Introduction

This report presents the findings and recommendations for local landmark designation of the North Avondale Historic District (NAHD). This report was prepared by Beth Sullebarger as a consultant to the North Avondale Neighborhood Association (NANA).

Background

Overview of Designation Process

This designation report is supported by the North Avondale Neighborhood Association for the purpose of preserving the neighborhood's historic resources and ensuring that new construction within the district is compatible with its historic character.

Research

Research was conducted using local histories and archival sources at the Cincinnati & Hamilton County Public Library and Cincinnati History Library & Archives at the Cincinnati Museum Center, including city directories, historic newspapers and photographs, maps and atlases. The files of Cincinnati Preservation, including Ohio Historic Inventory forms and research, were invaluable. Internet sources included property records of the Hamilton County Auditor and Hamilton County Recorder and census records.

Statement of Significance

The North Avondale Historic District is significant in the history of Cincinnati as an upper middle-class residential neighborhood developed between 1896 and 1940. (See Figure 1 for Boundary Map.) Development of North Avondale began in earnest in 1893 with the Rose Hill Park Subdivision, mostly on the west side of Reading Road, followed by other subdivisions on the east side. The force behind Rose Hill Park was Robert Mitchell, the wealthy owner of the Mitchell & Rammelsburg Furniture Company, who invested his profits in real estate. Buyers who built homes in the neighborhood included other captains of industry such as grocer Barney H. Kroger, clockmaker and jeweler Frank Herschede, and brewer Albert Lackman. As the neighborhood developed in the early twentieth century, North Avondale became an enclave for successful German Jews who moved there from the West End.

The North Avondale Historic District is architecturally significant as an example of the landscape-lawn approach to a suburban subdivision defined by a park-like character with continuous lawns and picturesque curving streets. Gaslights add to the historic ambiance. The district is also significant for the quality of its substantial high-style houses on large lots. Homes in North Avondale represent an unusually rich array of architectural styles including Queen Anne, Shingle, Richardsonian Romanesque, Italian Renaissance, Beaux Arts, Neoclassical, Chateauesque, French Eclectic, Swiss Chalet, Colonial Revival, Tudor Revival, Prairie, and Craftsman, that typify the period of significance. All of the contributing homes are individually distinctive, and many were

designed by prominent local architects including John Scudder Adkins; Grosvenor Atterbury; Matthew H. Burton; John Henri Deeken; Desjardins & Hayward; Elzner & Anderson; A. Lincoln Fechheimer; Charles H. Ferber; S. S. Godley; Harry Hake; Samuel Hannaford & Sons; Anthony Kunz, Jr.; Harry Price; Herbert Spielman; and Tietig & Lee.

Historic Significance

Development of Avondale

The development of North Avondale followed that of Avondale to the south. Beginning in the 1830s, members of the merchant class, mainly of English heritage, began building large dwellings on extensive parcels and commuting to work in the city. Avondale was a bucolic country village, known as one of "half a dozen beautiful suburbs," where "the homes of Cincinnati's merchant princes and millionaires are found . . .elegant cottages, tasteful villas, and substantial mansions."[1] One of those merchant princes, Robert Mitchell, whose furniture company provided him with a half-million dollar annual income, was reputedly the wealthiest man in the Cincinnati area. Other prominent residents of Avondale included Miles Greenwood and Stephen H. Burton, partners in an iron foundry. According to Burton family lore, it was Mrs. Burton who called the area, "Avondale," because the stream behind her house reminded her of the England's River Avon.

As more wealthy Cincinnatians sought suburban residences, large landowners divided their holdings into residential lots to market for sale. Avondale's first subdivision was the Jonathan Dayton property, known as Clinton, in 1846, and James Corry subdivided a tract called Locust Grove soon after.[2] "In 1852, Samuel Cloon opened up 150 acres covering the Clinton tract, upon which Miles Greenwood had in 1847 built his suburban residence."[3] In 1854, The Cincinnati Western Railroad bought most of the Clinton and Locust Grove properties. The company surveyor, H.C. Freeman, recorded the plat of a new combined Cincinnati Western Railroad Company Subdivision that year. Freeman identified the 39-lot subdivision as "Avondale."

The 1869 Titus Atlas (Figure 2) shows Avondale with its northern boundary just above Dennis Street (renamed North Crescent Avenue, currently N. Fred Shuttlesworth Circle). The area was changing; some large estates remained but those of Mann and Gibson east of Reading Road in the vicinity of Glenwood Avenue were by then subdivided into smaller parcels, signaling the population growth to come. As Avondale developed, residents of Scotch, Irish, and German backgrounds joined their Anglo-Saxon antecedents.

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[1] Willard Glazier, *Peculiarities of American Cities* (Philadelphia: 1886), quoted in Miller, *Boss Cox's Cincinnati*, p. 42.
[2] Geoffrey J. Giglierano and Deborah A. Overmyer, *The Bicentennial Guide to Greater Cincinnati: A Portrait of Two Hundred Years* (Cincinnati: The Cincinnati Historical Society, 1988), 380.
[3] "Avondale; A Suburb that Appreciates Its Natural Endowments," *Commercial Gazette*, May 24, 1872, in Suburbs: Avondale Scrapbook, Cincinnati History Library & Archives.

Robert Mitchell (1811-1899), owner of the Mitchell & Rammelsburg Furniture Company, was of Irish heritage. Immigrating from Ireland with his family in 1824, he came to Cincinnati in 1829, learned cabinetmaking, and set up a small furniture factory on Walnut between Third and Fourth Streets. In 1846, Mitchell went into partnership with German-born Frederick Rammelsburg (1814-1863). When fire destroyed their factory in 1848, the partners rebuilt at Second and John Streets. By 1870, the Mitchell & Rammelsburg Furniture Company employed 250 people and had lumberyards that covered two acres. This factory was the first in the Cincinnati area to adopt steam powered machinery to the manufacture of furniture.

Cincinnati's proximity to the hardwood forests of the Midwest and in the transportation offered by the Ohio River made the city a furniture manufacturing center. Mitchell & Rammelsburg was the largest such enterprise in the city and possibly in the nation at the time. After Rammelsburg's death, Robert Mitchell and his family took over management of the company, changing its name in 1881. The Mitchell Company endured until 1939.

In 1869, Mitchell was living on the west side of Reading Road (then Main Avenue) at the corner of Duffield Street (renamed South Crescent Avenue, currently S. Fred Shuttlesworth Circle) (Figure 3) in a "tasteful" brick dwelling on three acres. Across the road, Mitchell built "Italian Villa style" homes on seven-acre lots for his sons-in-law, A. J. Redway and Stephen R. Burton and continued to invest his earnings in real estate.[4] By then Mitchell had already purchased 74.93 acres of A. O. Tylor's Avondale Park Subdivision (Figure 4) on the north side of Clinton Springs Avenue. (Stephen H. Burton purchased the 10+-acre lot 7.) Recorded in 1863 (PB2, P194), Tylor's subdivision consisted of 15 lots accessed by a looped drive, with parcels ranging from about 4 to 10 acres (Figures 5, 6). Mitchell also acquired part of the Blachly Farm (AKA Rose Hill Farm), which extended north along Lebanon Road (now Reading Road).

The residents of Avondale had incorporated it as a village in 1864, seeking "to protect themselves from stock running at large, to improve their streets and enforce order."[5] The community was also plagued by burglaries, vagrants, public drunkenness, and brawling. Much to the dismay of Avondale's upper-class residents, their efforts to control crime were largely unsuccessful. The village did have some success with its public works programs, such laying sewer lines and improving roads.[6] Robert Mitchell served on the Sewerage Commission with S. R. Burton, H. F. West and I. J. Friedlander. Once that was done, the village contracted with the city of Cincinnati for water and then

[4] Sidney Maxwell, *The Suburbs of Cincinnati: Sketches Historical and Descriptive* (Cincinnati: George Stevens & Co., 1870), 18, 15.
[5] Ibid., 16.
[6] Giglierano and Overmyer, 380.

turned to paving the roads. After a disagreement about whether to use asphalt or vitrified brick, the roads were paved with brick.[7]

Avondale finally found some relief from its social ills as a result of its annexation by the City of Cincinnati in 1896. The improved police and fire protection that Cincinnati provided significantly reduced Avondale's crime problem within only a few years, and the suburb became generally a safer, more pleasant place to live.[8] These improvements helped generate a new wave of subdivisions, including over a hundred acres of the Woodward property on the east side of Reading Road south of Glenwood Avenue, which had been divided among his three daughters—Mrs. Hutchins, Mrs. Gallup and Mrs. Cleveland.[9]

The electric streetcar completed on Reading Road in the early 1890s made Avondale even more accessible from the basin and changed the character of the neighborhood. *C. S. Mendenhall's Standard Guide Map of Cincinnati* published in 1903 shows an electric railway running up Reading Road to Clinton Springs Avenue where it turned west, continuing along Mitchell Avenue to Winton Road and Spring Grove Cemetery.

This improvement in transportation stimulated the market for more housing in lower Avondale, which led to construction of apartment buildings. Some early examples were built for upper-class families with roomy apartments and maid's quarters, such as the Beaux-Arts-style Alameda Flats (NR # 14000293) built circa 1905 at 3580-3586 Reading Road at Glenwood Avenue; the Romanesque-inspired Poinciana (NR# 14000294) erected circa 1908 at 3522 Reading Road at Hutchins Avenue; and the Mediterranean-style Crescent apartments (NR# 14000336) built circa 1911 at 3719 Reading Road at South Crescent (currently S. Fred Shuttlesworth Circle).

More modest apartments, erected for the growing middle-class, attracted diverse new residents. These included many Greek Americans and Eastern European Jews, particularly following a general exodus of the Jewish population from the declining West End in the early twentieth century. Between the 1920s and the end of World War II, Avondale was known as the "gilded ghetto," with Jewish inhabitants making up sixty percent of the suburb's total population. Jewish institutions and businesses moved with them.[10] Beginning in the 1890s, well-to-do German Jews families began moving into the northern part of Avondale. Construction of the Isaac M. Wise Temple on Reading Road at North Crescent Avenue (now N Fred Shuttlesworth Circle) in 1927, was a sign that the transition of North Avondale to the center of Reform Jewish life was complete. Orthodox Eastern European Jews mostly settled in the south part of Avondale.

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[7] "Avondale; A Suburb that Appreciates Its Natural Endowments," *Commercial Gazette*, May 24, 1872, in Suburbs: Avondale Scrapbook, Cincinnati History Library & Archives.
[8] Ibid., 381.
[9] The D. Gallup property was sold to Isaac H. Mack and Albert B. Voorheis in 1892 and became the Mack & Voorheis Subdivision.
[10] Giglierano & Overmyer, 381-382.

Development of the Rose Hill Park Subdivision

In the early 1890s, the area north of Clinton Springs Avenue was still semi-rural, with farms and country estates. The streetcar line, which turned west at Clinton Springs Avenue and then terminated at the intersection of Mitchell Avenue, helped create a market for Robert Mitchell to develop the Rose Hill Park Subdivision in 1893. Recorded in Plat Book 13, Page 3 (Figure 8), the subdivision offered 122 lots on Paddock Road, and Rose Hill, Beechwood, and Mitchell Avenues as well as Reading Road and Lenox Place as far east as Glen Lyon Avenue.

A promotional map of Rose Hill Park (Figure 9) clearly showed the "Electric Car Station and Terminal" opposite Mitchell Avenue. The street car brought new residents to the entrance of this upscale enclave without penetrating it. The map described Rose Hill Park as "the choicest residence property now offered," with natural advantages as to elevation, drainage and magnificent views. "All the avenues have easy grades, and are improved with Asphalt [sic] for the roadways and with granoid [sic] for the curb, gutter and sidewalks." "The lots are much deeper than the average, and the subdivision is laid out on the Park Lawn Plan." "Elegant residences in the vicinity. . . give assurance that this charming spot will become the most popular and desirable for the erection of beautiful suburban homes." Lots were offered in three sizes— "good lots" 150 to 200 feet deep, choice lots 150 to 220 feet deep, and "beautiful lots 175 to 250 feet deep." [11]

The layout was prepared by Earnshaw & Punshon, surveyors and civil engineers. According to The Cultural Landscape Foundation, "Joseph Earnshaw (1831-1906) immigrated with his family from England to Cincinnati by 1845. He and his brother Henry, both civil engineers, set up an office together in 1857, and in 1858, Joseph was serving as the city surveyor. He became known as a cemetery planner after assisting landscape gardener Adolph Strauch at Cincinnati's Spring Grove Cemetery and Forest Lawn Cemetery in Buffalo. On his own, in 1884 Earnshaw planned the 137-acre Highland Lawn Cemetery in Terre Haute, Indiana, and in 1889 he designed Prospect Cemetery in Toronto. Reflecting Strauch's influence, Earnshaw embraced the "Picturesque 'lawn cemetery,' in which internal fencing and barriers were largely eliminated in favor of a unified, bucolic landscape."[12]

In 1890 Earnshaw formed a partnership with one of his assistants, Thomas Brown Punshon (1855-1932). The firm's commissions in the next decade included the grounds of the Cincinnati Orphan Asylum; Columbian Park and the community of Highland Park, in Lafayette, Indiana; the communities of Oakland, East Redondo, and Broadacres, in California; and the Hollywood Memorial Park Cemetery (now Hollywood Forever) in Hollywood, California. Earnshaw continued working at Spring Grove Cemetery during the nineteenth century, and was buried there in accordance with his wishes.[13]

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[11] "Rose Hill Park Subdivision" map, Earnshaw & Punshon, Surveyors, May 3, 1893, private collection.
[12] https://www.tclf.org/pioneer/joseph-earnshaw, accessed May 21, 2025.
[13] Ibid. The firm continues today as McGill Smith Punshon.

Earnshaw had previously created the layout of the Blachly Farm with Adolph Strauch, and the resemblance to Spring Grove Cemetery is striking—with its network of curving streets.[14] It is easy to see how the Rose Hill Park Subdivision also reflects Earnshaw's experience with Spring Grove Cemetery in its flowing lawns. "Spring Grove Cemetery is nationally significant as the original site and model for the landscape-lawn concept. Founded in 1845 as the first rural cemetery located west of the eastern seaboard states, after 1854 Adolph Strauch . . .began establishing a new, internationally admired aesthetic standard for cemetery landscapes." He "reduced the number and variety of monuments, arraying them on an open, grassy lawn lacking lot divisions and enlivened by grouped stands of trees and shrubs."[15] The continuous greensward and the lack of fences typical of the "landscape-lawn" approach to cemetery design is evident in the Rose Hill Park Subdivision and elsewhere in the North Avondale Historic District.

That the new subdivision was named Rose Hill Park is worth noting for its connotations as a verdant landscape with an air of exclusivity. The name may have been inspired by Tylor's "Avondale Park" subdivision, which was incorporated into the Rose Hill Park Subdivision, as well as its proximity to Rose Hill and the desire to characterize it as picturesque residential community in a natural setting that offered an escape from urban life. The movement for public parks sprang out of the popularity of rural cemeteries as places of recreation. In turn, the appeal of rural cemeteries and urban parks influenced the design of other American landscapes, including the first suburbs. In the Cincinnati area,

Spring Grove Cemetery, completed in 1845, and the picturesque railroad suburb of Glendale, established by a private owners' association in 1851, both provided models for parklike suburban subdivisions designed with green spaces and streets that curved in response to the topography. The word, "park," also had associations with exclusivity deriving from the earliest parks, which were enclosed gardens used as hunting grounds for the elite. The Rose Hill Park Subdivision was not gated but its single entrance on Clinton Springs Avenue and its looping avenues prevented through-traffic and provided a sense of quiet and privacy.

Home-building began in the mid-1890s, and upper- and upper middle-income Cincinnatians, including manufacturer Andrew Erkenbrecher, department-store owner Samuel Pogue, grocer Barney Kroger, and clockmaker Frank Herschede, built homes here that are fine examples of English Medieval, Tudor, Renaissance, English Cottage Revival and Italian Renaissance.

Other Subdivisions in North Avondale

Interestingly, Mitchell had already helped launch an earlier subdivision in North Avondale on the east side of Reading Road. Recorded in March 1890 (PB 9, P 65), the

[14] Sub-division of the Blachly Farm Adjoining Avondale, J. Earnshaw, Surveyor, and Mr. Strauch, Superintendent of Spring Grove Cemetery," Collection of the Cincinnati History Library & Archive.
[15] Bruce Clouette. "Spring Grove Cemetery," National Historic Landmark Nomination, March 29, 2007.

