

United States Department of the Interior
National Park Service

1197



NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

Historic name Pinecroft

Other names/site number Powel Crosley, Jr. Estate

2. Location

street & number 2336 Kipling Avenue not for publication

city or town Cincinnati vicinity

state OH code 061 county Hamilton zip code 45239

3. 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. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Barbara Bowen Department Head, Inventory & Registration September 26, 2008
Signature of certifying official Date

Ohio Historic Preservation Office, Ohio Historical Society
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:
 entered in the National Register
 See continuation sheet.
 determined eligible for the National Register
 See continuation sheet.

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

Edson H. Beall Signature of Keeper 12-17-08 Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
5		buildings
		sites
1		structures
		objects
6	0	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC/institutional housing

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH AND EARLY 20TH CENTURY
 REVIVALS/Tudor Revival

Materials

(Enter categories from instructions)

Foundation	Stone
roof	Terra Cotta Tile
walls	Brick
	Stone
other	Stucco
	Wood

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or a grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

- Invention
Industry
Architecture

Period of Significance

1928-1961

Significant Dates

1928 (house, small garage, potting house, gateway)

1929 (service garage)

1937 (Martha Page Crosley Kess House)

Significant Person

(Complete if Criterion B is marked above)

Crosley, Powel Jr.

Cultural Affiliation

Architect/Builder

Baum, Dwight James

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

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

X State Historic Preservation Office

- Other State agency
Federal agency
Local government
University
Other

Name of repository: _____

Primary location of additional data

10. Geographical DataAcreage of Property 32.06 acres**UTM References**

(Place additional UTM references on a continuation sheet)

Zone Easting Northing
 1 16 709618 4342041
 2 16 710080 4342014

Zone Easting Northing
 3 16 710064 4341796
 4 16 709595 4341745
 See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared Byname/title organization Beth Sullebarger, Principal, Sullebarger Associatesstreet & number 1080 Morse Avenue telephone 513 772-1088city or town Glendale state OH zip code 45246**Additional Documentation**

Submit the following items with the completed form:

Continuation Sheets**Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white** photographs of the property.**Additional items**

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Mercy Health Partnersstreet & number 2446 Kipling Avenue telephone 513-853-5960city or town Cincinnati state OH zip code 45239

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 7 Page 1

Pinecroft, the estate of Powel Crosley, Jr., is located on the north side of Kipling Avenue in Mount Airy, a northwestern suburban neighborhood of Cincinnati. The mansion is accessed through a gateway entrance on Kipling Avenue by a winding driveway. The estate includes five contributing buildings—the main house (1928), small garage (1928), potting house (1928), service garage (1929) and Martha Page Crosley Kess House (1937)—and one structure—the gateway (1928). The house overlooks a five-acre pond (photo 26) to the east and mostly open lawn, punctuated by an alley of small chestnut trees, to the west. A second driveway on the west side of the house leads to a complex of hospital and health-service buildings and related parking lots to the north.

The gateway consists of curved masonry walls flanking the driveway (photo 1). A turret with a conical roof on the right (east) side functions as a gate house. Materials consist of variegated brick, tile coping, and stone quoins and trim. Wrought iron gates, now missing, once closed the driveway. A chain link fence runs along the south frontage of the property. The asphalt-paved driveway leads to a circular "forecourt" at the front entrance.

Main House

The house at Pinecroft is an impressive, two-story, Tudor Revival house with an elongated, irregular plan, totaling 13,334 square feet (photo 2). The structural system is poured, reinforced concrete. The front (east) elevation of the main house extends for 145 feet, and is divided into approximately twelve irregularly spaced bays, including an attached four-car garage at the north end. The length of the façade is further extended by an L-shaped garden wall on the south end with a gazebo in the corner and on the north end by an enclosed service court adjoined by a freestanding one-and one-half-story, two-car garage and walled garden. Outside the service court wall on the east side is a one-and one-half-story, three-bay brick and stone potting house, which once served as a "work room" for the greenhouse (demolished).

The exterior of the house exhibits a variety of forms and textures, and each elevation is different. Diamond- and square-pane leaded windows are arranged in singles, pairs, and other groupings, and surrounded variously in stone and in wood. The roof is punctuated by gables, a two-story stone tower, and wall dormers. Surface treatments include red brick laid in Flemish bond, diapering and half-timbering with brick nogging, as well as Indiana limestone trim. The undulating roof is covered with handmade "Antique Shingle Tile" made by the Ludowici Celadon Company. Gable ends are punctuated by dovecotes, crests and lancet windows.

The massing of the house is broken up by a series of side-gabled roofs of graduated height. The most prominent part of the house, left of center, is defined by the highest ridge, four bays, and a prominent front-gabled bay featuring the arched doorway and an oriel window above. A stone bas relief crest adorns the top of the gable. This portion of the house contains the stair hall, front hallway and living room on the first floor, and bedrooms for Mrs. Crosley and a daughter on the second.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 7 Page 2

To the right (north) of the projecting entrance bay is a lower four-bay portion with a two-story octagonal tower and half-timbered overhang at the second floor (photo 2). This portion contains a breakfast room and dining room on the first floor and a son's bedroom and guest bedroom on the second floor. The tower has a crenellated parapet and a stone bas relief plaque carved with a family crest with the motto, "Per Crucem Confido" ("In the Cross I am Confident").

A lower wing on the south includes the library on the first floor and Mr. Crosley's bedroom on the second. The lower six-bay portion at the north end is the service wing, which contains the kitchen and laundry on the first floor and maid's rooms on the second floor. The stone-capped brick garden wall at the south end has a gate with a stone plaque flanked by two reclining lions. The plaque reads, "D. J. Baum, Architect, Anno Domine, 1927," providing the name of the architect, Dwight James Baum, and the year construction of the house began.

The south elevation (photo 4) is relatively narrow, only 20-feet-wide. The most prominent element is a tall exterior chimney which divides into two twisting "chimney pots" of brick. The chimney is flanked by paired casement windows and at its base is a hipped extension for storing wood. A triangular dovecote adds interest to the hip of the chimney.

The west elevation features an arcaded stone entry porch in the center, flanked by gabled projections of different sizes. The projection on the right has a half-timbered overhang at the second floor and an angled bay with a grouped casement window below. A broad wall dormer with a grouped window pierces the roof in the south wing. Copper gutters throughout are ornamental. At the top, they display the Crosley crest with the letters "P" and "C" in the corners, and the date "19" and "27."

The north elevation (photo 7), about 45-feet-wide, has four arched garage doorways and an arched man door in the left bay. The low roof is punctuated in the center by a large projecting wall dormer with leaded casement windows flanked by smaller dormers. The garage doors in the two eastern bays have been recently replaced with French doors.

Interior

The formal rooms on the first floor and Mr. Crosley's bedroom feature massive stone fireplaces and carved white oak paneling with linen-fold and other designs. Most of the doors throughout the house are six-panel solid oak doors. The walls and ceilings are plaster; some of the ceilings have decorative plaster moldings in the Elizabethan mode. Hardware, such as door handles and hinges, was supplied by Samuel Yellin (1885-1940), America's master iron craftsman of the twentieth century (photo 13). Samuel Yellin Metalworkers, founded in 1909, has produced decorative ironwork for some of the country's most prominent buildings, such as the Federal Reserve in New York.

The house also includes numerous examples of distinctive bathroom tile, which was specified by the architect to be obtained from the American Encaustic Co, Flint Faience Tile Co., or the Wheatley Pottery Co. or approved other manufacture. The tile appears to be by the Wheatley Company, which was based in Cincinnati and purchased by the Cambridge Tile Company in 1927.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 7 Page 3

The front entry leads to the main stair hall (photo 9) which extends through the building to a doorway on the rear. The walls feature heavy post-and-beam timbers salvaged from old barns. A square stone plaque (photo 10) embedded in the slate floor near the bottom of the stairs reads in incised lettering, "PC, Thys House was built in the yere of owre Lord MCMXXVII." A bird appears in the lower right corner of the plaque. The stairway has a heavily carved railing; the newel post at the bottom was once adorned by a carved wood monkey with headphones, now missing. The ceiling has exposed wood beams with woven fabric in between.

From the stair hall, a generous hallway (or "cloister" as it is noted on the original drawings) runs south along the front of the house (photo 11). The hallway is defined by paired windows on the south side, and on the other, an oak paneled wall with double doors that open into the Living Room. The arched ceiling features molded plaster decoration in the Elizabethan style (photo 12). The Living Room is a generous 33-feet-long, with a stone mantel surmounted by molded plaster ornament, oak paneling, exposed ceiling beams, and artistic metal wall sconces. At the end of the hallway is the library, with a molded plaster ceiling and prominent fireplace (photo 14). There are four, two-foot-square, surface-mounted fluorescent fixtures on the ceiling. Two stained glass medallions in the library windows have been replaced with plain stained glass.

Adjoining the stair hall on the north are the octagonal breakfast room in the base of the tower and the Dining Room (photos 10 and 15). The Breakfast Room has two built-in wood corner cabinets with elaborately carved doors. The Dining Room has exposed ceiling beams and a handsome fireplace.

The Master Bedroom features a prominent fireplace and oak paneling, including linen-fold detailing (photo 18). Behind the paneling were concealed cabinets, two for rifles and shotguns, one for handguns, and one for books. Two fluorescent fixtures, approximately 2' x 5', have been installed on the ornamental plaster ceiling. There is a walk-in closet with a built-in chest of drawers and a bathroom with black and gold tile. Mrs. Crosley's bedroom, in a more feminine Louis XV style, has been divided in two by a recent drywall partition. In the north portion, there is a fireplace with a marbleized wood mantel. The bathroom has purple and beige tile (photo 19). The servant's wing holds three bedrooms, a bathroom, a linen closet and the back stairway to the kitchen below.

The basement is accessed from the stair hall via a winding stone staircase. At the foot of the staircase there is an anteroom with a textured variegated slate floor and smooth plaster walls. To the east of the anteroom is the Trophy Room (photo 20), which features a large, leaded-glass, grouped window with hand-painted glass medallions depicting sporting motifs, including a polo player, hunter, moose, canoeist, crest, and a flying red sprite (photo 21). The floor in the trophy room is polished variegated slate, and the walls are half-timbered. On the east wall is a smooth stone chimney breast and fireplace with a segmental arch and herringboned firebrick and stone hearth. Scones resembling candles are mounted on the walls. On the east wall is a hidden door to a wine cellar under the winding stairs. The basement also contains the laundry, exercise room, furnace room, and storage for canned fruits and vegetables. The house also has a 4,100-square-foot attic, which held the organ loft, cedar closets, and ample storage space.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 7 Page 4

Small Garage

The small garage is a brick structure, approximately 25'-6" wide by 22'-4" deep, with two garage bays and an apartment above (photo 22). The steeply gabled roof is punctuated by two gabled wall dormers with timber frame and brick nogging, and stone coping. The arched garage door openings retain their original wood paneled double doors. On the east wall, there is evidence of a greenhouse that was removed.

Potting House

The potting house is a small, brick structure, approximately 19' wide by 18' feet (photo 23). The steeply gabled roof is punctuated by a large end chimney, a gabled wall dormer with timber frame and brick nogging, and stone coping. The doorway on the south elevation is flanked by small leaded windows in a continuous stone surround with a labeled lintel. The east elevation features a triple leaded window with similar stone surround.

