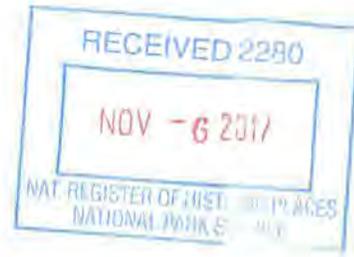


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



56-1908

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. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Hotel Abraham Lincoln

other names/site number Abraham Lincoln Hotel

2. Location

street & number 100 North 5th Street

n/a

 not for publication

city or town Reading

n/a

 vicinity

state Pennsylvania code PA county Berks code 011 zip code 19601

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

Andrew J. MacDonald 11/2/2017
Signature of certifying official/Title Date

Pennsylvania Historical & Museum Commission – State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

 determined not eligible for the National Register removed from the National Register

 other (explain:)

For Edson H. Beall 12.21.17
Signature of the Keeper Date of Action

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Hotel Abraham Lincoln
Name of Property

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC – Hotel

Current Functions
(Enter categories from instructions.)

DOMESTIC – Hotel
DOMESTIC – Multiple Dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT – Art Deco

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: STONE – Limestone
BRICK
roof: RUBBER
other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Abraham Lincoln Hotel (Abe Lincoln or Hotel) is located at 100 North 5th Street in the City of Reading, Berks County, Pennsylvania. This building is comprised of two sections, a nine bay by nine bay, 17 storey¹, tan brick masonry tower with a five-bay wide, three storey, tan brick masonry rear building that is connected by a one bay wide, three storey, tan brick masonry hyphen. The building was designed by New York architect, W.L. Stoddert, in the Art Deco style and constructed in 1930. This Hotel is located on the corner of two major thoroughfares, North 5th and Washington Streets, in the City of Reading. The Hotel is partially occupied, is in good condition, and retains all seven aspects of its architectural integrity.

Narrative Description

The Abe Lincoln is located in an urban setting in the City of Reading, Berks County, Pennsylvania. It was historically and continues to be surrounded by two and three storey commercial buildings with mid-rise commercial office buildings and hotels located on strategic corners. The hotel is physically located on the northwest corner of North 5th and Washington Streets (see Photograph 1). Immediately surrounding the building, there is a modern glass curtain wall, office building (and its associated parking lot) on the southwest corner, commercial buildings to the rear, and a six storey parking garage to the north, which was constructed in 1974 (see Photograph 4). Across North 5th Street, there is the former Colonial Revival style Berkshire Hotel (see Photograph 9), and on the southeast corner is the Art Deco style, United States Post Office (see Figure 24). A concrete sidewalk provides a buffer between the street and the buildings edge. A canopy/marquee provides a drop-off area for vehicles on both North 5th and Washington Streets. Within the sidewalk along the south elevation (Washington Street) (side) are street trees (see Photograph 2).

Following commercial building vocabulary, the Hotel tower has a three storey limestone base; a shaft of regularly spaced, one over one, metal windows; and a cap with a decorative parapet with limestone Art Deco relief patterns. Connecting the front tower to the rear public building is a slightly smaller, tan brick masonry hyphen. In spite of its modern Brutalist storefront that was installed at an unknown time, the rear three storey building follows a similar vocabulary with a storefront, an upper façade of regularly spaced industrial sash, and a cap that includes limestone Art Deco detailing at the parapet edge (see Photograph 3). Between the rear building and the hyphen is a two-bay wide canopy over the automobile entrance to the attached parking garage (see Photograph 2). On top of the tower's flat roof is a two storey elevator penthouse that has an additional three stories that housed the former water tanks.

East Elevation

The building sits on a slight north to south slope. The front or east elevation is nine bays wide with a three storey limestone base; a twelve storey, tan brick masonry shaft; and a two storey cap (see Photograph 1). Within the seven-bay wide limestone base, modern storefronts line the first floor. Starting at the southeast corner and proceeding left to

¹ Though there are only 17 stories, internally the elevators go to the 18th floor as there is no 13th floor in the building. Subsequently, the top floors are referred to by their current numerical floor within the building.

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right, a metal canopy covers Bays 3, 4 and 5 with a recessed main entrance located beneath the canopy in Bay 3 (see Photograph 6). The canopy has "THE ABRAHAM LINCOLN" with the north and south edges in gold lettering over a black panel with a painted metal panel on the front edge. There is a painted, pressed metal ceiling beneath and a top covering that has a rubber roof with concrete pads with a wrought iron railing surrounding the top edge. The canopy is supported by two cables above and four long narrow metal brackets below. The entrance doors are a pair of single-light; aluminum doors set within an aluminum frame and include sidelights and a transom. Along the first floor, there are three storefronts. Each storefront has orange glazed tile base, a metal framed display window, a wide band for the transom bar, and a recessed entry. The storefronts are capped with limestone flat belt course.

Above the storefronts and spanning the 2nd and 3rd Floors of the base are seven bays that are defined by a compound window frame. Within the head of each compound window frame is a decorative limestone relief carving set. Within each frame in Bays 1, 2, 6, and 7 on both the 2nd and 3rd Floors is a six over six, double-hung window sash that is flanked by a two over two, double-hung sash. Separating each window at the 3rd Floor level is a painted spandrel panel. Within Bays 3, 4, and 5 and opening out onto the top of the canopy are three, connected, recessed bays that form a loggia. A pair of eight-light, wood French doors with a six-light sidelight and a 12-light transom is located in Bays 3 and 5 with a 12 over 12, single-hung wood sash flanked on each side by a three over three, single-hung sidelight in Bay 4. At the head of each cased opening of the loggia is a decorative limestone relief carving. A smaller limestone relief carving is located at the top of the two piers that separate these three bays. The piers are split into two shafts with a carved rosette set beneath the carving. A limestone, denticulated stringcourse with pellet molding separates the 3rd and the 4th Floors, continues to the south elevation, and also serves as a sill for the 4th Floor windows.

The shaft of the building, which spans Floors 4 to 7, is constructed with tan brick laid in common bond and is nine bays wide. Within the shaft are regularly spaced, one over one, double-hung, metal windows with the windows in Bays 1 and 2, with 8 and 9 being wider spaced. The central five bays, Bays 3 to 7, are defined by shallow brick pilasters. Bays 1, 3, 5, 7, and 8 have packaged thermal air conditioning (PTAC) grills beneath the windows to provide ventilation for individual room air conditioning.

The 4th Floor serves as the transition between the three storey limestone base and the twelve storey tan brick masonry shaft. The entire building that includes a three storey rear building and tower that extends from the fourth floor to the building cap is constructed of tan brick laid in common bond. The 4th Floor is differentiated by the use of a wide limestone band that outlines the frame of the one over one, double-hung, metal windows and a stringcourse that connects each window jamb forming a crenellation atop the stringcourse. Between the 4th and the 5th Floors, there is a wide limestone band with an applied torus molding. This band also serves as the sill to the 5th Floor windows. Within this band, in Bays 1, 2, 3, 6, and 8 are grills for PTAC units. The 5th Floor windows have soldier brick lintels. The windows in Floors 6 through 15 have limestone sills and soldier brick lintels. The windows on the 16th Floor have limestone sills and their lintels are part of the limestone belt course that separates the shaft from the cap.

The top two floors, Floors 17 and 18, serve as the building's cap (see Photograph 7). Bays 1 and 2 and 8 and 9 are defined by the wide limestone banded frames around the 17th Floor flat head and the 18th Floor segmental arch windows. The 17th Floor windows have limestone tracery balconettes that are supported by simple cyma-recta brackets. Between the 17th and 18th Floor windows, there is a recessed limestone window spandrel. On the 18th Floor between the flat head of the one over one window and the segmental arch limestone frame is a metal infill panel. Above the 18th Floor windows are eight stretcher bricks with a header brick on the top and bottom to form a cross. A high-relief eagle with AL on his breast divides the crosses so that there are four over Bay 1 and four over Bay 2 and similarly, four over Bay 8 and Bay 9. A limestone banded stepped parapet tops off these four bays. Bays 3 through 7 are similar with tracery panels beneath the windows on the 17th Floor and the head of the 18th Floor windows are flat.

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Above the head of the 18th Floor windows in Bays 3 through 7, is dog-toothed brick coursing with a central pier dividing the panel into two halves. At the top of the four pilasters that divide Bays 3 through 7 is a high relief lion head (see Photograph 8). Limestone banding continues along the coping of Bays 3 through 7.

South Elevation

The south (Washington Street) (side) elevation is multi-faceted and delineates the differing sections of the building with the unifying form being the three-storey limestone base (see Photograph 2). This limestone base is similar to the base on the east elevation with the main entrance being in Bay 11² and is covered by a canopy. Like the east elevation canopy, this entrance canopy is supported by two cables above and two long narrow metal brackets below. The canopy has painted metal panels along the outside edge with a painted pressed metal ceiling below and the top has a pebble stone surface with a wrought iron railing surrounding the top edge. Centered beneath the canopy is a pair of single-light, aluminum doors with storefront glazing on either side of the doors and a transom above. To the left and to the right of the main entrance are storefronts with glazed tile bases, large display windows, and recessed entrances. The storefronts to the left (west) have painted metal frames and painted transoms, while those to the right (east) have unpainted metal frames and solid transoms, as well as transom bars.

Above the storefronts and spanning the 2nd and 3rd Floors of the base in Bays 7 through 15 are nine bays, which are defined by a compound window frame. Set within each head of the compound window frame is a decorative limestone relief carving. Within each compound frame in Bays 7, 8, 9, 10, 12, 13, 14, and 15 on both the 2nd and 3rd Floors is a six over six, double-hung window sash that is flanked by a two over two, double-hung sash. Separating each window at the 3rd Floor level is painted panel. Within Bay 11 and opening out onto the top of the canopy is a pair of eight-light, wood French doors with a six-light sidelight and a 12-light transom. A limestone, denticulated stringcourse with pellet molding separates the 3rd and the 4th Floors, continues to the east elevation, and also serves as a sill for the 4th Floor windows. Centered above the canopy and windows in Bay 11 are two, applied vertical, decorative ornaments with a decorative limestone relief carving panel centered between the two ornaments.

Bay 6 serves as a hyphen between the tower and the rear building. The one bay wide, two storey hyphen connects the lobby and guest's rooms in the east with the public spaces in the west. The 1st Floor has an automobile drive-through to access the adjacent parking garage. The 2nd and 3rd Floors above the drive-through each have 28-light industrial sash. The hyphen is capped with limestone coping that connects the denticulated cornice of the tower and continues as a limestone stringcourse in the rear public building parapet.

The final section is the rear building that is used for public functions (see Photograph 3). This building is a five bay, three storey, tan brick masonry building that was constructed concurrently with the tower building. A modern, Brutalist style, granite storefront was constructed at an unknown time, possibly in the 1970's. A recessed entrance is located in Bay 2 with vertical openings that spread through the other three bays. Above the entrance, and covering the 2nd Floor industrial sash is a large granite panel with a beveled edge that provides a covering over the entrance. A granite storefront extends from Bay 1 to Bay 4. Bay 5 is part of the automobile drive-through to the parking garage. A third canopy extends across Bays 5 and 6 over the automobile drive-through and is similar in design and construction to the other two canopies, and is supported by two cables. The 2nd Floor windows are 28-light industrial sash with opaque glazing, except where the glazing has been replaced. A 6-light hopper is centered in each window. The 3rd Floor has 42-light industrial sash with opaque glazing. A 6-light hopper is centered in the upper half of each window. Between the 2nd and 3rd Floor windows, there is a brick panel that is edged with soldier bricks. A limestone stringcourse serves as

² For ease of counting bays, starting at the southwest corner of the rear public building and proceeding left to right, the public rooms (ballroom) are in Bays 1 to 5; the hyphen is in Bay 6; and the tower base is in Bays 7 through 15. The main entrance on the east elevation is in Bay 11.

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the lintel for the 3rd Floor windows. Each of the windows in Bays 1 through 5 is divided by a shallow brick pilaster that is terminated by a simple limestone capital. Above each window is a rectangular panel with a raised header outside edge and a limestone winged disc in the center. Above each panel is a crenulated limestone band with an applied torus molding, so that crenulations align with the pilasters.

Similar to the east elevation of the tower, the 4th Floor of the south elevation of the tower serves as a transition between the three storey limestone base and the twelve storey, tan brick masonry shaft and spans from Bays 7 to 16. However, Bays 10, 11, 12, and 13 are recessed so that the 4th Floor has an H-shaped floor plan. The windows on the 4th Floor follow an A-B-A—B-A-A-B – A-B-A, where A are single, one over one, double-hung, metal sash; and B are paired one over one, double-hung, metal sash. Like the east elevation, a wide limestone band outlines the frame of the metal windows and the stringcourse connects each window jamb forming a crenellation atop the stringcourse. This stringcourse connects to the coping on the hyphen and continues across the header of the 3rd Floor industrial sash of the rear building. Between the 4th and the 5th Floors is a wide limestone band with an applied torus molding. This band also serves as the sill to the 5th Floor windows.

On the south elevation, the shaft of the building that spans from the 5th to the 16th Floor, has a different floor plate configuration, which is smaller than the 4th Floor, and has a different window configuration. The 5th Floor spans from Bays 10 to 16, whereby Bays 10 to 13 are recessed and the windows follow a B-A-A-B – A-B-A configuration; where A are single, one over one, double-hung, metal sash and B are paired one over one, double-hung, metal sash. The windows typically have limestone sills and soldier lintels. Bays 10, 11, 12, and 13 are defined by shallow brick pilasters and PTAC grills are found below the windows in Bays 11, 12, one half of Bay 13, and one half of Bay 15.

The building cap on the south elevation is also similar to the east elevation with the windows on the 17th and 18th Floors being defined by the wide limestone banded frames. The change in the floor plan configuration translates to a change in the upper floor details on the south elevation with Bays 14 and 16 being the most detailed. The 17th Floor windows in Bays 14, 15, and 16 have limestone tracery balconettes that are supported by simple cyma-recta brackets and the 18th Floor windows in Bays 14 and 16 have segmental arched frames with a metal infill panel between the flat window head and the frame. The window in Bay 15 has a flat head. The remainder of the window bays on the south elevation has tracery panels beneath the 17th Floor windows and has flat head frames above the 18th Floor. All of the panels between the 17th and 18th Floors have a recessed limestone window spandrel. Predominantly configured above the 18th Floor are paired windows in Bay 15 there is a high-relief eagle with AL on his breast. Above the segmental arched window frames in Bays 14 and 16 is brick panel with a high relief lion head centered in the panel (see Photograph 8). Surrounding the lion heads are small brick crosses composed of stretcher bricks with a header brick on the top and bottom. Above the 18th Floor windows in Bays 10, 11, 12, and 13, there is dog-toothed coursing with a central pier dividing the panel into halves or thirds. At the top of the three pilasters that divide Bays 10 through 13 is a high relief lion head. Limestone banding continues along the coping of Bays 10 through 16.

West Elevation

The west elevation is the rear elevation and is split horizontally between the tower and the rear building. The rear building is a five bay, three storey, red brick masonry building with several infilled openings on the 1st Floor. The 2nd Floor has 28-light industrial sash with a 6-light hopper window in the center. There are mullions between the first, second, sixth, and seventh rows of glazing. The 3rd Floor has 42-light industrial sash with mullions between the first, second, sixth, and seventh rows of glazing. The sash in Bay 2 from the northwest corner is longer with an infill panel and hoist below the lintel. Set back from the rear public building is the tower, which is a three-bay wide, red brick masonry building that extends from Floors 5 to 18 (13 stories). Within the roof level is a two storey, I-shaped elevator penthouse with a three storey former water tank on top of the penthouse. The masonry is painted on the top storey and extends

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up to the top of the water tank. The bays are defined by white objects that cover a structural plate for an addition that was never constructed.³ Starting on the northwest corner and reading from left to right, Bay 1 is blank and Bays 2 and 3 have one over one, metal sash. Cell tower antennae are connected to the top of the water tank.

