

United States Department of the Interior
National Park Service

43

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.

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1. Name of Property

Historic name Baldwin Piano Company Building

Nat. Register of Historic Places
National Park Service

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 655 Eden Park Drive

City or town: Cincinnati State: Ohio County: Hamilton

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

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


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

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

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B ___ C ___ D

		Deputy State Historic Preservation Officer	<u>12/22/15</u>
Signature of certifying official/Title:		Date	
State Historic Preservation Office, Ohio History Connection _____			
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

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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:) _____


Signature of the Keeper

2/23/16
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

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Category of Property

(Check only **one** box.)

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

Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

INDUSTRY:

Manufacturing Facility

Current Functions

(Enter categories from instructions.)

COMMERCE:

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Office Building
Vacant/Not in use

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th and EARLY 20th CENTURY REVIVAL

Italian Renaissance

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, Reinforced Concrete, Tile.

Narrative Description

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

Summary Paragraph

Completed in 1921, this eight story industrial building is situated opposite the main entry into Eden Park and along the west side of Gilbert Avenue. When viewed looking north from the base of the upward slope of Gilbert Avenue, this building becomes a visual focal point and stands out from the landscaped site south of the building and across Gilbert Avenue into Eden Park. When originally constructed, the building was found in association with numerous functionally related buildings that contributed to the operation of the well establish and nationally recognized Baldwin Piano Company. Separated on the west by several rail tracks, these companion buildings included a wood storage and kiln drying facility, woodworking machinery, cabinet making and veneer shop, polishing and packing, and an electric generator facility. The woodworking machinery and polishing and packing buildings were connected directly to the main Baldwin Building by elevated passageways. Refer to Figures 5 and 6 for the historic

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setting. A huge fire destroyed a number of these companion buildings at the Baldwin complex in 1964. Shortly thereafter, the bulk of piano making was shifted to plants built in 1959 and 1961. Only Grand pianos were made in Cincinnati until they went out of business.

Designed in the Italian Renaissance Revival style, the building is distinguished by its overall symmetrical mass pierced by multi-light window bays with fenestration enframed by pier and spandrel wall construction. Red brick veneer placed over reinforced concrete adds a distinctive construction feature. The main frontispiece entry bay, midway along the east facing façade, is highlighted by the use of a large semi-circular hood supported with decorative brackets and engaged smooth columns surmounted by Composite capitals. Window bays, at the lower level, exhibit plain pediments. The centrally placed clock tower is detailed with a small colonnade supporting a heavily bracketed red tiled hip roof. Decorative geometric green and tan Rookwood tiles accentuate the spandrels, located at the main and side facades, help to define window bays.

The building was renovated in 1987, after being sold to a local developer Corporex, from a vacant industrial space into new offices incorporating modern build-out materials. Few details from the original construction remained prior to this rehabilitation. At the same time, an elevator, parking garage, and 11 story office tower were added to the original Baldwin Piano Building on the west, rear elevation. Surviving buildings from the 1964 fire (except main Baldwin Building) and railroad spur were demolished with the 1986 construction of the parking garage and modern office tower.

Narrative Description

Setting:

The Baldwin Piano Company is found in association with modern office construction to the immediate north of the building. The parking garage and office tower extend out from the rear elevation to the west. The main entrance to the Baldwin Building has been reoriented to the west side of the building through the vestibule of the added entry and at a lower level, below grade connection. Vehicular access is gained from Eden Park Drive onto the parking deck with vehicular access into the garage space. Interstate 71, located at a lower level than the Baldwin Building because of topography, is adjacent to the building on the west. Open space and vegetative cover is located to the east of the building, along Gilbert Avenue, as this is the main entrance into Eden Park (photo 1). Immediately to the south is a landscaped open space with an access road into the parking garage. Gilbert Avenue, extending along an elevation change at the east side of the building, is a heavily traveled four lane connector leading from the central business district up to the neighborhood of Walnut Hills. The Baldwin Building is located approximately one mile from the downtown. Refer to Figure 1 for an overall sense of the building and its immediate surroundings.

Exterior:

The building rests atop a rusticated limestone foundation that is exposed for two levels at the south side façade (photo 2, 6, 9, 13, 19, 21). The rustication extends north along the rise of Gilbert Avenue to demark the original main entry floor for the east façade. Several door and window bays accentuate the lower two levels. At these levels, door bays exhibit pedimented

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lintels. The symmetrical main entry bay is accentuated by the use of a semi-circular hood supported by brackets and engaged round columns. Decorative historic light fixtures flank the entry bay (photo 3). Inset into the hood are two incised lines of text for the date plate that reads:

ANNO DOMINI
MCMXX

Columns terminate with a Composite capital. Flanking either side of the central entry bay are two large decorative lanterns. To the north of the central bay is found incised into the stone the name of the building, THE BALDWIN PIANO COMPANY (photo 4). Overall, the building extends 370 feet at the east and west facades and 84 feet along its north and south facades.

The upper part of the building, extending from floors 2 thru 7, is composed of the same general detailing on all facades. The east and west facades (photo 2, 9, 13) are composed of a greater number of bays than the narrower side north and south facades (photo 6, 19). The characteristic detailing of these floors includes bay trabeation using pier and spandrels to enframe the window bays and red-brown colored brick veneer over reinforced concrete wall construction. Additionally, the east, north, and south upper façades incorporate small decorative Rookwood tiles, at the spandrels, separating lower from upper floors (photo 2, 6, 7, 19, 21). The seventh floor window detailing exhibits semi-circular headers accentuated with keystones (photo 2, 5-6, 9, 13, 19-21). The present eighth floor was originally a roof-top garden that was converted, by Baldwin, into usable industrial space with the addition of a tiled sloping roof pierced by rows of rectangular windows extending across all facades (photo 2, 6, 13, 19-21). A review of historic photographs and architectural drawings suggests that this was undertaken ca. 1925. It was at that time that the slanted skylights were added to the sloping portion of the raised roof. This feature was altered with the inclusion of new glass and window configuration as part of the 1987 renovation.

A distinctive feature of the east façade is its central 175 feet high, three story bell tower (photo 2, 5, 21). This is detailed with the use of a large square, crème and green colored clock face, surmounted with a characteristic Italian Renaissance derived three bay colonnade supporting a decorative entablature. The colonnade, extending across all four facades, terminates with a semi-circular arch supported by round engaged columns with block capitals. Frieze detail is accentuated above each colonnade. Cornice detail includes small scroll brackets. Colonnades terminate with a small-scale stone balcony supported with decorative brackets. The low hip roof is covered with red tile.

At the west façade an exterior elevator was constructed as part of the 1987 renovation (photo 13-14). It is located at several central bays and is detailed to compliment the original wall construction and floor level delineation. An entrance vestibule provides access to the adjacent deck. The exterior elevator extends up the full height of the building and the roofline above, but is lower than the clock tower.

The original windows were large metal frame that incorporated large multi-light 12/12 panes where each featured a projecting 8/8 multi-light upper and lower operable configuration that pivoted to allowed fresh air into the building. The 1987 renovation replaced these with an aluminum frame exhibiting a single glass surmounted with a lighted transom. These windows were fixed shut. The original window bay dimensions were retained.

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The 11 story office tower was constructed as part of the overall 1987 redevelopment of the site. The tower is located on a portion of the site that formerly housed additional manufacturing and storage facilities adjacent to the Baldwin Building (photo 10, 15, 18).

It exhibits a large modern designed exterior highlighted by the use of a unified base, mixed window treatments, and central truncated hip roof. It was built as Class A speculative office space for its high level of interior finishes within the common areas. Individual interior build-out was left to tenant discretion for size of space and level of finishes. The parking structure, located between the Baldwin and the office tower, consists of a parking deck, patio, and four parking levels below the deck. The structure provides for 1,184 parking spaces. Connections allow access directly from the Baldwin Building, at the west façade vestibule, onto the open air parking deck and patio (photo 14-15). Additionally, a connection exists below grade at the lower level of the building directly onto a parking floor (photo 37).

Interior:

Interior spaces, within the original building, were almost completely renovated in 1987 for office use resulting in the diminishing of any industrial sense for the historic usage of the floors. The main level floor plan was reoriented from the main entrance off of the Gilbert Avenue east façade to that of the west façade. The original east façade first floor double door entrance and small lobby with polychromic Rookwood tiles and beamed ceiling detail have been retained. (Photo 24). New office space configuration was determined by tenant needs, some requiring less space and partitions while other needing larger space with varied wall or partition plans. Ceilings were dropped at most floors. Modern materials were used in the build-out leaving the original splayed concrete columns, three simple pipe rail stairwells, and freight elevator in place at each floor.

Originally, the Baldwin Building build-out of the space was that of a functional industrial building with limited significant detailing. Original walls were limited to plaster at the interior portions of the piers with no embellishment at window and door surround or baseboards (refer to Figure 4 for historic view). The building's heat was distributed through a low steam radiator system, located below the window bays. Low ceilings incorporated a sprinkler distribution system, electrical lights, and splayed concrete capitals that extended from the plain round reinforced columns. Any historic detailing associated with office and piano showrooms has been removed.

Work undertaken within the Baldwin Building adaptive reuse included:
Lower level: construction of a café, workout room, several conference rooms, and various mechanical and storage areas. A new double door provides access to parking garage.
1st Floor (photo 23-25): Construction of varied office configurations, central lobby extending across the floor from the new elevators and vestibule to the retained original Rookwood tiled lobby and original entry door at the east side façade. Additionally, the portions of the original circulation plan were retained including the plain stairwells and freight elevator. An open connection from the first floor to the second floor was created above the central security/reception desk. Tenant needs determined the floor wall configurations. The only common space is the central main lobby, elevator lobby, connection to parking deck, and retained original Rookwood detailed lobby.

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2nd Floor: Central open space with view to first floor below. Space built out into numerous office use configurations as determined by tenant needs. No central open space except elevator lobby and circulation around open space looking to floor below.

3rd to 8th Floors: (photo 26-30) Space divided into varied office configurations. Seventh floor connected to floor above by an interior stairwell constructed in 1987. No sense of historic open floor plan as space built-out as required for multiple tenant needs. Common open space limited to a small elevator lobby at each floor. Modern materials used in build-out.

Integrity

With the 1987 construction, the building underwent significant renovation to exterior facades and interior floors. Exterior work included reworking the windows from the industrial type multi-light configuration to a new metal sash configuration resulting in a design with fewer, larger lights. The overall window fenestration pattern and bay opening sizes were not changed. At the west façade, a new exterior elevator, detailed to suggest the same floor delineation as the original buildings was constructed. Interior renovation removed or obscured most traces of the historic interior. Each floor was reached with a new elevator lobby at the west side interior. Round concrete columns with splayed capitals were either concealed as part of new wall partition construction or covered over and left as free standing. Ceilings were lowered and housed HVAC distribution above the suspended tiles. A central toilet core was created at each floor. The original stairwells were maintained as was the freight elevator.

At that same time, the 11 story office tower was built that connected to the original Baldwin Building through the parking garage (Figure 1) (photo 34, 36, 37). Pedestrian access is gained at several locations from each building into or across the parking structure.

In spite of these alterations and additions, the Baldwin Piano Building is still able to convey historical significance and integrity through various aspects. The overall mass and scale, juxtaposed upon an elevation change along Gilbert Avenue, ascribes the original building's sense of being a visual focal point. It dominates that portion of Gilbert Avenue. Additionally, its location opposite Eden Park has precluded any impinging construction to the east of its location. As one exits the western exit of the park, the building becomes evident. The building was a product of its period of construction and industrial use. The Renaissance Revival motifs incorporated into its design take a very large functional industrial building and distinguish it. Constructed in the early twentieth century during a period when architectural embellishments were incorporated by companies to separate their building from others, Baldwin achieved its goal. Other Renaissance Revival buildings exist in the city, but none with the mass, scale, and setting associated with this building. The large 1987 office tower addition does not detract from the original character of the Baldwin Building. Each represents a separate and distinct period of architectural development. The office tower is modern commercial architecture. It is accentuated with mixed design elements and materials, differing fenestration, and is somewhat polychromic. It has limited tradition and is functional. The tower is separated from the historic building by the parking garage, thus the overall mass, scale, and character of the historic building remains. Although the Baldwin Building is joined to the office tower by parking garage and elevator vestibule connections, it visually reads as being separated at the west side. As one travels up along Gilbert Avenue from downtown, there is a definite sense that the Baldwin Building appears as a separate entity.

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The Baldwin Building is a product of an established use of motifs associated with an enduring revivalist tradition. Basically a functional industrial building, it is distinguished with a decorative frontispiece, clock tower, and pier and spandrel wall construction. With the addition of the industrial Arts and Crafts Rookwood tile spandrel motifs, this building sets itself apart from the office tower addition.

Materials of construction also help to establish its integrity. Limestone exposed foundation, original decorative limestone entry bay, and terra cotta at the bell tower are traditional building materials. The whimsy associated with the green geometric Rookwood tile is a Progressive Era acknowledgment. Workmanship is evident with the varied crafted motif.

Because of the varied details expressed on this building, there is a strong sense that the older architectural traditions provide the building with a feeling for an earlier era. At the time of its construction, the building was new; today it may be regarded as traditional. It was an industrial building and it still has the feeling and design of an industrial building.

Its industrial design is the link that associated its use with the company that built it. This building housed the corporate and manufacturing headquarters for the Baldwin Piano Company. Within the city, it is recognized as the sole surviving tangible association with that legacy. Both entities are associated with one another. Despite its alterations and additions, this building retains integrity to convey the historical significance of a company that contributed to the industrial development of Cincinnati. Its location on Gilbert Avenue remains a strong visual element with historical associations.

At the time of its construction the Baldwin Piano Building was featured in the professional publication *Architecture* (vol. 50, July 1924). The article highlighted the building's reinforced concrete construction and described its exterior as "simple and monumental," with a "rusticated limestone base course and main entrance, with red, wire-cut brick pilasters and pylons, terra-cotta cornice, and tower with red-tile roof." The article went on to describe, "At the main entrance two bronze electric-light fixtures flank either side and make an imposing façade. All spandrels are veneered with light-green and buff tile... The main entrance lobby is very imposing with simple imitation Caen Stone walls, weathered-oak beam ceiling, and Rookwood tile floor and base." All of these character-defining features called out in the article still exist and are intact (entrance lobby walls have been re-surfaced and ceiling beams have been painted). Additionally the article included photograph views of the Gilbert Avenue façade of the building, entrance lobby, and an upper floor factory space featuring the concrete mushroom columns and open space. These views and interior spaces all still exist for the building today (upper floors where later office finishes have been removed retain their historic columns and spatial qualities (Photo 26).

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

COMMERCE

INDUSTRY

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Period of Significance

1921-1965

Significant Dates

1921, 1965

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Lockwood, Greene and Co., Boston and Detroit

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

The Baldwin Piano Building is nominated to the National Register of Historic Places under Criterion A for association with and contribution to the Baldwin Piano Company. The company was recognized as a major contributor to the industrial development of the city of Cincinnati. The company also contributed to the popular early 20th century Arts and Crafts industrial movement within the city. From its completion in 1921 until 1965, marking the beginning of the company's diversification of products production beyond Cincinnati, the building served as the corporate headquarters and focus of its piano manufacturing operations.