Service Garage

The service garage, designed in 1929, is located northwest of the small garage (photo 24). Measuring 60'-8" long and 21' deep, this concrete structure is characterized by a very high and steep, hipped roof with exposed beam ends and slate. The north façade is six-bays-long, with four arched garage-door openings flanked by arched windows in the end bays. The gable-end walls each feature an arched window opening with triple leaded sashes at the first floor and a gabled dormer with paired leaded sashes above. The original garage doors were paired wood doors composed of vertical boards and long iron strap-hinges. All garage doors have been removed and the bays filled in with a treatment resembling half-timbered stucco with grouped casement windows. The service garage is currently used as an auxiliary craft workshop.

Martha Page Crosley Kess House

When daughter Page remarried in 1937, Powel Crosley built a house on his estate for her and her husband Stanley Kess (photo 25). Situated on the north edge of the pond, the house is a two-story, brick Colonial Revival house with white trim and black wood shutters. The house has a four-bay main block flanked by smaller wings, three bays on the south and four bays on the north, including two bays in the attached garage. The lower roofline of the wings is pierced by wall dormers. The architect is not known, but the house is far simpler and not of the same quality as the main house. A modern flat-roofed one-story addition was made to the east side, probably in the 1950s. The second floor originally included three bedrooms in the main block and a servant's suite at the north end. A large sitting room at the south end was converted into two additional bedrooms in the mid-1970s. The windows were replaced with vinyl double-hung sashes circa 1993.

In addition to the five buildings and one structure at Pinecroft, Crosley built two other buildings nearby. In 1930 he built a second, two-story Tudor house for his son Powel III in the woods across the street at 2341 Kipling Road (extant). Powel III died tragically at age 36 of an insect bite in 1948. In 1959, Crosley gave the house to his grandson Lewis Crosley. He and his family lived there until 1965 they moved to Lebanon, Ohio.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 7 Page 5

In 1936, Powel built a rustic cottage for his wife Gwendolyn; it stood on the estate to the west facing the main house. Mrs. Crosley had contracted tuberculosis, which was highly contagious, and could no longer live in the big house without endangering her family. She died suddenly in 1939. The cottage, a wood-frame bungalow with a fieldstone chimney, was sold and moved in 1940 to a 35-by-150-foot lot at 2476 Kipling Avenue, in new subdivision of similarly sized lots on Kipling Avenue west of Pinecroft. The house, now covered with vinyl siding, faces east and adjoins a piece of land still owned by Mercy Hospital. A driveway on this lot is shared by the cottage and the house on the other side at 2468. The cottage was purchased in 2004, after sitting vacant for over a decade, by Edward Beckman, who renovated it and rents it to a tenant.¹

Alterations

Some alterations have been made to the estate over the years. The most momentous change was the construction of the hospital and health-service buildings and related parking lot to the north, which replaced farm buildings and orchards. The hospital buildings, however, are located on different land parcels than the contributing buildings and are not included in the nomination.

Alterations to Pinecroft's historic features include removal of the gates from the gateway on Kipling Avenue. A fifty-foot-long pool, pool house with dressing rooms, formal gardens and a tennis court once spread in the yard on the west side of the house. The formal gardens and dressing rooms have been removed; the pool is still extant, but buried underground. The hard-surfaced tennis court has been converted to a labyrinth. A greenhouse, which once stood between the small garage and the potting house on the north side of the courtyard, has been removed. A few exterior light fixtures are missing from the gatehouse, courtyard and gazebo in the south garden.

The main house retains the major features of its design and function such as the basic massing, room arrangements and window and door openings, with the exception of two garage doors on the north elevation, which have been replaced with French doors in the recent past. The house also retains almost all of its original materials—brick and stone masonry and detailing, half-timbering, clay tile shingles and original casement windows.

Changes to the interior have been minor. An E.M. Skinner organ was installed in the house ca. 1930, with the console in the foyer. It was removed when it was sold to the Cincinnati Museum Center, where it was installed in 1997. A carved wood monkey wearing earphones that once capped the newel post in the foyer is also gone. The kitchen was renovated, Mrs. Crosley's bedroom was divided in two by a new partition, and an apartment was created in the service wing. Two original stained glass medallions have been removed from the library windows and contemporary fluorescent light fixtures have been installed in the living room, library and Mr. Crosley's bedroom. Otherwise the house is very much intact. Alterations to the outbuildings have already been mentioned above.

¹ Joan (Mrs. Elmer) Focke, forty-year resident of 2468 Kipling Avenue, telephone interview, May 2, 2008.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 6

Statement of Significance

Pinecroft is eligible under Criterion B for its association with Powel Crosley, Jr. (1886–1961), an American inventor, industrialist, and entrepreneur, from completion of the house in 1928 until his death in 1961. Crosley was one of Cincinnati's most dynamic entrepreneurs and most colorful personalities. He and his brother Lewis were responsible for many "firsts" in consumer products and broadcasting. Crosley's manufacturing empire produced automobiles, radios, and refrigerators, and his other ventures included developing WLW radio, the most powerful station in the U.S. He played a major role in support of the U.S. military effort in World War II. He was the owner of the Cincinnati Reds major league baseball team for many years. Crosley Field, a ballfield in Cincinnati, Ohio, was named for him, and the street-level, main entrance to Great American Ballpark in Cincinnati is named Crosley Terrace in his honor.

Pinecroft is also eligible under Criterion C as an excellent example of a Tudor Revival estate by a nationally significant architect, James Dwight Baum. Pinecroft displays many distinctive features typical of the style—the picturesque, multigabled asymmetrical massing, masonry and half-timbered walls, undulating tile shingle roof, crenellated tower, Tudor-arched openings, and grouped diamond-pane casement windows. It is also illustrative of large country estates built in America during the early twentieth century, especially the 1920s.

History of ownership

Powel Crosley, Jr., purchased the land that became Pinecroft on December 31, 1926 from Clarence and Margaret Wood. In its heyday, the estate comprised 113 acres, including a short golf course, a polo field, which doubled as a landing strip for planes, stable, kennels, vegetable garden, orchard, vineyard, barn with a milking parlor, chicken coop, and houses for the estate's farmer and the gardener's assistant. After Crosley's death in 1961, his daughter Page Crosley Kess sold the property to Kenneth Hammond, who in turn sold it to the Franciscan Sisters of the Poor in 1963. The Sisters occupied the house as a convent and sold 40 acres, leaving 73. In 1969 St. Francis Hospital bought the property and built a hospital in 1971. The hospital was subsequently renamed Providence Hospital and then Franciscan Hospital Mt. Airy Campus. In 1999, the property was sold to Mercy Health Plaza which was renamed Mercy Hospitals West in 2001. Since the hospital was built in 1971, other health service buildings have been constructed—including the Medical Plaza, Inter-Community Cancer Center, and Children's Center. All of these medical facilities were built to the north of the mansion, in an area formerly occupied by farm buildings and a landing strip. The Kess House served as an office during construction of the hospital. Since 1970, the house has been used as a vacation home, residence, house of prayer and retreat by the Franciscan Sisters.

Today the property is divided into numerous parcels. The house and outbuildings straddle a lot line (see parcel map). The main house, gateway, potting house, Kess House and pond are all located on the 18.2-acre parcel number 228-0001-0012, while the tennis court, small garage and service garage are located on the 13.867-acre parcel number 231000110007, along with the driveway and part of the parking lot for Mercy Hospital. The medical facilities are located on other parcels.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 7

Powel Crosley, Jr.

(The text in this section is largely based on "Big Dream, Small car: Powel Crosley Jr.'s Indiana Automobile," by Michael A. Banks, in *Traces of Indiana and Midwestern History*, vol. 19, no. 2, and *Dreams do Come True: The Story of Powel Crosley Jr.* by Edward Jennings and Lewis Crosley, Pigeon Forge, TN, privately printed, 2004.)

Powel, Crosley, Jr., was born in Cincinnati on September 18, 1886. His father Powel Crosley, Sr., was an attorney and his mother was Charlotte Utz, daughter of a local businessman and a graduate of Woodward High School and the Cincinnati School of Design. He moved with his parents when he was seven to College Hill, where he attended grade school and the Ohio Military Institute.

Automobiles were his passion. He was only twelve-years-old when he decided to build his first automobile. Assisted by an eight-dollar loan from his younger brother, Lewis, Powel mounted an electric motor on an old buckboard wagon in his grandfather's barn. Their father, Powel Crosley Sr., encouraged the boys by offering Powel a ten-dollar reward if his car ran. The first Crosley car made it around a city block. Powel Jr. took the money, paid his brother back and then shared the two-dollar profit with him. From that day on, he was determined to become an automobile manufacturer.

Crosley enrolled in the University of Cincinnati's engineering program in 1904 but nearly flunked out. He switched to law to please his father, but that didn't stick either. In 1907, then 21-years-old, he founded the Marathon Six Automobile Company with \$10,000 he raised from investors. The factory was in Connersville, IN, which had been the home of buggy and furniture makers for decades, and where companies in the region had begun building automobile engines and other components. He created a six-cylinder prototype aimed at the low end of the luxury market that would sell for \$1700. The car might have been a success, but a brief nationwide financial panic brought an end to the venture.

Despite this setback, Crosley was still intent on making a career in the automotive business. He moved to Indianapolis, which at the time was the Motor City, home to more manufacturers than any city, including Detroit. Crosley found work with the Fisher Automobile Company, the biggest car dealer in the region for about a year. In 1909 he became assistant sales manager of the Parry Automobile Company. One of the largest carriage-making operations in the world; Parry wanted to cash in on automobiles. It made about nine hundred cars that summer, all of which were sold at a loss, and the company would close in 1911. Seeing the end coming, Crosley moved on to the National Motor Vehicle Company, which made a very popular six-cylinder automobile and had built an impressive racing record. Crosley worked in sales for less than a year. Crosley next landed at an automotive trade magazine, *Motor Vehicle*, as an advertising salesman.

But by the fall of 1910 he returned to automobile manufacturing—this time in Muncie with the Inter-State Automobile Company. Inter-State's investors included several members of the wealthy Ball family of Muncie. (Crosley had a family connection with the Balls. A first cousin, Bertha Crosley, had grown up in Muncie and married Edmund Burke Ball in 1903.)

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 8

Shortly after Powel Crosley moved to Muncie, his fiancée Gwendolyn Aiken went for a visit. The two eloped and were married on October 14—after which the new Mrs. Crosley returned to Cincinnati to live with her parents. The plan was for Crosley to work in Muncie, save money toward buying a house, and visit his wife on weekends. This arrangement lasted until July 1911, when his first child, Powel III, was born—at which point his wife, parents and in-laws pressured him to return to Cincinnati and his family. Crosley came home to find an apartment and take a job with a local advertising agency.

