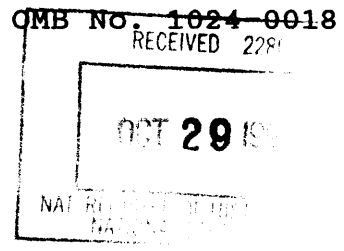


1426

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



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

=====

1. Name of Property

=====

historic name Sugg Clinic

other names/site number N/A

=====

2. Location

=====

street & number 100 East 13th Street not for publication N/A

city or town Ada vicinity N/A 123

state Oklahoma code OK county Pontotoc code PN

zip code 74820

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>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</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: HEALTH CARE Sub: clinic

Current Functions (Enter categories from instructions)

Cat: VACANT/NOT IN USE Sub: _____

=====

7. Description

=====

Architectural Classification (Enter categories from instructions)

MODERN MOVEMENT--Moderne

Materials (Enter categories from instructions)

foundation CONCRETE

roof ASPHALT

walls CLAY TILE

other WINDOWS--glass brick

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 1947

8. Statement of Significance (Continued)

Significant Dates 1947

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation N/A

Architect/Builder ALBERT S. ROSS--Architect
H. S. MOORE--builder

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) N/A
- 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: _____

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10. Geographical Data
=====

Acreage of Property Less than 1 (one) acre

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	<u>14</u>	<u>712480</u>	<u>3850060</u>	3	<u> </u>	<u> </u>
2	<u>N/A</u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>

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 Dianna Everett

organization _____ date 15 June 1999

street & number 2510 Countrywood Lane telephone (405)348-4272

city or town Edmond state OK zip code 73003

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

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

name James Robson as principal for Ponaco Oil Co.

street & number 808 East Main St. telephone (580)332-1085

city or town Ada state OK zip code 74820

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

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Sugg Clinic
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SUMMARY:

The Sugg Clinic, constructed in 1947 at 100 East 13th Street, in Ada, Oklahoma, is a three-story, detached, rectangular-plan building with full basement and small rooftop penthouse. The historic and present setting is commercial and residential. Designed by architect Albert S. Ross in the Modernistic variant Art Moderne, the Clinic exhibits a symmetrical facade and strong horizontal massing, with flat roof, outwardly and upwardly stepped main facade, slightly projecting coping, and other typical Moderne elaborations, including include extensive use of glass block windows and walls, curved corners, and windows that "turn the corner." Exterior and interior walls are made of fired clay, or terra cotta, blocks. The exterior walls are glazed in a light green color, with bands of dark green used as window sills and lintels, as belt courses on north, east, and west sides, as the coping, and as a base course at ground level. Dark green terra cotta strips divide tall glass-block windows in the main facade, giving a vertical thrust that relieves the building's horizontal massing. Exterior decoration also includes terrazzo floors outside the two entrances. Interior finishes of the basement and first and second floors include terrazzo floors and baseboards, marble panelling in the hallways, and hardwood panelling in doctors' offices and waiting rooms. The third floor and part of the basement were finished in the 1960s with inexpensive laminated panelling. The interior has been altered by removal of suspended ceilings and all medical and plumbing fixtures. The brick penthouse housed mechanical equipment. There have been no alterations to the building's exterior, which retains excellent integrity of design, materials, and workmanship, as well as integrity of location, setting, feeling, and association. Because of its architectural style and exterior integrity, the Sugg Clinic is eligible for listing in the National Register under Criterion C, Architecture.

DESCRIPTION:

The Sugg Clinic, located at 100 East 13th Street, Ada, Oklahoma, is a three-story, detached building with a full basement and a small rooftop penthouse. The Clinic lies close to the center of downtown Ada, two blocks south of the intersection of Main and Broadway. Adjacent on the west, across Broadway, are the Central Fire Station (1936, plain Art Deco) and the Pontotoc County Courthouse (1929, Classical Revival). To the south are two 1929 churches built in 1929 in

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Gothic/Victorian styles, various residences, and two new buildings, a funeral home on the southwest corner of 13th and Rennie, and a bank on the southwest corner of Broadway and 13th. Flush against clinic's the north wall is a one-story business building that predates the clinic by at least twenty years. The clinic's wall is separate from that of the other building. Visible to the north is the U.S. Post Office, a Zig-Zag Art Deco building that has been altered. In general, despite the construction of two new buildings nearby, the present setting remains as it was historically.

The Sugg Clinic was designed in 1945 by Albert Ross, an Ada architect who was prominent across south-central Oklahoma. Although Modernistic was not the predominant style of his designs, he created in the Sugg Clinic an excellent example of the Art Moderne variant. Construction of the clinic began in 1945-46 and continued until the building's opening in December 1947.