Identified within the HISTORIC INVENTORY of CINCINNATI (1978) for its significance to the development of Cincinnati's industrial history and architecture, the Baldwin Piano Building housed a world known manufacturer of pianos incorporating craftsmanship, innovations, research and development, and support for its dealers to become successful. During the period when home entertainment centered on the piano was very popular, the company was the largest manufacturer of pianos in the United States. Over the years, as preferences changed

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and competition from varied musical entertainment increased, the company lost its competitive edge.

They began business in 1862 and continue in operation today, although under different ownership and locations. Over the years, the company developed a significant following of professional, amateur, school, and church users that used and purchased pianos ranging from upright, player, electrical, and concert models. For years, manufacturing was centered at facilities located in Cincinnati and Chicago. Growth was accomplished by internal production and acquisition of smaller companies. The company expanded its dealers with programs to help purchaser financing and reducing cash outlay. Studies in tonal qualities of wood and adhesives produced quality sounding instruments.

For over 100 years, their presence within Cincinnati contributed to the industrial and economic growth of the city. As the national and international acclaim for their pianos brought them recognition, it was their development of the local connection that endeared them to Cincinnati. It was within this city that they stayed when the opportunity presented itself to relocate. This was their home.

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

The company was founded by Dwight Hamilton Baldwin (1821-1899). Mr. Baldwin was born in Erie County, Pennsylvania and came to Ohio to attend Oberlin College. In the late 1840s he was teaching music in Maysville, Kentucky. From 1850 to 1857, Mr. Baldwin lived in Ripley, Ohio. While there he was employed as a music teacher travelling within Adams and Brown counties teaching music to students in the public schools. From 1857 to 1862, he was employed within the Cincinnati public school system as one of four music teachers. As with the earlier employment, he was not assigned to a particular school, but traveled within the school system to teach music.

By 1862, Mr. Baldwin had saved enough money to purchase an established piano store for \$2,000 in Cincinnati. He sold a variety of piano brands that included the popular Steinway piano. He later sold pianos manufactured by the Ohio Valley Piano Company in Ripley, Ohio under his own "D.H. Baldwin and Company" brand name. The creation of the Baldwin house brand name was the result of the popular practice of "stenciling" within the piano industry. Some dealers would purchase pianos from manufacturers, put their own name or particular piano name on them and pass them off as their own.

Baldwin's business was growing and, in 1865, he hired Lucien Wulsin (1845-1912) to manage the finances and accounts for the business. In time, the company established piano sales offices in Louisville, Indianapolis, and several smaller communities in proximity to Cincinnati. Business grew and the company gained a reputation as a quality dealer for the various piano companies and Baldwin's own house label.

The D. H. Baldwin Company grew rapidly as an important regional dealer within an expanding market. One important regional piano company was to become a prominent contributor to that growth. The Ohio Valley Piano Company, located in Ripley Ohio, was established in 1871. In that same year, Baldwin began to sell their popular Valley Gem Piano in Cincinnati and, within a few years, their "stenciled" Ohio Valley Piano Company produced pianos. At the Cincinnati Exposition of 1871, Baldwin exhibited the Valley Gem Piano. The

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Exposition was an opportunity to display a variety of local and regional products. By 1875, Baldwin was selling, on average, one Valley Gem Piano a day. Baldwin's success as a seller of pianos helped with the success of the Ohio Valley Piano Company. From 1871 to 1876, the piano manufacturer built over 1,800 pianos. It built over 500 in 1876 alone.

Baldwin's retail operation for selling pianos became recognized nationally. In 1880, an article in the music trade publication *The Musical Critic and Trade Review* mentioned that the company was one of the largest piano and organ dealers in the United States having sold over 5,000 pianos and a vast number of organs.

A significant change took place in 1887. The Steinway Company recognized that Baldwin was not just a dealer, but a competitor. A problem presented itself. Various piano dealer contracts, with major piano manufacturers such as Steinway, stated that no distributor would make their own pianos for sale. The end result was that a company would be selling their particular branded product in direct competition with a company they were under contract with to sell their particular brand. Consequently, Steinway did not renew the distributorship contract with Baldwin. The loss of the Steinway account was viewed as an initial setback, but within a few years, the Baldwin Company was headed into a new direction that resulted in their active production of keyboard instruments.

By the 1880s, Chicago had emerged as the second largest location for the construction of pianos and organs. The leading city with the most companies was New York. Baldwin recognized that it was beneficial to have a manufacturing plant that would expose them to the growing Midwestern market and a transportation system that connected that market. In 1889, Baldwin secured a small location that began to make reed organs. The first model produced was the Hamilton Organ, utilizing Baldwin's middle name to establish the brand. Thus, the Hamilton Organ Company was established. The small factory was located in the then growing industrial suburb of Chicago known as Chicago Heights.¹

The major breakthrough for the D. H. Baldwin and Company came in 1890 when they decided to manufacture pianos. The company purchased the Ohio Valley Piano Company and moved the facility from Ripley to Cincinnati. Thus, the Baldwin Piano Company began to build pianos under the best selling Valley Gem brand name. It shipped its first piano in 1891. An additional acquisition was undertaken in 1893 when Baldwin bought the local Cincinnati Ellington Piano Company. This purchase brought with it the Ellington, Howard, and Monarch upright piano models. The Ellington model soon distinguished itself and became a very popular upright for the growing domestic family market. The company also began to construct grand concert pianos

To facilitate the construction of varied piano models, a new factory building was constructed in 1890. An existing planing mill and woodworking company was purchased. Located at the southwest corner of Gilbert Avenue and Eden Park Drive, the new factory was the beginning of the Baldwin legacy at that location.² In addition, the factory in Chicago was upgraded to allow for production of pianos as well. The company introduced its upright model in 1891 and its first grand piano in 1893. Figure 2 illustrates a grand piano model for 1899.

¹ The original Chicago location was replaced with a large 200,000 square foot, three story brick building in 1906. It remained with Baldwin until it was sold in 1944. The company had earlier in 1941 stopped making pianos and organs at this location.

² Over the years, the original building was replaced with significant new construction that included wood storage, fabricating, planing, finishing, machine shop, and expanded offices.

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Not only was Baldwin gaining a national reputation, but international as well. Of particular importance was the fact that Baldwin participated in the Paris Exposition of 1900. Winning a first place for overall quality and tonality propelled the company into a new level of recognition. This was shortly followed with the St. Louis Exposition of 1904 and the London Exposition of 1914 for its grand piano models.

In 1899, D. H. Baldwin died. He was succeeded by Lucian Wulsin and George W. Armstrong. They took over management of the company at a time when the piano was experiencing great popularity and the company was in a position to make a significant contribution. The company was reorganized from D. H. Baldwin and Company into the Baldwin Piano Company.

The period from the end of the 19th and into the 20th century was a time within which classical and popular music played on a piano was the dominant method that musical entertainment was experienced. Sheet music, a popular method for musical expression, helped spread the popularity of the piano. Additionally, the popular player pianos transmitted music within the home with little effort. A piano in the parlor was a concept that typified the diffusion of culture into the home. The piano became a popular instrument for providing entertainment.

By the end of World War One, the piano experience was still very popular. The Baldwin Piano Company prospered from this impact. The Cincinnati manufacturing facility, consisting of 6 buildings and varied storage and drying areas, was working with three shifts and very crowded. Production was behind demand. It was decided to construct a new modern building in Cincinnati, at the location of the 1890 factory building, that would house a more efficient and expanded production operation. At the beginning of 1920, ground was broken for a new 7 story, approximately 234,000 square foot production facility. When built by the end of 1921, the building was designed to produce Baldwin and Ellington pianos (Figures 3 and 7). This included grand and upright pianos. The new building did not function alone. It joined with other existing buildings, within the growing complex, to craft pianos. Little machinery was planned for installation in the new factory building as the machining required for making pianos was undertaken within the older adjacent buildings that were part of the original construction at this location. The production floors in the new building were unencumbered (Figure 4). Fabrication was undertaken by craftsmen who performed specific tasks in association with other craftsmen to make a piano that was deemed to be one of the best that could be produced within the United States. In addition to production, the first floor of the building contained offices and a showroom where the various pianos would be demonstrated. Final construction cost for the building was \$1.25 million.

The building was constructed in phases. The southern half was constructed and occupied first. Production was moved into it from two buildings that were razed to make way for the northern section. When finished, the building operated around the clock to meet the piano demand.

A factor in determining to build the new factory building in Cincinnati was the knowledge that many of the employees had been employed with Baldwin since the 1890s. Over the years, it was not unusual to find craftsmen that had been employed for thirty to forty years with Baldwin in Cincinnati. Another consideration for construction in Cincinnati was the fact that so many of the employees lived within close proximity to the existing complex. It was felt by management that to maintain a location that would not be a burden to employee transit was a high priority. To keep them was important to the continued production of quality pianos. In addition to 1,500

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existing employees, approximately 500 additional employees would be required to bring the new building into full production which was estimated to be approximately 5,000 grand and upright models each year.

Several diverse undertakings added to the Baldwin factor. One thing that Baldwin prided itself on was the training and retention of the craftsman that produced the various pianos. The building of pianos was labor intensive and time consuming. They were hand crafted. It was essential that the creation of a keyboard instrument be well built. For the household or concert stage, having a Baldwin crafted piano was a mark of excellence and pride. Quality construction meant satisfaction, both for the user and the company.

Expanded production, growth of a sales force, increased use of dealers, and technological innovation were not only selling pianos, but allowed for the production of better built pianos. The Baldwin Piano Company employed a scientific approach to producing better pianos. A variety of woods were tested for tonal quality, adhesives were tested to determine their impact on sound qualities, and sound transmission was researched with the cooperation of the physics department at the University of Cincinnati.

One important aspect of the way that Baldwin operated was to incorporate advertising and publicity to benefit its sales dealers. The varied local music stores that carried the Baldwin and Ellington models were supported through various measures. Of importance was the sponsoring of half-hour radio programs beginning in the 1920s that featured popular piano artists playing music with the company's brands of concert and upright pianos. In time, these programs were extended to one full hour on Sunday evenings. Immediately following the programs, the company would contact the dealers with advertising based upon the Sunday evening performances. The advertising prominently featured the local dealers and was intended to be for a newspaper format. The Baldwin brand was mentioned, but the local dealers were the beneficiaries.

The Baldwin Piano Company was well aware of the individuals and organizations that purchased its pianos. It was keen to spread the news. Each month, a list was generated of those that purchased its pianos within its newsletter and advertising. For the most part, this reflected schools, choral groups, orchestras, and prominent individuals. The company had a reputation and recognizable product. It capitalized on both of these aspects to maintain its position and sales.

Use of unsolicited endorsements by the company was another method to maintain its reputation. Various concert pianists and opera performers would write the company to praise its concert grand pianos. These soon found their way into public recognition.

In 1925, the company produced over 11,000 pianos. By 1926, over half of their production was in upright pianos. With the onset of the radio, talking movies, Depression and World War Two, the fortunes of the company began to change. Piano production nationwide slumped as a result of alternative forms of entertainment being utilized. During the war, the company contributed to the war effort with its conversion to producing plywood wings and airplane parts for military aircraft.

At the end of the war, American musical tastes had changed. With the growth of radio, records, and the jukebox, piano sales grew, but a large portion of the amusement was in alternative forms of entertainment. Baldwin began to face problems with sales, production, and competition for newly emerging sources. By 1954, electric organs for home and church became established within the keyboard musical instrument category. In the late 1950s and early 1960s,

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the company looked to reducing costs by moving some production facilities from Cincinnati to Arkansas, Mississippi, and even Mexico. Its general office and main factory remained in the Cincinnati Baldwin Building to produce grand pianos. The company added electronic keyboard production in the 1960s. The growth of television, introduction of a folk music revival, continued growth of rock and roll, and continued production costs required attention from the company.

A significant milestone was reached in 1962 when the company celebrated 100 years in business. Few piano companies in America could boast of that accomplishment. Baldwin produced well respected and sought after pianos. Its innovations in research and development, marketing, and production helped to achieve this longevity.

In 1964, a significant setback was experienced. A major fire destroyed a number of smaller buildings associated with the main Baldwin factory in Cincinnati, behind the 1921 Baldwin Building. As a result, some production was shifted to their southern facilities; however, production of grand pianos was still undertaken in Cincinnati.

The production of pianos and organs was changing in America and Baldwin was impacted. The company sought to diversify as changes with developing musical tastes continued within that period. One surprising move came in 1966 when it bought a small but growing banjo company in Colorado. The Ode Company produced folk and bluegrass banjos for a growing market. Baldwin needed to diversify and added this product line to the company. In 1967, they bought the Gretsch guitar company.

In 1974, Baldwin recorded making its 1 millionth piano. At that time, they were manufacturing uprights, studio, and grand pianos. They also produced church and home organs. It was during this decade that Baldwin undertook a significant step again towards greater diversification. It ventured into providing financial services in 1979 with the creation of Baldwin-United Corporation. This entity evolved away from significant piano and organ production into insurance and financial activities. They undertook to purchase hundreds of savings and loans, investment services, and insurance companies. This was not the business model that sustained the growth of the company. In 1980, a new piano production factory was placed into service in the south. In 1981, the company purchased a trading stamp company, the S and H Green Stamp Company. By 1982, pianos contributed only 3 percent to Baldwin's overall revenue. In 1983, with the building and loan banking problems, Baldwin was forced into bankruptcy. In 1984, Baldwin sold its piano focus. By that time, foreign competition had made significant impacts on American-made piano sales. In 1986, the Baldwin operation in Cincinnati was sold to the real estate developer Corporex. This included the Baldwin Building. In 2001 Baldwin, again in bankruptcy, was purchased by the Gibson Guitar Corporation. Baldwin pianos are still manufactured, but not in the United States. Following an industry wide shift in piano production, Gibson constructed two plants in China and closed the remaining American facility created by Baldwin in Arkansas. Thus, the company still sells Baldwin pianos, but they are not made in the United States.

Context:

DEVELOPMENT OF THE PIANO INDUSTRY IN THE UNITED STATES

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The production and use of keyboard instruments, especially pianos, began to be established within the United States by the 1820s. Centered in New York City and Boston, the most significant maker was Jonah Chickering (1823) located in Boston. Production slowly progressed through the subsequent decades with a number of small companies that marketed to a small trade area. It was not until the 1850s that increased production and marketing began to increase sales. During that decade, significant companies emerged that were to have an impact. Companies such as Steinway and Sons (1853), Mason and Martin (1854), and Wurlitzer and Company (1856) experienced increased sales. The “square” shaped piano (actually rectangular in shape) was the only type of piano that was constructed. After the Civil War, the growth of music spread. The establishment of symphony orchestras and music conservatories brought refined music to the public. Sheet music began to be published that allowed for popular consumption. Music companies began to stress the teaching of piano as part of cultural refinement.