North Elevation

The north elevation is seven bays wide and is divided into two sections, a three-bay wide, tan brick masonry front section and then a recessed, four bay wide, red brick masonry rear section. The windows are one over one, metal sash with limestone sills on both sections with soldier lintels on the front section only. PTAC units are located beneath the windows on Bays 5 and 7. The cap of the north elevation is also similar to the other tan brick masonry elevations in that the windows on the 17th and 18th Floors, are defined by the wide limestone banded frames with recessed limestone panels between the two floors at the floor spandrel level for the 18th Floor. Two limestone belt courses beneath the 17th Floor windows connect to the belt courses on the east elevation. A limestone belt course provides a top edge to the north elevation. Within the rear section, electrical conduit that connects to the cell tower antennae are encased in painted ductwork.

Interior

The interior of the Abe Lincoln has been altered over its 87-year history, primarily to its upper floor guest rooms. Prior to the 1987 fire⁴, the public spaces had been altered to “keep up with the changing times.” Between 1993 and 1997, a significant rehabilitation was undertaken that returned the public spaces on the 2nd and 3rd Floors to their original configuration with minimal adjustments made for handicap accessibility. The interior is accessed from two entrances, the main entrance on North 5th Street, and a second entrance on Washington Street. From North 5th Street, access is into a small lobby with tan terrazzo floors with a black terrazzo border and inset black rectangle. A series of 10 marble steps, which are covered with a carpet runner, extend up to the 2nd Floor Main Lobby. A second set of marble steps provide access down to the 1st Floor Elevator Lobby. Darkened display cases line the lobby plaster walls that have crown molding at the ceiling. The Washington Street entrance is through a vestibule into a marble paneled entry way with a ceramic tile floor. Marble stairs with a carpet runner provide access up to the 2nd Floor Main Lobby. A corridor to the west of the entry way provides handicap access ramp down to the 1st Floor waiting area and to the 1st Floor Elevator Lobby. This Elevator Lobby has a marble wainscot, a tan terrazzo tile floor with a black terrazzo border, three original elevator doors and frames, and plaster walls and ceilings. The plaster ceiling has crown molding and molded beam. Between two of the elevator frames is a mail-chute that continues up to the 18th Floor. At the north end of the lobby, there is a painted metal door that connects to a rear corridor. The south end has a single-light wood door and glass sidelight that provides access to the waiting area. The remainder of the 1st Floor has modern, updated retail spaces along the exterior walls and modern back-of-house offices and storage areas.

The 2nd Floor is characterized by its open, two-storey, monumental space with a mezzanine that extends along two sides (see Photographs 10 and 11). The Mezzanine is supported by painted wood paneled wainscoting, a chair rail, and panels above the chair rail that are located along the mezzanine floor spandrel (see Photograph 12). Four, two storey, Corinthian columns support the main beams of the coffered ceiling. Between the columns, there is a wrought iron railing with a brass handrail. Within the balustrade is a metal relief bust of Abraham Lincoln. The Lobby is covered with a tan marble floor with seating areas along the outer edge below the Mezzanine. A simple coffered ceiling spans the Lobby with three main beams (see Photograph 11). Three brass chandeliers are centered between the main beams.

³ Footers within the fourth-floor western rooms (units X08, X09, X11, and X12) were sized that same as those that support the rest of the tower for the central and eastern rooms. If this section was not meant to have addition construction, then the footers would have been sized smaller.

⁴ In June 1952, there was a roof top fire in the laundry. In 1987, there was a fire in an underground electrical vault that caused a large amount of smoke damage throughout the public spaces of the building. The City of Reading closed the hotel until a sprinkler system could be installed. By 1990, the hotel was vacant and the heat was cut off.

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The Mezzanine is accessed by a pair of split stairs on the east-end and extends along the east and south elevations with a set of winder stairs, at the west-end corner, which continue up to the 3rd Floor. A small one-storey, handicap elevator is located at the western end of the Lobby near the western stair. The Mezzanine floor has alternating black and white marble squares forming a checker board pattern.

At the top of the Mezzanine east-end stairs are two pairs of French doors. The left pair of doors is beneath a molded round arch whose transom is infilled with decorative plaster. Beyond these doors is the Main Dining Room that provides access out onto the North 5th Street canopy. The Main Dining Room has a checker board black and white marble floor, painted wood paneled wainscoting, with painted walls and ceiling (see Photograph 13). Within the Main Dining Room, a pair of French doors at the northern end of the room opens into a smaller dining room, while an opposite pair of doors opens into the Bar/Lounge (see Photographs 14 and 15). Both pairs of French doors have 5-light sidelights and an 8-light transom. The smaller dining room is similar to the Main Dining Room, except that it has a decorative painted plaster cornice that extends around the entire room. The Bar/Lounge has carpeted floor, wood paneled walls, and a distinctive tracery plaster ceiling, which was restored as part of the 1993 to 1998 rehabilitation.

At the western end of the Main Lobby is small stair and ramp that connect to the parking garage and meeting rooms. A new elevator is tucked into the southern side of the corridor to provide access to the 3rd Floor Ballroom Lobby (see Photograph 16) and Ballroom (see Photograph 17). Adjacent to the new ramp, there is a fire door that encloses the original historic stairs, which extends from the 3rd Floor down to the 1st Floor, and were enclosed as part of the 1993 to 1998 rehabilitation to meet building code regulations (see Photograph 18). This stair is an open newel stair with marble treads, carpeted landings, and a wrought iron balustrade with a brass handrail. A brass handrail is attached to the painted marble walls over plaster.

The 3rd Floor overlooks the main lobby at its western end. An elevator, an enclosed main stair, and restrooms all open into the Ballroom Lobby. The rectangular shaped Ballroom Lobby has black and white marble checkerboard floor with painted walls and ceilings (see Photograph 16). Two pairs of 15-light French doors at the western end of the Ballroom Lobby open into the Ballroom. The square-shaped Ballroom has a carpeted floor, painted walls, and a flat-arched plaster ceiling with light coves along the east and west walls. Two medallions are found within the ceiling along with six crystal chandeliers. A curtained small stage is found at its western end (see Photograph 17).

Guest rooms for the Hotel are located in the tower and are accessed by an elevator lobby that is located near the intersection of two main corridors. The 4th Floor has an H-shaped floor plan with additional guest rooms at the western end of the floor, while Floors 5 through 18 have an L-shaped corridor. Each elevator lobby has three elevators with original doors and frames, painted walls and ceiling, and a carpeted floor (see Photographs 19 and 23). The ceiling has cornice molding. A one-over-one, wood window at the northern end of the Lobby provides light into the space. Simple wooden handrails were added to the Lobby and corridor on Floors 4 through 9, as part of the 1993 to 1998 rehabilitation requirements (see Photograph 20). Behind the Elevator Lobby is a freight elevator and storage and trash rooms. Fire stairs are located at the end of the corridor along the north elevation and along the west elevation (see Photograph 26).

As part of the 1993 to 1998 rehabilitation, the guest rooms on Floors 4 through 9 were converted to affordable housing, providing one-bedroom apartments. The floor plan remained roughly unchanged, except two guest rooms were combined into one unit with one of the bathrooms being converted into a small kitchen, and a doorway provided access between the two rooms (see Photographs 21 and 22). As part of this rehabilitation work, the elevator lobby and corridor configuration remained the same while the flooring and wall treatments were updated (see Photographs 23 and 24). An acoustical tile ceiling had been installed in the ceiling for access to the mechanical systems. Floors 10

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through 18 remained as guest rooms, maintaining the corridor and guest room configuration, but with up-to-date bathroom facilities. The rooms were also modernized with painted walls and ceilings and carpeted floors. The corridors have acoustical tile ceilings for ease of maintaining heating systems, painted walls, and carpeted floors (see Photograph 25). The fire stair provides a connection to a naturally lit, elevator penthouse (see Photograph 26).

Conclusion

The Abraham Lincoln Hotel retains its integrity as an Art Deco style commercial building. It retains its original **location** as it has not been moved. It retains its original **design** that includes the original 1930 three-storey limestone base with compound window openings, canopies/marquee, windows; its original brick masonry shaft with regularly spaced one over one, metal windows; and cap with limestone Art Deco style detailing. Within the interior, it retains its intact floor plan on the 2nd and 3rd Floor public spaces, though there have been minor alterations for handicap accessibility. It also retains the original Elevator Lobby and corridor configuration on Floors 4 to 18, although the rooms on Floors 4 to 9 were combined for one-bedroom apartments as part of a certified rehabilitation. It maintains its original **materials**, which include its exterior limestone base, tan brick masonry walls, limestone detailing, canopies, and windows; and on the interior, its plaster walls and ceilings, the main stairs to access the Main Lobby on the 2nd Floor, marble floor, square Corinthian columns, mezzanine balustrade, and the ballroom flat arched ceiling, and the main stair even though it has been enclosed for building code purposes. Its integrity of **workmanship** is evident in the original surfaces of the limestone base, canopies, windows, plaster walls in the stair, marble floor in the Lobby and Mezzanine, mezzanine balustrade, elevator frames and doors, and plaster walls and ceilings. Integrity of **association** has been maintained through the continuous function of the building as a hotel, and the retention of the public spaces on the 2nd and 3rd Floors, the Elevator Lobbies, and corridor configuration. The Abraham Lincoln Hotel still retains its integrity of **setting** in its urban neighborhood by maintaining its original setback from North 5th and Washington Streets, the sidewalks on the east and south elevations, and the drive-through to the Parking Garage. The Abraham Lincoln Hotel retains its integrity of **feeling** of a substantial Art Deco style commercial building. Based on the evaluation of these seven aspects of integrity, Abraham Lincoln Hotel retains its architectural integrity.

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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.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1930

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Stoddart, William Lee

Hunkin-Conkey Construction Company

Criteria Considerations

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

Property is:

- 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.

Period of Significance (justification)

The Period of Significance for the Abraham Lincoln Hotel is 1929 - 1930, the years of construction and completion of the hotel.

Criteria Considerations (explanation, if necessary) N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Abraham Lincoln Hotel is locally significant under Criterion C in the Area of Architecture. In addition to its fashionable Art Deco styling, the building incorporated cutting-edge design features reflecting the newest ideas in hotel planning for the period. Constructed as the tallest building in the City of Reading in the commercial heart of the city, the Abraham Lincoln Hotel fulfilled the intentions of its creators as a statement of the city's wealth, modernism, and sophistication. Designed by New York City architect William Lee Stoddart (1860-1940), who specialized in designing hotels for small cities, the Abraham Lincoln Hotel was one of his last commissions and incorporated the specific principles of hotel design for small city hotels that he had adapted from the industry standards established by the new hotel chains of the nation's large urban centers.

Constructed at the height of the 1920s hotel building boom, the Abraham Lincoln Hotel reflected the previous thirty years of developments in the hotel industry in the United States. At sixteen storeys, with 300 rooms, the Abraham Lincoln Hotel represented a flagship building. It offered the latest amenities in hotel services and reflected cutting edge hotel design—with bathrooms, radio, telephone, and ceiling fans in every room, barber shop and beauty parlor, ballroom, coffee shop, private dining rooms and meeting rooms, and a 200-car garage with gas station and repair shop. It offered lodging facilities for the variety of guests that modern hotels had come to serve, including trade rooms for traveling salesmen, rooms furnished for solo women guests, suites, and even apartments for permanent guests, all with a range of luxury in furnishings to suit the tastes and expectations of the patrons.

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

Hotel development and design

Historians chart several phases in the evolution of hotels in the United States, from the Colonial period, when customers could not expect exclusive rights to a bed, through the grand palace hotels of the 19th century, to the modern standardized chains that now define the hospitality industry. The first hotel in the United States was constructed in 1794, in New York City; it had 137 guest rooms and banquet rooms that could be rented for private events. The hotel business developed to encompass three basic types: resort, residential, and transient. Resort hotels flourished in the 19th century offering new middle class families escape to scenic natural areas for relaxation and regeneration. Residential hotels offering long term residence grew increasingly popular amongst the new middle and upper middle classes, who often found it more convenient and economical than maintaining a house or mansion full of servants. Commercial transient hotels served travelling salesmen and luxury transient hotels, which often combined services of residential hotels, catered to the middle and upper classes and the well-heeled traveler or businessman.

Until the second half of the 19th century commercial lodging facilities tended to remain separate from other hotels. Cities and towns offered many basic, inexpensive lodging opportunities for commercial travelers. In large towns and cities, large luxurious hotels usually combined facilities for permanent and transient luxury guests with features and services appealing to local custom as well. These hotels were invariably constructed to resemble large ornate mansions, with opulent interior furnishings. In addition to guest-pampering services, they offered facilities for local socializing: ball and banquet rooms, grill rooms and smoking lounges for local business and professional men, Palm Courts for wealthy ladies' teas. By the end of the century, as the industrial economy accelerated and wealth concentrated, the hotel business had reconfigured itself to widen its appeal to a broader array of guests, by combining the amenities of a luxury hotel with services for a rising number of middle class white collar professionals, middle class tourists, and the

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ubiquitous travelling salesman. With the growing economy, the number of commercial travelers mushroomed, to the point that they became the primary target market for the hotel industry.⁵ Middle class families and single women travelling for leisure took to the trains to see the country. To meet the market, hotels began to combine services and client bases. The 1893 Waldorf-Astoria in New York City marked a sort of turning point, offering opulent facilities and services for its well-to-do patrons, but also no-frills facilities to attract the lucrative commercial traveler trade.⁶ In Philadelphia, hotelier George C. Boldt's Bellevue-Stratford (1904), with 1,300 rooms, paralleled the example of the Waldorf-Astoria, in which Boldt managed; in the 1920's it became part of the Boomer-DuPont chain.

The evolving hotel industry at the end of the 19th century featured two critical components—the creation of hotel chains and the application of the principles of scientific management, as promulgated by Frederick Taylor, to hotel operations and design. The important innovation was not the expanding amenities; it was the management techniques and building design that redefined the hotel business. For the hotel industry, scientific management directed hoteliers to reconfigure the organizations of services and space to systematize what was widely considered a chaotic business. Better organization would permit hotels to offer appealing services at appealing prices. The Statler Hotel chain motto “A room and a bath for a dollar and a half” summarizes the business ethic of the modern early 20th century hotel business. Smart hoteliers adopting efficient management practices could offer the amenities of luxury hotels at affordable prices and thus attract a broad audience of guests.

Taking the lead in Chicago and New York, new chains such as Bowman-Biltmore, Hotels Statler, Stevens Hotels, and United Hotels developed what would become the template for the early 20th century hotel. Although the number and scope of chains was small—in 1900, chains owned less than 1% of all hotels; by 1930, they owned 15% of all hotels—the owners of these chains led the way in adopting a rigorous approach to all aspects of operation, including the planning of new hotels, which drove architects to radically reconfigure their approach to hotel design.⁷ As a result, hoteliers and architects created a distinct building type whose engineering, design, features, and organization of space were geared specifically to the efficient operation of a multi-purpose hotel.⁸

The hotels constructed in major urban areas after 1900, introduced evolving elements of design that crystallized in the gigantic hotels of the post-World War years, the boom decades of hotel construction. The largest of these — for example, the Commodore Hotel (1919, New York City, 2000 rooms, a Bowman-Biltmore hotel), the Hotel Pennsylvania (1919 New York City, a Statler hotel, 2200 rooms), the Stevens Hotel (1925, Chicago, 3000 rooms) served the largest markets. In Pittsburgh, the William Penn Hotel opened in 1916, and expanded to 1600 rooms in 1928; it was incorporated into the Statler Hotels system in 1940.