Mitchell-Armstrong Syndicate's First Subdivision (Figure 10) was filed by Mitchell and two other trustees—Ike J. Friedlander and H. M. Magill. It included 22 lots on east side of Reading Road on Armstrong Avenue (Barry Lane) and Avondale Avenue west of Glen Lyon Avenue. The lots were relatively small, ranging from 50' wide by 200' deep on Reading and 50' wide and 150' deep on the side streets. This did not result in construction of small homes, however, because C. H. Kellogg and William J. Isaacson bought them all, combined them into larger lots and built large homes, as seen on the Rose Hill Park Subdivision handbill.

The 2nd Mitchell-Armstrong Subdivision, recorded in April 1896 (PB13, P131), expanded on the first subdivision with 49 additional lots on Armstrong Avenue (Barry Lane) and Avondale Avenue extending east from Glen Lyon Avenue to current-day Victory Parkway (Figure 11). Despite the name of the subdivision, the trustees of the syndicate—Wm. J. Isaacson, J. H. Gates, and Henry M. Magill—did not include Robert Mitchell. Undertaken after the Rose Hill Park Subdivision, this subdivision had much larger lots, ranging from 100' to 585' of frontage. Interestingly, William J. Isaacson bought eight of the lots in the 1st Mitchell-Armstrong Subdivision adjoining Glen Lyon Avenue. Two large homes were built there, at 932 and 938 Avondale, the former in the 1890s and the latter in the 1920s.[16] A ravine midblock between Avondale Avenue and Barry Lane made the south side of the latter mostly unbuildable, while the north side filled out with large Tudor homes in the 1920s.

The 1917 Sanborn map (Figure 12) shows the streets on the east side of Reading Road were then mostly lined with homes, except for the north side of Avondale Avenue and above on Barry Lane. Streets to the south—Lenox and Redway avenues—were part of Jonathan W. Lyon's Estate Subdivision. Bragg's Subdivision was cited by Kocolowski, relative to Rose Hill, as "the other big land development," in North Avondale, lying east of Reading Road, and north of Dana Avenue.[17] The Bragg subdivision is mentioned in the obituary of Caius C Bragg. When he died suddenly at age 48 in 1905, he was described as "widely known in real estate and social circles." Upon the death of his father, Caleb Bragg, who was a partner in the American Book Company, Caius had "assumed full charge of the vast estate left to him," and "transformed [Avondale] into one of the most beautiful suburbs in this country."[18]

Unfortunately, no plat by that name was found at the county recorder's office, the Cincinnati History Library & Archive, or the city archives at the University of Cincinnati's Archives and Rare Books Library. It is likely, however, that the Bragg Subdivision included the north side of Dana, Marion Avenue, Dakota Avenue, and Valley Lane as

[16] The lots on Barry Lane they backed onto were held vacant until 1951, when two four-plex apartments were built at 915 and 919 Barry Lane, very different in form and density from the homes directly to the south.
[17] Gary P. Kocolowski, "The History of North Avondale: A Study of the Effects of Urbanization upon an Urban Locality," Master's Thesis. University of Cincinnati 1971.
[18] "Suddenly C.C. Bragg Passed Away," *Cincinnati Enquirer*, Nov. 22, 1902, 12, ProQuest Historical Newspapers, accessed June 4, 2025.

well as the lower portion of Winding Way (Figures 12, 13 and 13a). Bragg's imposing residence is shown at 946 Dana Avenue (Figure 12) on a parcel that extended through the block.[19] The 1917 Sanborn map shows these streets lined with spacious lots, some of which would be further subdivided in the future, and "Bragg Avenue" as the former name of Valley Lane (Figure 12).

Back on the west side of Reading, the Avon Hills First Subdivision was filed in 1906 after the death of Robert Mitchell (1899) and his wife Harriet (1901) by their five surviving children—Albert H. Mitchell, Richard H. Mitchell, Emma Redway, Lillie I. Ellis, and grandsons Robert M. Burton and Stephen H. Burton, sons of deceased daughter Jane Burton. This subdivision extended Rose Hill Avenue to the northwest, and included successively looping streets now known as Betula, Red Bud Avenue and Avon Fields Lane. This plat included very large lots both north and south of Mitchell Avenue.

A revised plat was filed in 1914 (Figure 14) with smaller lots and new street names by the Avon Hills Realty Company, with A. J. Redway as President and Robert M. Burton, as Secretary & Treasurer. By this time Albert Mitchell, who had taken the reins as president of the family furniture company, was living at 3994 Rose Hill Avenue, an expansive Craftsman shingle and stone house at the highest point of the North Avondale ridge. By 1917, the overwhelming majority of lots on Rose Hill, Beechwood and Betula (Figure 15) had been built on, but north of Red Bud Avenue homes were still sparse. By 1930, however, these streets were lined with Tudors, nearly all owned by new residents of German Jewish heritage who were successful merchants, manufacturers, and professionals.

On the east side of Reading Road, the avenues were likewise mostly built out, including a short dead-end street running south of Lenox Avenue, where Thorne Baker and his wife Jane created ten small lots (about 60 feet' x 100 feet) in 1917. Styled as the Lenox Park Subdivision, it was recorded on Sept 7, 1917 (PB 24, P11). This little enclave known as Lenox Lane quickly filled in with Colonial Revivals, American Foursquares, and a Craftsman cottage by 1922. (See Figure 16).

The district was stable for the next thirty years; the next subdivisions didn't come until well after World War II. Louis T. Block, president of the Susan Lewis Corporation, cut up a two-acre piece at the southwest corner of Rose Hill and of Red Bud avenues into seven lots recorded in 1954 (PB63, P15). This area is occupied by six 1950s-era one-story modern homes. Another contemporary subdivision in 1964, the Jerry Arnett Subdivision (PB 115, P1) was platted by Jerry Arnett and his wife B. W. on Redway Avenue east of Glen Lyon Avenue, creating four lots on lot 35 of J. W. Lyon's Estate Subdivision and resulting in four modern homes. All these homes are outside the period of significance, which ends in 1940.

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[19] US Federal Census, 1900, Heritage Quest, accessed online 5/28/2025.

Notable Architects

The quality of the architecture reflects the involvement of prominent local architects in the design of its buildings. The wealth of the new residents enabled them to enlist the services of some of Cincinnati's finest designers. These include John Scudder Adkins; John Henri Deeken; Desjardins & Hayward; Elzner & Anderson; A. Lincoln Fechheimer; Charles H. Ferber; S. S. Godley; Harry Hake; Samuel Hannaford & Sons; Anthony Kunz, Jr.; Harry Price; Herbert Spielman; and Tietig & Lee. (The following biographies of Cincinnati Architects are largely based on Walter E. Langsam's "Biographical Dictionary of Cincinnati Architects, 1799-1940.")

John Scudder Adkins

John Scudder Adkins (1872-1931), designed several homes in North Avondale—a Colonial Revival at 3946 Rose Hill Avenue (1907); and a Tudor Revival home at 4008 Rose Hill Avenue (1908)(Photo 1), the latter for C. H. M. Atkins, president of the Warner Elevator Company. After training in St. Louis, Adkins began his Cincinnati career in 1893. "His specialty was refined Beaux-Arts design, which he applied to several courthouses, banks, and churches throughout the state of Ohio, particularly in Norwood. Adkins Ieft his mark on other areas of the country as well, including the Governor's Mansion in Frankfort-, Kentucky, and the Audubon Building in New Orleans, Louisiana."

Grosvenor Atterbury

Grosvenor Atterbury (1869-1956) had a long and successful career designing large houses for the wealthy. He is best known as the architect of Forest Hills Gardens, begun in 1908 in Queens, NY, described by Langsam as "the archetypal American middle-class community of the early twentieth century." After graduating from Yale and Columbia University School of Architecture, he worked in the office of McKim, Mead & White, in 1895 at the Atelier Blondel of the Ecole des Beaux-Arts, Paris. In New York, he served as architect for the restoration of City Hall and designed the American Wing at the Metropolitan Museum of Art (1924). His country estates included "Old Westbury," the John S. Phipps house on Long Island. In Cincinnati, Atterbury designed Sheldon Close in Mariemont (1924-26); "Ca' Sole," the Mrs. William Horace Schmidlapp House off Grandin Road in Hyde Park; and the Mrs. Joseph S. Graydon House in Indian Hill. In 1929, he designed an expansive residence for Harry L. Linch at 960 Avondale Avenue (Photo 2).

Matthew H. Burton

Related by marriage to Robert Mitchell, Burton first appeared in the city directory in 1897-98, when building in the Rose Hill Park Subdivision was underway. He worked with Brown & Davis 1899-1901 and later with J. S. Adkins and G. S. Werner, then on his own again in the 1920s. Burton is known for his residential designs, including the "huge but elegantly restrained Frank Enger House (Photo 3). . .a Beaux-Arts buff-brick box with

extensive, delicate white glazed tile trim." He also designed the Neoclassical Avondale Athletic Clubhouse on Dana at the foot of Winding Way in 1898 (demolished in 1965). Werner & Burton designed at least two houses in East Walnut Hills—the Frank Dinsmore House, 2791 Madison Road (1911), and the George Longstreth House, 2950 Wold Avenue (1910)—with a distinctive mix of Spanish Mission, Arts & Crafts, Art Deco, and even belated Art Nouveau elements. Burton also designed "La Lanterne," (1920) one of the most refined, sophisticated, and uncharacteristically "authentic" estates in Indian Hill." [20] Set on landscaped grounds by A. D. Taylor, the house is believed to have been inspired by "La Lanterne" in the town of Versailles.

John Henri Deeken

Born in Cincinnati, John Henri Deeken (1888-1974) studied architecture at the University of Cincinnati (1906) and then practiced "in different parts of the United States." Associated with Guy C. Burroughs in 1916 and 1918-23, he worked with Hubert M. Garriott (one of Cincinnati's first Modernist architects) in the early 1930s for an unknown time, and on his own 1935-48. Deeken was best-known for fine "English" Traditional residences, as well as his design (with Burroughs) of "Time Hill," the unique "Swiss" Gruen Watch Co. Building in Walnut Hills (1916-17). He also designed the handsome Moderne Coca-Cola Bottling Plant Building in Evanston (1937-38). In North Avondale, he designed the very grand French Eclectic House at 4220 Rose Hill Avenue (Photo 4) for Jacob Mack, owner of the Mack Shirt Company.

Desjardins & Hayward

Samuel E. ("Dizzy") Desjardins was one of Cincinnati's most colorful architects at the turn of the century. He specialized in distinctive churches, such as the Seventh Presbyterian Church (1888), whose tower remains on Madison Road in East Walnut Hills. Many interesting yet restrained residences in the Cincinnati area were designed by Desjardins and his partners.

Albert W. Hayward (ca. 1861-1939) was trained at M.I.T. and worked with Desjardins, at least from 1893 until 1905. He then was a partner of architect-developer H. W. Cordes. Their works included a $200,000 apartment house at Reading Road and Mitchell Avenue in North Avondale. He is also said to have drafted Cincinnati's early-20th- century building code. Desjardins and Hayward designed at house at 3980 Rose Hill Avenue (1903) for W. H. Lewis, a leaf-tobacco manufacturer (Photo 5), and the Chateauesque mansion at 935 Lenox Avenue (1890) for Theodore Braemer, Secretary/Treasurer of the J. & F. Schroth Packing Company.

Samuel Desjardins was the leading architect of the 13-year partnership and had several other partners throughout his career in Cincinnati. Although he also designed many

[20] Langsam, "Biographical Dictionary," p 27.

churches and public buildings, private residences gave Desjardins the outlet to display his most creative talent.

Desjardins teamed up with Draine on a house at 3953 Rose Hill Avenue for C. W. Breneman in 1898. Breneman was the president and founder of CW. Breneman, Inc., window shade manufacturers. This company is still active in Cincinnati as the Breneman Shade Company. John G. Draine was born in Edinburgh, Scotland, and later worked with William P. Bausmith.

Elzner & Anderson

Elzner & Anderson was one of Cincinnati's most prominent firms from the mid-1890s until World War II. Alfred 0. Elzner (1862-1933) was trained at M.I.T. and worked for Henry H. Richardson on the famous Boston architect's Cincinnati Chamber of Commerce Building. George M. Anderson (1869-1916), who attended Columbia University, was the first Cincinnati architect trained at the Ecole des Beaux-Arts in Paris, and brought superlative social connections to the partnership. This firm has had a lasting impact on Cincinnati's architecture with diverse structures including the former Baldwin Piano Company Building, the Zoo's Elephant House, and many residences and institutional buildings for the city's elite. Their 1902-1904 Ingalls Building at Fourth and Vine Streets stands out as the first reinforced-concrete "skyscraper" in the world.

This firm is best-known for its Neo-classical residences throughout Cincinnati. Large boxlike red-brick dwellings with accurate--for the period--Colonial, Federal, and Greek Revival white-painted architectural ornament were their trademark at the turn of the century. Their light, spacious rooms, gracious staircases, ample closets, and other built-in conveniences allow them still to seem "modern" a century later. The firm designed the majestic Colonial Revival residence at 4032 Rose Hill Avenue (Photo 6) for A. F. Maish, who was the secretary and treasurer of the Coney Island Company in 1903.

Elzner & Anderson also designed 4020 Rose Hill Avenue in 1911. One of the early owners was a prominent lawyer named Louis J. Dolle. This refined and restrained design evokes an Italian Renaissance villa in Tuscany, with its smooth surface and classical details. A green tile, low-hipped roof with brackets defines the simple rectangular block. Two second-story windows are emphasized by stone balconies. Below these are multi-paned, arched double doors that open to a front terrace. The architects added a bit of classical style with a central pedimented entrance.

A. Lincoln Fechheimer

Despite his deafness, A. Lincoln Fechheimer (1879-1954) was a remarkably successful architect. After studying at the Ecole des Beaux Arts in Paris from 1900 to 1904, he spent a two-year apprenticeship in Chicago. Back in Cincinnati, he worked with Harry Hake, Sr. with whom he won the 1907 competition to design the campus of Hebrew Union College. By 1913, Fechheimer was practicing alone, until he formed a partnership

with Benjamin Ihorst in 1926. This firm was responsible for the Ault Park Pavilion, the Isaac M. Wise Temple-Center in Avondale, and the Dale Park School in Mariemont.

A. Lincoln Fechheimer designed the home at 4050 Rose Hill Avenue (Photo 7) in 1913 for S. Marcus Fechheimer, who may have been a brother. Marcus was a partner in the shoe manufacturing firm of Fechheimer and Krohn. Marcus Fechheimer, who is cited in *The Jews of Cincinnati* as a leader of American Zionism after World War I, went on to become an important manufacturer of clothing for men and boys.

Charles H. Ferber

Charles H. Ferber (born 1891) received his training at the Ohio Mechanics' Institute and worked for the firm Rapp, Zettel and Rapp at an early age. He went on to work for firms in Chicago and San Francisco before returning to Cincinnati, where he practiced alone from 1922 to 1925. For the next six years, he was a partner in the firm of (Gustave W.) Drach, Heinhold & Ferber, before going out on his own again from 1933 to 1942. At that point, Ferber joined the architecture division of the Ferro-Concrete (now Turner) Construction Company, where he worked until 1950. Ferber's best-known work is the Belvedere (not within the boundaries of the North Avondale Historic District). Of homes in the district, he designed an Eclectic-style residence at 3971 Beechwood Avenue (1898)(Photo 8), combining elements of Queen Anne, Tudor Revival and Colonial Revival.

S. S. Godley

S. (Samuel) S. Godley (1858-1941) designed several buildings in Avondale for Jewish clients. S. S. Godley practiced with his son George H. Godley (1889-1961) from 1921 to 1931. Educated at the Farmers' College in College Hill, S. S. Godley "received his practical education in the offices of local architects," including Edwin Anderson, Henry Bevis, and James W. McLaughlin. He opened his own office in Cincinnati in 1888, expanded it in 1893, practiced on his own, and with his son George in the 1920s.

According to architectural historian Walter E. Langsam, S. S. Godley was "one of the most sophisticated designers of residences for both the Jewish and Gentile elites of the city for several decades. His residential clients included members of the Doepke, Duttenhofer, Feiss, Fleischmann, Freiberg, Heinsheimer, Herschede, Jacob, Kuhn, Mack, Mitchell, Prichard, Resor, Steinau, Strader, Wise, Wolf, and Workum families, all of whom had leading roles in the economic, social, and cultural life of the city." Many of these homes were in Avondale, including the handsome Beaux-Arts Frank Herschede mansion (1908), at 3886 Reading Road (Photo 9). S. S. Godley also designed a few apartment buildings in Avondale, including a three-story Tudor Revival-style court apartment building at 603-613 Forest Avenue.

Harry Hake, Sr.