Still, Crosley had not given up on building his own automobile, and made several other attempts. He and a partner launched the Hermes Automobile Company to produce a six-cylinder automobile similar to the Marathon Six. Although the partners completed a prototype, there was—once again—no money for production. Thinking that a full-size motor car might have been too ambitious an undertaking, Crosley then decided to try the latest craze on wheels—cycle cars, small-scale open automobiles built to carry one or two people. With an investor named G. A. Doeller, he formed the De Cross Cyclecar Company. The De Cross was powered by an air-cooled, two-cylinder engine made by the Spacke Company in Indianapolis (itself a cycle-car manufacturer). Crosley made a successful journey from Cincinnati to Indianapolis and back—a noteworthy feat that earned the car a write-up by famous automotive journalist Floyd Clymer. But the same problem that had ended Crosley's previous auto making attempts killed the De Cross—no money for production. Still unwavering in his ambition, Crosley returned to Indianapolis to join the L. Porter Smith and Brothers Company, manufacturer of the Cyclops Cycle Car. But this also failed.

Crosley finally achieved success after his return to Cincinnati in 1914. Working as a freelance advertising copywriter he developed mail-order campaigns for an automobile accessories wholesaler named Ira J. Cooper (later to found the Cooper Tire and Rubber Company), Crosley invented a new kind of tire liner that was an instant bestseller. Crosley bought out Cooper, and within three years he was grossing a million dollars a year manufacturing a full line of automotive accessories. Known as the American Automobile Accessories Company (AMERICO), its factory was a trapezoidal building located at 1901 Blue Rock Avenue on the southwest corner of Hamilton Avenue. (The building is no longer extant.) This highly successful enterprise gave Crosley the means to go into radio manufacturing and broadcasting, which changed the world.

In 1921, his nine-year-old son asked him to buy him a radio receiving set. Instead, Mr. Crosley built one and started manufacturing low-priced sets. In 1922, he built a transmitter and installed it in his College Hill home on Davey Avenue (no longer extant). A few months later he was issued the call letters WLW, which by 1934 would become known as "The Nation's Station." Since 1900, many anonymous amateur radio operators across the county had been experimenting with wireless transmissions of Morse Code, building on previous experiments. The first transmission of a human voice was in 1892 by Nathan Stubblefield, although Reginald Fessenden is more often credited with the first radio broadcast of voice and music in 1906. The first person to receive a radio operator's license from the government in 1911 was a Cincinnati, George Hill Lewis. Lewis later became Powel's right-hand man. Crosley wasn't the first to establish a radio station, but he expanded the industry radically. He entered the radio transmission business as a way to promote the sales of his radio sets.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 9

The growth of the radio industry in the decade between 1921 and 1931 was enormous. By 1922, Crosley was the world's largest radio maker and became known as "the Henry Ford of Radio." The demand for radios forced the Crosley Radio Corporation to move from Blue Rock Avenue to larger quarters several times and finally to build an eight-story, two-block plant at 1329 Arlington Street in Cincinnati in 1929—and add on to it in 1933. The station was located on the top floor.

After granting WLW its own frequency in 1924, the federal government gave approval for the station to operate as a "super-power" at 5,000 watts in 1925. In 1928 Crosley bought one of WLW's chief rivals, WSAI, from the United States Playing Card Company in Norwood. The Federal Regulatory Commission (FRC) also gave Crosley permission that year to boost WLW's transmitter to 50,000 watts. In the early 1920s, the station had to contend with interference from other stations in the same frequency and interruptions every quarter hour to listen for distress calls from ships at sea. Broadcasting was limited to about 15 hours a week, with short musical programs employing both phonograph records and live piano performances. But with the new transmitter, the station was able to increase its programming to 20 hours a week. Daytime programming included weather forecasts, market reports, stock quotations and police bulletins; programming at night was mostly music.

Powel Jr. got his ideas about entertainment at the Pike Opera House, which his father leased and operated until it burned down in 1903. There he saw vaudeville theater acts and even the Edison Cinematograph, the first moving picture to come to Cincinnati. Since founding WLW, Crosley had gone from serving as a one-man radio station to employing twelve full-time announcers and nearly 200 performers including singers and other musicians, actors and novelty acts. He promoted WLW as "the cradle of the stars," and took credit for launching the careers of numerous performers who went on to fame, such as Doris Day, Rosemary and Betty Clooney, Red Skelton, the Mills Brothers, and Thomas "Fats" Waller.

Although WLW generated demand for Crosley Radios, by 1930 the company was surpassed by other manufacturers as Crosley focused on building the radio station. During the Great Depression, Crosley invested vast sums into broadcasting, spending \$400,000 for a high-power, 50,000-watt transmitter. But soon after he developed and built the world's most powerful radio transmitter—500,000 watts. WLW had been the first station to operate on 5,000 watts, the first on 50,000 watts and now the first and only on 500,000 watts. The station was launched by President Franklin Delano Roosevelt in 1934. WLW could then be heard clearly in Canada, Mexico, South America and even Australia. *Life Magazine* remarked, "The energy generated by WLW's huge transmitter bewitched the countryside for miles around. Barbed-wire fences emitted sparks, light bulbs glowed in farm houses, rainspouts and bed springs played hot jazz."² Competitors' complaints about Crosley's huge technical advantage added to the FRC's own reservations causing it to force WLW to reduce its power to 50,000 watts in 1939. Crosley continued to use the 500,000 watt transmitter experimentally during WWII with the cooperation of the U.S. government in case it was needed for a national emergency, but the station was shut down in 1943.

² Gerard Piel, "Powel Crosley, Jr." in *Life Magazine*, February 17, 1947, p. 44

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 10

In 1932, Crosley introduced the first automobile radio, which he called the "Roamio." Even during the Depression, Crosley factories turned out all sorts of appliances—clocks, fans, waffle irons, percolators, lighters, record players, canoes, ice crushers, the Xervac head-suction machine to retard baldness, and the gas refrigeration unit called the Icyball. This was followed in 1933 by the patented Shelvador, the first refrigerator with shelves in the door. The appliance was so popular that a huge backlog developed, even though the Crosley factory was turning out two thousand Shelvadors a day. He also developed, but never produced, an airplane and a 35mm camera.

The success with appliances required construction of several more plants. By 1937, there were five in Cincinnati. Across the street from 1329 Arlington Street, he built the 75,000 square foot "Building K" to assemble refrigerator cabinets. This was destroyed by fire as a result of the 1937 flood. The No. 3 plant, which housed the company's service department, was flooded but undamaged by fire.

Crosley was also responsible for several firsts in baseball. Crosley had personally tested remote radio broadcasting at Crosley Field for part of a game during the summer of 1923. On Opening Day, April 15, 1924, WLW broadcast a full baseball game for the first time. In 1934 Crosley became president of the Cincinnati Reds, and rescued it from dire financial straits. The ballpark, known as Redland Field, was designed by Harry Hake and built in 1912 on Western Avenue in the West End. Crosley renovated it and renamed it Crosley Field in 1934. That same year, on Opening Day, the legendary Red Barber made his first broadcast of a major league game. Crosley installed lights and produced the first major league night game ever played on May 23, 1935. In 1936, the Reds finished in fifth place, and Crosley acquired a controlling interest in the team. The Reds won two National League pennants, in 1939 and 1940, and defeated Detroit in the 1940 World Series. (After serving as home of the Reds for nearly six decades, Crosley Field was demolished in 1970 when the team relocated to the new Riverfront Stadium.)

Success with appliances allowed Crosley to return to his dream of creating an automobile that would go into production. With his vast fortune behind it, this car would not suffer the fate of its predecessors. Crosley's original design was for a three-wheeler, until he discovered that his design would be unstable. So he fell back on a layout that involved setting the rear wheels less than eighteen inches apart, giving the car a triangular appearance. This provided an unexpected bonus; with the wheels so close together a universal joint was not needed, which would save money. Saving money was important because Crosley planned on the car being the lowest-priced on the market. It was also the smallest (with an eight-inch wheelbase) and used a two-cylinder engine made by Waukesha. He calculated the car would get fifty miles per gallon of gas at speeds up to fifty miles per hour. Once the basic design was set, a prototype chassis was developed at Crosley's Sleepy Hollow Farm in Jennings County, Indiana (now the Crosley Fish and Wildlife Area owned and operated by the state of Indiana).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 11

In January 1937, just as Crosley was deciding what form the car body would take, a massive flood hit the Ohio River valley. That may be the reason he opted to make the new automobile in Richmond, Indiana, at a plant he built that year to produce refrigerator cabinets. The plant had two assembly lines side by side—one for cars, one for refrigerator cabinets. The Crosley car made its debut at the Indianapolis Motor Speedway on April 28, 1939. The event, attended by a crowd of two thousand, was both a triumph and a homecoming for Crosley. In a speech, he talked about the dream and the delays. "I have been dreaming of this car for some 28 years. Radio, electric refrigerators, broadcasting, and even baseball have sort of got in the way of this dream," he told the crowd, "I have always wanted to build a practical car that would not only operate at a low cost, but sell at a low cost, and I believe I have it here."³

The Crosley car was unusual-looking. The final production version looked like an earlier triangular-shaped version, but Crosley had dropped the close-set rear wheels in favor of a conventional chassis layout. Some likened the car's appearance to a bathtub, but *Time* magazine called it "a sleek, rakish, convertible sedan with...a neatly streamlined hood and front end."⁴ Crosley offered both a sedan and a coupe with cloth tops; they sold for \$325 and \$350, respectively. In 1940, a small pickup truck was added to the line, along with a panel delivery truck. At first these vehicles were sold only by authorized Crosley dealers, mostly hardware and appliance stores, plus a few department stores—Macy's in New York and the May Company in Cleveland. A total of 5,757 Crosleys had been produced, when World War II ended his production of cars in February 1942.

During the war, Crosley cooperated with the federal government in several ways, making electronic and mechanical devices, engines and specialized vehicles. The Richmond plant produced gun turrets and a number of experimental military vehicles, including open-sided "Army cars" for personnel transport, a miniature version of the Jeep designed to be air-droppable, and several tracked vehicles. In Cincinnati, the main Crosley plant was involved in one of the most important top-secret defense projects. Crosley was one of five companies selected to assemble the proximity fuze.

Prior to this invention, artillery shells used two types of fuzes—a timed fuze, which was set to explode at a predetermined time after firing, and a contact fuze, which exploded upon impact. Neither was adequate against the very fast agile airplanes then in use. In 1939, the British government began developing a projectile that would explode when it was near a target. The U.S. joined the effort in 1940. The critical element was a miniature radio transmitter-receiver, which sent out a signal that would bounce off the target and return to the speeding shell. The frequency of the retuning signal varied with distance to the target, and when the reflected signal reached a certain frequency, a circuit closed, instantly firing a small charge that detonated the projectile's warhead. The proximity fuze was critical to the successful outcome of the war, and Crosley made about 25 percent of the 22 million fuzes manufactured for the war effort at its Arlington Street plant.

³ Crosley quoted in Michael A. Banks, "Big Dream, Small car: Powel Crosley Jr.'s Indiana Automobile," *Traces of Indiana and Midwestern History*, vol. 19, no. 2, p. 34.