All the hotels offered a plenitude of customer services. They offered numerous spaces for local social and economic events, such as ballrooms, street level stores, coffee shops, and barber and beauty shops. Almost all of the services they

⁵ The Supreme Court invalidated local taxes on travelling salesmen in 1887, jump-starting the growth in numbers; from 1900 to 1930, the number of travelling salesmen exploded from 90,000 to 300,000. Marc S. Mentzer, “Scientific Management and the American Hotel,” *Management and Organizational History*, Volume 5, Numbers 3-4 (2010): 435. <http://journals.sagepub.com/doi/abs/10.1177/1744935910361557>

⁶ Molly Berger, “The American Hotel,” *The Journal of Decorative and Propaganda Arts*, 25(2005): 25.

⁷ In 1917-1918, *Architectural Forum* published a series of articles by one of Statler's architects, describing the design innovations of Statler hotels and their impact on the architectural design process. These articles promulgated “the Statler Idea” through the architectural profession. W.S. Wagner, “The Statler Idea in Hotel Planning and Equipment,” *Architectural Forum* 27(May 1917):115-118; 27(June 1917): 165-170; 28 January 1918): 15-18.

⁸ Lisa Pfueller Davidson, “Early Twentieth-Century Hotel Architects and the Origins of Standardization,” *The Journal of Decorative and Propaganda Arts*, 25(2005): 73-103. <http://www.jstor.org/stable/400007720>; Berger, pp. 6 – 9; Lisa Pfueller Davidson, “‘A Service Machine’: Hotel Guests and the Development of an Early-Twentieth-Century Building Type,” *Perspectives in Vernacular Architecture* 10(2005) 124. <http://jstor.org/stable/3514344>; Paul L. Ingram, *The Rise of Hotel Chains in the United States, 1896-1980*. (New York: Garland Press, 1996).

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offered continued the traditional services of luxury hotels, but at near-bargain rates. They also offered services adapting to modern interests. They had special facilities for solo women travelers, and specialized trade rooms for salesmen.⁹ They introduced automobile garages with gas and repair stations. They required architects to design ballroom and dining room spaces to serve dual functions for convention, exhibition, and meetings.

In their physical design, the hotels clearly reflected the alertness of hoteliers and architects to efficient and profitable operations through standardization of spaces, finishes, and flow-through. All the hotels had key common features: they were large, with 1,000 – 3,000 rooms; they were always laid out in an E/H/U format to maximize light and circulation; they featured tiered standardized room sizes and universal plumbing; narrow corridors to keep space for rooms; passenger, staff, and freight elevators banked in separate locations; stairways located at corridors junctions;¹⁰ ballrooms and dining rooms moved from upper levels to street or mezzanine levels to facilitate public use and reduce wear and tear on elevators; kitchens were located on the same level as the dining rooms. Ornate finishes and decorative elements were reserved for public spaces, but in modern durable and easy to clean materials.

The demands of modern hotel building required architects to rethink their profession. Some architectural firms specialized in modern hotel construction and helped create the new building type. Successful hotel architects learned to reverse their design process. Instead of designing the exterior first and fitting the insides to it, architects designed the room layout first, then the engineering of the support system, and then the outer shell. Publications of the hotel industry had discussed modern management and design for decades, but after the First World War, architectural magazines increasingly offered model hotel floor plans, something not of interest before 1920. In 1923, *Architectural Forum* devoted an entire issue to discussion of not just hotel architecture but to all of the aspects of hotel planning, operations, and financing.

The giant hotels of the major cities were the flagships of the hotel industry, but the same pattern prevailed in smaller cities and large towns, on a smaller scale. Where a hotel in New York or Chicago would have 2,000 or more rooms, a hotel in Richmond, Albany, or Reading would have 300, but would incorporate as many of the design principles and operating features of a big city hotel as the developers could afford.

The peak of the modern hotel construction boom came in the 1920's, when the number of hotel rooms increased by over 45%.¹¹ But new hotel building almost completely stopped in 1930. The new hotels with their complex array of services were expensive to maintain and operate. Their dependence on a high volume of middle class and business clientele that largely disappeared in the Great Depression marked the end of their era. By 1932, an estimated 70% of the hotels in the United States were in receivership.¹² Moreover, hotels of the early 20th century were designed for the specific set of economic and social circumstances that they served. Architects and hoteliers assumed a 30-year life span for a new hotel. Materials, room size and layout, service spaces, and equipment all were expected to become

⁹ A trade room was a residential room that the salesman could use to show his products and also live in. They were slightly larger than a sleeping room and often furnished with a Murphy bed and cupboards rather than a bed and dresser, to permit more efficient display of products. The concept was introduced by Statler in his first hotel in Buffalo in 1907.

¹⁰ Some safety issues did not seem to raise concern. Hotels advertised their fire-proof features, but the placement of stairs at corridor junctions left dead end corridors that limited patron egress in the case of emergency. In communities where local code did not require fire escapes, this could lead to tragedy, as was the case in Atlanta in 1946, when the Wincroft Hotel, designed by William Stoddart in 1913, burned. Without fire escapes, when the sole staircase became impassable the patrons were trapped. 119 people died. Stoddart has the dubious distinction of having designed the building with the worst hotel fire in U.S. history in terms of loss of life. Mentzer, p. 442.

¹¹ Mentzer, p. 436.

¹² Davidson, "A Service Machine", p. 124.

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obsolete.¹³ After 1945, hotel building and the hospitality industry took a different direction with the economy and society. The post Second World War period turned to inexpensive roadside hotels, prototyped by the chain hotels near airports at the outskirts of cities.¹⁴

History of the Abraham Lincoln Hotel

Planning for the Abraham Lincoln Hotel began in 1928. The developer was the Reading Hotel Corporation, which organized a group of eighty Reading businessmen and created a finance company to fund construction. The Reading Hotel Corporation engaged William L. Stoddart, a New York City designer of hotels, as the architect, and contracted with the Robert R. Meyer Hotel Interests out of Birmingham, Alabama, to manage the building. The Hunkin-Conkey Construction Company of Cleveland won the construction contract with a bid of \$919,158.00. A local contest determined the name of the new hotel. The site of the ca. 1840 Farmer's Hotel (see Figure 15) at Fifth and Washington Streets was selected and demolition began on January 17, 1929.

Construction continued, despite a roof fire in February, a squabble over the marquee, and the dire economic situation after October.¹⁵ As the opening neared, the promoters began placing teasers in the local newspapers, with factoids about the hotel.¹⁶ For the grand opening on May 23, 1930, the *Reading Times* created a separate "Abraham Lincoln Hotel" Section for its May 23rd morning edition (see Figure 1). Articles regaled readers with the volume of concrete, tons of slag, and number of bricks used in the construction of the building, and with amazing details of the luxurious furnishings, numbers of light bulbs, acres of wall paper, and miles of carpet. Single, multi-column, quarter-page, and full-page ads taken out by local merchants boasted of having provided furniture, linens, and fixtures, or of having provided key plumbing, electrical, or other services in the construction of the building. These were enhanced by numerous congratulatory ads from local businesses wishing good luck on the new venture.¹⁷

From its opening, the Abraham Lincoln Hotel (Hotel) had considerable local popularity. It immediately became the preferred location for fund raising events, association and club meetings, social events, and conferences.¹⁸ The unfortunate timing of the opening took its toll on the operations of the Hotel; in the deepest years of the Depression, the Hotel did not have sufficient guest occupancy to enable it to pay its investors. By the end of 1933, the Hotel was in receivership. At one of the many hearings regarding potential bankruptcy, the hotel manager stated that the Hotel had never even had fifty percent occupancy. Argument among the shareholders, first and second mortgage holders, and creditors continued through the 1930's, although the Hotel remained in operation.¹⁹ Ultimately, an agreement was reached that avoided bankruptcy. After reorganization, the Robert Meyers Hotel Interests was removed as manager

¹³ Ritchey, D. P. Ritchey, "Economics of the Hotel Project," *Architectural Forum*. 39 (November 1923): 219.

¹⁴ See John A. Jackle, Keith A. Sculle, and Jefferson S. Rogers. *The Motel in America*. Baltimore: Johns Hopkins University Press, 1996.

¹⁵ "Highest Fire in the City's History," *Reading Times*, February 11, 1930: 1; "New Hotel Marquee Council's Problem," *Reading Times*, April 12, 1929: 10. www.newspapers.com

¹⁶ "Today's Fact About the Abraham Lincoln Hotel," *Reading Times*, May 5, 1930: 17. www.newspapers.com

¹⁷ "Carpets Reach From Here to Wernersville," *Reading Times*, May 23, 1930: 30; "Many Industries Helped Build Hotel," *Reading Times*, May 23, 1930: 26; www.newspapers.com

¹⁸ One of the Abraham Lincoln's early events included a welcoming dance for a convention of hoteliers meeting in Reading. "Hotel Greeters Open Convention in Reading Today," *Reading Times*, September 27, 1930: 13. www.newspapers.com

¹⁹ "Abraham Lincoln First Mortgage Holders Guaranteed \$4,500 Monthly," *Reading Times*, October 20, 1933: 17, 29; "Abraham Lincoln Hotel Decision Text is Received by Attorneys," *Reading Times*, March 19, 1937: 2; "Appeal Likely in Decision on Lincoln Hotel," *Reading Times*, June 4, 1936: 5; "Assessments on Big Properties in Court Today" *Reading Times*, March 12, 1931: 13; "Boosts Value of Furnishings in Hotel Case," *Reading Times*, February 1, 1935: 17; "Court Grants Lincoln Hotel Case Rehearing," *Reading Times*, June 9, 1939: 2; "Offer Three Plans to Reorganize Hotel Setup," *Reading Times*, April 17, 1935: 13; "Places Stamp of Insolvency on Hotel Here," *Reading Times*, March 2, 1935: 13; "Reading Hotel Must Pay," *Lebanon Evening Report*, July 7, 1927: 3; "Sale of Abraham Lincoln Asked; Interest in Default," *Reading Times*, September 9, 1933: 2.

www.newspapers.com

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and operations continued under local management. The revival of the economy after 1939 permitted profitable operation.

Throughout the financial difficulties, the Hotel remained a popular local venue, and this continued throughout its years of operation. Famous guests included: John Phillip Sousa (who died in his 14th Floor room after attending a banquet in 1932); Eleanor Roosevelt; and Gene Autry. The social columns of *The Reading Times* from 1930 through the 1960's include thousands of such meetings and events notices.

The City of Reading's (Reading or City) history after the Second World War followed the same pattern of rustbelt decline seen across the northeastern part of the United States. The decay of the downtown building fabric matched the deterioration of the local economy. Important businesses declined and then closed. The Abraham Lincoln Hotel struggled through the last decades of the twentieth century. A fire closed it in 1987 and it remained vacant for the next five years. A certified rehabilitation project was undertaken between 1993 and 1998, that restored that public spaces on the 2nd and 3rd Floors, converted Floors 4 through 9 to one-bedroom affordable housing, and modernized the remaining hotel guest rooms on Floors 10 to 18, and in 1998 the Hotel reopened as The Lincoln Plaza Hotel & Conference Center (Hotel). In 2004, in a controversial ploy, the property was sold at sheriff's sale for \$7,200.00, leaving the ownership unchanged, but transferred the \$14 million debt of the property to the City. The Hotel was sold again to its current owner in 2013.²⁰

Local context

From the time of its establishment in 1748, Reading developed into an important economic center in eastern Pennsylvania. The agricultural and industrial growth of the surrounding countryside fed into the City, which in turn developed important market and financial services. The City was always at the forefront of national trends in industry, transportation, and finance. In the late 1920s, Reading was at its peak of prosperity. It had a population over 110,000; a well-educated workforce with a literacy rate of 97%; and an unemployment rate of less than three percent. It had a diversified economy with a strong industrial base. Three-fifths of its workforce worked in 323 industrial establishments, producing over \$120 million in goods annually. It also had strong professional and trade sectors. It had a dozen important financial institutions; and was the headquarters for the Reading Railroad. Its wealth and productivity placed Reading in the top tier of Pennsylvania's cities.

The fabric of the City itself continually remade itself as prosperity and growth generated continuous reconstruction. Reading self-consciously embraced architectural change and in every phase of its expansion, new construction reflected prevailing styles, including the modernism of the early twentieth century. In 1928, when planning began for the Abraham Lincoln Hotel, Reading was at the peak of its economic prosperity, so it is not surprising that the backers sought a prestigious architect and encouraged plans for an Art Deco detailed building to be the tallest building in the city.

The Abraham Lincoln Hotel self-defined as "Pennsylvania's Finer Hotel."²¹ In the plethora of newspaper advertisement accompanying the Hotel's opening, the quality of materials and level of comfort offered at the Hotel was repeatedly stressed, as well as the refinement of its amenities; in particular, the inclusion of full bathrooms in every room made it the only Hotel in Reading with this feature. It did this without charging higher rates than its primary competitor, the Berkshire Hotel (see Figure 17), which was located immediately across the street—both charged \$2.50 for rooms with

²⁰ Mike Urban "Abraham Lincoln in Reading to Cease Hotel Operations," *Berks & Beyond: County, State and Region*, News@ReadingEagle.com, September 24, 2016. <http://www.readingeagle.com/news/article/abe-lincoln-in-reading-to-cease-hotel-operations>

²¹ Abraham Lincoln Hotel advertisements in Boyds' *Directory of the City of Reading* from 1930 through 1950.

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baths (the Berkshire Hotel, charging \$2.00 for rooms with only half baths). In its design, the Abraham Lincoln Hotel exhibits the character-defining elements required of a modern American Hotel in 1930. Its design and amenities, by intent, made it both a travelers' destination and a local social center. It also reflects the design and planning principles promulgated by architect William L. Stoddart in the 1920's. Its' details deviate from some of Stoddart's principles and habits, in that it had full bathrooms in every room and its exterior style reflects Art Deco, which was not a style Stoddart worked with, but was popular in Reading.

In 1930, at the opening of the Abraham Lincoln Hotel, Reading's hotels offered a physical timeline of the evolution of the hotel industry. In addition to numerous rooming houses and small hostelrys in the 19th century, the City had several substantial mid-19th century, three-to-five storey brick buildings with anywhere from 25 to 100 rooms. All were located on or close to Penn Street and all reflected period architectural features. All tried to adapt to changing market demands of the twentieth century, with varying success. The American Hotel (circa 1860) at 4th and Penn Streets had 80 rooms (see Figure 15).²² To keep with the times in the 20th century, it added a tea room and soda fountain (after Prohibition shut down its bar), and added running water or bathrooms (by 1930, 50 rooms had running water and 50 had bathrooms).²³ The Grand Central Hotel (1861), also known as the Central House and Mishler's Hotel, was located at 411 Penn Street (see Figure 14). The Grand Central Hotel was closed by Prohibition. After 1923, it briefly hosted Reading's "hottest" speakeasy. It was razed in 1931, and replaced with an Acme supermarket.²⁴ The Grand Central Hotel was the most ornate in its architectural detailing, with a balustrade cupola and marble lobby floors; it was also Reading's tallest building at the time of its construction. There was also the Colonial Hotel on 5th and Court Streets, which was demolished for the construction of the United States Post Office in the 1930's; the Mansion House at 5th and Penn Streets, which by 1930, had telephones, hot and cold running water in all rooms (demolished at an unknown date); the Merchants Hotel (demolished 1941); and the Hotel Penn, whose top three stories were removed in 1953. In 1930, at the time of the construction of the Abraham Lincoln Hotel, the City's most modern hotel was the Berkshire Hotel (1915) (Berkshire), located across the street from the Lincoln. The Berkshire had been envisioned along the model of the modern early twentieth century standards as a nine-storey building designed with two wings and a central court, but was built as a four-storey block, with 200 rooms, and enlarged in 1923 to seven storeys and three hundred rooms (See Figure 17).²⁵

William Lee Stoddart (1868-1940)

William Lee Stoddart was born in New Jersey. He studied architecture at Columbia University, and after working in Atlanta and New York City, he established his own practice in New York City. His commissions before 1920 were largely in the south, many of which were hotels or apartment buildings. After the First World War, Stoddart specialized in designing hotels for small cities, although he also designed several banks and office buildings. Over the course of his career, Stoddart designed over twenty hotels in Georgia, Alabama, Virginia, North Carolina, Delaware, New Jersey, Indiana, Pennsylvania, and New York. His practice concentrated in the booming small cities seeking quality hotels to attract business travelers and reflect status. In many cases, Stoddart's buildings occupied prominent locations in the City skyline. His practice slowed considerably after 1929; he died in 1940, at the age of 72.

