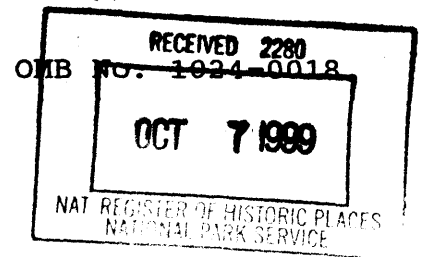


NPS Form 10-900
(Rev. 10-90)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



Resub
09001085

=====

1. Name of Property

=====

historic name Ambassador Hotel

other names/site number _____

=====

2. Location

=====

street & number 1314 S. Main not for publication N/A
city or town Tulsa vicinity N/A
state Oklahoma code OK county Tulsa code 143
zip code 74119

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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 nationally statewide X locally. (N/A See continuation sheet for additional comments.)

Bob Blackburn 10-5-99
Signature of certifying official Date

Oklahoma Historical Society, SHPO
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

✓ entered in the National Register Bob Boland 11/17/99
 See continuation sheet.
 determined eligible for the
 National Register
 See continuation sheet.
 determined not eligible for the
 National Register
 removed from the National Register
 other (explain):

Signature of Keeper Date of Action

=====

5. Classification

=====

Ownership of Property (Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property (Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

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

Number of contributing resources previously listed in the National Register N/A

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

=====

6. Function or Use

=====

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC Sub: hotel
DOMESTIC multiple dwelling

Current Functions (Enter categories from instructions)

Cat: WORK IN PROGRESS Sub: hotel
DOMESTIC hotel

=====

7. Description

=====

Architectural Classification (Enter categories from instructions)

Mission/Spanish Colonial Revival

Materials (Enter categories from instructions)

foundation CONCRETE
roof ASPHALT
walls BRICK
STUCCO
other CERAMIC TILE

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

=====
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 a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance 1929

=====
8. Statement of Significance (Continued)
=====

Significant Dates 1929

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation _____

Architect/Builder Architect: N.E. Peters
Builder: Webb L. Elson

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

=====
9. Major Bibliographical References
=====

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Coury Properties

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10. Geographical Data

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Acreage of Property less than one acre

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	15	231200	4003722	3	_____	_____
2	N/A	_____	_____	4	_____	_____

N/A See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

=====

11. Form Prepared By

=====

name/title Jocelyn Lupkin

organization Robison & Associates Architects date January 26, 1999

street & number 2927 The Paseo telephone (405) 524-4544

city or town Oklahoma City state OK zip code 73103

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Additional Documentation

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Submit the following items with the completed form:

Continuation Sheets

Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs
Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

=====
Property Owner
=====

(Complete this item at the request of the SHPO or FPO.)

name Tulsa Ambassador Hotel, L.L.C.

street & number 1350 South Boulder, Suite 200 telephone (918) 583-0201

city or town Tulsa state OK zip code 74119

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Ambassador Hotel
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NARRATIVE DESCRIPTION

Description - General

The Ambassador Hotel is a detached, rectangular, Mission/Spanish Colonial Revival masonry building constructed in 1929. The building footprint is approximately one-hundred and twenty feet by forty-five feet. The building is nine stories tall, plus a full basement. It has a poured concrete column and beam structure which is in excellent condition. The building floor plan on floors two through nine is a double-loaded central corridor along the east/west axis of the building. This corridor serves rooms on the south and north sides. The ground floor features a lobby with rooms to the west and access stairs to the basement restaurant on the east. There is an interior stair centrally located on the north wall of the building. The building roof is flat and hidden from view by a parapet.

The property is located on the corner of 14th and Main, just outside of the core of Tulsa's central business district in an area identified as the Southeast Business Area of the Riverview section of Tulsa.¹ Despite the Main Street address, the most prominent entrance is facing south, on 14th Street. (Map #1)² The face of the building is on the north edge of the sidewalk, without any setback or green space. The east entry of the building is set back slightly from the sidewalk. When the Ambassador was originally constructed, the surrounding neighborhood was characterized by one- and two-story wood frame single family and duplex residential properties. Across Main Street, to the east, there were a few parking garages, small hotels and offices, but the neighborhood was predominantly single-family residences. (Map #2)³ The Ambassador was advertised as an "Apartment Hotel" with a "moderate tariff by day, week or month".⁴ It had a range of facilities including hotel rooms, "bachelor suites", and "kitchenette apartments". The construction of the Ambassador apparently addressed a need for long-term housing in a residential neighborhood near the downtown business center, as well as the need for short-term accommodations for a growing number of business travelers. The immediate area around the building is now greatly changed. It is described as a "high intensity commercial arc"⁵ characterized by large-scale office/commercial buildings. All of these are newer than the Ambassador Hotel and their styles vary from Art Deco to contemporary projects. Immediately to the north, the development of U.S. Highway 64 (the southern portion of the Inner Dispersal Loop around the central part of Tulsa) in the 1950's obliterated the residential areas in its path.

The Ambassador Hotel is notable for its integrity and excellent condition. The building is presently undergoing a certified rehabilitation, including

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restoration and replication of historic windows and doors. The rest of the building exterior, including its notable polychrome terra cotta ornament and limestone detailing, is unchanged and requires only limited repairs.

The South elevation is the main building elevation. (Photo #1) Bays are in a symmetrical A,B,C,B,A pattern. All windows are 6/6 wood sash windows, separated by plain, wide, wood mullions where grouped in two's or three's. The end, or "A", bays on the east and west have windows in groups of three. "B" bays have single windows on either side of a central pair of windows. The central, or "C", bay has five single windows. Spaces between single windows and groups of windows are equal, and windows line up over each other from floor to floor.

Windows have brick sills set in rowlocks except on the first, second and ninth floors. First floor windows have limestone sills. Sills at the second floor are integral with a limestone belt course in an acanthus leaf pattern that runs along the entire south, east and west elevations, and on the eastern bay of the north elevation. The belt course separates a rusticated brick veneer pattern from the running bond used on the upper levels. The rusticated brick veneer pattern lines up with limestone quoins at the southwest, southeast and northeast corners. In addition, the limestone quoins delineate the "B" bays, which step out slightly from the building face; and they border the main entry on the east and west. (Photo #2) The quoins extend above the belt course to the same elevation as the sill of the third floor windows. Below the belt course the stone quoins are interrupted by a set in band of brick at every fifth horizontal course. Above the belt course the quoins are uninterrupted by the brick patterns. The uninterrupted quoins are also present at the same locations in the elevations from the sill of the eighth floor windows to the parapet coping. (Photo #3) The ninth floor has a more pronounced limestone belt course that is also integral with the sill line of the windows.

