NPS Form 10-900 OMB No. 1024-0018

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

RECEIVED 2280
APR 28 2014
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property
Historic name: The Alameda Flats
Other names/site number: The Alameda Apartment Building
Name of related multiple property listing:
Apartment Buildings in Ohio Urban Centers, 1870-1970
(Enter "N/A" if property is not part of a multiple property listing

2. Location
Street & number: 3580-3586 Reading Road
City or town: Cincinnati State: OH County: Hamilton/ 061
Not For Publication: N/A Vicinity: N/A

3. **State/Federal Agency Certification** As the designated authority under the National Historic Preservation Act, as amended,

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

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

___**national** ___**statewide** X **local**

Applicable National Register Criteria:

X **A** ___**B** X **C** ___**D**

Barbara Power **DSHPO Inventory & Registration** 4/18/2014

Signature of certifying official/Title: **Date**

Ohio Historic Preservation Office, Ohio Historical Society

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Patrick Andrus
Signature of the Keeper

6/4/2014
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [X]

Public – Local [ ]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [X]

District [ ]

Site [ ]

Structure [ ]

Object [ ]

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

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

6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: Multiple Dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC: Multiple Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
Late 19th and 20th Century Revivals
Other: Beaux Arts

Materials: (enter categories from instructions.)
Principal exterior materials of the property: BRICK, STONE: Limestone, METAL: Iron, STUCCO, ASPHALT, SYNTHETICS: Vinyl

Narrative Description

Summary Paragraph

The Alameda Flats is a circa-1905, Beaux Arts style, three-and-a-half-story Court Apartment Building as defined in the Multiple Property Documentation Form (MPD), "Apartment Buildings in Ohio Urban Centers, 1870-1970" and features a U-shaped plan with a wide, shallow courtyard (Photos 1 – 5). Built of brick masonry[1] on a stone foundation with wood floor-framing, the Alameda holds 18 three-bedroom apartments of similar layout (Figure 3). The exterior is characterized by formal symmetry and balance between horizontal and vertical emphases created by contrasting colors and textures of the masonry. Cream-glazed brick laid in a rusticated pattern makes up the first floor and pilasters delineating the end bays and framing the center three bays of smooth red brick. Decorative features include ornate terra cotta door surrounds embellished with escutcheons, wreaths and cornucopias, geometric metal balustrades at the windows, and an elaborate entablature accented by moldings, dentils, and other details. The Alameda is located in the South Avondale neighborhood of Cincinnati, on the main thoroughfare (Figure 1). The building faces west on a .79-acre parcel that spans the block between Glenwood Avenue and Mann Place and sets back approximately twenty feet from the sidewalk. Although mature maple trees line the sidewalk, the court remains an open grassy lawn. Shrubbery skirts the foundation on all elevations except the rear (east) (Photos 6 and 7), where a surface parking lot is accessible from both Glenwood Avenue and Mann Place. The larger setting is mixed residential, with dwellings of varied scale and density, commercial, surface parking lots and institutional buildings, including the Avondale Branch of the Public Library of Cincinnati and Hamilton County[2] directly to the south, and several churches. Two other examples of court apartments stand nearby on Reading Road.

[1] The 1904, updated through 1930, Sanborn Fire Insurance map indicates that the building is brick bearing, with twelve inch thick exterior walls.
[2] The library is one of the nine area libraries in the Cincinnati are built with funds provided by the Andrew Carnegie Foundation. The Spanish Colonial style structure was designed by the architectural firm Garber and Woodward, and opened to the public in 1913.

Narrative Description

One of the most significant features of a Court Apartment Building is the overall shape of the building. The three-and-a-half-story Alameda Flats has a symmetrical U-shaped plan and a wide and shallow courtyard. The building is essentially 15-bays-wide and 4-bays-deep. The center courtyard elevation has five bays, while the side courtyard elevations each have three bays, one of which is angled. Built of brick, the front-facing and courtyard facades are elegantly detailed, the north and south side elevations are less detailed and the rear lacks ornamentation altogether. The building is sheltered by low-pitched hipped and flat roofs.

The Alameda's brickwork is a defining feature that adds to the understated elegance of the building. The primary elevations have a variety of colors and surface textures. A stone water table separates the foundation from the cream brick running-bond walls that has Flemish headers every sixth course. Then, a stone belt course visually separates the cream brick from the red brick running-bond of the second story above. The red brick has a Flemish header every seventh course. Rusticated cream-colored pilasters embellish all exterior walls except the rear (east) elevation. The use of pilasters and the rusticated first floor are both identifying features of the Beaux Arts style.

Typical of the Beaux Arts style and the Court Apartment Building subtype, the façade is symmetrical, and the fenestration pattern is rhythmic and balanced. The window openings are generally rectangular with one-over-one vinyl replacements. Windows are either single or grouped in pairs with stone sills. The end bays of the second and third stories of the primary elevations have decorative metal balustrades below the windows. These features indicate former recessed porches which have been enclosed. The water table assumes the role of a sill for the second story balsutraded window openings; and the third-story balustraded windows have bracketed stone sills. The number of windows allows for an abundance of natural light and air, a hallmark of the Court Apartment Building.

Accessed by concrete steps, these primary entries (Photo 8) are graced with decorative terra cotta surrounds embellished with escutcheons, wreaths and cornucopias. The flush steel doors and side panels are replacements, yet the original gently arched transom remains. The entries are further emphasized by narrow window openings above, which are topped with keystoned splayed arches. Filled in and surfaced with stucco, the treatment of these former openings attempts to mimic the stone door surrounds.

The center courtyard elevation rises above its counterparts with an attic story, a common Beaux Arts style characteristic. This middle section of the building has an enriched entablature. A dentil band lines the top of the wide frieze, as modillions and oblong geometric brick embellishments frame the window openings. The low-pitched hipped roofs with flat peaks and wide overhanging eaves, are covered with asphalt shingles. A series of tall brick chimneys with corbelled caps and dormers, eyebrow and gabled, punctuate the roofline.

Court Apartment Buildings, as required by the MPD, should have three or four visible elevations. Spanning the block between Glenwood and Mann Place, the two side elevations and the three central courtyard elevations are highly visible. The side (north and south) elevations are four-bays-wide. Disrupting the symmetry of the side elevations, projecting full-height angled bays have accentuated cornices with dentils visually separating the second and third stories. The

balustraded window openings have been reduced in size, and not all retain the historic metal railings.

The rear elevation lack embellishments, but the mix of angled and rounded bays adds dimension and visual interest. Additionally, bays are a characteristic of the Court Apartment Building, as they allow access to light and create ample opportunity for cross ventilation. There are two sets of masonry patches on the exposed, unpainted brick of the rear elevation, and door openings have been covered with plywood. It is likely that balconies projected off the rear bedrooms. It is less likely that the second set of scars and obsolete doorways are remnants of balconies as windows from the servants' stairs would have provided a clear view of these exterior spaces. It is more likely that the second set of doorways accessed a fire escape.

Alterations outside the period of significance include replacement entrance doors, paving of the rear yard, replacement windows, infill of recessed porches, and vinyl cladding on the gabled dormers. A historic postcard (figure 4) shows that the roof was originally covered with terra cotta tiles, glass and iron canopies capped the primary entries, and canvas awnings shaded the windows.

Interior Description. The three primary entries lead into vestibules with green and white marble walls, punctuated on one side by non-original grouped metal mailboxes.[3] Doorways, each with a transom and side panels, separate the ante-chambers from the formal lobbies beyond. The vestibules and lobbies feature decorative plaster work including concentric circle ceiling medallions (Photo 9) from which light fixtures would have descended, as well as cornices and bed-moulds with wreaths. These public spaces also feature original terrazzo floors, which have a repeated pattern of rectangles with notched corners (Photo 10). This geometric pattern continues to the green and white marble walls of the vestibules. Marble wainscoting lines the lobbies and wraps up the walls of the staircases to the third floor landings. Court Apartment Buildings should feature walkups, without elevators, such as the Alameda.

Historically each lobby had an elegant, closed-stringer staircase featuring a bullnose starting step with cap, marble steps, and an ornate cast iron baluster capped with a wooden handrail that sculpturally wrapped around the newel post (Photos 11 – 13). These beautifully detailed staircases serviced all three floors. Today the original cast iron balustrade remains in the south wing as well as the upper floors of the north wing. The stairs of the north lobby are covered with carpet and the baluster and newel post have been replaced with a contemporary wrought iron baluster with a modest two-by-four handrail and newel post. The north lobby has a simple wooden handrail and carpet covers portions of the stairs. Large skylights puncture the ceilings of the third floor landings. Although the skylights above are obscured by acoustic tile, the openings have not been altered and retain the original decorative moldings.

