1. NAME OF PROPERTY

Historic Name: Village of Mariemont

Other Name/Site Number: None

2. LOCATION

Street & Number: Not for publication: N/A

Located ten miles east of downtown Cincinnati, Ohio, bordering both sides of US 50 (Wooster Pike); bounded by Westover industrial section, Beech Street, Murray Avenue, Grove Avenue, Pocahontas Avenue, Miami Bluff Drive, and acreage south of Norfolk & Western rail lines.

City/Town: Mariemont Vicinity: N/A__

State: Ohio County: Hamilton Code: 061 Zip Code: 45227

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	X__	Building(s):	___
Public-Local:	X__	District:	X__
Public-State:	____	Site:	___
Public-Federal:	___	Structure:	___
		Object:	___

Number of Resources within Property

Contributing	Noncontributing
1014	57 buildings
09	0 sites
5	3 structures
2	0 objects
1030 Total	60 Total

Number of Contributing Resources Previously Listed in the National Register: 182

Name of Related Multiple Property Listing: *Historic Residential Suburbs in the United States, 1830 to 1960,* MPS

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official Date

State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. 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 Keeper Date of Action

6. FUNCTION OR USE

Historic:	Domestic	Sub: Single Dwelling
	Domestic	Sub: Multiple Dwelling
	Domestic	Sub: Secondary Structure
	Domestic	Sub: Hotel
	Commerce	Sub: Business
	Commerce	Sub: Professional
	Commerce	Sub: Financial Institution
	Commerce	Sub: Restaurant
	Commerce	Sub: Trade (Archeology)
	Social	Sub: Meeting Hall
	Government	Sub: Fire/Police Station
	Education	Sub: School
	Religion	Sub: Religious Facility
	Funerary	Sub: Cemetery
	Funerary	Sub: Graves/Burials
	Recreation/Culture	Sub: Theatre
	Recreation/Culture	Sub: Sports Facility
	Recreation/Culture	Sub: Outdoor Recreation
	Recreation/Culture	Sub: Monument/Marker
	Recreation/Culture	Sub: Work of art
	Agriculture/Subsistence	Sub: Agricultural Outbuilding
	Agriculture/Subsistence	Sub: Agricultural
	Industry/Processing	Sub: Manufacturing Facility
	Industry/Processing	Sub: Industrial Storage
	Landscape	Sub: Park
	Landscape	Sub: Plaza
	Landscape	Sub: Garden
	Landscape	Sub: Forest
	Landscape	Sub: Street Furniture
	Landscape	Sub: Conservation Area
	Transportation	Sub: Road-related (vehicular)
Current:	Domestic	Sub: Single Dwelling
	Domestic	Sub: Multiple Dwelling

Domestic	Sub: Secondary Structure
Domestic	Sub: Hotel
Commerce	Sub: Business
Commerce	Sub: Professional
Commerce	Sub: Specialty Store
Commerce	Sub: Restaurant
Commerce	Sub: Financial institution
Government	Sub: Government Office
Government	Sub: Fire/Police Station
Education	Sub: School
Education	Sub: Library
Religion	Sub: Religious Facility
Funerary	Sub: Cemetery
Funerary	Sub: Graves/Burials
Recreation and Culture	Sub: Theatre
Recreation and Culture	Sub: Sports Facility
Recreation and Culture	Sub: Outdoor Recreation
Recreation and Culture	Sub: Monument/Marker
Recreation and Culture	Sub: Work of art
Agriculture/Subsistence	Sub: Agricultural outbuilding
Agriculture/Subsistence	Sub: Agricultural
Industry/Processing	Sub: Manufacturing facility
Industry/Processing	Sub: Industrial storage
Health Care	Sub: Medical business/office
Landscape	Sub: Park
Landscape	Sub: Plaza
Landscape	Sub: Garden
Landscape	Sub: Forest
Landscape	Sub: Street furniture
Landscape	Sub: Conservation area
Transportation	Sub: Road related (vehicular)

7. DESCRIPTION

Architectural Classification: Early Republic
- Federal

Early 19th & 20th Century Revivals
- Tudor Revival
- Colonial Revival
- Italian Renaissance Revival

Late 19th & early 20th century American Movements
- Bungalow/Craftsman

Modern Movement
- Art Deco

MATERIALS: Entries on following pages in this section provide specific descriptions of properties and structures. Materials described below provide a general listing of materials for buildings documented.

Foundation: Stone, concrete, brick
Walls: Stone, brick, stucco, wood
Roof: Asphalt, metal, stone
Other:

Summary

Distinctive for its cohesive plan that incorporates both formal and informal elements and its overall landscape design that encompasses a network of parks and tree-lined streets and avenues, the Village of Mariemont is an outstanding model of American garden-city design (1920-1962). The work of preeminent and pioneering American planner and garden-city practitioner John Nolen and his associate Philip Foster, the village is the most complete, comprehensive, and intact example of Nolen's community designs. Stemming from the financial support and like-minded vision of Cincinnati philanthropist Mary Emery and her advisor Charles Livingood, the community also represents one of the nation's most notable philanthropic efforts to relieve the housing shortage after World War I and to provide a model for reforming the character of American housing and neighborhoods for working-class families.

Emery and Livingood envisioned a well-balanced community that offered a variety of attractive, modestly priced rental units; a wide range of well-constructed, architect-designed single family homes; and neighborhood amenities such as streetcar transportation to downtown Cincinnati, parks for recreation and inspiration, schools, a church, tree-lined roads and avenues, and a range of recreational facilities. Originally promoted as a "national exemplar" of domestic design, the village exhibits a variety of twentieth century housing types—groups of attached houses, apartment buildings, duplexes, and detached homes— primarily in the Tudor Revival and Colonial Revival styles. The earliest housing groups built in the 1920s are the work of American architects whom Livingood carefully selected with Nolen's recommendations. Among these architects were nationally recognized architects from New York, Boston, and Philadelphia, whose reputations in domestic design were well established, including Grosvenor Atterbury, Richard B. Dana, Edmund B. Gilchrist, Lois L. Howe, Louis E. Jallade, Eleanor Manning, and Carl A. Ziegler. It was also the proving ground for a number of Cincinnati architects, especially Charles A. Cellarius, whose designs and role as Mariemont's Resident Architect gained him national recognition and an invitation to serve on the Committee for House Design at the 1931 President's Conference on Home Building and Home Ownership, a landmark event in the history of America's suburbanization. Viewed as a whole, Mariemont's dwellings provide a revealing index of domestic design as practiced in the United States between 1920 and 1960 and an indicator of the changing methods and materials of construction and garden design that marked the evolution of suburban housing in the twentieth century.

The Village of Mariemont possesses an unusually high degree of historic integrity. This is evident in the nearly complete and intact character of the community plans designed by John Nolen in the 1920s and executed under the leadership of Mary Emery, Charles Livingood, and the Mariemont Company. It is also evident in the pervasive park-like ambience, the streets lined with mature trees, home plantings of shrubbery and shade trees, and ingenious layout of streets that integrate the radial geometry of formal planning and the informality of naturalistic curvilinear streets. And finally it is evident in the siting, setting, architectural character, and relatively unaltered condition of detached, semi-detached and apartment houses as well as commercial and institutional buildings spanning four decades and following guidelines originally set forth by Nolen, Livingood and the Mariemont Company.

For these reasons, Mariemont meets National Historic Landmark Criterion 1 and Criterion 4. It is, furthermore, a premier example of a planned residential suburb associated with the American garden-city movement of the early twentieth century and meets the registration requirements for national significance as documented in the "Historic Residential Suburbs in the United States, 1830-1960, Multiple Property Submission (2004)."

Describe Present and Historic Physical Appearance.

Today's visitor to Mariemont encounters what appears to be a town from another place and time period, perhaps a country village in England's Cotswold region. An aged graveyard abuts a gray stone church, provoking memories of Thomas Gray's "Elegy in a Country Churchyard." Half-timber and stucco abound on

Tudor-style commercial and residential buildings. Red brick and painted cupolas define the Georgian-style of two school buildings along the main highway. A boulevard bordered by tall trees weaves through the town, enters a green square with a bubbling fountain, and exits through a grove of beech trees. Unlike many suburban developments in America, Mariemont presents an image true to its plan, confirming what its designer described as "a convenient, practical, and beautiful town; practical from the point of view of use; beautiful from the point of view of appearance."[1]

The village of Mariemont is located in Hamilton County, Ohio, in the extreme southwest corner of that state. It is ten miles east of downtown Cincinnati. Federal highway, U.S. 50 (Wooster Pike) creates an east-west spine through the center of the village. This highway leads into the village at its eastern and western borders through traffic lanes separated in each direction by a median strip and wooded park of trees and grass. Mariemont's center is a square laid out with six roads leading into and around it with a small park and fountain at its mid-point. The village is bordered by the Little Miami River to the south, the communities of Fairfax to the west, Madison Place and Indian Hill to the north, and Columbia Township to the east. Topography of the village ranges from flat to hilly. A high bluff overlooks the Little Miami River on Mariemont's south side. A creek runs southwest through heavily wooded park land south of Wooster Pike. This park and other smaller wooded and grassy areas are elements in a landscape of mature growth and extensive greenery throughout the village. These parks provide a picturesque, natural interlude in Mariemont's plan and the existing village. Deciduous and coniferous trees abound in Mariemont, both as plantings along roadways and on residential properties.

Residences in the village spread out on both sides of Wooster Pike on winding streets and within a modified grid in the eastern section. Multi-family dwellings (townhouses and apartment buildings) are on the northern side of Mariemont along with a smaller number of single family residences. Only single family residences occur on the southern side of this highway except for a few four-family apartments in buildings along Wooster Pike near the town center and bordering Center Street.

Commercial enterprises are concentrated in two areas. Shops, stores, the movie theatre block, a hotel, restaurants, and office buildings surround the town center. A few shops and offices are located in the ground level of two apartment buildings in a residential area north of Wooster Pike at the intersection of Oak and Chestnut Streets. The two apartment buildings, a church, and a walled cemetery abut a small square at this intersection. Overhead wires and poles do not exist in Mariemont except in a small portion where a streetcar right-of-way bordered the village on the north side along Murray Avenue. Billboards, certain types of illuminated signs, cell phone towers, and other elements that might intrude upon the appearance of the village are prohibited. Factories and warehouses are located south of Wooster Pike and at the western edge in the Westover section. Farm land is located below Miami Bluff Drive on the southern border and adjoining the Little Miami River. Mariemont's borders surround approximately 650 acres. The 2000 Census recorded 3,200 men, women, and children residing in Mariemont.

Contributing resources for Mariemont include the town plan by John Nolen and buildings, parks, streets, roads, structures, and other elements in the period of significance that establish the character and fabric of Mariemont. For each contributing resource described in this section, the historic integrity is intact unless noted otherwise for the particular resource being discussed. Street and road locations have not changed from the 1921 plan. Growth of trees and other plant materials in the parks and along the streets have matured well beyond their modest size when planted or when the old growth areas were left unimpaired. Buildings described in this

[1] John Nolen, "Town Planning for Mariemont," Charles J. Livingood and John Nolen, *A Descriptive and Pictured Story of Mariemont – A New Town: A National Exemplar* (Cincinnati: Mariemont Company, 1925), 39. This important publication, the major promotional document issued by the Mariemont Company, had at least three contributors in its writing. The text in pages 39-44 ("Town Planning for Mariemont") is Nolen's, as this section bears his name as author. In addition to Livingood, who wrote the major text portions, a section on underground utilities and heating was written by the consulting engineers, Fay, Spofford & Thorndike.

section have retained their original settings on sites determined by the town planner. The design, materials used in construction, and workmanship evidenced in the buildings within the period of significance remain intact. Maintenance of structures has been exceptionally high in the history of the buildings and other structures. Mariemont, an exemplary early work in the evolution of planned communities in America, stands at the pinnacle of achievement of one of our nation's most eminent and influential practitioners of town planning.

The contributing resources of Mariemont are described below in two sections: the first section covers the contributing resources associated with the earliest physical development of Mariemont under the Mariemont Company; the second section covers the contributing resources dating from 1931 to 1962, the closing date of the period of significance. All contributing resources possess historic integrity in location, design, setting, materials, workmanship, feeling, and association and date to the period of significance, 1920 to 1962.

Locations and elements described below are indicated on an attached map with key. Appendix A provides a comprehensive list of all contributing and noncontributing resources organized alphabetically by street name.

Contributing Resources associated with the John Nolen Plan and Landscape Design

John Nolen's Plan for Mariemont, July 1921

The original plan designed by Nolen between November 1920 and July 1921 was accepted by Mariemont's initiators. It provided the framework for all of the roads, streets, lot lines, parks, and building placements that were determined and noted in the plan. The plan is titled: "General Plan, Mariemont, A New Town, Cincinnati District, Ohio, An Interpretation of Modern City Planning Principles Applied to a Small Community to Produce Local Happiness, A National Exemplar." The plan also lists: "John Nolen, Town Planner, Philip W. Foster, Associate, Cambridge, Mass., July 1921." (Figure 1)

Mariemont has irregular borders. The main highway artery, a central dividing line running through the village center from eastern to western boundaries, is Wooster Pike (U.S. 50). Radiating out from the town center in an axial pattern are streets entering the center square from the northwest (Madisonville Road), northeast (Miami Road), southeast (Crystal Springs Road), and southwest (Miami Road continuation). Residential streets emanating from these larger avenues are curving and sometimes occur within a modified grid pattern as shown on the Nolen plan. Lot lines for 759 residences and other buildings as well as a number of proposed locations for churches, schools, and public uses were drawn by Nolen on the plan.

The northwest section in Nolen's plan, called Dale Park, is dominated by the Mariemont Community Church, a small shopping and residential square, and an elementary school. Townhouses and apartment buildings are located in this section, the most densely populated area. There are also several free-standing residences in this section. The Dale Park section with its townhouses and apartments was intended in 1921, and remains so today, primarily for rental units.

Over fifty acres of parks and playgrounds are drawn on the plan, including a portion called Dogwood Park. Part of the natural woodland associated with the region's agricultural activities in the early twentieth century, the park today is a finger of wilderness that sweeps along Whiskey Creek south of Wooster Pike and empties through the southwestern residential section of Mariemont. The park provides a picturesque interlude in the built-up portions of Mariemont. On flat ground immediately south of Wooster Pike in Dogwood Park are several play fields. Below winding Miami Bluff Drive on the southern border of Mariemont is the railroad right-of-way for various rail lines. Across the rail lines and adjacent to the Little Miami River are approximately 80 acres of bottomland owned by the village. Nolen's plan originally assigned this acreage to industrial development, but this purpose was never executed and it retains its scenic, rural character.

Commercial development is restricted to the main town center and to the smaller square at the corner of Oak and Chestnut Streets.

John Nolen's Expanded Plan for Mariemont, 1922-1925

The National Historic Landmark district for the Village of Mariemont encompasses approximately 525 acres, acquired by the Mariemont Company in several parcels over a ten year period. The original area in Nolen's 1921 plan was approximately 253 acres. Between 1922 and 1925 Nolen drafted a revised plan that included two expansion areas: Indianview (acquired in 1922) near Mariemont's eastern border and Westover (acquired in 1924) and located at the southwest edge of the town. The Indianview section appears in the 1921 plan with three principal residential streets: Indianview, Petoskey, and Pocahontas. Industrial plants and warehouses are restricted to the Westover section, comprising about 45 acres. By 1925, Mariemont encompassed 420 acres. Present-day corporate limits of Mariemont cover approximately 650 acres, including some land acquired after Nolen's original and expanded plans were drawn. These annexations include the Homewood residential section adjacent to the western border of the village and two parcels annexed for high school buildings, playing fields, and a residential area of condominiums. These annexations are not included in this nomination as the parcels were not included in Nolen's original or expanded plans. Also not included are the residential area north of Murray and Rembold Avenues, the former plant nursery, and the hospital complex to the northeast which were not subdivided according to Nolen's plans or have lost their historic character. The boundaries have been extended north of Murray Avenue along Rowan Drive and Cambridge Street to include the buildings that remain from the Resthaven Farm.

Streets, Roads, and Utilities

In the lower right corner of the plan for Mariemont, (Figure 1) Nolen illustrated the profiles for four kinds of streets: main (60 feet wide including sidewalks and tree lawns), minor (40 feet wide), secondary (50 feet wide), and street car line (80 feet wide including roadway and car tracks). For the part of his plan called "Business Center," presumably the area intended for the proposed Town Center, the total width of the street, center green space, and sidewalks was 150 feet. The 1921 plan determined all of the street positions, and they were all constructed by the Mariemont Company with the exception of the so-called Indianview section streets immediately east of the Town Center. This portion, comprising about 55 acres, and the laid-out residential streets of Indianview, Petoskey, and Pocahontas Streets was included in the drawn plan even before Mrs. Emery purchased this addition to the village area by August 1922. By 1925, Nolen enlarged his plan to include the Westover industrial section that is depicted in the Mariemont Company's promotional brochure published the same year (Figure 2).

No street in Mariemont runs for more than a few blocks in a straight line before ending or curving and merging with another roadway. Many streets in the village provide exceptional vistas. Others initiate rhythms in the streetscape in the layout of Mariemont. The axial streets converging at the Town Center echo those designed by Nolen in earlier communities: Myers Park, Overlook Colony, and Kingsport, and reflect a convention characteristic of English garden cities to establish a rational order (Figure 6, 7 and 8). The median strip of Wooster Pike that separates and helps to quiet automobile and truck traffic is also an effective green ribbon through the heart of the village. What distinguishes Nolen's plan for Mariemont is its blending of formal radial design and an increasing informality and naturalism drawn from the Olmsted curvilinear suburbs.

Grading for streets began in the autumn of 1923, with nearly all of the operation completed by April 1924. Pavement widths for the streets varied between 20 feet and 32 feet, depending on the intended width of the streets with curb and sidewalk portions. Streets and roads were paved primarily with "bituminous macadam." Except for some residential streets where there are no curbs and the tree lawn abuts the roadway, streets are

edged with cut granite or concrete curbs. All of the granite curbs were installed in 1924-1926 by the Mariemont Company according to Nolen's plan (Figures 3 and 4).

All of the roads and streets conform to the original widths assigned by Nolen. Although traffic on Wooster Pike along the east-west axis through the village has increased tremendously since the 1920s, the original configuration of this major artery remains as it was when Nolen designed it. A number of buildings indicated on the 1921 plan were never built, such as a post office, library, several churches, pensioners' cottages, and a larger-than-realized Mariemont Inn. Land not used for these buildings was converted to commercial or residential lots or remained as wooded park land. There were 750 lots in Nolen's plan. Lot sizes vary greatly. The smallest ones were assigned per living unit in each group house, and the largest and occasionally irregular in shape (due to the topography of the site) were designed for single family dwellings.

When the 1921 plan was drawn, streetcar service along Murray Avenue extended westward into Cincinnati and eastward to Milford and beyond. Today the trolley right-of-way remains as a grassy planted median along Murray and Rembold Avenue and includes the parklike turn-around at Murray and Indianview. Bus transportation began in 1927 and continues today. Streetcar service was abandoned in 1942. As downtown Cincinnati is only 10 miles from Mariemont, commuting to or from the large city, where most of Mariemont's work force is employed, is an easy drive by private automobile along U.S. 50 (Wooster Pike in Mariemont).

Service Lanes (Lanes A through H), Dale Park Section and Albert Place

Lanes or alleys providing access to garages, allotment gardens, and the rear yards of properties were plotted in Nolen's plan for the Dale Park section and in other areas north of Wooster Pike. Only one service lane (behind the McGoodwin Group on Albert Place) was planned south of Wooster Pike. These lanes permit access for garbage and recycling removal at the rear of the high-density residential units north of Wooster Pike. Individual and grouped garages built by the Mariemont Company were concentrated on the lane between Beech Street and Homewood Road, the lanes surrounding Ann Buntin Becker Park (originally the allotment gardens behind the Mackenzie Apartments), the lanes behind the north sides of the Kruckemeyer & Strong townhouses on Maple Street, the lanes behind Gilchrist townhouses on Murray Avenue, the lanes at the rear of properties between Elm Street and Wooster Pike, and the lane behind Linden Place.

Construction bids for the water and sewer utilities were received by the Mariemont Company on April 18, 1923, based on plans developed by the selected engineers: Fay, Spofford & Thorndike of Boston. Gas, electric and telephone utilities were installed underground; this was a significant departure from commonplace methods of subdivision and set a precedent for American town and city planning.

The Landscape Design of Mariemont

Nolen's project offered a clear slate--essentially in the form of open farmland with scattered wood and streams on a mighty bluff above the Little Miami River and railroad line. A few scattered farmhouses remained from the late nineteenth century and early twentieth century; many of these were integrated into Nolen's plan. The original plan, dated July 1921, was accepted by Livingood and Mrs. Emery shortly after its submission. Nolen set out to transform the landscape with minimal modification to the natural topography and existing woodland into a well-designed, attractive and efficient modern town with well-graded roads, community facilities, a variety of housing types, commercial facilities, and the overall ambience of a naturalistic park. Nolen's task was to prepare a plan that integrates, not subjugates, the landscape with people's needs, to create neighborhoods and a sense of community. Nolen's plan pictured streets and roads subsidiary in their importance to the radial structure that formed the Town Center; yet "subsidiary" did not infer that those streets would receive minor attention or treatment in his design of their places and uses within the landscape. Nolen's roads and streets were laid gently on the land and varied markedly in width; conceived as part of a unified network, roads were

graded and planted in keeping with their specific purpose and location. Even where superimposed on the natural contours of the gently rolling terrain, the linearity of radial streets and axial corridors such as Wooster Pike, Miami Road, and Center Street was greatly relieved by naturalistic groupings of trees, undulating valleys and dales, planted mediums, and residential plantings of shrubs and small trees.

Nolen's 1921 Plan for Mariemont designated several topographical features that were unsuitable as building sites but important as preserved, natural elements that would serve as park locations and wooded interludes in a town-like setting. Planned communities in England, such as Bournville and Port Sunlight, dealt with similar topographical considerations. Alexander Harvey, architect of Bournville, said "it is nearly always better to work to the contour of the land, taking a gentle sweep in preference to a straight line."[2] Bournville's landscape plan prescribed strict rules for planting: small ornamental trees to suit the scale of the town, only one kind of tree for each street, and trees and shrubs selected for their seasonal attractiveness. Nolen's plan for Mariemont is equally explicit in assigning types of trees and shrubs to streets. It is clear in the development of Bournville and Port Sunlight, among other planned communities emerging in the late nineteenth and early twentieth centuries, that the outdoor setting "was increasingly important as the model village passed into the twentieth century."[3] Both Livingood and Nolen were familiar with these English communities, and from the first stages of interest by Mary Emery in founding a new town, Livingood's interest in creating an English country village dictated Mariemont's character. The landscape plan as realized in its maturity blends the orderly rows of trees bordering streets with small and large parks, median roadway strips planted as *allees*, athletic fields, and woods. In America, a tradition of planting street trees was well established by the 1920s and became one of the hallmarks of the modern city and the residential suburbs of the nation's growing metropolises. The formal planting of even-sized trees of the same species at regular intervals along residential streets became an essential characteristic of American city planning and village improvements. By the 1920s, much was known about the appropriateness and hardiness of both native and introduced species for street planting. Nolen carefully coordinated the recommended trees plant lists with the location, character, and proposed road use. Calling for hardy trees such as sycamores, oaks, maple, beech, and elm for the wider, more heavily traveled streets, and those such as the English hawthorn, for less traveled roads. Nolen's plans for such formal plantings along village streets contrasted yet harmonized with naturalistic areas where native woodlands thrived.

In keeping with English garden-city conventions and the American City Beautiful movement, Nolen's plan was executed with the highest attention to capturing scenic vistas. These included formal axes, where symmetrical balance ruled, ending in dramatic terminal features, such as the view west along Chestnut Street terminating in the two story portico of Charles Cellarius "St. Louis Flats" on Beech Street, the tree-shaded view west along Center Street terminating in concourse and pergola on Miami Bluff. The coordination of the convergence of radial streets at the town square achieved a dramatic effect, architecturally and spatially, reinforcing the location as the center of commerce and business. Less informal views evoked the feeling of a quiet, tree-shaded road and were interwoven into the design of curvilinear streets and cul-de-sacs or closes. The required setbacks and architectural quality and variety of Mariemont's housing types, even when repeated in lengthy rows that would otherwise become monotonous, enabled Mariemont's designer to enhance the intimate village-like setting of residential streets. Yard plantings typically in the form of foundation plantings of shrubbery, open lawns, and the occasional specimen trees have contributed to the overall parklike setting and softened the transition from Mariemont's busiest streets to neighborhood roads.

Besides the existing highway and a few roads, Nolen's plan integrated three primary natural elements: Whiskey Creek, the land on the cliff at the southern border of the village overlooking the Little Miami River, and the dense woods of beech trees immediately east of the Town Square. Whiskey Creek runs from Plainville Road

[2] Walter Creese, *The Search for Environment, the Garden City: Before and After* (New Haven: Yale University Press, 1966), 111.

[3] Ibid., 118.

just north of Wooster Pike diagonally through the southwestern part of Nolen's plan to the Little Miami River. The creek is in a deep ravine in its course south of Wooster Pike; both banks were heavily wooded and remain so today. Nolen's plan placed Miami Bluff Drive adjacent to the steep cliff that drops down to the Little Miami River and the railroad right-of-way, highlighting this strategic overlook with the Concourse and its vista into distant hills. East of the town square Wooster Pike was laid out as a naturalistic boulevard with the topography and vegetation of the beech wood retained in a natural condition to form a wide medium and roadside park. Just as the Chestnut Street housing units faced Dale Park, small-scale apartment houses on the north side of Miami Road, one of the plan's diagonal streets, faced the beechwood.

Within the boundaries of the purchased acres, Nolen made excellent use of the natural formations and topography dominated by the winding creek through the southern part of the village and its deep woods on each bank. No thinning or transplanting was done in the wooded, natural park areas; and today Dogwood Park and the beech grove are left untouched and not pruned. There were few paths or trails drawn on Nolen's plan. The author of this nomination believes that trails developed spontaneously by children and walkers who developed their own byways through repeated use.

The splendid overlook above the Little Miami River on Mariemont's southern border and the highway that became the town's lateral spine were major landscape elements affecting his plan. The highway required a major shift in alignment, and Nolen developed a pleasant boulevard with a green median strip throughout most of its length. East of the Town Center it passed through a grove of beech trees, separating the two directions of traffic on either side of park space that would be left wild and unmanicured. Automobiles approaching the Town Center from the east burst through a leafy and shaded stretch of highway into the commercial heart of the village, centered on the fountain and small park in its midst.

By November 1922, Nolen designed a planting scheme for the streets and built residences. He submitted lists of trees, shrubs, and vines to be housed initially in the nursery at Resthaven barn, where the resident landscape architect could supervise their care. By Thanksgiving of that year, 1,027 trees were planted in the nursery, humorously called the "Mt. Vernon Nursery," as all of these saplings were purchased from Washington's estate at Mt. Vernon, Virginia.[4] A second list of nursery stock was submitted by Nolen, showing his credentials as landscape architect for Mariemont, in February 1923, in which he noted the Latin as well as the common names for deciduous trees, evergreens, deciduous shrubs, and vines. (Appendix B) One page in the twenty-four page document designated the specific plantings (totaling 2,337 trees) for all the streets on Nolen's plan. The assigned count ranged from 224 "*Ulnus americana*" for "Worcester [sic] Pike" to two "*Quercus alba*" for Bramble Avenue.

As early as 1922, Nolen recommended to Livingood that a resident landscape architect or nurseryman be hired to supervise the entire landscape program. Nolen also wanted to work with this employee in the selection of nursery stock, attesting to his interest in landscape design and the total appearance of the village when completed.[5] The Mariemont Company then employed a "resident nurseryman," Fred E. Peck, to care for the trees, shrubs, and other plantings that would be used eventually throughout the village after streets and buildings were constructed. A nursery site was opened on land in the northeast corner of Mariemont, adjacent to the land assigned to Resthaven Barn and out-buildings, although the construction of the barn did not begin until 1924.

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[4] "List of Trees received and planted November 28, 1922, from Mt. Vernon, Virginia," Nolen Collection, Cornell University Library. The group included 333 white oak, 203 chestnut oak, 182 red oak, 101 tulip poplar, 100 black gum, 58 elm seedlings, and 50 elms from "original stock." Presumably, the original stock referred to trees in place at Mt. Vernon during George Washington's time. The second, more detailed list of trees, dated February 3, 1923, was submitted by Nolen to Livingood.

[5] Letter, Nolen to Livingood, July 19, 1922, Nolen Collection.

By September 1922, Livingood indulged his interest in acquiring trees from George Washington's estate, Mount Vernon, and placed an order for 650 specimens that were purchased for $.75 each. The order included 50 elm, 200 red oak, 100 giant oak, 200 white oak, 50 tulip tree, and 50 black gum saplings.[6] Nolen's first list of trees and shrubs (named species) that might be grown in Mariemont's climate and should be acquired and planted in the nursery in preparation for future planting on the streets and with buildings.[7] The expanded list of trees, shrubs, and plants of February 1923, noted the streets and their assigned tree types, the American nurseries where stock could be purchased, and the number of each variety to be ordered. The list recorded 34 named deciduous trees, 11 coniferous trees, 58 deciduous shrubs, and 15 vines. There is no record, however, that this list was ordered in its entirety nor that all the streets were planted with the specific trees or shrubs as listed. Nolen recorded 45 streets and their assigned plantings. As examples where the plantings were executed, he noted that Hammerstone Way should be planted with 57 *Acer platanoides* and Pleasant Street with 92 *Platanus orientalis.* It appears that the trees and shrubs were chosen for their variety and mix of leaf shape, color of bark and leaves, and size. Placement of trees along the streets was in orderly rows between the sidewalk and roadway. In those cases where sidewalks or curbs did not exist (in Denny Place, for example) the trees were still planted in a regular, orderly pattern. There was no mixing of tree species on streets in Nolen's original plan; however, although most streets retain today the kind of trees assigned by Nolen, some streets have pleasant mixes of species.

After streets were paved and the ground was graded around completed homes and other buildings in 1924-1925, the landscaping commenced. Streets were planted with saplings of the various types of trees that Nolen recommended.[8] However, no drawings or records of actual plantings on streets or at building sites are known to exist. Photographs taken in these years (about 1925-1930) show saplings lining the streets and shrubbery added to freshly constructed residences in the Dale Park section. Glenn Hall and Joseph F. Whitney served as "Resident Landscape Architects" in succession from June 1923 until December 1925, implementing Nolen's landscape plan. Hall originally was a draftsman hired by Nolen to work in the Mariemont office and on Nolen's payroll.[9] By December 1923, Hall was replaced by Joseph Whitney, who was hired by the Mariemont Company. The planting of streets with trees and the landscaping of building lots in the Dale Park section of Mariemont where the first buildings were erected was concluded by January 1925.[10] Whitney resigned by December 1925. There is no record that a successor to Joseph Whitney was ever appointed as resident landscape architect. It is assumed that Fred Peck, the resident nurseryman, oversaw the landscape and planting program following Whitney's departure. Nolen's selections of plant materials, his plan for the village, and his experience as a landscape architect indicate that the resident landscape architect's role was one of fulfilling a pre-determined landscape plan. In addition, Livingood himself reserved the final approval for himself for any landscape and construction plans.

By December 1931, when the Mariemont Company dissolved and passed its ownership to the Thomas J. Emery Memorial, the planted landscape of the village was completed. Today, the streets and planted areas of parks, squares, and greens display the mature trees and shrubs recognizing Mariemont for many years as a "Tree City, USA." A professional, licensed arborist is employed as a consultant by the village today (2005) to maintain the patterns, appropriate selections, and health of the tree panoply of Mariemont.

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[6] Letter, Livingood to Col. Harrison H. Dodge, October 16, 1922, Nolen Collection.
[7] "Suggested List of Nursery Stock for Mariemont, Ohio," November 24, 1922, Nolen Collection.
[8] "Suggested List of Nursery Stock for Mariemont, Ohio," February 3, 1923, Nolen Collection.
[9] Millard F. Rogers, Jr., *John Nolen and Mariemont: Building a New Town in Ohio* (Baltimore: Johns Hopkins University Press, 2001), 92.
[10] Ibid., 160.

Parks, Squares, Centers, and Monuments

In Nolen's original plan, 51.76 acres were devoted to park land.[11] This acreage includes the wooded, undeveloped parks as well as the landscaped, manicured portions. In addition to the 50 acres of park land, approximately 82 acres of undeveloped farm land immediately south of the Little Miami River and abutting the southern boundary of the village are leased for agricultural use and for villagers' vegetable gardens during the summer months. This area is in the flood plain and is under water occasionally for brief periods in the spring. All park areas and squares delineated in Nolen's plan were deeded to the village by the Mariemont Company in 1927. The areas often have different names in the 1921 plan from those in use today.

Nolen designed Dale Park's five acres as the major green space for the densely populated rental region north of Wooster Pike, and it also was the setting for the church and the elementary school. South of Wooster Pike, Nolen created playing fields in the flat plane of Dogwood Park and bordered the park with curving streets. Throughout Mariemont, Nolen inserted "pocket" parks, usually triangles of grass and evergreens, at selected intersections.

The following park and square areas are the most notable such spaces in Nolen's plan for Mariemont:

Town Center (intersection of Wooster Pike and Madisonville Road, Miami Road in northeastern and southwestern directions, and Crystal Springs Road). This is the commercial center of the village. Surrounding this square are commercial shops, a movie theatre, banks, hotel, medical and business offices, ice cream parlor, and restaurants. Buildings on the north and south sides of the square are in Tudor Revival and Georgian Revival style, constructed of brick, painted or stained wood trim, and stucco, most with slate roofs. The movie theatre has a marquee that extends over the sidewalk. The Town Center employed Nolen's radial scheme, with streets branching out from a center point with commercial and public buildings spread along the spoke-like avenues. A bronze, three-tiered fountain and water basin are installed in the center, surrounded by concrete sidewalks with wooden benches. A narrow (about 20 feet radius from the fountain) lawn of grass and hawthorn trees surrounds the fountain. Automobile parking, both parallel and angle, rings this green space on three sides. Traffic lights with walk signals give pedestrians easy access to the fountain area and benches. The major access highway to Mariemont, U.S. 50 (Wooster Pike) runs through the Town Center from both east and west directions.

Dale Park Center (Old Town Center, intersection of Chestnut and Oak Streets)

A small, triangle-shape, shaded park with bronze fountain and water basin, paved walks, wooden benches, and cultivated perennial flower garden fills the southeast side of this square and is positioned between the church and the apartment buildings on the opposite side of the square. Dale Park Center (sometimes called Old Town Center) was planned by Nolen and Livingood as the commercial center for Dale Park residents, albeit on a smaller scale than the Town Center a few blocks away.

Dale Park (actual park section bounded by Wooster Pike, Plainville Road, Chestnut Street, and Oak Street)

Although the neighborhood north of Wooster Pike and west of Plainville Road was called Dale Park by the Mariemont Company, the actual park space (approximately five acres) is the open area adjacent to the Mariemont Community Church and Lich Gate, the cemetery, Dale Park School, a playfield, and the so-called Dale Park Gardens. Set within the Gardens is a sculpture, "Statuary Group" or "Family Group" by the French

[11] Warren Parks, *The Mariemont Story: A National Exemplar of Town Planning* (Cincinnati: Creative Writers & Publishers, 1967), 108, 164. This source states that 50 acres were assigned to park lands. Nolen's plan is more precise.

sculptor, Lucien Charles Edouard Alliot (1877-1967). Alliot studied with French sculptors, E. Barrias, Louis Moreau, and Felix Coutan. He exhibited many times with the Salon des Artistes Français.

Reputedly, the sculpture was ordered in Paris by Charles J. Livingood, who saw a clay model of the work in the 1920s.[12] Alliot's subject matter focused on the human figure. One of his works, A l'Enfance, won a gold medal in 1920 from the Salon des Artistes Français and may be related to the Mariemont sculpture. Carved in limestone, the sculpture depicts three separate groups of French peasants: a mother and father standing on either side of a standing infant and kissing the child (center), a seated woman (a grandmother?) holding a standing child on her lap (left), and a seated man (grandfather?) with a child on his lap who leans out away from him (right). The three groups are positioned on a concrete base, "U" shaped, with a bench across the front that is integrated in the concrete form. The "Statuary Group" was dedicated on November 16, 1929. During the late 1920s, elaborately designed formal flower gardens were placed at the corner of Plainville Road and Wooster Pike in Dale Park, with flagstone walks that led to the sculpture, recessed back about fifty feet from both streets. Only remnants of Dale Park Gardens remain today, although the sculpture group still serves as an attractive monument in its landscaped setting. In the low-lying field east of Dale Park School, a baseball field and playground for the school remain.

Allotment Gardens (adjacent to service lanes bounded by Beech and Elm Streets, Murray Avenue, and Wooster Pike)

Two open areas behind Dale Park housing groups originally were intended to serve residents who wished to maintain vegetable and flower gardens. An idea adapted from those in Garden Cities in England, the plots (20 by 40 feet per resident) were successful for about ten years, 1925-1935, and then were abandoned for such use. A rank of 25 garages constructed of frame and stucco surface was built by the Mariemont Company around the lane that encircled the northernmost gardens. This former garden area has been established as a quiet park and named for Dr. Ann Buntin Becker, first woman elected to the Mariemont Council and an early resident of the village. The southernmost gardens, after functioning as Victory Gardens during World War II, were converted into a lawn-covered park. The idea for allotment gardens for residents was propagated by the Garden City movement in England and adopted for Mariemont in the Dale Park section. The gardens were unsuccessful after initial experiments with them, flourishing only for about ten years (until about 1935 and again during World War II as Victory Gardens).

Dogwood Park (bounded by Wooster Pike, Pleasant Street, Mariemont Avenue, Park Lane, and the Westover section)

The largest park area in Mariemont is Dogwood Park, comprising about 12 acres allotted to park lands and an athletic field in Nolen's 1921 plan. It includes the most significant natural and wild area in the village. Nolen, as a professionally trained landscape architect, sensitively appreciated the importance of such park lands, recording this as one of the criteria for a garden suburb, like Mariemont, and insisting that, "As far as possible the good natural features of the site must be preserved."[13] There are some incursions of overgrown walking trails into these wooded areas. Dogwood Park remains a heavily wooded landscape, largely untouched since Mary Emery acquired the land. A narrow and shallow creek running from west of Plainville Road and under Wooster Pike, empties into a deep ravine about 100 yards west of the Boat House. The park takes it names from the prolific dogwood trees scattered through the woods.

[12] Parks, *Mariemont Story,* 108-110. The sculpture is inscribed on reverse of the central group: L'ORIGINAL/DE CET MONUMENT/APPARTIENT/A LA VILLE DE/PARIS. It is signed beneath each of the side pairs, outside of base: L. ALLIOT.

[13] Livingood and Nolen, *Descriptive and Pictured Story*, 43.

Carillon Tower and Athletic Field (west of Pleasant Street and south of Wooster Pike in Dogwood Park)
Architect: Charles F. Cellarius

A landmark in Dogwood Park is the Carillon Tower, a gift from Isabella F. Hopkins (1848-1935), Mary Emery's sister, in memory of Mariemont's founder and patron. Designed by Charles Cellarius in Norman-Gothic Revival style, the seven-story tower is sheathed in Bedford limestone over a reinforced concrete and steel-girder frame. It holds forty-nine bells of cast bronze. At each corner is an attached buttress running from ground level up to the open porch area housing the bells. This porch opens on all four sides of the tower through a Gothic style pointed arch decorated with stone tracery and two columns per window. There are four small rectangular windows per side, one above the other, one for each of four floors below the open porch. The tower was dedicated on November 16, 1929, two years after Mrs. Emery's death. Concerts are performed by resident carilloneurs each Sunday and on holidays throughout the year. In the same open area near the Carillon Tower, in a space of about five acres, are three baseball diamonds and intervening grassy fields for soccer. This area is referred to in Nolen's plan as the "athletic field."

Median Strip and Beech Woods (Wooster Pike, extends from Fairfax-Mariemont line to eastern terminus at Indianview Avenue)

A boulevard in Nolen's plan is the western entrance to Mariemont. A single lane for east bound traffic and one for westbound traffic abuts a grassy strip bordered with cut granite (or concrete at some points) curbs extends through the center of Wooster Pike for the length of this Wooster Pike up to the Town Center. This median strip is twelve feet in width curb-to-curb and broken in its length only by intersecting side streets. It is planted with deciduous trees (mostly elms) along its length to the Town Center, and it provides a sheltering and calming effect to the automobiles and trucks moving through the village, as well as retarding speeding and noise that would result from additional lanes. As a planning device, the median strip is a physical and aesthetic balance to the forested area immediately east of the Town Center on Wooster Pike. The forested area adjacent to the Town Center's eastern edge is about twenty-five feet wide and is thickly planted primarily with beech, ash, maple, and sycamore trees and a carpet of undergrowth.

Concourse and Pergola (Miami Bluff Drive at Center Street) Architects: John Nolen and Philip W. Foster

At the end of Center Street where it joins Miami Bluff Drive, a dramatic vista looking south across the Little Miami River and the distant valley spreads below a curved rough-cut stone wall and its wooden pergola covered with wisteria vines. This focal point on the southern side of Mariemont, where families congregate for festivals and relaxation, is called the Concourse. A spacious lawn fills in the half-circle between the curving 400-foot fieldstone wall and the street that separates it from residences along Miami Bluff Drive. The center section of the wall bows out slightly and forms a walkway, seventy-five feet in length, on the river side. The walkway is shaded by a vine-covered, wooden pergola. Far below the wall and between it and the river are the rail lines of the Norfolk & Western Railroad and a one-track metal railway bridge spanning the river. Ten stone benches attached to the wall extend onto the sidewalk on the inside of the wall. A quarry in neighboring Indian Hill operated by the Mariemont Company in 1923 furnished the fieldstone for the Concourse and for other works in the village.

Buildings Constructed and Retained by the Mariemont Company, ca 1921 to 1931

During the tenure of the Mariemont Company under the leadership of Mary Emery and Charles Livingood, Nolen's plan became a reality. During this period the streets and roads were constructed, parks and allotment gardens were laid out, and the utilities put in place for the entire area covered by Nolen's plans. Many streets were also planted with street trees following Nolen's planting recommendations (see Appendix B) at this time and neighborhood streets were platted in a variety of lot sizes and shapes to follow either the formal geometrical

layout closest to the Town Center, or the natural topography and curvilinear streets of the outlying areas. Smaller lots typically were 30 to 50 feet wide, while the largest lots (often facing the parks and fronting on street intersections) measured 60 to100 feet wide. Most lots were 100 to 120 feet deep, while wide, shallow lots flanked intersections where streets came together at sharp angles. The earliest and most intensive development occurred in the Dale Park section located in the northwest quadrant and consisted of a variety of housing groups, mostly consisting of interconnected townhouses and multi-story apartment buildings. These housing groups as well as the clusters of detached and semi-detached houses on Linden Place, Denny Place, Albert Place, and Sheldon Close were the work of architects (from Cincinnati, New York, Boston, and Philadelphia) who were selected by Livingood, many upon Nolen's recommendation, and intended as demonstration projects for moderate priced dwellings; these contributed strongly to Mariemont's identity as a "national exemplar." Nolen's plan was accompanied by a set of deed restrictions that ensured that the development of future apartment houses, commercial buildings, or individual dwellings were carried out in accordance with the original design intention. When the Mariemont Company was dissolved in 1931, the Emery Memorial took over the ownership and supervision of further development.

Ferris House (3915 Plainville Road). Builder: Eliphalet Ferris (attributed)

Dating to about 1802, the Federal period building stands on a foundation of rough-cut and mortared field stone. Built of red brick, with gable roof and one interior end-chimney, the building was enlarged to its present height to 2 1/2 stories. On the eastern side of the house is a 1 1/2 story gable roof addition with porch, all added by 1812-1813. A well-designed addition in 1984 using old brick and wood clapboard replaces a long-missing wooden lean-to on the north side of the main building and the wing. The south, main façade is laid in Flemish bond brick, with an entry doorway near the east end. The entry has a recessed four light transom and narrow 6/6 double hung sash windows which function as sidelights. To the left of the entry are two 12/12 double hung sash windows with stone sills, gauged brick lintels and louvered shutters. At the second level, there are 12/12 double hung sash windows with louvered shutters for each window. A single-story brick wing with single chimney abuts the eastern end of the larger building, with gable roof and fronted by an open porch with four square wooden pillars and modern concrete floor. A window, 6/6 sash type, is on either side of the wooden door. The smaller wing may have been the first structure of the two. All trim, window sash, and shutters are of wood and painted. The rear façade has three windows, 15/15 sash type, at the second story and two windows at the first story of same size. All have louvered wood shutters.

Although outbuildings no longer exist for the Ferris House and its working farm, the integrity of the building is intact. Currently (2005), the Ferris House is owned and operated by an educational consulting company. The building is in excellent condition, a modest example of a Federal style residence constructed along the then-frontier of the United States. Its original owner, Eliphalet Ferris, was the designer-builder.

Eliphalet Ferris and his family emigrated from the eastern United States at the close of the eighteenth century to acreage he acquired in the Miami Purchase. This purchase included the land that eventually was developed as Mariemont. On a site near the center of present-day Mariemont, he built this two story brick and frame house. Construction began about 1802 and continued with additions until 1812. It is thought to be the oldest house still standing on its original site in Hamilton County. The Ferris House became the headquarters for the Mariemont Company's field work, and a platform on the roof provided a triangulation station for surveys. The Ferris House was recorded by the Historic American Buildings Survey, United States Department of the Interior, 1936. This historic building, not constructed by the Mariemont Company, was used as the headquarters of the field office of that company during the construction period, 1921-1931.

Mariemont Community Church (formerly called Mariemont Memorial Church) (Cherry Lane at Oak and Chestnut Streets), Lich Gate, and Cemetery. Architect: Louis E. Jallade

The church is in Norman-Gothic Revival style. It stands on a knoll a few yards north of Wooster Pike and adjacent to a small park at the intersection of Oak and Chestnut Streets and nestled against an old walled cemetery. Construction of the church began in 1923 and was completed in 1927.

The footprint of the church is a slightly irregular Latin cross with exterior walls of coursed, rough-cut local limestone in various sizes. An interior side aisle is separated from the main aisle on the south side of the church by large Norman-style pillars and slightly pointed arches. At the crossing of the main aisle and transepts is a three-story square tower with two stone belt courses, a rectangular louvered opening in each face, and a castellated parapet. The tower is topped by a tapering eight-sided, lead-covered central spire or *fleche* with hooded louvered openings at its base. The exterior has four buttresses on the south wall. The main entrance is on the north side under a covered wooden porch. Other entrance doors are at the northwest end in the projecting wing, the east, and southwest ends of the church, plus a doorway at the extreme west end that leads to the basement. The door surround at the east end is carved in a "tooth" pattern of diamond shapes. Large Gothic-style pointed arches frame leaded glass windows in the north and south transept walls and above the door in the east end. The western chancel wall is pierced by three lancet windows. Four lancet windows occur in the north wall and five in the south wall. All window glass is diamond-pane held in lead or wooden tracery. The gable roof is supported by an intricate and ponderous oak beam and truss system with support brackets or corbels of stone. Interior walls are whitewashed with dark stain on interior wood. Seating for 295 is provided in oak pews. All hinges, locks, and lanterns on the exterior are hand-hammered ironwork. Decorative, hand-wrought metal lanterns (electrified) hang at all outside doors.

The church derives its character and appearance from examples of English-Norman parish churches. Such parish churches in stone dating from the twelfth and thirteen centuries dot the landscape across the south and west of England. Although construction was essentially completed by the summer of 1926, the roof remained unfinished. The architect of the church hunted the Cotswold region of England for aged roof stones, and at Calcot farm near Tetbury, Gloucestershire, he found them at a collapsed tithe barn, built in 1300. Enough stones were purchased to cover the roof of the Mariemont church, shipped to Mariemont, and installed. Each of the medieval stones is rectangular, measuring about 5 by 12 inches or less, and is pierced with one or two holes for hanging on pegs inserted in the roof's support beams. The stones lock over each other like scales on an armadillo. Smaller stones are at the crest of the roof, with increasingly larger stones placed down the planes of the gables until they reach the bottom edges. The resulting illusion of greater height to the roof is accentuated by the built-in slope and sag of the roof, an artificial device to suggest a truly medieval, aged appearance. The church was dedicated in 1927.

It was Mary Emery's specific wish that the village church would be nondenominational and would be the first structure erected by the Mariemont Company. On November 12, 1923, a groundbreaking ceremony was held at the church site. Although Mrs. Emery did not attend, her representative, Charles Livingood, presided and wielded the silver spade that the founder had used on April 23, 1923, when the public groundbreaking for the village was held on Plainville Road in front of Ferris House. Livingood marked the boundaries of the church's location by walking behind a plow and two white horses.

To complete the medieval appearance of the setting, a quaint covered gate in stone and wood introduces a path up the hill from Wooster Pike to the church and cemetery.[14] The Lich Gate is a shelter, open at each end, with approximately thirty square feet floor space, rough stone foundation walls, gable roof supported by stained oak timbers, and medieval stone roof tiles (same as used with roof for Mariemont Community Church). This

[14] Rogers, *John Nolen and Mariemont*, 117-120.

architectural element was a theatrical prop to dramatize the church setting. Such gates appear with many English parish churches from the Norman period and originally were resting places for processions bearing a corpse to burial.