Windows on the ninth floor have arched limestone surrounds with decorative terra cotta infill featuring a central blue medallion in the arched portion above the window head. (Photo #3) In the "A" and "B" bays of the ninth floor, a continuous limestone surround delineates the east and west ends of each group of windows and each window arch in between, and each single window and arch. Windows in groups are separated by limestone spiral pilasters in lieu of the plain wood mullions used elsewhere. In the "A" bays, there is a decorative terra cotta panel at each window below the limestone belt course at the sill. These are separated and edged by limestone brackets. In the "C", or central bay, the windows become part of a more decorative limestone and terra cotta

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composition surmounted by a central curvilinear parapet element. The single windows on the east and west end of the "C" bay have the same limestone sill and surround as other single windows on the ninth floor. Above these windows is a circular limestone grille surrounded by a circle of brick headers. The central three windows have a decorative terra cotta panel at each window below the belt course. These, too, are separated and edged by limestone brackets, similar to those in the "A" bays. There is, however, a change in scale in these decorative elements from the "A" and "B" bays to the "C" bay. The three central windows in the "C" bay each have a full limestone surround. In between and flanking these windows is a spiral pilaster that is approximately double the size of the spiral pilasters separating windows in the "A" and "B" bays. Each pilaster is flanked by a straight vertical course of limestone. The bases of these larger pilasters rest on brackets that are proportionately larger than those in the "A" bays. The width of the terra cotta panels below each window is also larger than those at the "A" bays because it is the width of the window plus the limestone window surround and the vertical limestone course on either side of the window surround. There are three vertical rows of square, decorative, blue, cream and red terra cotta panels above the three central windows and between the vertical limestone flanking the spiral pilasters. Above the east and west rows of terra cotta panels there is a terminating terra cotta band that forms a series of four parabolic arches in a royal blue, gold and cream pattern.

There is a continuous limestone moulded cornice on the south elevation. (Photo #1) The cap is plain on the "A" bays. The cap is interrupted in the center of the "B" bays by a single large ornate terra cotta medallion flanked by limestone scrolled brackets. Centered in the central "C" bay, the square terra cotta panels above the central window fill in a shaped parapet with a heavy, moulded, limestone surround flanked by limestone brackets with the same surround. Limestone finials pierce the limestone parapet at the tops of the spiral pilasters flanking the east and west sides of the group of three central windows. (Photo #3)

The main entry is centered on the south elevation and consists of an arcaded porch that shelters three set-in arched openings. (Photo #2) These openings consist of a center arch with a pair of doors and flanking arches with three long, narrow, divided light wood casement windows. Arched fanlights are above the door and windows. The arched openings are separated by limestone surrounds. The windows sit on a heavy, plain limestone sill which, in turn, sits on a limestone raised panel that spans between the window surrounds.

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The arcade on the building face is an ornate terra cotta and limestone composition. (Photo #2) A series of three limestone arches spring from composite limestone capitols which, in turn, rest on terra cotta spiral columns with simple moulded bases. Between each arch and the belt course which forms the sill of the second floor windows, there are identical ornate terra cotta panels. (Photo #4) The panels have a polychrome central medallion surmounted by a scallop shell. On either side of the medallion is an ornate foliated scrollwork pattern. Each panel is surrounded by a plain limestone band. These panels are separated and flanked by round, fluted, limestone pilasters that line up with the spiral columns and pilasters. The bases of the fluted pilasters are v-shaped foliar elements that rise from the top edge of the springpoints of the arches. The tops of the fluted pilasters are contiguous with the limestone belt course above. The porch floor is a multi-colored mosaic of differently colored tile shards laid in an irregular pattern.

On either side of the arcaded porch there is a mottled cream colored terra cotta veneer base. The base is textured to resemble rusticated stone. The base is three units high for an approximate height of forty-eight inches on either side of the porch. The grade slopes up from east to west. On the western edge of the south elevation the base height tapers down to approximately twelve inches, wraps around to the west elevation and terminates where the top of the veneer reaches the elevation at grade. In the easternmost "A" and "B" bays, there are basement windows that match the divided light casement windows on either side of the main entry. The veneer course drops below the sill of these basement windows and continues around to the east and north elevations. It terminates on the north elevation at the first bay.

The east elevation is composed of an A,B,A bay configuration. (Photo #5) The east elevation continues most of the design elements of the south elevation. "A" bays have single, 6/6 wood sash windows. The "B" bay has three 6/6 wood sash windows separated by equal spaces. Windows line up over each other from floor to floor.

Windows at the basement level have the textured terra cotta veneer base up to the sill. All other windows have brick sills except on the first, second and ninth floors. First floor windows have limestone sills. Sills at the second floor are integral with the acanthus leaf pattern limestone belt course that runs along the entire south, east and west elevations, and on the eastern bay of the north elevation. The belt course separates a rusticated brick veneer pattern from the running bond used on the upper levels. The rusticated brick veneer pattern lines up with limestone quoins at the southeast and northeast corners. In addition, the limestone quoins delineate the "B" bay, which steps

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out slightly from the "A" bays. The quoins extend above the belt course to the same elevation as the sill of the third floor windows. Below the belt course the stone quoins are interrupted by a set in band of brick at every fifth horizontal course. Above the belt course the quoins are uninterrupted by the brick pattern. The uninterrupted quoins are also present at the same locations in the elevations from the sill of the eighth floor windows to the parapet coping. The ninth floor has a more pronounced limestone belt course (identical to the one on the south elevation at the same location) that is also integral with the sill line of the windows.

Windows on the ninth floor are surmounted by arches with decorative terra cotta infill featuring a central blue medallion. A continuous limestone surround delineates each window and arch. In the parapet, centered above the arched windows in the "A" bays and the center arched window in the "B" bay, are circular limestone grilles surrounded by a circle of brick headers.

There is a door at the basement level in the center of the "B" bay. This door was the entry to what used to be a restaurant. The door opening is rectangular, with a wide limestone surround. The surround is punctuated at the door head by a polychrome terra cotta medallion. The limestone surround terminates at the terra cotta base course, which runs up to the door frame.

The west elevation has the same general A,B,A organization as the east elevation, but it is not identical. (Photo #6) The organization of the windows is in five vertical groups symmetrically placed around the vertical central axis. On the north and south ends there are pairs of wooden 6/6 sash windows. There are matching single units going towards the center of the elevation. At the center, there is a vertical row of 6 x 4 wood windows. These are located at halfway points between floors; the center window head is slightly above the sills of the windows on either side, and the center window sill is slightly above the heads of the windows on either side. Windows on the ninth floor are surmounted by arches with decorative terra cotta infill featuring a central blue medallion. There is a pair of arched windows on the north and south ends and three single arched windows evenly spaced in between. These line up over the windows of the other floors. At the first floor level is a centrally located emergency exit door at grade that is set simply into the rusticated brick pattern.

The limestone quoins are present on the first floor southwest corner and the southwest and northwest corners of the top floors. Limestone detailing at the sills, belt courses, arched window surrounds and parapet grilles are identical to the east elevation. On either side of the second floor window on the south end, there are low relief scrolled limestone brackets, approximately twenty-

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four inches tall, that are contiguous with the remaining portion of the typical limestone surround. There is a blue terra cotta inset in the center of each scroll.