As America’s Industrial Revolution progressed, the piano became an important fixture in many homes. As a sign of cultural refinement and status, its popularity spread. The growth of the piano within the American home has been attributed to several factors. The late 19th and early 20th century witnessed social and economic transformation that impacted society. Rapid technological and industrial change began to create a faster pace of living. A focus on family life and economic stability became important. The home became a focal point for family activity and entertainment. The growth of popular music, singing of religious hymns, and learning to play an instrument became important. The parlor soon became the music room with the piano as a focal point and important piece of furniture. Pianos were affordable and became the instrument of choice. Additionally, schools and churches bought more pianos.

It is important to mention that one firm was a major New York producer of pianos, yet never had its own brand. The Joseph P. Hale Company was well known by the 1870s and 1880s as producing a variety of pianos. His production was selling “stencil” pianos to the trade. In effect, he mass produced pianos utilizing common parts and rapid production to reduce costs. He was able to sell over 100,000 pianos during a 20 year period.³

As demand for pianos grew so did the technology to make them sound better. The more progressive manufacturers developed a variety of methods and materials to make them sound better and less costly. One result from this was the refinement of the upright piano. This was to become a very popular model of piano because it was more affordable than the larger and more costly grand piano. By 1899, 172,000 pianos had been manufactured in the United States. In 1909, that number grew to 364,000, with most of these being upright models.

Early 20th century piano production was centered in New York. In 1903, this city housed 89 piano manufacturing firms. This was followed with 36 firms in Chicago and 16 in Boston. Cincinnati was sixth with 4 manufacturing firms (Baldwin, John Church Co, Krell Piano Co., and Smith and Nixon Piano Co.). Pianos continued to be manufactured by companies that endured such Steinway (1853), Baldwin (1891), and Wurlitzer (1880). They were also built by numerous short lived companies as well.

Music played in the parlor was augmented with the popularity of piano sheet music. Popular tunes were printed by publishing companies that benefited from their sale. New York’s Tin Pan Alley was a location for numerous music publishers that produced sheet music until the 1930s.

³ Dolge, Alfred, *Pianos and Their Makers*.

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In 1900, the player piano was patented. The Aeolian Company produced, in 1903, their popular "Pianola" model. In 1914, they developed their "Duo-Art" model. These two models were the most successful for this type of piano. The player piano used perforated rolls of heavy paper to mechanically play music. This type of piano was to become one of the most popular during the early 20th century. By 1919, 156,000 pianos and 180,000 player pianos were produced in the United States with most major piano companies making only one or two models.

The success of Baldwin was based upon their ability to manufacture variations of five major brands of piano. These were sold to a variety of markets. Additionally, their two large factories, the main office and factory in Cincinnati and their major production facility in Chicago, allowed the company to produce substantial numbers of pianos. It was during the popularity of the piano in the 1920s that Baldwin was able to establish itself as the most productive piano company in the United States. Not even the prestigious Steinway and Sons was able to produce as many pianos as Baldwin. Baldwin was able to produce over 100,000 from 1920 to 1929.

The popularity of the piano continued into the 1920s when in 1923 over 344,000 pianos were built. This was the greatest number produced for the decade. However, popularity for this form of music would diminish. Technological innovations with respect to recording devices such as Victrolas, phonographs, radio, and talking movies had an impact on how music was conveyed. The Depression, World War Two, and the advent of television would also change the way that the American population would entertain itself.

Baldwin was better positioned to take advantage of the piano market following the Depression and World War Two with its production reaching pre-war levels. Steinway, on the other hand did not. This trend continued into the post war years and allowed the company to once again become the leading producer of pianos.

Piano production fell to 51,000 in 1931, at its lowest in the 20th century, and began to climb reaching 245,000 in 1965. Recently, the vast majority of pianos were produced in the Far East. Within this region in 2012, China accounted for 379,000 pianos or 76 percent of global production.

CONTRIBUTION OF BALDWIN TO PIANO AND ECONOMIC DEVELOPMENT IN CINCINNATI

The historical development of the Baldwin Piano Company is significant to Cincinnati. The firm achieved a national reputation for producing a quality product. For a significant period of time, they were recognized as producers of one of the best line of pianos in the United States. This recognition included both concert and home users. With the establishment of the manufacturing operation in 1891, the company joined a small group of existing piano builders in the city. The larger of these included the John Church Company, Lindeman Brothers, and Smith and Nixon. Several smaller firms were in business; however, they did not have the impact that the larger firms had. It is important to note that a review of the William's Cincinnati City Directory for the late 19th and early 20th century identified West Fourth Street as the location of the vast majority of sales locations for these firms. Thus, the piano industry in Cincinnati had established its sales operations in close proximity to each other. In 1897, the number had grown to six firms for piano construction. It should be noted that several firms were producing more than one piano model. These local firms contributed to the historic growth of keyboard musical development during a period when the classical and home entertainment concert was extremely popular. At the beginning of the Depression, only the Baldwin Piano Company and the much

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smaller Butler Brothers Piano Company, located in the Cincinnati neighborhood of Over the Rhine, were producing pianos in the city. Baldwin, however, was making a variety of brands and styles of piano.

Baldwin's specific contributions were varied. First, by the 1920s, it employed over 2,000 people in the city. The majority were craftsmen at their trade. Many had been employed with the firm since the 1890s. Over the years, it was not unusual to find that people had been employed for thirty to forty years. This was a stable company that recognized the value of its employees. Another factor relating to employees was the fact that Baldwin had actively considered a move to Chicago as it was considering an option for its new 1920-1921 building. It was determined that the value to keeping the majority of its production in Cincinnati was that it already had a viable trained production team.

Second, Baldwin had survived over the years to continue piano production. No significant competition, from other Cincinnati firms, existed. Baldwin was *the* piano company in the city. The company brought recognition to the city. Baldwin was synonymous with Cincinnati. It brought notice of the city through its promotions, advertisements, manufacturing, and sales. The professional and amateur player would put the two together.

Perhaps the most enduring contribution was the company's longevity with the city. Evolving from a piano and music store into the nation's largest piano manufacturer, the company was located in Cincinnati for over a period of 120 years. Few companies in the city have had that durability. The Baldwin brand is still made today, but not in Cincinnati.

The company also contributed to the overall economic growth of Cincinnati during the period when industrial businesses were transforming the city and its region. By 1910, the city employed over 100,000 people in a variety of trades and professions. The Chamber of Commerce recognized over 250 types of industries within over 3,000 factories or businesses. Because of its size, Baldwin contributed with employment, purchasing power, and status.

DEVELOPMENT OF THE INDUSTRIAL ARTS AND CRAFTS MOVEMENT IN CINCINNATI AND BALDWIN'S CONTRIBUTION

By the beginning of the 20th century, Cincinnati's industrial development was quite diversified. A promotional piece from 1902 offered the following assessment of the city's varied manufacturing: "The city's industrial development is as varied as the population is cosmopolitan and ranges from soap to pottery, from pianos to playing cards, from electrical machinery to boots and shoes, from iron to meats, from lumber to tobacco and beer, from vehicles to clothing, from wood-working machines to boilers and harnesses, Cincinnati is scarcely conscious of its extent, it has needed the coming of establishments from other places or awards of grand prizes and medals at the Paris Exposition to open the eyes of many to the change which has taken place and which is still progressing." In addition to the development of local artisans and craft persons, the diverse range of industries was sustained by a number of European immigrants that brought skilled trades to the city. Cincinnati had developed a broad industrial base sustained by numerous recognized craftsmen. Skilled workers helped to sustain watch and clock makers, jewelers, silversmiths and potters as well. This, in turn, brought recognition to the industrial and artisan products produced. Cincinnati did not emerge as an Ohio industrial center dominated by heavy industries such as steel and rubber. Numerous local companies made individually crafted or team-made products by talented employees.

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Aspects of Cincinnati's industrial development were influenced by the Arts and Crafts movement of the late 19th and early 20th century. In addition to the decorative arts and architecture associated with the movement, the idea of craftsmanship and industrial arts were equally important. These aspects arose, in part, from the social and economic Progressive Era reforms prominent at that time.

Industrial development, as part of the movement, sought to bring an alternative to a growing American industrialization emphasis of mass production, economies of scale, and product making labor over craftsmanship. The writings of architectural critic John Ruskin and designer William Morris brought attention to the notion of the "new industrialism" that suggested the evolving manufacturing system diminished the factory worker. This was done through the poor working conditions and monotony of labor production. The incorporation of better working conditions and satisfaction of producing a product of quality and beauty was stressed. The end result being personal satisfaction for what each laborer produced.

Within the industrial development of Cincinnati the philosophy of the factory Arts and Crafts movement evolved out of recognition for the role played by the variety of factories producing numerous specialized products. In conjunction with the recognition of skilled labor was the use of architecture that embodied the idea of a working environment that supported craftsmanship. One of the earliest businesses that coupled architecture with craftsmanship was the Rookwood Pottery Company (National Register 1972). Constructed in 1891-1892 and located in the hilltop neighborhood of Mt. Adams, its Tudor half-timber style building housed a company that relied on pottery artisan craft persons to produce nationally recognized glazed ceramics.

Several other Cincinnati industries that incorporated the same ideals of architecturally inspired work places with specialized trained craftsmen skills were constructed. Within the neighborhood of Walnut Hills, the Gruen Watch Company (National Register 1996) incorporated the Arts and Crafts industrial tradition with its 1916 manufacturing operation. Incorporating the idea of a modern guild workshop, the building was designed using half-timber construction that was reminiscent of the Guild houses of Brussels. In addition to the craftsmanship association of the guild with watch making, the company sought to provide a better working environment for its watchmakers by moving from downtown to a quiet neighborhood.

In 1921, the same year as the construction of the Baldwin Piano Company Building, the Procter and Collier Printing Company (National Register 1984) built a new facility across the street from the Gruen Watch Company. The construction included natural lighting, increased ventilation, and was situated upon a landscaped site. The Tudor Revival design was chosen to compliment the neighboring Gruen Watch Company. For both buildings, a location removed from their previous downtown sites was deliberate in order to be away from grit and pollution of downtown into a suburban green space less hectic and a more conducive atmosphere for quality production.

Located directly across the street from picturesque Eden Park, the Baldwin Piano Company's construction of its 1921 building did not totally reflect the Arts and Crafts industrial movement. It did, however, embrace the craftsman tradition. Constructed in the Renaissance Revival style, the building broke away from the traditional Tudor and Guild motifs. The use of classical Renaissance inspired motifs, especially at its entrance and clock tower, made a strong visual impression as applied to an industrial building. The application of the green Rookwood tiles does incorporate the Arts and Crafts tradition. Its original construction included a rooftop garden for use by employees as part of the design. Additionally, the building's placement on

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Gilbert Avenue, the street that led from the downtown basin area past Eden Park and up to the residential community of Walnut Hills, served to balance an industrial activity with nature.

DEPICTION WITHIN CINCINNATI UNION TERMINAL MURALS

With the construction of Cincinnati's Union Terminal in 1933 (National Historic Landmark 1977) the city's industrial history was depicted as part of 14 large murals that specifically illustrated varied scenes from selected local industries. When constructed, Union Terminal brought together passenger rail traffic previously dispersed among four downtown stations. It was realized that a new station would function to centralize passenger rail connection to various cities. Cincinnati, with its specific location allowed for connections throughout the Midwest, east coast, and southern cities. When the station was placed into service it evolved as a major hub for America's passenger rail transit. With this in mind, murals illustrating Cincinnati's industrial heritage were planned.

The incorporation of the murals would bring recognition to Cincinnati's significant industrial firms. The interior of the station provided an opportunity for the city to illustrate its industrial development, on a grand scale, with businesses that helped to create a significant industrial heritage. Cincinnati's diverse industrial history was viewed within a series of 20 foot x 20 foot individual murals that depicted a manufacturing process for each selected company. These were placed at each concourse and other public spaces within the station. Vivid polychromic glass mosaic tiles were used for each mural. This material was chosen because it was felt that it would be easier to maintain than other mediums, especially within an environment subject to coal fired smoke from railroad engines.

The Baldwin Piano Company, because of its national reputation, was chosen as one of the selected industries. The view within their mural is that of two craftsmen working to shape wooden cases for a Baldwin grand piano (Figure 8). Some of the other murals depicted scenes illustrating Rookwood Pottery, Procter and Gamble, E. Kahn's and Sons, American Oak Leather, and United States Playing Card Co.

These companies were included with other local companies because each was a leader within its particular industry and located in greater Cincinnati. Symbolically, being chosen to represent the city in a mural motif was recognition for the valued contribution that each made to Cincinnati.

The Baldwin mural is presently located within Terminal 3 of the Greater Cincinnati Airport. It was moved there, along with the other murals, after the concourses were demolished at Union Terminal.

A German American artist was selected to produce the murals. Winold Reiss (1886-1953) was viewed as a graphic designer, teacher, interior architect, and muralist. He gained a reputation in the early 20th century as not only as an interior designer of commercial spaces in New York, but as an empathetic portrait painter. His reputation began to emerge in 1924 with his portrait in *Survey Graphic* magazine of "New Negro"; a view of the African American culture within Harlem. He also gained a reputation for his paintings of Native Americans. An important commission resulted from this with his contribution to the Great Northern Railroads use of Native Americans on their calendars and passenger station art. When the murals were installed in 1933, he went on to become an important artist for a variety of works in the 1930s and following World War Two.

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Architect:

When the Baldwin Piano Company announced the construction of their new building, the firm of Lockwood, Greene and Company was designated as the architects. Considered to be one of the oldest engineering, construction, and architectural firms in the country, they enjoyed a significant reputation for designing a variety of industrial, office, and textile associated buildings. The Boston firm was established in 1832 and focused their work on the industrial design and operation of textile mills. Their work included placement, design, and construction of mills across New England. By the end of the 19th century, the firm had extended its operation into the South with their expertise in design, equip, and run complex mill operations. An expertise that they developed was their incorporation of electric power instead of water power to facilitate factory production. With the beginning of the 20th century, the firm had established offices in Chicago, New York, Philadelphia, Cleveland, Detroit, Atlanta, and Charlotte. They had gained a national reputation when they expanded their design activities into various office and industrial buildings that included newspaper plants, automobile, and food production factories, and schools.

At the same period that Lockwood Greene and Co. was involved with the Baldwin Building, they were designing other buildings that have been listed in the National Register of Historic Places. These include the Drayton Mill Buildings (1919) in Spartanburg, South Carolina, Life Saver Candy Company Building (1920) in Port Chester, New York, and the New England Confectionary Company (1927) in Cambridge, Massachusetts. Within Cincinnati, the firm designed the Art Deco Cincinnati Enquirer Building (1926), a building that contributes significantly to the city's Art Deco architectural history.

With the commission of the Baldwin Piano Company Building, the firm sought to compliment Baldwin's factory operation within a building that was not of traditional industrial design. The use of Italian Renaissance motifs expressed a sense of architectural tradition. The decorative first floor entry bay was in keeping with the craftsmanship taking place within the building. The low profile red terra cotta roof complimented the tradition design motifs. A sprinkler system required a water reservoir that was placed inside the decorative terra cotta clock tower instead of being exposed on the roof. Large window bays allowed for prolific light to enter the various floors. Overall, the design elements incorporated into the building did not enhance a functional factory, but a building that affirmed a strong relationship with the craftsmanship that was taking place within it.