Popular from the the early 1920s into the 1940s, Modernistic style emphasized simplicity of form, usually with minimal elaboration, smooth wall surface of stucco, limestone, or concrete, flat roof, and horizontal massing. Decorative elements of the earlier variant, Art Deco, include the use of outwardly or upwardly stepped projections in one or more elevations. The Sugg Clinic exhibits a symmetrical facade and strong horizontal massing, with flat roof, slightly angled coping at the top of the parapet, and other typical Moderne elaborations. Other Moderne decorative elements seen in the Sugg Clinic include glass block windows and walls, rounded corners, and windows that "turn the corner."

The clinic's load-bearing masonry exterior walls consist of fired clay tile, or terra cotta, laid in double-thickness, making the building fireproof. On the exterior side the tile is glazed in a light green color. The blocks are rectantular and are regularly coursed. The masonry joints are narrow and only slightly pointed. Dark green glazed terra cotta blocks are used as a base course, at ground level. As the building site slopes gradually to the west, the base course begins on the east side with one row of blocks and, on the south, gradually increases to two and one-half courses on the west side. Rectangular, dark green blocks form belt courses on north, east, and west sides, at the sills under all

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windows. On the south elevation, windows have only sills of the dark green blocks. The flat roof is concealed by a parapet that is capped with the dark green blocks set as a slightly angled coping. Above the central, south bay and the central west bay, the coping is slightly recessed and sits above a sawtooth course of tile. The glazed tile blocks are the primary decorative materials used on the exterior of the building.

The principal facade faces south and fronts on 13th Street. This facade consists of five bays. Of these, there are four tall, narrow bays that flank and are progressively recessed from, or stepped inwardly from, a massive, upwardly projecting, central bay. The central bay, which encloses the entry surround, is in three parts. At center is an elaborate door surround consisting of glass-brick walls with rounded corners that lead smoothly in toward the door surround, which is also made of glass bricks (the wall is 11 blocks wide and 13 blocks high). On either side of the door is a glass-brick side light (each has 2 rows of 11 bricks). Over the door is a glass-brick transom (9 rows of 2 bricks). A broad, dark green-painted overhang shelters the entrance; in metal letters on the fascia of the overhang are the words THE SUGG CLINIC. Above the overhang are four very vertical, contiguous windows, made of glass bricks (each has 4 rows of 31). These windows span the top two floors and illuminate several offices and examination/treatment rooms on those floors. The four vertical strips are flanked and separated by five vertical decorative strips of dark green, glazed terra cotta that project from the wall in a "v". These evenly divide the center upraised part of the parapet and accentuate the vertical thrust of the central bay. In the central bay, on either side of the elaboration, are smaller, narrow windows on the second and third floors; those in the third floor are glass bricks (in 4 rows of 6); those in the second floor are clear glass lights, in double-hung frames, in 9/9 pattern. Flanking the central bay are bays recessed about twelve inches. In these bays, each floor has a window that has a double row of glass bricks (2 rows of 6) on each side, as side lights. Between the glass blocks is a central aluminum frame, double-hung window with clear lights in 12/12 pattern. The corner bays are curved, with wide glass-block windows (26 rows of 6) that turn the corner. The curving corner windows have terra cotta lintels as well as sills.

The east elevation is characterized visually by its fenestration. On each floor, five windows are irregularly spaced. A central, small window of 4 rows of 6 glass bricks illuminates a bathroom on each floor. Flanking this opening are two windows on each side. Each of these windows has side lights of 2 rows of 6 glass bricks flanking a double-hung, aluminum frame window with clear lights in 12/12

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pattern. Narrow bands of dark green terra cotta blocks serve as lintels and sills and connect the windows, as belt courses emphasizing the horizontal massing of the building. On this side of the building, a metal fire escape is suspended from the third-floor window on the north end of the elevation. There is no entry in this elevation.

The west elevation is also characterized by its fenestration. The openings are irregularly placed here as well, even moreso than in the east elevation. There are three bays. In the southmost bay, on each floor there is a very small glass-brick (2 rows of 6) window just to the left of the curved corner window, and to the left of this, abutting the central bay, is a square, glass-brick window with 9 rows of 6. On the first floor, the square window opening has two side lights (2 rows of 6) flanking a double-hung, aluminum-frame window with clear lights set in 12/12 pattern. This window is repeated in the central bay on each floor. Above the first floor central window are metal letters spelling the words THE SUGG CLINIC/ENTRANCE ON 13TH STREET. The northernmost bay has a square, 9-rows-of-6 glass-brick window abutting the central bay. To the left of this are two tall, narrow, aluminum-frame windows with clear lights in 6/6 pattern. The northernmost window on each floor curves around the building's northwest corner into the north elevation. Each window is set with glass bricks (18 rows of 6). The emergency entrance is placed on the first floor in the northernmost bay. The west elevation is also characterized by a row of single glass bricks placed at sidewalk level under each of the first-floor windows.

