NPS Form 10-900-b
(Revised March 1992)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places
Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

X New Submission ___ Amended Submission

A. Name of Multiple Property Listing

Historic and Architectural Resources of the Mound-Horace Area, Montgomery County, Ohio (Dayton)

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

Residential Development of the Area, ca. 1850-1950
Residential Architecture, ca. 1850-ca.1896
African American Cultural Development, ca. 1900-1950
Religious and Public Institutions Associated with African American Community, 1906-ca. 1950

C. Form Prepared by

name/title Fred Mitchell

organization Historic Preservation Associates date 6/00 rev 12/00

street & number 1026 Lenox Place telephone 513-751-9629

city or town Cincinnati state Ohio zip code 45229

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (☐ See continuation sheet for additional comments.)

Signature and title of certifying official — Date

State or Federal agency and bureau

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper — Date of Action

Historic and Architectural Resources of the Mound-Horace Area, Montgomery Co.

Name of Multiple Property Listing

Ohio

State

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

		Page Numbers
E.	**Statement of Historic Contexts** (If more than one historic context is documented, present them in sequential order.)	1,3,4,9
F.	**Associated Property Types** (Provide description, significance, and registration requirements.)	10
G.	**Geographical Data**	16
H.	**Summary of Identification and Evaluation Methods** (Discuss the methods used in developing the multiple property listing.)	16
I.	**Major Bibliographical References** (List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)	17

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☒ University Wright State University Archives
- ☒ Other Montgomery County Historical Society

Name of repository:

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 120 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;

E. Statement of Historic Contexts

1. Residential Development of the Area, ca. 1850-1950

The residential development of the area resulted from a westward expansion of Dayton's historic settlement pattern. By the 1840s, the area west of the Great Miami River had experienced some residential and commercial development located within several small urban settlements outside of the city of Dayton. By 1851, one of these small villages, known as Mexico, had developed along West Third Street. Developers saw an opportunity for land speculation since the area was in close proximity to Dayton and West Third Street was a major east-west route. The village of Mexico, platted in 1845 by Halbert S. Williams in an area along West Third Street between Williams and Shannon, served as a focal point and attracted new land subdivision around it. This included some of the earlier lots located in the future Mound-Horace area.

Subdivision of land in Mound-Horace began in 1845 with Mr. Williams creating lots and ended with the recording of the last lots in 1886. Actual physical development occurred at a slow rate with a cohesive residential community being established by 1900. Overall residential character was determined, to a degree, by the width dimensions of subdivided lots. The majority of lots exhibit a forty foot width with some being smaller. Small width lots resulted in many buildings with small main facades. Additionally, this was a working class area composed of many small unassuming homes. Extending from one to two stories in height and constructed of wood or brick, the houses were modest in detail and scale.

Physical development of the area was slow and reached maturity by the early 1900s. Its close proximity to Dayton's central business district and growing industrial areas allowed for many working residents to easily reach places of employment. A review of the census data for the late nineteenth and early twentieth century illustrated that numerous residents were employed in their homes or at nearby businesses. These occupations included a variety of professions that included music teachers, seamstresses, women who took in laundry, bookkeepers, and sales persons.

Of particular importance to the social development of the area was the historic association with the Wright Brothers. Wilber (1867-1912) and Orville (1871-1948) lived in the family home

that was located at 7 Hawthorne Street. It was during their association with this house that they developed their printing and bicycle businesses, and more importantly, became the inventors of the airplane. A building located at 22 South Williams Street was the location of the Wright Cycle Company from 1895 to 1897. The building, located within the Wright-Dunbar Historic District (National Register), is recognized as a National Historic Landmark for its association with the brothers. This location was the fourth of five cycle shops maintained by the brothers and the only one in existence within the city. No other buildings within the immediate area remain that testify to the invention and development of the Wright Brothers airplane technology. Their family house was moved in 1936 to the Henry Ford Museum near Detroit, Michigan. The moving of the house diminish the integrity of its location. As a result, there is no significance or recognition of the home site because of the loss of the original residential building that held strong historical association with the brothers.

By the mid-nineteenth century, Dayton's west side attracted a residential cultural mix. A small working class Hungarian community had established an area bounded by West Third Street, Wolf Creek, Summit and Conover Streets. This preceded the city's more recognized Kossuth Colony Hungarian community (National Register). German, English, and Irish cultural origins also contributed to the ethnic diversity.

African American's were increasingly attracted into the west side by the 1870s. Initially small in numbers, this cultural group came into the area because of an already established African American community which included churches and social organizations. After the turn of the century, migration of southern rural agricultural workers seeking available jobs at Dayton's prosperous industrial firms also added to the growth of the culture. Many were attracted to the west side and into the Mound-Horace area because of the African American infrastructure. Adding to the growth of the culture was the impact of segregated housing policies that precluded their living in other neighborhoods of the city. By the 1930s, Dayton west side emerged as the home of a large number of the city's African American citizens.

The residential community sustained itself throughout the years, but by the early 1970s, many African Americans began to leave for other parts of the city. One aspect of this transformation related to the breakdown of housing segregation which resulted in a wider flexibility of housing choices. As a result, the population of the area began to decline. The construction of I-75 to the

east and US 35 to the south physically separated the area from downtown and from other neighborhoods. Absentee ownership and lack of housing maintenance impacted the area. It was during this period that several federally funded urban renewal programs were introduced in an effort to fight substandard housing conditions and blight. This resulted in the Mound-Horace area being included within a broader section of the city that was targeted for removal of substandard buildings through urban renewal. The end result was that the majority of the areas housing stock was demolished leaving individual buildings, small clusters, and several streetscapes of housing. No new housing construction had been undertaken from the 1970s through the mid 1990s.

Within recent years, the city of Dayton has undertaken a program to encourage residential revitalization of the area. Specifically, the city has offered building lots for sale and provided some monies for construction. These activities have resulted in a rediscovery of the neighborhood for residential purposes. Its close proximity to downtown and availability of lots for building construction have attracted home builders and buyers for new construction. Rehabilitation of existing houses has also taken place.

Adaptive re-use has brought new life to the former West Fifth Street YMCA, a building previously used by the African American culture. This large and imposing building was vacant for a number of years and was recently rehabilitated into office space for a single firm.

Development of heritage tourism activities has brought recognition to the Mound-Horace area as well as a near-by area. The National Park Service established the Dayton Aviation National Historic Park in the vicinity of East Third and Williams Street to bring recognition to the Wright Brothers and the role that the city of Dayton played in the development of the nation's aviation industry. The Ohio Historical Society maintains the Paul Lawrence Dunbar House at 219 North Paul Lawrence Dunbar.

2) Residential Architecture: ca. 1850-ca. 1896

The architectural development of the area resulted in numerous small scale, working class houses being placed on small width lots. This resulted is a tight, dense, compact built form for the streetscapes. Houses were predominantly single family residential, however, several two family

and small apartment buildings were constructed. Stylistic details applied to the buildings followed a muted form for the architecture that had been popular at the time of construction. Since the physical development of the Mound-Horace area required several decades to complete, differing architectural styles illustrated change in visual expression of construction. Being a working class area, the architectural development of buildings incorporated few high styling details. Most buildings were selectively embellished with subtle and understated details. Few individual buildings incorporated a variety of detail with architectural expression.

Development of the urban domestic architecture followed the general architectural trends that were common during the various periods of building construction. Examples of Greek Revival, Functional, Vernacular, Italianate, Queen Anne, and American Four Square are found. These were popular styles that had been adapted to articulate the architecture of modest homes in the area. The historic development and architecture of this area is not unlike that of other working class neighborhoods located within the city. Neighborhoods such as St. Anne's Hill, Huffman, and South Park contain strong groupings of late nineteenth and early twentieth vernacular and Victorian styles applied to working class housing. Streetscapes in these neighborhoods have been previously listed in the National Register as historic districts.

