

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Manse Hotel and Manse Hotel Annex

Other names/site number: Manse Hotel HAM-7497-31 Manse Hotel Annex HAM-7496-31

Name of related multiple property listing:

Twentieth-Century African American Civil Rights Movement in Ohio

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

2. Location

Street & number: 916-926 Chapel Street, 1004 Chapel Street

City or town: Cincinnati State: Ohio County: Hamilton

Not For Publication: n/a Vicinity: n/a

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

X A B C D

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

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

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

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

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Second Empire

Moderne

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick

Narrative Description

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

Summary Paragraph

The Manse is a two-building hotel complex consisting of a main brick-clad hotel building, constructed in stages from 1876–1950, and a smaller annex building constructed as an apartment building during the late nineteenth century and remodeled during the mid-twentieth century to provide larger extended-stay hotel rooms and apartments for the Manse complex. The Manse’s main building sits at the northeast corner of Chapel and Montfort streets in the Walnut Hills neighborhood of Cincinnati, while the Manse Annex sits on the northwest corner. Both buildings face Chapel Street. The buildings are located in an urban neighborhood with mixed residential and commercial land uses.

The Manse’s main building has a core section consisting of the remnants of a c. 1876 Second Empire-style house. This building started out as a single-family home, but was serving as a hotel and rooming house by the early twentieth century. After Horace Sudduth's 1930s purchase of the property, the building was converted to a larger hotel facility. Initially, a small two-story brick wing was added onto the back of the house. This was the configuration of the Manse during the 1930s and most of the 1940s.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

After World War II, with racial discrimination in hotel accommodations still prevalent in Cincinnati, Sudduth decided the time had come to expand the Manse. By 1949, construction was underway to greatly expand the main building, with a one-story brick solarium added to the front (south) wall, a one-story addition on the east wall, and a four-story brick tower addition on the north (rear) side of the building. By April 1950, this work had been completed, giving us the version of the Manse's main building that is visible today. Although the building's windows were replaced after 1970 and some other alterations have been made to the exterior since then, the overall form and massing of most of the large building has not been significantly altered. The exterior of the main building of the Manse still looks very much as it did in April 1950.

The Manse Annex is a three-story brick building with aspects of the Second Empire style as well as the local Cincinnati German brick vernacular, which often features extensive use of corbelled and patterned brickwork. The building is E-shaped, with a rectangular main wing and three rear wings. The walls are red brick on the first and second story, while the third floor is an asphalt shingle Mansard roof. The façade of the building features segmental arches, corbelled brick, and a central gable with decorative metalwork. The building has new replacement windows and a new roof but generally looks much as it did when it served as the Manse Hotel Annex during the 1940s, 1950s, and 1960s. Many of the alterations to the original building, such as the bricking-in of some windows and the heavy alteration of the front entrance, date to its Manse-era use and do not detract from its integrity as related to the history of the Manse.

Overall, both the Manse's main building and its annex retain architectural integrity conveying their historic significance. The overall form, massing, and exterior cladding of the buildings have not changed since the later years (1950–61) of the Manse's period of significance. The buildings therefore have a high level of integrity of materials, setting, feeling, and association and are good representations of the history of the Manse as it existed during the period of significance. The interiors of the two buildings, although somewhat more heavily altered than the exteriors, still retain many aspects of the layout and circulation patterns of the buildings as they existed before the 1969 closure of the Manse and its subsequent conversion from hotel into apartment complex in 1971–72.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

Narrative Description

The Manse is a former hotel, converted later to an apartment complex, and is significant as Cincinnati's main African American hotel during a time (roughly pre-1964) when the city's major downtown hotels were segregated whites-only facilities. The Manse sits in a mixed commercial and residential part of the Walnut Hills neighborhood, and consists of the main building, which has many wings and additions, and a smaller annex building on the other side of Montfort Street, which is a simpler, smaller building constructed all at once in the late nineteenth century. The main building served as the Manse Hotel built to accommodate African Americans excluded from Cincinnati's other hotels, with the building attaining its current configuration after a 1949–50 expansion. The hotel remained open after discrimination in public accommodations was outlawed by the 1964 Civil Rights Act, but went into a state of decline in the early 1960s due to decreasing demand for its services. The hotel closed in 1969 and by 1971 the building was sold to apartment developers. Its sale and remodeling for apartment use ends its period of significance. The main building today looks much as it did from c. 1950–61, which comprises much of the period of significance for the property.