Court Apartment Buildings generally contain 25 to 54 units. The Alameda Apartment Building holds 18 three-bedroom apartments of similar layout (Figure 3). As typical with Court Apartments, the Alameda's units are symmetrically arranged on either side of a solid interior center wall. Each floor includes six units, with three different floor plans. Although the five-room units were subjected to a gut-renovation and no historic fabric remains; it appears that the historic layout remains intact (Photo 15). Each unit features an entry hall and a spacious living room ranging from approximately 640 square feet to approximately 820 square feet. The square footage for the kitchens range from 128 feet to 340 feet. Bathrooms are located near the rear of

[3] Up until the early 1920s mail carriers hand-delivered mail to the door.

the units. Each apartment exhibits ample storage, including closets located in the bedrooms and halls. The floors are a mix of carpet, wood and vinyl tile; the material of the original flooring is unknown. The apartments retain the original solid metal entry doors and door surrounds, which feature detailed, projecting entablatures.

A 1916 classified ad boasted that the Alameda offered maids' and store rooms. The attic story, which originally housed the maids, is accessed by four sets of interior stairs at the rear of the building. The rear stairs differ slightly (Photo 14); generally the open-stringer staircases have wooden treads, risers and railings with square newel posts; there are a few sections where the original balustrade has been replaced with a modest two-by-four handrail. The attic story has not been used in years and three of the four entrances have been boarded over. The basement is an open space, accessible via a single entry located at the rear (east) elevation of the building.

Beaux Arts Style Characteristics. Identifying features of the Beaux Art style are smooth masonry walls decorated with garlands, floral patterns, or shields. Symmetrical facades feature quoins, pilasters, or columns. First floors are typically rusticated. Details of the style include cornice lines accented by elaborate moldings, dentils and modillions; and balustrade window balconies. These stylistic features are embraced in the Alameda's design, such as the decorative terra cotta door surrounds embellished with escutcheons, wreaths and cornucopias; accented cornice line; and balustraded window balconies. Additionally, the cream brick running-bond walls of the first are laid in a rusticated pattern, and pilasters delineate the end bays. Other Beaux Arts style elements embodied in the Alameda's design include the symmetrical façade with a rhythmic and balanced fenestration pattern, and the center courtyard elevation rises above its counterparts with an attic story.

Setting. As required for Court Apartment Buildings, the Alameda's site is free from other classes of buildings and rests on multiple lots. The west-facing building is set back approximately twenty feet from the sidewalk. As required by the MPD, the court remains an open grassy lawn, with formal entries along a central axis. The historic postcard (Figure 4) shows that the current walkways are in their historic positions but not as organic in form. A circular fountain, which once graced the courtyard, is no longer present. Shrubbery skirts the foundation on the front and side elevations (Photos 6 and 7), and mature maple trees line the lawn along the front sidewalk, obscuring the view of the building from the street.

A surface parking lot is located to the rear of the building, accessible by both Glenwood Avenue and Mann Place. The larger setting is mixed residential, with dwellings of varied scale and density, commercial, surface parking lots and institutional buildings, including the Avondale Branch of the Public Library of Cincinnati and Hamilton County directly to the south, and several churches. Two other examples of court apartments stand nearby on Reading Road.

Integrity. Alterations outside the period of significance include replacement entrance doors, paving of the rear yard, replacement windows, infill of recessed porches, and vinyl cladding on the gabled dormers. The original terra cotta tile roof has been replaced with asphalt shingles. The glass and iron canopies that capped the primary entries, and the canvas awnings that historically shaded the windows have been removed.

The interior of the apartments were subjected to a gut-renovation and no historic fabric remains; however, the original layout is thought to remain intact. The vestibules and lobbies retain

decorative plaster work and terrazzo floors. The walls of the vestibules are clad in original marble; and marble wainscoting lines the lobbies and extends up the walls of the staircases to the third floor landings. Originally all three lobbies featured elegant staircases with cast iron details, but only the south wing and the upper floors of the north wing retain ornate cast iron balustrades. The apartments retain the original solid metal entry doors and door surrounds, which feature detailed, projecting entablatures. Large skylights puncture the ceilings of the third floor landings, but are obscured by acoustic tile. These skylights would have been an integral feature of the courtyard concept, as they would have allowed more light to penetrate into the interior of the building.

Although the Alameda Flats has undergone alterations, major original features of its design and function such as its basic shape, circulation, and window and door openings, as well as exterior materials, such as red and cream brick, and terra cotta embellishments remain intact. The apartment units retain their original size and floor plan except for the changes noted above. The important features of the setting are its location on multiple lots and the retention of its open and grassy court. The Alameda's sophisticated Beaux Arts style, rhythmic fenestration pattern, and contrasting masonry finishes and colors add to the architectural character of this early Court Apartment Building. This resource retains its historic integrity and continues to convey its significance as an early Court Apartment Building.

Registration Requirements for the Court Apartment Building Subtype. The diagnostic features and aspects outlined in the MPD are as follows: A recessed building footprint with wings enclosing a courtyard, the building should be three to five stories, built on multiple lots, and the site should be free from other classes of buildings. The building should have a patio with an open court that is set off from the street by a wrought iron grille or fence. It should retain cubic symmetry and a balanced fenestration, formal entryways along a central axis, the absence of party walls, should have walkups, but should not have elevators. Apartments should be symmetrically arranged on either side of a solid interior center wall, and windows and bays replace the light wells of earlier apartments. Common features include a single public hall on either side of the building, and a rear entrance for servants.

The Alameda Flats building exhibits all of the characteristics identified in the MPD for Court Apartments, except it is very unlikely that historically the court was set off from the street by fencing. Based on the afore-mentioned postcard, it is known that trees lined the sidewalk, as they do today. Also, from this image, it is known that the original setting has been compromised–historically a fountain was centered in the shallow court. It is stated in the MPD, that "In instances where fountains, gates, and decorative iron and masonry fences were integral to the design scheme, they should be present, even if no longer used" (Gordon F 11). Although the fountain does not survive the resource retains its setback from Reading Road on a broad lawn and its central court remains a highly visible element. And the building retains its cubic massing, walkup staircases, public foyers and hall. Further, the Alameda retains a significant degree of stylistic integrity; which is also a MPD requirement.

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.)

- [x] 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.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

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

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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance
c. 1905 to 1949

Significant Dates
c. 1905

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Unknown

Statement of Significance Summary Paragraph

Completed in circa 1905, the Alameda Flats is eligible for individual listing in the National Register of Historic Places under Criterion A in the area of Community Planning and Development and under Criterion C for the area of Architecture as presented in the Multiple Property Documentation (MPD), "Apartment Buildings in Ohio Urban Centers, 1870-1970." The building is represented by the MPD's Associated Historic Contexts "Streetcar Suburb Apartments in Ohio Urban Centers, 1890-1930" and "Suburban Apartments in Ohio Urban Centers, 1910-1945" as an early physical representation of high-density apartment development along a streetcar line in Avondale, an inner-ring suburb of Cincinnati, during first quarter of the 20th century. The Alameda is an example of the "Court Apartment Building" subtype identified in the MPD and meets the integrity threshold for individual eligibility established in the MPD. The Alameda is locally significant for reflecting the evolution of multi-family residential buildings designed and located specifically to meet the housing needs of the growing numbers of middle- and upper-class residents during the early 20th century in the Cincinnati suburbs. The Court Plan Apartment became the dominant housing type reflecting the growth, development and diversity of the suburbs. The Alameda is also significant in the area of Architecture as an early and intact example of a Beaux Arts-style Court Apartment Building funded by an individual developer for upper-class residents. The Alameda reflects the broad pattern of suburban development associated with Avondale's second major wave of construction during the early 20th century due to the outward migration of Cincinnati's population. The Alameda's period of significance is from circa 1905, the date of its construction, to 1949, which marks the last year the streetcar route "Winton Place" operated. This route ran from downtown's Fourth and Walnut to Reading Road to Clinton Springs Avenue where it turned west, continuing along Mitchell Avenue to Winton and then to Spring Grove Avenue (*Cincinnati and Vicinity*, 175).

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

Historical Background and Significance. Avondale evolved as a single suburban village but over the years the movement of different social, economic, and ethnic groups in and out of the community altered and eventually fragmented its identity. Today Avondale is essentially split into two separate neighborhoods, North and South Avondale (often referred to simply as Avondale). Avondale is bounded on the north by the City of St. Bernard and Avon Field Golf Course, on the east by the City of Norwood and the I-71 expressway, on the south by Walnut Hills and Corryville, and on the west by Clifton. Glenwood Avenue delineates the boundary between North Avondale and South Avondale. Avondale is located approximately five miles north of downtown Cincinnati and occupies 800-acres. The Alameda Flats is located just south of Glenwood Avenue, which is the dividing line between North and South Avondale.