Although the overall integrity of the Mound-Horace area has been greatly diminished by extensive demolition activities and unsympathetic alterations to many surviving buildings, there still exist a number of buildings that are important as examples of stylistic details applied to working class housing.

3) African American Cultural Development, 1900-1950

The settlement of African Americans into the city of Dayton was part of a greater voluntary migration of the culture from rural southern states into urbanized and industrial northern cities. Often referred to as the "Great Migration", it was characterized by the culture leaving the hard work and lack of economic opportunity found within the southern agricultural landscape and moving into the then economically expanding northern cities. This migration accelerated during the period after 1930.

African Americans were attracted into the city of Dayton at an early period of the city's development. By the 1830s, an area located west of Main Street and south of Fifth Street had attracted a small group. During the nineteenth century, the African American population grew at a slow rate within the city without a pattern of racial segregation. By the beginning of the twentieth century, a small number of African American citizens began to live west of the Great Miami River along West Fifth Street.

The 1900 population provided an understanding of the social, economic, and ethnic character of the study area and its surroundings. At that time, the city of Dayton had a total population of 85,333 residents. Within that total, there were 3,387 African Americans or four percent of the total population. Located within the study area were 231 white households which constituted the greater majority of ethnic settlement. A wide variety of occupations were identified. These included laborers, clerks, skilled mechanics, shop owners, and professional occupations. Many of the working residents were employed in industry and small entrepreneurial shops. Working and professional classes resided side by side with no stratification or segregation by economic level. A doctor lived close to a house painter. A Montgomery County Commissioner lived next to a street car conductor and a mechanic resided next to a shoemaker.

The 1900 census also identified five African American households which were headed by:

1) 10 Halbert Lane: J. Davidson (Dressmaker)
2) 120 Olive (Shannon): Alexander Reno (Coachman)
3) 803 W. Fifth Street: Albert Boone (Hair Dresser)
4) 1015 W. Fifth Street: Elija Clemens (Physician)
5) 1017 W. Fifth Street: Edward Sherman (Advertising Agent)

The census also identified that the area south of West Fifth Street was a growing location for African Americans. Most of these residents were born in Ohio and the surrounding states. Several African Americans were identified as being born in Virginia or Tennessee.

By 1910, the overall population of the city of Dayton had risen to 116,577 residents. The African Americans numbered to 4,842 or approximately four percent of Dayton's total population. Overall the number of white households in the study area grew to 326. Employment

of white residents continued to be diverse. The more notable residents included Orville and Wilber Wright (inventors of the airplane), Arthur Warner (Montgomery County Engineer), and John Edwards (Montgomery County Auditor). The African American population was counted as forty-three within seventeen households. This was five percent of the total households in the study area. As in the previous decade, employment of African Americans varied with a large number working as unskilled laborers. Many were employed in Dayton's foundry and brass making industries. Professional occupations included several doctors and ministers. The area south of West Fifth Street continued to attract a growing number of African American residents as well.

The head of households for the African American families identified in the 1910 census included:

1) 41 Hawthorne: Elija Clemens (Physician)
2) 1025 W. Fourth Street rear: Edward Milton (Laborer)
3) 23 Olive (Shannon) rear: Thomas Taylor (Teamster)
4) 104 Olive (Shannon): Albert Ramsey (Coachman)
5) 120 Olive (Shannon): Henry ?????? (Pump Repair)
6) 133 Olive (Shannon): Tillie Burnside (At Home)
7) 135 Olive (Shannon): Nathaniel Talbot (Doctor and pastor at McKinley M. E. Church)
8) 137 Olive (Shannon): Clarence Richardson (Clerk)
9) 141 Olive (Shannon): Robert Bradshaw (Janitor)
10) 67 Horace Street: William Jones (Teamster)
11) 803 W. Fifth Street: Albert Boone (Own Income)
12) 907 W. Fifth Street: James Robinson (Minister at Wyman Chapel A. M. E. Church)
13) 931 W. Fifth Street: Washington Tilson (Owner of fruit and vegetable store)
14) 1007 W. Fifth Street: Charles Brooks (Janitor)
15) 1009 W. Fifth Street: Harry Logan (Dishwasher)
16) 1011 W. Fifth Street: James Cumberland (Potato chip worker)
17) 1015 W. Fifth Street: Eva Sherman (At Home)

Mention must be made of Paul Lawrence Dunbar (1872-1906). Although the West Third Street commercial area (Wright-Dunbar Historic District, National Register 1989) shares name

recognition for him, he did not live in the Mound-Horace area. This noted African American poet lived, although for a short period, several blocks to the northwest and away from the area, at 219 North Paul Lawrence Dunbar.

By 1920, a trend in Dayton's African American settlement had been identified. Overall, the city's population was counted at 152,559 residents. The number of African American citizens had reached 9,025 in number. This amounted to approximately six percent of the city's total population. The Seventh Ward, which incorporated the study area, had a total number of 3,767 residents or forty-two percent of the city's total African American population. Within the study area itself, thirty-three African American families resided. A greater number of African Americans were located south of West Fifth Street. By 1920, a decided tendency to locate in the area had been established as compared to the overall African American settlement population within the city.

The population increase in the African American community into the west side of Dayton from 1910 to 1920 can be explained with an examination of several factors. First, this was a period when the culture accelerated movement out of the rural southern states into the urbanized and industrial northern cities. This was especially true for the city of Dayton when industrial workers were needed for its factories during World War One. For 1920, the census identified numerous African American residents as having been born in southern states. There was a flow of the southern African American culture into the city of Dayton and in particular its west side. A second reason for the increase of the population into the west side of the city was related to the evolution of the culture and segregated housing. Segregation attitudes in Dayton precluded the opportunity for city wide housing choices. Consequently, African Americans moved into neighborhoods where they could find housing. One consequence of this was that social institutions geared specifically to the African American community followed their housing pattern. For example, various social and religious institutions were established. The Zion Baptist Church on Sprague (now Edwin C. Moses Blvd.), Bethel Baptist Church, and McKinley Methodist Church were established within or near the study area. Churches became a focal point for the community and newly arrived migrants from the south. Many of these migrants settled in close proximity to African American churches. In addition to churches, the Linden Center had been established in 1914 to provide a place where African Americans could go for a variety of recreational programs. The Womens Christian Association (National Register, 1976), also

located near West Fifth Street, provided health care programs for African American women and children.

The latter part of the 1920s witnessed the construction of several additional buildings that emerged as focal points for the African American culture in the city. In 1927, the Classic Theater (National Register, demolished) was built on West Fifth Street and it soon became a focus for entertainment. This was shortly followed by the establishment of the much larger Palace Theater, also located on West Fifth Street in the study area. The two theaters attracted a large following within the African American community as a whole in Dayton. The Palace Theater was also able to incorporate larger live productions than the Classic Theater. Additionally, the Palace Theater also had a large ballroom at the second floor that facilitated dances, banquets, and numerous other social functions.

Also within the Mound-Horace area, the Fifth Street YMCA was constructed in 1927. This facility was built to provide a variety of recreational and lodging opportunities for the African American community. Used mostly by men, it was similar to the Women's Christian Association facility that had been constructed earlier in 1909 on West Fifth Street.

As part of the African American cultural development within the city, West Fifth Street emerged as a commercial and entertainment center. By 1930, sixty-three diverse businesses and public activities had been established along West Fifth Street. This was the greatest concentration of African American oriented activities located anywhere within the city. West Fifth Street thrived as the main commercial street and the "place to be seen".