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9. Major Bibliographical References

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Snow, Raymond C., *Architectural Expression in a Modern Piano Factory*, ARCHITECTURE, Vol. 50, July 1924, page 258-259
THE AMERICAN ARCHITECT-THE ARCHITECTURAL REVIEW, Vol. CXXIII, No. 2411, January 17, 1923, Exterior photo of east main façade shortly after construction
THE MISIC CRITIC AND TRADE REVIEW: September 2, 1899, Vol. 29, No.10
William's Cincinnati Directory: Various Dates

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office

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- Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: Cincinnati Preservation Association (formerly Miami Purchase Association for Historic Preservation)

Historic Resources Survey Number (if assigned): Ohio Historic Inventory: HAM 1438-31(Rev: 8-25-2003) _____

10. Geographical Data

Acreege of Property 3.8156 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

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):

NAD 1927 or NAD 1983

1. Zone: 16 Easting: 716284 Northing: 4332487

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2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

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

Situated in Section 7, Town 3, Fractional Range 2, Millcreek Township, City of Cincinnati, Hamilton County, Ohio and being more particularly described as follows:

Beginning at the intersection of the southerly right of way of Eden Park Drive with the westerly right of way line of Gilbert Avenue, thence along the westerly right of way line of Gilbert Avenue, south 36 degrees 14 minutes 40 seconds west, 441.79 feet to a point; thence leaving the westerly right of way of Gilbert Avenue, north 53 degrees 45 minutes 18 seconds west, 98.78 feet to a point; thence south 36 degrees 33 minutes 31 seconds west, 2.86 feet to a point; thence north 53 degrees 25 minutes 32 seconds west, 157.09 feet to a point in the easterly limited access right of way of Interstate 71; thence along the easterly limited access right of way of Interstate 71 the following four courses and distance, north 22 degrees 23minutes13 seconds east, 50.67 feet to a point; thence north 02 degrees 02 minutes 55 seconds east, 111.08 feet to a point; thence north 16 degrees 09minutes 39 seconds east, 178.35 feet to a point; thence north 18 degrees 42minutes 00 seconds west, 17.00 feet to a point; thence along a curve deflecting to the right, having a radius of 5,625.25 feet; a distance of 63.05 feet, the chord of said curve bares north 19 degrees 03 minutes 55 seconds east, 63.05 feet to a point; thence north 19 degrees 23 minutes 10 seconds east, 107.12 feet to the intersection of the easterly limited access right of way Interstate 71 with the southerly right of way of Eden Park Drive; thence leaving the easterly limited access right of way of Interstate 71 along the southerly right of way of Eden Park Drive, south 49 degrees 04 minutes 00 seconds east, 456.82 feet to the place of beginning. This contains 3.8156 acres of land and being subject to all easements and restrictions of record. Refer to Figure 9 for boundary demarcation.

Boundary Justification (Explain why the boundaries were selected.)

Verbal boundary description contains the Baldwin Piano Building and its two additions. The land was historically associated with the company and originally housed varied manufacturing operations.

11. Form Prepared By

name/title: Fred Mitchell
organization: Historic Preservation Associates

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street & number: 4530 Cedar Hill Drive
city or town: Batavia state: OH zip
code: 45103
e-mail fredmitchell@netzero.com
telephone: 513-732-0242
date: September 23, 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

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

Photo Log

Name of Property: Baldwin Piano Building

City or Vicinity: Cincinnati

County: Hamilton

State: Ohio

Photographer: Fred Mitchell

Date Photographed: various for late 2014 and 2015

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

- Photo# 1 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0001)
Looking at Baldwin Building from Eden Park. Camera facing west. (March 2015)
- Photo# 2 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0002)
Main and north façade of Baldwin Building with adjacent office tower addition. Camera facing southwest. (September 2014)
- Photo# 3 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0003)
Detail of decorative Baldwin Building main entrance at east façade. Camera facing west. (September 2014)
- Photo# 4 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0004)
Detail of incised company name at main east façade. Camera facing west. (September 2014)
- Photo# 5 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0005)
Decorative clock tower at Baldwin Building at main east (right) and south (left) facades. Camera facing northwest. (August 2015)
- Photo# 6 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0006)
Partial view of Baldwin Building main and full view of north façade. Camera facing southwest. (August 2015)
- Photo# 7 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0007)
Detail at Baldwin Building north façade of Rookwood tile at spandrel of main façade. Camera facing south. (August 2015)
- Photo# 8 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0008)
Decorative details at Baldwin Building first floor window north façade. Camera facing generally west. (September 2014)
- Photo# 9 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0009)
Baldwin Building west (rear) façade. Camera looking southeast. (October 2014)
- Photo# 10 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0010)
East (right) and rear facades of office addition. Camera facing west. (August 2015)
- Photo# 11 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0011)
View across plaza and parking deck. Camera facing south. (August 2015)
- Photo# 12 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0012)
View at plaza looking at portion of Baldwin west façade. Camera facing southeast. (August 2015)
- Photo# 13 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0013)
Baldwin west (rear) and south facades. Camera facing northeast. (August 2014)
- Photo# 14 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0014)
Detail of added vestibule and elevator at Baldwin Building. Camera facing east. (October 2014)
- Photo# 15 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0015)
View across parking deck at west portion of Baldwin Building and added office tower. Camera facing north. (October 2014)
- Photo# 16 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0016)

Baldwin Piano Building

Hamilton Co., Ohio
County and State

Name of Property

View of physical separation between Baldwin Building (left) and parking garage. Camera facing south. (October 014)

Photo# 17 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0017)

Detail at first floor west façade Baldwin Building. Camera facing east. (October 2014)

Photo# 18 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0018)

View of Baldwin Building (right), parking garage addition, and office tower addition (left). Camera facing north. (August 2015)

Photo# 19 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0019)

View of south and west facades of Baldwin Building. Camera facing north. (August 2015)

Photo# 20 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0020)

South Baldwin Building façade and office tower south and east façades. (August 2015)

Photo# 21 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0021)

View of Baldwin Building main (east) and south facades and portion of parking deck addition and office tower addition. Camera facing north. (August 2015)

Photo# 22 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0022)

Interior view of lobby at Baldwin Building lower level. Camera facing west. (September 2014)

Photo# 23 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0023)

Interior view of first floor lobby of Baldwin Building. Camera facing east. (September 2014)

Photo# 24 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0024)

View within original lobby at first floor Baldwin Building. Camera facing northeast. (September 2014)

Photo# 25 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0025)

Original simple pipe rail stairwell at first floor Baldwin Building. Camera facing north. (September 2014)

Photo# 26 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0026)

Original structural detail within Baldwin Building at fifth floor. Camera facing southeast. (October 2014)

Photo# 27 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0027)

Lobby detail at 6th floor west side Baldwin Building. Camera facing north. (August 2015)

Photo# 28 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0028)

Typical interior office detail within Baldwin Building after 1987 rehabilitation, 6th floor. Camera facing south. (September 2014)

Photo# 29 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0029)

Typical interior office detail within Baldwin Building after 1986 rehabilitation, 6th floor. Camera facing north. (October 2014)

Photo# 30 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0030)

Baldwin Building 7th floor details. Camera facing south. (August 2015)

Photo# 31 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0031)

Lobby detail within office tower addition. Camera facing east. (August 2015)

Photo# 32 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0032)

View at elevator lobby at 4th floor of office tower addition. Camera facing north. (August 2015)

Photo# 33 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0033)

Baldwin Piano Building

Hamilton Co., Ohio

Name of Property

County and State

Office space within 4th floor of office tower addition. Camera facing north. (August 2015)
Photo# 34 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0034)
Elevator at Level B of parking garage addition. Camera facing northwest. (August 2015)
Photo# 35 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0035)
General view within Level B parking garage addition. Camera facing north. (August 2015)
Photo# 36 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0036)
General view within Level B parking garage addition. Camera facing south. (August 2015)
Photo# 37 (OH_HamiltonCounty_BaldwinPianoCompanyBldg_0037)
Connection between Level B parking garage and lower level of Baldwin Building. Camera facing east. (August 2015)

INDEX of FIGURES

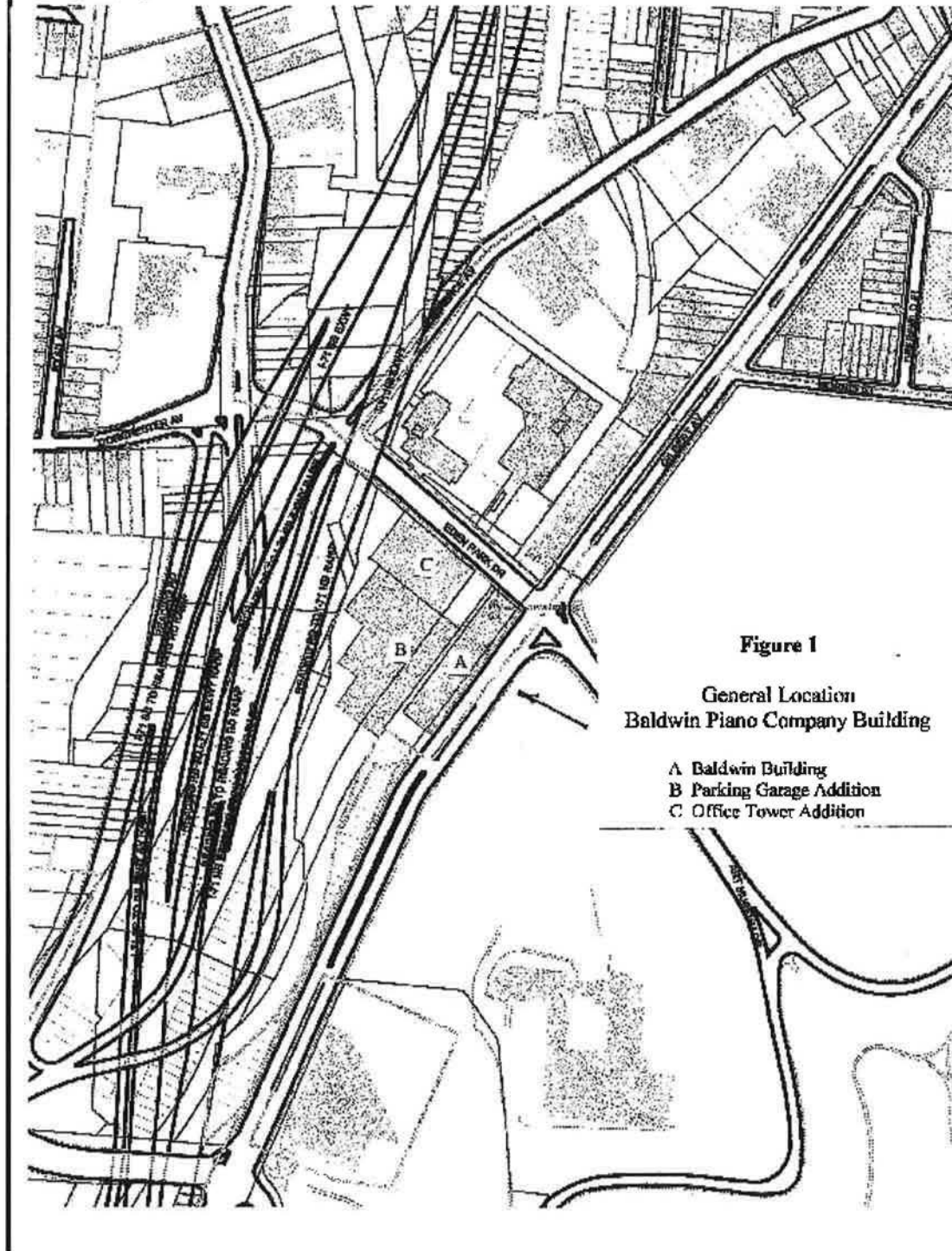
- Figure 1 General Location
- Figure 2 Advertisement for Piano 1899
- Figure 3 Historic Photograph ca. 1921
- Figure 4 Historic Photograph of floor space ca. 1925
- Figure 5 Sanborn Insurance Map 1930
- Figure 6 View of Complex ca. 1940s
- Figure 7 Announcement of 1921 Completion
- Figure 8 Drawing of Union Terminal Mural ca. 1932
- Figure 9 Boundary Lines

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.

Baldwin Piano Building
Name of Property

Hamilton Co., Ohio
County and State



Baldwin Piano Building
Name of Property

Hamilton Co., Ohio
County and State

Figure 2
Baldwin Piano Company Building
Advertisement for Piano
1899



Only a Few Pianos

are recognized by musicians and connoisseurs. Profiting by our experience as dealers in standard pianos, we now make a

Piano for the Artist

which combines the best qualities of the better-known pianos, and in some respects surpasses them all. In the

Baldwin Tone and Touch

have been perfected to a degree heretofore unequalled. The quality and power of its tone and the

elasticity of its action give it ability to voice even the rarest impulse known to musical culture. Many of the world's greatest musicians have visited our factory, which is the last—they say the greatest of piano factories in existence.

"How to Know a Piano," a pamphlet, explains what makes a piano perfect. A postal will bring it, and a Baldwin two-step for 2c. stamp.

D. H. BALDWIN & CO.,

Cincinnati, Ohio

Source: D. H. Baldwin and Co.