Avondale's first wave of construction began in the 1830s when businessmen began building large single family dwellings on extensive parcels and commuting to work in the city. As more wealthy Cincinnatians began to construct suburban residences, Avondale landholders further divided their large holdings for sale as residential lots. Examples are Jonathan Dayton, who subdivided his property, known as Clinton, in 1846 and James Corry, who subdivided a tract he called Locust Grove soon after (Giglierano & Overmyer, 380).

Cincinnati merchants and manufacturers continued to move to Avondale through the mid-nineteenth century and build large homes on expansive Avondale lots, a trend that was seen in several other nearby communities, including Clifton, Mt. Auburn, and Walnut Hills. Beginning in 1870, the City of Cincinnati sought to annex a number of communities, including Avondale, in hopes of regaining some of its population and the associated tax income that had been migrating to the suburbs. Despite initial opposition, annexation afforded some benefits to Avondale residents. With the improved police and fire protection that Cincinnati provided, the suburb became generally a safer, more pleasant place to live (Giglierano & Overmyer, 381).

These improvements generated a new wave of subdivisions, among them that of Wayne, Krohn, Wilson, and the Avondale and the Cincinnati & Avondale syndicates, comprising two or three hundred acres. This was followed by the subdivision of over a hundred acres of the original Woodward property, which had been divided among his three daughters. (See Figure 4. 1869 Titus map.) In 1892, Robert Mitchell began to develop the Rose Hill subdivision to the north (*Commercial Gazette,* May 24, 1892). The Alameda stands on lots 1 and 2 of the Kate and George Hafer subdivision. The Hafers subdivided the Mann Estate (Figure 6) on the east side of Reading Road in 1895, later recorded on January 9, 1896. The two lots changed hands several times until purchased by George H. and Mabel A. Stapley in May of 1904, for $23,000 ("PECULIAR: Mistake in the Deed").

In 1889, the streetcar routes began to be electrified (Stradling, 68). The Thompson Houston Company was hired to electrify the Avondale route in 1890 and built a generating station at the corner of Reading Road and McMillan to furnish power (Wagner & Wright, 111). *C. S. Mendenhall's Standard Guide Map of Cincinnati*, published in 1903, shows that the "Winton Place" route was already running along Reading Road.[4] The combination of transportation improvements, a growing population, and annexations of outlying neighborhoods by the city spurred an exodus to the hilltops.[5] As stated by History Professor David Stradling, "The electric streetcar not only reflected the growth of all of these more distant places, but also encouraged it. Streets with trolley lines developed more intensely than those without, as business districts and apartment buildings thrived on the easy access provided by the streetcars" (69).

By the early 20th century this fast and inexpensive mode of transportation allowed less affluent residents to settle in newer, less expensive subdivisions in southern Avondale. Upper- and middle-class suburban apartments began to appear along Reading Road, a major thoroughfare in Avondale, specifically the Cumberland (808 Cleveland Avenue, 1890), a unique dumbbell-plan, six-flat apartment building (now clad in aluminum siding) and the Somerset (802-814 Blair Avenue, 1896), a 24-unit four-story Queen Anne style building designed by Joseph Steinkamp for the Emery brothers (Gordon, E 37). These new developments resulted in a community development pattern shift away from large single family residences built on spacious lots to the

[4] By 1950, Avondale's four streetcar routes had stopped operating. The "Highland/Auburn" route ceased operation in 1947, the "Zoo-Gilbert" route stopped in 1949 and the "Vine Burnet" route stopped in 1950. By 1951, Cincinnati's streetcar era was a memory.

[5] By end of the nineteenth century, electric trolleys radiated out of the city basin to the newly formed suburbs, which also allowed businesses to move from the basin to the suburbs. As history professor David Stradling states in *Cincinnati: from River City to Highway Metropolis*, Cincinnati needed these transportation systems to accommodate its rapidly growing population. By 1911, the Cincinnati Traction Company had unified the many streetcar lines into one system (Figure 5). The city's population climbed from 296,908 in 1890 to 325,902 in 1900; 363,591 in 1910; 401,247 in 1920; and by 1940 there were 455,610 Cincinnatians (30).

construction of high density suburban apartment buildings. The construction of the massive 56-unit, Haddon Hall (NR# 82003582, listed in 1982), designed by Joseph Steinkamp for the Emery Brothers in 1900, marks the beginning of Avondale's second major wave of construction.

Built within a couple of years of the electrification of the Winton Place route, the Alameda reflects the evolution of multi-family residential buildings located specifically to meet the needs of residents during the early 20th century in the Cincinnati suburbs. Its location along Reading Road, a major streetcar artery in Avondale, provided residents with convenient and affordable transportation, with shopping and services within easy distance. In addition to easy access to other parts of Avondale, the Alameda's proximity to the city center by streetcar would have been a convenience to its residents. The 1906 the city directory indicates that at least half of the Alameda's residents worked downtown. The Alameda represents a transition from the traditional walking city to the streetcar/trolley city.

In addition to the convenience of its location along the streetcar line, the Alameda was located within a short walk to shopping and services. A 1932 survey of Cincinnati's neighborhood business districts ranked Avondale as one of the city's "very best residential districts" (Giglierano & Overmyer, 391). With a population of 22,900, Avondale was thriving (Miller, 47). By the late 1920s the business center, located along Reading Road near the intersection of Rockdale Avenue, had 41 businesses located between Windham and Hutchins Avenues (Giglierano & Overmyer, 391). According to *The Bicentennial Guide to Greater Cincinnati; A Portrait of Two Hundred Years*:

> [R]esidents of nearby apartment buildings sustained a lively neighborhood trade that consisted of three groceries, three delicatessens, three confectioners, two shoemakers, two fruit markets, two barbershops, a door wreath company, hardware store, tinner, dry cleaner, and a bank (391).

The Alameda and Avondale's other suburban apartment buildings made this a desirable neighborhood more accessible to the growing middle- and upper- classes. The majority of Avondale's population for most of the nineteenth century was merchant-class Protestant of English or German ancestry. Only a small number of its inhabitants were middle or lower class, and only 8-10% were black. Beginning in the 1890s, however, well-to-do German Jewish families began moving into the northern part of Avondale (Giglierano & Overmyer, 380), as they were often not welcomed in the exclusive social circles that dominated other wealthy suburbs like Clifton. And in regards to the growing professional class, it is stated in *The Bicentennial Guide to Greater Cincinnati: A Portrait of Two Hundred Years*, that:

> Haddon Hall Apartments, 3814 Reading Road, is one of the earlier, large apartment buildings put up to provide attractive housing for such families, near public transportation and the center of the suburban neighborhood. Erected around 1900 by the Emery family, the massive 4-story gambrel roofed structure was designed by Joseph Steinkamp. . . . to blend with Avondale's mansions (385).

As Avondale's population and popularity grew, so did the number of fashionable Court Apartment Buildings along Reading Road and intersecting streets. Examples include the

Crescent Court (circa 1911), located at 3719 Reading Road, has Mediterranean-style influences. A 1915 *Cincinnati Enquirer* advertisement described this upper-class building as offering "[F]our and five room apartments, with maid's room, storage, steam heat, refrigeration, janitor service and all modern improvements." The Poinciana (1905), located at 3522 Reading Road, was constructed to house middle-class residents; and is an imposing four-story building housing 44 units.

Through the 1920s the Court Plan subtype continued to be popular in Avondale. On almost an acre site, the New Avondale Apartments (1926) is a massive U-plan courtyard apartment building located at 916-920 Burton Avenue. The Rosedale (1926), a Samuel Hannaford & Sons design is located at 3543-49 Washington Avenue. Fenway Hall (1929), at 603-613 Forest Avenue, is a Jacobethan-style example that combines the Court and Block Apartment plans. Located at 686 Gholson Avenue (circa 1925) is Gholson Apartments, a well-maintained three-story, brick U-plan building that rises above the street. The vacant Commodore (1928), at 3637-3639 Reading Road, is another example that combines the Court and Block apartment plans. Greenwood Court (circa 1925), another U-plan located at 725 Greenwood Avenue, retains a fountain in its courtyard, but the building has been altered. Balconies facing the court have been removed, and an addition off the rear (south) elevation has altered the original H-plan footprint. The Rose Hill Apartments (1930), located on a rise at 3896 Reading Road, catered to upper-middle class residents.[6]

The Alameda Flats. The Alameda reflects the board pattern of suburban expansion associated with the second major wave of construction in Avondale during the early 20th century, which corresponds with the construction boom of high-density apartment development. By 1940, Cincinnati's suburbs defined the city's outer ring. Suburban Apartment Buildings, specifically Court Apartment Buildings, were built in abundance during this time frame, and even surpassed single-family construction in Cincinnati (Gordon, E 38). The Court Apartment Building subtype became the dominant housing type reflecting the growth, development and diversity of the suburbs. Avondale specifically was defined by its wide distribution of Court Apartment Buildings, which constituted a large portion of the neighborhood's early 20th century multi-family housing stock. The Alameda is a manifestation of this community development pattern of high-density building boom in Avondale.

