

SG-2121 DRS



National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: 620-622 Vine Street
Other names/site number: Frank Francis's Grand Billiard Establishment, House of Adam Men's Wear
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 620-622 Vine Street
City or town: Cincinnati State: OH County: Hamilton/ 061
Not For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

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

I hereby certify that this 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 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 local

Applicable National Register Criteria:

A B C D

<u>DSHPO Inventory & Registration</u> <i>Barbara Power, 12/21/2017</i>	
Signature of certifying official/Title:	Date
<u>State Historic Preservation Office, Ohio History Connection</u>	
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

620-622 Vine Street
Name of Property

Hamilton County, Ohio
County and State

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Patrick Andrews
Signature of the Keeper

2/14/2018
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only **one** box.)

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

620-622 Vine Street
Name of Property

Hamilton County, Ohio
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

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

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

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: multiple dwelling

COMMERCE/TRADE: office

COMMERCE/TRADE: restaurant/saloon

RECREATION: sports facility/billiard hall

COMMERCE/TRADE: specialty store

Current Functions

(Enter categories from instructions.)

Vacant

620-622 Vine Street
Name of Property

Hamilton County, Ohio
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19th CENTURY/Greek Revival

LATE VICTORIAN/High Victorian Italianate

LATE 19th AND 20th CENTURY REVIVALS/Beaux Arts

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK, STONE: Limestone, TERRA COTTA

Narrative Description

Summary Paragraph

Centrally located in Cincinnati's downtown business district, the property at 620-622 Vine Street was originally constructed as an 1834 high-style Greek Revival brick residence with additions to the right (south) side circa 1880 and to the front and rear in 1888, which reflect the property's transition from a residence to commercial use. The front elevation has two twentieth-century storefronts while the upper façade reflects the Beaux Arts and High Victorian Italianate styles with prominent bracketed metal cornices, coursed tooled stone facing, decorative stone quoins, smooth stone belt courses and elongated windows with carved stone lintels. The building faces west on Vine, adjoins Gano Alley on the south and another three-story brick building on the north. The surrounding area is built up with high-rise office buildings. The property at 620-622 Vine Street retains historic integrity of location, design, setting, materials, workmanship, feeling and association.

Narrative Description

The nominated property is a brick-and-stone urban row building that evolved from a residence to a commercial building. At its core, is a 27-foot-wide, three-story former high-style Greek Revival dwelling built circa 1834 (Figure 3), with a Beaux Arts 1888 front addition and 20th-century storefront (622 Vine Street). (See Figures 6 and 7.) On the right (south) side is a High Victorian Italianate-style 15-foot-wide, two-story portion added circa 1880, with a second 20th-century storefront (620 Vine Street). On the rear is a one-story gable-roofed brick addition spanning the width of the parcel, also built in 1888.

At the same time that the rear addition was made, a major renovation removed masonry walls between the two front portions and inserted steel beams to create a single open space on the first floor for a saloon and billiard hall known as Frank Francis's Grand Billiard Establishment. The two portions were redivided on the interior circa 1930, each with its own storefront and street address; however, the entire property has been one parcel since the lot was created in 1815 by John S. Gano.

620-622 Vine Street
Name of Property

Hamilton County, Ohio
County and State

A temporary painted plywood storefront spans the width of the building, including a fascia, blind transoms, and four boxed columns creating three bays. The design of these temporary elements is based on physical and photographic evidence of the 1888 storefront. Within the right bay (620 Vine Street)(Photos 1,4) is a recent bronze-anodized-aluminum and glass display window and recessed corner entrance. The façade retains historic fabric including a prominent bracketed metal cornice, and features an unusual use of soapstone in its coursed tooled stone facing, decorative stone quoins, smooth stone belt courses, and heavy stone inverted U-shaped double window lintel with carved detail at the head and imposts (Photos 1,3). The elongated wood one-over-one windows with lugs and molded wood panels at the bottom were installed by 1920.

The side elevation is detailed above the storefront in the westernmost bay with a treatment similar to that of the front but with a single window (Photos 2, 5). The rest of the south elevation of the two-story portion along Gano Alley has five additional bays of window openings at the second floor, which have been altered with plywood or louvers, or both. The first floor has three former openings, which have been filled in with brick. A high rough stone base extends across the bottom. Continuing east, the south wall of 620 Vine drops down to the one-story billiard hall addition built of brick with a side-gabled asphalt-shingle roof (Photo 5). Similar to the south wall of 620 Vine, three of the six openings in this wall have been filled in with brick except for two doorways with flush metal doors and a single window opening with one-over-one wood sash. Straight stone lintels and sills remain. The rear wall of the billiard hall addition (Photo 7) has six window openings that have been filled with concrete blocks but retain straight stone lintels and sills.

The left two bays of the storefront (622 Vine Street) have aluminum-and-glass display windows estimated to date from circa 1930 (Photo 4), with a deep recess in the center. The back wall of the recess has a shallow display case flanked by single full-glazed aluminum doors. Other elements are a polished green marble base below the display windows, geometrically molded dropped plaster ceiling, and a recent gray and green striped tile floor. The upper façade is quite ornamental, with a wide slightly projecting bay in the center flanked by narrow bays of single windows (Photos 1, 3). The center bay has three narrow grouped windows with a common cornice at the second floor and a pair of arched windows within an arcaded surround with slender pilasters at the third floor. Above these windows is a band with terra cotta rosettes. The entire bay is united within a two-story surround with entablature and additional pilasters, detailed with a vine motif and Corinthian capitals at the third floor, and plain at the second floor. The spandrel between the upper floors is decorated with three terra cotta panels with a leafy vine motif. The outer edges of the façade are lined with quoins with an undulating profile. The building is topped by a modillioned metal cornice.

A 1962-era blade sign reading "House of Adam Men's Wear," made of metal, plastic, and neon tubing in red, black, and white is mounted in the center of the upper facade. The south side elevation, exposed at the third floor, is part of the original 1834 mansion; it has several bold Greek Revival elements--a metal entablature with triglyphs and two windows with elaborate peaked metal cornices and molded corner blocks (Photo 6). One window has two-over-two wood sashes and the other has a two-pane upper sash and a single-light lower sash—all replacements.

620-622 Vine Street

Name of Property
Interior

Hamilton County, Ohio
County and State

The first floor has an open floor plan, including the former saloon space in the front and the former billiard room addition in the rear (Photos 8-11). A heavy boxed steel beam runs transversely between them, and two additional evenly spaced beams run from the transverse beam to the front. Four iron columns support the beam on the south (Photo 8). Original plaster walls and wood flooring remain throughout. Historic paneled wood wainscot remains in the rear and shadows on the walls indicate its former presence in the front. Original plaster ceiling exists in the front, and the original coffered V-groove board ceiling of the billiard hall is intact, including two large square openings of former skylights and two decorative circular cast-iron grilles for ventilation (Photos 10,11).

The upper floors are currently accessed by a modern stairway on the north side of the building with a separate street entrance. This stairway was inserted where there was historically a six-foot gap on the north side of the nominated property adjoined by the building at 624 Vine Street, which was substantially rebuilt in 1949. (See Figure 13.) This stairway, which is shared with 624 Vine and available through an easement, projects into the former circa 1834 house at 622 Vine.

The second and third floors are divided into small rooms with plaster walls dating from 1834, circa 1880, and 1888; flimsy Masonite walls dating from circa 1930; as well as plaster walls from 1949 enclosing the recent stair on the north side (Photos 12-20). The original dwelling had a side hall plan. The stairs were removed, probably in the 1880s, but the side hall still remains on the upper floors (Photos 15,19,20), although a bathroom was inserted at the rear on each floor. On the second floor, a secondary transverse hall was created connecting with a door to the stair on the north side.

Historic trim on nineteenth-century walls includes molded wood baseboard, window and door trim with bullseye corner blocks, and transoms. There are a few remaining four-panel wood doors, and the floors are wood. There are a few remaining chimney breasts but only one fireplace remains—on the third floor (Photo 18). The fireplace has a handsome oak mantel with garland reliefs and a beveled mirror in the overmantel. The ornamental cast-iron firebox is surrounded with ivory glazed tile. There are several areas of recent concrete block infill in the north wall of 622 Vine—two on the second floor and three on the third floor—reflecting former windows or connections with 624 Vine.

Setting

620-622 Vine Street is located in Cincinnati's downtown business district at the corner of Gano Alley, which is an alley that runs east-west through the middle of the block to Walnut Street (Figure 1). It is mostly surrounded by significantly taller buildings. To the north is the Provident Bank Building, (1909, with additions in 1916 and 1923), and across Gano Alley to the south is 600 Vine Street, a 30-story office tower that replaced the Palace Theater (NR listed 80004067, now delisted) in 1982. Opposite at 617 Vine Street is the 1926-28 former Cincinnati Enquirer building (NR 85002787), recently renovated for hotel use. Behind the property to the east on what is now Ruth Lyons Way is the historic Lodge Street Synagogue (1848), the oldest remaining synagogue west of the Alleghenies.

620-622 Vine Street

Name of Property

Alterations and integrity

Hamilton County, Ohio
County and State

As it exists today, the building is mostly the product of a major renovation and additions in 1888. As previously mentioned, the initial construction on the parcel circa 1834 was a three-story, three bay house set back about 20 feet from the sidewalk. By 1884, judging by a county atlas of that year (Figures 4, 6,7), this house had acquired telescoping additions extending to the rear lot line, as well as an L-shaped warehouse at the southeast corner of the lot. (These additions were all later removed.) A comparison of an 1879 advertisement (Figure 3) and the 1884 atlas (Figure 4) shows a two-story addition was built on the south side of the house, extending to the sidewalk, as shown in a circa 1880 photograph (Figure 5), when owned and occupied by the Amazon Insurance Company. At this time, there was a narrow one-story laundry office in the six-foot gap between the former mansion at 260 (622) Vine and the building to the north at 266 (624) Vine, which were both owned by Amazon. Further back, a brick-enclosed connection at the second floor is visible in the circa 1880 photograph and the 1887 Sanborn map (Figure 6).

In 1888, another major alteration took place. The front wall of the original house was removed and an addition was made to the front, bringing its new façade to the sidewalk line. The laundry office was removed from the gap on the north, but the 1891 Sanborn map (Figure 7) appears to show a connection still remained at the second-floor. Steel beams were inserted on the front to create a single new storefront. The older rear additions of the house were removed. At the first floor, the rear walls of the house and circa 1880 south addition and the common wall between them were all removed and new steel beams were inserted to support the upper floors and a single continuous space with a new one-story gable-roofed billiard hall addition on the rear.

The structural steel used throughout has identical markings in the form of molded letters applied during manufacture identifying them as made by the Jones & Laughlin Steel Company. This major company, based in Pittsburgh, started producing structural steel in 1886, two years before the renovation. Also in 1888, the upper floors were divided into smaller rooms for use as offices and apartments. The 1904 Sanborn (Figures 8 and 8a) indicates the laundry office was gone and the gap on the north side was filled in, but with two connections to the building on the north, possibly through windows converted to doorways.

During the saloon/billiard hall era (1888-1898), there was a single storefront flush with the sidewalk. A 1916-1919 photo of the Provident Building at 628-642 Vine Street (Figure 9) shows three storefront bays at 622 Vine at the sidewalk line. If there had been a recess, the existing column would be visible in the center, which it is not. The recess first appears in a 1921 advertisement for Cortley Clothes (Figure 10), with a single storefront spanning both buildings. The 1921 advertisement also shows that the second-story windows at 620 Vine had been shortened and wood panels added at the bottom. Other exterior alterations include infill of some windows and doors on the Gano Alley (south) elevation with brick, concrete block, plywood or louvers.

Circa 1930, a partition wall was rebuilt on the first floor between 620 and 622 Vine under the existing steel beam (Figure 12). This infill was distinguished from the original brick common wall by its composition of steel channels, wire lath and plaster. This common wall also extended into the billard hall addition, all the way to a rear mezzanine, creating a separate store. Correspondingly, each side of the building was reconfigured with its own storefront. This would have been consistent with the trend during the Great Depression, when many businesses and

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

dwelling were subdivided to provide smaller, more affordable units and generate more income. The existing recessed storefront at 622 Vine appears to date from this time, and was altered between 1956 and 1968, while the storefront at 620 Vine was installed within the last 20 years. The space at 622 Vine, including the remaining portion of the billiard hall, which continued in use as a men's clothing store, was retrofitted with changing booths, clothes racks, displays and a hung ceiling. However, all retrofit from the clothing store era has been removed to reveal the first-floor space as it was in 1888 (Photos 8-11).

As described above, the upper floors of the original circa-1834 mansion were divided into smaller rooms in 1888. They were occupied by boarders and officeworkers until 1905, when city directories going forward listed only offices and services. Leases for the 2nd and 3rd floors of 620-622 and 624 Vine Street in the 1920s indicate that the nominated property was still connected to the building to the north.¹ In 1949, the latter building was substantially rebuilt with a stair in the former gap, when both buildings were still owned by the same entity. The original side-hall stair in 622 Vine was probably removed at this time. In 1971, the properties were split; the line on the north side of the nominated property was redrawn, assigning the gap to 624 Vine Street (Figure 13), while executing an agreement for joint use of the stair and maintenance of the party wall. The openings between the two adjoining buildings were filled with concrete block. Based on the current condition of the upper floors of the nominated property, they have been vacant for decades, possibly since 1971 or even before.

The Period of Significance, circa 1834 to 1898, reflects the time the building was built as a residence and converted to commercial uses during the nineteenth century, ending with the interval when it was a saloon and billiard hall (1885-1898). The Period of Significance is reflected on the exterior by every element except the storefronts and blade sign. On the interior, the saloon and billiard hall spaces are largely intact, including the wood floor and plaster ceiling in the front, and coffered wood ceiling and skylight wells, and heavy wood paneling in the billiard hall. The upper floors, although altered, retain most of their original fabric—plaster walls and ceilings, trim, paneled wood doors, transoms, floors, and a fireplace mantel.

