A Guide to Industrial Archeological Sites in Cincinnati, Ohio



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CINCINNATI HISTORY

Cincinnati, a city prominent in the Ohio River Valley, got its start soon after the Revolutionary War. It developed out of three individual settlements on the Ohio shore and was named Cincinnati in 1790 in honor of George Washington's Society of the Cincinnati. The beautiful site was 'discovered' by ex-military officer and New Jersey flatboat trader, Benjamin Stites in 1786. He brought a band of settlers from New Jersey and Pennsylvania to start a new town. He attracted other groups, one led by Continental Congress member, John Cleves Symmes, and another by Colonel Robert Patterson and John Filson of Kentucky. In 1789 a military fort was established to protect the settlers from Indian attack.

Cincinnati profited from river trade, becoming one of the largest steamboat ports on the Ohio River. Furthermore, she opened her doors in the 19th century to the thousands of German immigrants who fled the oppresion of their 'old country.' The Germans have greatly influenced the growth, development and character of the Queen City. They created numerous breweries, left a legacy of stained glass art, and built innumerable savings & loan associations. Today, in fact, Cincinnati has over 100 such institutions.

During the Civil War, Cincinnati prospered as a supply center for the Union Army. Afterwards, her merchants held annual Expositions in order to attract southern trade and to promote the city as an industrial center. The railroads replaced steamboats as major transportation modes and some of Cincinnati's bridges were erected to carry trade across the Ohio.

Today, Cincinnati is a unique Victorian blend of Art and Industry, complemented by periodic flashes of the City Beautiful Movement. Music Hall, combining choral song with the hum of steam engines; Union Terminal mixing Art Deco with modern transit; Rookwood Pottery and Time Hill seeking to carry on age-old craft traditions in a modern spirit of enterprise; the water towers inspiring the mundane pipes and tanks with the bulwarks of German Romanticism; and even Sohio Station bringing the Cotswolds to Clifton Avenue: these all lend their charm to the avenues and hilltops, yet all serve the workaday needs of a great inland city.



BRIDGES Over Ohio River at Cincinnati

Eight bridges cross the Ohio at Cincinnati, three railroad bridges and five highway bridges. From east to west they are as follows:

DANIEL CARTER BEARD BRIDGE (1972-77), a steel tied-arch span 750' long with steel girder approach spans was completed at a cost of \$14 million. Named after the founder of the Boy Scouts of America, a native of Covington, Kentucky, the bridge is known locally as the "Golden Arches" or the "Big Mac" because of the bright yellow protective paint on the steel arches.

2 LOUISVILLE & NASHVILLE RAILROAD BRIDGE (1897), was built on the piers of an 1872 structure, which consisted of simple whipple-Murphy truss spans, with four parallel trusses to carry each span. The present bridge, erected by the Newport & Cincinnati Bridge Company and sold to the L & N in 1904, consists of four parallel trusses in subdivided Pratt form. The bridge deck covers the full length of the river, curving upward to bring the center up to maximum clearance and ending down to accommodate the approaches, of which the sharply curved Cincinnati one is built on brick vaults. The bridge originally carried a single-track rail line, a roadway with two streetcar tracks (now removed) and a walkway.

3 <u>CENTRAL (CINCINNATI-NEWPORT) BRIDGE</u> (1891), originally designed by Frank Chittenden Osborn, as a highway and streetcar bridge, is a combination truss and steel cantilever bridge with a 520' long middle span and two anchor spans, each 252' long.

4<u>CINCINNATI SUSPENSION BRIDGE</u> (1856-66), the Cincinnati bridge was the ninth of ten suspension bridges built by John A. Roebling. At the time of its completion, it was the only bridge to span the Ohio River and the longest suspension bridge in the world with a river span of 1,057' and a total span, including the landed approaches, of 2,252'. Its width was 36'. Construction on the bridge was delayed during its 10 year building, due to lack of capital, the financial depression of 1857-7 and the Civil War in latter years. Another result of war was the shortage of iron for the cables necessitating importing wire from England at a premium price in gold. With the increase in loadings, the bridge was renovated by Wilhelm Hildenbrand, one of the chief engineers who worked on the Brooklyn Bridge. NATIONAL HISTORIC LANDMARK, NATIONAL REGISTER.