The first floor and part of the second floor of the clinic's north elevation are concealed by an adjacent two-story building built in the 1920s. The two buildings do not share a party wall. Each building has its own wall--the northern building having a load-bearing brick wall, and the clinic having a clay tile wall. There is virtually no space between the walls. The third floor of the clinic's north wall has five glass-brick windows of which two (of 12 rows of 6 bricks) 12x6 pattern are centrally placed. To the east is a glass-brick window of 4 rows of 6 and to the west are two similar windows of 3 rows of 6 bricks. Below this set of five windows, an identical set illuminates the second floor rooms, with the sills flush with the interior wall-ceiling junction. The exterior sills are concealed by roll roofing of the adjacent building. Dark green terra cotta banding spans the north wall and forms the headers and sills of the upper set of windows. The northeast corner of the building is not curved.

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A flat-roofed brick penthouse sits atop the building. It is painted a medium green color. Openings include a wood-frame, four-light panel door on the east, a 12/12, clear-light window on the south, and a 12/12, clear-light window on the west. On the north, a window opening has been infilled with plywood. The corners of the penthouse are curved, in keeping with the building's architectural style. The penthouse housed heating and elevator machinery.

Exterior decoration also includes terrazzo floors outside the two entrances. In general, the terrazzo is buff, with small flecks of multiple colors. Centered in front of each doorway is a light green terrazzo panel, with dark green border. Centered in the panel are the words THE SUGG CLINIC. Each entrance has solid aluminum four-horizontal-light doors with decorative curved handles. Molded into one of the terra cotta blocks to the right of the main entrance are the words ALBERT S. ROSS/ARCHITECT.

The interior of the Sugg Clinic is divided into three floors and a basement. Originally, the first and second floors were finished, the basement was partially finished, third floor was only "roughed in." Interior partition walls are of stacked fired-clay tile, and the floors are poured concrete, making the interior fireproof. The plan is arranged with a central core of lobbies, with corridors placed between these and offices and examination rooms, which lie around the outer perimeter. The building originally had office/examination suites for fourteen doctors, four on the first floor, six on the second floor, and four in the basement. Each suite included an office that opened into examination/treatment rooms on each side. Supply rooms and toilet rooms were placed conveniently on all floors.

The first floor sheltered the entrance lobby, admissions desk, public restrooms, stairwell, and elevator lobby, all placed in the center of the building. To the left, or west, of the lobbies was a large waiting room featuring a substantial fireplace with a wood and marble surround. At an unknown date, this room was partitioned into five rooms; three rooms were created on the west side and used for business offices, and one was created on the west side of the waiting room and was used for a business function. It has a large, three-part service window opening into the lobby. Immediately inside the lobby, to the left of the main entrance, was a pharmacy accessed by a door and a service window.

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Around this central lobby and waiting area, along the north, east and south perimeters, are corridors accessing doctors' offices and examination/treatment rooms. In the northwest corner of the building was an emergency room with floor-to-ceiling ceramic tile. Along the north wall, basically at the "rear" of the building, was a small "colored waiting room" and a large consultation room for doctors' meetings. No concrete evidence exists to list the medical specialities that the first-floor offices offered, but process of elimination indicates that the floor may have been for general practice and psychiatry.

The second floor, devoted generally to obstetrics, pediatrics, urology, and gynecology, was laid out with a central elevator/stair lobby and large waiting room. The waiting room on this floor was smaller than that of the first floor and was adjacent to a children's play room. A corridor on all four sides gave access to suites of doctors' offices and examination/treatment rooms. Along the north corridor was placed an area for "women's and men's bed rooms," which was used for outpatient surgery recovery, although there are no "surgical" rooms in the building.