¹ Lease Book 175, page 158, Records of Hamilton County Recorder

620-622 Vine Street
Name of Property

Hamilton County, Ohio
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

620-622 Vine Street

Name of Property

Hamilton County, Ohio
County and State

Areas of Significance

(Enter categories from instructions.)

COMMUNITY PLANNING AND DEVELOPMENT

ENTERTAINMENT/RECREATION

ARCHITECTURE

Period of Significance

c. 1834 to 1898

Significant Dates

c. 1834

c. 1868

1888

1898

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

620-622 Vine Street
Name of Property

Hamilton County, Ohio
County and State

Statement of Significance Summary Paragraph

Built as a dwelling circa 1834, converted to commercial use circa 1868, and expanded circa 1880 and 1888, the building at 620-622 Vine Street is eligible for the National Register under Criterion A in the Area of Community Planning and Development as representative of the transition of downtown Cincinnati from residential to commercial use during the nineteenth century. It is significant in the Area of Entertainment/Recreation as the last remaining example of a former saloon/billiard hall in downtown Cincinnati, where such establishments were once common in the late nineteenth century. It is also eligible under Criterion C in the Area of Architecture as an amalgam of the Greek Revival, High Victorian Italianate and Beaux Arts styles. The building is of local significance, and its Period of Significance of 1834 to 1898 begins when 620-622 Vine was built as a residence, and ends in 1898. It includes the period during the nineteenth century when the dwelling was converted to commercial use, initially as a restaurant, then as the offices of Amazon Insurance Company, and lastly as Frank Francis's Grand Billiard Establishment, which closed in 1898. While the building evolved into a clothing store in 1910 and other uses, the building was complete in 1888, and the exterior reflects this in almost every element except the existing storefronts and blade sign. On the interior, the saloon and billiard hall spaces are largely intact, and the upper floors, although altered, retain most of their original fabric from the Period of Significance.

Narrative Statement of Significance

Community Planning and Development

The building at 620-622 Vine Street is eligible for the National Register under Criterion A in the Area of Community Planning and Development because it reflects the transition of downtown Cincinnati from residential to commercial use during the nineteenth century. The nominated property began as the home of John Whetstone (1788-1874) at present-day 622 Vine. Whetstone arrived in Cincinnati in 1792 from Westmoreland County, PA, as a child with his parents, just four years after the original settlers arrived up river at a location east of Cincinnati known as Columbia. Whetstone's wife, Maria Hopkins (1793-1869), had already arrived, having been raised in Cincinnati's Fort Washington, where her uncle, Colonel David Strong, was commander of the post. The Vine Street parcel was part of a subdivision laid out by John S. Gano, who was an original settler of Columbia, served briefly as mayor of Cincinnati in 1807, as a Major General in War of 1812, and a founder of Covington, Kentucky, in 1814. In 1831, John Whetstone purchased Lot 28 and built the first portion of the nominated property, a comfortable house considered a "suburban" retreat where "green fields stretched between the Whetstone home and Fourth Street."²

Whetstone was a successful lumber merchant and the value of his real estate was listed as \$172,000 in the 1850 U.S. Census. His son, John L. Whetstone (1821-1902) (Figure 14), who lived and worked on the property with his family as long as it remained in their possession, achieved prominence as a businessman, artist, inventor, and philanthropist. At the age of 23 John L. was featured in the *Daily National Intelligencer*, a Washington, D.C., newspaper, which

² Deed Book 42, page 129, Records of Hamilton County Auditor; Geissinger, Rev. J. Allen. "The Late John L. Whetstone," *Western Christian Advocate*, 68 (1902): 24. Several years later, he purchased an additional six feet of Lot 27 on the north side of Lot 28 (DB 93,P264).

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

reported on December 11, 1844, that, "The Queen City appears to be the mother of artists in the West... and now presents the name of another citizen, John L. Whetstone, for a niche in the temple of fame as a self-taught sculptor. The Gazette speaks of the productions of the young artist in terms of high commendation, and declares that they speak of a future that, under ordinary circumstances, will be one of honorable renown."³

However, young Whetstone went on to apply his talents in mechanics, and was listed in the 1850 federal census as an "engineer." John L. held numerous patents, several in the improvement of locomotive steam engines, and one of his inventions, the orograph, was apparently being held in the Smithsonian Institute at the time of his death in 1902. As a businessman, John L. and his brother Frank operated a successful partnership in the linseed oil business for at least 25 years. Before the Civil War he provided "quiet but real" aid to Levi Coffin, known as the unofficial president of the Underground Railroad, and during the war he worked on the Sanitary Commission, a relief agency which supported sick and wounded veterans.

1868 – 1874: St. Joe Eating House.

While living in the house for more than 35 years, commercial development began to encroach on the area. That, and possibly his advancing age, led John Whetstone to leave his downtown home in July 1867, selling to Joseph B. Bennett (DB 342, P 619). The former Whetstone home was soon transformed—as the *Cincinnati Enquirer* reported on June 3, 1868—after weeks of renovations, into the St. Joe, a "first class eating house on the European plan." The proprietor, John Mosser, a French immigrant who previously launched the St. Nicholas Hotel in Cincinnati—an establishment which would earn great accolades in later years, lived upstairs with his wife (also an immigrant from France), their six children (all U.S. citizens), a barkeeper, porter, and three domestic servants.⁴

1874-1886: Amazon Insurance Company.

In 1874, the Amazon Insurance Company of Cincinnati purchased the property at public auction for \$57,000 after causing the foreclosure of Joseph Bennett's mortgage. The company adopted the house as its headquarters. The Amazon Fire Insurance Co. began somewhat inauspiciously on the eve of the Great Chicago Fire of 1871 (apparently sustaining heavy losses as a result of the conflagration), but by 1875 was described as the "head of the fire insurance companies of the state." Furthermore, "its directory is composed of leading businessmen of the city and State, and its record entitles it to the confidence and favor of the public." At the time it gained occupancy of the property, it was operating about 550 agencies and had a presence in nearly every state.⁵

A circa-1880 photograph (Figure 5) proudly proclaims the Amazon Company's buildings at 258-260-262-264 Vine Street.⁶ By this time, an L-shaped warehouse was added to the southeast corner of the lot, and a narrow two-story brick addition with a storefront (then numbered 258 Vine Street) had been built on the south side of the former Whetstone house, which can be seen on the 1884 Cincinnati Atlas (Figure 4). Built to the sidewalk line of Vine

³ *Daily National Intelligencer* (Washington, DC) Dec. 11, 1844: 3.

⁴ *Cincinnati Enquirer*, 3 June 1868: 2.

⁵ J. D. Kenny, *Illustrated Cincinnati* (Cincinnati: Robert Clarke & Co., 1875): 213.

⁶ It should be noted that the street address numbers were changed by city ordinance in 1891, which required all new numbers to be in place in time for the 1897 city directory. 258 is now 620; 260 is now 622; and 262-264 is now 624 Vine.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

Street, this construction created a recess in front of the original house, which sat back from the street. Both buildings shared typical period features--prominent bracketed cornices, elongated windows with ornamental stone hoods, recessed doorways with surrounds, and decorative columns. At this time, there was a narrow one-story laundry office in the gap between the former mansion at 260 (622) Vine and the building to the north at 266 (624) Vine, and further back, a brick-enclosed connection at the second floor is visible in the circa 1880 photograph (Figure 5) and the 1887 Sanborn map (Figure 6).

An article in the *Cincinnati Enquirer*, dated October 16, 1876, refers to the property as an "old landmark" and a "fine old mansion... known as the residence of the Whetstone family," and gives a detailed glimpse of the interior of the building and Amazon's office layout. It begins with the observation, "From our office window we have noticed that a gradual transformation has been going on in what old residents of the city will remember as the 'Whetstone Mansion,' located at the corner of Vine and Gano Alleys."⁷ The article connotes that the recess in front of the house was occupied by a marble-tile-paved terrace.

It was a real luxury to traverse the elegant tile pavement, and, after lingering for an inspection of the famous Kiss Group of the "Amazon," which occupies the center of the many-hued marble esplanade. Most likely the artwork of August Karl Edovard Kiss ("Amazon Attacked by Tiger") that was also used on their stationary and promotion. We entered the building and were kindly invited by the President, Mr. Gazzam Gano, to a survey of the newly arranged premises.

The main building [then 260, now 622 Vine] is three stories in height, and the two-story rear addition contains fifteen rooms, completely adapted to meet the requirements and afford most admirable facilities for the transaction of an extensive agency business. We were first shown into the main office-room. This room is very appropriately furnished and seemed like a busy bee-hive. In the north wall is the beautifully decorated entrance to a mammoth fire and burglar-proof vault – the duplicate of which we found in the second story immediately above. These vaults are each ten feet long, seven feet in height and five feet in depth. [The second-story of the brick vault can be seen in the c. 1880 photo on the left side of 622 Vine.]

Immediately in the rear of the main room we enter the office of the Treasurer of the Company, a cozy and neatly furnished room containing the large fire and burglar-proof treasury safe.

By either of two passages from this room we enter the spacious apartment of the President, admirably furnished and adapted... for the transaction of the important executive business of the Company. The second floor of the main building is occupied by the adjusting bureau, the mailing department and a pleasant little private office for the use of visitors, State and special agents. Furnished rooms on this floor in the rear building are designated for the occupancy of the resident janitor, and others conveniently arranged are used as retiring rooms for the officers and assistants.

The third floor is appropriately fitted for the exclusive accommodation of the extensive files of the Company... Passing into the paved side-yard, with oval beds, to be filled

⁷ *Cincinnati Enquirer*, 16 Oct. 1876.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

with flowers in their season, we approach the new, one-story, L-shaped building in which are stored the vast stock of printed supplies and stationary... The west end of this building is occupied as the Company's printing-office. A marked feature of the buildings is the well-lighted rooms and fine facilities for ventilation, giving an air of cheerfulness to all around, which adds materially to the comfort and health of the inmates, and really lightens their labors in more senses than one.⁸

This was indeed a busy era for the property, as Amazon Insurance Co.'s headquarters occupied two buildings with four addresses—258, 260, 262, and 264 Vine Street. The company shared a portion of its space with a boarding house throughout its occupancy, and also with the German Consulate from about 1879 to 1884. At this time the Imperial German Consul was Ottmar Von Mohl, a diplomat who would go on to act as Consul in St. Petersburg, Russia, and later served the Meiji Court of Japan as a government and foreign advisor.

In the mid-late 1870s the boarding house must have enjoyed a favorable reputation, as one Senator John P. Jones of Nevada chose to board in these "most elegantly furnished" rooms during the 1876 Republican National Convention. Senator Jones rented one room at 260 Vine and two additional rooms across the street, presumably at 257 Vine, where, on June 14, 1876, the *New York Times* reported the Committee on Resolutions held a meeting. The article states that the Committee sought a place to conduct business transactions and met at 7 p.m. at 260 Vine St. However, finding that they "could not there have sufficient secrecy, they went across the street to No. 257." Instead of walking perhaps they were ferried across the street by one of Senator Jones' carriages, as the Senator rented "a carriage at a cost of \$100 per day" which "brought himself and friends back and forth from one suite of apartments to the other – across the street, simply."⁹

Yet he seems a generous man as well, since, upon his departure at the close of the convention, he gave the "furniture and carpets of his apartments" to the "woman who had charge of them" – at this time city records list Susana Clark as the boarding house proprietor at 260 Vine. "He had one trunk literally packed with silver money and was most lavish in his expenditures."¹⁰

By 1885, Amazon had moved out; the city directory listed it at 62 and 64 West Third Street. On June 5, 1886, the company sold the property at auction to Timothy Hayes and his wife Julia (*Cincinnati Enquirer*, 5/30/1886; 5; DB 618 p 33) .

Tenants at 620 Vine then included the Drummer Publishing Company, which published *The Merchant Traveler*, a newsweekly, and the Travelers' Protective Association, a fraternal organization originally formed to address the problems confronted by traveling salesmen. In fact, according to a trade publication from 1885, *The Merchant Traveler*, circulating over 20,000 copies each issue, "is the only newspaper in the world published every week in the interest of traveling men. It is the official organ of the Travelers' Protective Association of the United States"¹¹ and several other travelers' associations. *The Merchant Traveler* and its parent publisher employed five individuals at this location, while two employees are recorded as being

⁸ "The Amazon: A Successful Insurance Company and their New Quarters," *Cincinnati Enquirer* (Cincinnati OH) Oct. 16, 1876: 8.

⁹ "The Platform. A Discussion on the Financial Question—The Nation's Debts to be Paid in Honest Money—A Stranger in the Committee Room," *New York Times*, June 15, 1876:1.

¹⁰ *Cincinnati Enquirer*, May 22, 1887: 12.

¹¹ *N. W. Ayer & Son's American Newspaper Annual* (Philadelphia: N. W. Ayer & Son, 1885): 795.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

based at the Travelers' Protective Association's Cincinnati headquarters. On Sept. 20, 1885, however, the Chicago Tribune reported that "The Travelers' Protective Association, it seems, is not composed of harmonious parts." According to this article, a schism erupted between its members over the issue of relocating the headquarters to Chicago. The Tribune's prediction that "The headquarters will certainly be removed to Chicago, no matter how savagely the Cincinnati brethren may kick," did come to fruition and this organization, along with *The Merchant Traveler*, vacated Vine St. after this year.¹²

1885-1888: Billiard Saloon.

The first billiard saloon to occupy the building was run by Harry Choate and A. F. Edwards and listed in the city directories at 260 Vine from 1885 until 1888. Choate and Edwards both lived on the upper floors, and the Union Veteran Republican Club met in their saloon (1888 City Directory). During this period, the smaller building at 258 (now 620) was occupied by John H. Streutker, a "cutter" and Frank Tresch, a "merchant tailor," both of whom lived elsewhere.

1888-1898: Frank Francis's "Grand Billiard Establishment".