The cemetery is enclosed with a field-stone wall, 48 inches in height, and entered by a hand-wrought iron gate of two wings at the southwest corner of the wall. A number of small obelisks and other grave markers, dated between 1822 and 1889, dot the small burial ground that contains the remains of at least 35 men, women, and children.[15] The builder of Ferris House, Eliphalet Ferris, and 21 members of the Ferris family are buried there along with other pioneers. Its area is approximately 800 square feet. The cemetery is often called the "Pioneer Cemetery," a correct title as the burials within it are dominated by Ferris, Stites, and other early families who settled in the early nineteenth century in this part of southwestern Ohio.[16]

Group Houses (6714-6786 Chestnut Street; 3901-3907 Plainville Road). Architect: Richard H. Dana, Jr.

Seven buildings in Georgian Revival style containing forty-five townhouse residential units and apartments are on the north side of Chestnut Street and at the corner of Chestnut Street and Plainville Road in a larger, "V" shape building. The Dana buildings, constructed in 1924, house four, five, or six units and have varying setbacks, providing variation in the street's profile. The buildings are two stories in height. The buildings have gable roofs, interior chimneys, and double-hung sash windows with varied number of panes and mounted with louvered shutters. Four buildings on Chestnut Street have two return gables at ends jutting toward the street. These units are two-story townhouses each with its own front entrance. Some doors have round tops with curved overhangs. Constructed on poured concrete foundations, all of the buildings are of common bond red brick with painted wood trim. The trim, window, and door colors are the same for all Dana buildings, thus maintaining the integrity of the massing of the Dana units along the street. The group houses (townhouse units) have repeated façades along Chestnut Street. Each townhouse contains a living room, dining room, kitchen on the main floor with two bedrooms and one bath on the second floor. A lane runs behind the Dana group and provides access to the few garages built into the fabric of the Dana townhouses. Garages of frame and stucco also are on the north side of the lane to serve the townhouses on Maple Street. All of the backyards for the Dana townhouses currently are fenced with chainlink metal fencing. However, when the units were built in 1924 and for many years thereafter, the Mariemont Company required that a park-like, open environment would be maintained in the backyards, with no fences.

Transformer Building (3919 Plainville Road) Architect: Edmund B. Gilchrist

A non-residential building adjacent to the Dana group houses is the so-called transformer building (now the headquarters and archives of the Mariemont Preservation Foundation). Designed to house the electrical transformers of the Cincinnati Gas & Electric Company and constructed in 1924, the building is in Georgian Revival style. The structure was required for the distribution of electric power via underground conduits to the entire village. A simple rectangular building of common red brick, 1 1/2 stories, gable roof with black shingles, it has a metal double-door entrance on the west side, a metal door on the south end, five shuttered sash windows on the east side, and four shuttered windows on the west side. Of particular interest are the Palladian-type windows in wood, one at each of the north and south ends, in the upper story of the building. A louvered, four-sided wood cupola with copper roof is on the center of the roof ridge.

[15] G. Carlton Hill, Jr., *A Dream Come True: A Brief History of Mariemont, a National Exemplar* (Cincinnati: Mariemont Preservation Foundation, 2000), 141-142.
[16] Ibid., 141-142.

Dale Park School (6743 Chestnut Street) Architect: Abraham Lincoln Fechheimer

The school building was built in 1924-1925. Employing the Georgian Revival style, the symmetrical building is 2 1/2 stories with full basement, gable roof, rectangular plan for its central block, a setback wing at each end, and constructed in Flemish bond red brick. The double door central entrance has an architrave, key stone, and fanlight. It is flanked by smooth pilasters and has a full entablature and dentiled triangular pediment in wood. Above the entrance are three 6/6 double hung sash windows. Across the front façade, there are twenty-four modern replacement, double hung, 6/6 sash windows, six to a section, each section lighting an interior classroom. The building has a central cupola with square louvered base and turned balustrade, eight-sided drum with four arched openings, flanked by Doric pilasters, full entablature, and eight-sided dome with a weather vane. Each section of the building to the left and right of the central entrance has twelve windows, six to a section, one section per floor. A half-circle fan light is at each end in the attic story. Originally, the building contained ten classrooms. To accommodate increased attendance, two brick additions of three stories were joined at the back of the building in the 1950s, obscuring the original south façade. Today the school serves as Mariemont Junior High School for 7th and 8th grades.

Apartments, Shops, Group Houses (6708-6850 Chestnut Street, 3900-3911 Oak Street) Architects: Hubert G. Ripley and Addison B. LeBoutillier

Construction began in 1924 and concluded in 1925. Designed in Tudor Revival style and as mirror images of each other, the pair of three-story apartment buildings are built of common bond, red brick with raised, coursed ashlar foundations and stone corner quoins. High interior chimneys, slate-covered roofs, parapet end gables, half-timber dormers and casement windows occur in both buildings. The eastern building contains sixteen apartments and the western building has sixteen apartments of various sizes. The building on the northeast corner is "L" shaped and its counterpart on the northwest corner is a reverse "L." Each building is divided into five sections: a central section at the apex of the "L," and two sections on either side. A central entrance at the apex opens out to the small square and its fountain at the intersection of Chestnut and Oak Streets. Commercial space for shops covers the ground level of both buildings in the central section and runs into the next sections in both directions away from the apex. Twelve shops included a grocery store and other services for Mariemont residents when the buildings opened, integrating commercial space with residential units in the same building. The large mullioned windows of the shops front on the sidewalks and light the high-ceiling interiors. Shop fronts are protected above the sidewalk with an overhanging flat roof. Shops have no exterior lighting and minimal signage, and are submerged into the façades of the two buildings. Exterior, commercial signage is regulated by specific signage ordinances of the village.

Group houses (or "cottages" as they were called in the Mariemont Company promotional brochure) by the same architects who designed the apartment buildings are on the north side of Chestnut Street between Oak and Beech Streets. These consist of three, 2 1/2-story (counting attic level) buildings. Two buildings contain five units (townhouses) and one (the center building of the three) contains six units. Designed in a modified Jacobean Revival style, the buildings have similar façades. On raised course, ashlar stone foundations, the buildings are constructed of common bond red brick, stucco, and half-timber with gable slate roofs, interior chimneys, and small entrance porches, some shared by two units. Windows are steel casement type. Trim and all wood elements are painted light blue. Brick corners of buildings are finished with stone quoins. Brick exterior chimneys extend above the roof lines. A range of garages, stucco and frame construction, are housed on a lane directly behind the Chestnut Street townhouses and the apartment building on the northwest corner.

Apartments and Group Houses (3902-3946 Beech Street, east side; 6611-6639 Murray Avenue) Architect: Clinton Mackenzie

The apartment building at the corner of Murray Avenue and Beech Street is set back from the street beyond a small triangular green space, permitting it to appear more in proportion to the bordering houses. The building contains twenty-seven living units in a "U" shaped structure, comprised of a central block and projecting wings in the Tudor Revival style. With gable roof, interior chimneys, and half-timber treatment on the second floor façades, the structure has a white stucco exterior finish and is pierced with sash-type wooden windows. All wood elements are painted or stained dark brown. Exterior walls on the first story are of coursed gray stone. The entrance arch has a stone wainscot and side lights that project out from the central section in a stucco and timber gable with finial. The north and west wings each have a round arch central entrance with coursed stone on the first floor, with small recessed porches on the northeast and southwest corners. The Mackenzie apartment building is equalled in height in Mariemont residences only by the paired Ripley & LeBoutillier structures.

Also constructed in 1924 at the same time as the apartment building were six buildings (three on Beech Street and three on Murray Avenue as bookends to the main apartment building) in Tudor Revival style, providing four group houses in each of three buildings on Beech Street and thirteen townhouses in three buildings on Murray. The buildings are two stories, steeply roofed, with shuttered sash windows and façades of stucco brick, on frame. In the center of the three structures on Beech is a rectangular four-unit building with gable roof, brick end walls, brick end chimneys, and siding on first and second floor façade. Each of the two end buildings on Beech (one in brick, one in stucco) has a gable roof over the center section with projecting wings at ends and deep sloping wings covering a small porch. Mackenzie's three buildings on Murray Avenue echo those on Beech Street, except one (6633-6639) which has a brick second story above coursed stone.

Group Houses and Flats (3865-3947 Beech Street, west side) Architect: Charles F. Cellarius

Thirty-one residential units, called flats or duplexes in Mariemont Company publicity were constructed in 1924 on the west side of Beech Street. The buildings are built of common bond, red brick with white sash windows designed in Georgian Revival style. Moving north from Wooster Pike, the first three buildings are two-story group house units. Each building is symmetrical in design with gable roofs and blocks that extend at each end of two of the buildings. Between two of these buildings that contain five residences is one housing three units. All three buildings have a small, square, covered porch at the front entrance of each unit. These buildings are very similar in size and appearance to the Dana group on Chestnut Street.

The second group, known as the "flats," is more classical in design with temple-like façades and verandas echoing antebellum architecture of the South. Beyond three flats on the west side of the street are two four-family units echoing the first three. The flats are built of common bond, red brick with metal, standing-seam hip roofs (painted red) on the end two units that have verandas. Each of the duplexes, sometimes referred to as "St. Louis flats" in promotional literature, have classical, four-sided two-story square pillars across each façade. (Figure 12) Behind the pillars are verandas that occupy the full width of the building on both the ground and second floors. The one unit with a pediment contains four units, two per floor. The other flats have two units, one per floor. Most of the residences are five-rooms, either all on one floor or in a pattern that provides two bedrooms and bath on a second floor. Most of the windows have louvered shutters. These and all wood fascia trim are painted white.

Dale Park Fire-Police Station (3914 Oak Street) Architect: Charles F. Cellarius

This two-story structure no longer functions as a combination fire and police station, but originally it had garage space for one fire truck, quarters for two firemen, and a police cell. Currently, the structure is owned

and used as an office building. This facility was placed in the Dale Park section of Mariemont because of its high density population. The building has the appearance of a fairytale cottage in Tudor Revival style of brick and half-timber construction with slate roof and small dormer window protruding above the porch on the north side of the building. A projecting central core with gable roof garaged the fire truck behind double wooden doors. The building's original purpose ended when new and larger facilities were needed by Mariemont. Although the building has a changed use from its original purpose, only minor modification to the building was made in the entrance door and center window. The current owners have maintained a high degree of integrity in materials, design, feeling, and workmanship. Also, the location and setting have not been changed and remain the same from the date of construction.

Group Houses (6713-6769 Maple Street) Architects: Edward H. Kruckemeyer and Charles R. Strong

Maple Street (its original neighborhood title was Maple Street Close) was the setting for Kruckemeyer & Strong's forty-seven living units, called "cottages" in the Mariemont Company promotional brochure (twenty-four on the north side and twenty-three on the south side of Maple), arranged in ten buildings. The ensemble was constructed in 1924 and covers both sides of the street; the only instance where one architectural firm did this in Mariemont. Each townhouse contains five or six rooms. Gable roofs with brown shingles, light tan-cream stucco, and small entry porches characterize the houses designed in English Cottage Style that also draws from the American Bungalow/Craftsman style. There is considerable variety in the roofs and in their overhangs, peaks, and configurations. All entrances have small porches. Some porches project out from the building and are supported by wooden pillars; some porches at the ends of buildings are indented slightly into the fabric of the building and are stucco-covered. These are the only housing units constructed of wood and stucco, without brick or stone except for the central chimneys. Originally, the street was closed to through traffic, and no curbs or sidewalks were constructed "to spoil its charm as a village street. In the rear are gardens for vegetables or flowers; and many individual garages reached by the cement-paved lanes and affording access to all parts of the development."[17] The garages on the lanes at the rear of the units are stucco-covered with painted wood trim and doors and are arranged in blocks of two to four units.

Stucco treatment varies from building to building with coarse or smooth texture. Windows and all wood trim are painted brown, with no shutters, 6/6 double hung, sash type. The setbacks of the buildings on their front lawns utilize an exaggerated perspective to suggest a lengthier street. Employing an architectural subtlety, the setbacks decreased gradually until six or seven feet were reduced at the west end of Maple Street. At the east end of Maple Street, the vista is extended through a brick archway formed by townhouses in the Gilchrist group. (Figure 11)

Houses (1-10 Albert Place; 3825 and 3845 Miami Road) Architect: Robert R. McGoodwin

Albert Place was named for the youngest son, Albert (1868-1884), of Thomas and Mary Emery. A group of nine structures containing twelve residential units were built in 1924 around a green on a cul-de-sac. Three of the buildings are two-family units, while the remaining six are designed for single family use. The two-story homes of whitewashed brick, steeply pitched gable roofs, with black shingles, interior brick chimneys, and narrow casement windows echo those at Letchworth, England, the influential Garden City planned by Ebenezer Howard about twenty years earlier. No ornamentation distinguishes the buildings, except for a narrow string course of red brick for window sills and drip mouldings on the exteriors. All buildings have open porches either at the front entrance or at the sides. Roof lines are broken by tiny dormers with casement windows and peaked extensions over second-floor windows. The double-residence unit at the center of the cul-de-sac has protruding bay windows on the ground floors of the symmetrically designed façades. Most units have six

[17] Livingood and Nolen, *Descriptive and Pictured Story,* 34.

rooms, three on a floor, and the freestanding houses have three bedrooms on the second floor. A service lane runs behind the Albert Place group, with access to attached garages from the rear of each house.

Houses (3855, 3875, 3885, 3895 Oak Street; 6655 Chestnut Street) Architect: Charles W. Short

Four structures contain five residences at the west side of Oak Street, with the two-residential unit stretching around the corner onto Chestnut Street. Each structure differs only slightly from its neighbor in design. All of the two-story buildings are in Tudor Revival style and were built in 1924. Each building is constructed of rough-cut field stone on the lower story with stucco and half-timber on parts of the second floor exteriors. All buildings have steeply gabled roofs, interior chimneys, and casement windows. Each unit has three rooms on the ground floor (living, dining, and kitchen) and three bedrooms and a bath on the second. Three residences have small porches at their front entrance. The English cottage character is heightened by two elements in addition to the stone and half-timbering in the upward tilt to the ends of the roof ridges, almost pagoda-like, and by the small size of the windows in the expanse of stone walls. Garages in stucco and frame (one per unit) are accessed by driveways from the rear of the lots through a service lane.

Apartments and Group Houses (6701-6763 Murray Avenue, south side between Oak and Plainville; 3947-3949 Oak Street; 3923-3939 Plainville Road, west side between Murray Avenue and Ferris House) Architect: Edmund B. Gilchrist

Thirty-nine residential units in free-standing and joined buildings, placed along the northern border of the village, produce one of the largest complexes of group housing fostered by the Mariemont Company. The buildings have none of the quaint English country look so obvious in much of the group housing in Mariemont. A very sophisticated Georgian Revival style of red brick set in Flemish bond with light cream wood trim, windows, and doorways characterizes these two- and three-story residences. The buildings were constructed in 1924.

One building on Murray Avenue housing five units is setback twenty-five feet from the sidewalk with the three center units being three stories; second story windows are lighted by floor-to-ceiling sash windows and decorated with a balcony grille. Units in the town houses contain from three to six rooms. Six-over-six sash windows have louvered shutters, painted light cream or dark green, as they were originally. Gilchrist did not string out the buildings in an uninterrupted row along Murray and Plainville Road, but used setbacks with lawns, irregular gable and hip roofs, archways connecting buildings, and differing heights to achieve an interesting rhythm. Gilchrist noted the difficulty in designing his assigned group, hoping he would not "string his houses out like a train of cars."[18]

Many of the buildings have walled gardens in the rear, and some have garages (entered from the rear lane) integrated into the building's first floor with apartments above them. Most front entrances to the townhouses are sheltered by a small overhanging roof of copper with wood "Chippendale" type lattice-work posts and rails. A unique feature of the Gilchrist group is the so-called "Honeymoon" apartment built above Maple Street as it enters Plainville Road. (Figure 11) Topped with a small cupola on its gable roof, the archway served as a gate to the eastern end of the Dale Park section. One unit at 6705 Murray, a three-story townhouse with a large sash fifteen-pane window on the ground floor looking out on a narrow porch, originally housed a gasoline station in the lower floor and two apartments above.

[18] Warren E. Leavitt, "The Romance of Mariemont," *Eastern Hamilton County Messenger,* April 19, 1973, p. 23.

Group Houses (6615-6641 Chestnut Street, south side) Architect: Carl A. Ziegler

Built in 1924, the three buildings house eight residential units. The two end buildings each contain two units, and the central building is a four-unit structure. The group of residences faces the Ripley & LeBoutillier townhouses across Chestnut Street. Executed in a modified Tudor Revival style, the ensemble suggests a setting of cottages in England's Cotswold region. Each 2 1/2 story structure has steeply pitched gable roofs, brown shingles, and projecting sections at front that extend the living rooms. Each front entrance is protected by a small porch. Windows are of sash and casement types. Each building is stuccoed, with dark brown painted trim and cut stone with massive chimneys on the front façades.

Houses (1-8, 11-12, 14 Denny Place) Architects: Lois L. Howe and Eleanor Manning

Seven houses built in Tudor Revival style on Denny Place are single family dwellings. Two of the buildings are two-family units. One of the latter (11-12 Denny Place), however, has been renovated into single family use by connecting interior spaces. The exterior remains as originally designed and built. Two matching buildings (Numbers 3-4 and 11-12) face each other across the narrow width of the green in the center of Denny Place, as do the two largest single family houses (Numbers 7 and 14) at each end of the length of the green. The setting of houses around a landscaped green is one of three such landscape arrangements in Mariemont, along with those on Albert Place and Sheldon Close. The landscape setting and building style combine to create a compact, secluded corner resembling an English country village's quiet lane and green. The houses were constructed in 1924.

Native fieldstone was used for the exterior walls of seven of the nine buildings, with stucco for the two end buildings. The buildings are two-story with brown shingle roofs (three have hip type, two have simple gable, and four have gable with projecting wings), casement and sash 6/6 windows (both types not used in one building), with louvered shutters at windows. The end houses (Numbers 1 and 8) have light tan color stucco with small front porches entered through rounded arches. All of the others have side porches, with four of them closed-in or winterized. Single or double garages are accessible by driveways along the sides of the houses. Three of the single houses (Numbers 2, 5, 6) have classical, pedimented doorways with attached pilasters. One of the houses (Number 5) has an added wing (c. 1970) on the west side of the building, a two-story tower structure in stucco with metal a shed-type roof.[19]

Houses (1-4 Linden Place; 3845 and 3855 Beech Street; 6576-6596 Wooster Pike, north side) Architects: Alfred O. Elzner and George M. Anderson

Twelve wood frame and clapboard houses built in variations of English and Dutch Colonial Revival styles in 1924-1925 range along three streets on adjoining lots. Seven of the two-story houses have gambrel roofs, five have gable roofs; all have interior brick chimneys. Dormers punctuate the second floor roofs of all of the houses. Three floor plans exist for the houses, providing varying sizes of living rooms, dining rooms, and kitchens on ground floors, with two to three bedrooms and bath on second floors. Small porches were attached to half of the buildings, and all had wooden, solid-board shutters at the windows. These are the only frame houses built in Mariemont by the Mariemont Company, intentionally promoted for "people of moderate means" and as "pretty frame cottages with their rose-covered porches," homes that "approach the lowest cost-ideal." The houses are typical of what was known in the 1920s as the "small house" movement, which combined the efficiency of the pre-World War I bungalow with an increasing desire for homes built after the nation's colonial

[19] The addition is recessed into the depth of the lot and adjoins the house. Although its presence is incompatible with the Denny Place enclave, it does not affect the total appearance of the group of houses, and its simple lines and earthy color help reduce some of the detraction it causes. It is unlikely that this type of addition would be possible since the passage of the Mariemont historic district ordinance and the establishment of the Architectural Review Board in 1983.

and regionally appropriate precedents. Several of the houses have modest additions, such as an enclosed sunroom, compatible with the architecture. A small greenhouse extends four feet out from the street exterior of 4 Linden Place. A unique feature of this housing group is the jointly-owned common garage accessible by a lane in the rear, where each residence was entitled to a one-car enclosed car-park. This garage group is wood-framed, gable roofed, with exterior walls painted in white, with sash windows that complement the architectural style of the nearby homes.

Resthaven Farm Group (6980 Cambridge Avenue) Architect: Hubert E. Reeves

The buildings in Georgian Revival style on the north side of Cambridge Avenue form a large "U" with extending wings. The last construction project in 1924, the connected buildings are frame and shingle, painted white, and include a large three-story barn with gable roof of brown shingles topped with two small cupolas and one large center cupola with a weathervane. A central entrance to the barn is reached through a courtyard bordered by two one-story wings on the east and west sides that housed machinery and farm equipment. A circular silo with conical roof is at the west side of the barn. A small one story gable roof building with portico over the front door was originally the milk house. On the east end of the "U" is the cottage for the tenant farmer, a two-story building with gambrel roof, two interior chimneys, two dormers on the front and three on the back, and a long veranda that extends across the entire front of the house. The milk house is connected to the wing of the "U" by enclosed arcades. Many of the windows in the buildings (except for the barn) of the complex were shuttered originally, but now have been removed. The integrity of the Resthaven barn buildings is intact and preserved, although its original purpose is no longer used. Currently, the barn and connected wings are used by the village maintenance department for vehicle storage and offices. This group is connected to the district by way of the sycamore lined Rowan Drive.

Mariemont Inn (6880 Wooster Pike) Architects: John Zettel and George W. Rapp

The Mariemont Inn is a striking example of Tudor Revival architecture. Its construction period stretched from 1925 to 1929. The ground floor is red brick, pierced by stone-bordered windows and entrances. The original windows at this level are casement in the lower two-thirds (eight panes per window) with the upper third (eight panes) horizontally above the lower sections. Windows in the shop fronts are mullioned with small panes. Frame colors are dark brown as are all wooden elements in the exterior. At the point of the "V" an arcaded porch opened to three sides as the main entrance to the Inn's lobby. A modern and compatible addition, a porte-cochere, has been constructed at this point for automobile loading and unloading. The porte-cochere replicates the stucco and half-timber appearance of the rest of the building. The two sides of the open porch are walled-in to provide extra lobby space. This remodeling was done in harmony with the character and style of the building and approved by the Architectural Review Board of the village. Adjacent to the front entrance and large lobby area of the Inn, there are four shops with entrances on Madisonville Road and two shops and a restaurant with entrances on the Wooster Pike side.

Two projecting sections extend out slightly from the main structure on both wings of the "V," from ground level to roof level. The second floor of the Inn is stucco and dark brown, stained half-timber, the latter extending up into the third floor roof area and decorating the dormer windows. Nine dormer windows are in each roof section of the "V." Second story windows are casement type on the Madisonville Road side and sash type (modern insertions) on the Wooster Pike side. Large brick chimneys with clay flue pots extend eight feet above the lower edge of the roof line. The roof is covered with gray slate tiles of varying dimensions.

The influences of Port Sunlight's grand half-timber buildings and the "Rows" in Chester, England, are obvious in the Inn's appearance. Steep gable roofs of slate, rich combinations of brick and stucco, predominance of half-timber bands across the exterior, and small pane windows, recreate an "Englishness" that dominates the square and complements the other English country-village elements prevalent throughout Mariemont.

Grandiose in its conception, the Mariemont Inn was never completed in its extended plan and as designed originally by Zettel & Rapp. The Inn's construction was lengthy, opening for business only in 1929 and after a period when rental and leasing offices occupied the main lobby. Plans are being considered to expand the hotel within the footprint of the original lot in a style and with materials compatible with the original building.

Houses (1-8 Sheldon Close; 6925 and 6945 Crystal Springs Road) Architect: Grosvenor Atterbury

The houses are in Tudor Revival (English Cottage) style and were constructed in 1925. The street, Sheldon Close, was named for Mary and Thomas J. Emery's oldest child, Sheldon (1867-1890). On the "U" shaped Close, there are four design types arranged around the narrow semi-circular drive, each one repeated on the opposite side of the Close, creating a strong symmetrical arrangement with a green in the center of the open space. All of the houses are two stories.

The first design type, forming the wing houses (6925 and 6945 Crystal Springs Road) have field stone ground floor walls with sections of stucco and half-timbering. A single-car garage with gable roof and projecting slightly from the main façade is balanced at the opposite end of each house with a small porch with gable roof. Entrance to the house is through a stone and gable roof portico with rounded arch doorway that leads into a tiny hallway. Windows are wood sash type in both lower and upper floors. Massive stone chimneys protrude above the steeply pitched, slate covered, gable roofs. The living room end of the house, projecting out toward the center of the Close in this design type is two stories with a cathedral ceiling. A large mullioned window, 1 1/2 stories high, overlooks the Close center from each house. With this design type and with all other houses on Sheldon Close, the deep brown stain of the half-timbering and light natural color of the stucco are identical, maintaining an aesthetic consistency crucial to the appearance of the Atterbury buildings. One garage for each house on Sheldon Close is reached by a gravel driveway from the street. The garages are stucco with gable roofs and have painted dark brown trim. Garages for the two houses on Crystal Springs Road face that avenue on short driveways.

The second design type (1-2 Sheldon Close and 7-8 Sheldon Close) are two-family units, two stories, with stone lower floors and stucco and half-timbering on second floors, slate on gable roofs, with stone chimneys, wide dormer stretching across the width of the roof, with wooden sash windows throughout. Areas of the lower floor are composed of brick and stone rubble, creating a heavily textured look. The third design type (3 and 6 Sheldon Close) are single family dwellings, duplicating each other, except 6 Sheldon Close has its entrance through a small screened porch. Atterbury's houses in the fourth design type (4 and 5 Sheldon Close) at the bottom of the "U" are linked by a wooden, gable-roofed gate with a hanging lantern within. Two garages with double doors in wood and glass windows are in a small courtyard reached through this gate.

Boat House (Northeast corner of Dogwood Park at corner of Pleasant Street and Wooster Pike) Architect: Charles F. Cellarius

The building is a two-story structure in Tudor Revival style, built in 1928. It has a curving gable roof covered with natural and slightly irregularly shaped stone shingles, thinly cut and installed as overlapping scales to imitate the medieval roof of the Mariemont Community Church. Walls are of coursed field stone, rough cut, with the building formed in a graceful concave curve and fronted by a porch supported by handhewn oak columns. Columns and window frames are stained dark brown. The rear of the building is built into the side of the hill, while the front porch is at ground level. The building stands in a valley immediately south of Wooster Pike near the intersection of Pleasant Street. The interior contains an assembly room with stone fireplace and a second room on the south end of the building. Originally, the Boat House contained a boat and canoe slip at the south end, storage area for twenty rowboats or canoes, and a restroom. A large pasture of grass extends from the front of the building towards Whiskey Creek, about 100 yards to the west. Because of silting problems and safety concerns, the lake or lagoon that once existed in place of the pasture was filled-in after 1945. This

attractive meadow leads into the deep woods of Dogwood Park and its trails. A stone stairway leads from the park area on Pleasant Street down to the front of the Boat House on its south side.

Included in Nolen's 1921 plan was a "Bath House" and lagoon earmarked for Dogwood Park at its northeast corner, just south of Wooster Pike and the intersection of Oak Street. By 1927, the Mariemont Company decided to create a small lake for boating in summer and skating in winter at a slightly different lagoon site. Nolen's plan was then enlarged somewhat as the swampy pond was graded, a dam constructed to hold back Whiskey Creek as it flowed under Wooster Pike, and a two-acre lake with small island was developed.[20] A boat house was nestled into the hillside at the east end of the lake near the Pleasant Street intersection. Concrete work and foundations were in place for the Boat House by January 1928.

The Boat House was restored in 2000 by the Mariemont Preservation Foundation, replacing the decayed roof with old roof stones purchased from a firm in Gloucestershire, England. Rotted timbers and cracked concrete interior floors were replaced, restroom facilities were upgraded, and oak doors and shutters were replicated after the originals. This renovation, preserving the integrity of the original design, was approved and endorsed by the Architectural Review Board of Mariemont.

Central Heating Station (Below Miami Bluff Drive on rail siding, at eastern boundary of village) Architects: Fay, Spofford & Thorndike

Built in 1924, the six-story structure stands on a rail siding adjacent to the Little Miami River in the easternmost point of the village. (Figure 13) The building is a four-sided tower of poured concrete construction with red brick veneer and decorative cornices, window sills and the lower band of exposed foundation of unpainted concrete. The building has a flat roof. Facing the Little Miami River on the south side of the building are three large steel-frame windows, two stories in height, with three rectangular windows above them of the same width. One large window with smaller rectangular window above pierced each of the east and west ends. A tall round chimney (now demolished) 150 feet in height served the steam plant. Originally the station contained the necessary boilers, coal hoppers, scales, water supply, and stokers (all now removed) needed to generate steam. Underground steam heating mains still exist throughout the village and stretch to streets in the Dale Park section and to a few neighborhoods near the town center. As coal prices rose and termites infested the underground tunnels, the Central Steam Station was abandoned in June 1954 in favor of heating within individual residences and other buildings. Today, the building is derelict. Its windows are boarded up, and trees and weeds have overgrown the site. For about thirty years, the system for conveying steam heat from a central point to many locations in the village was a successful, communal program in Mariemont's infrastructure.

Recreation Hall (currently Parish Center for Mariemont Community Church, 3908 Plainville Road) Architect: George B. deGersdorff

Constructed in 1929-1930, this was the last major construction project undertaken by the Mariemont Company before it dissolved. The building is in Italian Renaissance Revival style, constructed of red brick, two stories plus an attic story with dormer windows. Wings at both ends are stuccoed and have brick quoins at corners for both floors. At the south end of the building is an apse-like wing surmounted with an open semi-circular porch; windows in this wing are rounded arch. A rectangular porch on the building's street side rises to create a seven-arch arcade with rounded arches separated by six smooth granite columns topped with elaborate capitals. Three sets of golden oak double doors open from the arcade to the interior of the hall. At the north end of the arcade is a round, two-story tower in coursed stone, pierced with four windows. A rectangular plaza of stone and

[20] Parks, *The Mariemont Story,* 122-124.

concrete, approximately 15 by 45 feet, is raised six steps above the sidewalk level. Decorative wrought iron lanterns on tall standards are on either side of the steps.

The roof is covered in variegated red, semi-circle terra cotta tiles. A dominant feature of the building is a seven-story clock tower of red brick, derived in its style from countless Italian church bell towers, with rounded-arch and double-arch windows on the four sides of the tower, and a four-sided clock at the fifth level. Directly above the clock level is an open porch with three arches on each side and topped with a hip roof of red tiles.

The Recreation Hall was never completed on its east side, the part that overlooks the stadium area and the existing running track with regulation size football field in its center and six tennis courts at the north end adjacent to Madisonville Road. A terrace was specified for the east side of the building, opening from the auditorium to overlook the stadium below, but it was never built. Although the integrity of the hall is intact and has been carefully maintained, the rear side of the building remains unfinished.

Mariemont High School (current Mariemont Elementary School, 6750 Wooster Pike) Architect: E. C. Landberg

Nolen's 1921 plan placed a school near the center of the town on a site reserved for it. In 1935, construction began on a much-needed high school for Mariemont children. Under the supervision of the Hamilton County Board of Education, a bond issue supported construction of a high school for the Plainville School District (that included Mariemont and the neighboring communities of Fairfax and Plainville). The site was purchased from the Thomas J. Emery Memorial, inheritor of the properties settled on that foundation by the Mariemont Company when it dissolved. The building was dedicated in 1939.

Georgian Revival in style, the red brick building is an imposing two-story, symmetrical structure of grand proportions. A central porch with pedimented roof and four smooth stone columns with Corinthian capitals leads into the school from concrete steps and into three double doors, each door with six mullioned windows. The gable roof is slate-covered and is pierced by four dormer windows across the front. A large wooden cupola on a square base, centered above the entrance porch, rises above the crest of the roof. Wings project slightly at each end with gable roof extensions. At the eastern and western ends of the building, facing the street, is a pedimented extension with double-door entrance. Surrounding both doorways on these ends are decorative stone pilasters surmounted by an architrave and iron railing. The building housed twenty-two classrooms and a gymnasium seating 700 spectators. Thirty-two windows in the Wooster Pike façade (eight windows above eight on each side of the main entrance) are sash type 8/8 with full mullions, painted white, as is all wood trim on the building.

The Georgian Revival style, so handsomely used in the Dale Park School on Chestnut Street, is echoed in the high school. Although the original high school now serves as the elementary school due to a growing population for grades kindergarten through sixth, its placement and use within Nolen's plan and its architectural distinction are intact. In 1956, an addition of brick was attached to the rear of the building but is in the same style as the original main portion. The athletic field at the rear of the school functions today as a playground for the elementary school and as a soccer and football field for various groups.

Garages in Dale Park Section

In the 1920s, as Mariemont was planned and developed, public transportation by street car and bus was readily accessible and inexpensive for residents of Nolen's new town. Later, as the street car system was abandoned, bus service continued, as it does today. It was not common when Mariemont was designed in 1921 for the average family to own an automobile. The Mariemont Company initially did not perceive the eventual expansion of automobile ownership and the need to provide garages to all renters in the village's plan.

However, garages to house nearly one hundred automobiles were built in 1924-1925 in the Dale Park section for renters. Garages (about one for every three units) also were built within the buildings designed by the Dana, Ripley & LeBoutillier, and Gilchrist architects, and accessible from the streets or the rear lanes.

The following garages were constructed by the Mariemont Company and appear on the plan published in the Mariemont Company's principal promotional brochure: twenty-four stucco and wood garages along the lanes surrounding the Allotment Gardens in the northwest section of Mariemont behind the Mackenzie Apartments; twenty-seven stucco and wood units on the lane between Maple and Chestnut Streets; eighteen stucco and frame units between Maple and Murray Streets; twenty-eight stucco and wood units on lane behind the Cellarius group houses on Beech Street; and twelve wood-frame units behind Linden Place. The garages have two types of roofs: gable or hip. Since construction by the Mariemont Company, many of the garages have deteriorated with cracked and broken stucco, peeling paint on wood trim, installment of varied door styles inconsistent with the original type, and shingle problems, among others. The garages, although not drawn on Nolen's 1921 plan, were built by the Mariemont Company and are within Nolen's plan for Mariemont.[21]

Free-standing houses built by the Mariemont Company (such as those designed by Charles W. Short, Lois Howe & Eleanor Manning, Edmund Gilchrist, Grosvenor Atterbury, and Robert McGoodwin) each had a one-car garage designed by the same architects and placed on the rear portion of the lot or accessible by lanes. Their styles echoed the residences they served. Few individual homes were constructed following the dissolution of the Mariemont Company and until the end of World War II, but beginning in the mid-1940s home building once again flourished. Often a single-car garage was built within the main residential structure, and a number of houses had two-car garages, either attached or detached and placed at the rear of the lot. All garages for these free-standing houses required driveway access from the street.

Contributing Resources, 1932-1962

Westover Industrial Park (Western edge of village, bordered by Wooster Pike and north and south corporation lines)

In the industrial and manufacturing section of Mariemont, called Westover (acquired by the Mariemont Company in 1924) five large factory or warehouse buildings are grouped along two streets, Trade and Mariemont Avenue, are accessible only through the village of Fairfax that adjoins Mariemont on its western border. The industrial buildings were laid out in a parklike setting in the Westover area of Nolen's plan. This area was connected with the nearby rail lines that crossed the floodplain below Miami Bluffs. Each facility consists of an office building, a manufacturing plant, and a storage area, some also with rail spurs. The main entrance of each industrial factory or warehouse is graced by foundation plantings and narrow strips of lawn. A large and spacious park marking the entrance to the industrial park was laid out according to Nolen's plan; today it is well-maintained and characterized by an open lawn, copses of mature deciduous and evergreen trees, and flowering cherries and apples. Most distinctive of the industrial buildings are the Kellogg (previously owned by the National Biscuit and Keebler corporations) and Haney PRC facilities.

Built about 1935, the Kellogg Building (5000 Trade Street)--the work of an unknown architect in the Art Deco style--is constructed of cream-color brick on concrete foundation that extends three feet above ground level. The building is two stories with a symmetrical façade, with projecting main entrance that rises 2 1/2 stories in a tower-like portion fronted by paired brick pilasters. The main entrance pavilion is pierced by a clock with sans serif numbers, about six feet in diameter in the upper story of the pavilion façade. Below are three vertical, narrow windows decorated with cast aluminum metal screens with Art Deco motifs of growing wheat. Below the windows is the entrance door to the building, a double panel aluminum door decorated with Art Deco motifs

[21] Plan, "House Numbering, Dale Park Section," December 1, 1924, Mariemont Preservation Foundation.

patterned after the window treatment above. The main entrance is approached by a four-step porch in concrete. The cornice running along the top of the building is in cut stone with fluted decoration. This treatment is repeated in the stone decoration on either side of the entrance door but in larger, taller fluting. Projecting wings extend one foot from the main façade at each end of the building. Each wing has five windows in aluminum frames on the first and second floors. A one-story industrial wing in cream color brick was added in the 1950s at the rear of the Kellogg Building. A long rank of bakery and warehouse structures in brick and metal cladding extends along Mariemont Avenue behind the main building.

The Haney PRC Building (5657 Wooster Pike) was designed ca. 1940 in a simplified Art Deco style with the building placed at an angle facing the green lawn area in the center of the Westover section. The building is two stories, with a central entrance pavilion or block of 2 1/2 stories, faced with four monumental pilasters of brick running the entire vertical section of the pavilion. Each wing is pierced by large, tinted glass windows, fifteen panes each, extending vertically through both stories. A small gatehouse is adjacent to the street that leads into the building's parking lot. The entire property is enclosed in a chain link fence. The south wing houses two truck loading stalls that are reached through the parking lot. The north wing has smaller windows in each story for office lighting. The park area in the center of Westover, and faced by this building and the Kellogg Building, is a grass lawn planted with numerous deciduous and coniferous trees.

Mariemont Municipal Building (Wooster Pike between Crystal Spring Road and East Street). Architect: Arthur Arend.

The two-story, brick building in the Georgian Revival style was built in 1962 and features a simple cross-plan with side-facing gables and a central two-story projecting pavilion that serves as the principal entrance and faces the Town Center. Distinguished by brick corner quoins and concrete design elements, the exterior of the two-story pavilion consists of a central stairway leading to a double doorway with a classical architrave; a large, multi-paned, window on the second-floor; and a crowning pediment with a crest. A one-story wing to the rear, functions as a fire station with a two-bay garage, and driveway facing Crystal Springs Road. The civic building is set back on a spacious lot at the edge of the Beech Woods. It was designed by the Cincinnati firm Arend and Arend. Before construction, the design was approved by Charles Cellarius, who for many years served as Mariemont's consulting architect.

Construction of Single Family Dwellings

Mariemont's housing provides a revealing index of house design from the early 1920s to 1962. Nolen's and Livingood's vision for Mariemont's growth was from the beginning based on the premise that a large number of houses would be built by individual owners who selected their sites on the Nolen plan and for the most part selected their own architect. Deed restrictions in land contracts established by the Mariemont Company before 1931 and by the Thomas J. Emery Memorial until 1941 insured that homes would be compatible with the planning and aesthetic concepts apparent in Mariemont. A review process of architectural plans and designs for proposed houses and buildings was imposed on builders by the Mariemont Company. Charles F. Cellarius, an architect of houses and apartments contracted by the Mariemont Company in the early 1920s, was retained as an architectural arbiter for the village. In 1925, he was listed in the Mariemont Company's organization chart as "Resident Architect." Accomplished and experienced in several styles, he designed the fire station, boathouse and Carillon Tower in Dogwood Park, and group dwellings on Beech Street. He is believed to have designed or supervised the construction of many single-family detached dwellings in the 1920s and 1930s. His opinions continued to be sought by Mariemont officials even after incorporation in 1941.

Deeds and land contracts issued by the Mariemont Company for lot purchases recorded specific requirements and prohibitions for setbacks, side yard sizes, wall and fence dimensions and placement, type and cost of buildings, easements, use of streets and sidewalks, and restrictions prohibiting signs, livestock, "aerial wires,"

and certain occupants. During the period of Mariemont's development in the 1920s, the Mariemont Company's deed restrictions prohibited non-Caucasians from renting or purchasing property within the village. Persons of "African or Asiatic descent" were specifically listed in the wording as prohibited. Such prohibitions were common in Cincinnati and in other American cities and towns, where segregated schools, housing, and entertainment centers prevailed beyond the end of World War II. No religious or other restrictions as to renters or owners were listed in deeds issued by the Mariemont Company. Racial restrictions were written into deeds during the tenure of Mariemont's ownership by the Thomas J. Emery Memorial, between 1931 and the early 1950s when all properties, lots, and buildings (except the Mariemont Community Church, cemetery, and Carillon) were sold to Chelsea-Moore Company, a realty firm in Cincinnati. Such restrictions were declared unenforceable by the United State Supreme Court in 1948 (*Shelley v. Kraemer* 334 U.S. 1) and soon after dropped from new deeds.

Builders were required to conform to the list of acceptable building styles selected by Livingood and Cellarius, and in the case of Tudor Revival commercial and apartment development along Wooster Pike and East and West Center Streets, a particular style to ensure uniformity and unity at highly visible locations. Single-family homes had to be at least two stories, but not more than two and one-half stories in height, according to deed restrictions. Based on local 1925-1926 building costs and depending on the location of each lot, construction costs for single-family residences were to be at least $7,500 but not more than $25,000. Most homes reflected some variation of either the English Tudor style ranging from the picturesque and somewhat fanciful Cottage or Cotswold types, such as 6512 Park Lane (1930), to the more refined and formal Jacobean style at 6926 Miami Bluff Drive (1931), or the American Colonial Revival style, with variations drawn from the English (Garrison), Dutch, and German settlements of the New World. Many of the prevailing house designs were derived from New England or Mid-Atlantic village or town prototypes, including the formal Georgian Revival influence visible at 3804 Miami Road (1935) and 3601 Center Street (1949) and the Dutch Colonial influence evident at 3747 Indianview Avenue (1926) and 3605 Center Street (1948). Rural vernacular forms evocative of fieldstone farmhouses of Pennsylvania and Ohio, such as 3954 Miami Road (1937) and 3810 Miami Road (1950) also appeared to be popular throughout the period of significance.

The model clusters of detached and semi-detached houses south of Wooster Pike designed in the early years by prominent American architects--Albert Place by Robert McGoodwin, Sheldon Close by Grosvenor Atterbury, and Denny Place by Howe and Manning--established a standard for the period design of medium-sized residences that was emulated by many subsequent home builders. For the most part, however, Mariemont homes in the years before 1941 were designed by Cincinnati architects, including Charles Short, whose reputation for the Tudor Revival design was demonstrated in the Oak Street cluster in Dale Park; Elzner and Anderson, the firm responsible for the Linden Place/Wooster Pike cluster of small Colonial Revival dwellings; and Cellarius who was versatile in many styles. Among the finest of the architect-designed dwellings constructed during the tenure of the Mariemont Company from 1921 to 1931 are 3704 & 3712 East; 3700 Center Street; 6700 & 6973 Miami Bluff, and 6512 Park Lane. Mariemont's housing stock of the 1920s and 1930s reflected patterns similar to many residential suburbs of the period, including the well known examples of Shaker Village near Cleveland and the Country Club District of Kansas City.

While architect-designed houses were most desirable, other alternatives for house construction were approved by the Mariemont Company for development on the east side along East, Petoskey, Indianview, and Pocahontas Streets, and on the southside along Fieldhouse Way. Modest sized dwellings of the 1920s were typically built from mass-produced plans that were drawn up by professional architects and made available through publishers, AIA-sponsored architectural bureaus, and other organizations participating in the nationwide Better Homes Movement. Many of these were published in the pages of the *Ladies Home Journal*, *Small House Architect* magazine, and catalogs such as the Home Owners Service Institute's *Books of a Thousand Homes* (1923). To encourage the use of professional architects, the Small House Architect's Bureau advised purchasers of plans to work with a local architect to supervise the construction. The adaptability of floor plans,

exterior style, materials, and multitude of architectural details to suit both homeowner and architect resulted in new methods of production, an immense variety of house designs, and changing relationships between clients and builders (Figure 14). In addition, factory-cut homes, including Sears "Honor-Bilt" series, could be ordered and shipped from the factory; a number of these have been identified in Mariemont including the "Lewistown" at 3824 Indianview (1929), and the "Willard" at 3828 Indianview (1929). The widespread dissemination and universal adaptability of small house designs is demonstrated by the similarity of the brick house at 3816 East Street (1931) to both the "Maywood" model, offered by Sears as a factory-cut home with shingle siding, and a set of small house plans designed by architect R. C. Hunter and circulated as early as 1923 by the New York City-based Home Owners Service Institute.

The death of Mary Emery in 1927, the Depression that followed the stock market collapse in 1929, and the dissolution of the Mariemont Company in 1931 coincided, greatly reducing construction activity on single family dwellings on lots designated in Nolen's plan until the end of World War II. During the period between the dissolution of the Mariemont Company and the incorporation of Mariemont under Ohio law in 1941, the Thomas J. Emery Memorial was responsible for selling lots and approving building plans. In the decade between 1931 and 1941, apartments and townhouses were rented, but many remained vacant. Only a small number of lots were sold and few houses were built during this period, although construction began to pick up again in 1939, in part due to an improving economy, and the creation of attractive new terms for Federally insured home mortgages authorized by the 1938 Amendments (52 Stat. 8) to the National Housing Act (1934). The Emery Memorial continued to apply a high standard to ensure the quality of design and construction of new homes, whether built as "custom" homes, according to mass-produced architect-designed plans, or from factory-cut, mail-order kits. Many homes of this period reflected similar styles, floor plans, materials and workmanship as the so-called "small house" designs of the 1920s, with an increasing preference expressed by Mariemont home buyers for homes in the Colonial Revival style consistent with national trends. Many of these reflected the portfolios of the Federal Home Building Service, which from 1938 to the late 1940s was co-sponsored by the Federal Home Loan Bank Board, the AIA, the Producers Council of the National Association of the Real Estate Boards, and savings and loan associations across the United States.[22] By the late 1930s, Small House Service Bureaus existed in various geographical regions of the United States and AIA's original definition of the "small" house--as a dwelling having no more than six rooms--expanded to encompass a large variety of house types (predominantly Colonial Revival in stylistic influence) that were classified by the number of rooms (four to eight) and the capacity to accommodate the growing emphasis on expandability and versatility to suit a homeowner's needs or preferences.

Apartment and Commercial Construction, 1941-1962

While the construction of single family dwellings on the east and south sides of Mariemont lagged, development north of Wooster Pike flourished at the onset of World War II along Madisonville, Thorndike, and Miami roads. Revolutionary changes in the banking industry and radical changes in the terms for mortgage financing occurred between 1932 and 1938. Investment in rental property, particularly in the form of multi-family buildings with one to four dwelling units, became attractive as well as feasible. Quoting the words of prominent planner Henry Wright and mirroring the type of place Mariemont had become, a 1938 FHA publication encouraging the construction of rental property stated:

"The approach to the housing problem is not so much a matter of new principles of design as it is a return—made possible by modern transportation facilities—to principles long ago established in many urban communities of America and subsequently in large measure abandoned....It is easy to leave out of mind that the essential accomplishment of these experiments is a return to a still earlier truly American tradition, one that antedates even the crudeness of our nineteenth-century "progress:" the tradition of the colonial village. Despite

[22] Ames and McClelland, *Historic Residential Suburbs*, 59.

the difference in the conditions then obtaining, the essential elements of modern community planning were already there: the "common" – land held by the community, around which the village was grouped; rationale open spaces; exposure and protection for every house; an orderly arrangement with due regard for human amenities." [23]

In 1941 in preparation for the nation's entry into World War II, Congress (55 Stat. 31) expanded the financing provisions for rental development to projects in critical defense areas, encouraging the construction of apartments and houses for defense workers. Under the direction of Chelsea-Moore and Myers Y. Cooper, real estate firms that assumed the role of operative builder, construction of more than two dozen small two-story apartment houses (most designed to accommodate four families) began in 1941 and continued into the postwar period. The apartment houses followed a simple but well-designed formula, in keeping with the principles of unit-planning, functionality, and economies of scale recommended by FHA's large-scale rental housing program and geared to speed up production time and reduce the construction costs. As with the first-generation of rental dwellings in the Dale Park section of Mariemont, efforts were made to avoid the monotonous repetition generally associated with row or grouped dwellings; this was done by incorporating a projecting entrance bay and recessed side wings into the street elevations and by incorporating a variety of stylistic details in the design of doorways, stairwell windows, and cornices. Harmonizing with Mariemont's small-scale village character, the dwellings were located north of the Town Center within the quadrant formed by Miami Road to the northeast and Madisonville Road to the northwest, an area Nolen had designated for multiple-unit dwellings. Designed in either the Colonial Revival (Georgian) or Art Deco style, the rental properties typically contained four five-room apartments and featured brick faced exteriors, mass-produced metal casement windows, artistically appointed center doorways, and a built-in garage on a lower level accessible by a service road at the rear of the property. Within the same quadrant, detached houses were built along East Street, Thorndike, and the newly named Nolen Court; many of these houses reflected the FHA housing designs published in FHA's *Planning Small Homes* (rev. 1940), which introduced a flexible design system based on the principles of expandability, standardization, and variability, and featured an economical use of interior space, a simplification of stylistic detailing, and variations from house to house within each streetscape.[24] These are described as FHA modern or FHA traditional.