The north elevation is the only elevation that is not organized symmetrically. (Photo #7) The bays on the east and west ends project out slightly. The bay on the east end is slightly narrower than the bay on the west end. The window pattern of the bay on the east are pairs of 6/6 wood sash windows on the east side of the bay and single 6/6 wood sash windows on the west side of the bay. In the west bay there are pairs of 6/6 wood sash windows that are located slightly off-centered to the west. (The easternmost window in the pair appears to be nearly centered in the bay.) All windows in the central stepped back portion of the building are 1/1 wood sash windows. Proceeding east to west on floors three through nine from the east end of the central portion of the building, there is a triple window unit, two single window units, a triple window unit, a large single opening indicating the location of the original interior emergency exit stair, a single window unit opening, a triple window unit opening, and a single window unit. These windows and openings line up vertically from floor to floor.

On the second floor the fenestration pattern is nearly the same with two exceptions. In the east end bay, the single window unit is approximately half the width of the single units on the upper floors and each sash is divided in half horizontally; and the area at the opening indicating the location of the exit stair has brick infill. The first floor is similar to the second floor, except that in the central portion of the building the second single unit is offset to the west and down approximately a half story, and instead of the next triple unit there is an arched door opening which lines up with the west jamb of the triple units above.

On the east and west bays, the limestone belt course is present at the sill line of the ninth floor, and on the east bay it is present at the sill line of the second floor. Limestone quoins are located on either side of the east and west bays on the ninth floor, and on the east bay on the northeast corner of the first floor. At the second floor of the east bay, on either side of the eastern pair of windows, there are low relief scrolled limestone brackets, approximately twenty-four inches tall, that are contiguous with the remaining portion of the typical limestone surround. There is a blue terra cotta inset in the center of each scroll.

The major interior space, the entry lobby, has decorative plaster at the ceiling beams, wood wainscoting, and decorative stairs centered on the east and west. (Photo #8) The stairs are three risers high, curved on the outside edge, and each successive tread and riser becomes smaller by one tread depth

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all the way around. Curved metal handrails are on each side of the stairs and they lead up to an arched opening. The arched openings have massive limestone surrounds with a prominent keystone. There is also a stair leading down to the basement on the south east corner of the lobby. The arched window and door openings on the south wall have plain plaster surrounds. Below the wood windows there is a wood panel from the sill to the floor. (Photo #9) The structure is in excellent condition and is intact. (Photo #10) It is a poured in place reinforced concrete post and beam structure.

The basement was formerly a restaurant. All furniture and fixtures have been removed. Upstairs corridor and room finishes and doors have been damaged significantly by vandals. (The property has been vacant for approximately fifteen years.) Many modifications to original room layouts have been made over the years. Both original materials and newer modifications are extremely deteriorated.

Alterations

A remodel of the Ambassador hotel was documented in a 1960 newspaper article. The first phase of the project was to remodel the fifth floor and lobby. It was at this time that a fireplace and fountain were installed in the lobby. Other changes noted in the article, including the addition of a tenth floor and construction of a building to the north to house a cafeteria were never realized. Considering the dilapidated condition of the interior, it is difficult to say if this project progressed much beyond the first phase.⁶

The building is currently undergoing a certified rehabilitation. This is described below under the "Exterior Alterations" and "Interior Alterations" headings.

Exterior Alterations

Alterations to the exterior will be minimal, and there will be no alterations to historic materials.

Repair work on the exterior includes repointing of deteriorated mortar joints with mortar which matches the original mortar in color and composition; and reconstruction of brick masonry veneer in limited areas using the original masonry units and matching mortar and joint width. A missing decorative terra cotta panel east of the main entry will be replaced to match existing panels as closely as possible. A piece of the terra cotta coping at the west end of the south elevation was removed and will require reinstallation. Cracks in the terra cotta in the southwest corner will be repaired to match the surrounding material as closely as possible.

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The existing 6/6 divided light wood sash windows at the south, east and west elevations and the east and west bays of the north elevation are severely deteriorated. Some units are missing. These windows will be replaced with new wood, 6/6 divided light windows with insulated glass that will closely match the originals in frame configuration and cross-section, and in the color and clarity of the glass. The existing 1/1 wood sash windows in the central portion of the north elevation are severely deteriorated. These windows will be replaced with new wood, 1/1 sash windows with insulated glass that will closely match the originals in frame configuration and cross-section, and in the color and clarity of the glass. The windows on the west elevation at the exit stair were single fixed panes of float glass that were a part of the 1960's remodel. These windows were replaced with divided light, insulated glass, fixed wood units to be compatible with the replicated windows.

Nonhistoric aluminum storefront entries were installed to replace the original doors as a part of the 1960's remodel, and the original doors were discarded. The aluminum entries will be removed and replaced with new wood doors that are compatible with the character of the surrounding historic windows. Arched canvas entry canopies are present in historic photographs of the building. New canopies will be installed to closely resemble the historic canopies. At the south entry, brick planters were installed as a part of the 1960's remodel. These have been removed.

The original roof structure is a wood frame constructed several feet above a concrete slab which forms the ceiling of the ninth floor. Both the roofing and the wood roof structure are deteriorated beyond repair and require removal and replacement. A new roofing membrane on a new light steel structure will replace the existing roofing and wood structure. The roof is completely concealed behind the parapet wall. The existing elevator penthouse is inadequate to house the new elevator equipment. The penthouse will be removed and rebuilt. The northern portion of the penthouse, which is visible from the street, will be constructed from brick salvaged from the original penthouse.

Interior Alterations

The lobby was modified in the 1960's remodel but, essentially, is in its original condition. The decorative plaster ceiling will be repaired and repainted to match the historic color. Decorative plaster over the stairs to the mezzanine and the stairs to the lower level restaurant area, and over the windows and reception desk will be repaired. Polychrome beams will also be repaired and repainted. Historic flat plaster walls are in good condition. They will be repaired, as required, and repainted. Wood panel wainscoting will be repaired and refinished. Missing wainscoting panels will be replicated to match existing panels. The original reception desk was removed. A new

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reception desk will be constructed to be compatible with the wood panel wainscot. The original gas log fireplace will be restored to its original condition.

The open fire stair on the north side of the lobby is to be removed and replaced with an enclosed stair to conform to the building code. The existing elevator shaft will be enlarged and reused and a second elevator will be added to comply with the building code.

The restaurant space in the basement has been occupied by various restaurants. All of the original improvements have been removed and replaced as the proprietors have changed. This area will be renovated to be a restaurant once again.

The main corridors at the upper floors are extremely deteriorated and do not comply with the building code. They will be reconstructed in the same location and with the same loading and circulation pattern. The individual room doors and trim and base trim will be replicated to match the original. Historic arched portals will be repaired or replicated as conditions require. A suspended gypsum board ceiling will be installed three inches below the current ceiling level to encapsulate lead paint. The central open stair on the north wall off of the corridor will be removed and replaced as a code compliant enclosed stair.

