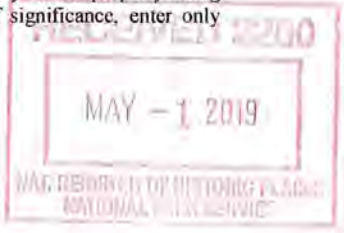


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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



1. Name of Property

Historic name: Sisler, Dr. Louis, House

Other names/site number: _____

Name of related multiple property listing:
N/A

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

2. Location

Street & number: 675 North Portage Path

City or town: Akron State: Ohio County: Summit

Not For Publication: N/A Vicinity: N/A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

Barbara Power DSHPO for Inventory & Registration April 17, 2019
Signature of certifying official/Title: _____ Date
State Historic Preservation Office, Ohio History Connection
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.
Signature of commenting official: _____ Date
Title : _____ State or Federal agency/bureau or Tribal Government

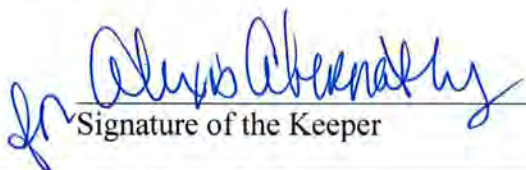
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4. National Park Service Certification

I hereby certify that this property is:

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


Signature of the Keeper

6/7/2019
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

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Category of Property

(Check only **one** box.)

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

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>1</u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u>2</u>	objects
<u>2</u>	<u>3</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

- Domestic/single dwelling
- Domestic/secondary structure/carriage house
-
-
-
-

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Current Functions

(Enter categories from instructions.)

Domestic/single dwelling
Domestic/secondary structure/carriage house

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19th & 20th CENTURY REVIVALS: Tudor Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: brick, slate

Narrative Description

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

Summary Paragraph

The Dr. Louis Sisler House is a large single-family dwelling located on 4.75 acres in the city of Akron, approximately 3.5 miles northwest of downtown Akron. Designed by Cleveland architects, Walker and Weeks, the property was constructed in 1919. Built in the Tudor Revival style, both the main house and carriage house are two-story Flemish bond brick structures with original slate roofs. Both contributing buildings feature half timbering at the second story and in gables; the main house has decorative brick infill while the carriage house has stucco infill. The hipped roof of the main house has two front gables, with the northern gable roof having a catslide that extends down to a lower front gable over the main entrance porch. A catslide roof refers to a roof slope that extends down further past the other eaves, terminating closer to the

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ground level and may cover a side room or covered porch.¹ There are two cross-gables at opposite ends of the carriage house where the living quarters are located. Four garage bays separate the two apartment ends with bedrooms above.

The buildings have been left relatively unchanged and retain much of their original character. No historic materials have been removed from either building. A detached noncontributing garage was built on the southeast corner of the property in the early 1990s and sits approximately 250 feet from the main house. Two c.1995 noncontributing brick posts and walls are at the driveway entrance.

Narrative Description

Site Description

The Sisler property is fronted by North Portage Path in a residential area of Merriman Valley. The nominated property includes all 4.75 acres located near the corner of Garman Road and North Portage Path (Figures 1-3). North, east, and south of the property are larger residential homes of varying styles built between the early and mid-1900s. West of the property are neighborhoods with smaller, more modest homes of the mid-to-late 1900s. The front gate of Stan Hywet Hall and Gardens, former home of Goodyear Tire and Rubber Company co-founder, F.A. Seiberling, is located just 100 feet from the property line of the Dr. Louis Sisler House. The Portage Country Club is located less than one mile away south on North Portage Path.

The main asphalt driveway enters off North Potage Path through two brick newel posts, with attached curved brick wings on the west side of the property (photograph 1). The brick posts and walls were rebuilt c.1995 and are noncontributing due to age. The original iron gate was removed by a previous owner c. 2003. The drive curves north toward the carriage house, then swings east toward the main house. Before reaching the main house, the drive creates a brick roundabout with a formal fountain and landscaping in the center (photograph 3). The fountain was added to the landscape c. 1995. From the carriage house, a service drive runs along the north property line where it aprons to the main house and continues to the east property line, where it turns south and ends at the contemporary detached garage. South of the main house is a small rectangular fish pond with surrounding stone walkway (photograph 2). The pond was rebuilt c. 1995. The main house sits approximately 340 feet off North Portage Path with the main facade (west elevation) facing the street. The carriage house sits much closer to the road at approximately 105 feet from North Portage Path, and the main façade (south elevation) faces away from the street. The treed lot has an original ornamental wrought iron fence that runs along the property line at North Portage Path, and a chain link fence on the north property line. Because they are small in scale, stone walk, the fountain, fish pond, and wrought iron fence are not being

¹ Partridge, Chris. "Know Your Catslide." The Guardian. October 8, 2005. Accessed July 19, 2018. <https://www.theguardian.com/money/2005/oct/09/observercashsection.theobserver7>.

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counted as individual resources. Although they cumulatively enhance the overall historic landscape setting of the property, they are not individually significant.

Architectural Description

Both the main house and carriage house, built in 1919, are brick two-story structures with full basements in the Tudor Revival style. The red-brown brick is a Flemish bond. All headers and sills are brick that is one course tall. Both buildings feature substantial brick chimneys, both external and internal, with decorative brickwork. The main house features a steeply pitched hipped roof with multiple front gables, and a number of dormers. Many of the windows and a side door on the front façade (west elevation) have burgundy canvas awnings that are put up in the spring and removed in the winter. Decorative wood rafter tails are present at all eaves of both buildings. The woodwork and trim of the main house is highly detailed, yet not overly ornate. The woodwork of the carriage house is similar in style, but simpler. The carriage house has a steeply pitched cross end gable roof with a number of dormers.

Main House

West Elevation (Front Façade)

The asymmetrical facade (west elevation) consists roughly of three bays, with the central bay dominated by a massive front chimney to the left and protruding front gable entry porch to the right (photograph 3). The open entry porch has a step up onto the original Moravian² tile floor (photograph 4). The single front door has a classic Tudor arch with six lites and an original wood frame storm door. The half-timber one-and-a-half-story gable is infilled with brick in a herringbone pattern. The vergeboards have a pendant drop at the top and corbels at the end on either side. The two-and-a-half-story gable mass north of the entry porch has a four-over-four first-story double-hung window in the center of the mass. The window sits lower to the ground as it is located in the stairway that leads to the basement. At the second story, a feature window projects out about one foot with decorative support beams underneath. Centered in this projection at the second-story level are three tall and thin windows, with decorative stained glass emblems and a transom over each window. A small three-lite window sits above the center of these windows at the attic level. The half timbering at the second-story features a large crosshatch pattern and a wood band delineates the attic level where the brick infill in the half-timbering alternates diagonal directions. The right roof slope of this gable has a catslide that extends down to align with the entry porch roof below. Left of the central front gable is a four-over-four double-hung window, matching the other first-story window, but this is located at the typical first-story sill height. Above this window at the second-story is a pair of wood double-hung six-over-six windows. Left of this is a massive front exterior chimney that is flush with the wall, there are four grouped shafts above the second-story and no chimney pots. At the base of the chimney, there is side entrance that is a step up from the ground with an inset single wood 15-lite door with 4-lite arched top. The left mass of this façade is set back a couple feet from the

² Dobos, Kimberly. Historic Tile Archivist. "675 N. Portage Path Entry Tile." E-mail interview by author. October 2, 2018. Originally thought to be Pewabic tile, Kimberly Dobos, the former archivist for Pewabic Tile, was contacted for further information. Moravian Pottery & Tile Works is based in Doylestown, Pennsylvania.

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main projection. There are two equally sized and spaced gabled wall dormers at the second-story, each with a single wood six-over-six double-hung window. Below the right dormer, at the first-story, is a pair of wood six-over-six double-hung windows, and a single six-over-six double-hung window is at the first story below the left dormer. Left of this is another lower first story window that is placed within the back staircase to the basement. There is a single window directly over this one, halfway between the first-story and the second-story. The left roof line has a catslide that extends down at this side of the elevation. The final mass at the right end of the façade features a large five-sided bay window with a 12-lite casement window and six-lite transom on each side. A decorative stained glass shield is featured in the central transom. To the right is an enclosed porch with wood infill on the lower half of the wall and large fixed glass above. There is a set of three single-lite casement windows with transoms above centered in the porch wall. A two-and-a-half-story front-gable is centered over the bay window and enclosed porch area with a matching small window in the center at the attic level. The right roof line has a catslide that extends down to the enclosed porch. At the second-story, there are three equally sized and spaced single wood six-over-six double-hung windows. The half-timber brick infill at the second-story is a mix of herringbone and crosshatch, while the attic level gable has an alternating diagonal pattern.

North Elevation

The north elevation has an L-shaped open porch on the first level (photograph 5). The left side of the porch is set back approximately seven feet and is two steps up from the ground. There is a single wood six-over-six double-hung window. There is a single six-over-six double-hung window at the right side of the projection and a single door at ground level at the right end of the porch. The hipped roof extends approximately seven feet from the porch wall projection and there are two equally spaced wood beams and a wood pilaster at either end. A single gable dormer is centered in the hipped roof with a pair of three-lite casement windows. Slate covers the roof and side of the dormer. Set back from the open porch, are two mass projections on the east side of the building. The first projection is set back approximately 37 feet and has a single 16-lite wood door centered on the north wall at the first floor level. An identical exterior door occupies the second floor directly above, leading to a small balcony with wood railing and spindles. The massive chimney is located directly to the right of the doors. A second projection of the gabled bay window is set back four feet from the first projection.

East Elevation (Back Façade)

The back façade (east elevation) is divided into five bays (photograph 6). The central bay features a large group of windows—four 12-lite casement windows with a 6-lite transom over each. Decorative turned columns act as supports for the wood header. Above this grouping are two equally sized and spaced single six-over-six double-hung windows. The half-timbering brick infill is a crosshatch pattern. Flanking this central bay are symmetrical two-and-a-half-story front gables. The first story features large one-story semi-hexagonal bay windows. The central bay has a group of three 12-lite casement windows with 6-lite transoms above. The central transom features a decorative stained glass shield. Both sides of the bay windows each have a single 12-

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lite casement and 6-lite transom above. Above the first-story semi-hexagonal bay windows, the bay projection squares off and pendant drops are present at the overhang in the corners. These second-story projections have groups of three six-over-six double-hung windows. Criss-cross half-timbering is below the windows with decorative brick infill and herringbone infill next to the windows. Large wood corbels flank the windows at either side of the gable ends. A small three-lite window is above, centered in the gable at the attic level. The left bay of this façade has the enclosed porch at the first story with wood infill on the lower half of the wall and large fixed glass above. Unlike the front façade (west elevation) there are only two single-lite casement windows, with a single-lite wood door to the left, all with transoms above. The half-timbering brick infill above is a mixture of crosshatch and herringbone. The left roof slope has a catslide that extends down to the enclosed porch. The massive interior chimney protrudes out of the hipped gable roof with multiple shafts and no chimney pots. The right bay of this façade is set back approximately ten feet. A massive chimney extends up through the roof at the left end of this bay. Below that chimney is a wood second-story balcony. Two equally sized and spaced wall dormers are present at the second story. A single six-over-six double-hung window is centered in each gable dormer. Centered below the left dormer at the first story are two six-over-six double-hung windows. A single six-over-six double-hung window is below the right dormer at the first story level. The open porch to the right features a large arched brick opening and a single door which leads into the house off the porch. The right roof slope has a catslide that extends down to the open porch.

South Elevation

The south elevation is primarily one bay (photograph 7). The enclosed porch has wood infill at the lower half of the wall with fixed windows above. There are three groups of five tall and thin fixed windows and each group is separated by the original wood columns. Exposed rafter tails adorn the eaves above. Two large gable dormers are centrally located in the roof at the second story level. Each dormer has two eight-lite double casement windows. The half-timbering brick infill of the dormers alternates between herringbone and diagonal. The large chimney centrally protrudes from the roof behind the dormers.

Main House Interior Description

The basic floorplan of the main house is predominantly irregular in plan. There is a generally centralized hall that runs the north/south axis of the home. The main grand staircase to access the basement and second floors is centrally located in the front hall, while a secondary staircase to access the basement and second floor is at the north end of the house. A staircase to access the attic level is located off the hall, in the second floor at the northern end of the house.

The basement consists of nine rooms, including a finished billiard room, powder room, multiple store rooms, a boiler room, coal storage, laundry, a root cellar, and a vegetable room. The main rooms on the first floor include a formal living room, dining room, kitchen, powder room and library. Four bedrooms, five bathrooms, an exercise room, and a sewing room occupy the second

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floor. The attic floor is unfinished, but there is a large cedar closet at the top of the stairs at the north end of the attic.

All ceilings, including the basement, are plaster over metal lath, leaving little of the structure exposed. The interior detailing of the first floor rooms is generally very ornate in the typical Tudor Revival style, including rich stained woodwork, painted trim in some rooms, decorative mantel pieces, hardwood floors, heavy and elaborate corbels, and other carved woodwork. All of the carpet throughout the house is not original to the property.

Basement

The basement is largely unfinished with one central finished hallway leading to a billiards room and powder room at the south end. The hallway has high dark stained wainscoting with cream plaster walls above and a plaster ceiling. Thick stained wood frieze and crown moulding accent the ceiling. The tile floor is not original. The billiard room is more rustic in style featuring heavy hand-tooled beams and pilasters (photograph 8). Darkly stained high wood wainscoting line the walls with cream plaster above. The ceilings are white plaster. A large fireplace is centered in the room with built-in wood benches flanking either side. The fireplace material is stucco over masonry with decorative terra-cotta tiles. The central tile emblem features a Viking boat to add historical gravitas to the space. The powder room retains the original wall and floor tiles as well as the bathroom fixtures and wall mounted accessories. The rest of the basement is unfinished. These rooms include a boiler room, coal storage, laundry room, various store rooms, as well as a root cellar and vegetable storage. The floors are painted concrete with white painted brick walls and plaster ceilings (photograph 9). Pipes, wires, and ductwork are exposed throughout these rooms. The vegetable storage room still retains the original wood cabinetry.

First Floor

Upon entering the home through the original Tudor arch front door with original metal door hardware, the main entrance vestibule has the original Moravian tile floor³ (photograph 10), dark-stained wainscoting, and decorative crown moulding. A 16-lite wood door, with leaded glass side lights, separates the vestibule from the main hall.