Opportunistic developers met the increasing housing demand in Avondale by building high-density multi-family housing in close proximity to transportation lines. The Alameda represents a development financed by a private individual as an investment opportunity. It is stated in the MPD that "smaller scale apartment buildings, particular fourplexes and central corridor walkups were financed and developed by private individuals" (Gordon, E 28). Although George Stapley received more media attention than his wife, multiple *Cincinnati Enquirer* articles noted that Mrs. Stapley was the real estate investor in the family. She received credit for the erection of the Alameda Flats, which reportedly cost $300,000 to build and was one of the "handsomest and most fashionable flat buildings of the city" ("Suddenly: Death"). In addition to developing the Alameda, Mrs. Stapley purchased two lots on Clinton Springs in 1904, where she planned to finance a flat building, estimated to cost $100,000. In fact, construction of the building had begun on the site when the former owner sued her because of a deed condition that only single-

[6] The MPD identifies Garden Apartments as the type of multi-family construction that followed the Court Apartment. No Garden Apartments were identified in Avondale during survey work performed for this nomination.

family dwellings valued from $6,000 to $40,000 should be erected on the lots ("Flat House: May Not be Constructed"). Mrs. Stapley also financed a "handsome" stable for $75,000 on Clinton Springs Avenue opposite the "exclusive residence portion of Rose Hill" ("Suddenly: Death"); and in 1909, she entered a long-term lease on the stable with the Auto Club ("Auto Gossip"). George Stapley's death in 1911 made Cincinnati headlines, and the *Cincinnati Enquirer* article announcing his death reported that Stapley's real estate holdings, largely in Avondale, ranged anywhere from $500,000 to $1,000,000. However, it is unknown if the Stapleys owned other apartment buildings. Mabel Stapley's role as a developer is significant because of her gender and as it illustrates apartment development financed by individuals as an investment in a speculative real estate market .[7]

Although the Court Apartment Building subtype was a reaction to criticism of substandard living conditions associated with tenements, and the design revolved around the urge to improve living conditions for residents, many of whom were middle-class, this Suburban Apartment Building subtype became a popular option for the upper-class residents moving to Avondale. According to historian Elizabeth Cromley in *Alone Together: A History of New York's Early Apartments,* the best apartments were to "accommodate residents who could have lived in a house had they chosen to but who found that enjoying the convenience of an urban apartment was preferable" (111). This statement seems applicable to the first residents of the Alameda Flats. The building first appears in the 1905 city directory under the "Public Buildings & Flats" section, but no tenants were discovered at that address. The 1906 issue provides more insight; at least twelve of the eighteen units were occupied. Most of the tenants were between 30 and 40 years old, educated and were professionals, including one judge, two doctors, a Vice President of a bank and a handful of general managers of manufacturing companies or breweries. Almost all households had young children. From perusing the 1910 census it appears that none of the original tenants remained in the Alameda, but those discovered did remain in Avondale. The former tenants had purchased residences and all employed servants.

The Alameda's residents in 1910 were also upper-class and educated. The tenants (only heads of households and spouses were considered) ranged from their early 20s to early 50s. Professions included lawyers, doctors, a dentist, a judge, and Presidents of companies. Half of the households had children. Only four households did not have servants, some of the households employed two, but most had one. All of the tenants were born in the United States. And ten tenants were children of immigrants from Germany, Ireland and England (United States Federal Census, 1910).

In addition to census and city directory research indicating that the Alameda Flats served upper-class residents, it has been observed that certain design aspects of courtyard plans correlate with the class of the intended users. For instance, natural light and ventilation were sought after amenities. The Alameda's design allowed abundance for both. The hallway skylights allowed natural light to flood the space; and the width of the courtyard was designed to maximize light and air circulation. Additionally, each unit historically had multiple balustraded windows that would have opened to allow in light and air. Each unit spans at least two elevations of the building, allowing for cross ventilation. Another feature that indicates the Alameda was designed to serve upper-class residents are the spacious and ornate formal entries and staircases. Historically a fountain graced the court; this luxury feature would have been an amenity.

[7] For more background regarding the financing of apartment buildings and the shift from individuals to corporations as apartment developers, please see the MPD.

It is noted in the MPD, that upper-class courtyard apartments housed units ranging from six to ten rooms, but then it is stated that a "growing number of affluent residents chose apartments less for the number of rooms than for the good location, excellent views and service" (Gordon, E 17). Although the Alameda offered maids' rooms and storerooms, with its five-room units, it could be considered middle-class based on the number of rooms per suite.

It known from classified ads that the suites were decorated based on the residents' taste and the units were more expensive than other upper-class apartments in Avondale. For instance, a 1911 classified advertisement posted in the *Cincinnati Enquirer* proclaims the Alameda as the "finest apartment building in Avondale," with "every convenience; decorations to suit tenants. . . . The best of service." From this ad it is known that monthly rent ranged from $65 to $75. The same classified section lists a "completely and expensively furnished" unit on the second floor for $95 a month. In comparison, the same classified section advertises a five-room suite in Haddon Hall for $60. Another indicator that the Alameda was designed to attract upper-class residents is its refined Beaux Arts style. Beaux Arts style buildings were designed to impress. The choice of this style for the Alameda likely was to reflect the affluence of the intended class of occupants.

The Alameda Flats was built in response to the high-density demand for Suburban Apartment Buildings in Avondale, a desirable inner-ring suburb, during the early 20th century. But by 1930, Avondale's second wave of development stopped, with the construction of Rose Hill Apartments, which is thought to be the last courtyard apartment built in Avondale. After the depressed 1930s and World War II, Americans once again rekindled their ambition to own automobiles, a desire that was sparked in the 1920s. The growing preference for automobile travel meant falling fares from decreased streetcar ridership, and political pressure to remove lines that were viewed as obtrusive by auto owners. The first line to be discontinued in Avondale was the "Highland/Auburn" route in 1947, followed by the "Zoo-Gilbert" and "Winton Place" routes in 1949, and then the "Vine Burnet" route in 1950. By 1951, Cincinnati's streetcar era was a memory. The City of Cincinnati encouraged the demise of the streetcar system. In 1948, the City's Planning Commission completed the *Metropolitan Master Plan*, which envisioned a new type of city, "one reliant on limited-access highways to relieve traffic congestion and spur growth" (Stradling, 127). The highway projects envisioned in the 1940s, the Millcreek Expressway and the Northeastern Expressway, which eventually became sections of Interstates 75 and 71, spurred remarkable growth on Cincinnati's fringe, and determined that the suburbs would be reliant on the automobile.

After World War II, the community development pattern and the population began to transition as the Jewish community established in Avondale began to move to Amberley Village. Through the 1950, 60s and 70s property values continued a downward spiral as land use patterns changed and density increased substantially in Avondale. It became common for the large single family dwellings to be subdivided into apartments. In addition to the subdivision of dwellings, the increase of renter-occupied housing resulted from the development of vacant land zoned for high-density apartment development, which changed the community development pattern as green space on residential side streets were replaced with large multi-unit apartment buildings.[8]

[8] For more information concerning Avondale's land use pattern change from 1930 to 1970 see the "North Avondale Community Master Plan," published in 1970.

The Alameda, built before the proliferation of motor vehicles, is significant within its historic contexts for its role in providing multi-family living to upper-class residents in an emerging inner ring suburb that was in close proximity to public transport and shopping. With the discontinuation of the streetcar system, Avondale ceased being a streetcar suburb. The discontinuation of the "Winton Place" route in 1949 marks the closing date of the Alameda's period of significance, as the building's intended role as a suburban streetcar apartment building became obsolete.

The Stapleys. George Stapley immigrated to the United States from Canada and became a U.S. citizen in 1892 (United States Federal Census, 1910). Mabel Stapley was a native of New York, as were her parents. The couple and their three children lived in Illinois before moving to Newport, Kentucky, in the late 1890s. From perusing city directories, it appears that Mr. Stapley began working for the W. J. O'Dell Company in 1898; which according to a *Cincinnati Enquirer* article is where he made his fortune ("Suddenly: Death"). By 1904, the Stapley family was residing in Avondale at 936 Dana Avenue; and George Stapley had become the Vice President of the stock brokerage firm O'Dell.

In 1907, Stapley established the investment company George H. Stapley Company, of which he was President (Williams' Directory Company, 1727). During this period he, along with former colleagues, was federally indicted for alleged "bucket shops" ("Suddenly: Death"). From comparing the 1910 United States Federal Census Bureau records and the 1911 city directory, it is ascertained that the Stapley family moved from their large single-family residence on Dana Avenue into flat 9 of the Alameda in 1911 (Williams' Directory Company 1594). In November of that year, George Stapley died in a Chicago hotel room while there attending to private business. His death made Cincinnati headlines, and the *Cincinnati Enquirer* article announcing his death reported that Stapley's real estate holdings, largely in Avondale, ranged anywhere from $500,000 to $1,000,000. It is unknown if the Stapleys owned other apartment buildings.