Harry Hake, Sr. (1871-1955) was the founder of a line of at least three architects named Harry Hake. He was educated in Cincinnati and trained at the Ohio Mechanics' Institute

and the Cincinnati Art Academy. He opened his own office around 1901 or earlier. Charles H. Kuck was an associate in the firm from 1915-1947. The firm was Hake & Son 1945-48, Hake & Hake, Jr., 1945-70, Hake & Partners, including Harry Hake, III, 1971-78. Harry Hake, Sr. was extremely skilled at applying great historical accuracy, refinement, and subtle surface texture to large-scale buildings.

Hake's firm designed five homes in the North Avondale Historic District—beginning with a Tudor Revival for Frank Ellis (grandson of Robert Mitchell) at 967 Marion Avenue (1897); the exuberant Italian Renaissance mansion of Barney Kroger at 3863 Reading Road (1900); the Italian Renaissance-inspired George Voss House at 3955 Beechwood Avenue (1901); the Tudor Revival Lazard Kahn House at 3975 Beechwood Avenue (1910)(Photo 10); and the Robert H. West, Jr., House at 965 Marion Avenue (before 1921).

Samuel Hannaford & Sons

Samuel Hannaford (1835-1911) was the best-known and probably most prolific of Cincinnati's nineteenth-century architects. His firm spanned more than a century, from 1857 until circa 1960 and their commissions spanned much of the Midwest. Born in England, Samuel Hannaford moved to Cincinnati as a youth with his parents. Educated at the Farmers' College in College Hill, he was apprenticed to Englishman John R. Hamilton and then practiced at various times on his own and in partnerships with Edwin Anderson and Edwin R. Proctor. In 1887 the firm became S. Hannaford & Sons when his sons Charles E. and Harvey Eldridge became partners. Grandson H. Eldridge Hannaford joined the firm in 1912, followed later by another grandson, Samuel Hannaford, II.

Among Samuel Hannaford's most prominent designs were the 1860 Cincinnati Workhouse (demolished), Cincinnati Music Hall (1874), and Cincinnati City Hall (1888). Samuel Hannaford retired effectively, with a few exceptions after completing the Methodist Home in College Hill (AKA Twin Towers), about 1895, but remained active almost until his death in 1911 as the editor of *The Western Architect and Builder*. His substantial legacy is partly documented in a National Register listing of 55 of his commissions—churches, public and commercial buildings, and many fine residences.

Hannaford designs in the district include the Colonial Revival Rupel House at 3864 Reading Road (1895); the Prairie-style B. H. Thoman House 4051 Rose Hill Avenue (1909); and the Dr. Walter B. Weaver House and Stable at 933 Redway Avenue (1916), also a Prairie design (Photo 11).

Anthony Kunz, Jr.

The architect Anthony Kunz, Jr. (born 1872), was a Cincinnati native who studied under Emil F. Baude and August Brink. Kunz's specialty was Roman Catholic edifices, including St. Francis Seraph Church and Monastery in Over-the- Rhine, as well as the Eclectic-style green-glazed brick house at 3937 Rose Hill Avenue (Photo 12).

Harry Price

Harry Price (1891-1951) was a prolific architect who practiced in the Cincinnati area from 1913 to 1948. His specialty was residential properties in Avondale and Amberley Village. During the 1920s and 30s, he produced many examples in the Tudor Revival style, then favored contemporary architecture in the 1940s. Architect Carl Strauss got his start with Harry Price from 1937 to 1942. It was during this time that the firm had a hand in the municipal complex in Greenhills.

Price designed a home at 3993 Rose Hill Avenue (Photo 13) in 1927 for Norris and Rosalie Heldman. John Heldman was a traveling salesman for the Heldman Clothing Company, who spent a great deal of time on the West Coast. Founded by his father Jacob at the turn of the century, the company was a family business, which employed four out of five sons. The business was in the Pugh Building on Pike Street until it was liquidated in the early 1930s. Most of the Heldman family lived in the Rose Hill area.

Herbert Spielman

Herbert Spielman (1872-n.d.), who was a talented renderer, worked for Hannaford and Sons for eighteen years before setting up his own practice in 1919. Under Hannaford he designed several prominent Cincinnati buildings including the Ohio Mechanics' Institute (and Emery Auditorium), Memorial Hall, and the Cincinnati General Hospital in Avondale.

Spielman designed a Tudor Revival home at 4075 Beechwood Avenue (1925) for members of the Wertheimer family, who were officers of the Archer Advertising Company (Photo 14). The second owner was A. Freider, who owned a fruit business in the Philippines. Freider sold the house to Willis Gradison, Sr, who owned it until 1955 when Dr. Jules Klein, a pediatrician, bought it and lived there until 1988.

Tietig & Lee

Both Rudolph Tietig (1877-1958) and Walter H. Lee (1877-1952) were trained in Cincinnati and at M.I.T. Tietig then worked in New York City, while Lee returned to Cincinnati to work with Samuel Hannaford & Sons. They joined forces in 1902 and practiced together for 50 years. Among their major works are several buildings on the University of Cincinnati's main campus including Memorial Hall (now part of CCM), the former Rockdale Temple in Avondale, the Cincinnati Tennis Club in East Walnut Hills, and other Avondale residences for Simon Kuhn, A. G. Breneman, Frederick Schroth, president and treasurer of the J. & F. Schroth Packing Company, at 3952 Rose Hill Avenue, and Albert H. Mitchell at 3994 Rose Hill Avenue (1907). (See Photo 15.)

Description

North Avondale is a residential neighborhood characterized by curving streets lined with continuous lawns, gaslights and substantial homes built between 1896 and 1940 on large lots, many a half-acre in area. The development of the area followed that of Avondale to the south. Located approximately three miles north of downtown Cincinnati, greater 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. Avondale evolved as a 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 split into two neighborhoods, North Avondale and South Avondale. Glenwood Avenue is generally considered to be the boundary between North Avondale and South Avondale. However, the North Avondale Historic District is north of Mitchell, Clinton Springs and Dana Avenues.

The North Avondale Historic District includes 365 individual buildings, of which 337 (or 95.6 percent) are contributing and just 28 (or 7.5 percent) are noncontributing. Most of the buildings date from 1896 to 1940. The Period of Significance marks the span of time when the district attained the characteristics that qualify it for designation. The important physical features of the district include the historic street pattern, commercial property types, continuous streetscapes, and buildings representing an unusually rich array of styles including Queen Anne, Shingle, Richardsonian Romanesque, Italian Renaissance, Neoclassical, Chateauesque, French Eclectic, Swiss Chalet, Colonial Revival, Tudor Revival, Prairie, and Craftsman, that typify the period of significance. The most common style, by far, is Tudor Revival, followed by Colonial Revival and Prairie. Following are specific examples of these styles.

Queen Anne (1880-1900)

Popular from 1880 to 1900, the Queen Anne is the defining style of the late Victorian era. Queen Anne dwellings are often voluptuous compositions with asymmetrical massing, angled gables at the corners, wraparound porches, and ornamental turned and carved wood trim. A mix of contrasting materials, including brick and fishscale shingles in the gables, provides drama. There are relatively few examples of Queen Anne in the NAHD because the popularity of the style was waning by the late 1890s. Examples include 932 Avondale, 3947 and 3963 Beechwood Avenue, 3800 Dakota Avenue, 917-919 Lenox and 920 Lenox Place, and 3987 Rose Hill Avenue (Photo 16), which was built for Stephen R. Burton.

3987 Rose Hill Avenue (1894) is a charming Queen Anne-style home with a wraparound porch. Two types of shingles are used--fishscale on the front gabled dormer and clapboard style on the rest of the house. A few classical features have found their way onto this Victorian structure, such as the slender Doric columns on the porch (possibly replacements) and the second-story windows, which are pedimented and flanked by

pilasters. One of the oldest houses in the subdivision, this 1894 residence was built for Robert Mitchell's daughter, Jane E. Mitchell Burton, and her husband, Stephen R. Burton. (See their son's house at 3969 Rose Hill Avenue.)

Shingle Style (1880-1900)

The Shingle Style, developed in New England from the Queen Anne style, was in vogue regionally from 1880 to 1900. It is characterized by a consistent exterior texture created by shingles, reduced ornament and lower-pitched roofs, contributing to a more horizontal orientation. The Shingle Style is somewhat rare in North Avondale, but examples are 970 Avondale, 4000 and 4016 Beechwood Avenue; 1006 Lenox Place (Photo 17). 3994 Rose Hill is a combination of Shingle and Prairie styles.

Richardsonian Romanesque (1880-1900)

Examples of Richardsonian Romanesque, which appeared in the Cincinnati area from 1880 to 1900, are relatively rare in North Avondale. Characterized by rugged random ashlar stone, steep gabled slate roofs, towers, and round Roman arches, this style was used for two homes—961 Avondale Avenue (1912) by Elzner & Anderson, and 952 Lenox Place (Photo 18) by Desjardins & Hayward.

Chateauesque (1880-1910)

The Chateauesque is loosely based on monumental 16th century chateaus of France, which combined earlier Gothic elements with that century's increasingly fashionable trend toward Renaissance detailing. The style is relatively rare and found mostly in high-end architect-designed homes in the northeast dating from the late 1880s through the 1890s. Identifying features include a steeply pitched hipped roof; busy roof line with many vertical elements—spires and pinnacles, turrets, gables and shaped chimneys—multiple dormers, usually wall dormers extending through the cornice line; and masonry, usually stone, exterior walls. NAHD has one very high-style example--935 Lenox Place and two other examples at 3850 Reading Road and 3924 Rose Hill Avenue.

935 Lenox Place (1900)(Photo 19), designed by Desjardins & Hayward, is a robust coursed stone house with a corner tower and pyramidal roof with lots of wall dormers and pinnacles. It is reminiscent of Richardsonian Romanesque but lacks the typical arches. 3850 Reading Road (1900) is an unusual example with rough random ashlar stone walls, a full-width front porch and a very steep roof with flared eaves, two highly decorative stone dormers with pinnacles, a conical tower and a very tall stone chimney. 3924 Rose Hill Avenue (1896) is a more modest example in brown brick with a steep pyramidal slate roof with an ornate curved wall dormer in the center, a high conical tower on one side, and a hipped dormer on the other.

Italian Renaissance (1890-1935)

The Italian Renaissance style reappeared in early 20th century houses throughout the country. It is characterized by a low-pitched hipped roof covered with ceramic tiles;

upper-story windows smaller and less elaborate than the windows below; commonly with arches above doors, first-story windows or porches; entrance area usually accented by small classical columns or pilasters; façades are most often symmetrical.[21] There are about 17 examples of Italian Renaissance style in the NAHD. They include several homes with known designers: 933 Avondale Avenue (1898)(Photo 20); 3955 Beechwood Avenue (1901) by Harry Hake; 3997 Beechwood (1910) by S. S. Godley; 4054 Beechwood (1921); 739 Betula Avenue (1925); 3886 Reading (1908)(Photo 9) by S. S. Godley; 3896 Reading Road; 4033 Rose Hill Avenue (1905) by Weber & Weber; 4067 Rose Hill Avenue (1911); 4081 Rose Hill Avenue (1909)(Photo 20); 4090 Rose Hill Avenue (1905); 4235 Rose Hill Avenue (1922); and 3950 Winding Way (1910).

Most of the homes listed above have the blocky symmetrical massing with simple hipped roofs, and a wide frieze below the eaves. Two outstanding examples are at 3800 and 3886 Reading Road. The former has a smooth stone exterior with a hierarchy of arched windows at the first floor, rectangular windows at the 2nd floor with bracketed lintels, and small attic windows. The house has a broad rectangular entrance porch in the center with a Palladian window above. The second house, featured in *A Field Guide to American Houses* (p 400), also has a stone exterior, rusticated first floor, quoins, second-floor windows with balustraded balconies below and triangular pediments above, as well as small attic windows.

4003 Rose Hill Avenue (1895) is a variation of the Italian Renaissance style in the form of a villa with an asymmetrical composition and square tower on the right corner, a wide entry porch with paired square columns, and flat-arched lintels with keystones. Designed by Werner & Adkins, it has a simple elegance.

960 Avondale Avenue (1929) designed by Grosvenor Atterbury for Harry Linch, a real estate broker, is an eclectic mix of Italian Renaissance with a French influence. It's low-pitched hipped roof and arched openings are more typical Italian but the rustic stone exterior, bold semicircular tower on the west end, and the delicate wrought-iron balcony above the door on the south façade, seem more French.

Beaux Arts (1885-1930)

The Beaux Arts is a classical style similar to Italian Renaissance, most often with a low hipped roof and masonry walls, usually smooth light-colored stone, but with more elaborate wall decoration in the form of garlands, floral patterns or shields, quoins, pilasters or columns. The façade is usually symmetrical, and the first story rusticated.[22] There are just two examples in the North Avondale Historic District.

The most impressive is the Enger House at 992 Marion Avenue (Photo 3). Designed by Matthew H. Burton, it was built in 1890 for Frank J. Enger (1862-1917), who inherited a carriage manufacturing company from his father, grew the business and made a

[21]McAlester & McAlester, *A Field guide to American Houses*. (New York: Alfred A. Knopf, 1986), 397.
[22] Ibid., 379.

fortune. The house is set well back from the street on more than an acre enclosed by an ornate iron fence. Essentially a box with a low hipped tile roof, the house has a rusticated stone first story with buff brick at the second floor and terra cotta above. The façade features a central entry porch with paired columns, a Palladian window above flanked by terra cotta shields, and a white-glazed terra cotta frieze with garlands and wreaths.[23]

Neoclassical (1895-1950)

The World's Columbian Exposition held In Chicago in 1893 established Neoclassicism as the dominant style for domestic architecture throughout the country during the first half of the 20th century. P 344 Examples are readily identified by a symmetrical façade dominated by a full-height porch with a roof supported by classical columns. Doorways have elaborate decorative surrounds, cornices have a box eave with a moderate overhang, frequently with dentils or modillions, and a wide frieze band below. Neoclassical homes in North Avondale have hipped roofs and elaborate, academically correct columns, which were typical of the style during its early phase of 1900 to 1920, There are only three examples, but they are outstanding: 4009 Beechwood (1909); 952 Marion Avenue (1909); and 4032 Rose Hill Avenue (1903)(Photo 6).

4009 Beechwood Avenue (Photo 21) is a brick house with a full-height portico with slender Ionic columns, which frame an arched entrance surmounted by a semicircular balustraded balcony above. Stone flat arches cap the windows, and gabled dormers accent the side-gabled roof. 952 Marion Avenue is a hipped roof example with a two-story flat-roofed portico supported by Ionic columns and a semicircular stoop. However, this house has more eclectic influences in the rough-faced stone lintels and Palladian window above the wide front entrance. 4032 Rose Hill Avenue is a massive brick house with an elaborate full-height portico with paired Corinthian columns and slate gambrel roof and a side porch, also with Corinthian columns. It has a heavy cornice with modillions and dentils, corner quoins, and stone keystones above the windows.

Prairie (1900-1920)

The Prairie Style "was developed by a creative group of Chicago architects that have come to be known as the "Prairie School." Frank Lloyd Wright originated the movement with his 1893 Winslow House, a symmetrical rectangle with low, hipped roof and horizontal lines dividing the façade. The vernacular form of the style was popularized by pattern books throughout the Midwest. The style's identifying features are a low-pitched roof, usually hipped, with wide overhanging eaves; two stories, with one-story wings or porches; eaves, cornices and façade detailing emphasizing horizontal lines; often with massive square porch supports.[24]

[23] Langsam, *Great Houses,* 108-109.
[24] McAlester & McAlester, 440.

There are about 47 Prairie-style homes in NAHD, all dating from 1900 through 1925. Representative examples include 4019 Beechwood Avenue (1915); 4057 Beechwood (1921); 3994 Rose Hill Avenue (1908), 4021 Rose Hill Avenue (1909); and 3961 Winding Way (1915).

4019 Beechwood Avenue (1915)(Photo 22) shows the typical rectangular massing with low-pitched red-tile roof, a wide dormer, grouped windows, and broad entry porch with heavy square columns. 4057 Beechwood (1921) is a more sophisticated rendition of Prairie; its mostly symmetrical stucco exterior with grouped windows and a prominent hipped roof are typical of the style, but a large, cantilevered window at the left corner of the second floor an off-center front doorway, and an open porch on the right side add interest of the façade. 4021 Rose Hill Avenue (1909), designed by S. S. Godley, is an example with Renaissance details such as quoins and modillions. 3961 Winding Way (1915), with its stucco exterior and low hipped roof, is dramatized by a colossal stone chimney and arched front entry porch supported by tapered columns.

Designed by Samuel Hannaford & Sons, 933 Redway (Photo 11) is an eclectic composition with influences of Prairie, Tudor and Craftsman styles. A large home, set at an angle to the street. It is asymmetrical with a horizontal emphasis created by its long, low profile, hipped roof with wide eaves, and a belt course above the first floor. Its horizontality in addition to its smooth stucco exterior are reminiscent of Prairie. However, the façade is punctuated by a two-and-a-half-story projecting entrance bay with a Tudor-arched doorway and a buttressed and gabled wall dormer above. The six-over-one windows and exposed rafter tails at the eaves give it a Craftsman aspect.