Partitions in rooms on either side of the main corridor are extremely deteriorated and many modifications have been made over the years. Deteriorated partitions will be removed and new partitions for guestrooms will be constructed. The new layout will preserve the main corridor in its original location and the spatial relationship of the doors to each guestroom with respect to the main corridor.

Building systems are obsolete and require removal and replacement. A fire protection system will be installed to comply with the building code. Vertical pipe runs in guestrooms will be utilized to avoid altering the space in the original main corridors for pipe chases. Mechanical equipment will be located on the rooftop where it will be concealed behind the parapet.

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NARRATIVE STATEMENT OF SIGNIFICANCE

The Ambassador Hotel is eligible for the National Register of Historic Places under Criterion C, as the best remaining example of a large, multi-story Mission/Spanish Colonial Revival building designed for domestic use in the Tulsa downtown area.

Historical background

Patrick Hurley built the Ambassador to impress his father-in-law, Admiral Wilson, and give him a place to stay when he visited Tulsa. The hotel was also Patrick Hurley's last address in Oklahoma prior to his leaving the state in 1938. The Ambassador was the only commercial building constructed by Hurley, even though he had many real estate interests.⁷ The construction of the Ambassador in 1929 marked a watershed in Hurley's life. The hotel opened on April 1st, 1929, and Hurley was appointed assistant Secretary of War (the first presidential cabinet appointee from Oklahoma) in March of 1929.

Patrick Hurley was born on January 8, 1883 in Indian Territory - Choctaw Nation on the farm his family rented from Ben F. Smallwood, Chief of the Choctaw Indians. Smallwood became a mentor to Patrick, invited him to his house, and let him take advantage of his library. This unusual kindness afforded Patrick Hurley many advantages. These included being able to observe the political life of the Choctaw Nation at the highest level during critical times, and forming a strong friendship with Victor M. Locke, Jr. who later became Principal Chief of the tribe.⁸

Hurley worked in the coal mines and on ranches until he was accepted to Bacone Indian College. Bacone was a school established by the Baptist Church for Indians. Hurley was the only non-Indian among the school's 105 pupils.⁹ Upon graduation in 1905, Hurley became a traveling clerk in the Indian Service assisting "...officials holding bearings and investigations all over the territory of the Five Civilized Tribes, whose lands were then being allotted."¹⁰ Thus, Hurley was able to see firsthand the cataclysmic changes affecting life in Indian Territory. "Everywhere he witnessed transition and change. The old order, the tribal life was changing to a new system - individual ownership of land, preparation for statehood."¹¹ The generous treatment Hurley received from his benefactors in the Choctaw Nation and his experiences with land allotment deepened his empathy for the plight of the Choctaws. Hurley obtained a law degree from National University in 1908, and in 1912 his boyhood friend, Victor Locke, secured his appointment as National Attorney for the Choctaw Nation. He held this position until 1917. In this capacity, Hurley argued against the "McMurray Individual Contracts", an

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arrangement whereby the McMurray law firm was entitled to a ten percent commission on the sale of tribal lands for the Choctaw and Chickasaw Nations. Hurley argued that the United States government was bound by treaty obligations to perform this task "without cost". His arguments freed tribal property from "liens or encumbrances", thus, saving the tribes an estimated \$3.5 million.¹²

In 1914, Hurley became a captain in the Oklahoma National Guard. In 1917 the guard became part of the army, and his division was sent to France. He attained the rank of Lieutenant Colonel, was decorated for gallantry in action, and was awarded the Distinguished Service medal for his work as Judge Advocate in the A.E.F. In 1919, he married Ruth Wilson, daughter of Rear Admiral Henry B. Wilson.¹³ After his marriage, Hurley moved back to Tulsa where he developed a thriving legal practice and invested in oil and real estate.

Hurley lived in Washington, D.C. from 1905 to 1908 as a law student, from 1911 to 1917 as the attorney for the Choctaw Nation, and "...during the period from 1919 to 1929 he was frequently in Washington on personal business."¹⁴ He was drawn by his interests and skills to the national political arena. Although pressed to run for political office on the state level, he always declined. However, "[W]hen in 1928 Hurley announced his intention of supporting Herbert Hoover for the presidency, it was the first indication in several years that he intended to engage actively in politics."¹⁵ Hurley's staunch loyalty and skillful campaigning for Hoover in the face of strong opposition from other Republican candidates was to be rewarded with a cabinet appointment.

Hurley moved to Washington D.C. upon his appointment in March of 1929 as assistant Secretary of War by Herbert Hoover. He was appointed Secretary of War in December of 1929 upon the death of James W. Good, Hoover's original appointment.¹⁶

Hurley's appointment had far-reaching positive repercussions for the entire state. One of his first official acts was to order an investigation into the imminent closure of Fort Sill as the Army's permanent field artillery school. Hurley directed "a staff of experts" to visit Fort Sill and its rival, Fort Bragg, in North Carolina, and to write a comprehensive report evaluating the relative merits of the two facilities. "The report declared Fort Sill, Oklahoma had superior facilities; and ... [the field artillery school] was retained at Fort Sill, enlarged and improved."¹⁷

Hurley's contributions as the National Attorney for the Choctaw Nation and as Secretary of War were significant. It is also significant that the Ambassador

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was constructed in 1928-29, a pivotal time in his life when he strategized the move from being an important civic figure to a presidential cabinet appointee. It appears that constructing the Ambassador was Hurley's way of leaving his impression on Tulsa before entering the national political arena.

Architectural Significance

The Ambassador Hotel is the best remaining example of a mid-sized, Mission/Spanish Colonial Revival apartment/ hotel building in the Tulsa downtown area. The building has retained a high degree of integrity throughout its years of service. There are a few other examples of hotel or apartment buildings in the area, but they differ from the Ambassador in significant ways.

Tulsa's population grew at a great rate between 1907 and 1930. Between 1910 and 1920 the population increased from 18,182 to 72,075; in 1930 it increased to 141,258.¹⁸ The growth in population led to an attendant building boom, characterized as an "...exuberant flowering of the Tulsa spirit during the 1920's".¹⁹ The riches acquired through oil exploration led to "...a new building movement that began in the 1920's and reached its culmination just before the close of the decade. For the first time in its history the city achieved an appearance of completion...It was estimated that during 1927 more than a million dollars a month was spent on downtown building."²⁰ New "skyscrapers" defined the downtown area, reflecting the practical need for offices and hotels in Tulsa's newly minted urban center. They also reflected the more intangible need for self-actualization on a grand scale by Tulsa's business leaders.