Baldwin Piano Building
Name of Property

Hamilton Co., Ohio
County and State



Figure 3
Baldwin Piano Company Building
ca. 1921

Source: Lockwood, Greene and Combs Archives

Baldwin Piano Building
Name of Property

Hamilton Co., Ohio
County and State

Figure 4
Baldwin Piano Company Building
ca. 1925

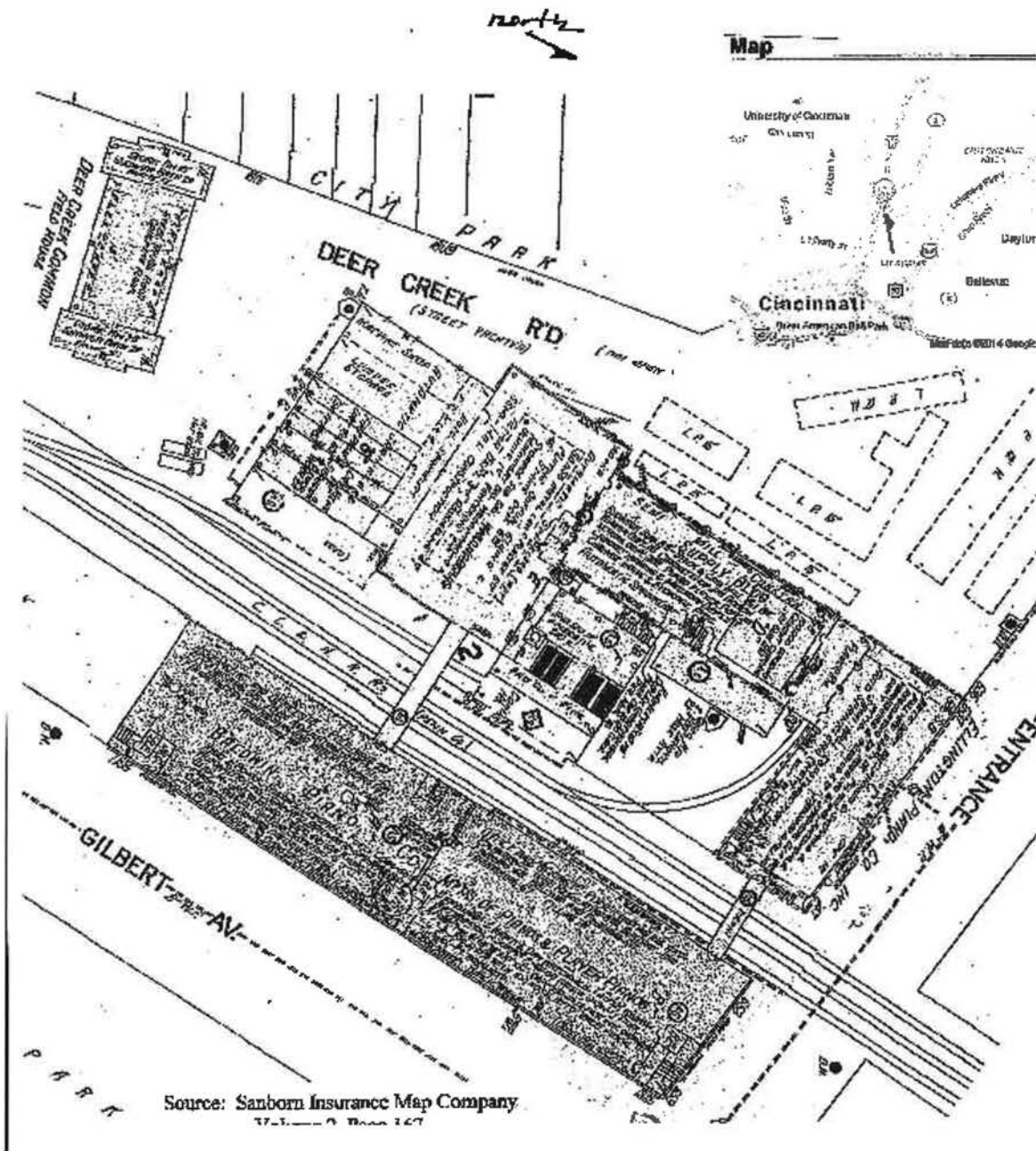


Source: Lockwood, Greene and Company Archives
Smithsonian Institution: National Museum of American History

Baldwin Piano Building
Name of Property

Hamilton Co., Ohio
County and State

Figure 5
Baldwin Piano Company Building
1930



Baldwin Piano Building
Name of Property

Hamilton Co., Ohio
County and State

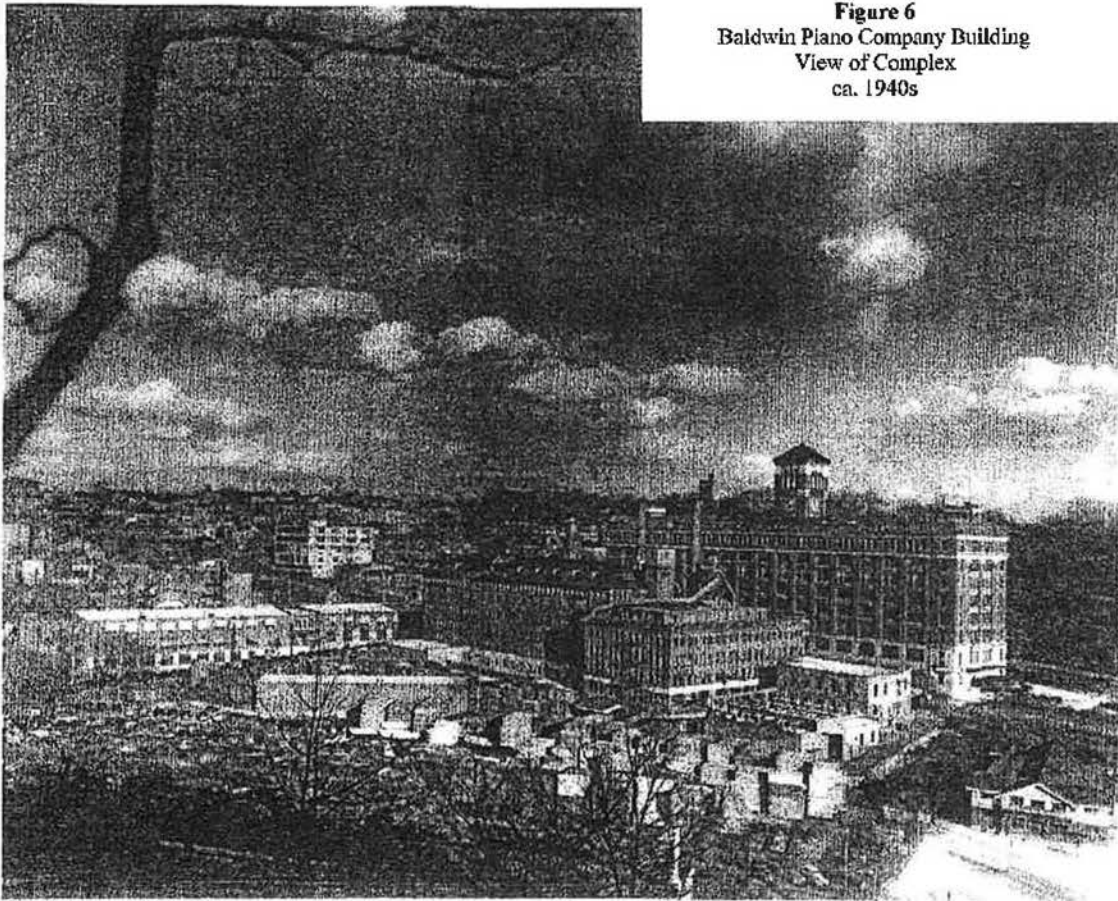


Figure 6
Baldwin Piano Company Building
View of Complex
ca. 1940s

Source: Cincinnati Historical Society

Baldwin Piano Building
Name of Property

Hamilton Co., Ohio
County and State

Music Trade Review - @mbsi.org, arcade-museum.com - digitized with support from naimm.org.

40

THE MUSIC TRADE REVIEW

DECEMBER 31, 1921

Source: The Music Trade Review



The Baldwin Piano Company

announces the final completion of
its new Cincinnati plant—now under
full operation in all departments.

These factories, which now house the main
unit in The Baldwin Company's manufac-
turing operations, are the most modern
and finest equipped piano and player piano
manufacturing plants in the world.

The chief products of the Baldwin factories at Cincinnati and Chicago are:

THE BALDWIN PIANO GRAND PIANOS
THE ELLINGTON PIANO UPRIGHT PIANOS
THE HAMILTON PIANO PLAYER PIANOS
THE HOWARD PIANO REPRODUCING PIANOS

The *Manuato*—"The Player Piano that is all but human"

The New Buildings May Be Inspected By Appointment.

Product now available through salerooms in leading cities and through dealers.
Correspondence Solicited.

The Baldwin Piano Company

Cincinnati
New York
Indianapolis

Chicago
Denver
Louisville

St. Louis
San Francisco
Dallas

Figure 7
Baldwin Piano Company Building
Announcement of 1921 Completion

Baldwin Piano Building
Name of Property

Hamilton Co., Ohio
County and State

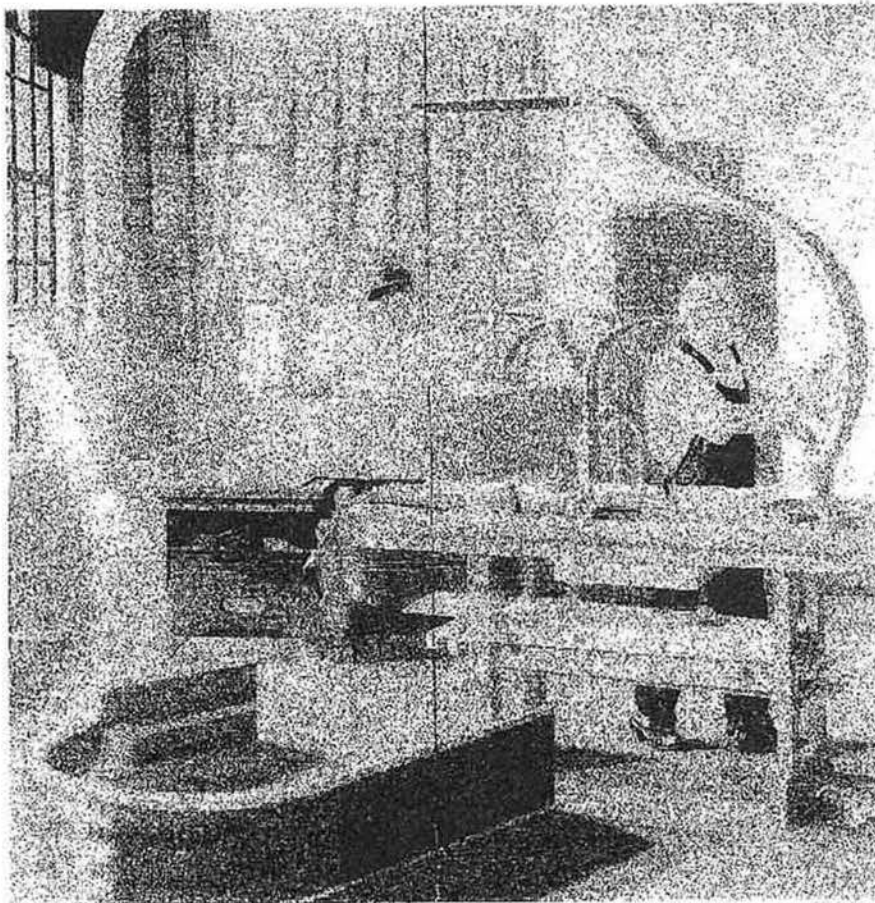


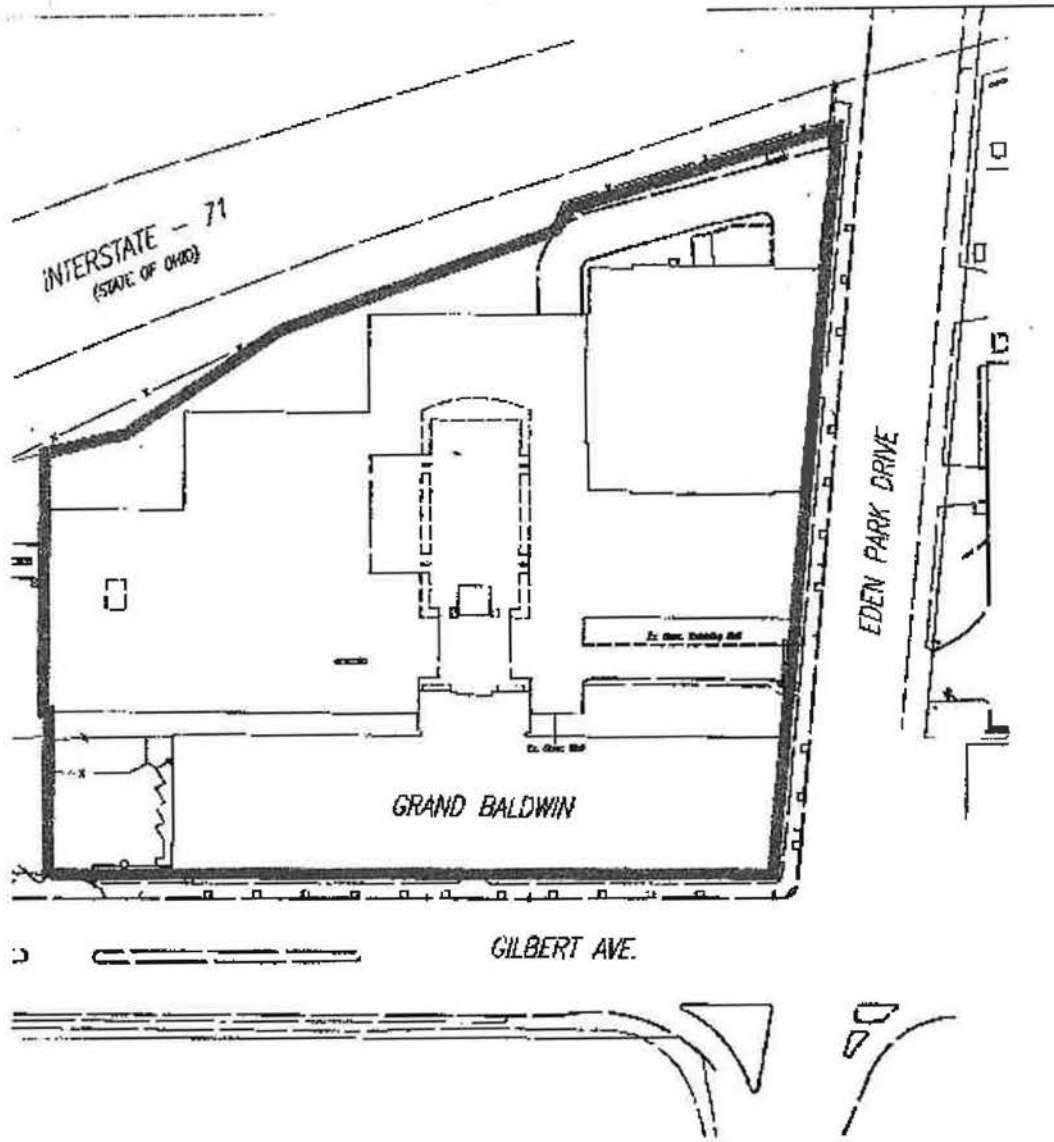
Figure 8
Baldwin Piano Company
Drawing of Union Terminal Mural
ca. 1932