Designed by Tietig & Lee for Albert H. Mitchell, 3994 Rose Hill Avenue (Photo 15) has elements of the Prairie School movement. Horizontal elements predominate, as exhibited in the low-pitched overhanging hipped roof, ribbon-style windows, second-story overhang, shingles, and stonework in horizontal bands, to the porte cochere and side porch extensions. The frontal chimney is the only vertical aspect of the design and it, too, is very wide and squat and has stones horizontally laid. A long terrace with a geometric railing further hugs the ground. Mitchell and his wife named the home "Lolomai" an Indian word for "here we rest."

Craftsman (1905-1940)

The Craftsman style first appeared in California in the 1890s, and spread throughout the Midwest between 1910 and 1940, where it was especially popular for smaller houses known as bungalows. Generally, Craftsman features include a low-pitched, gabled roof (occasionally hipped) with wide eaves and exposed beam ends; decorative braces added under gables; and porches, either full- or partial-width, with tapered square columns. Exteriors are often clad in contrasting materials on each floor, including clapboard, shingles, and brick. There are just eight examples in the NAHD: 4004 Beechwood Avenue (1926); 4047 Beechwood Avenue (1915); 3866 Dakota Avenue

(1920); and 3871Dakota Avenue (1910); 944 Lenox Place (1910); 1025 Marion Avenue (1910) 730 Red Bud Avenue (1924); and 1031 Redway Avenue (1919).

3866 Dakota Avenue (1920)(Photo 23) is a very creative example—with its hipped roof with red tile, wide hipped dormer, and front gables with decorative braces. The walls of the front gabled projections are sloped, another marker of the Craftsman style. 1031 Redway Avenue (1919) has similarly complex massing with cross-gables of different heights, decorative beams at the eaves, and arched openings. 3871Dakota Avenue (1910), is a more sedate example, with a wraparound porch with broad brick columns. 730 Red Bud Avenue (1924) has a stucco exterior, hipped roof with wide eaves and decorative brackets and eight-over-one window sashes.

Colonial Revival (1895-1940)

Colonial Revival refers to homes based on designs from the Colonial period in American history, which ended in 1789. Georgian Revival and Dutch Colonial are variations of the style. Georgian Revival imitated 18th-century English designs, and Dutch Colonials were identified by their gambrel roofs. Popular from 1890 to 1940, Colonial Revival homes are typically brick or wood clapboard, with symmetrical facades and hip or gabled roofs, often with pedimented gables. Entrances are formal, with fanlights, sidelights, and porches. Palladian windows are common. Colonial Revival is the second most represented style in North Avondale, with ~40 examples, including a handful of Dutch Colonials.

Some of the best include 3946 Rose Hill (1915)(photo 24) by J. S. Adkins and 3864 Reading by Hannaford. 916 Lenox Place (1910); 971 Lenox Place (1917); 3946 Rose Hill Avenue is a two-and-a-half-story buff brick dwelling with a symmetrical three-bay façade and full-width front porch. The entrance in the center features a wide full-glazed door with sidelights and transom, all with leaded glass. Above the doorway is a semicircular bay with a band of five window with curved sashes. The hipped roof has a wide entablature including a frieze topped by dentil molding and modillioned cornice above.

3863 Reading Road is a large brick 2 ½-story building with a hipped roof, gabled dormers, a heavy modillioned cornice and brick quoins at the corners. The symmetry of the three-bay-wide front elevation and central entrance porch is interrupted by an angled bay and wraparound porch on the south end.

Dutch Colonial (1895-1940)

There are three examples of Dutch Colonial—978 Avondale Avenue (1913); 1002 Marion Avenue (1901); and 3903 Winding Way (1925). A subtype representing about ten percent of Colonial Revival homes, Dutch Colonial is identified by a gambrel roof, which has two slopes. Most are one-story with steeply pitched gambrels containing nearly a full second floor and have dormer windows. From about 1895 to 1915, the most common form had a front-facing gambrel roof and full-width front porch.

978 Avondale Avenue (Photo 25) is a perfect example of this, with the typical gambrel roof with gabled dormer with a front porch. An oriel window with diamond-pane sashes on the side adds interest. 1002 Marion Avenue has contrasting materials of brick at the first floor and wood shingles at the second floor and shaped wall dormers. 3903 Winding Way is a classic example—two stories, brick at the first floor, stucco at the second, gambrel roof with eave line at the first floor, a three-bay façade, and arched entrance porch.

Georgian Revival (1895-1940)

3818 Dakota Avenue (1920)(Photo 26) is the sole example of Georgian Revival in the NAHD. It displays all the characteristics— brick construction with symmetrical façade and side gabled roof, modillioned cornice, flat arched lintels, corner quoins, and a gabled projection in the center bay with a Palladian window at the second floor and oculus in the gable.

Tudor Revival (1890-1940)

The vast majority of homes in the North Avondale Historic District are Tudor Revival. Identified by irregular plans, steeply pitched slate or terra cotta tile roofs with intersecting gables and dormers, and half-timbering, Tudor revival very popular in Cincinnati from 1910 to 1940. Houses range from one-and-a-half-story cottages to rambling two-and-a-half-story mansions with stone, brick, stucco, and half-timbered exteriors.

"The popular name for this style is historically imprecise, since relatively few examples closely mimic the architectural characteristics of Tudor (early 16th-century England. Instead, the style is loosely based on variety of late medieval English prototypes, ranging from thatch-roofed folk cottages to grand manor houses. These traditions are freely mixed in their American Eclectic expressions but are united by an emphasis on steeply pitched, front-facing gables which, although absent on many English prototypes, are almost universally present as a dominant façade element in Tudor houses. About half have ornamental false half-timbering, Most Tudor houses have stucco, masonry or masonry-veneered walls.[25]

The uncommon Tudor landmarks of the Jacobethan type were joined in the decades from 1900 to 1920 by less pretentious Tudor houses with superimposed steep gables, half-timbering, or other typical detailing on otherwise symmetrical facades. Still relatively uncommon before WWI, the style expanded explosively in popularity during the 1920s and '30s as masonry veneering techniques allowed even the most modest examples to mimic closely the brick and stone exteriors seen on English prototypes.[26]

There is a great variety of Tudor Revival dwellings in the NAHD. Among the most dramatic examples are two stone houses at 3986 Rose Hill Avenue (1903)(Photo 27) and

[25] McAlester & McAlester, 356.
[26] Ibid.

748 Betula Avenue (1915). 3986 Rose Hill Avenue has a robust ashlar limestone exterior with contrasting sandstone trim. It has a steep red tile roof, a massive front gable and parapeted end gables. The entrance is emphasized by an imposing porch with a stepped parapet and turrets. A porte cochere on one side and a porch on the other extend its footprint. 748 Betula Avenue is similar in the solidity of its coursed ashlar limestone walls and steep red tile roof, but it has three-part facade with a central entrance flanked by two front gables, An oriel window above the front doorway has crenelations reminiscent of the Elizabethan period. 680 Avon Fields Lane is an example with a rich palate of materials-- red brick, stucco, stone, and wood shingles, all under a red stile roof. It also includes a small amount of half-timbering and a decorative truss in the top gable are typical elements of the Tudor style. 1002 Redway Avenue displays an entirely half-timbered overhanging second story and bands of small-paned windows. 1015 Redway Avenue, a brick house without half-timbering, is nevertheless a significant variant of Tudor Revival with its paired front gables with long rooflines sweeping down to the first floor. 4008 Rose Hill displays more elaborately designed half-timbering and decorative vergeboards at the gables. Built in 1900, 4015 Rose Hill is an example of the earlier “Jacobethan” variant of the style, with its central tower with a wide arched entrance porch, oriel window, battlements, and side turret and an angled bay on one side, also with a crenelated parapet.

French Eclectic (1915-1945)

Like Tudor Revival, the French Eclectic style has a tall, steeply pitched hipped roof, brick, stone, or stucco wall classing, sometimes with half-timbering, but it does not share the dominant front-facing cross gable, and eaves are commonly flared upward at roof-wall junction. French Eclectic designs can be either symmetrical or asymmetrical and commonly have a prominent round tower with a high, conical roof. The entrance is typically located in the tower. There are ten examples of French Eclectic style in the NAHD, including 933 Avondale Avenue, 4220 Rose Hill Avenue, 949 Lenox Place, 3836 Reading Road; 3953 Rose Hill Avenue, 4098 Rose Hill Avenue, 4200 Rose Hill Avenue, 772 Red Bud Avenue, 3910 Winding Way, and 3940 Winding Way.

The most impressive French Eclectic dwelling in the NAHD is the 7,000 sf. Jacob W. Mack House at 4220 Rose Hill Avenue (Photo 4). Built in 1929-1931, it was designed by John Henri Deeken for Jacob Mack, owner of the Mack Shirt Company. Majestic in its proportions, Set on a large lot, this house has a steep polychromatic tile roof, a stone exterior with half-timbered stucco on the second floor, and an off-center tower with a round full-height turret. The eave line is punctuated by gabled and hipped wall dormers, and the windows have leaded glass casement throughout.

949 Lenox Place (1915)(Photo 28), by Buddemeyer & Plympton, has a smooth buff brick exterior with contrasting stone trim including flat arched lintels above the windows. The slate roof features the typical flared eaves and multiple cross gables and dormers. The dormers are extremely ornate—with brick quoins and stepped gables with stone trim and stone pinnacles. The façade is dramatized by two towers—a square tower with the

entrance porch and balcony and a hexagonal corner tower and wraparound porch. 3836 Reading Road (1914) displays a steep cross-gabled roof with flared eves, and a stone and stucco exterior with half-timbering in the front gable. Other details include pointed arched openings and curved vergeboards on gabled dormers and a side doorway.

3953 Rose Hill Avenue is a massive cubic composition in brown brick with a tall, hipped roof with flared eaves and a massive entrance porch with Tuscan columns. 4098 Rose Hill Avenue is mostly brick with some stone and stucco accents. Its cross-gabled variegated green slate roof and conical tower with a dramatically pointed doorway are striking. 4200 Rose Hill Avenue is a hip-roofed example in stucco with grouped casement windows flanking an arched entry porch in the center. It is mostly symmetrical except for a porch on the right side where the roof sweeps down to the first floor. 772 Red Bud Avenue, a design in brick and half-timbered stucco, has a conical tower with the front doorway framed in a bold stone surround. 3910 Winding Way is an all-stucco design with a very steep roof, square tower, flared eaves, and a massive chimney on the front. 3940 Winding Way is a symmetrical composition, unusual for its half-timbered brick first story, and dramatic gabled dormers with curved roofs. The front porch also has a gable above the entrance with curvy half-timbering and roofline.

Swiss Chalet (1885-1910)

Swiss Chalets are typically square or rectangular in plan, two-and-a-half stories high, have low-pitched roofs with front gables with deep overhangs supported by decorative brackets. Some are bult entirely of wood, while others are brick, stone or stucco with wood upper floors or brick with stucco upper floors. Rafter tails are generally exposed at the eaves. The Swiss Chalet style was introduced to the United States by Andrew Jackson Downing in his 1850 pattern book, The Architecture of Country Houses. While never widespread in the United States, the style was popular in Cincinnati from circa 1885 to 1910. Architect Lucien Plympton was influential in spreading the style in Hyde Park, East Walnut Hills, and Oakley.

Remarkably, North Avondale has four Swiss Chalet style homes—3989 Beechwood Avenue (1904); 3885 Dakota Avenue; 970 Lenox Place (1901); and 1019 Redway Avenue (1915). Of these, the most highly decorative is 3885 Dakota Place (Photo 29) with its rusticated stone first floor, brick second floor, and wood shingle dormers and gable end. The front gabled roof is clipped with deep eaves and braces, while dormers on the side elevations has flared gables with clay tiles. The area within the front gable is a balcony. The front porch has a turned columns and a perforated wood railing. The house at 3989 Beechwood is brick at the first floor, stucco at the second, and wood within its jerkinhead gables. The front porch has a low gabled roof with decorative brackets and round columns. Within the front gable is a balcony and a band of four diamond-pane windows. 970 Lenox Place, which has a stone-clad first story, stucco on the second and wood clapboard in the front gable, is not as heavily decorated. It does, however, have a wraparound porch with turned columns and a perforated wood railing.

Eclectic

Then there are some homes that are eclectic—a mix of elements of different styles. The best example of this is 3937 Rose Hill Avenue (Photo 12), which combines elements of the Italian Renaissance, Queen Anne, and Richardsonian Romanesque. The formal This home displays an eclectic mix of Italian Renaissance, Queen Anne, and Richardsonian Romanesque. The formal symmetry of the main block of the house is offset by the wrap-around porch and the conservatory reflecting Queen Anne, but the rough stone of the porch is expressive of a Romanesque influence. The brick is like no other; its green enamel glaze contrasts vividly with the red tile roof.

This unique residence was designed in 1908 by Anthony Kunz, Jr. for Charles E. and Mary B. Roth. Mr. Roth served as a treasurer, for both Hamilton County and the John C. Roth Packaging Company. He also was president of the Cosmopolitan Bank and Savings Company. The architect Anthony Kunz, Jr. (born 1872), was a Cincinnati native who studied under Emil F. Baude and August Brink. Kunz's specialty was Roman Catholic edifices, including St. Francis Seraph Church and Monastery in Over-the-Rhine.

Another Eclectic dwelling at 923 Marion Avenue (Photo 30) combines the blocky symmetrical massing of the Italian Renaissance with a French Eclectic flared roof, Gothic pointed arch windows, a Prairie-style full-width porch with heavy Doric columns, and heavy stone arches above the first floor openings with a Romanesque effect.

The following buildings do not contribute to the District:

1. 923 Avondale Avenue
2. 931 Avondale Avenue
3. 670 Avon Fields Lane
4. 915 Barry Lane
5. 919 Barry Lane
6. 946 Dana Avenue
7. 926 Marion Avenue
8. 934 Marion Avenue
9. 4025 Paddock Road
10. 3880 Reading Road
11. 3909-11 Reading Road
12. 3927 Reading Road
13. 754 Red Bud Avenue
14. 820 Red Bud Avenue
15. 1020 Redway Avenue
16. 1024 Redway Avenue
17. 1028 Redway Avenue
18. 1032 Redway Avenue
19. 1038 Redway Avenue

20. 1044 Redway Avenue
21. 4075 Rose Hill Avenue
22. 4201 Rose Hill Avenue
23. 4209 Rose Hill Avenue
24. 4211 Rose Hill Avenue
25. 4215 Rose Hill Avenue
26. 4219 Rose Hill Avenue
27. 3821 Winding Way
28. 3980 Winding Way

Boundary

The district includes all of the properties on both sides of Avon Fields Lane, Avon Fields Place, Red Bud Place, Red Bud Avenue, Betula Avenue, Rose Hill Avenue, Beechwood Avenue, Lenox Place, Lenox Avenue, Glen Lyon Avenue, Dakota Avenue, Redway Avenue, Marion Avenue, and Valley Lane. It also includes 919 through 1018 Avondale Avenue; 915 and 919, 1020 through 1070 Barry Lane; 936 through 994 Dana Avenue, and all properties from 3836 through 3927 Reading Road. The district also includes the west side of Winding Way between Dana and Valley Lane, and both sides of Winding Way from 3905 through 4040 Winding Way. (See boundary map in Figure 1.)

Justification of Boundary

The boundary was selected based on the cohesiveness of architectural character within the district. That character reflects the development of this primarily residential area from the late 1890s to 1940 and retains excellent integrity of location, design, setting, materials, workmanship, feeling and association. The North Avondale Historic District includes 365 individual buildings, of which 337 (or 92.5 percent) are contributing and just 28 (or 7.5 percent) are noncontributing.

Findings

According to Chapter 1435 of the Cincinnati Zoning Code (Historic Preservation) certain findings must be made before a historic district can be designated by City Council. The district must be found to have significance and represent a resource that meet at least one of the following criteria:

1. That is associated with events that have made a significant contribution to the broad patterns of our history; or

2. That is associated with the lives of persons significant in our past; or

3. That embodies the distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

4. That has yielded, or may be likely to yield, information important in history or prehistory.

Planning Considerations

Compatibility with Plan Cincinnati

“Plan Cincinnati,” the current Master Plan adopted by City Council in 2012, supports and encourages historic preservation;

“As housing demand increases in the oldest neighborhoods, the City’s broad

and reputable historic building stock should be preserved….”

Historic Conservation is considered a fundamental component in Cincinnati’s future with policy principles including:

“Preserve our resources and facilitate sustainable development.”