The main hall serves as the main access to the first floor rooms (photograph 11). The walls have dark-stained, raised wood paneling with intricate carved wood strapwork in the frieze. Stained wood strapwork in a geometric pattern adorns the ceilings with decorative molded plaster floral motifs in the center. The original chandelier hangs in the center of the space. The patterned carpet is not original. The grand main staircase has a heavily carved newel post with decorative railing spindles (photograph 12). Large carved corbels are at the ceiling on either side of the staircase. The stairs go up to a landing with a built in bench beneath the large stained glass feature window (photograph 13). The stairs then U-turn left up to the second floor. The staircase walls are half-timbered with stucco infill. At the first floor, the stairs to the basement go down a

³ Dobos, Kimberly.

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few steps to a landing with an 18-lite wood door with arched top. The landing turns to the right and the stairs descend into the basement.

A living room, with enclosed porch beyond, is to the south of the main hall. The living room has a centralized fireplace on the south wall, with a marble surround and dark-stained highly detailed wood paneling above (photograph 14). All of the woodwork in this room is dark stained, except for the white crown moulding. The ornate molded plaster ceiling features an octagonal design with roundel motifs in the center. A large chandelier hangs in the center. The carpet is not original, but the original hardwood remains underneath. Flanking either side of the fireplace is a set of French doors leading to the enclosed porch (photograph 15). The porch floor is the original Moravian tile floor. The wood trim work, paneling, and ceiling beams are painted dark teal green, and the north wall is the original brick exterior wall.

From the main hall, the room directly across the main staircase is the library (photograph 16). A solid wood door with decorative raised wood paneling separates the library from the main hall, and French doors located on the north wall lead into the dining room. The library has original stained wood paneled walls with built-in bookshelves on the north and south walls. Stained hardwood floors continue into the dining room. The ceiling light fixture and wall sconces on the south wall are not original. The wood casement windows with transom have leaded glass. Some of the glass panels are colored to give the appearance that broken glass was replaced over time. These are called 'accidentals' and are meant to make the windows appear older and more historic.⁴

Through the French doors of the library is the formal dining room (photograph 17). Another set of French doors are present on the opposite end of the south wall of the dining room, leading to the main hall. A large bay window with casement windows and leaded glass is at the east side of the dining room and a large fireplace is centralized on the north wall. The black marble mantel piece is accented by beige fluted marble insets. The sterling silver chandelier and wall sconces are original. Dark stained raised wood paneling covers the walls and the ceiling is plaster. A single 16-lite wood door to the right of the fireplace leads out to the back patio, and a single raised wood paneled double swing door to the left of the fireplace leads into the morning room.

The morning room has the original wood stained cabinetry with glass paneled doors and black laminate countertop. The plaster walls are covered in non-original wallpaper and the tile floor is not original. A pair of double-hung wood windows are on the east wall and a single wood door on the west wall leads into a hall directly off of the kitchen. A small alcove is on the north side of the morning room and sits two steps above the morning room level through an arched opening (photograph 18). This alcove has stained wood cabinetry on the west wall that matches the morning room and has non-original wall paper and carpet. A single double-hung is on the north wall and a matching window is on the east wall.

Back in the main hall to the right of the staircase is a single arched top wood door that leads into a small coat room (photograph 19). The room has original white painted built-in cabinets with

⁴ Lipstreu, Janet. "Leaded Glass Windows." E-mail interview by author. October 13, 2018. Janet Lipstreu is a stained and leaded glass conservator for the Whitney Stained Glass studio in Cleveland, Ohio.

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black accents and a small green marble top counter is centered on the north wall. The ceiling is painted red and has an original pendant ceiling light. On the west wall is a 22-lite glass arched top wood door that leads to a first floor powder room. The powder room has large white and grey marble tall tiles and marble trim around the four-over-four double-hung window (photograph 20). The mirror over the sink on the north wall has a matching marble frame. The bathroom fixtures are not original. The upper portion of the walls are covered in a red printed wallpaper.

Traveling north down the hall toward the kitchen, an eat-in dinette area is to the left. This area was part of the 1992 kitchen remodel. The tile floors are not original. All of the woodwork is stained. A single 19-lite arched top wood door is located on the west wall, which leads to the front yard. To the right of the door is a built-in wine rack and a row of non-original bottom cabinets with an opening into the remodeled kitchen. The kitchen remodel was completed by GLC Architects (photograph 21). A kitchen peninsula separates the hall from the main kitchen area. A flat-top range is located in the peninsula. Dark stained raised panel cabinets line the kitchen with the upper cabinet doors exhibiting glass panels. New ceiling can lights were installed. The tile floor was installed during the remodel and the current wallpaper was hung. The wallpaper was hung directly on top of the original ceramic wall tiles. Continuing down the hall toward the north end of the house, there is a secondary service stair that leads to the basement and second floor. At the foot of the stairs on the east wall is a four-lite original wood door on the east wall that leads to the covered back porch. The door handle has been replaced.

Second Floor

Up the main central staircase to the second floor is the upper hall that serves as the main north/south thoroughfare for the second floor. The second floor has four bedrooms, five baths, as well as a sitting room, exercise room, and an abundance of closets. The attic staircase is located at the north end of the second floor hall. The hallway floors are non-original carpet with non-original wallpaper. Woodwork is dark stained with cased openings down the hallways. Many bedroom doors feature original four-paneled wood louvered doors that could be closed for privacy while allowing for air circulation (photograph 22). This type of additional ventilation door is not typical for the area. It is not known if the architects designed these doors for the doctor and his family out of concerns for quality air circulation.

Heading south down the hall, a small sewing room is located on the west side of the house. It retains the original white painted built-in cabinetry and moulding. The floor is covered in non-original carpet. Past the sewing room is a large sitting room for the master bedroom. The woodwork is all painted ivory, as are the double-hung windows on the east wall. The walls are covered in non-original wallpaper. A fireplace is centered on the south wall with a painted wood mantelpiece. To the right of the fireplace is a single white painted wood door, leading to a small closet with original white painted built-in cabinetry. On the west wall is a white painted double-hung and opposite the window is a single door leading to the remodeled master bathroom. The master bathroom retains the original eight-lite white painted wood double casement windows on the south wall (photograph 23). A large Jacuzzi tub is centered below these windows with white ceramic tile walls and floors. Opposite the tub on the north wall are large

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mirrored panels. On the west wall is the original white painted single panel wood door leading to a matching closet space with built-in cabinetry. To the left of the closet door is the cased opening leading to the master bedroom on the east side of the house.

The master bedroom has white plaster walls and ceiling and non-original carpet on the floor. Decorative white painted raised paneling accents the walls (photograph 24). A fireplace is centered on the south wall, with an ivory painted wood mantelpiece and ivory marble surround. The wall sconces above the fireplace mantel are not original. All of the woodwork is painted ivory, as are the six-over-six wood double-hung bay windows on the east wall. At the northwest corner of the room is a cased opening leading to a wood paneled door for bathroom D. This bathroom was remodeled at the same time the master bathroom was in 1992. This bathroom retains little of the original materials. The walls and floors are covered in brown and cream marble tiles. The single double-hung window in the east wall is original, but there is green marble trim. A large double vanity with marble top is on the north wall and a large marble shower occupies the southwest corner. West of the bathroom is an original closet and short hallway leading back to the main second floor hall.

Proceeding north down the main hallway is bedroom A on the left or west side of the house (photograph 25). This bedroom features a fireplace with original Moravian tile surround and white painted mantelpiece. All of the woodwork is painted white, including the pair of six-over-six double-hung windows to the left of the fireplace. Non-original wallpaper and border cover the walls and the carpet is non-original. A single panel white painted door on the north wall leads to bathroom A (photograph 26). Original white ceramic tiles cover the walls and white hexagonal tiles cover the floors. The white pedestal sink and faucet are original. The toilet has been replaced, as well as the shower door. The mirrored medicine cabinet is original, as are the wall mounted accessories.

Continuing north down the hallway is the exercise room on the left. This room has dark stained woodwork, non-original carpet and wallpaper. The north wall has full length mirrors from wall to wall. Past this room is the secondary service stair at the far north end of the house, which leads down to the first floor and basement. Opposite the staircase on the east side of the house is a small hall closet. To the right of this closet is bedroom B. Much like the exercise room, this bedroom has stained woodwork and non-original carpet and wallpaper. Below the double-hung window in the east wall is a built in stained wood shelf with simple wood brackets down to the floor. There is a small closet located on the south wall of the room.

Back in the main hallway, directly to the right of the door to bedroom B is the doorway to the attic staircase. The door is a single step up from the hall floor and swings out into the hallway. The winding stairs turn right up to the attic level. Continuing south down the main hall, there is a cased opening with an original mop sink to the left underneath the attic stairs. The original white wall tiles and hexagonal floor tile remain. Past this sink alcove is the doorway to bathroom B. Bathroom B retains the original white porcelain fixtures— a clawfoot tub and pedestal sink— but the toilet has been replaced. The original hexagon tile floor remains, as does the tile

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baseboard. The wood trim is darkly stained and a built-in wood shelf rests under the double-hung window on the east wall.

The next room south of bathroom B is bedroom C. This spacious guest bedroom is similar to the master, as it has a centralized fireplace on the north wall with a matching bay window of three double-hung windows. The carpet and wallpaper are not original. All of the woodwork is painted. On the north wall at the northeast corner of the room is an 18-lite exterior door leading to a small exterior balcony. On the south wall is a paneled wood door that leads to a small hallway with a closet on the west side and bathroom C on the east side. Bathroom C has the original tile floor, painted woodwork, and non-original wallpaper. A single double-hung window is located on the east wall.

Attic

Ascending the winding staircase to the attic level, the stairs lead up to a small finished space. This area has a single paneled wood door leading to a walk-in cedar closet with original built-in drawers and cabinets. On the south wall of the finished space is a single paneled wood door leading to the unfinished attic space (photograph 27). Roof joists are exposed, as are the brick chimneys. The wood floors run on a diagonal in the southeast line. In the middle of the attic on the west side is an original organ bellows chamber. The organ no longer exists, but the remnants of the bellows still remain inside the chamber. There are four small three-lite windows inside the gables and dormers—two on the east side and two on the west.

Carriage House

Built in the same style as the main house, the carriage house is a simpler rectangular plan with minor irregularities. The two-story building has a cross-gabled roof at the east and west ends. The windows are primarily wood double-hung six-over-six windows. There are two massive brick chimneys in a similar style as the main house. All the materials match the main house, but the half-timbering infill is stucco instead of brick. The detailing and woodwork of the carriage house is similar in style and proportion, but simplified.

South Elevation (Front Façade)

The front façade (south elevation) is divided into three main bays, with the central bay housing the four-car garage, with bedrooms above flanked by apartment living spaces on either side (photograph 28). The center bay has four equally sized and spaced garage doors with transom lights at the tops of the doors. The doors are separated by brick piers. Open rafter tails are present in the eaves above the doors. Directly above the doors are three equally sized and spaced gable dormers centered in the roof. Each dormer has a single wood double-hung six-over-six window. The vergeboards are simple with no pendant drop. The left bay of this façade is the two-story front cross-gable with half-timbering and stucco at the second story. The first story has a recessed open covered porch at the west end, supported by wood columns. The right side of the bay has a grouping of three wood double-hung six-over-six windows centered in the projection.

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Two heavy wood corbels flank the ends of this bay at the roof slope. Centered in the second story is a pair of wood double-hung six-over-six windows, with a pendant drop present in the vergeboards above. The right bay of this façade has a flat first-story wall with an open covered porch roof projecting out toward the right side (photograph 29). The left end of the wall has a grouping of three wood double-hung six-over-six windows. Centered between the end of the windows and the far right wall is a single wood six-lite door, with a gable-front open porch projection supported by wood columns at the corners with carved wood corbels. Half-timbering and stucco infill is present in the gable of the porch roof. At the second story, a large gable-front dormer is located west of the open porch gable. The right roof slope of the dormer has a catslide that extends down into the roof of the porch below. Centered in the dormer is a grouping of three wood double-hung six-over-six windows with an attic vent centered directly above. The dormer has half-timbering with stucco infill, large wood corbels at the ends, and a pendant at the top.

West Elevation

The west elevation can be divided into two bays—the two-story gable end to the left and the sloping cross-gable covered open porch to the right (photograph 30). The left bay of this elevation has a grouping of three wood double-hung six-over-six windows at the left with a single double-hung six-over-six window to the right. Right of the single window is the massive exterior brick chimney with four shafts at the top and no chimney pots. At the second story, a grouping of three wood double-hung six-over-six windows is centered in the gable, with an attic vent centered directly above and a pendant drop in the vergeboard above it. One wood corbel is present at the roof slope right of the three second story windows, but there is no matching corbel on the opposite side. The right bay of this elevation has a covered open entry porch. A single wood six-lite door is centered in the bay. The slate roof slopes down over the porch and is supported by wood columns at the corners.

North Elevation (Back Façade)

The back façade (north elevation) can be divided into three bays; one central bay setback from the two protruding bays at either end (photograph 31). The projection at the left end of the façade is larger than the right projection. The center bay has three equally sized and spaced single double-hung six-over-six windows. Right of the last single window is a smaller single window with a higher sill height, but the header lines up with the other windows. At the left end of the bay there a single wood door. At the second story level are three equally sized and spaced gable-front dormers. Centered in each dormer is a pair of double-hung six-over-six windows. Each dormer has half-timbering and stucco in the gable with slate siding on each side. The left bay of this elevation projects out and has a two-story cross-gable, with half-timbering and stucco at the second story (photograph 32). Centered in the first story is a grouping of three wood double-hung six-over-six windows. A single double-hung six-over-six window is to the left of the group of windows, and a boarded-up doorway is to the right of them. Centered in the second story is a grouping of three wood double-hung six-over-six windows with an attic vent centered above. A wood corbel is located at the roof eave right of the second-story windows. The left side of the gable roof has a catslide that extends down to the first story with a wood corbel at the bottom.

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The right bay of the elevation projects out from the central bay. A single wood six-lite door is located on the left side of the bay and a pair of double-hung six-over-six windows is to the right. Centered at the second story level is a large front-gabled dormer. Centered in this dormer is a pair of double-hung six-over-six windows. At both ends of the gable roof slope are two wood corbels. The front and sides of the dormer have half-timbering with stucco infill.