5 CLAY WADE BAILEY BRIDGE (1974), was built on the piers of the original 1888 C & O Railway bridge. It is a three-span steel cantilever truss bridge named in honor of a Kentucky newspaperman. The original C & O bridge was a doubletrack, three-span structure of subdivided Pratt trusses. The 550' span across the channel was the longest simple-truss span in the world at one time.

CHESAPEAKE & OHIO BRIDGE (1929), replacing the original one, was designed by the J. E. greiner Company and built as a prelude to construction of the Cincinnati Union Terminal. It has the second largest continuous-truss span ever built.

BRENT SPENCE BRIDGE (1963), is a three-span, double-decked cantilever truss bridge carrying Interstate 75 over the Ohio. The top deck carries south-bound traffic; the bottom carries north-bound traffic. CINCINNATI SOUTHERN RAILWAY BRIDGES (1921), the bridge built to carry Cincinnati's Southern Railway over the Ohio River was designed by Jacob H. Linville of the Keystone Bridge Company and Louis Ferdinand Gustave Bouscaren, chief engineer of the railroad company. The single-track spans were carried on masonry piers, those trusses over the river being in the Whipple-Murphy form. The span at the Kentucky side of the river was a swing span. The overall length of the bridge, including the approacnes, was 2,524 feet; the length over the river was slightly under 1,472 feet; the span over the channel was 515 feet in length, making it the longest truss span in the world at the time.

In 1921, the bridge was rebuilt. It now consists of Warren trusses continuous over three spans; these trusses were erected by building them aroung the existing trusses, so that the structure could be kept in service during the reconstruction. In place of the old swing span at the Kentucky end of the bridge, there is a lift span, which is carried by subdivided Pratt trusses. This bridge carries the largest present-day volume of rail traffic of any of the bridges in the Cincinnati area, having in 1973 an average volume of 3,800 cars per day.











GCINCINNATI UNION TERMINAL

Lincoln Park Drive and Freeman Avenue (above Dalton Avenue) Lincoln Park

At the beginning of the 20th century, Cincinnati was served by seven main trunk line railroads: the B&O, the C&O, the Pennsylvania, the Southern, the L&N, the Norfolk & Western and the "Big Four." These seven lines were served by five separate passenger terminals and varied freight terminals. In order to achieve a unified rail terminal in Cincinnati, therefore, a monumental task lay ahead, not the least difficulty of which was convincing the separate railways to agree to it.

Several plans were produced in the first decade of the 20th century. Finally, in 1927 the Cincinnati Railroad Development Co. entered into an agreement with the seven railroads to construct a union station and to organize the Cincinnati Union Terminal Co. to own and operate the terminal. In 1928 the New York architectural firm of Fellheimer & Wagner was awarded the commission to design the Cincinnati Union Terminal; Alfred T. Fellheimer was known at the time as an authority on the design of large urban train stations. Building construction began in 1930 and ended in 1933. All in all, 22 distinct buildings were built, 300 separate contracts were negotiated, and the total cost was \$41,000,000, including the purchase of real estate and the readjustment of the rail facilities. Its overall plan was specifically laid out to eliminate conflict and confusion in the movement of vehicles, baggage, and people; of many impressive elements in the plan and design of the Terminal, this is perhaps the most significant.

As the visitor approaches the Union Terminal the great Rotunda rises up, giving it great visual prominence at the head of the sloping Lincoln Park plaza. It is made up of the dome area and its flanking wings; these wings offer a covered entranceway and exitway to the station for streetcars (never installed, however), for buses and for taxicabs. Automobiles pulled up directly in front of the Terminal entrance. The front of the dome is faced with frosted-glass windows divided by limestone pillars, and buttressed on either side by stepped limestone walls carrying sculptured bas-relief groups by the sculptor Maxfield Keck; a huge clock with lighted neon arms hangs in the center of this facade, visible all the way down the esplanade.