In 1912, shortly after her husband's death, Mrs. Stapley sold the Alameda Flats to attorney Adam Kramer for $125,000 ("Year in Real Estate"). Since then, the Alameda has changed hands 28 times before the current owners, TCB Cincinnati MF, LLC, purchased the property in November of 2012.

The Alameda Flats' Architectural Significance. The Alameda Flats is eligible under Criterion C in the area of Architecture as it individually meets the MPD registration requirements for significance.[9] It is a significant Beaux Arts example of the "Court Apartment Building" property type identified in the MPD and meets the integrity threshold for individual eligibility established in the MPD. Retaining its cubic massing, balanced fenestration, broad lawn and central court, which contribute to its importance as an identifiable Court Apartment, the Alameda exhibits most all of the Court Apartment Building characteristics identified in the MPD. It is very unlikely that historically the court was set off from the street by fencing. Based on an early 20th century postcard of the building, trees lined the sidewalk, as they do today. Also, it is known that

[9] In addition to Haddon Hall there are two individually listed Court Apartment Buildings in Walnut Hills, and like Haddon Hall, both are Emery/Steinkamp collaborations. Alexandra Apartments (circa 1900), located at 921 William Howard Taft Road, was listed in 1997 (NR# 97001223). This design was built around a series of courtyards. The Verona Apartments (1906), located at 2356 Park Avenue, was listed in 2008 (NR # 08000625). This U-plan apartment building houses 49 six-room apartments on a spacious 1.5 acre lot. Please see the MPD for a more in-depth discussion of Cincinnati's Court Apartment Buildings.

historically a fountain was centered in the court. It is stated in the MPD, that "In instances where fountains, gates, and decorative iron and masonry fences were integral to the design scheme, they should be present, even if no longer used" (Gordon, F 11). Although the fountain does not survive the Alameda retains a high degree of integrity and conveys its significance as an identifiable Court Apartment Building. Additionally, the Alameda Flats is an early example of a Court Apartment Building, and it retains a high degree of stylistic integrity. The Alameda is also the only Beaux Arts style court plan identified in Avondale.

The Beaux Arts Style. The Beaux Arts style[10] was influenced by neoclassical architectural styles taught at the École des Beaux-Arts in Paris and became highly influential in the United States from 1880 to 1920. The Chicago World's Fair of 1893 "was a convincing show of power for the rising tide of Beaux Arts influence in the United States" (Fricker, 3). In regards to the style, architectural historians, Virginia and Lee McAlester, state in *A Field Guide to American Houses* that dwellings in this style are "usually architect-designed landmarks and were built principally in the prosperous urban centers where turn-of-the-century wealth was concentrated" (380). According to the McAlesters domestic examples in this style were built before 1915 but the style persisted until the Great Depression (380). Several fine Beaux Arts style dwellings are found in Avondale, such as the Frank Herschede Home (HAM-00785-03). In addition to domestic buildings, this architectural style was also the preferred expression for official buildings–state capitols, banks and libraries. Institutional examples in Cincinnati include the Carnegie Center of Columbia Tusculum (a former Carnegie Library, 1906), the Hamilton County Memorial Hall (1908), the Clifton Cultural Arts Center (a former public school, 1906).

Beaux Arts style buildings were designed to impress and were often a display of wealth. Embracing this style, the Alameda appears more like one of Avondale's exquisite dwellings instead of a multi-family apartment building. The choice of this style was likely to reflect the affluence of the intended class of occupants. It is likely that this building was architect-designed, but the architect has not been discovered.

Conclusion. In consideration of the MPD, the Alameda Flats meets National Register Criteria A and C. In regards to Criterion A, the Alameda is a noteworthy representation of a Suburban Streetcar Apartment Building of the Court Apartment subtype and is significant for its association with high density development in Avondale, an inner ring suburb of Cincinnati, during the early 20th century. Funded by a private individual, a female developer investing in speculative real estate, the building is significant as a material representation of the greatest construction boom of multi-family dwellings in Avondale, a broad trend that swept the United States from 1900 to 1965. The construction of the Alameda Flats coincides with Cincinnati's growing population, and the pattern of high-density suburban apartment development that accommodated the flood of Cincinnatians who were moving to Avondale. It is a physical representation of this community development pattern and reflects the lasting impact of the streetcar on Avondale. Additionally, the Alameda is eligible under Criterion C in the area of Architecture as a fine example, designed in the Beaux Art Style, of this iconic apartment subtype that is important in the history of Cincinnati suburban development. Although the courtyard fountain is no longer present, the building exhibits all of the characteristics identified in the MPD, including its overall U-shape, open and grassy courtyard, cubic massing, walkup staircases, and public halls. It is an early example of this subset and retains a high degree of historic fabric and stylistics integrity.

[10] Please see Section 7 for a description of how the Alameda's design embraces this architectural style.

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Previous documentation on file (NPS):

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

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_X_ Other
Name of repository: The Public Library of Cincinnati and Hamilton County

Historic Resources Survey Number (if assigned): _N/A_____

10. Geographical Data

Acreage of Property .79_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: Longitude:
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

[X] NAD 1927 or [ ] NAD 1983

1. Zone: 16	Easting: 717006	Northing: 4335903
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

The Alameda Apartment Building is located within the corporate limits of Cincinnati. It includes, in its entirety, Parcel Numbers 108-0001-0001-00, 108-0001-0002-00 and 108-0001-0003-00 of the Hamilton County Auditor's records. The nominated area comprises .79-acre. (See Figure 2 for boundary map.)

Boundary Justification (Explain why the boundaries were selected.)

The boundary contains all the property presently and historically associated with the Alameda Apartment Building, including a parking lot on the rear.

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11. Form Prepared By

name/title: Bobbie McTurner, Architectural Historian and Beth Sullebarger, Principal
organization: Sullebarger Associates
street & number: 1080 Morse Avenue
city or town: Glendale state: OH zip code: 45246-3830
e-mail sullebarger@fuse.net
telephone: (513)772-1088
date: July 30, 2013

Additional Documentation

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

Figures

Figure 1: Location map

Figure 2. Boundary map

Figure 3. First floor plan, typical, and photo key

Figure 4: Kraemer Art Co. "The Alameda Apartment Building, Avondale, Cincinnati." Circa 1905. The Public Library of Cincinnati and Hamilton County, Cincinnati. *Greater Cincinnati Memory Project*. Web. 31 March 2013

Figure 5: "Trolley & Bus Map," Official Plan of the City of Cincinnati (Cincinnati: City Planning Commission, 1925)

Figure 6: 1869 *Titus'* map of Avondale, future site of the Ambassador indicated

Figure 7: 1904 Sanborn Fire Insurance Map of Cincinnati, updated to 1940, depicting the Alameda Flats

Photographs

Photo Log

Name of Property: The Alameda Flats

City or Vicinity: Cincinnati

County: Hamilton State: Ohio

Photographer: Randall E. Birckhead, 6301 Delphos Avenue, Cincinnati, OH 45213

Date Photographed: July 2013

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

1 of 16. Front (west) elevation, looking northeast
2 of 16. Front (west) elevation, south wing, looking east
3 of 16. Front (west) elevation, center wing, looking east
4 of 16. Front (west) elevation, north wing, looking east
5 of 16. Front (west) elevation, center courtyard detail, looking east
6 of 16. Side (south) and rear (east) elevations, looking northwest
7 of 16. Side (north) and rear (east) elevations, looking southwest
8 of 16. Balcony detail, looking east
9 of 16. Front (west) center entrance, looking east
10 of 16. Center entrance vestibule ceiling
11 of 16. Center lobby looking west toward vestibule
12 of 16. Center lobby looking east toward stair
13 of 16. South lobby, stair newel
14 of 16. South stair detail
15 of 16. Back stair detail
16 of 16. Bedroom, typical