East Elevation

The east elevation has primarily one bay (photograph 33). The two-story gabled-end elevation has half timbering and stucco at the second story level. At the left side of the bay, there is a pair of double-hung six-over-six windows. On the right end, there is a single door with exterior storm door and a gabled roof covered entry. The covered entry projects approximately two feet and has a wood corbel at each end for support. The slope of the covered entry aligns with the principal gable roof. At the left end of the elevation, the open covered porch projects out approximately nine feet and is supported by wood columns at the corners. Centered in the second story is a pair of double-hung six-over-six windows. A massive interior brick chimney protrudes out of the roof.

Carriage House Interior Description

The basic floorplan of the carriage house is predominantly rectangular in plan. There are two apartments, setup on either side of the carriage house and separated by the garage bays in the middle. Each apartment has an unfinished basement, a first floor with living room and kitchen, and with bedrooms and one bathroom above on the second floor. All ceilings, including the basement, are plaster over metal lath, leaving little of the structure exposed.

Basement

The basement spaces of the carriage house are unfinished. The east and west apartment basements do not connect. The west apartment has a single open space with a painted concrete floor and painted walls. There are two six-lite awning windows on the south and east. Pipes and other utilities are left exposed. The east apartment has one main open space. One six-lite awning window is on the south wall at the foot of the steps coming down the west wall. The walls are painted masonry with a painted concrete floor. A wood frame wall divides the main space down the middle on the north/south axis. The wall does not extend fully to the south wall, creating an opening into the other half of the space. On the north wall of this space are original wood built-in shelves. A small closet occupies the northwest corner of the basement and a mechanical room occupies the north side of the basement. At the southeast corner of the mechanical room is another small closet. All of the pipes and other equipment are exposed throughout the entire basement space.

West Apartment First Floor

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The interior detailing of the first floor rooms is generally simple in style with rich stained woodwork, painted trim in some rooms, and simple mantel pieces. The six-lite wood front door of the west apartment leads directly into a living room (photograph 34). The plaster walls and ceilings are painted and the floor has a non-original burgundy carpet. All of the woodwork is darkly stained. A group of three double-hung windows is centered on the south wall and a pair of double-hung windows are located on the east wall toward the south side. A brick fireplace is centralized on the west wall with a simple stained wood mantelpiece. To the right of the fireplace is a single double-hung window. On the east wall is a cased opening with the second floor staircase turning up to the left. On the north wall is the cased opening leading to the kitchen.

The kitchen was remodeled at the same time the main house was in 1992, by GLC Architects (photograph 35). The tile floor, cabinets, countertops, backsplash tile, appliances, and fixtures are not original. The pair of double-hung windows on the north wall and the group of three double-hung windows on the west wall are original. To the right of the pair of windows is the original six-lite exterior wood door. The door and surrounding trim is darkly stained, but the windows and trim have since been painted. On the south wall in the southeast corner is the single wood door leading to the basement staircase.

West Apartment Second Floor

The staircase off the living room leads to a second floor hallway. Turning left toward the west, the hall bends south then turns west where it terminates at a single double-hung window. Turning left on the south wall is the door for bedroom A. Entering bedroom A, there is a narrow short hallway leading to the open bedroom space. The walls and ceiling are painted and the beige carpet is not original. All the woodwork is darkly stained, including the pair of double-hung windows on the south wall. On the north wall is a single wood door leading to a small closet.

Back in the hallway heading east, there is a small hall closet on the south with another larger closet to the east. Directly across the hall from the larger closet door is the doorway to bedroom B. Similar to bedroom A, bedroom B also has darkly stained wood, a pair of double-hung windows on the north wall, with another pair on the west wall. Some of the walls are painted, and some have non-original wallpaper. All of the walls have a wallpaper border. The beige carpet is not original. On the east wall is a single door leading to a small closet.

Returning to the main hallway, east of the top stair are three steps up to the raised hallway directly above the garage bays below. A small hall closet is located on the south side and bathroom A is located on the north. Bathroom A was also remodeled at the same time as the kitchen in 1992 (photograph 36). The tile floor, bathroom fixtures, and lights are not original. The original pair of double-hung windows remain on the north wall. The radiator pipes are exposed beneath the windows. The walls are covered in non-original wallpaper and the woodwork is painted white.

Back in the hallway heading east, the hallway ends at a single wood door leading to the third and final bedroom of the west apartment, bedroom C (photograph 37). Like bedroom B, some of the

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walls are painted and some have non-original wallpaper. The beige carpet is not original. All of the woodwork is darkly stained. A pair of double-hung windows occupy the dormer on the north side and a single double-hung window occupies the south dormer. Flanking the door on the west wall are two closets. To the left of the north windows are original wood built-in shelves. On the east wall is a single wood door leading to bedroom D of the other apartment. This door retains the original deadbolt used to keep the apartments separated.

East Apartment First Floor

The six-lite wood front door of the east apartment leads directly into a living room (photograph 38). The plaster walls and ceilings are painted and the floor has a non-original beige carpet. All of the woodwork is darkly stained. A group of three double-hung windows is on the south wall toward the staircase on the west side of the room, and a pair of double-hung windows are centered on the east wall. A brick fireplace is left of center on the north wall with a simple stained wood mantelpiece. The brick has been painted. To the left of the fireplace is a single double-paneled wood door leading to a small closet. The second floor staircase is located on the west side of the room. On the north wall is the cased opening leading to the dining room.

The dining room has the same beige carpet as the living room, but the woodwork is painted white. The walls and ceiling are painted. Three double-hung windows occupy the north wall toward the right side. Baseboard heating is located along the entire north wall below the windows. The door leading to the basement stairs is on the south wall in the southwest corner and a cased opening leading to the kitchen is located on the east wall.

The kitchen was remodeled in 1992, when the other kitchen and bathroom were completed. The tile floor, cabinets, countertops, backsplash tile, appliances, and fixtures are not original. The single double-hung window on the north wall is original, but the exterior solid door on the east wall is not original.

East Apartment Second Floor

The staircase off the living room leads to a second floor hallway. Turning left, there are three more steps up to a raised level above the garage bays below (photograph 39). A hall closet is located on the south side of the hallway and bathroom B is located on the north. Bathroom B was remodeled in 1992. The vinyl floor, vanity, and bathroom fixtures are not original. The wall tile is original. The woodwork is painted white, as are the pair of double-hung windows on the north wall. The original radiator remains under the left window.

Heading west down the hallway is bedroom D. The beige carpet is not original. The walls and ceiling are painted and all the woodwork is darkly stained. Two closets flank the bedroom door on the east wall. A pair of double-hung windows occupy the dormer on the north side and a single double-hung window occupies each dormer on the south side.

Back in the hallway heading east, past the staircase is bedroom E on the north side of the hall. Like bedroom D, bedroom E has the same carpet, the walls and ceiling are painted, and the

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woodwork is stained (photograph 40). Three double-hung windows occupy the north wall with exposed radiator pipes below, and a small closet is located on the west wall at the southwest corner of the room.

At the end of the hallway is bedroom F. Entering the door is a small narrow hallway that opens up to the small bedroom space. It is finished similarly to the other bedrooms. A pair of double-hung windows are centered on the east wall with exposed radiator pipes below. Original built-in shelves are located on the north wall within the open bedroom space.

The final bedroom in the east apartment is bedroom G. It is finished similarly to bedroom E. Three double-hung window are centered on the south wall with radiator below, and a small closet is located on the east wall.

Detached Garage (noncontributing)

A contemporary detached garage is located at the southeast corner of the property, approximately 200 feet from the main house. Built in the early 1990s, the wood frame gable roof structure has two garage bays and overhead rolling garage doors (photograph 41). The left garage door is a double-wide opening while the right door is a standard, single garage door. On the west side of the building is an open covered area supported by wood columns at the corners. A single one-over-one double-hung window is centered on the east wall. The darkly painted sides and roof allow the building to blend into the landscape. This structure does not contribute to the significance of the nominated property since it dates to outside the period of significance, but it does not detract from the setting, as it sits on the edge of the property hidden among the trees.

Historic Integrity

The Dr. Louis Sisler House retains excellent historic integrity of setting, location, design, workmanship, materials, feeling, and association. Choosing to live upwind of the smoke and smell of rubber factories, Dr. Sisler and his neighbors built their homes to the west and northwest of the city center. This gathering of Akron's wealthy made the "West Hill" area and the nearby Portage Country Club synonymous with power and privilege. The property's location represents the rise of new wealth and the desire to establish roots and history through design. The location and setting of Dr. Sisler's house still reflects the period of significance, 1919-1940. The adjacent area remains wholly residential. The majority of the properties represent a variety of revival architectural styles indicative of the early twentieth century. Ranging from modest middle income homes to the large estates of Akron's elite, the area retains much of its integrity and feel. The Sisler House's overall setting, location, and association with "Rubber Baron Heights" is intact.

Both the main house and carriage house are good, intact examples of the Tudor Revival style, designed by a prominent Cleveland architectural firm, Walker and Weeks. Exuding quality craftsmanship, nearly all of the original exterior design features of the Sisler home remain; windows, doors, roof, and expertly crafted trim and detailing. Workmanship is also exhibited

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through the intact early 20th century materials on the interior and exterior of the house. Historic materials associated with the era and the architectural style include brick, wood timbering, slate, ceramic tile, stucco, and stained glass.

There have been a couple recent alterations and updates to the buildings, however they are minor or predominantly confined to secondary spaces. The open porch at the south end of the main house was enclosed in 1992. Also at this time, the kitchens of both buildings were updated as were the bathrooms of the carriage house. The master bathroom of the main house was remodeled as was bathroom D. The original tile removed from bathroom D is stored in the basement. Though carpet was installed, the original hardwood floors remain. Wallpaper was installed directly over the original wallcoverings, allowing for restoration if possible. Despite these small modifications, the buildings retain much of their original character defining features, such as their form, interior plan, and interior and exterior decorative details.

There have been no major intrusions or new construction on the site except for the detached garage. Located at the back corner of the property, it is shielded by trees and landscaping as not to take away from the original buildings.

The Dr. Louis Sisler House is an excellent, intact local example of the Tudor Revival style. Additionally, it is a good representation of Walker and Weeks residential work and continues to reflect the firm's design.

8. Statement of Significance

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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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1919-1940

Significant Dates

1919

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Walker & Weeks

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

The Dr. Louis Sisler House is eligible for listing in the National Register of Historic Places under Criterion C as a distinguished local example of the Tudor Revival style and as a good representation of Walker and Weeks residential work. Built by prominent Akron businessman and doctor, Dr. Louis Sisler, in 1919, it was designed by Cleveland architects Walker & Weeks. Its design embodies all of the elements typical of the Tudor Revival style, including steeply pitched gable roofs, masonry, half-timbering, storybook entrances, prominent chimneys, and casement windows. Though it exhibits many of the hallmarks of Tudor influence, there are some unusual design elements not seen in many Tudor Revival examples, such as the hipped roof and half-timbering brick infill⁵. The hipped roof became a defining feature of the architects Walker and Weeks and the brick in-fill shows how they began to experiment with materials to create interesting textures and patterns. The Tudor Revival style began in the 1890s in the United States and is one of the most recognizable styles of domestic architecture. Tudor homes could be seen in many suburban neighborhoods from the early 1900s to the 1930s as it quickly became the most popular style. The Period of Significance is 1919, when the house was constructed, to 1940 when the remaining Sisler family members sold the property.

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

Tudor Revival Architecture

English architecture has a long history of influencing American style, but it was never clearer than during the Tudor heyday. There was a deep interest in the medieval times during the late-Victorian era. The Tudor Revival style refers to the Tudor monarch reign in England from 1485-1558: Henry VII, Henry VIII, Edward I, and Mary I. By 1905, the Tudor style really took hold in American architecture, coinciding with the Arts and Crafts movement, which was another medieval revival. By the 1920s, the Tudor style had become more popular than the symmetrical, invariably rectilinear plans of the Colonial Revival style. The upper class asked their architects to design impressive brick and stone manors. Tudor country homes have a relaxed disposition of building masses and rooms that create a wistful aesthetic. The style also hinted at a deeper history which gave the illusion of Anglo aristocracy to the new wealth moving into American suburbs.⁶ "If such a house was ample enough for Henry VIII's subjects, it was just fine for the stockbrokers, dentists, and automobile dealers of early-20th-century America."⁷ During the 1920s

⁵ McAlester, Lee, and Virginia McAlester. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf, 1984, 355.

⁶ Patricia Poore, "The Tudor Revival Style: 1895-1945: From Architect-Designed Mansions to Planbook Homes," *Old House Journal*, February 2018.

⁷ Hewitt, Mark Alan. "The Other Proper Style." *Old House Journal*, March/April 1997, 30-37.

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and '30s, with the rise of masonry veneer, many smaller modest homes began to dot neighborhoods with their steeply pitched roofs and decorative half-timbering.⁸

Traditional 14th-century construction methods were improved upon in the 20th-century. Historic heavy timber had been infilled with various mud plasters, wattle and daub, or brick nogging. This required a lot of ongoing maintenance and was not fire resistant. Modern half-timbering achieved the look of the heavy timber construction, but was fit for a modern era. The wood beams were veneered over a backing wall, and plaster or decorative brick was used as infill for a more economical and fireproof alternative. The use of different materials enabled the Tudor Revival to achieve that storybook aesthetic. Bricks laid in Flemish bond with random broken bricks projecting out created texture and a care-free artisanal appearance. The most common roof material of these homes was slate or clay tile, and they also were the most expensive. Lower cost alternatives were asbestos shingles, glazed terra-cotta, concrete tiles, and even colored asphalt shingles. Windows ranged from leaded and stained glass to metal casement, though the most common were tall vertical wood casements with thin muntins to simulate lead.⁹

While a home's exterior could range from somber to whimsical, the interior was thoroughly modern. Abandoning the formal parlor in favor of a less formal living room, Tudor Revival homes began to embrace the modern family's lifestyle. Kitchens had electric appliances and an eating nook. Many houses boasted a first floor powder room for convenience. Many of the early Tudor Revival homes were upscale and featured grand two-story great halls, impressive fireplaces, and expensive wood paneled walls.¹⁰ Tudor homes were centered on a large great hall featuring medieval imagery. Many smaller suburban Tudors adapted the great hall into a cozy living room with a large fireplace as the focus.¹¹ Many rich suburban homes might feature higher ceilings with detailed woodwork, but on a less grand scale. Ceiling beams, wood and door trim, strapwork and other woodwork was heavy and darkly stained for a rich appearance. Plasterers would faux-age a room by texturizing the wall with a rough trowel.¹² Additionally, different shades of glass panes in windows might be sprinkled throughout a house, giving the illusion that the windows were old and that broken glass had been replaced over time.