Inside, the Rotunda offered the seemingly-endless vista of the grand Concourse and the dome stretching overhead. The dome, 200 feet in diameter, is made up of eight arched trusses in two parts: the front part of the dome is a semi-circular cylindrical vault, made up of two trusses of 209-foot span; the back portion of the dome is a hemisphere, made up of six parallel trusses diminishing in radius from front to back, the rear truss being 67 feet, 8 inches in its span. These trusses are of steel, the largest weighing 380 tons, and form the most novel feature of the Terminal's construction. The lower portion of the dome was decorated with giant mosaic murals by Winold Reiss, who also designed the murals in the Concourse. The grand Concourse, which served both as concourse to the trains and as waiting room is now demolished. It was 415 feet long and 80 feet wide, and was 36 feet $8\frac{1}{2}$ inches high. Here were the great Winold Reiss mosaic murals of Cincinnati's industries, now moved to Greater Cincinnati Airport.

What happened, then, to close the Terminal to passenger rail service? It turns out that even before Union Terminal opened the railroads began to curtain their passenger service. There was the overriding economic reality of the Terminal. As Carl Condit explains it in his book, <u>The Railroad and The City</u>, the Terminal and the track system bore no logical relationship to the transportation requirements of the city -- it was simply too large. Further, its location was chosen for the convenience of the railroads rather than of the passengers or anyone else desiring to use it. Presently a plan is afoot to turn the Terminal into a vast amusement complex. NATIONAL REGISTER.



Terminal





Concourse



10 CINCINNATI MUSIC HALL Elm Street at West 14th Street, abutting Central Parkway

1876-1879; 1895; 1927; 1969-1975

The Cincinnati Music Hall and Exposition Buildings were built following the Civil War to provide a permanent home for the Cincinnati Industrial Expositions. The Music Hall opened for the May Music Festival in 1878, and the wings, or Exposition Buildings, opened for the 1879 Cincinnati Industrial Exposition, designed to recapture southern trade after the Civil War.

In the heyday of the Expositions, the north wing was known as Machinery Hall, and the south wing was the Art and Horticulture Hall. These two wings cost \$150,272.36; the architects of the entire structure were Hannaford and Proctor. Machinery Hall had two lines of shafting from which exhibitors could run their machinery; later another line and more powerful driving engines were added. Steam engines, power saws and looms, mills of various sorts, grinders, drills, lathes, borers, planes, printing presses, and water pumps all ran off the permanently-installed shafting with its leather belting. Electric lights were first used in the building in 1879.

The extensive remodeling of the interior of Music Hall in 1895 and again in 1927 saw the removal of all of the industrial apparatus from the exhibition wings. Music Hall was extensively remodeled in the period from 1969 to 1975, turning the entire complex into a full performing arts center. It presently serves the Cincinnati Symphony Orchestra, the Cincinnati Opera Association, the Cincinnati Musical Festival Association and the Cincinnati Ballet Company. The last visible remains of the Cincinnati Industrial Expositions on the building are the ball-peen-hammer-and gear-wheel capitals on some of the exterior brick pilasters and the monogram "CIE" over some of the window arches. NATIONAL HISTORIC LANDMARK, NATIONAL REGISTER.



THE INGALLS BUILDING Northeast corner of Fourth & Vine streets

1902-1903

The Ingalls Building, later called the Transit Building and presently known as the ACI Building (American Control Industries), is generally recognized as the world's first reinforced concrete skyscraper. The American Association of Civil Engineers has designated the building a National Civil Engineering Landmark.

The financial backing for its construction came from Melville E. Ingalls of Cincinnati, who desired "to erect an everlasting monument to Cincinnati, her progress and enterprise." It took Ingalls two years, however, to convince the city to issue a building permit for the structure because of the novelty of construction. Ingalls was a nationally prominent railroad man, who in 1880 formed the Big Four Railroad; in 1888 he also became president of the C & O Railroad and was connected with several other lines and civic enterprises.

Alfred Elzner, partner in Elzner & Anderson, architects, and student of H. H. Richardson, designed the Ingalls Building. It was constructed by Ferro-Concrete Construction Co. of Cincinnati. The company's structural engineer, Henry Hooper, developed structural plans from the patents of Ernest L. Ransome of San Francisco. Ransome was the first to employ metal reinforcing bars in concrete construction.