The plan of the third floor generally echoes that of the second floor, although the third floor was not originally finished. The offices, again laid out on the perimeter, are larger than those on other floors. The elevator/stair lobby is finished with marble, but all of the other walls are panelled with 1960s-era 4x8 sheets of laminated wood. An examination of the finishing materials used on the south and west sides in the offices--carpet padding and wood panelling--reveals that they are from a later date, possibly from the 1960s, and suggests that the third floor was finished as the need arose for more doctors' offices. The entire north and east side of the third floor, from northeast to southeast corner, remains unfinished. The stacked terra cotta walls are visible, as is the concrete ceiling (bottom of the roof). The floor is not visible, as it is covered with plywood. This area was used for storage of records and equipment.

The basement was partially finished in 1947. Again, the corridors are arranged around the central stairwell and elevator lobby, with offices and exam rooms on the perimeter. All of the corridor walls are marble panelled. The basement waiting room lies on the south, offices and examination/treatment

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rooms lie along the east wall, and the labs lie along the north. These rooms are finished with fine woodwork and plaster, depending on function. The two offices along the west wall, however, are finished with 1960s-era laminated wood panelling, and in the center of the basement, behind the elevator, are areas that are still unfinished. The basement housed the pathology labs, X-ray facilities, and physiotherapy equipment. One room on the north has an adjacent small room with a tiny window, suggesting that the area was devoted to X-ray services; a wall sink remains in this room. X-ray services are known to have occupied a suite of eight rooms, perhaps along the basement's north wall. One basement bathroom still has plumbing fixtures. To the left of the elevator is a built-in wall clock encased in a solid wood framework.

Interior decoration consists of expensive original materials: marble panelling in the hallways and lobbies, glass-block side lights at the waiting room entrances, terrazzo flooring in the basement and on the first and second floors, and solid hardwood panelling on the walls of the waiting rooms and doctors' offices. The dark grey marble, with light veining, was quarried in Georgia. It is set in four-foot-wide by six-foot-high panels about an inch thick. Bathroom stalls are also made of this material. The terrazzo flooring and baseboards are buff with multi-color flecks. In several of the offices the flooring was once covered with carpeting. In the entrance lobby an elaborate geometric pattern, consisting of pastel-colored triangles inside a red rectangle, is inset into the buff-colored terrazzo. Set into the terrazzo in the vestibule, just inside the main entrance, is medallion consisting of a white circle around a red cross flanked by the letters M and D. The inch-thick hardwood panelling found in the basement, first-floor, and second-floor offices and waiting areas is variously crafted of birch, walnut, or bleached mahogany, all stained or darkened to a rich red-brown color. All of the room openings on all floors have solid hardwood doors and hardwood casings. The examination/treatment room walls are plastered. Public bathrooms have ceramic tile on the walls and terrazzo floors. Original interior lighting was fluorescent, but the original fixtures were removed at an unknown date. A suspended ceiling of unknown material was also removed at an unknown date. The stair railings and balusters are created of solid aluminum in a geometric pattern, and the risers are terrazzo.

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ALTERATIONS:

There have been no alterations to the exterior of the building. Various repairs have been made over the years, including replacement of two glass blocks in first-floor windows and repair to mortar joints and glazing. The flat roof, invisible from the street, was resurfaced in 1998. All of these repairs were professionally done and did not affect the building's integrity.

Interior alterations have been more extensive. As noted above, examination of the ceiling system, carpet padding, and relatively new, laminated wood panelling suggests that Sugg remodeled on the first floor and finished rooms in the basement and third floor in the 1960s or 1970s. Throughout the building, an historic suspended ceiling was removed at an unknown date and was replaced with a modern suspended system, which was also removed at an unknown date. The old and the new grids are still present in various places, however. All of the original fluorescent fixtures were removed, and presently there are only a few newer fixtures in service. Alterations to the original waiting room, as noted above, were made at an unknown date; these are apparent because new, thin, laminated wood panelling was used on the partition walls. With the exception of the one set of remaining fixtures in the basement, as noted above, virtually all of the bathroom fixtures were removed at an unknown date between 1980 and 1997. All of the medical fixtures, including those that would have been attached to walls or plumbed-in (such as physiotherapy tubs), were removed at an unknown date. In the second-floor waiting area, shelving was removed from the children's waiting room. Because the basement flooded with two feet of water in 1998, some of the hardwood panelling has been removed. However, throughout the basement, first floor, and second floor, all of the interior marble and terrazzo are unchanged and in good condition. As it is today, the interior gives little hint that the building once housed a medical clinic.

Despite alterations to the interior, the Sugg Clinic retains its original design, materials, and workmanship, and the integrity of location, setting, feeling, and association are also excellent. Because of its architectural style and exterior integrity, it is eligible for listing in the National Register under Criterion C. Architecture.