²² *The Passing Scene*, Vol 6, n.p.

²³ *Boyd's Directory of the City of Reading*, 1930.

²⁴ *The Passing Scene*, Vol 12, p. 169

²⁵ According to local tradition the Berkshire had a somewhat shady history. Two murders associated with the hotel occurred in the 1920s and 1930s, and local rumors gave the Berkshire a central position in organized crime in the region before World War II. In 1923, the owner of the hotel was shot and killed; the next owner was "Beer Baron Max Hassel ... the city's best known bootlegger and racketeer. The hotel cost Max \$1.2 million dollars. ... Hassel was still the owner ... when he was shot and killed in April 1933 and the hotel went into receivership in the Fall of 1933." E. Taggart, "The Berkshire Hotel," typescript dated August 15, 2001; located in Reading Hotels folder, Vertical File, Reading Public Library.

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Stoddart's significance in the development of early twentieth century hotels was not in his designs. William L. Stoddart thoroughly adapted his design approach to the evolving standards of the early twentieth hotel business. His designs followed popular national models and typically were of brick construction in Classical Revival styles. He followed the emerging standards in building organization, features, and finishes. Stoddart distinguished himself by focusing on markets in small cities and making himself into a general promoter and adviser to communities interested in building new hotels. In many ways, he created his own commissions. Stoddart seems to have had a relationship with the Robert Meyers Hotel Interests group, which operated several Southern hotels designed by Stoddart, and with the Hunkey-Conkin Construction Company of Cleveland, which constructed several Stoddart buildings, including the Abraham Lincoln Hotel in addition to the Penn Harris Hotel in Harrisburg.²⁶ The Meyers Hotel Interests was hired as the manager of the Abraham Lincoln Hotel, and Robert A. Meyers became the director of the Corporation during the period his company managed the Hotel.²⁷

In the 1920's, Stoddart wrote three articles for *Architectural Forum*, on the subject of small city hotels. His first article, in 1923, was also independently published by *Hotel Management*. In these publications, Stoddart laid out a set of principles for the design and operation of small city hotels; his ideas repeat on a small scale the modern industry standards of the 1920's, although he insisted that small city hotels "should never be regarded as merely a small edition of the large metropolitan hotel."²⁸ He laid out his principles in his 1923 article and adhered to most of them in his later articles. He advised that 150 rooms were the minimum practical size (although he reduced the number to 100 in his 1926 article), and that rooms should offer a standard range of sizes, depending on their location, to appeal to a broad scope of clientele, and particularly to attract economy-minded salesmen. Larger, better furnished, more expensive rooms should be at the corners and facing the street; smaller rooms should be placed on the air shafts. Stoddart believed that full baths were not a necessary feature for every hotel room. Baths were only necessary for the larger optimally-located rooms; rooms on air shafts needed only a toilet and sink. Every floor should include sample rooms with hiding beds for travelling salesmen; Stoddart also assumed commercial travelers would want smaller no-frills rooms to save money. For efficient operation, the dining room and kitchen should be placed on the lobby level or mezzanine and all other dining rooms should be easily accessible to the kitchen. Stoddart particularly advised paying close attention to opportunities for revenue producing features and for flexibility in arrangement of public spaces to promote revenues. Thus, he insisted on street level shops (which he said should generate 25% of the interest on the hotel), a coffee shop with "the best street front location on the ground floor"²⁹ as well as lobby entrance, and the arrangement of dining room and lobby to permit the flexible use of the space for exhibitions and assemblies. Stoddart did not advocate the inclusion of ball room or extra meeting rooms unless "local activities, such as Rotary and Kiwanis Clubs, and social functions can be depended on."³⁰

Stoddart refined his presentation to emphasize the community role of hotels and their importance in community identity. In 1926, he introduced his article with the statement that "the smaller the town, the more keenly is the modernity of its best hotel regarded as the index or measure of the progressiveness and prosperity the community."³¹ He thus considered small city hotels to be essentially a community project, and his practical advice in 1926 and 1930, stressed the importance of community support to ensuring the success of the business while using an architect's guidance on the physical design and engineering of the building. Thus, he emphasized that planning for a new hotel

²⁶ W. L. Stoddart, *Planning the New Hotel*. New York: Ahrens Publishing Company, 1924.

²⁷ "Sale of Abraham Lincoln Asked; Interest in Default," *Reading Times*, September 9, 1933: 2. www.newspapers.com

²⁸ W. L. Stoddart, "The Hotel for the Small City," *Architectural Forum*. 53 (October 1930): 485.

²⁹ Stoddart, "The Hotel for the Typical American City," *Architectural Forum*. 39 (November 1923): 249.

³⁰ *Ibid*: 251.

³¹ W. L. Stoddart, "Designing the Small City Hotel," *Architectural Forum*. 44 (February 1926): 109.

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should include: as many business leaders as possible; that the local press should be enlisted to generate local interest; that the management contractor should be engaged in the design process; and that local investors should underwrite the project.

In its development process, the Abraham Lincoln Hotel reflected the procedures outlined by Stoddart in his *Architectural Forum* articles. The planning of the Hotel involved dozens of community business leaders. A special corporation, the Reading Hotel Corporation was created to manage the process. Local banks managed the financing.³² Design planning included the identified management company.

Stoddart had several commissions in Pennsylvania. In addition to the 1930 Abraham Lincoln Hotel, Stoddart designed five hotels³³ in Pennsylvania:

- The Penn-Harris Hotel (1918, demolished) in Harrisburg, Dauphin County, was originally built with 12 floors and 250 rooms; in 1925 it expanded to 400 rooms. It was managed by the hotel chain United Hotels (see Figure 18).
- The Lycoming Hotel in Williamsport (1921) 212 rooms all with private baths (40 with showers).³⁴ This is now the Genetti Hotel located at 200 West 4th Street in Williamsport. The hotel is located in the eligible Williamsport Downtown Historic District (see Figure 19).
- The George Washington Hotel (1922-1923), in Washington, Washington County; it was a 10-story hotel and was sponsored by a local consortium of business men who raised over one million dollars in funding. The design originally included a movie theater, which was later removed (see Figure 20).³⁵
- Hotel Yorktowne (1925), York, York County, Renaissance Revival, 11 storeys. This hotel is currently closed and is awaiting rehabilitation. It is located in the National Register-listed York Historic District (see Figure 21).
- The McAllister Hotel (1925-1926), in Hanover, York County, with 75 rooms, 21 of which had bathrooms.³⁶ Located in the National Register-listed Hanover Historic District, this hotel was converted to affordable housing in 1998 (see Figure 22).

Stoddart also designed three banks in Pennsylvania: in Washington County, he designed the Classical Revival style Charleroi National Bank (1919-1922), and the expansion of the First National Bank in Monongahela City in 1919 (demolished). In Erie, he designed the Classical Revival style Second National Bank (1922 demolished).³⁷

Art Deco in Reading

Art Deco was a creative but short-lived movement thriving from the mid-1920s through the 1930's. Exemplified by the geometric designs of famous New York buildings, such as the Chrysler Building and Rockefeller Centre, Art Deco was the most fashionable international design movement in modern art and architecture of its era. Americans embraced Art Deco as a refreshing change from the eclectic and revivalist sensibilities that preceded it. The style was essentially one of applied decoration. Art Deco was first applied to public and commercial buildings in the 1920's. The distinguishing features of the style are simple, clean shapes, often with a "streamlined" look, and unusually varied ornamentation that

³² For example, the Reading National Bank and Trust Company offered 6% gold bonds as first mortgage investment on the hotel. *Reading Times*, May 23, 1930: 28. www.newspapers.com

³³ Stoddart was also the consulting engineer for the Hotel Pennsylvania (1922), later known as the Penn Bedford, in Bedford, Bedford County. As built, it had 75 rooms with 45 baths and a glass-covered roof garden.

³⁴ "The Lycoming Hotel, Williamsport, Pennsylvania, *Hotel Monthly*. 30 (November 1922): 48-54. <https://catalog.hathitrust.org/Record/000543860>

³⁵ Terry A. Necciai, "First National Bank of Charleroi," Charleroi, Washington County, *National Register of Historic Places Nomination Form*, 2007. Key No. 122201; "New Hotel Will Be Opened Thursday," *New Castle News*, February 21, 1923: 6. www.newspapers.com

³⁶ "Hanover selects name for hotel", *Star and Sentinel (Gettysburg)*, May 2, 1925: 1. www.newspapers.com

³⁷ "Second National Bank-Erie, Pa [plates]," *The American Architect - The Architectural Review*. 122 (July 5, 1922): 15-16. <https://babel.hathitrust.org/cgi/pt?id=hvd.32044034984401;view=1up;seq=49>

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is geometric or stylized from representational forms. Buildings were richly embellished with hard-edged, low-relief designs: geometric shapes, including chevrons and ziggurats; and stylized floral and sunrise patterns. During its heyday, Art Deco represented luxury, glamour, exuberance, and faith in social and technological progress.³⁸

Reading had a surprising inventory of Art Deco architecture. In Reading, two National Register – listed properties are industrial properties with relatively modest Art Deco detailing, primarily along the cornices and at the primary entrances. In addition to the Abraham Lincoln Hotel, Reading has or had outstanding examples of commercial, institutional, and educational Art Deco buildings. The 1930 Medical Arts Building at 230 North 5th Street is a ten storey building design by architect Frederick Muhlenberg that works around its narrow street frontage to incorporate striking decorative detailing on the massive side walls that rose above the surrounding rooflines (see Figure 29). The Berks County Courthouse (1932) (see Figure 26) and the United States Post Office (1938) (see Figure 24) are both good institutional examples of the Art Deco style. In addition to the demolished Park Theatre and the Astor Theatre, the former Farr Brothers shoe store (see Figure 27) and Kresge’s five-and dime store (See Figure 28) gave Reading highly stylized Art Deco buildings. At least five of Reading’s public schools also were built with Art Deco styling: the Reading High School (1928, Key No. 081178), Northeast Junior High School (1922, Key No. 081179), Northwest Junior High School (1935, Key No. 140544), Amanda Stout Elementary School (1933, Key No. 156330), Tyson-Schoener Elementary School (1935, Key No. 080963; See Figure30), and the 13th & Union Grade School (1929, Key No. 081180). Even Reading’s banking institutions adopted Art Deco style: The Reading Trust Company at 516 Court Street (1930, Key No. 081385) and at 450 Penn Street (circa 1945, Key No. 080326), the People’s Trust Company (1929, Key No. 093270), and the Colonial Trust Company building at 134 North 5th Street (1925, Key No. 080751; see Figure 25).

In the Cultural Resources Geographic Information system (CRGIS) maintained by the Pennsylvania State Historic Preservation Office (PA SHPO), there are records for 694 properties in Pennsylvania identified as having the Art Deco architectural style. The Art Deco style is definitely an urban phenomenon in Pennsylvania. Of this number, 389 are in Philadelphia and 105 are in Pittsburgh; almost the entire remainder are in small cities and towns; only about 50 are recorded in a township. In Berks County, CRGIS has records for 29 properties with Art Deco as an identified architectural style, and of these only one—the National Register-listed Hamburg Armory in Hamburg-- is not in the City of Reading. Pennsylvania has 98 National Register-listed Art Deco buildings, 19 in Pittsburgh, and 55 in Philadelphia. The City of Reading has two listed properties, both of which are industrial: the Thomas A. Willson Company and the Reading Hardware Company. Reading also has one Art Deco building identified in the inventory for the National Register-listed Queen Anne Historic District—the neighborhood branch library at 361 Windsor Street.

³⁸ “Architectural Styles of American and Europe, Art Deco and Moderne” <https://architecturestyles.org/art-deco/>; Pennsylvania Historical & Museum Commission, “Architectural Field Guide, Art Deco style 1925-1940,” <http://www.phmc.state.pa.us/portal/communities/architecture/styles/art-deco.html>

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Hotel Abraham Lincoln

Name of Property

Berks County, Pennsylvania

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- "Cartech Building #30," Key No. 081217
- "City Park Bandshell," Key No. 081377
- "Colonial Trust Building," Key No. 080751
- "Farrs Boot Shop," Key No. 080325
- "Glidden Paint Company," Key No. 081216
- "Kresge's Dept. Store," Key No. 080333

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"National Central Bank," Key No. 081385
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Name of Property

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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
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository: Berks County Historical Society

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than one acre

(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates (decimal degrees)

(enter coordinates to 6 decimal places.)

Latitude: 40.337200

Longitude: -75.928129

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

The NR boundary for the Abraham Lincoln Hotel follows the approximate .51 parcel of land defined by North 5th Street on the east, Washington Street on the south, Madison Street on the west, and the adjacent property, tax parcel #07530783706997 located at 112 North 5th Street on the north. The entire boundary covers one tax parcel, #07530783706898, which can be located in the Berks County Courthouse. The boundary is shown on the Site Map.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes all of the land and physical resources historically associated with the Abraham Lincoln Hotel.

11. Form Prepared By

name/title Bonnie Wilkinson Mark

organization Delta Development Group, Inc.

date July 2017

street & number 2000 Technology Parkway, Suite 200

telephone (717) 441-9030

city or town Mechanicsburg

state PA

zip code 17055-9407

e-mail bmark@deltaone.com

United States Department of the Interior
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Hotel Abraham Lincoln

Name of Property

Berks County, Pennsylvania

County and State

Additional Documentation

Submit the following items with the completed form:

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels 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 one on the photograph log and doesn't need to be labeled on every photograph.