On December 22, 1888, the *Cincinnati Enquirer* noted the grand opening of Frank Francis's "Grand Billiard Establishment." Prior to opening, the property underwent an extensive five month-long renovation which resulted in the facade on the left being bumped up to meet the sidewalk. This necessitated the removal of the original 3-story facade of the Whetstone mansion and the narrow one-story laundry office on the north. In addition, all one- and two-story additions on the rear of the three-story structure and an L-shaped warehouse were razed and a large one-story gable-roofed billiards hall was built on the rear, spanning both buildings. Structural investigation has revealed that this was accomplished by removing the rear walls of both buildings at the first floor as well as the common wall between 622 and 620. Heavy steel beams and cast iron columns were inserted to support the upper walls so that the two buildings were combined into one. The same steel was used to frame a new storefront at the sidewalk line. Sanborn maps of 1887, 1891 and 1904 (Figures 6 through 8a) show the changes. The 1891 map indicates the front room was used as a saloon. The 1904 map notes cast-iron columns in the location of the party wall but appears inaccurate about the wall's removal (Figure 8a).

The interior and exterior must have been equally splendid, since, per the *Enquirer*, "Everything in the establishment, from the latch on the door to the shingles on the roof, is brand new... No expense has been spared, and not only are Mr. Francis's billiard rooms the finest ever opened in Cincinnati, but they are the peer of any similar establishment west of the Alleghenies. The billiard parlor proper is commodious and filled up with twelve splendid tables of Brunswick-Balke's best make. The ceiling is finished in polished Florida pine, the walls are frescoed in beautiful and attractive tints, while the expensive cathedral glass in the windows makes a splendid contrast. The bar of the sample-room is fitted up with quartered oak, finished antique style."¹³ Another article further details the establishment's ornate interior: "The walls are papered with a plain ingrain, with a leather wainscoting which is very handsome, and hand-made cherry rail frieze, Renaissance design. Over every table is a panel in the ceiling paper, making each table seemingly in a compartment by itself."¹⁴

Mr. Francis's Billiards Hall attracted many of the sport's finest players, including "The Wizard"

¹² "The Hoosier Capital," *The Chicago Tribune*, Sept. 20, 1885: 9.

¹³ *Cincinnati Enquirer*, Dec. 22, 1888: 4.

¹⁴ "Billiard Revival," *Cincinnati Enquirer*, Nov. 23, 1887: 5.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

Jacob Schaefer, "champion billiard player of the world," who was the guest of honor at its opening in 1888 and a repeat visitor over the years. (Figure 15). As reported in the *Cincinnati Enquirer* on February 1, 1894, he was one of three top billiard players who were in Cincinnati to compete in a tournament and practiced at Frank Francis's Billiards Hall.

Mr. Francis continued to improve his facility in subsequent years, as a notice from 1891 proudly boasts that Frank Francis's Billiards Hall, "Having been fitted up with ELECTRIC FANS, is now without a doubt the coolest resort for GENTLEMEN there is in the city."¹⁵ Iron clad windows were already present on the property by 1887, and skylights in the billiards hall were added in the 1888 renovation, as they are shown on the 1891 Sanborn Fire Insurance map.

Mr. Francis enjoyed a decade of success with a prominent billiards hall and saloon, but by 1898 reports blamed the "bowling craze" for putting him out of business. Apparently bowling "took possession of the people given to such sports as billiards and pool and his trade has fallen off so that he can no longer meet expenses. His saloon trade...was not sufficient to keep him going."¹⁶ In March of 1898, the entire contents of the billiards hall and saloon were auctioned off, including "elegant solid oak and plate glass saloon fixtures...gas and electric fixtures, etc.," presumably leaving the property a shell, but the space and its distinctive ceiling and some handsome wood wainscot remain.

The 1887 maps shows a tailor had quarters on the second floor of 620 Vine. By 1891, a dentist was also located there. When Timothy and Julia Hayes sold the building to Amelia E. McLaren of Glendale in February 1892, she assumed the remainder of the 10-year lease with Frank Francis that had started December 24, 1888. Tenants on the upper floors included Dr. F. C. Ludlow who likely had an office on the second floor.

1899-1919.

During the first two decades of the twentieth century, various tenants came and went, including a bank, several dentists, photographer's studio and book publishers clerks and cleaners were listed for brief spans at 620 or 622 Vine. In 1910, a men's clothing store was listed at 620 Vine for the first time. Eugene Boudot men's furnishings also had shops at 525 Walnut and 222 East Fifth Street, indicating a bustling business. By 1905, all the upstairs tenants were businesses.

1920-1955:

Cortley/Capital Clothes. Beginning with haberdasher Eugene Boudot in 1910 and continuing up through 2016, clothing retailers and/or tailoring shops did business out of the property almost without interruption. On May 22, 1920, Cortley Clothes, described as "the pride of New York" and "Cincinnati's most modern clothing store," opened its first Cincinnati location at 620-622 Vine.¹⁷ Cortley Clothes occupied the entire first floor space created by Frank Francis for his billiard hall/saloon, and had a single storefront as seen in the photo published in 1921 (Figure 10). The storefront appears to have had a small recess by that time. The 1922 Sanborn map shows the nominated property as one building with the address 622-624 Vine with no further detail (Figure 11).

¹⁵ *Cincinnati Enquirer*, June 29, 1891: 5.

¹⁶ "Frank Francis, the Vine Street Saloon Keeper, Assigns," *Cincinnati Enquirer*, Jan. 29, 1898: 16.

¹⁷ *Cincinnati Enquirer*, May 21, 1920: 8.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

The following year, the Cortley operators changed the name to the Capitol Clothes Shop after a juried competition and continued the business at this location until 1955. During this period, an interior mezzanine was inserted at the rear of the store in the former pool hall addition. Sometime after that alteration, the party wall between 620 and 622 was extended into the rear addition all the way to the mezzanine. (See 1934-1950 Sanborn map, Figure 12.) Metal mesh lath and framing below the beams provides clear physical evidence that the infill partition post-dates the steel and is not original. This infill likely occurred during the 1930s when economic conditions may have caused the clothing store to downsize and the building owner to create an additional smaller space that would be easier to rent. It is likely that the current recessed storefront at 622 is from that period.

During the 1940s and into the 1950s a variety of shops occupied the building, including a Penny Arcade.¹⁸ By 1944, 620 Vine side was rented to Glenn Jacobs who ran a musical merchandise and record-selling business, presumably titled Paramount Music Bar, based on an advertisement from the following year. Just four years later, the 620 Vine space was vacant once again, but an advertisement for rent mentioned it had a new storefront.¹⁹ The next occupant was Jacob Horowitz, who conducted a general novelty store, offering watches, watch repair and Dutch Master cigars. In 1949, the current building at 624-626 Vine was substantially rebuilt, providing a shared stairway to the upper floors of 620-622 Vine Street.

1956-1961:

Olshine's men's store. In 1956, Olshine's, a clothing company based in Nashville, relocated their Cincinnati store from 610 to 622 Vine Street. A newspaper article from January 22, 1956 reported that "possession will be taken after extensive remodeling is completed."²⁰ The 1956 article included a photograph (Figure 16) that showed that the front façade was still unpainted brick and stone and that Olshine's had a separate recessed storefront. Olshine's lasted only a few years before the most recent retail tenant, House of Adam, moved in.

1961-2016:

House of Adam. Begun in 1955, the menswear shop, "The House of Adam," took occupancy of 622 Vine in 1961 as Adam Shops, Inc. Stanley Gray was both the property owner and The House of Adam's President. He and a partner first leased the store in 1961, but soon bought it out and conducted business as The House of Adam at least as early as 1965 onward. (Figure 17.) In 1968, the storefront at 620 Vine was occupied by Harry's Shoes. For a time, The House of Adam had at least two locations, the other being Western Hills Plaza. In 2016, after being in business for 61 years, the House of Adam closed its doors.

Development of Downtown Cincinnati

The nominated property at 620-622 Vine represents the transition of downtown Cincinnati from a residential to commercial use during the nineteenth century. The property began as a substantial residence circa 1834, in what would become the fashionable Fifth Ward. In 1868, it was converted to commercial use, when it became the offices of an insurance company. It continues to represent the period when much of the city was still made up of two- and three-story buildings. There are a few other existing freestanding houses such as the 1819 Martin

¹⁸ Ibid, Dec. 28, 1941: 40.

¹⁹ Ibid, May 23, 1948; 55.

²⁰ Ibid, Jan. 22, 1956: 69.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

Baum mansion (now the Taft Museum of Art), 316 Pike Street; the 1820 Literary Club at 500 East Fourth Street (Lytle Park Historic District); and the 1862 Marcus Fechheimer House, 22 Garfield Place, on Piatt Park; as well as three-story townhouses in the West Ninth Street Historic District. However, there are no other known remaining examples in downtown Cincinnati of houses converted to commercial use in the mid-nineteenth century.

Founded in 1788, Cincinnati grew slowly in a northward direction from the riverfront. When the Treaty of Greenville ended the threat of Indian attack in 1795, Cincinnati began to spread beyond Third Street. By 1802, the city had attracted 1,000 residents and was incorporated as a town. The following year, Cincinnati had its first commercial bank, the Miami Exporting company, capitalizing on the Ohio River to develop trade with New Orleans. In 1808, Fort Washington was decommissioned and federal lands were divided into town lots. Cincinnati grew so rapidly that by 1815, the population had grown to 6,000, and Cincinnati was incorporated as a city in 1819. The Miami & Erie Canal, completed in 1829, provided mobility of raw materials and agriculture goods and an increase in trade. Despite cholera epidemics in 1832 and 1833, the city's population had exploded to more than 46,000 by 1840.

Prosperous merchants, lawyers, investors and physicians soon built homes between Fourth and Seventh Street, away from the noise and congestion of the waterfront. Here, a homeowner could build a larger house on a larger lot. It was during this period of great growth that John Whetstone, a merchant, built his mansion on Vine above Sixth Street. (Figure 3)

By the third decade of the nineteenth century, the district north of the riverfront was built up with houses, churches, and shops. There was a public market on Fifth Street between Vine and Walnut streets two afternoons a week, providing residents with fresh produce, meat, and dairy products. By the Civil War, downtown was filled up with substantial mixed-use buildings combining housing with offices, shops, and theaters. Extant examples include three five-story commercial buildings at 123-135 East Fourth Street as well as several at Third and Main streets built during the mid-nineteenth century. All are built with storefronts and flush with the sidewalk. The upper floors of smaller office buildings such as these were often occupied with modest apartments. It was shortly after the Civil War that the Whetstone House became an office building for the Amazon Insurance Company, with residential above.

In his 1875 book, *Illustrated Cincinnati*, D. J. Kenney wrote that Fourth Street remained "the principal street of the city." It was lined with offices, shops, and hotels. Examples remain in the West Fourth Street Historic District, such as the five-story John Shillito dry goods company built at 13-17 West Fourth Street in 1857, and adjoining six-story Mitchell & Rammelsberg Furniture Company built in 1873. Fourth Street still retained cultural establishments such as Pike's Opera House between Vine and Walnut streets, built in 1859. "But other cultural and entertainment facilities were established farther to the north, particularly along Vine Street, the central north-south spine of downtown. The Grand Opera House and the Ohio Mechanic's Institute were built on Vine between Fifth and Sixth streets, and the Palace Hotel and public library were on the west side of Vine between Sixth and Seventh streets."²¹ At the same time, the business district began to expand into the downtown residential quarter north of Fourth Street. In 1878, John Shillito's dry goods store moved to a new six-story building on Seventh Street at Race. The post

²¹ Geoffrey J. Giglierano and Deborah A. Overmyer. *The Bicentennial Guide to Greater Cincinnati: A Portrait of Two Hundred Years*. Cincinnati: The Cincinnati Historical Society, 1988, p. 31.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

office shifted north from Fourth Street to a massive new building on Fifth Street.²² In 1881, the first fashionable apartment building, The Lombardy, was built at 318-326 West Fourth Street, reflecting the trend away from single-family residences.

At the turn of the nineteenth century, East Sixth Street had become the boundary between the parts of the city that were heavily commercial from those which were mostly residential. West Sixth Street near the outdoor market between Plum and Central had already become dominated by businesses. Aside from Shillito's store, Seventh Street west of Vine was still residential with homes, boarding houses, and the offices of dentists and physicians. East of Walnut, Seventh Street was occupied by stables, farriers, and harnessmakers.²³

During the next 30 years, construction for commercial and financial institutions transformed the area between Fourth and Seventh streets. Since the 1820s, Cincinnati had become a financial hub, with banks, brokerages, and insurance companies clustered on Main, Walnut, and Vine between Second and Third streets. But by the 1890s, after repeated floods had taken their toll on the buildings there, they moved to higher ground. Between 1880 and 1910, Cincinnati businessmen and bankers hired architects of national renown to design bigger new buildings for their offices, and the commercial district expanded northward.²⁴

In the first two decades of the twentieth century, more than a dozen major commercial and banking buildings were built downtown. The most remarkable was the Ingalls Building, the world's first concrete-reinforced skyscraper, built in 1902-1903, at the corner of Fourth and Vine. The construction of high-rise office towers continued to the present day, until the little building at 620-622 Vine Street was surrounded by much newer and ever taller buildings, including the 8-story Palace Hotel (1882) (NR 80003071) at the northwest corner of Sixth and Vine, the Cincinnati Public Library (1874), the Cincinnati Enquirer Building at 617 Vine Street (1924) (NR 85002787), the 10-story Provident Building (1909, 1916, and 1923) at the southeast corner of Vine and Seventh, the 1948 Terrace Plaza Hotel (NR 100001493) at the corner of Vine and Sixth streets, the Federated Building (1978) at the northwest corner of Vine and Seventh, and most recently the 30-story Commerce Center at 600 Vine, completed in 1984.²⁵

Entertainment/Recreation

The nominated property is significant in the Area of Entertainment/Recreation as the last remaining example of a former saloon/billiard hall in downtown Cincinnati, where such establishments were once common in the late nineteenth century. Through the 1800s and early 1900s, downtown Cincinnati was loaded with taverns, bars, saloons, and beer gardens, and its residents consumed staggering amounts of beer, thanks in large part to its burgeoning German-born population and their breweries. In 1840, Cincinnati had 8 breweries to satisfy a population of 46,000 people. By 1860 there were 36 breweries for 200,000 people. Beer production went from 354,000 barrels in 1870 to 656,000 barrels in 1880, and to the astronomical total of 1,115,000 barrels in 1890. While nearly half was exported, the residents took care of the rest. According to brewing industry figures for 1893, the per capita consumption of beer nationally

²² Ibid.