At Mariemont, the influence of Tudor Revival style persisted, extending to the commercial development, modern apartment houses, and individual dwellings that took form south of the Town Square along Wooster Pike and West and East Center Streets in the late 1940s and early 1950s. These exteriors were fashioned with modern methods and materials to imitate the Tudor Revival prototypes approved by the Mariemont Company and realized in the design of the Mariemont Inn and shopping center several decades earlier. Particularly distinctive are the small-scale, four-unit apartment houses built on East and West Center Street between 1951 and 1954; these reflect a careful attention to stylistic details such as cast stone door surrounds, diamond-paned windows, and wrought iron hardware as well as amenities such as corner windows and a rear service lane with built-in garages. Such coordination of architectural character enhanced the architectural unity and village character of the Town Square and tied the center to the early housing clusters by Atterbury and McGoodwin; it, furthermore, reflects one of the predominant principles of garden-city planning as well as Livingood's original vision and preference for the Old English character.

As building materials and construction crews became available when the war ended, home construction south of Wooster Pike resumed, foreshadowing the rising prosperity associated with the "Baby Boom" and expansive suburbanization that occurred throughout America after 1950. New house construction reflected the rising demand for housing, as well as the broadening trend for home ownership encouraged by the highly attractive

[23] FHA, *Rental Housing as Investment* (Washington, DC: Federal Housing Administration, ca. 1938), 22; originally appeared in Henry Wright, *Rehousing Urban America* (New York: Columbia University Press, 1935), 33-34.
[24] Ames and McClelland, *Historic Residential Suburbs*, 62.

terms of Veteran's Administration-insured home mortgages authorized in 1944 by the "GI Bill" (58 Stat. 291), and the increasing availability of builders' credits and further liberalization of FHA-backed mortgages under the Housing Act of 1948 (62 Stat. 1276). At Mariemont, house construction followed two distinct directions. First was the production of custom homes by local architects on choice lots, often reflecting the popular revival styles, expandable features, and telescopic forms previously associated with the AIA's small-house program. Second was the expanded role of Cincinnati-based real estate development firms—including the Myers Y. Cooper Company, Sibcy Company, and Dugan and Meyers. Such firms were experienced in marketing new homes and knowledgeable about financing; they typically purchased a large number of lots (often concentrated in a single block), constructed a series of model homes from designs by company architects, and built homes on the remaining lots according to each homebuyer's choice of model.

It becomes apparent when viewing homes throughout Mariemont that the revival homes produced by the Mariemont Company in the 1920s are better examples in their purity of design, quality craftsmanship, and precise recollection of past historical elements than the revival examples produced after World War II; this reflects the quality of house design and construction possible as well as the economic prosperity in the United States in the years between World War One and the collapse of the American stock market in 1929. Difficult economic concerns in the 1930s, rising costs and scarcity of building materials during World War II, and the reorganization of the home building industry between 1929 and 1950 further affected methods of construction, the size of American homes, stylistic preferences, and building materials. Buildings erected after the dissolution of the Mariemont Company and until the early 1950s predominately are residences in modified revival styles and similar in elements, character, materials, etc. to those constructed by the Mariemont Company in 1920-1931. Generally speaking, the homes of the 1950s had more and larger rooms than those produced in previous decades; they tended to feature more open floor plans with three and four bedrooms and two bathrooms, two-car garages, and spacious modern kitchens. Although the styles are derived from those popular in the 1920s and 1930s, new prefabricated building materials, adaptations to suburban living of the 1950s, and simplification of design characterize the later examples, many of which are Colonial in general derivation but lack the allusion to a regional tradition and are best described as "Neocolonial." Stylistic features such as doorways, overhangs, and porches in many post-war houses become simplified and, in some cases, abstract references to historical style. For example, the shed roofed porches of the vernacular Colonial Revival (German) designs are modified to extend across the front elevation to visually link the suburban house with its adjoining two-car garage; the projecting front gables of the traditional Garrison Colonial home become shallow, linear features designed without the molded drops that added interest and suggested authenticity in the earlier styles.

The contribution of the single family homes built in the postwar period (1947 to 1960) to the national significance lies not in their distinctive architectural character or their role as exemplary models, but rather in the manner in which they fulfilled and perpetuated the original vision of Mary Emery, Charles Livingood and John Nolen, while reflecting the changing character of home construction in the postwar period. Although stylistic requirements were eliminated from deed restrictions after 1941, there are few individual houses, apartment houses, or commercial structures today in Mariemont that do not reflect a revival style drawn from either the traditions of Colonial America or Tudor England. The few Contemporary-styled homes built in the 1950s (for example, 3757 Harvard Acres) are considered contributing to the NHL district where they reflect setbacks, scale, and siting compatible with Nolen's plan and early deed restrictions. A number of houses have been remodeled and enlarged, with extra rooms added above garages or within rear yards; in cases where additions are modest in size and scale or do not significantly change the character of the house as viewed from nearby streets and where such common alterations as siding and window replacements are compatible with the building's historic character, the building is classified as contributing. All buildings built or substantially modified after 1962 are classified as non-contributing regardless of their style or location.

Street-by-Street Inventory of Contributing and Non-Contributing Resources

A complete street-by-street inventory of contributing and noncontributing resources is contained in Appendix A. Construction records in the Building Commissioner's office, Village of Mariemont, an onsite survey, and the online tax records of the Hamilton County Auditor's Office have been researched to compile this inventory. Unfortunately, no construction or building permit records were found prior to 1941, when Mariemont was incorporated, making it difficult to identify the particular architect or builder. Records of building permits issued by the Village of Mariemont, 1941-2004, for construction of residences and apartment buildings, or "dwellings" as the records noted, were surveyed for this nomination to determine activity after the village was incorporated in 1941 and until 1953. Building permits recorded an apartment building as one unit, no matter how many separate apartments were included in a single structure. From the records, it indicates that peak construction of new single-family and apartment residences occurred between 1948 and 1953, when approximately 379 units were built. Construction dwindled sharply after 1953 and for the most part ceased by 1962, as most lots were built out by that date. Dwellings and other buildings constructed after 1962 or substantially remodeled after 1962 are considered noncontributing resources.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria: A X B__ C X D__

Criteria Considerations (Exceptions): A__ B__ C__ D__ E__ F__ G__

NHL Criteria: 1 and 4

NHL Theme(s): I. Peopling Places
4. Community and neighborhood
III. Expressing Cultural Values
5. Architecture, Landscape Architecture, and Urban Design
VII. Transforming the Environment

Areas of Significance: Philanthropy
Community Development and Planning
Architecture
Landscape Architecture

Period(s) of Significance: 1920-1962

Significant Dates: 1920-1931, 1941

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Nolen, John (Town Planner and Landscape Architect)
Emery, Mary M. (Founder and Patron)
Livingood, Charles J. (Project Manager, President of Mariemont Company)

Architects: Anderson, George M.; Arend, Arthur; Atterbury, Grosvenor; Cellarius, Charles F.; Dana, Jr., Richard H.; deGersdorff, George B.; Elzner, Alfred O.; Fechheimer, Abraham Lincoln; Foster, Philip W.; Gilchrist, Edmund B.; Hannaford & Sons, Samuel; Howe, Lois L.; Jallade, Louis E.; Kruckemeyer, Edward H.; Landberg, E. C.; LeBoutillier, Addison B.; Mackenzie, Clinton; Manning, Eleanor; McGoodwin, Robert R.; Rapp, Walter; Reeves, Hubert E.; Ripley, Hubert G.; Short, Charles W.; Strong, Charles R.; Zettel, John; Ziegler, Carl A.

Associated Town Planners/Landscape Architects/Engineers: Nolen, John; Black, Russell; Draper, Earle; Foster, Philip W.; Hartzog, Justin (Town Planners associated with John Nolen); Hall, Glenn; Whitney, Joseph F. (Landscape Architects); Fay, Spofford & Thorndike (Principal Engineers)

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

The Village of Mariemont, Ohio, was designed in the first quarter of the twentieth century by the eminent town planner, John Nolen (1869-1937), for its founder, Mary Muhlenberg Emery (1844-1927) and the Mariemont Company she sponsored. The vision for Mariemont was Mary Emery's desire to initiate and to fund a planned community. Her intention was to create a new town that would be professionally designed, provide quality housing at an affordable rent, and offer building lots and houses for sale to individual owners. The community was to be self-supporting and nearly self-sufficient with shops and amenities, within a suburban setting near a major city. The new town was to offer green spaces and parks, a fully-constructed infrastructure and services, and clean air and a country setting, away from city smoke. Mary Emery, like other philanthropists of her period in the first decades of the twentieth century, hoped to ease a critical social need and to set an example that could be developed in other locations in the United States.

Not a utopian community, but greatly influenced by the Garden City movement and planned towns in England, Mariemont evolved from a privately financed plan that presented a "National Exemplar" that would exhibit the finest standards of planning and construction to the nation. Mariemont established important benchmarks in the history of housing and planning for new towns in America. Mariemont was intended to serve as a national model of an ideal planned community following Garden City principles. Nolen was the leading practitioner with a holistic design approach well-recognized today by planners and designers.

Mariemont meets the criteria for national significance in the following ways: (1) It presents an outstanding, if not the major, example of a completed project of John Nolen, America's leading town planner in the early twentieth century; (2) It illustrates use of earlier important models, such as the Garden City concept, for adaptation to American needs, thus forging international ties in town planning; (3) It evidences the best principles of town planning as practiced in the United States in the early twentieth century; (4) It presents a model for the nation to follow today in relieving problems of overcrowded cities and poor housing; (5) It demonstrates a direction that current suburban growth in the United States might follow that is based on planned development; and (6) It exerts a significant and lasting influence on current town planners and planned communities, especially as practiced by the New Urbanists in the United States.

The period of significance for Mariemont begins in 1920, the date when John Nolen first visited the site and began developing the plans for the new town. By this date a substantial amount of land had been purchased by the Mariemont Company and a topographic survey had been completed. The period of significance extends to 1962 to recognize as contributing the homes, apartment buildings, and institutional and commercial buildings following Nolen's plans and the architectural requirements set forth by the Mariemont Company when the land was subdivided in the 1920s. This period of significance includes the years following World War II, 1948 to 1962, when Mariemont experienced the greatest construction of single, detached homes and the completion of Nolen's plans. 1962 is selected as the closing date to correspond with the construction of the municipal building at the Town Center. Not only was this the site reserved for the town hall in Nolen's plans, but also the building was designed in the Georgian Revival style with the approval of Charles Cellarius, who served for many years as the town's resident, consulting architect.

National Historic Landmark Criteria

NHL Criterion 1

Mariemont is significant under National Historic Landmark Criterion 1 and Criterion 4. In the first quarter of the twentieth century, many political, economic, and social developments were played out in the nation. These developments included: increased immigration from Europe to the United States, migrant movement within the nation, industrial expansion and the need for workers, and growth of transportation methods in cities. These events, some encouraged by World War I and its urgent needs for residential shelter, combined to create a crisis in housing, among other problems. Sociological changes in large cities were especially exacerbated. Some city governments and certain housing agencies attempted to cope. Arrayed against these concerns were a few philanthropists and charitable foundations who proposed corrective models to be followed nationally. Mariemont is one of America's earliest examples of a planned community that addressed successfully these distressing and critical housing needs.

Mariemont was funded entirely with private support and from one individual, Mary M. Emery. As a totally new town designed to provide quality housing and amenities for an economic mix of residents, Mariemont was constructed to illustrate how good planning principles could result in a nearly self-sufficient, livable suburb. This new town would relieve, somewhat, the housing problems of its neighboring city, Cincinnati. It could also serve as an exemplar to be followed elsewhere in the nation. Mariemont illustrated how commercial, educational, industrial, and recreational uses could be integrated within a master plan to form a successful, healthy, and attractive working community.

NHL Criterion 4

Mariemont set a distinguished model in the early twentieth century for the town planning profession and presented an impressive example (it was labeled the "National Exemplar") for other planned communities by America's preeminent town planner, John Nolen. That he regarded so highly this project in his career is reflected in a letter written years after his official involvement ended. He praised his project, Mariemont, as "permanently in my mind as one of the leading projects, if not *the* leading project, of the twenty-five year record which I am just concluding."[25]

Mariemont's national significance through its distinctive and exceptional unity is established largely through the work of John Nolen, the town's planner, and the distinguishing characteristics developed by its architects in its revival-style architecture. Nolen's plan of 1921 dictated the framework for Mariemont's earliest development and the footprint for future construction of homes and other buildings that were not yet built during Nolen's tenure. Nolen produced an extension of the plan between 1922 and 1925. He developed the list of trees and plantings and led the primary landscaping effort. Nolen participated in the earliest development of Mariemont during a five-year tenure, 1920-1925, when he served as the contracted town planner. This was the period when his career reached its zenith. By this latter year, Nolen had an impressive record in redesigning existing cities and creating new towns. He had one of the most extensive practices in American city planning and community development. This record places him among the best practitioners of town planning. Furthermore, Nolen was a theorist and visionary whose published writings, lectures, and teachings that fostered a strong educational pattern for other planners and for communities during and after his active career. Nolen was the "first American to identify himself exclusively as a town and city planner."[26]

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[25] Letter, John Nolen to Charles Livingood, April 21, 1930, Nolen Collection.

[26] William H. Tishler, ed. *American Landscape Architecture: Designers and Places* (Washington, DC, Preservation Press, 1990), 71.

John Nolen (1869-1937) was born in Philadelphia, Pennsylvania to John C. and Matilda Thomas Nolen. Before he was two, his father died; and in 1878 the Children's Aid Society placed him in the Girard School for Orphaned Boys in Philadelphia. At age fifteen he graduated first in his class. Before he enrolled in the Wharton School of Finance and Economics at the University of Pennsylvania in 1891, he clerked in stores and served as a secretary to the Girard Estate Fund. He gardened for the Girard Estate and worked at a Catskill Mountain summer resort between semesters. He graduated from the University of Pennsylvania in 1893 with a bachelor's degree in philosophy. Between 1893 and 1903 Nolen was the secretary for the American Society for the Extension of University Teaching. He married Barbara Schatte in 1896 and visited Europe that same year.

The study of landscape architecture lured him to a new career field, and he studied for one year, 1901-1902, at the University of Munich. Returning to the United States, Nolen enrolled in the Harvard University School of Landscape Architecture in 1903. After completing a master's degree in landscape architecture from Harvard University in 1905, he established his office in Cambridge, Massachusetts. He visited Ebenezer Howard's Garden City at Letchworth, England, in 1906 and one year later edited Humphrey Repton's *Art of Landscape Gardening*. Probably his most impressive early project was the commission in 1908 for a comprehensive plan of San Diego, California (later updated in 1926 and including Balboa Park).

He was soon engaged in town planning programs as well as landscape and parkway designs. Although Nolen maintained his professional allegiance to the field of landscape architecture (he frequently stamped his name on town plans as "Landscape Architect"), his role as town planner soon engrossed him after establishing his office on Harvard Square. Throughout his career, Nolen lectured, wrote articles, led professional organizations, and theorized on town planning and urban improvement. The first National Conference on City Planning and the Problems of Congestion was held in 1909 in Washington, D.C., and Nolen attended and gave the keynote address. By 1910, he was a founding member of the National Housing Association, and later became a charter member of the American Institute of City Planning.[27] By 1912, Nolen held the prestigious post of chairman for the Committee on City Planning Study, a national gathering focusing on town planning that assembled a group of landscape architects who were charged to develop plans for an imagined community of 481 acres.[28]

Between 1905 and 1935, Nolen was among the busiest planners in the United States, working on some 450 projects, including the redesign of existing cities as well as new towns. Nolen's major design projects for new towns prior to his plan for Mariemont included Myers Park (1911) near Charlotte, North Carolina; Overlook Colony (1917), near Wilmington, Delaware; Union Park Gardens (1918) Wilmington, Delaware; and Kingsport, Tennessee (plans in 1916; completed 1919). (Figures 6, 7, and 8) Important planned communities by Nolen and contemporary with Mariemont include his commissions in Florida: Belleair (1924) and Venice (1925).

Nolen was commissioned to plan several towns as World War I imposed its exceptional housing burdens on the nation. Union Park Gardens was created to accommodate shipyard workers by the Emergency Fleet Corporation as a self-contained garden suburb in Nolen's plan of 1918. In the same year, the Mount Union Refactories Company in Kistler, Pennsylvania, asked Nolen to design a "model village to house its work-people" at its brick factory. About the same time, the booming industry in Kingsport, Tennessee, brought factories and workers to a nascent town planned by the local railroad. Nolen's plan for Kingsport transformed what already had been done, and he wrote:

> "The result was the development of one of the best planned industrial communities in the annals of modern town planning --- remarkable by reason of the harmonious cooperation of several

[27] Margaret Crawford, *Building the Workingman's Paradise, the Design of American Company Town.* (London: Bath Press, 1995), 153.
[28] "City Planning Studies for the National Conference on City Planning," *Landscape Architecture* (April 1913): 3-24.

> independent agencies in an achievement that may well be called ideal in the quality of their respective fruitions: industrial, economic, hygienic, civic, cultural and aesthetic."[29]

These industrial towns huddled near or within larger cities, and they influenced somewhat the movement to suburban living, "the great tendency of the workers [to move] away from the cities, an emergency that happily has reference to the constructive demands of peace time rather than to the destructive requirements of a devastating war," as Nolen wrote in *New Towns for Old.* Nolen's experiences in designing industrial and wartime towns necessarily required economies of space utilization, integrating group housing with single dwellings, working with architects to develop cost-conscious houses, and initiating codes and deed restrictions for the landholders. Although Mariemont was not a "company town" or "industrial town" created by a corporate, manufacturing entity, Nolen was commissioned by Charles J. Livingood under Mary Emery's patronage to design a self-sufficient town that would house, among others, wage-earners employed in Cincinnati's businesses and industrial plants. Nolen's experiences with Kingsport, Kistler, and Union Park Gardens addressed the same need for better housing of workers, yet Mariemont was to serve as well the more affluent homeowners. A notable feature of Nolen's employment as town planner of Mariemont was his one-on-one relationship with his employer; essentially this was Livingood, who was the *de facto* director of the project. Nolen dealt with no committee, no foundation or trustees, as he had with many earlier projects.

In the years immediately before and after his work at Mariemont, Nolen led important professional organizations and continued to write and lecture. One of his books, *New Towns for Old* (Boston: Marshall Jones Company, 1927) is a classic work on town planning principles in practice and was recently (2005) republished. Nolen's writings and lectures comprise an important and extensive record of his involvement with Mariemont as its planner.[30]

One of Nolen's friends and a member of the international group of town planners was the Englishman, Raymond Unwin (1863-1940), who often met with Nolen and offered him advice. Unwin's reputation as a collaborator with Barry Parker and Ebenezer Howard in developing Garden Cities recommended him to many American planners. He was a fairly frequent visitor to the United States after World War I, when he met with Nolen, Thomas Adams, and others in 1923 "in the formation of the abortive Farm City Corporation of America."[31] Nolen designed a town for Pender County, North Carolina, attempting to promote farmers' colonies in the South, derived at least in part from the Garden City concept. His plan elaborated the need for good housing and economic advantages for farmers in an urban setting. Although not successful, Nolen's and Unwin's promotion may have found its eventual derivative, according to Walter Creese, in the greenbelt towns developed in 1935 under the National Industrial Recovery Act.[32]

Nolen was president of the prestigious National Conference on City Planning in 1926. In 1931, he served as president of the International Federation of Housing and Town Planning, indicating the high regard of his peers in the profession. Nolen was affectionately regarded as a mentor for young planners. His office was an important training ground for many of them, including Justin Hartzog, Hale Walker, Earle S. Draper, Russell van Nest Black, and Irving Root, who later made their marks as respected town planners.[33] Nolen's national planning achievements peaked in the 1920s, the period of Mariemont's birth. His influence still resonates

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[29] John Nolen, *New Towns for Old* (New York: Marshall Jones Co., 1927), 53-54. See also Nolen's discussions of the three communities, 50-74, 89-99.

[30] The bibliography in this nomination includes these references.

[31] Creese, *The Search for Environment,* 309.

[32] Ibid., 309.

[33] Rogers, *John Nolen and Mariemont*, 23-27; John L. Hancock, *John Nolen and the American City Planning Movement: A History of Culture Change and Community Response, 1900-1940*, PhD diss., University of Pennsylvania, 1964; Charles A. Birnbaum and Robin Karson, eds. *Pioneers of American Landscape Design* (New York: McGraw-Hill, 2000), 264-269.

today. The New Urbanism movement is greatly influenced by John Nolen and his "planning vision and the garden city ethic he introduced to the United States."[34]

The important elements of Mariemont's design and character have been perpetuated and maintained to this day. This village drew its inspiration from a few models in England and America, notably the Garden City examples espoused by Ebenezer Howard. Mariemont sought the look of an English country town and its settled comfortableness. This it has achieved. Mariemont is an historic district that depends successfully on its plan by John Nolen with buildings and infrastructure developed early in its life by the Mariemont Company, then followed with the continuing development of residences, commercial buildings, and parks in the period of significance.

Historic Context of Mariemont

Cincinnati and Housing Problems

Immediately after the Civil War, Cincinnati was considered one of the three most densely populated cities in the United States.[35] A flood of migrant workers, European immigrants, and African Americans from the South crowded into the downtown basin of the city, filling tenements and sub-standard housing near the Ohio River. John Nolen was born in the decade immediately after the Civil War when the planning principles of Frederick Law Olmsted Sr., his two sons, and Calvert Vaux extended and refined the Picturesque ideal in the communities and parks they expressed in residential sites such as Central Park, New York, and Riverside, Illinois. As the nineteenth century moved on, a rationale for city and suburban planning that was more formal, more reliant on design from the Renaissance and Baroque periods, and more interested in Beaux Arts forms was adopted by the City Beautiful movements in the 1890s and into the early years of the twentieth century.

After World War I, Cincinnati's substandard housing extended beyond a twelve-block radius of downtown to the north and west in the city. Philanthropic efforts in Cincinnati to alleviate or correct the problems began with housing reformers, Jacob Schmidlapp and the Better Housing League, in 1914-1916, and with Alfred Bettman and the United City Planning Committee he formed in 1915. Some modest attempts at improved housing were undertaken. A few years earlier than Schmidlapp's or Bettman's efforts, however, one of the nation's wealthiest women, Mary M. Emery, with ties to the real estate and land development industry envisioned a totally new community designed with the best town planning principles. It was to be a community, Mrs. Emery and her associates thought, that would light the way for the nation towards better housing. For models of what was to come, Mrs. Emery turned to England and the examples it offered as well as to Forest Hills Gardens, New York. That town was funded by the Russell Sage Foundation, created by Olivia Slocum Sage, who inherited substantial wealth on the death of her husband. Mrs. Emery and Mrs. Sage had much in common: great wealth, no children as inheritors, and dedicated to good works. They were both responsive to the urgent need for improved housing and both were responsible for building new towns.

The Garden City

At the end of the nineteenth century, the programs for Garden City developments initiated and practiced by the English visionary, Ebenezer Howard (1850-1928), strongly influenced American town planners, including Nolen:

[34] Bruce Stephenson, "The Roots of the New Urbanism: John Nolen's Garden City Ethic," *Journal of Town Planning* (May 2002): 100.
[35] Iola H Silberstein, *Cincinnati Then and Now* (Cincinnati: League of Women Voters, 1982), 121.

> It [English Garden City planning] strengthened an already strong interest in developing neighborhoods as residential parks, giving emphasis to both architectural character and landscape treatments as aspects of design. It was consistent with the emerging interest in collaborative planning, whereby residential development was to be based on sound economic analysis and draw on the combined design expertise of planners, architects, and landscape architects. It provided models for higher-density residential development that offered attractive and healthful housing at lower costs.[36]

The primary models for Mariemont were the English planned towns of Letchworth (Figure 10), Port Sunlight, Hampstead Garden Suburb, and the American suburb, Forest Hills Gardens. These precursors were acknowledged by the director of the Mariemont project, Charles J. Livingood, who was Mary Emery's agent, and by Nolen, who included a plan of Letchworth in his *New Towns for Old.*[37] The English Garden City model, Letchworth, and the factory workers town, Port Sunlight, provided concepts and visual images for both Nolen and Livingood. Group houses in both towns were models for the Ohio village in their settings along with single residences. For Nolen, however, who had a significant reservoir of professional experience in designing towns by 1920 when he received his Mariemont commission, he could also draw on his own plans developed before receiving his Ohio contract.

Ebenezer Howard used the term "Garden City" to convey his idea of a city in a garden. In 1919, the Garden Cities and Town Planning Association approved the following definition:

> A Garden City is a Town designed for healthy living and industry; of a size that makes possible a full measure of social life, but not larger; surrounded by a rural belt; the whole of the land being in public ownership or held in trust for the community.[38]

As Mariemont does not fit this definition in all specifics, for its does not have a rural belt nor is the property held in public or trust ownership, Nolen and Livingood embraced a modified definition that applies to Mariemont. This definition by C. B. Purdom identifies Mariemont as a "Garden Suburb:"

> The area must be town-planned; there must be a limitation of houses to not more than twelve per gross acre; provision must be made for social amenities, including open spaces; as far as possible the good natural features of the site must be preserved; an element of cooperative or public ownership of the site must exist; and the return on capital must be limited.[39]

Livingood referred to the new town as a "garden city suburb" in the Mariemont Company's promotional brochure,[40] and in Nolen's best known book he officially aligned himself with the term "garden suburb."

> Mariemont is the name of the new town which in a near future will come into being as a garden suburb of Ohio's second great industrial city, Cincinnati. In its conception Mariemont follows in general the example set in the creation of Letchworth and other garden cities in England.[41]

The Mariemont Company acknowledged in its primary promotional publication the indebtedness of Letchworth, Port Sunlight, and the Garden City influence in establishing its new suburb:

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[36] David L Ames and Linda F. McClelland, *Historic Residential Suburbs, Guidelines for Evaluation and Documentation for the National Register of Historic Places* (U.S Department of the Interior, National Park Service, National Register Bulletin 2002), 42.
[37] Nolen, *New Towns for Old,* 3; Rogers, *John Nolen and Mariemont,* 11-15.
[38] F. J. Osborn, ed., and Ebenezer Howard, *Garden Cities of To-Morrow* (London: Faber & Faber, 1965), 26.
[39] John Nolen, "Garden Cities - United States," n.d. [1927?], Nolen Collection.
[40] Livingood and Nolen, *Descriptive and Pictured Story,* 19.
[41] Nolen, *New Towns for Old,* 121.

> Mariemont is not an experiment, but the application of the town-planning principles, adapted to American methods, that were used in such successful "garden cities" as Port Sunlight and Letchworth in England. It should be explained, though, that these were essentially attempts to counteract the disastrously rapid growth of large cities and with varying results, due to local conditions. Mariemont was not so intended, and does not have to combat those conditions. Its projectors believe in a Greater Cincinnati, being convinced that the tendency toward life in cities still persists in the United States. Mariemont, therefore, is simply another jewel suburb in the crown of the "Queen of the West."[42]

American Planned Communities: Garden Suburbs, Predecessors, and Contemporaries

Mariemont was created as a suburban response to enormous problems in residential housing in the early twentieth century at the end of a period when American cities and towns grew dramatically, c. 1875 to c. 1925. Several reform movements in nineteenth century America attempted to address housing problems and the overcrowding of urban centers. New York, Chicago, Saint Louis, Baltimore, Minneapolis, and Cincinnati, among other large cities, greatly expanded their populations just before and after 1900 due largely to the rise of immigration from Europe and the migration to cities by rural workers. Philanthropic and volunteer groups urged housing improvements.[43] Some benevolent factory owners built company towns, such as Pullman, Illinois, erected by George M. Pullman for his railroad car workers and designed by Solon S. Beman in 1880. Another important venture was Forest Hills Gardens, planned by Frederick Law Olmsted, Jr. in 1912 with buildings designed by Grosvenor Atterbury. These communities had in common the goal to establish improved infrastructure, housing, and amenities through professional planning, architectural design, and landscaping in a new community or neighborhood created without the impediments of the old resources. During the war years, 1914-1918, the United States government agreed to construct 67 new housing projects to help alleviate the shortage brought on by World War I. The armistice in 1918 curtailed efforts, although some residential housing (such as Union Park Gardens designed by Nolen near Wilmington, Delaware, and Yorkship Village in Camden, New Jersey, the work of Electus D. Litchfield) was constructed for war workers through the Emergency Fleet Corporation of the United States Shipping Board. This action "marked a turning point in housing development" in the nation.[44]

The number of planned communities designed or constructed before 1900 in the United States was insignificant compared to those examples dating from the first twenty-five years of the twentieth century. The demands of increasing immigration, industrial expansion, overcrowding of cities, and the desire to create a better environment were met gradually in the first decades of the new century. There was little professional planning of cities before 1900, no teaching in this field, and few zoning ordinances operating in cities. In 1909, the first National Conference on City Planning and the Problems of Congestion was held in Washington, D.C., where the participants hoped to "fashion the new city."[45] Not until 1910 was the National Conference on City Planning formed, and by 1917 the American City Planning Institute was organized. In both groups, Nolen was active. Nolen discussed the especially active 1920s in his address to the Nineteenth National Conference on City Planning in 1927, only two years after he left Mariemont's employ.[46] It was a period in which he participated valiantly and effectively, and it coincided with the last twenty-five years of his professional career as town planner. By 1927, the year of Mary Emery's death, 157 American cities had been broadly re-planned,

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[42] Livingood and Nolen, *Descriptive and Pictured Story*, 13.
[43] Mel Scott, *American City Planning Since 1890* (Berkeley: University of California Press, 1964), 6-7.
[44] Roy Lubove, *Community Planning in the 1920s: The Contribution of the Regional Planning Association of America* (Pittsburgh: University of Pittsburgh Press, 1963), 17.
[45] Scott, *American City Planning Since 1890,* 97.
[46] John Nolen, "Twenty Years of City Planning Progress in the United States," President's Address, Nineteenth National Conference on City Planning, Washington, DC, May 9, 1927, Nolen Collection.

according to Nolen, as well as 35 new communities. Of these, again quoting Nolen, Ohio boasted seven planned cities or towns (one of them Mariemont), had 23 planning commissions in place, and had 26 cities with zoning ordinances.[47]

In the decade before he received the Mariemont commission in 1920, Nolen and his office designed a number of new communities, including Myers Park (1911, a residential suburb built by the Stephens Company in Charlotte, North Carolina), Overlook Colony (1917, developed by the General Chemical Company near Wilmington, Delaware), Kingsport (1916-1919, developed by the Kingsport Improvement Corporation in Kingsport, Tennessee), and Union Park Gardens (1918, designed for the Liberty Land Company, United States Shipping Board, in Wilmington, Delaware).

Myers Park grew from a plan of winding streets and spacious residential lots, but with no radial street layout that typified much of Nolen's later work. This plan emphasized the natural landscape setting of rolling hills, an extensive tree-planting program, large parks, and restricted development to assure "a certain permanency of character."[48] Nolen's Overlook Colony blended winding streets within a Y-shaped plan that focused its core on a boulevard symmetrically emptying into a town square with radiating access roads in an X pattern. Parks and green spaces were provided in the plan. Kingsport, Tennessee was a commercial venture fostered by ten large railroad and industrial interests that hired Nolen to plan their new town and Clinton Mackenzie (who later served as one of Mariemont's architects) to design their buildings. Residential neighborhoods pushed away from the railroad on its eastern end, with a street balancing the rail terminal at one end and a fan-like spread of streets leading into residential areas, creating a sort of radial plan at one end. Union Park Gardens was a creation of World War I efforts to provide housing for thousands of shipyard workers. Built on only fifty-eight acres of rolling country, it was a small garden suburb with a priority to house industrial workers. It had no radial elements but relied on two curving streets that led across the tract.

Each of these Nolen-designed towns differed in their plans, but they had elements that would appear in Mariemont in even better, more amplified form: radial street plan to focus and connect sections, straight streets with vistas, curving streets that lead into larger feeders, ample park and green spaces, and provisions for services and public and commercial buildings. In the examples planned before Mariemont, Nolen demonstrated his talent in meeting the patrons' requirements. He was equally able to design industrial suburbs, workers' towns, and upscale neighborhoods.

While Nolen was engaged in this seven-year period, 1911-1918, important planned communities by other planners were underway. Forest Hills Gardens (1912, designed by Frederick Law Olmsted, Jr. with architecture by Grosvenor Atterbury), was one of the acknowledged models for Livingood (Figure 9). Robert Stern, the noted architect, planner, and Dean of the School of Architecture, Yale University, commented on it as follows:

> The [Russell] Sage Foundation intended Forest Hills Gardens as a village of lower-income housing; but its nearness to Manhattan made the land cost too high, and the development quickly became the upper-middle class enclave it remains today.... Forest Hills Gardens is unique in that it is at once a "model" community and a business proposition; Atterbury was aware of the problems that this seeming schizophrenia of intent might bring with it.[49]

The "schizophrenia" Atterbury referred to is the use of "model" to describe Forest Hills Gardens, for he felt that many regarded a model town as solely a philanthropic endeavor. Livingood had this same reaction, it seems,

[47] Ibid., 1-5.
[48] Nolen, *New Towns for Old,* 107.
[49] Robert Stern, ed., *The Anglo American Suburb* (London: Architectural Design, 1981), 34.

for he often disdained the term "model" in describing Mariemont, yet at other times he avowed its use. The Olmsted-Atterbury plan, its founder, its planned service to lower income residents, its nearness to a major city, and its cozy Englishness all found parallels in Mariemont.

Shaker Heights, Ohio (1916, developed by O. P. and M. J. Van Swearingen) was built on farmland, much like Mariemont, and became a feeder suburb for its major city, Cleveland. Utilizing the Georgian Revival style to set the character of the main square and its shops, the town had a decidedly English look in its commercial center as well as in its residential streets. Another predecessor planned town, Yorkship Village (now called Fairview) in Camden, New Jersey (1918, Emergency Fleet Corporation, developer; Electus D. Litchfield, architect), was built on a tract of 225 acres, about the size of Mariemont's original site. It had winding streets, a central axis boulevard and square, and a conservative architectural style. Robert Stern called it "slightly dowdy but comfortable Colonial style; the dwellings were well planned."[50] Yorkship Village was built for shipyard workers and to alleviate housing pressures caused by World War I. Both Forest Hills Gardens and Yorkship Village were well-known to Livingood, and Mariemont reflects elements of the two communities.

Nolen's busy practice concurrent with Mariemont included developments in Florida (Bellair, near Clearwater, and Venice, near Sarasota), both new towns having similarities to Mariemont's plan. Nolen's Florida projects frequently took him away from the attention demanded by Mariemont, but provided him opportunities largely uncharted in the design of new towns. Nolen could see the approaching population explosion in Florida and, although he welcomed the employment given him by Bellair (1924) and Venice (1925), he implored Florida to develop a "plan for its future through the services of the Housing and Regional Planning Commission, one of its chief purposes being to secure a more efficient distribution of population."[51] Nolen never lost sight of the larger demands of town planning, preaching his sermon on the need for long-range, effective planning that superceded the particular design project at hand.

Each Florida community presented different requirements, as had Mariemont. For Bellair, sponsored by the Bellair Development Company, Nolen used a more rigid radial street plan than the one at Mariemont and added an eighteen-hole golf course. For Venice, a half-circle or fan-shape street pattern right on the Gulf of Mexico beach was bisected by a broad boulevard with side streets that led easterly into a grid pattern. House lots in the grid pattern offered little aesthetic relief in a rather mundane arrangement, but the commercial heart of the plan along the main boulevard (as well as connecting residential streets and their lots) gave Venice a well-designed town center with many amenities. With both planned communities, Nolen perceptively designed resort communities that foresaw what Roger Babson, a frequently quoted economist in Nolen's writings, predicted as the new industry for "going-away winters."[52]

Two planned communities slightly later than Mariemont are Sunnyside Gardens, Queens, New York (1924-1928, designed by Clarence Stein and Henry Wright) and Radburn, New Jersey (1928, also by Clarence Stein and Henry Wright). These communities followed close behind the formation of the Regional Planning Association of America (RPAA) in 1923 by its leader, Clarence Stein. Important as it was for the town planning profession, the RPAA had no effect on Mariemont's plan, as the organization was formed two years after Nolen's design was accepted. Both communities were developed by their respective city housing corporations. Mariemont had little relationship to such government-funded projects. Unlike Sunnyside and Radburn, Mariemont depended on private financing and private control by its initiator. Mary Emery and her Mariemont Company were "community builders," defined by Marc Weiss as an entity or person who "designs, engineers, finances, develops and sells an urban environment using as the primary raw material rural,

[50] Ibid., 62.
[51] Nolen, *New Towns for Old,* 154.
[52] Ibid., 139.

undeveloped land."[53] Livingood and the Mariemont Company exercised control over what was essentially a private town, enforcing deed restrictions on prospective owners of lots that included lot sizes, set-backs, types of acceptable fences and hedges, and assigned areas for residences, industry, and commercial use. These restrictions modulated into the building code of Mariemont after its incorporation in 1941.

Unlike Mariemont, Sunnyside is not an outlying suburb, but an enclave within New York City, only fifteen minutes from Times Square. Clarence Stein and Henry Wright attempted to design Sunnyside and its housing in "superblock" patterns, articulated with lanes and courtyards, with low-rise group houses by architect Frederick L. Ackerman. This architect worked with Nolen during World War I in the Emergency Fleet Corporation. The "superblock" is a space densely clustered with residential buildings containing a large number of housing units in each structure. Although architectural historian Vincent Scully extols the planning and architecture of Sunnyside in his classic book, *American Architecture and Urbanism,* as having "considerable feeling for the street and with firm urban scale,"[54] the development has little to compare with Mariemont in design or setting. Sunnyside has slipped into a somewhat decayed state, joining so many other large city housing developments in America.

Radburn, nearly contemporary with Sunnyside, was conceived as a "town for the motor age" built on 1,258 acres just 17 miles from New York City. It offered single-family houses with principal rooms facing away from the street as well as group houses in a simplified Georgian Revival style. Garages were plentiful, and pedestrian underpasses kept citizens away from traffic. Radburn may be considered a garden suburb in its open green spaces, similar to Hampstead Garden Suburb in England, and in its cluster groupings of houses. The town's Georgian Revival architecture echoes earlier examples in Mariemont. A third planned community by Stein and Wright is Chatham Village, a small (86 acres) "city village" near Pittsburgh's Golden Triangle, developed by the Buhl Foundation in 1931. Its spread of Georgian Revival buildings, intended for renters with modest incomes, was designed by architects Ingham & Boyd. The buildings are densely packed in a parklike setting, similar to Nolen's design in 1921 for the Dale Park section of Mariemont. Stein and Wright considered the place of the automobile in this urban village's plan with rear entry garages, parking compounds, and houses that turn their backs to the streets.

Greenbelt, Maryland, was one of several towns promoted by the Federal government's Resettlement Administration in the 1930s in response to the Depression and the nation's housing needs. Three towns (besides Greenbelt, the others were Greenhills, Ohio, and Greendale, Wisconsin) were built and became important experiments in Federal funding, unlike Mariemont that depended on a wealthy individual for private financing. Mariemont and Greenbelt were similar in some respects, however: the Maryland town was built on open, undeveloped land; the avowed influence from the English Garden City; the integration of commercial, residential, and other needs in the buildings; and the proximity to a great city (Washington, D.C. was about fifteen miles distant and well within commuting range). But Greenbelt differed strongly from Mariemont in its dependence on the "superblock" and the bland appearance of the buildings that Robert Stern referred to as "bleak, a weak Art Deco classicism" utilizing "an uncomfortable abstract geometry in site plans."[55] Greenbelt's planner was Hale J. Walker, a talented designer who had earlier worked for John Nolen in Cambridge, and who had been involved with Mariemont's development during Nolen's tenure.[56] Walker's vision was limited by government sponsorship and the requirements for an institutional appearance. Greenhills, a few miles northwest of Cincinnati, was not influenced by Mariemont's plan, the architectural styles of its buildings, or its English character.

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[53] Marc A Weiss, *The Rise of the Community Builders: The American Real Estate Industry and Urban Land Planning* (New York: Columbia University Press, 1987), 1.
[54] Vincent Scully, *American Architecture and Urbanism* (New York: Henry Holt, 1969), 164-165.
[55] Stern, *The Anglo-American Suburb,* 85.
[56] Rogers, *John Nolen and Mariemont*, 152. Walker made a working visit to Mariemont on September 4-5, 1924.

In a concluding look at planned communities in America and contemporary with or slightly later than Mariemont, another town planned by Clarence Stein was Baldwin Hills Village, near Los Angeles. It is another "superblock" community constructed in 1941-1942. Built on a land mass of only 64 acres, it was supported financially by government mortgages under the Federal Housing Administration. Stein considered it a well-formed example of the Radburn idea. Blocks of flats in a simple, plain architectural style were set in a handsomely landscaped site that placed automobile parking in a large lot behind the housing units. Unlike Mariemont with its emphasis on radiating and curving streets mixed in with a modified grid pattern, Baldwin Hills attempts to separate street traffic from pedestrians with residential courts that integrate with greens spaced throughout the acreage. Unlike Nolen's design that melds streetscape, landscape, commercial, and wooded areas in Mariemont with the English village character in its architecture, creating an aesthetically appealing visual experience in its successful expression of basic town-planning principles, Stein's Radburn concept advocated the "superblock" development exploited in many American cities in subsequent years.

Nolen's plan for Mariemont excels in many ways among other planned communities in the United States and even when set against towns from his own drawing board. Following his never ending advocacy of the importance of a well-designed plan, his address to the National Conference on City Planning in 1922 at the height of his involvement with Mariemont posited what he attempted and accomplished in Mariemont:

> I venture boldly to assert that there can be no such thing as a beautiful city without a city plan conceived and executed not only so as to serve all the practical requirements of a city, but also to provide abundant opportunities for the proper expression of the beautiful. It is true that the beautiful in cities comes actually through the works of landscape architecture, architecture, sculpture and engineering, but the point of greatest importance to note is that the city plan provides the location and arrangement, the elevation or gradient, the foreground and background, the vistas, balance and symmetry, the street scenes; it provides a proper sense of scale, the broad relationships, the environment, and the opportunity for the grouping, assembling and composition of such works under conditions that make them truly and permanently beautiful.[57]

NHL Theme: Peopling Places

Searching for Housing Solutions: England and United States Models for Mariemont

The demands of population movement and growth in the United States prompted responses in many fields, including housing. Solutions to the problems of tenement life, polluted air, and overcrowding were sought by many agencies and philanthropists. One of the country's wealthiest women envisioned a planned community that would address these needs. Mary M. Emery (1844-1927), widow of Cincinnati magnate Thomas J. Emery (1830-1906), inherited a large fortune upon her husband's death. Mrs. Emery's husband was the major partner in a Cincinnati enterprise, Thomas Emery's Sons, which created its wealth initially from lard oil and candle manufacturing and later from real estate ownership of tracts of city blocks across the country. That company also was heavily involved in construction and rental of apartment buildings, hotels, and office buildings. Emery landholdings were concentrated in Cincinnati but stretched to properties in San Francisco, Denver, Chicago, and New York. Thomas J. Emery and his brother John jointly ran the Emery empire. As the principal heir in her husband's will, Mary Emery had an inheritance estimated to be between $25,000,000 and $35,000,000. Shortly after her husband's death in 1906, Mary Emery contemplated several projects that would improve housing conditions in Cincinnati.

[57] John Nolen, "The Place of the Beautiful in the City Plan." Address to the National Conference on City Planning, 1922, 11-12, Nolen Collection.

Mary Emery had many social welfare interests, such as the care of children, evidenced by her many philanthropies focusing on them and their needs. She provided for the founding of Childrens' Hospital in Cincinnati, the Babies Milk Fund, establishment of the pediatrics department at the University of Cincinnati Medical School, and the Colored Orphans Asylum. For Mariemont's children, Mary Emery decreed public schools within easy walking distance of homes, and Nolen's plan provided accessible schools near the Town Center. Equally important were the convenient locations of planned recreational and sports facilities, such as the well-used tennis courts, pool, and soccer and baseball fields. A popular tribute to this provision occurred on national television, July 21, 1999, when Peter Jennings in his ABC television news program that evening interviewed several Mariemont teenagers as they exited the swimming pool, who cited their pleasures with life in the neighborhoods of Mariemont. Although their comments (and the brevity of the television program) did not recognize the town planning principles that made this livability possible, their conversation underscored Mariemont's achievement as a family-oriented community.

With the help of Charles J. Livingood (1866-1952) a trusted employee of Thomas Emery's Sons, a man who also served as a surrogate son to Thomas and Mary Emery, the wealthy widow embarked on her most costly benefaction: creating the village of Mariemont.[58] Livingood had been employed by Thomas Emery's Sons largely due to his friendship with Sheldon Emery, oldest son of Mary and Thomas Emery, whom he knew as a fellow student at Harvard in the Class of 1888. Shortly after Sheldon's unexpected death in 1890, Livingood entered employment with the Emerys and worked until 1906 with rental apartments they owned. After Thomas Emery's demise, Livingood became advisor, manager, secretary, and gatekeeper for the financial affairs of Mary Emery. With her authorization and financing, Livingood began a thorough study in 1910-1913 of European and American planned communities in preparation for his involvement in the great adventure to come.[59] Among the many towns and communities he visited and studied, three in England were the principal models and influences he felt could be adapted to American needs: Letchworth, Port Sunlight, and Hampstead Garden Suburb.

Letchworth's initiator was Ebenezer Howard (1850-1928), who led the Garden City movement with this exemplary model begun in 1903. Howard's vision as incorporated at Letchworth, the first Garden City located a few miles north of London. It embraced land ownership held in trust, limited profit to its owners, large acreage for self-sufficiency, and a greenbelt ringing the city. This model "prevailed over most of the world," at least for several planned communities where its skeleton or framework on which houses, shops, roads, and parks would be built.[60] What appealed especially to Livingood as he toured the new city were the appearance of buildings designed by Barry Parker (1867-1947) and Raymond Unwin (1863-1940), green spaces and parks, the boulevards and streets that connected residential with commercial areas, and the plan of the town itself. What had no appeal for Livingood was the ownership program that required purchase of shares in the Letchworth development by homeowners. Once an owner paid for the total cost of the shares that determined the value of his home, he could return his shares to the holding company when he moved elsewhere and be reimbursed for their cost. Thus, a holder of shares possessed only the value of the shares within the company, and he had no deed to the property with which he could act independently.

Port Sunlight, a company town between Liverpool and Chester, was begun in 1888 as the beloved housing scheme of William Hesketh Lever (1851-1925), later Lord Leverhulme. Port Sunlight was much smaller (about 220 acres) than Letchworth (about 3,800 acres) and was built for workers at the Lever Brothers soap plant. The town was but one of several planned communities for English industrial workers (much like Pullman, Illinois, developed near Chicago by George M. Pullman for his workers in 1880). Port Sunlight had a decidedly old

[58] For a full account of Mary Emery, her life, and philanthropies, see: Millard F Rogers, Jr., *Rich in Good Works: Mary M. Emery of Cincinnati* (Akron, OH: University of Akron Press, 2001).
[59] Rogers, *John Nolen and Mariemont*, 10-15.
[60] Creese, *The Search for Environment*, 302.

English look in its half-timbered, Tudor Revival style architecture and its lush gardens. Lord Lever's many architects included Edwin Lutyens, William and S. Owen, Lornax Simpson, and Maurice Adams, all designers of grouped cottages and other buildings. The use of many architects, rather than only one or two, created variety in the architecture. This pattern obviously appealed to Livingood, and he chose it for Mariemont.

Third on Livingood's list of English planned towns he preferred was Hampstead Garden Suburb, adjacent to London and developed in 1906 and afterwards by the housing reformer, Henrietta Barnett. Hampstead's architecture and plan interlaced Georgian Revival with German medievalism, using red brick, rounded arches, steeply pitched roofs, and housing quadrangles. The principal planners and architects were Barry Parker and Raymond Unwin, with impressive contributions from Edwin Lutyens. Hampstead's plan appealed greatly to Livingood, especially its retention of open spaces and its intended mixing of classes in the residential parts. This would be part of Mariemont's plan as well. In close proximity to London, Hampstead Garden Suburb offered an easy commute to jobs, much like Livingood imagined for Mariemont and its closeness to Cincinnati. Hampstead established "a mood of rural peace and security close to the city," stated Creese in his study of the Garden city.[61] These qualities were sought for Mariemont.

In addition to English and Continental planned communities that Livingood admired, he visited many American models. Of these, Forest Hills Gardens in Queens, New York, was the most important and influential. Developed by the Russell Sage Foundation in 1912 and with the largesse of its founder and patron, Mrs. Russell Sage (1828-1918), Forest Hills Gardens had things in common with the soon-to-be enacted planned community in Ohio under the wing of Mary Emery. The two widows were contemporary, extremely wealthy, noted for their philanthropy, and shared an interest in housing schemes. Livingood was struck by Forest Hills Gardens as a model suburban town near a major city. It had housing for lower income families, possessed an English country town appearance in its architectural style, had good transportation facilities, and shops and apartments were integrated within its carefully made plan.[62] Forest Hills Gardens was planned by Frederick Law Olmsted, Jr. with architecture by New Yorker, Grosvenor Atterbury, who would become the architect of Mariemont's Sheldon Close houses.