⁴ *Ibid.*, p. 34

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 12

Because of the secrecy surrounding the project, WLW had to move out of the eighth floor of the Arlington Street building. In 1942, the Crosley Broadcasting Company purchased the former Elks Club Lodge #5 at 140 West Ninth Street in downtown Cincinnati and converted it into office and studio space for WLW, where it was later joined by WLWT-TV. The six-story Neo-Classical structure, designed by Harry Hake and built in 1923-24, was renamed Crosley Square. *Cincinnati Enquirer* reporter John Kiesewetter described the building as "the Midwest broadcasting Mecca," because it was frequented by many stars and celebrities—Jimmy Carter, Peter, Paul and Mary, Duke Ellington, Liza Minnelli, Bob Hope, Doris Day, Jesse Jackson, Lena Horne, Jerry Lewis, Barbra Mandrell, Ronald and Nancy Reagan, Red Skelton, Rod Serling, Roy Rogers, and Angie Dickinson, Rosemary Clooney, and Andy Williams. The former Crosley Square is a contributing building in the Ninth Street Historic District, which was listed in the National Register in 1980. WLWT-TV moved out in 1999, and the building is currently occupied by Cincinnati Hills Christian Academy, a charter school.

Crosley's other major contribution to the war effort was the Voice of America (VOA) radio broadcasting service. In response to propaganda broadcasts throughout Europe by all the other major powers, President Roosevelt established the Foreign Information Service (FIS) in 1941 to promote American ideas. The first broadcasts were aimed at Asia from a commercial station in San Francisco. The first FIS broadcast to Europe was aired in February 1942 using BBC transmitters in England. In June 1942, the VOA was established as the radio division of the Office of War Information. James D. Shouse, chairman of Crosley Broadcasting, proposed to build a 200,000-watt transmitter to out-power Germany. Crosley's 500,000-watt station had a medium-wave transmitter, but creating a short-wave transmitter was considered technically unfeasible because of the immense power needed at higher frequencies. The extensive assemblage of short-wave antennas required a square mile of land—preferably high, flat ground, with access to rail, electric and telephone lines.

The site was 625 acres on Tylersville Road just one-and-a-half miles east of the WLW facility and about 25 miles north of Cincinnati. The VOA station was named the Bethany Relay Station because of its proximity to a telephone exchange in a community of the same name⁵. Much of the complex was built underground to protect it from attack. Dedicated on September 23, 1944, the facilities included an Art Moderne main transmitter building, a 140,000-gallon underground cooling-water reservoir, an electrical substation, and the antenna switching station, and 24 rhombic-shaped, steel-framed antennas. Crosley Broadcasting operated the VOA station under contract to the U.S. Government. The VOA broadcasts originated in New York, were relayed by land lines to Cincinnati, and broadcast from Bethany. WLW was recognized for its efforts in March 1944 with an annual Alfred L. Dupont award for outstanding public service.

The VOA Bethany Relay Station served the world for more than 50 years delivering news of freedom and democracy to oppressed citizens of faraway lands. Broadcasts finally ceased in 1994. Listed in the National Register in 2006, the building is being restored and developed as The National Voice of America Museum of Broadcasting by West Chester Township. The museum will feature the collections of Media Heritage, Inc. and Gray History of Wireless, as well as an operating amateur radio.

⁵ Sweeten, Lena. "The Voice of America Bethany Relay Station," Nomination to the National Register of Historic Places, 2006, p. 20.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 13

As the war wound down in 1945, Crosley began making plans to bring out a new automobile. He also decided to sell all of his business interests, except for the Cincinnati Reds and the newly incorporated Crosley Motors. Having accumulated more money than he would ever need, Crosley wanted to concentrate on the two great loves of his life, baseball and automobiles. The sale, to AVCO, included WLW and all Crosley Corporation properties. The Crosleys easily located a building to serve as the engine plant in Cincinnati, near the old Crosley plant. But finding a suitable location for auto-assembly proved difficult.

After searching as far as Indianapolis and Louisville the Crosleys settled on a 170,000 square-foot factory in Marion, Indiana (still extant). The plant was operated by Peerless of America during the war, and had been the site of the Indiana Motor Truck Company from 1909 through 1932. After delays in tooling and a machinists' strike at the Crosley engine plant, the first automobile finally came off the line on May 9, 1946.

Between 1946 and 1949, more than 53,000 Crosley cars, trucks, and station wagons were sold. Early on, the Marion factory had trouble keeping up with the demand because the Crosley was the only new car available. Unlike other American cars, the Crosley was completely new, not just an altered 1942 model. A public accustomed to gas rationing welcomed the Crosley's high gas mileage, and many people who would have had to settle for a used car were delighted to be able to buy a brand-new car for the price of a used vehicle. America's first compact car was a success, living up to the tag Crosley had given it, "the car America needs."

But the bubble soon burst. Once gas rationing ended and Detroit's powerful, chrome-laden new cars were available; the public all but deserted the Crosley. Neither a distinctive new sports model (the Hot Shot, which won the first Sebring endurance race) nor an all-purpose vehicle called the Farm-O-Road, could turn the tide. Crosley Motors' sales spiraled downward until 1951, when the company finally closed down and sold its assets to the General Tire Company. By the day the last Crosley rolled off the line in July 1952, just over 84,000 had been built. Ironically, by the time of Crosley's death in 1961, a new breed of cars swarmed over America's highways. They bore names such as the Metropolitan, Falcon and Lark. Largely inspired by the Crosley, each was a validation of his idea that America needed small cars. Crosley was a little too far ahead of his time, but his cars are collector's items. Approximately 1200 Crosleys, highly prized by collectors, continue to cruise the highways of North America, South America and Europe. WLW, which helped make the fortune that made the Crosley automobile possible, is still on the air at 700 on the AM dial.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 14

Dwight James Baum

Pinecroft and related structures (except for the Kess House) were designed by the renowned New York-based architect James Dwight Baum (1886-1939). His signature appears in a stone plaque in the garden wall at the south end of the house, which reads, "J.D. Baum, Architect, Anno Domine, 1927." An award-winning architect and critic, Baum was "a highly respected practitioner of the eclectic residential styles popular in the U.S. during the 1920s and 1930s."²⁶ Born in Little Falls, New York, Baum was a descendant of Dutch patroons from the Mohawk Valley. He graduated from Syracuse University in 1909 and almost immediately began a steady rise in reputation and respect in his chosen field. In 1915 he opened an office in New York City, and practiced until his untimely death in 1939. During the 1930s, he departed from his typical approach by designing the Art Moderne Federal Building at Flushing NY. He was serving on the New York World's Fair design committee when he died of a heart attack at age 53.

Baum specialized in large country houses and institutional work. Among his largest commissions were the Syracuse Memorial Hospital and the Columbus Circle area in Syracuse, the Westside YMCA and Trade School in New York City, and the Hotel El Verona in Sarasota, Florida. He also produced a fifty-year building and expansion plan for Syracuse University, and served as the architect for Hendricks Chapel (a collaboration with John Russell Pope, 1930), the College of Medicine (now part of Upstate Medical University), and the Maxwell Hall (1937) on that campus. Other educational buildings he designed include buildings at Wells, Clarkson, and Hartwick colleges in New York State and Middlebury College in Vermont. His most acclaimed building is probably the Italian-Romanesque West Side YMCA (1930) at 63rd Street near Central Park. It contains a variety of vertically arranged athletic spaces and lodging for 900 guests.

Among his earliest works was his own house, Sunnybank (1915) in Riverdale, NY, a picturesque suburb then being developed in the Bronx on the Hudson River. Baum's elegant, asymmetrical Colonial Revival frame house was greatly admired, and it led to scores of other Riverdale commissions—Riverdale Country Club (1920), Anthony Campagna residence (1922); William P. Hoffman residence (1924), Ben Riley's Arrowhead Inn (1924); Armour Hall (addition to Wave Hill Estate, (1928). All together, Baum designed more than 60 houses in Fieldston in a wide variety of historical revival styles—Colonial, Georgian, Italian Villa, English, and Dutch Colonial. His scholarly adaptations owed a great deal to the extensive architectural library maintained in his office.

Mr. Baum rapidly achieved nationwide renown for designing large suburban homes and country estates for wealthy and prominent persons. Among the most notable examples of his residential work—designed in a variety of styles, American Colonial, Tudor, French and Italian—should be named the following: a Venetian palace for John Ringling at Sarasota; the Tudor Revival estate of Robert Law at Portchester, NY (1924); "Wildflower," the country home of Arthur Hammerstein at Whitestone, LI; "Pippa Passes" estate of George Mathews Adams at Riverdale-on-Hudson, NY; Count Alphonso's Italian Villa at Newport, RI; country estate of Frank A. Sullivan, Westerly, RI; and a residence of the Hon. Ernest E. Rogers, New London, Conn.

⁶ <http://sumagazine.syr.edu/spring05/features/feature3/index.html>

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 15

Baum wrote many articles and served as architectural consultant to *Good Housekeeping* magazine. His plans were exhibited at venues in Paris, London, Berlin, and several South American cities. Baum's monograph of 1927 is filled with excellent adaptations of Early American houses for suburban and country settings. As Matlack Price wrote in praising his work, "Certainly the architect who is conscientiously true to his calling will exert his best persuasion to induce people to live in houses that are not only suitable to the family and its kind of life, but to the locality and its kind of life. No better example of the skilful versatility of the modern architect could be found than in the work of Mr. Baum."⁷

Elected to the NY chapter AIA, 1918, and advanced to FAIA in 1932, Baum was also a member of the Architectural League of New York, the National Sculpture Society, Beaux Arts Institute of Design and American Federation of Arts. His abilities were recognized numerous times during his career. He won bronze medals (1931, 1932, and 1933) and gold medals (1932) from Better Homes in America, a gold medal from the Architectural League of New York, and in 1934 was awarded an honorary doctorate of fine arts from Syracuse University. On that occasion, Chancellor Charles Flint praised him:

"...for that rare combination of business and executive ability, precise knowledge of structural problems, thoroughness in coordination of plan requirements to the purpose of the project, discriminating cognition and realization of preparation and detail in design, along with a high sense of beauty..."⁸

Baum also played a significant part in the development of Florida in the 1920s, designing among other things dozens of individual homes, a newspaper plant, and a country club; serving on the board of architects for the complete replanning of Clewiston; and devising a new town plan for Fort Pierce. One of his best-known and most original works is the Ca' d'Zan, Sarasota, Florida (1922-26), for John Ringling, chief owner and manager of a merger of the nation's biggest circuses, Ringling Brothers and Barnum and Bailey. He was one of the country's richest men, with large interests in other fields such as oil, mining, ranching and real estate.

Sarasota was the winter home of the circus. John and his wife Mabel had become enchanted with the colorful Renaissance architecture of Venice, such as the Venetian Gothic Doge's Palace and Madison Square Garden, built in partnership with Tex Rickard and owned by John Ringling. The site was a 37-acre tract fronting Sarasota Bay. "Mabel Ringling's specifications for the Florida palace gave massive headaches to architectural associates engaged to carry out the plans, which were finally modified with concessions for design by architect Dwight James Baum into a fabulous expression of luxury, elegance and grandeur in a setting of beguiling loveliness."