Businesses directed towards the African American community continued to locate on West Fifth Street. In 1940, seventy-one businesses were present. They included such activities as real estate, restaurants and bars, music clubs, pharmacy, dry goods, grocery, and offices. The theaters and YMCA continued to be focal points of activity within the community. The community patronized the varied activities along West Fifth Street.

By the 1950s, West Fifth Street continued as a thriving business and cultural location. Its strength was sustained by the growth of residential neighborhoods located in west Dayton. Segregation was still strong in the 1950s with the Mound-Horace area and areas adjacent to West

Fifth Street attracting the culture. Thus, the culture concentrated within a few areas of the city and developed an economic and cultural infrastructure designed to provide residential, shopping, and recreational opportunities.

Segregation began to decline by the late 1960s and early 1970s. With its decrease, greater housing and shopping choices began to broaden in the city. The opportunity for a greater choice in housing location resulted in some African Americans moving out of the area. In part, this led to the eventual demise of West Fifth Street as the city's African American shopping and entertainment area. African American population losses were also experienced within the Mound-Horace Area and the west side of the city.

Population loss and building demolitions continued. The 1980 census identified 2,530 residents in Tract 31, the tract which contained the Mound-Horace area. By 1990, the tract population had fallen to 2,007.

4) Religious and Public Institutions Associated with African American Community 1906-1950

The historical development of the African American community resulted in the creation of several institutions geared specifically towards the culture. Churches were created to meet the spiritual and social needs of the community through Christian fellowship. With the religious development of the culture, three churches had been built in the area. Today, only the Zion Baptist Church building survives within the Mound-Horace area. The building is currently vacant. Founded in 1870, it was one of the earliest African American churches within this part of city.

Churches served as a center for not only religious activities, but also to provide social opportunities and programs for the African American congregation. The church functioned to direct activities towards African American development. They helped during the period of southern migration of the culture into the city by acting as a clearing house for jobs, housing, and health related activities. They provided direct aid to struggling families. They emerged as a place where diverse programs were established to off-set the impact of segregation. These included recreational and social programs to church members and the community.

Institutions emerged that undertook to provide additional health care and recreational programs directed specifically to the African American community. The Women's Christian Association (National Register, 1976) located at the southwest corner of Horace Street and West Fifth Street, was an institution that worked to provide health care for African American women and children. Established in 1909, it was one of the earliest organizations that worked to give health care access to community.

F. Associated Property Types

Context: Mound-Horace Area

1. Property Type: Domestic Residential Architecture

Sub-type: Wood Frame Construction

Description:

The area exhibits several diverse examples of late nineteenth and early twentieth century domestic residential architecture constructed of wood frame. These are not examples of richly ornamented architecture, but working class residences that were marginally embellished with some details associated with Vernacular, Italianate, and Queen Anne styles. Most of these buildings are small in overall plan, one to two stories in height, plain clapboard, and some decorative wood shingle detailing. Most have gable roofs. Porch treatments range from quite plain to decoratively turned wooden posts and balustrades. Window and door wooden enframement ranges from very simple to decorative surrounds. Roof trim and cornices tend to be plain in detail. Several buildings have had small wood or brick additions places at the rear of the original construction. Minimum front and side yards provide some separation from the street and adjacent buildings.

Sub-type: Brick Masonry Construction

Description:

Some residential buildings are constructed of brick masonry with stone lintels and sills. A few buildings also incorporate the use of stone string courses that help to accentuate facade details. Examples of residential architecture that incorporate brick masonry construction are found on Italianate, Queen Anne and Revival styled buildings. In addition, several small scale cottages which lack overall architectural embellishment exhibit the use of this construction. Most brick buildings are small in plan, one to two floors in height, and generally incorporate subtle details associated with their style. Buildings are situated on small lots with minimum front and side yards.

Significance:

The majority of surviving residences are modest in overall architectural detail. They are small in scale. The combination of these two characteristics in association with their small lots allowed the working class to purchase relative modest priced homes for their use. Mound-Horace was a working class area which reflected this economic status through the character of its residential building construction. The juxtaposition of frame and brick construction with limited architectural embellishment helped to create a built environment that was modest in appearance.

Being modest in appearance, many buildings have architectural interest. Simplicity of details coupled with small scale construction adds stylistic meaning to otherwise plain construction. The use of minor details associated with established architectural style illustrates a variation of the style. For example, not all Queen Anne buildings reflect an exuberance of details. Building construction that uses minor motifs associated with Queen Anne architecture illustrate the diffusion of associated details and elements as they found their way into popular use on less expensive buildings. Simplicity of construction and use of minor architectural elements associated with recognized styles are part of the areas important architectural development.

Two buildings incorporate historical associations. The house located at 105 South Williams was built by Daniel G. Fitch. He was involved with the publishing of the *Western Empire* newspaper from 1848 to 1870. Newspapers were an important source of information in an era when they were the mass communications media. His building remained in the Fitch family from 1854 to 1926. A building located at 803 West Fifth Street has a strong historical association with

the African American Robert H. Mallory. Mr. Mallory served as Executive Director of the Linden Center, an African American recreational and social center. He was also involved with fund raising efforts for the Fifth Street YMCA. He contributed to the African American cultural development of the area and was considered an important person within the community.

Registration Requirements:

As previously stated, two houses have historical associations and can be considered for the National Register of Historic Places under Criterion B for those associations. Numerous residential buildings throughout the Mound-Horace area are significant. They are eligible for listing in the National Register of Historic Places under Criterion C for architecture because they represent a type and period of late nineteenth and early twentieth residential construction applied to working class housing. Architectural development also illustrates an evolution of stylistic diffusion as smaller scale residential buildings adapted motifs from larger buildings that utilized more embellishment of details.

Most National Register eligible residential buildings are found scattered throughout the area. However, there exists two streetscape that can be viewed as a small historic districts. Located within these small grouping of buildings are distinguishable entities of working class architecture.

2) Property Type: Commercial and Public Architecture

Description:

Found along West Fifth Street, are two larger scale buildings that incorporated commercial and public oriented land uses. These buildings emerged as West Fifth Street became one of the most important commercial streets to be associated with Dayton's African American culture. One aspect of this development was tied to the establishment of movie and live production theaters. In 1927, the Palace Theater was built in the Second Renaissance Revival style. It is distinguished by the use of lighted and blind arcades which are separated by engaged flat brick columns. Main entry bay projects slightly from the south facade is capped with a low parapet and stone fractables. The theater interior reflects a Spanish motif with pseudo stucco building facades and red tiled roofs at and projecting from either side of the stage. This is a large building that

incorporated the theater designed for motion picture and live performances, a large second floor ballroom used for dances, meetings, and banquets, and retail spaces at the first floor.