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SUMMARY:

Ada, Oklahoma's architectural history began with the town's second founding in 1900. A center for agricultural and social services for south-central Oklahoma, Ada remained a substantial town through the 1950s and is still the economic center of the region. In the first decade, and for the next decade, wood-frame business buildings predominated in the downtown area. Downtown Ada consisted of approximately twelve to fifteen blocks from the nexus of Broadway and Main Streets. In the 1910s and 1920s, two-story brick business buildings were erected, generally in Western Commercial style. Changes in downtown Ada's visual character came in the 1930s, when the first Modernistic style buildings were constructed. These included the Zig-Zag Art Deco U.S. Post Office (1933), the plain Art Deco Central Fire Station (1936), and the Art Moderne Sugg Clinic, 1947. The Sugg Clinic is architecturally significant as the only example of Art Moderne, also called Streamline, style, in downtown Ada. It exhibits the strong horizontal massing, curved corners, glass-block windows and walls, and horizontal and vertical detailing typical of that style. Of the three Modernistic buildings in the downtown area, the U.S. Post Office has been altered and the Central Fire Station remains intact. The Sugg Clinic is the most pristine example of the three, having experienced no exterior alteration in its fifty-two year history. The Sugg Clinic maintains excellent integrity of location, setting, design, materials, workmanship, feeling, and association, and is fully able to convey information about its architectural past. It is eligible for listing in the National Register of Historic Places under Criterion C, Architecture.

HISTORIC CONTEXT:

Ada, Oklahoma, seat of Pontotoc County, lies in the heart of the lands formerly belonging to the Chickasaw Nation. The town of Ada was established in 1889-90 by Texans, including J. M. Daggs, J. B. Daggs, and Jeff Reed, whose families the Chickasaws allowed to settle there. The first store, located where the 500 block of West 4th stands, appeared in 1890. In 1893 a post office was designated. Between 1896 and 1900 a group of businessmen formed the Oklahoma and Indian Territory Improvement Company and promoted the construction of a railroad to join Sapulpa, Indian Territory, with Sherman, Texas, through Oklahoma City. One

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proposed route ran through present Ada. The company bought property from a Chickasaw citizen and platted the town in a new location, closer to the new St. Louis, Oklahoma, and Southern Railway, a branch of the St. Louis and San Francisco. Many of the old residences and business buildings were removed and reinstalled in the new townsite. By 1900 the population numbered between 750 and 1,000.(1)

The town's first new building was built at 117 N. Broadway. Incorporation came in May 1901. Town growth was greatly aided when the Missouri, Kansas, and Texas Railway built through in 1904 and again in 1906 when a trunk line of the Atchison, Topeka, and Santa Fe Railroad built through. Ada became a rapidly growing regional agricultural service center and as a center of industry. The surrounding region's economy depended on cotton and cattle raising. At the time of statehood the population had grown to approximately 4,000.(2)

By 1921, a prosperous town of 10,000 boasted 26 groceries, 12 furniture stores, 4 department stores, 4 banks, a hospital, a hotel, and 3 theaters. Economic activities, which still centered around agricultural services, also included a diverse assortment of light industries: a brick plant, a cotton compress, five gins, an alfalfa mill, a flour mill, a glass plant, a mattress factory, and the largest portlant cement plant in the world. An oil boom, in the nearby natural gas field, brought in thousands of new residents. By 1926 the population had reached 13,000.(3)

In the first two decades of the century, a new institution added to the town's prosperity. In 1909 a legislative act established East Central Normal School to serve the population of south-central Oklahoma. The first building was built on campus in 1910. The schools's opening brought hundreds of students to Ada, and many stayed to become permanent residents in Ada or in outlying communities in south-central Oklahoma.(4)

As the community continued to grow, medical facilities arose to add to Ada's reputation as a regional service center. These amenities included Ada's first hospital, an eight-bed clinic opened in 1912 by Dr. W. D. Faust on an upper floor of the Surprise Store on Main Street at Townsend. Breco Memorial Hospital was

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built at East 10th and Turner in the 1910s. By this time Ada boasted seven doctors, most of whom were general practitioners. In 1923 Ada Hospital opened in a former apartment house at 215 East 13th Street. In 1925 Dr. Alfred Roscoe Sugg, a urologist and surgeon born in Yell County, Arkansas, and a 1924 graduate of the University of Arkansas's medical school, settled in Ada and began to practice. In 1933 he opened a clinic just east of the Ada Hospital, gradually expanding this facility to include fourteen beds and four doctors, of various specialties. The original Sugg Clinic closed its hospital section in 1938 after the opening that year of Valley View Hospital, a large regional, charitable facility constructed in the north part of town through a grant from the New York-based Commonwealth Fund. In 1945 Dr. Sugg decided to realize a lifelong dream of building a large, modern clinic. The post-war expansion of the region's population made the idea viable.(5)