Name of Property: Abraham Lincoln Hotel
City or Vicinity: City of Reading
County: Berks **State:** Pennsylvania
Photographer: Bonnie Wilkinson Mark
Date Photographed: March 2013, November 2016, January 2017

Description of Photograph(s) and number:

1. East and south elevations
2. South elevation facing east
3. South elevation of rear public building
4. East and north elevations facing south
5. East elevation base
6. East elevation canopy
7. East and south elevation building parapet
8. East elevation building parapet
9. Streetscape view on Washington Street showing both the Abraham Lincoln Hotel and the Berkshire Hotel in context.
10. Main lobby looking northeast
11. Main lobby looking southeast
12. Mezzanine looking east
13. Dining room looking northeast
14. Bar/lounge looking southeast
15. Bar lounge looking northeast
16. Ballroom lobby looking west
17. Ballroom looking southwest

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Hotel Abraham Lincoln

Name of Property

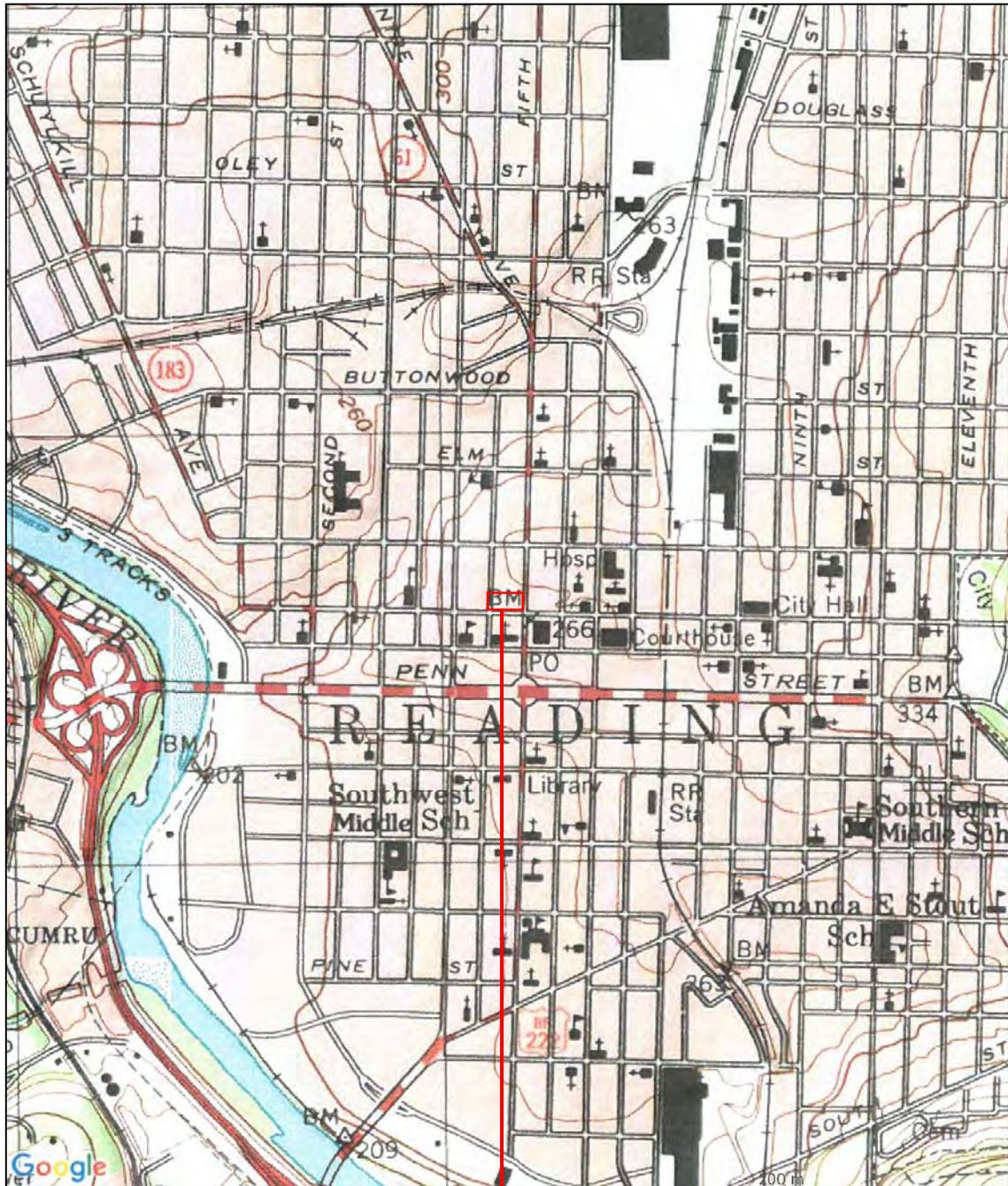
Berks County, Pennsylvania

County and State

18. Main stair looking down from the 3rd Floor
19. 4th Floor elevator lobby
20. 4th Floor corridor
21. 4th Floor residential unit #410 – living room
22. 4th Floor residential unit #410 – bed room
23. 18th Floor elevator lobby
24. 18th Floor corridor
25. 18th Floor guest room
26. Fire stair

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 18 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.

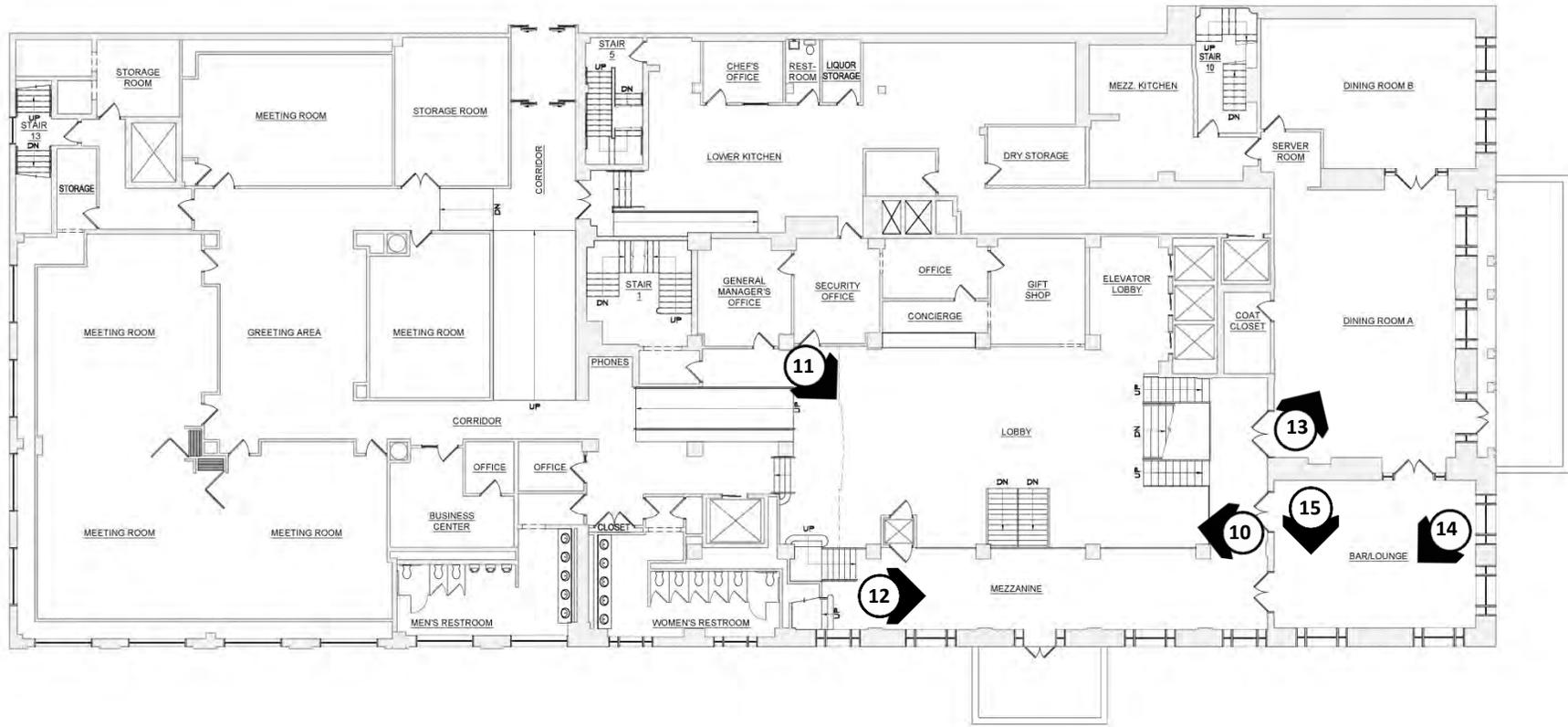


USGS QUADRANGLE - Reading

Site:

Lat: 40.337200

Long: -75.928129



1 EXISTING 2nd LEVEL & MEZZANINE
 1/4" = 1'-0"

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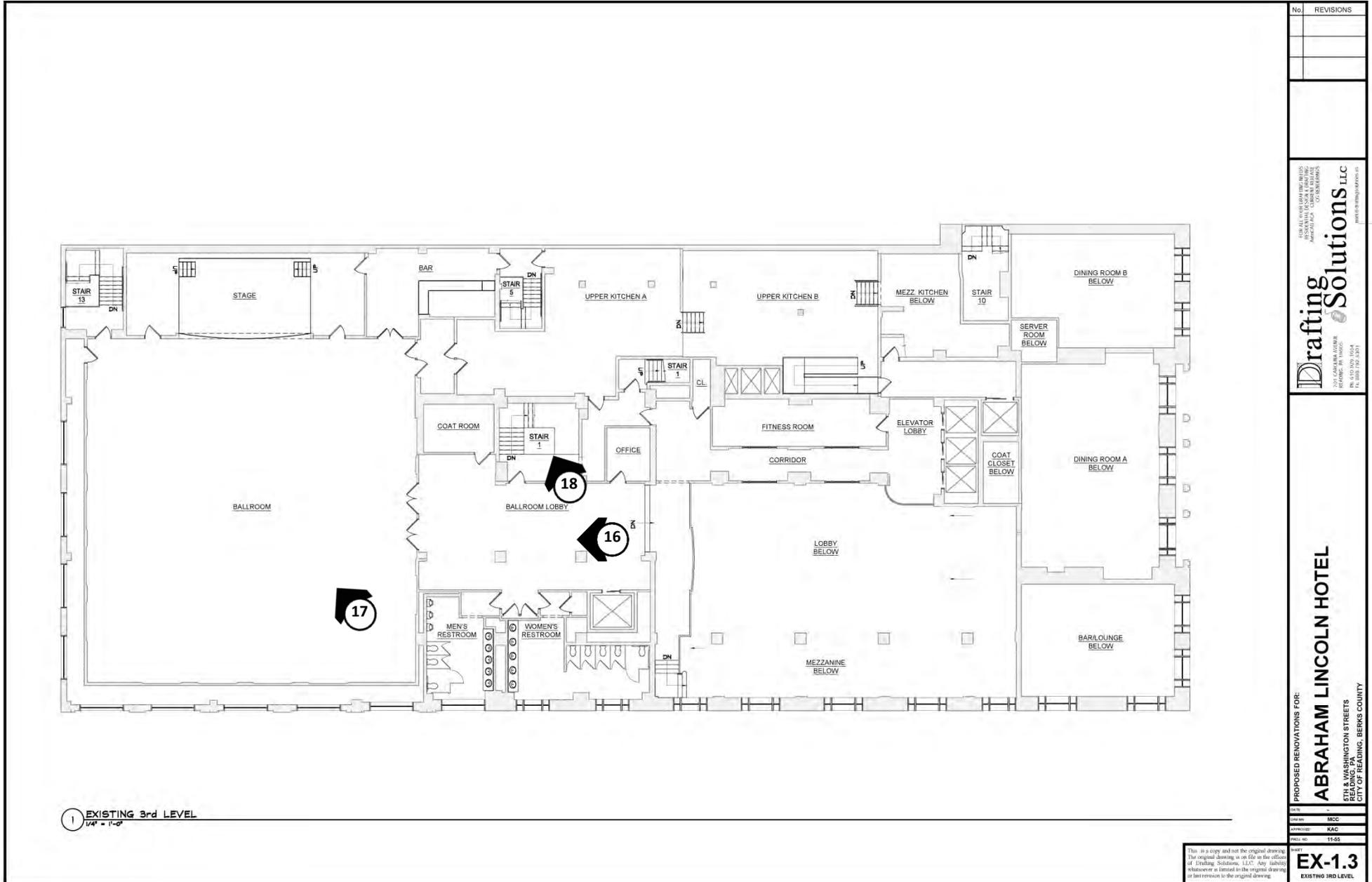
ABRAHAM LINCOLN HOTEL
 6TH & WASHINGTON STREETS
 READING, PA
 CITY OF READING, BERKS COUNTY

PROPOSED RENOVATIONS FOR:

DATE	
DESIGNED BY	MCC
APPROVED BY	KAC
PROJECT NO.	14-03

EX-1.2
 EXISTING 2ND LEVEL & MEZZANINE

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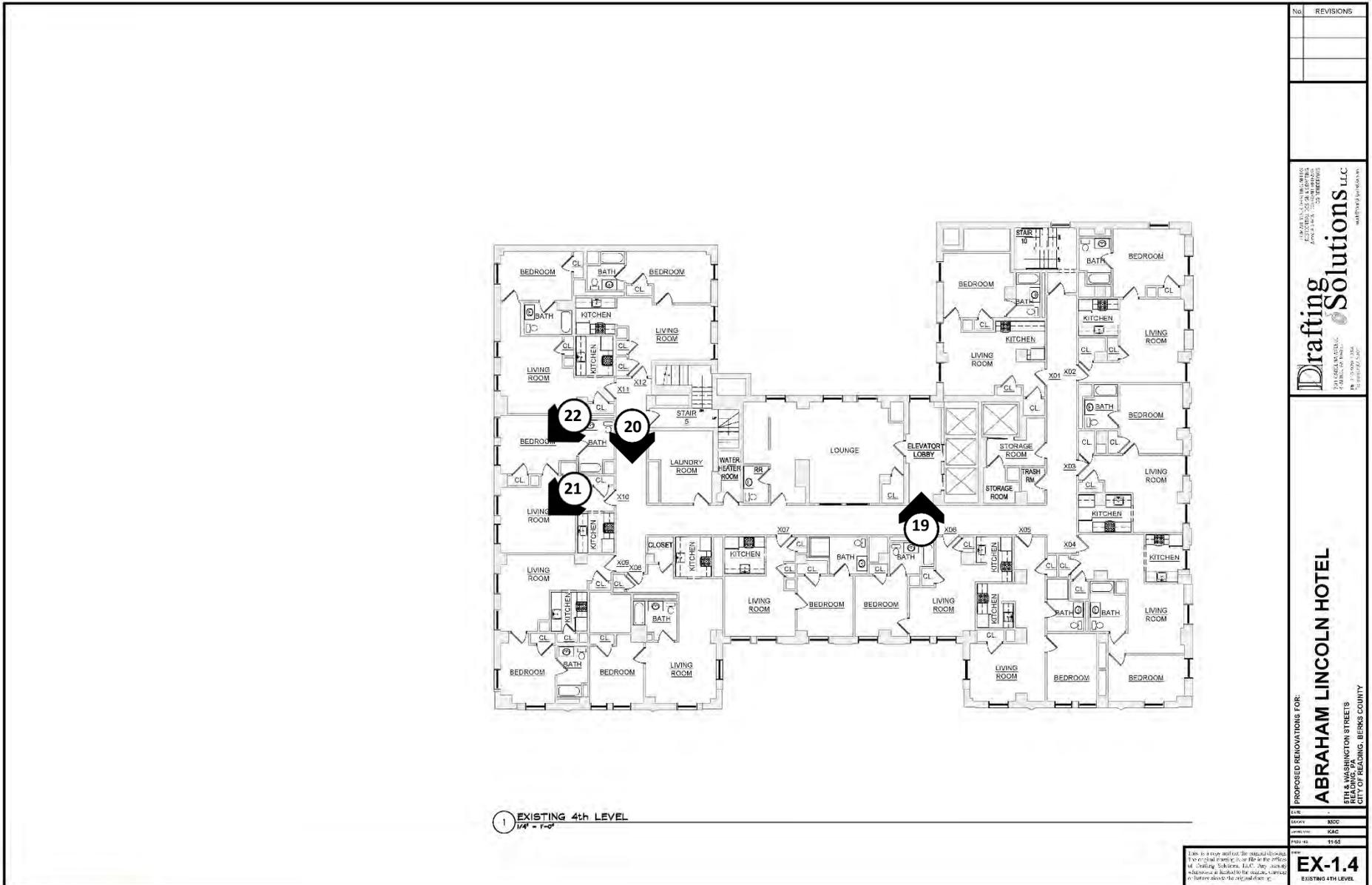
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EX-1.3
EXISTING 3RD LEVEL