The Dr. Louis Sisler House and carriage house exhibit key characteristics of the Tudor Revival style. The main house is an asymmetrical, two-story brick house with a minor irregular plan subtype. The plan is relatively simple, but has projections from principal masses less than room-sized.¹³ The slate roof is indicative of the Tudor style, but the hipped roof shape is less common. The main house does exhibit predominant front gables and dormers and three massive brick chimneys, both internal and external. All of the half-timbering of the main house features decorative brick infill of varying patterns such as crosshatch, herringbone, diagonal, and more. This brick infill is a less common characteristic of the Tudor Revival style, with most homes

⁸ Poore, "The Tudor Revival Style: 1895-1945: From Architect-Designed Mansions to Planbook Homes."

⁹ Hewitt, Mark Alan. "To Build a Tudor." *Old House Journal*, January/February 1998, 51-55.

¹⁰ Poore, "The Tudor Revival Style: 1895-1945: From Architect-Designed Mansions to Planbook Homes."

¹¹ Hewitt, Mark Alan. "To Build a Tudor." *Old House Journal*.

¹² Poore, "The Tudor Revival Style: 1895-1945: From Architect-Designed Mansions to Planbook Homes."

¹³ McAlester, Lee, and Virginia McAlester. *A Field Guide to American Houses*.

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favoring stucco infill. Most of the windows are single, double, or triple paired double-hung windows, which are less common than wood casements. The home does have wood casements though and also features windows with stained glass. Wood brackets and corbels accent the eaves, as well as decorative wood rafter tails. Wood pendant drops and carved vergeboards are present at all gables.

The carriage house is more symmetric in shape, with a more rectangular plan with minor irregularities. It features the more common cross-gabled slate roof, and the half-timbering has stucco infill. The wood trim and details reflect that of the main house, only simplified.

Development of Akron, Ohio

Located in northeast Ohio, Akron was originally laid out in 1825 and became the seat of Summit County in 1841. Derived from the Greek word meaning “an elevation” or “point”, Akron was originally located south of its current location, in what is now known as South Akron. The earliest residents were Irish immigrants working on the Ohio and Erie Canal that would connect the Ohio River to the Great Lakes. Upon completion of the canal between Cleveland and Akron in 1827, the community’s business potential began to be realized. Many manufacturers and farmers utilized the canal system for transportation of goods.¹⁴

By 1831, Dr. Elkiam Crosby took advantage of Akron’s hilly terrain and built a mill race from the Little Cuyahoga River down to his mill located along the canal near Lock 5. This source of power provided by the race drove several industrial ventures including a textile machinery plant, furniture factory, grist mills, and a distillery. With the canal for transportation and power, Akron dominated as the processing center for wheat, barley, and corn. Between 1832 and 1859, seven new mills opened in Akron, Ferdinand Schumacher, the “Oatmeal King”, would build a multi-million dollar industry from his mill. A couple decades later, the first railroad came to Akron, spurring the decline of the canal era. Though it remained in use until the flood of 1913, its use for transportation decreased at an alarming rate after the Civil War.¹⁵

Milling was not the only industry to flourish during the era of industrialization. The Barber Match Company was founded in 1865. The large clay deposits in the area attracted the attention of many early settlers. The high quality of Akron stoneware became well known throughout the area. Eventually the production of roof tile, sewer pipe, brick, and building tile came out of the Akron clay industry. The Akron Sewer Pipe Company was established in 1871 and several years later in 1879 the Robinson Clay Products Company was founded.¹⁶

Though Akron was home to a variety of successful manufacturing industries by the late 19th century, the city ultimately earned the distinction as the world’s center for rubber manufacturing. Beginning in 1870, Dr. B. F. Goodrich moved to Akron from the East and started the B. F.

¹⁴ "Akron, Ohio." Ohio History Central. Accessed July 12, 2018.
http://www.ohiohistorycentral.org/w/Akron,_Ohio.

¹⁵ Doyle, William B. *Centennial History of Summit County and Representative Citizens*. Chicago, IL: Biographical Publishing Company, 1908.

¹⁶ Doyle, William B. *Centennial History of Summit County and Representative Citizens*.

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Goodrich Company – the Akron Rubber Works. The company made a full-line of soft rubber goods, such as belting, hoses, golf balls, tennis balls, boots, shoes, carriage tires, bicycle tires, and later automobile tires. Soon the Akron rubber industry began to grow. Other companies opened up in the late 1890s. The Goodyear Tire and Rubber Company opened in 1898 and the Firestone Tire and Rubber Company in 1900. In 1905, Harvey Firestone, with Dr. Sisler's assistance, supplied the first order of automobile tires for Henry Ford. Akron was the fastest growing industrialized city in the nation; from 1910-1920 Akron's population tripled in size, increasing from approximately 69,000 residents to over 208,000.¹⁷

Like many growing industrial cities during the first half of the 20th century, Akron's elite sought property outside the downtown center, seeking larger plots of land to build their extravagant estates. Goodyear Tire and Rubber Company co-founder, F.A. Seiberling lead the way with the construction of Stan Hywet Hall from 1912-1915, and the neighborhood of Merriman Valley quickly became known as "Rubber Baron Heights" because many of the executives in the rubber industry had their homes there. Most of the homes were built between 1911 and 1930 and showcase Tudor Revival, Colonial, Georgian, and Renaissance Revival styles.

The upper elite weren't the only ones to settle outside the city; middle management executives also built their homes in nearby neighborhoods. F.A. Seiberling purchased 1,000 acres of land to the west of Stan Hywet Hall on the outskirts of the city to be developed as a neighborhood and a setting for recreation to include golf, tennis, and lawn games. The neighborhood was laid out by landscape architect Warren Manning who also designed the grounds of Stan Hywet Hall. Though Tudor Revival was the style of choice, Colonial and Georgian Revival were also popular choices.¹⁸

Because Akron grew so rapidly during the rubber boom, a housing shortage quickly developed in the early 20th century. Again, F.A. Seiberling felt a need to address the housing crisis as it was detrimental to his workers and the company. Without support from the Goodyear Board, Seiberling took on the project himself and purchased land a half mile away from the main factory downtown, establishing Goodyear Heights. Warren Manning was selected to spearhead the project. He designed a neighborhood around sweeping streets aligned over a grid infrastructure with provisions for modern conveniences like electricity, gas, and telephone. Due to F.A. Seiberling's influence, the architecture of choice favored the English and Tudor styles. Walker and Weeks' Goodyear Hall, the high school, and the public library all celebrated the Tudor Revival style. The modest homes were a collection of popular Arts & Crafts styles including; Tudor, Bungalow, Colonial, Dutch Colonial, and English Cottage.¹⁹

¹⁷ Ibid.

¹⁸ Price, Mark J. "Local History: Elegant, Restricted Fairlawn Heights Was Advertised as Elite Retreat 100 Years Ago." *Akron Beacon Journal/Ohio.com*, April 23, 2017. Accessed October 22, 2018. <https://www.ohio.com/akron/lifestyle/local-history-elegant-restricted-fairlawn-heights-was-advertised-as-elite-retreat-100-years-ago>.

¹⁹ "Akron's Historic Neighborhood." Historic Goodyear Heights. Accessed October 23, 2018. <http://www.historicgoodyearheights.com/p/akrons-historic-neighb.html>.

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An example of the Tudor Revival in Goodyear Heights is at 1744 Hampton Road. A modest two-story house, it has many of the hallmarks of the style. Built in the same year as the Sisler residence, 1919, it has the original slate roof, brick exterior, and half timbering is present in the front cross gable. Simple original wood trim and vergeboards adorn the exterior. Though the windows have been updated and a deck has been added to the back, most of the historic integrity remains. A side gable roofline over the main entrance has a catslide that extends down to create a covered porch entrance.²⁰

Dr. Louis E. Sisler

Born on April 6, 1860, in Manchester, Ohio, Louis Sisler followed in his father's footsteps and went into the field of medicine. He attended Hiram College, Northwestern University, and the Medical College at Western Reserve University. He moved back to Manchester and worked in his father's practice. He later moved to Clinton, Ohio, to become a surgeon for the Pennsylvania Railroad. Sisler relocated to Akron in 1887 and opened his own practice in the downtown area. It wasn't long before Sisler found an interest in politics. Many friends and family members held county office. He also formed a friendship with William McKinley who would later go on to become President of the United States. Sisler was elected to county auditor in 1896 and earned re-election in 1898 and 1900. In 1902, Sisler decided not to run for re-election, opting to pursue a new business venture with Harvey Firestone.²¹

According to Henry Firestone Sr., the tire trade was largely manufacturing solid tires and single-tube pneumatics for bicycles. Pneumatic tires were not popular for carriages. Even though they gave a smoother ride, the extra weight of the carriage would lead to punctures in the tires. Companies found it difficult to fasten whole tires to the rims. Each company had its own method of attaching the tire, but none were entirely successful. James A. Swinehart, of Akron, invented a tire which he claimed to be the best on the market, as it overcame most of the difficulties with previous designs. He used crosswires in the base of the tire. Several businessmen were interested in his invention, including Dr. Louis Sisler, the county auditor; M. D. Buckman, one of Sisler's deputies; and James Christy, Jr., a builder. Swinehart had presented his invention to many of the major rubber companies, but was turned away as they felt the device was not practical. They felt the jolting would loosen the crosswires and the street car tracks would pull off the wires.²²

Testing the tires himself, Sisler felt that all of the objections were unfounded and he was convinced of their stability. With nowhere else to turn, Sisler approached a man he had heard of to see if he was interested in the tire. That man was Harvey Firestone. At that time, the Firestone Tire and Rubber Company relied on other companies to manufacture the rubber, while his firm

²⁰ "Featured House: 1744 Hampton Road." Historic Goodyear Heights. Accessed October 23, 2018. <http://www.historicgoodyearheights.com/2017/04/featured-house-1744-hampton-road.html>.

²¹ Nichols, Kenneth. "Few Thousand Started Sisler-McFawn Fortune." *Akron Beacon Journal*, July 15, 1960.

²² Firestone, Harvey Samuel, and Samuel Crowther. *Men and Rubber; The Story of Business*. Doubleday, Page & Company, 1926.

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fastened the rubber to the steel carriage wheels.²³ On July 26, 1900, Swinehart, Sisler, Christy, Buckman, and Firestone met and signed an agreement. Firestone put in \$10,000 cash and received \$15,000 in stock, while the others in the group put in \$10,000 collectively, along with the Swinehart patent, and received \$15,000 in stock.²⁴ Sisler was a director with the Firestone Tire and Rubber Company until his death on October 20, 1925. He served as secretary from August 1900-1905, and he was treasurer from 1902-1910.²⁵

It was during his time with the Firestone Tire and Rubber Company that Sisler hired Walker and Weeks, a prominent architectural firm in Cleveland, Ohio, to design his nearly five-acre estate. The Sisler family resided in the house until 1940. The second owners lived there for over 50 years before selling it. The property changed hands three more times before the current owners purchased the house in 2016.

Walker and Weeks Background

The architectural firm of Walker and Weeks began as a simple partnership between two men from Massachusetts. Harry E. Weeks was born on October 2, 1871. He graduated in 1893 from the Massachusetts Institute of Technology. He worked for several architectural firms and had his own firm in Pittsfield, Massachusetts. At the urging of John M. Carrere, of the notable New York firm Carrere and Hastings and member of the Cleveland Group Plan commission, Weeks decided to move to Cleveland in 1905.²⁶

Frank R. Walker was born on September 29, 1877, in Pittsfield, Massachusetts. Influenced by his father's career as an interior designer, Walker also attended the Massachusetts Institute of Technology. Upon graduation in 1900, he spent one year studying at the atelier (workshop) of Monsieur Redon in Paris, followed by another year in Italy. Walker worked at firms in Boston, New York, and Pittsburgh before moving to Cleveland in 1905, also at the suggestion of Carrere. Walker and Weeks both joined the J. Milton Dyer office. Six years later, Walker and Weeks formed their own partnership and set up an office at 1900 Euclid Avenue.

During a time of rapid urban growth and booming industry, the Walker and Weeks firm flourished. Big business of the 1920s spurred the heyday of the Walker and Weeks firm. The staff numbered sixty and there were eight partners who were a collection of devoted designers, engineers, salesmen, a treasurer, office manager, and a field supervisor. Other staff included drafters, engineers, business managers, and a staff photographer. After fifteen years at the Euclid Avenue office, Walker and Weeks moved into the fifth and sixth floors of an office building they designed at 2341 Carnegie Avenue.²⁷

²³ "Firestone Tire and Rubber Company." Ohio History Central. Accessed July 12, 2018.
http://www.ohiohistorycentral.org/w/Firestone_Tire_and_Rubber_Company.

²⁴ Firestone, Harvey Samuel, and Samuel Crowther. *Men and Rubber; The Story of Business*.

²⁵ Nichols, Kenneth. "Few Thousand Started Sisler-McFawn Fortune." *Akron Beacon Journal*, July 15, 1960.

²⁶ Johannesen, Eric. *A Cleveland Legacy*. Kent, OH: Kent State University Press, 1999.

²⁷ Johannesen, Eric. *A Cleveland Legacy*.

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Walker and Weeks were known as specialists in bank buildings and completed 60 throughout the state of Ohio. In Cleveland, they were best known for their commercial, public, and religious structures in the classical revival styles. Some of their most notable projects include the Federal Reserve Bank of Cleveland, the Cleveland Public Library, Epworth-Euclid Methodist Church, St Paul's Episcopal Church in Cleveland Heights, and Cleveland Municipal Stadium.²⁸

Frank Walker passed away in 1949, but the firm continued under the guidance of Howard Horn and Frank Rhinehart who had been with Walker and Weeks since 1919. In 1953, the firm became known as Horn and Rhinehart. Of the 290 projects they designed from 1911-1949, approximately 199 buildings remain standing. Virtually no writing on the subject of architecture exists by either Walker or Weeks. However, one essay, discussing the characteristics of building stones, was written by Walker. The paper sheds light on the desire for history and a classical longevity.