Dr. Sugg retained architect Albert S. Ross, one of the most prominent of his profession in that part of Oklahoma. Over the course of his career Ross designed ninety-two public, commercial, educational, and private buildings in Ada. Eighteen of Ross's buildings stand on the campus of East Central State University (NR 86003470, East Central Normal School). In total, Ross designed 532 buildings in southeastern Oklahoma. In 1957 he was distinguished as the third Oklahoman to become a Fellow of the American Institute of Architects. Ross's finest achievement is considered to be the Classical Revival-style 1938 Ada Public Library (NR 89001950).(6)

Groundbreaking for the Sugg Clinic by H. S. "Simp" Moore's construction company began in late 1945. Construction proceeded well into 1947. The building permit for \$272,000, issued in 1946, was the largest issued in Ada in that entire year. In December of 1947 the clinic formally opened and admitted its first patients. Six more doctors joined the original four.(7)

The clinic offered general practice, complete technological diagnostic services, and care in the specialities of internal medicine, obstetrics/gynecology, pediatrics, and psychiatry. Employees numbered twenty-seven. In February of 1948 the new, 22,000-square-foot facility was featured in

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the Journal of the Oklahoma State Medical Association, which dubbed it "one of the best equipped clinics in the southwest, cost of building and equipping the structure was about \$325,000. The article also noted that "the x-ray department is unsurpassed in the southwest for the completeness of its equipment, both in x-ray machines and related furnishings."(8)

Once established in his fabulous new facility, Dr. Sugg and his colleagues hosted a large reception and open house for all members of the Oklahoma State Medical Association on February 22, 1948. The Sugg Clinic served Ada, Oklahoma, and the surrounding region of south-central Oklahoma until 1980 when the clinic closed. The building was purchased by developers from Kansas; in 1998 they sold the building to Ponaco Production Company, an Ada firm owned by the Robson family.(9)

ARCHITECTURAL CONTEXT:

As the town of Ada, Oklahoma, prospered during its first dozen years, many business buildings were erected downtown along Main Street. The center of town lay at the intersection of Main, an east-west artery, and Broadway, a north-south artery. The original business buildings were generally wood-framed and of one story, many having been moved in from the original town site. Within a few years, however, businessmen began to build two story brick structures, particularly along 12th Street. Within a decade, most of the original wood-frame buildings were replaced by two-story brick buildings, in generally Commercial style. In 1913 the town boasted sixteen blocks of paved streets as well as many other amenities such as electric lights, a water system, and a sewer system.(10)

By 1920 many substantial buildings stood along Main and Broadway. By 1926 the business district had grown to generally encompass the 100 blocks of East and West Main between Stockton and Constant (taking in Broadway and Rennie intersections with Main). In the 100 blocks of East and West 10th stood light industrial and service businesses, and in the 100 block of West 12th were the courthouse, post office, fire department, and a few other businesses, while in the 100 block of East 12th stood residences. In 1926 Pontotoc County built a new, vernacular Classical Revival-style courthouse on 13th, between Broadway and Rennie

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(NR 84003418). Outlying from the Main-Broadway nexus of business blocks were residential blocks.(11)

Through the 1920s and 1930s Ada's business community continued to improve its downtown by erecting new buildings. A public library, built in 1938 at 14th and Rennie, was designed by Albert Ross in vernacular Colonial Revival style. In addition, large church edifices stood at the corners of 13th and Broadway, 14th and Broadway, and 14th and Stockton.(12)

In general, most of Ada's new business buildings were in traditional, conservative styles popular in the early twentieth century. Western Commercial style proved very popular. In the 1920s and 1930s, however, new influences began to appear in the design of public buildings in downtown Ada. Although most new buildings were still in traditional styles, Modernistic styles began to appear, including both Art Deco and Art Moderne. Downtown Ada boasts three Modernistic buildings, each in the center of downtown and within sight of each other, making an interesting visual contrast to the Commercial and Classical Revival buildings of this part of town.

ARCHITECTURAL SIGNIFICANCE:

The Sugg Clinic, built in 1946-1947 and opened in 1947, is one of only three examples of Modernistic style in the center of downtown Ada, Oklahoma (a fourth example exists on the far north side of town). Of the four, the Clinic is one of two examples of Art Moderne. The Sugg Clinic is the only unaltered example of Art Moderne, also known as Streamline, in this community.