The construction of the Ambassador Hotel was a product of the downtown building boom of the 1920's. Its detailing and workmanship reflect the competitive spirit that compelled Tulsa's entrepreneurs to construct not just more buildings, but better buildings. The Ambassador is a detached, rectangular, nine-story building with a brick masonry exterior. It features many hallmarks of the Mission/Spanish Colonial Revival style. These include a limestone arcade at the main entry porch enriched with terra cotta spiral columns and polychrome decorative panels with medallions; and a central curvilinear parapet at the center of the main (south) elevation. Additional Mission/Spanish Colonial Revival features include polychrome terra cotta blue, cream and red terra cotta panels and a series of four parabolic arches in a royal blue, gold and cream pattern below the curvilinear parapet and above the central uppermost windows. There is also limestone detailing, including arched window and door openings and surrounds, spiral pilasters dividing windows, scrolled brackets

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flanking windows, and quoins delineating corners and bay divisions. All of these features are in excellent condition. It is details such as these that make the Ambassador Hotel an excellent example of the Mission/Spanish Colonial Revival style.

The Ambassador Hotel is not only an excellent example of the Mission/Spanish Colonial Revival style, but also represents Tulsa's boom years of growth. Most of the remaining architecturally significant buildings from this period are located in the Central Business District. The Ambassador is located in close proximity to the Central Business District, in the Southeast Business Area of the Riverview section of Tulsa. (Map #3)²¹ When the Ambassador was first constructed, this area contained primarily one- and two-family wood frame residences, but it is now primarily commercial. (Map #1 and Map #2) One apartment building, the Sophian Plaza Park, was identified in the residential area of Riverview.²² The Sophian Plaza Park is a smaller building, seven stories tall plus a basement. It has a brick veneer exterior with Italianate limestone detailing. It was constructed in 1925-26 to serve as a residence for people who wished to live close to Tulsa's downtown.²³

Of the architecturally significant buildings remaining in the Central Business District, there are two other examples of outstanding buildings designed for hotel use in Tulsa from the same period. These are located within a block of each other. (Map #4)²⁴

The first example is the Mayo Hotel at 115 W. 5th (NR 6/27/80). The Mayo is an eighteen-story Chicago School (Sullivan-esque) building. Its most imposing feature is a massive base of two-story Doric columns. The base supports a fourteen floor shaft of dark brick veneer that is capped by a two-story composition of arched windows, limestone veneer, and a dentiled cornice. The hotel was built in 1925 during Tulsa's oil boom period.²⁵ The Mayo is a massive building in relation to the Ambassador. It is currently vacant.

The second example is the Mincks-Adams Hotel at 403 S. Cheyenne (NR 11/7/78). The Mincks-Adams Hotel is a thirteen-story building that is an excellent example of ornate terra cotta veneer work. The hotel was built in 1928, also during Tulsa's oil boom period. The Mincks-Adams Hotel is a "...combination of Gothic, Italian Renaissance, and Baroque influences."²⁶ The hotel has undergone a renovation where original windows were replaced with a modern solar bronze fixed single glazing system.²⁷ The size of the Mincks-Adams Hotel is nearly the same as the Ambassador. Despite the integrity, in general, of the building exterior, the new windows significantly affect the appearance of the

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building. The Mincks-Adams Hotel building is now used as commercial/office space.

Two other historic hotels in downtown Tulsa were demolished in the 1970's. The twelve-story Hotel Tulsa was constructed in 1912 and had two floors added in 1922. The ten-story Bliss Hotel was constructed in 1929, the same year as the Ambassador, and also had notable terra cotta detailing.²⁸

The Ambassador Hotel is eligible for the National Register because of the unique combination of its style, size, materials, use and condition. The design and construction of the Ambassador is a physical manifestation of one of the most important periods in the development of Tulsa's urban core. The attractive Mission/Spanish Colonial Revival design and sound construction of the building may be the key reason it still stands. Most of the buildings in that area from that era have been demolished and replaced with newer buildings or parking lots. The Ambassador Hotel is a reminder of the time when downtown Tulsa made the transition from a small town to a city with an organized, defined, urban center. It is also a reminder of the time when Tulsa, in particular, and Oklahoma, in general, assumed a prominent place in the national arena because of the fortunes made in commerce and the political attainments exemplified by the achievements of men like Patrick Hurley.

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2. *Sanborn Fire Insurance Maps*, Tulsa, Oklahoma, 1939 edition.
3. *Sanborn Fire Insurance Maps*, Tulsa, Oklahoma, 1939 edition.
4. *Tulsa City Directory*, (Dallas, Texas: R.L. Polk & Company, 1930), p. 65.
5. Tulsa Preservation Commission, p. 104.
6. *The Tulsa Tribune*, March 29, 1960, p. 2.
7. Information from interview by Paul Coury with Wilson Hurley, January 2, 1999.
8. Zoe A. Tilghman, *Pat Hurley* (Oklahoma City, Oklahoma: Oklahoma Historical Society research library vertical file), page 1.
9. Don Lohbeck, *Patrick J. Hurley* (Chicago, Illinois: Henry Regnery Company, 1956), page 35.
10. Tilghman, p. 4.
11. Lohbeck, p. 37.
12. *Tulsa Daily World*, October 23, 1913, p. 1.
13. Tilghman, p. 7.
14. Parker La Moore, *"Pat" Hurley: The Story of an American* (New York: Brewer, Warren & Putnam, 1932) p. 98.
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16. *Los Angeles Times*, December 7, 1929, p. 1.
17. Tilghman, pp. 9-10; and La Moore, pp. 112-113.

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19. Angie Debo, p. 111.
20. Angie Debo, p. 105.
21. Tulsa Preservation Commission, p. 111.
22. Tulsa Preservation Commission, pp. 105, 108 and 111.
23. M. Inhofe, S. Jones and K. Reeves, *Footsteps Through Tulsa* (Tulsa, Oklahoma: 1398 E. 25th Street, 1984) p. 16.
24. Tulsa Preservation Commission, p. 79.
25. Oklahoma State Historic Preservation Office, National Register Nomination for the Mayo Hotel, June 27, 1980.
26. Oklahoma State Historic Preservation Office, National Register Nomination for the Mincks-Adams Hotel, November 7, 1978.
27. *The Tulsa World*, May 15, 1978, p. A-4.
28. Tulsa Preservation Commission, Appendix E, p. E-1.

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2. Inhofe, Marilyn, Sandy Jones and Kathleen Reeves. *Footsteps Through Tulsa*. Tulsa, Oklahoma: 1398 E. 25th Street, 1984.
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11. *Tulsa Daily World*, Tulsa, Oklahoma, 23 October 1913.
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13. *The Tulsa Tribune*, 29 March 29 1960.
14. *The Tulsa World*, 15 May 1978.

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Verbal Boundary Description

A tract of land in the Northwest 1/4 of Section Twelve (12), Township Nineteen (19) North, Range Twelve (12) East, described as follows:
The South Thirty (30) feet of Lot Four (4) and all of Lots Five (5) and Six (6), Block Five (5) Horner Addition to the City of Tulsa, Tulsa County, State of Oklahoma, according to the recorded Plat thereof.