The Mariemont Response

Mary Emery's Mariemont could not solve all of the massive problems of urban decay, poor housing in cities, or other concerns faced by American cities in her day and continuing into the present. However, Mariemont demonstrated the benefits of private enterprise in the planning of a new town with its many amenities, mainly quality housing for people of varying means. At its beginning Mariemont was intended as a model (or "National Exemplar" as Nolen inscribed on his 1921 plan) for new towns that might be built in the future, either with Emery funds or other sources.

The Mariemont Company was keen on establishing neighborhoods with distinct identities or character, both in the architectural styles and with its residents. Thus, in the Dale Park area north of Wooster Pike was concentrated the rental housing in townhouses, apartments, and a few free-standing residences. The first units under construction, the Dana, Ripley & LeBoutillier, and Mackenzie buildings, were for renters. They were "built to show the type and character desired in certain neighborhoods."[63] It was assumed that the renters did not have the means to purchase a home or buy a lot for future construction of one. These renters in early documents were often referred to as "wage-earners" or "employed professionals or artisans." To assist the neighborhood's functioning, the Dale Park area was centered on commercial shops banked around a small

[61] Ibid., 249.
[62] Susan L Klaus, *A Modern Arcadia: Frederick Law Olmsted Jr. & the Plan for Forest Hill Garden* (Amherst: University of Massachusetts Press, 2002), describes this planned community and its evolution.
[63] Livingood and Nolen, *Descriptive and Pictured Story,* 19.

square and integrated into the ground floor of apartment buildings. This commercial-residential mix was promoted in the main town center as well, showing that this design was better than a zoned separation of services away from housing.

Another of Mariemont's major contributions to American planning and housing is evidenced by its "diversity of possible housing types - rather than one neglected solution as the dominant image of quaint suburbia - that makes this period [the 1920s when Mariemont was developed] important," wrote Gwendolyn Wright.[64] The diversity of housing types noted by Wright helps to develop, also, the feeling of neighborhood in their settings throughout the village.

The Mariemont Company targeted potential homeowners primarily by selling building lots and by seeding a few neighborhoods south of Wooster Pike with housing examples, such as those at Denny Place, Sheldon Close, and Albert Place. The Company made every effort to maintain the integrity of styles and their compatibility throughout the village, evidenced by the conservative, revival-type styles that were constructed. The same amenities and infrastructure were available to both renters and owners (church, school, shops, parks, etc.), and the neighborhoods were laced together by the innovative street patterns and traffic flow dictated by Nolen's plan. In place from the start with Mariemont was a developer-controlled community, wherein the Mariemont Company provided and owned most of the housing, the elementary school, heating plant, church, inn, shops, and fire and police protection. However, it was always intended by the Company that at some point Mariemont would form a government and manage its own affairs, as Livingood maintained in the Company's promotional brochure:

> It is planned to incorporate the village of Mariemont, under the laws of Ohio, with its own town government, a Mayor and small Board of Aldermen, on the City Manager plan, the charter for the village, being based upon suggestions and safeguards arrived at by special studies made by the Rockefeller Bureau of Municipal Research. In the meantime, Mariemonters will be subject to the officials of Hamilton County who have from the very beginning shown the liveliest interest in the development of this new community and whose steady cooperation has enabled the projectors to proceed speedily towards its realization.[65]

This proposal was fulfilled in 1941 when the village was incorporated. When the Mariemont Company dissolved in December 1931, it passed its assets and control to the Thomas J. Emery Memorial, a non-profit philanthropic foundation formed by Mary Emery in 1925.[66] The community and its neighborhoods have retained their integrity. The character remains consistent with the founder's purpose. Mariemont's plan, architecture, and infrastructure are preserved, its neighborhoods carefully maintained and true to the vision and hopes for the future. Mariemont is a significant American example of the NHL theme of "Peopling Places."

NHL Theme: Expressing Cultural Values

<u>The Town Planner, the Architects, Good Housing, Quality Community Life</u>

Obtaining good housing, finding a desirable community in which to live, and seeking freedom from the problems of large cities are goals sought by different economic classes. These hopes were evident in the late nineteenth and early twentieth centuries in the United States, and Mariemont addressed the search. Mariemont was envisioned by its sponsor as a planned community providing suburban living "as a place of residences for a

[64] Gwendolyn Wright, "Reconstructing Suburbia," in *Eichler, Modernism Rebuilds the American Dream* (Salt Lake City: Gibbs Smith, 2002), 214.
[65] Livingood and Nolen, *Descriptive and Pictured Story,* 23, 25.
[66] Rogers, *Rich in Good Works,* 108.

wide range of families of different economic degrees,"[67] with quality housing both for renters and builder-owners, and with a wide range of educational, commercial, industrial, and recreational services. The essential plan for its creation is due to the talents and experience of John Nolen, a pioneer of the planning profession and an idealist possessed with a keen business sense. How Nolen was selected and the story of the plan he developed for Mariemont is a synergism of urban planner, architects, landscape architects, and the project's manager-director.

Nolen entered the picture officially on an unknown day in September 1920, when Mary Emery's agent, Charles J. Livingood, visited Nolen's office in Cambridge, Massachusetts, to contract the eminent town planner's services.[68] With survey in hand, he met with Philip W. Foster, Nolen's associate, as Nolen was absent at this initial meeting. This encounter was cloaked in secrecy. As Nolen's secretary later recorded:

> In September, 1920, the office had a mysterious visitor. It happened that Mr. Nolen was away, and so he was received by Mr. Foster, then Mr. Nolen's associate. The gentleman produced a map with all names carefully erased, and stated his errand in substance as follows: To discuss a scheme for the development of some property as a small community to house people employed in near-by factories. The major portion of the site had been acquired, but various parcels of land were still outstanding, and for that reason he wished to keep the scheme, its location, and his identity secret. The community was not to be known as a "model" village, as he disliked the word model. But all developments were to be along the highest lines, and his desire was to produce a result that would be followed as an example throughout the country. The village or town was to be for all classes of people, and would have some special features, one being a development on a cooperative basis for pensioned employees. Our visitor, having had some training as an engineer, had worked up an interesting scheme in crayon. He was anxious to find some one to take on the planning who would have new and advanced ideas and high ideals, and not be governed by "cut and dried" customs. He was definitely afraid of getting some one too old or too busy to really give the scheme the necessary thought and attention. His selection of Mr. Nolen was the outcome of years of frequenting city planning conferences, judging the outstanding planners by their addresses and accomplished work.

Following this initial meeting, and between 1920 and 1925, Nolen served as Mariemont's planner who set the design for the development of the new town. During his engagement, he answered directly to Livingood. The record of their work together as preserved in letters, memoranda, photographs, and other documents is a remarkable story.

Nolen was a visionary and independent planner, yet he readily acknowledged his indebtedness to various influences. He admired the British Housing and Town Planning Act of 1909 that provided a suggested procedure for planning communities. Nolen also felt the stimulation of his own country's National Conferences on City Planning, as well as in the teachings and forecasts of Roger W. Babson, the statistician and economist from Wellesley, Massachusetts. Babson correctly outlined many of the problems to be faced by cities and towns: better housing being sought in suburbs, the growth of automobile ownership and use, and the development of highways and roads. Nolen's concepts for town planning were articulated in three full-length books and a corpus of many articles, lectures, and pamphlets, not to mention the extensive and detailed correspondence he maintained with patrons and sponsors over the years of his practice.

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[67] Livingood and Nolen, *Descriptive and Pictured Story,* 9.

[68] Memorandum by Philip W. Foster, n.d. [September 1920], Nolen Collection, Cornell. This visit is also recorded in "Project No. 241 [Mariemont, Ohio], Summaries of Selected Projects, prepared by Charlotte Parsons, Secretary to Mr. Nolen, 1913-1937," Nolen Collection.

Nolen's true genius was best expressed in the plans he created for new towns, like Mariemont, developed on open or sparsely settled land. He lamented the wasteful use of land and the prevalence of unplanned cities. His necessary guidelines for planning, as stated simply in his major publication, *New Towns for Old,* are illustrated in Mariemont as built:

> 1. The new town or city should have the right location, the right site geographically.
> 2. The local plan for a town should be based upon topographical conditions, and be worked out in right relation to railroads, main highways, water frontages or other controlling natural features.
> 3. The character of the new town should be rightly conceived with reference to its purpose and the use of the land.
> 4. The probable size of the town must have some consideration; otherwise the fundamental planning, the parts not easily changed, cannot be satisfactorily determined.[69]

These guidelines Nolen employed in his plan for Mariemont. In 1925, Nolen succinctly summarized Mariemont's purpose and goal:

> The contribution which the founders of Mariemont hoped especially to make to the solution of the modern municipal problems of congestion, high costs of living and low standards of housing, were the advantages that attach automatically to the building of a decentralized town; a complete, self-contained small community or satellite town on the outskirts of the city, employing skill in every form of planning, modern methods of organization and construction, and capital adequate for the use of up-to-date methods of doing business economically. Mariemont was thus an attempt not only to help the local situation in Cincinnati, but to do it on terms and conditions that could be duplicated wherever initiative, capital and sound planning could be combined to support the building of new towns and suburbs, virtually complete communities, providing not only suitable homes but also schools, recreation, museums and shops for people of small means. It was to be a National Exemplar. Once demonstrated as an object lesson, it was believed that this plan would not rest with one example. It would not be confined to Cincinnati, but would spread through the country, bringing benefits wherever it took root.[70]

John Nolen Commissioned as Mariemont's Town Planner

Nolen's first visit to the Mariemont site occurred on November 29, 1920, when he walked over the acquired acres with Livingood. He jotted down his comments and those of his patron's representative, filling seven pages of handwritten notes. Nolen was expected to design a "complete, self-contained satellite town on the outskirts of Cincinnati --- an attempt not only to help the local situation, but to do it in such a manner that it could be duplicated wherever initiative, capital and sound planning could be combined."[71] From this meeting, Nolen prepared the general outline for his work in designing Mariemont, incorporating the ideas and hopes of Livingood, acting on behalf of Mrs. Emery.

Nolen's title for his note-taking on his first visit is the earliest known use of the new town's name: Mariemont. This designation is taken from the name of Mary Emery's estate near Newport, Rhode Island, a beloved summer home with elaborate gardens.[72] Following his visit, Nolen noted the requirement for additional, more detailed surveys of the site, and he prepared drawings for placement of housing, roads, and other facilities. In

[69] Nolen, *New Towns for Old.*, 146, 148.
[70] Livingood and Nolen, *Descriptive and Pictured Story,* 39.
[71] Parsons, "Summaries of Selected Projects," Nolen Collection, 2.
[72] Millard F Rogers, Jr. "The Lost Gardens of Mariemont, Rhode Island," *Journal of the New England Garden History Society* 10 (Fall 2002): 1-10.

May 1921, Nolen submitted four watercolor sketches of proposed buildings in the new town. Surprisingly, the buildings designed by Mariemont's appointed architects at later dates are close to structures in these drawings. This suggests that the architects were prompted by Nolen's drawings to follow an ordained scheme, even to the style and scale of buildings they were commissioned to design.

Between November 1920 and July 1921, Nolen evolved his plan for Mariemont. Comparing Nolen's final plan with the survey submitted by Livingood (the survey included a number of proposed sites for buildings), it is clear that Nolen developed his plan cooperatively with the project director. In its original draft drawn 200 feet to the inch, Nolen provided the framework for all of the roads, streets, lot lines, parks, and building placements. By April and May 1921, Nolen had prepared a more detailed drawing in a scale of 60 feet per inch. The final plan, approved by Livingood and presumably by Mary Emery as well, is dated July 1921. This document served initially and throughout the building program as the preeminent guide for Mariemont's development, although land acquisition enlarged the plan somewhat after this date. This additional acreage was envisioned in Nolen's scheme, and later printed editions of his plan illustrated the additions.

Nolen's plan owes much to Ebenezer Howard's Letchworth design, an influence admitted by Nolen frequently, and even illustrated in Nolen's most famous book.[73] Nolen's emphasis on providing a plan for good housing and his reliance on the Garden City standards was stated in an address given in Cincinnati one year before the official groundbreaking for Mariemont:

> More important than all are the complete and attractive housing accommodations for wage earners. Even the lots of the smallest group houses are to meet the standards of such English garden cities as Letchworth, Hampstead and Port Sunlight, the density of all the houses of Mariemont being between six and seven families to the acre. Group houses, apartments, semi-detached and detached houses are all provided. The normal lot sizes for the detached houses range from 50 feet by 120 feet to 80 feet by 120 feet.[74]

By 1925, when Nolen's plan was expanded and published in the Mariemont Company's brochure, an industrial section was officially named Westover. Nolen and Livingood both recognized the importance of an industrial and warehouse area in Mariemont. Westover, where industry and manufacturing plants were assigned by Nolen and Livingood to the far western edge of Mariemont, expanded the holdings by about 45 acres. This site was intended for industrial plants in a non-residential portion of Mariemont. It has succeeded in this endeavor, while providing an important source of property and payroll taxes. The area first served as a railhead for building supplies during Mariemont's construction, and by 1928 the first factories were built there.[75] A number of factories, business offices, and warehouses fill the Westover area today. Westover does not provide measurable employment for today's residents of Mariemont, however, nor did it ever do this in the 1920s. Alexander Garvin commented, albeit incorrectly in part, in *The American City:*

> In-town manufacturing employment proved to be as illusive as continuing community ownership of the land. As Nolen and so many other city planners have discovered, designating land uses and employment patterns is futile without market demand. That demand was never forthcoming. As a result, Mariemont's industrial land has never been occupied.[76]

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[73] Nolen, *New Towns for Old,* 3.
[74] Address by John Nolen, April 22, 1922, Commercial Club, Cincinnati, Nolen Collection.
[75] Parks, *The Mariemont Story,* 30-35.
[76] Alexander Garvin, *The American City: What Works, What Doesn't* (New York: McGraw Hill, 1996), 336.

Garvin's final sentence is inaccurate in assessing Westover's use, for the acreage is fully occupied with manufacturing plants and warehouses, including a major baking facility operated by Kellogg Company. However, very few Mariemont residents are employed there.

By 1925, when the Mariemont Company issued a promotional brochure and an enlarged map of Mariemont, the village encompassed 420 acres.[77] Various sources publish different counts of the final, total acreage (ranging between 411 and 490 acres), and with the addition of land acquired with the Homewood subdivision in 1941 and the Spring Hill and Mariemont High School tracts, present-day Mariemont covers approximately 650 acres. However, the area to be included for National Historic Landmark recognition does not include the Homewood, Spring Hill, or High School portions as they are not included on Nolen's two plans, July 1921 and the expanded one, 1925. The submitted maps of Mariemont indicate the boundaries for this nomination as well as the current boundaries of the actual village limits.

Mary Emery was the sole financial backer of Mariemont from its inception. However, Livingood perceived that a corporate entity should hold the property acquired by Mrs. Emery and should function as the holding company to construct buildings, sell lots, and provide loans to home buyers. This company would operate Mariemont "for the benefit of wage earners of different economic grades ... affording the best housing and community conditions possible, consistent with sound principles."[78] Once all lots were sold, the Company would withdraw from ownership and management in hope of repeating the process elsewhere with the funds received. Thus, Mariemont would be emulated by other planned communities through investment in them as new ventures across the nation.

On December 1, 1922, the Mariemont Company was incorporated in Ohio, with its trustees becoming the fiduciaries of the development. Mary Emery retained ownership of the stock, representing her investment financially, but control of the land was transferred to the new corporation. Mrs. Emery continued to pour money into the Mariemont project, however. By September 1925, she had invested $7 million, an astronomical sum for its day. No return on her investment was assured.[79] All work on Mariemont after 1922 was made under the sponsorship of the Mariemont Company, although everyone knew where the financial power remained for the success or failure of the new town. The operating power was vested in the corporation's president, Charles J. Livingood.

Initial Selection of Architects

To insure that residences and other buildings constructed on Nolen's plan were acceptable for their good design and had acceptable aesthetic standards, Livingood and the Mariemont Company sought the services of well-trained, professional architects and engineers. The selection process involved both planner (Nolen) and manager (Livingood) of the project. The architects for Mariemont's buildings and structures eventually were selected from only four cities: New York, Boston, Philadelphia, and Cincinnati. As early as October 20, 1922, Nolen proposed to Livingood the names of fourteen architectural firms for the job of designing buildings to be placed within his plan. Nolen's proposed architects either were known to him from work together on projects, or he recognized the national importance of the architects. Nolen recommended fourteen architects from only three cities. Final choices would be made from a list completed after interviews and meetings with prospective architects.[80] Five of the firms finally chosen by Livingood were also on Nolen's list.[81] On December 28, 1922, Livingood furnished Nolen with his list of twenty names from which architects would be chosen. This list is

[77] Livingood and Nolen, *Descriptive and Picture Story,*[outside back cover].
[78] "Prospectus," The Mariemont Company, 414 Walnut Street, Cincinnati, Ohio [1922], Nolen Collection.
[79] "Proceedings of Incorporators," Mariemont Company, September 1, 1925, Mariemont Preservation Foundation Archives.
[80] Rogers, *John Nolen and Mariemont,* 61-77, discusses the process Livingood followed in selecting architects.
[81] Ibid., 70. Names proposed by Nolen and later selected by Livingood were: Clinton Mackenzie, Grosvenor Atterbury, Richard H. Dana, Jr., Ripley & LeBoutillier, and Howe & Manning.

interesting as it records many of the country's architects who were involved in other major housing projects across the nation. Of the twenty architects listed below, 12 (marked with an asterisk) had their designs built in Mary Emery's new town:

Elzner & Anderson, Citizens Bank Building, Cincinnati *
Garber & Woodward, Union Central Life Building, Cincinnati
Samuel Hannaford & Son, Dixie Terminal Building, Cincinnati *
Herbert Spielman, Mercantile Library Building, Cincinnati
Joseph Steinkamp and Brother, Mercantile Library Building, Cincinnati
Zettel & Rapp, Mercantile Library Building, Cincinnati *
Howe & Manning, 101 Tremont Street, Boston *
Allen W. Jackson, 25 Arch Street, Boston
Ripley & LeBoutillier, 45 Bromfield Street, Boston *
Grosvenor Atterbury, 139 E. 53rd Street, New York *
Richard H. Dana, Jr., 350 Madison Avenue, New York *
Louis E. Jallade, 129 Lexington Avenue, New York *
Clinton Mackenzie, 119 Broad Street, New York *
Henry O. Milliken, 4 E. 39th street, New York
Hubert E. Reeves, 4 E. 39th Street, New York *
Arthur E. Brockie, 1713 Sansom Street, Philadelphia
Robert R. McGoodwin, 1422 Walnut Street, Philadelphia *
Mellor, Meigs & Howe, 205 S. Juniper Street, Philadelphia
Wilson Eyre & McIlvaine, 1003 Spruce Street, Philadelphia
Edmund B. Gilchrist, 1618 Latimer Street, Philadelphia *[82]

The Architects and Landscape Architects Selected for Mariemont

Important in fulfilling Nolen's plan were the buildings to be erected in the town and according to his plan. Nolen and Livingood shared doubts about the dominant role architects tended to play in many development projects. Indeed, Nolen recommended that the architects be subservient to himself as town planner. Nolen was involved in the selection of architects for Mariemont only in the very beginning of his employment when he proposed the names of architects to Livingood, so he never exercised much control over the choices or the commissions given to the architects. The final commissions were Livingood's responsibility and a job he cherished. While the architectural styles in Mariemont integrated well into Nolen's plan, he had little role to play in selecting the Tudor Revival style in Atterbury's houses or the simplified Georgian Revival of Gilchrist. In 1923, Nolen defined clearly his philosophy of architect-planner relations in regards to the plan.

> It cannot be too strongly emphasized that the preparation of an adequate plan for a community is a consideration far superior to that of looking to its embellishment with beautiful or imposing buildings. Even in a community where architectural features of costly and elaborate character are assured in advance --- for instance, in the establishment of a new county seat or a state capitol --- this matter of suitable planning must all the more be made the primary motive.
>
> Structures designed in advance with the intention of planning the community with particular reference to showing them off effectively would by necessity prove in some unforeseen way actually ineffective when they and the plan came to realization. Logically, the building must be

[82] "List of Architects Working on Mariemont Project to Date," December 28, 1922, Nolen Collection.

> designed with reference to the plan rather than the plan be studied with reference to the buildings it is to make conspicuous.[83]

Nolen's reluctance to place the architects above the planner had little effect on Livingood. The latter envisioned Mariemont as a quaint English village, and the chosen architects had to design structures in harmony with that vision. Livingood wanted architects of distinction who could give character to the buildings with conservative designs, and who were well-acquainted with revival styles. Modernism, the Prairie Style, the Bauhaus influence - none of these held any appeal for Livingood, or for Nolen, for that matter. It should be noted, too, that the architecture in Mariemont since 1920-1925, the period when Mariemont's plan and character were determined, has supported the initial preference for revival styles. From that period and until the present, the Tudor Revival and Georgian Revival styles have prevailed throughout the village. Buildings constructed in revival styles since 1931 and in the decade after World War II remain compatible and supportive in their interpretation of such styles within the overall character of the village.

Mariemont's architecture is successful in capturing the character of the village as envisioned. Also, the architecture joined easily to Nolen's plan. This is due to many factors. These qualities all help retain the village's integrity as a planned community of exceptional merit:

> (1) Revival styles (Norman-Gothic, Tudor, Jacobean, Georgian, Italian Renaissance, etc.) of Mariemont buildings connote stability, established character, and ready recognition for established neighborhoods. As the styles are mixed from street to street, there is no monotony of repetition. As the influential Letchworth and Port Sunlight successfully employed Tudor and Jacobean Revival styles, it was thought that Mariemont could do this equally well.
>
> (2) Group housing and free-standing single family residences look comfortable and not "challenging," as large scale, imposing buildings could appear to some prospective owners and renters. The residential structures are all scaled to the people they housed, as opposed to city apartments of many floors and massive size.
>
> (3) In the 1920s when constructed, the residences set a standard for quality in the use of materials, with well-defined rooms and with close proximity of residences to various amenities.
>
> (4) Integration of residential with commercial properties invigorated neighborhoods, provided easy access to services and shops, and reduced transportation demands for families. This integration and ease of access persists to this day.
>
> (5) Range of residential types (group house units on two floors, one- or two-bedroom apartments in three-story buildings, flats with upper and lower floor units, and free-standing single residences) provided broad economic choices to renters and owners in a single community, thereby integrating economic classes. As Randall Arendt has confirmed about Mariemont: "... the mix of housing types has been extremely successful, visually, socially, and financially."[84]
>
> (6) Architectural styles and structure sizes in the village are compatible with lot sizes and street locations, features of town planning principles. This compatibility relates to a keen awareness of scale: the village is small in scale in comparison with sprawling housing developments or even many suburbs,

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[83] John Nolen. "Modern City Planning Principles Applied to a Small Community: Mariemont, a New Town in the Cincinnati District." *The Real Estate Journal,* March 26, 1923, 21.

[84] Randall Arendt, "Crossroads, Hamlet, Village, Town: Design Characteristics of Traditional Neighborhoods, Old and New." *Planning Advisory Service Project No. 487-488* (Chicago: American Planning Association, 1999), 34.

the houses are relatively small as are rooms within them, and heights are limited to two stories. Among residences, only the apartment buildings by Mackenzie and Ripley & LeBoutillier were permitted to rise to three stories. This "smallness" of scale is usually incompatible with many housing developers' current interests, as one historian, Paul Adamson, noted:

> Whereas builders in the 1920s typically constructed houses in relatively small clusters, the postwar builder often developed houses by the hundreds and even thousands. The economics of building on such a large scale necessitated simplification of construction techniques. No longer were houses built of heavy timber, as many had been during the previous building boom of the 1920s, nor were they embellished with handcrafted woodwork or stone detailing. Instead, builders began to employ materials and techniques previously unseen in the domestic environment ...."[85]

(7) The architecture of Mariemont follows the vision of Mary Emery and Mariemont's manager-director, Charles Livingood, to create a new American town with a decidedly English village appearance. Even with construction undertaken since the Mariemont Company's demise, this vision has persisted in contributing and maintaining Mariemont's high degree of integrity in location of properties, design, setting, materials, workmanship, feeling or sense of history, and association with Nolen, Emery, Livingood, and the architects.

The chosen architects were well-trained, experienced almost without exception, especially able in executing revival architectural styles, and responsive to a patron's needs. Architects working in the Prairie or International styles, both popular in the 1920s, had no appeal to Livingood for residential design in Mariemont. Each architect had to recognize that the Nolen plan was the framework on which their buildings would be placed. They were assigned by Livingood as to type of building (group housing, apartment, civic, etc.), placement, and sometimes the style of the structures they were to design. Because of the acknowledged influence on both Nolen and Livingood of the English Garden City and the quaint country villages of Britain, each architect accepted that the character of Mariemont would mimic a remembered architectural past: revival styles in an English, small town atmosphere. By 1925, Mariemont provided design opportunities for the largest number of architects ever involved before that date in a new town planned in America.

Each prospective architect was contacted initially for an interview by Livingood (and sometimes with Nolen) and then sent a letter outlining the Mariemont project. This contact was followed usually with another interview and finally with a contract. There were specified terms and requirements. The architect was expected to supply: complete working plans and specifications, the number of buildings or houses to be built, the assigned street or location on the Nolen plan, and the estimated building cost per building. Construction contractors were determined and assigned by Livingood and the Mariemont Company. That company had its own construction workers (bricklayers, carpenters, plumbers, etc.) for much of the construction. Outside contractors were hired for parts of the building program. Livingood occasionally commented on the style or character he expected in the architects' contract, yet the interviews and site visits also communicated the acceptable architectural styles and the team effort that would contribute to the vision of Mariemont.

The following architects and engineers were commissioned by Livingood and the Mariemont Company for design of buildings and infrastructure in Mariemont. Their commissions were executed. Each architect is listed in order by date when construction began on his or her particular project, thus illustrating construction growth chronologically within Mariemont:

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[85] Paul Adamson and Marty Arbunich, *Eichler, Modernism Rebuilds the American Dream* (Salt Lake City: Gibbs Smith Publisher, 2002), 58, 85.

Architect: Louis E. Jallade

The Mariemont Community Church, begun on November 12, 1923, designed by Jallade was considered the most important commission within Nolen's plan. It was to be the anchor building for Dale Park, the section of Mariemont that would contain all of the rental housing, the elementary school, recreation building and stadium, and the small square of shops and apartments. Jallade (1876-1957) was educated in New York and Paris, attending the École des Beaux-Arts, 1901-1903. He worked for the Boston firm of Allan & Collins and supervised construction of the Union Theological Seminary, New York, in 1906. After that he opened his own private practice, when he developed plans for churches, temples, clubs and hotels. He was selected early in his career as architect of the Army-Navy YMCA, Newport, Rhode Island, that was funded by Mary Emery and dedicated in 1911.

Architect: Richard H. Dana, Jr.

Richard Henry Dana, Jr. (1879-1933) of New York designed the first housing units in Mariemont. His Mariemont group houses were begun on April 1, 1924, in the Dale Park section. Dana was known for his work in the "Colonial" Revival style and for restoration projects. He served on the editorial committee for *Great Georgian Houses of America,* published in 1933. Dana was listed by Nolen in his recommendations to Livingood, October 20, 1922. He also designed the Transformer Building on Plainville Road in Mariemont (now the headquarters and archives of the Mariemont Preservation Foundation) adjacent to the group houses and the Ferris House.

Architect: Abraham Lincoln Fechheimer

As Mariemont was to function as an almost self-contained community except for employment of its residents in various Cincinnati businesses and factories, an elementary school was included in Nolen's July 1921 plan. The school would be operated by the Mariemont Company for the children of Mariemont, grades kindergarten through eighth. Originally, it accommodated 300 students in 10 classrooms. Shortly after the Dana buildings were begun, ground was broken on April 25, 1924 for the Dale Park School. It took its name from the district north of Wooster Pike that would contain the rental apartments and townhouses and where most of the residents were expected to live. The Cincinnati architectural firm of Fechheimer, Ihorst, & McCoy was commissioned for the Dale Park School.[86] This firm was headed by Abraham Lincoln Fechheimer (1876-1954), member of a prominent Cincinnati family. Although handicapped by deafness, he earned his architecture degree from Columbia University, 1894, and studied in Paris, 1900-1904, receiving a diploma from the École des Beaux-Arts. After two years in Chicago and practicing with architect Harry Hake in Cincinnati, he established his own architectural firm: Fechheimer, Ihorst, and McCoy, that functioned until 1941. His partners were Benjamin L. Ihorst and P. L. McCoy. Fechheimer's design work included buildings for the University of Cincinnati, Hebrew Union College, and elsewhere. He was listed on Livingood's list of architects by February 8, 1924.

Architects: Hubert G. Ripley and Addison B. LeBoutillier

On May 5, 1924, two apartment buildings were begun at the northwest and northeast corners of the Dale Park Center along with a row of group houses on Chestnut Street between Oak and Beech Streets. They were designed by the Boston firm of Ripley & LeBoutillier. Hubert G. Ripley (1869-1942) was a talented artist and architectural draftsman who graduated from the Massachusetts Institute of Technology in 1890. He was retained by Livingood in 1921 and 1922 to prepare a set of drawings to illustrate the imagined buildings of Mariemont. These handsome, facile renderings were reproduced frequently in various periodicals before assigned architects produced the accepted drawings for their structures. Ripley's drawings were imaginative

[86] Rogers, *John Nolen and Mariemont,* 121-122.

renderings of never realized buildings, such as a large post office, village bank, town hall, and a range of shops along an arcade on the main town square. Ripley's partner, Addison B. LeBoutillier (1879-1951), joined Ripley's firm in 1919. Nolen first suggested the firm on October 20, 1922, and by December 28, 1922, Livingood accepted them on his list of architects.

Architect: Clinton Mackenzie

Clinton Mackenzie's large three-story apartment building and group houses were begun on May 8, 1924, at the northwest corner of the village, at Murray and Beech Street, forming a kind of gateway to the new community from the adjacent built-up areas. The architect was Clinton Mackenzie (1872-1940) of New York. Educated at Stevens Institute of Technology, Columbia University, and the École des Beaux-Arts, he was among the first architects suggested by Nolen to Livingood in 1922 and "was chosen because of his countrywide reputation in constructing reasonably-priced group housing."[87] Mackenzie worked with Nolen at the latter's planned city at Kingsport, Tennessee, shortly after World War I concluded, and thus was a likely candidate for Mariemont's list of architects.

Architect: Charles F. Cellarius

Construction began on the Cellarius-designed residences (group houses and so-called "flats") on Beech Street on June 12, 1924. Charles F. Cellarius (1891-1973) graduated from the Massachusetts Institute of Technology and Yale University before opening an office in Cincinnati after World War I. As an accomplished designer of revival-style buildings, particularly in the Georgian manner, Cellarius exploited his design talents for many Cincinnati-area projects including Berea College, Ohio State University, and Miami University in Oxford, Ohio. Cellarius also exercised architectural control in Mariemont long after the Mariemont Company dissolved. Charles Cellarius was billed in promotional materials as "resident architect" for the new town in the Mariemont Company's promotional brochure published in 1925. He held no official appointment after the village was incorporated in 1941, but he had a continuing influence on construction until his death. His obituary in the Cincinnati press titled him the "supervising architect of Mariemont." Cellarius also designed the Boat House, Carillon, and Dale Park Fire and Police Station.

Architects: Edward H. Kruckemeyer and Charles R. Strong

Two Cincinnati architects provided plans for a row of group houses on both sides of Maple Street. Construction began on June 12, 1924. Edward H. Kruckemeyer (1886-1965) and Charles R. Strong (1890-1968) formed a partnership in Cincinnati in 1915 after traveling together in Europe in 1914. Kruckemeyer was educated at the Ohio Mechanics Institute in Cincinnati, the University of Michigan, and Massachusetts Institute of Technology, graduating in 1911 from the latter. He worked with a number of prominent architects, such as Despradelle in Boston and Garber & Woodward in Cincinnati before forming his own firm with Strong, who was in the same M.I.T. class. Their partnership lasted until 1960. Strong also worked with an architect in Boston after graduating from M.I.T., before traveling to Europe with Kruckemeyer. Strong served during World War I in England designing and constructing airplane hangers.

Architect: Robert R. McGoodwin

Robert R. McGoodwin (1886-1967) designed houses set in a "close" or cul-de-sac on Albert Place, named for Albert (1868-1884), the younger son of Thomas J. and Mary M. Emery. Construction began on June 23, 1924. McGoodwin graduated from the University of Pennsylvania in 1907 and 1912, respectively with bachelors and master's degrees. He traveled and studied in Europe, 1907-1909, with a stint at the Atelier Duquesne, Paris,

[87] Leavitt, "The Romance of Mariemont," 19.

1908. He later joined the prestigious firm of Horace Trumbauer in Philadelphia until forming his own practice in that city. McGoodwin was active until retiring in 1957. His work concentrated on residential projects, especially developments that followed the English Garden City model. With this experience, he was a likely architect-candidate to both Nolen and Livingood.

McGoodwin stated his assignment and *modus operandi* clearly in an article published shortly after completing the Albert Place group. His description explains the degree of cooperation between architect and patron in this project:

> Relative to the Mariemont Village, and particularly to 'Albert Place,' which I worked on for Mr. Livingood, I would like to make the following comments, which will explain in a measure the design I carried out. It was Mr. Livingood's intention to build a village which would solve the housing problem for people of *very moderate means*. Therefore, I felt it was my problem to design buildings which would be constructed as simply as possible, and which would derive their charm from the study of composition and fenestration, and relied on the proper use of blinds, plants, trees, etc. to form the proper background for this simplicity. All refinement of detail in the use of woodwork was eliminated. The walls were constructed of common hard brick and whitewashed. Contrasting notes of color were obtained by the use of mitis-green on the doors in the building and the courtyard walls. Of course, it is needless to say that the architect's vision of this group will not be realized until the planting has been entirely completed and has developed sufficiently with age to produce the background and the softening effect that was visualized.[88]

During the design phase of his work, McGoodwin corresponded with Livingood and shared information on construction costs that provide today's students with an interesting perspective. Originally Livingood suggested to McGoodwin that ten units were needed, but McGoodwin insisted on designing twelve for the assigned lots. He felt that each house should be 22,000 cubic feet in size (an unusual way to measure living space) and cost about $8,800 per house as a minimum estimate. Adding garage and garden walls brought the total cost for a finished house to $9,450. Finally, he requested that service drives in the rear of Albert Place be built "in order to keep the front entrances from being entirely crowded up with driveways which will detract enormously from the general effect of the Place."[89] The Albert Place group by McGoodwin was the first of four pocket groups of houses or satellites that were intended to anchor Mariemont neighborhoods across its width and depth. They were also intended to show prospective purchasers of lots that the development was moving forward.

Architect: Charles W. Short

Livingood commissioned Charles W. Short to design "small English houses" on Oak Street across from the Mariemont Community Church. These residences began on June 27, 1924. Short (1884-1954) studied architecture in England and worked early in his career for Ralph Adams Cram in Boston. Sometime during his stay in England, Short sketched many villages and working-class housing, perhaps indicating an early interest in elements he would later develop at Mariemont. He was an ardent anglophile and dedicated student of English architecture. For a while he maintained offices in London and New York as well as Cincinnati. During World War I Short worked for the Department of Labor's U.S. Housing Agency. He was known to Livingood

[88] "Mariemont: A New Town, a Complete Residential Village near Cincinnati, Ohio, Planned by John Nolen and Philip W. Foster, Associate, Town Planners." *Architecture,* September 1926, 258-259. This publication is one of the most important historical documents on Mariemont, its plan and structures, as it was published with copious illustrations shortly after most construction and landscaping were completed.

[89] Letter, Robert R. McGoodwin to Livingood, September 10, 1923, Nolen Collection.

among leading Cincinnati architects and was selected by him for Mariemont by May 8, 1924. He joined his practice with Cincinnati architects Stanley Matthews, A.C. Dennison, and A.W. Jenkins in 1927. During the Depression he was an advisor to the Public Works Administration in Washington, D.C., 1933-1939.

Architect: Edmund B. Gilchrist

Gilchrist (1885-1953) was educated at Drexel University and the University of Pennsylvania. He served an apprenticeship with two major Philadelphia architects, Horace Trumbauer and Wilson Eyre. His knowledge of the Philadelphia row house led to his involvement with Mariemont and the group houses he designed. The Gilchrist buildings stretch along the northern border of Mariemont, Murray Avenue, and for a short distance south of this street on Plainville Road. Construction began on July 8, 1924 on these Mariemont residences that resemble their eighteenth century predecessors in Philadelphia. Among the Philadelphia architects proposed for commissions, only Gilchrist, Robert R. McGoodwin, and Carl A. Ziegler, completed buildings in Mariemont's plan.

Architects: Samuel Hannaford & Sons

At the northeastern extremity of Mariemont and adjoining the village of Indian Hill, the Mariemont hospital was underway in July 1924. Designed by the prestigious Cincinnati architectural firm of Samuel Hannaford & Sons, it abuts the section assigned to Resthaven by the Mariemont Company. Samuel H. Hannaford (1835-1911), a contemporary and friend of Thomas J. Emery and Mary M. Emery, was born in Devonshire, England, and emigrated to the United States in 1844. He formed a partnership with Edwin Anderson in 1858 but was independent by 1870. His two sons, Harvey Eldredge and Charles Edward, eventually joined him. They became full partners in 1887. Hannaford is noted for numerous buildings in Cincinnati built for the Emery interests. Thus, the firm was an obvious candidate for an assignment in Mariemont.

Architect: Carl A. Ziegler

The final group housing was built on Chestnut Street in the Dale Park section and was entrusted to the third of the Philadelphia architects, Carl A. Ziegler (1878-1952). Construction began on August 5, 1924. Ziegler studied at the University of Pennsylvania and joined with Louis Durhing and R. Brogniard Okie in 1899 to form Durhing, Okie, and Ziegler. The firm specialized in residential design. Ziegler was not chosen by Livingood until May 8, 1924, a late addition to the roster of architects proposed by Nolen on October 20, 1922 and Livingood on December 28, 1922, and February 8, 1924.

Architects: Lois L. Howe and Eleanor Manning

In the first decades of the twentieth century, there were only a few architectural firms headed by women. One of these rarities was the Boston studio of Lois L. Howe (1864-1964) and Eleanor Manning (1884-1973). Both women, like several of the other architects of Mariemont, were graduates of the Massachusetts Institute of Technology. Howe received her first commission to design a house in 1894, and in 1900 she established her own firm. Howe was the first woman elected a Fellow of the American Institute of Architects. Howe led the architectural team and was its chief designer, while Manning, primarily a draftsman, was a strong advocate for the Garden City movement in America.[90] Eleanor Manning became Howe's partner in 1913. She served on the Committee on House Design at the President's Conference on Home Building and Home Ownership in 1931. Mary Almy (1883-1967) joined the firm as a partner, but her name was not part of the company's title. The firm is believed to be the first architectural group formed by women in Boston and the second in the United

[90] Doris Cole and Karen C. Taylor. *The Lady Architects: Lois Lilley Howe, Eleanor Manning, and Mary Almy, 1893-1937* (New York: Midmarch Arts Press, 1990), 96.

States. Their firm's practice focused largely on plans for private residences. Their emphasis on domestic architecture, especially in the Georgian Revival style, led to plans for small, efficient homes for middle income families. The firm dissolved in 1937.

Howe & Manning must have been well-known to Nolen, as they operated their architectural business in Boston. Nolen suggested them to Livingood in his first proposal, October 20, 1922. Shortly after that, Livingood contacted the architects, providing a useful record of his typical written inquiry directed to prospective designers of housing for Mariemont:

> I am wondering whether you are interested enough in the housing problem in the middle west to be one of the architects employed by me in the development of certain "groups" of ideal homes in Mariemont for people of small means? Your name has been given to me by Mr. John Nolen, whose plan for this new community adjoining Cincinnati has been accepted and upon which we are now actively engaged. Of course I realize that generally speaking you do work of a much higher grade than would be required, yet the problem catches the imagination and a number of architects have asked to be represented.
>
> As I see it now I should like to see groups of houses go up in certain strategic neighborhoods in illustration of what we should like to see in various centers to set the proper standard. If you will read the enclosed articles (which were hurriedly written and are not authentic in many points) you will observe that it is the intention to form a subsidiary building company of which I shall be the President, to carry out many of the building projects.
>
> If you can answer the first question in the affirmative please advise me whether you would undertake to furnish complete working plans and specifications and on what percentage on a group, let us say, of eight or ten houses to comprise Denny Place on the plat to cost say $5,000 to $6,000 each. The property at this location is level and as you will at once note in a retired, yet very accessible, location as regards the Town Center and Wooster Pike, which is the main boulevard (a state road) running east and west through Mariemont. It is my own idea that this group will appeal to artists who desire to live in the country in a really attractive neighborhood. This group will be separated by the boulevard and park system from the workmen's homes and yet be some distance from the more expensive neighborhood which of course is that overlooking the Little Miami River on Bluff Drive.
>
> Mr. Nolen has given me to understand that you take especial pride in design, that you have learned much about the needs especially of women, and should be admirably equipped to produce a homogenous grouping of attractive cottages, possibly of frame to give greater flexibility of design. Of course the difficulty nowadays is to keep down costs.
>
> I am writing similar letters to this to others like yourselves whose working design has been distinctive and hope they will be glad to be contributors to this "National Exemplar" (I do not like the words "Model Town") not merely as an illustration of what they can do as architects but because of the certainty that this project at least, of the many attempted, is going through.
>
> Luckily for me we have selected a tract within reasonable distance of a great factory colony. But we shall be obliged to cater to all classes though our intention still is to build homes for and to sell to people of modest means.
>
> I have of course seen most of the model towns both abroad and here, and know the pitfalls and discouragement but I am prepared for them. I believe we can make a contribution to the problem

> of housing by the erection of many real homes about a small center near enough to a large city to satisfy the ambitions of the average American citizen - the kind who loves his home. Naturally I am asking the assistance of local architects and have gotten them interested in the big problem of proper planning on the assumption that they too want to see "better housing" here in the middle west.
>
> As to the "period," if any, which should be attempted in these "Places," I am leaving to the individual architects though I hasten to say that all plans both for Places, group housing and public buildings erected under our care must be submitted to a supervising architect who will be a man of distinction in the profession.[91]

The points made in Livingood's letter to Howe & Manning expressed the concepts that guided Mariemont's plan and execution. It is significant that he left the "period" or style to the architects, although undoubtedly he knew that an emphasis on revival styles would prevail in their work. His reference to a "supervisory architect" is curious, although Livingood engaged the noted Paul P. Cret (1876-1945) for this purpose. Cret was supposed to review and criticize designs for public buildings in Mariemont, such as the Mariemont Inn and theatre block, but his services were not used measurably. Possibly Livingood used the ploy of notifying architects that the prestigious Cret would review their designs as a kind of assurance to them that aesthetics and professionalism in their field would prevail.

The letter indicated that Mariemont was to have groups of houses "to set the proper standard." This was an attempt to propose examples so that future architects and builders might have a better understanding of the character of the village. Livingood appealed to Howe & Manning for their ideas as to women's needs, a surprising statement he gave to no other architects, no matter how impressive their credentials or experience. Mariemont was confirmed as a multi-class town, yet extensive housing would be provided for those of "modest means." Finally, in this letter and in other communications it is obvious that Livingood had trouble in defining the term "model town." Although he proclaimed Mariemont as a "National Exemplar," a title first given by John Nolen and printed on his July 1921 plan, Livingood frequently stated that Mariemont was not a model town. One would think that "National Exemplar" is synonymous with "model" and that the terms are interchangeable. The houses for Denny Place designed by Howe & Manning began construction September 19, 1924.

Architects: Alfred O. Elzner and George M. Anderson

Two well-known Cincinnati architects given commissions were listed by Livingood on December 28, 1922, among those from his hometown. Their assignment was to design twelve small, individual houses on Wooster Pike and Linden Place at the western edge of Mariemont. Construction began on October 31, 1924. Alfred O. Elzner (1862-1933) and George M. Anderson (1869-1916) were in partnership from about 1896, and together they were responsible for an important - perhaps their most renowned – commission: the Ingalls Building in downtown Cincinnati, regarded as the nation's first concrete skyscaper. Elzner received art instruction from Cincinnati's most notable painter, Frank Duveneck, before studying at Ohio Mechanics Institute and the Massachusetts Institute of Technology. In 1885, he was associated with H. H. Richardson in Boston and served as superintendent of construction for Richardson's Chamber of Commerce Building (now destroyed) in Cincinnati. Clients of Elzner and Anderson included many wealthy and socially prominent Cincinnatians, partly because of Anderson's birth as the son of Larz Anderson and Emma Mendenhall. George Anderson's architectural education was earned at Columbia University and the École des Beaux-Arts, Paris. He also studied with Louis Comfort Tiffany in New York. Anderson was noted for his sophisticated Beaux-arts design style, while Elzner seemed to be attached to a modified Victorianism.

[91] Letter, Livingood to Lois L. Howe & Manning, December 1, 1922, Nolen Collection, Cornell.

Architect: Hubert E. Reeves

Resthaven's architect, Hubert E. Reeves (1892-1956), worked with Henry O. Milliken in New York from 1915 to 1924, the period when Reeves designed Resthaven. No doubt his interest in Mariemont was due to his affiliation with Milliken, as the latter was considered for a Mariemont commission but never realized one. Reeves' training, according to his application in 1948 for membership in the American Institute of Architects, primarily came from the Beaux Arts Institute of Design, New York, and with various New York City architects. He clearly made an impression on Livingood, who mentioned him as early as 1922 in a letter to Nolen as architect assignments were pondered. In the letter that stated Livingood's interest in hiring "architects of distinction," he wrote about Reeves:

> Of course I do not want to set too high a standard, but I believe these men, now that they have learned their lessons, will be glad to make their contributions to our exemplar. I have had a number of applications. Indeed one architect came here to see me, a bully young fellow from New York named Reeves who has done some dandy workmen's homes.[92]

Resthaven was the last construction project to begin in 1924. It had high hopes, but only a portion of its vision was completed. Mrs. Emery intended to create a section of Mariemont as a retirement neighborhood, originally called Resthaven Gardens, with cottages, a barn, working farm, gardens, and plant nursery all in close proximity to the Mariemont Hospital in the northeast part of the village. She hoped "to retire superannuated employees on a small pension for life" who would live in "a colony of small houses gathered around the farm group and an allotment garden as a nucleus, where employees of the various Emery interests grown old in service may have a comfortable home amid pleasant surroundings for the remainder of their lives."[93] As a retirement program for Emery pensioners, the Resthaven project would not be open to Mariemont residents unless they had worked for Emery businesses or the Emery estate. However, it was expected that the Mariemont Company would be the builder of cottages, streets, and structures in that section.

The Resthaven land, originally about thirty acres, was acquired by 1918. The Punshon survey indicates agricultural use for this property when purchased. This area was drawn on Nolen's plan of July 1921, showing a hospital, workshop for convalescents, barn, truck gardens, allotment gardens, nurses' home, club house, and pensioners' cottages clearly marked. Nolen subdivided the area with new access routes, with the following now incorrect street names: Garden Street, Home Street, Hospital Lane, and Cottage Street.

When Resthaven's development was considered for construction in 1924, acreage was assigned to farm buildings, a nursery for growing plants and trees, fields for livestock grazing, and a greenhouse. These were built, as was the hospital. Resthaven was a fully operational farm for five years, and it served as a nursery for trees and plants used in landscaping the village. For unknown reasons, the pensioners' cottages and other amenities were never constructed. Perhaps there was reluctance to undertake more construction in 1924 beyond the extensive commitments in Dale Park and its group housing. Perhaps it was thought that pensioners might be subsidized in the abundant rental apartments soon to be ready in the Dale Park section. In February 1929, the acres surrounding the barn were divided into residential lots for private purchasers and sold by the Mariemont Company.[94] New streets were platted to accomplish this: Rowan Hill Drive, Lytle Woods Place, and Haines Street, plus several streets abutting these were extended to provide easier access to the area.

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[92] Letter, Livingood to Nolen, September 15, 1922, Nolen Collection.

[93] Leavitt, "The Romance of Mariemont," 31. It is useful to note that financial protection for the aged through the Social Security program (adopted by Congress in 1935) was not yet instituted. Mary Emery's thoughtful philanthropy had many expressions that were successful. However, in this case, the pensioners' cottages were never built, and no reason is known for this failed vision.

[94] Warren W. Parks, *The Mariemont Story, A National Exemplar of Town Planning.* Cincinnati: Creative Writers, 1967, 74.

Architects: John Zettel and Walter Rapp

In a long and rambling letter to Nolen, July 12, 1924, Livingood remarked that the architect he chose to review various architectural submissions, Paul P. Cret, had approved the plan submitted by a Cincinnati firm for the Mariemont Inn.

> I have already submitted to Mr. Paul P. Cret the design for the Village Inn, on that point at the Town center - a fine piece of work by my friends, Zettel and Rapp, old English in style but very simple, and he approves, after some modification, although I pointed out that he was thereby giving the keynote to the Town center development. Frankly I see no other style possible. Colonial is out of the question where there are so many stores and a theatre involved.[95]

Livingood commissioned the Cincinnati firm of Zettel & Rapp to prepare plans for an inn that would occupy one corner of Nolen's main central square. Construction began on April 20, 1925 for the "V" shaped three-story building that filled the acute angle formed by the intersection of Wooster Pike and Madisonville Road. Only a portion of the plan, about one-half, was ever built. John Zettel (1881-1950) and George W. Rapp (1852-1918) worked together in Cincinnati as early as 1903. After Rapp's death, his son, Walter, joined Zettel and continued the partnership. George Rapp trained with one of Cincinnati's great Victorian period architects, James W. McLaughlin, and was on his own or practicing with his son, 1873-1903. After that latter date, Rapp, Zettel & Rapp was formed and operated until 1912. During the period of Mariemont's development, the firm was styled Zettel & Rapp, functioning between 1913 and 1930 under that title and with Walter Rapp, not George, as partner.