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

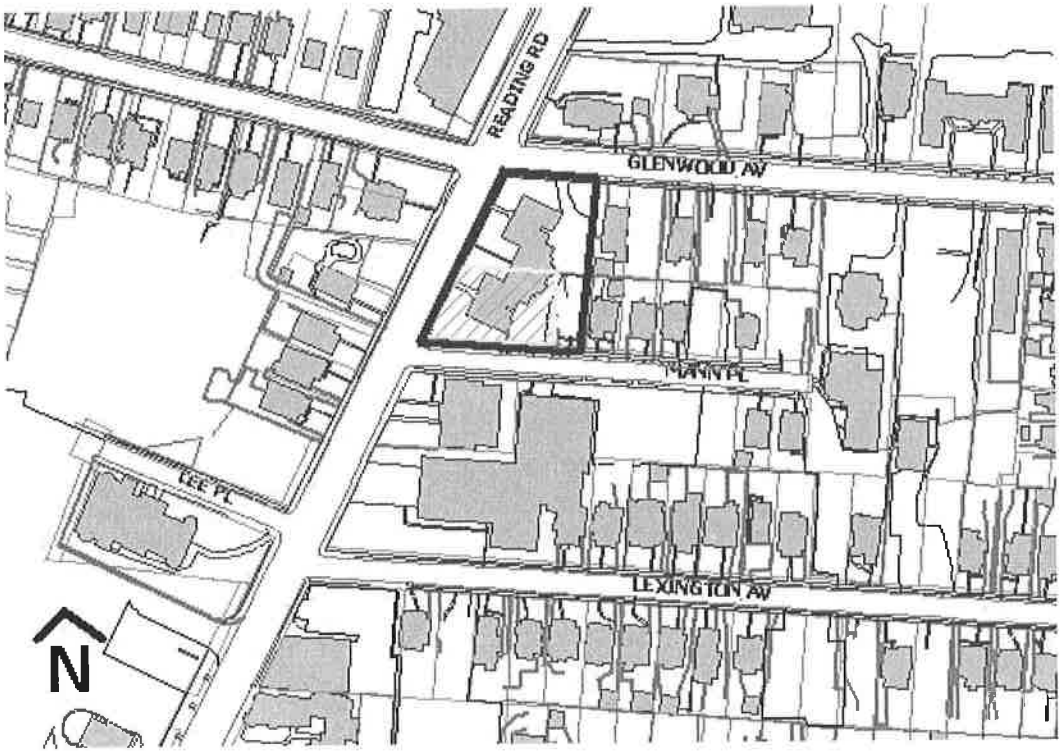

Figure 1. Location map

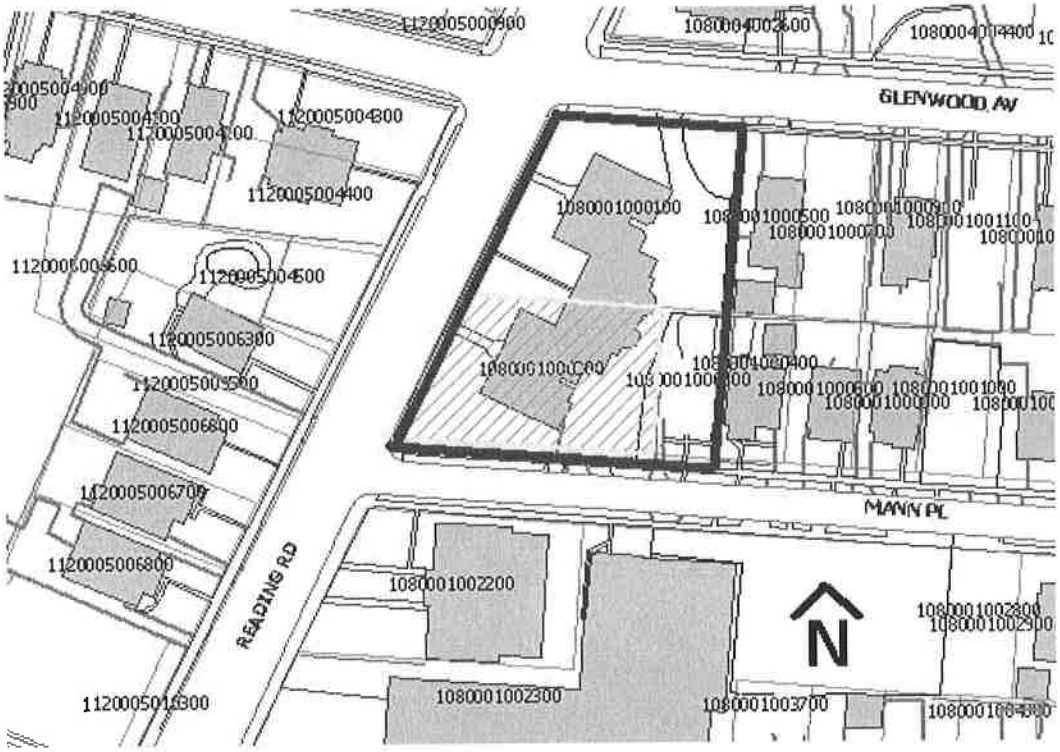

Figure 2. Boundary map

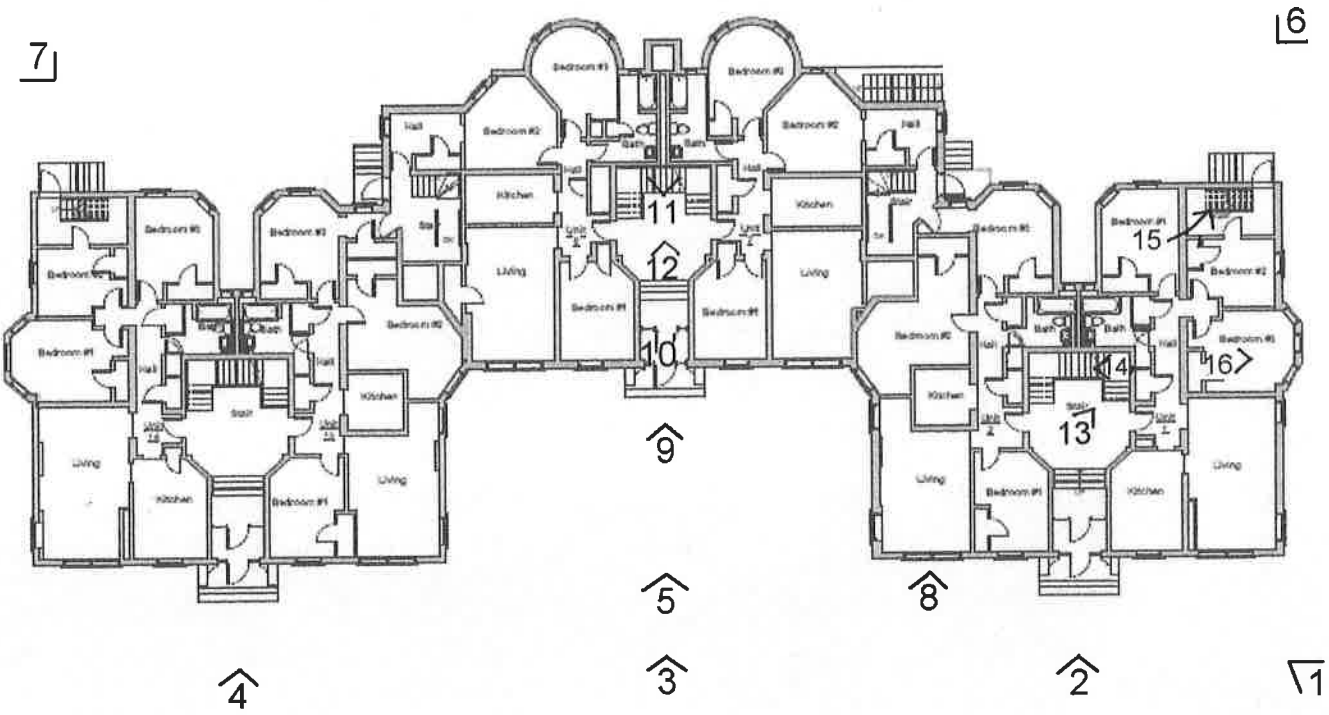

Figure 3. First floor plan and photo key

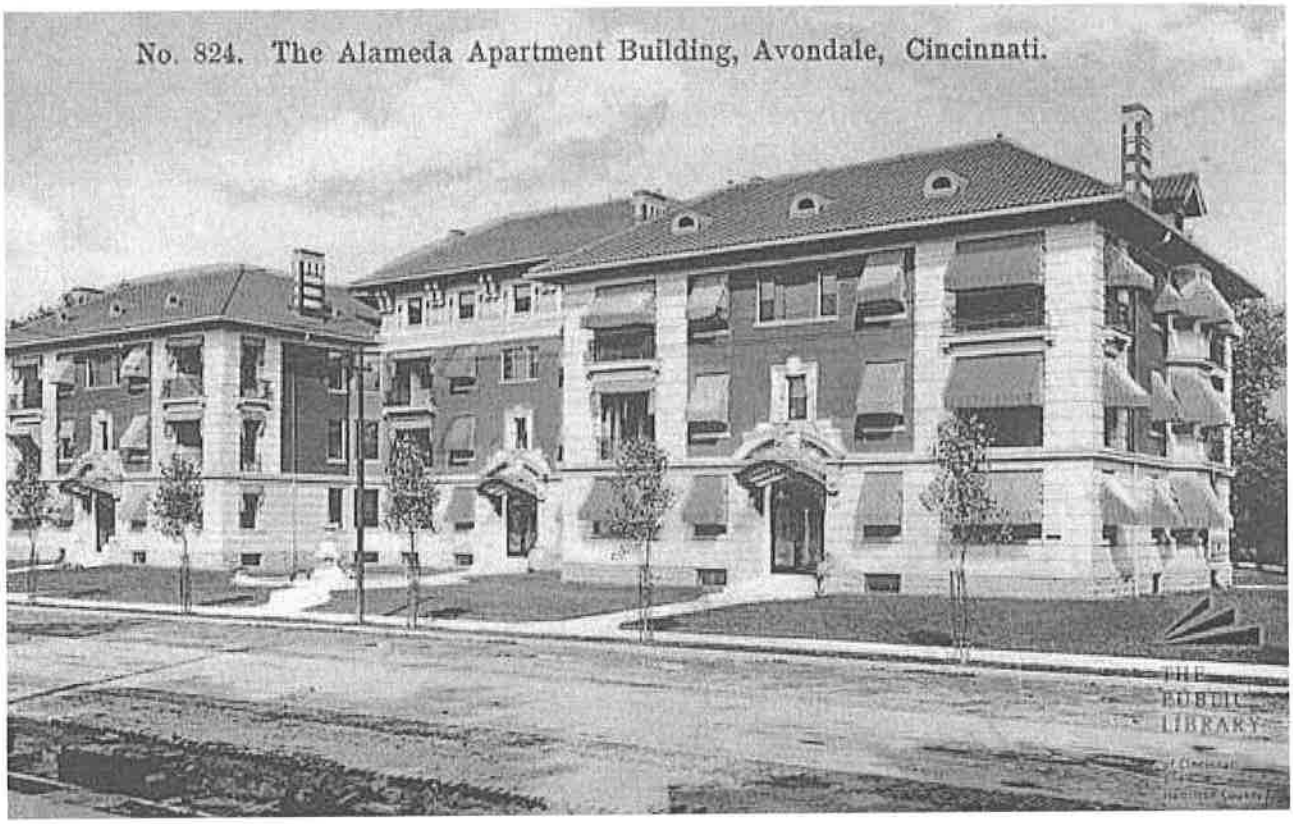

Figure 4. Kraemer Art Co. "The Alameda Apartment Building, Avondale, Cincinnati." Circa 1905. The Public Library of Cincinnati and Hamilton County, Cincinnati. *Greater Cincinnati Memory Project*. Web. 31 March 2013.