“Cincinnati is known for our historic built character and spectacular natural beauty. The City will focus on preserving and protecting our unique assets and reverse the modern trend of ‘disposable’ development.”

Cincinnati’s Zoning Code includes a commitment to historic preservation through its goals and policies. Three specific purposes of historic preservation, according to the current Zoning Code Section 1435-03 include:

> “to safeguard the heritage of the city by preserving districts and landmarks which reflect elements of its history, architecture and archeology, engineering or culture,”
>
> “to conserve the valuable material and energy resources by ongoing use and maintenance of the existing built environment,”
>
> “to maintain the historic urban fabric of the city.”

Thus, landmark designation of the North Avondale Historic District, which promotes preservation of the neighborhood and its buildings, is compatible with city plans and consistent with policy and code.

The North Avondale Historic District retains sufficient integrity of location, design, setting, materials, workmanship, feeling, and association, and meets Criteria 1 and 3.

Under Criterion 1, the NAHD has historic significance as a neighborhood developed by prosperous Cincinnati families who built substantial homes along its curving streets from 1896 to 1950. Many were captains of industry of Protestant and Jewish heritage.

Under Criterion 3, the NAHD embodies the distinctive characteristics of a type, period, or method of construction as an example of the landscape-lawn approach to a suburban subdivision defined by defined by a park-like character with continuous lawns and picturesque curving streets. It is also significant as a collection of substantial and architecturally distinctive homes from 1896 to 1950. The buildings exemplify an unusually rich array of styles including Queen Anne, Shingle, Richardsonian

Romanesque, Italian Renaissance, Neoclassical, Chateauesque, Beaux Arts, French Eclectic, Swiss Chalet, Colonial Revival, Tudor Revival, Prairie, and Craftsman, which typify the period of significance. The most common style, by far, is Tudor Revival, followed by Colonial Revival and Prairie. The buildings in the district also represent the work of many prominent local architects, including John Scudder Adkins; Grosvenor Atterbury; Matthew H. Burton; John Henri Deeken; Desjardins & Hayward; Elzner & Anderson; A. Lincoln Fechheimer; Charles H. Ferber; S. S. Godley; Harry Hake; Samuel Hannaford & Sons; Anthony Kunz, Jr.; Harry Price; Herbert Spielman; and Tietig & Lee.

Summary of Findings

The designation of the North Avondale Historic District meets the requirements of Chapter 1435 of the Cincinnati Zoning Code (Historic Preservation) under Criteria 1 and 3 and sufficient integrity of location, design, setting, materials, workmanship, feeling, and association. The North Avondale Historic District, which includes 363 individual buildings, has a remarkably high rate (92.5 percent) of contributing buildings. This designation report provides conclusive evidence that all required findings may be made for the proposed designation.

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Records of the Hamilton County Auditor.

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Records of Cincinnati Preservation, including Ohio Historic Inventory forms and narrative for a Rose Hill House Tour updated December 6, 1996.

Rose Hill Park Subdivision, Avondale, Abstract of Title of Robert Mitchell to the Lots contained in Rose Hill Park Subdivision. Cincinnati: Nelson Sayler and Wm. L. Dickson, attorneys at Law, 1894.

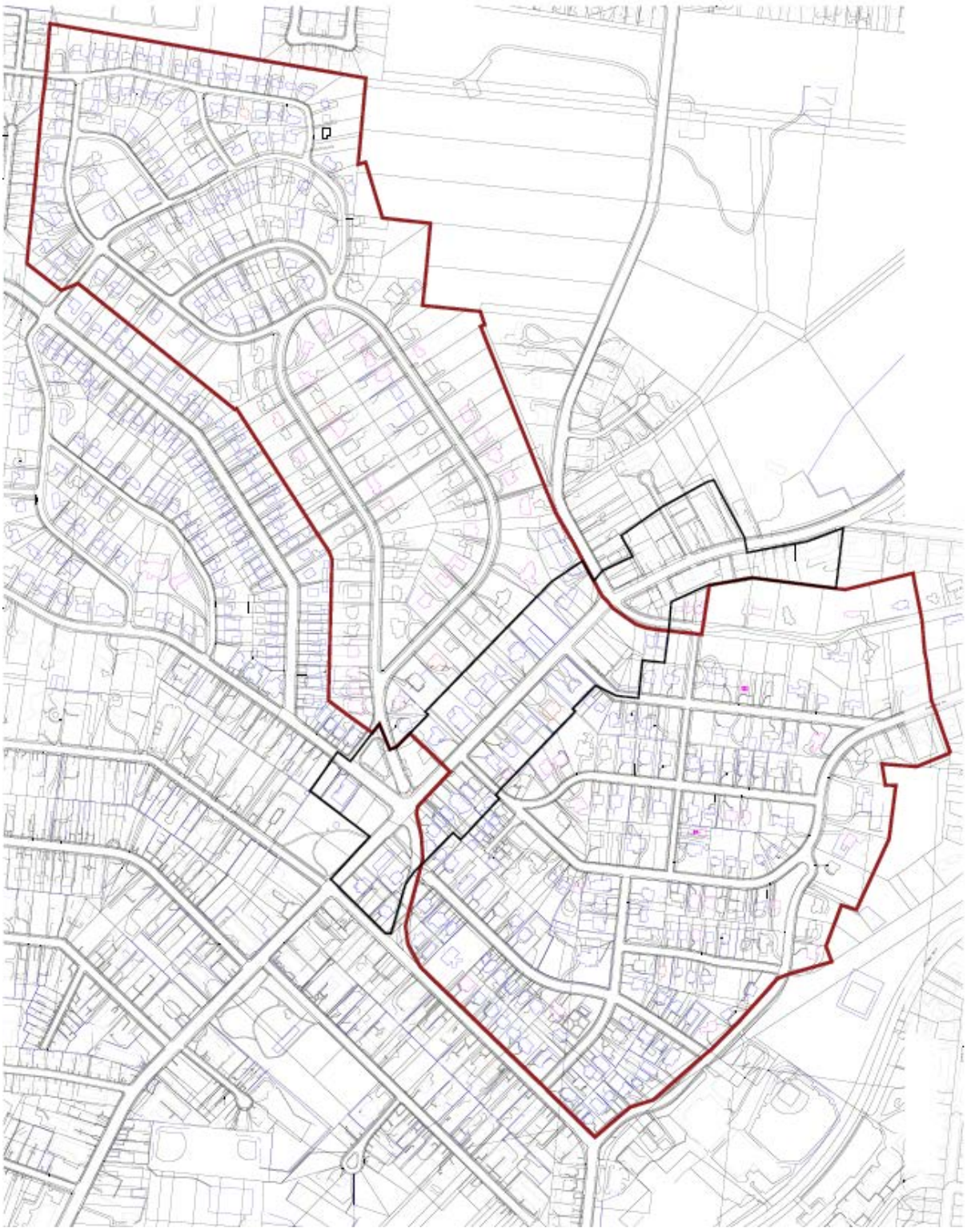

Figure 1. Boundary map

Figure 2. Excerpt of Plate 55 in 1869 *Titus' Atlas of Hamilton Co., Ohio*, showing Robert Mitchell's residence on the west side of Reading Road. Note Miles Greenwood's much larger estate adjoining it on the north and the A. O. Tylor, S. H. Burton, S. R. Burton, and A. J. Redway homes on the east side of Reading Road.

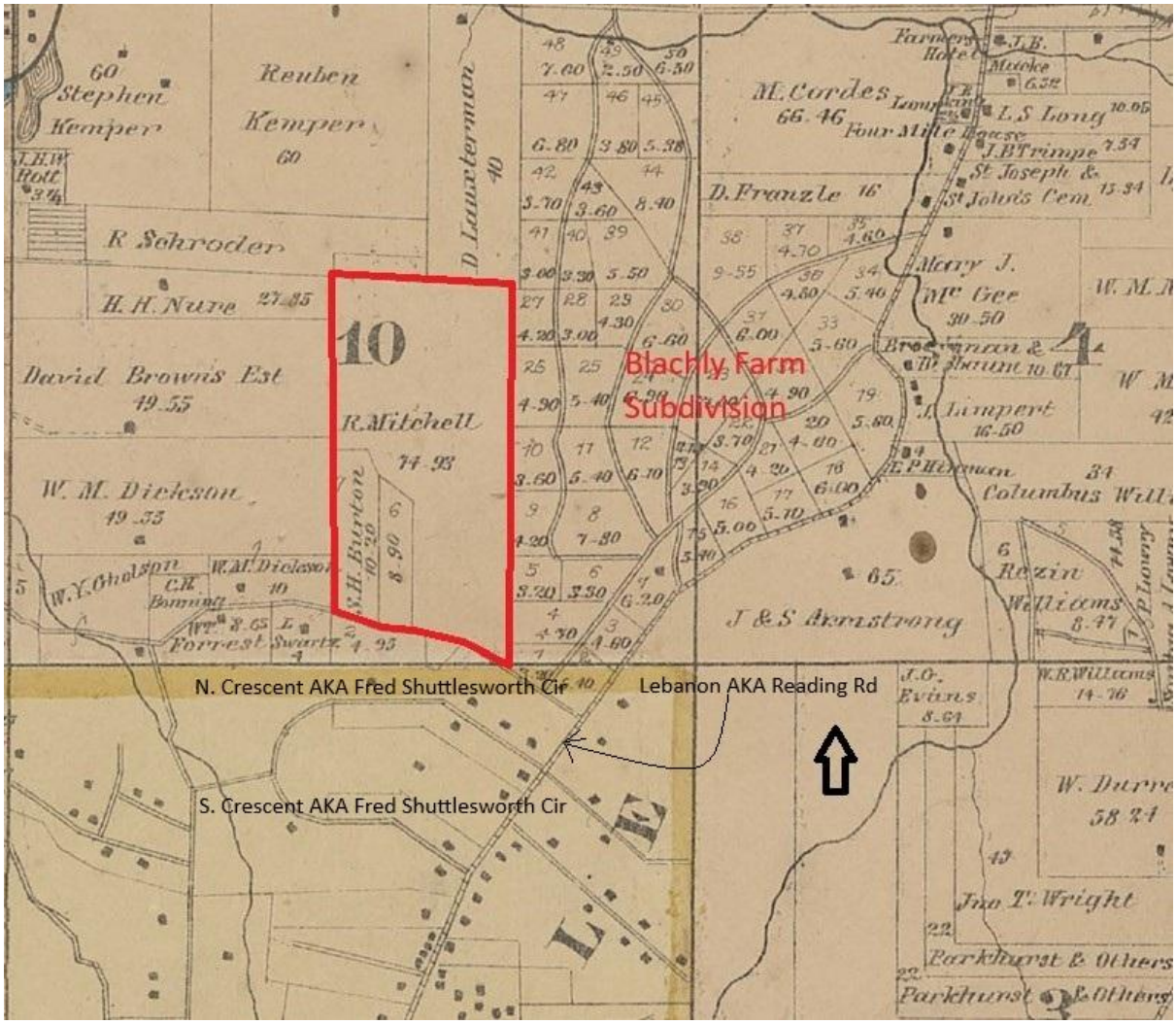

Figure 3. Excerpt of Plate 50 in 1869 Titus' *Atlas of Hamilton Co., Ohio,* showing Avondale in southwest corner, Robert Mitchell's land and the Blachly Farm Subdivision in North Avondale.

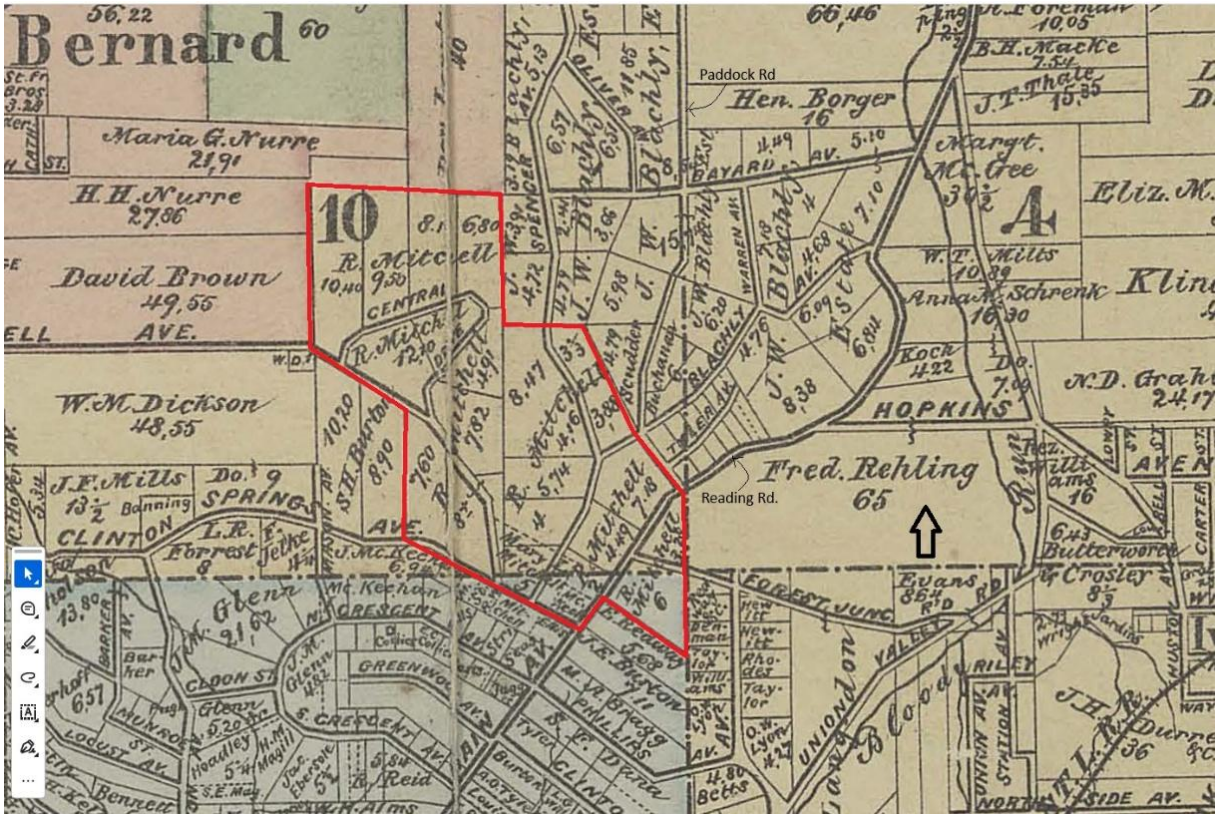

Figure 4. Excerpt from 1884 *Map of Hamilton County, Ohio* showing Robert Mitchell's holdings in North Avondale, Geo. Moessinger & Fred. Bertsch.

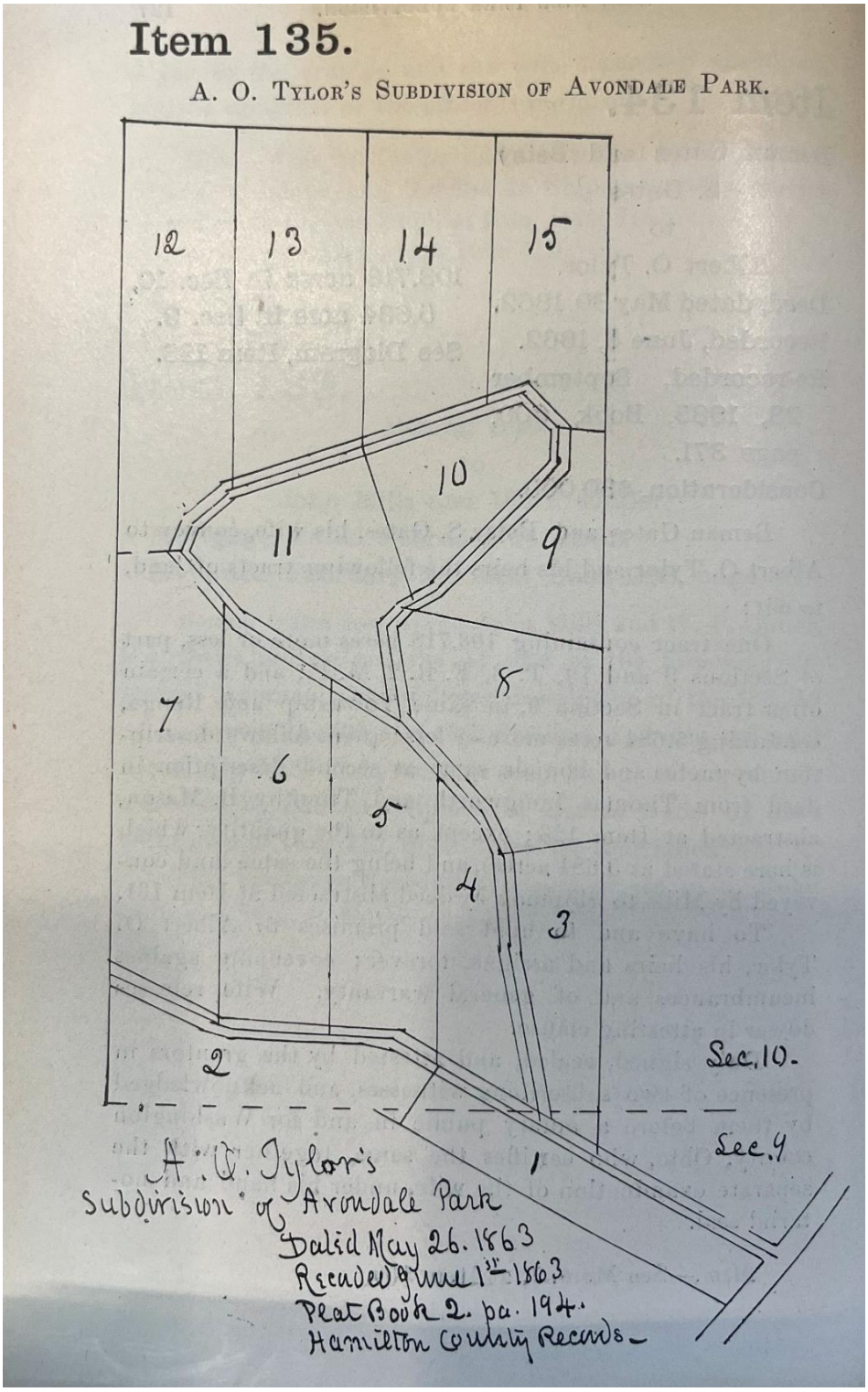

Figure 5. Plat of A. O. Tylor's Subdivision of Avondale Park in *Rose Hill Park Subdivision, Avondale, Abstract of Title of Robert Mitchell . . .*p 128.