Popular from the early 1920s through the 1940s, Modernistic style reflects the late nineteenth- and early twentieth-century philosophy and values of the "machine age." In the words of architectural historian Sheldon Cheney (The New World Architecture [1930]), Modernistic buildings were "grown organically out of machine-age materials and methods of structure, out of modern needs and modern living, and out of honest creativeness." Their visual qualities included "geometric simplicity, total independence from known styles of decoration, clean lines, sanitary smoothness, and new modes of ornamentation appropriate to our age." (pp. 12, 15). The style includes two variants: Art Deco, which was the earlier form; and Art Moderne, sometimes called Streamline, which was the later form. A dramatic departure from traditional styles, Modernistic is generally characterized by simplicity, although some elaboration is used, especially in the Art Deco variant. Both styles exhibit symmetrical facade, smooth wall surface,

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flat roof, and horizontal massing. Art Deco style is also characterized by the application of geometrical ornamentation. In the 1930s, Art Moderne, a visual interpretation of the "machine-age" philosophy, began to take precedence, and it lingered through the 1940s. The main visual characteristics of this variant are a usually asymmetrical facade and decorative elements that include glass-brick windows and walls, curved corners, and windows that "turn the corner." (13) The Sugg Clinic exhibits the major elements of Art Moderne and maintains excellent integrity of location, setting, design, materials, craftsmanship, feeling, and association.

Ada's earliest example of vernacular Modernistic style is the United States Post Office Building at 131 E. 12th, constructed in 1932-33. A detached, multi-story building, its style is Zig-Zag Art Deco, with tall, vertical windows, steel, multiple-pane windows, and a stepped parapet. Decorative strips adorn the parapet, which also exhibits stylized, geometric designs of interlaced curves and strips of bordered medallions. Pointed, elongated zig-zag lines assist in achieving the Art Deco effect. Altered and enlarged with an addition off the back in 1962-63, the Post Office does not completely retain a pristine integrity of design. Its location is immediately northeast of the Sugg Clinic, across side and rear alleys. (14)

The second example is the Central Fire Station, a detached, one-story building at Broadway and 12th Street. Constructed in 1936 as a Public Works Authority project, it is a restrained vernacular version of Deco style, with horizontal massing and simple bands of vertical incisions below the parapet. The building also has a tower that is similarly decorated. The Fire Station appears to be unaltered from its original appearance. Its location is immediately northwest of the Sugg Clinic, across Broadway. (15)

The third Modernistic example is the County Administration Building, located at the Pontotoc County Fairgrounds, in the far north part of town on North Broadway. Originally a fairgrounds exhibition building, it was constructed in 1942. This detached, one-story structure, strongly horizontal in massing, exhibits vernacular characteristics of Art Moderne, or Streamline design. The rounded

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corners and glass brick windows are the major visual elements that associate the building with Moderne style. The ashlar limestone walls are capped with a wide concrete coping, now obscured by a major alteration. At an unknown date between 1942 and 1986 the county redesigned the building, giving it a new main entrance that covers the old entrance. Although sympathetic in design, the new entrance is visually different from the rest of the building. At an unknown date between 1993 and mid-1999 the county again changed this building, constructing a huge metal-building office section behind it and covering the old flat roof with a gabled roof that extends over both old and new sections. The end gables of the new roof are made of blue metal siding, and the visual impact of the new construction, "Butler" type, completely overwhelms the historic architecture of the original Streamline building. (16)

The most pristine example of Modernistic style in Ada, Oklahoma, is the Sugg Clinic. Quite often, elements of both Moderne and Deco were incorporated into the design of the same building, as was the case in the Sugg Clinic. Its major Deco characteristic is the vertical projection at the main entrance. Moderne visual elements include strong horizontal massing and streamlined corners emphasized by the horizontal banding; rounded corners on southeast, southwest, and northwest; wall cladding of light-green-colored glazed terra cotta blocks and a contrasting, dark green, horizontal course of blocks at the base. The architect also extensively applied glass brick construction. Every window opening has an arrangement of glass-bricks, whether as the principal glazing or as side lights. Glass-brick windows "turn the corner" at the southeast, southwest, and northwest corners. At the main entrance are curved glass-brick walls that form the surround and emphasize the entrance. Exterior doors have glass-brick side lights as well. The designer of the building also made use of a relatively unusual (and generally scarce) building material, aluminum, which forms the window frames, doors, door handles, and interior stair rails and balusters and gives a low-luster sheen and "industrial machine" look to these decorative details. All of these architectural elements remain unchanged from their 1947 appearance and retain excellent integrity of design, materials, and workmanship.