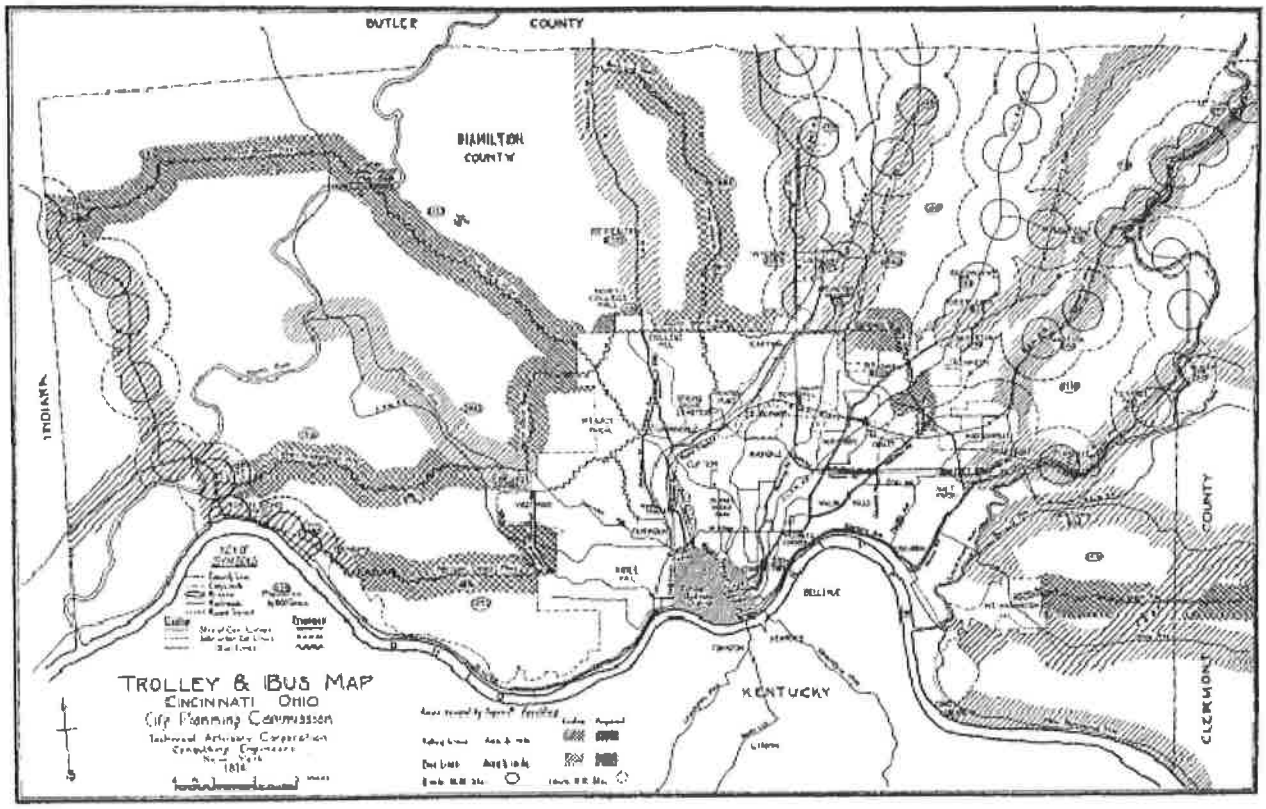

Figure 5. "Trolley & Bus Map," Official Plan of the City of Cincinnati (Cincinnati: City Planning Commission, 1925) 122. In Zane Miller, *Visions of Place: The City, Neighborhoods, Suburbs, and Cincinnati's Clifton, 1850-2000* (Columbus, OH: The Ohio State University Press, 1992) 43. Print.

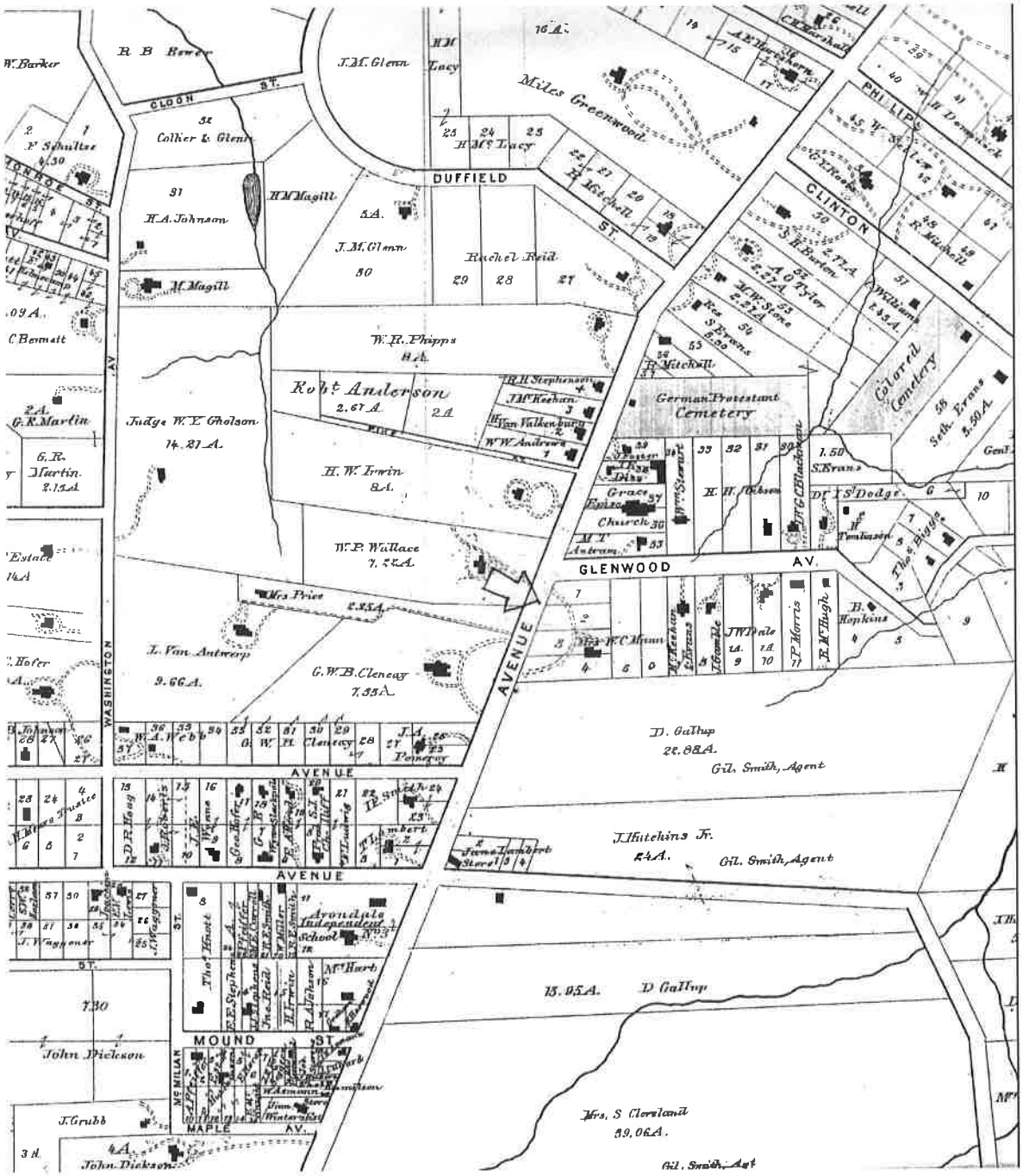

Figure 6: 1869 *Titus'* map of Avondale, with future site of the Alameda Flats indicated