Source: Cincinnati Historical Society

Baldwin Piano Building
Name of Property

Hamilton Co., Ohio
County and State

Figure 9
Baldwin Piano Company Building
Boundary Lines



Baldwin Piano Building
Hamilton County, OH

Gilbert Avenue

Eden Park Drive

BALDWIN PIANO BUILDING

Office Tower

Patio

14 Parking Garage

**VIEW OF PHOTOGRAPHS
BALDWIN PIANO BUILDING
655 EDEN PARK DRIVE
CINCINNATI, HAMILTON CO., OHIO**

← not to scale

1
2
6

4
3

5

21

7

8

9

20

19

18

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16

17

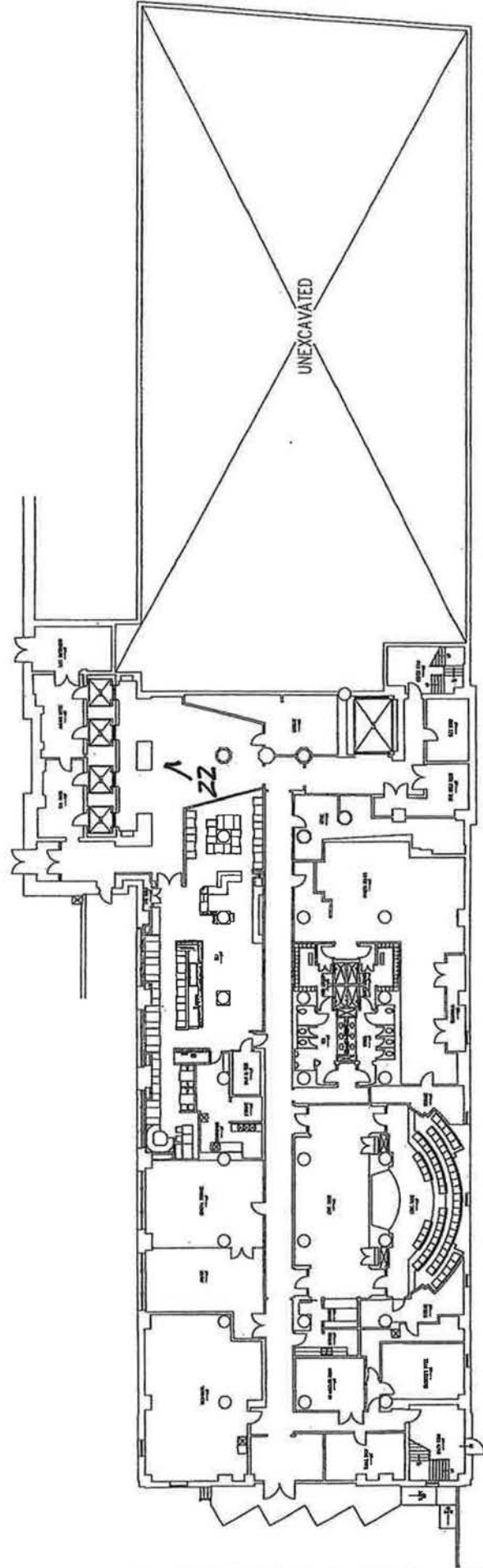
13

15

11


12

Baldwin Piano Building
Hamilton County, OH

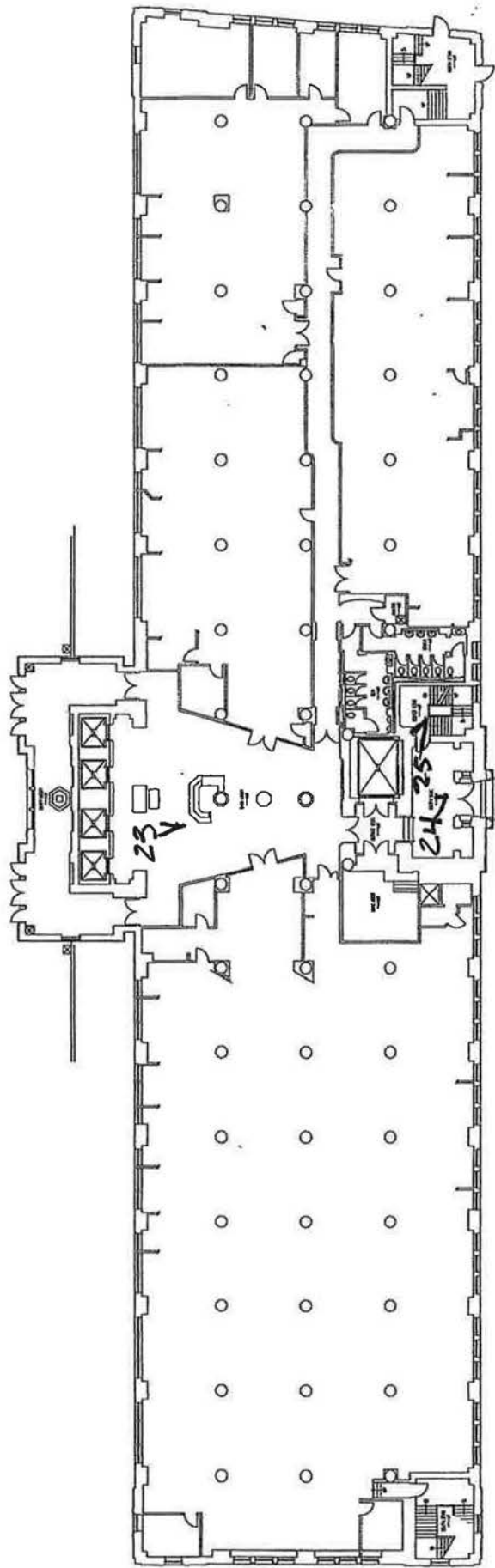


BALDWIN GRAND BUILDING -- BASEMENT FLOOR

EXTERNAL GROSS
18,794sf

	BALDWIN GRAND BUILDING
	BASEMENT FLOOR PLAN
HARTMAN CONSULTING	
1000 EAST MAIN STREET, SUITE 100	
COLUMBUS, OHIO 43215	
DATE: NOVEMBER 2011	

Baldwin Plano Building
Hamilton County, OH



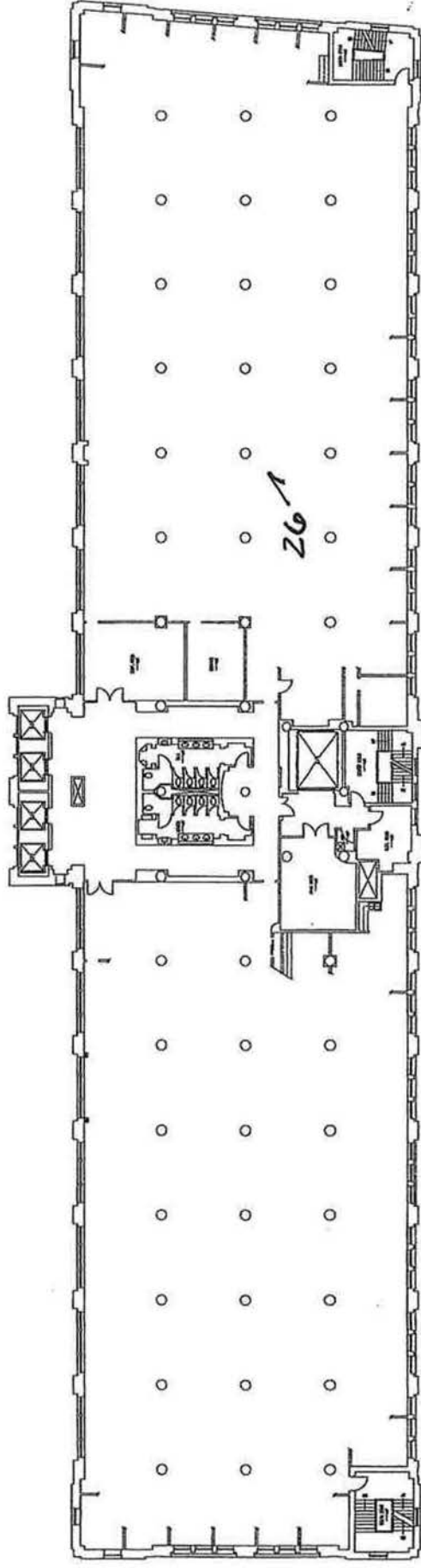
BALDWIN GRAND BUILDING - FIRST FLOOR

EXTERNAL GROSS
32,562sf

THE BALDWIN GRAND BUILDING
FIRST FLOOR
FLOOR PLAN
HARTMAN CONSULTING
100 EAST MAIN STREET, SUITE 200
CINCINNATI, OH 45202
PH: 513.251.1234
WWW.HARTMANCONSULTING.COM



Baldwin Piano Building
Hamilton County, OH

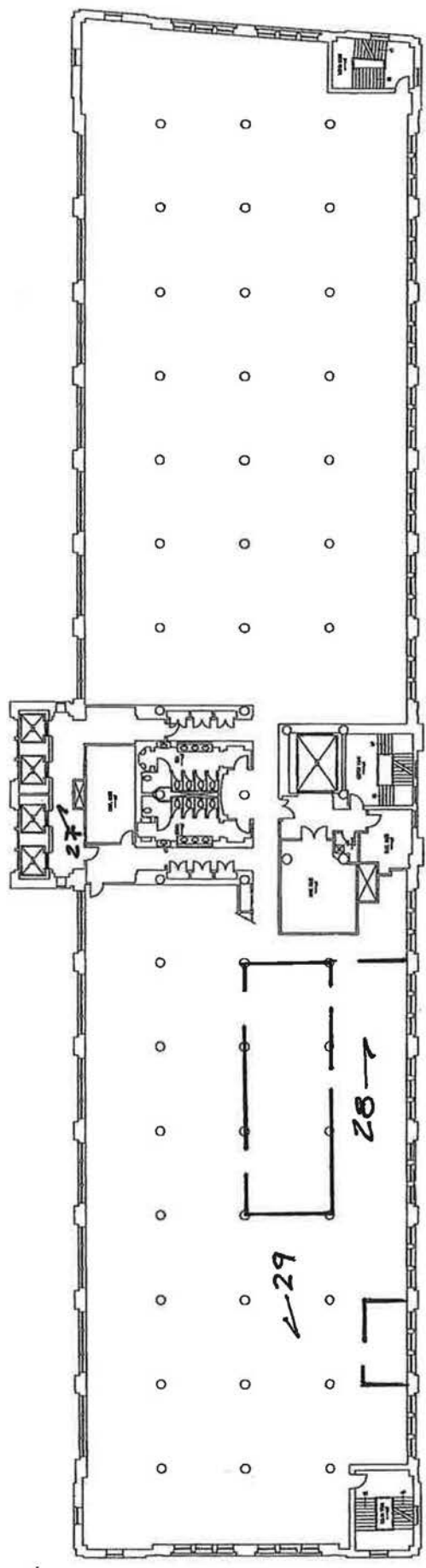


BALDWIN GRAND BUILDING - FIFTH FLOOR

EXTERNAL GROSS
31,272sf

BALDWIN GRAND BUILDING
FIFTH FLOOR
FLOOR PLAN
HARTMAN CONSULTING
200 N. WASHINGTON ST. SUITE 200
CINCINNATI, OH 45219
TEL: 513.241.1111
WWW.HARTMANCONSULTING.COM

Baldwin Piano Building
Hamilton County, OH

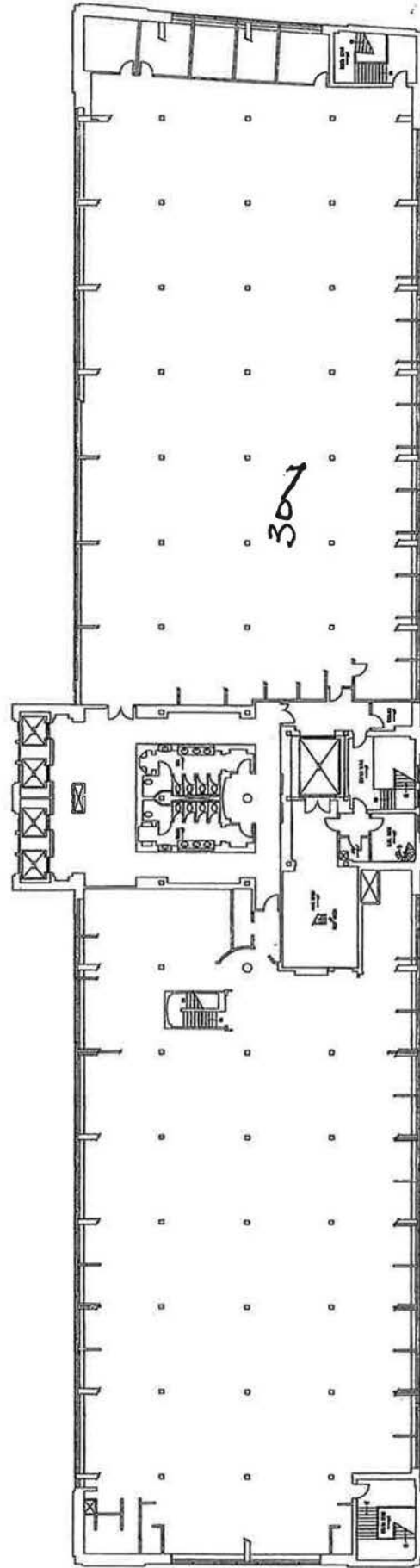


BALDWIN GRAND BUILDING - SIXTH FLOOR

EXTERNAL GROSS
31,272sf

FOR BALDWIN GRAND BUILDING
SIXTH FLOOR
FLOOR PLAN
BY MARTIN CONSULTING
DATE 10/15/08
PROJECT NO. 08-001


Baldwin Piano Building
Hamilton County, OH



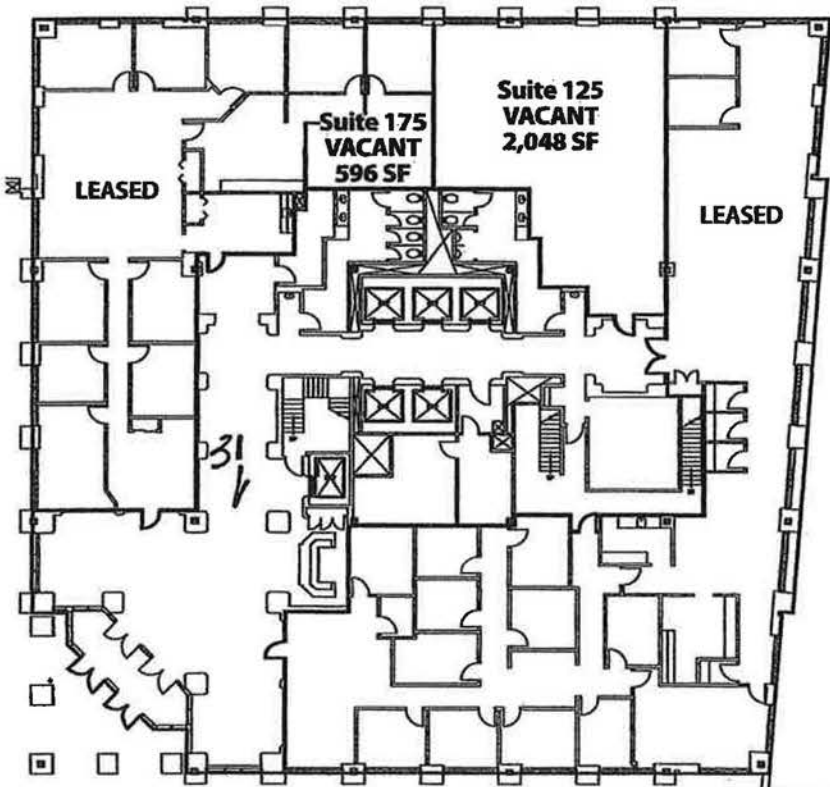
BALDWIN GRAND BUILDING - EIGHTH FLOOR

EXTERNAL GROSS
31,261 sf

BALDWIN GRAND BUILDING
EIGHTH FLOOR
FLOOR PLAN
HARTMAN CONSULTING
ARCHITECTS
1000 EAST MAIN STREET
COLUMBUS, OH 43215
TEL: 614.291.1111 FAX: 614.291.1112
WWW.HCARCHITECTS.COM