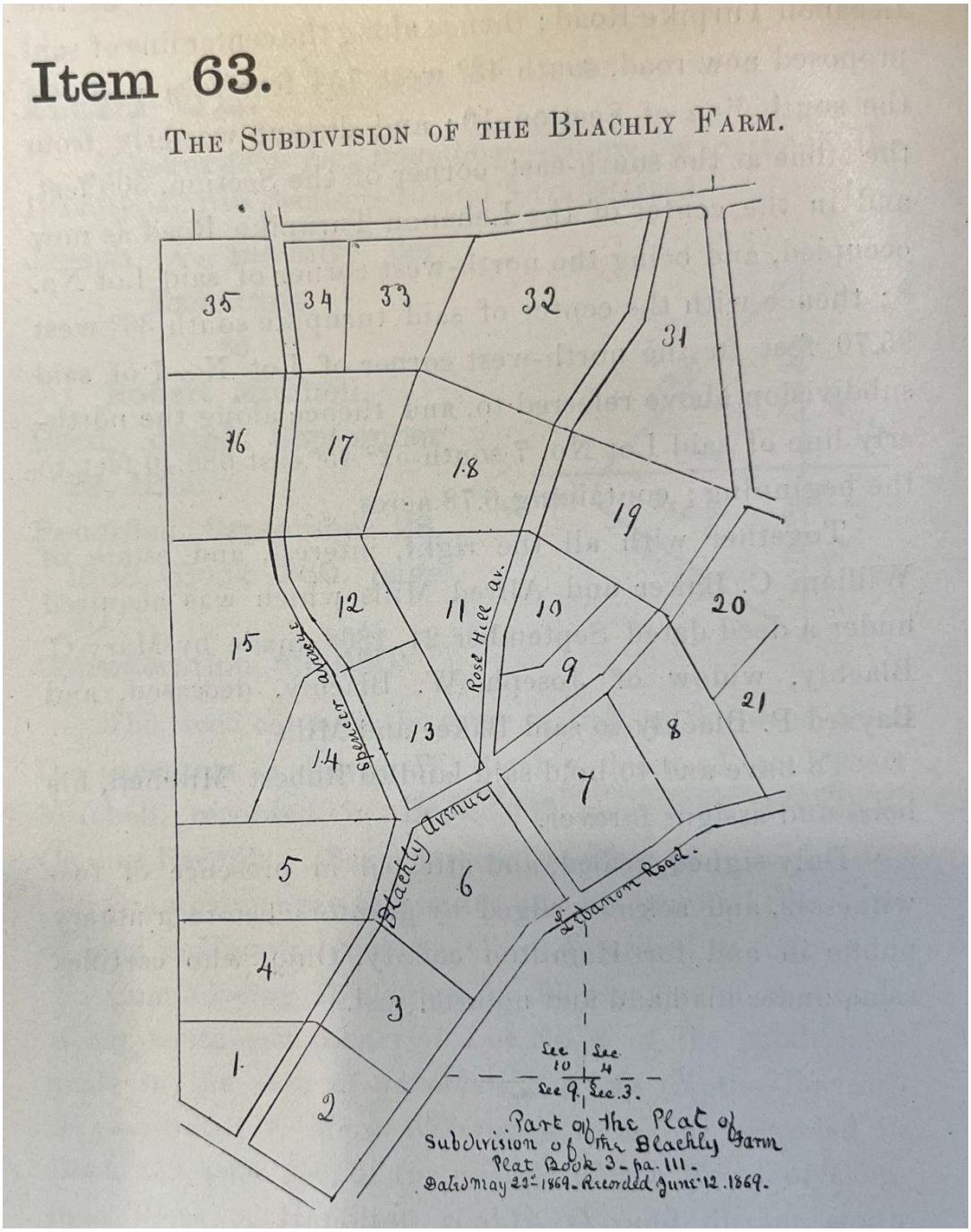

Figure 6. Part of Blachly Farm Subdivision (including Rose Hill Avenue in center) in *Rose Hill Park Subdivision, Avondale, Abstract of Title of Robert Mitchell . . .*p 62.

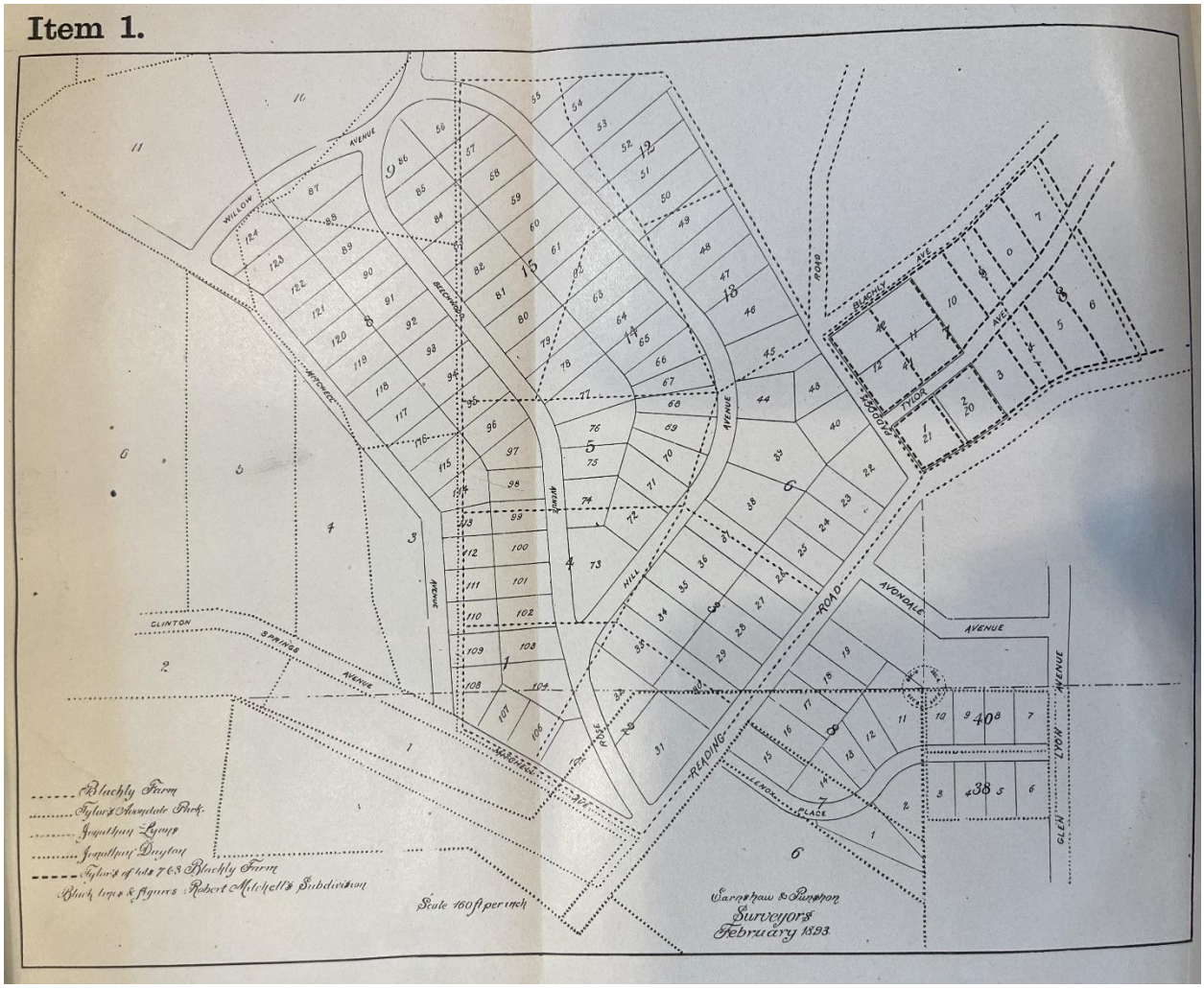

Figure 7. Map of Rose Hill Park Subdivision in *Rose Hill Park Subdivision, Avondale, Abstract of Title of Robert Mitchell . . .*showing new subdivision reconfigured from properties acquired from A. O. Tylor, Blachly Farm estate, Jonathan W. Lyon estate, and Jonathan Dayton estate.

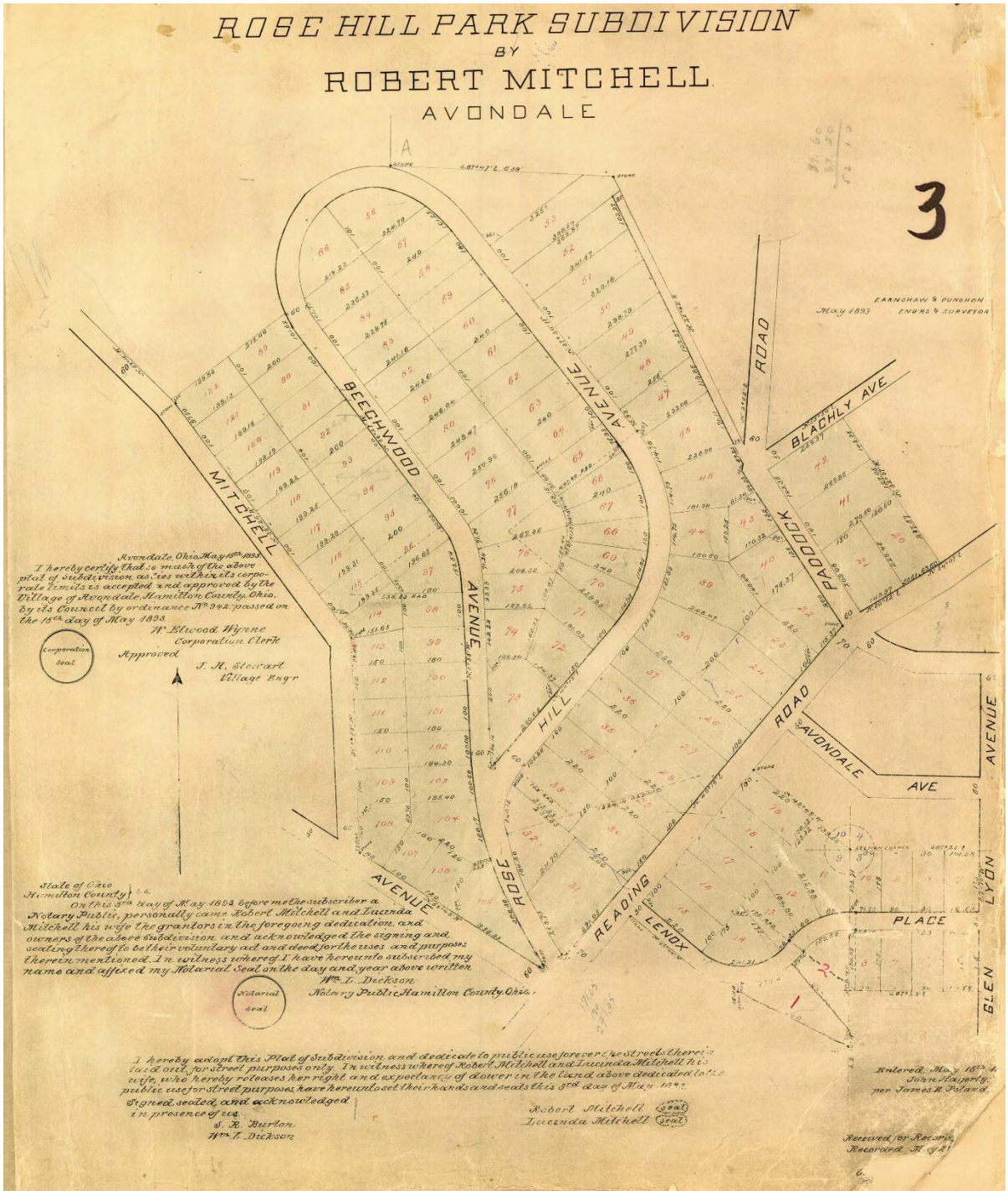

Figure 8. Plat of Rose Hill Park Subdivision recorded in Plat Book 13, page 3, Hamilton County Recorder.

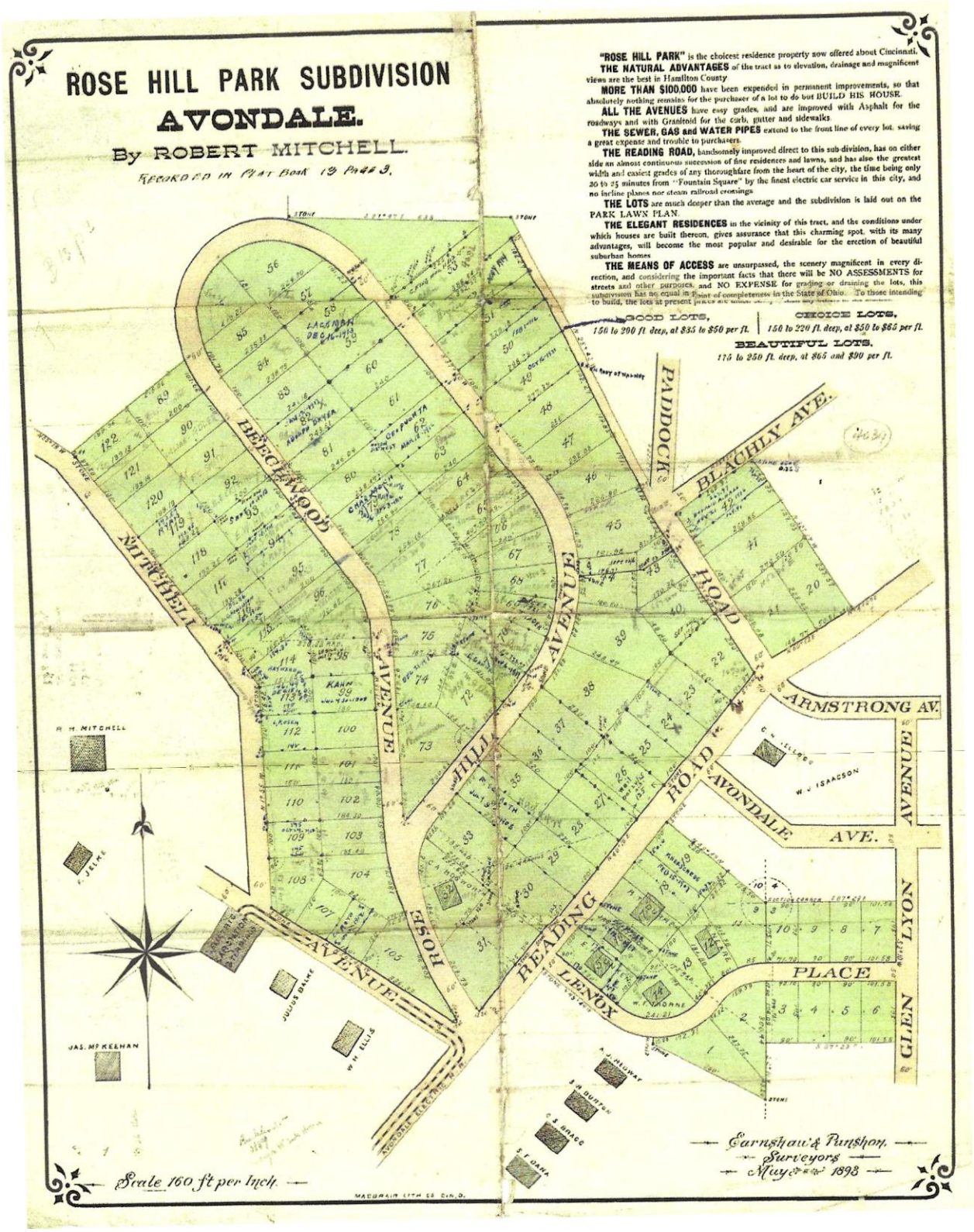

Figure 9. Promotional map of Rose Hill Park Subdivision, Earnshaw & Punshon, May 1893, showing "Electric Car Station & Terminals" In the lower left. Private collection.