Ca' d'Zan was unique; it cost about \$1 million. Half again that sum went into the exotic gardens and another half million bought furnishings and art work that filled the house. The house featured red roof tiles bought in Barcelona, vast amounts of Venetian glass in shades of purple, rose, amethyst, green, and a glass chandelier from the old Waldorf Astoria which was being torn down. When the splendid, exotically ornate mansion was

⁷ C. Matlack Price, introduction, *The Work of Dwight James Baum, Architect*, New York, Helburn, 1927, unpaginated.

⁸ "Dwight James Baum Paper, An Inventory of his papers at Syracuse University", <http://library.syr.edu>.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 16

finished at last, the main house extended two hundred feet along the bay. A square tower rose more than sixty feet above the main entrance.

The Crosleys were friends of the Ringlings, who had Cincinnati connections, and probably learned of Baum through them.⁹ Crosley was so taken with Ca' d'Zan, that he hired Baum to design Pinecroft, his new Cincinnati estate. For his commercial buildings, Crosley had usually hired the local firm of Samuel Hannaford & Sons, but for his home he wanted something more glamorous. Baum had a few other commissions in southwest Ohio. He designed a Dutch Colonial house for Philip Carey, CEO of the Asbestos Shingle Company in Lockland, OH, which was shown in an advertisement ca. 1930, but the location is unknown. Baum also designed a mansion for the Allyn residence in the Oakwood section of Dayton, Ohio (demolished).

Baum's design for Pinecroft was a country estate in the English mode. Before engaging Baum, possibly in 1925, the Crosleys had toured England and other parts of Europe. "On their tour they admired and studied the architecture of country homes and estates, and on returning decided to make their new home in Cincinnati a mansion of the English Tudor style, with hand-hewn timbers and stuccoed exterior walls accented by brick and stone and multipointed arches."¹⁰

Because many Americans had Anglo-Saxon roots, English taste in architectural styles--Gothic Revival, Old English and Queen Anne--had crossed the Atlantic throughout the nineteenth century. "During the 1880s, however, a new genre of English-inspired house began to capture the imagination of architect and wealthy patrons—one with romantic associations of England's domestic traditions. Sometimes termed Elizabethan, Jacobean, half-timber, Old English or Jacobethan, what came to be called the Tudor style quickly caught on among wealthy country estate builders. At its peak of popularity around 1910, almost 30 percent of the country houses being published in the leading journals could be grouped under this heading, making the Tudor house a close second to the Colonial in popularity."

During the 1880s and 1890s, historical models were openly replicated, but after 1900 architects began to use the English Tudor style more freely, employing abstraction and variations of historical and vernacular elements. In *The Architect and the American Country House*, Mark Alan Hewitt cites Bertram Goodhue, Harrie T. Lindeberg and Wilson Eyre as examples of architects who excelled in this approach. He also presents Baum's Tudor Revival design of Lawridge (1921), the Robert J. Law estate in Port Chester, NY, although he does not mention it in the text. Industrialist Frank Seiberling's Akron, Ohio, estate Stan Hywet (1911-1915) by Charles Schneider is an earlier example.

⁹ Curiously, when the Crosleys decided to build a house on the Sarasota Bay, just north of the Ringlings, they did not hire Baum, but instead chose George Albree Freeman, Jr. (1859-1934), who studied architecture at MIT, and practiced in NY, where he shared offices with Bruce Price. Known as Seagate, the Crosleys sprawling 11,000-square-foot Florida mansion was Mediterranean in style.

¹⁰ Edward Jennings & Lewis L. Crosley. *Dreams Do Come True: The Story of Powel Crosley, Jr.*, p. 57.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 17

Tudor Revival was very popular in the Cincinnati area, especially in the 1920s, a decade of great wealth. Examples include Alberly Manor (1926-28), the William H. Albers House by the Cleveland architect Bloodgood Tuttle; Breezy Hill Farm, the White Eustis House (1928) by Guy C. Burroughs; and Ambleside, the Leonard S. Smith, Jr., House by John Henri Deeken, all in Indian Hill. A northeastern Cincinnati suburb, Indian Hill was developed in the early 1920s by a small group of wealth and powerful Cincinnatians who sought, not only a quiet, healthy and exclusive retreat from the increasingly dense older suburbs, but also a guaranteed, uninterrupted terrain for fox hunting."¹¹ Crosley socialized and hunted in Indian Hill; he could have afforded to build here, but he chose instead to build in Mount Airy, near College Hill, his boyhood home.

Pinecroft is representative of the boom in country estate building that began at the turn of the century and continued until 1930, driven by the vast increase in wealth and expansion of American upper class. "Following the Civil War, between 1870 and 1900, the national wealth rose from \$30,400 million to \$126,700 million. By 1914 it had doubled again, reaching \$254,200 million. This extraordinary capital expansion was controlled by a select but growing group of industrial entrepreneurs, the "captains of industry," who owned some 50 percent of the nation's wealth by 1910—approximately 40,000 families, according to figures from the bureau of the Census, or less than 1 percent of the population owned over 71 percent of the capital. The number of millionaires increased dramatically..."¹²

Once Crosley had become a magnate in the hottest new consumer technology, it was only natural that he would aspire to live like one. That included all facets of country life in the Anglo-Saxon tradition—gentlemanly farming, breeding horses and livestock, gardening, equestrian pursuits, hunting and fishing, perhaps sailing and yachting, and the "modern" sports of tennis and golf.¹³ Pinecroft included many of these aspects, and what Pinecroft did not accommodate, Crosley pursued in other homes.

Other properties associated with Powel Crosley, Jr.

Despite the demands of his busy career, Crosley had always known how to enjoy life. His fondest pastimes were hunting and fishing, and his accumulated wealth enabled him to acquire and enjoy numerous rural retreats—Sleepy Hollow, his hunting lodge in Jennings County, Indiana; Seagate in Sarasota, Florida; Bull Island, South Carolina; McGregor Bay, Lake Huron, Ontario; Pimlico Plantation, near Charleston, South Carolina; and Cat Key, Bahamas.¹⁴

¹¹ Langsam, *Great Houses of the Queen City*, p. 95.

¹² Hewitt *The Architect & the American Country House*, p. 10.

¹³ *Ibid.*, p.12.

¹⁴ Around 1930, Crosley acquired a farm and hunting/fishing preserve on the 3,000 acre Bull Island, in South Carolina. Today Bull Island is entirely undeveloped and included within the Cape Romain National Wildlife Refuge, established in 1932 to help wildlife and to preserve their habitat.

Beginning about 1934, he began visiting a fishing camp on McGregor Bay at the eastern end of Lake Huron's rocky North Channel in Ontario. In 1939 he purchased the camp, which occupied several islands, and renamed it Nissaki. The main house had seven bedrooms, and the living room had a massive stone fireplace that soared up through a two-story cathedral ceiling. The camp also had a separate kitchen and dining building, a gas dock, repair shop and large boathouse

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 18

His first vacation home was Sleepy Hollow Farm on the Muscatatuck River in Vernon, Jennings County, Indiana, where he amassed 3,700 acres beginning in 1927. He built a hunting lodge, with six small bedrooms and two large dormitory rooms. (This was where he developed the prototype for one of his automobiles.) He enjoyed the property until 1956, when he sold it at a bargain price to the state of Indiana. It is now the Crosley Fish and Wildlife Area.

Of all his vacation homes, Seagate in Sarasota, Florida, was the most permanent and significant. It was a two and one-half story Mediterranean mansion built concurrently with Pinecroft in 1928-29 on a 50-acre parcel of land on the bay adjacent to the John Ringling Estate. The 11,000-square-foot home (still extant) has 21 rooms, 10 baths, and an adjacent carriage house has room for three cars and servants quarters on the second floor. Originally the mansion had a swimming pool, a seaplane dock and yacht basin. The home featured many innovations for its time, including a steel-frame encased in cast stone, embedded pipes and wiring, and a 135-day construction schedule.

Seagate was designed by George Albree Freeman, Jr (1859-1934) who studied architecture at MIT, practiced in New York, and was recognized on a local and national level. He had been commissioned to design several buildings in New York, where he shared offices with the prominent architect, Bruce Price. Freeman worked on the Sarasota Post Office with Louis A. Simon and Harold N. Hall, and maintained an office in Sarasota later in his career. He was 70 when he drew the plans for Seagate. The drawings are believed to have been actually executed by a 32-year-old Italian-born draftsman Ivo A. De Mincics. He worked with both Freeman and a local architect, Thomas Reed Martin, who provided the original sketch for the Ringling residence Ca' d'Zan, and is believed to have worked on Dwight James Baum's design of Ca' d'Zan. Crosley built a sea wall nearly 600-feet-long on the bayfront and mooring pilings for his seaplane. He also had a 25-x-35-foot terrazzo swimming pool in the backyard fed by an artesian well.

Crosley and his family used Seagate for only 10 years. Gwendolyn, Powel's wife of 29 years, died there in February 1939, and thereafter Crosley visited less. When World War II started, the Army Air Force began training pilots at what is now the Sarasota-Bradenton International airport. Powel let his mansion be used as married officers' housing. It may also have served as an Officers' Club for a time. After the war, in 1947, he sold the mansion to the D & D Corporation, which sold it in 1948 to Freeman H. and Mabel Horton. Mr. Horton was a prominent civil engineer who designed the Tampa Seawall and Sebring airport. The Horton family enjoyed Seagate from 1948 until 1977.

with sleeping quarters on the upper floor. There was a second boathouse on a smaller nearby island and caretaker's house on still another island. In addition, there was a main dock for the seaplane. The family enjoyed the camp for many years; it is not known when the camp was sold.

Pimlico Plantation, a plantation and hunting preserve 29 miles north of Charleston on the Cooper River. It included a 1928-vintage house, reconstructed from a much earlier house, and 2,579 acres. He sold it in 1942 to the South Carolina Public Service Authority, and the house was torn down in 1944.

Cat Key, Bahamas (1938): Attracted by excellent fishing. Crosley bought land on this small island in 1938 and built a house on it. He sold this vacation retreat in 1954 to Arthur Pew of the Sun Oil Company (Sunoco) in Philadelphia.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 8 Page 19

Seagate was listed in the National Register in 1982. In the early 1980s the Campeau Corporation bought Seagate for a condominium development, planning to use the mansion as a clubhouse. The project collapsed, and in 1991, the house and 16.5 acres were purchased by Manatee County for \$1.6 million. The University of South Florida purchased the remaining 28.4 acres for \$2 million. Manatee County renovated the mansion and now operates it as a meeting, conference, and event venue.

In addition to Pinecroft and Seagate, several historical resources associated with Crosley's career and life still exist. Among them are the two homes for his wife and son Powel III at 2341 and 2476 Kipling Avenue. Among his factories, the plant at 1329 Arlington Street in Cincinnati, where Crosley radios and refrigerators were made; and the plants in Marion and Richmond, Indiana, are extant. Besides Seagate, which was National-Register listed in 1982, Crosley Square, the former WLW office and studio at 140 West Ninth Street was listed in 1980 as part of the Ninth Street Historic District, and the VOA Bethany Relay Station was listed in 2006.

