, *Black Wall Street*, 98-99 and "Tulsa Race Riot of 1921," Section 8, Page 55.

<sup>43</sup> Krehbiel, *Tulsa 1921*, chs. 9-11 and ch. 13.

<sup>44</sup> Johnson, *Black Wall Street*, 94.

<sup>45</sup> See *ibid.*, 94-95 and Polk's *Tulsa City Directory* (1921-1950).

<sup>46</sup> Johnson, *Black Wall Street*, 96.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

According to a report published by the National Urban League in 1946, most African American businesses in Tulsa were “groceries, cafés, barber shops, cleaners, and undertakers.”<sup>47</sup> The 100 Block North Greenwood Avenue included businesses from most of these categories. New Welcome Grocery operated on the first story of the Smith Building, and Kyle’s Drugstore (later Meharry Drug Store) was next door. Restaurants and cafés such as Art’s Chili Parlor and the Cozy Corner lined the block. Barber shops and salons were throughout the area as well, including the Greenwood Barber and Beauty Shop in the Altheda-Bryant Building and the DeLuxe Barber and Beauty Shop at 111 North Greenwood Avenue. City directories do not indicate a cleaners within the 100 block (Caver’s French Cleaners was up the street at 125 North Greenwood Avenue, no longer extant), but several shoe repairers, upholsterers, and tailors are listed. Although a mortician was not listed within the nominate area, Jackson’s Funeral Home was a short walk away along East Archer Street.<sup>48</sup>

Businesses within the 100 Block North Greenwood Avenue represented just a fraction of those that operated along North Greenwood Avenue and neighboring streets by the mid-twentieth century. In 1941, Tulsa’s *Negro City Directory* wrote that North Greenwood Avenue featured “teeming business structures” for two miles between East Archer and East Pine streets.<sup>49</sup> These structures housed most of the over 240 “black-owned and operated businesses” throughout Greenwood. Although grocery and drug stores, restaurants and cafes, and barber shops and beauty salons were the most common enterprises, there were numerous other businesses throughout the area.<sup>50</sup> Issues of the *Oklahoma Eagle*, Tulsa’s best known African American newspaper, were printed at 123 North Greenwood Avenue (no longer extant). The Dreamland Theatre remained a popular entertainment attraction alongside other venues such as the Rex and Regal theaters. Tailors, cleaners, shoe repairers, taxicabs, gas stations, florists, and bakers each provided an important service to Greenwood’s approximately 20,000 residents.<sup>51</sup> Regardless of whether one desired a warm meal, required a prescription and basic foodstuffs, or desired the latest fashions, Greenwood businesses enabled African Americans in Tulsa to “meet their daily needs yet still patronize black-owned businesses in the community.”<sup>52</sup>

The essential personal services that black-owned and operated businesses provided offers a glimpse of the commercial and economic opportunities available to African Americans during the mid-twentieth century. Like many American cities, Tulsa experienced a significant increase in population during and immediately after World War II. However, due to a combination of local and federal discriminatory housing policies, African Americans were restricted to living in

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<sup>47</sup> *Study of Social and Economic Conditions*, 23.

<sup>48</sup> *Polk’s Tulsa City Directory* (1922-1959). For a comprehensive description of the variety of businesses within Greenwood by the mid-twentieth century, see Johnson, *Black Wall Street*, 100-101.

<sup>49</sup> *Negro City Directory of Tulsa* (Greenwood Chamber of Commerce, 1941), reprinted in Johnson, *Black Wall Street*, 244.

<sup>50</sup> For a comprehensive breakdown of black-owned and operated businesses in Tulsa in the early 1940s, see *Study of Social and Economic Conditions*, Table IX.

<sup>51</sup> *Negro City Directory*, 243.

<sup>52</sup> Johnson, *Black Wall Street*, 101.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

Greenwood and adjacent areas.<sup>53</sup> As a result, living conditions in Greenwood became increasingly congested, and black-owned hotels and boarding rooms provided essential housing. According to the National Urban League, at least sixteen of these facilities operated in the city by 1940. Three were within the 100 Block of North Greenwood Avenue : Bryant Rooms on the second floor of the Altheda-Bryant Building, the Palace Hotel next door at 116 North Greenwood Avenue, and the Melrose Hotel at 130½ North Greenwood Avenue.<sup>54</sup> By 1950, five hotels and rooming houses operated in buildings within The 100 Block of North Greenwood Avenue .<sup>55</sup>

Employment opportunities for African Americans were also limited. Throughout the 1940s and 1950s, the unemployment rate among black men was more than double that of white men. Even more glaring was the unemployment rate for black women, which was approximately four times that of white women.<sup>56</sup> Although the federal government sought to prohibit discrimination against African Americans by wartime industries such as Tulsa's Douglas Aircraft Company, these corporations were not compelled to place black employees in well-paying technical or managerial positions.<sup>57</sup> Black men who did find work during this period often held jobs as construction laborers or service workers. According to the 1941 *Negro City Directory*, domestic workers such as "maids, butlers, cooks, [and] chauffeurs" comprised fifty percent of the African American workforce in Tulsa.<sup>58</sup> Most notably, approximately seventy-five percent of employed African American women worked in the domestic service sector. African Americans were significantly underrepresented in professions such as the law or medicine, and individuals in those fields catered exclusively to Tulsa's black clientele.<sup>59</sup>

Given these socioeconomic trends, the 100 Block North Greenwood Avenue is important for containing a high concentration of African American professionals and skilled technicians. In 1940, Walter J. Tate of Tate Electric Company oversaw the only black-owned and operated electrical contracting company in Tulsa. Tate Electric Company was listed at 108 North Greenwood Avenue, in the Altheda-Bryant Building, from 1935 to 1956, at which time it relocated to 120 North Greenwood Avenue (no longer extant).<sup>60</sup> Similarly, Murphy F. Neal owned and operated Neal Jewelry Company, the only African American jewelry business in Tulsa identified by the National Urban League during the mid-twentieth century. City directories

<sup>53</sup> By 1950, approximately 21,000 African Americans lived in Tulsa, compared to about 15,000 ten years prior. Amanda K. Coleman, *A Socioeconomic Analysis of the Greenwood District of Tulsa, Oklahoma: 1940-1980* (Oklahoma State University: M.S. thesis, 2001), 32-34. See also Goble, *Tulsa!*, 170-173.

<sup>54</sup> *Study of Social and Economic Conditions*, Table IX, and *Polk's Tulsa City Directory* (1940).

<sup>55</sup> Bryant Rooms and the Melrose Hotel each remained in operation in 1950. Other hotel/boarding businesses listed in 1950 within the commercial historic district were Warren's Hotel (later Ida Bell's Hotel) in the Botkin Building, Brown's Hotel (later Robinson Hotel) in the Williams Building, and Ernestine Hotel at 112 ½ North Greenwood. *Polk's Tulsa City Directory* (1950).

<sup>56</sup> Coleman, *Socioeconomic Analysis*, 34.

<sup>57</sup> See David M. Kennedy, *Freedom From Fear: The American People in Depression and War, 1929-1945* (New York: Oxford University Press, 1999), 767-770 and Goble, *Tulsa*, 174-178.

<sup>58</sup> *Negro City Directory*, 245.

<sup>59</sup> Coleman, *Socioeconomic Analysis*, 35-37, 52-59, 66.

<sup>60</sup> Tate Electric Company remained in business until the mid-1960s. See *Study of Social and Economic Conditions*, Table IX and *Polk's Tulsa City Directory* (1935-1964).

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

indicate that Neal opened his jewelry business at 128 North Greenwood Avenue in 1930. By 1940, he relocated across the street to 109 North Greenwood Avenue, and the business remained in operation until 1954.<sup>61</sup>

Lawyers and private medical practices were also well represented within the area. Lawyer Amos T. Hall, who began working in the same offices as B. C. Franklin and P. A. Chappelle by 1927, was listed at 107 ½ North Greenwood Avenue until the early 1950s.<sup>62</sup> Hall, along with Thurgood Marshall, represented Ada Lois Sipuel in *Sipuel v. Board of Regents of University of Oklahoma* (1948), which successfully challenged the “separate but equal” doctrine in Oklahoma higher education.<sup>63</sup> Dentist Joseph J. McKeever had an office at 107 ½ North Greenwood Avenue until 1956.<sup>64</sup> Physicians A. G. Bacoats and W. T. Napier ran a practice in the Altheda-Bryant Building from 1927 to 1935, while B. A. Wayne had a doctor’s office at 107 ½ North Greenwood from 1922 to 1940.<sup>65</sup> The second floor of the Smith Building was also notable for occupancy by various legal, medical, and real estate professionals.<sup>66</sup> With the presence of these individuals, it is clear that The 100 Block North Greenwood Avenue provided not only basic goods and services to black Tulsans, but professional expertise and representation as well.

### **Criterion A, Area of Significance: Ethnic Heritage, Black**

In 1941, Tulsa’s *Negro City Directory* proclaimed, “Greenwood is something more than an avenue—it is an institution. The people of Tulsa have come to regard it as a symbol of racial prominence and progress—not only for the restricted area of the street itself, but for the Negro section of Tulsa as a whole.”<sup>67</sup> Sentiment of Greenwood as an “institution” predated the *Directory*’s publication, as Greenwood had been a preeminent African American community in Oklahoma since its founding in the early twentieth century. In fact, with approximately 11,000 residents in 1921, Greenwood had a larger population than most Oklahoma towns.<sup>68</sup> Numerous black-owned and operated businesses lined North Greenwood Avenue by this time, garnering it the title of “Black Wall Street.” Although there were no banks or other formal financial institutions within the commercial district in 1921, this moniker spoke to the entrepreneurial drive of Greenwood business owners and residents.<sup>69</sup> The stores and trades located along North

<sup>61</sup> *Study of Social and Economic Conditions*, Table IX and *Polk’s Tulsa City Directory* (1930-1954).

<sup>62</sup> *Polk’s Tulsa City Directory* (1927-1950).

<sup>63</sup> Hannah D. Atkins, “Hall, Amos T.,” *The Encyclopedia of Oklahoma History and Culture*, <https://www.okhistory.org/publications/enc/entry.php?entry=HA006>. See also North Tulsa Heritage Foundation, Inc. “Image Builder” Award Recipients, reprinted in Johnson, *Black Wall Street*, 248.

<sup>64</sup> *Polk’s Tulsa City Directory* (1940-1956). Several other professionals had offices at 107 ½ North Greenwood during this period, including real estate salesman LeRoy Wilson, notary public Franklin T. Smith and broker William F. Miles. Sara Bates, listed as a dressmaker, operated a business in the building from 1944 to 1955.

<sup>65</sup> Prior to working in the Altheda-Bryant Building, Bacoats was listed at 107 ½ North Greenwood Avenue. *Polk’s Tulsa City Directory* (1922-1940).

<sup>66</sup> *Polk’s Tulsa City Directory*, (1923-1968).

<sup>67</sup> *Negro City Directory*, 244.

<sup>68</sup> Goble, *Tulsa*, 123.

<sup>69</sup> For a discussion of black-owned economies in Tulsa and other American cities during the early twentieth century, see Mehrsa Baradaran, *The Color of Money: Black Banks and the Racial Wealth Gap* (Cambridge, MA: Belknap Press of Harvard University Press, 2017), 56-62.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

Greenwood Avenue—including ice cream parlors, hotels, theaters, lawyers' offices, and more—supported a self-sustaining community of African Americans who otherwise lived within a segregated city.

The importance of Greenwood to African Americans only increased after the 1921 Tulsa Race Massacre. Although some property owners and families moved to nearby towns or states and never returned, many more stayed to rebuild. By doing so, they acted in direct defiance of city officials and white developers who sought to relocate Tulsa's black residents and transform Greenwood to a manufacturing and warehouse district.<sup>70</sup> "Plank by plank, nail by nail, Greenwood rebuilt," journalist James Hirsch writes, "and the resourcefulness and energy of the community was a source of pride across black America."<sup>71</sup>

According to the *Negro City Directory*, Greenwood's reconstruction embodied "The Tulsa Spirit."<sup>72</sup> This emphasis on "The Tulsa Spirit" differed from white perceptions of Tulsa as the "Magic City" and the "Oil Capital of the World."<sup>73</sup> Indeed, guidebooks such as *Tulsa: A Guide to the Oil Capital*, published in 1938, celebrated civic and architectural "points of interest" in downtown and south Tulsa while disregarding Greenwood entirely.<sup>74</sup> In contrast, the *Negro City Directory* associated Greenwood with "The Tulsa Spirit" for the ways in which its residents, business owners, and religious leaders rebuilt and prospered in the face of racism. In a manner not unlike the adoption of "the Oklahoma Standard" following the 1995 Oklahoma City bombing, the *Negro City Directory* described "The Tulsa Spirit" as "a fighting determination to carry on in the face of staggering odds."<sup>75</sup> Greenwood presented a hopeful future of black success and provided a reminder of the costs suffered to achieve it. For these reasons, the *Directory* wrote, "Perhaps nowhere else in America is there a single thoroughfare which registers such significance to local Negroes as North Greenwood Avenue in Tulsa."<sup>76</sup>

The 100 Block North Greenwood Avenue featured several organizations that promoted Greenwood's socioeconomic interests and protected the community's wellbeing. By the mid-1950s, the Tulsa affiliate for the National Urban League, known today as Metropolitan Tulsa Urban League, had offices at 107 North Greenwood Avenue.<sup>77</sup> The National Association for the Advancement of Colored People (NAACP) was active in Tulsa's civil rights movement, as were various African American congregations and interfaith groups such as the Tulsa Metropolitan Ministry.<sup>78</sup> In 1938, a group of businessowners and professionals established the Greenwood

<sup>70</sup> Krehbiel, *Tulsa 1921*, 112-115 and Hirsch, *Riot and Remembrance*, 136-138.

<sup>71</sup> Hirsch, *Riot and Remembrance*, 146.

<sup>72</sup> *Negro City Directory*, 243.

<sup>73</sup> Goble, *Tulsa*, 22, 85-111.

<sup>74</sup> The guidebook, which was sponsored by the Tulsa Federation of Women's Clubs and compiled by the Federal Writers' Project, failed to refer to Greenwood by name and instead called the area "the Negro district." Oklahoma Federal Writers' Project, *Tulsa: A Guide to the Oil Capital* (Tulsa: Mid-West Printing Co., 1938), 11-12, 47.

<sup>75</sup> *Negro City Directory*, 243. For a discussion of "the Oklahoma Standard," see Edward T. Linenthal, *The Unfinished Bombing: Oklahoma City in American Memory* (New York: Oxford University Press, 2001), 48-49.

<sup>76</sup> *Negro City Directory*, 244.

<sup>77</sup> *Polk's Tulsa City Directories* (1956-1965).

<sup>78</sup> Johnson, *Black Wall Street*, 107-113.



100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

Chamber of Commerce. Founders of the organization included lawyer Amos T. Hall, E. L. Goodwin of the *Oklahoma Eagle*, realtor Thomas R. Gentry, who kept an office in the Botkin Building, and E. W. Clarke, the group's first president. Such men embodied "The Tulsa Spirit" because they had witnessed the Tulsa Race Massacre. Moreover, many of the Chamber's founders had encouraged African Americans to remain in Tulsa and build again. Today, the Chamber manages and leases over 60,000 square feet of office, retail, and restaurant space within the 100 Block of North Greenwood Avenue.<sup>79</sup>

The consumption of goods and services within the area attained cultural significance within Tulsa's African American population, which steadily increased throughout the mid-twentieth century. For example, Thursday nights were "an institution for Tulsa" because this was the typical off-day for the city's African American domestic workers.<sup>80</sup> After attending to employers' needs on Thursday morning, these individuals—the majority of whom were women—spent the remainder of the day handling personal affairs and frequenting black-owned shops and businesses. By Thursday night, they were in Greenwood "by the hundreds...joined by admirers, friends, and spectators to form a crowd somewhat like that in tumultuous Times Square."<sup>81</sup>

Entertainment, specifically music, was notable for its fusion of jazz, rhythm and blues, and western swing into the Tulsa Sound. The cultural association of Greenwood with music began with jazz in the 1920s. According to James Hirsch, the legendary bandleader Count Basie "began his career by playing the piano on a Greenwood sidewalk...."<sup>82</sup> Venues featured a diverse combination of local musicians, regionally-renowned bands such as the Oklahoma City Blue Devils and Bennie Moten's Kansas City Orchestra, as well as Duke Ellington, Nat "King" Cole, and other national touring acts. "Take Me Back to Tulsa," the western swing standard recorded by Bob Wills and the Texas Playboys, includes a reference to Greenwood. By the mid-1950s and early 1960s, bars and lounges like the Flamingo Club (116 North Greenwood Avenue) featured white and black musicians who blended different genres, including jazz, country, rhythm and blues, and funk. The GAP Band, which gained national fame by the late 1970s and early 1980s, derived its names from the historic boundaries of Tulsa's African American district: Greenwood Avenue, Archer Street, and Pine Street.<sup>83</sup> "Electric and eclectic—that was Greenwood," Hannibal Johnson writes.<sup>84</sup>

<sup>79</sup> Greenwood Chamber of Commerce, "About Us," accessed August 4, 2020,

<https://www.historictulsagreenwoodchamber.org/about-us.html> and Johnson, *Black Wall Street*, 101-102.