²³ Ibid, p. 32.

²⁴ Ibid, p. 33.

²⁵ Ibid.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

was 16 gallons, but in Cincinnati the average per capita consumption was 40 gallons, or 2 1/2 times the national average.²⁶

In 1887 there were a staggering 1,837 saloons for a population of 225,000. In 1890 it dropped slightly to 1,810 for a population of 297,000. This meant since only adult males used saloons there were, in 1890, one saloon for every 37 men. In 1890 there were 34 saloons on Court Street, 41 on Liberty Street., 55 on both Walnut and Main streets. On a single block of Fifth St. between Main and Sycamore streets, there were 20 saloons. Central Avenue had 100 saloons, but the all-time high was Vine Street with 136. Thus, Frank Francis's saloon was right in the center of the action.²⁷

The drunkenness and social ills that resulted from these high numbers led to a backlash through the temperance movement. While the movement began in the late 18th century, it subsided during the Civil War because of the government's dependence on taxes on alcohol to finance the war. A second wave arose from 1872 to 1893, and the last wave, beginning in 1893 was led in the United States by the Anti-Saloon League, which successfully pushed for National Prohibition from its enactment in 1920 to its repeal in 1933. This heavily prohibitionist wave attracted a diverse coalition—doctors, pastors, and eugenicists; Klansmen and liberal internationalists; business leaders and labor radicals; conservative evangelicals and liberal theologians.²⁸

Cincinnati's concentration of drinking establishments attracted a visit by Carrie Nation, the famous crusader who waged war on the demon alcohol by taking a hatchet to the windows of saloons. When she came to Cincinnati in 1901, bar-owners ordered new window glass ahead of time so they could quickly make repairs and reopen. When asked later why she had not broken any windows, she was heard to say: "My goodness, child, if I had undertaken to break all the windows of all the saloons on your Vine Street I would have dropped from exhaustion before I had gone a block".²⁹ She was recorded as visiting the Atlantic Gardens, directly across the street from 620-622 Vine Street.

Billiard Halls like Frank Francis's Grand Billiard Establishment, enjoyed a wave of popularity in the final decades of the nineteenth century and were often combined with saloons.³⁰ A review of the 1887 Sanborn maps reveals six billiard halls in downtown Cincinnati—all on or near Vine Street between Fourth and Seventh streets—including one two doors up from the nominated property at 266 Vine, and one across the street at 241 Vine, adjoining the Palace Hotel. There are three others associated with hotels—in Hunt's Hotel at 170-172 Vine; the Crawford House Hotel around the corner at 65 East Sixth Street, and the Armsby Hotel on Stone Alley south of Fifth Street. The sixth example was a saloon and billiard hall at 200-212 Vine, between Fifth and Sixth streets. The 1891 Sanborn map indicates a fifty percent increase in just 4 years, with nine billiard halls, including Frank Francis's place and another at 266 Vine Street, creating a node of three such establishments with another across the street. Besides the billiard halls remaining at

²⁶http://www.otrbrewerydistrict.org/history_breweries.php, accessed, Feb. 22, 2017.

²⁷ Cincinnativiews.net/taverns.htm, Feb. 22, 2017.

²⁸ "A Nation of Drunkards." Prohibition. Produced by Ken Burns and Lynn Novick. 2 hours. PBS video, DVD, 2011, quoted on Wikipedia, accessed Feb. 22, 2017.

²⁹ Zane L. Miller, intro. *WPA Guide to Cincinnati* [compiled by workers of the Writers' Project of the Work Projects Administration in the State of Ohio]; Cincinnati: Cincinnati Historical Society, 1987, p. 112.

³⁰ Brunswick Balke, the nation's leading manufacturer of billiard tables went into the complementary business of making back bars in 1884.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

210 Vine the Crawford House Hotel, there were two new ones--at the Stag Hotel on Vine between Fourth and Fifth streets, and the Gibson House at 175-179 Walnut Street.

The game of billiards evolved from a lawn game similar to croquet during the 15th century in Northern Europe, most likely in France. Play moved indoors to a wooden table with green cloth to simulate grass, and a simple border was placed around the edges. By 1600, the game was widely known in England, earning a mention by Shakespeare in *Antony and Cleopatra*. Billiard equipment improved rapidly in England after 1800, largely because of the Industrial Revolution. Chalk was used to increase friction between the ball and the cue stick even before cues had tips. The leather cue tip, with which a player can apply side-spin to the ball, was perfected by 1823. Slate became popular as a material for table beds around 1835. Goodyear discovered vulcanization of rubber in 1839 and by 1845 it was used to make billiard cushions. A two-to-one ratio of length to width became standard in the 18th century, and by 1850, the billiard table had evolved into its current form.³¹

Billiards were very popular in the late nineteenth century. Until the 1870s, the dominant American billiard game was American Four-Ball Billiards; derived from English Billiards, it was usually played on an 11- or 12-foot, four-pocket table with four balls—two white and two red. Points were scored by pocketing balls, scratching the cue ball, or by making caroms on two or three balls. A "carom" is the act of hitting two object balls with the cue ball in one stroke. With many balls, there were many ways of scoring and it was possible to make up to 13 points on a single shot. American Four-Ball produced two offspring, both of which surpassed it in popularity by the 1870s. One, simple caroms played with three balls on a pocketless table, is something known as "Straight Rail", the forerunner of all carom games. The other popular game was American Fifteen-Ball Pool, the predecessor of modern pocket billiards. While the term "billiards" refers to all games played on a billiard table, with or without pockets, some people take billiards to mean carom games only and use pool for pocket games.

From 1878 until 1956, pool and billiard championship tournaments were held almost annually, with one-on-one challenge matches filling the remaining months. At times, including during the Civil War, billiard results received wider coverage than war news. Players were so renowned that cigarette cards were issued featuring them. Frank Francis's Grand Billiard Establishment was the scene of such a tournament. An article in the *Cincinnati Enquirer* in 1894 reported that three of the world's greatest billiard players were in town to compete in the only championship billiard tournament that had occurred in Cincinnati in 18 years. The article went on to say that, "Jake Schaefer, the champion of the world (Figure 15), will hereafter make this city his home, has been in town about a week. He has been doing his practicing at Francis's billiard hall on Vine Street with his partner, Spinks of California." Another expert player named Ives, "did his practicing work at Francis's billiard room. Last night, four of the greatest billiard players in the world played a friendly game in the Francis Hall. Schaefer, Ives, Slosson and Spinks took part in a game of three-cushion carom." The article also mentions that "Slosson put in part of the morning and all of the afternoon at work in the warerooms of the Brunswick Balke billiard factory on Sixth Street. A special table was put up by the firm for his benefit."³²

³¹ Mike Shamos, *A Brief History of the Noble Game of Billiards*, excerpted on www.thebilliardshop.com.

³² "They are ready for the Tourney Tonight; Schaefer, Ives and Slosson Are Practicing," *Cincinnati Enquirer*, Feb. 1, 1894.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

The Brunswick Balke billiard factory (NR SG00000568), at 130-132 East Sixth Street, was where Frank Francis got his start in the billiard business, just over two blocks away from Francis's hall on Vine. Founded in Cincinnati and still in business as Brunswick Billiards, the company was the nation's most important maker of billiard tables, billiard accessories, and bar fixtures and furniture, within the period when the growth of billiard halls and saloons were popular.³³ The company began when the J. M. Brunswick Manufacturing Company, which was mainly in the business of carriage-making, produced its first of many billiards tables in 1845. By 1848, Brunswick opened an office in Chicago as its products gained popularity. Abraham Lincoln's purchase of a Brunswick table in 1850 attests to the wide appeal of the game.³⁴

By the 1860s and early 1870s, billiard saloons were helping to drive overall national billiard table sales. Within Cincinnati, the *Williams' Cincinnati Directory* listed eight makers of billiard tables in 1869. In a business move to gain more control of the billiard table industry, Brunswick acquired the Balke Company in 1873, and the company name was changed to the J. M. Brunswick & Balke Company. In 1879, J. M. Brunswick & Balke Company acquired the assets of its New York-based competitor and became the Brunswick-Balke-Collender Company in 1884. That same year, the company began to manufacture bar fixtures and furniture, reflecting the close alliance of saloons and billiards and gained overall control of the billiard table manufacturing industry in the United States. By the late 1880s and early 1890s, the growth of bar fixtures and furniture for saloons and billiard saloons had become a major market for the company nationwide. The company continued to expand, and during the period also got into the business of making bowling equipment as recreational activities surged.³⁵

Ironically, Frank Francis blamed the demise of his billiard saloon in 1898 on the bowling craze, although pool remained very popular until after World War II.³⁶ A review of the 1904 Sanborn updated in June 1950, reveals that all of downtown Cincinnati's billiard halls were closed by the later date. In the late 1910s and early 1920s, at least eight movie theaters were built on or near Vine Street between Fifth and Eighth streets, indicating they had become the leading source of entertainment, perhaps more family friendly than billiards. Of all the buildings described above that once housed billiard halls in the height of their popularity in the 1890s, the only three standing are Frank Francis's establishment at 620-622 Vine and those at 624 and 626 Vine. However, the latter two buildings have been completely rebuilt. Frank Francis's location is the only one that retains any physical integrity.

Architecture

The nominated property is eligible under Criterion C in the Area of Architecture because it expresses three architectural styles—Greek Revival, High Victorian Italianate and Beaux Arts—each associated with a phase of its construction during the 19th century. The original circa-1834 house, visible on the exterior on the south side at the third floor, retains peaked window lintels and a dentilled cornice typical of the Greek Revival style. The circa-1880 south addition reflects the High Victorian Italianate style, with its prominent bracketed metal cornice, coursed tooled stone facing, decorative stone quoins, smooth stone belt courses, and a pair of elongated

³³ Margo Warminski and Lawrence F. Mitchell, "Brunswick Balke Collender Company Building," Nomination to the National Register of Historic Places, July 17, 2016. NR listed Jan 24, 2017, #SG100000568.

³⁴ <http://www.history.brunswickbilliards.com>, accessed Feb. 26, 2017.

³⁵ Warminski and Mitchell.

³⁶ <http://www.thebilliardshop.com/history-of-pool-and-billiards>

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

windows sharing a heavy stone inverted U-shaped lintel with carved detail at the head and imposts. The 1888 front addition exemplifies the Beaux Arts style, typified by its ornate upper façade. The dominant element is its two-story slightly projecting bay in the center comprising three narrow grouped windows with a common cornice at the second floor and a pair of arched windows within an arcaded surround with slender pilasters at the third floor. Above these windows is a band with terra cotta rosettes. The entire bay is united within a surround with entablature and additional pilasters, plain at the second floor and detailed with a vine motif and Corinthian capitals at the third floor. The terra cotta panels with a leafy motif in the spandrels are also typical, as are corner quoins—here with an undulating profile—and a modillioned metal cornice.

Greek Revival, which was the dominant style of American domestic architecture from circa 1830 to 1850, is typified by symmetry, porticos and pedimented gables, classical entablatures, often including an attic story with a plain frieze and small windows, and Greek decorative motifs. The style was popular in Cincinnati from circa 1835 to 1860, where examples tend to be simple, two-story, modest row buildings in neighborhoods at the edges of the downtown basin, such as Over-the-Rhine, the West End and Prospect Hill, but there are no other remaining examples of Greek Revival buildings in downtown Cincinnati. While the Greek Revival elements—pressed tin triangular pediments and dentilled cornice—on the remaining portions of the circa 1834 dwelling date from c. 1850, they are very rare representatives of the style.

Italianate architecture is the most common 19th-century style in Cincinnati, especially in the form of three-story urban brick town houses, with wide projecting cornices supported by decorative brackets; flat or low-sloped roofs; and tall, and narrow windows, commonly arched or curved at the head; usually of inverted U shape.³⁷ Such townhouses are typical of districts such as Over-the-Rhine (NR 14000337), but not Downtown, which has examples of taller Italianate commercial buildings. The circa 1880 addition (620 Vine) of the nominated property has all those features typical of an Italianate rowhouse, but is much more elaborate, with its tooled soapstone facing, window lintels with dart moldings, decorative molding in the frieze, and corner quoins with incised details, rendering it a High Victorian example of the style.

The Beaux Arts style takes its name from the Ecole des Beaux-Arts in Paris, which was attended by some of America's most prominent architects around the turn of the Twentieth Century. The style's grandiose classical forms were used to great effect at the World's Columbian Exposition in Chicago in 1893 and became an ideal medium to express corporate wealth and civic pride.³⁸ The Beaux Arts is a classical style and has many of the same details found in other styles of Renaissance classical inspiration which, however, seldom have the exuberant surface ornamentation that characterizes the Beaux Arts. Cornice lines are accented by elaborate moldings, dentils, and modillions. Roof-line balustrades and balustraded window balconies are common, as are elaborate window crowns and surrounds. Classical quoins, pilasters and columns are almost universal. Symmetry is typical, and facades are usually masonry (usually smooth, lighted colored stone; first story typically rusticated), and refined with decorative garlands, floral patterns or shields, quoins, pilasters or columns (usually paired and

³⁷ McAlester & McAlester. *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1984), p. 211.

³⁸ John J.-G. Blumenson, *Identifying American Architecture* (Nashville: American Association of State and Local History, 1981) p. 67.