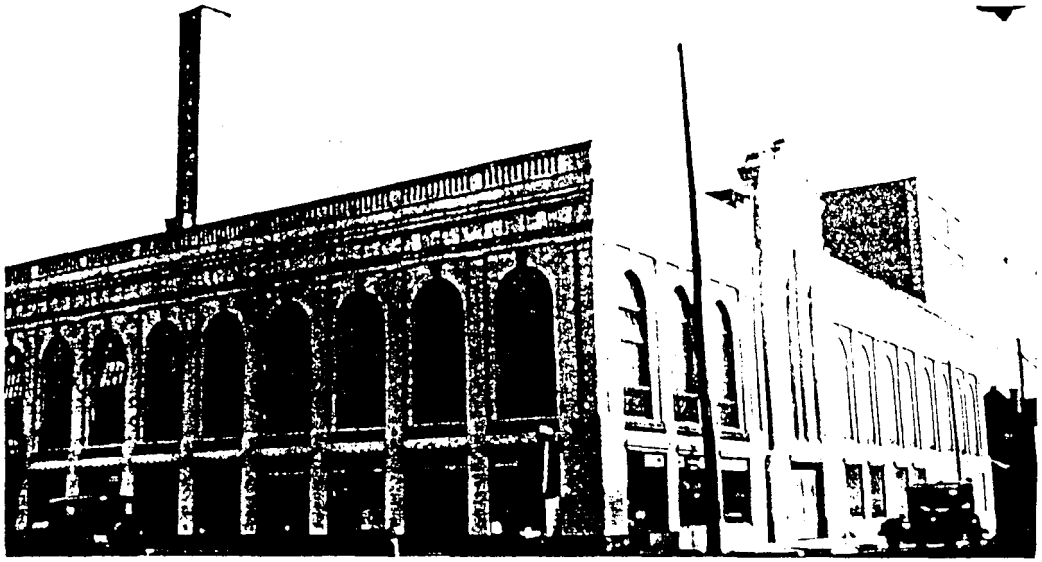
In addition to the theater, West Fifth Street experienced the construction of the Fifth Street YMCA in 1927. It was built to provide lodging, recreation, meeting halls, and spiritual guidance during a period when the culture was precluded from using the city's white only YMCA facility. Its Neo-Classical architectural embellishment came from stock plans maintained by the national YMCA organization. The overall size of the building was determined by assessing the size of the community to be served and scope of services that were to be provided. A local architect was usually hired to help implement construction. The Fifth Street YMCA incorporated general meeting and small group rooms, a dining room, swimming pool, gym, exercise rooms, and numerous lodging rooms. The main facade is symmetrical with wire-cut brick. Semi-circular headed door bays with transoms and keystones. First floor windows exhibit brick radiating voussoir lintels. Brick quoins accentuate the corners. A center medallion incised with "YMCA" also adds interest to the main facade. Also incised are the names of several important African Americans important to the development of the culture. A continuous stone belt course separates the first and second floors with a smaller string course separating the third and fourth floors. Upper story window detail included radiating brick voussior lintels and lug sills. Low brick parapet is surmounted with a classically inspired entablature. This building was recently adaptively re-used for office space.

Significance:

Both the Palace Theater and Fifth Street YMCA buildings are good representative examples of their style. They reflect aspects of architectural development as applied to larger scale commercial and public buildings. Within the context of the city of Dayton, the Palace Theater was the only building to use the Second Renaissance style. It is a unique example of the style being applied to a theater. The Neo-Classical detailing of the Fifth Street YMCA is not unusual, but it is an example applied to a multi-purpose building.

Both of these buildings are located along West Fifth Street, a street directly associated with the African American cultural development with Dayton. One important aspect of this development was related to the establishment of movie and live theater productions along the street. In 1927,

Palace Theater



A) View of Main Exteriors

THE THEATRE BEAUTIFUL

PALACE

THEATRE—House of Courtesy
Fifth-Williams

"GET HAPPY CO."
NEW YORK COLORED FOLLIES
—Featuring—
MARGIE COHEN
With A Personality Chorus
—of—
BOUNDING BENDING TWISTING
SHAPELY BEAUTIFUL GIRLS
and
A HOST OF ALL STARS
Comedians Singers and Dancers

PHOTO PLAY

Mon., Tues., and Wed.
July 23, 24 and 25
WILD WEST SHOW
A Thrilling Western Story

Thurs., Fri., Sat. and Sun.
July 26, 27, 28 and 29
COHEN and KELLYS IN PARIS
A Scream, Exciting Comedy Drama

GOING—GOING—GOING
YES, EVERYBODY TO THE
MIDNIGHT RAMBLE
FRIDAY NITE 11:30 P. M.
For Reservations Call Main 5975

B) Advertisement

Source: A) Margaret Peters: *Dayton's African American Heritage: A Pictorial History (1995)*
B) Fred Mitchell (draft National Register Nomination: Palace Theater)

two theaters had been constructed tied to the culture. The first was the Classic Theater (National Register, demolished). Its construction was a direct result of segregation attitudes that were present within the nation and Dayton. It was used by the community that was restricted from white-only theaters in the city. Its construction allowed for African American's to view live entertainment and movies geared towards the culture. The demand was so great that the Palace Theater was also constructed in 1927. The Fifth Street YMCA building evolved out of segregation attitudes as well. Not permitted to use the white-only YMCA facility, the national YMCA with local funding constructed a building used by the African American community. The building functioned to provide social and recreational development not only for the immediate area, but for the citywide African American community as well.

Registration Requirements:

Both of these buildings are eligible for listing in the National Register of Historic Places under Criterion A. They have strong historical associations with the African American cultural development of the city. They also contributed to a pattern of physical development for the culture as West Fifth Street emerged as a focal point for commerce, entertainment, and recreation.

These buildings are also eligible for listing in the National Register under Criterion C as good examples of their respective architecture and period of construction. Both use styles utilized on commercial and public architecture during the 1920s. The national YMCA used Neo-Classical architecture nationwide during this period. Theater construction reached its apex during the 1920s as well. There was a wider variation in stylistic detailing applied to theaters. The use of Second Renaissance Revival for the Palace Theater was one variation.

Although an exterior side elevator shaft has been incorporated into the adaptive use design of the Fifth Street YMCA, it has not diminished the overall integrity of the building.

3) Property Type: Religious Institution

Description:

The lone surviving religious building within the Mound-Horace area is Zion Baptist Church

located at 40 Edwin C. Moses Drive (formerly Sprague). Constructed of orange brick, the architecture is a muted variant of the Romanesque style. Its main facade is asymmetrical with an elevated side entry incorporated as part of a buttressed two and one half story bell tower capped with a battlement. The front portion of the main facade also incorporates a one story vestibule with smaller raised entry capped with a hip roof. Details used to accentuate the remainder of the front facade include small semi-circular windows linked with a continuous plain stone lintel, corbel course below the roof line, and a raised foundation accentuated with a belt course. A strong gabled wall dormer is recessed from the main facade. Side facades are plain in details. Several additions have been placed at the rear. At present, the building is vacant.

Significance:

The development of this religious institution within the area was a direct response to the increased growth of the African American population. Churches served as not only a religious focal point, but a social one as well. Zion Baptist Church started in a private home on Mound Street, just south of West Fifth Street in 1870. In 1876, the church was able to construct a small brick building on Sprague. The church was very successful and attracted members from the area that began to experience a growth in the city's African American population. By 1888, it was necessary to expand the church building with a rear addition. In 1906, the present church building was constructed to meet the ever increasing needs of the congregation. It was designed by local architect Edward J. Mounstephen who gained a reputation with his design of schools and churches.

This church provided a religious and social focus for its congregation and for the African American community. During the period of the "Great Migration", this and other churches worked to incorporate newly arrived African Americans into the community. They not only provided a spiritual focus, but helped to find housing and work for the newly arrived migrants. The efforts of the church brought an ease of transition. Additionally, during the period of segregation, numerous social programs were established by the church with respect to health care, education, and recreation geared towards the African American community. At the present time, the building is vacant.

Registration Requirements:

This church is eligible for listing in the National Register of Historic Places under Criterion A for its association with aspects of the broad pattern of African American settlement in Dayton. Historically, the church worked to integrate the culture into the city during the periods of the northern migration and segregation. The significance of the congregation transcends the church building itself. The building is recognized because it was the home of the congregation that undertook to become involved with the broader African American issues of the city. Although several minor additions and alterations have been experienced by the building, its overall integrity is such that the physical characteristics of the 1906 construction are evident.