<sup>80</sup> *Negro City Directory*, 245. According to the *Directory*, domestic workers comprised fifty percent of the African American workforce in Tulsa.

<sup>81</sup> *Ibid.*, 245.

<sup>82</sup> Hirsch, *Riot and Remembrance*, 173.

<sup>83</sup> Russell Cobb, *The Great Oklahoma Swindle: Race, Religion, and Lies in America's Weirdest State* (Lincoln: University of Nebraska Press, 2020), 201-202. See also George O. Carney, "Jazz," *The Encyclopedia of Oklahoma History and Culture*, <https://www.okhistory.org/publications/enc/entry.php?entry=JA017>. Refer to *Polk's Tulsa City Directories* (1924-1967) for listings of theaters, clubs, and other entertainment and recreation venues within the 100 Block North Greenwood Avenue during the period of significance.

<sup>84</sup> Johnson, *Black Wall Street*, 26.



100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

This combination of social diversion and community organization provided by the 100 Block North Greenwood Avenue contributed to its emergence as an important place within the collective memory of black Tulsans. Congregation members recall ministers assuring them that their services would conclude shortly, enabling them all to “return to ‘Greenwood.’”<sup>85</sup> Residents remember parents and teachers expressing concerns of their children running wild in Greenwood without adult supervision. For example, Dorothy Moses DeWitty, who arrived in Tulsa with her mother in 1938, writes that the businesses and venues within the 100 Block North Greenwood Avenue were “off limits” to her as a child. Still, she continues, “I remember Greenwood as a place that represented community for blacks.”<sup>86</sup> Similar recollections emphasize this sense of community, one that was class diverse. “There were unskilled, semi-skilled, and professional people coexisting side by side,” one resident recounts.<sup>87</sup>

### **The 100 Block North Greenwood Avenue ’s Decline and Construction of Interstate 244**

The period of significance for the 100 Block North Greenwood Avenue ends in 1967, when construction of Interstate 244, also known as the Crosstown Expressway, commenced. Building the highway contributed to the displacement of black-owned businesses and the destruction of commercial buildings within the right-of-way. Indeed, reports of building demolition in the vicinity prompted predictions of the area’s eventual removal and replacement by the interstate and new construction.<sup>88</sup>

Although construction of the Crosstown Expressway provides a convenient bookend to the period of significance, the origins of its commercial decline emerged as early as the 1950s. One cause was related to demographics, as several longstanding business owners and professionals retired during the decade. For example, between the 1920s and 1940s, business listings remained relatively stable. By the 1950s and early 1960s, however, several established businesses closed and vacancies became more frequent, which indicated greater volatility within the area’s business environment. Suburbanization and changing consumption habits were the most likely culprits behind the area’s deteriorating commercial outlook. New residential construction and school desegregation encouraged African Americans to move to suburbs located further to the north and east of Greenwood. Similarly, new shopping centers, chain stores, and drive-in movie theaters that catered to white and black customers alike drew consumers away from the businesses within the 100 Block of North Greenwood Avenue . By 1961, more than 90 percent of the income from Tulsa’s African American population, or approximately \$15 million, was spent outside of Greenwood.<sup>89</sup>

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<sup>85</sup> *Negro City Directory*, 244.

<sup>86</sup> Dorothy Moses DeWitty, *Tulsa: Tale of Two Cities* (1987; reprint, Langston, OK: Melvin B. Tolson Black Heritage Center, 1997), 56.

<sup>87</sup> Quoted in Johnson, *Black Wall Street*, 103.

<sup>88</sup> Looney, “Old Tulsa Street”. For the effects of highway construction in Greenwood, compare Coleman, *Socioeconomic Analysis*, 72; Hirsch, *Riot and Remembrance*, 194-195; and Johnson, *Black Wall Street*, 114-18.

<sup>89</sup> See Johnson, *Black Wall Street*, 106-107, 113-114. For an overview of post-World War II suburbanization and its effects in the United States, see Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York: Oxford University Press, 1995), chs. 13-16.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The outmigration of residents, businesses, and dollars profoundly altered the 100 Block North Greenwood Avenue prior to the construction of Interstate 244. Many buildings became vacant or accommodated businesses that differed significantly from those that operated during the area's peak. For example, after Neal Jewelry closed in 1954, the Sportsman's Lounge bar began operating from the same location. Within a few years, the bar was replaced by a liquor store. Similarly, 111 North Greenwood Avenue was vacant for several years after the DeLuxe Barber and Beauty Shop closed in 1960. The Smith Building, which contained offices for a number of black professionals, was at less than half capacity by the mid-1960s. New Welcome Grocery, located on the first floor of the building, closed by 1966. In 1969, the entire building was vacant.<sup>90</sup> These trends prompted E. L. Goodwin of the *Oklahoma Eagle* to tell Joe Looney of the *Tulsa Tribune*, "There is no Negro business district anymore."<sup>91</sup>

Building demolition in proximity to the 100 Block North Greenwood Avenue was underway by the spring of 1967, and construction of the Crosstown Expressway commenced within the next year. Hoping to revitalize an urban core that appeared aged and deteriorated in the face of suburbanization, city planners proposed the Crosstown Expressway as part of a series of seven highways, known collectively as the Inner Dispersal Loop (IDL), that would link downtown to the suburbs. The City of Tulsa condemned much of the property within the proposed routes, which forced building owners and occupants to relocate. For example, members of Elks Lodge No. 247, who had been meeting in the Dreamland Theatre building since the late 1950s, had to move to a new building fifteen blocks away. As for the former Dreamland, a support column for the highway overpass was planned for where the lobby once stood. North Greenwood Avenue would remain, but according to the *Tulsa Tribune* it would become "a lonely, forgotten lane ducking under the shadows of a big overpass."<sup>92</sup> By the time Interstate 244 was completed in the early 1970s, Goodwin's *Oklahoma Eagle* was among the only businesses listed in The 100 Block of North Greenwood Avenue .

## **Conclusion**

Although some observers at the time of the Crosstown Expressway's construction forecasted that most buildings within the 100 Block North Greenwood Avenue would be demolished, it was not to be.<sup>93</sup> Today, Greenwood is experiencing a "renaissance," and this rebirth was spurred largely by community efforts to preserve the remnants of Greenwood's historic built environment.<sup>94</sup> Concerted attempts to preserve the 100 Block North Greenwood Avenue first bore fruit in 1980, when the Greenwood Chamber of Commerce secured a grant from the Economic Development Administration to revitalize the 100-block of North Greenwood Avenue. Three years later, the block was rebranded as the Greenwood Centre under a partnership between the Tulsa Urban Renewal Authority, the Greenwood Chamber, and other stakeholders. A \$4 million rehabilitation of the existing buildings began shortly thereafter and was completed by 1985 (see Section 11,

<sup>90</sup> *Polk's Tulsa City Directory* (1950-1969).

<sup>91</sup> Looney, "Old Tulsa Street".

<sup>92</sup> *Ibid.*

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

<sup>94</sup> Johnson, *Black Wall Street*, 119.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

Page 30). Although officials acknowledged the 100-block's historic association with Greenwood, they told the *Tulsa Tribune* that leasing space would "be marketed to appeal 'to all racial backgrounds.'"<sup>95</sup> Unfortunately, by 1986, only ten percent of the Centre's office space was occupied due to a glut in the local office market and the construction of University Center (presently, Oklahoma State University-Tulsa) to the north.<sup>96</sup>

As the area began a slow path towards revitalization, the Tulsa Race Massacre became more widely documented and subject to several preservation and commemoration initiatives.<sup>97</sup> Notable efforts that occurred within the past twenty years include the Oklahoma Commission to Study the Tulsa Race Riot of 1921 (1997-2001), which produced a comprehensive, two-hundred-page report on the event that included an investigation of potential mass burials sites and an analysis of possible legal culpability on the part of Tulsa and the State of Oklahoma.<sup>98</sup> In 2003-2004, the National Park Service conducted a reconnaissance level survey that affirmed the national significance of the massacre but also noted the "significant loss of [historic] integrity" throughout much of Greenwood due to the Crosstown Expressway, the Oklahoma State University-Tulsa campus, and Urban Renewal.<sup>99</sup> In 2012, an attempt to list part of Greenwood as the "Tulsa Race Riot of 1921 Historic District" met opposition and criticism for the nomination's inattention toward Greenwood's reconstruction in the aftermath of the 1921 massacre.<sup>100</sup> Commemoration of the Tulsa Race Massacre is currently underway as the event approaches its centennial. Most notable is the Greenwood Rising Center, located directly south of the 100 Block North Greenwood Avenue at the southeast corner of North Greenwood Avenue and East Archer Street. Sponsored by the 1921 Tulsa Race Massacre Centennial Commission, construction of this facility is scheduled for completion in late spring 2021.<sup>101</sup>

<sup>95</sup> Ben Herrington, "Greenwood restored," *Tulsa Tribune*, January 29, 1985, 2B, in Tulsa City-County Library, *Race Riot Vertical File*.

<sup>96</sup> Ben Herrington and Edward M. Eveld, "Timing may be off for \$4 million Greenwood Centre," *Tulsa Tribune*, January 21, 1986, in Tulsa City-County Library, *Race Riot Vertical File*. City directories indicate the Greenwood Chamber of Commerce, the Oklahoma Department of Labor, and the Newspaper Printing Corporation within the 100-block. *Polk's Tulsa City Directory*, 1986.

<sup>97</sup> For overviews of these initiatives, see Johnson, *Black Wall Street*, 116-144; Krehbiel, *Tulsa 1921*, ch. 14; and Hirsch, *Riot and Remembrance*, chs. 11-20.

<sup>98</sup> Oklahoma Commission to Study the Tulsa Race Riot of 1921, *Tulsa Race Riot: A Report by the Oklahoma Commission to Study the Tulsa Race Riot of 1921*, Oklahoma City, February 28, 2001. See also Hirsch, *Riot and Remembrance*, chs. 16-20.

<sup>99</sup> *Final 1921 Tulsa Race Riot Reconnaissance Survey*, 99.

<sup>100</sup> National Register of Historic Places, "Tulsa Race Riot of 1921 Historic District". Approximately eighty percent of the nomination's Statement of Significance, or 34 of 43 pages, discussed Greenwood's early development and destruction during the race massacre. Only three pages (seven percent) of the Statement of Significance pertained specifically to Greenwood's reconstruction. For criticism of the nomination from the National Park Service and local stakeholders, see Paul R. Lusignan, "National Register of Historic Places Evaluation/Return Sheet," December 12, 2012, and Minutes, Historic Preservation Review Committee Meeting, April 19, 2018, Oklahoma State Historic Preservation Office. Copies of the draft nomination and associated documents were provided by the Oklahoma State Historic Preservation Office.

<sup>101</sup> 1921 Tulsa Race Massacre Centennial Commission, "Greenwood Rising," accessed September 29, 2020, <https://www.tulsa2021.org/rising>.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

While attempts to create a historic district encompassing Greenwood in its entirety have heretofore been unsuccessful, the significance of the 100 Block North Greenwood Avenue and its eligibility for the National Register of Historic Places has never been in doubt. Historian Scott Ellsworth, who wrote the first “comprehensive and thoroughly documented” study of the Tulsa Race Massacre, ended his 1982 book *Death in a Promised Land* by writing, “Few places in the city of Tulsa are as worthy of preservation as this first block of ‘Deep Greenwood,’ a monument to human endurance.”<sup>102</sup> Two years earlier, in 1980, the Keeper of the National Register of Historic Places issued a formal Determination of Eligibility “for a ‘Greenwood Historic District,’ comprised of the isolated group of buildings remaining on the 100-block of North Greenwood Avenue.”<sup>103</sup> The National Park Service survey in 2003-2004 reinforced the Keeper’s recommendation, noting that these resources “represent the remaining portion of the Greenwood business community that was established during the early 20<sup>th</sup> century and rebuilt in the aftermath of the [massacre].”<sup>104</sup> Given their location along North Greenwood Avenue, association with Greenwood’s development, and consistency in design, materials, and workmanship, these buildings merit listing as a commercial historic district. Furthermore, this nomination is anticipated to provide a foundation for subsequent efforts to list other Greenwood properties on the National Register of Historic Places, including church buildings, schools, and residences.<sup>105</sup>

As historic preservation takes on a myriad of forms throughout Greenwood, resources within the 100 Block North Greenwood Avenue remain a business, cultural, and professional center for Tulsa’s African American community. They continue to provide for black entrepreneurship, as the Greenwood Chamber of Commerce works actively to foster black-owned small businesses and start-ups within the area. While working for the future, business owners and consumers also recognize the past. In April 2020, for example, the Greenwood Chamber received a \$500,000 grant from the National Park Service to make repairs to the buildings within the area.<sup>106</sup> Nearly erased by the Tulsa Race Massacre and again by Interstate 244, the 100 Block North Greenwood Avenue endures as a symbol for the resilience, perseverance, and entrepreneurial spirit of business owners throughout the Greenwood community.

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<sup>102</sup> Hirsch, *Riot and Remembrance*, 213; Ellsworth, *Death in a Promised Land*, 110-111.

<sup>103</sup> Lusignan, “Evaluation/Return Sheet”.

<sup>104</sup> *Final 1921 Tulsa Race Riot Reconnaissance Survey*, 71.

<sup>105</sup> Paul R. Lusignan, “Trip Report: Site visit and local meetings regarding historic Greenwood neighborhood in Tulsa,” April 24-25, 2019, Oklahoma State Historic Preservation Office. See also *Report for Greenwood District, Tulsa, Tulsa County, Oklahoma*, prepared for the Indian Nations Council of Governments, Tulsa Preservation Commission, by Preservation and Design Studio PLLC (2020), 27-36.

<sup>106</sup> Randy Krehbiel, “National Park Service grant to pay for Greenwood restoration,” *Tulsa World*, April 8, 2020, [https://www.tulsaworld.com/news/national-park-service-grant-to-pay-for-greenwood-restoration/article\\_926c8e2b-6914-51d5-9442-ecfbf8000013.html](https://www.tulsaworld.com/news/national-park-service-grant-to-pay-for-greenwood-restoration/article_926c8e2b-6914-51d5-9442-ecfbf8000013.html).

100 Block North Greenwood Avenue  
Name of Property

Tulsa County, Oklahoma  
County and State

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100 Block North Greenwood Avenue

Name of Property

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County and State

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Name of Property

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County and State

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## Previous documentation on file (NPS):

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



100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

**Primary location of additional data:**

☒ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

☐ University

☐ Other

Name of repository: \_\_\_\_\_

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

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**10. Geographical Data**

**Acreage of Property** 1.67 acres

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 36.159799 | Longitude: -95.986133 |
| 2. Latitude: 36.159997 | Longitude: -95.985527 |
| 3. Latitude: 36.160296 | Longitude: -95.985698 |
| 4. Latitude: 36.160351 | Longitude: -95.985914 |
| 5. Latitude: 36.160226 | Longitude: -95.986278 |
| 6. Latitude: 36.160673 | Longitude: -95.986533 |
| 7. Latitude: 36.160580 | Longitude: -95.986849 |
| 8. Latitude: 36.160278 | Longitude: -95.986994 |
| 9. Latitude: 36.160044 | Longitude: -95.986874 |

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

The present legal description places the 100 Block North Greenwood Avenue within Lots 1-3 of Block 46 and Lots 5-6 of Block 47 in the Original Townsite of Tulsa, Tulsa County, Oklahoma. Specific property boundaries are as follows: Commencing from the southeast corner of Lot 3, Block 46, thence northeasterly for a distance of 25.32 feet, thence southeasterly for 40 feet to the centerline of East Archer Street (POINT OF BEGINNING); thence northeasterly and parallel to the south line of Lot 5, Block 47 for a distance of 197.03 feet; thence northerly for 120.58 feet to the right-of-way of Interstate 244; thence northwesterly along the right-of-way for 70.22 feet; thence westerly for 126.88 feet to the centerline of North Greenwood Avenue; thence northerly for 175.85 feet; thence westerly 100 feet to the right-of-way of the Sand Springs Railroad; thence southwestwardly 113.38 feet to a point 80 feet southerly from the northwest corner of Lot 1, Block 46; thence southerly 81.85 feet to the right-of-way of the Missouri, Kansas and Texas Railroad; thence southeasterly 240.55 feet to the POINT OF BEGINNING.