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

with Ionic or Corinthian capitals). The style was popular in prosperous urban centers during the period of 1885 to 1920.³⁹

In Cincinnati, extant examples of Beaux Arts style buildings are very rare. The style was favored for upscale downtown theaters during the late 19th and early 20th centuries, such as the Grand Opera House rebuilt in 1902 at 525 Vine Street, the 1906 Lyric Theater at 520 Vine Street, the 1901 National Theater on Sycamore Street, and the 1919 Palace Theater at 12 East Sixth Street (NR 0004067, delisted), all demolished. The four-story Phoenix Club (NR 80003073), built in 1894 at 812 Race Street, is a design by Samuel Hannaford, with the typical formal symmetry and classical forms such as rusticated stone, quoins, arched windows, belt courses, modillioned cornice and complex treatments of grouped windows in the center bays, as well as decorative medallions in spandrels. The shallowness of the exterior detail, however, is comparable to 620-622 Vine, which is similarly an early example of the style. The Gwynne Building (NR 79001856) by Ernest Flagg built at 602 Main Street in 1914, is a grander version of the style as applied to an early-20th-century commercial skyscraper. Otherwise examples of the style are limited to handful of grand homes in early Cincinnati suburbs such as the 1898 Enger House at 992 Marion Avenue and the 1910 May House at 3723 Washington Avenue in Avondale and a residence at 1920 Dexter Avenue in East Walnut Hills by Rapp, Zettel & Rapp built in 1908. The style is also seen in the Alameda Flats, a 1905 court apartment building, also in Avondale.

Summary

620-622 Vine Street is eligible for the National Register under Criterion A for its significance in the Area of Community Development as representative of the transition of downtown Cincinnati from residential to commercial use during the nineteenth century. It is significant in the Area of Entertainment/Recreation as the last remaining example of a former saloon/billiard hall in downtown Cincinnati, where such establishments were once common in the late nineteenth century. It is also eligible under Criterion C in the Area of Architecture as an amalgam of the Greek Revival, High Victorian Italianate and Beaux Arts styles. The building is of local significance, and its Period of Significance of 1834 to 1898 begins when 620-622 Vine was built as a residence, and ends in 1898, when the saloon/billiard hall closed. This period is reflected on the exterior by every element except the storefronts and blade sign. On the interior, the saloon and billiard hall spaces are largely intact, and the upper floors, although altered, retain most of their original fabric from that period. In addition, there are still elements remaining from the original 1834 three-story edifice, among the oldest surviving residences in the city.

³⁹ McAlester & McAlester. p. 379.

620-622 Vine Street
Name of Property

Hamilton County, Ohio
County and State

9. Major Bibliographical References

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620-622 Vine Street
Name of Property

Hamilton County, Ohio
County and State

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: _____

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property 0.113

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

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

620-622 Vine Street
Name of Property

Hamilton County, Ohio
County and State

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 715040 | Northing: 4330962 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

620-622 Vine Street occupies Lot 28 in the City of Cincinnati, Hamilton County, known as parcel 077-0002-0118-00, beginning at the northeast corner of Vine Street and Gano Alley, proceeding north 40.62 feet; then east 53.75 feet, then north 5.92 feet; then east 62.71 feet; then south 40.55 feet; then west 116.45 feet to the place of beginning.

Boundary Justification (Explain why the boundaries were selected.)

The boundary contains all the property presently associated with 620-622 Vine Street.

11. Form Prepared By

name/title: Beth Sullebarger, Principal
organization: Sullebarger Associates
street & number: 1080 Morse Avenue
city or town: Glendale state: OH zip code: 45246-3830
e-mail: sullebarger@fuse.net
telephone: (513) 772-1088
date: September 6, 2017

Additional Documentation

- **Maps:** A USGS map

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:**

Figures

Figure 1. Boundary map

Figure 2. 1869, *Titus' Atlas of Hamilton Co. Ohio*. Philadelphia: C.O. Titus, <http://www.davidrumsey.com>

Figure 3. Advertisement for Amazon Insurance Company, *Kenney's Cincinnati Illustrated*, 1879, showing former Greek Revival-style former Whetstone Mansion

Figure 4. 1884 *Atlas of the City of Cincinnati, Ohio*. New York: E. Robinson, plate 2, showing Amazon Insurance Building with addition on south side and L-shaped warehouse at rear of lot

Figure 5. Amazon Insurance Co., ca. 1880, <http://www.cowanuctions.com/auctions/>

Figure 6. 1887 Insurance Maps of Cincinnati, Ohio. Sanborn Map Publishing Company, plate 23

Figure 7. 1891 Insurance Maps of Cincinnati, Ohio. Sanborn Map Publishing Company, Vol 2, plate 54

Figure 8. 1904 Insurance Maps of Cincinnati, Ohio. Sanborn Map Publishing Company

Figure 8a. 1904 Insurance Maps of Cincinnati, Ohio. Sanborn Map Publishing Company, detail

Figure 9. Provident Bank, circa 1908, 622 Vine Street partially visible on extreme right

Figure 10. Advertisement for Cortley Clothes, 1921

Figure 11. 1922 Atlas of the City of Cincinnati, Ohio. Sanborn Map Company, Vol. 2, plate 53, showing 620-622 Vine as 622-624 Vine Street

Figure 12. 1934-1950. Insurance Map of Cincinnati, Ohio. Sanborn Map Company, Vol 2, plate 105, showing dual addresses for 620-622 Vine, c 1930 demising walls and balcony

Figure 13. 1971 survey, showing current boundaries after transfer of 6-foot-wide gap from 620-622 Vine Street (Lot 28) to 624 Vine (Lot 27), courtesy of John Sieber

620-622 Vine Street

Hamilton County, Ohio

Name of Property

County and State

Figure 14. Photograph of John L. Whetstone, *Daily National Intelligencer* (Washington, D.C.) December 11, 1844: 3.

Figure 15. Portrait of Jacob Schaefer, champion billiards player, on chewing tobacco trading card, collection of John Sieber.

Figure 16. View of Olshine's, *Cincinnati Enquirer*, 22 Jan. 1956: 69

Figure 17. House of Adam Men's Wear, 1968, Hamilton County Auditor

Figure 18. 1866 view looking north along Vine Street, 620-622 Vine just out of view on lower right

Photographs

Photo Log

Name of Property: 620-622 Vine Street

City or Vicinity: Cincinnati

County: Hamilton State: Ohio

Photographer: Beth Sullebarger

Date Photographed: September 2017

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

1 of 20. Front elevation, looking east

2 of 20. Front elevations, looking northeast

3 of 20. Front elevation detail

4 of 20. Storefront detail, looking northeast

5 of 20. South and east elevations, looking northwest

6 of 20. South elevation, third floor, window detail, looking northwest

7 of 20. Rear elevation, looking northwest

8 of 20. First floor, looking west

9 of 20. First floor, looking east

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

- 10 of 20. First floor, looking east
- 11 of 20. First floor, looking northeast
- 12 of 20. Second floor, front, looking west
- 13 of 20. Second floor, looking east
- 14 of 20. Second floor, looking west
- 15 of 20. Second floor, former stairhall, looking east
- 16 of 20. Second floor, looking west
- 17 of 20. Third floor, looking west
- 18 of 20. Third floor, fireplace detail, looking northeast
- 19 of 20. Third floor, former stairhall, looking east
- 20 of 20. Third floor, former stairhall, looking west

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 1

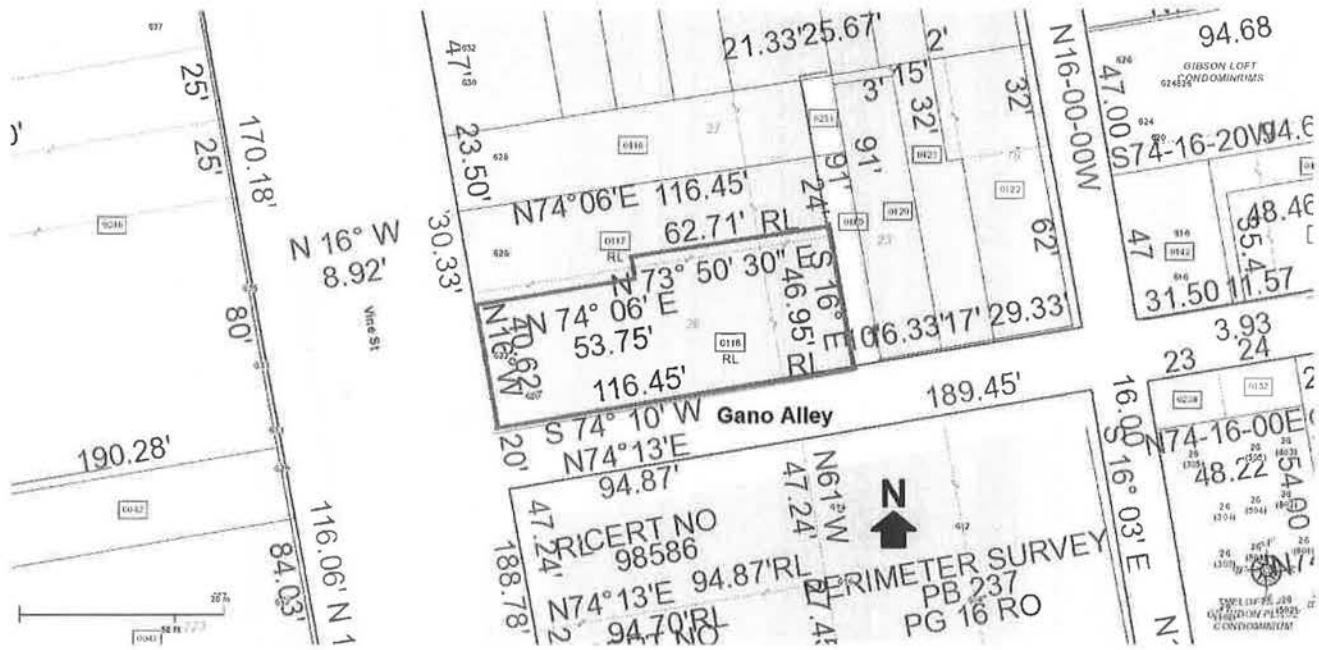


Figure 1. Boundary map

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 2

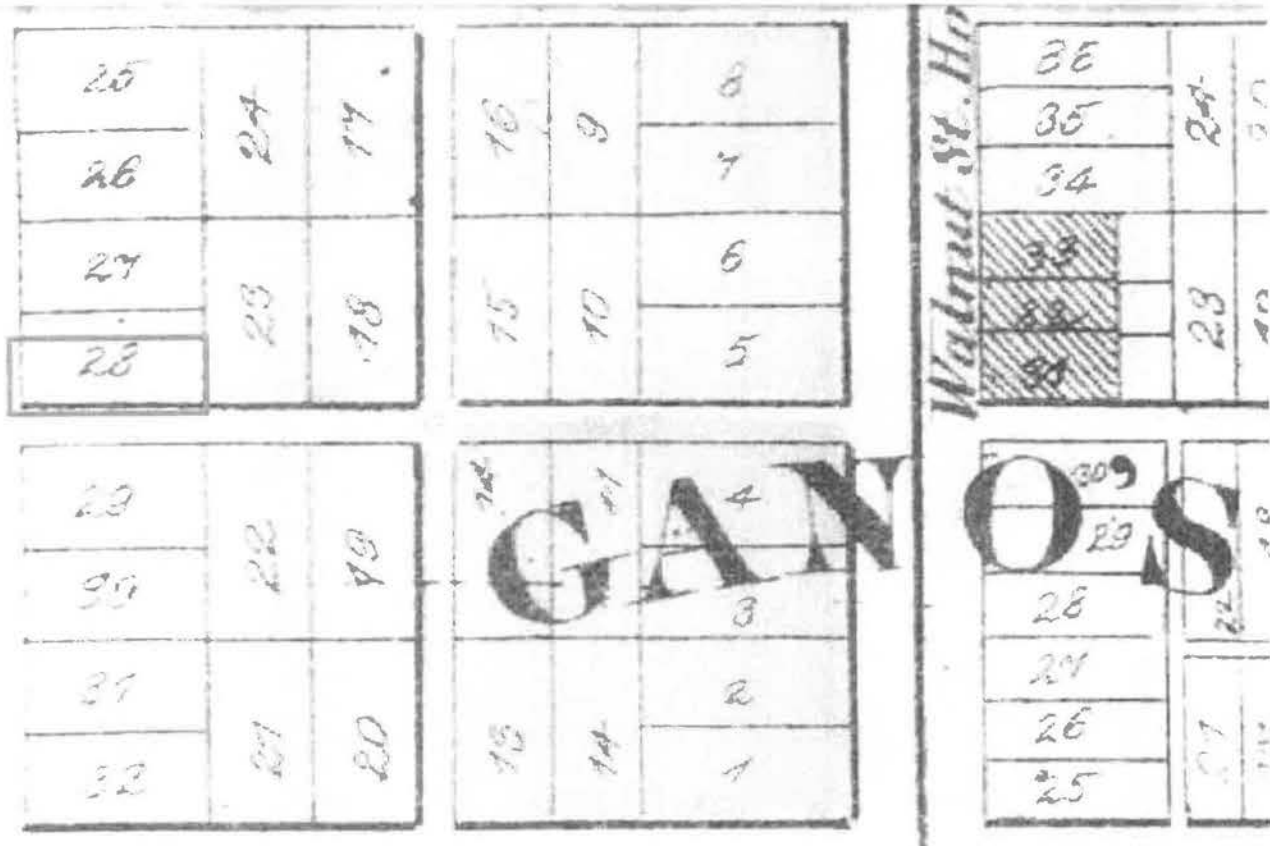


Figure 2. 1869, Titus' Atlas of Hamilton Co. Ohio, <http://www.davidrumsey.com>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 3

KENNY'S CINCINNATI ILLUSTRATED. 110

AMAZON.

INSURANCE COMPANY, CINCINNATI,

Nos. 260 and 262 Vine Street.

GAZZAM GANO, Pres't. J. H. BEATTIE, Sec'y.

DIRECTORS:

ROBERT MITCHELL,
GEORGE FOX,
E. F. GOODNOUGH,
H. A. LANGHORST,
CHAS. ROBSON,
S. H. TAFT, JR.,
JOHN BAST,
ROBT. MCMICHAEL,
WM. G. WILLIAMS.