Summary of Significance

Pinecroft is eligible for the National Register under criteria B and C because it is historically associated with the inventor and industrialist Powel Crosley, Jr., an example of a trend in building of American country houses in a time of great economic expansion, a superb example of the Tudor Revival style, and an excellent representation of the work of the prominent architect Dwight James Baum, an early 20th Century revivalist.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 9 Page 20

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United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 9 Page 21

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

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Section number 10 Page 22

Geographical Data

Verbal Boundary Description

The boundary for this nomination coincides with the boundaries of two parcels—the 18.2-acre Parcel 228-0001-0012 and the 13.867-acre Parcel 231000110007.

Boundary Justification

Today the property is currently divided into at least six different parcels, some of which are occupied by modern intrusions. All the contributing structures remaining from the Crosley estate are located on the two parcels referenced above, comprising a total of 32.06 acres.

Pinecroft is bisected by a lot line (see parcel map). The house and the potting house, the Kess House and the pond are all located on the 18.2-acre Parcel 228-0001-0012 while the tennis court, small garage and service garage are located on the 13.867-acre Parcel 231000110007, along with the driveway and part of the parking lot of Mercy Hospital.

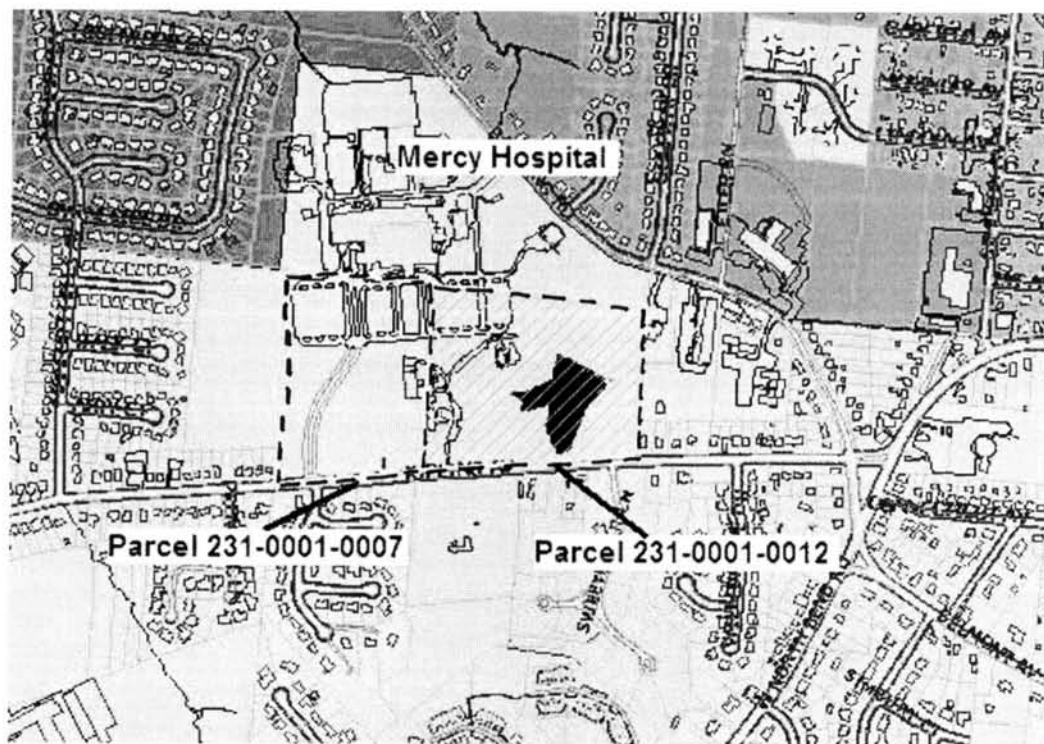
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Maps Page 23



Parcel Map

Parcels number 231-0001-0007 and 231-0001-0012

Hamilton County Auditor

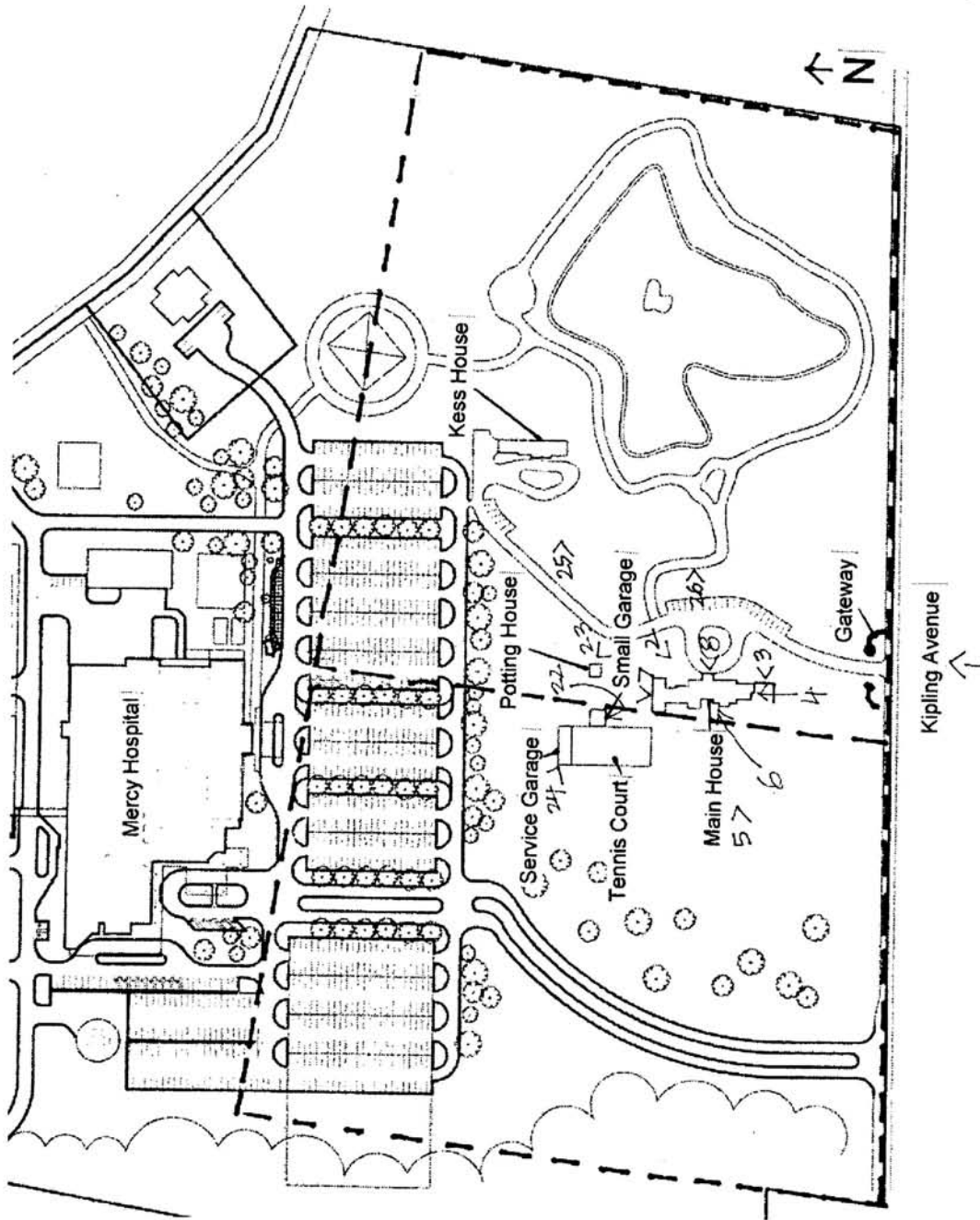
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Maps Page 24



Site plan and photo key

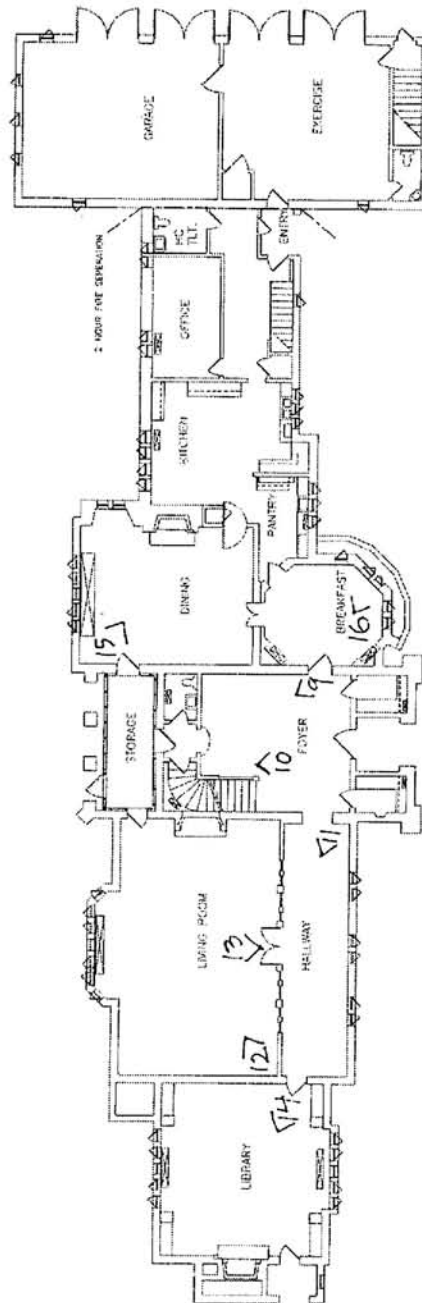
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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Maps Page 25



Existing first floor plan and photo key

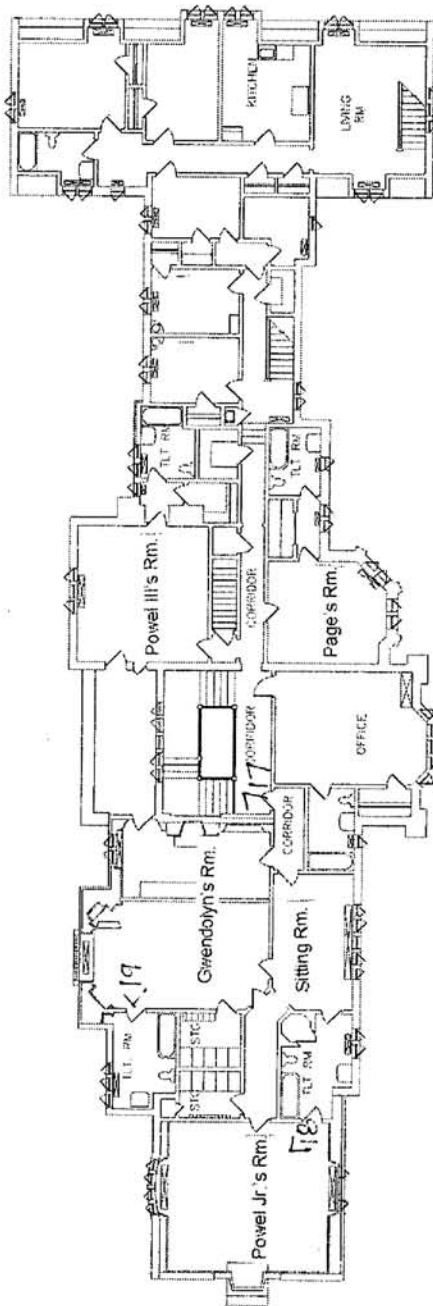
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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Maps Page 26