Boundary Justification

The boundary described above is the property historically associated with the Ambassador Hotel.

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Photo #1

Jocelyn Lupkin (applies to all photographs).
December, 1998 (applies to all photographs).
Oklahoma SHPO (applies to all photographs).
Camera facing north.

Photo #2

Camera facing north.

Photo #3

Camera facing north north.

Photo #4

Camera facing north northeast.

Photo #5

Camera facing west northwest.

Photo #6

Camera facing east southeast.

Photo #7

Camera facing south.

Photo #8

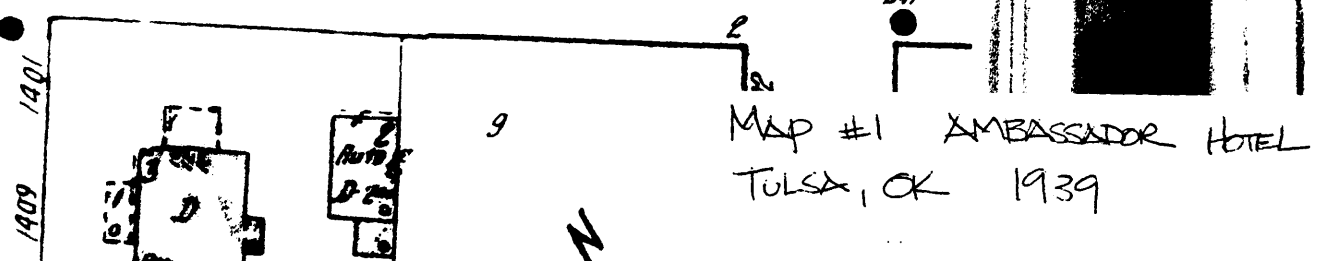
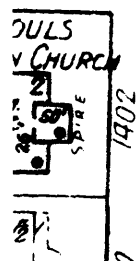
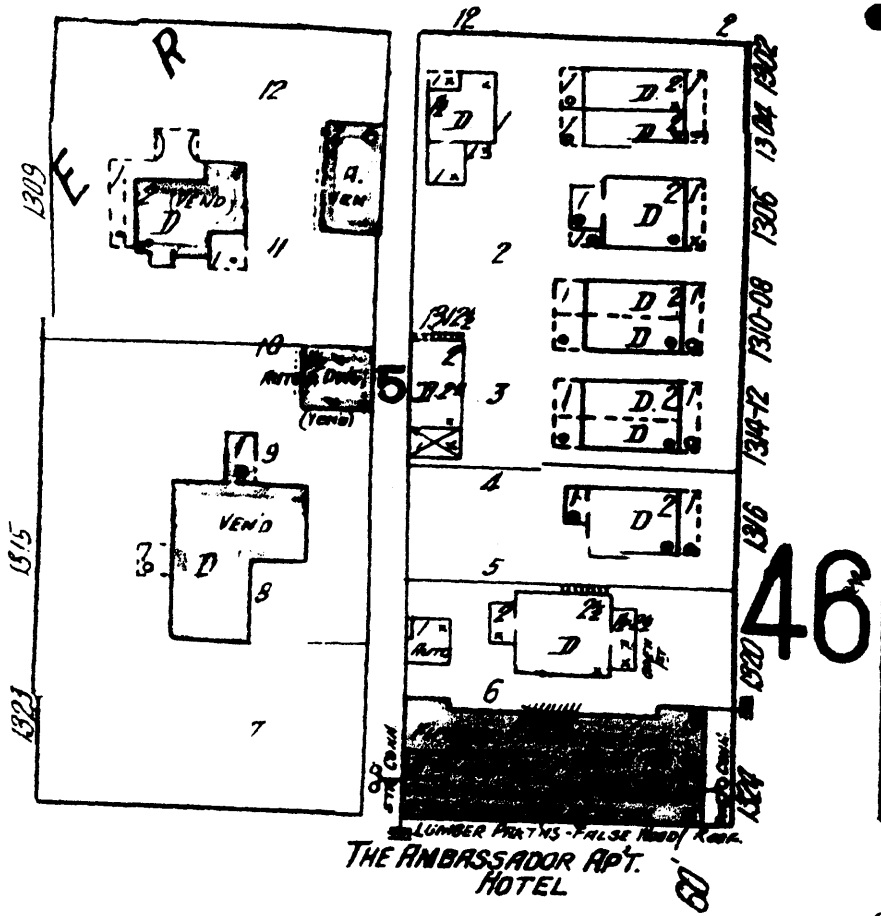
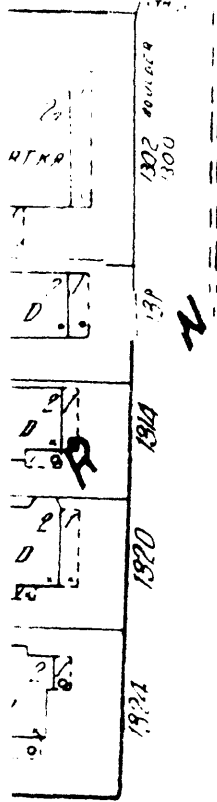
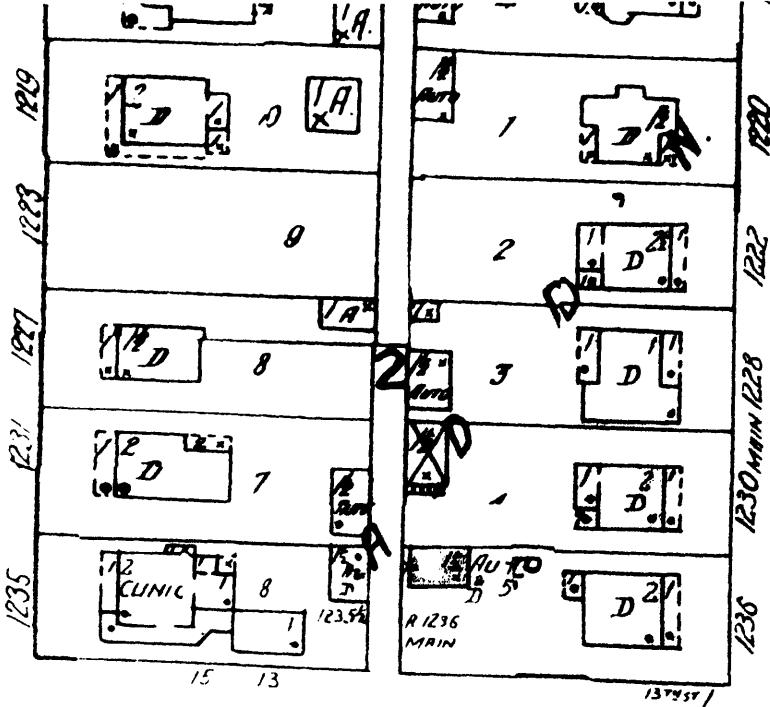
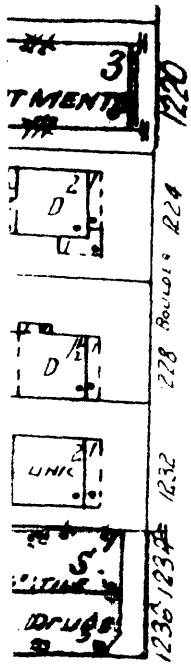
Camera facing southwest.