The area surrounding the Sugg Clinic is little changed from its 1947 appearance. To the west are the original courthouse, fire station, and business

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buildings. To the north is the automobile agency building, with updated main facade. A lot to the east is vacant, as it was from the mid-1940s. Across the street is the 1930s-era Christian Church, and to the south are other churches built in the 1930s. Two new buildings have been placed across the street to the east, a funeral home at Rennie and 13th to the west a bank at Broadway and 13th. In general the setting remains much the same, with downtown buildings to the north, and church/residential to the south. (18) The Sugg Clinic retains integrity of feeling and association as well, having served downtown businesses and nearby residents from 1947 to 1980. As noted by the present owner, nearly everyone in town over the age of thirty came there every year "to be shot" before the start of the school year. The Sugg Clinic is an important symbol of Ada, Oklahoma's architectural history.

The Sugg Clinic is the only example of Art Moderne or Streamline architecture in downtown Ada, Oklahoma. It maintains pristine integrity of location, setting, design, materials, workmanship, feeling and association, and is eligible for listing in the National Register of Historic Places for its architectural significance.

ENDNOTES

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2. Kroeker and Logsdon, *Ada*, 17-20; Roy S. McKeown, *Cabin in the Blackjacks: A History of Ada, Oklahoma* (N.p.: n.p., 1980), iii, 10-17, 22.
3. "Ada, The City of Progress and Opportunity," *Daily Oklahoman* (Oklahoma City), 15 May 1921; "Ada, Oklahoma is Industrial and Business Center," *Daily Oklahoman*

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4. Kroeker and Logsdon, *Ada*, 50.

5. "Ada's Golden Days [walking tour brochure], " n.d., Vertical File, Ada Public Library; Kroeker and Logsdon, *Ada*, 100, 109, 114-115; J. Hugh Biles, *The Early History of Ada* (Ada: Oklahoma State Bank, 1954), 20, 34.

6. National Register Nomination, Ada Public library, File, State Historic Preservation Office, Oklahoma Historical Society, Oklahoma City.

7. *Ada Evening News*, 1 January 1946; *ibid.*, 7 September 1947; "Sugg Clinic Moves into New Building This Week," *ibid.*, 7 December 1947.

8. "Sugg Clinic Opened at Ada," *Journal of the Oklahoma State Medical Association* 41 (February 1948): 62-63; "Sugg Clinic Moves into New Building This Week," *Ada Evening News*, 7 December 1947; Kroeker and Logsdon, *Ada*, 114-115.

9. "Historical Building Result of One Man's Dream." *Ada (Oklahoma) Sunday News*, 17 May 1998.

10. Kroeker and Logsdon, *Ada*, *passim*; Biles, *Early History*, 49, 51, 52; Sanborn Fire Insurance Map, *Ada*, Oklahoma, 1906.

11. McKeown, *Cabin in the Blackjacks*, 48-49, 119; Kroeker and Logsdon, *Ada*, *passim*; Sanborn Fire Insurance Map, *Ada*, Oklahoma, 1926; *Daily Oklahoman* (Oklahoma City), 15 May 1921.

12. Kroeker and Logsdon, *Ada*, *passim*; Sanborn Fire Insurance Map, *Ada*, Oklahoma, 1926 Corrected to 1948.

13. Sheldon Cheney, *The New World ARchitecture* (New York: AMS Press, 1967 [1930]), 12-15; John J.-G. Blumenson, *Identifying American Architecture* (Nashville, Tenn.: A.A.S.L.H., 1981), 76-79; Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge: Massachusetts Institute of Technology Press, 1969), 235-240; Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1989), 464-467.

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14. Historic Significance Survey Report, Ada, Oklahoma, Main Post Office 74820, file, State Historic Preservation Office, Oklahoma Historical Society; Kroeker and Logsdon, Ada, 97.
15. Kroeker and Logsdon, Ada, 99.
16. W. David Baird and Mary Jo Meachem, National Register Nomination and Revision for the Pontotoc County Free Fairgrounds, County Administration Building, 1986 and 1992, File, State Historic Preservation Office, Oklahoma Historical Society.

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VERBAL BOUNDARY DESCRIPTION:

The resource occupies Lots 20, 21, and 22, Block 106, Original Town of Ada, Oklahoma.

BOUNDARY JUSTIFICATION:

These are the boundaries historically associated with the resource, as noted in the Register of Deeds, County Clerk Office, Pontotoc County, Ada, Oklahoma, and include a parking area to the east of the building.