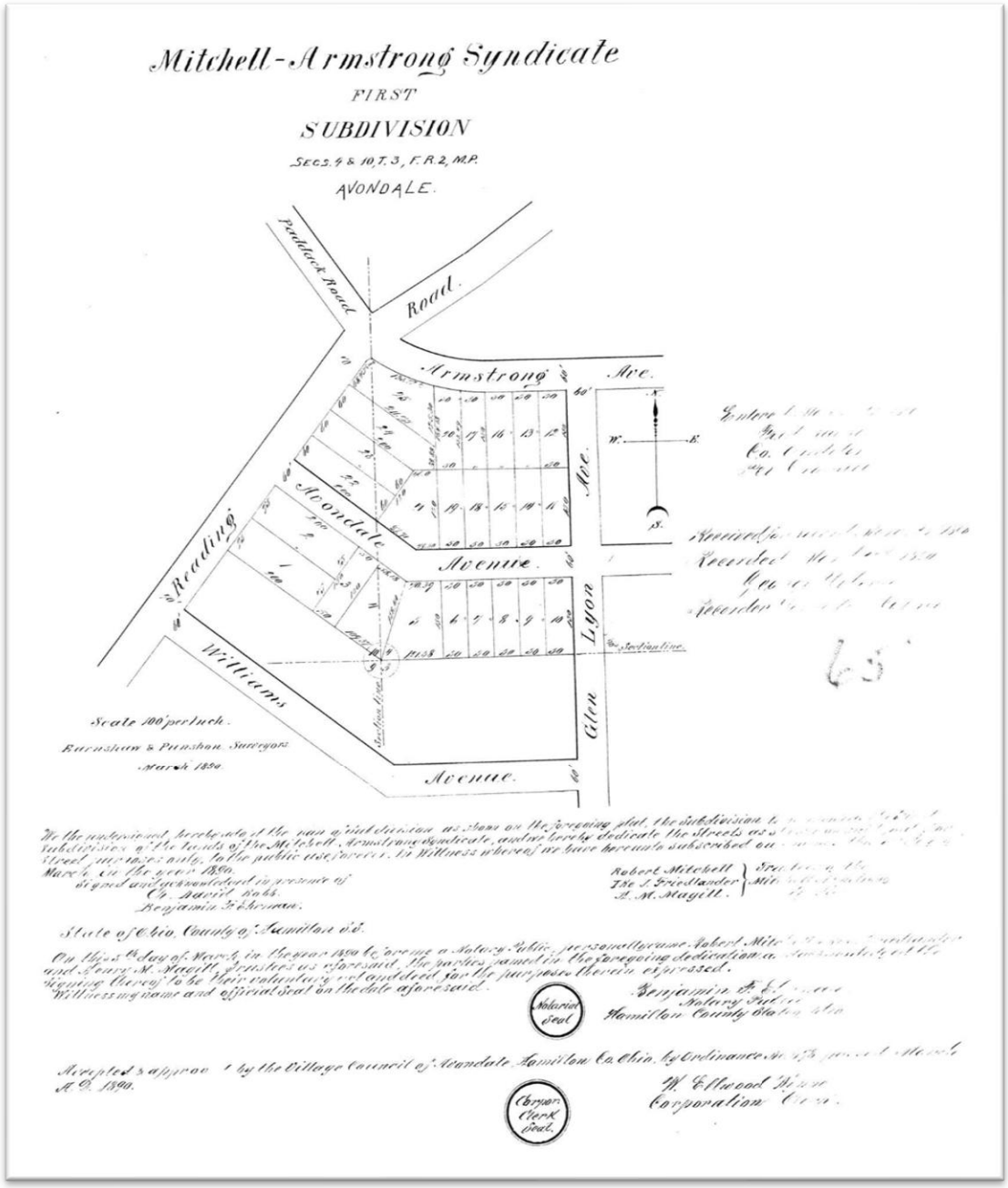

Figure 10. 1st Mitchell-Armstrong Subdivision, recorded in 1890, Plat Book 9, Page 65, Hamilton County Recorder.

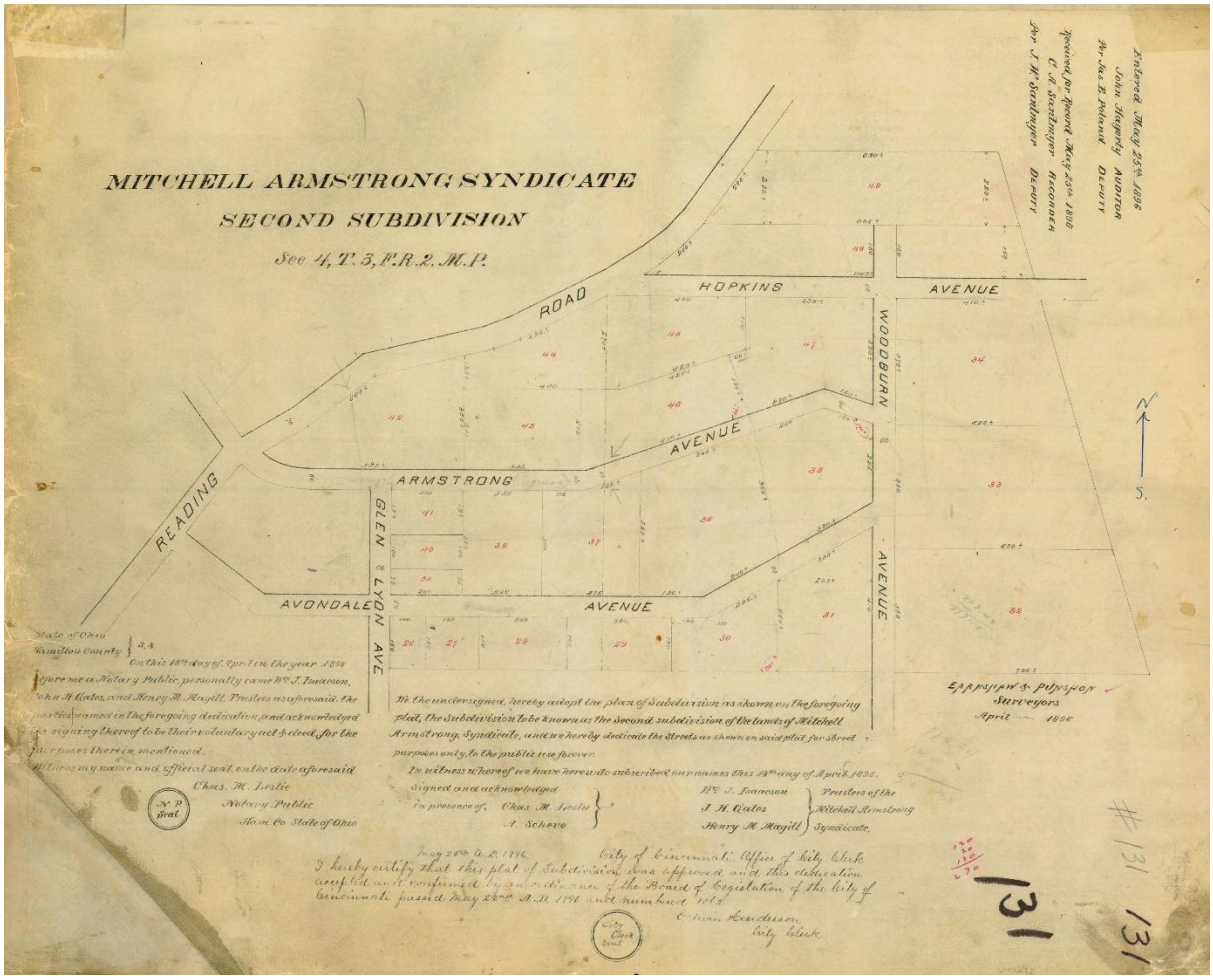

Figure 11. 2nd Mitchell-Armstrong Subdivision, recorded in 1896, Plat Book 13, Page 131, Hamilton County Recorder.

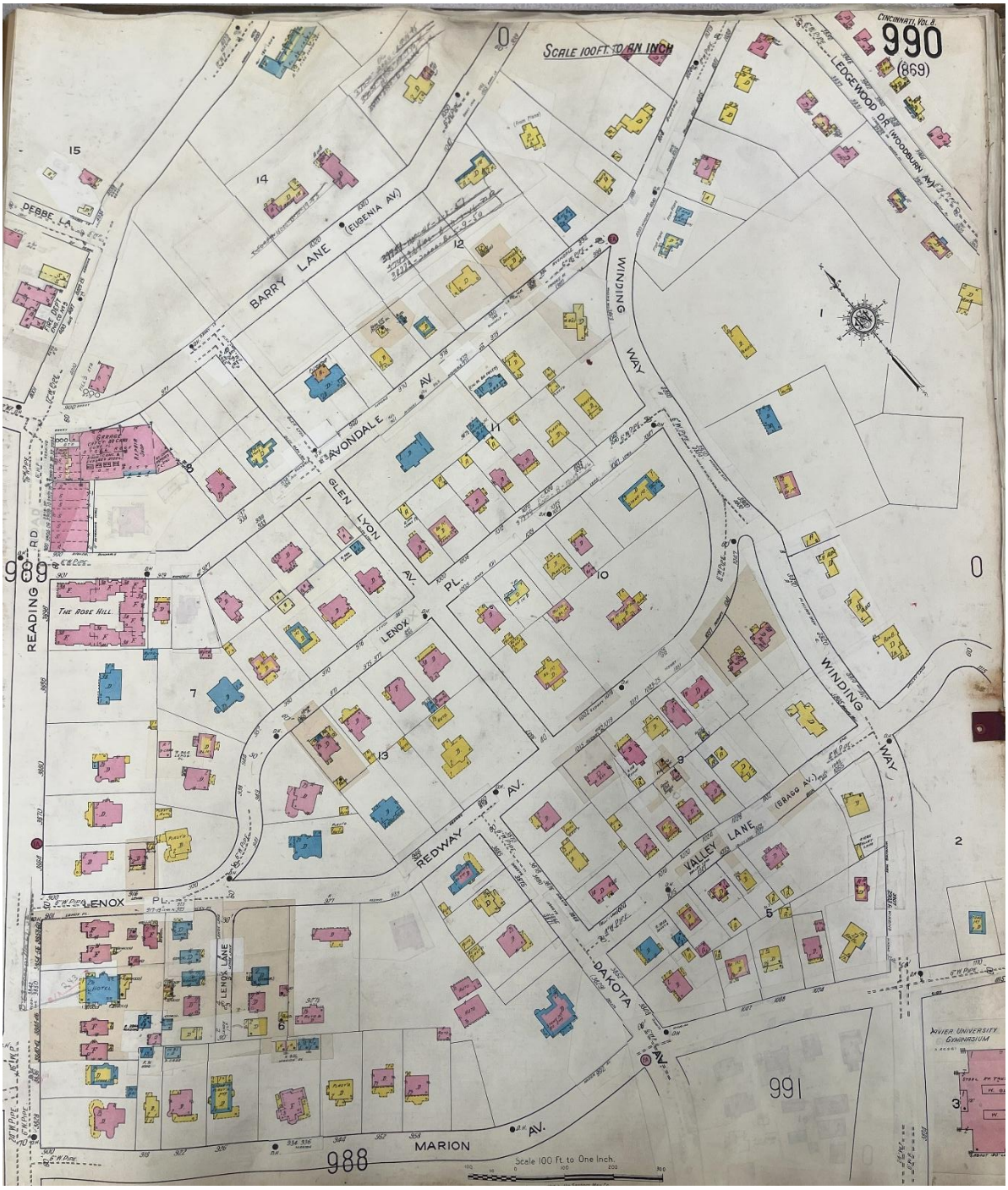

Figure 12. 1917 Sanborn Maps of Cincinnati, Vol. 8, Plate 990, showing east side of Reading Road. Note that Valley Lane is labelled as Bragg Avenue in parentheses.

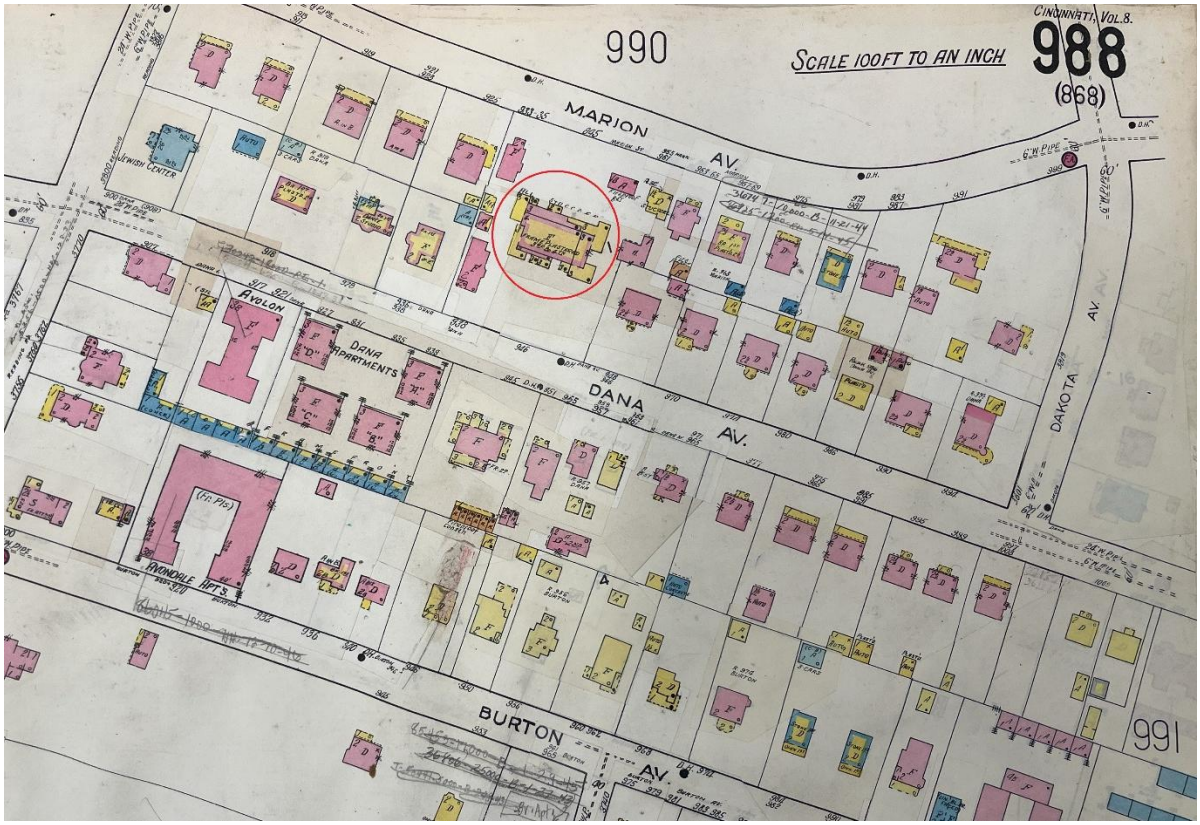

Figure 13. 1917 Sanborn Maps of Cincinnati, Vol. 8, Plate 988, showing Marion and Dana Avenues. C. C. Bragg's sizeable residence at 946 Dana Avenue is indicated by red circle. This lot is now occupied by a church building built circa 1988.