G. Geographical Data

The spatial extent of the Mound-Horace area is as follows: beginning at the northeast intersection of the right-of-way lines of West Fifth Street and South Broadway Street, thence, north along the east right-of-way line of South Broadway Street to Stanford Court, thence east along the south right-of-way line of Stanford Court to the west right-of-way line of Edwin C. Moses Blvd., thence south along the west right-of-way line of Edwin C. Moses Blvd. 220 feet, thence east on a line across Edwin C. Moses Blvd. for 225 feet to an alley, thence south along the west right-of-way line of the alley for 70 feet, thence west along a line 230 feet to the west right-of-way of Edwin C. Moses Blvd., thence south along the west right-of-way line of Edwin C. Moses to its intersection with the north right-of-way line of West Fifth Street, thence west along the north right-of-way line of West Fifth Street to its intersection with the east right-of-way line of South Broadway Street and to the point of beginning.

H. Summary of Identification and Evaluation Methods

The process of identification and evaluation for significance of buildings identified within the area was based upon an extensive architectural and historical survey completed in 1993 and updated in 2000. National Register Bulletin 15 *How to Apply the National Register Criteria for Evaluation* and National Register Bulletin 24 *Guidelines for Local Surveys: A Basis for Preservation Planning* were followed for identification of potentially National Register eligible properties.

The 1993 and 2000 architectural and historical evaluations sought to identify buildings that were significant for the general historical settlement pattern, African American cultural

development, and architectural development of the area. Ohio Historic Inventory sheets were prepared for 112 buildings in 1993. Properties have been grouped into contexts that best identify historical and architectural significance and give an understanding of the development of the area.

I. Major Bibliographical References

Austin, Charles Mosley (1987)
A Detailed and In-depth Talk About African American History in Dayton, Ohio. Tape recordings located at Wright State University Archives.

Cellarius Map and Atlas Company (1931)
Atlas of the City of Dayton

Conover, Charlotte Reeve (ed) (1932)
Dayton and Montgomery County Resources and People, Volume 1, Lewis Historical Publishing Company, Inc., New York.

Drury, A. W. (1909)
History of the City of Dayton and Montgomery County, Ohio, Volume No. 1, S. J. Clark Publishing Company.

Everts, L. H. (1875)
Combination Atlas Map of Montgomery County, Ohio, Philadelphia, Pa.

Gannon, Loren (1974)
National Register of Historic Places Inventory/Nomination Form: Classic Theater, Dayton, Ohio.

Gannon, Loren (1975)
National Register of Historic Places Inventory/Nomination Form: Women's Christian Association, Dayton, Ohio.

Gannon, Loren (1987)
National Register of Historic Places Inventory/Nomination Form: Wright-Dunbar Historic District, Dayton, Ohio.

Heins, Gustavus (1851)
Map of Montgomery County, Ohio, Cincinnati, Ohio.

Higgins, R. T. and J. J. Higgins (1869)
Titus Map of Montgomery County, Ohio, C. O. Titus Publisher, Philadelphia, Pa.

Mitchell, Fred (1993)
An Architectural and Historical Investigation of the Mound-Horace Area, Dayton, Ohio, Report prepared for Montgomery County Historical Society, Dayton, Ohio.

Motley, Lydia (1993)
History of McKinley United Methodist Church, unpublished manuscript on file with Wright State University Archives.

Ohio Humanities Council (2000)
Walking the Nickel, video containing interviews with African Americans who experienced Dayton's West Fifth Street.

Peters, Margaret (1995)
Dayton's African American Heritage: A Pictorial History, The Donning Company, Virginia Beach, Virginia.

Sanborn Insurance Map Company (1897 and revisions)
Insurance Map of Dayton, Ohio, Sanborn-Perry Map Company, New York, New York.

Scott, Ruth (1984)
Zion Baptist Church Significance Statement, unpublished manuscript on file at Montgomery County Historical Society.
Newcomers to the City: A Study of Black Population Growth in Toledo, 1910-1930, Ohio History, Volume 89, Number 1, pp. 5-24.

United States Department of Commerce, Bureau of the Census
Various census information has been obtained for population and housing characteristics. These statistics started in 1870 and ended in 1950.

Williams, Lee (1980)
"Newcomers to the City: A Study of Black Population Growth in Toledo, Ohio, 1900-1930", *Ohio History,* Volume 89, Number 1, 1980.

Young Men's Christian Association (YMCA)
Various newspaper clippings and architectural information were obtained from the archives of the YMCA located in St. Paul, Minnesota.

Zion Baptist Church (1970)
100th Yearbook Zion Baptist Church 1870-1970, Self published.

Buildings that are Potentially Eligible for the National Register

1) Daniel G. Fitch House
105 South Williams

The earliest significant residential building identified within the area is the Daniel Grant Fitch House located at 105 South Williams. This is a two story frame building that exhibits decorative motifs that are dominant in Greek Revival detailing. Decorative details include small porch treatment with square wood columns supporting bracketed flat porch roof with dentil course. Windows have bracketed lintels and wide wooden surrounds. Heavily bracketed projecting cornice with dentil course above blind rectangular panel. Hip roof. Large historic addition at rear. Original frame construction obscured by asphalt siding. This residence was built for Daniel Grant Fitch who was associated with the publishing of the *Western Empire* newspaper from 1848 to 1870. Although admitted to practice las in Ohio in 1861, he is best known for his association with the newspaper. The house remained in the Fitch family from 1854 to 1926.

Mound Street Cluster

This is a small grouping of twelve contributing building that exhibit late nineteenth century urban domestic architectural styling. Building that contribute to the significance of the grouping include:

2) 37 Mound Street: William Krug Building (ca. 1885)

This is two story Victorian Frame styled building. Wooden shiplap siding accentuates the facades. Main facade dominated by a large two story projecting bay at front facade. Porch extends across main facade. Wooden window and door lintels exhibit small pedimented caps; small wooden sills. Two story addition at rear of building. This building was investment rental property for Mr. Krug.

3) 41 Mound Street (ca. 1880)

This is a small, two story, brick building that exhibits Folk Victorian architectural details. Small side entry main porch. Windows are 1/1 wooden sash with plain lintels and lug sills. Gable roof with small projecting eaves. Building rests atop a large stone plinth course.

4) 47 Mound Street: Edward P. Brennen House (ca. 1880)

Small scale Victorian cottage with common bond wall treatment. Classically inspired porch

treatment at main facade. Classical inspired details include large round wooden columns with Doric capitals and dentil course. Gable end has small circular window. Windows are 1/1 wooden sash with plain flat stone lintels and lug sills. This is one of the more distinctive building contributing to the architectural character of the grouping.

5) 51 Mound Street: Edward Philips House (ca. 1881)
Small scale brick building with stucco wall treatment. Victorian Cottage in detailing. Side porch treatment with columns exhibiting Doric capitals. Windows are 1/1 wooden sash with tooled flat stone lintels and flat lug sills. Low scale gable roof with projecting eaves. Small addition at the rear. Mr. Philips was employed as a brass finisher.

6) 57-59 Mound Street (ca. 1880)
Two story Victorian Frame building with shiplap siding. Large porch treatment dominates main and part of south side facade. Turned columns support porch roof. Windows are a mix of 1/1 and 2/2 wooden sashes. Low pedimented lintels, thin wooden surrounds, and small wooden sills. Cornerboards. Gable roof. Small one story projection off south facade. Small addition at rear.

7) 69 Mound Street: Wilson George House (ca. 1881)
Decorative two story Victorian Frame building with asymmetrical facade. Mixed clapboard and shingle wall treatment. Projecting bay at south facade supported with wooden brackets. Large gable end exhibits wooden fretwork. Hip roof. Mr. George was employed as a millwright and lived in the house from 1881 to 1891.