Photo #9

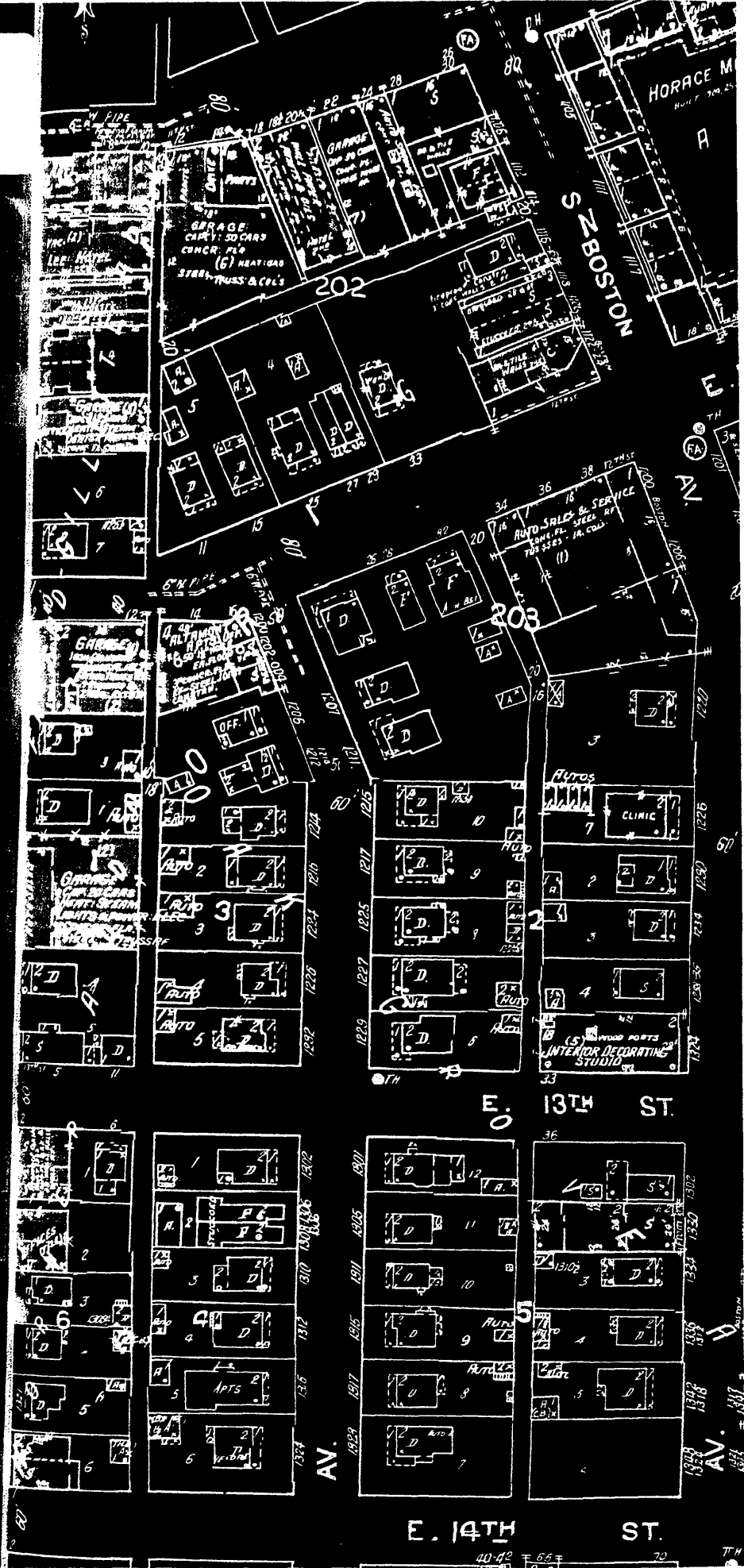
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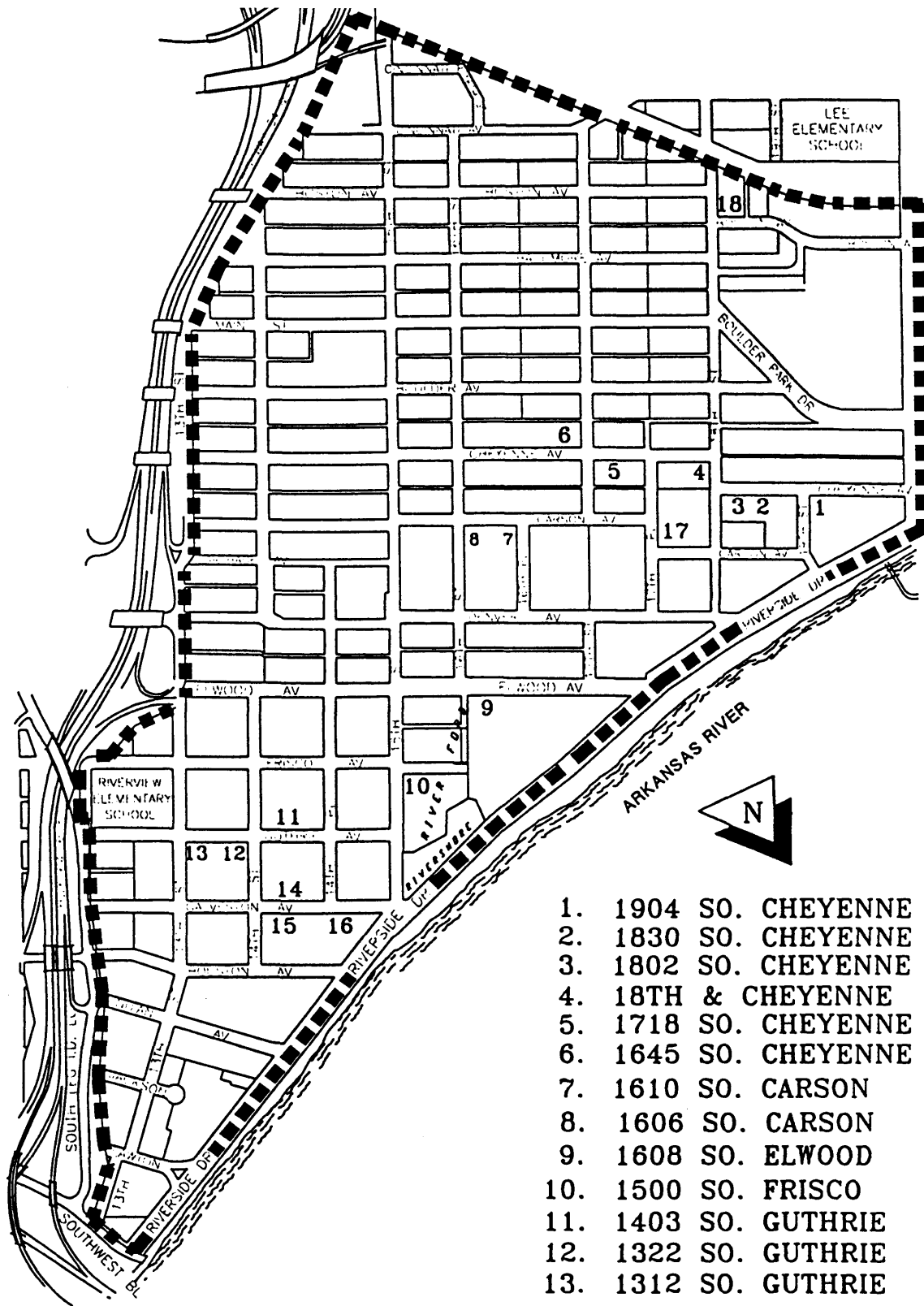
Photo #10