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

The current boundary contains all extant resources from the period of significance and is the extent of the property owned by the Greenwood Chamber of Commerce, Inc., according to legal descriptions provided by the Tulsa County Assessor.

---

## 11. Form Prepared By

name/title: Catherine Montgomery AIA, President; Matthew Pearce, Ph.D., Principal Historian

organization: Preservation and Design Studio, PLLC

street & number: 616 Northwest 21<sup>st</sup> Street

city or town: Oklahoma City state: Oklahoma zip code: 73103-1861

e-mail: [cm@PandDStudio.com](mailto:cm@PandDStudio.com); [mp@PandDStudio.com](mailto:mp@PandDStudio.com)

telephone: 405-601-6814

date: 09/30/2020

---

## Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

### Photographs

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

### Photo Log

Name of Property: 100 Block of North Greenwood Avenue

City or Vicinity: Tulsa

County: Tulsa

State: Oklahoma

Photographer: Preservation and Design Studio, PLLC

Date Photographed: April 2020; July 2020

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

Number	Subject	Direction
0001	Street view. East Archer Street, foreground. Southwest side elevation of Williams Building (100 N. Greenwood Ave.), background	Northeast
0002	West-facing façades: Botkin Building (101-105 N. Greenwood Ave. right); 107-109 N. Greenwood Ave. (center); 111 N. Greenwood Ave. (left).	North
0003	West-facing façades: 111 N. Greenwood Ave. (left); 107-109 N. Greenwood Ave. (center); Botkin Building (right).	Southeast
0004	North side elevation, 144 N. Greenwood Ave.	South
0005	Street view, North Greenwood Avenue. Interstate 244 overpass (above).	South

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

0006	East-facing façades: 144 N. Greenwood Ave. (right); Smith Building (140 N. Greenwood Ave., center); ONEOK Field (122-138 N. Greenwood Ave., left).	West
0007	Street view, North Greenwood Avenue. East-facing façade, ONEOK Field (right).	West
0008	East-facing façades: 120 N. Greenwood Ave. (right); Neeley and Vaden Building (112-114 N. Greenwood Ave., center); Altheda-Bryant Building (104-110 N. Greenwood Ave., left)	Southwest
0009	East-facing facades, with Altheda-Bryant Building in foreground (left). Interstate 244 overpass, right.	Northwest
0010	East-facing façades: Williams Building (left); Altheda-Bryant Building (center); Neeley and Vaden Building (right).	West
0011	South side elevation, Botkin Building (right). East-facing façade, Williams Building (left). East Archer Street in foreground.	Northwest
0012	Street view. Intersection of East Archer Street and North Greenwood Avenue in foreground.	Northwest

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

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

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

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

Section number 11 Page 1 of 45

100 Block North Greenwood Avenue

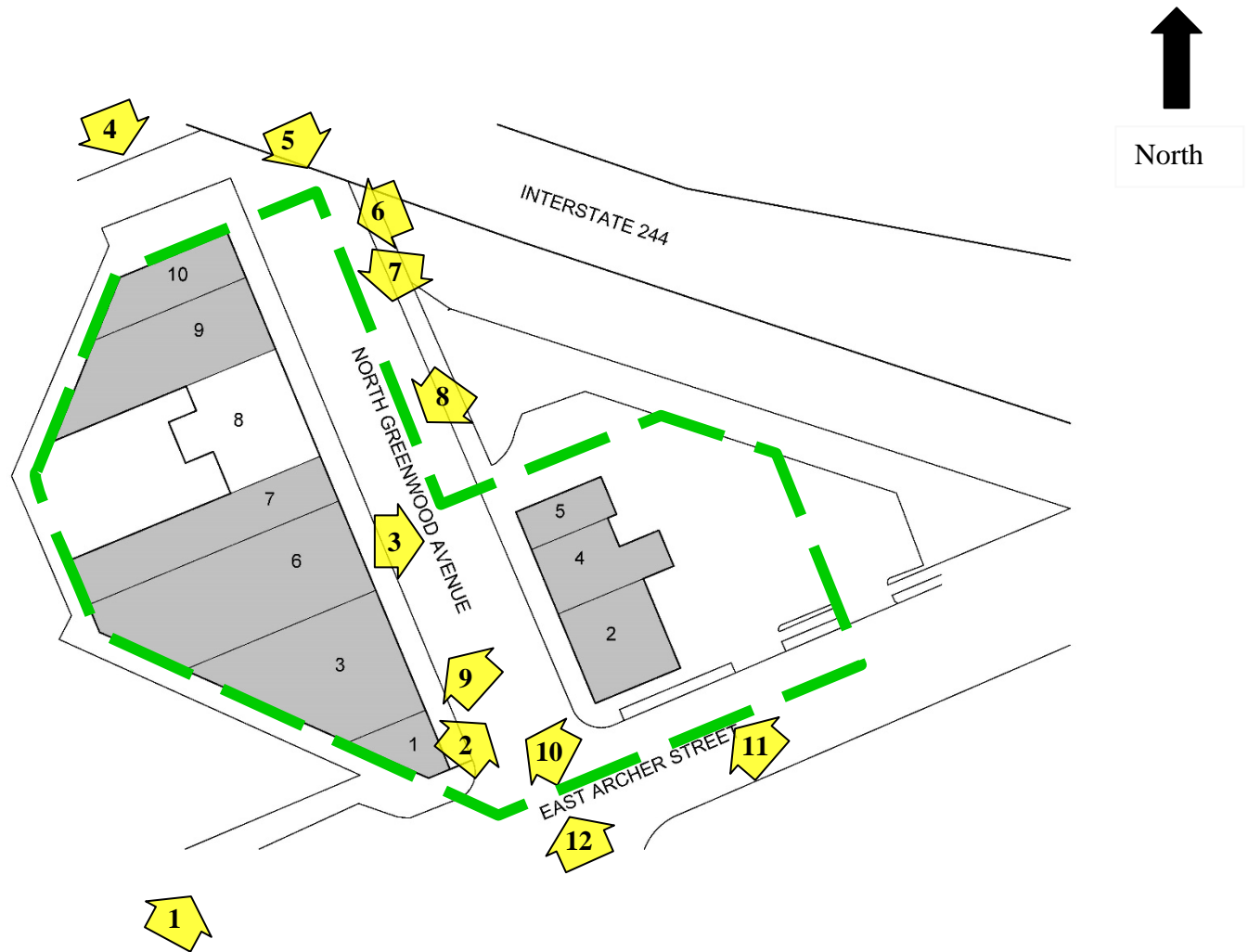
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**Photo Key**

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

# National Register of Historic Places Continuation Sheet

Section number 11 Page 2 of 45

100 Block North Greenwood Avenue

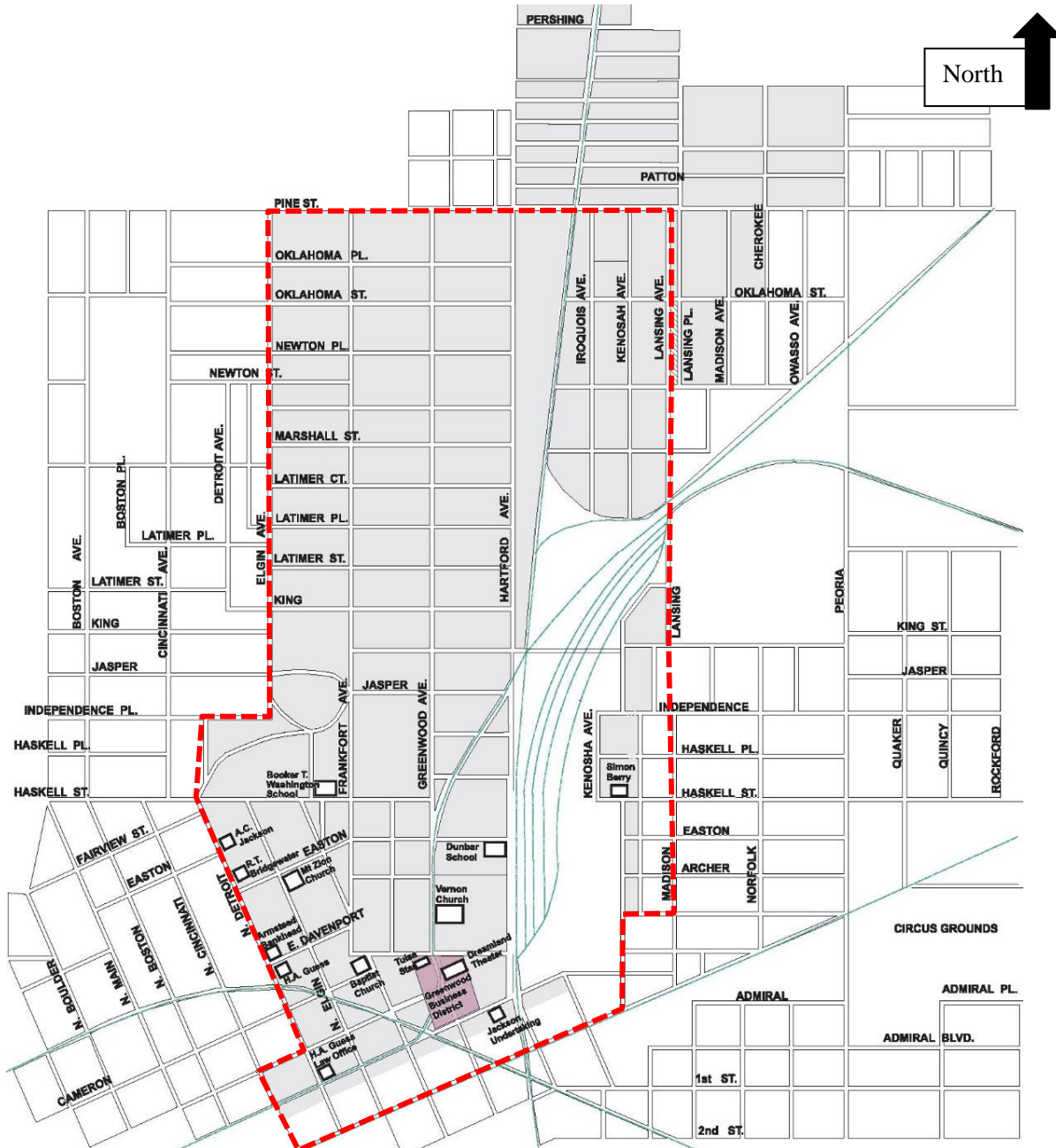
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



## The Big Picture: Greenwood, 1921

Commonly cited boundaries of Greenwood (in red) are Pine Street (north), Lansing and Madison avenues (east), Archer Street (south), and Elgin and Detroit avenues (west). Grey shaded areas illustrate African American sections of north Tulsa by 1921, as researched and documented by the Oklahoma Historical Society under direction of the Oklahoma Commission to Study the Tulsa Race Riot (2001). The red shaded area indicates Greenwood's central business district, which was locally known as "Deep Greenwood."

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 11 Page 3 of 45

100 Block North Greenwood Avenue

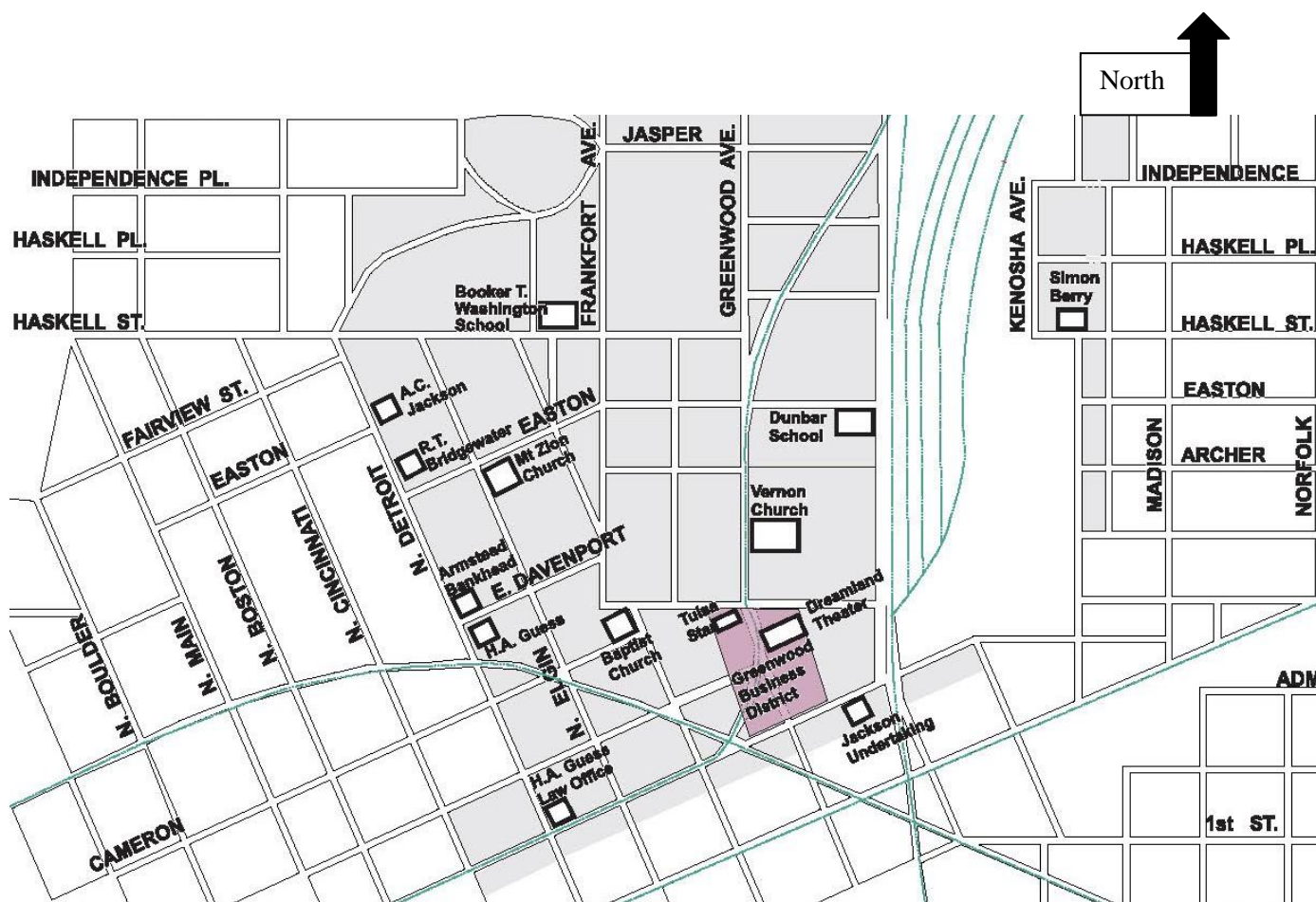
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



Close Up: Greenwood, 1921

An enlarged view of previous map identifies the location of important businesses, residences, schools, and churches in Greenwood at the time of the 1921 race massacre. The "Greenwood Business District" (in red) spans the 100- and 200-blocks of North Greenwood Avenue and features commercial enterprises such as the Dreamland Theater and the *Tulsa Star* newspaper. Several other notable buildings are nearby. The H. A. Guess Law Office building, at the intersection of Archer Street and North Detroit Avenue, is a noncontributing resource to the Brady Historic District (NRIS #10000618). Mt. Zion Church (NRIS #08000847) on Easton Street and Vernon Church (NRIS #RS 100002547) on North Greenwood Avenue are individually listed on the National Register of Historic Places.