8) 34 Mound Street: A. C. and J. Manning Building (ca. 1883)
This is a two story Folk Victorian frame building with shiplap siding. Side porch entry with decorative shingles at roof spandrel. Paired windows at front facade. Small pediment lintels above windows. Cornerboards. Gable roof with small projecting eaves.

9) 52 Mound Street (ca. 1880)
Two story stretcher bond brick building exhibiting Folk Victorian architecture. Paired windows at main facade. Windows are 1/1 wooden sash with plain flat lintels and lug sills. The

exception to this is at the second floor main facade where decorative metal segmental lintels are found with keystones and labels. Braced gable end with pendants at main facade. Side wall projection capped with projecting eaves supported with decorative wood bracing and pendants.

10) 56 Mound Street: Albert Shearer House (ca. 1884)
Two story Folk Victorian wood frame building with shiplap siding. Decorative porch treatment composed of turned wooden columns and spindle work. Cornerboards. Gable roof with projecting eaves. Bargeboard at gable end. Good decorative details.

11) 58 Mound Street: William Suman House (ca. 1888)
Small scale wood frame building with decorative details associated with the Victorian Cottage style. Shiplap siding. Windows are 1/1 with pedimented lintels, heavy surrounds, and plain sills. Cornerboards. Low gable roof with small projecting eaves. Mr. Suman was a fireman.

12) 62 Mound Street: Oscar Lehman House (ca. 1886)
Victorian cottage brick building that is small in scale. Porch treatment exhibits heavy balustrade with round columns rising to exhibit Doric capitals and full entablature. Windows are 1/1 with segmental stone lintels and plain stone lug sills at the main facade. Plain flat lintels at the side facades. Low gable roof with decorative bracing at gable end. Small addition at rear.

13) 66 Mound Street: R. W. Koellsch Residence (ca. 1886)
Low scale, stretcher bond brick building exhibiting details associated with the Victorian architectural period. Building style and use of mansard roof have limited distribution in Dayton. The building is dominated by its slate mansard roof. Raised side entry. Tooled stone lintels and lug sills. Blind panels at frieze. Mr. Kollsch purchased the lot in 1884 and was living in the building in 1886. He had a business that sold, coal, coke, and wood.

Buildings outside of the Mound Street Cluster continue with:

14) 40 Edwin C. Moses Blvd.: Zion Baptist Church (1906)
Building exhibits subtle details associated with the Romanesque style. Asymmetrical main facade with raised entry. Semi-circular lintels over main entry and at windows of main facade. Small tower capped with battlement. Strong gable wall dormer recessed from main facade.

Zion Baptist Church contributed to the development of Dayton's African American culture. Not only did it provide for the religious needs of its congregation, it also provided for the social and religious needs of southern blacks that immigrate to the city.

15) 803 W. Fifth Street: Robert H. Mallory House (ca. 1896)

This is an asymmetrical stretcher bond brick house with details associated with the Queen Anne style. Large raised porch extends across main facade with round wooden columns and Doric capitals. Stone base supports columns. Low pediment over entry bay. Windows are boarded up. Plain sandstone lintels and lug sills. Small wall dormer above pavilion. Large two story bay extends off of east side facade. Small paired windows pierce dormers. Two story wood frame rear addition exhibits wooden shingle and clapboard wall treatment. Main house has hip roof. This building exhibits good decorative details associated with the Queen Anne style.

Captain Robert H. Mallory was significant for his contribution to African American community service in Dayton. He became Executive Director of the Linden Center in 1926. In that position, he was able to guide the development of various recreational and cultural programs. He was also director of fund raising for the Fifth Street YMCA. Later, he directed recreational activities for World War Two African American soldiers who used the Linden Center. He served as an Army Captain in World War One.

16) 907-915 West Fifth Street: Fifth Street YMCA Building (1927)

Constructed with Neo Classical detailing, this building exhibits a wire-cut brick symmetrical main facade. Semi-circular headed door bays with transoms and central keystone at the semi-circular stone door lintels. First floor main facade window bays are rectangular with radiating voussoir brick lintels. Brick quoin treatment at the corners accentuates the main facade. Decorative medallion inscribed with an incised "YMCA". Also incised are the names of several individual important to the African American culture. Large continuous stone belt course separates the first and second floors. Window treatment of upper floors at main facade exhibits radiating voussoir brick lintels and stone lug sills. Continuous string course between third and fourth floor. Low brick parapet surmounted with classically inspired entablature. A new glass and stucco exterior elevator shaft has been constructed at the east facade. The building was adaptively re-used for offices in 1999.

It was constructed to provide recreational and housing opportunities for Dayton's African American community.

17) 1125 West Fifth Street: Palace Theater (1927)

This building exhibits details associated with the Second Renaissance Revival style. The main south and part of the west facades incorporate lighted and blind continuous arcades with central keystones. Arcades separated by engaged flat brick columns rising to support a decorative full entablature and low parapet. Blind frieze panel below parapet. The building rises higher on the east side to incorporate a fly that houses stage curtins and scenery. The main entry bay projects slightly from the south side facade and incorporates a marquee. This entry bay terminates with a low parapet capped with stone fractables. At the interior of the theater, Spanish Mission details with pseudo stucco building facades and tile roofs flank the stage. Incorporated within the building is a second floor ballroom. Commercial space is located within five storefronts found at the first floor.

The theater was constructed for the African American community and contributed to the social development of the culture and to the entertainment and commercial development of West Fifth Street.

West Fifth Street Cluster

This is a small group of buildings that contributed to the residential and retail character of West Fifth Street. The majority of the building were originally built for residential use, but had portions of the first floor converted into retail space. Buildings within the grouping include:

18) 1201-1203 West Fifth Street: F. M. Nipgen Building (ca. 1891)

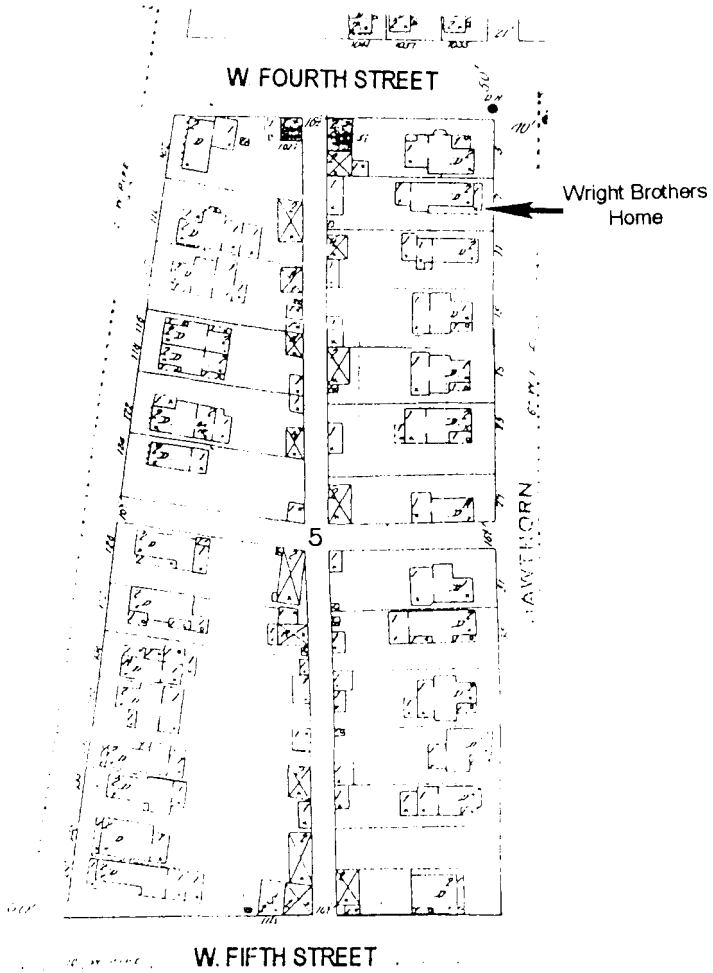
Two story, brick building exhibiting eclectic stylistic detailing not associated with any particular style. First floor designed for retail activity with a cast-iron detail at storefront. A corner turret capped with an octagon roof accentuates exterior details. Dwelling units are incorporated into the west side and rear of the first floor and at the second floor.