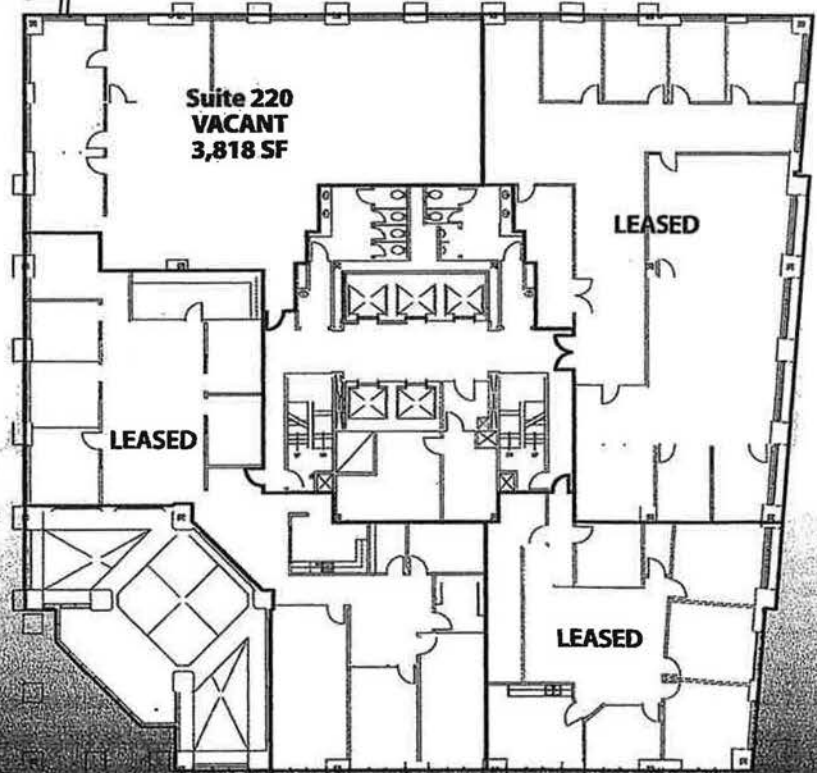
Baldwin Piano
Building,
Hamilton County,
OH



First Floor

Office Tower

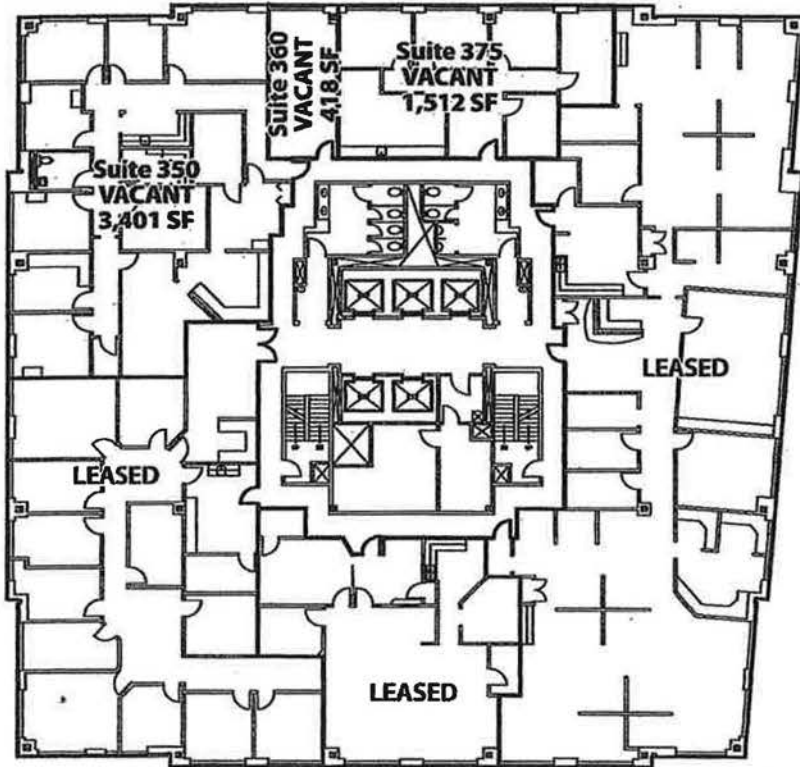
Second Floor



Baldwin 200

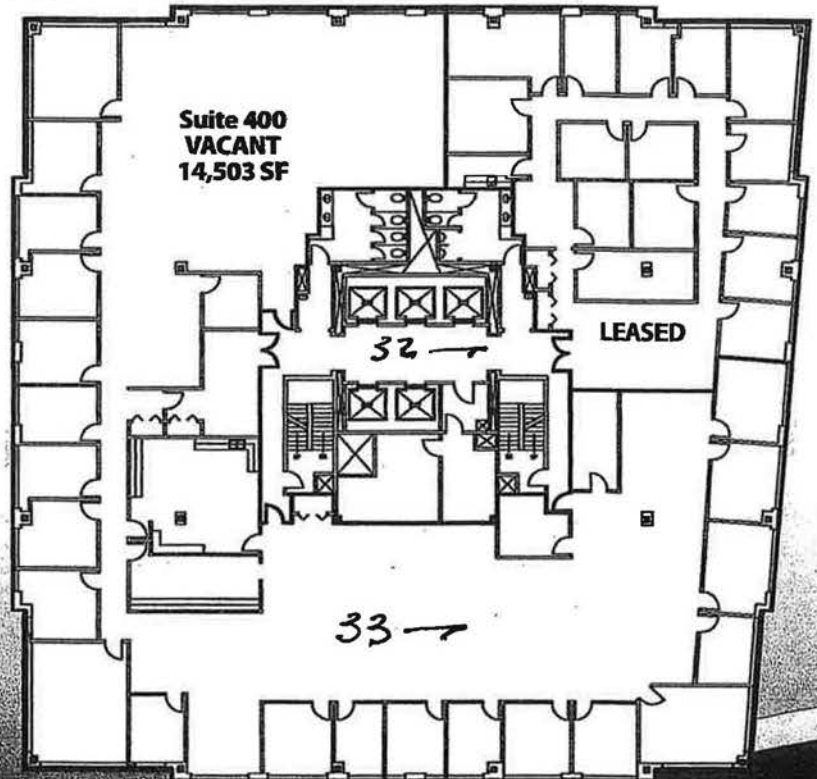
625 Eden Park Drive
Cincinnati, Hamilton County, Ohio

Baldwin Piano
Building,
Hamilton County,
OH

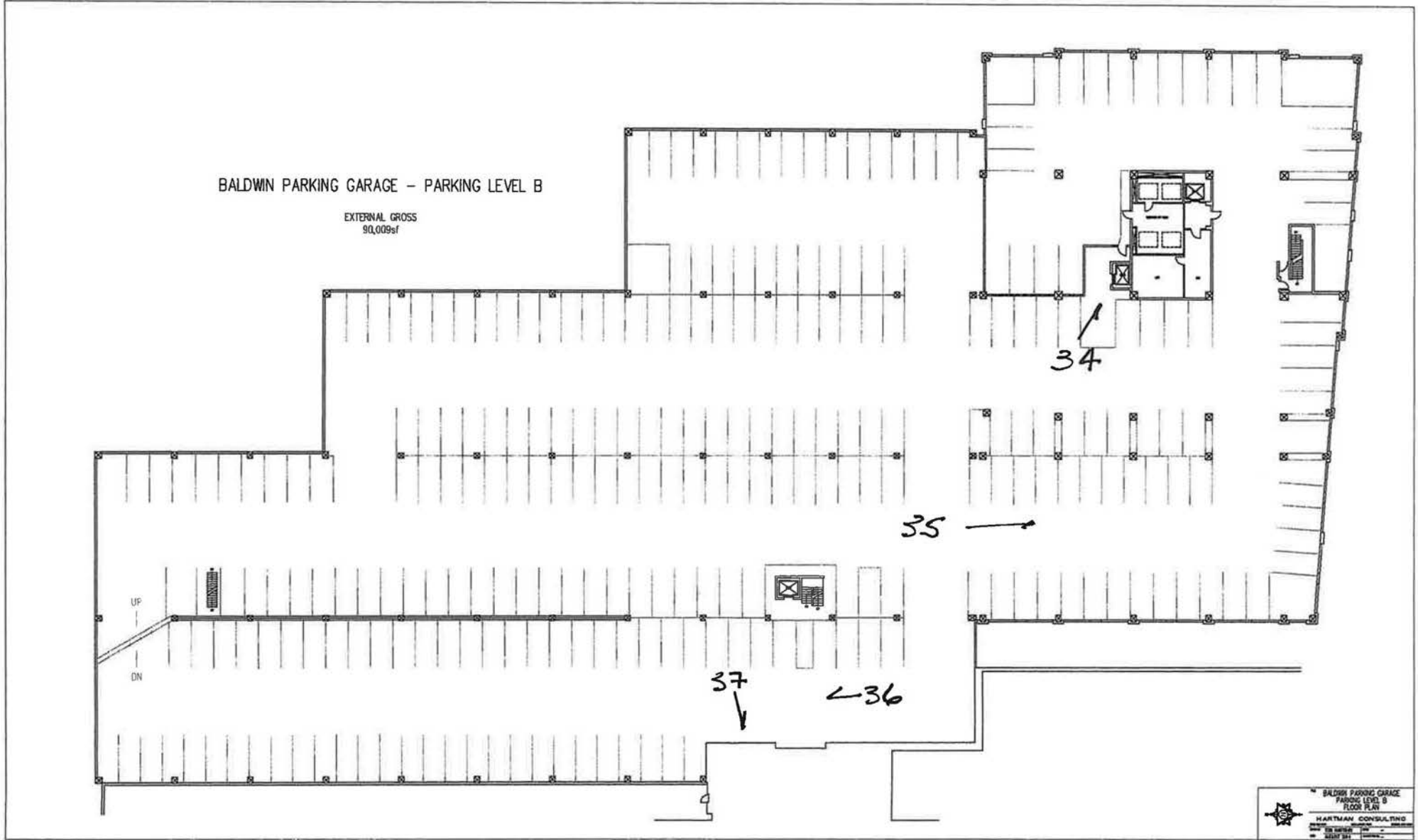


Third Floor

Fourth Floor

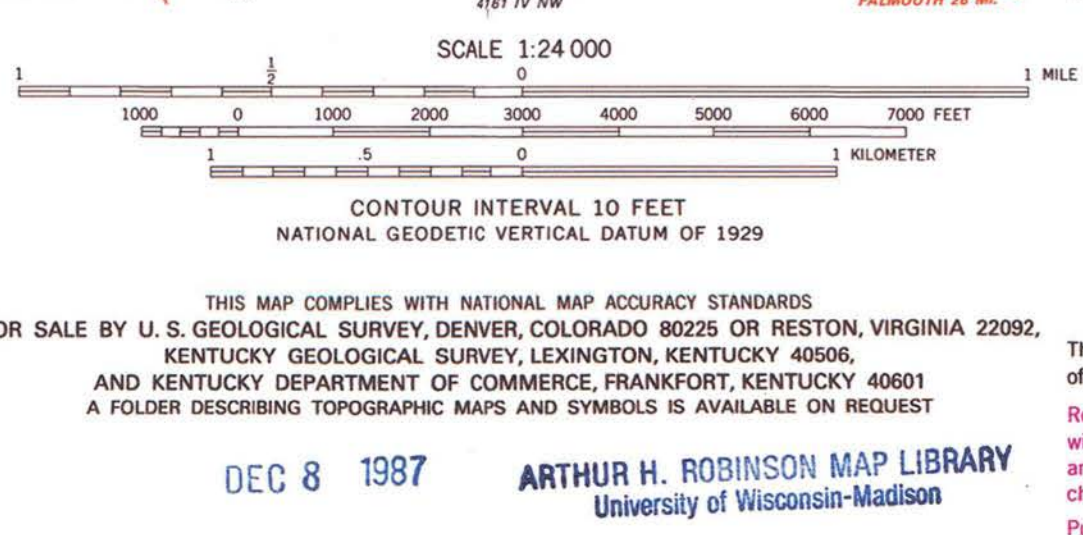
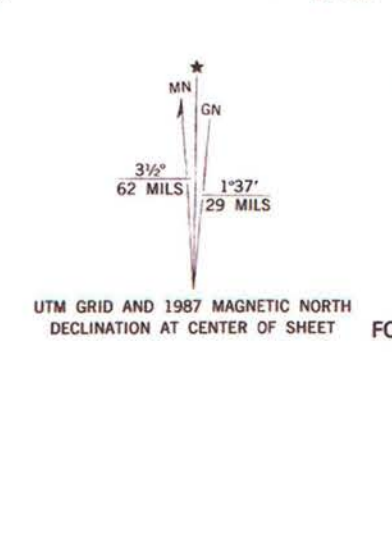


Baldwin Piano Buildings
Hamilton County, OH





Mapped, edited, and published by the Geological Survey
Control by USGS, NOS/NOAA, USCE, City of Cincinnati, and Kentucky Highway
Department
Topography by photogrammetric methods from aerial photographs taken 1949, and in part
by City of Cincinnati. Field checked 1978. Map edited 1983
Revised from aerial photographs taken 1977. Field checked 1978. Map edited 1983
Polyconic projection. 10,000-foot grid ticks based on Kentucky coordinate system, north
zone, and Ohio coordinate system, south zone
1000-meter Universal Transverse Mercator grid, zone 16
1927 North American Datum
To place on the predicted North American Datum 1983 move the projection lines 3 meters
south and 6 meters west as shown by dashed corner ticks
Fine red dashed lines indicate selected fence and field lines where generally visible on
aerial photographs. This information is unchecked
Red tint indicates areas in which only landmark buildings are shown
Area east of the Little Miami River lies within the Virginia Military District
Area west of the Little Miami River lies within the Between the Miamis
Land lines based on the Great Miami River Base. Dotted land lines established by private
subdivision of the Symmes Purchase
The state boundary as shown represents the approximate position of the low water line as
determined from U. S. Corps of Engineers Ohio River charts, surveyed 1913, and
supplementary information



ROAD CLASSIFICATION

Primary highway, hard surface	Light duty road, hard or improved surface
Secondary highway, hard surface	Unimproved road
Interstate Route	U. S. Route
	State Route

NEWPORT, KY.-OHIO
SW/4 EAST CINCINNATI 15' QUADRANGLE
39084-A4-TF-024

1983
PHOTOREVISED 1987
DMA 4162 III SW-SERIES V853

FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225 OR RESTON, VIRGINIA 22092,
KENTUCKY GEOLOGICAL SURVEY, LEXINGTON, KENTUCKY 40506,
AND KENTUCKY DEPARTMENT OF COMMERCE, FRANKFORT, KENTUCKY 40601
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