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

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

Section number 11 Page 4 of 45

100 Block North Greenwood Avenue

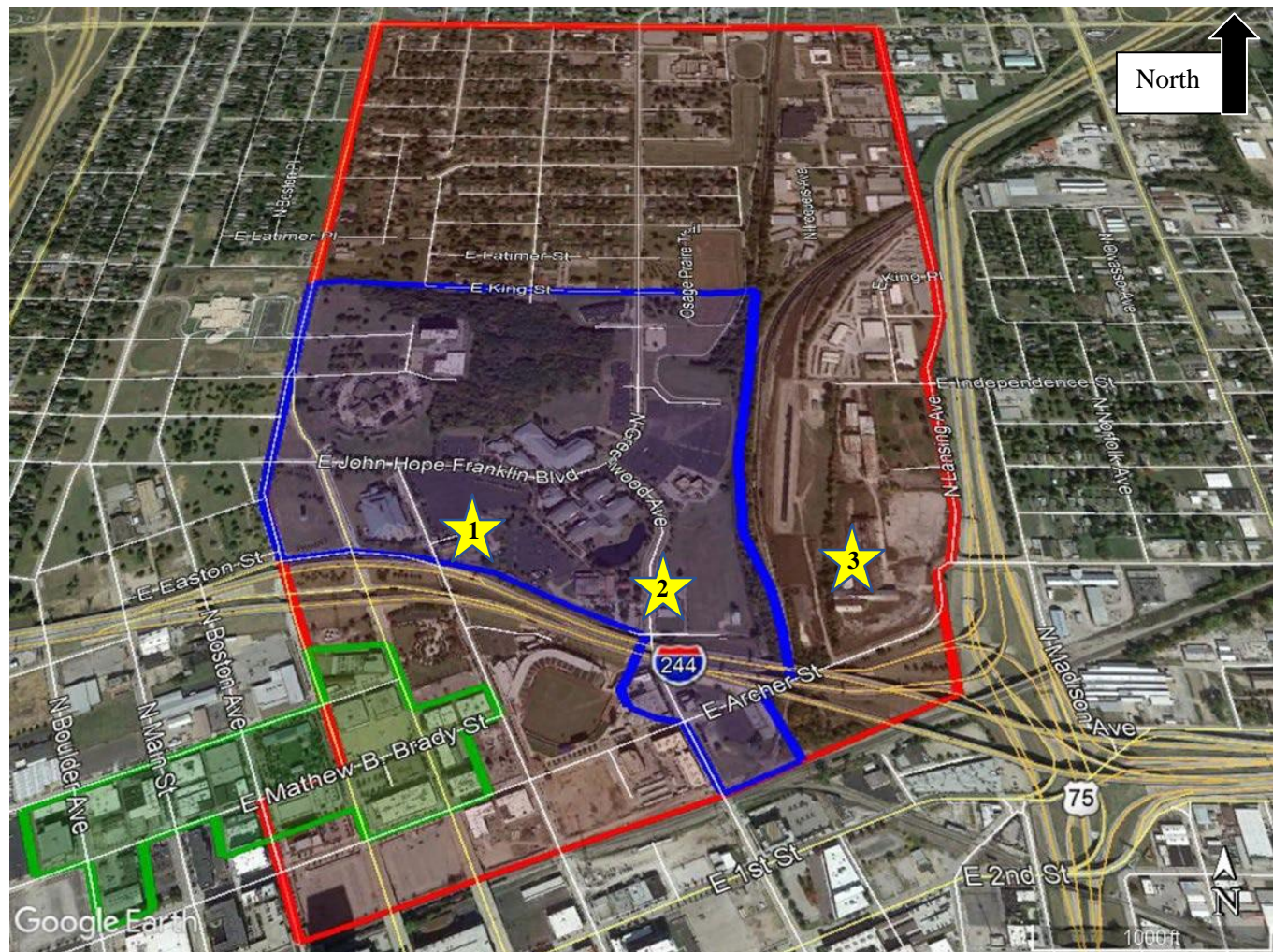
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**The Big Picture: National Register Properties in Greenwood**  
(Google Earth, 2018)

This map is from the 2020 *Report for Greenwood District*, with survey boundaries indicated in red. In 1980, prior to construction of the Oklahoma State University-Tulsa campus, the Keeper of the National Register issued a Determination of Eligibility for the area in blue. Southwest sections of Greenwood overlap Brady Historic District (NRIS #10000618, in green), which was listed in 2010. Three individual properties historically associated with Greenwood are listed on the National Register of Historic Places: **1.** Mount Zion Baptist Church (NRIS #08000847); **2.** Vernon A.M.E. Church (NRIS #RS100002547); and **3.** Oklahoma Iron Works/Bethlehem Supply Company Building (NRIS #15000067).

**KEY**

- Greenwood Survey Boundary (2020)
  - Determination of Eligibility Boundary (1980)
  - Brady Historic District Boundary (2010)
- 1.** Mount Zion Baptist Church
  - 2.** Vernon A.M.E. Church
  - 3.** Oklahoma Iron Works/Bethlehem Supply Company Building



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

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

Section number 11 Page 5 of 45

100 Block North Greenwood Avenue

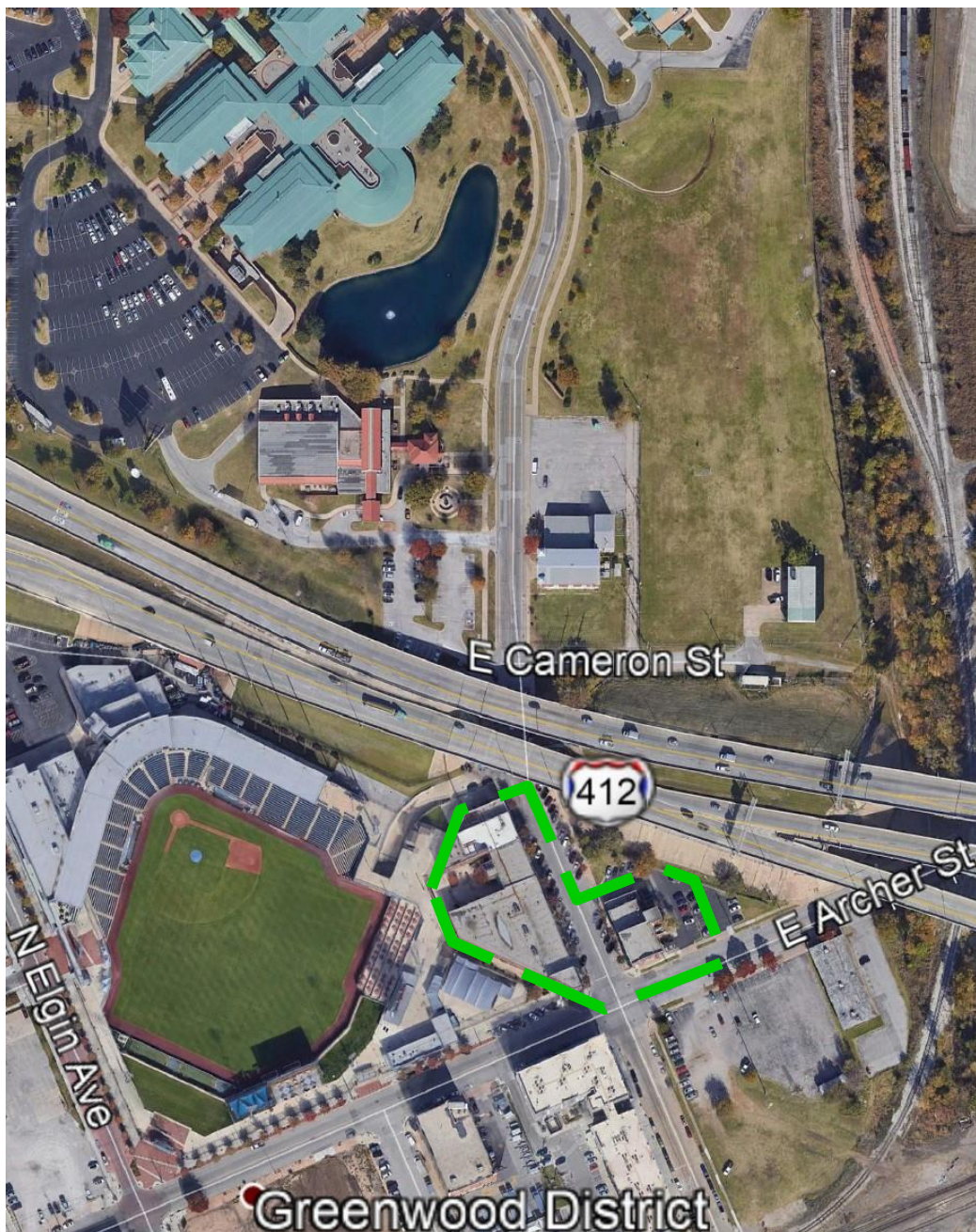
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**The Big Picture: Aerial**  
(Google Earth 2020)

The 100 Block North Greenwood Avenue (inside dashed green line) is located along North Greenwood Avenue. The area is bordered by East Archer Street to the south, ONEOK Field ballpark to the west and Interstate 244 to the north and east.



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Section number 11 Page 6 of 45

100 Block North Greenwood Avenue

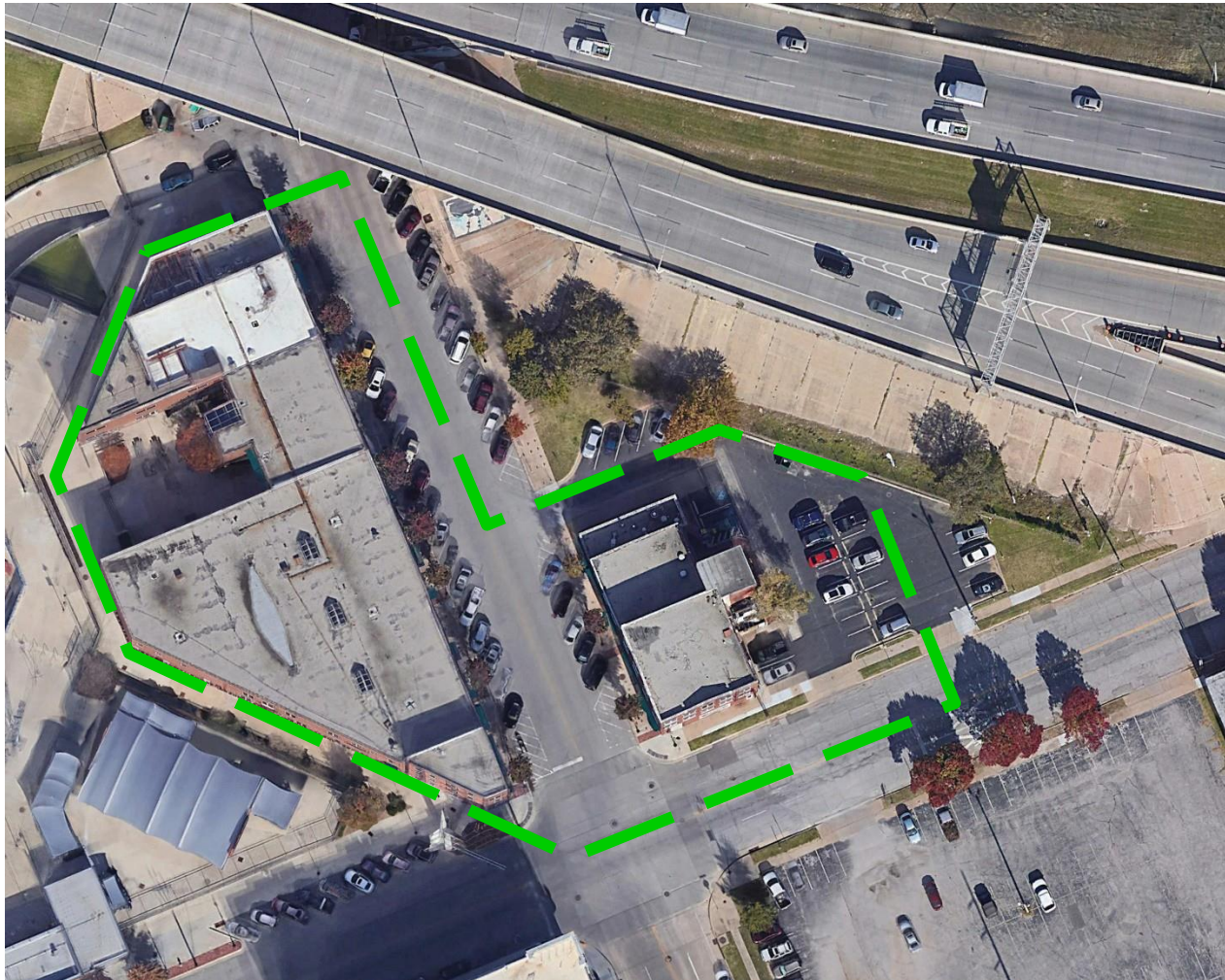
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**Close Up: Aerial**  
(Google Earth 2020)

The 100 Block North Greenwood Avenue (inside dashed green line) is comprised of eleven buildings in the 100-block of North Greenwood Avenue. The buildings are brick with glass storefronts. Most were built following widespread arson and destruction during the Tulsa Race Massacre of 1921.

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

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

Section number 11 Page 7 of 45

100 Block North Greenwood Avenue

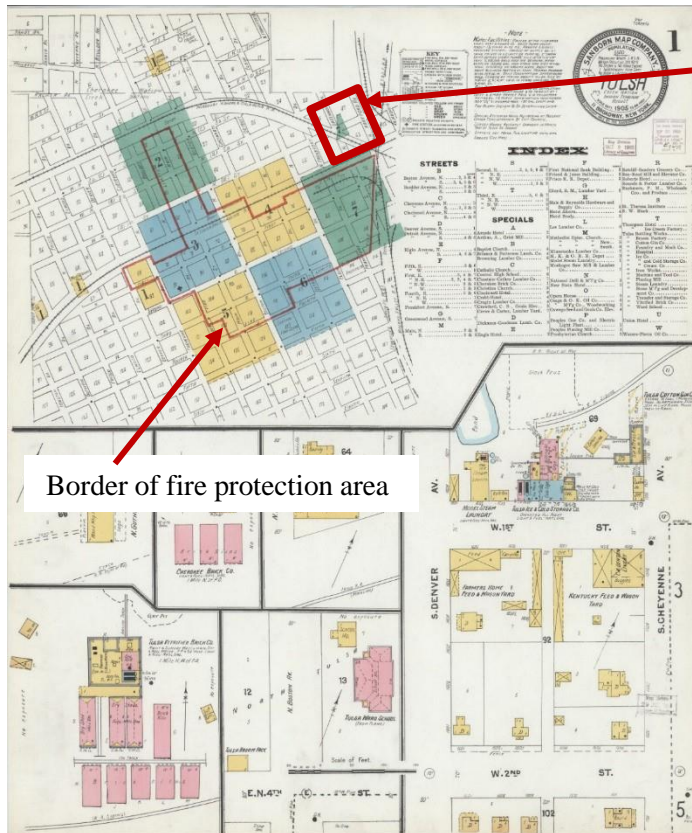
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



Greenwood Commercial Area  
(see enlargement below)



Missouri, Kansas and  
Texas (Katy) Railroad



**The Big Picture: 1905, Map #1**  
(Sanborn Fire Insurance Maps)

In 1905 the area that would become the 100 Block North Greenwood Avenue was located northeast of the Missouri, Kansas and Texas Railroad (also known as the Katy Railroad) and south of the Tulsa city limits. The red box (above left) indicates the approximate location of the future site for the historic commercial district.

An enlarged view of the map (above right) superimposes the boundaries of the 100 Block North Greenwood Avenue (green dashed line). The green shaded area indicates a detail excerpt (see next page). The street northwest of Block 46 is East North 2<sup>nd</sup> Street, later renamed East Brady Street. The street southeast of Blocks 46 and 47 is East North 1<sup>st</sup> Street, later renamed East Archer Street. The Katy Railroad bisects Block 46. This and future railroad rights-of-way contributed to the unique footprint of buildings located west of Greenwood Avenue.