DIRECTORS:

MAX. J. LLEWENTHAL,
E. W. HARD,
CHAS. O. TANNER,
THOS. J. EMERY,
T. M. SNOWDON,
JABEZ M. WATERS,
WM. SUMNER,
R. Q. KING,
GAZZAM GANO,
E. C. MIDDLETON.

CASH CAPITAL,	\$300,000
GROSS ASSETS,	605,317
TOTAL LIABILITIES,	96,332

STOCKHOLDERS INDIVIDUALLY LIABLE.

PAID LOSSES SINCE ORGANIZATION, OCT., 1871, \$2,646,483.

INSURES ONLY AGAINST LOSS BY FIRE.

Figure 3. Advertisement for Amazon Insurance Company, *Kenny's Cincinnati Illustrated*, 1879, Showing the Greek Revival-style former Whetstone Mansion

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 4

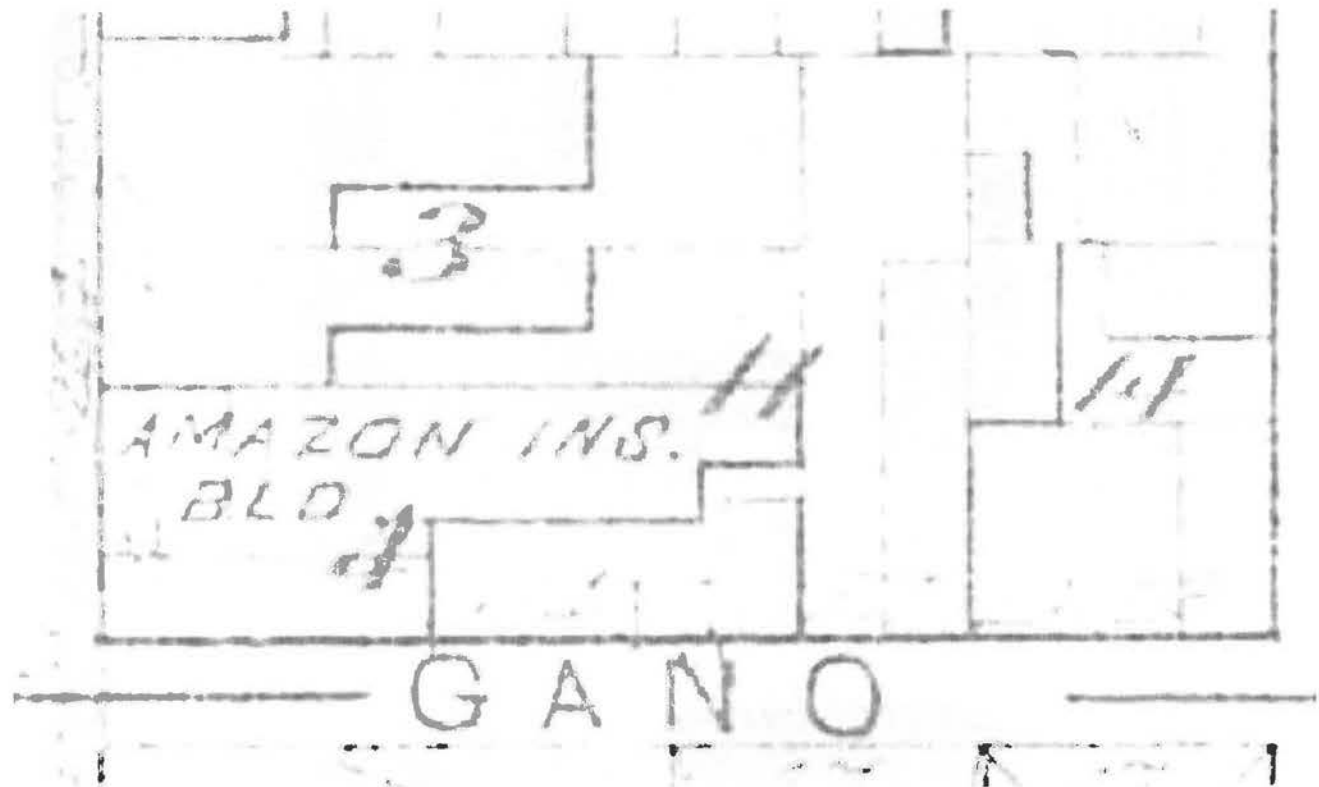


Figure 4. 1884 *Atlas of the City of Cincinnati, Ohio*; Robinson, Elisha & Pidgeon, Roger H., showing Amazon Insurance Building with addition on south side and L-shaped warehouse at rear of lot

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 5



Figure 5. Amazon Insurance Co., ca. 1880
<http://www.cowanauctions.com/auctions/item.aspx?id=103962>

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 6

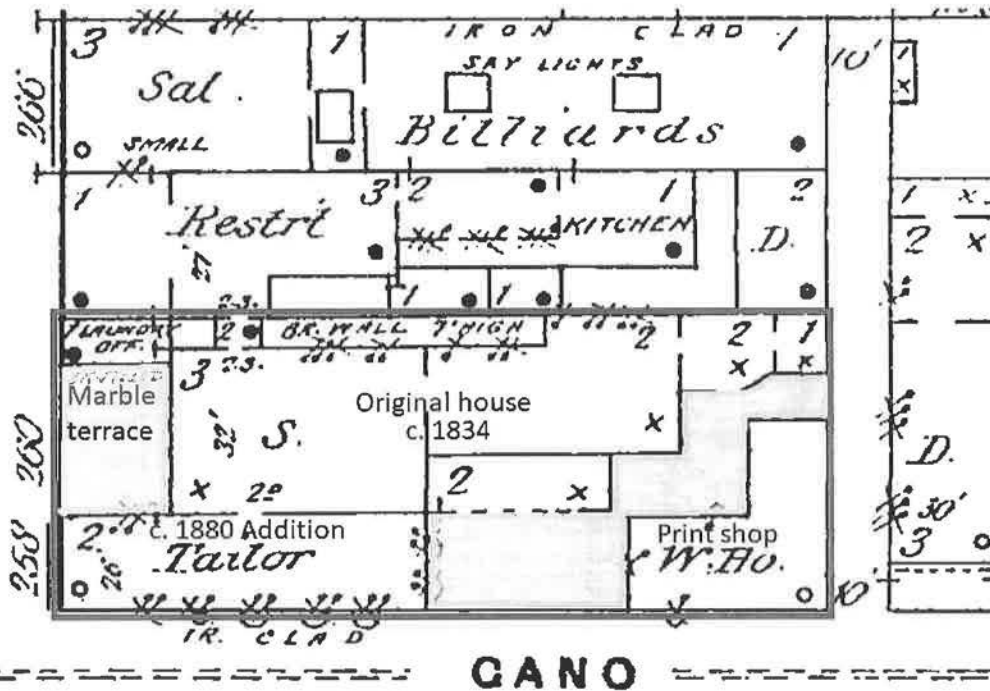


Figure 6. 1887 Sanborn Insurance map, plate 23.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 7