Retail space had served as a grocery store for most of the life of the building with the F. M. Nipgen Grocery being the first. The Samuel Sawaya Grocery had the longest tenure lasting from the late 1930s into the 1980s.

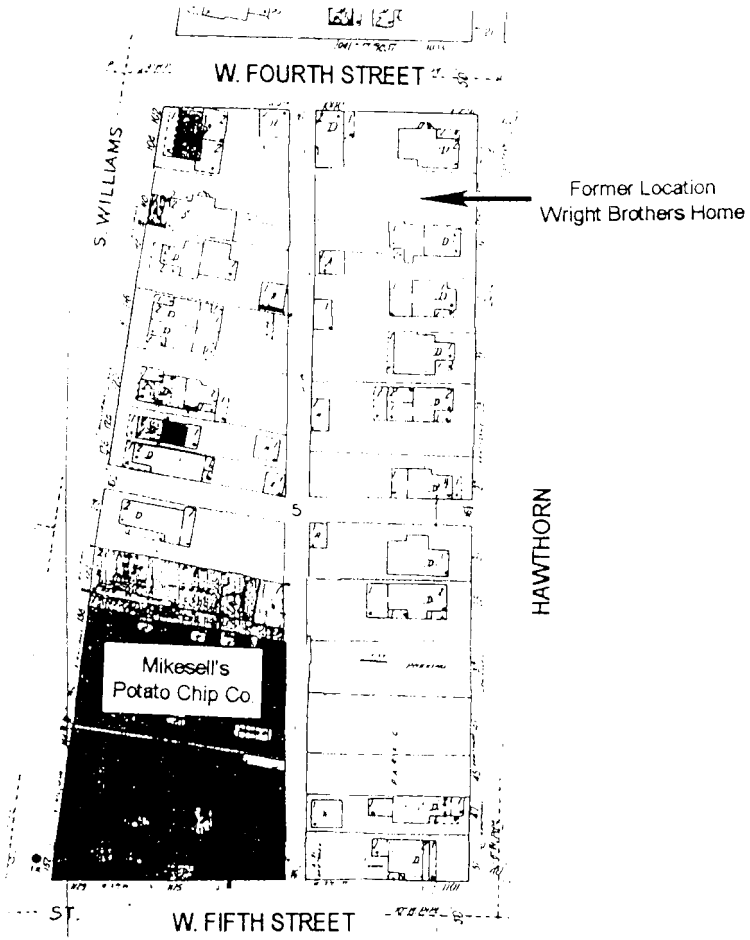
19) 1205-1207 West Fifth Street (ca. 1887)

This is a two story frame building exhibiting muted details associated with the Queen Anne style. It was originally constructed as a two family residence. Main facade exhibits fish scale