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

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

Section number 11 Page 8 of 45

100 Block North Greenwood Avenue

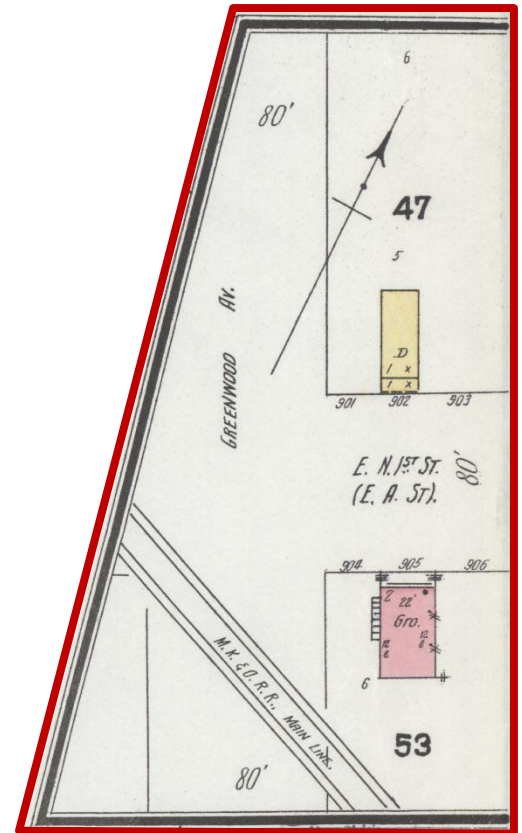
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**The Big Picture: 1905, Map #7**  
 (Sanborn Fire Insurance Maps)

Map #7 of the 1905 edition of the Sanborn maps details the only buildings in the vicinity of 100 Block North Greenwood Avenue (outlined in red box, right). The dwelling at 902 East North 1<sup>st</sup> Street, on Block 47, is near the later location of the Botkin Building. East North 1<sup>st</sup> Street, later renamed East Archer Street, is part of the south boundary of the 100 Block North Greenwood Avenue.

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

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

Section number 11 Page 9 of 45

100 Block North Greenwood Avenue

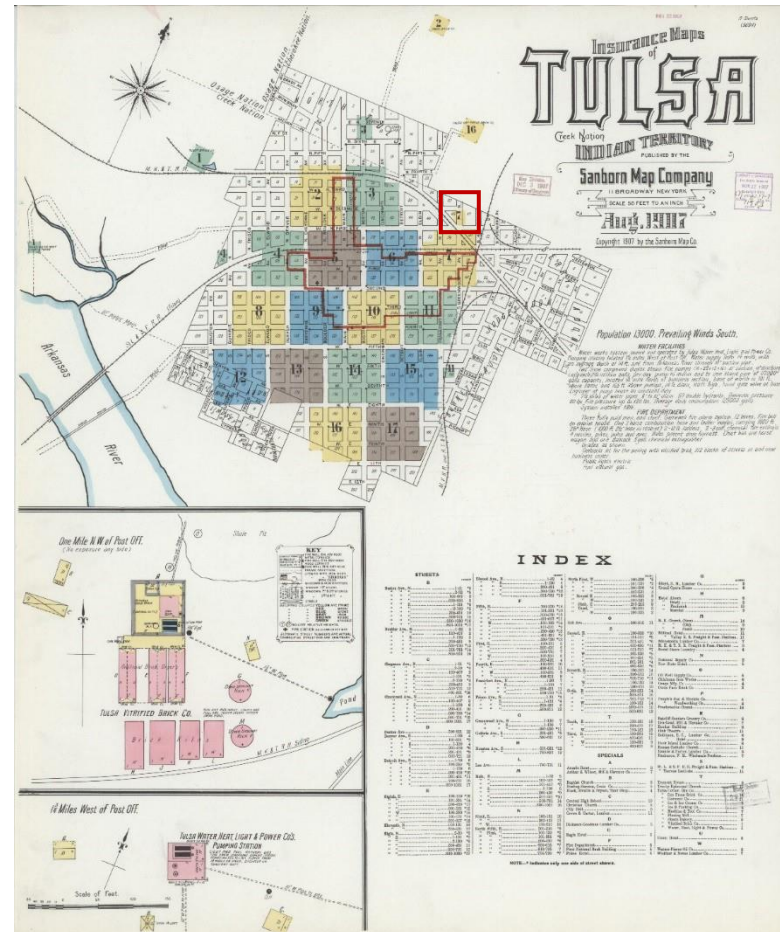
Name of Property

Tulsa County, Oklahoma

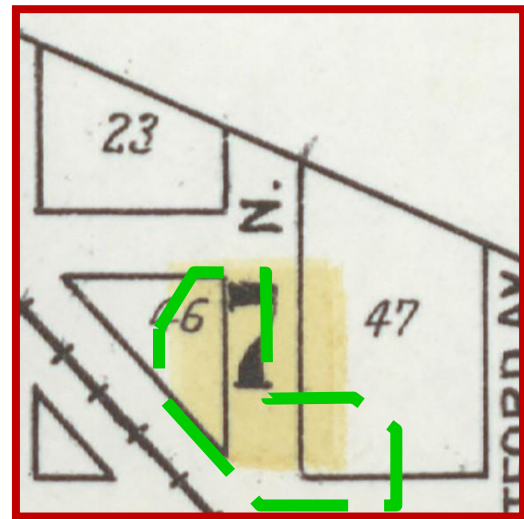
County and State

N/A

Name of multiple listing (if applicable)



North



**The Big Picture: 1907, Map #1**  
(Sanborn Fire Insurance Maps)

The 1907 map of the City of Tulsa illustrates few changes from the 1905 Sanborn map. Most of the development recorded is to the south and east of downtown.

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

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

Section number 11 Page 10 of 45

100 Block North Greenwood Avenue

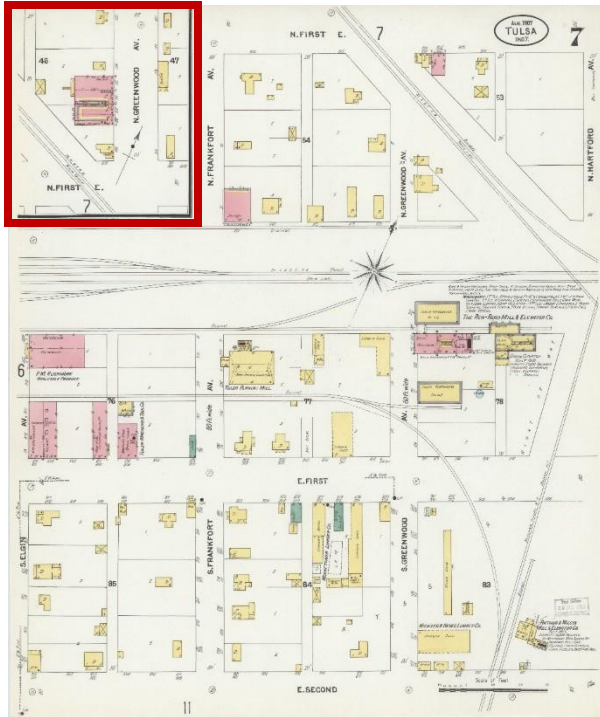
Name of Property

Tulsa County, Oklahoma

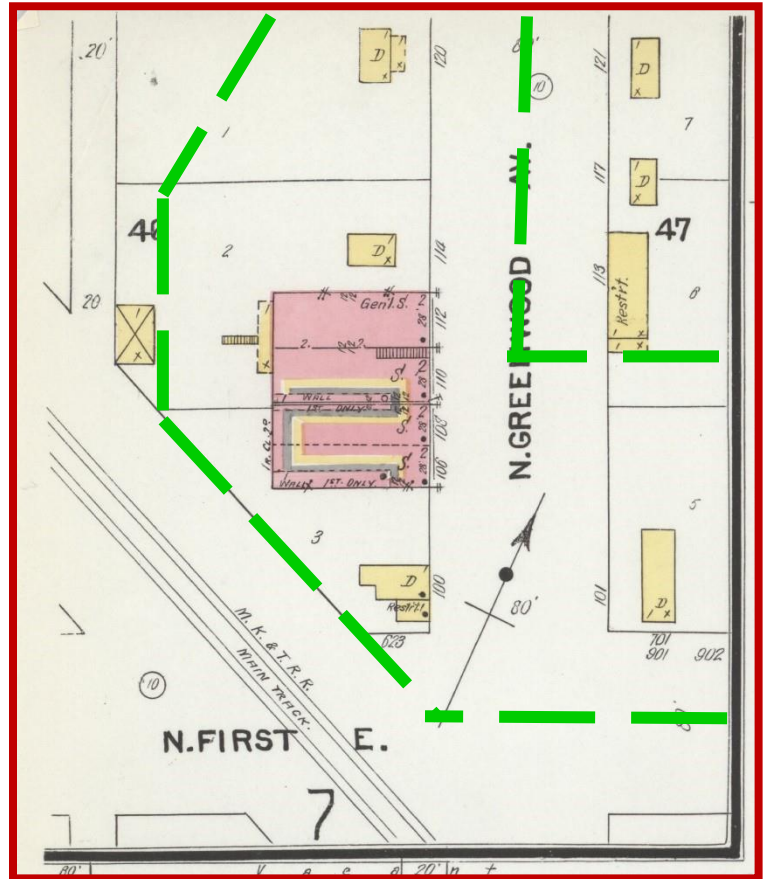
County and State

N/A

Name of multiple listing (if applicable)



North



**Close Up: 1907, Volume 1, Map #7**  
 (Sanborn Fire Insurance Maps)

A closer view of Map #7 of the 1907 edition of the Sanborn map (above, right) shows new commercial buildings and dwellings on the 100-block of North Greenwood Avenue (Blocks 46 and 47). Businesses include a general store at 112 North Greenwood Avenue and a restaurant at 113 North Greenwood Avenue. The dwelling at 902 East North First Street indicated in the 1905 map is no longer extant and a new dwelling has been built at 701 (901) East North First Street. The dashed green line indicates the approximate boundaries of the 100 Block North Greenwood Avenue.



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

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

Section number 11 Page 11 of 45

100 Block North Greenwood Avenue

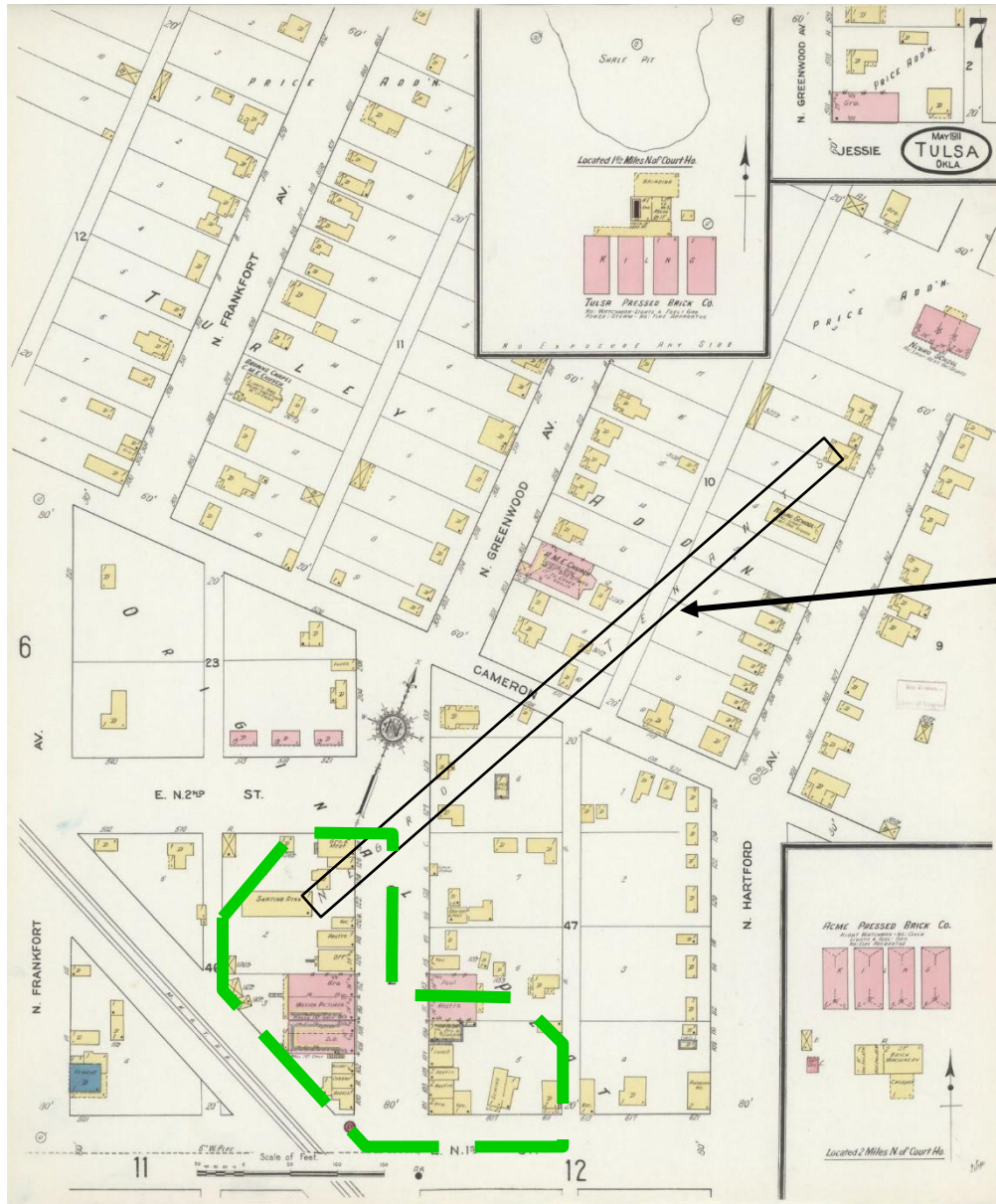
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



North

**The Big Picture: 1911, Volume 1, Map #7**  
(Sanborn Fire Insurance Maps)

The 1911 edition of the Sanborn map is the first to illustrate the entirety of the 100 Block North Greenwood Avenue. Blocks south of Cameron Avenue are part of the Original Townsite Plat of the City of Tulsa. Buildings within the area and in blocks to the north and east are indicated as being occupied by "Negro Tenants" (outlined in black above).