Architect: Philip W. Foster

Nolen's principal associate, Philip W. Foster, was hired by Nolen in 1912. He served as Nolen's chief designer between 1914 and 1920. By that latter date, he was a full associate and in charge of day-to-day activities of the office staff. Foster was listed as an Associate in the firm on printed plans, such as the 1921 plan for Mariemont. Foster resigned from Nolen's employ in the autumn of 1925. Foster executed a "preliminary sketch" for the Concourse wall and pergola in the winter of 1923, according to Nolen, who wrote to Livingood that the design was "of course subject to revision."[96] Construction began early in 1924. The deep ravine down to the railroad lines required a concrete foundation thirty-three feet in height to support the wall. This was completed by May 1924, but by the summer of 1925, the Concourse wall and pergola still were unfinished. Livingood's delight in the separate entities within Mariemont was frequently expressed in his correspondence with Nolen, as in this example extolling the beauties of the Concourse and its vista. Livingood wrote that the Concourse was:

> to be one of the show places in the United States, if I am a judge. I had no idea myself how beautiful the Little Miami Valley is in mid-summer. This Concourse will be unique - it will be the center of the greater gatherings and towards evening will be a delightful spot for the inhabitants to congregate, for it has this great advantage - the sun does not set in the eyes of the visitor.[97]

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[95] Letter, Livingood to Nolen, July 12, 1924, Nolen Collection, Cornell.
[96] Letter, Nolen to Livingood, February 3, 1923, Nolen Collection, Cornell.
[97] Letter, Livingood to Nolen, August 1, 1924, Nolen Collection.

Architect: Grosvenor Atterbury

Construction began on June 1, 1925, on the eight buildings containing ten residences designed by Grosvenor Atterbury (1869-1956) for Sheldon Close. Atterbury was born in Detroit and educated at Yale University and Columbia University's architecture school. He then worked in the New York office of McKim, Mead & White, where he was apprenticed to Stanford White, and later studied for a period in Paris at the Atelier Blondel in the École des Beaux-Arts. He received many country estate and residential commissions from wealthy New Yorkers, and these led to important architectural commissions for the planned community of Forest Hills Gardens, Queens, New York, and for the American Wing of the Metropolitan Museum of Art. As the architect for Forest Hills Gardens, a major housing project undertaken by the Russell Sage Foundation and begun in 1909, Atterbury is credited for designing what one historian considers "the archetypal American middle-class community of the early twentieth century."[98]

Atterbury's commission for Forest Hills Gardens obviously suggested him for the Mariemont assignment. Livingood assigned a choice location to Atterbury, a cul-de-sac south of the town center and east of Albert Place. Atterbury's beautifully drawn perspective view of the Sheldon Close houses did not appear in the Mariemont Company brochure, although drawings of other residential buildings that never were built, such as those by Wilson Eyre & McIlvaine and Allan W. Jackson, were illustrated.

Engineers: Fay, Spofford & Thorndike

In July and August 1922, Livingood appointed a prestigious engineering firm, Fay, Spofford & Thorndike of Boston, after studying several competitors for the awesome job of producing working drawings for Mariemont's infrastructure for Nolen's plan. At the same time, Clarence B. Fancy was appointed resident engineer (later succeeded by George L. Mirick of the Boston firm) and Fred E. Peck was assigned as resident nurseryman and agriculturist.[99] In an "Organization Chart" published in the Mariemont Company brochure in 1925 the Company's hierarchy was listed by department and individual in charge.[100] Nolen, all of the architects, the general manager George L. Mirick, and the consulting engineers, Fay, Spofford & Thorndike, were equals on the chart, all answering directly to the Mariemont Company headed by Livingood. At the second layer below these departments were the resident engineer Warren W. Parks, landscape architect J. F. Whitney, the resident architect Charles F. Cellarius, and various superintendents and other office-holders.

As early as 1921, Livingood expressed interest in constructing a central heating plant and underground conduits connected to it to supply steam heat to residences and public buildings in the village. The Central Heating Station in Mariemont was designed by Fay, Spofford & Thorndike. It was begun in September 1924 and completed by October 7, 1925. Livingood wrote in 1921 to Nolen about his interest in a steam plant:

> Should we not *plan*, however, for an even more ambitious central heating plan not only for the Institutional Tract but for the central properties and as much surrounding them as can be safely undertaken. I had always thought that a big boiler plant should go under the bluff, yet somewhat W. of your Pergola, which would [receive] coal (by rail) and water (little Miami) close at hand. The time might come when we could [generate] POWER during the daytime for the shifting of cars thus eliminating that smoke. We might plan to make electricity for whole town. In general these are the only suggestions I find to add to those in my last letter approving in the main of the

[98] Dwyer, Donald Harris. "Grosvenor Atterbury." *MacMillan Encyclopedia of Architects,* I (New York: The Free Press, 1982), 113-114.
[99] Letters, Livingood to Nolen, July 3 and August 10, 1922, Nolen Collection.
[100] Livingood and Nolen, *A Descriptive and Pictured Story,* 63.

> colored sketch your Mr. Foster brought out with him on Feb. 8th and which we hurriedly discussed in your office later.[101]

Architect: George B. deGersdorff

A recreation complex was intended for Mariemont by 1920 when Livingood called at Nolen's office with the 1918 Punshon survey in hand. There are notations in yellow pencil on the survey blueprint for an auditorium, swimming pool, and oval-shaped track and field layout. The area was labeled "Upper Green" and was close to the intersection of Plainville Road and old Wooster Pike, before Nolen's realignment moved the latter highway to the south. By December 28, 1922, the distinguished architectural firm of Garber & Woodward in Cincinnati was added to Livingood's list of proposed and commissioned designers. One day later, Livingood wrote to Richard H. Dana, Jr. with instructions for the townhouses he was to design, urging him to consider the relationship of the nearby church in his drawings as well as the "very large Recreation Hall, to be designed by Garber & Woodward of this city, of brick probably in the *colonial* style."[102] Although the Recreation Hall was in the forefront of buildings to grace Nolen's plan, its design and construction suffered lengthy postponements. Construction finally began on August 21, 1928.

For some unknown reason, the designer originally assigned for the Recreation Hall was replaced by a New York architect, George B. deGersdorff (1866-after 1936), who was trained at Massachusetts Institute of Technology and the École des Beaux-Arts, Paris. He was reputedly a Harvard University classmate of Livingood's.[103] His name was listed in the Mariemont Company brochure (1925) along with Garber & Woodward of Cincinnati. DeGersdorff was a classicist in his architectural designs, producing numerous elegant plans for townhouses on New York City's upper east side. In his long career he maintained a studio at 103 Park Avenue, New York City, from 1908 to 1936.

Architect: E. C. Landberg

Cincinnati architect E. C. Landberg (1894-1962) was commissioned to design the Mariemont High School, a building that would accommodate 500 students in seventh through twelfth grades. Landberg graduated from the Ohio Mechanics Institute, Cincinnati, and practiced in Ohio and Kentucky. He worked in partnership with his brother, Truman Landberg, designing many school buildings throughout the region. Construction on the high school began late in 1937, and it was dedicated on November 4, 1939. When the village of Mariemont incorporated in 1941, the Plainville School District was re-named the Mariemont School District.[104] The building serves today as the Mariemont Elementary School.

Architect: John Nolen

Nolen contributed the design for one building in the Mariemont scheme. He presented to Livingood in 1921 a sketch and plan for a museum to house and exhibit Indian artifacts that would be built on the land once owned by Harvard University, now known as the Madisonville Site.[105] Nolen's drawing was titled, "Sketch of Museum for Indian Relics, Mariemont, Ohio." Proposed was an open-air pavilion of stone and rough timber (32 by 18 feet floor area) with hip roof of variegated ceramic tile, a tile floor, and a bench running within the low parapet of stone and sheltered by the overhang. Within the space, the Mariemont Company would exhibit skeletons, utensils, and a cache-pit to illustrate Indian culture excavated from the site. Livingood was so taken

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[101] Letter, Livingood to Nolen, March 14, 1921, Nolen Collection.
[102] Letter, Livingood to R. H. Dana, Jr., December 29, 1922, Nolen Collection.
[103] Parks, *The Mariemont Story,* 114.
[104] Parks, *The Mariemont Story,* 102-105.
[105] Letter, Nolen to Livingood, July 1, 1921, Nolen Collection.

with Nolen's sketch that it was reproduced in the Mariemont Company's promotional brochure, but the project remained in limbo during the entire period of Nolen's and Livingood's involvement with Mariemont.[106] The Mariemont Preservation Foundation in 2000 wished to honor John Nolen and his town planning talents by replicating his exact design for the museum. As his detailed plans were available, the open-air pavilion was built and located at the intended location, but without any exhibited materials. It is the only Mariemont Company structure that was planned but built later.

Landscape Architects: John Nolen, Glenn Hall, Joseph F. Whitney

Throughout the five-year period of Nolen's employment as town planner of Mariemont (1920-1925), he functioned as landscape architect, both in practice and in supervision of others who carried the title of Resident Landscape Architect during the same period. Glenn Hall initially was employed as a draftsman in Nolen's Cambridge office. He was recommended to the Mariemont Company by Henry V. Hubbard and began work as Resident Landscape Architect in the summer of 1923. Although he supervised the first plantings of trees on streets and lanes, he also drafted lot layouts for the Company in their field headquarters. His employment ended abruptly in December 1923, and Joseph F. Whitney was retained as Hall's replacement that same month. Whitney was a graduate of the Department of Landscape Gardening at Massachusetts Agricultural College, where he studied under the renowned landscape educator, Frank A. Waugh. He graduated from Harvard University's landscape architecture program in 1921. By December 1925, Whitney resigned from his post with the Mariemont Company, citing his discontent with Livingood. Although Whitney wrote to Nolen that he intended to start a landscape business in Cincinnati, this apparently never occurred. By the late 1920s, he had a private practice on Cape Cod. After Nolen's and Whitney's termination, no landscape architect was employed by the Mariemont Company. However, the head gardener of Mary Emery's estate at Middleton, Rhode Island, Andrew L. Dorward was retained to supervise the plant nursery at Resthaven Barn after Mrs. Emery's death in 1927.

Architects: Unfulfilled or Non-Commissioned Projects

Mariemont was a massive project demanding the services of architects before the army of craftsman (bricklayers, stone masons, plumbers, carpenters and the like) could be employed. The full history of Mariemont's development includes a roster of nearly fifty individual architects or firms that were considered for commissions during the search conducted by Nolen and Livingood. Lists were compiled beginning in 1922, when Nolen submitted on October 22 the names of architects for Mariemont buildings. Livingood developed his list on December 28, 1922, when architects were named and assigned to various projects. Ultimately, there were five architects who were commissioned to design buildings for Mariemont, but who never saw their commissions built. Because these architects participated in developing Mariemont's aesthetic character, at least in the creation of drawings and plans that were illustrated in promotional materials, they are part of the planning of the village.

Although its placement and final shape were Nolen's, the Town Center undoubtedly derives from Livingood's idea for a town center (sketched in red and yellow pencils on the Punshon survey of 1918) on Wooster Pike and east of Plainville Road. Livingood's concepts for many of the envisioned buildings and squares for Mariemont may have derived, however, from watercolor drawings submitted from Nolen's office, probably in the spring of 1921, as one of the drawings is dated May 1921.[107] Livingood commented later on drawings from Nolen's office done in a "bold, free manner" but more elaborately rendered than Livingood intended.[108] Hubert G. Ripley, eventually hired as an architect for one of the housing groups designed with his partner, Addison

[106] Livingood and Nolen, *Descriptive and Pictured Story,* 55.
[107] Rogers, *John Nolen and Mariemont,* 36, for an illustration.
[108] Letter, Livingood to Philip W. Foster, September 11, 1922, Nolen Collection.

LeBoutillier, contributed a handsome set of drawings done in the autumn of 1922 that follow Nolen's earlier placement of buildings in the Town Center. Except for the Mariemont Inn, the buildings as imagined in Nolen's or Ripley's drawings were never built.

Paul P. Cret is mentioned only occasionally in the Nolen-Livingood correspondence, and it is assumed that his role as consultant and critic of the various architects' plans was slight. However, sometime after December 28, 1922, when Livingood accepted the Cincinnati firm of Joseph G. Steinkamp and Brother to design a massive four-story building at the main square, or Town Center as Livingood called it, Cret participated as consultant for the Theatre Block. This arcaded building was to be the principal structure in the village, filled with shops, larger retail stores, offices, a lodge room, small apartments in the upper stories, and a theatre. The Theatre Block was never built, and the dominant structure on the square is the Mariemont Inn.

The Theatre Block was to be "the principal structure in the village" and "gives the key-note to the architectural scheme of the Town Center. Under the long arcaded sidewalk will pass the busy life of the commercial district, for in addition, there will be an Arcade, with shops, leading back to the theatre."[109] If the Theatre Block had been built, its imposing and monumental four stories would have anchored the north side of the Town Center.

Nolen never submitted any names of Cincinnati architects, being unaware of them and their abilities. For the architects from the four cities noted below, their names either appeared on lists of proposed designers and never actually received a commission to design specific buildings; or they were commissioned, drafted plans or drawings, but never had their projects built. A list of the architects with unfulfilled or non-commissioned projects will provide the full dimension and vision of the architectural component of Mariemont. The following architects and their dates of acceptance and assignments are recorded:[110]

Boston architects

John Nolen, town planner/architect/landscape architect: commissioned by Charles J. Livingood, 1920
F. W. Bourne: proposed by Livingood, December 28, 1922, never commissioned
William H. Cox: proposed by Nolen, October 20, 1922, never commissioned
Frost & Raymond: proposed by Nolen, October 20, 1922, never commissioned
Andrew H. Hepburn: proposed by Nolen, October 20, 1922, never commissioned
Kilham, Hopkins & Greeley: proposed by Nolen, October 20, 1922, never commissioned
Allen W. Jackson: proposed by Livingood, December 28, 1922, commission unfulfilled

Cincinnati architects

Garber & Woodward: proposed by Livingood, December 28, 1922, commission unfulfilled
Herbert Spielman: proposed by Livingood, December 28, 1922, never commissioned
Joseph G. Steinkamp & Brother: proposed by Livingood, December 28, 1922, commission unfulfilled

New York architects

Coffin & Coffin: proposed by Nolen, October 20, 1922, never commissioned

[109] Livingood and Nolen, *Descriptive and Pictured Story,* 48.
[110] [Nolen, John]. "Names of Architects Suggested for Consideration in Connection with Mariemont," October 20, 1922; [Livingood, Charles J.]. "List of Architects Working on Mariemont Project to Date," December 28, 1922; [Livingood, Charles J.]. "Commissions given by C.J.L. December 1922" [marked in Livingood's hand: Copy for John Nolen]; [Livingood, Charles J.]. "List of Architects Working on Mariemont Project to Date," February 8, 1924; [Livingood, Charles J.]. [Individual sheets by architect's name and indicated on Nolen 1921 Plan, June 24, 1924; [Livingood, Charles J.]. "Architects' Assignments - June 30, 1924;" [Livingood, Charles J.]. "Architects' Assignments," June 18, 1925, Nolen Collection, Cornell.

Bertram G. Goodhue: proposed by Nolen, October 20, 1922, never commissioned
Henry O. Milliken: proposed by Livingood, December 28, 1922, commission unfulfilled

Philadelphia architects

Bellinger Corporation: proposed by Nolen, October 20, 1922, never commissioned
Arthur E. Brockie: proposed by Livingood, December 28, 1922, never commissioned
Wilson Eyre & McIlvaine: proposed by Livingood, December 28, 1922, commission unfulfilled
Mellor, Meigs & Howe: proposed by Livingood, December 28, 1922, never commissioned
Emile G. Perrot: proposed by Nolen, October 20, 1922, never commissioned
Rankin, Kellogg & Crane: proposed by Nolen, October 20, 1922, never commissioned

In a copy of Nolen's 1921 plan, with a handwritten title, "Commissions given by C. J. L. [Charles J. Livingood] December 1922," the following architects were to be given commissions for "singles;" presumably these were single family residences: Arthur E. Brockie, Allen W. Jackson, F. W. Bourne, and Hubert E. Reeves. Also on the same plan, Henry O. Milliken was assigned the "Town Hall" and Wilson Eyre & McIlvaine were assigned a group of nine houses on "Hopkins Place," later renamed Emery Lane. Eyre was to design six- and seven-room villas in the "Italian style, cool, roomy and comfortable, these brick houses with tinted walls and red tile roofs lend themselves to artistic landscaping. They are especially planned for those desiring a sizable home with every convenience including steam heat, and very spacious grounds."[111]

By June 30, 1924, the listed architects and their commissions were slightly modified by Livingood, so that Brockie and Bourne were dropped. Allen Jackson was assigned a group of houses along the north side of Mariemont Avenue just east of Pleasant Street. From drawings reproduced in the Mariemont Company brochure, the Tudor Revival style of Jackson's "brick and stucco cottages [were] designed to show the character of housing that will prevail in the higher priced sections of Mariemont."[112] By June 30, 1924, Livingood's list of architects still retained Garber & Woodward, Allen W. Jackson, Henry O. Milliken, and Wilson Eyre & McIlvaine. By June 18, 1925, in what appears to be the final accounting in Livingood's handwriting of assigned architects, Henry O. Milliken was dropped. Although the names of several architects persisted on Livingood's lists through 1924 and 1925, and drawings and correspondence continued, sometime after 1925 their commissions were discontinued.

Nolen's original master plan dating to July 1921, and the expanded version from 1922-1925, indicate locations for many buildings, a few streets, and facilities that were never constructed. These are clearly marked on both the earlier and later versions of the plan. There were also several architects who were commissioned, produced drawings, but who never had their projects fulfilled. Furthermore, there are two structures that were built under the Mariemont Company but have now been demolished or are no longer in use.

Commissioned structures never built but assigned locations on Nolen's Plan:

Allen Jackson Houses (Mariemont Avenue)
Wilson Eyre & McIlvaine Houses (Emery Lane)
Mariemont Inn (extended portions on Wooster Pike and Madisonville Road)
Theatre Block (Steinkamp version on south side of Town Center)

[111] Livingood and Nolen, *Descriptive and Pictured Story,* 44.
[112] Ibid., 46.

Never commissioned, never built streets and structures assigned on Nolen's Plan:

Hillside Street
Harvard Bridge
Westover Bridge
Resthaven: Workshop for convalescents, clubhouse, pensioners cottages
Convalescent Home
Churches (four locations on plan in addition to Mariemont Community Church)
Hotel (separate from the Mariemont Inn)
Library
Post Office
Community Building (separate from Recreation Hall)
Bank
School (Corner of Pleasant Street and Mariemont Avenue, northwest side)
Fieldhouse
Public Market

Disused or destroyed structures assigned on Nolen's Plan:

Central Heating Station
Mariemont Inn Garage

Nolen's Contract Concludes and Dissolution of the Mariemont Company

Nolen visited Mariemont in 1925 just before work began on the Atterbury houses. At that point, the Mariemont Company was feeling the need for increased capitalization from Mary Emery. This figure had grown to the extremely high investment of $6 million and eventually reached $7 million.[113] Little return on this investment was possible at this time as lots were not selling readily and rents did not offset the very large amounts paid for infrastructure and construction. Written comments by Nolen after his visit reinforce his expected appreciation of the town plan and his apparent disinterest in the architects and their buildings. Nolen reported to Livingood that he was pleased with:

> The architectural work beginning to show up favorably in finished form, by the soundness of the underground utilities and wires, by the town's layout, and by the happy way in which the large distribution of the organic parts of Mariemont is working out - the street and highway scheme, the location and boundaries of Dogwood Park, Dale Park and the Stadium site, Miami Bluff Parkway, the main town center and the subordinate center in the Dale Park section, the various classes of residential property, including especially the Dale Park section of concentrated housing and the "Places," the Farm Group, the Concourse and the main north and south axis in which it terminates, and the church and school as public features.[114]

Nolen's last official visit to Mariemont occurred on October 20, 1925.[115] By this date, Nolen's expertise and supervision of his plan seemed less needed, at least to Livingood. Nolen's plan was fully developed, the infrastructure was completed, and construction was well underway or completed in some areas. Just two days after his visit to Mariemont, Nolen delivered a major lecture before the Ohio State Conference on City Planning

[113] "Proceedings of Incorporators," Mariemont Company, May 5, 1925, Mariemont Preservation Foundation Archives, Mariemont, Ohio. By September 1925, Mrs. Emery's investment reached $7 million.
[114] Letter, Nolen to Livingood, May 19, 1925, Nolen Collection.
[115] Letter, Nolen to Livingood, October 26, 1925, Nolen Collection.

in Dayton, Ohio, where he extolled Mariemont as "the most comprehensive development of its kind in this country."[116] In early December, Nolen wrote to Livingood that his longtime associate, Philip W. Foster, had left his employment, and the town planner also acknowledged that he heard of the resignation of Mariemont's resident landscape architect, Joseph F. Whitney.[117] But this dismaying news was soon followed by Nolen's termination as town planner of Mariemont, when a letter from the project's director, Charles J. Livingood, announced the official end of their contract.

> Yes, it is true that we accepted Mr. Whitney's resignation as of December 1st for he had accomplished as much of the Landscaping as could be successfully handled and he wanted to go in business for himself. We are sorry to lose him, but the fact is that the work generally is rapidly tapering off, and while we don't want you to "resign" we appreciate that as your office is excessively busy and that we shall do nothing but construction, mostly large buildings, during the coming year or so, we hardly feel the necessity of retaining you on the salary list after the close of this year. You can see for yourself that very little was required of you or your office during the past month.
>
> If therefore there is any unfinished business please turn it in.
>
> I take this occasion to assure you that we are very grateful for having started us so well on the project, for MARIEMONT is an actuality, with nearly 200 families, stores, a school and much that will be occupied by next summer.[118]

With that abrupt announcement, Mariemont's distinguished town planner was dismissed. However, Nolen's termination did not stop correspondence between him and Livingood, and the two men maintained a desultory exchange of letters over the years until Nolen's death in 1937.

Mary Emery, founder of Mariemont and its financial source, died in Cincinnati on October 11, 1927. Revered as a philanthropist across the nation, the *New York Times* in its obituary cited her as "one of America's richest women, founder of the model city of Mariemont."[119] Housing starts by the Mariemont Company dwindled after 1928. As the Great Depression gripped the nation following the stock market collapse in 1929, the work force of Mariemont was curtailed.

Financial pressures of the Depression, coupled with the desire to conclude probate of Mary Emery's estate and to streamline activities of her philanthropic foundation, caused the Mariemont Company to dissolve as a corporate entity on December 8, 1931. It passed its holdings and assets, essentially the entire village of Mariemont, to the Emery Memorial.[120] This latter agency, headed by Livingood as its president, continued to direct Mariemont's progress, although the operations staff was greatly reduced from its highpoint in the 1920s. Gradually, lots were sold to home builders by the Emery Memorial and additional commercial buildings were built by private developers in the 1930s and later. Nolen's plan remained as the blueprint for the village and its development. Lot lines, parks, streets, and all designated topographical portions of the Nolen plan were not changed after the Mariemont Company dissolved. Homes were built on lots purchased by individuals, office buildings and manufacturing plants were constructed, and additional recreational facilities were added to the

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[116] Nolen, John. *The Viewpoints of City Planning.* Address to Ohio State Conference on City Planning, Dayton, Ohio, October 22, 1925, Nolen Collection.

[117] Letter, Nolen to Livingood, December 3, 1925, Nolen Collection.

[118] Letter, Livingood to Nolen, December 8, 1925, Nolen Collection.

[119] *New York Times*, October 12, 1927.

[120] Hamilton County, Ohio, Deed Book, No. 1601, January 12, 1932, records the sale for $1.00 by the Mariemont Company to the Thomas J. Emery Memorial of all its lands, buildings, parks, and improvements in Mariemont. See also Rogers, *John Nolen and Mariemont,* 193-194.

landscape. In these developments, Nolen's plan remains fully intact as the master template for Mariemont. As the years progressed the planted landscape matured along the residential streets and in the parks, also in concert with Nolen's design. Housing starts after World War II grew dramatically, especially in the late 1940s and early 1950s.

In February 1941 an attempt was made by the City of Cincinnati to annex Mariemont to the larger city. The Mariemont Civic Association, formed in 1939, investigated the annexation issue and led the fight to resist annexation but recommended incorporating Mariemont.[121] The Emery Memorial had no objection to incorporation and generously agreed to charge the incorporated village nothing for the utilities and improvements it owned. On April 14, 1941, the people of Mariemont voted overwhelmingly for incorporation under Ohio law. The first independent and elected government was formed, comprising a mayor, six council members, treasurer, and clerk. This type of government remains in place today. Only the Mariemont Community Church, the adjoining cemetery, and the carillon are currently owned by the Emery Memorial.

NHL Theme: Transforming the Environment

John Nolen as Landscape Architect

John Nolen prided himself as a landscape architect, and long after he established a world-wide reputation as a town planner, his drawings and blueprints carried his office stamp that followed his name with the words, "Landscape Architect." Nolen was a landscape architect before he became a town planner. He first became interested in landscape architecture about 1902, enrolling in an early program in this field at Harvard University and graduating with a master's degree in landscape architecture in 1905. The study program at Harvard focused on "nature's beauty and vicarious uses despite many references to the 'utility' of open spaces."[122] This philosophy would have a profound effect on Nolen in the plan he devised for Mariemont 16 years later. In 1905 he joined the American Society of Landscape Architects and became a Fellow of that prestigious group in 1910. By 1908, when Nolen was commissioned to draft a plan for Reading, Pennsylvania, he was selected by that city's officials as an "expert" and a "man whose professional title was 'landscape architect.'"[123]

Nolen exemplified what Lance Neckar stated: "Landscape architects had a seminal role in the development of city planning in the United States."[124] The influence of Frederick Law Olmsted and Calvert Vaux, landscape architects of New York's Central Park in 1858, progressed throughout the nineteenth century and into the twentieth. A number of Nolen's town planning contemporaries, such as Frederic Law Olmsted, Jr. and Henry Wright, were also landscape architects before and/or during their careers as planners. In Nolen's case, landscape architecture and town planning formed a happy marriage and one that provided him with crucial insights and experiences. Throughout Nolen's career, he studied carefully and sensitively the landscape on which his new or re-designed towns and cities were built. Nolen's studies at Harvard promoted concern for open spaces and nature's beauty.

One of his teachers at Harvard was Frederick Law Olmsted, Jr., who followed in his famed father's footsteps. Olmsted Senior and Junior both advocated an appreciation of green spaces, the movement towards suburban life, the creation of parks, and what they called the "passages of scenery." Nolen was taught, and later practiced, that the landscape was more than a mere topographical setting of trees, fields, rivers, hills, and so on. With Mariemont, Nolen's plan adjusted the infrastructure to the landscape. The landscape of Mariemont as he

[121] Parks, *The Mariemont Story,* 152-153.
[122] John Hancock, "John Nolen, the Background of a Pioneer Planner," *American Institute of Planning Journal,* November 1980, 308.
[123] Ibid., 302.
[124] Lance. M. Neckar, in *American Landscape Architecture: Designers and Places* (DC: Preservation Press, 1990), 126.

viewed it from his first visit in 1920 was never "background" for his plan. The landscape, and all of its elements, integrated fully with his plan. Mariemont did not intend to replicate a particular village, but its atmosphere, character, and appearance form a memorable, compatible landscape where buildings and roads bond with the land forms manipulated by Nolen in his plan.

Nolen was different from many mainstream landscape designers and their grand-scale projects, for he advocated a deeper appreciation of practicality and usefulness rather than appearance. Nolen "sought landscaping techniques which were inclusive but adaptable to a more modest, more natural, above all less wasteful, scale of human existence."[125] In his writings he advocated a happy collaboration between the "built" city that grows from a plan and the "natural" landscape on which the city stands, stating:

> Skillful planning should emphasize individuality for a city just as true education does for a child. It should unfold and perfect its natural characteristics. It should take account of a city's topography, preserve its natural features, echo its business purposes, express its wealth, give form to its traditions, ideals and aspirations.[126]

Nolen's earliest activity as a landscape architect included commissions for landscape designs for private homes. Shortly after graduation from Harvard, however, Nolen received calls from Charlotte, North Carolina, to advise that city on its trees and parks. At about the same time, Savannah, Georgia, retained him to develop a park plan. His landscape endeavors led from park systems to the planning of towns and roads.

> As more work was obtained, Nolen increased the range of his recommendations and the intensity of his criticisms. The main recommendations still included the nature and disposition of parks, playgrounds, and civic squares. But now more space was devoted in his reports and surveys to recognizing and easing such urban irritants as traffic patterns, indiscriminate overlapping of industrial and residential areas, poor railroad and streetcar routings, the conflicting role of business and government in the community, the city's responsibility for the rights of children, and other ideas about government's share in promoting human welfare, and, in advance of other planners, the need to eliminate submarginal housing.[127]

All of his experiences and talents as a landscape architect were called into play with each commission, for he never abrogated his involvement with the landscape in any town plan on his drawing board. With Mariemont, he had a clean slate, quite unlike the plans he developed for existing cities.

The Landscape History of Mariemont

To understand Nolen's Mariemont plan, it is helpful to note the early history of the land. Two conditions concerning the land area are especially pertinent in considering Mariemont's plan: (1) the agricultural use of the acreage when acquired by Mary Emery for her new town, and (2) the settlement of several of the earliest pioneer families in the area who owned rather large tracts. The written history of the earliest dwellers on the land now comprising the Village of Mariemont begins with the records of the first European explorers and fur traders exploring the rivers and surrounding forests of present-day Ohio. Prior to the first explorations and contacts with the Indian inhabitants, the land for centuries was the realm of the Adena, Hopewell, and Fort Ancient cultures. In the final centuries of the Fort Ancient culture (c. 1450-1670 AD), called the Madisonville

[125] Ibid., 307.
[126] John Nolen, *City Planning* (New York: D. Appleton & Co., 1924), 2. Nolen's text may have been written five years earlier, when nearly the same wording appears in his book, *New Ideals in the Planning of Cities, Towns, and Villages* (New York: American City Bureau, 1919).
[127] Hancock, "John Nolen, Background of a Pioneer Planner," 309.

period, a major village site was located high on a bluff overlooking the Little Miami River near the western edge of present-day Mariemont. Archeological explorations in this area have revealed much of the life and culture of the Fort Ancient people.[128]

Dr. Charles L. Metz (1847-1926), Cincinnati physician and amateur archeologist, began exploring in 1878 the earthworks and burial mounds at the location on the bluff above the river, a spot later called the Madisonville Site (listed in the National Register). Metz was attracted by the abundance of flintpoints, arrowheads, and carved shells found on the surface, as well as human skeletons in shallow graves uncovered by rains. Local farmers called the area Ferris Woods, but Metz and his fellow amateur archeologists dubbed it Pottery Field. Their efforts attracted the attention of Harvard University Professor Frederick W. Putnam. He and others from Harvard's Peabody Museum conducted excavations and detailed research from 1882 to 1911. From excavated artifacts, it was clear that the Madisonville Site was occupied for about six centuries before the end of the seventeenth century. It is thought that the last occupants of the area were members of the Shawnee Tribe. Although they had contact with European traders and colonial manufactures as evidenced by the many beads and iron fragments found during excavations, the Madisonville Site was abandoned by these first Americans before white settlers arrived to this part of Ohio.

Colonization and land acquisition for settlers hungry for farm and forest lands in the vast region that eventually became the states of Ohio, Michigan, Indiana, Illinois, and Wisconsin began in earnest with the Northwest Ordinance passed by the United States Congress on July 13, 1787. A tract known as the Miami Purchase, bounded by the Ohio, Little Miami, and Great Miami Rivers, was acquired by John Cleves Symmes, who sold about 640 acres (encompassing the present Village of Mariemont, Ohio) to Captain Benjamin Stites. On that land, members of the Stites, Ferris, Peck, Knapp, and Lockwood families settled and farmed. Eliphalet Ferris and his brother Joseph built brick dwellings on the rich farmland. Eliphalet's house, begun about 1802, eventually became the field headquarters for Mariemont's construction and the triangulation station from which all survey coordinates and measurements for the future village were determined.

Throughout the nineteenth century and into the first years of the twentieth, Mariemont's site was essentially rural and agricultural. Corn fields, woods, and orchards covered the acres owned in this unincorporated region of Hamilton County called Columbia Township. Simple farm houses dotted the sparsely settled township that was bisected by two main roads and bordered by the Little Miami River and a railroad right-of-way adjacent to the river banks. A walled cemetery not far from Eliphalet Ferris's house contained the monuments and graves of many pioneer settlers. The cemetery would remain at Mariemont's center when the village was planned. On the north edge of present-day Mariemont, parallel to Murray Avenue, a streetcar and interurban line ran from downtown Cincinnati eastward to the small towns of Milford and Batavia. Murray Avenue served as the northern boundary of Mariemont's plan, as it does today for the principal portion of the new town.

After Livingood completed in 1913 his three-year research of planned communities in the United States and Europe, he sought an appropriate site for the new town to be built near Cincinnati. Mariemont's site was found only ten miles east of that city, overlooking the Little Miami River, and served by rail lines and a main highway (U.S. 50). Nearly 30 individual owners had to be bought out between 1913 and 1922, with Mary Emery providing all of the purchase funds through an elaborate scheme that hid her name as the new owner. This secrecy was employed to avoid the inflation of prices for property, as it was thought that owners would raise the selling prices beyond the normal market if a wealthy buyer were known. Throughout Mrs. Emery's life and until the termination of her Mariemont Company, either she or the Company (and she was its principal and only shareholder except for one share owned by each trustee) owned the land on which Mariemont was built as well

[128] Charles L. Metz, "The Prehistoric Monuments of the Little Miami Valley," *Journal of the Cincinnati Society of Natural History* (October 1878): 119-28; Penelope B. Drooker, "The View from Madisonville: Continuity and Change in Late Prehistoric-Protohistoric Western Fort Ancient Interaction Patterns." PhD diss., State University of New York, Albany, 1996.

as all the buildings and amenities. The exception for private ownership occurred when a private purchaser bought a lot from the Mariemont Company and built a house upon it. Fortunately for Mariemont's creation, Mary Emery's wealth was sufficient to carry the costs of land purchases and construction for years before any revenues were realized from rentals or land sales.

The original site for the new town covered 253 acres. By 1918, Livingood had obtained a survey of the acquired acreage.[129] With land purchases and survey in hand and acting on behalf of Mary Emery, Livingood could now implement the vision of Mary Emery that he shared and would lead in its execution. Although some grading and construction of roads, utilities, and sewers progressed in 1922, the official groundbreaking did not occur until April 23, 1923. Mary Emery placed a silver spade into the lawn on the east side of Ferris House before more than 100 officials and guests, inaugurating the project. A three-foot shaft of granite was installed in the ground at that spot, and it marked the determining point for all survey elevations. The granite marker remains today where it was placed in 1923, along with a bronze marker acknowledging Mary Emery's founding role.

As a landscape architect, Nolen characterized his approach to his plan for Mariemont as a "reverence for the site." He wrote:

> The town plan of Mariemont had a reverence for the site on which the town was to be built, and reflected in all its physical aspects the physical factors of the topography and of the controlling elements of circulation in the surrounding territory. The sheet was practically a clean one so far as important road or building developments were concerned, and it was found practicable and advantageous to make changes in the location of Wooster Pike and Plainville Pike so as to serve better both local town and regional county requirements.[130]

In one of the many lectures Nolen delivered in the years of his work with Mariemont, he cited the problems of land development in respect to the landscape, problems that would be eliminated by Mariemont as a model for the nation.

> In the rural neighborhoods of many an American town instances of such perversion of wholesome aspirations may be seen in beautiful landscapes despoiled, mutilated, scarred and either abandoned or covered with shacks. Sites for settlement have been hastily adjusted to scrambled misplanning without regard to intelligent growth. This sort of urban overflow is like that of a rising flood breaking a dike at its weakest point and spreading uncontrolled over the adjacent country greatly to its damage.[131]

Nolen's reverence for the site and his sensitive appreciation of the natural landscape parallels the establishment of national and state parks during the first decades of the twentieth century during Nolen's busiest period as a town planner. He insisted on the need for parks and recreational areas as basic components of any town plan. He felt that a park system should be comprehensive, having city squares, playgrounds, "scenic reservations" all connected with each other by streets and boulevards.[132] In Nolen's plan, his development of the site with its

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[129] Rogers, *John Nolen and Mariemont,* 21-22. The original survey by Thomas B. Punshon, Cincinnati surveyor, dated August 1918, Nolen Collection.

[130] Livingood and Nolen, *Descriptive and Pictured Story,* 41.

[131] John Nolen, "Planning New Towns in the United States or Town Planning Tendencies in the United States." Paper delivered at the International Cities and Town Planning Conference, Gothenburg, Sweden, August 3-10, 1923, Nolen Collection. This lecture occurs with other titles in Nolen's papers at Cornell University: "The Development of New Towns and Industrial Centers with Special Reference to Regional Planning" and "Mariemont - A Demonstration American Town."

[132] John Nolen, "New Ideals in the Planning of American Towns and Cities." Address given at Hanover, New Hampshire, December 7, 1922, Nolen Collection.

designed and wild settings, and in the Mariemont Company's fulfillment of the vision for the new town, the NHL theme of transforming the environment is demonstrated.

Mariemont in the 1920s to the 1950s: Published Accounts and Status

Mary Emery's initial vision, planned by John Nolen and executed by Charles Livingood and with architecture by a group of talented architects, sought to produce a well-planned town as an exemplary antidote to wretched urban housing conditions so evident in many major American cities in the first decades of the twentieth century. A few others before Mrs. Emery had similar ideas in the United States, but the vision for Mariemont is especially significant as a continuing example of excellence in its town plan, its concept for mixed residential-commercial properties, and its reverence for the site and the natural setting. Mariemont continues today in providing affordable rental housing to those of modest incomes, as well as offering a wide range in costs for purchasers of single family residences. Furthermore, the consistency of its architecture, the harmonious ensemble it affords, and the sense of community and neighborliness it encourages are qualities that serve as a model nationally.

As soon as Mariemont's plan was known following the announcement in April 1922 at the Commercial Club in Cincinnati, where both Nolen and Livingood outlined a new town that would soon be built near Cincinnati, published accounts began to appear within the news. The first known article on Mariemont's plan appeared in June 1922 and was written by an unknown author for *Building Age and The Builders' Journal.*[133] The article credited Mary Emery and John Nolen but made no mention of Livingood. A few months later, another article in a magazine well known to the general public, *Popular Mechanics,* lauded the "attempt to solve the housing problem by the formation of a community in which people of moderate means may obtain good homes with attractive surroundings, either by rental or purchase…," using Nolen's watercolor drawings as illustrations of intended buildings.[134] The prestigious magazine, *American City,* introduced Mariemont in an issue in October 1922.[135] Another article in *American City* two years later observed that construction was advanced and focused on the infrastructure.[136] In the first months of 1923, additional articles appeared in various publications heralding Mariemont. An article in *The Survey* called Mariemont "a real demonstration in community building" and "One of the most important of American community developments at the present time."[137] Nolen's earliest (1923) article on Mariemont targeted the realtor audience and dealt extensively with the suburban movement away from cities and the effect of the automobile on new housing locales.[138] He sought to alert the real estate industry to recognize the movement from the city to the country, predicting the increasing use and popularity of the automobile and increasing interest in suburban living. It was only natural, even though self-promoting, that Mariemont was the example he cited.

The most important early attention in an international publication appeared in 1923 in an article written by an unknown author in *The Journal of the Town Planning Institute of Canada*, where Nolen was extolled and quoted frequently. The article emphasized that Mariemont was a demonstration of good planning. It also stated that the concept could be duplicated elsewhere where "initiative, capital and sound planning can be combined to support an enterprise of great public importance, namely, the building of new towns or suburbs."[139] A large audience far away from Cincinnati in America's largest city was apprised of the new town in *The New York Times Magazine* in August 1924, which claimed residential construction was in high gear back in Ohio. The

[133] "Building a New Town," *Building Age and The Builders' Journal* 19 (June 1922): 34.
[134] Walter Brinkman, "Mariemont-A Model Village," *Popular Mechanics* (December 1922): 893-894.
[135] "Mariemont, America's Demonstration Town," *American City* (October 1922): 309-310.
[136] R.W. Horne, "The Public Works of the New Model Town, Mariemont, Ohio," *American City* (March 1924): 247-250.
[137] "Mariemont: A Satellite Town in the Making," *The Survey* (March 15, 1923): 777-778.
[138] John Nolen, "Modern City Planning Principles Applied to a Small Community," *National Real Estate Journal* (March 26, 1923): 21-27.
[139] "A Demonstration Town for Ohio," *The Journal of the Town Planning Institute of Canada* 2 (May 1923): 1-6.

writer described in colorful style a brief history of town planning in America and listed the author's perception of Mariemont's achievements: "a well-thought-out undertaking … the adaptation of the site to the living and working needs of the inhabitants … [whose] first aim is utility."[140]

But the most extensive early coverage of Mariemont appeared in the professional architectural monthly, *Architecture,* in September 1926.[141] The article provided 31 pages of text and photographs, including aerial views of the village, streetscape illustrations with finished buildings, floor plans of the various housing groups, and an editorial lauding the new community and its planner. Surprisingly, there was no illustration of Nolen's 1921 plan, so that the reader had no idea of the placement of the architecture on the land. Mary Emery and Livingood were praised for their "right idea" in creating a promising suburban development and calling "to their aid such qualified and experienced town planners as John Nolen and Philip W. Foster, and they have carried out the aims of the projectors with rare skill and an understanding of essentials." To this mix of articles selected from the 1920s and 1930s, Nolen added his voice in lectures and conference papers, such as "Planning New Towns in the United States," delivered at the International Cities and Town Planning Conference, Gothenburg, Sweden, in August 1923, and in his most notable book, *New Towns for Old,* where Mariemont filled a major portion of the text.[142]

As the great metropolis of New York City grappled with its housing and planning problems in the 1920s, a massive planning study and effort arose and was designated as the "Regional Plan of New York and Its Environs." Thomas Adams was the general director of the program and a man of considerable experience in the planning field. He once served as planning advisor to the Canadian and British government prior to 1921 and had worked at Letchworth with Ebenezer Howard. In 1934 his pivotal book, *The Design of Residential Housing,* noted Mariemont as "an interesting example of formal treatment" [i.e., a professionally developed plan] and as a "satellite town."[143] In the seventh of the eight volumes of the Regional Plan committee's report, published in 1929, Mariemont is recorded by Clarence Perry as "one of many large-scale real estate developments," and an illustration of the 1921 plan is featured, acknowledging Nolen's work.[144] Perry emphasized the importance of "carefully drawn plans, instead of being allowed to grow in the wild manner. Instances [of planned communities] include Palos Verdes near Los Angeles, Mariemont near Cincinnati, the new mill town of Chicopee, Georgia, and the cities of Venice, Florida, and Three Rivers, Texas."

Into the late 1930s and during the Depression, the new suburb of Radburn, New Jersey, was applauded especially for its pedestrian-conscious access ways, its homes, and its parklike atmosphere. Designed by Clarence Stein and Henry Wright, it was developed by the City Housing Corporation as a "town for the motor age." It followed the earlier development of Sunnyside, New York (1924), also planned by the same men and sponsored by the same developers. Sunnyside was dominated by superblocks, elements that did not appear in Mariemont's plan, and Radburn primarily built freestanding single-family houses. The City Housing Corporation, which sponsored the new suburb, recognized Nolen as the preeminent American planner designer and invited him (as well as British planner Raymond Unwin) to serve on its advisory board during the planning stage. Henry Wright and Clarence Stein were impressed with Mariemont, referring in Wright's influential book, *Rehousing Urban America,* to its group housing and illustrating a portion of the Gilchrist group and the Dana units. Wright commented in his 1935 book that the Dana houses were "Good examples of row dwellings from war time and later."[145] Mariemont was also identified by Robert Stern as an "automobile suburb," similar to Radburn, although neither Nolen nor Livingood could imagine that the automobile would dominate suburban

[140] H. I. Brock, "The City Set at the Crossroads," *New York Times Magazine* (August 24, 1924): 7-8.
[141] "Mariemont – A New Town," *Architecture* 54 (September 1926): 247-278.
[142] See bibliography in Rogers, *John Nolen and Mariemont,* for additional titles by Nolen pertaining to Mariemont.
[143] Thomas Adams, *The Design of Residential Areas* (Cambridge, MA: Harvard University Press, 1934), 243.
[144] Clarence A. Perry, "The Neighborhood Unit," Monograph One, in *Neighborhood and Community Planning*, Regional Plan of New York and Its Environs 7 (New York: New York Regional Plan Assoc., 1929), 29, 31.
[145] Wright, *Rehousing Urban America,* 34.

living in future decades with such extensive and serious parking problems, traffic congestion, and sheer numbers.[146]

At the 1931 President's Conference on Home Building and Home Ownership, Nolen served on the Subdivision Layout Committee, chaired by Harland Bartholomew, where his expertise was highly respected. The topic had absorbed Nolen for many years, and marked his participation in the national housing and city planning conferences that had taken place before World War One, where he addressed topics such as industrial housing, the best practices for residential subdivision, and the relationship between housing and real estate professionals. His advocacy for improved housing, combined with his knowledge of English garden-city planning and German town planning, prepared him to design housing communities for defense workers in the United States during World War I and industrial towns such as Kingsport and Overlook Colony. It was likely Mariemont, representing a large, mixed-use community with a variety of housing clusters that gained Nolen the recognition at the President's conference. Although Mariemont was not specifically named in the committee report, the recommendations concerning the design and character of desirable subdivisions reflected the principles underlying Nolen's work and the Mariemont plan: for example, the most important considerations for subdivision design were listed as size, the retention of natural beauty, differentiation in width and arrangement of streets, adequate provision of open spaces, adequate provision of public utility services, and street trees and other plantings. The same year planners Robert Whitten and Thomas Adams published *Neighborhoods of Small Homes: Economic Density of Low-cost Housing in America and England*, the third volume in the Harvard City Planning Series. The study recognized Mariemont, Radburn, and Riverside (Illinois), as notable American communities and became the focal point of the committee's discussions on the relationship of cost and subdivision design.[147]

Mariemont's housing, particularly the grouped clusters, attracted nationwide attention at the 1931 President's Conference on Home Building and Home Ownership. Made up of architects representing different regions of the country, the Committee on House Design was chaired by William Stanley Parker, president of the Architect's Small House Service Bureau, Inc. Henry Wright served as research secretary, and several of Mariemont's architects--Charles F. Cellarius of Cincinnati, Eleanor Manning O'Connor of Boston, and Edmund Gilchrist of Philadelphia--were committee members. The committee's report, which would have great influence on national housing policy in the 1930s, noted that "such later [post-World War I] community developments as Mariemont, Ohio ... provide excellent illustrations of group design in practice. They offer most of the requirements of a home to a remarkable degree. The committee calls attention to them as guide posts pointing towards even finer residence developments of the future for the mass of the population."[148]

Most of Mariemont's residents were middle class in the 1920s. Today, the socio-economic level has risen to include families that can afford homes costing $500,000 to $1,000,000 (although the price range in Mariemont in 2005 usually ranges between $150,000 and $350,000) but rentals in the Dale Park district are reasonable and still provide the availability intended by Mary Emery and Livingood. They both wanted, and Nolen and the architects provided, a village "for all classes of people." Much attention in the 1920s was given in the news media that Mariemont was a community primarily for workers, and this characterization falsely promoted the new town and somewhat discouraged its appeal to families of higher financial status. Bleecker Marquette, executive secretary of the Better Housing League of Cincinnati, felt it necessary in 1927 to correct this image:

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[146] Stern, *The Anglo-American Suburb,* 81.

[147] Report of the Committee on Subdivision Layout, in *Planning for Residential Districts,* ed. John M. Gries and James Ford, President's Conference on Home Building and Home Ownership, vol. 1 (Washington, DC: National Capital Press, 1932), 70, 78-83.

[148] Report of the Committee on House Design, in *House Design, Construction and Equipment,* ed. John M. Gries and James Ford, vol. 5, President's Conference on Home Building and Home Ownership (Washington, DC: National Capital Press, 1932), 11.