When men began to build with permanent materials, it was then, and only then, that he began to register history so that those who lived many centuries later could read with any degree of precision, his habits and tastes. Hence the nations who constructed in a permanent manner are now considered the great nations of antiquity while those whose habits dictated other expressions of activity than permanent buildings are now lacking any enduring records *and* in all probability are even entirely forgotten.²⁹

Walker's knowledge of material sources and his in-depth discussion of their selection expresses the architect's care for every detail. He insisted that it is not the contractor's business to know the quality of the material, the quantity required, the cost and availability, the shipping facilities, and the time required for delivery, but solely the architect's. Their methods were based partly on the Renaissance ideal of craftsmanship and the connection between artisans and artists with the ideals of modern business. The Walker and Weeks team was divided in such a way that each member had a sense of purpose as evidence that many partners and employees at the firm stayed for many years or even the entire span of their career. Early 20th-century business thinking around the organization of the office, marketing and research tactics, and the relationship with corporate clients made this Cleveland firm an "architectural factory."³⁰

Walker and Weeks Architecture in Akron

Walker and Weeks designed eight new projects and two building alterations in the city of Akron; four banks or financial institutions, three corporate buildings, two residences, and one golf club. Of these ten commissions, only six remain standing today. Among this small collection of buildings there is a broad range of architectural styles.

²⁸ "Walker and Weeks." Encyclopedia of Cleveland History. Accessed July 12, 2018.
<https://case.edu/ech/articles/w/walker-and-weeks>.

²⁹ Johannesen, Eric. *A Cleveland Legacy*.

³⁰ Ibid.

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In 1917, Walker and Weeks designed a recreational building for the employees of the Goodyear Tire and Rubbery Company located by the factory and the nearby Goodyear Heights neighborhood. Standing six-stories tall, the diaper pattern brick work and heavily ornamented terra cotta parapets of Goodyear Hall (NR14000030) is reminiscent of Gothic Revival architecture. The building housed the largest gymnasium in Ohio at the time, classrooms, a library, bowling alleys, billiard rooms, a rifle range, cafeteria, retail space on the first floor, and the fourth floor was reserved for women.³¹ Attached to the building at the triangular corner of East Market Street and Goodyear Boulevard, Walker and Weeks designed a bank that was occupied by the Ohio Savings and Trust Company until 1933. In direct contrast to the hall, the architecture of the bank reflected the classical and more conservative styles typical of banks and commerce. Employing the temple motif, the limestone and granite flatiron building is the most ornate at the apex of the triangle, or the main entrance. The two buildings represent a unique combination of styles; the Hall is designed in a Gothic Revival style often utilized in collegiate institutions, while the bank embodies Neo-Classical characteristics. Both buildings retain a high level of historic integrity and remain in excellent condition. Together they command an architectural presence among the Goodyear Headquarters and Manufacturing facilities.³²

Over ten years later, Walker and Weeks designed a 28-story skyscraper that remains the tallest building in Akron. Located at the heart of downtown Akron, the First National Bank Tower (NR07000633), designed in the Art Deco style, consists of two primary masses; a 28-story tower and an eight-story mass, referred to as the west annex. The tower has a series of setbacks that increase the apparent height of the building as it tapers upward. The structure features brick, terra cotta and Indiana limestone. The white glazed brick piers run from the storefronts uninterrupted to the parapets, providing vertical emphasis. The terra cotta panels in the spandrel feature floral motifs with dark glazed recesses for contrast. Other patterns molded into the terra cotta feature Art Deco wavy and zig-zag lines to create dynamic contrast between light and dark. The First National Bank Tower is architecturally significant as it represents the cutting-edge Art Deco style of the time. By comparison, the Terminal Tower in Cleveland embodies a more conservative architectural style. Both towers serve as the premier skyscrapers for their cities, but the relatively young Walker and Weeks firm took risks with their design and looked beyond regional standards and practices of the day.³³

Walker and Weeks Residential Architecture

Residences comprised the largest group of early commissions by the Walker and Weeks firm during its first decade. Projects ranged from cottages and upper-middle-class homes to large mansions. As a reflection of the era, homes were designed to fit modern living ideals. Spaces were meant to function economically. Living rooms replaced stuffy Victorian sitting rooms, opting for large spaces to entertain large groups of people with a fireplace as the focus.

³¹ Johannesen, Eric. *A Cleveland Legacy*.

³² National Register of Historic Places, Goodyear Hall, Ohio Savings and Trust Company. Summit County, OH. National Register # 14000030

³³ National Register of Historic Places, First National Bank Tower. Summit County, OH. National Register # 070000633

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Frequently off the living room was a porch. Large dining rooms remained, and spaces for privacy, such as a library or den, were located off the entry hall. To run these large homes, space for two to three servants were also accommodated.

Of the over 290 total projects they designed, 62 were private residences. Only two of which are private residences located in Akron and happen to be located on the same street. Built in 1931, the George W. Merz House is also Tudor Revival in style, is similar in size, and appears to retain much of its historic integrity. Walker and Weeks experimented with brick and stone materials and utilized half timbering on the front façade. The side gabled slate roof with front gabled entrance was more common among Tudor Revivals than the hipped roof of the Dr. Louis Sisler House. Unlike the massive ornate external chimneys of the Dr. Louis Sisler House, the George W. Merz House has interior chimneys of simple rectangular design. The majority of the homes they designed were located in the wealthy suburbs of Cleveland such as Cleveland Heights, Bratenahl, Shaker Heights, and the Gates Mills area, where Walker played a key role in its revival after settling there in 1915.

The firm's first recorded residential commission was in 1911 for one of a series of Cleveland Heights homes along a new development plan, known as Carlton Park. A cul-de-sac branching off Overlook Road, Carlton Road was a collection of 13 medium-sized homes, of which Walker and Weeks designed six. The floor plans were relatively the same, and although modest in size compared to the Cleveland's Euclid Avenue "Millionaire's Row" of the previous generation, the living areas, three to four bedrooms, and servants' quarters were not small.

The next class of residences were larger in scale and characterized by their pronounced hipped roof that was brought down over a porch in the style of contemporary bungalows. The first of its kind was the home of F. W. Judd at 2465 Marlboro Road in Cleveland Heights in 1912. A smaller version was built for Oliver Renkert at 1375 Market Avenue North in Canton, Ohio. Many resemblances can be seen between the Judd estate and the Sisler residence of 1919. Both feature the large hip roof design that became a defining feature of Walker and Weeks' designs. These large roofs have a catslide down to cover porches and arcades. Above these porches are two large gable dormers. The three massive chimneys are similarly placed, though the Sisler mansion has an exterior chimney on the front façade, while the equivalent chimney on the Judd residence is interior. Near these front chimneys are secondary exterior entrances. To the left of these entrances are groupings of wall dormers at the second floor level with another catslide roof down to the first floor.

In terms of form, spatial arrangement, and general style these two brick Tudor Revival homes are very similar. It is evident that the Sisler residence's design was influenced by this earlier work of Walker and Weeks. Though as time passed, it is clear that Walker and Weeks began exploring more of the hallmarks of Tudor style. The Sisler residence and carriage house have half timbering with brick and stucco infill to add further dimension and texture to the exterior of the buildings. Carved vergeboards, brackets, and corbels were added to the exterior of the Sisler residence as were the heavier carved wood details of the interior. The interior woodwork of the Judd house was simpler in style.

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The location of the Sisler residence is just a stone's throw away from the home of F. A. Seiberling, known as Stan Hywet Hall. Many refer to Sisler's home as "Stan Hywet's Little Brother" and believe the design was influenced by the neighboring estate.³⁴ While it is not known for certain if the Stan Hywet estate, built four years prior, influenced Walker and Weeks, the Sisler residence does encompass more of the traditional Tudor Revival elements than their earlier works.

Conclusion

The Dr. Louis Sisler House is eligible for listing on the National Register of Historic Places under Criteria C for its distinctive Tudor Revival style that's representative of the early part of the 1900s, reflecting the influence of Akron's industrial growth through residential suburban development and lifestyles of industrialists and professionals. As one of two homes in the Akron area designed by the prominent Cleveland architectural firm, Walker and Weeks, the Sisler house is also an excellent example of residential architecture by these local masters.

³⁴ Turnbull, Lornet. "Stan Hywet's "little" brother is for sale." *Akron Beacon Journal*, November 16, 1991.

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9. Major Bibliographical References

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"Walker and Weeks." *Encyclopedia of Cleveland History*. Accessed July 12, 2018. <https://case.edu/ech/articles/w/walker-and-weeks>.

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): _____

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10. Geographical Data

Acreage of Property 4.75

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 41.115972 | Longitude: -81.547455 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 17 | Easting: 454015 | Northing: 4551548 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

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The nominated property consist of the 4.75 acres of the original plot, Summit County Parcel number 6733186. The parcel is rectangular in shape. Beginning at the southwest corner of the parcel, go 330 feet north, turn due east and go approximately 629 feet to the eastern boundary of the parcel, turn south and go 330 feet to the south boundary of the parcel, turn west to return to the point of origin. The boundary is indicated on the attached map (Figure 2).

Boundary Justification (Explain why the boundaries were selected.)

The nominated boundary includes the original parcel historically associated with the property during the Period of Significance, 1919-1940. The parcel has remained unchanged since 1919.

11. Form Prepared By

name/title: Emily Crawford, Design Manager
organization: ARRC, Inc.
street & number: 714 North Portage Path
city or town: Akron state: Ohio zip code: 44303
e-mail ecrawford@stanhywet.org
telephone: 330-315-3220
date: January 2, 2019

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Dr. Louis Sisler House

City or Vicinity: Akron

County: Summit

State: Ohio

Photographer: Emily Crawford

Date Photographed: 7/5/2018: 2, 4-6, 8-21, 24-26, 29-40 and 10/24/2018: 1, 3, 7, 22-23, 27-28

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

Setting

1 of 41: Streetscape, front gate, and fence, photographer facing northeast

Main House Exterior

2 of 41: Feature pond, photographer facing southeast

3 of 41: West façade, photographer facing east

4 of 41: Front entrance, photographer facing east

5 of 41: North façade, photographer facing south

6 of 41: East Façade, photographer facing west

7 of 41: South façade, photographer facing north

Main House Interior

8 of 41: Basement, billiard room, photographer facing southwest

9 of 41: Basement, laundry room, photographer facing southeast

10 of 41: First floor, entry vestibule Moravian tile floor, photographer facing west

11 of 41: First floor, entry hall, photographer facing northwest

12 of 41: First floor, main staircase, photographer facing west

13 of 41: Main staircase landing, stained glass feature window, photographer facing southwest

14 of 41: First floor, living room, photographer facing southwest

15 of 41: First floor, enclosed porch, photographer facing southwest

16 of 41: First floor, library, photographer facing southeast

17 of 41: First floor, dining room, photographer facing northwest

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- 18 of 41: First floor, morning room, photographer facing north
19 of 41: First floor, coat room, photographer facing west
20 of 41: First floor, powder room, photographer facing northwest
21 of 41: First floor, kitchen, photographer facing northwest
22 of 41: Second floor, hallway interior louvered ventilation door, photographer facing northeast
23 of 41: Second floor, master bathroom, photographer facing southeast
24 of 41: Second floor, master bedroom, photographer facing southeast
25 of 41: Second floor, bedroom A, photographer facing southwest
26 of 41: Second floor, bathroom A, photographer facing northwest
27 of 41: Attic, open attic space, photographer facing southwest
- Carriage House Exterior*
- 28 of 41: South façade, west end of building, photographer facing northwest
29 of 41: South façade, east end of building, photographer facing northeast
30 of 41: West façade, photographer facing east
31 of 41: North façade, west end of building, photographer facing southeast
32 of 41: North façade, east end of building, photographer facing southwest
33 of 41: East façade, photographer facing west
- Carriage House Interior West Apartment*
- 34 of 41: First floor, living room, photographer facing northeast
35 of 41: First floor, kitchen, photographer facing north
36 of 41: Second floor, bathroom A, photographer facing north
37 of 41: Second floor, bedroom C, photographer facing northeast
- Carriage House Interior East Apartment*
- 38 of 41: First floor, living room, photographer facing northeast
39 of 41: Second floor, hallway with step up, photographer facing west
40 of 41: Second floor, bedroom E, photographer facing northeast
- Noncontributing Detached Garage*
- 41 of 41: North façade, photographer facing southwest

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9. Photo Views Carriage House basement plan
10. Photo Views Carriage House first floor plan
11. Photo Views Carriage House second floor plan

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Figure 1 Aerial photograph of property