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

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

Section number 11 Page 12 of 45

100 Block North Greenwood Avenue

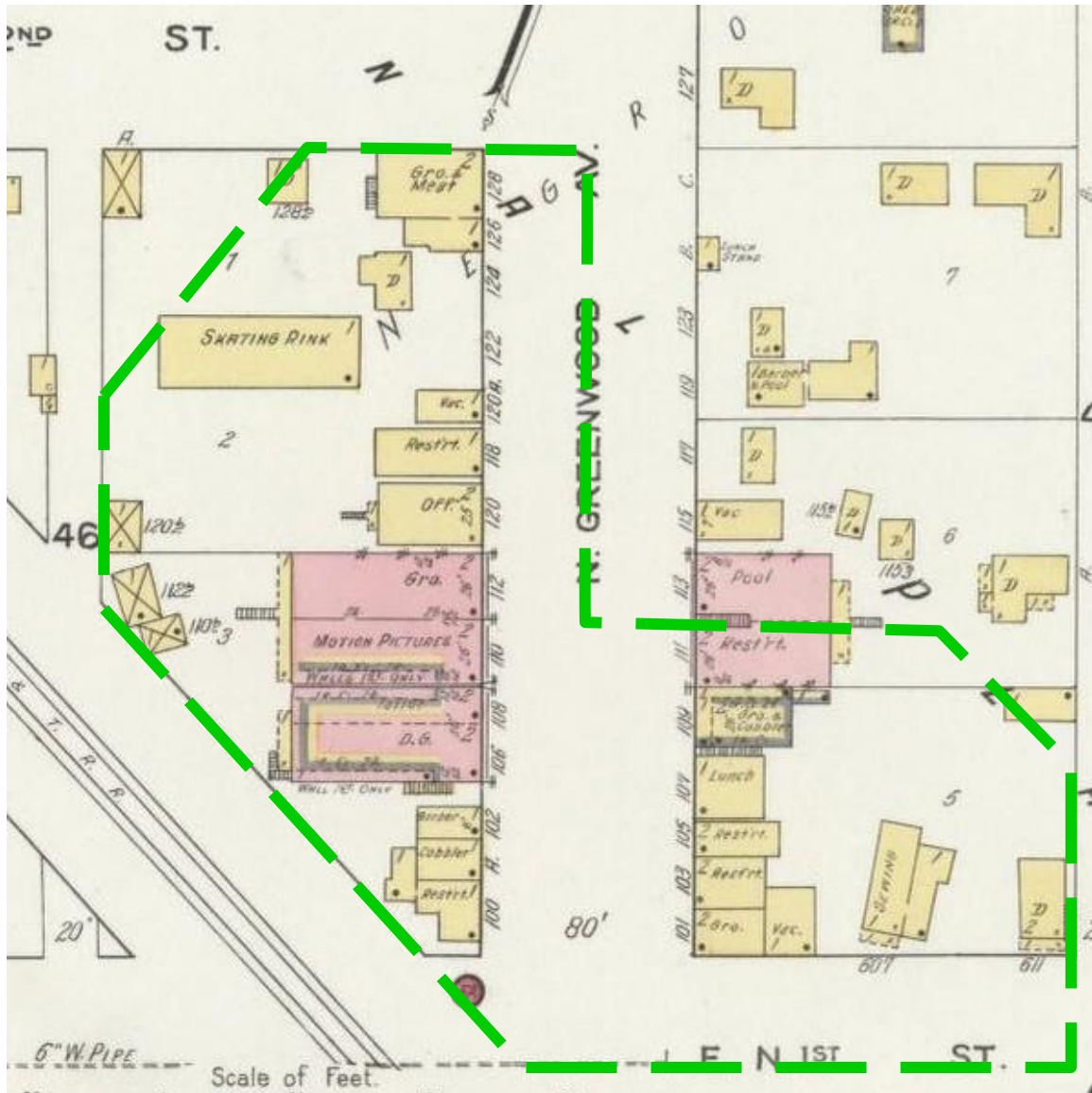
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**Close Up: 1911, Volume 1, Map #7**  
(Sanborn Fire Insurance Maps)

Over twenty business-related buildings were located within the 100 Block North Greenwood Avenue in 1911. Businesses indicated include four grocers, six restaurants, two barbers, as well as a tailor, cobbler, dry goods store, and theater. Larger buildings in the area are two stories and of brick construction. Buildings at 106-110 North Greenwood Avenue have metal-clad, frame walls on the second story at the back and side elevations. The rest of the buildings are wood framed. Four one-story, wood-framed stables are located along the alley and railroad right-of-way of Block 46. The northernmost stable is indicated as an autohouse. Street addresses along East North First Street have been changed from 700 block to 600 block.



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

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

Section number 11 Page 13 of 45

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**The Big Picture: 1915, Volume 1, Map #9**  
(Sanborn Fire Insurance Maps)

The 1915 edition of the Sanborn map shows that Greenwood has continued to evolve and increase in building density. The rapid growth and expansion represented by more buildings, when compared with the 1911 Sanborn, indicates increased population and capital, enabling North Greenwood Avenue to become "Black Wall Street". East North First Street has been renamed East Archer Street, and East North Second Street has been renamed East Brady Street.

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

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

Section number 11 Page 14 of 45

100 Block North Greenwood Avenue

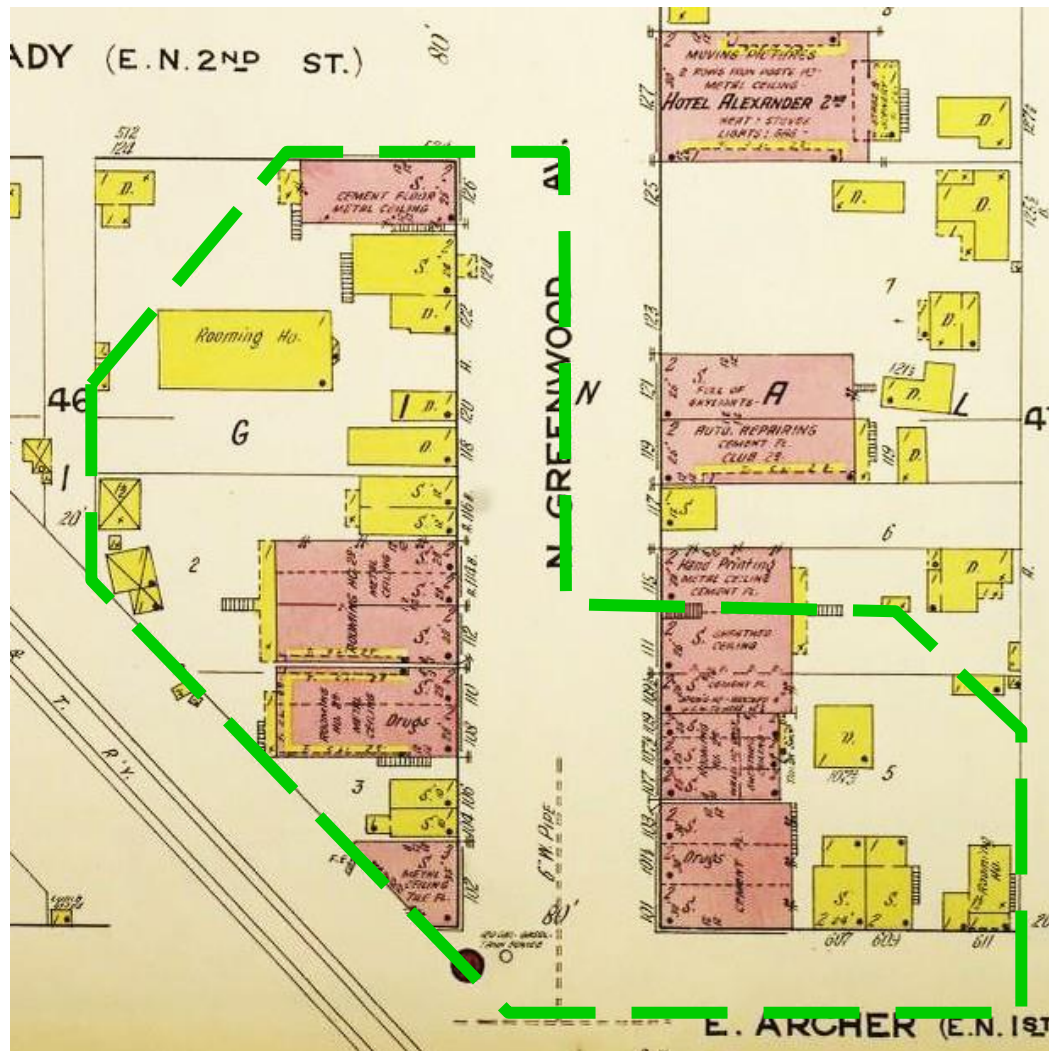
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**Close Up: 1915, Volume 1, Map #9**  
 (Sanborn Fire Insurance Maps)

A closer view of the 1915 Sanborn shows that the number of buildings in the 100 Block North Greenwood Avenue continues to grow. Multiple buildings are located on each lot, and most lots contain a combination of commercial and residential buildings. Most commercial buildings are brick construction with composition roofs. Frame walls on the second story of 108-112 North Greenwood Avenue (formerly 106-110 North Greenwood Avenue) no longer have metal cladding. Other buildings are wood framed with either composition or wood-shingled roofs. Only a few specific business types are indicated, including two drug stores, an auto repair garage, a club, and a hand printing company. The second floor of many buildings are indicated as rooming houses. City directories identify the building at 102 North Greenwood Avenue as the Williams Building. The shape, height, and size indicated is similar to the building at this location, demarcating the southwest boundary of the 100 Block North Greenwood Avenue.



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

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

100 Block North Greenwood Avenue

Name of Property

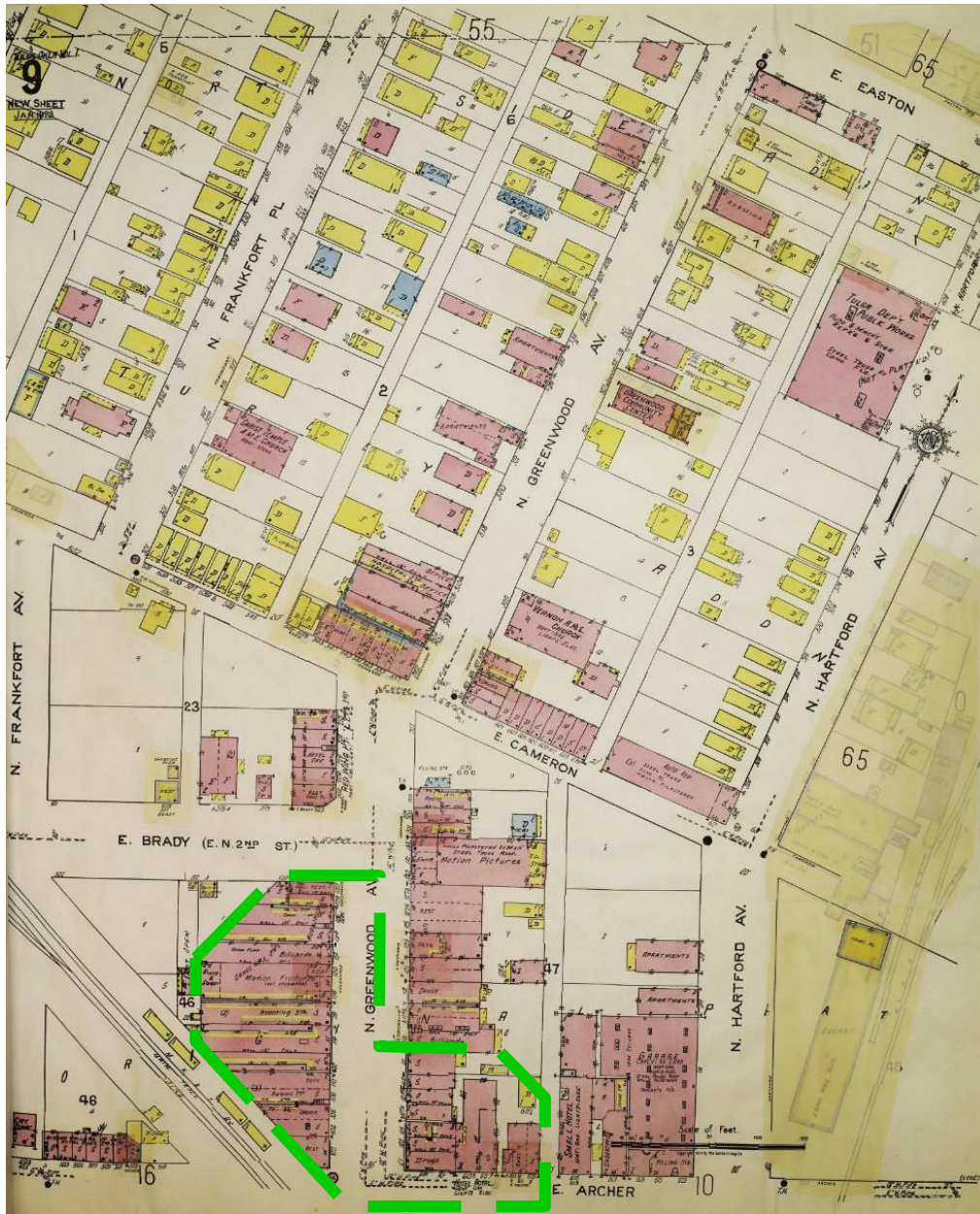
Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 15 of 45



North

**The Big Picture: 1939, Volume 1, Map #9**  
 (Sanborn Fire Insurance Maps)

Sanborn maps or aerial photographs that date between 1915 and 1939, if any exist, have not been located. The 1939 Sanborn map is the earliest edition available after the 1915 edition. All buildings indicated, including those within the 100 Block North Greenwood Avenue, replaced those destroyed or damaged beyond repair during the 1921 Tulsa Race Massacre. Most buildings were constructed between 1921 and 1924. The angled wall along the northwest side of Block 46 indicates the right-of-way for the Sand Springs Railroad.



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 11 Page 16 of 45

100 Block North Greenwood Avenue

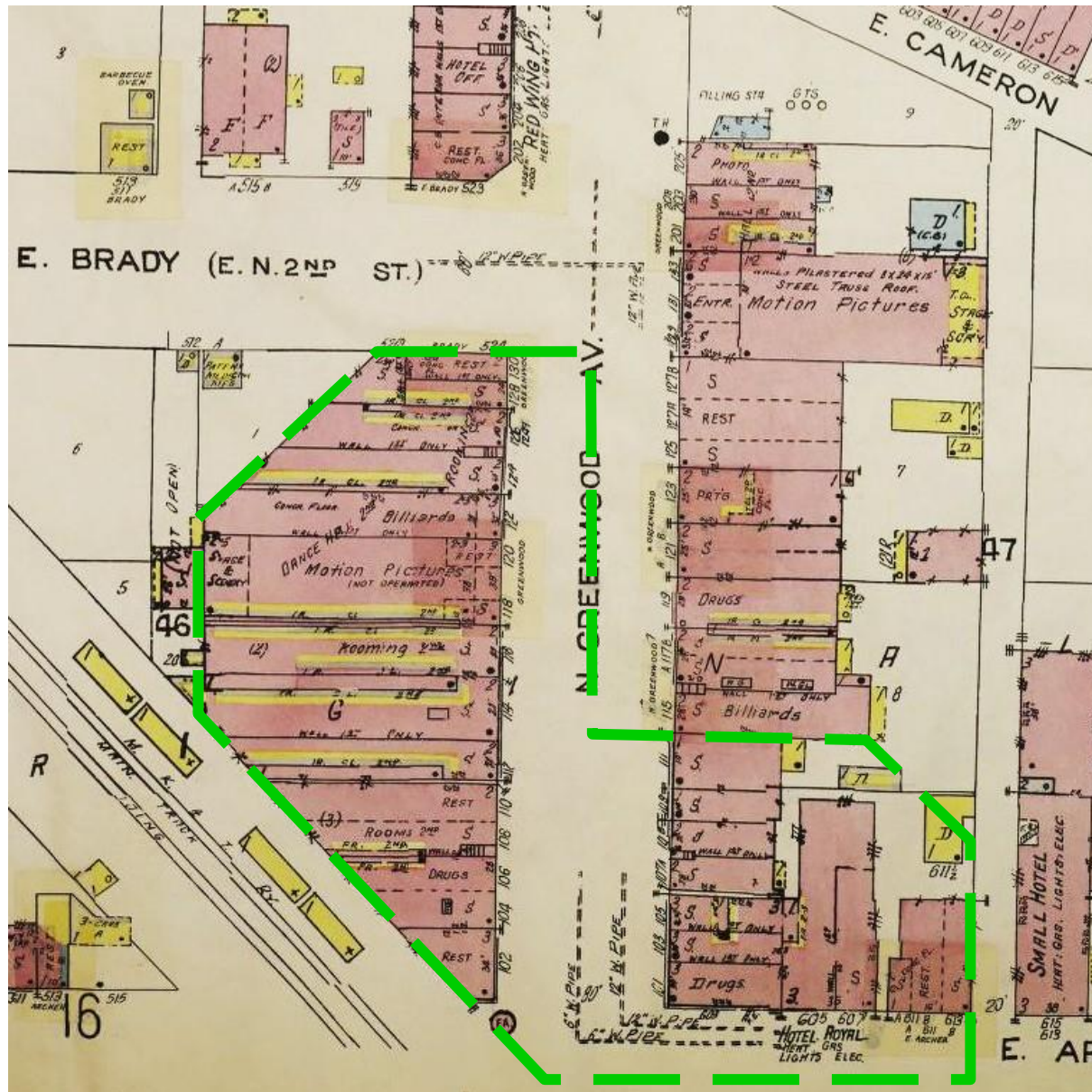
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**Close Up: 1939, Volume 1, Map #9**  
(Sanborn Fire Insurance Maps)

A closer view of the 1939 Sanborn indicates that the 100-block of North Greenwood Avenue has been fully redeveloped. Most buildings are commercial, but there are a few dwellings behind (east) of the buildings along the east side of the avenue. Buildings are of brick construction with composition roofs. Some second-floor walls between buildings are framed with metal veneers. Specific business types indicated include restaurants, drug stores, pool halls, movie theaters, a printer, and a dance hall. Rooming houses are indicated on the second floor of some of the buildings.