> There still continues to prevail on the part of many citizens the feeling that Mariemont should be a workingman's home development and that it has failed in its purpose. We have tried repeatedly to make it clear that Mariemont is not intended to be a workingman's home development, but aims to provide an outstanding example of the importance of scientific planning to good housing.[149]

By 1926, sales and rental operations in Mariemont were active. The construction program, however, slowed as it neared its end. The elementary school brimmed with 360 pupils, and most of the apartments were rented. There was diversity in the occupations of the renters, as expected. Renters who advertised themselves in the local newspaper included a shoe repairer with shop, a writer for the *Cincinnati Enquirer,* a hardware store operator, and a piano teacher. Construction on purchased lots was slower paced. By 1928, only 50 houses had been built by individuals on purchased lots, and most of these owners needed loans through the Mariemont Company's building association. Warren Parks, Mariemont's resident engineer, reported some statistics to Nolen in November 1932 on Mariemont's status, acknowledging the effects of the Depression:

> The number of families now living in Mariemont is about 290. We have a large number of vacancies at present --- probably 40%. The population in round numbers is 1,000. The prices of houses range from $7,500 to $25,000. Rentals on houses vary from $28.50 for 3 rooms, bath and garage, to $70.00 for 6 rooms and garage. With central heat included the rent varies from $70 for 6 rooms to $150 for 9 rooms and 4 baths. The apartment rentals which include heat and janitor service but not garage, range from $12.50 for one room and bath to 5 rooms at $45. Three room apartments rent at from $25 to $32.50 and 4 rooms from $35 to $45. The garage rental is $4.00. Many of the residents commute to Cincinnati, but there are a large number of traveling men living in the Town. The majority of the residents are of the "white collar class."[150]

A few large-scale, non-residential projects continued under the auspices of the Mariemont Company. A Recreation Center for the village was begun in August 1928 and completed in May 1930. Designed by New York architect George B. deGersdorff in the Italian Romanesque Revival style, it housed a large auditorium, several lounges, kitchen, four bowling alleys, and a rifle range. A splendid arcade across the front faced Plainville Road and the stone plaza. A tall clock tower, an appealing design similar to an Italian hill town's campanile, dominated the building and this section of Mariemont. Across the rear of the building, on its east side, a terrace was intended to connect to the main floor auditorium and overlook the athletic field; it was never built. In 1954, the Recreation Center was sold to the Mariemont Community Church for its activities and has now been renamed the Parish Center.

During the construction of the Recreation Center, another structure was started when Mary Emery's sister, Isabella Hopkins, donated funds to build and furnish a bell tower or carillon in Dogwood Park. Begun in 1928, it was dedicated in November 1929. In that same year, no doubt a victim of the Depression, the Resthaven scheme to create cottages and other facilities for Emery pensioners collapsed. The land allocated for Resthaven cottages was divided into house lots in February 1929, and four new streets were platted within Nolen's plan to accommodate the lots: Rowan Hill Drive, Lytle Woods Place, Haines Street, and Joan Place.[151] Resthaven Barn remained intact on a small plot. In this part of Mariemont, the Hospital remained empty and unused until 1938, when it was leased to a medical research institute. The Hospital was renamed Our Lady of Mercy Hospital in 1942 when it was purchased by a religious order, the Sisters of Mercy, who added a wing in 1957 to increase patient capacity to 110 beds. A matching wing at the north end of the building was added in 1967. The

[149] Bleecker Marquette, *Mariemont Messenger,* January 21, 1927.
[150] Letter, Warren Parks to Nolen, November 9, 1932, Nolen Collection.
[151] Parks, *The Mariemont Story,* 74, 111-118.

Hospital is now operated by Mercy St. Theresa as a nursing and assisted living facility and no longer functions as a hospital.

As early as 1939 the citizens of Mariemont formed a committee, the Mariemont Civic Association, to investigate the question of annexation or incorporation. When the City of Cincinnati proposed annexing Mariemont in February 1941, a petition was filed with Columbia Township Trustees to request an election to determine incorporated status for Mariemont as a village under Ohio statutes. The Emery Memorial had no objection to this action, and on April 14, 1941, the vote of residents overwhelmingly endorsed incorporation. At that date the population indicated by the 1941 census was 2,444; by 1950 it reached 3,514, still shy of the target figure of 5,000 set originally by the Mariemont Company. The Village engineer, Warren Parks, recorded construction of 98 residential units in 1941-1942 and only 24 units in the remaining years of World War II, 1943-1945. He recalled that:

> Building picked up in 1946 so the average for the next four years was 61 units; the next decade shows a decrease in building, with a total of 70 through 1952; an average of 20 through 1956; and only a total of 13 units for the next three years; and 1960 through 1966, a seven year period, only 21 units were built, practically completing the occupation of land set aside for residential use.[152]

The death of Mary Emery in 1927, the beginning of the Depression in 1929, and the dissolution of the Mariemont Company in 1931 joined in casting a pall over Mariemont's growth in rentals, jobs, and lot purchases for home construction. All of the assets of the Mariemont Company were transferred at that time to another of Mrs. Emery's charitable agencies, the Thomas J. Emery Memorial, who operated and administered the new town until its incorporation in 1941.

Nolen's Accomplishments and Successes at Mariemont

Mel Scott wrote in his thorough account of the history of urban planning in the United States: "What every consultant hoped for was more opportunity to create brand new environments with improved street patterns, novel arrangements of dwellings, and grouping of public and semi-public structures."[153] Nolen had this privilege in planning Mariemont. When offered this opportunity, his operating program differed, of course, from one that dealt with planning improvements for an existing city.

Nolen's *modus operandi* in planning any new town had several chronological steps. This step-by-step program was followed by Nolen with Mariemont's plan. First, he required a land survey and topographical map recording the raw material needed for the plan. Second, the founder-commissioner's mission statement and desired focus were considered along with proposed buildings and uses of the land. Third, the infrastructure was planned, such as sewers and any re-routing of streets or major highway, drafting streets to move people through and into the village, and laying out a detailed chart for placement of the utilities. This stage of planning provided the aesthetic character of the setting. Fourth, a landscape plan was integrated into the design. All of this was to be completed before construction of buildings could commence. Nolen pursued this strategy with Mariemont and stated: "The root and basis of the whole work of planning Mariemont was a clear conception of the kind of community that Mariemont was to be when fully built up."[154]

John Nolen seldom lauded his own work above that of others. However, he never ceased to promote the need for the professional town planner and the professionally designed plan. In his private correspondence, Nolen

[152] Ibid., 156.
[153] Scott, *American City Planning Since 1890,* 232.
[154] Livingood and Nolen, *Descriptive and Pictured Story,* 39.

was more open in admiration for what he had done. Five years after his contract was concluded (1930) with Mariemont, thus with no advantage to himself or any additional commission, Nolen wrote Livingood of his special pride in Mariemont:

> I find myself again and again wanting to make a visit to Cincinnati, and see with my own eyes just what has been done, and hear your story. It may be possible this spring, because I am starting next week on a trip to Chicago, and either going or returning, might be able to make a stop-off. At any rate, I want to let you know that Mariemont is permanently in my mind as one of the leading projects, if not the leading project, of the twenty-five year record which I am just concluding.[155]

Mariemont's integration of natural topography and manipulated landscape, the attractive layout of streets and vistas, the many provisions for utilities that are aesthetically engineered, and a host of other accomplished elements in Nolen's plan and the buildings erected thereon embrace the concept of the *beautiful* in town planning. This emphasis is, and was, a model or example for followers; and it helps explain the touted slogan for Mariemont as a "National Exemplar" of town planning.

Accomplishments of Nolen's Plan

The following were accomplished in Nolen's plan for Mariemont, in concept, plan, and in the built town itself:

(1) Retention of natural features (woods, streams, bluffs, etc.) in the encountered topography and environment.

(2) Accommodation of side streets, parks, and buildings to the realigned central highway through the village.

(3) Recognition of the "streetscape" as the connecting network for easy movement within the village, particularly its layout that makes it easy for pedestrians to walk from one point to another without relying on an automobile. The street plan emphasizes varying widths (based on density of housing), connecting needs (based on expected traffic for primary and secondary access), vistas at street-ends (based on aesthetic choices), with focal points of parks and squares throughout. The use of curving, meandering street patterns that allowed an intimate sequence of changing views as well as straight avenues that dramatically terminated at high-profile buildings or structures such as the concourse on Miami Bluff, evoked a feeling similar to what one might encounter in an English village or Olmsted suburb where the orchestration of streets, walkways, gardens, and parks were an essential aspect of the intended design.

(4) Integration of commercial, educational, and recreational buildings within a short distance of residential sections.

(5) Residential sections for group housing and rental units (high density) integrated with single-family dwellings (lower density) but massed for visual and economic effect in allocated parts of town.

(6) Placement of utilities (electrical wires; gas, water, and sewer lines; telephone wires, cable connections, etc.) below ground for aesthetic purposes. Garvin applauded particularly this decision: "Mariemont is a noble experiment. Its tree-lined streets are not disfigured by unsightly utility lines."[156]

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[155] Letter, Nolen to Livingood, April 21, 1930, Nolen Collection.
[156] Garvin, *The American City,* 336.

Exceptions occur only where the abandoned street railway tracks and their overhead electric wires ran on the northern edge of Mariemont (in the median strip of Murray Avenue, and between Rembold and Hiawatha Streets, a space about 20 feet wide, running from the western to the eastern corporate lines). Along the northern edge, overhead lines were in place when the acreage was acquired by Mary Emery.

(7) Establishment of a separate section of Mariemont called Westover, away from the residential portions and set aside for industrial and factory operations, providing a useful tax base and the opportunity for some jobs for Mariemont residents.

(8) Schools, both elementary and high, were designated on the plan and within easy walking distance of all residences. The Mariemont Company constructed only the elementary building, however, before its dissolution in 1931. The original high school, assigned its location as indicated on Nolen's plan, was not built until 1939 and was funded by the Plainville School District.

(9) Assignments for future buildings were made on the plan so that planned development was in place. Provisional assignments were made on the plan for additional churches, public market areas, a field house, post office, town hall, bank, community building, library, hotel, theatre, and ranks of apartments and stores bordering the Town Center, indicating a perceived growth in the future. A theatre and a number of shops eventually were constructed at the Town Center by private owners. The stores and apartments originally designated for the northwest corner of the Town Center were replaced by the Mariemont Inn in the plan during Nolen's involvement with Mariemont.

(10) Mariemont was located near a large city, Cincinnati, to have access to its many cultural, educational, medical, and commercial offerings, as well as employment opportunities all within feasible commuting distance.

(11) Deed restrictions, set-back requirements, and other building-construction zoning regulations were proposed and established by the Mariemont Company with Nolen's recommendations.[157]

The Legacy of Mariemont

Mariemont's accomplishments and success derived from and was built upon Nolen's skills and talents as planner. His ability to translate his patron's vision into a new town answered Mary Emery's and Charles Livingood's shared vision that occurred in the decade just before and after World War I when programs for new housing developed dramatically. This was an important period in the history of town planning in the United States, as many scholars, urban writers, and sociologists have commented. Mariemont has enjoyed positive comment and appraisal in past and current scholarship. Mariemont presents an important legacy for town planners, developers, and builders since its 1921 plan was formulated and then realized in a new town.

Mariemont demonstrates the values of town planning in integrating architecture, landscape architecture, and urban design in American life. Walter Creese, historian of Garden Cities, touched on this when he noted Mariemont's "certain intrinsic American quality ... an amplitude of scale and a devotion to entrance gates, parks, and playgrounds, and green Olmstedian strips."[158] Witold Rybczynski suggested Mariemont as the leading example of "a fully realized planned garden suburb in the United States" and "the work of an enlightened developer, Mary M. Emery, who wanted to create a model community that would demonstrate the

[157] Platting directives and deed restrictions were promoted in Nolen's projects, and Livingood was adamant in maintaining the controls he wrote into deeds. Nolen was a member of the committee on sub-division layout in the 1931 President's Conference on Home Building and Home Ownership, which included Harland Bartholomew, Henry Hubbard, and Henry Wright.

[158] Creese, *The Search for Environment*, 302.

value of modern (that is, Garden City) planning ideas."[159] In Mel Scott's landmark book the first planned community he mentioned in his chapter, "New Towns in the Boom Years," is Mariemont: "Of several new towns begun in the decade [1920s], Mariemont near Cincinnati was one of the first to arouse great expectations," adding that Nolen and other planners were given projects because of their:

> technical skill, aesthetic sensitivity, contours of the land, the excellent spacing and placing of structures, the grouping of public and semi-public buildings, the preservation of attractive natural features, and the provision of recreational space wherever possible.[160]

Mariemont is an early example of the American version of the English Garden City, but without the green belt for agricultural use and lacking the public or shareholder ownership of all properties. In an article by Bradley Cross focusing on Mariemont's significance he states:

> As a small town, Mariemont served as a model for the way in which Nolen's planning philosophy emphasized both the local and the metropolitan nature of any place. This duality made his plan for Mariemont part of the trend in the USA to design far-reaching master plans.
>
> Mariemont exemplifies the 'Americanization' of the Garden City idea from that which saw the big city as a problem to one which held up the metropolis as a solution. Rejecting the idea that the metropolis had to be contained, Nolen adapted the Garden City form to the problem of organizing regional urban and suburban growth.[161]

Nolen's successful plan was admired in the years during its development or shortly thereafter in important surveys and conferences that addressed housing needs in the nation. These accounts, such as the *Regional Survey of New York and Its Environs* (1929) and the proceedings of the 1931 President's Conference on Home Building and Home Ownership, praised Mariemont as one of the few planned communities within the Garden City sphere. The National Park Service publication, *Historic Residential Suburbs*, provides an extensive and thorough discussion and illustrations on America's suburbanization. Mariemont figures prominently in this text by David Ames and Linda McClelland.

> John Nolen's town plan for Mariemont (1921), Ohio, was heralded for its achievement in integrating a variety of land uses into a well-unified community, which provided commercial zones, industrial zones, and a variety of housing types that ranged from apartment houses to large period revival homes. The plan embodied a combination of formal and informal design principles and integrated parks and common areas.
>
> American towns and the residential suburbs that followed similar design principles were frequently hybrid plans where a radial plan of a formal core area extended outward along axial corridors, interspersed by small gridiron areas, and eventually opened outward along curvilinear streets that more closely fit the site's natural topography and followed Olmsted principles. Streets were laid out to specific widths to allow for border plantings, landscaped medians and islands, and shaped intersections that gave formality and unity to residential streets. Noted architects were invited to design houses in a variety of styles. Mariemont received considerable recognition as a model of community planning.[162]

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[159] Witold Rybczynski, *City Life* (New York: Simon & Schuster, 1995), 188-189.
[160] Scott, *American City Planning Since 1890*, 172, 232.
[161] Bradley D. Cross, "On a Business Basis: an American Garden City," *Planning Perspectives* (January 2004): 72.
[162] Ames and McClelland, *Historic Residential Suburbs*, 45.

As recently as 1999, a report of the American Planning Association noted the significance of Mariemont's plan, indicating ongoing appreciation from professional planning organizations:

> Within this same period [the World War I years] when American town planning is considered by many to have reached its zenith (1910-1930), two additional projects stand out as beacons of enlightened design: Wyomissing, Pennsylvania, and Mariemont, Ohio.[163]

Other comments from Philip Langdon, who has written extensively on Mariemont and its virtues, expresses appreciation of the plan's achievements:

> Communities have plenty of ways to make their streets distinctive and prevent themselves from being inundated by a sea of sameness. Where the Wooster Pike (U.S. 50) enters Mariemont, the road broadens into a beautiful tree-lined boulevard. A few blocks later the boulevard brings traffic through a Tudor-style business district in the center of town. Traffic is diverted from its stringent line by a square in the town center. Mariemont, though it has no greenbelts on most of its borders, nonetheless makes a memorable impression, standing out from the rest of suburban Cincinnati.[164]
>
> Traditionalist designers generally (though not always) favor laying out communities so that they have a considerable image of housing. Some of the new developments borrow ideas from old planned communities like Mariemont, a four square-mile Cincinnati suburb that was begun in 1923 and promoted at the time as a "national exemplar" of town planning --- Seven decades after its founding, Mariemont, population 3,300, remains a very desirable place to live.[165]

Langdon further praised Mariemont along with other American suburbs, crediting the vision that was part of a national movement for improving housing and the amenities of urban living:

> Many ideas and observations might be culled from visits to neighborhoods and suburbs that have held up well for decades - Miami's Coral Gables, Chicago's Oak Park and Evanston, Cincinnati's Mariemont, New York's Forest Hills Gardens, Baltimore's Roland Park, Kansas City's Country Club district, Camden's Yorkship Village, Los Angeles' Palos Verdes, Ladd's Addition in Portland, Oregon, and others.
>
> This vision has a clear progression. The individual block is part of a complete neighborhood. The neighborhood is part of a well-balanced town. The town is part of the metropolitan region, which contains natural areas as well as man-made settings. As more places are built to these criteria and as the criteria themselves are further refined, the development of suburbs could begin to rise above the disappointing results of recent decades.[166]

The profession of landscape architecture calls Nolen one of its own, and Nolen himself frequently identified himself as a landscape architect, even when his practice as town planner was fully developed. Indeed, the two professions are logically linked. Norman Newton's distinguished account of the history of landscape architecture records his accolade for the man he considered "the dean of American planners":

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[163] Arendt, *Crossroads, Hamlet, Village, Town,* 32.
[164] Philip Langdon, *A Better Place to Live: Reshaping the American Suburb* (New York: Harper Perennial, 1995), 146.
[165] Ibid., 139.
[166] Ibid., 80-81.

> Thanks for careful control restrictions, and good professional collaboration in its early years, the town has more visual unity than might have been expected from a multiplicity of architects. The Nolen plan of 1921 has been adhered to remarkably well,…it is a happy, harmonious town.[167]

Scholars and authors on urban planning and architecture have noted the particular influence of Nolen's Mariemont scheme on New Urbanism, probably the major town planning movement in the United States since the 1970s. The best known practitioners of New Urbanism today are Andres Duany and Elizabeth Plater-Zyberk, the Miami-based team responsible for such notable planned communities as Seaside, Florida; Kentlands, Maryland; Chico, California; and Tannin, Alabama. Often labeled as neo-traditionalists, they acknowledge their indebtedness to Nolen and Mariemont. One observer commented that the architects' work at Seaside:

> began by probing the principles that governed the planning of such old cities and sectors as Charleston, New Orleans, and Washington, D.C.'s Georgetown and of such great prewar suburbs as Mariemont, Ohio. They explored typical street arrangements, the placement of landmarks, the width of sidewalks, the space from one building to the next, how stores and houses were intermingled, how buildings were grouped according to size and type, how their cornice lines, materials, and other architectural details were consistent. The designers also studied what lures people into the streets (activity, enticing destinations, sidewalks flanked by parked vehicles that serve as barriers against moving vehicles), how far people are willing to walk for an errand (a quarter of a mile), and what delights people about traditional American towns.[168]

The most important study of John Nolen and his influence on the New Urbanism movement appeared in an article by Bruce Stephenson on New Urbanism and the Garden City. In this article he also considers Mariemont to be the most complete example of the American garden suburb. Furthermore, he notes a talk given by Andres Duany where he "told audiences that to understand what he [Duany] was doing, they should study Nolen's plans."[169] Duany's and Elizabeth Plater-Zyberk's plan for Seaside, Florida, perhaps New Urbanism's most impressive early model, derives essentially from examples by Nolen, including Mariemont. In extolling Mariemont and its effective model for the New Urbanists, Stephenson wrote that: "Nolen blended the work of Olmsted Sr. and Unwin [Raymond Unwin, the English planner and architect] to produce his most complete presentation of the American garden suburb" and "…the New Urbanists have revived Nolen's planning principles…."[170]

Bradley Cross stated in an article where he refers to Mariemont as the "first Garden City built in the USA:"

> Many New Urbanist planners today look to the early twentieth century for inspiration, and in Mariemont and John Nolen's work there is much to see. Mariemont offers an alternative solution to the current problem of suburban sprawl that is blamed on car culture, as a walking city designed before the widespread introduction of the automobile. It also suggests a paradigm based on design at the local level in the context of the larger community and region.[171]

John Dutton has written extensively on the Nolen influence on the New Urbanist movement in America and its reliance on models such as Mariemont. In his writings he credits Nolen's plan as an important influence:

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[167] Norman T. Newton, *Design on the Land, The Development of Landscape Architecture* (Cambridge, MA: Harvard University Press, 1971), 486.
[168] Andrea O. Dean, "Their Town," *Historic Preservation*, May-June 1992, 58.
[169] Stephenson, "The Roots of the New Urbanism: John Nolen's Garden City Ethic," 118.
[170] Ibid., 100.
[171] Cross, "On a Business Basis: An American City," 57.

> The pre-World War II suburban developments in America, particularly in the 1920s in places like Mariemont, Ohio, or Country Club district in Kansas City, were more than just bedroom communities for commuters. They were neighborhoods with diverse housing, civic buildings, town centers, and dedicated open spaces such as parks and squares ... These towns are important formal precedents for many New Urbanists, who have strived to accommodate their planning principles in a more inclusive form of suburbia.
>
> In the tradition of some of the most influential and successful suburban designers, from John Nash to John Nolen, the New Urbanists have carefully packaged and sold their towns as commodities that can be produced indefinitely.
>
> New Urbanist firms continue to build upon the professionalization of town planning that began over a century ago, when the crisis of the modern city first emerged. Olmsted was the first American designer to structure a nationally-recognized consultancy of town planning, creating a professional legacy benefiting Daniel Burnham, John Nolen, and, now, many New Urbanists.[172]

The legacy of Mariemont is not limited to its present-day influence on the New Urbanists, although this influence may be the most notable and effective of current responses to Nolen's plan for this Ohio community. Under John Nolen, the English Garden City found expression in Mariemont as the premier example of the American garden suburb. Nolen's concepts expressed in that new town contribute significantly and inspirationally to the history of planned communities in America. But equally important is the model it continues to present for the development of a well-designed and executed residential community.

In the last years of Nolen's long career, he ranked Mariemont as his crowning achievement. In 1929 he prophetically noted Mariemont's role as a garden suburb:

> Yet it is generally conceded that no other American town is so complete or so perfect from the garden city or garden suburb point of view.[173]

By 1932 the aura and memory of his involvement in developing Mariemont's plan remained vivid and as a lasting testimony. Nolen wrote to Charles Livingood a decade after he was contracted:

> ... your very kind letter brings me great happiness, because Mariemont stands out as the most worthwhile project on which I had the privilege of being professionally engaged.[174]

Conclusion

John Nolen's contributions to the planning profession in America are considerable. Due to the theoretical nature and long-range focus of community planning, as well as the broad scale at which Nolen's recommendations were most often applied, tangible evidence of Nolen's work is often elusive. Nolen's conceptual plans and voluminous public reports are often the only tangible resources associated with his extensive practice in city planning. The extent to which Mariemont today unequivocally reflects not only Nolen's seminal ideas but the maturity and preservation of the vision he shared with Mary Emery and Charles Livingood for a well-planned, attractive, and sensitively designed community is remarkable. Of the enumerable towns and cities for which Nolen consulted with during his thirty year planning career, few adopted in their

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[172] John Dutton, *New American Urbanism: Reforming the Suburban Metropolis* (Milan: Skira), 16, 140.
[173] John Nolen, "Mariemont, Ohio - A New Town Built to Produce Local Happiness," *American Civic Annual,* I, American Civic Association, 1929, 236.
[174] Letter, Nolen to Livingood, May 9, 1932, Nolen Collection.

entirety or consistently carried out Nolen's pioneering ideas and design concepts. While such smaller projects as industrial housing and residential subdivisions are more likely to remain intact, no other example approaches the complexity, perfection, and sophistication of Nolen's methods of mixed-use community planning tangibly represented at Mariemont. In part this is due to the control of the Mariemont Company and the Emery Memorial in ensuring that Nolen's plans and deed restrictions and Emery's and Livingood's guiding vision were carried out over several decades. Moreover, Mariemont's success as a livable place with a strong preservation ethic stems from the genius of Nolen's overall plan and deed restrictions, the fusion of aesthetic principles drawn from several design professions—city planning, landscape architecture, and architecture, and an ever-present concern for architectural review and community character that has been shared by successive generations of community leaders and property owners. As Mariemont attracted national attention in the 1920s, it continues to inspire young designers and draw attention to the continuing importance of neighborhood planning and the wisdom of century-old ideas about garden-city planning.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
_X_ Recorded by Historic American Buildings Survey: Ferris House only
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
_X_ University: Carl A. Kroch Library, Cornell University, Ithaca, New York (John Nolen Collection)
_X_ Other (Specify Repository): Mariemont Preservation Foundation, 3919 Plainville Road, Mariemont, Ohio 45227

10. GEOGRAPHICAL DATA

Acreage of Property: 525

UTM References:	Zone	Easting	Northing
A	16	726026	4336490
B	16	727387	4336744
C	16	727485	4336128
D	16	727473	4335801
E	16	726232	4335053
F	16	724784	4335121
G	16	725251	4335653

Verbal Boundary Description:

Beginning at a point where the northern boundary of the Village of Mariemont Corporate Boundary intersects with the alley between Beech Street and Homewood Road; thence proceeding south to the northern side of Wooster Pike, commencing west Mariemont Corporate boundary, following said boundary south and west, returning to corporate line intersection with Wooster Pike, continuing to follow Corporate Line (center of Wooster Pike) south and west to southwestwardly most corner of Mariemont boundary. NHL District boundary follows Mariemont Corporate boundary northeasterly, then south (crossing railroad right of way, continuing to follow verbatim Corporate boundary southwest, south, southeast, northeast, northwest and southwest then north (crossing railroad right-of-way), rejoining southern primary boundary of Mariemont Corporate limit, continuing northeast along bluff line/city limit. Continuing to follow the Corporate line, to extreme southeast corner of community, thence due north to the northern edge of Wooster Pike, then west to northeast corner of intersection of Wooster Pike and Pocahontas Avenue. Proceeding north across Rembold Avenue, and historic trolley car

right-of-way, to the intersection with Hiawatha Avenue. Thence northwest to southeast corner of the property line of 3904 Indianview Avenue, northward along said property line to northeast corner of same property, continuing west along northern property line to property intersection with Miami Road. Proceeding northwest to northwest corner of intersection of Lytlewoods Place and Murray Avenue, proceeding due west along northern edge of Murray Avenue to east sidewalk right away of Rowan Hills Drive, following said right of way to northward to center westerly property line of 4100 Rowan Hills Drive. Boundary continues northwest across Rowan Hills Drive along northern lot line of 4101 Rowan Hills Drive to lot line intersection with eastern property line of 6980 Cambridge Avenue, jogging north to northern lot line of same property; proceeding west and then south across Cambridge Avenue to south edge of said roadway; proceeding east to the western edge of the sidewalk right of way of Rowan Hills Drive, then south to center of Murray Avenue; Proceeding westward to intersection with north edge of Corporate limit, continuing west to point of beginning.

Boundary Justification:

The boundaries used in this nomination include all areas planned by John Nolen and acquired by the Mariemont Company before the latter's dissolution in 1931. The "industrial area" on some maps is known today as the Westover section. The area marked "public gardens" on some maps is open farm land south of Miami Bluff Drive and the railroad right-of-way within the flood plain of the Little Miami River. The boundary also contains the important prehistoric Madisonville Site, located adjacent to the "pool area" near the intersection of Harvard Acres and Mariemont Avenue in the southwest corner of the village.

Although within the current village limits and under village governmental administration, areas that were not part of Nolen's plan of 1921 and its enlarged version of 1925 have been excluded, including: (1) the so-called Homewood section of Mariemont (east side of Belmont Avenue, Settle Street, and both sides of Homewood Road) and (2) the present Mariemont High School and the condominium development known as Spring Hill, both on the eastern edge of the village. In addition, with the exception of the Resthaven Farm Complex, the residential streets north of Murray and Rembold Avenues have been excluded because although the area was within the Nolen plans, it was not subdivided and developed according to the plan. The hospital complex is excluded because it has undergone substantial alterations and additions and no longer reflects its historic appearance.

ADDITIONAL DOCUMENTATION: PHOTOGRAPHS

Photo 1 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Ferris House, 3915 Plainville Road
Village of Mariemont, Hamilton County, Ohio
View: Looking south along Plainville Road
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD1.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2003

Photo 2 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Mariemont Community Church, Dale Park, Historic view
Village of Mariemont, Hamilton County, Ohio
View: Looking northwest over Ferris Cemetery
Photographer: Unknown, Courtesy Mariemont Preservation Foundation
Digital File: OH_HamiltonCounty_MariemontHD2.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2003

Photo 3 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Dana Townhouses
Village of Mariemont, Hamilton County, Ohio
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD3.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 4 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Dale Park School, 6743 Chestnut Street
Village of Mariemont, Hamilton County, Ohio
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD4.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 5 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Dale Park Center and Ripley & LeBoutillier Apartments
Village of Mariemont, Hamilton County, Ohio
View: Looking northwest from Mariemont Community Church
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD5.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2003

Photo 6 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Ripley & Leboutillier Townhouses
Village of Mariemont, Hamilton County, Ohio
View: Looking east along Chestnut Street
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD6.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2003

Photo 7 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
MacKenzie Apartments
Village of Mariemont, Hamilton County, Ohio
View: Looking southeast from intersection of Beech Street and Murray Avenue
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD7.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 8 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Cellarius Townhouse
Village of Mariemont, Hamilton County, Ohio
View: Looking northwest from Beech Street
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD8.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 9 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Cellarius Flats
Village of Mariemont, Hamilton County, Ohio
View: Looking west from Beech Street
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD9.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 10 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Kruckemeyer & Strong Townhouses
Village of Mariemont, Hamilton County, Ohio
View: Looking west along Maple Street
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD10.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 11 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
McGoodwin Group Houses
Village of Mariemont, Hamilton County, Ohio
View: Looking east from intersection of Albert Place and Miami Road
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD11.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 12 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Gilchrist Townhouses
Village of Mariemont, Hamilton County, Ohio
View: Looking east from Plainville Road
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD12.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 13 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Gilchrist Townhouses
Village of Mariemont, Hamilton County, Ohio
View: Looking east from Oak Street
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD13.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 14 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Howe & Manning Houses
Village of Mariemont, Hamilton County, Ohio
View: Looking north from Denny Place
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD14.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 15 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Ziegler Group Houses
Village of Mariemont, Hamilton County, Ohio
View: Looking west along Chestnut Street (south side)
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD15.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 16 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Resthaven Farm Buildings
Village of Mariemont, Hamilton County, Ohio
View: Looking north from Cambridge Avenue
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD16.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2003

Photo 17 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Mariemont Inn
Village of Mariemont, Hamilton County, Ohio
View: Looking west from intersection of Wooster Pike and Madisonville Road
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD17.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 18 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Wooster Pike (north side) with Mariemont Inn
Village of Mariemont, Hamilton County, Ohio
View: Looking west along Wooster Pike
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD18.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 19 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Atterbury Group Houses
Village of Mariemont, Hamilton County, Ohio
View: Looking west along Sheldon Close (north side)
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD19.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2003

Photo 20 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Boat House
Village of Mariemont, Hamilton County, Ohio
View: Looking east from site of drained pond
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD20.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 21 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Recreation Hall (now Community Church Parish Center), 3908 Plainville Road
Village of Mariemont, Hamilton County, Ohio
View: Northeast from Plainville Road
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD21.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2003

Photo 22 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Kellogg Building, Westover Section
Village of Mariemont, Hamilton County, Ohio
View: Looking east across Trade Street from park area
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD22.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 23 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Haney PRC Building, Westover Section
Village of Mariemont, Hamilton County, Ohio
View: Looking southwest from Mariemont Avenue
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD23.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 24 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Mariemont High School (now Elementary School), 6750 Wooster Pike
Village of Mariemont, Hamilton County, Ohio
View: Looking northeast from intersection of Plainville Road and Wooster Pike
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD24.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 25 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Carillon Tower, Dogwood Park
Village of Mariemont, Hamilton County, Ohio
View: Looking west from eastern edge of Dogwood Park
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD25.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 26 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Wooster Pike
Village of Mariemont, Hamilton County, Ohio
View: Looking east towards Town Center, Lich Gage (left) and landscaped median
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD26.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 27 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Dale Park Center (Old Town Center) showing Mariemont Community Church and representative iron lamp post-type used throughout the Village of Mariemont
Village of Mariemont, Hamilton County, Ohio
View: Looking southeast across Dale Park toward Mariemont Community Church
Photographer: Thomas Y. Allman, Mariemont, Ohio
Digital File: OH_HamiltonCounty_MariemontHD27.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2004

Photo 28 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Example of new construction, 3819 Miami Road
Village of Mariemont, Hamilton County, Ohio
View: Looking soutwest from intersection of West Center and Center Avenue
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD28.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 29 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3721-3731 East Center Street
Village of Mariemont, Hamilton County, Ohio
View: Looking southeast from intersection of Miami Road and West Center
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD29.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 30 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3601 Center Street
Village of Mariemont, Hamilton County, Ohio
View: Looking southwest from Center Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD30.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 31 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Concourse and Pergola, Miami Bluff Drive
Village of Mariemont, Hamilton County, Ohio
View: Looking southeast from intersection of Miami Bluff Drive and the concourse roadway
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD31.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 32 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
6829 Hammerstone Way
Village of Mariemont, Hamilton County, Ohio
View: Looking southwest from intersection of Hammerstone Way and Flintpoint Way
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD32.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 33 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
6826 Hammerstone Way
Village of Mariemont, Hamilton County, Ohio
View: Looking west from intersection of Hammerstone Way and Flintpoint Way, with residences of 6824 and 6822 Hammerstone Way in the background
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD33.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 34 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3804 Miami Road
Village of Mariemont, Hamilton County, Ohio
View: Looking west from curbside of Miami Road
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD34.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 35 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3810 Miami Road
Village of Mariemont, Hamilton County, Ohio
View: Looking west from intersection of Miami Road and West Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD35.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 36 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3954 Miami Road
Village of Mariemont, Hamilton County, Ohio
View: Looking north from curbside of Miami Road
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD36.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 37 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3816 East Street
Village of Mariemont, Hamilton County, Ohio
View: Looking northeast from bend in road of East Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD37.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 38 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
6919 Thorndike Road
Village of Mariemont, Hamilton County, Ohio
View: Looking south from curb of Thorndike Road; glimpse of 6923 Thorndike Road is visible to the left
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD38.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 39 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Sears manufactured home models *The Lewiston,* and *The Willard*, 3824 (right) and 3828 (left) Indianview Avenue
Village of Mariemont, Hamilton County, Ohio
View: Looking east from east side of Indianview Avenue
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD39.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 40 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3757 Harvard Acres
Village of Mariemont, Hamilton County, Ohio
View: Looking west from Harvard Acres
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD40.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 41 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
6800 Hammerstone
Village of Mariemont, Hamilton County, Ohio
View: Looking north from intersection of Hammerstone Way and Cachepit Way
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD41.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 42 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3765 Harvard Acres
Village of Mariemont, Hamilton County, Ohio
View: Looking west from curbside of Harvard Acres
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD42.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 43 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
7054 Mt. Vernon Avenue
Village of Mariemont, Hamilton County, Ohio
View: Looking north from center of Mt. Vernon Avenue
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD43.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 44 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Streetscape, 6516-6520 Park Lane
Village of Mariemont, Hamilton County, Ohio
View: Looking southwest along Park Lane
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD44.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 45 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
6512 Park Lane
Village of Mariemont, Hamilton County, Ohio
View: Facing façade of 6512 Park Lane from curb of Park Lane
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD45.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 46 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Side elevation of 6700 Miami Bluff Drive
Village of Mariemont, Hamilton County, Ohio
View: Looking east from intersection of Miami Bluff Drive and Midden Way
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD46.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 47 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3704 East Street
Village of Mariemont, Hamilton County, Ohio
View: Looking east from curbside of East Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD47.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 48 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
6973 Miami Bluff Drive
Village of Mariemont, Hamilton County, Ohio
View: Looking southeast from center of Petoskey Avenue
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD48.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 49 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Streetscape, 3855-3895 Oak Street
Village of Mariemont, Hamilton County, Ohio
View: Looking southwest across central park and Oak Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD49.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 50 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Linden Place; 4 and 3 Linden Place
Village of Mariemont, Hamilton County, Ohio
View: Looking west from intersection of Linden Place and Beech Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD50.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 51 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
3712 East Street
Village of Mariemont, Hamilton County, Ohio
View: Looking northeast from edge of East Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD51.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 52 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
6 Sheldon Close
Village of Mariemont, Hamilton County, Ohio
View: Looking southwest from Sheldon Place (south section)
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD52.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 53 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Example of Tudor Revival residence, garage, and street light, unique to Sheldon Close; 3 Sheldon Close
Village of Mariemont, Hamilton County, Ohio
View: Looking west from Sheldon Place (north section)
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD53.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 54 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Street view of Chestnut Street (north side) across from Dale Park/School
Village of Mariemont, Hamilton County, Ohio
View: Looking west along the north side of Chestnut Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD54.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 55 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Detail of door/entry; 3712 East Street
Village of Mariemont, Hamilton County, Ohio
View: Cropped image of doorway taken from curbside of East Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD55.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

Photo 56 of 56
VILLAGE OF MARIEMONT NATIONAL HISTORIC LANDMARK DISTRICT
Shared garages that encircle the former *Allotment Gardens*
Village of Mariemont, Hamilton County, Ohio
View: Looking west along garage row from alley access off of Oak Street
Photographer: Brian K. McCutchen, National Park Service
Digital File: OH_HamiltonCounty_MariemontHD56.tif
Storage Media/Location: CD-R; National Park Service, Midwest Regional Office
Date: 2006

11. FORM PREPARED BY

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Date: December 2003; Revised December 2004; Revised December 2005-March 2006

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DESIGNATED A NATIONAL HISTORIC LANDMARK
March 29, 2007

APPENDIX A: LIST OF CONTRIBUTING AND NON-CONTRIBUTING RESOURCES
VILLAGE OF MARIEMONT, OHIO, NATIONAL HISTORIC LANDMARK

All of the properties within the district are listed below by street address. Information includes a general description for each property, the date of construction, and the number of contributing and non-contributing resources (for example, the entry for a Tudor Revival main house with a detached period garage would be two contributing resources). Unless otherwise noted, resources are classified as buildings, dwellings are single-family detached units, and garages house single vehicles.

Historic Name or Resource Type	Address	Primary Style/ Description	Date	NHL STATUS	C	NC
General Plan and Street Arrangement	Village of Mariemont, Hamilton County, OH	Nolen's July 1921 and 1922-25 plan. Important features of the plan include the Mariemont Town Center, Wooster Pike, Dale Park Center, Concourse and Pergola, and Dogwood Park (all are described in greater detail below). Also important characteristics of Nolen's plan are the cross-axial streets that radiate from the town center (Madisonville Road, Miami Road, and Crystal Springs Road), the overall network of residential streets, service lanes, small triangular parks and greens, and the streetcar median and terminus on Murray Avenue.	1921-1925	C	1 site	
Albert Place						
House	1 Albert Place	2-story, TR (English Cottage style), white-washed brick, detached garage on service road. Designed by Robert McGoodwin.	1924	C	2	
House	2 and 3 Albert Place	Semi-detached, 2-story, TR (English Cottage style), white-washed brick, porch roof joins both units, detached garages on service road. Designed by Robert McGoodwin.	1924	C	4	
House	4 Albert Place	2-story, TR (English Cottage style), white-washed brick, porch roof, large vertical medieval form window, joined to 5/6 Albert Place by 6' high masonry wall, detached garage on service road. Designed by Robert McGoodwin.	1924	C	2	
House	5 and 6 Albert Place	Semi-detached, 2-story, TR (English Cottage style), white-washed brick with each half a mirror image of other, vertical gables, arched entries, 6' high masonry wall joining each to neighboring properties, detached garages on service road. Designed by Robert McGoodwin.	1924	C	4	
House	7 Albert Place	2-story, TR (English Cottage style), masonry, white-washed brick, porch roof, large vertical medieval form window, joined to 5/6 Albert Place by 6' high masonry	1924	C	2	

		wall, detached garage on service road. Designed by Robert McGoodwin.				
House	8 and 9 Albert Place	Semi-detached, 2-story, TR (English Cottage style), white-washed brick with each half a mirror image of other, vertical gables, arched entries, 6' high masonry wall joining neighboring properties, detached garages on service road. Designed by Robert McGoodwin.	1924	C	4	
House	10 Albert Place	2-story, TR (English Cottage style), white-washed brick, detached garage on service road. Designed by Robert McGoodwin.	1924	C	2	
Beech Street						
House	3804 Beech Street	2-story, TR, timber frame and stucco exterior, narrow multi-pane windows, center chimney, detached garage	1930	C	2	
House	3808 Beech Street	2-story, CR, frame construction, small, pedimented single story porch, detached garage	1928	C	2	
House	3812 Beech Street	2-story, CR (Dutch), gambrel roof, brick exterior, shed dormer, small pedimented colonial porch entry, detached garage	1925	C	2	
House	3816 Beech Street	2-story, CR, frame construction, wide board cladding, unique "flared" porch entry, detached garage	1949	C	2	
House	3820 Beech Street	2-story, CR, weather board cladding, 6/6 windows, small addition on right elevation	1949	C	2	
House	3832 Beech Street	2-story, CR, brick first story, frame 2nd, large addition to rear, detached garage	1930	C	2	
Apartment Building	3840-3846 Beech Street	2-story, CR, brick apartment building, central front door, bay window on right of first floor	1951	C	1	
House	3845 Beech Street	2-story, CR (Dutch), gambrel roof, shed dormer on left side, shed attachment on right elevation, 6/6 windows, colonial entry to left, detached gambrel roof garage. Designed by Elzner & Anderson (see Linden Place).	1925	C	2	
House	3855 Beech Street	2-story, CR (Dutch), gambrel roof, shed dormer, shed attachment on right and left side elevations, Dutch-style shutters, detached garage. Designed by Elzner & Anderson (see Linden Place).	1925	C	2	
Apartment Building	3860-3864 Beech Street	2-story apartment building, CR (Georgian), symmetrical design with each side having brick projecting wings with quoins, gable facing with circular vents, central portion includes entry at each far end, stucco coating. Detached garage.	1951	C	2	
Residential Units/Flats	3865-3947 Beech Street (West side)	Cluster of attached and semi-detached residential units, many referred as flats and duplexes in Mariemont's literature, common bond brick with classical architectural features in wood. CR (Georgian). Designed by architect Charles F. Cellarius. Cluster includes a.) three 2-story, groups of attached	1924	C	39	

		dwellings with 14 housing units); (b) three semi-detached dwellings, called "St. Louis Flats" having temple-like facades with a 2-story portico and verandas on each floor; and (c) two 2-story, four-unit buildings. Detached garages on rear service lane.				
Residential Units/Apartment Building	3902-3946 Beech Street (East side)	Cluster of attached residential units, stone, stucco and half-timber. TR. Designed by Clinton Mackenzie. Cluster includes: a.) three 2-story groups of attached dwellings with 13 housing units; b.) one U-shaped three-story apartment building with 27 apartments in a parklike setting at corner of Beech and Murray with distinctive arched entrance and fine period details; c.) facing Murray Avenue, three 2-story groups of attached dwellings with 12 housing units. Units back on former allotment gardens. Detached groups of garages on rear service lane.	1924	C	34	
Cachepit Way						
House	3599 Cachepit Way	2-story, brick first level, frame second story, CR (garrison), attached garage	1954	C	1	
House	3600 Cachepit Way	2-story frame, CR, simple design, large pedimented porch (later addition), single story addition to left, detached garage	1953	C	2	
House	3605 Cachepit Way	2-story brick (antebellum South), full 2-story porch with Chippendale railing and contributing detached garage (weatherboard)	1952	C	2	
Cambridge Avenue						
	6980 Cambridge Avenue	Resthaven Farm Group, CR (Georgian Revival), interconnected farm group consisting of a 3-story barn, foreman's house, worker's cottage, and other agricultural buildings. Designed by Hubert E. Reeves. Architectural components of former farm/nursery exhibit a high degree of integrity.	ca 1924	C	1	
Center Street Avenue						
House	3600 Center Avenue	Brick and clapboard, CR, multi-layered staggered façade, built-in garage	1948	C	1	
House	3601 Center Avenue	2-story, brick, CR (Georgian), hipped roof, 8/8 windows first floor, 6/6 windows second, circular window 2nd story right rear.	1949	C	1	
House	3602 Center Avenue	CR (Neocolonial), brick and wide-clapboard (perhaps asbestos board), pent porch extending across front elevation; projecting bay on first floor; large brick chimney rises beside front door. One of early group of	1948	C	2	

		postwar houses by Myers Y. Cooper Company. Detached garage.				
House	3603 Center Avenue	2-story CR, entry to right, 8/8 windows on first floor, 6/6 on second, brick structure, vinyl projecting second story. One of early group of postwar houses by Myers Y. Cooper Company.	1948	C	1	
House	3604 Center Avenue	2-story CR (German), with fieldstone-faced and weatherboard, bay window, with attached garage,. One of early group of postwar houses by Myers Y. Cooper Company.	1948	C	1	
House	3605 Center Avenue	2-story, brick and weatherboard, CR (German/Dutch), pent roof with central doorway with arched hood, bay window; with detached garage. One of early group of postwar houses by Myers Y. Cooper Company.	1948	C	2	
House	3606 Center Avenue	2-story, CR, brick and clapboard, hipped roof, brick and clapboard, corner quoining, pedimented porch; with detached garage. One of early group of postwar houses by Myers Y. Cooper Company.	1948	C	2	
House	3607 Center Avenue	2-story, frame, CR with large street-facing chimney to left of entry, two small dormers; with detached garage. One of early group of postwar houses by Myers Y. Cooper Company.	1948	C	2	
House	3608 Center Avenue	Brick and clapboard (vinyl), 2-story, CR, built-in garage with 2nd floor addition. One of early group of postwar houses by Myers Y. Cooper Company.	1948	C	1	
House	3609 Center Avenue	2-story, CR, brick and weatherboard, altered second story. One of early group of postwar houses by Myers Y. Cooper Company.	1945	C	1	
House	3700 Center Avenue	2-story, TR, brick, half timber/stucco, and cast stone, with leaded glass windows, highly crafted details, distinctive front entrance, wrought iron hardware; with detached garage. Early detached home built under Mariemont Company.	1930	C	2	
House	3701 Center Avenue	2 ½ story, CR, brick and weatherboard, with attached garage	1950	C	1	
House	3708 Center Avenue	2 ½ story, TR, brick and half timber, leaded glass windows, with detached garage	1930	C	2	
House	3709 Center Avenue	2 ½ story, TR, brick and half-timber/stucco with wide clapboard in the gables. Early detached home built under Mariemont Company.	1928	C	1	
House	3712 Center Avenue	2-story, TR, brick and half-timber/stucco, large picture windows on first floor, small pent porch, with detached garage.	1953	C	2	
House	3716 Center Avenue	2-story, TR, brick and half-timber/stucco, with detached garage	1953	C	2	
House	3717 Center	2 ½ story, TR, brick and half-timber/stucco, with 1 ½	1926	C	2	

	Avenue	story detached garage				
Apartment Building	3720 Center Avenue	2-story, 4-unit TR apartment building, brick, half timber and stucco, central cast stone entry.	1951	C	1	
Cherry Lane/Dale Park						
Church	Oak and Chestnut Streets	Mariemont Memorial Church, Norman Gothic Revival, stone and wood, oak and beam truss system, diamond pane and tracery windows, medieval-period roof stones shipped from England; faces Dale Park Center. Designed by Louis E. Jallade.	1923-1927	C	1	
Cemetery	Oak and Chestnut Streets	Pioneer Cemetery (also called Ferris Unit Cemetery), graves dating back to 1822. Located to rear of church and surrounded by	1822	C	1 site	
Lich Gate	Oak and Chestnut Streets	Stone walls, oak timbers, stone roof, Norman Revival, facing Wooster Pike.	ca 1925	C	1 object	
Dale Park Center (Old Town Center)	At intersection of Chestnut and Oak	Small, triangular park with non-historic bronze fountain, benches, paved walk, plantings.	1921-1929	C/NC	1 site	1 structure
Dale Park	South of Cherry and Chestnut, north of Wooster Pike	5-acre park set aside in Nolen's plans. Includes remnants of Dale Park Gardens with "Statuary Group" by sculptor L.C. E. Alliot (dedicated in 1929).	1920s	C	1 site 1 object	
Chestnut Street						
Apartment Building	6601-6607 Chestnut Street	2-story, brick, CR (Georgian), pedimented wings on each side of façade, two detached group garages.	1951	C	3	
Residential Unit	6612-6666 Chestnut Street (north side)	Three groups of 2 ½ story attached dwellings called "cottages," each having 5 or 6 dwelling units; stone foundations with brick walls and stucco and half-timber detailing. TR (Jacobethan). Designed by Ripley and LeBoutillier. Detached group garages on rear service lane.	1925	C	16	
Residential Unit	6615-6641 Chestnut Street (south side)	Three 2 ½ story groups of attached dwellings, brick, stucco and half timber, TR (English Cotswald Cottage), porches, casement windows. Designed by Carl A. Ziegler.	1924	C	8	
Residential Unit	6655 Chestnut Street	Corner duplex, TR. Designed by Charles Short (see 3855, 3875, 3895 Oak Street)				
Apartments/Commercial	6708-6646 Chestnut Street and 3900-3911 Oak Street	Two 3-story apartment buildings with shops, brick, TR (Jacobethan). Designed by Ripley & LeBoutillier. Together the two L-shaped buildings, each a mirror image of the other, housed 32 apartments and 12 ground-floor shops; wrapping the corner, this group	1925	C	6	

		formed the Old Town Center; each includes a detached brick multi-vehicle garage on the rear service lane.				
Residential	6714-6786 Chestnut Street and 3901-3907 Plainview Road	Seven groups of 2-story attached dwellings with 45 dwelling units, brick with wooden architectural features. CR (Georgian). Designed by Richard H. Dana, Jr. Cluster is distinctive for its use of staggered set backs, variety of entry porches, fine classical details (windows, entry porches, doorways, and interconnecting parapet walls that also form attached garages on rear service lane.	1924	C	45	
School	6743 Chestnut Street	CR (Georgian), Dale Park School, 2 ½ stories, Flemish bond brick, with 1950s brick additions, playing fields, and playground. Designed by Abraham Lincoln Fechheimer.	1925	C	1	
Bridge	6743 Chestnut Street	Stone pedestrian bridge crossing	1925	C	1 structure	
Crystal Springs Road						
Municipal Building	6907 Crystal Springs Road	2-story, CR (Georgian) office building with a cross plan and corner quoining; central entrance (facing Wooster Pike) consists of a gable-fronted protruding pavilion with entry level stairway, classical architrave and double door, large, multi-paned 2nd story window, and a pedimented gable with a crest; louvered elliptical vents in side gables; one-story fire station with double garage doors attached at rear with driveway facing Crystal Springs Road; building set back on partially wooded parcel that adjoins the Beechwood. Designed by Arthur Arendt.	1962	C	1	
House	6925 Crystal Springs Road	2-story, TR (English Cottage style) stone and half-timber with large chimneys on either end. Designed by Grosvenor Atterbury (see Sheldon Close).	1925	C	1	
House	6934 Crystal Springs Road	2-story, CR (Georgian), brick, large bay window, attached garage	1949	C	1	
House	6936 Crystal Springs Road	2-story,brick and clapboard, CR (garrison), attached garage	1950	C	1	
House	6938 Crystal Springs Road	2-story, brick and clapboard, CR (German), attached garage, integrated pent porch roof	1953	C	1	
House	6940 Crystal Springs Road	2-story, brick, clapboard, vertical batten, Neo-traditional, shed dormer	1955	C	1	
House	6945 Crystal Springs Road	2-story, TR (English Cottage style), stone and half-timber/stucco, substantial brick entry. Designed by Grosvenor Atterbury (see Sheldon Close)	1925	C	1	
House	6951 Crystal Spring Road	2-story, brick and clapboard, CR, attached garage	1948	C	1	