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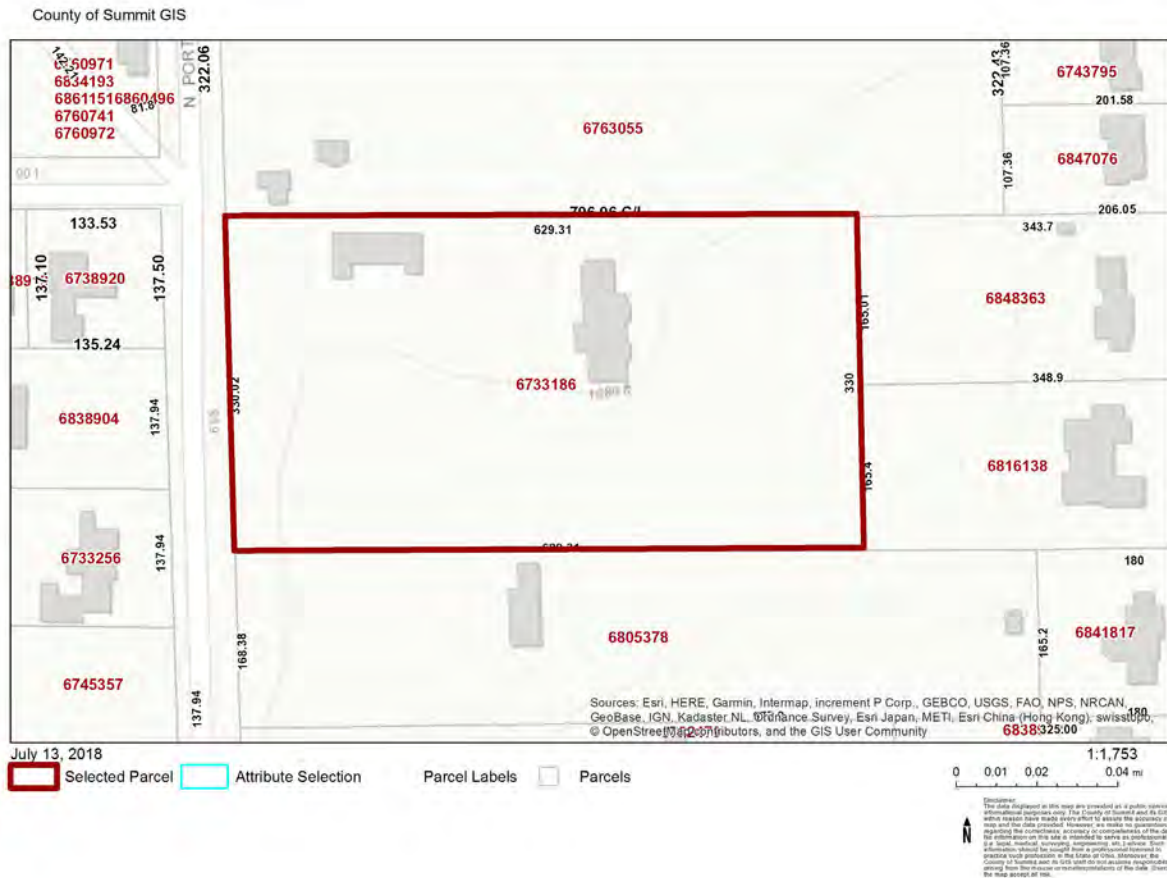


Figure 2 Parcel boundary map

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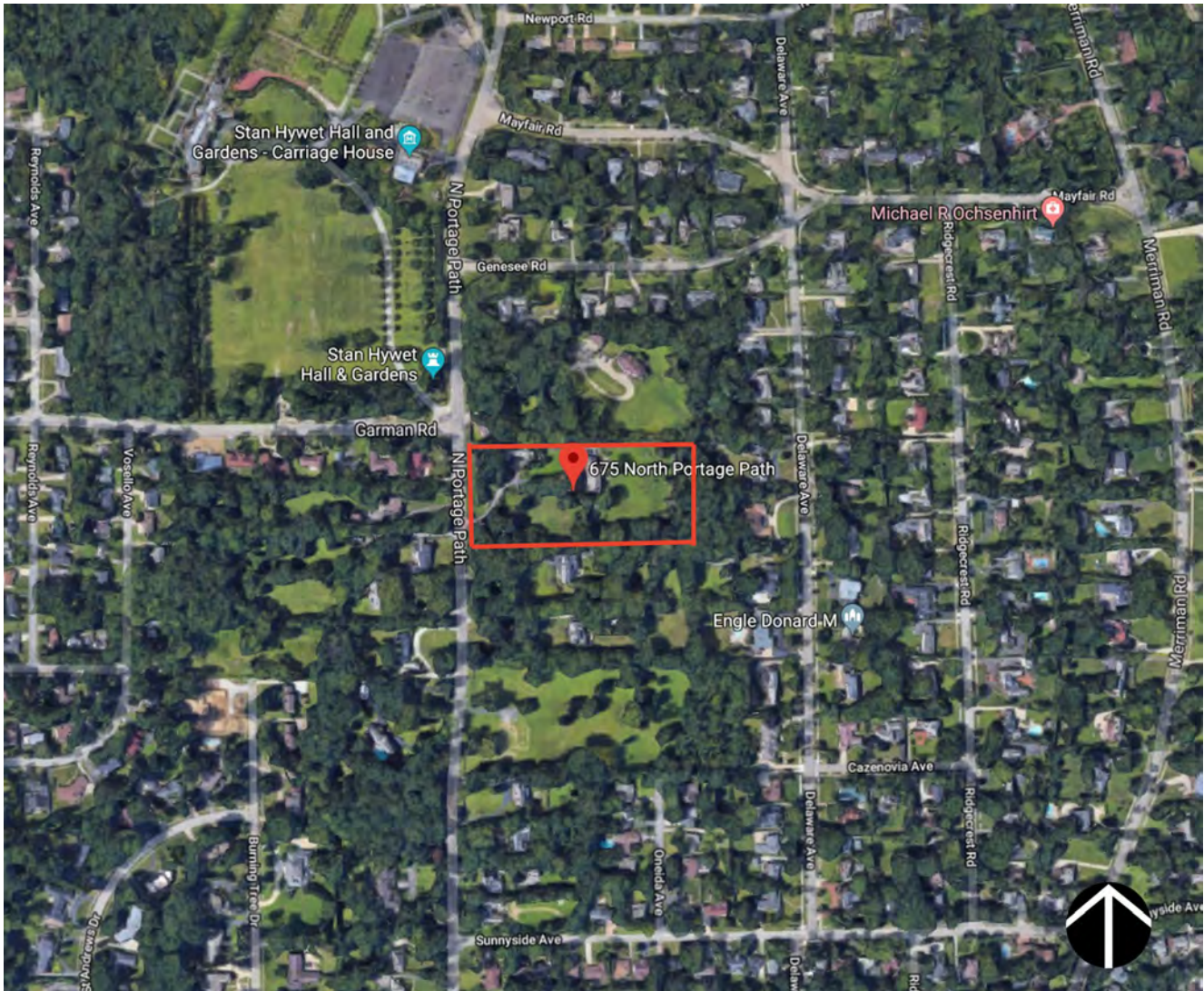


Figure 3 General property setting map

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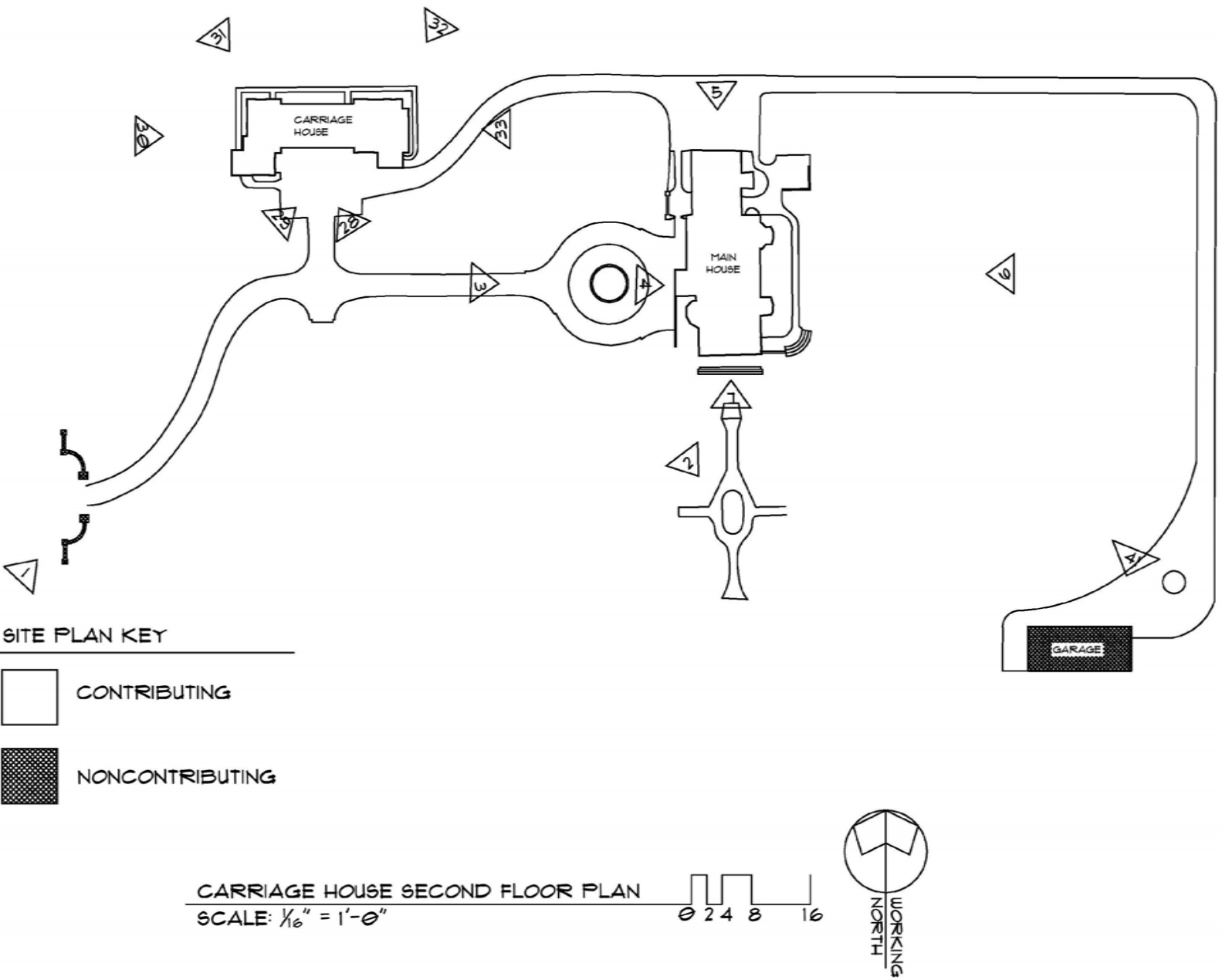
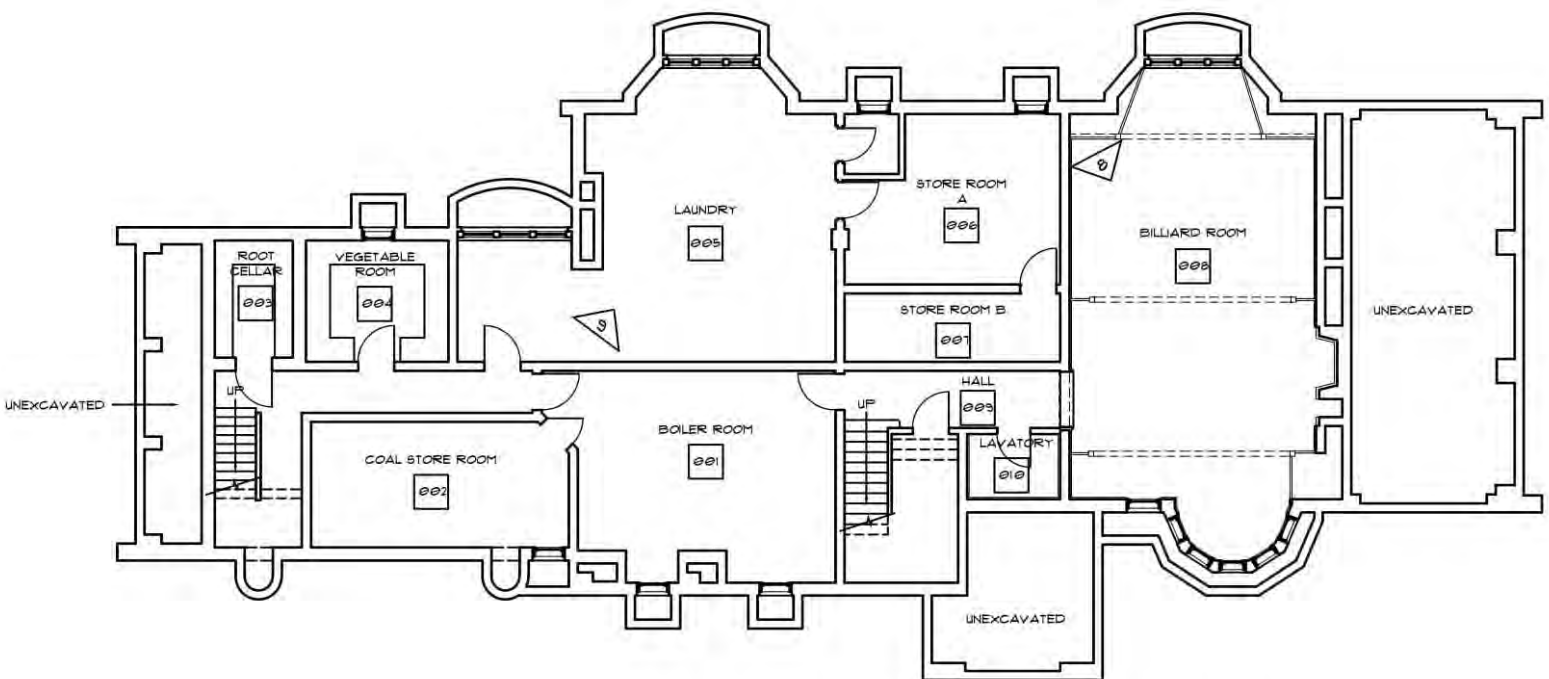


Figure 4: Photo Views Exterior site plan

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MAIN HOUSE BASEMENT FLOOR PLAN
SCALE: 1/16" = 1'-0"