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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 17 of 45



North

**The Big Picture: Aerial Photograph, 1943**  
(U.S. Geological Survey, Earth Explorer)

This 1943 aerial photograph clearly illustrates a dense concentration of commercial buildings at the intersection of East Archer Street and North Greenwood Avenue. The west (left) side of Block 46 is constrained by the Katy Railroad to the southwest and the Sand Springs Railroad to the northwest.



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 18 of 45

North

**The Big Picture: Aerial Photograph, 1958**  
(U.S. Geological Survey, Earth Explorer)

The above aerial photograph shows the 100 Block North Greenwood Avenue as it appeared in 1958. The presence of trees or overgrowth immediately west of the Dixie Theatre (118-122 North Greenwood Avenue) suggests that modifications have occurred at that location (see Page 17).



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

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

Section number 11 Page 19 of 45

100 Block North Greenwood Avenue

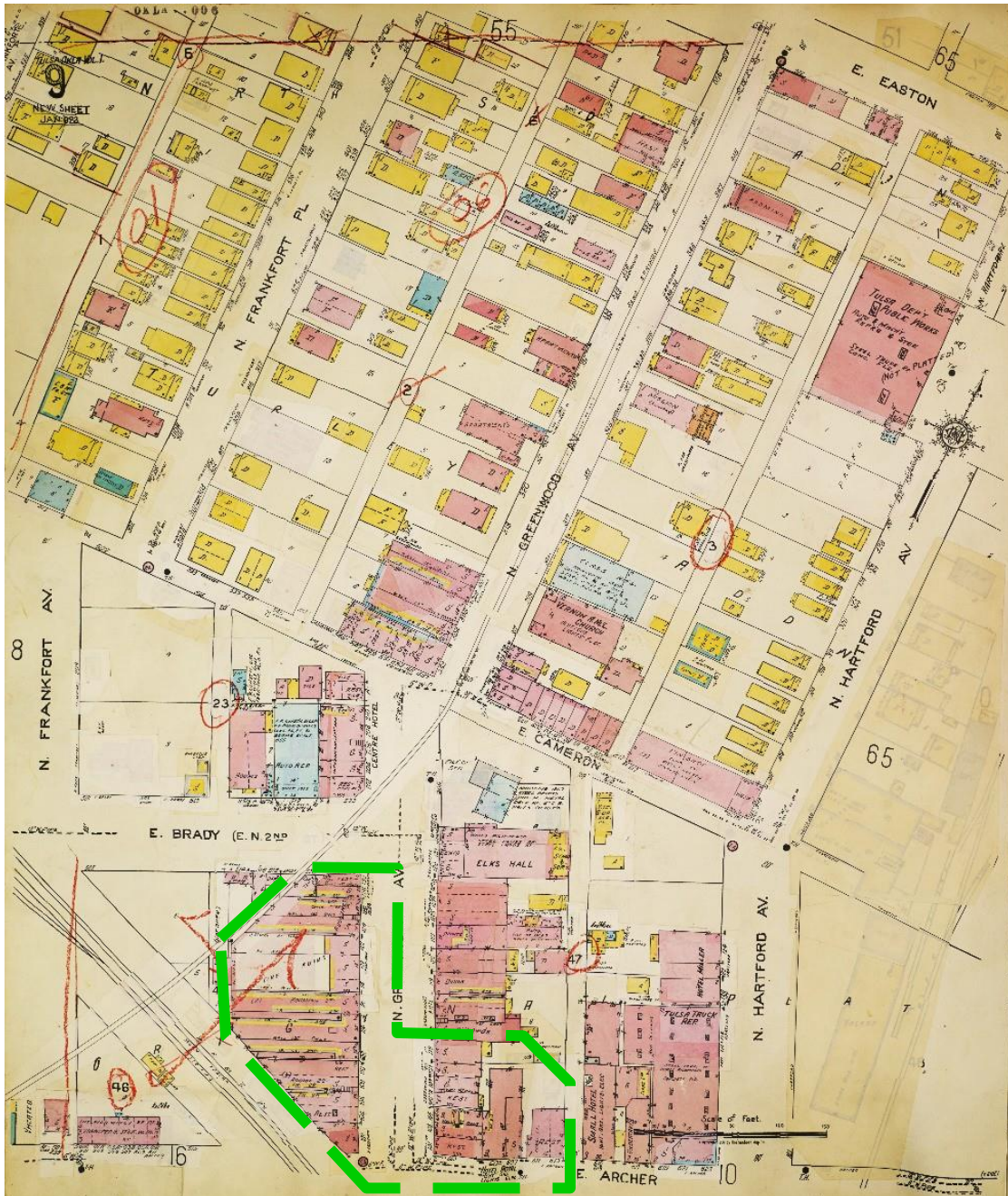
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**The Big Picture: 1962, Volume 1, Map #9**  
 (Sanborn Fire Insurance Maps)

The 1962 Sanborn map illustrates the continued development of Greenwood. The area features a combination of residential and commercial buildings. Most commercial buildings are concentrated along the 100-block of North Greenwood Avenue.



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 11 Page 20 of 45

100 Block North Greenwood Avenue

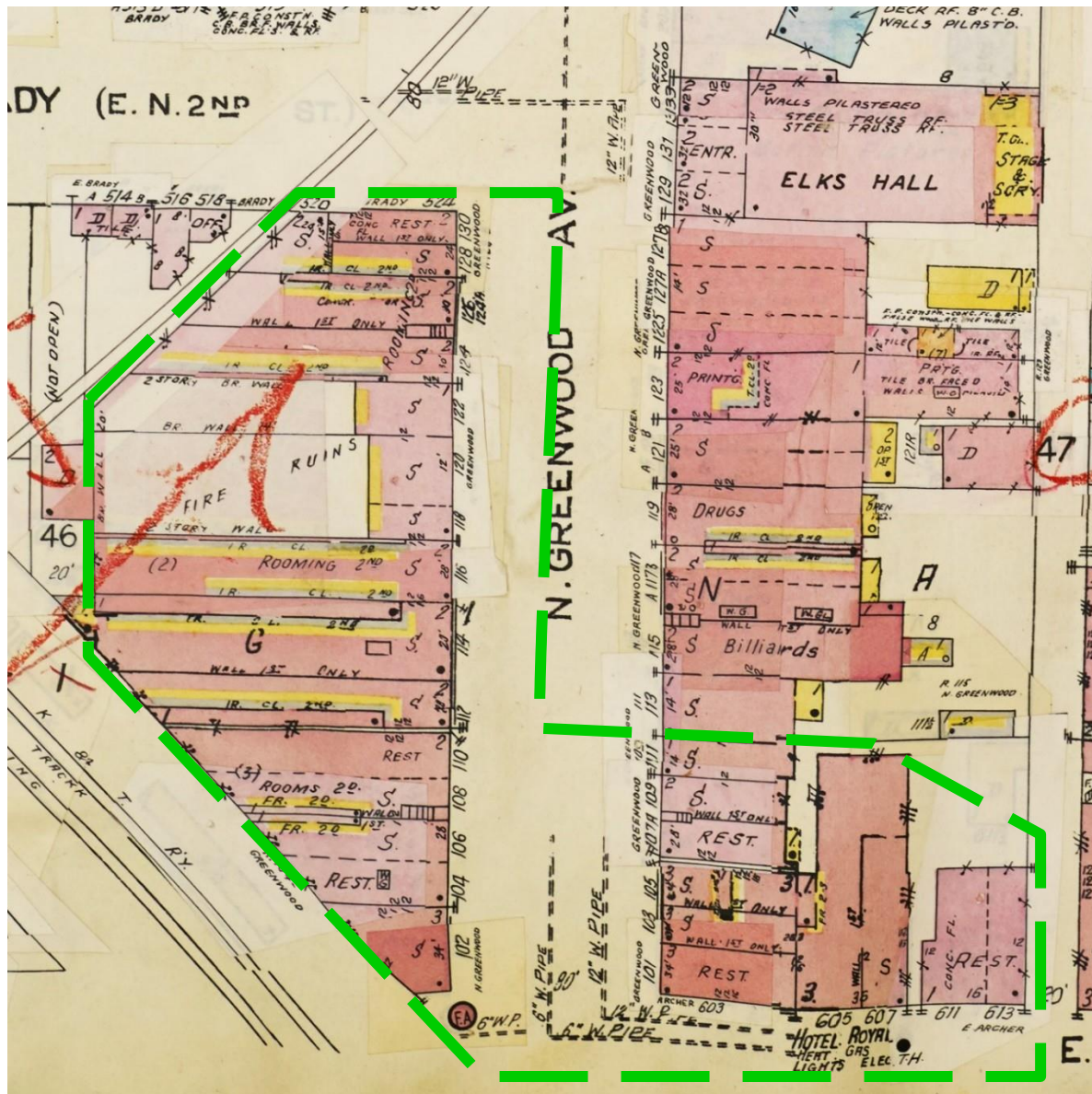
Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



North

**Close Up: 1962, Volume 1, Map #9**  
(Sanborn Fire Insurance Maps)

A closer view of the 1962 Sanborn indicates that the Dixie Theatre, originally a three-story building at 118-122 North Greenwood Avenue, has been destroyed by a fire. The 1939 Sanborn indicates that the building contained billiards and a dance hall as well as a theater (see Page 13). The fire occurred in circa 1944 and the building was subsequently replaced by a series of one-story brick storefronts. Each storefront extends only about one-fourth the depth of the original building, while the back portion of the original footprint is indicated as "Fire Ruins." There are no specific business types indicated in the area besides the Hotel Royal (605-607 East Archer Street), some restaurants, and rooming houses.



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

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

100 Block North Greenwood Avenue

Name of Property

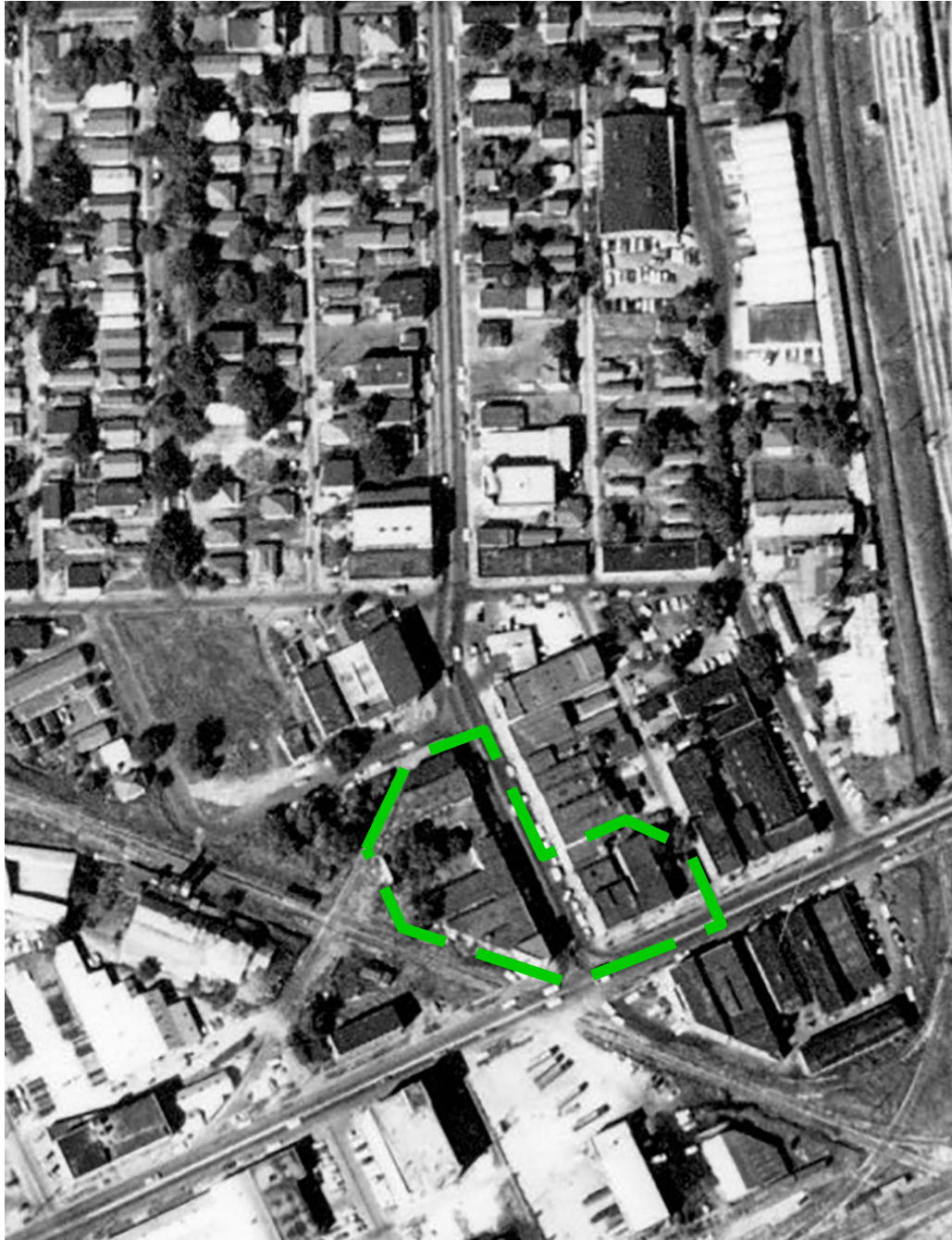
Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 21 of 45



North

**The Big Picture: Aerial Photograph, 1964**  
(U.S. Geological Survey, OSU Map Room)

This 1964 aerial photograph indicates no significant changes in the vicinity of the 100 Block North Greenwood Avenue.

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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 22 of 45



North

**Close up: Aerial Photograph, 1964**  
(U.S. Geological Survey, OSU Map Room)

A closer view of the 1964 aerial photograph indicates no significant changes within the 100 Block North Greenwood Avenue.



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

100 Block North Greenwood Avenue

Name of Property

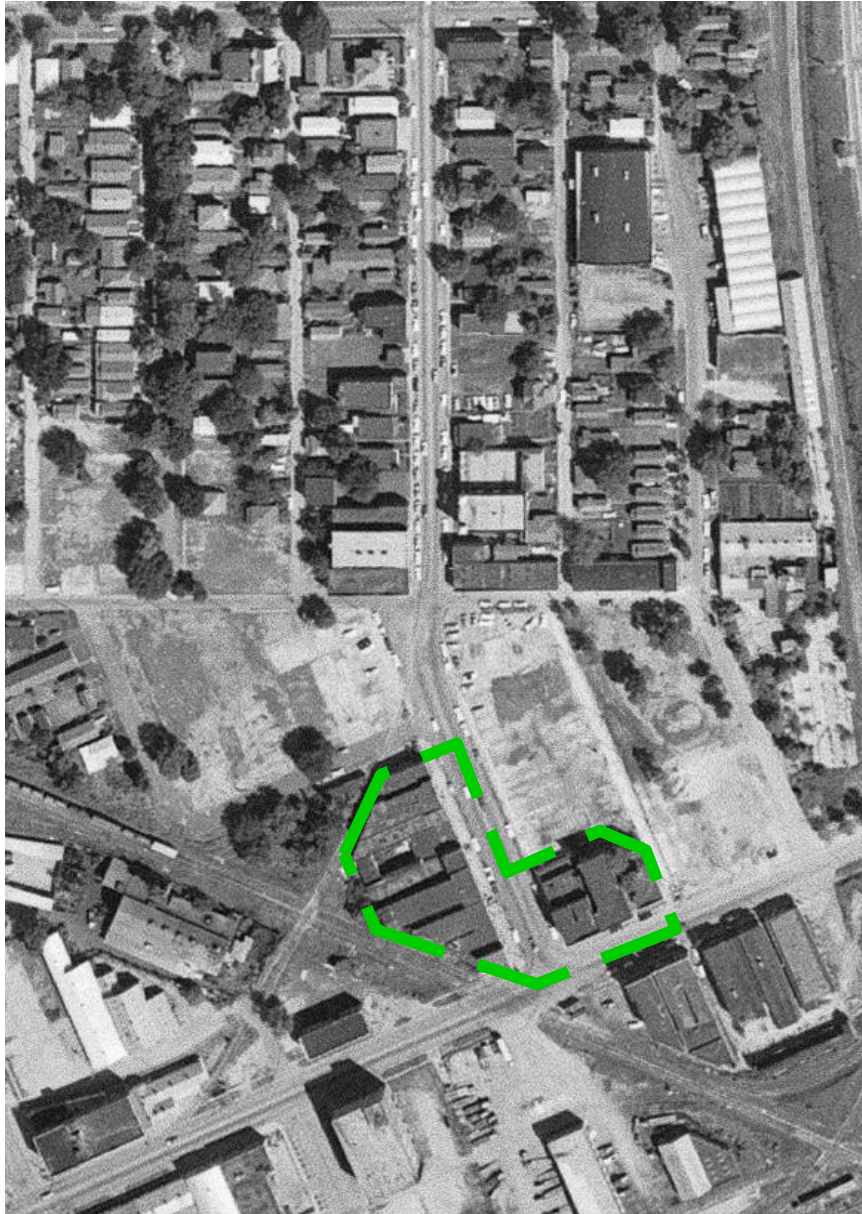
Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 23 of 45



North

**The Big Picture: Aerial Photograph, 1967**  
(U.S. Geological Survey, Earth Explorer)

This 1967 aerial photograph indicates the razing and leveling of large sections of the area historically associated with the vibrant Greenwood commercial area for construction of Interstate 244 (Crosstown Expressway). Comparing this map with that of the preceding page illustrates the destruction that occurred within a mere three years. With the pending construction of the interstate and subsequent demolition and redevelopment in all directions, the boundaries of the 100 Block North Greenwood Avenue became clearly defined.