House	6955 Crystal Springs Road	2-story, large shed dormer, stucco, timber-frame/stucco, vertical board second-story gable area, TR, detached garage	1932	C	2	
House	6965 Crystal Springs Road	2-story, TR, clapboard shed dormer, brick	1936	C	1	
House	6980 Crystal Springs Road	2-story, half-timber, TR, slate roof, rough laid field stone	1941	C	1	
House	6984 Crystal Springs Road	2-story stone and half-timber/stucco, TR with contributing detached garage	1939	C	2	
House	6988 Crystal Springs Road	2-story brick and weatherboard, CR	1940	C	1	
House	7000 Crystal Springs Road	2-story, farm house, Eastlake detailing, attached garage	1880	C	1	
Denny Place						
House	1 Denny Place	2-story, TR, stucco, arched entryway, multiple gables. Designed by Howe and Manning.	1924	C	1	
House	2 Denny Place	2-story, CR (German), field stone., Designed by Howe and Manning	1924	C	1	
House	3 – 4 Denny Place	2-story, 2-unit, TR dwelling, fieldstone, multiple gables. Designed by Howe and Manning.	1924	C	2	
House	5 Denny Place	2-story, CR, stone masonry. Designed by Howe and Manning.	1924	C	1	
House	6 Denny Place	2-story, CR, stone masonry. Designed by Howe and Manning.	1924	C	1	
House	7 Denny Place	2-story, CR, stone masonry.	1924	C	1	
House	8 Denny Place	2-story, TR, stucco, arched entryways, multiple gables. Designed by Howe and Manning.	1924	C	1	
House	11 – 12 Denny Place	2-story, TR, fieldstone, built as a 2- unit dwelling, now one-unit, multiple gables. Designed by Howe and Manning.	1924	C	2	
House	14 Denny Place	2-story, CR, stone masonry, CR. Designed by Howe and Manning.	1924	C	1	
Dogwood Park						
Athletic Fields	Dogwood Park	Series of athletic fields integral to the use of Dogwood Park	C 1930	C	1 site	
Boathouse	Dogwood Park	2-story, TR (English Cottage style), recreational building, fieldstone, brick, half-timber, stone roof, oak porch, with exterior stone stairway. Designed by Charles F. Cellarius. Restored in 2000. Original lagoon filled in.	1928	C	1	
Carillon Tower	Dogwood Park	Norman Gothic Revival, 7-story tower with 49 bells of cast bronze. Designed by Charles F. Cellarius.	1929	C	1 structure	
Swimruing Pool	Dogwood Park	Swimruing pool – non-historic.		NC		1 structure

Park	Dogwood Park			C	1 site	
East Street						
House	3700 East Street	2-story, TR, half-timber and stucco, fieldstone, weatherboard (wavy), with detached garage.	1939	C	2	
House	3704 East Street	2-story, TR, half timber and stucco, with detached garage. Early detached home built under Mariemont Company.	1929	C	2	
House	3705 East Street	2-story, brick and weatherboard, built in garage, French-doors between garage and house.	1949	C	1	
House	3707 East Street	2-story, CR, brick, gable-facing, half-circular fan in gable, ornamental quoins on either side of entry, attached 2-car garage.	1951	C	1	
House	3708 East Street	2-story, TR, half-timber and stucco, fieldstone, swag to gable-facing roof-line, with detached garage. Early detached home built under Mariemont Company.	1930	C	2	
House	3709 East Street	2-story, CR (German), brick, pent porch with entablature extending to built-in garage	1951	C	1	
House	3711 East Street	2-story, CR (federal/German), weatherboard, built-in garage.	1961	C	1	
House	3712 East Street	2-story, TR, half-timber and stucco, fieldstone, large leaded windows, with detached garage. Early detached home built under Mariemont Company.	1929	C	2	
House	3713 East Street	2-story, CR, brick on 1st floor, frame second floor, with built-in garage.	1961	C	1	
House	3714 East Street	2-story, stucco, rough fieldstone, high peak roof, whimsical gate entry on left, integrated with swag-type roofline, with detached garage. Early detached home built under Mariemont Company.	1929	C	2	
House	3720 East Street	2-story, frame, CR, detached garage. Early detached home built under Mariemont Company.	1931	C	2	
House	3724 East Street	2-story, CR (Georgian), brick, weatherboard, projecting section on second story, red tile roof, with detached garage.	1939	C	2	
House	3802 East Street	2-story, stone and vertical batten, rustic detailing, with built-in garage.	1953	C	1	
House	3804 East Street	2-story, TR, brick, stucco and timber-framing in gables and dormers, with detached garage. Early detached home built under Mariemont Company.	1927	C	2	
House	3808 East Street	TR, with side porch, shed dormer, detached garage. Early detached home built under Mariemont Company.	1927	C	2	
House	3812 East Street	2-story, TR, brick and stucco, bay window, with detached garage. Early detached home built under Mariemont Company.	1928	C	2	

House	3816 East Street	2-story, TR, brick, "Maywood" model by Sears (mail-order, factory built home); also resembles "small house architect" design by R.C. Hunter. Early detached home built under Mariemont Company.	1931	C	1	
House	3820 East Street	2-story, TR, stone, with jerkinhead gable. Early detached home built under Mariemont Company.	1928	C	1	
House	3824 East Street	1 ½ story, CR (Cape Cod), brick.	1935	C	1	
House	3906 East Street	1 ½ story, CR (Tidewater), brick.	1938	C	1	
House	3910 East Street	1-story medieval influenced façade, brick, projecting 2nd second story (frame), with dormers.	1939	C	1	
House	3914 East Street	2-story, CR (Neocolonial), brick, with built-in garage that projects from and extends across façade, circular window to right of garage.	1945	C	1	
House	3918 East Street	2-story, CR brick and clapboard, bay window, built-in garage	1940	C	1	
House	3921 East Street	2-story, Queen Anne, hidden behind massive hedge, very large lot, with detached garage. Pre-existing farm house.	1890	C	2	
House	3922 East Street	1 ½ story brick and weatherboard siding, with attached garage and recent addition.	1940	C	1	
East Center Street						
House	3724 East Center Street	2-story, TR, brick and half-timber/stucco, with built-in garage.	1953	C	1	
House	3726 East Center Street	2-story, TR, brick and half-timber/stucco, with built-in garage.	1952	C	1	
Apartment Building	3727 East Center Street	2-story, 4-unit, TR, brick and half-timber/stucco, TR, with cast stone entrance and rear built-in basement garages.	1951	C	1	
Apartment Building	3731 East Center Street	2-story, 4-unit TR, brick and half-timber/stucco, with cast stone entrance and rear built-in basement garages.	1951	C	1	
House	3732 East Center Street	2-story, TR, brick and half-timber/stucco, with built-in garage.	1952	C	1	
Elm Street						
House	6611 Elm Street	1 ½-story, TR, brick, vinyl in upper eaves, and large shed dormer, swag-like porch, with detached garage. Early detached home built under Mariemont Company.	1929	C	2	
House	6612 Elm Street	1 ½-story, CR (Cape Cod/Tidewater), clapboard, with detached garage	1925	C	2	
House	6614 Elm	1 ½-story, TR, vinyl exterior, large shed dormer,	1929	C	2	

	Street	swag-like porch, with detached garage. Similar to 6611 Elm Street. Early detached home built under Mariemont Company.				
House	6615 Elm Street	2-story, CR, weatherboard, swag-type half-porch, with detached garage. Early detached home built under Mariemont Company.	1929	C	2	
House	6616 Elm Street	1 ½ story, Neo-Craftsman, vinyl siding, with fully enclosed former porch and large picture window, shed dormer extending the width of façade. Remodeled house no longer represents historic appearance.	1925	NC		2
House	6618 Elm Street	2-story, CR (Dutch), gambrel roof, shed dormer, colonial-style porch with upper-level railing (faux balcony), with detached garage. Early detached home built under Mariemont Company.	1925	C	2	
House	6619 Elm Street	1 ½-story, Craftsman, clapboard, full-width porch, shed dormer, detached garage. Early detached home built under Mariemont Company.	1925	C	2	
House	6622 Elm Street	1 ½-story, CR, French-colonial type porch, L-with facing gable, clapboard (vinyl) detached garage	1940	C	2	
House	6623 Elm Street	2-story, CR (World War II-era), pedimented porch, brick first story, clapboard second, small bay window on side	1940	C	2	
House	6627 Elm Street	2-story, CR (Dutch), gambrel roof, clapboard siding, pent porch, large center chimney, shed dormer, detached garage. Early detached home built under Mariemont Company.	1925	C	2	
House	6628 Elm Street	2-story, Four-Square, clapboard siding, pent roof porch, large central chimney, with detached garage.	1925	C	2	
House	6631 Elm Street	2-story, CR (Dutch), gambrel roof, clapboard siding, colonial porch with balcony above and multi-spindle rail, French doors open to balcony, large center chimney, shed dormer.	1925	C	2	
House	6632 Elm Street	2-story, TR, brick with half-timbering and stucco, projecting porch, two front dormers, large multi-pane picture window, with detached garage.	1928	C	2	
House	6635 Elm Street	2-story, Four-Square, pent porch, clapboard, with detached garage.	1925	C	2	
House	6636 Elm Street	2-story, CR, brick, right-side entrance of façade, bay window, projecting shed dormer.	1950	C	2	
House	6639 Elm Street	2-story, CR (Dutch), gambrel roof, clapboard siding, shed dormer, side porch, multi-light entry, with detached garage	1925	C	2	
House	6640 Elm Street	2-story, CR (early-colonial replica), brick 1st story, clapboard 2nd, two dormers flush with second-story façade, and joined by wall, detached garage. Early detached home built under Mariemont Company.	1950	C	2	

House	6643 Elm Street	2-story, TR (excellent example), whimsical rise to all gable ends, fieldstone with half-timbering and stucco, shingle in upper gables and porch gable, multi-pane windows, center stone chimney, with detached garage.	1933	C	2	
Emery Lane (formerly Hopkins Lane)						
House	1 Emery Lane	2-story, CR (Dutch Colonial) weatherboard and field stone, front gambrel gable, porch entry, 2nd floor dormers, with attached garage.	1958	C	1	
House	2 Emery Lane	2-story, CR (German), fieldstone and weatherboard, with detached frame garage	1952	C	2	
House	3 Emery Lane	2-story, CR (Georgian), brick and weatherboard center entrance, bay windows, pedimented entrance, with attached garage.	1953	C	1	
House	4 Emery Lane	CR (Garrison), stone, brick and weatherboard; bay window, leaded window, with attached garage (non-historic).	1954	C	1	
House	5 Emery Lane	2-story, CR (Georgian), brick, with central classical entrance and attached garage (cost $21,000).	1953	C	1	
House	6 Emery Lane	CR, brick and siding, dormers pierce eaves, window replacements (altered).	1952	C	1	
Field House Way						
House	6725 Fieldhouse Way	2-story, CR, brick, with garage addition.	1947	C	1	
House	6726 Fieldhouse Way	2-story, CR, brick, clapboard, with garage addition.	1957	C	1	
House	6728 Fieldhouse Way	2-story, CR, brick, clapboard, with garage addition	1952	C	1	
House	6730 Fieldhouse Way	2-story, CR, brick, clapboard, with detached garage	1939	C	2	
House	6731 Fieldhouse Way	2-story, TR, stone, timber, stucco, with detached garage.	1939	C	2	
House	6734 Fieldhouse Way	2-story, TR, brick, timber, stucco, with detached garage. Early detached home built under Mariemont Company.	1929	C	2	
House	6735 Fieldhouse Way	2-story, CR (Georgian), brick, hipped roof, ell to the left, large bay window.	1949	C	1	
House	6738	2-story, TR, stucco, half-timber, multiple gables, with	1928	C	2	

	Fieldhouse Way	detached garage. Early detached home built under Mariemont Company.				
House	6739 Fieldhouse Way	2-story, CR, brick, clapboard, with detached garage	1950	C	1	
House	6742 Fieldhouse Way	2-story, CR, brick, clapboard, with detached garage.	1934	C	2	
House	6743 Fieldhouse Way	2-story, CR, brick, clapboard, with detached garage.	1950	C	2	
House	6746 Fieldhouse Way	2-story, TR, stucco, timber, brick, multiple gables. Early detached home built under Mariemont Company.	1927	C	2	
House	6750 Fieldhouse Way	2-story, TR, stucco, timber, brick, multiple gables. Early detached home built under Mariemont Company.	1927	C	2	
House	6754 Fieldhouse Way	2-story, TR, stucco, timber, brick, clapboard, multiple gables.	1939	C	1	
House	6758 Fieldhouse Way	2-story, TR, stucco, timber, brick, multiple gables, with detached garage.	1939	C	2	
House	6761 Fieldhouse Way	2-story, CR, brick, clapboard.	1939	C	1	
House	6762 Fieldhouse Way	2-story, brick, clapboard, with attached garage.	1960	C	1	
House	6769 Fieldhouse Way	2 -story, CR, clapboard, with detached garage. Early detached home built under Mariemont Company.	1927	C	2	
Flintpoint Way						
House	3598 Flintpoint Way	2-story, CR (German), enclosed porch with pediment, brick, clapboard, end chimney, with attached garage.	1950	C	1	
House	3599 Flintpoint Way	2-story, CR (17th century), central chimney, modern tripartite window on side elevation, 1st floor bay window, brick and clapboard.	1948	C	1	
House	3600 Flintpoint Way	2-story, CR, bay window with copper roof, brick and siding, gable end chimney, massive gabled pediment.	1949	C	1	
House	3601 Flintpoint Way	2-story, CR (German), brick, clapboard, massive gable wall dormer, exterior end chimney, entablature and pilasters on front entry.	1948	C	1	
House	3602 Flintpoint Way	2-story, CR, hipped pyramidal roof, brick and clapboard, with attached garage and enclosed front	1949	C	1	

		entry porch.				
House	3604 Flintpoint Way	2-story, CR (German), brick, weatherboard, recessed front door, with detached garage.	1948	C	2	
House	3606 Flintpoint Way	2-story, CR, brick, recessed front entry with pediment, additional front entry on 1-story wing, 2 chimneys, with detached frame garage.	1948	C	2	
House	3607 Flintpoint Way	2-story, CR (German), brick, clapboard, flushboard, 1st floor picture window, octagonal window on 2nd story, with 1 ½ story attached garage.	1947	C	1	
House	3608 Flintpoint Way	2-story, CR, brick, recessed front entry, projecting pediment, attached 1 1/2 story garage, and detached garage.	1947	C	2	
House	3609 Flintpoint Way	2-story, CR, gable front, stone, clapboard, attached garage with 2nd story.	1947	C	1	
House	3610 Flintpoint Way	2-story, CR, brick and siding, pediment over front entry, attached garage with 2nd story.	1948	C	1	
Hammerstone Way						
House	6707 Hammerstone Way	2-story, Neoclassical, brick, entry porch extends full height and width of façade with supports, pediment and pilaster door surround, with attached 2-car garage.	1951	C	1	
House	6709 Hammerstone Way	2-story, CR, brick, clapboard; porch roof extends full width of façade with projecting gable above front door; 2-car garage.	1956	C	1	
House	6713 Hammerstone Way	2-story, CR, stucco, pediment, pilasters, sidelights surround door, gable end chimney, attached 2-car garage.	1952	C	1	
House	6715 Hammerstone Way	2-story, CR (Georgian), gable end chimney, bay windows with copper roof, faux balustrade, entry porch, sidelights flank front door.	1951	C	1	
House	6716 Hammerstone Way	2-story, CR (Georgian), brick, elaborate classical (Renaissance Revival) doorway, massive end chimney, hipped roof, foundation shrubbery.	1950	C	1	
House	6717 Hammerstone Way	2-story, CR (Federal period), brick with clapboard 2nd story, large bay window, classical doorway.	1951	C	1	
House	6718 Hammerstone Way	2-story, CR (Garrison), brick and weatherboard, bay windows, recessed entry, with detached non-historic garage.	1951	C, NC	1	1
House	6719 Hammerstone Way	2-story, CR, brick with clapboard second-story, projecting pedimented entry, eave-level dormers, with detached garage.	1939	C	2	
House	6720 Hammerstone Way	2-story, CR (Georgian Revival), with enclosed entry porch and recent front porch addition.	1951	C	1	

House	6721 Hammerstone Way	2-story, CR, brick and weatherboard, two separate gable-facing units with connecting central pavilion.	1950	C	1	
House	6722 Hammerstone Way	2-story, brick and weatherboard, Medieval influence structure with gables.	1950	C	1	
House	6800 Hammerstone Way	2-story, CR (Monterey/ So. Plantation style), brick and weatherboard, corner quoining, with side porch, 2nd story veranda or gallery, and detached non-historic garage.	1944	C, NC	1	1
House	6801 Hammerstone Way	2-story, CR (Federal period), brick.	1947	C	1	
House	6804 Hammerstone Way	2-story, CR, brick, with attached garage.	1948	C	1	
House	6805 Hammerstone Way	2-story, CR, brick, bay window, projecting 2nd floor windows, elaborate pedimented porch.	1938	C	1	
House	6812 Hammerstone Way	2-story, CR, brick, weatherboard, cross gable, front porch roof with supports, detached garage.	1939	C	2	
House	6813 Hammerstone Way	2-story, CR, brick and weatherboard (vinyl), shed addition, with detached garage (vinyl).	1933	C	2	
House	6815 Hammerstone Way	2-story, CR (garrison), brick, weatherboard second story, bay window, projecting dormers, with attached garage.	1950	C	1	
House	6816 Hammerstone Way	2-story, TR, rough stone, timber frame/stucco, brick, graceful curve to front porch roof-line, red tile roof, with detached garage.	1939	C	2	
House	6820 Hammerstone Way	2-story, CR, brick, stone, weatherboard.	1938	C	1	
House	6821 Hammerstone Way	2-story, CR (Georgian), brick, recessed entryway, with detached garage.	1941	C	2	
House	6822 Hammerstone Way	2-story, CR, brick, gable facing wings on either side, fan lights in gables, with attached 2-car garage. Designed by Richard Taylor.	1957	C	1	
House	6823 Hammerstone Way	2-story, CR (Federal period), brick and weatherboard, classical doorway, wing with large bay window, with detached garage, located on double lot.	1950	C	2	
House	6824 Hammerstone Way	2-story, CR (German), brick, weatherboard, second story above attached garage, pent-roofed porch.	1951	C	1	

House	6825 Hammerstone Way	2-story, brick 1st story, weatherboard (vinyl) 2nd story, hipped roof, pent porch, with attached garage.	1956	C	1	
House	6826 Hammerstone Way	2-story, CR (garrison), brick and weatherboard, projecting wings on each side, large front-facing bay window.	1948	C	1	
House	6827 Hammerstone Way	2-story, CR (German), brick, pent porch roof with enclosed front entry and built-in garage.	1950	C	1	
House	6829 Hammerstone Way	2-story, CR, attached garage, bay window, dormers piercing eaves, ($25,000)	1952	C	1	
Harvard Acres						
House	3745 Harvard Acres	1 ½ story, TR influenced style, brick.	1941	C	1	
House	3749 Harvard Acres	1-story, remodeled 1983	1952	NC		1
House	3753 Harvard Acres	1 ½ story, Contemporary design, brick, vertical board at rear, with attached garage.	1955	C	1	
House	3757 Harvard Acres	1-story, Contemporary design, gable roof with exposed timber, vertical clapboard, porch, with below-ground, attached garage.	1955	C	1	
House	3758 Harvard Acres	1 1/2 story, CR (Germanic), brick construction with clapboard siding and dormer on second story, triple-arched porch entry,, lower level attached garage.	1941	C	1	
House	3761 Harvard Acres	1- story, chimney, rough brick, bay window on each side of front door, screen porch on right side, exposed rear basement with garage	1936	C	1	
House	3762 Harvard Acres	1-story, TR (English Cottage style/Fairytale), stucco and half-timber stone detailing, 2 gable end chimneys, stone door surround. Early detached home built under Mariemont Company.	1931	C	1	
House	3764 Harvard Acres	2-story, CR, brick, clapboard, porch and garage roof integrated, massive dormer, gable end chimney	1950	C	1	
House	3765 Harvard Acres	2-story, CR(German), weatherboard, colonial door with lights, chimney on each end and projecting carport	1935	C	1	
House	3766 Harvard Acres	1 ½ story, CR, brick, gable end chimney, gable wall dormer, detached garage.	1950	C, NC	1	1
House	3768 Harvard Acres	2-story, brick, chimney, with attached garage.	1951	C	1	

House	3769 Harvard Acres	2-story, TR, brick and clapboard, medieval-period styling of windows, front slit window, with detached garage.	1938	C	2	
House	3773 Harvard Acres	1 1/2 story, brick, vinyl siding in gable features, chimney, with detached garage.	1956	C	2	
Indianview Avenue						
House	3703 Indianview Avenue	1 ½ story, CR, side gabled with shed roof dormer, horizontal siding, with detached garage. Early detached home and garage built under Mariemont Company.	1930	C	2	
House	3715 Indianview Avenue	2-story, CR, front gable with shed room dormer, horizontal siding. Early detached home built under Mariemont Company.	1929	C	1	
House	3717 Indianview Avenue	1 ½ story, cross-gable CR, horizontal siding, with detached garage. Early detached home and garage built under Mariemont Company.	1930	C	2	
House	3724 Indianview Avenue	2-story, front gable, CR, brick, with matching brick garage	1947	C	2	
House	3736 Indianview Avenue	2 ½ story, CR (Neocolonial), brick, first floor facade, siding above, with detached garage.	1962	C	2	
House	3739 Indianview Avenue	1 ½ story, front gable CR, horizontal siding. Early detached home built under Mariemont Company.	1929	C	1	
House	3740 Indianview Avenue	1 ½ story, front gable CR (Dutch); with detached nonhistoric garage. Pre-existing dwelling.	1911	C, NC	1	1
House	3743 Indianview Avenue	2-story, side gable CR with full width shed roofed front porch and detached garage. Early detached home and garage built under Mariemont Company.	1930	C	2	
House	3744 Indianview Avenue	2-story, Neocolonial, brick on 1st story, siding on upper story. 1960s traditional side gable house with detached garage also built in 1962.	1962	C	2	
House	3747 Indianview Avenue	1 ½ story, CR (Dutch), horizontal lap siding, interior brick chimney, with detached garage. Early detached home and garage built under Mariemont Company.	1926	C	2	
House	3748 Indianview Avenue	1 ½ story, front gable, brick, with porch and detached garage. Early detached home built under Mariemont Company.	1926	C	2	
House	3751 Indianview Avenue	1 ½ story side gable CR with detached gable roof garage built same year as house	1932	C	2	
House	3752	2 ½ story, front gable colonial with hipped roof open	1906	C, NC	1	1

	Indianview Avenue	porch; weatherboard siding; detached garage built in 1996. Pre-existing dwelling.				
House	3755 Indianview Avenue	1 ½ story, side gable, CR, brick, with detached garage.	1932	C	2	
House	3756 Indianview Avenue	2-story, CR, detached garage. New construction.	ca. 2002	NC		2
House	3757 Indianview Avenue	1 ½ story bungalow; with detached garage of same period. Early detached home built under Mariemont Company.	1927	C	2	
House	3760 Indianview Avenue	2-story, TR, stucco and lap siding house, semi-hipped roof, with detached garage of same date. Early detached home and garage built under Mariemont Company.	1931	C	2	
House	3764 Indianview Avenue	1 ½ story, CR (Cape Cod)with brick facing on first floor, lap siding in gable ends, symmetrical gable dormers; detached concrete block garage built same year as house	1941	C	2	
House	3768 Indianview Avenue	1 ½ story, CR (Cape Cod), brick, enclosed front porch has quoining around door; detached garage built same year as house.	1948	C	2	
House	3801 Indianview Avenue	1 ½ story, side gable house, brick, with attached 2-car garage.	1954	C	1	
House	3805 Indianview Avenue	1 ½ story, TR, stucco with half timber; clipped gable roof, with detached garage (2005). Early detached home built under Mariemont Company.	1930	C, NC	1	1
House	3808 Indianview Avenue	2-story, front gable CR (Dutch), brick 1st story, weatherboard (vinyl) 2nd story, detached brick garage. Preexisting dwelling.	1913	C	2	
House	3809 Indianview Avenue	1 ½ story, TR, stucco, exposed brick chimney, and screened side porch. Early detached home built under Mariemont Company.	1928	C	1	
House	3812 Indianview Avenue	1 ½ story, cross gable CR (Dutch), weatherboard siding , open front entry porch; detached garage built same year as house. Preexisting dwelling.	1911	C	2	
House	3813 Indianview Avenue	2 ½ story, cross gabled house, brick; recently covered in brick and vinyl siding. House has been heavily remodeled and no longer resembles the home built under Mariemont Company.	1927	NC		1
House	3816 Indianview Avenue	2-story, Contemporary, brick, vertical board and batten; low pitched, side- gable roof; with attached garage.	1959	C	1	
House	3817 Indianview	1 ½ story, TR, brick, stucco with half-timbering, front (centered) chimney, with screened porch. Early	1928	C	1	

	Avenue	detached home built under Mariemont Company.				
House	3820 Indianview Avenue	2-story, side gable, CR (Neocolonial), with attached garage	1959	C	1	
House	3821 Indianview Avenue	2-story, front gable, TR. Early detached home built under Mariemont Company.	1928	C	1	
House	3824 Indianview Avenue	1-story, TR, clapboard, "Lewistown" model by Sears Roebuck (mail-order, factory-cut house); gable end roof, cross gable, brick and stone chimney, recessed front door, with detached frame garage. Early detached home built under Mariemont Company.	1929	C	2	
House	3825 Indianview Avenue	2 ½ story, TR, 4-square plan; additions to rear impact massing; exterior is white stucco with contrasting faux timbering and lap siding in front gable. Early detached home built under Mariemont Company.	1928	C	1	
House	3828 Indianview Avenue	1 ½ story, gable end house, CR/TR, "Willard" model by Sears Roebuck; cross gable reaches to ground , exterior front chimney, recessed front door, clapboard, brick chimney, with detached garage. Early detached home built under Mariemont Company.	1929	C	2	
House	3832 Indianview Avenue	1 ½ story, side gable TR with brick on lower floor and horizontal siding above; probably lost some Tudor elements when it was re-sided; second floor gable roof dormer looks out of scale; with detached garage. Early detached home and garage built under Mariemont Company.	1931	C	2	
House	3833 Indianview Avenue	2 ½ story, side gable, TR, stucco, lap siding in gables. Early detached home built under Mariemont Company.	1928	C	1	
House	3836 Indianview Avenue	2 ½ story, brick, front gable house with Palladian attic window; two story bay on driveway side; detached garage built same year. Preexisting dwelling.	1920	C	2	
House	3837 Indianview Avenue	2 ½ story, side gable CR, brick CR, single dormer near peak of roof, large chimney projecting along center of façade, with detached garage. Early detached home built under Mariemont Company.	1929	C	2	
House	3838 Indianview Avenue	1 ½ story brick FHA traditional with garage built same year.	1948	C	2	
House	3841 Indianview Avenue	2-story, side-gable, CR, brick, with detached garage.	1950	C	2	
House	3842 Indianview Avenue	1 ½ story, side-gable TR, brick; addition at rear of house may affect integrity; detached garage built in 1998.	1938	C, NC	1	1

House	3844 Indianview Avenue	1 ½ story, brick Bungalow-style with an addition that may affect integrity; detached garage built in 1928. Early detached home built under Mariemont Company.	1926	C	2	
House	3845 Indianview Avenue	1 ½ story, side-gable TR; lower floor brick facing; upper story is stucco with faux timbering on façade, and plain stucco on gable end; garage built same year as house. Early detached home built under Mariemont Company.	1929	C	2	
House	3849 Indianview Avenue	1 ½ story side gable CR (Dutch), brick, lap siding. Early detached home built under Mariemont Company.	1929	C	1	
House	3853 Indianview Avenue	2 ½ story, Foursquare with TR detailing. Early detached home built under Mariemont Company.	1929	C	1	
House	3857 Indianview Avenue	2 ½ story side-gable CR, frame, symmetrical façade, horizontal lap siding, and a small front entry porch. Early detached home built under Mariemont Company.	1930	C	1	
House	3904 Indianview Avenue	2-story CR (Dutch), gambrel roof, bay window on 2nd story, full length porch with cross-bracket ornamentation, detached garage. Preexisting dwelling.	1918	C	2	
Linden Place						
House	1 Linden Place	2-story CR (Dutch), gambrel roof, shed dormer, frame and weatherboard, detached garage. Designed by Elzner & Anderson.	1925	C	2	
House	2 Linden Place	2-story CR (Dutch), gambrel roof, shed dormer, frame and weatherboard, porch length of façade, detached garage. Designed by Elzner & Anderson.	1925	C	2	
House	3 Linden Place	2-story cottage, CR with sizable new addition. Designed by Elzner & Anderson.	1925	C	1	
House	4 Linden Place	2-story cottage, CR, with sunroom/green house constructed on front, detached garage. Designed by Elzner & Anderson.	1925	C	2	
Garage	South of 2 Linden Place	Group/Communal multi-car garage, designed by Elzner & Anderson	1925	C	1	
Madisonville Road						
Apartment Building	6860 Madisonville Road	2-story, 4-unit building, CR (Georgian), brick, central entrance pavilion.	1946	C	1	
Apartment Building	6908 Madisonville Road	2-story, 4-unit building, CR, center entrance, brick, gabled chimneys, roof parapet.	1947	C	1	

Apartment Building	6910 Madisonville Road	2-story, 4-unit building, CR, center entrance, brick, fanlight in end gable.	1947	C	1	
Apartment Building	6912 Madisonville Road	2-story, 4-unit building, CR, brick, projecting 2-story pedimented entrance.	1947	C	1	
Apartment Building	6914 Madisonville Road	2-story, 4-unit building, CR, center entrance, brick, balustraded porch entry.	1946	C	1	
Apartment Building	6916 Madisonville Road	2-story, 4-unit building, CR (Georgian), brick, prominent pedimented center entrance pavilion with recessed wings to either side, circular vent with keys in pediment.	1947	C	1	
Apartment Building	6920 Madisonville Road	2-story, 4-unit building, CR, prominent pedimented center entrance pavilion with recessed wings to either side,	1947	C	1	
Commercial Building	6923 Madisonville Road	1 story, TR, half-timber and stucco, brick.	1950	C	1	
Apartment Building	6924 Madisonville Road	2-story, 4-unit building, CR, prominent pedimented center entrance pavilion with recessed wings to either side.	1946	C	1	
Apartment Building	6928 Madisonville Road	2-story, 4-unit building, brick, center entrance	1946	C	1	
Commercial	6930 - 6950 Madisonville Road	1-story, TR commercial block consisting of addresses of 6930-6950, stone exterior, large display windows and doors, slate decorative roof, stone block form	1948	C	1	
Maple Street						
Residential Units/Townhouses	6713 Maple Street	Cluster of attached TR (English Cottage style) dwellings called "cottages." Design features stucco with wooden details and elements of Craftsman style. Distinctive for its location within a larger block, narrow lane, staggered set-backs, and attractive village character. Homes have individual entry porches, rear yards with garden space; detached garages located on rear service lane. Designed by Kruckemeyer and Strong.	1924	C	4	
Townhouse	6714-6720 Maple Street	Cluster of TR (English Cottage style) "cottages," interconnected houses with entry porches, yards with garden space to the rear; 2 detached garage groups. Designed by Kruckemeyer and Strong.	1924	C	3	
Townhouse	6713-6723 Maple Street	Cluster of TR (English Cottage style) stucco "cottages." Interconnected houses with entry porches,	1924	C	4	

		yards with garden space to the rear; 3 detached garage groups. Designed by Kruckemeyer and Strong.				
Townhouse	6751-6757 Maple Street	Cluster of TR (English Cottage style) stucco "cottages." Interconnected houses with entry porches, yards with garden space to the rear; 2 detached garage groups. Designed by Kruckemeyer and Strong.	1924	C	3	
Townhouse	6760-6768 Maple Street	Cluster of TR (English Cottage style) stucco "cottages." Interconnected houses with entry porches, yards with garden space to the rear; 2 detached garage groups. Designed by Kruckemeyer and Strong.	1924	C	3	
Townhouse	6761-6769 Maple Street	Cluster of TR (English Cottage style) stucco "cottages." Interconnected houses with entry porches, yards with garden space to the rear; 2 detached garage groups. Designed by Kruckemeyer and Strong.	1924	C	3	
Mariemont Avenue						
House	6500 Mariemont Avenue	2-story, Tudor influence, multiple gables, stone, stucco clad, interior chimney, garage underneath house on side. House has several substantial additions.	1951	NC		1
House	6501 Mariemont Avenue	2-story CR (Garrison), gable end chimney, two wings: none are flush with the others, stucco and weatherboard, attached garage	1955	C	1	
House	6503 Mariemont Avenue	2-story CR (Georgian/German), brick, attached 1 1/2 story garage with pedimented gable dormer, L-shape wing with cross gable, faux balustrade entry	1952	C	1	
House	6507 Mariemont Avenue	2-story, CR, brick, clapboard, bay window, projecting pedimented entry way, 1-story wing, attached garage	1952	C	1	
House	6508 Mariemont Avenue	2-story, TR, stone & stucco clad, heavy timber, multiple gables, front stone chimney, recessed entry, end archway. Early detached home built under Mariemont Company.	1929	C	1	
House	6509 Mariemont Avenue	2-story, CR (Garrison), hipped roof, attached garage, pedimented portico	1952	C	1	
House	6510 Mariemont Avenue	2-story, Neo-Traditional, clapboard siding, vertical clapboard, wing, end chimney	1953	C	1	
House	6511 Mariemont Avenue	2-story, CR (Georgian), brick, clapboard, pilaster door surround, brick garage	1952	C	1	
House	6550 Mariemont Avenue *(not listed on city	1-story, Modern/international, staggered brick central core with unique circular chimney, built-in garage at rear.	1976	NC		1

	map)					
House	6600 Mariemont Avenue	1 ½ story CR (German), inset dormers, wing with shed dormer, 2 gable end chimneys, bay window with multi- pane glass and tin roof, slate roof, stucco, decorative arch over front door. Early detached home built under Mariemont Company.	1926	C	1	
House	6601 Mariemont Avenue	1 ½ story, cross gable, brick, 2 car garage	1952	C	1	
House	6605 Mariemont Avenue	2-story, Modern w/CR influence, brick, siding, integral garage, keystone in lintel on 1st story.	1955	C	1	
House	6607 Mariemont Avenue	2-story, brick and weatherboard CR (Neocolonial/Garrison) details, bay front window and attached garage	1954	C	1	
House	6609 Mariemont Avenue	1 ½ story CR, brick core with side clapboard wing, large facing dormer projecting from roof, large picture window, and attached garage	1950	C	1	
House	6610 Mariemont Avenue	2-story, TR stone construction, whitewashed, half-timbering on side gables, multiple chimneys, fairy-tale swag to peak of slate roof, arched entrance, multi-pane windows, Early detached home built under Mariemont Company.	1928	C	1	
House	6611 Mariemont Avenue	2-story, CR (Germanic), field stone first floor, clapboard second, large addition to left of house consisting of two car garage and a second floor with a large projecting dormer. Greatly alters scale/spatial relationship of the house	1950	NC		1
House	6613 Mariemont Avenue	2-story, heavily altered, original house is unrecognizable	1949	NC		1
House	6617 Mariemont Avenue	2-story, CR, brick, pedimented entry with Doric capitols, two-car garage with frame second story and saltbox roofline	1950	C	1	
House	6619 Mariemont Avenue	2-story, brick, CR (Georgian), shutters, dentil across top of shell	1953	C	1	
House	6702 Mariemont Avenue	2-story, CR (Garrison), brick first story, clapboard second story, two car garage with dormer above	1950	C	1	
House	6703 Mariemont Avenue	2-story, CR (Georgian), keys on corners, detached garage	1947	C	2	
House	6705 Mariemont Avenue	2-story, CR (Garrison), masonry first level, clapboard second, one-car garage on left side	1947	C	1	

House	6706 Mariemont Avenue	2-story, CR, brick first story, clapboard second, one-story wing to left	1950	C	1	
House	6708 Mariemont Avenue	2-story, CR, brick first story, clapboard second, one-story wing and garage to right	1951	C	1	
House	6709 Mariemont Avenue	2-story, CR, brick first story, clapboard second, one-story brick wing, raised dormers, detached garage	1947	C	2	
House	6710 Mariemont Avenue	2-story, CR, brick and clapboard, projecting one-story section to right with shed dormer, detached garage	1950	C	2	
House	6711 Mariemont Avenue	2-story, CR, brick, two sizable additions to left that alter heavily the massing	1953	NC		1
Miami Road						
House	3800 Miami Road	2-story, brick, CR, central entry with Georgian elements and sidelights; clapboard single-story addition is attached to the right. Contributing detached garage. Early detached home built under Mariemont Company.	1931	C	2	
House	3802 Miami Road	2-story, Neo-Classical Revival, 2-story pedimented portico, symmetrical design, detached contributing garage. Early detached home built under Mariemont Company.	1931	C	2	
House	3804 Miami Road	2-story, CR, brick construction, six-over-six windows (5) on second-floor façade, multi pane bay on either side of the Georgian door entry with fan and sidelights; 1 ½ story side addition on right side and screened porch on left side of house. Contributing detached garage	1935	C	2	
House	3807 Miami Road *(listed as 3801 on city map)	2-story, CR (Garrison), brick, clapboard, stucco, gable end chimney	1950	C	1	
House	3810 Miami Road	2-story, CR, brick, clapboard, stone, asymmetrical, 1-story wing, transom over front door, projecting pediment, detached garage	1950	C, NC	1	1
House	3811 Miami Road	2-story, CR, brick, siding, gable end chimney, entry roof extends partial length of front elevation, detached garage	1948	C, NC	1	1
Apartment Building	3814 Miami Road	4- unit apartment building, CR (Georgian) center entrance, rear built in basement garages, brick	1947	C	1	

House	3816 Miami Road	4 -unit apartment building, CR (Georgian) center entrance, rear built in basement garages, quoins, dormer on side elevation of roof	1947	C	1	
House	3818 Miami Road	4 -unit apartment building, CR (Georgian) center entrance, rear built in basement garages	1947	C	1	
House	3819 Miami Road	2-story, CR, new construction, detached garage	2006	NC		2
Apartment Building	3820 Miami Road	2-story, brick, CR, large primary structure with identical recessed wings on either side, central entry with four columns	1947	C	1	
House	3825 Miami Road	2-story, TR (English Cottage style), stucco, 2 gable wall dormers, 1-story wing, cross gable projects full height of elevation. Designed by Robert R. McGoodwin (see Albert Place).	1924	C	1	
House	3845 Miami Road	2-story, TR (English Cottage style), stucco, 2 gable wall dormers, 1-story wing, cross gable projects full height of elevation. Designed by Robert R. McGoodwin (see Albert Place).	1924	C	1	
Commercial Building	3908-3914 Miami Road	1-story, commercial building, multi-paned store front windows, CR detailing, brick with wood trim	C 1939	C	4	
Apartment Building	3938 Miami Road	4 -unit apartment building, CR (Georgian) center entrance, rear built in basement garages, hipped roof. World War II era.	1942	C	1	
Apartment Building	3940 Miami Road *(not listed on map)	3-4 unit apartment building, CR (Georgian) center entrance, rear built in basement garages, brick. World War II era.	1942	C	1	
Apartment Building	3942 Miami Road	4 -unit apartment building, CR (Georgian) center entrance, rear built in basement garages, brick. World War II era.	1942	C	1	
Apartment Building	3944 Miami Road	4 -unit apartment building, CR (Georgian) center entrance, rear built in basement garages, brick. World War II era.	1942	C	1	
Apartment Building	3946 Miami Road	4 -unit apartment building, CR (Georgian) center entrance, rear built in basement garages, hipped roof, brick. World War II era.	1942	C	1	
Apartment Building	3948 Miami Road	4 -unit apartment buildings, CR (Georgian) center entrance, rear built in basement garages, hipped roof. World War II era.	1942	C	1	
House	3950 Miami Road	2-story, CR, brick, flushboard, central chimney, belt course of modillions, arched hoods	1936	C	1	
House	3954 Miami Road	2-story CR (German), fieldstone, brick, weatherboard, central chimney, gable wall dormers, pedimented porch	1937	C	1	
House	3955 Miami Road	2-story CR (Dutch), side gambrel, shed dormers, pedimented portico, screened in wing, detached	1924	C	1	

		garage. Built under Mariemont Company.				
House	3958 Miami Road	2-story, CR, brick, clapboard, cross gable overhang, decorative porch supports, gable end chimney	1938	C	1	
House	3959 Miami Road	1-story, CR (Cape Cod), cross gable, gable end chimney, brick, side wings	1949	C	1	
House	3962 Miami Road	2-story CR (Cape Cod), cross gable with Tudor influence (stucco, heavy timber), wing, dormer	1940	C	1	
House	3966 Miami Road	2-story CR, brick, clapboard, gable end chimney, projecting cross gable, bay window, dormer	1950	C	1	
Miami Bluff Drive						
Concourse and Pergola	Miami Bluff Drive	Park atop Miami Bluff at terminus of Center Street with parking pull-off, open lawns, and monumental semi-circular pergola. Pergola has concrete foundation, stone piers, and an open, vine-covered, cut-timber roof, and provides view of Little Miami River floodplain, agricultural fields, and distant villages. Formal landscape design by John Nolen and Philip W. Foster.	1925	C	1 site 1 structure	
House	6504 Miami Bluff Drive	1 1/2 story, CR (Dutch), gable end chimney, gable dormers, covered porch, 2 car attached garage, shingle siding	1955	C	1	
House	6508 Miami Bluff Drive	2-story, CR, 1-story wing, gable end chimney (stucco), clapboard, 2 car attached garage	1952	C	1	
House	6510 Miami Bluff Drive	2-story, CR, gable end chimney, gable wall dormers, 2 car attached garage	1956	C	1	
House	6512 Miami Bluff Drive	2-story CR (German), hipped roof, stone, clapboard, exterior chimney, detached brick garage	1952	C	2	
House	6600 Miami Bluff Drive	2-story, CR, gable dormers, cross gable, pediment door entry, gable end chimney, detached garage	1952	C	2	
House	6602 Miami Bluff Drive	2-story, CR, clapboard, stone, 2nd story porch, detached garage	1953	C	2	
House	6604 Miami Bluff Drive	2-story, CR, gable end chimney, wings, Garrison appearance, brick, clapboard/vinyl, detached garage	1953	C	2	
House	6606 Miami Bluff Drive	2-story, CR (Georgian), brick, recessed door, detached garage	1953	C,NC	1	1
House	6608 Miami Bluff Drive	2-story, CR, vinyl siding, Modern, arched windows incorporated into second story of apparent large addition, detached garage. Altered condition.	1953	NC		2
House	6610 Miami Bluff Drive	2-story, CR, gable end chimney, brick, clapboard, attached garage	1953	C	1	
House	6614 Miami Bluff Drive	2-story, CR, brick, bay window, 1 1/2 story garage with dormer	1953	C	1	
House	6618 Miami Bluff Drive	2-story CR, stone, clapboard, screened-in wing, 1 1/2 story wing with dormer, gable end chimney, key hole	1956	C	1	

		window on 2nd story				
House	6700 Miami Bluff Drive	2-story, TR, brick and stone, heavy timbering, shed dormer. One of most distinctive examples of style and early detached dwellings built under the Mariemont Company.	1928	C	1	
House	6704 Miami Bluff Drive	2-story, CR (Georgian), brick, weatherboard, 1-story shed roof room addition	1946	C	1	
House	6708 Miami Bluff Drive	2-story, CR (German), brick, pent roof integrated with side wing, gable end chimney, detached garage, bay window	1948	C,NC	1	1
House	6710 Miami Bluff Drive	2-story, CR (Georgian), porch roof integrated with side wing, multi-pane double hung windows, gable end chimney, bay window, detached garage	1955	C,NC	1	1
House	6712 Miami Bluff Drive	2-story CR, attached garage, gable end chimney, rear additions	1955	NC	1	
House	6714 Miami Bluff Drive	2-story CR (German), asymmetrical, multi-pane double hung windows, bay window, brick, gable roof detached garage	1952	C	2	
House	6716 Miami Bluff Drive	2-story CR (German), brick, weatherboard, carport, gable end chimney. Altered condition.	1951	NC	1	
House	6718 Miami Bluff Drive	2-story CR (Garrison), pedimented gable wall dormers, porch roof integrated with side wing, bay window, weatherboard, brick, gable end chimney	1954	C	1	
House	6802 Miami Bluff Drive	2-story CR, eyebrow wall dormer, pedimented porch roof, 2 car garage, bay window, brick, weatherboard	1954	C	1	
House	6804 Miami Bluff Drive	2-story front gabled, CR, brick, weatherboard, side gable chimney, 2 car garage, porch roof integrated with garage roof,	1954	C	1	
House	6806 Miami Bluff Drive	2-story CR, side gable chimney, brick, asbestos	1954	C	1	
House	6808 Miami Bluff Drive	2-story CR, 2 car garage, 2nd story above garage addition, gable end chimney, brick, weatherboard	1954	C	1	
House	6810 Miami Bluff Drive	2-story CR, gable wall dormers, gable end chimney, side one story wing, pent porch roof, brick, weatherboard, detached garage	1952	C,NC	1	1
House	6812 Miami Bluff Drive	2-story CR (German), gable end chimney, brick, pent porch roof, 2nd story addition, detached garage	1954	C,NC	1	1
House	6814 Miami Bluff Drive	2-story CR (German), asymmetrical, brick, weatherboard, bay window, detached garage	1954	C	2	
House	6820 Miami Bluff Drive	2-story CR (Georgian), center interior chimney, projecting window, broken pediment door frame, 2 car garage, brick, weatherboard, gable wall dormer over garage,	1951	C	1	
House	6824 Miami Bluff Drive	2-story CR (Garrison), gable end chimney, 2 car attached garage, one story wing, 3-car detached garage	1951	C, NC	1	1