DEC 8 1987 ARTHUR H. ROBINSON MAP LIBRARY
University of Wisconsin-Madison

There may be private inholdings within the boundaries
of the National or State reservations shown on this map

Revisions shown in purple and woodland compiled in cooperation
with State of Kentucky agencies from aerial photographs taken 1984
and other sources. Contours not revised. This information not field
checked. Map edited 1987

Purple tint indicates extension of urban areas


U. S. Regional
Depository Copy
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ANNO DOMINI
MCMXX



THE BALDWIN PIANO COMPANY











- Recreation Center
- Urban Park
- Art Building

625
605



605

















CUTIPPAH WAREFIELD
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6

6

6



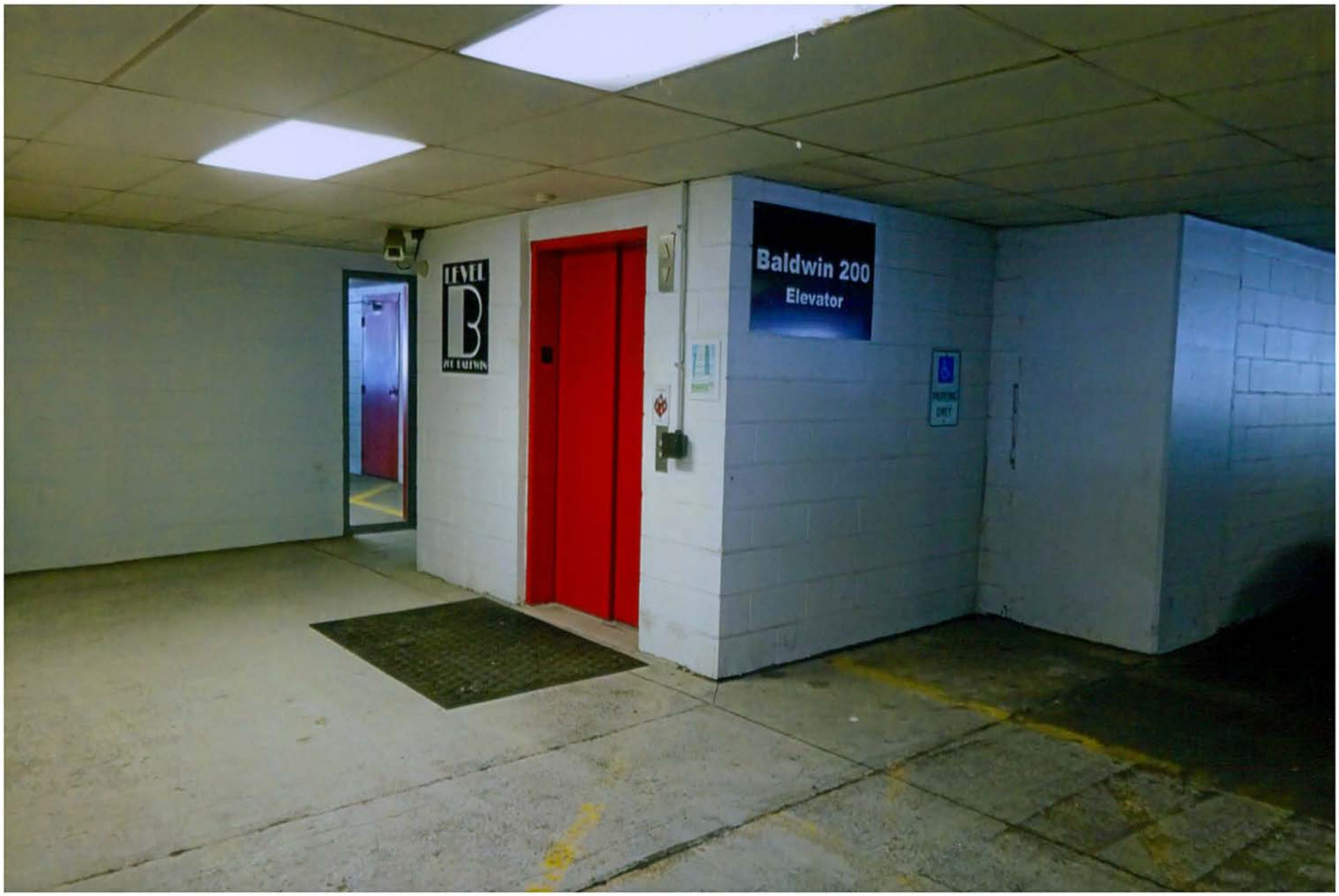










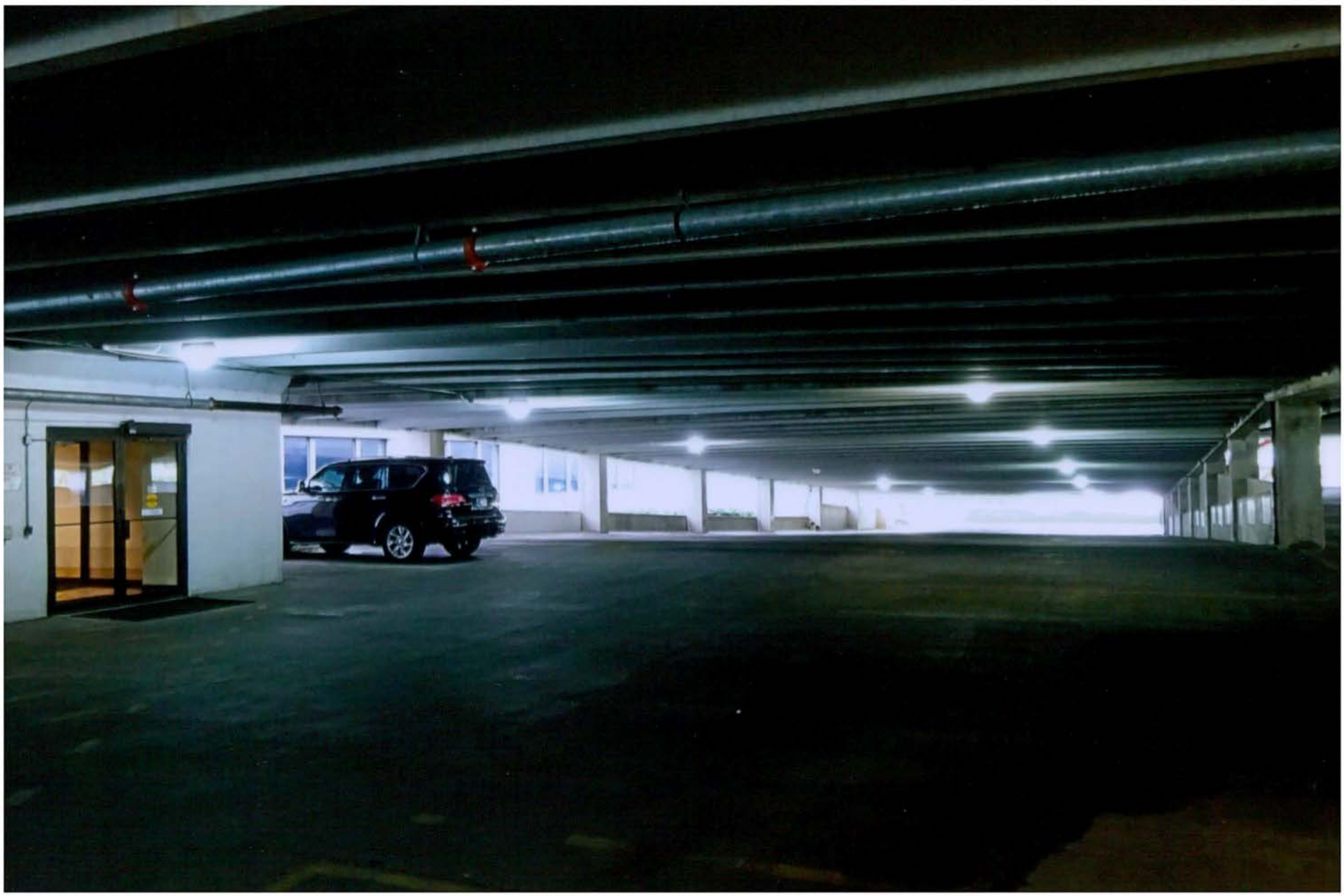


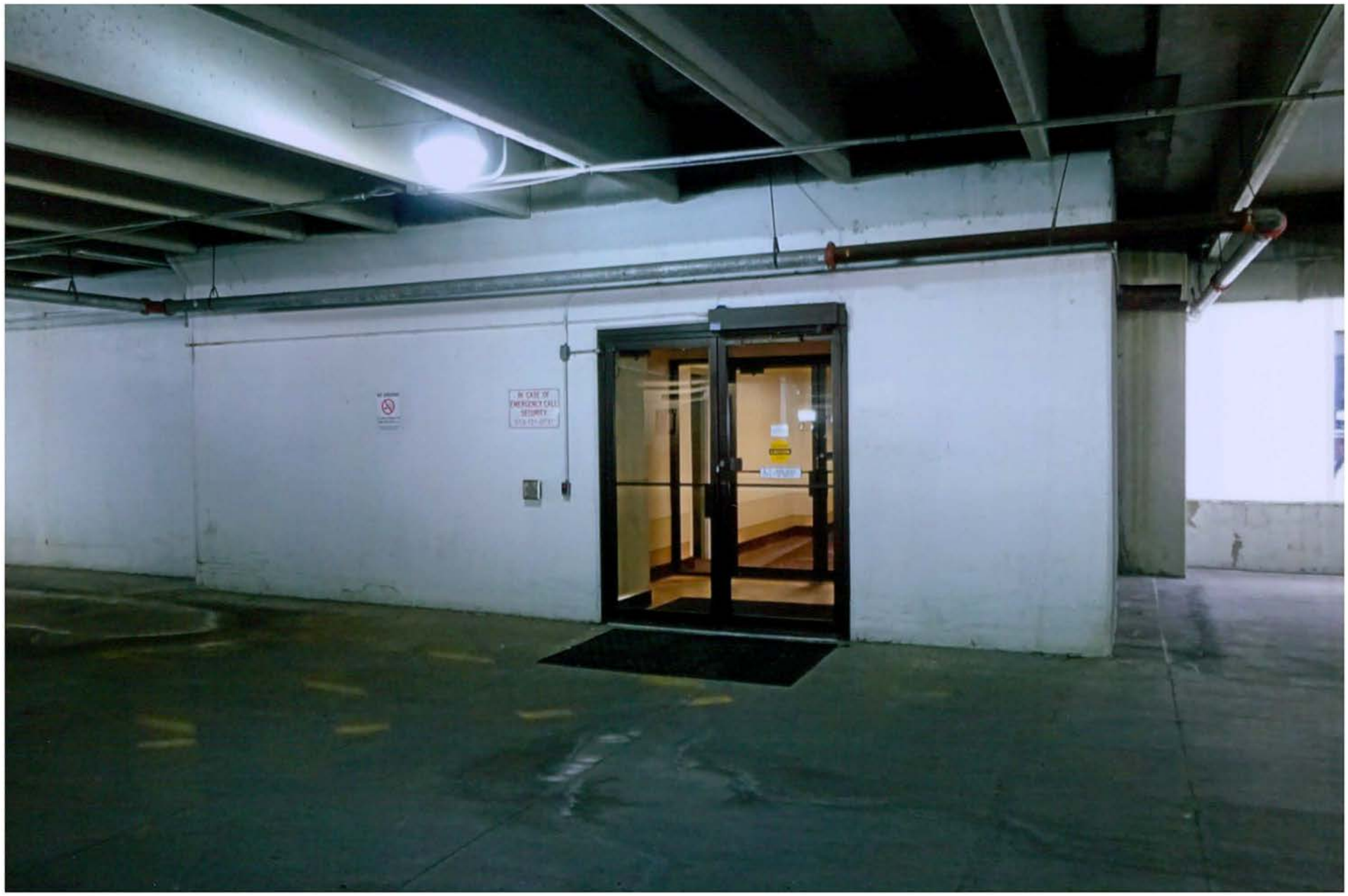
LEVEL
B
BALDWIN

Baldwin 200
Elevator

ACCESSIBLE
PUSHING
CHAIR







IN CASE OF
EMERGENCY CALL
SECURITY
916-421-0071

EXIT

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Baldwin Piano Company Building

MULTIPLE NAME:

STATE & COUNTY: OHIO, Hamilton

DATE RECEIVED: 1/08/16 DATE OF PENDING LIST: 2/09/16
DATE OF 16TH DAY: 2/23/16 DATE OF 45TH DAY: 2/23/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000043

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____

REVIEWER *[Signature]*

DISCIPLINE *History, Arch., History*

TELEPHONE 202-354-2003

DATE 2/23/16

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

NATIONAL REGISTER OF HISTORIC PLACES
NPS TRANSMITTAL CHECK LIST

OHIO HISTORIC PRESERVATION OFFICE
800 E. 17th Avenue
Columbus, OH 43211
(614)-298-2000

The following materials are submitted on Dec 29, 2015
For nomination of the Baldwin Piano Bldg. to the National Register of
Historic Places: Hamilton Co, OH

- Original National Register of Historic Places nomination form
 Paper PDF
- Multiple Property Nomination Cover Document
 Paper PDF
- Multiple Property Nomination form
 Paper PDF
- Photographs
 Prints TIFFs
- CD with electronic images
- Original USGS map(s)
 Paper Digital
- Sketch map(s)/Photograph view map(s)/Floor plan(s)
 Paper PDF
- Piece(s) of correspondence
 Paper PDF
- Other _____

COMMENTS:

- Please provide a substantive review of this nomination
- This property has been certified under 36 CFR 67
- The enclosed owner objection(s) do _____ do not _____
Constitute a majority of property owners
- Other: _____



RECEIVED 2280

JAN 08 2016

Nat. Register of Historic Places
National Park Service

December 29, 2015

J. Paul Loether, Deputy Keeper and Chief, National Register
and National Historic Landmark Programs
National Park Service
National Register of Historic Places
1201 Eye St. NW, 8th Fl. (2280)
Washington D.C. 20005

Dear Mr. Loether:

Enclosed please find six (6) new National Register nominations for Ohio. All appropriate notification procedures have been followed for the new nomination submissions.

NEW NOMINATION

Springfield Metallic Casket Company
Greenwood Farm
Mueller Electric Company Building
Baldwin Piano Building
Grant-Deneau Tower
Falls Stamping and Welding Building

COUNTY

Clark
Cuyahoga
Cuyahoga
Hamilton
Montgomery
Summit

The enclosed disks contain the true and correct copy of the nominations for the Mueller Electric Company Building and Grant-Deneau Tower nominations to the National Register of Historic Places.

If you have questions or comments about these documents, please contact the National Register staff in the Ohio Historic Preservation Office at (614) 298-2000.

Sincerely,

for


Lox A. Logan, Jr.
Executive Director and CEO
State Historic Preservation Officer
Ohio History Connection

Enclosures