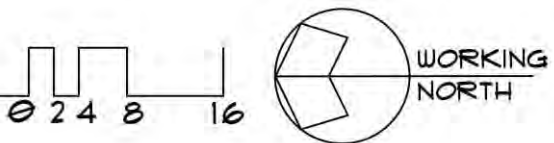
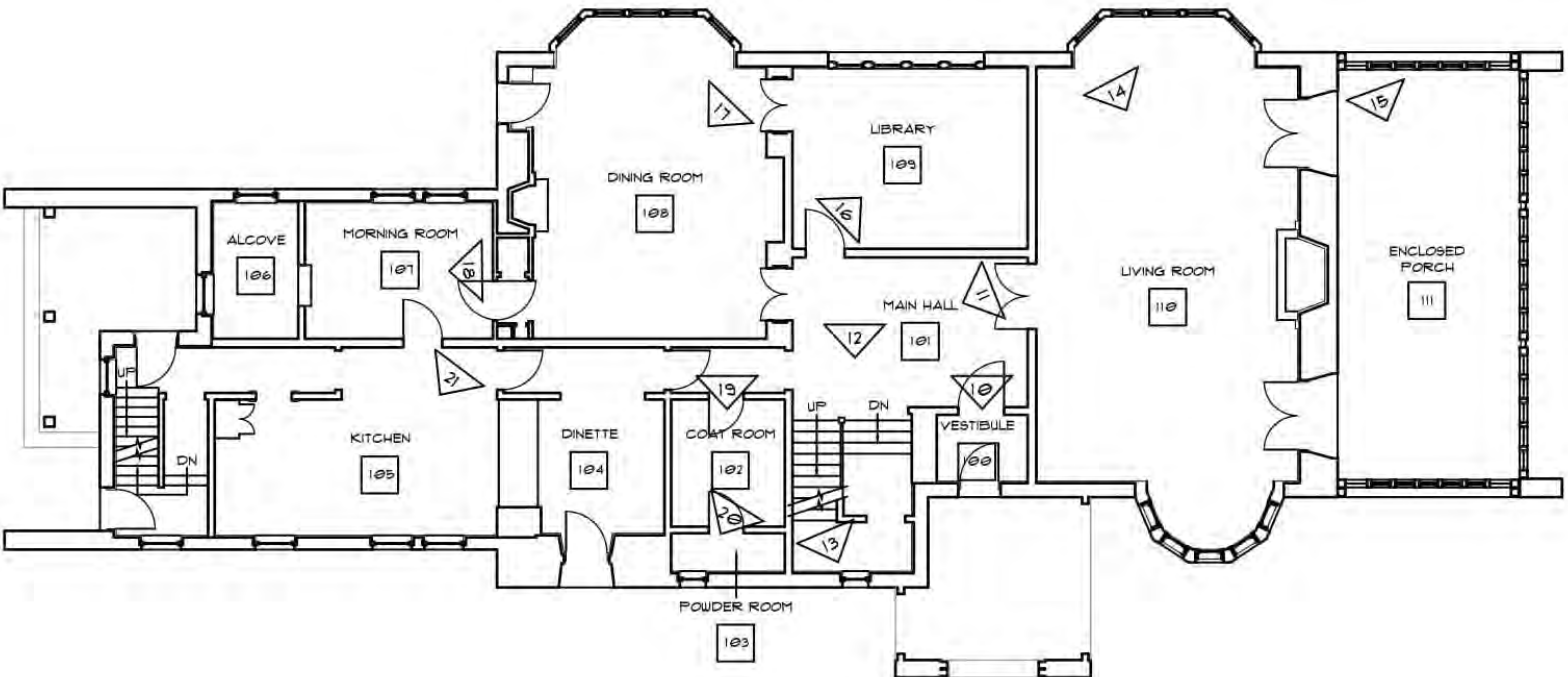


Figure 5: Photo Views Main House basement plan

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MAIN HOUSE FIRST FLOOR PLAN

SCALE: $\frac{1}{16}'' = 1'-0''$

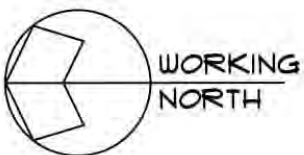
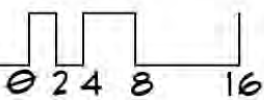
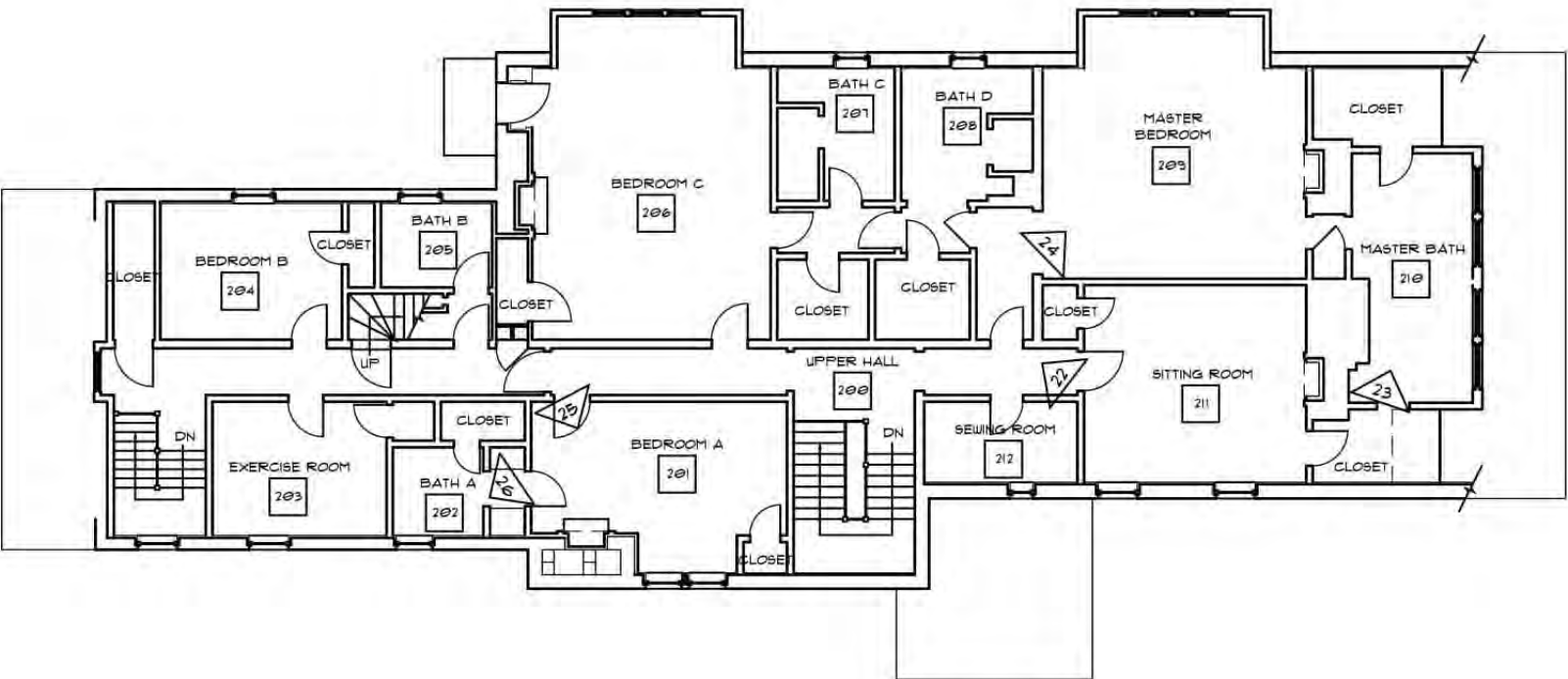


Figure 6: Photo Views Main House first floor plan

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County and State



MAIN HOUSE SECOND FLOOR PLAN

SCALE: 1/16" = 1'-0"

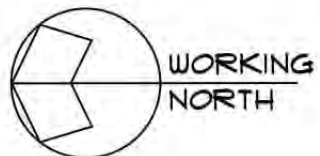
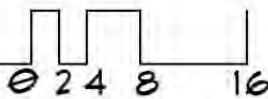
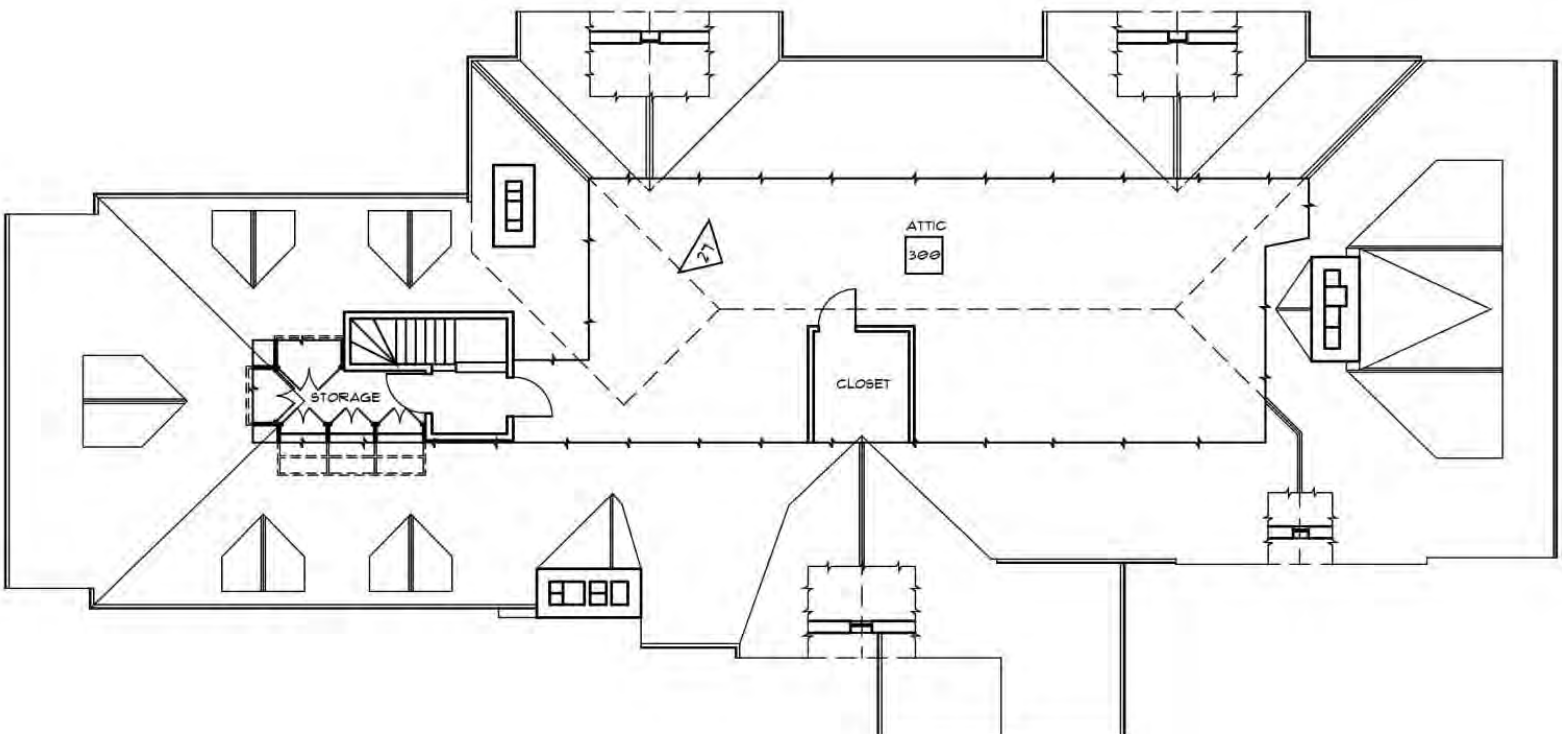


Figure 7: Photo Views Main House second floor plan

Sisler, Dr. Louis, House
Name of Property

Summit County, Ohio
County and State



MAIN HOUSE ATTIC FLOOR PLAN

SCALE: 1/16" = 1'-0"

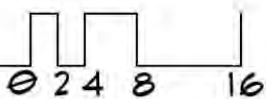
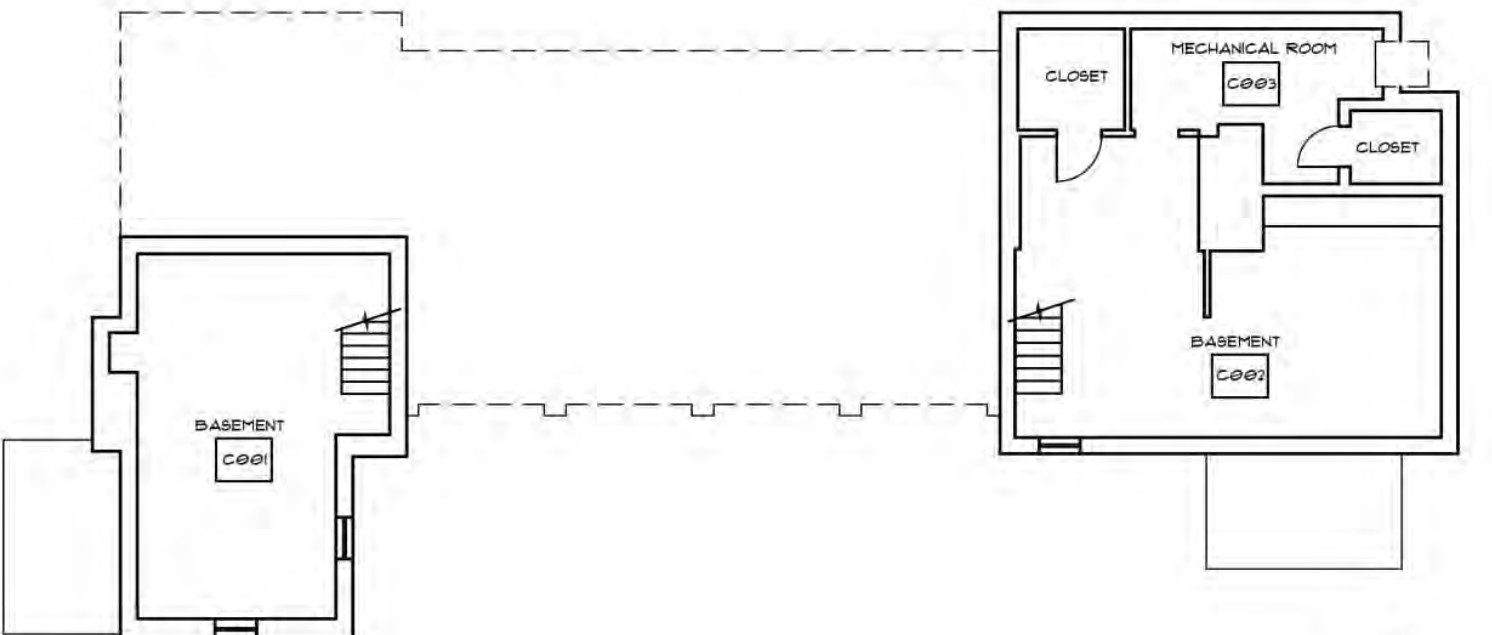


Figure 8: Photo Views Main House third floor plan

Sisler, Dr. Louis, House
Name of Property

Summit County, Ohio
County and State



CARRIAGE HOUSE BASEMENT FLOOR PLAN

SCALE: 1/16" = 1'-0"

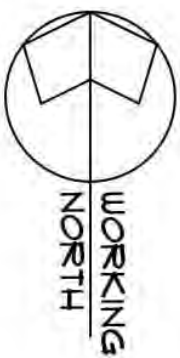
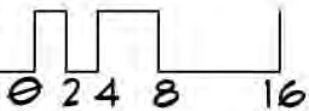