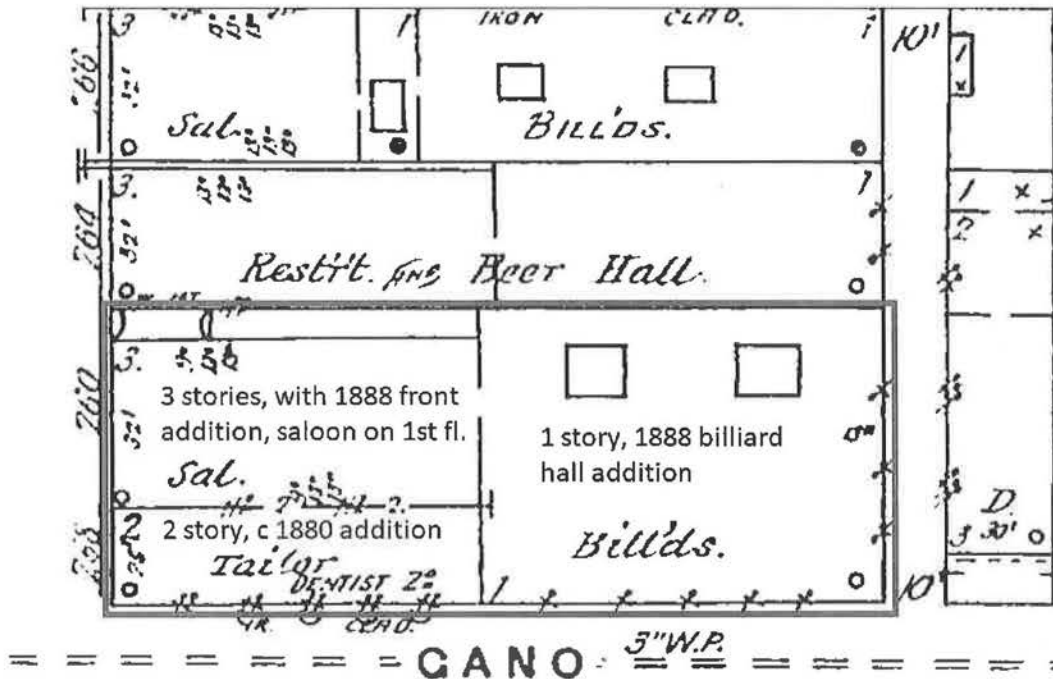


Figure 7. 1891 Sanborn Insurance map, Vol. 2, plate 54

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 8

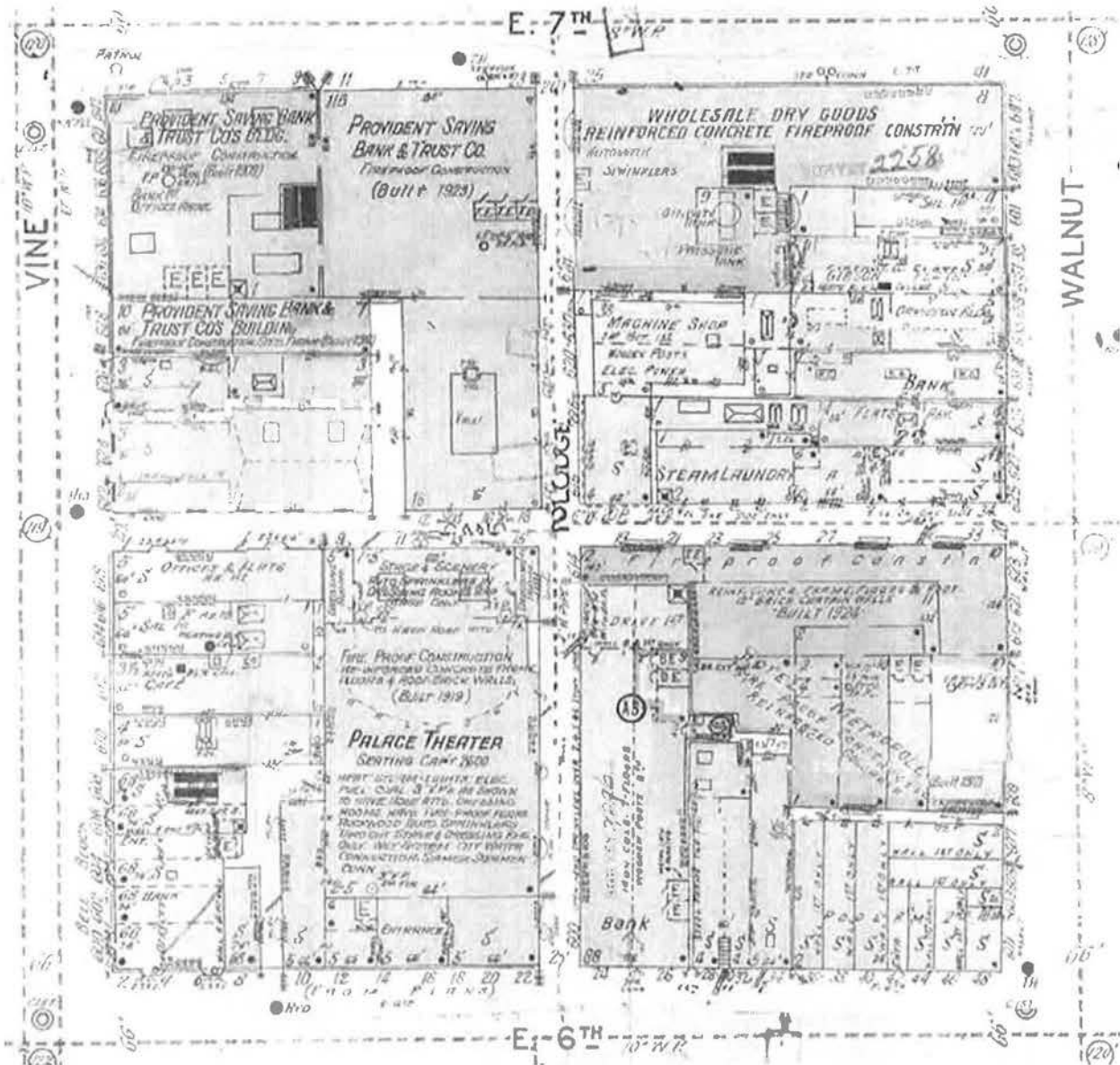


Figure 8. 1904 Sanborn Insurance Map

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 9

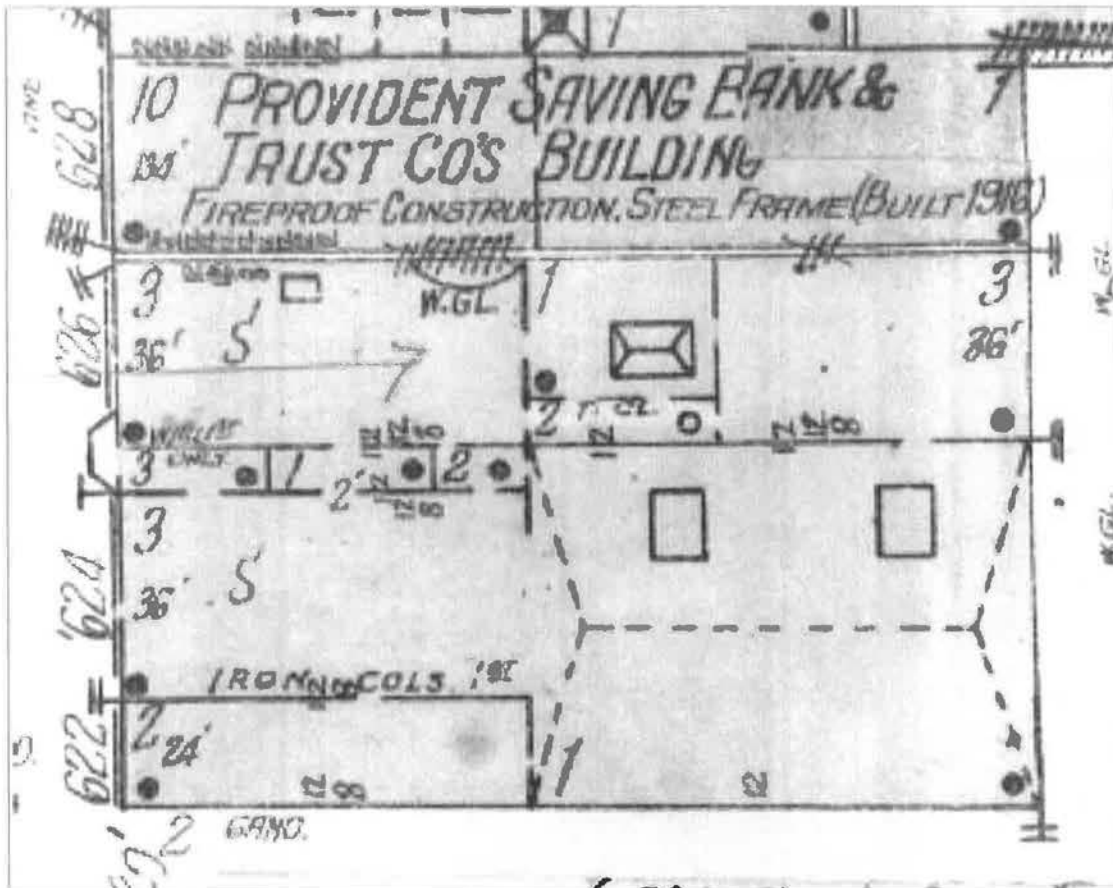


Figure 8a. 1904 Sanborn Insurance Map detail

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 10

Provident Savings Bank & Trust Co., Cor. 7th & Vine Sts.,
Cincinnati, O.



Figure 9. Provident Bank, circa 1908, 622 Vine Street partially visible on extreme right

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 11



Figure 10. Advertisement for Cortley Clothes, 1921.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street
Name of Property
Hamilton County, Ohio
County and State
Name of multiple listing (if applicable)

Section number Additional Information

Page 12

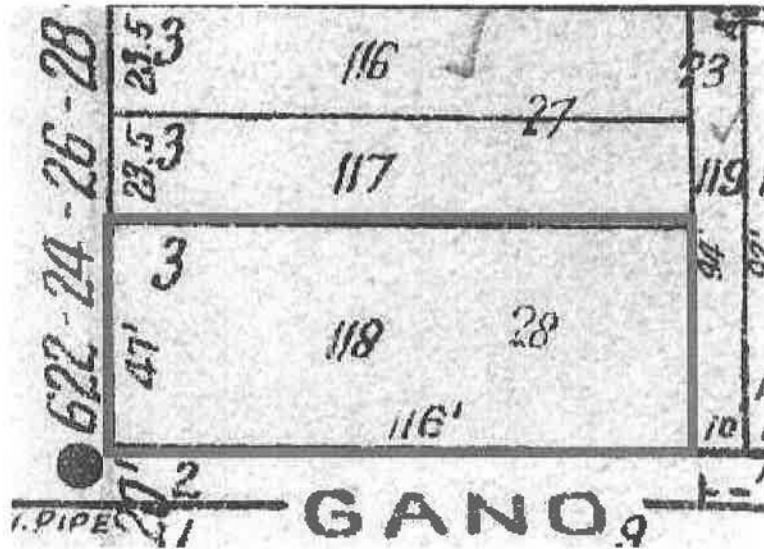


Figure 11. 1922 Sanborn map, Vol. 2, plate 53, detail showing 620-622 Vine as 622-624 Vine Street

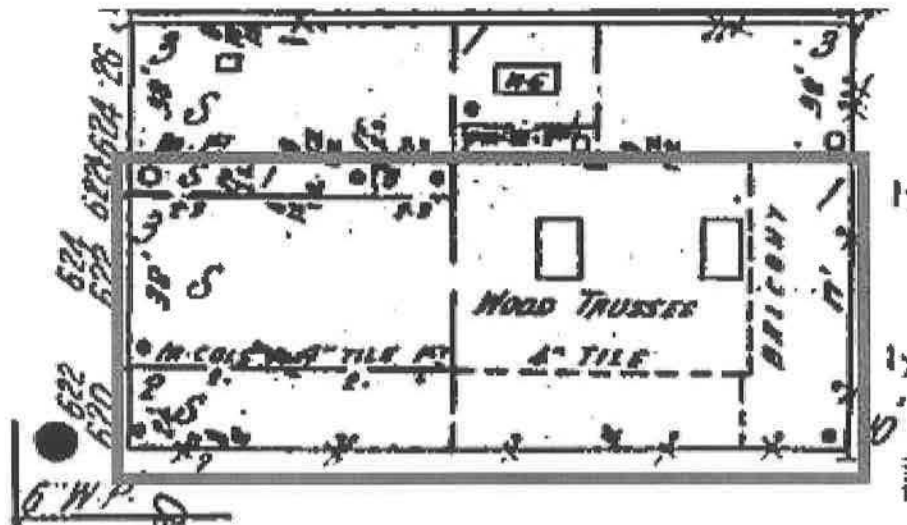


Figure 12. 1934-1950 Sanborn map, Vol 2, plate 105, detail showing dual addresses for 620-622 Vine, c 1930 demising walls and balcony

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street
Name of Property
Hamilton County, Ohio
County and State
Name of multiple listing (if applicable)

Section number Additional Information

Page 13

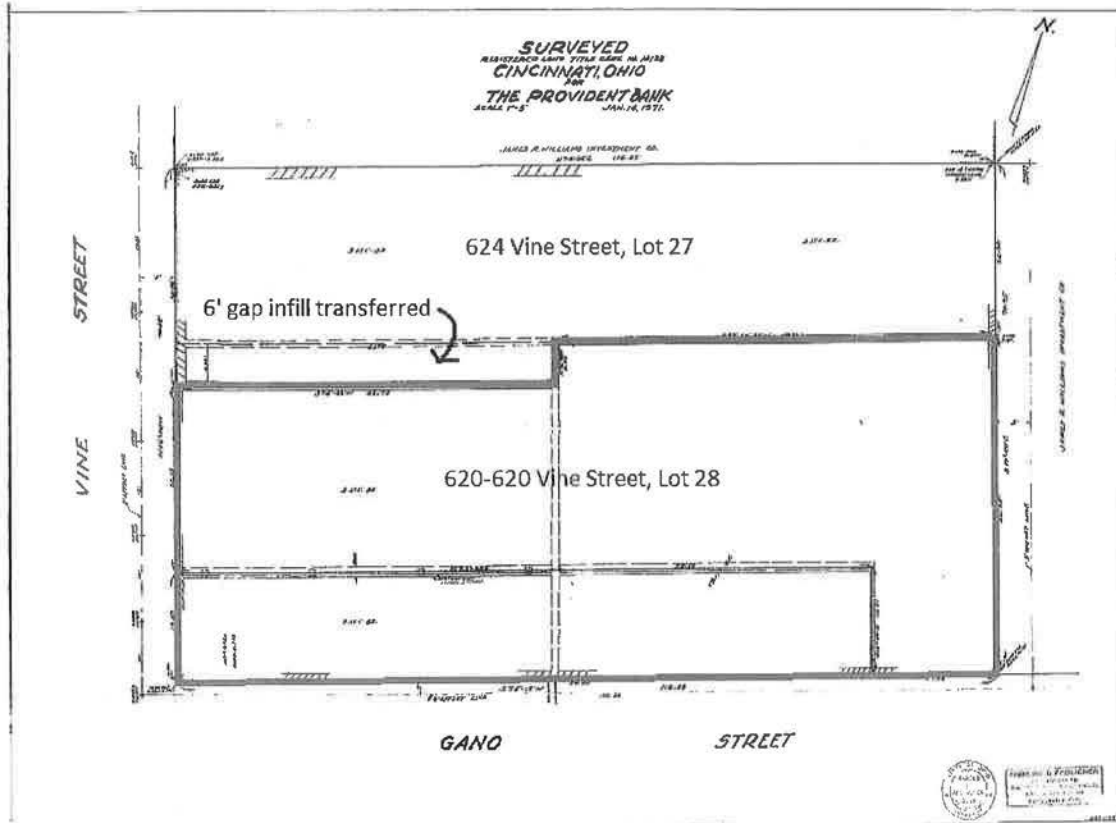


Figure 13. 1971 Survey showing current boundaries after transfer of 6-foot-wide gap from 620-622 Vine Street (Lot 28) to 624 Vine (Lot 27), courtesy of John Sieber

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 14



Figure 14. Photograph of John L. Whetstone,
Daily National Intelligencer (Washington, D.C.) December 11, 1844: 3.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 15



Figure 15. Portrait of Jacob Schaefer, champion billiards player, on chewing tobacco trading card, collection of John Sieber.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 16

Olshine's In New Quarters



Figure 16. View of Olshine's, *Cincinnati Enquirer*, 22 Jan. 1956: 69.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 17



Figure 17. House of Adam Men's Wear, 1968, Hamilton County Auditor

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 18



Figure 18. 1866 view looking north along Vine Street.
620-622 Vine just out of view to the lower right

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 19



Photo key, exterior

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street
Name of Property
Hamilton County, Ohio
County and State
Name of multiple listing (if applicable)

Section number Additional Information

Page 20

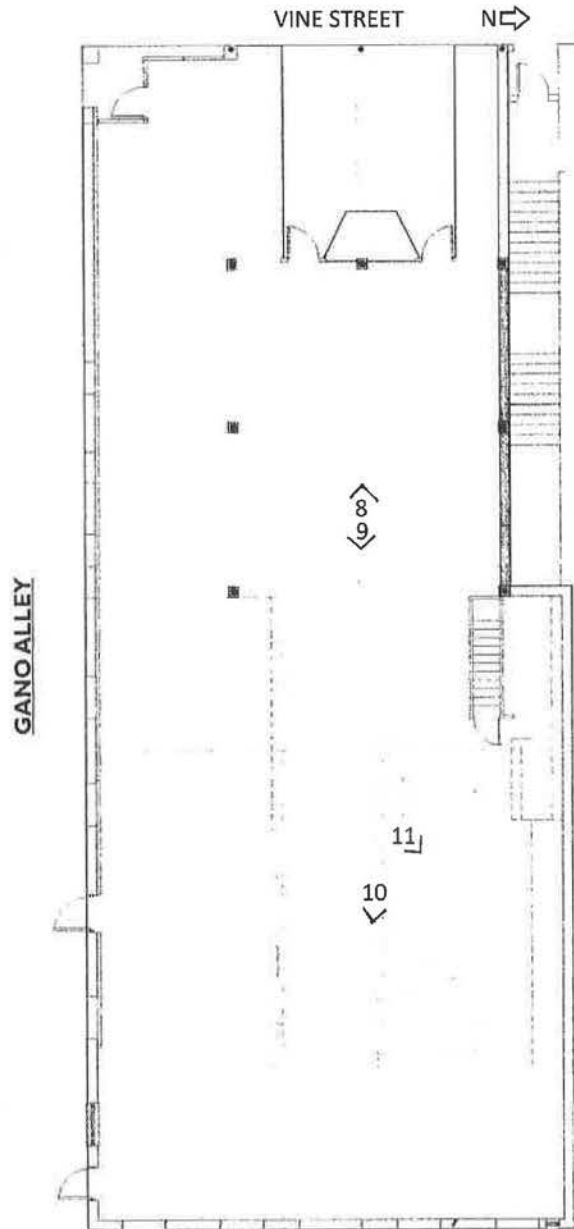


Photo key, first floor

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 21

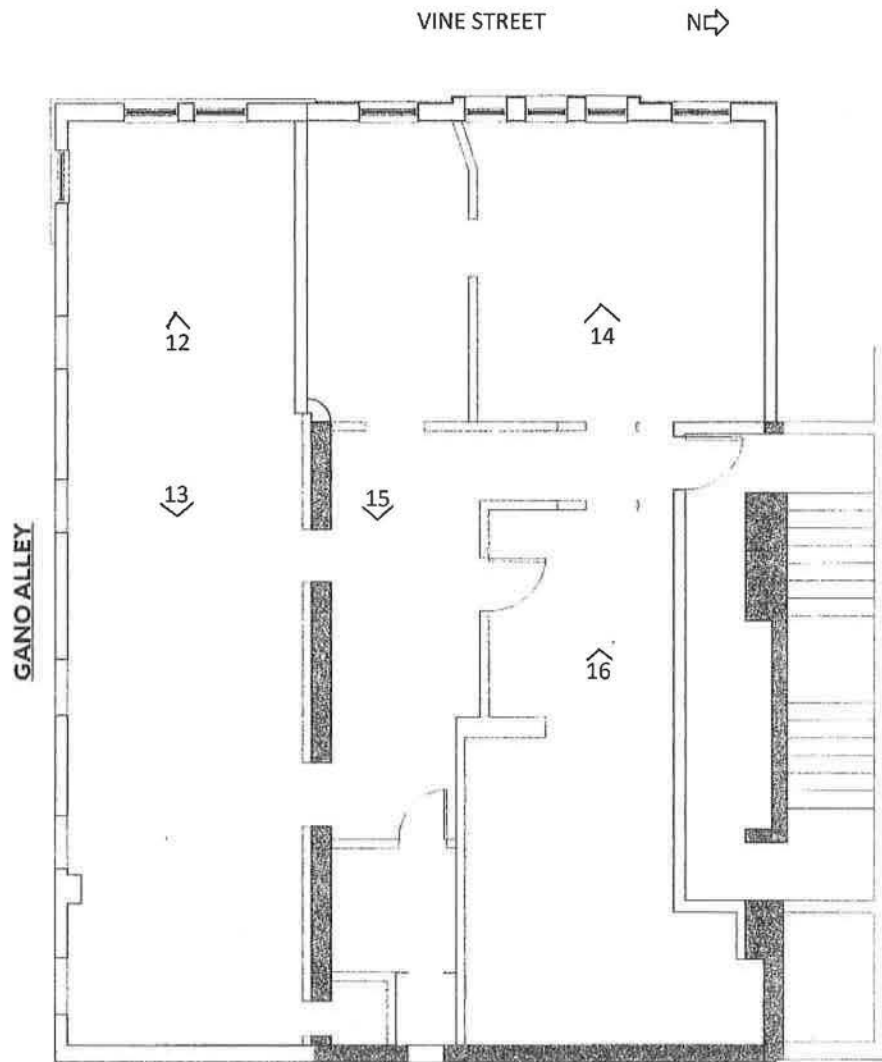


Photo key, second floor

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

620-622 Vine Street

Name of Property

Hamilton County, Ohio

County and State

Name of multiple listing (if applicable)