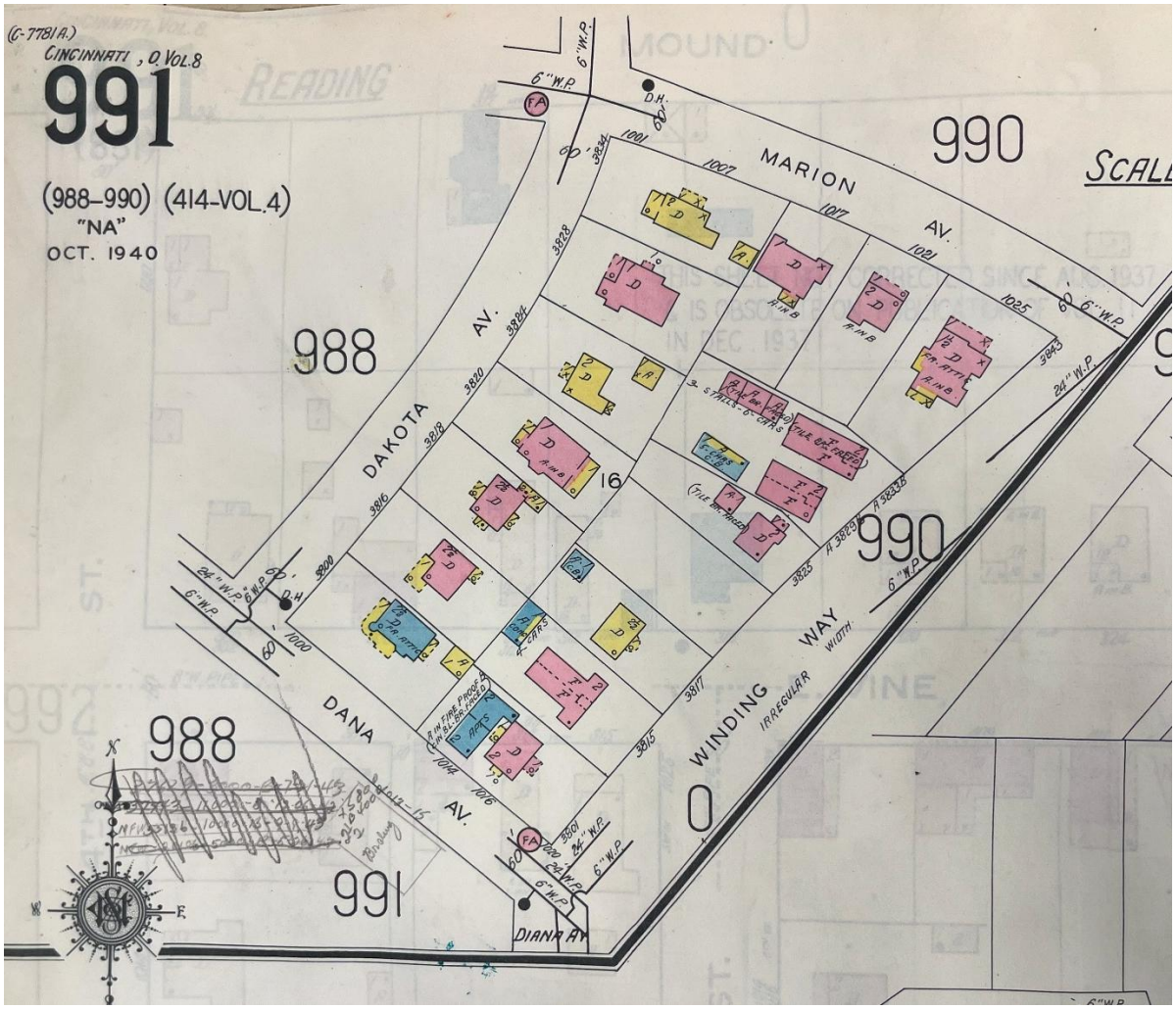

Figure 13a. Sanborn Maps of Cincinnati, Vol. 8, Plate 991, showing Marion, Dana and Dakota Avenues and Winding Way.

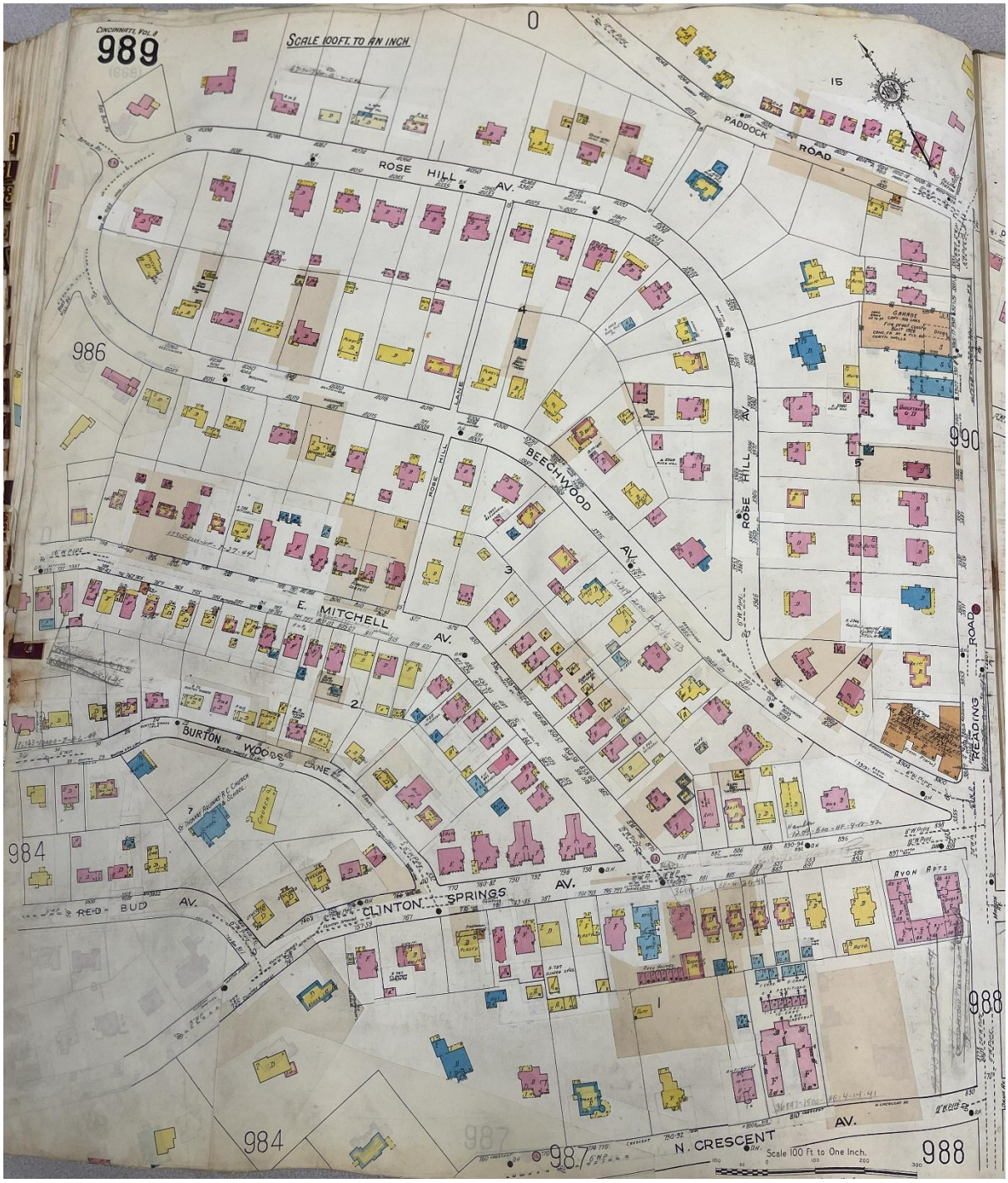

Figure 14. 1917 Sanborn map of Cincinnati, Vol. 8, Plate 989, showing west side of Reading Road.

Figure 15. Avon Hills Subdivision, recorded in 1914 (Plat Book 21, Page 72), Hamilton County Recorder.

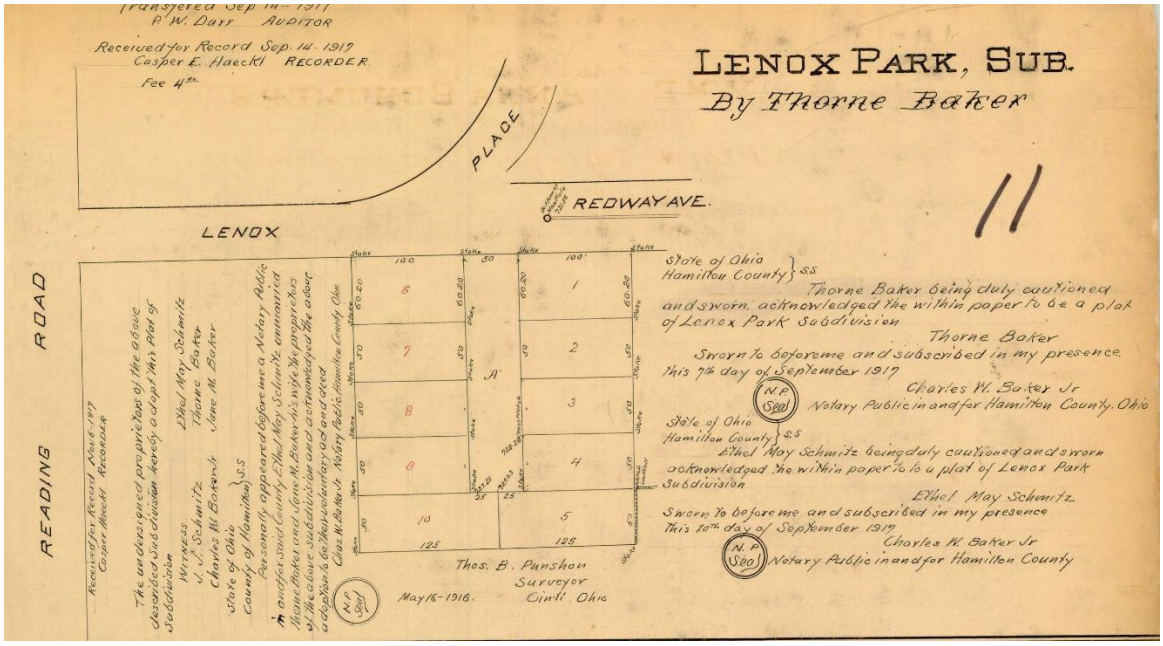

Figure 17. Lenox Park Subdivision, Plat Book 24, Page 11, recorded on Sept 7, 1917.

Figure 18. Post card of Rose Hill Avenue streetscape, Cincinnati & Hamilton County Public Library.

Figure 19. Post card of Rose Hill Avenue streetscape, 1917, Cincinnati & Hamilton County Public Library.

Figure 20. Post card of view looking north on Betula Avenue, Avon Hills, Avondale, n.d., Cincinnati & Hamilton County Public Library.

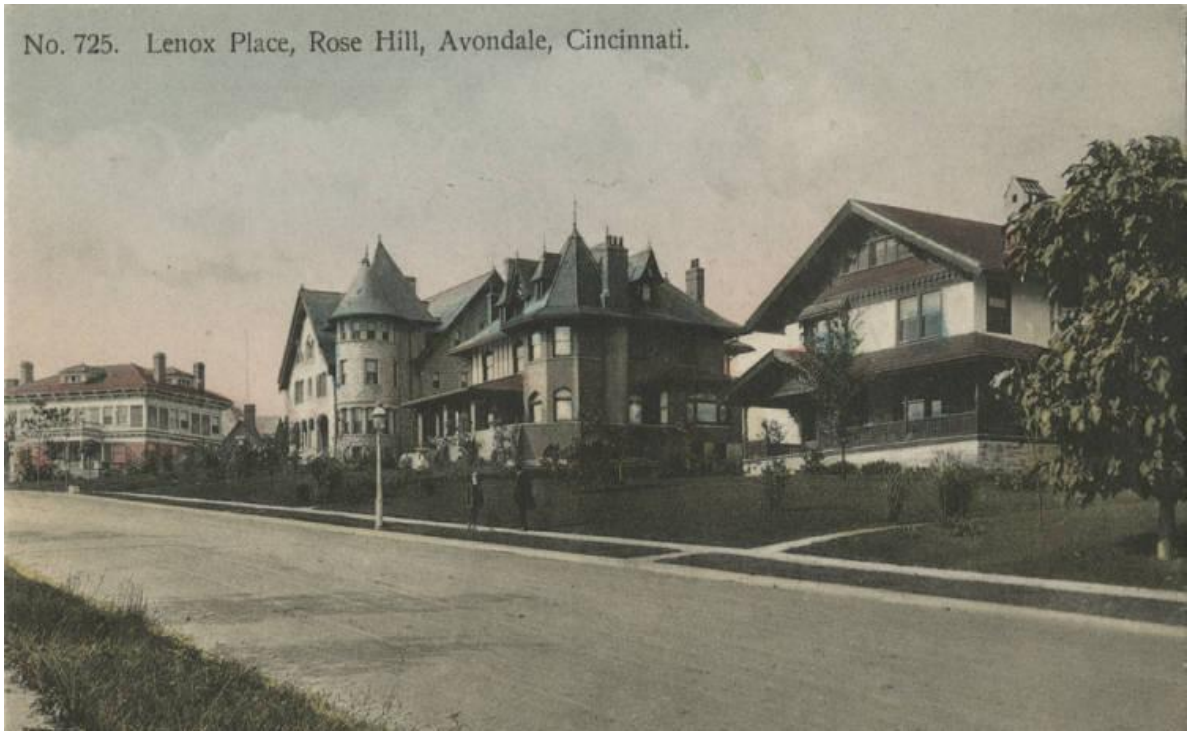

Figure 21. Post card of Lenox Avenue streetscape, n.d., Cincinnati & Hamilton County Public Library.

Photo 1. 4008 Rose Hill Avenue (1980), C. M. H. Atkins House, John Scudder Adkins, Tudor Revival.

Photo 2. 960 Avondale Avenue (1912), Harry L. Linch House, Grosvenor Atterbury, Italian Renaissance.

Photo 3. 992 Marion Avenue (1900), Frank Enger House, Matthew H. Burton, Beaux Arts.

Photo 4. 4220 Rose Hill Avenue (1931), Jacob Mack House, John Henri Deeken, French Eclectic.

Photo 5. 3980 Rose Hill Avenue (1903), W. H. Lewis House, Desjardins & Hayward, Italian Romanesque Villa.

Photo 6. 4032 Rose Hill Avenue (1911), A. F. Maish House, Elzner & Anderson, Neoclassical.

Photo 7. 4050 Rose Hill Avenue (1913), Marcus Fechheimer House, E. Lincoln Fechheimer, Prairie style.

Photo 8. 3971 Beechwood Avenue (1898), Charles H. Ferber), Eclectic.

Photo 9. 3886 Reading Road (1908), Frank Herschede House, S. S. Godley, Italian Renaissance.

Photo 10. 3975 Lazard Kahn House, Harry Hake (1910), Tudor Revival.

Photo 11. 933 Redway Avenue, Dr. Walter B. Weaver House, Samuel Hannaford & Sons (1916), Prairie style.

Photo 12. 3937 Rose Hill Avenue (1908), Charles E. & Mary B. Roth House, Anthony Kunz, Jr., Eclectic.

Photo 13. 3993 Rose Hill Avenue, Norris Heldman House (1927), Harry Price, Tudor Revival.

Photo 14. 4075 Beechwood Avenue (1925), Wertheimer House, Herbert Spielman, Tudor Revival.

Photo 15. 2994 Rose Hill Avenue (1907), Albert H. Mitchell House, Tietig & Lee, Prairie style.

Photo 16. 3987 Rose Hill Avenue (1894), Stephen R. Burton House), Queen Anne.

Photo 17. 1006 Lenox Place (1900), Shingle style.

Photo 18. 961 Avondale Avenue (1912), Leland G. Banning House, Tietig & Lee, Richardsonian Romanesque.

Photo 19. 935 Lenox Place (1900), Chateauesque, Theodore Braemer House, Desjardins & Hayward.

Photo 20. 4081 Rose Hill Avenue (1909), Italian Renaissance.

Photo 21. 4009 Beechwood Avenue (1909), Neoclassical.

Photo 22. 4019 Beechwood Avenue (1915) Prairie style.

Photo 23. 3866 Dakota Avenue (1920), Craftsman.

Photo 24. 3946 Rose Hill Avenue (1915), Colonial Revival.

Photo 25. 978 Avondale Avenue (1913), Dutch Colonial.

Photo 26. 3818 Dakota Avenue (1920), Georgian Revival.

Photo 27. 3986 Rose Hill Avenue (1903), Tudor Revival.

Photo 28. 949 Lenox Place (1915), French Eclectic.

Photo 29. 3885 Dakota Place (1902), Swiss Chalet, Thomas H. Noonan House, Desjardins & Hayward.

Photo 30. 923 Marion Avenue (1900), Eclectic.