Figure 9: Photo Views Carriage House basement plan

Sisler, Dr. Louis, House
Name of Property

Summit County, Ohio
County and State

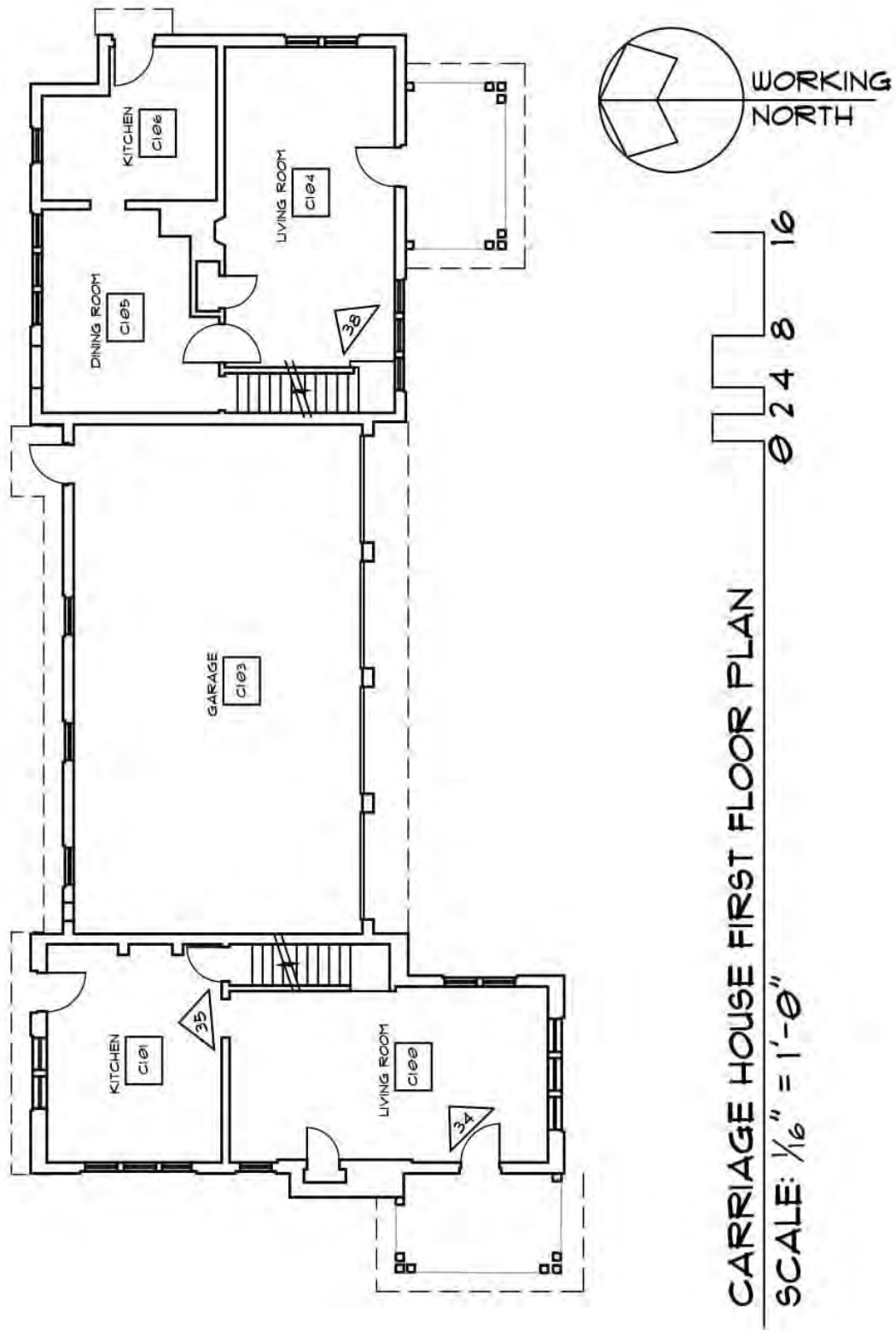
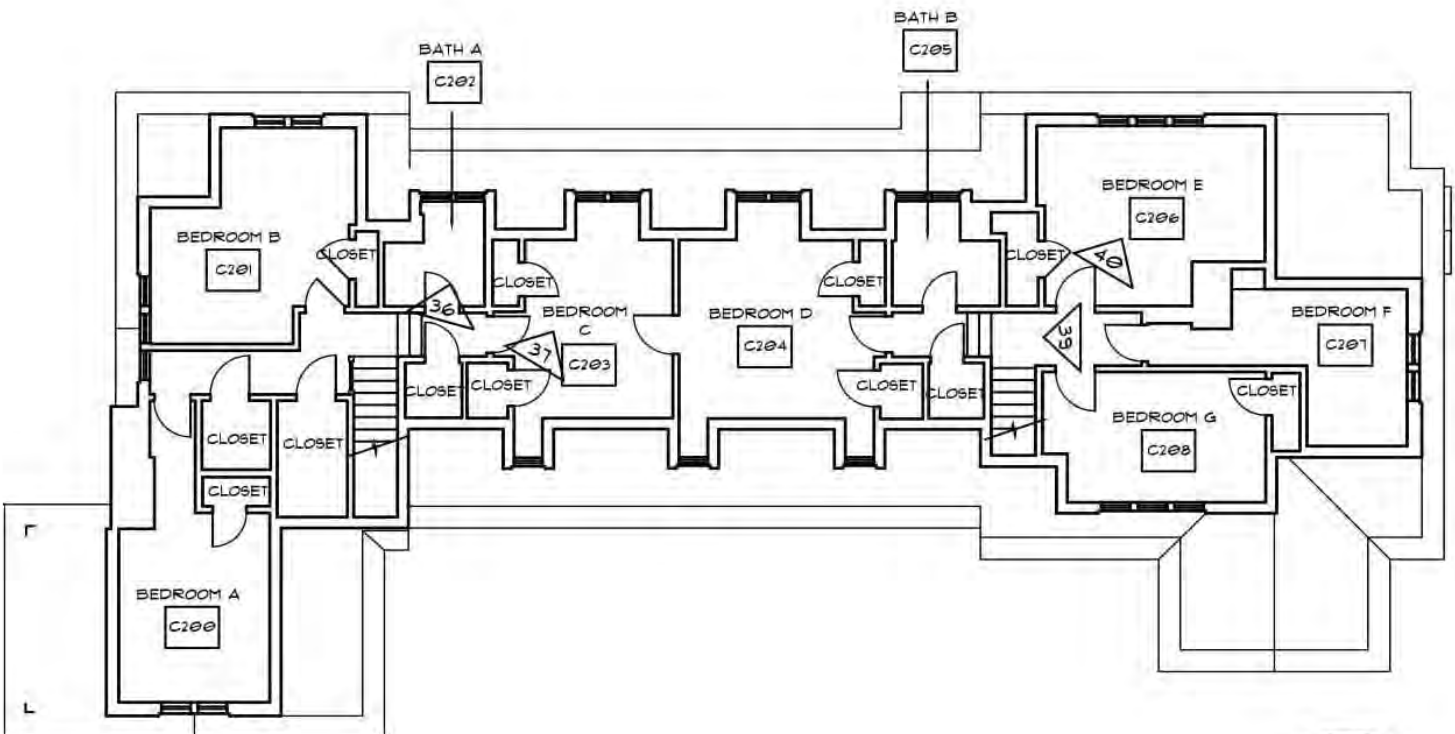


Figure 10: Photo Views Carriage House first floor plan

Sisler, Dr. Louis, House
Name of Property

Summit County, Ohio
County and State



CARRIAGE HOUSE SECOND FLOOR PLAN

SCALE: 1/16" = 1'-0"

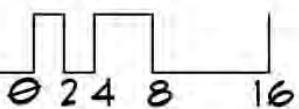
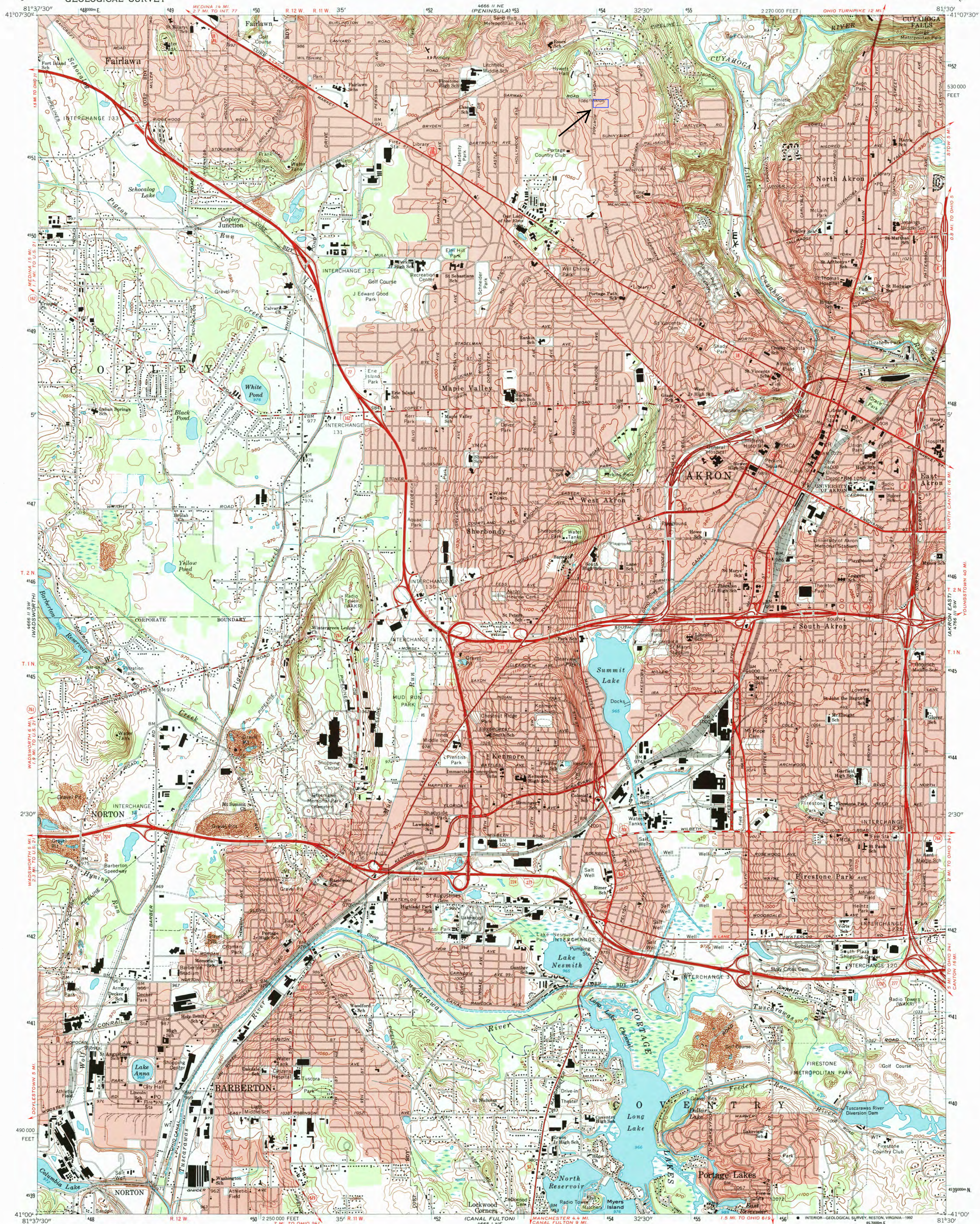
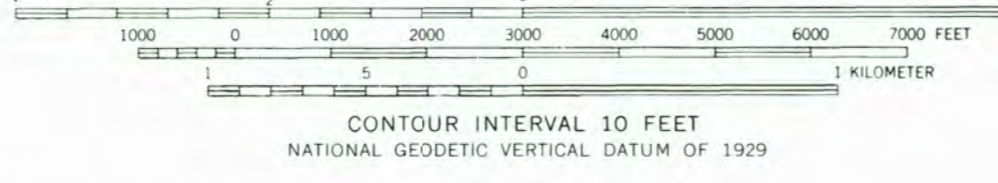
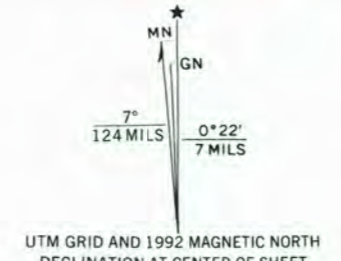


Figure 11: Photo Views Carriage House second floor plan



Mapped, edited, and published by the Geological Survey
Revised in cooperation with State of Ohio Agencies
Control by USGS and USCGS
Topography by photogrammetric methods from aerial photographs
taken 1957. Field checked 1958. Revised from aerial
photographs taken 1966. Field checked 1967.
Polyconic projection. 1927 North American datum
10,000-foot grid based on Ohio coordinate system, north zone
1000-meter Universal Transverse Mercator grid ticks,
zone 17, shown in blue
The difference between 1927 North American Datum and North
American Datum of 1983 (NAD 83) for 7.5-minute intersections
is given in USGS Bulletin 1875. The NAD 83 is shown by
dashed corner ticks
Entire area lies within the Connecticut Western Reserve
Land lines established by private subdivision of the
Connecticut Western Reserve



Revisions compiled in cooperation with State of
Ohio agencies from aerial photographs
taken 1988 and other sources. Contours not
revised. This information not field checked
Map edited 1992

ROAD CLASSIFICATION

Primary highway, all weather, hard surface	Light-duty road, all weather, improved surface
Secondary highway, all weather, hard surface	Unimproved road, fair or dry weather

Interstate Route U.S. Route State Route

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

AKRON WEST, OHIO
41081-A5-TF-024
1967
REVISED 1992
DMA 4666 II SE—SERIES V852





















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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 5/1/2019 Date of Pending List: 5/16/2019 Date of 16th Day: 5/31/2019 Date of 45th Day: 6/17/2019 Date of Weekly List: 6/7/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 6/7/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Control Unit Discipline _____

Telephone _____ Date _____

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

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



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 April 22, 2019
For nomination of the Sisler, Dr. Louis House to the National Register of
Historic Places: Summit County, 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: _____