Section number Additional Information

Page 22

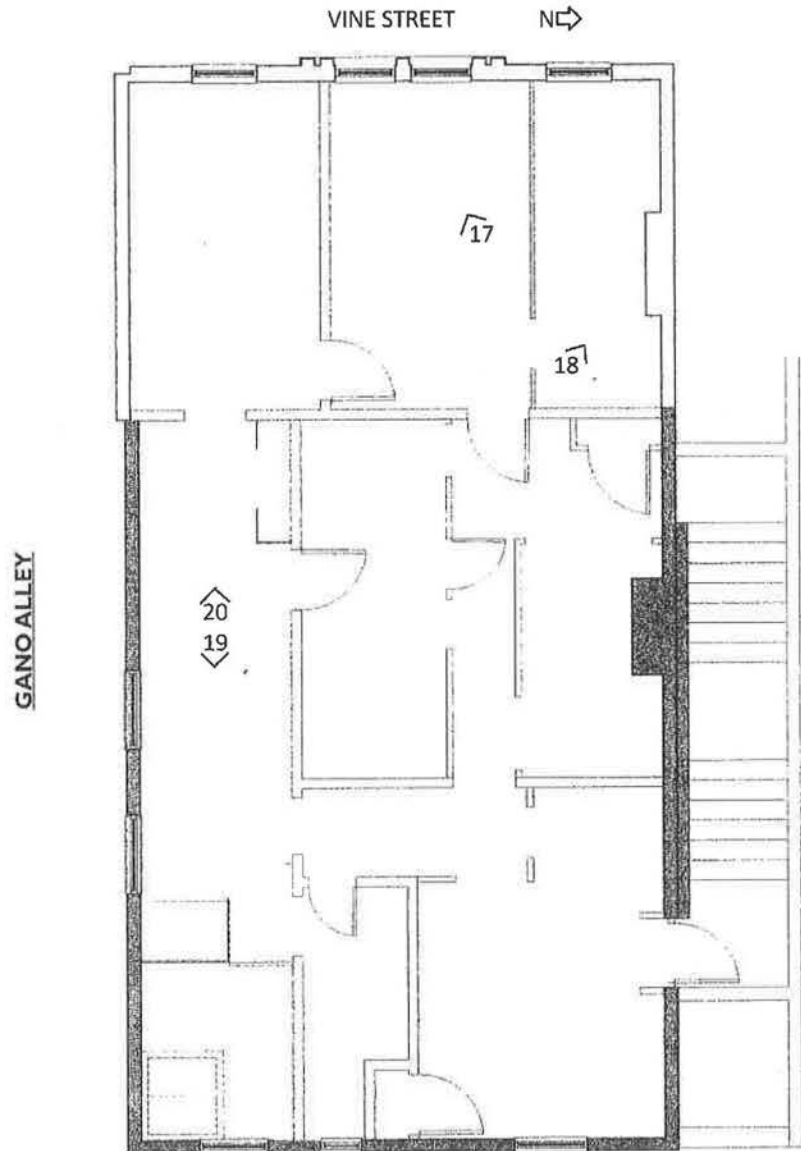
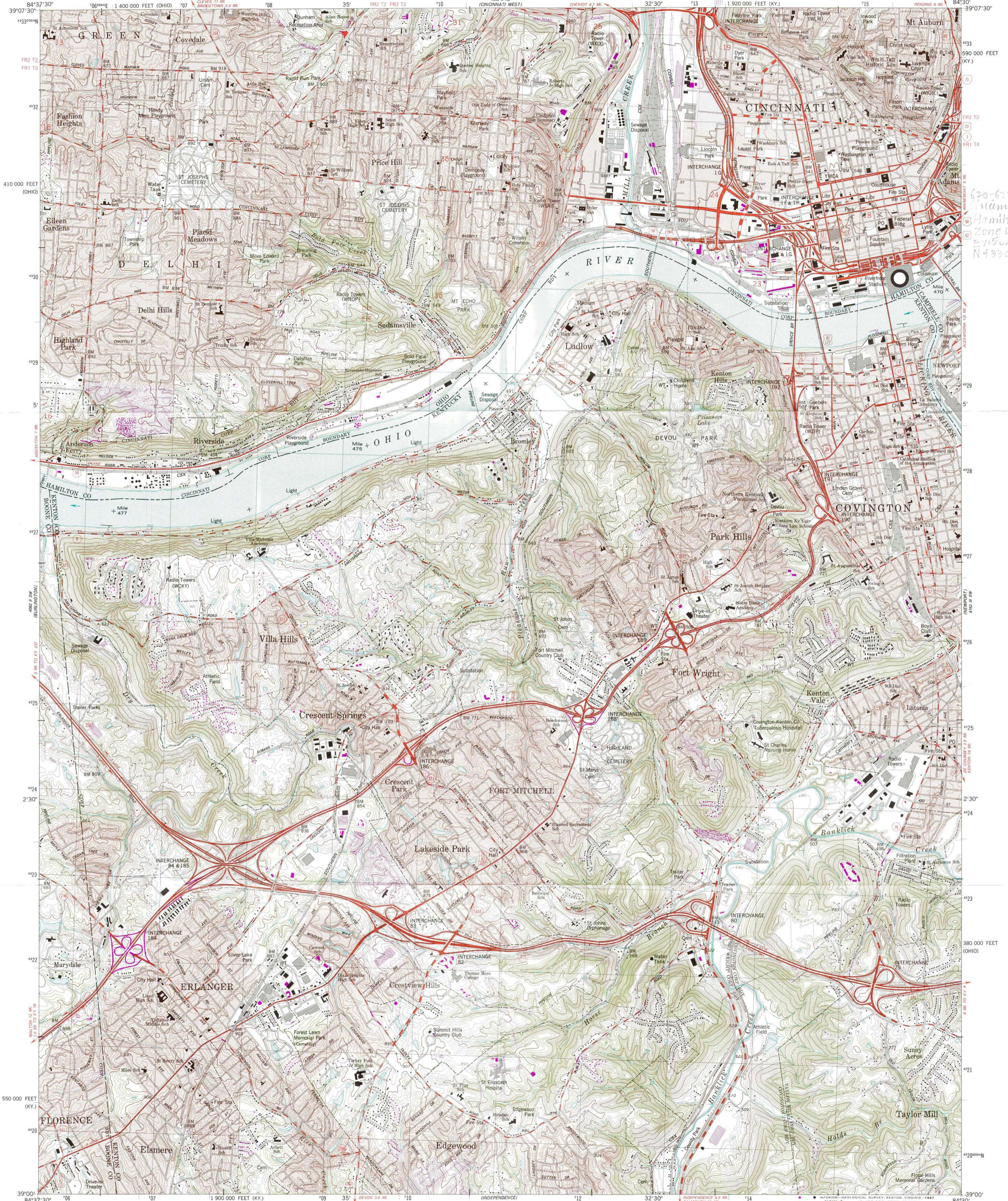
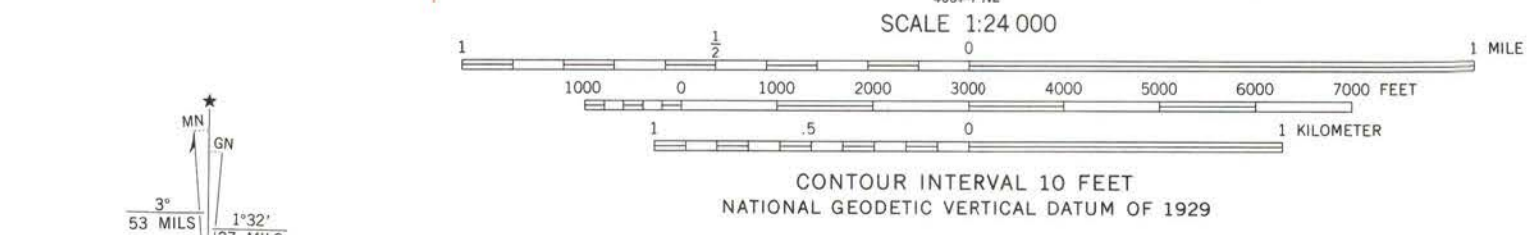


Photo key, third floor



620-62 Vine St
Miami
Hamilton County
Zone 16
E715040
N4330982

Mapped, edited, and published by the Geological Survey
Control by USGS, NOS/NOAA, USCE, and the city of Cincinnati
Topography by photogrammetric methods from aerial photographs taken 1949, and in part by the city of Cincinnati. Field checked 1950 and 1953. Revised from aerial photographs taken 1977. Field checked 1978. Map edited 1981
Polyconic projection; 10,000-foot grid ticks based on Kentucky coordinate system, north zone, and Ohio coordinate system, south zone
1000-meter Universal Transverse Mercator grid, zone 16
1927 North American Datum
To place on the predicted North American Datum 1983
move the projection lines 3 meters south and
5 meters west as shown by dashed corner ticks
Fine red dashed lines indicate selected fence and field lines where
generally visible on aerial photographs. This information is unchecked
Red tint indicates areas in which only landmark buildings are shown
Ohio area lies within the Between the Miamis Land lines based on the
Great Miami River Base. Dotted land lines established by private
subdivision of the Symmes Purchase



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

ROAD CLASSIFICATION

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



COVINGTON, KY.-OHIO
8E4 WEST CINCINNATI 19' QUADRANGLE
39084-A5-TF-024
1981
PHOTOREVISED 1987
DMA 4082 II SE-SERIES V853

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



HOTEL
HOTEL

622

TS
GRANT
77
Breakfast
Lunch
721-0067
Carry
Out

NO
STOPPING
STANDING
OR
PAVING



HOUSE OF

A
D
A
M

MEN WEAR

Gano Street
0-99

NO STOPPING
ANY TIME

622

ONE WAY

ONE WAY

Breakfast
Lunch
721-8867



HOUSE OF
A
D
A
M
MEN'S WEAR

G22

NO STOPPING
BUS STOP
ANY TIME

Breakfast
Lunch



-0067
Drexel
Lamb

G22

Gann Street
91-0

NO LEFT TURN























X

SAVE ALL

RAGS
50 Pieces



SAVE TRIM











UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Building at 620--622 Vine Street

Multiple Name: _____

State & County: OHIO, Hamilton

Date Received: 1/8/2018 Date of Pending List: 1/29/2018 Date of 16th Day: 2/13/2018 Date of 45th Day: 2/22/2018 Date of Weekly List: _____

Reference number: SG100002121

Nominator: State

Reason For Review:

- | | | |
|---------------------------------------|--|---|
| <input type="checkbox"/> Appeal | <input checked="" type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 2/14/2018 Date

Abstract/Summary
Comments:

Recommendation/ Criteria Accept, National Register Criteria A and C.

Reviewer Patrick Andrus *Patrick Andrus* Discipline Historian

Telephone (202)354-2218 Date 2/14/2018

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.

101-3218

NATIONAL REGISTER OF HISTORIC PLACES
NPS TRANSMITTAL CHECK LIST

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

The following materials are submitted on December 28, 2017
For nomination of the 620-622 Vine St to the National Register of
Historic Places: Hamilton Co, OH

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

COMMENTS:

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



2018

December 28, 2017

J. Paul Loether, Deputy Keeper and Chief, National Register
and National Historic Landmark Programs
National Park Service
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Dear Mr. Loether:

Enclosed please find seven (7) new National Register nominations for Ohio. All appropriate notification procedures have been followed for the nomination submissions.

NEW NOMINATION

George-Caldwell-Grum Farm
Myers Daily Market
Bruce-MacBeth Engine Company
620-622 Vine Street
Chesapeake High School
Medina Farmers Exchange
Newton Falls USO Center

COUNTY

Belmont County
Clark County
Cuyahoga County
Hamilton County
Lawrence County
Medina County
Trumbull County

The enclosed disks contain the true and correct copy of the nominations to the National Register of Historic Places for the following: George-Caldwell-Grum Farm, Belmont County; Bruce-MacBeth Engine Company, Cuyahoga County; Medina Farmers Exchange, Medina County; and Newton Falls USO Center, Trumbull County.

The Newton Falls USO Center nomination includes a letter from the City of Newton Falls objecting to the National Register nomination. Since this letter of objection is from a public owner and Newton Falls is not a Certified Local Government, the State Historic Preservation Office is not seeking a Determination of Eligibility for this property. The letter of objection does not prohibit the listing of the property in the National Register.

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

Sincerely,

A handwritten signature in cursive script that reads "Barbara Power".

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

Enclosures