Camera facing northwest.



MAP #2 AMBASSADOR HOTEL
TULSA, OK 1939

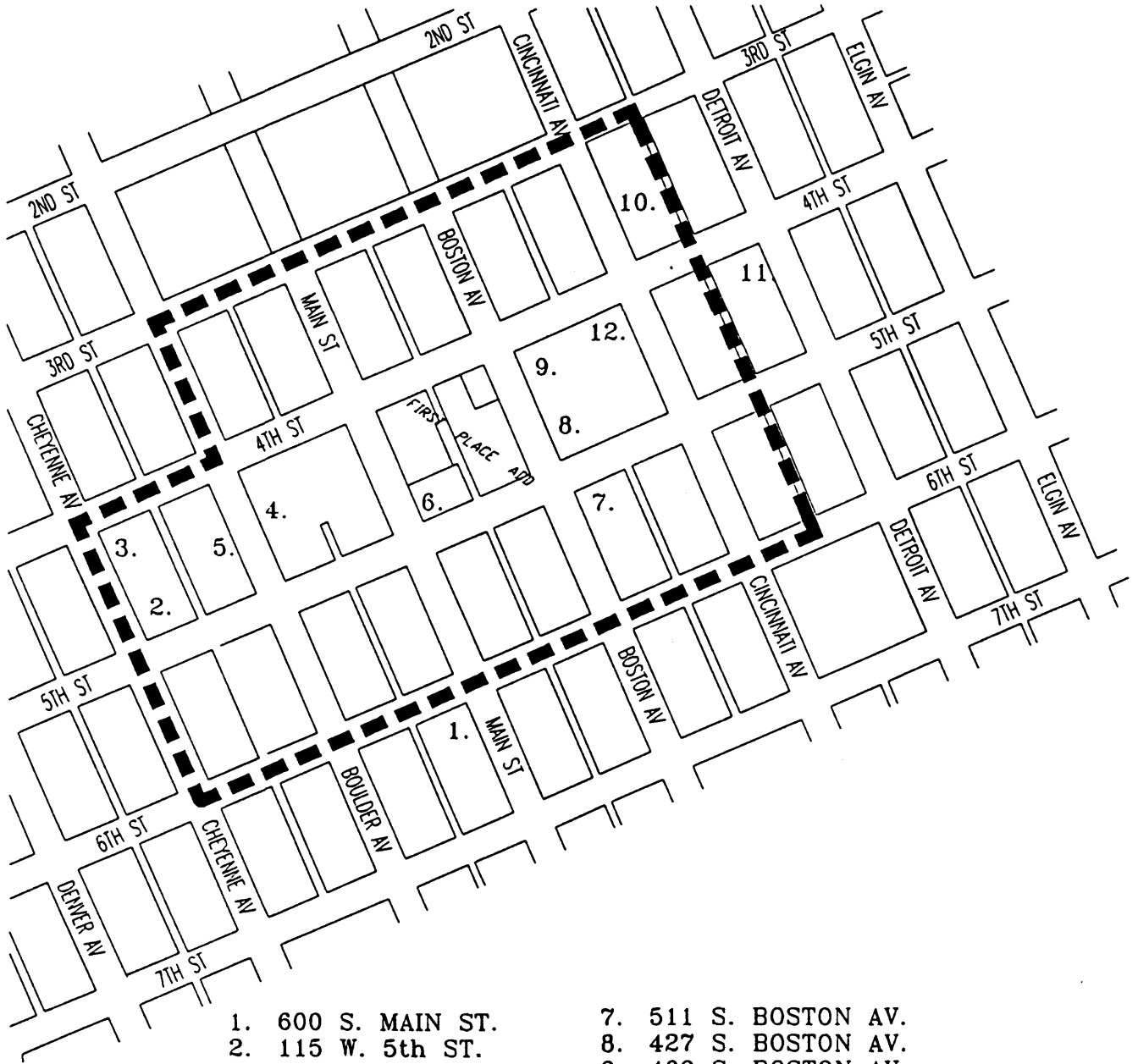




- 1. 1904 SO. CHEYENNE
- 2. 1830 SO. CHEYENNE
- 3. 1802 SO. CHEYENNE
- 4. 18TH & CHEYENNE
- 5. 1718 SO. CHEYENNE
- 6. 1645 SO. CHEYENNE
- 7. 1610 SO. CARSON
- 8. 1606 SO. CARSON
- 9. 1608 SO. ELWOOD
- 10. 1500 SO. FRISCO
- 11. 1403 SO. GUTHRIE
- 12. 1322 SO. GUTHRIE
- 13. 1312 SO. GUTHRIE
- 14. 1411 SO. GALVESTON
- 15. 1414 SO. GALVESTON
- 16. 1381 SO. RIVERSIDE DR.
- 17. 228 W. 17TH PL.
- 18. 102 E. 18TH ST.

MAP #3

RIVERVIEW



- | | |
|------------------------|------------------------|
| 1. 600 S. MAIN ST. | 7. 511 S. BOSTON AV. |
| 2. 115 W. 5th ST. | 8. 427 S. BOSTON AV. |
| 3. 403 S. CHEYENNE AV. | 9. 409 S. BOSTON AV. |
| 4. 423 S. BOULDER AV. | 10. 301 E 3rd ST. |
| 5. 420 S. BOULDER AV. | 11. 424 S. DETROIT AV. |
| 6. 11 E. 5th ST. | 12. 124 E. 4th ST. |



DOWNTOWN CENTRAL BUSINESS DISTRICT

Map # 4