The 16-story structure, 210' high, demonstrated for the first time the safety and economy of using reinforced concrete frames in high-rise construction. All techniques used in its erection: framework, installation of reinforcing bars, pouring concrete, preparation of concrete surfaces and application of veneer material have remained standard for most subsequent construction to date. The exterior was covered with a veneer of white marble for the lower three stories, glazed gray brick for the next eleven, and white glazed terra cotta for the top story and cornice. NATIONAL REGISTER.



12 ROOKWOOD POTTERY COMPANY 1077 Celestial Street, Mount Adams

The Rookwood Pottery Company, known for its exquisite glazes, became to American art pottery what Tiffany & Co. was to American art glass. The overriding effort of the pottery was to obtain an artistic product rather than a commercial output. No printing patterns were used in the decorations, all decorations being done by hand, and no duplicates were made of any of the signed decorated pieces, thus making each major piece of Rookwood Pottery (except for the architectural faience) a unique object. These practices brought Rookwood Pottery to its artistic eminence and to its commercial demise.

Although founded in 1880, Rookwood Pottery did not move to this site atop Mount Adams until 1891 when it needed to expand and get away from Ohio River floods. The Rookwood Pottery hit financial distress in the Great Depression. The Pottery now houses a restaurant. NATIONAL REGISTER

BALDWIN PIANO CO.

Southwest corner of Gilbert Avenue and Eden Park Drive

The first piano in Cincinnati was built in 1824 by George Charters, since then Cincinnati has become a musical center, being the home of Baldwin Piano, the Rudolph Wurlitzer Co. (pianos, organs, nickelodeons and other musical instruments) and the John Church Co. (music publishers, now out of business).

Baldwin Piano, Steinway's only rival since 1930, has its origins in a oneroom piano store opened in 1862 by Dwight Hamilton Baldwin, a superintendent of music in Cincinnati Public Schools. In 1890 Baldwin began the manufacture of pianos.

The present plant of the company originally consisted of six structures on an ll-acre site. The main building, with its prominent clock tower, is an eightstory brick and stone structure which formerly housed the administrative offices, the assembly department, and the chemical and research laboratories, where the materials used in piano-making were tested and experimented upon; the plant still makes the cases for the grand pianos, and some hand work is done by the older craftsmen, but these cases are now sent to company plants in Arkansas and Mississippi for the rest of the production process. The company is now owned by the Baldwin-United Corporation.



EDWARDS MANUFACTURING CO. 529 East 5th Street, at Butler Street

The Edwards Manufacturing Co., reputed at one time to be the largest manufacturer of sheet metal building material in the world, was founded in 1872 by four brothers. The office buildings and its adjacent factory structure were built in July, 1902, of prefabricated construction. The entrance to the office building is in the classical mode, disguising the fact that the building is neatly fitted to an irregularly-shaped lot. The interior is a wonderful survival of a turn-of-the-century business office, with its tile and marble floors, marble stairs, stained glass (though not all of it is original), polished brass fixtures, and partitioned office spaces of glass and wainscotting. Upstairs at the front of the building is the president's office and board room, discreetly paneled in dark woods and with handsome fireplaces and bookshelves.

The company, which still does business as the Mastercraft Metal Co., Cincinnati, manufactured a complete line of pressed steel ceilings and walls, metal shingles, metal Spanish tile, metal culverts, metal window frames, corrugated roofing and siding, steel imitation brick and stone siding, galvanized iron cornices, skylights, ventilators, finials, weathervanes, roof cresting, eaves trough, conductor pipe, steel garages, portable steel buildings, cellular metal and keyridge for fireproofing floors, roofs, and partitions, theater marquees, traffic markers, burial valuts, metallic caskets, air-conditioning units, and so on; all were here fabricated and stamped, though by 1938 there was a branch plant at 4502 Vine Street, and several subsidiary companies. The Edwards Manufacturing Co. now houses a restaurant.