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AND A MEMBER OF THE
AS-PA NETWORK

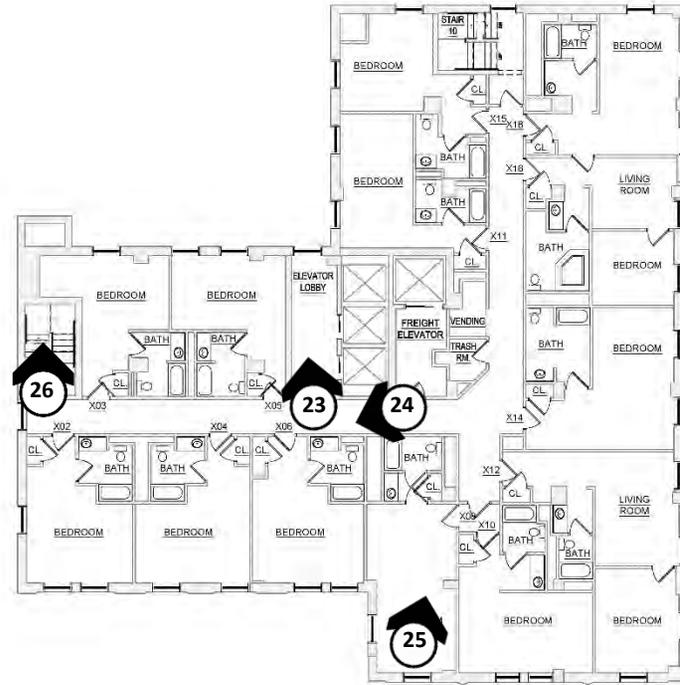
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5TH & WASHINGTON STREETS
READING, PA
CITY OF READING, BERKS COUNTY

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EX-1.4
EXISTING 4TH LEVEL

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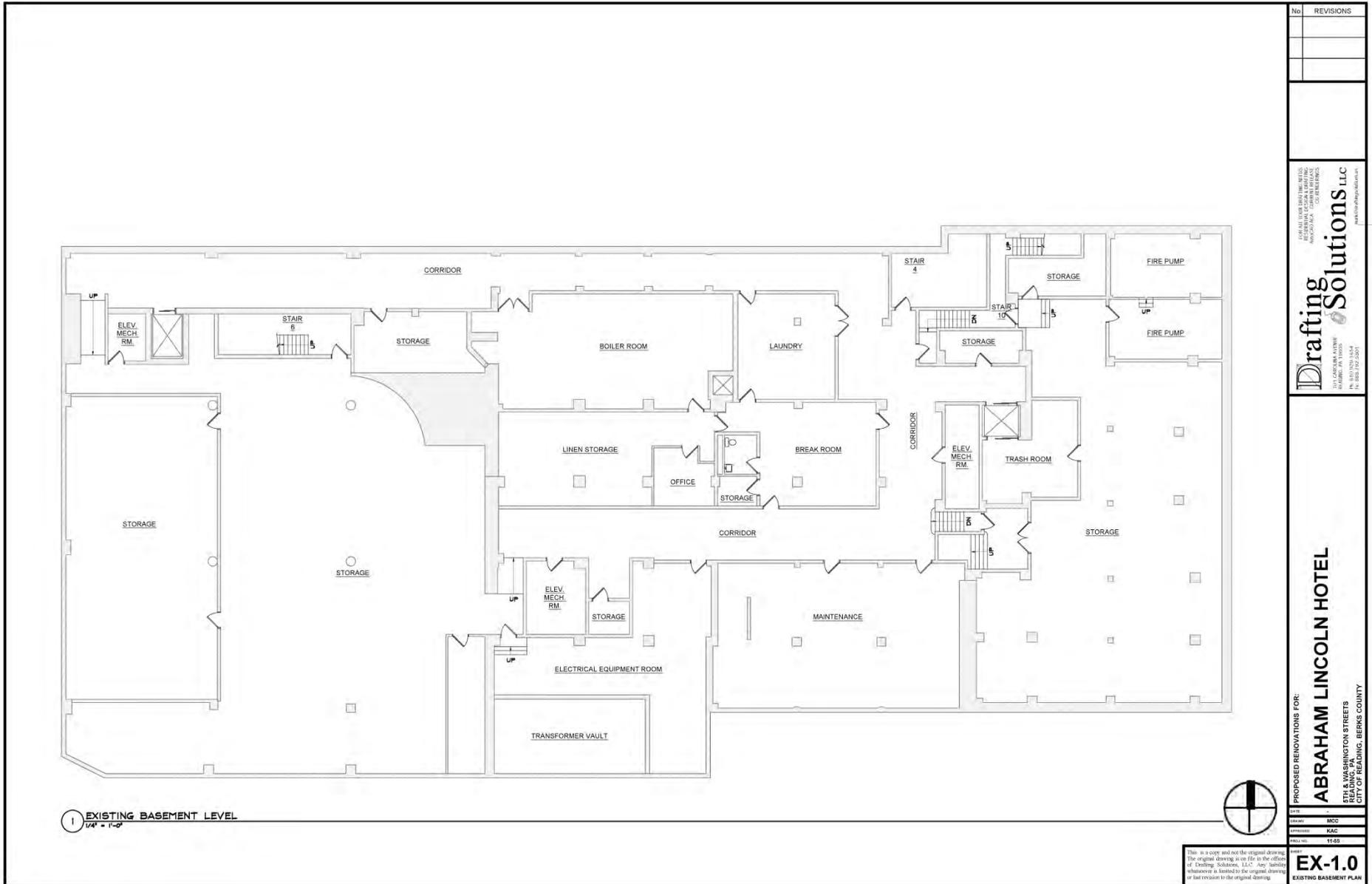
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PROPOSED RENOVATIONS FOR:
ABRAHAM LINCOLN HOTEL
 1000 WASHINGTON STREETS
 READING, PA 19601
 CITY OF READING, BERKS COUNTY

DATE: _____
 DRAWN: MDC
 CHECKED: KAC
 SCALE: 1/4" = 1'-0"

EX-16
 EXISTING WITH 10th THRU 18th LEVELS



1 EXISTING BASEMENT LEVEL
 1/4" = 1'-0"

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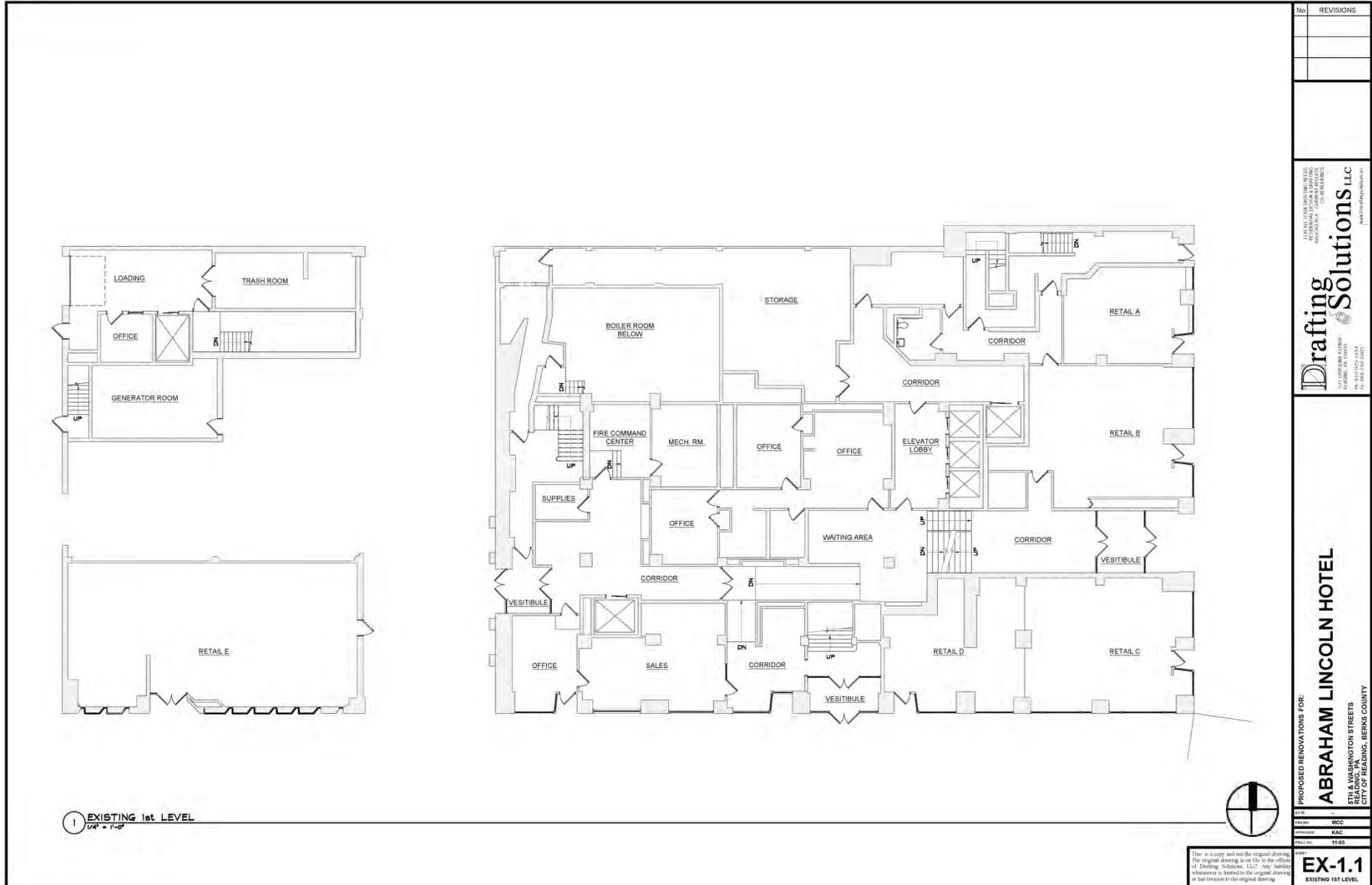
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 5TH & WASHINGTON STREETS
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EX-1.0	EXISTING BASEMENT PLAN



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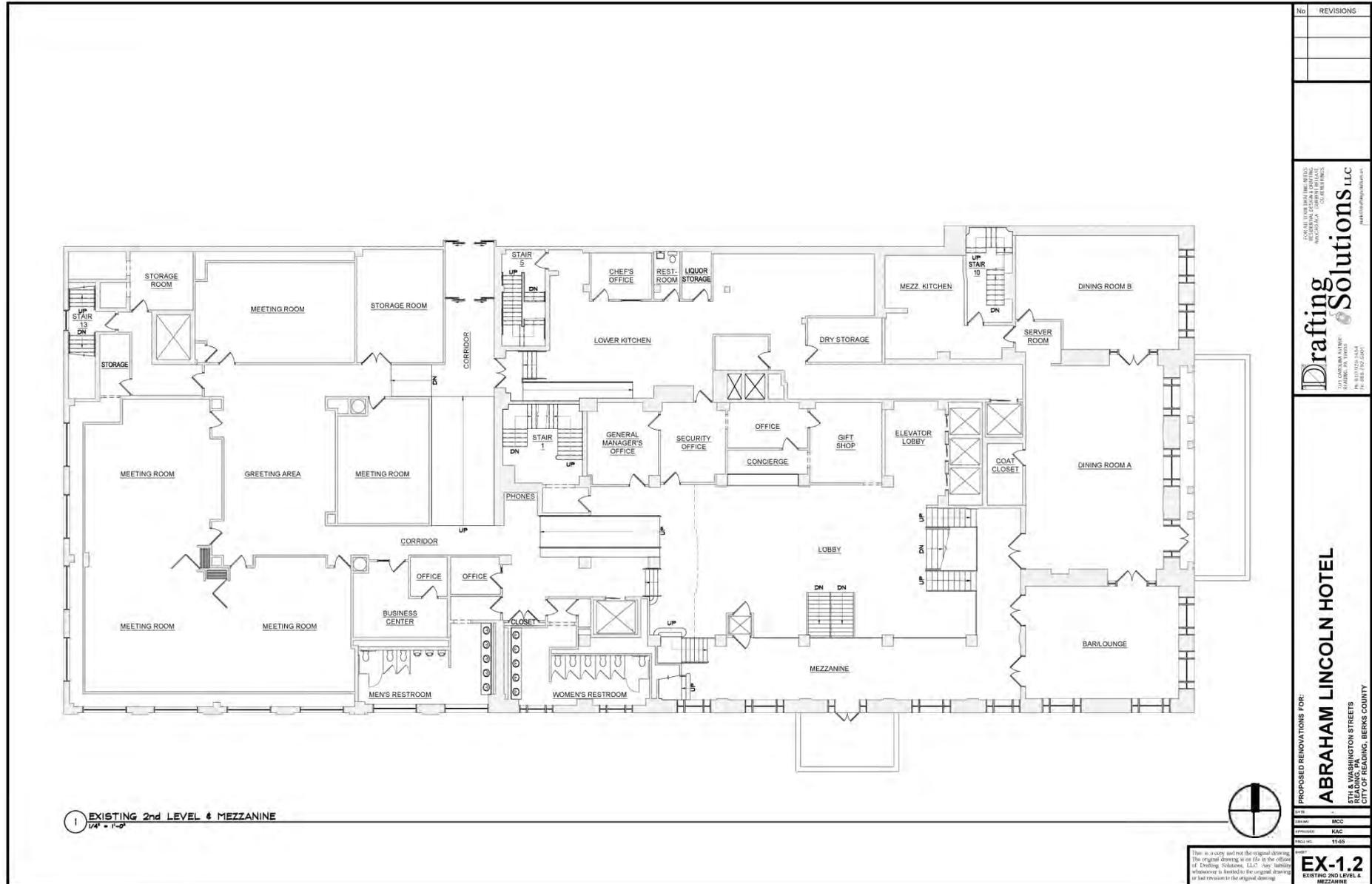
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ABRAHAM LINCOLN HOTEL
 6TH & WASHINGTON STREETS
 READING, PA
 CITY OF READING, BERKS COUNTY