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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 24 of 45



North

**Close Up: Aerial Photograph, 1967**  
(U.S. Geological Survey, Earth Explorer)

A closer view of the 1967 aerial photograph shows the 100 Block North Greenwood Avenue at the end of the period of significance. The two buildings directly east of the Botkin Building, along Archer Street, are no longer extant.



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

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

100 Block North Greenwood Avenue

Name of Property

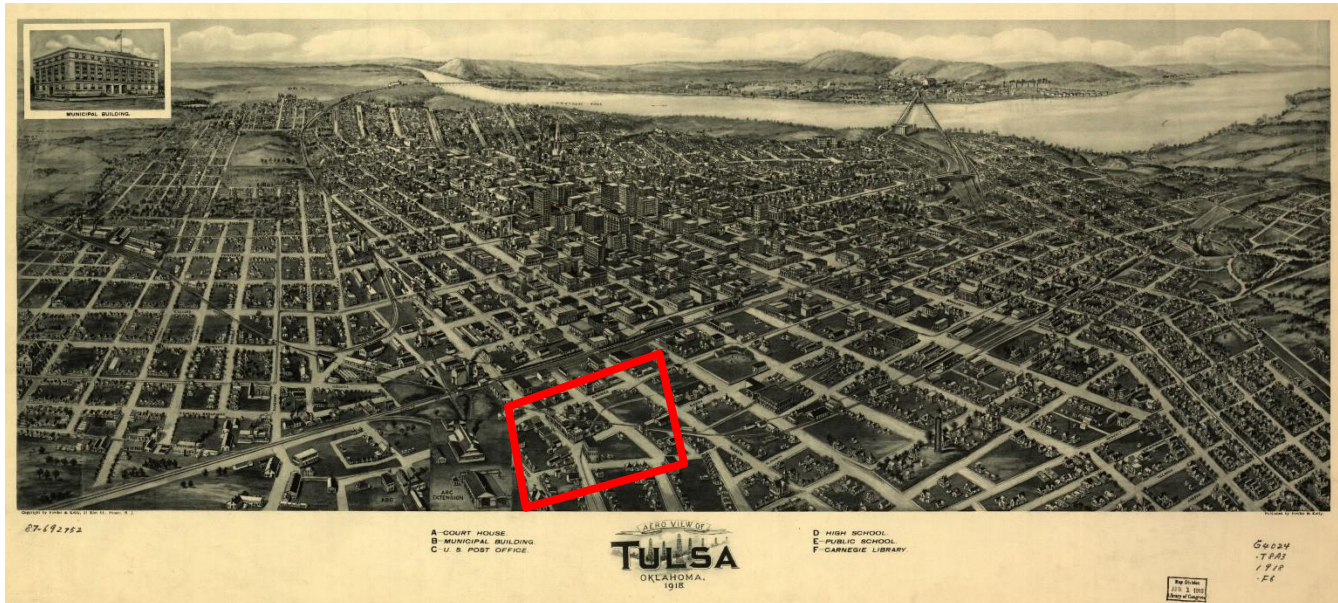
Tulsa County, Oklahoma

County and State

N/A

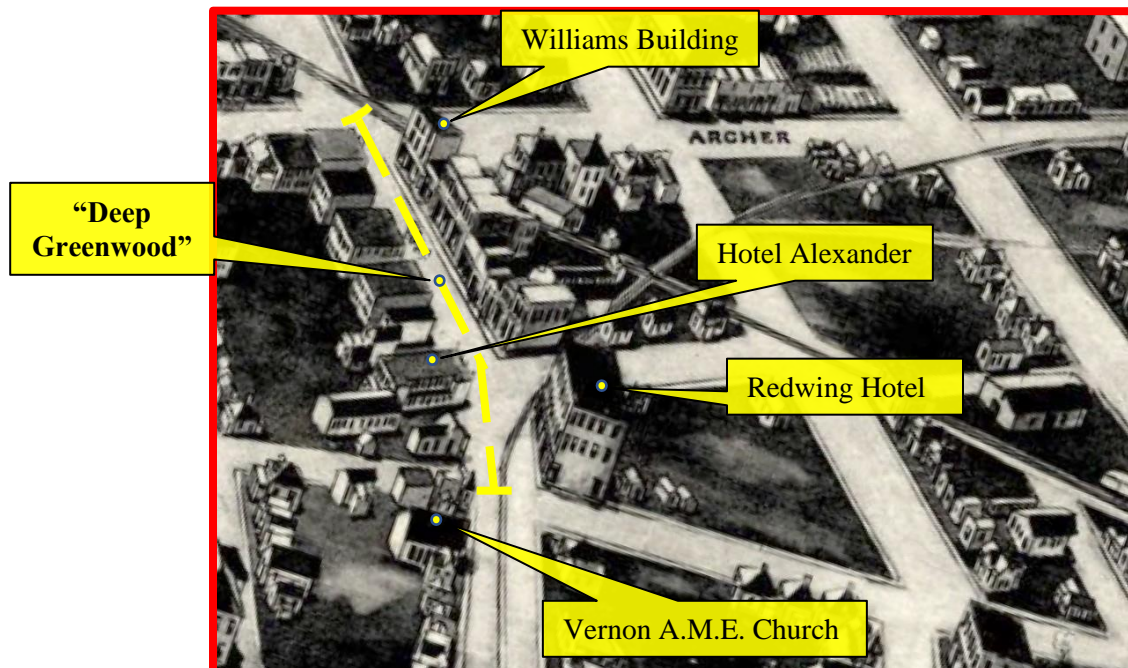
Name of multiple listing (if applicable)

Section number 11 Page 25 of 45



**Historic Image #1: 1918**

Aerial view of Tulsa looking south. Private discriminatory practices, racist municipal ordinances, and state segregation laws restricted much of Tulsa's African American population to sections north and east of downtown. ("Aero View of Tulsa, Oklahoma, 1918," Fowler & Kelly, Library of Congress).



**Historic Image #2: 1918**

A closer view of the previous image shows the Williams Building and other notable buildings in "Deep Greenwood" prior to the Tulsa Race Massacre. ("Aero View of Tulsa, Oklahoma, 1918," Fowler & Kelly, Library of Congress).



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

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

100 Block North Greenwood Avenue

Name of Property

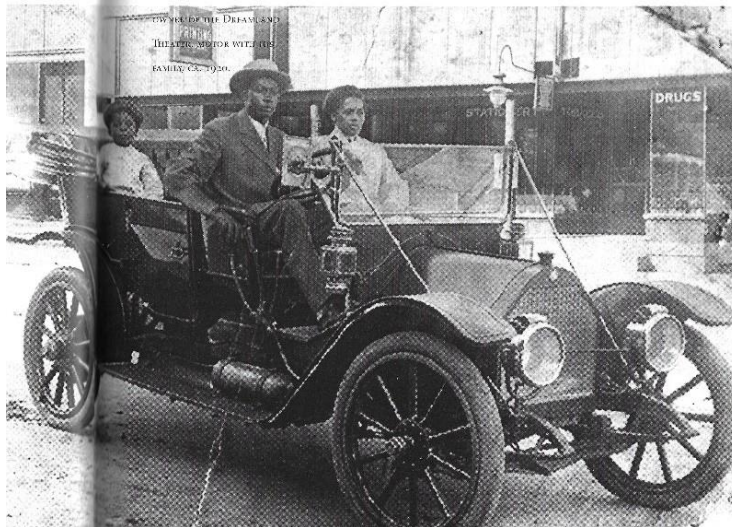
Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 26 of 45



**Historic Image #3: circa 1920**

The J. W. and Loula Williams family park on North Greenwood Avenue. The drug store and printer in the background were likely at 111-115 North Greenwood Avenue. The Williams' were among the most prominent businesspeople in Greenwood and were the namesake of the Williams Building at 100 North Greenwood Avenue. (Danney Goble, *Tulsa! Biography of an American City*, 121)

**Not Belgium, but Greenwood Street in Tulsa, Oklahoma**



The picture above is the ruins and remains of what was once beautiful North Greenwood, in the business section. The view begins at Archer Street looking towards Stand Pipe Hill, where the murderous machine guns were placed and swept the valley. The man in the street with the gun is one of the State Militia.

**Historic Image #4: 1921**

This photo looks north from the intersection of North Greenwood Avenue and East Archer Street, documenting the destruction of the Tulsa Race Massacre. The title likened the devastation to that experienced by Belgium during World War I. ("Loot, Arson, Murder!" *The Black Dispatch*, June 10, 1921)

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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 27 of 45



**Historic Image #5: circa 1922**

The above photo is taken from nearly the same perspective as Historic Image #2. It shows that rapid growth that occurred within the 100 Block North Greenwood Avenue following the massacre, including construction of the Williams Building (left) and the Botkin Building (right). (Mary E. Jones Parrish Collection, Oklahoma Historical Society)



**Historic Image #6: circa 1922**

North Greenwood Avenue, with the Katy Railroad and East Archer Street in the foreground. The block is almost fully redeveloped. (Hannibal K. Johnson, *Tulsa's Historic Greenwood District*, 31)



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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 28 of 45



**Historic Image #7: circa 1940**

North Greenwood Avenue, looking north. By the 1940s, the 100 Block North Greenwood Avenue was a bustling economic hub. The Botkin Building is in the right foreground. The Altheda-Bryant Building is to the left, followed by the Neeley and Vaden Building. The Dixie Theatre (indicated by red arrow) was destroyed by a fire in circa 1944. (Hannibal K. Johnson, *Tulsa's Historic Greenwood District*, 98)



**Historic Image #8: c. 1940**

The Sand Springs Railroad defined much of the western boundary of the 100 Block North Greenwood Avenue. The back (west) elevation of 144 North Greenwood Avenue is in the left foreground, followed by the Smith Building. The area to the west (right) of the railroad is now ONEOK Field. (Hannibal K. Johnson, *Tulsa's Historic Greenwood District*, 72)



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

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

100 Block North Greenwood Avenue

Name of Property

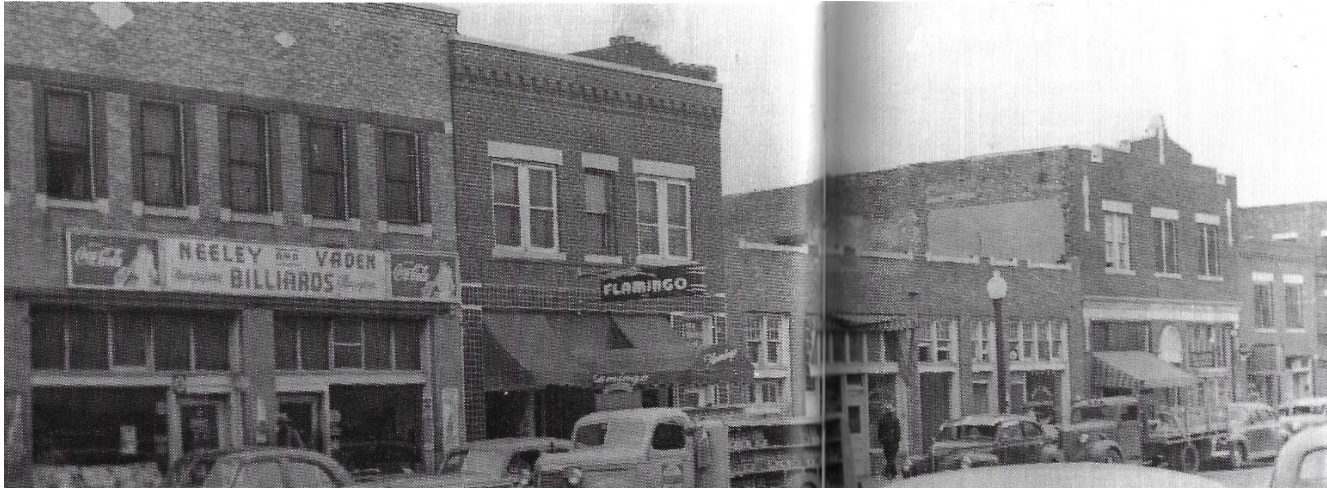
Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 29 of 45



**Historic Image #9: circa 1958**

View of 114-144 North Greenwood Avenue, looking northwest. The one-story storefronts (no longer extant) were constructed after the Dixie Theatre burned down. (Danney Goble, *Tulsa! Biography of an American City*, 172-173)



***Right-of-Way for Crosstown Expressway***

**Historic Image #10: 1967**

Much of the 100-block of North Greenwood Avenue was demolished to make way for the Crosstown Expressway (Interstate 244). The Smith Building and 144 North Greenwood Avenue are visible to the left. Vernon A.M.E. Church (NRIS #RS100002547) is to the right. (Joe Looney, "An Old Tulsa Street Is Slowly Dying," *Tulsa Tribune*, May 14, 1967)

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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 30 of 45



**Historic Image #11: 1985**

The 100 Block North Greenwood Avenue in its current configuration, following renovations undertaken by the Tulsa Urban Renewal Authority and the Greenwood Chamber of Commerce. Visible buildings, from left to right, are the Williams Building, Altheda-Bryant Building, Neely and Vaden Building (buff brick), 120 North Greenwood, 122-138 N Greenwood (buff brick), Smith Building and 144 North Greenwood. Greenwood. (Oklahoma Publishing Company Photograph Collection, Oklahoma Historical Society)



**Historic Image #12: 1985**

Buildings on the east side of North Greenwood Avenue, from right to left, are the Botkin Building, 107-109 North Greenwood, and 111 North Greenwood. The south elevation of the Williams Building is at the left side of the photograph. (Greenwood Cultural Center)



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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 31 of 45



**Historic Image #13: 2010**

Williams Building on the corner. (Tulsa County Assessor)



**Historic Image #14: 2010**

Botkin Building on the corner. (Tulsa County Assessor)

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

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

Section number 11 Page 32 of 45

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



**Historic Image #15: circa 2009**

Northwest side elevation of 144 North Greenwood Avenue. (Oklahoma Landmarks Inventory)



**Historic Image #16: circa 2009**

West (back) elevation of the Smith Building. The arched-top window and door openings are also visible in Historic Image #8. (Oklahoma Landmarks Inventory)



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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 33 of 45



**Close Up: Aerial Photograph, 2020**

Aerial photograph of the 100 Block North Greenwood Avenue. (Greenwood Chamber of Commerce)

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

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

Section number 11 Page 34 of 45

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0001



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

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

Section number 11 Page 35 of 45

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0002

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

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

Section number 11 Page 36 of 45

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0003



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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 37 of 45



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0004

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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 38 of 45



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0005



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

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

Section number 11 Page 39 of 45

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0006

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

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

Section number 11 Page 40 of 45

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0007



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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 41 of 45



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0008

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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 42 of 45



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0009



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

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

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)

Section number 11 Page 43 of 45



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0010

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

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

Section number 11 Page 44 of 45

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0011



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

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

Section number 11 Page 45 of 45

100 Block North Greenwood Avenue

Name of Property

Tulsa County, Oklahoma

County and State

N/A

Name of multiple listing (if applicable)



OK\_Tulsa County\_100 Block North Greenwood Avenue\_0012