15 IDA STREET BRIDGE

Ida Street over John Dee Wareham Drive, Mount Adams

1931

This reinforced concrete structure was designed by J. R. Biedinger and built in 1931 at a cost of \$100,000. The two main ribbed arches are each 128' long, while the overall length of the bridge is 440 feet. It is 40' wide and formerly carried a double streetcar line down its center. The bridge features what was, in 1931, a novel scheme of indirect lighting, both for aesthetic and safety reasons: 33 two-hundred watt lamsp are recessed into the bridge's concrete railings and are mounted with special lenses which diffuse the light horizontally across the roadway and also direct it up into the air vertically, thus forming a silhouette effect.



16 IVORYDALE

Spring Grove Avenue at the Mill Creek, St. Bernard

The great soap factory of the Procter & Gamble Co. covers over 200 acres, has more than 53 stone and brick factory buildings, and includes tanks smokestacks, railway lines, landscaped grounds and playfields.

The company began modestly in 1837 when two men, candlemaker William Procter and soapmaker James Gamble, joined forces and founded a firm which made both soap and candles. This first concern was located at the corner of 6th and Main streets in downtown Cincinnati, and the firm's international headquarters has never strayed from this general vicinity. By 1853 the rapidly expanding business was moved to a larger plant near the Miami & Erie Canal.

Around 1870 the company bought the rights to a formula for producing American pseudo-Castile soap, and in 1878 the first batch of "White Soap" was sold. Following some experiments by David Gamble in the chemical make-up of the white soap, what we now know as "Ivory Soap" was introduced in 1879; it was named "Ivory" by Harley Procter after hearing the 8th verse of the 45th Psalm in church in 1879. In 1884 a major fire destroyed the Procter & Gamble plant on the canal.

The opportunity was therefore seized upon to plan for expansion of the factories and to take advantage of more modern factory concepts and technology. The new plant was therefore designed to have ready access to rail lines, water supply, and sewage disposal and to provide ample room for storage and future growth. Eleven acres were bought between the Big Four and B & O Railroad tracks at St. Bernard, Ohio. Ground was broken for the new plant in 1885; production began in 1886. The original Ivorydale buildings, for so the new plant was called, were designed by Chicago architect, H. H. Beaman; the plant cost about \$3 million.



7<u>RESERVOIR, PUMPING STATION, WATER TOWER & ELSINORE TOWER</u> Eden Park

Cincinnati's Eden Park encompasses several remains of the city's 19th century water supply system. The two-basin reservoir was begun in 1866 and first filled in 1874. Designed by Arthur G. Moore, superintendent and engineer of the Cincinnati Water Works, the reservoir had a retaining wall $48\frac{1}{2}$ ' wide at the base and tapering to 25' at the top. It consisted of eight elliptical arches, each rising 18' and spanning 55' and trimmed with Dayton stone. Atop the wall were a road and walkway lined with planters. Most of the wall was removed in '60s.

A familiar landmark on the heights of Eden Park is the red brick water tower erected in 1894 as a pressure tank serving Walnut Hills. Designed by the noted Cincinnati architectural firm, Samuel Hannaford & Sons, the tower rises 172'; its base is 825' above sea level, making it visible for miles. The American Waterworks Association designated the tower a "Water Landmark".

The red brick pumping station was built in 1893 to supply water to the Eden Park Water Tower. It was closed in 1907 when the East End Pumping Station was put into operation, but was remodeled in 1939 to become radio station WKDU of the city's police dispatch system.

Elsinore Tower on Gilbert Avenue at Elsinore Place is a great twin-towered, limestone gateway built by the Cincinnati Water Works in 1883 to serve as a valve house at the termination of a 185-foot extension of the effluent mains from the Eden Park reservoir to Gilbert Avenue, and to serve as an ornamental entry to the park. Control valves in the tower regulated the flow of water to the city below; they are no longer in use.

18 MELAN ARCH BRIDGE Over main drive, Eden Park

> This bridge, the oldest reinforced concrete bridge in Ohio and one of the older reinforced concrete bridges in the United States, was designed by Fritz von Emperger, a German engineer, after the reinforcing system designed by the Austrian, Josef Melan. This system was considered at the end of the 19th century to be the most advanced method of building reinforced concrete bridges. The system was based on a principle of reinforcing the concrete arch ribs with iron or steel I-beams or trusses, a single beam or truss extending continuously through the length of the arch rib. This bridge spans 70 feet at a rise of 10 feet; the arch slab is 15" thick at the crown and 48" thick at the abutments.