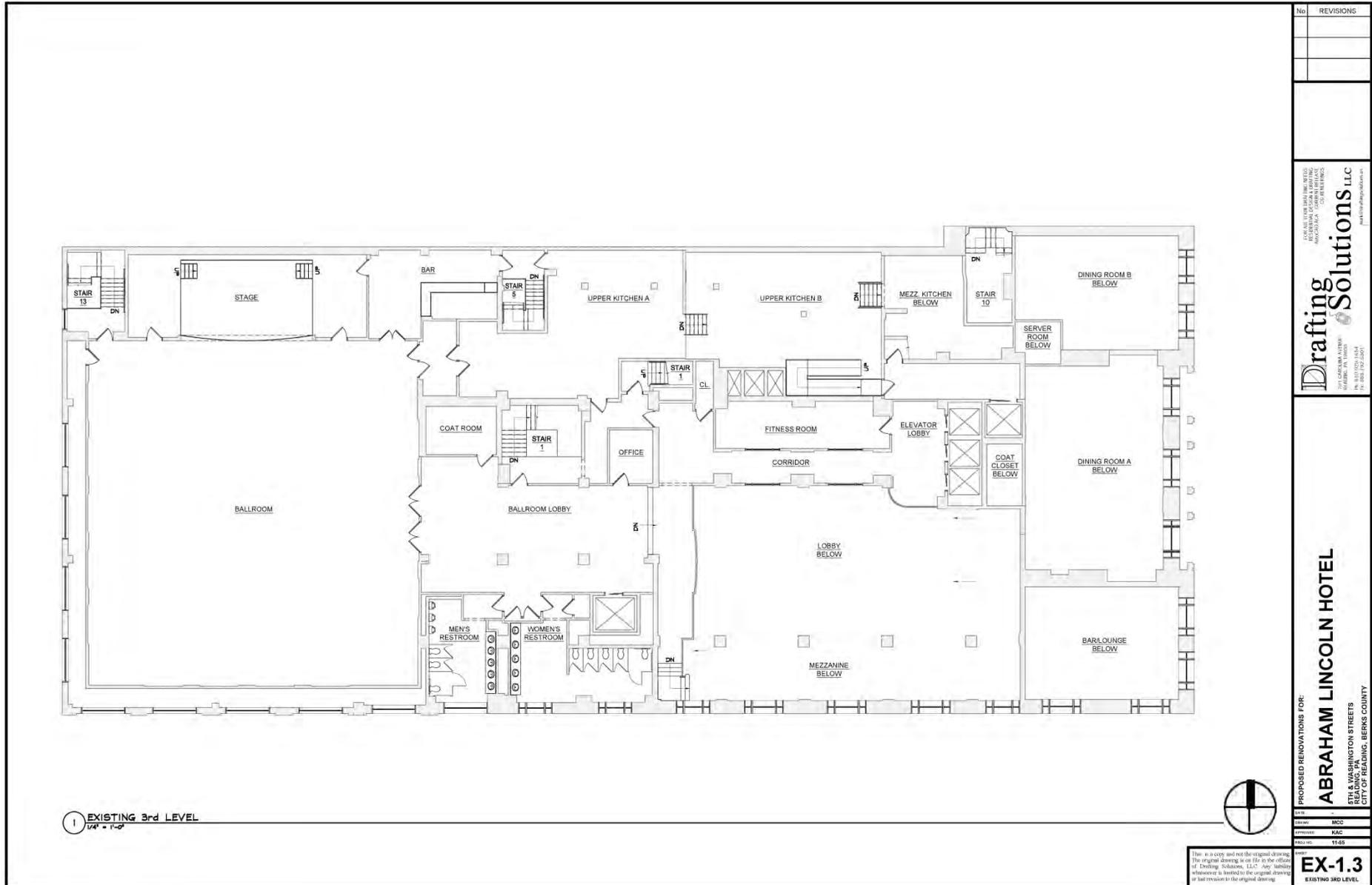
DATE: 11-05
 DRAWN BY: MCD
 CHECKED BY: KAC
 DATE: 11-05
EX-1.1
 EXISTING 1ST LEVEL

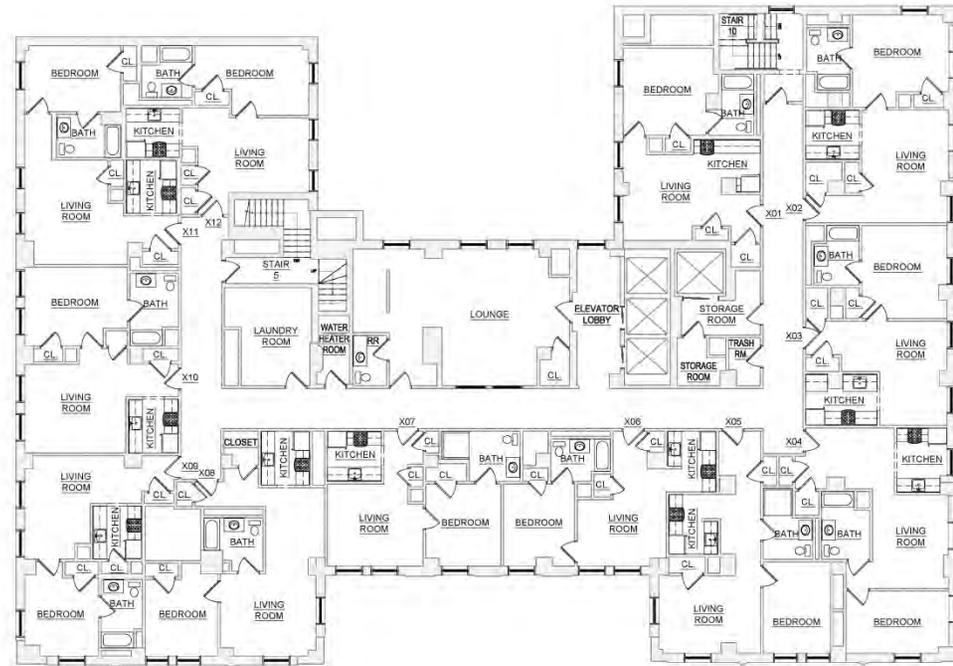
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1 EXISTING 4th LEVEL
 1/4" = 1'-0"



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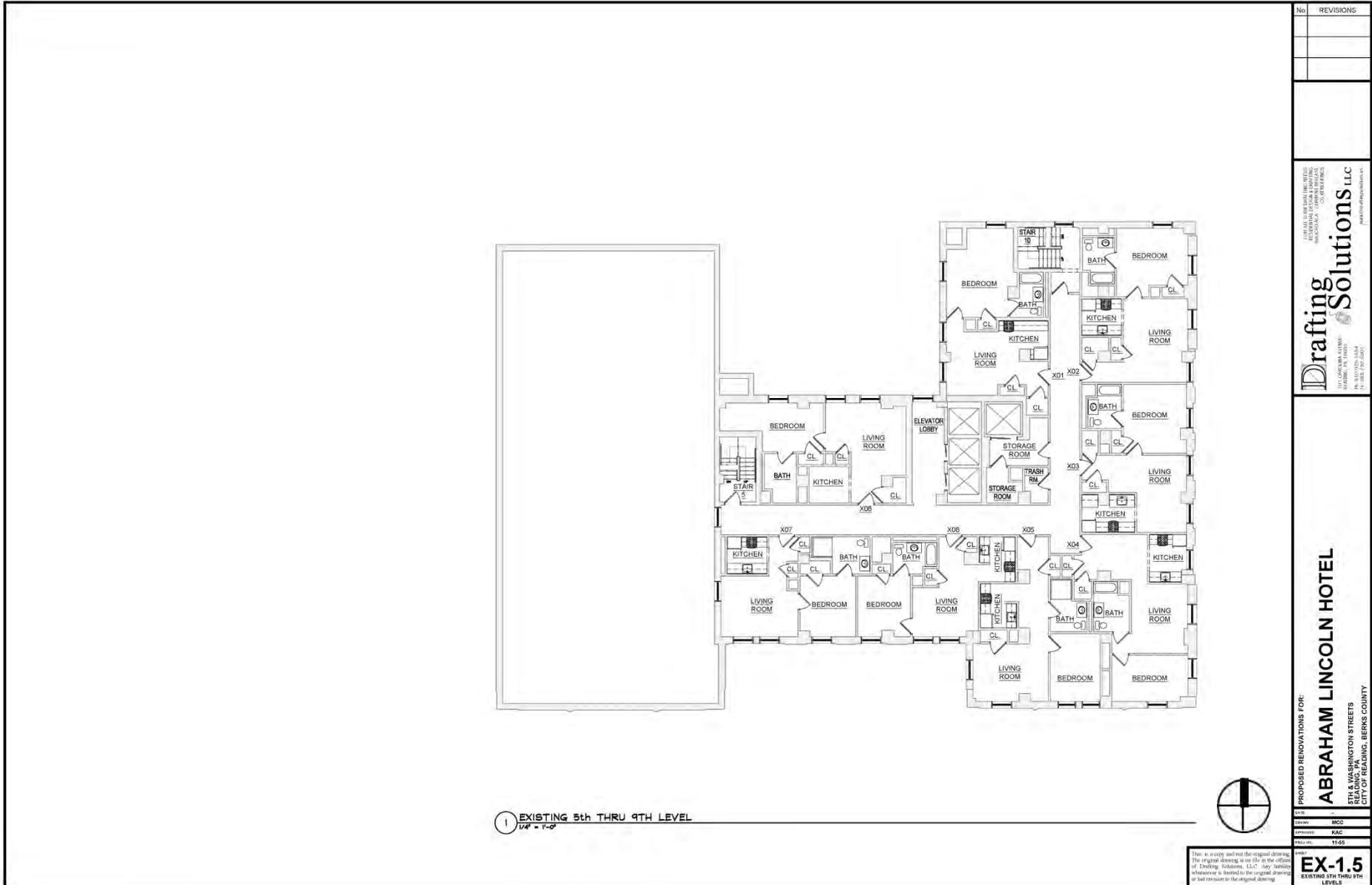
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PROPOSED RENOVATIONS FOR:
ABRAHAM LINCOLN HOTEL
 6TH & WASHINGTON STREETS
 READING, PA
 CITY OF READING, BERKS COUNTY

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DESIGNER	MCC
ARCHITECT	KAC
DATE	11-05

EX-1.4
 EXISTING 4TH LEVEL

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1 EXISTING 5th THRU 9th LEVEL
 1/4" = 1'-0"

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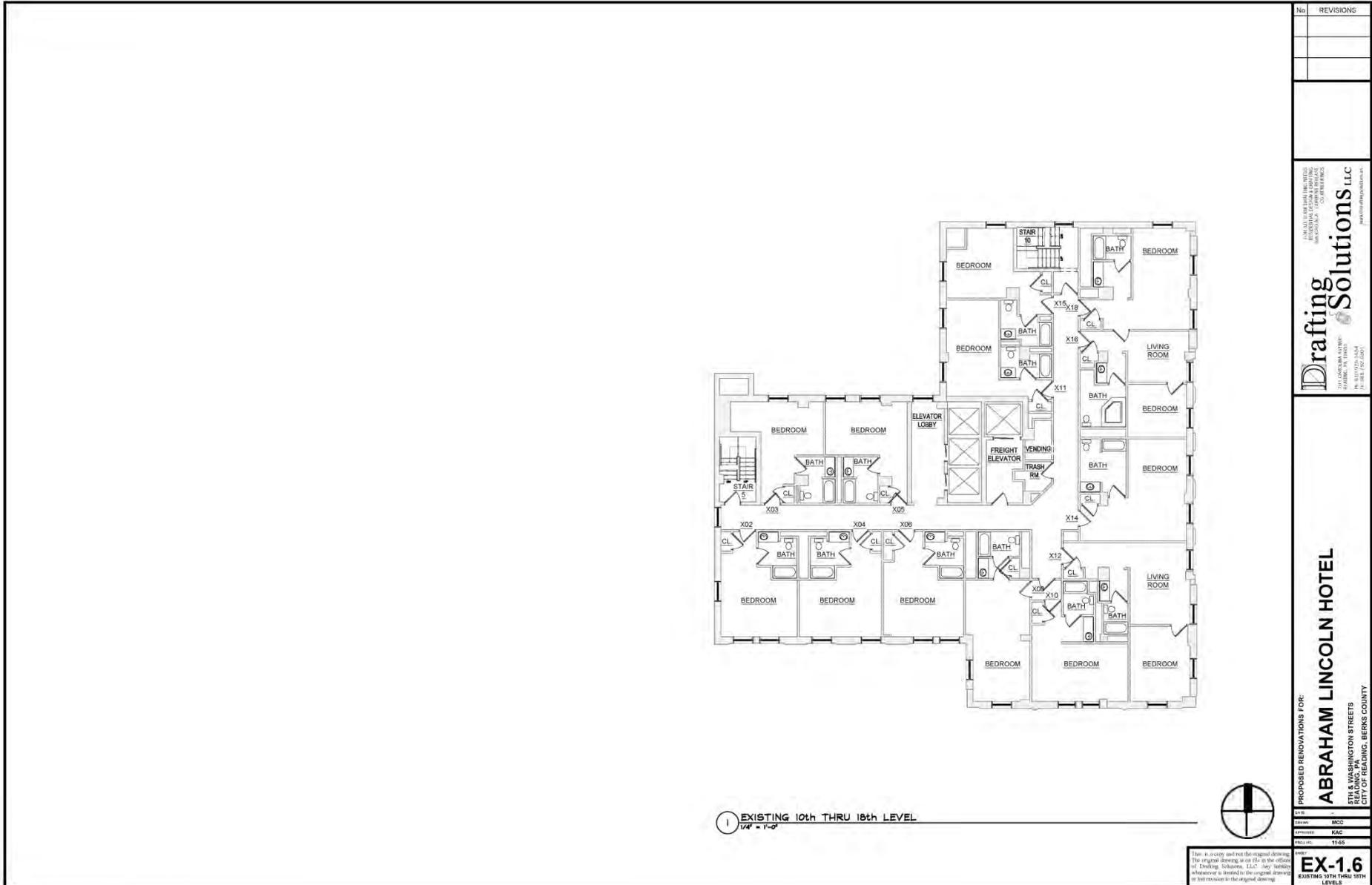
PROPOSED RENOVATIONS FOR:
ABRAHAM LINCOLN HOTEL
 8TH & WASHINGTON STREETS
 READING, PA
 CITY OF READING, BERKS COUNTY



DATE	11-05
DESIGNER	MCC
DRAWN BY	KAC

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EX-1.5
 EXISTING 5TH THRU 9TH
 LEVELS



1 EXISTING 10th THRU 18th LEVEL
 1/4" = 1'-0"



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PROPOSED RENOVATIONS FOR:
ABRAHAM LINCOLN HOTEL
 8TH & WASHINGTON STREETS
 READING, PA
 CITY OF READING, BERKS COUNTY

DATE	11-11-11
DESIGNED BY	MCD
DRAWN BY	KAC
CHECKED BY	

Title: EX-1.6
 EXISTING 10TH THRU 18TH LEVELS
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HISTORIC IMAGES

THE READING TIMES, READING, PA., FRIDAY MORNING, MAY 23, 1930

OPENING TO-DAY!
AN ACCOMPLISHMENT
IN COMFORT AND ECONOMY

**HOTEL
ABRAHAM LINCOLN**
READING, PA.

300 ROOMS \$2.50 per Day up

Washington Street Fifth Street

PENNSYLVANIA'S FINER HOTEL

300 Rooms

Individual Bath in each room. Many with glass door showers.

R. C. A. Victor Radio Loud Speaker in each room with choice of two programs.

Circulating Ice Water in every room.

Ceiling Fan in every room.

Soft Water in every room.

Here in Reading you'll now find a homelike hotel. By homelike, we mean that certain atmosphere of cordiality and comfort only obtained through charming surroundings, slumber-persuading beds and a staff of employes schooled in efficiency and hospitality. Rooms are cheered by sunshine and equipped with such comfort thoughts as an electric fan, circulating ice water, pleasantly papered walls with a picture hung here and there—little thoughts that make you happy at the Abraham Lincoln

\$2.50 per Day up
Rates Posted in Every Room

300 Rooms

Well lighted, spacious sample rooms.

Hotel garage in direct connection to lobby with accommodation for 200 cars.

Main Dining Room—Colonial Room—Old English Room

Coffee Shoppe, (Twenty-four hour service.)

Grand Ball Room—capacity 1,200.

ABRAHAM LINCOLN Operating Co.
Robert R. Meyer, President A. B. Moody, Manager

Figure 1 – Advertisement in Opening Day, May 23, 1930, Reading Eagle, p 27.

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Figure 2 – Photograph of exterior, c. 1930 showing tower, hyphen, and rear public building with ballroom. Source: Pennsylvania State Historic Preservation Office RITC File.

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Figure 3 – Detail of Storefront, c. 1930. Source: Pennsylvania State Historic Preservation Office RITC File.