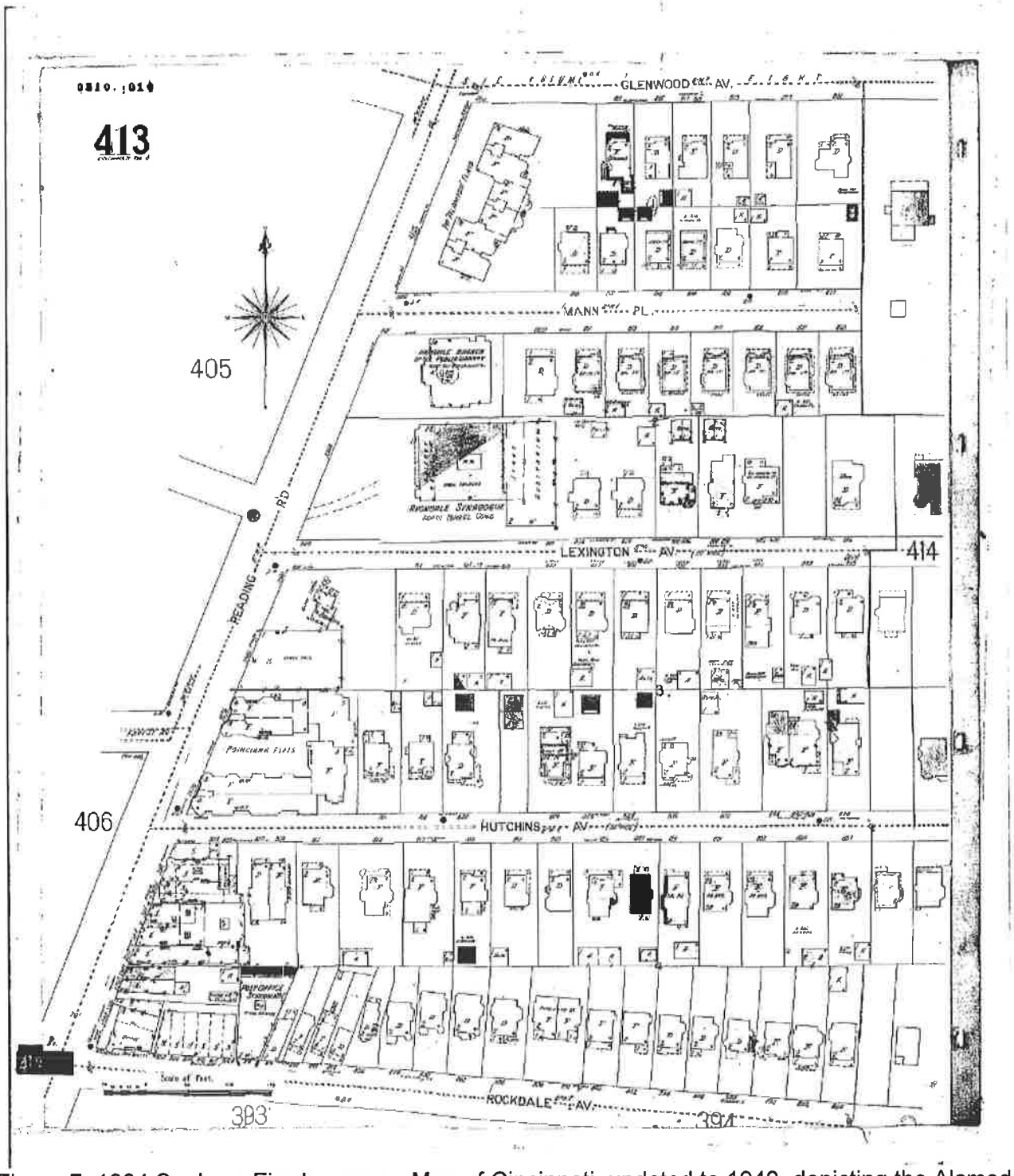

Figure 7: 1904 Sanborn Fire Insurance Map of Cincinnati, updated to 1940, depicting the Alameda Flats at top center

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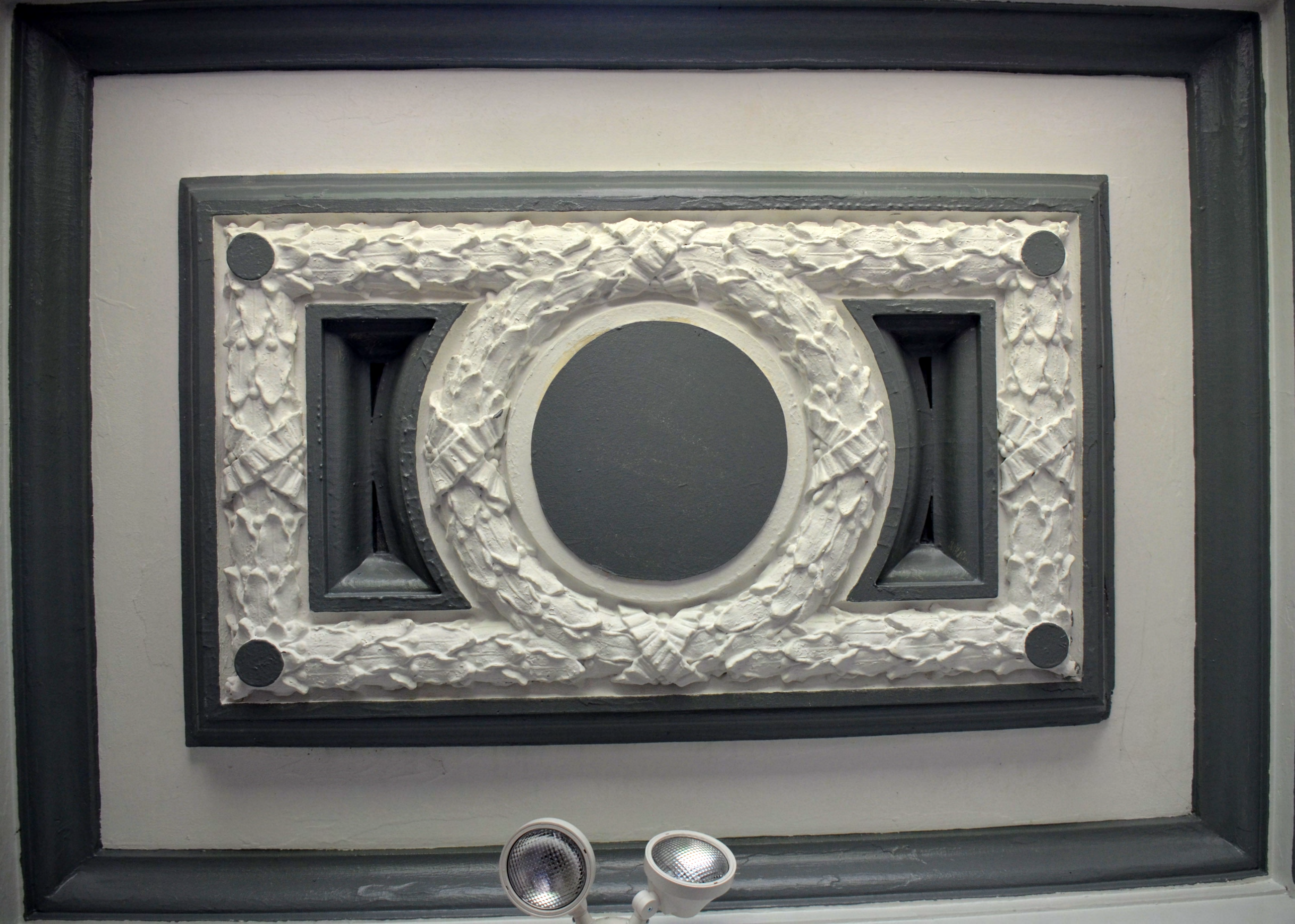

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