Mound-Horace Area
Example of One Block's Development Over Time



1897

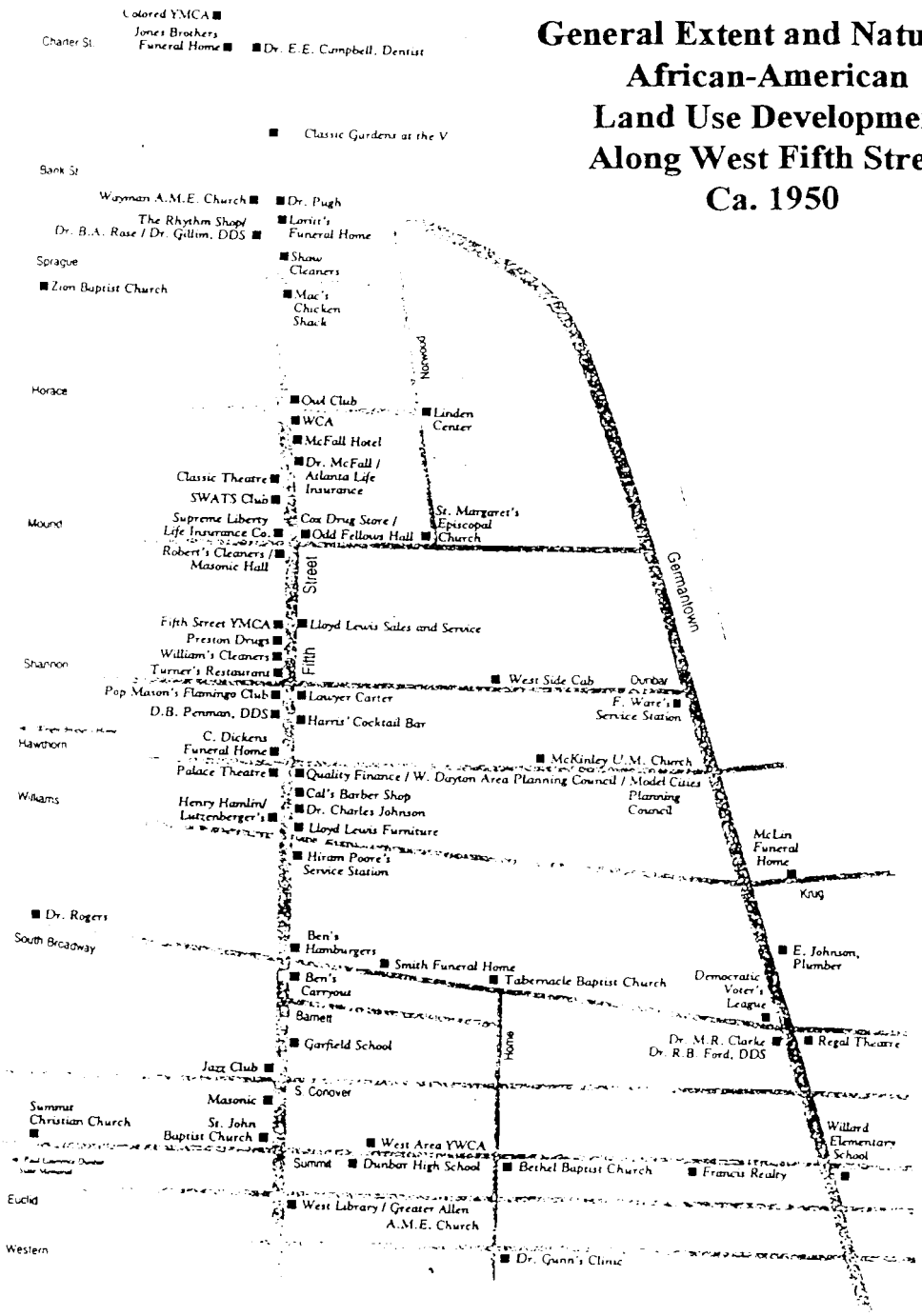


1950

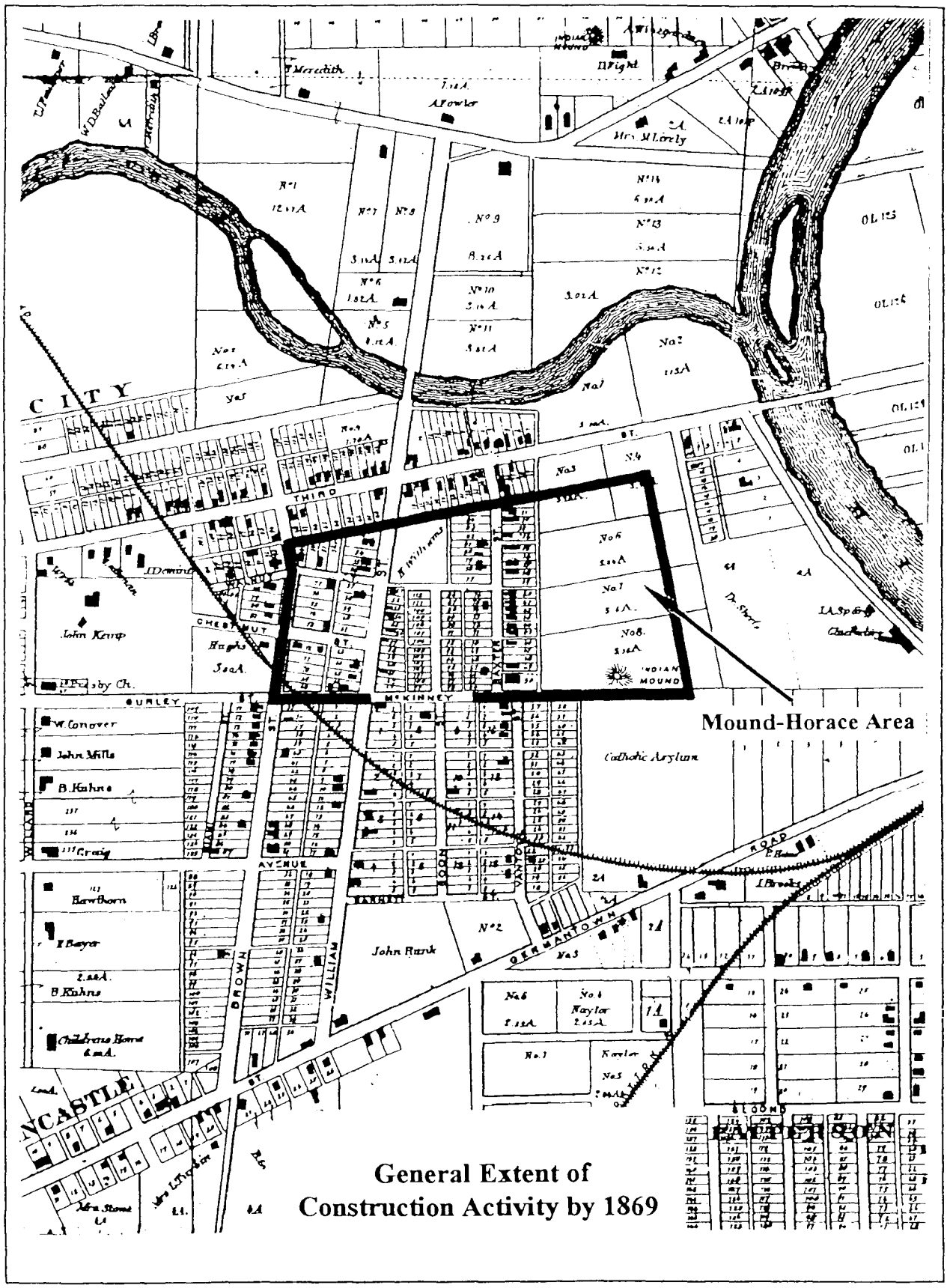
Source: Sanborn Insurance Map (dates as stated)

Mound-Horace Area
General Extent of Development in 1950

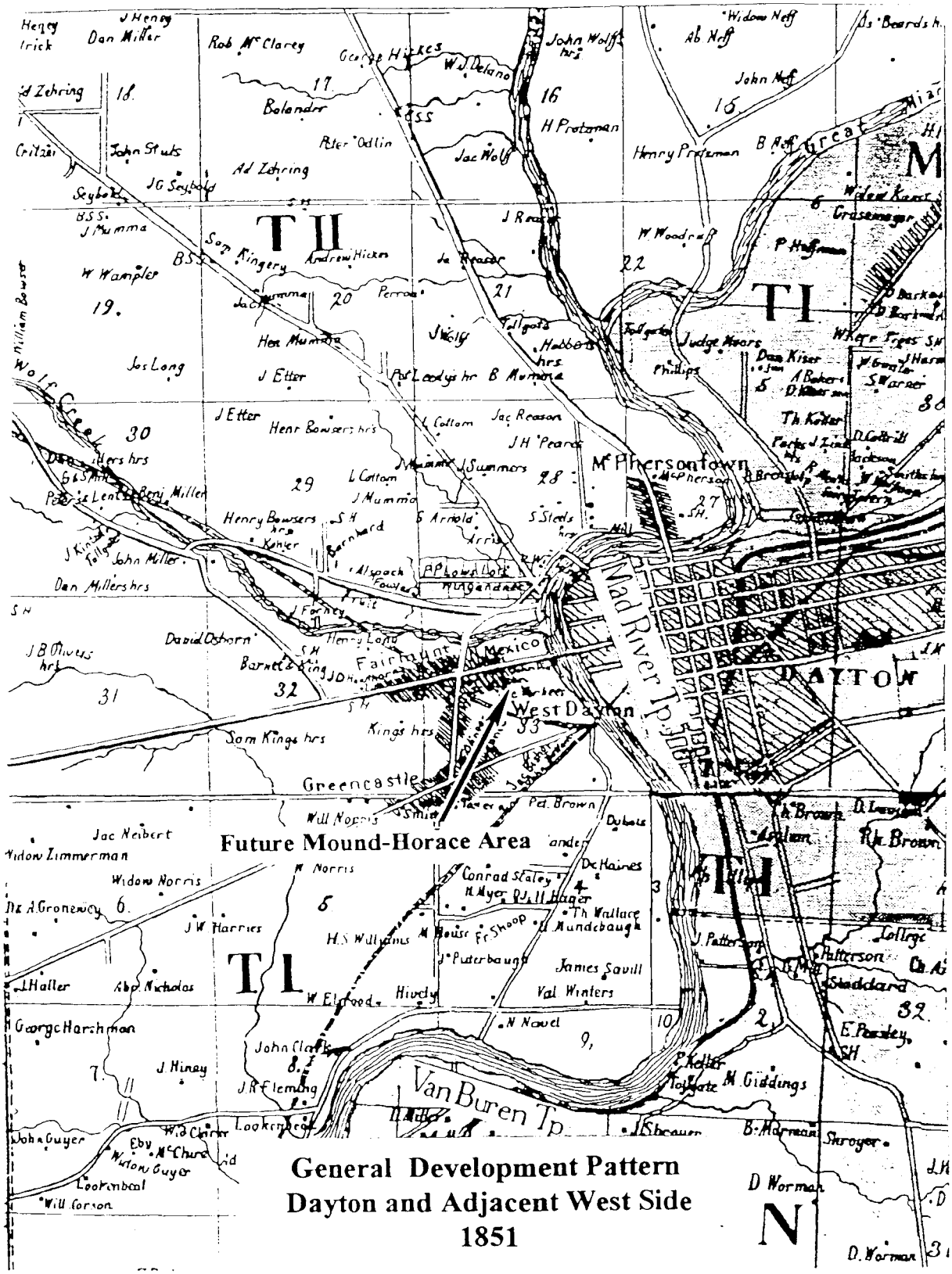
General Extent and Nature of African-American Land Use Development Along West Fifth Street Ca. 1950



Source: Margaret Peters: *Dayton's African American Heritage: A Pictorial History* (1995)



General Extent of
Construction Activity by 1869



General Development Pattern
Dayton and Adjacent West Side
1851