19RELICS OF CINCINNATI'S INCLINED PLANES

Clifton Avenue at Bellevue Hill; west end of 8th Street above Glenway Avenue

Some mention of Cincinnati's five fabulous inclines must be given, although very little is left of them, only the foundations of the street crossing piers for the most part. The inclines were:

MAIN STREET (MOUNT AUBURN) INCLINE: Built 1871-1872, with cabs; rebuilt 1878, with platforms; closed 1898; ascended Jackson Hill from the head of Main Street.

PRICE HILL INCLINES: Built 1873-1874, with passenger cabs; second incline plane built next to it in 1876, with platforms to carry freight, this side closing in 1929; operated by electricity from 1928 on; closed 1943; ascended Price Hill.

BELLEVUE (CLIFTON, ELM STREET, OHIO AVENUE) INCLINE: Built 1876, with cabs; rebuilt 1890, with platforms; closed 1926; ascended Bellevue Hill from Elm.

MOUNT ADAMS INCLINE: Built 1874-1876, with cabs; rebuilt 1879, with platforms; engine house rebuilt 1891; closed 1948; engine house demolished 1954; ascended Mount Adams from Lock Street. This was the longest running and most famous of Cincinnati's inclines; its right-of-way is still visible below Rookwood Pottery.

FAIRVIEW INCLINE: Built 1892, with platforms; cabs installed on platforms, 1921; ascended Fairview Hill from McMicken Avenue.

The first four inclines were originally built for horsecars; the last was built for electric street cars. All were of double, parallel track construction. The moving platforms were designed to remain level with the horizon by means of an angular undercarriage; the high end of this undercarriage fit into a pit at the foot of the incline so that the platform's rails connected with the street tracks of the streetcar line. Beer gardens and concert halls at the head of most inclines made Cincinnati most gemlitlich on hot summer evenings in the late 1800s.





20 MOUNT ABURN CABLE RAILWAY POWER STATION Northwest corner of Highland and Dorchester avenues

The Mount Auburn Cable Railway was the second of Cincinnati's three cable car lines. Constructed in 1886 to 1888 by a company headed by Henry Martin, the line ran a grip car on which the gripman rode. It pulled a trailer car on which the passengers rode. The vises from the grip car reached through slotted girder rails resting on concrete to the wire cable below ground, which ran in a cast iron tunner supported by a series of iron yokes. In 1896 the line came under the control of the Cincinnati Street Railway Co. and was closed in 1902.

The extant power house was built in 1892 to replace an earlier one destroyed by fire. The engines were drived at 90 lbs. pressure; these were two Lane & Bodley Corliss-type engines of 350 horsepower each, with four tubular boilers, all of which was located in the basement of the building, the first floor containing the offices and car repair shops. The cable was run in two sections, each at a slightly different speed for the two divisions of the line. The winding drums had Walker differential rings and were driven by intermediate gears. In order to maintain tension on the cable the 12' diameter drive wheel moved back and forth on a 60' long iron aisle, pulled by an apparatus with a 6,500 lb. weight that was suspended in the rear of the building. Beck Studios occupies the station.

21 <u>CINCINNATI FIRE FIGHTING MUSEUM</u> 329 East Ninth Street at Broadway

1961

The Cincinnati Fire Fighting Museum was opened in 1961 to commemorate the city's important role in the history of American fire fighting, Cincinnati being the first to institute a fully-salaried fire department and the first to adopt the steam fire engine for regular service.

In 1853 Cincinnati became the first city to employ full-salaried firemen. This was the result of the decline of rival volunteer fire companies into brawling, drunk and disorderly, lawless, politically-oriented clubs, which used their force to influence elections, and therefore could not be controlled by the law. The catalyst which brought an end to this corrupt system was the introduction of the steam fire engine. Although not the first in America, Abel Shawk and Alexander Latta's engine of 1853, the "Uncle Joe Ross" (named after the city councilman who helped push through appropriations for the engine), was the first steam engine to be put into regular service by a municipality. Furthermore, Cincinnati became the first major city to adopt steam pumpers entirely over hand pumpers in 1863.