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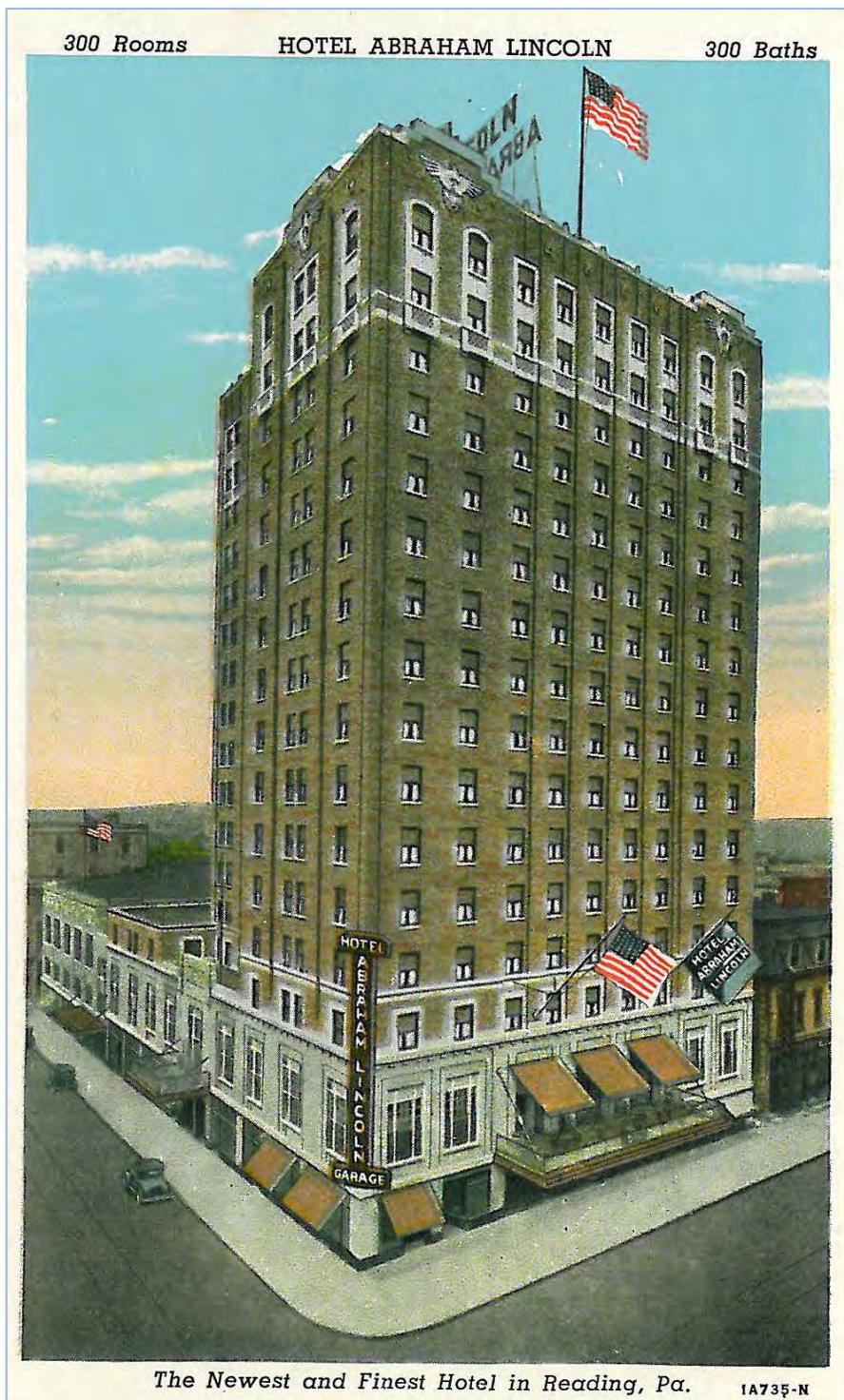


Figure 4 – Post card c. 1930. Source: The owner.

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Figure 5 – Main Lobby interior, c. 1930. Source: Pennsylvania State Historic Preservation Office RITC File.

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Figure 6 – Main Dining interior, c. 1930. Source: Pennsylvania State Historic Preservation Office RITC File.

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Figure 7 – Ballroom, c. 1930. Source: Pennsylvania State Historic Preservation Office RITC File.

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Figure 8- Lobby, c. 1957. *The Passing Scene*, Vol. 9, p 53.

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The interior of the ABRAHAM LINCOLN HOTEL as it appeared around 1957. We look eastward to the dining room, on the second floor, which was on the North Fifth St. side.

Figure 9 - Lobby, c. 1957. *The Passing Scene*, Vol. 9, p 52.

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Figure 10 – Main Lobby, c. 1991. Source: Pennsylvania State Historic Preservation Office RITC File.

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Figure 11 – Dining Room, c. 1991. Source: Pennsylvania State Historic Preservation Office RITC File.

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Figure 12 – Ballroom, c. 1991. Source: Pennsylvania State Historic Preservation Office RITC File.

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Figure 13 – 4th Floor elevator lobby, c. 1991. Source: Pennsylvania State Historic Preservation Office RITC File.

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HOTELS IN READING



Figure 14 - Central House (1861). It was also known as the Grand Central and Mishler's Hotel, located at 411 Penn Street, Reading, Berks County, Pennsylvania. The hotel was closed by Prohibition. After 1923, it hosted Reading's "hottest" speakeasy. It was razed in 1931, and replaced with an Acme supermarket. [*The Passing Scene*, Vol 12, p. 169]

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Figure 15 - American House (ca. 1860). The American House remained in operation well into the 20th century. In 1930's *Boyd's Directory* it advertised "telephones in all rooms. Soda grill and tea rooms attached". In the 1950 *Boyd's Directory*, it advertised that it had 50 rooms with baths and 50 rooms with hot and cold running water. [*The Passing Scene*, Vol. 6, p. 50]

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Figure 16 - Farmer's Hotel. The original portion of this building allegedly dated to ca. 1800; the building was operated as a hotel after 1817. Located at the corner of 5th and Washington Streets, it was demolished in 1928 to make way for the Abraham Lincoln Hotel. [*The Passing Scene*, Vol. 3, p. 41]

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Figure 17 - The Berkshire Hotel, 1915. The Berkshire's room amenities reflected standards of the evolving hotel industry—not all of its rooms had full private baths, most only had a private toilet and lavatory. ["Reading Hotels" vertical file, Reading Public Library.]

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W. L. STODDART HOTELS IN PENNSYLVANIA

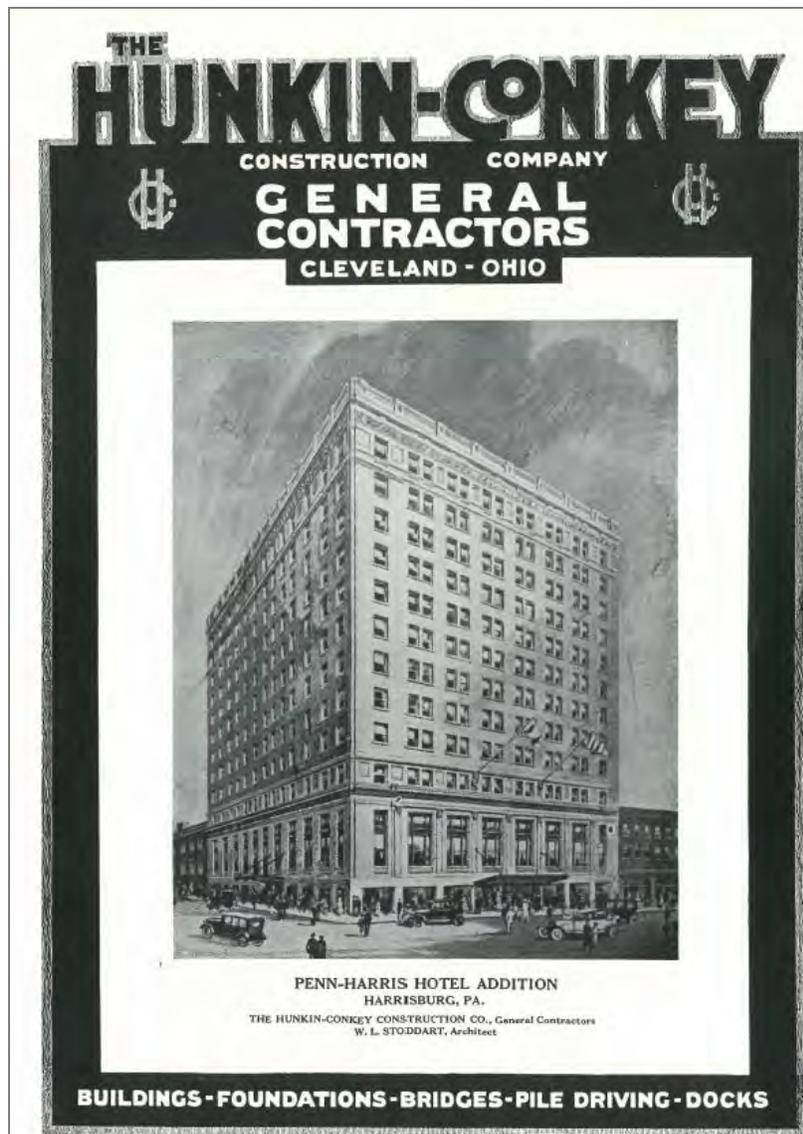


Figure 18 - The Penn-Harris Hotel (1918, demolished) in Harrisburg, Dauphin County, Pennsylvania, was originally built with twelve floors and 250 rooms; in 1925, it expanded to 400 rooms. It was managed by the hotel chain United Hotels. Source: W. L. Stoddard, *Planning the New Hotel*, (New York: Ahrens Publishing Company, 1924): np.

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Figure 19 - The Lycoming Hotel in Williamsport, Lycoming County, Pennsylvania (1921). It had 212 rooms, all with private baths (40 with showers). Presently, this hotel is the Genetti Hotel. Source: W. L. Stoddard, *Planning the New Hotel*, (New York: Ahrens Publishing Company, 1924): 47.

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Figure 20 - The George Washington Hotel (1922-1923), Main Street at Cherry Alley, in Washington, Washington County, Pennsylvania. This ten-story hotel was sponsored by a local consortium of business men, who raised over one million dollars in funding for its construction. The design originally included a movie theater, which was later removed. Source: Pennsylvania State Historic Preservation Office Historic Resource Survey File, Key No. 097065.

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Figure 21 – Hotel Yorktowne (1925), 48 East Market Street, York, York County, Pennsylvania. Renaissance Revival style with 11 storeys. Source: Pennsylvania State Historic Preservation Office RITC File.

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Figure 22 - The McAllister Hotel (1925-1926), 11 York Street, Hanover, York County, Pennsylvania, with 75 rooms, 21 of which had bathrooms.¹ Source: Pennsylvania State Historic Preservation Office RITC File.

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ART DECO STYLE BUILDINGS IN READING, BERKS COUNTY, PENNSYLVANIA



Figure 23 - Park Theatre (1926), not extant, formerly located at 1010 Penn Street, Reading, Berks County, Pennsylvania. The building housed a Moose Hall and a 1500 seat theater and was destroyed by fire in 1978. [*The Passing Scene*, Vol. 9, p. 110]

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Figure 24 - United States Post Office (1938), 11-51 North 5th Street, Reading, Berks County, Pennsylvania. Key No. 080747. The post office was constructed on the site of the former Colonial Hotel.



Figure 25 - Colonial Trust Building (circa 1928), 134 North 5th Street, Reading, Berks County, Pennsylvania. Key No. 080751.

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Figure 26 - Berks County Courthouse, (1932), 11-33 North 6th Street, Reading, Berks County, Pennsylvania, Architect Miles B. Dechant. Key No. 080974.

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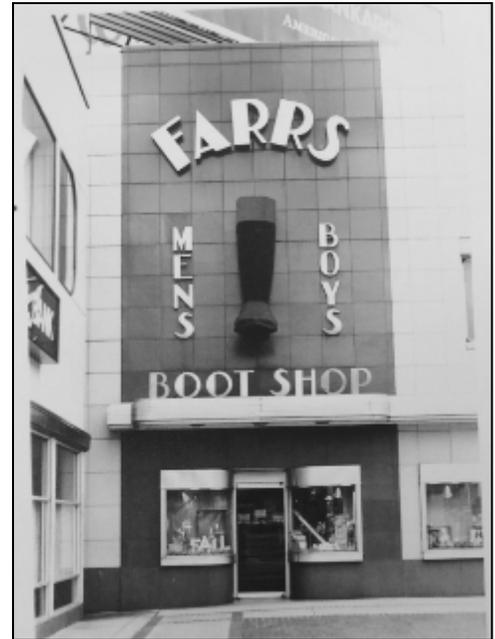


Figure 27 - Farr's, (1944), not extant, formerly located at 448 Penn Street, Reading, Berks County, Pennsylvania. Key No. 080325.



Figure 28 - Kresge's (1940), not extant, formerly located at 544 Penn Street, Reading, Berks County, Pennsylvania. Key No. 080333.

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Figure 29 - Medical Arts Building (1930), 230 North 5th Street, Reading, Berks County, Pennsylvania. Architect Frederick Muhlenberg., Key No. 080756.



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Figure 30 - Tyson-Schoener Elementary School (circa 1927), 315 South 5th Street, Reading, Berks County, Pennsylvania. Key No. 08963.



WYNDHAM

WYNDHAM
HOTELS & RESORTS

WYNDHAM
HOTELS & RESORTS

THE ABRAHAM LINCOLN

NO TURN ON RED

WEST BUSINESS
422

LEFT TURN YIELD ON GREEN

ONE WAY

400 West

RETAIL SPACE

RETAIL SPACE

RETAIL SPACE







Lincoln Plaza Garage

422



WYNDHAM
HOTELS & RESORTS

THE ABRAHAM LINCOLN

← **Washington St**
400

LEFT TURN
YIELD
ON GREEN

ONE WAY
←

Shuman
RETAIL SPACE
Call Bob Shuman
680-716-9793

Shuman
RETAIL SPACE
Call Bob Shuman
680-716-9793



NOW OPEN \$1.99
Abes
Youngling Lager Drafts
All Day Every Day!
Great food and drinks.



Shuman
RETAIL SPACE

PATIENT CARE
PHARMACY
610-750-7800







N 5th St

NO STOPPING

422

ABRAHAM LINCOLN HOTEL





PRESIDENTIAL BALLROOM

Now Leasing
Call for Details





























UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 11/6/2017 Date of Pending List: 12/5/2017 Date of 16th Day: 12/20/2017 Date of 45th Day: 12/21/2017 Date of Weekly List: 12/21/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 12/21/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Pennsylvania State Historic Preservation Office
PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION



November 3, 2017

J. Paul Loether, Deputy Keeper and Chief
National Register and National Historic Landmark Program
National Register of Historic Places
1849 C Street NW Mail Stop 7228
Washington DC 20240

Re: NR nomination discs

Dear Mr. Loether:

The following nomination forms are being submitted electronically per the "Guidance on How to Submit a Nomination to the National Register of Historic Places on Disk Summary (5/06/2013)":

- Boyertown Burial Casket Company, Montgomery County
- Hotel Abraham Lincoln, Berks County
- Lycoming Rubber Company, Lycoming County
- Howell & Brothers Paper Hangings Manufactory, Philadelphia County
- Meyerhoff, Son and Company Building, Montgomery County

The enclosed discs contain the true and correct copies of the nominations listed above. The proposed actions are for listing in the National Register of Historic Places.

If you have any questions regarding the nominations please contact David Maher at 717-783-9918.

Sincerely,

David Maher
National Register section
Preservation Services