House	6900 Miami Bluff Drive	2-story CR, gable end chimney, pent porch roof extends beyond porch, brick, weatherboard, side wing sunroom, 2 car attached garage by porch	1951	C	1	
House	6906 Miami Bluff Drive	2-story CR (Garrison), gable end chimney, brick, weatherboard, gable eyebrow dormers, 1 1/2 story wing with shed dormer	1950	C	1	
House	6920 Miami Bluff Drive	2-story TR, stone & brick wall cladding, heavy timber, casement windows, front end chimney with 2 chimney pots. Built under Mariemont Company ,	1928	C	1	
House	6924 Miami Bluff Drive	2-story Neo-traditional, 2nd story balcony, 2-car attached garage	1951	C	1	
House	6926 Miami Bluff Drive	2-story TR, brick & stone cladding, 2 front gables, internal chimney, casement windows. Built under Mariemont Company	1931	C	1	
House	6928 Miami Bluff Drive	2-story gable roof, shed dormer, Tudor arch entry, side wing 2-story balconies, detail matches windows above door entry, rough brick, weatherboard. Altered (formerly Tudor Revival style).	1927	NC		1
House	6932 Miami Bluff Drive	2-story CR, hipped roof with front cross gable, brick, exterior end chimney, broken pediment over front door, projected front, side wing	1951	C	1	
House	6936 Miami Bluff Drive	2-story TR, stone & stucco wall cladding, multiple gables, heavy timber, casement windows, gable dormer, shed roof porch wing. Built under Mariemont Company.	1927	C	1	
House	6938 Miami Bluff Drive	2-story CR (Georgian/Federal), exterior gable end chimney, brick, multi pane double hung windows	1953	C	1	
House	6940 Miami Bluff Drive	2-story CR (German), weatherboard, rough brick, inset front door, attached garage, side wing is screened in porch, decorative trim over first floor windows	1951	C	1	
House	6944 Miami Bluff Drive	2-story CR (Garrison), pent porch roof enclosed, bay window first floor, projecting gable dormer with pediment, front door sidelights, brick, weatherboard/vinyl	1950	C	1	
House	6958 Miami Bluff Drive	2-story CR, gable roof, side wings, asymmetrical, internal chimney, clapboard or vinyl exterior, pediment over inset front door, many additions	1952	C	1	
House	6960 Miami Bluff Drive	2-story CR (Georgian), weatherboard, stucco, wing,	1939	C	1	
House	6962 Miami Bluff Drive	2-story CR (Garrison), brick, weatherboard, picture windows, gable end chimney, sunroom wing, 2 car garage,	1949	C	1	
House	6966 Miami Bluff Drive	Cement board, alterations: vinyl siding & window and door replacements, attached garage	1952	NC		1
House	6973 Miami Bluff Drive	2-story TR, clapboard, stucco, heavy timber, multiple gables, oriel window, front center chimney, detached	1929	C	2	

		garage. Built under Mariemont Company.				
House	6977 Miami Bluff Drive	1 ½ story, TR (English cottage style), shutters with cut-out tulips, entrance with minimal half-timber walls, detached garage, stucco, weatherboard.	1940	C	2	
Central Heating Station	Southeast corner of district, below Miami Bluff Drive	Abandoned, 6-story, steam power plant, Art Deco/Industrial, concrete, industrial multi-pane window treatments. Designed by Fay, Spofford & Thorndike	1924	C	1 structure	
Mound Way						
House	3600 Mound Way	2-story, CR, siding, brick, gable end chimney, enclosed front entry, bay window	1948	C	1	
House	3601 Mound Way	2-story, CR (Neocolonial), picture windows, brick, gable wall dormers, projecting front entry with pediment	1948	C	1	
House	3602 Mound Way	2-story, Neo-traditional, brick, clapboard, projecting gabled pediment, integral 1 1/2 story garage,	1948	C	1	
House	3603 Mound Way	2-story, CR (Garrison), hipped roof, clapboard, brick, end chimney, integral garage, decorative trim underneath overhang	1948	C	1	
House	3604 Mound Way	2-story, CR, brick, horizontal and vertical clapboard, classical door surround, gable end chimney, gable wall dormers, integral garage	1950	C	1	
House	3605 Mound Way	2-story, CR, stone, clapboard, 2 car integral garage, projecting pediment & center section, gable dormer,	1950	C	1	
House	3607 Mound Way	2-story, CR, brick, clapboard, 2nd story covered balcony, gable end chimney	1950	C	1	
House	3608 Mound Way	2-story, CR with cross gable, stone, clapboard.	1950	C	1	
House	3609 Mound Way	2-story, CR, front gable, brick, ventilation in gable, attached 1 ½ story garage, bay window, awning over window and door.	1950	C	1	
House	3610 Mound Way	2-story, CR, side wing (sunroom), gable dormers, enclosed projecting gable from entry, detached garage	1950	C,NC	1	1
House	3611 Mound Way	2-story, CR (Garrison/Neocolonial) influence, picture windows, brick, clapboard, sidelights flank front door, attached garage	1950	C	1	
Mt Vernon Avenue						
House	6801 Mt Vernon Avenue	1 ½ story, Modern, brick, clapboard, stucco, TR decorative elements, cross gables, two car garage	1986	NC		1
House	6803 Mt Vernon	2-story, TR, brick, stone, clapboard, stucco cladding, heavy timbers, casement windows, end porch,	1929	C	2	

	Avenue	detached garage. Built under Mariemont Company.				
House	6805 Mt Vernon Avenue	2-story, CR, front gable/broken pediment, projecting window with tin roof, turret, gable portico roof with gable pediment and columns, detached garage	1948	C	2	
House	6806 Mt Vernon Avenue	2-story, Neo-traditional, brick, clapboard, hipped roof, recessed front entry, 1 1/2 story wing with dormer, 1-story wing	1950	C	1	
House	6807 Mt. Vernon Avenue	2-story, CR (German), brick and field stone, hipped roof, attach 2 car garage with carriage-type doors	1950	C	1	
House	6809 Mt. Vernon Avenue	2-story, brick and board/batten, pent porch with arching facia, attached garage	1951	C	1	
House	6812 Mt Vernon Avenue	2-story, CR, brick 1st floor, clapboard 2nd floor, two exterior gable end chimneys, attached garage, front porch has pediments and columns,	1948	C	1	
House	6813 Mt Vernon Avenue	2-story, CR (German), gable wall dormers, brick and clapboard, gable end chimney, 1 1/2 story attached garage,	1949	C	1	
House	6816 Mt Vernon Avenue	1 ½ story, CR (Tidewater), massive chimney in cross gable, fanlights flank chimney, shed roof over front door, brick, clapboard	1939	C	1	
House	6817 Mt Vernon Avenue	2-story, Neo-traditional with Prairie influence, brick, clapboard, pediment over front door, massive front chimney, 2- car attached garage	1947	C	1	
House	6820 Mt Vernon Avenue	2-story, Neo-traditional, brick, gable roof, pediment over inset front door	1969	NC		1
House	6824 Mt Vernon Avenue	2-story, CR (German), asymmetrical, brick, clapboard, high belt course, front door pediment, 2-story wing	1951	C	1	
House	6827 Mt Vernon Avenue	2-story, CR (Garrison), brick, clapboard, 1 1/2 story garage/living quarters attached, Cape Cod influence, gable dormers, bay window	1950	C	1	
House	6828 Mt Vernon Avenue	2-story, TR, brick, stone & stucco cladding, decorative timber, heavy timbers, recessed entry under gable, front gable, side shed dormer, front massive chimney, oriel window. Built under Mariemont Company.	1930	C	1	
House	6831 Mt Vernon Avenue	(Right) 1½ story, CR (Dutch), gambrel roof, gable dormers. (Left): 2.5 story, CR (Garrison), brick, clapboard, front gable, bay window.	1952	C	1	
House	6901 Mt Vernon Avenue	2-story, CR (Georgian), gable end chimney, brick and clapboard, side bay window	1951	C	1	
House	6904 Mt Vernon	2-story, CR (Georgian), non-historic	1972	NC		1

	Avenue					
House	6908 Mt Vernon Avenue	2-story, CR (Dutch), cross gable overhang, 2 bay windows, shed roof on side front porch, flared gable, brick and clapboard	1939	C	1	
House	6909 Mt Vernon Avenue	2-story, CR (Georgian), 2 gable end chimneys, wing, attached porch and 2 car garage	1954	C	1	
House	6912 Mt Vernon Avenue	2-story, CR (Federal), internal chimney, pedimented door, brick, brick quoins, porch wing	1939	C	1	
House	6913 Mt Vernon Avenue	2-story, CR (Garrison), influence, brick, clapboard, gable end chimney, pedimented entry way with columns, pilasters flank front door, 1 1/2 story two car garage with gable dormer, side wing	1950	C	1	
House	6916 Mt Vernon Avenue	2-story, CR (Garrison), 2 cross gable, 1 gable dormer, Palladian window, brick, clapboard, 1 car attached garage with second floor living space	1949	C	1	
House	6919 Mt Vernon Avenue	2-story, CR (German) influence, 6 bay, stone, weatherboard, 2 exterior end chimney, bay window, pediment entry way over door, sunroom wing, bay window, attached garage; builder M.Y. Cookes	1952	C	1	
House	6920 Mt Vernon Avenue	2-story, CR (Monterey), brick (white washed), second story veranda/gallery/sleeping porch, internal chimney	1939	C	1	
House	6923 Mt Vernon Avenue	2-story, CR (Georgian), brick, clapboard, broken pediment over front door, attached 2 car garage, wing, gable end chimney	1954	C	1	
House	6924 Mt Vernon Avenue	2-story, TR, brick & stucco clad, heavy timber on side elevation and dormer, shed dormer, overhanging pediment over front door, attached garage, exterior gable end chimney. Built under Mariemont Company.	1929	C	1	
House	6926 Mt Vernon Avenue	2-story, CR, brick, weatherboard, flushboard, 1-story wing,	1950	C	1	
House	6927 Mt Vernon Avenue	2-story, CR (German), brick, weatherboard, bay window, porch roof integrated with garage roof, 1 1/2 story 2 car attached garage with gable wall dormers, gable end chimney	1951	C	1	
House	6931 Mt Vernon Avenue	2-story, CR (Georgian), front gable with pediment, side gable chimney, 1 ½ story 2 car attached garage with gable dormer, tin porch roof, enclosed front porch	1951	C	1	
House	6935 Mt Vernon Avenue (wrong address on map -6933)	2-story, CR (German), second story overhang (Garrison) stone/board and batten, gable end chimney, 1 1/2 story attached garage, gable end chimney, 1-story wing	1950	C	1	

House	6939 Mt Vernon Avenue	2-story, CR (German/Garrison), brick, board and batten, 1 1/2 story two-car attached garage with gable dormer.	1951	C	1	
House	6943 Mt Vernon Avenue	2-story, CR (17th century), brick, clapboard, internal chimney, 1-story wing	1953	C	1	
House	7008 Mt Vernon Avenue	1-story, CR (Cape Cod), 3 bay, cross cut gable, brick, weatherboard	1951	C	1	
House	7012 Mt Vernon Avenue	2-story, CR, central chimney, weatherboard, flushboard, sidelights flank front door, pediment over front door. Built under Mariemont Company.	1931	C	1	
House	7016 Mt Vernon Avenue	2-story, CR (German), brick, flushboard, belt course of modillions, elaborate tripartite window on 1st floor	1939	C	1	
House	7050 Mt Vernon Avenue	2-story, CR, brick and weatherboard, front entry with porch	1939	C	1	
House	7054 Mt Vernon Avenue	2-story, CR (Dutch), stone, brick, clapboard , central chimney, pent porch, gable inset dormer, gable wall dormer	1941	C	1	
House	7058 Mt Vernon Avenue	2-story, CR, brick, vertical flushboard, horizontal weatherboard, side porch, wall dormers. Built under Mariemont Company.	1930	C	1	
House	7060 Mt Vernon Avenue	1 1/2 story, brick and siding, detached garage	1940	C, NC	1	1
Murray Avenue						
Residential Units	6611-6639 Murray Avenue	Three, 2-story groups of attached dwellings with 13 housing units. Units back on former allotment gardens. Designed by Clinton Mackenzie. Detached groups of garages on rear service lane. (See Mackenzie Cluster, Beech Street)	1925	C	13	
Residential Units/townhouses	6643-6651 Murray Avenue and 3947-3949 Oak Street	2 ½-story group of attached dwellings, brick with wooden classical detailing, CR Georgian, delicate cross-braced porches, part of Gilchrist group on Murray, Plainville and Oak; 2 detached garages on rear service lane. Designed by Edmund B. Gilchrist.	1925	C	6	
Residential Units/townhouses	6701-6763 Murray Avenue (south side)	Attached group of 2 and 3-story CR (Georgian Revival) dwellings brick with wooden classical detailing. Designed by Edmund B. Gilchrist. Distinctive for its Flemish bond, setbacks, parapet walls and center archway between each group, walled rear gardens, and a serpentine parapet wall along	1925	C	42	

		entrance to service lane off of Murray; ample varying set-backs, and refined details, Chippendale lattice-work, copper roofing. 6705 originally housed a gasoline station on the lower floor and apartments above. Attached and detached garages (3) on rear service lane.				
House	6903 Murray Avenue	2-story, CR (Monterey), white masonry, hipped roof, 2-story iron work porch and balcony	1949	C	1	
House	6905 Murray Avenue	2-story, CR (Monterey), white masonry, frame projecting second story, hipped roof, 2-story iron work porch and balcony – almost mirror layout/design to neighboring (6903 Murray) house	1949	C	1	
House	6907 Murray Avenue	2-story, brick, CR (Monterey), hipped roof	1949	C	1	
House	6909 Murray Avenue	2-story, brick, CR (Monterey), hipped roof	1949	C	1	
Apartment Building	6945 Murray Avenue	2-story, brick, Modern style, steel frame windows, hipped roof	1951	C	1	
Apartment Building	6949 Murray Avenue	2-story, brick, CR, small pedimented center entry	1951	C	1	
Apartment Building	6953 Murray Avenue	2-story, brick, CR, center entrance with iron detailing	1951	C	1	
Apartment Building	6957 Murray Avenue	2-story, brick, large massing, CR, small pedimented entrance	1949	C	1	
Apartment Building	6961 Murray Avenue	2-story, brick, CR, 2-story projecting bay on either side of center entrance	1949	C	1	
Apartment Building	6965 Murray Avenue	4 -unit apartment building, brick, CR (Georgian), builder McClure Co., screened in wing, hipped roof, sidelights flank front door	1948	C	1	
House	6973 Murray Avenue	1 ½-story brick ranch with shed dormer	1948	C	1	
House	6975 Murray Avenue	2-story, TR, first level brick, second level faux timber frame and stucco	1949	C	1	
Nolen Circle						
House	6930 Nolen Circle	2-story, CR (Garrison), attached garage, brick, clapboard, projecting central bay with gable. World War II era.	1941	C	1	
House	6934 Nolen Circle	1-story, brick, clapboard, fish scale shingles, FHA traditional, front porch addition, detached brick garage, gable end chimney, tripartite window	1951	C, NC	1	1
House	6939 Nolen Circle	2-story, CR, brick and weatherboard, entry porch, front gable, bay window (possibly altered), attached garage. World War II era.	1942	C	1	
House	6940 Nolen	1 ½ story, rough cut stone first floor façade, brick	1941	C	1	

	Circle	sides, weatherboard upper elevations, Craftsman influence. World War II era.				
House	6942 Nolen Circle	1-story, FHA Traditional, brick, weatherboard, front gable, end chimney, recessed gable entrance. World War II era.	1941	C	1	
House	6943 Nolen Circle	1 1/2 story, CR (Cape Cod), vinyl siding, gable dormers, picture window (alteration), attached garage 1 1/2 story. World War II era.	1941	C	1	
House	6946 Nolen Circle	1-story, brick, FHA Traditional	1956	C	1	
House	6947 Nolen Circle	2-story, FHA Traditional, brick first story, weatherboard (possibly vinyl) second, large chimney on right side, projecting entry/foyer. World War II era.	1941	C	1	
House	6950 Nolen Circle	1 ½ story CR (Chesapeake), brick two proportioned dormers, weatherboard upper elevations, frame addition to rear, detached garage on adjacent lot. World War II era.	1941	C	2	
House	6951 Nolen Circle	1 ½ story CR, brick with attached garage on left. Impressive carriage house type doors and hinges. World War II era.	1941	C	1	
House	6955 Nolen Circle	2-story Modern, brick first floor, frame (vinyl) second, built-in garage, windows appear altered all around.	1941	NC		1
House	6958 Nolen Circle	2-story CR (Georgian), 3 bay, brick, simple classical entrance. World War II era.	1941	C	1	
House	6959 Nolen Circle	1 ½ story CR (Chesapeake), brick, two dormers, weatherboard upper elevations, integral garage. World War II era.	1941	C	1	
House	6962 Nolen Circle	1-story, Vernacular with Germanic influences, Flemish tiles around door entry, horizontal glass blocks (Art Deco) below façade front window, Germanic/Tudor Revival pent porch and addition to left, detached garage. World War II era.	1941	C	2	
Oak Street						
House	3837 Oak Street	2-story, CR, brick first story, clapboard second floor, detached garage	1950	C	2	
House	3845 Oak Street	2-story, TR, heavy timber-frame and stucco, rough stone entrance with sweeping roof line and detached garage.	1928	C	2	
Residential Units	3855, 3875, 3895 Oak (west) and 6655 Chestnut Street	Four detached houses with TR (English Cottage style), grouping wraps around corner. Designed by Charles W. Short, 2 detached garages.	1924	C	6	
Apartment Building	3900-3911 Oak	TR (Jacobethan) "cottages." Designed by Ripley &				

	Street	LeBouillier (see Chestnut Street).				
Commercial	3914 Oak Street	Former Dale Park Fire-Police Station, 2-story, TR, significant "fachwerk," (brick and half-timbers); fire engine entrance has been modified. Designed by Charles F. Cellarius.	1929	C	1	
Commercial	3915 Oak Street	1-story, TR with significant half-timbering, location of original grocery store. Built under Mariemont Company.	1928	C	1	
Apartment Building	3919-3921 Oak Street	2-story FHA Modern, brick with vinyl in-fill center and central entrance	1947	C	2	
Lodge	3920 Oak Street	1-story, Elks Lodge, CR, brick. Former one-room school at the core of the building is no longer visible.	1947	NC		1
Apartment Building	3923-3925 Oak Street	2-story FHA Modern, brick with vinyl in-fill, center and double central entrance.	1948	C	2	
Apartment Building	3940 Oak Street	2-story Modern, brick, CR, pedimented front, multi-pane steel frame windows.	1957	C	1	
Park Lane						
House	6500 Park Lane	2-story, CR, brick, 2 dormers, chimney	1948	C	1	
House	6501 Park Lane	1 ½ story, CR, brick, 2 chimney's, 3 dormers	1937	C	1	
House	6503 Park Lane	2-story, CR, brick, centralized chimney, World War II era.	1941	C	1	
House	6504 Park Lane	2-story, CR, dormer, with detached garage. Built under Mariemont Company.	1929	C	1	
House	6505 Park Lane	2-story, TR, brick, front oriel	1993	NC		1
House	6507 Park Lane	1 ½ story, TR, two dormers	1935	C	1	
House	6508 Park Lane	1 ½ story, TR, two dormers, cobblestone entrance. Built under Mariemont Company.	1930	C	1	
House	6512 Park Lane	2-story, TR, partial brick, dormers, half-timbering and stucco.	1930	C	1	
House	6516 Park Lane	2-story, TR, partial brick, chimney, Romanesque entrance.	1931	C	1	
House	6520 Park Lane	2-story, CR (Dutch), brick, two dormers, gambrel roof, with detached garage.	1950	C	2	
House	6528 Park Lane	2-story, CR, brick, fieldstone and clapboard, with attached garage.	1945	C	1	
House	6531 Park Lane	1 ½ story, CR (German), brick, central chimney, field stone and stucco.	1938	C	1	

House	6532 Park Lane	1-story, Ranch style, brick, with attached garage. Outside period of significance.	1964	NC		1
Petoskey Avenue						
House	3702 Petoskey Avenue	1-story, brick, integrated roof and porch, end chimney, with detached garage.	1948	C	2	
House	3703 Petoskey Avenue	2-story, CR, frame, with front gabled roof.	1936	C	1	
House	3704 Petoskey Avenue	2-story, CR, brick, wood shiplap on gabled ends, with side-facing garage addition.	1937	C	1	
House	3705 Petoskey Avenue	1-story, frame bungalow, two brick chimneys. Built under Mariemont Company.	1929	C	1	
House	3706 Petoskey Avenue	1-story, frame, house with detached garage.	1923	C	2	
House	3707 Petoskey Avenue	1 ½ story, CR, frame, side gabled with a central gabled dormer on front, attached porch. Preexisting dwelling.	1911	C	1	
House	3711 Petoskey Avenue	2-story, CR, brick, stucco in the end gables, chimney, decorative verge boards, with detached garage.	1933	C	2	
House	3712 Petoskey Avenue	CR, side gabled, brick, weatherboarding in end gables, with detached garage.	1939	C	2	
House	3713 Petoskey Avenue	2-story, brick, a porch on the front side, two brick chimneys, and an asymmetrical façade. Preexisting dwelling.	1912	C	1	
House	3714 Petoskey Avenue	2-story, CR, brick, end chimney, symmetrical façade, two front gabled dormers, and a brick side gabled garage.	1939	C	1	
House	3715 Petoskey Avenue	1-story, brick, clapboard on end gables, front chimney, and porch.	1955	C	1	
House	3716 Petoskey Avenue	Brick CR with front gabled dormer and detached frame garage.	1938	C	2	
House	3717 Petoskey Avenue	Frame house with front gabled dormer, and detached garage. Preexisting dwelling.	1914	C	2	
House	3719 Petoskey Avenue	Side-gabled, brick, wooden shiplap in end gables.	1950	C	1	
House	3720 Petoskey Avenue	Frame house, brick chimney, concrete steps leading to the front door. Built under Mariemont Company.	1928	C	1	
House	3721 Petoskey Avenue	2-story, brick, with clapboard in gabled ends, symmetrical façade, with two front gabled dormers.	1950	C	1	
House	3723 Petoskey Avenue	1 ½ story, side-gabled CR, brick with brick chimney.	1946	C	1	
House	3724 Petoskey Avenue	Brick, side-gabled house, with wooden cladding in the gabled ends, symmetrical façade. Non-historic.	1964	NC		1
House	3725 Petoskey Avenue	2-story, CR, brick, two front gabled dormers, end chimney, with a detached garage.	1947	C	2	
House	3726 Petoskey	Front gabled house, vinyl siding, and a vinyl, front	2001	NC		1

	Avenue	gabled garage addition extending from the front side. Recent construction.				
House	3750 Petoskey Avenue	1 ½-story, frame house with an irregular roof line, chimney, and a porch. Preexisting dwelling.	1915	C	1	
House	3808 Petoskey Avenue	1-story, front gabled house with corrugated metal roofing, hipped roof, an interior chimney, and a detached garage. Preexisting dwelling.	1917	C	2	
Apartment Building	3809 Petoskey Avenue	2-story, Contemporary condominium, brick, corrugated metal roofing. Non-historic.	1966	NC		1
Apartment Building	3817 Petoskey Avenue	2-story, Contemporary condominium, brick. Non-historic.	1966	NC		1
Apartment Building	3825 Petoskey Avenue	2-story, Contemporary condominium, brick. Non-historic.	1966	NC		1
House	3826 Petoskey Avenue	1-story, side gabled house with a concrete foundation.	1949	C	1	
House	3828 Petoskey Avenue	1-story, brick house with chimney and a concrete foundation.	1959	C	1	
House	3830 Petoskey Avenue	2-story, CR, brick, chimney, with garage, on the front and a steep slope roof with two front gabled dormers.	1959	C	1	
House	3832 Petoskey Avenue	2-story, CR, brick, chimney.	1939	C	1	
House	3833 Petoskey Avenue	2-story, front gabled CR, brick, with rear addition.	1939	C	1	
House	3834 Petoskey Avenue	2-story, CR, brick, end chimney, front gabled dormers.	1939	C	1	
House	3835 Petoskey Avenue	2-story, front gabled, CR, brick, with two front gabled dormers.	1939	C	1	
House	3836 Petoskey Avenue	2-story, CR, brick, two front gabled dormers, jalousie windows on side addition.	1939	C	1	
House	3837 Petoskey Avenue	2-story, front gabled, CR, brick, with two front gable dormers.	1939	C	1	
Plainville Road						
Recreation Hall	3900 & 3908 Plainville Road	2 ½ story, Italian Renaissance Revival style, brick, Designed by George B. deGersdorff.	1929-1930	C	1	
Tennis Court	3900 & 3908 Plainville Road	Tennis courts	ca 1930	C	1 structure	
Residential Units/townhouses	3901-3907 Plainville Road	2-story, CR (Georgian), attached homes with undulating set back, brick, distinguished by classical doorways. Designed by Richard H. Dana, Jr. (see Chestnut Street).				

House	3915 Plainville Road	Ferris House, brick, 2 ½ stories, Federal style, brick, additions 1812-3, and 1984. Preexisting dwelling; used as field office by Mariemont Company.	1802	C	1	
History Center (Transformer Building)	3919 Plainville Road	Historic electrical transformer building, CR, brick, supplied electric power to the village. Designed by Richard H. Dana Jr. Located between Gilchrist group and Ferris House. Now occupied by Mariemont Preservation Foundation.	1924	C	1	
Residential Buildings/Townhouses	3921-3949 Plainville Road	2- story, CR (Georgian), connected townhouses, Flemish bond brick with frame trim; varying set-backs, refined details, parapet walls with center arches link each group; walled gardens in the rear; serpentine parapet wall along driveway to service lane off Murray; Chippendale lattice-work, copper roofing. Arched entry way (with "honeymoon" apartment above) on Plainville provides a scenic vista leading onto Maple Street. Attached and detached garages on service lane. Designed by Edmund B. Gilchrist. (part of Gilchrist group at Murray and Oak Streets).	1924	C	6	
Pleasant Street						
House	3610 Pleasant Street	2-story, CR (Garrison); lower story brick; second story clapboard, large bay window on either side of front door supports 2nd story overhang, with detached garage.	1949	C	2	
House	3700 Pleasant Street	2-story, CR, wing on left with Chippendale railing, wing on right with attached garage and second story, pedimented porch entry.	1950	C	1	
House	3706 Pleasant Street	2-story, Contemporary, brick, with attached garage.	1950	C	1	
House	3708 Pleasant Street	2-story, CR (Garrison), brick and frame, modern details elements, with detached garage.	1952	C	2	
House	3718 Pleasant Street	2-story, Chateauesque/French influence, brick, high-style, hipped roofs, large stand-alone chimneys, arched window elements, with detached garage.	1935	C	2	
House	3722 Pleasant Street	2-story, CR (Georgian), hipped roof, ornamental decorative brick work centered on second-story of faced, detached garage. Built under Mariemont Company.	1927	C	2	
House	3730 Pleasant Street	2-story, single story ell to left, "country" element with cupola detail atop roof	1949	C	1	
House	6601 Pleasant Street	2-story, CR (Garrison), bay window, classical door surround with sidelights, brick, clapboard, internal	1952	C	1	

		chimney, with attached garage.				
House	6603 Pleasant Street	2-story CR (German), brick and clapboard, gable end chimney, 1 ½ story garage with shed dormer, front entry roof extends to garage roof.	1950	C	1	
House	6605 Pleasant Street	2-story, CR, brick, clapboard, prominent two car garage, entryway roof and garage roof integrated, gable end chimney.	1951	C	1	
House	6606 Pleasant Street	2-story, CR, weatherboard, stucco or brick, 2 bay windows with copper roof, projecting pedimented entrance/portico with columns, oval window in pediment, end chimney.	1953	C	1	
House	6607 Pleasant Street	2-story, front gable, massive chimney on front gable, pedimented entry, bay window, with detached garage (vinyl).	1950	C	2	
House	6608 Pleasant Street	2-story, stone, projecting cross gable, dormer, varying roof lines, with detached garage.	1951	C	2	
House	6609 Pleasant Street	2-story, CR, brick, clapboard, projecting center section with pediment, classical door surround, side wings, with detached garage.	1951	C	2	
House	6610 Pleasant Street	2-story, CR, hipped roof, hipped porch roof, brick, recessed front entry, gable end chimney	1951	C, NC	1	1
House	6611 Pleasant Street	2-story, CR, brick, clapboard, 2nd story balcony, gable end chimney, attached garage	1950	C	1	
House	6612 Pleasant Street	2-story Contemporary, brick first story, weatherboard second, two car garage and shed dormer entire width of garage.	1951	C	1	
House	6614 Pleasant Street	2-story brick and weatherboard CR, triple dormers across front, one-story addition to left with dormer.	1951	C	1	
House	6616 Pleasant Street	2-story, CR (Garrison), brick 1st level, clapboard 2nd, wide first-floor windows.	1951	C	1	
House	6617 Pleasant Street	2-story, TR, brick, half-timber 2nd story, clapboards in gable, small dormer to left, with detached garage.	1929	C	2	
House	6622 Pleasant Street	2-story, contemporary, brick and weatherboard (vinyl), original structure indistinguishable from multiple additions	1950	NC		1
House	6624 Pleasant Street	2-story, CR, 2-car garage on left with single dormer, pent porch	1953	C	1	
House	6626 Pleasant Street	2-story, CR (Dutch), gambrel roof, wide shed dormer with three windows, wing on left with single dormer, pent porch width of main front, detached gambrel roof garage. Built under Mariemont Company.	1926	C	2	
House	6703 Pleasant Street	2-story, CR, brick and clapboard, wide bay first floor window, Chippendale rail on faux balcony above porch entry	1951	C	1	
House	6705 Pleasant Street	2-story, CR (Georgian) brick with frame second story and attached single car garage	1953	C	1	

Pocahontas Avenue						
House	3701 Pocahontas Avenue	1-story, CR (Tidewater), two dormers, board and batten exterior, integrated garage with carriage-type doors	1938	C	1	
House	3703 Pocahontas Avenue	1-story gable facing, Craftsman cottage, weatherboard. Preexisting.	1915	C	2	
House	3704 Pocahontas Avenue	1 ½ story Craftsman bungalow with 2-story attached garage. Preexisting.	1916	C	1	
House	3709 Pocahontas Avenue	1-story, FHA Traditional (post-WWII), brick, attached garage	1953	C	1	
House	3711 Pocahontas Avenue	2-story, FHA Modern, brick, chimney in front, attached garage to right side.	1939	C	1	
House	3712 Pocahontas Avenue	1 ½ story, Modern, brick with chimney. Non-historic.	1968	NC		1
House	3713 Pocahontas Avenue	1 ½ story, TR, stone and brick, façade centralized chimney, vinyl siding in gable areas, with built-in basement garage.	1940	C	1	
House	3714 Pocahontas Avenue	1 ½ story, CR, brick, detached garage. Non-historic.	1969	NC		2
House	3715 Pocahontas Avenue	1 ½ story, TR, brick, chimney, brick and stone work, detached garage.	1940	C	2	
House	3717 Pocahontas Avenue	1 ½ story, FHA Traditional, brick, chimney, free-standing-type garage attached to house.	1940	C	1	
House	3719 Pocahontas Avenue	1-story, brick, early ranch influence, attached garage, wide porch	1952	C	1	
House	3721 Pocahontas Avenue	1 ½ story, FHA Traditional (postwar), brick, siding in gables, attached garage	1951	C	1	
House	3723 Pocahontas Avenue	2-story, Queen Anne form with vernacular features, lap siding. Preexisting farmhouse.	1910	C	1	
House	3750 Pocahontas Avenue	2-story, Queen Ann vernacular, lap siding, wrap around porch, possibly a Sears factory-cut home, with detached garage.	1905	C	2	
House	3754	2-story, CR, brick, chimney in front.	1939	C	1	

	Pocahontas Avenue					
House	3756 Pocahontas Avenue	1 ½ story, CR, brick, with dormer.	1939	C	1	
House	3760 Pocahontas Avenue	2-story with lap siding, detached garage. Preexisting dwelling.	1900	C	1	
House	3765 Pocahontas Avenue	1-story, gable-facing bungalow, clapboard siding, with detached garage. Preexisting dwelling.	1919	C	2	
House	3811 Pocahontas Avenue	2-story, CR, back addition, with detached garage. Preexisting dwelling.	1908	C	2	
House	3815 Pocahontas Avenue	1 ½ story, Split-level, brick, chimney, with attached garage. Non-historic.	1964	NC		1
Sheldon Close						
House	1-2 Sheldon Close	2-story, semi-detached, TR (English Cottage style), stucco, half timbers, stone, narrow windows, shed dormers, recessed entry porch, two end chimneys, with detached garage. Designed by Grosvenor Atterbury.	1925	C	2	
House	3 Sheldon Close	2-story, TR (English Cottage style), stone, stucco, half timbers, shed dormer, end chimney, with detached garage. Designed by Grosvenor Atterbury.	1925	C	2	
House	4 Sheldon Close	2-story, TR (English Cottage style), stucco, stone, half timbers, shed dormer, cross gable, gable end chimney, arched entrance to driveway. Designed by Grosvenor Atterbury.	1925	C	2	
House	5 Sheldon Close	2-story, TR (English Cottage style), stucco, stone, half timbers, shed dormer, cross gable, gable end chimney, arched entrance to driveway. Designed by Grosvenor Atterbury.	1925	C	2	
House	6 Sheldon Close	2-story, TR (English Cottage style), stone, stucco, half timbers, end chimney, windows flank chimney, shed dormer, recessed front entry porch, with detached garage. Designed by Grosvenor Atterbury.	1925	C	2	
House	7-8 Sheldon Close	2-story, semi-detached TR (English Cottage style), stone, stucco, half timbers, shed dormers, gable end chimney, with detached garage. Designed by Grosvenor Atterbury.	1925	C	2	
Thorndike Road						
House	6904	1 ½ story, CR (Cape Cod), brick, end chimney,	1950	C	1	

	Thorndike Road	dormer, with attached 2 car garage.				
House	6906 Thorndike Road	1 ½ story, CR (Cape Cod), cross gable and gable pediment entry portico with fish scale shingles, brick, clapboard, end chimney, with detached frame garage.	1949	C	2	
House	6908 Thorndike Road	1 ½ story, CR (Cape Cod), gable dormers, cross gable portico, brick, clapboard, detached garage. World War II era.	1941	C	2	
Apartment Building	6915 Thorndike Road	2-story, 4-unit building, Art Deco, yellow brick, metal casement windows. World War II era.	1946	C	1	
Apartment Building	6919 Thorndike Road	2-story, 4-unit building, Art Deco, brick and cast stone, metal casement windows, 2-story cast stone pilasters flank center entrance (see 6923 Thorndike).	1957	C	1	
Apartment Building	6923 Thorndike Road	2-story, 4-unit building, Art Deco, brick and cast stone, metal casement windows, 2-story cast stone pilasters flank center entrance (see 6919). World War II era.	1946	C	1	
House	6924 Thorndike Road	1 ½ story, CR (Cape Cod/German), brick, gable dormers, attached garage	1949	C	1	
Apartment Building	6927 Thorndike Road	2-story, 4-unit building, Art Deco, brick and cast stone, replacement windows, two-story cast stone pilasters flank center entrance. World War II era.	1946	C	1	
Apartment Building	6936 Thorndike	2-story, 4-unit building, CR (Georgian), brick, center pedimented entrance. World War II era.	1942	C	1	
Apartment Building	6953 Thorndike Road	2-story, 8-unit building, CR (Georgian), brick, classical columns at front entry	1951	C	1	
Apartment Building	6957 Thorndike Road	2-story, 4-unit building, CR (Georgian), brick, pedimented central entrance with side pilasters. World War II era.	1942	C	1	
Apartment Building	6959 Thorndike Road	2-story, 4-unit building, CR (Georgian), brick, pedimented central entrance with side pilasters. World War II era.	1942	C	1	
Apartment Building	6961 Thorndike Road	2-story, 4-unit building, CR (Georgian), brick, pedimented central entrance with side pilasters, hipped roof. World War II era.	1942	C	1	
Apartment Building	6963 Thorndike Road	2-story, CR (Georgian), brick, 4-unit building, hipped roof, pedimented central entrance with side pilasters. World War II era.	1942	C	1	
Apartment Building	6965 Thorndike Road	2-story, 4-unit building, CR (Georgian), brick, hipped roof, pedimented central entrance with side pilasters. World War II era.	1942	C	1	
Apartment Building	6967 Thorndike	2-story, 4-unit buildings, CR (Georgian), brick, hipped roof, pedimented central entrance with side pilasters.	1942	C	1	

	Road	World War II era.				
House	6968 Thorndike Road	2-story, CR (Georgian), frame, bay window, detached garage. World War II era.	1941	C	2	
Apartment Building	6969 Thorndike Road	2-story, 4-unit building, CR (Georgian), brick, hipped roof, pedimented central entrance with side pilasters. World War II era.	1942	C	1	
House	6970 Thorndike Road	2-story, CR (Georgian), siding, 2-story wing with dormer, belt course appearance, recessed front door, detached garage. Non-historic.	1964	NC		2
House	6972 Thorndike Road	1 ½ story, CR (Cape Cod), brick, clapboard, attached garage.	1950	C	1	
West Street						
House	3731 West Street	2-story, CR (Georgian), brick, with bay windows, central pedimented doorway, and symmetrical façade; detached garage.	1950	C	2	
Apartment Building	3732 West Street	2-story, 3-unit dwelling, brick CR, wide porch integrated with primary room with 2-story portico with square columns, identical recessed wings to either side	1948	C	1	
Apartment Building	3740 West Street	2-story, multi-unit, brick, CR, projecting large facing gable, pedimented entrance.	1948	C	1	
House	3741 West Street	2-story, brick and clapboard, CR Garrison, attached garage, single story addition on left	1949	C	1	
Vacant Lot	3810 West Street	NO DATA				
Commercial	3814 West Street	3-story office building, brick, stone, CR. Non-historic.	1964	NC		1
Duplex	3921 West Street	2-unit, combination FHA Traditional, second story gallery with iron work, brick	1948	C	1	
Duplex	3925 West Street	2-unit, combination CR, brick, clapboard section second story left. World War II era.	1946	C	1	
House	3927 West Street	2-story, CR, brick, entrance on far left, projecting second-story wood-frame bay forms overhang for porch, attached garage	1948	C	1	
House	3940 West Street	2-story, brick, CR (Georgian), large chimney, attached garage	1948	C	1	
West Center Street						
Apartment Building	3721 West Center Street	2-story, TR, brick and stone wavy clapboard, with built- in rear basement garages	1952	C	1	
Apartment Building	3722 West Center Street	2-story, 4-units, TR, brick and half-timber/stucco, with cast stone entrance and rear built-in basement garages	1951	C	1	
Apartment Building	3728 West	2-story, 4 units, TR, brick and half-timber/stucco,	1954	C	1	

	Center Street	with built- in rear entrance basement garages				
Westover Industrial Area						
Commercial	5000 Trade Street	Kellogg Building, Art Deco, brick and concrete, 2 ½ stories, architect unknown, cast aluminum screens with detailed motifs including sheaves of wheat, central entrance pavilion with clock, and formal staircase, industrial wing added to rear in 1950s	Ca. 1935	C	1	
Park	West of 5000 Trade Street	Spacious park with deciduous and coniferous trees, including flowering apple and cherry provides entrance to industrial park		C	1 site	
Commercial	5801 Mariemont	Industrial complex, brick first floor with multi-pane windows across front and sides – above door level. Right elevation consists of two-story corrugated structure with like windows and large 2-bay entry for truck traffic	ca 1950	C	1	
Commercial	5657 Wooster Pike	Haney PRC Building, Art Deco, brick, two stories, architect unknown, central entrance pavilion.	ca 1940	C	1	
	5751 Wooster Pike	One-story, brick , industrial design, central entrance, loading dock/door on right side, tall smoke stack toward rear	ca 1940	C	1	
Commercial	8121 Wooster Pike	Cincinnati Steel Treating Company, Art Deco, brick, stone ornamentation atop pilasters and crown of false-front pediment, industrial features built to rear and side of building.	1928	C	1	
Wooster Pike						
Planted Median ,Town Center, and Beechwood		Wooster Pike (a.k.a. US 50) forms an east to west axial corridor through the heart of Mariemont. A spacious median separates two lane roadways as one enters Mariemont from the west. The corridor widens to 150 feet as the road passes through the business center, where tree-shaded sidewalks flank the roadway and the median is planted with evenly spaced rows of mature trees. The town center is the focal point of the commercial center, and today is marked by a non-historic bronze fountain, concrete walks, and parking. East of the town center the median further widens as the roadway enters the Beech Wood, a remnant wood that forms a naturalistic park on each side of the road.	1929	C/NC	1 site	1 structure
House	6515 Wooster	1 ½ story, Neo-traditional cottage, brick, double gables	1939	C	1	

	Pike	with clapboard, with basement garage and integrated porch				
House	6517 Wooster Pike	1 ½ story, CR (Cape Cod), brick, three gabled dormers (clapboard); with attached garage.	1950	C	1	
House	6519 Wooster Pike	1-story, Neo-traditional, brick, side facing attached garage.	1956	C	1	
House	6521 Wooster Pike	1 ½ story, CR (Neocolonial), two gabled dormers, clapboard, three-bay multi-paned double-hung window on front. Shed- roofed addition on side. Attached garage has been modified into living space.	1956	C	1	
House	6570 Wooster Pike	1 ½ story, CR (Dutch), side-gabled with gambrel roof and shed dormer, clapboard siding, exterior chimney on west end. Hipped-roofed porch and detached garage. Built under Mariemont Company.	1929	C	2	
House	6576 Wooster Pike	1 ½ story, CR (Dutch) side-gabled with gambrel roof and shed dormer, shingle siding. Designed by Elzner & Anderson (see Linden Place).	1925	C	1	
House	6580 Wooster Pike	1 ½ story, cross-gabled cottage with clapboard siding, small gabled front porch. Designed by Elzner & Anderson (see Linden Place).	1925	C	1	
House	6581 Wooster Pike	2-story, Neo-Greek Revival, brick, front-facing gable (stucco) with arched window, exterior chimney, dormer over attached garage.	1950	C	1	
House	6583 Wooster Pike	2-story, CR (Neocolonial), brick 1st story and clapboard on garrisoned 2nd story, with side-gables. Attached garage with dormer.	1950	C	1	
House	6584 Wooster Pike	1 ½ story, CR (Dutch), clapboard, shed dormer, front entry porch with upper level balcony. Designed by Elzner & Anderson (see Linden Place).	1925	C	1	
House	6588 Wooster Pike	1 ½ story, CR (Dutch) with cross-gambrel roof, clapboard siding, enclosed hipped-roofed porch on front. Designed by Elzner & Anderson (see Linden Place).	1925	C	1	
House	6589 Wooster Pike	1 ½ story CR (Dutch) with cross- gambrel roof, two shed dormers and enclosed shed-roofed porch on the west side, clapboard siding, small hipped-roofed porch over front door supported by square columns. Detached garage. Built under Mariemont Company.	1927	C	2	
House	6592 Wooster Pike	1 ½ story, side-gabled, cottage with pent-roofed dormer on front, double-hung windows on 1st story, casement windows in ½ story, small shed-roofed entry porch with square columns. Designed by Elzner & Anderson (see Linden Place).	1925	C	1	
House	6595 Wooster Pike	2-story, CR, clapboard siding, exterior chimney on gabled end, flat-roofed porch with upper level balcony on opposite gabled end.	1927	C	1	

House	6596 Wooster Pike	1 ½ story, CR (Dutch), clapboard siding, double-hung windows on first floor, casement windows on ½ story, small gabled porch over front door on gable end. Designed by Elzner & Anderson (see Linden Place).	1925	C	1	
House	6600 Wooster Pike	1 ½ story, CR (Dutch), clapboard siding, shed roofed dormer, small gabled porch over front door on the gabled end; front doorway with classical surround, side lights, and arched transom. Preexisting dwelling.	1915	C	1	
House	6602 Wooster Pike	1 ½ story, CR cottage with clapboard siding, exterior chimney on front-facing gable, dormers, steeply sloped gabled roof, and face-fronting bay window. Built under Mariemont Company.	1929	C	1	
House	6604 Wooster Pike	1 ½ story, CR, clapboard siding, exterior brick chimney on gable end and dormer. Built under Mariemont Company.	1925	C	1	
House	6612 Wooster Pike	1 ½ story, CR (Dutch), clapboard siding, full width porch across front, shed-roofed dormer, gambrel roof, and symmetrical fenestration. Built under Mariemont Company.	1929	C	1	
House	6616 Wooster Pike	2-story, CR, clapboard siding, shed-roofed front porch, end chimney, and front-facing bay with three double-hung windows. Built under Mariemont Company.	1927	C	1	
House	6620 Wooster Pike	1 ½ story, CR (Dutch), clapboard siding, shed dormer, exterior chimney on gable end , gambrel roof, full-width, enclosed porch with hipped-roof. Built under Mariemont Company.	1926	C	1	
House	6624 Wooster Pike	2-story, side gabled, CR (Garrison), stucco on 1st story and clapboard on overhanging 2nd, front-facing bay with three casement windows, attached garage modified into living space. Stone architrave on front entrance and former garage entrance. Built under Mariemont Company.	1930	C	1	
House	6725 Wooster Pike	1 ½ story, CR (Garrison), stucco on 1st story and clapboard on 2nd, two gabled wall dormers facing street, with attached garage. Sears' "Lexington" model (factory-cut, mail-order house).	1934	C	1	
House	6729 Wooster Pike	1 ½ story, CR (Dutch), brick, with shed-roofed dormer, full-width front porch, exterior chimney on gable end, double-hung windows. Built under Mariemont Company.	1929	C	1	
House	6733 Wooster Pike	1 ½ story, side-gabled CR, brick, with three gabled wall dormers, clapboard shed roofed addition, double-hung windows and symmetrical fenestration. Detached garage. Built under Mariemont Company.	1930	C	2	
House	6737 Wooster Pike	2-story, side gabled, Neo-Tudor Revival with brick on 1st story and false half-timber on 2nd. Attached hipped-	1977	NC		1

		roofed garage. Non-historic.				
House	6739 Wooster Pike	2-story, side-gabled, CR (Neocolonial), brick on 1st story and stucco on 2nd story, exterior chimney on gabled end, pedimented front entrance, symmetrical fenestration; with attached, side-facing garage.	1952	C	1	
House	6741 Wooster Pike	2-story, side-gabled, CR (Garrison/Neocolonial) with brick on 1st story and clapboards on 2nd; shed roofed addition on left gable end; with attached, side-facing garage.	1952	C	1	
School	6750 Wooster Pike	Built as Mariemont High School, 3-story, CR (Georgian Revival), brick with portico. Designed by E.C. Landberg, with 1956 addition.	1935	C	1	
House	6767 Wooster Pike	2-story, CR, brick, with hipped roof, porch with upper level balcony; jack-arches above windows with accented keystones, 1-story addition, symmetrical fenestration. Built under Mariemont Company.	1929	C	1	
Commercial	6800 Wooster Pike	2-story, TR (Neo-Tudor); street facade resembles historic Mariemont Inn; rear faces parking lot and has 2nd story gallery (exterior corridor and stairway). Recent construction; site of earlier supermarket.	2000	NC		1
Apartments	6801 Wooster Pike	2-story, TR (Neo-Tudor). Brick on 1st story, false half timbering and stucco on 2nd and in the gables; symmetrical fenestration.	1950	C	1	
Apartments	6811 Wooster Pike	2-story, TR (Neo-Tudor). Brick on the first story, false half timbering and stucco on the second story and in the gables; symmetrical fenestration.	1950	C	1	
Apartments	6817 Wooster Pike	2-story, TR (Neo-Tudor). Brick on 1st story, false half timbering and stucco on 2nd and in the gables; symmetrical fenestration.	1950	C	1	
Commercial	6825-6839 Wooster Pike	2-story, side gabled, TR (Neo-Tudor) commercial structure. Entry porches with false half-timbering.	1954	C	1	
Hotel	6880 Wooster Pike	Mariemont Inn. 2-story, TR, brick on ground level floor, half timber and stucco on upper story, with V-shaped plan, entry level shops, fine workmanship, original small-paned glazing, and extensive interior woodwork. Dramatically located, with a set-back, corner entrance, on one of the prominent corners (intersection of Wooster Pike and Madisonville Road) defining the Mariemont Town Center; porte-cochere is a modern but compatible addition. Designed by John Zettel and George W. Rapp.	1929	C	1	
Residential Building	6901 Wooster Pike	2-story, brick TR, half-timber and stucco gables.	1957	C	1	
Commercial Block	6900-6918 Wooster Pike	1-story TR, half-timbering, stucco, faux dormers on ether side of movie theater, stick detailing across either side of main core	1939	C	1	

House	6985 Wooster Pike	1 ½ story, side-gabled CR (garrison neo) with brick on the first story and clapboards on the projecting ½ story, two shed roofed wall dormers on the front, bay with three windows on the front to the left of the entrance, exterior brick chimney on the left gabled end, attached garage.	1958	C	1	
House	6993 Wooster Pike	1 ½ story, side gabled, CR (Neocolonial) with painted brick on the first story and clapboards on the half story, an exterior painted brick chimney on the left gable end, shed roofed porch on left gable end and attached garage.	1958	C	1	
House	7000 Wooster Pike	1 ½ story, brick CR (Cape Cod) with a garage attached by a breezeway to the left of the house. Symmetrical fenestration pattern.	1947	C	2	
House	7001 Wooster Pike	1½ story, brick CR (Cape Cod) with two gabled dormers on front and an attached garage; gable roofed entry porch.	1946	C	1	
House	7002 Wooster Pike	1 ½ story brick CR (Cape Cod) with clapboard in the gables and an attached garage.	1946	C	1	
House	7003 Wooster Pike	1 ½ story, painted brick CR (Cape Cod) with two gabled dormers on the front which are clad with clapboards, a front gabled porch with clapboards in the gable, and side-gabled one-story extension on the left end. Detached garage.	1949	C	2	
House	7005 Wooster Pike	1-story, brick Neo-traditional house with a gabled ell massing, low sloped roof, interior brick chimney, clapboards in gables, and attached garage.	1948	C	1	
House	7007 Wooster Pike	1-story, CR (Cape Cod), brick symmetrical fenestration, exterior brick chimney on gable end, garage attached by a breezeway.	1947	C	2	
House	7009 Wooster Pike	1 ½ story, CR (Cape Cod), brick, with exterior chimney on the gable end, clapboards in gables and on gabled entry porch; with attached garage.	1946	C	1	
House	7010 Wooster Pike	1 ½ story, CR (Cape Cod), brick, with clapboard in gables.	1946	C	1	
House	7011 Wooster Pike	1-story, side-gabled, Neo-traditional, brick, with low sloped roof and attached garage.	1947	C	1	
House	7012 Wooster Pike	1-story, cottage, brick, with hipped metal roof.	1946	C	1	