Existing second floor plan and photo key

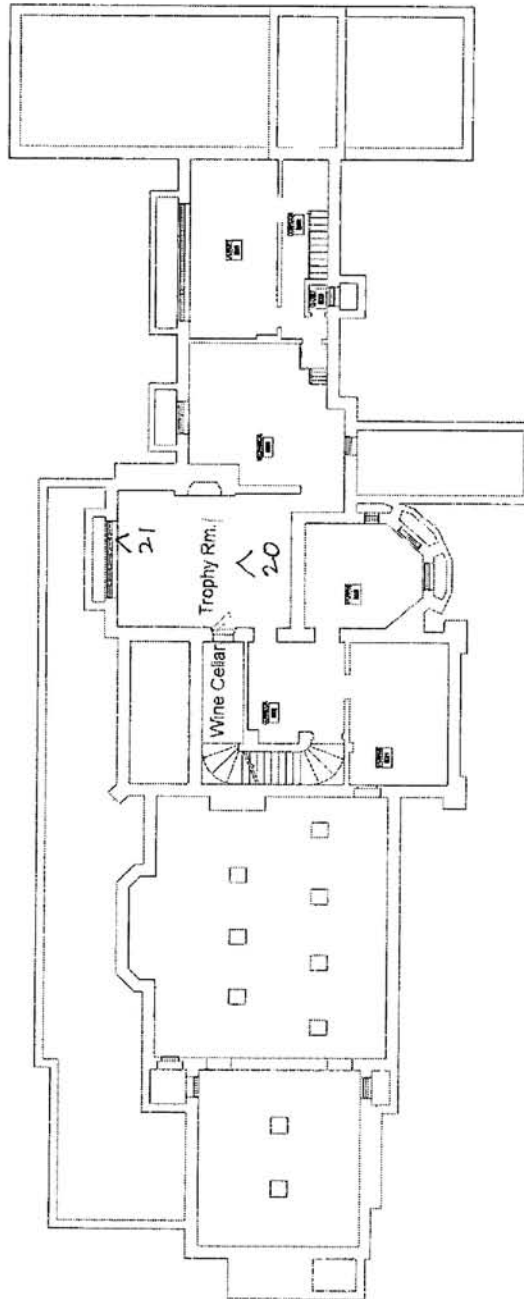
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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Maps Page 27



Existing basement plan and photo key

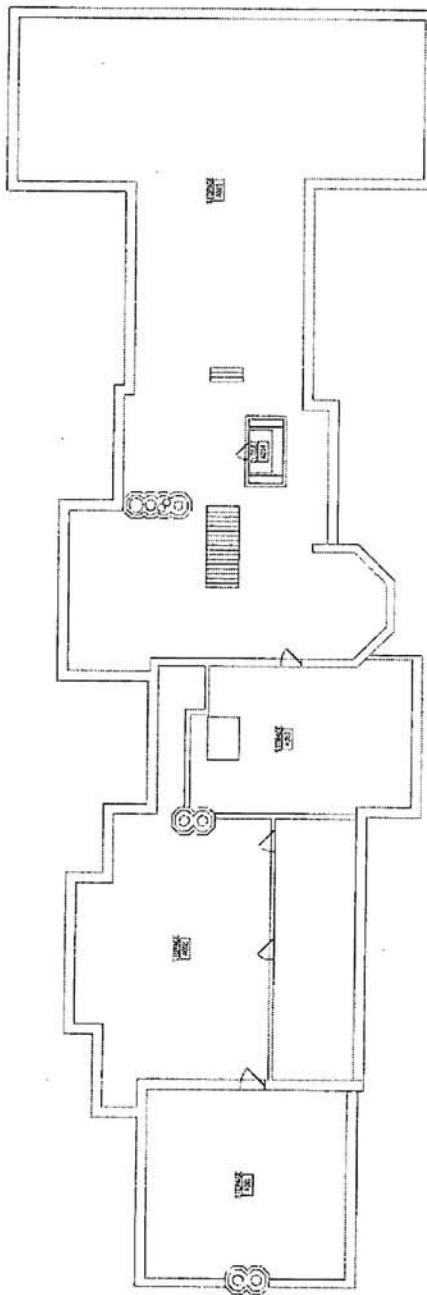
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Maps Page 28



Existing attic plan

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 29

**Pinecroft, Powel Crosley, Jr., Estate
Hamilton County, OH**
Robert A. Flischel
January 27, 2007, January 7, 2008

1. Gateway looking nw toward house
2. Front (east) elevation, looking sw (January 27, 2007)
3. Signature plaque in garden wall, looking w
4. South elevation, looking n
5. Rear (west) elevation, looking ne
6. Rear entrance porch, looking e
7. North elevation, looking s
8. East entrance detail
9. Main stair hall, looking sw
10. Stone floor plaque in main stair hall
11. Front hallway (cloister), looking s (January 27, 2007)
12. Living room, looking nw
13. Living room doors, hardware by Samuel Yellin
14. Library, looking sw
15. Dining room (January 27, 2007), looking ne
16. Breakfast room, looking s
17. Main stair hall, 2nd floor
18. Master bedroom, looking sw
19. Bathroom, looking s (January 27, 2007)
20. Trophy room in basement, looking w
21. Stained glass in trophy room
22. Small garage, looking nw
23. Potting House, looking nw
24. Service garage, looking se
25. Kess House, looking ne
26. Pond, looking e

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 30

Historic photographs (attached)

Illustration of Pinecroft in advertisement for Iron Fireman, *Fortune Magazine*, Dec. 1934, p. 205

Powel Crosley, Jr. in front of Pinecroft

The pool at Pinecroft

Stair hall at Pinecroft, ca. 1928

Living room at Pinecroft, ca. 1928

Dining room at Pinecroft, ca. 1928

Powel Crosley, Jr.'s Bedoom at Pinecroft, ca. 1928

Powel Crosley, Jr., on the pond at Pinecroft

Crosley car at front door of Pinecroft, 1939

Crosley car at front gate of Pinecroft, 1939

Kess House, looking northeast from Pinecroft, ca. 1937

Kess House, east elevation, ca. 1937

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 31



Illustration of Pinecroft in advertisement for Iron Fireman,
Fortune Magazine, Dec. 1934, p. 205.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 32



Powel Crosley, Jr. in front of Pinecroft

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

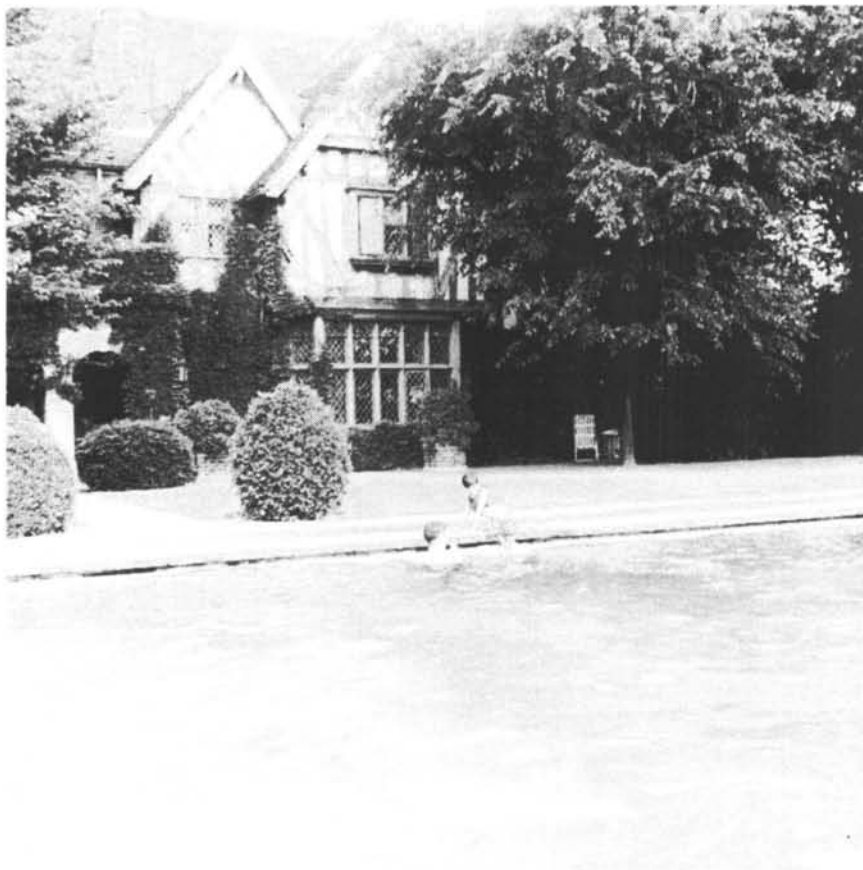
**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 33

**Pinecroft, Powel Crosley, Jr., Estate
Hamilton County, OH**



The pool at Pinecroft

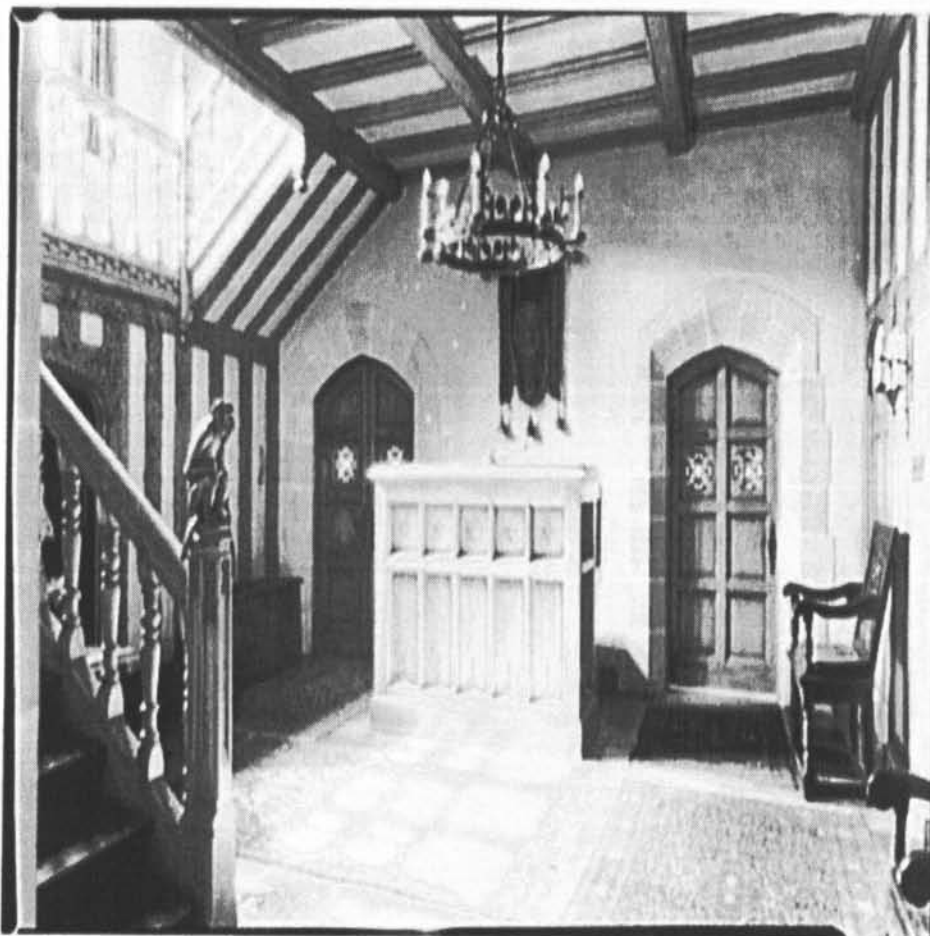
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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 34