The \$10,000 "Uncle Jo Ross" engine was pulled by four horses; it could throw one to six streams of water and had a total capacity of 2,000 barrels per hour. As a result of this success, the City Council passed an ordinance in 1853 creating the first paid fire department. Six months later the city bought all the equipment belonging to the independent fire companies, thus abolishing them. When asked by a deputation from Baltimore about the benefits of a steam-pumped fire engine over the old volunteer-pumped ones, Miles Greenwood, first chief of the new department, replied, "It never gets drunk; it never throws brickbats; and the only drawback connected with it is that it can't vote!"

22 TIME HILL

Southwest corner of East McMillan Street and Iowa Avenue, Walnut Hills

Time Hill received its name from the location here of the Gruen Watch Makers Guild and the Herschede Hall Clock Co.. Established in 1874, the Gruen Watch Makers Guild was founded by Dietrich Gruen, the pioneer American manufacturer of the size 16 (railroad standard) pocket watch. In 1902, his son Fred invented the "verithin" wheel train watch, one of the rist of the thin modern pocket watches. Gruen also manufactured wrist watches for women from an early date and in the 1930s created the baguette and curvex movements.

The Gruen Watch Co. maintained two plants: the one in Madre-Biel, Switzerland manufactured the watch movements, mostly by hand; the other, in Cincinnati, served as the watch case and crystal factory and service workshops. Movements shipped from Switzerland were fitted into the gold and silver cases, also made by skilled artisans, in the Cincinnati plant.

The Gruen Watch Makers Guild on Time Hill was built in 1917; it is of brick and concrete with brown wood trim and a green roof. Designed by Guy Burroughs and John Henri Deeken, it is in a picturesque mountain cottage style with jerkinhead gables and overhanging eaves. The entrance is patterned after the hall of a mountain lodge, and in the lobby there was a large clock showing the time in Cincinnati, London, Berlin, Cairo, Tokyo, Manila, Sydney, Rio de Janeiro, and California. A handcarved staircase and balcony led to the workmen's hall.

23 "BEAU BRUMMELL" TIES BUILDING 440 East McMillan Street, Walnut Hills

> This unusual Early-Tudor style office building and industrial plant was designed for the Procter & Collier Advertising Agency and the Procter & Collier Press. The building, 150 feet wide by 186 feet deep (originally), is constructed of field stone, brick, stucco, and timbers, and has 30,000 feet of floor space. The printing plan was on the first floor, while the advertising and executive offices were on the second. The ornamental tower conceals an industrial water tank, which since the 1940's has run the fire sprinkler system.

In September, 1936, the building was purchased by the Weisbaum Brothers, Brower Co., makers of "Beau Brummell" ties. The company still operates this hilltop plant of the "Studios of 'Beau Brummell' Ties," where it also manufactures Palm Beach cravats, Burton's Poplin ties, the "Topper," and 4Fold Sportown Wools. Four additions have been made by the company to the back of the original building: the first is in fieldstone; the second, in yellow brick; and the third and fourth, in painted concrete block.

24 THE CINCINNATI GASLIGHTS

Various suburbs throughout Cincinnati

One of the chief charms of Cincinnati's suburbs are the original gaslights that still illuminate many of the older residential streets. The four suburbs in which gaslights are concentrated are Clifton, Hyde Park, North Avondale, and the Kennedy Heights-Pleasant Ridge area. As of April, 1977, there were 1117 gaslights remaining on about 170 residential streets.

Gas lighting of streets was first introduced into the city in 1841, with the gas originally controlled by the Cincinnati Gas, Light & Coke Co., now Cincinnati Gas & Electric Co. Many of the poles are marked with the name and patent date of the manufacturer. Some of the poles are relatively plain; some have winding ivy cast into them; some still have the cross-arm supports for the lamplighter's ladder. Some lamps will be seen to have a circular black metal disk hung from one side of the shade; this disk could be purchased by an adjacent homeowner, who hung it on the lamp to keep the light from shining in through a bedroom window.





Notes