Stair hall at Pinecroft, ca. 1928

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 35

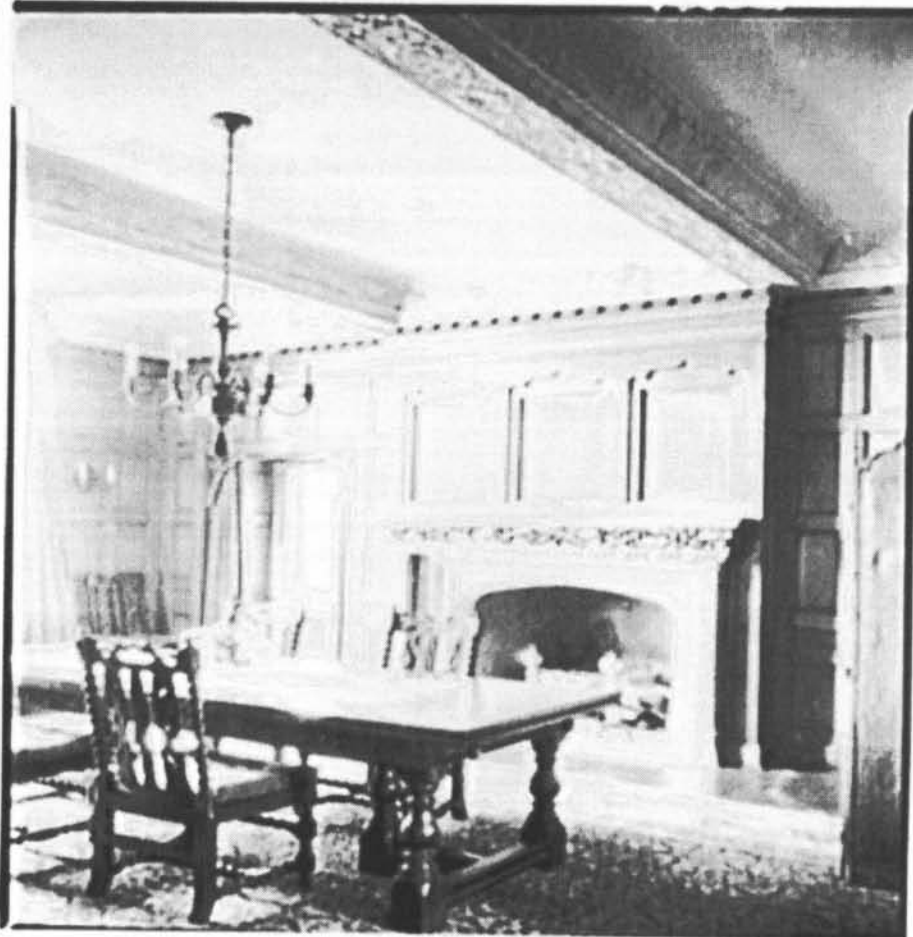


Living room at Pinecroft, ca. 1928

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Additional documentation: Photographs Page 36



Dining room at Pinecroft, ca. 1928

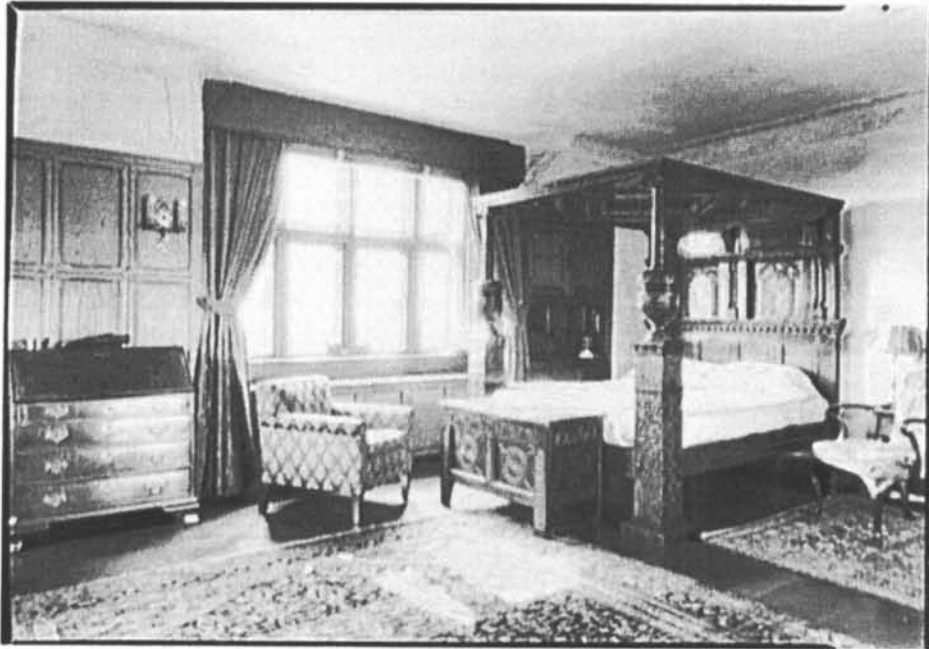
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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 37



Powel Crosley, Jr.'s Bedroom at Pinecroft, ca. 1928

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 38

**Pinecroft, Powel Crosley, Jr., Estate
Hamilton County, OH**



Powel Crosley, Jr., on the pond at Pinecroft



Crosley car at front door of Pinecroft, 1939

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 39



Crosley car at front gate of Pinecroft, looking nw, 1939

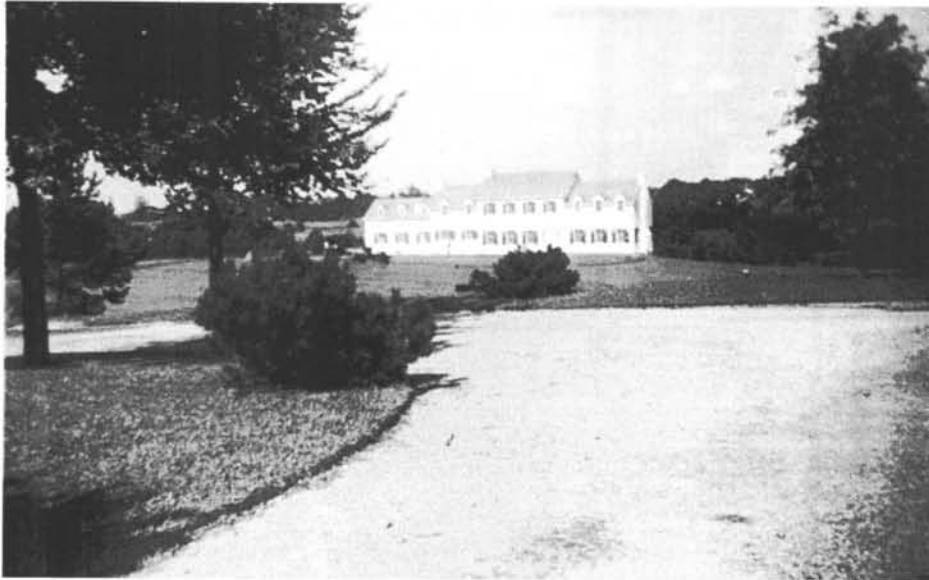
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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

Pinecroft, Powel Crosley, Jr., Estate

Cincinnati, Hamilton County, Ohio

Additional documentation: Photographs Page 40



Kess House, looking northeast from Pinecroft, ca. 1937



Kess House, east elevation, ca. 1937



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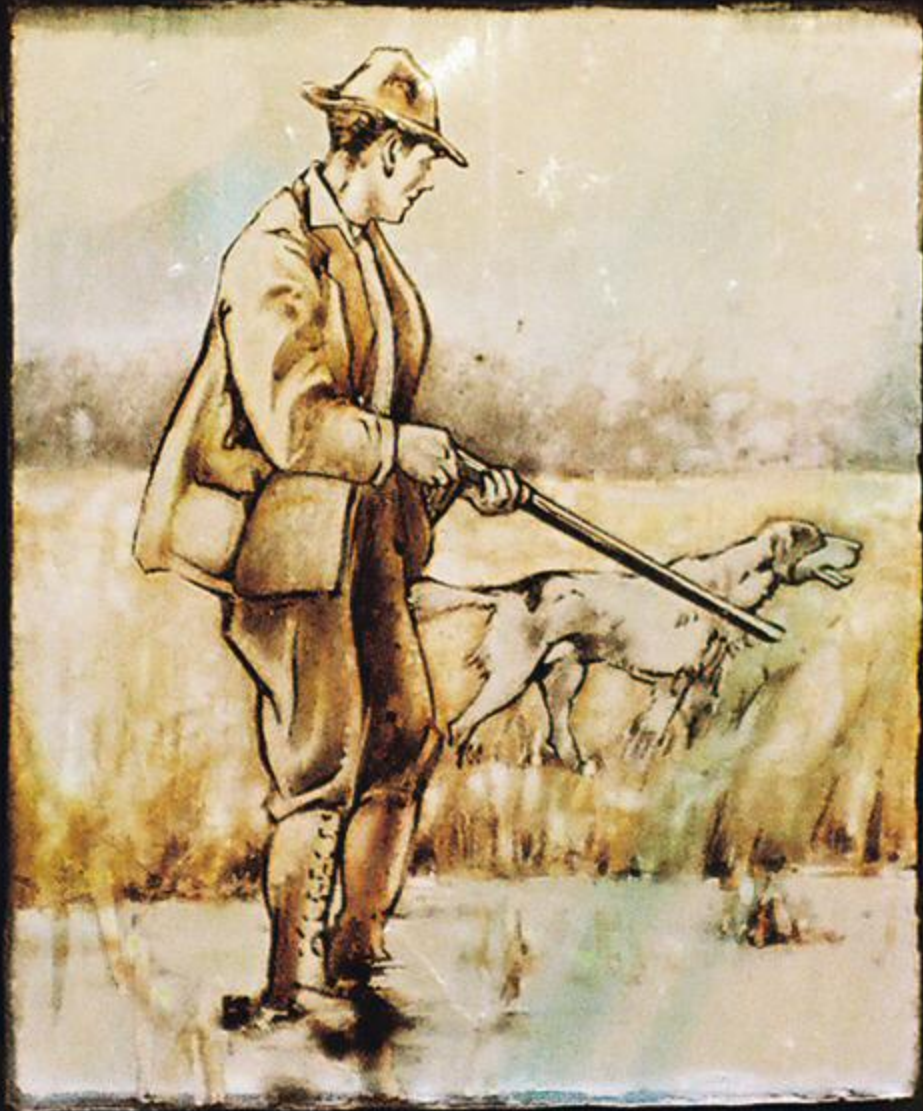
















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