The following description first covers the Manse main building, with the exterior followed by the interior. The Manse Annex building, with exterior followed by interior, will be described last.

Main Building

The Manse's main building is composed of several wings dating to different time periods and episodes of construction; this description is organized around those wings and periods of construction, since describing the whole building as one entity is confusing and does not reflect the complexity and evolution of the property (See Figure 17).

The core of the main building is a c. 1876 Second Empire wood-frame three-story single-family home. This building was later converted to a rooming house and then a small hotel. Over the years the house was added to in increments, with the 1947–50 addition being the largest, until it attained the form it has today. The third floor of the house, accommodated under its Mansard roof, was still present in April 1950, but was subsequently removed, possibly as part of the 1971–72 conversion of the building to apartments. Therefore, the portion of the building constituting the original house is now only two stories tall (Photograph 1)

The main building's south wing consists of the original c. 1876 house and a solarium added to the south wall in 1947–50. The second (central) wing is a small brick two-story structure with a stone foundation. It was added to the rear of the 1876 house, probably in the early 1930s. This addition appears to have subsumed an addition constructed before 1904 when architect Albert Hayward owned the property. The north wing consists of a one-story west wing and a four-story tower on the north side of the building, both built during the 1947–50 expansion of the hotel.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

The Manse's main building also sits on a hillside, meaning that the level of the building that is underground on the building's south side serves as an exposed first floor on the building's west and north sides. Therefore, the first floor of the solarium and the c. 1876 house will be referred to as the "first floor" and the basement level will be referred to as the basement even though it serves as the first floor for the north wing.

The south wing faces Chapel Street, and fronts onto a grass lawn with a concrete sidewalk and concrete steps down to the street. The south wing's south wall, which is the front of the building facing Chapel Street, consists of the 1947–50 solarium addition and vestiges of the c. 1876 Second Empire house. The solarium sits on a high brick raised basement with openings on the southwest corner of the building; these may have been for air conditioning or other ventilation equipment. As it exists today, the first floor of the solarium addition has a fairly plain and utilitarian Modernist vernacular design with brick walls, a flat roof, and a cubic form. April 1950 photos of the building show ribbon windows, giving the solarium an element of Art Moderne styling.

The main solarium entrance is in a recessed porch and is reached via a concrete staircase flanked by retaining walls and planters. The stone quoin trim surrounding the recessed front porch provides modest architectural detail. The solarium's brick walls are capped with a thin stone parapet. The wall now has six double-hung aluminum replacement windows sitting on a limestone stringcourse, which originally would have formed the base of ribbon windows. The main entrance is a plain metal door. The solarium's original ribbon windows were interrupted only by the central entrance and corner supports, but parts of this were filled in, ca. 1971–72, to create individual double-hung window openings when the solarium was converted to individual apartments. The ribbon window effect gave the original solarium more of an Art Moderne horizontality.

The south wing's second floor has walls that are now veneered in brick but that once belonged to the wood-frame Second Empire house and originally had beveled wood siding. The Mansard roof that once sat on top of the house was removed, probably c. 1971–72, and replaced with a flat roof (Photograph 2). The second-story wall has two aluminum windows on its west side, one small and one large. A projecting brick bay at the center of the wall has one aluminum window, and a second projecting bay on the east side of the wall has a set of triple aluminum windows. The second story wall is capped by plain metal edging and has no cornice.

The west side of the 1947-50 solarium has brick walls and two aluminum windows. Behind it is a portion of the former Second Empire house, which extends up two stories. The first floor has a three-sided bay window with three aluminum windows, and there is an additional aluminum window to the rear of the bay window. The second floor of the former house has a similar configuration, and is capped with metal edging. The east side of the south wing has two windows that belong to the solarium, and a section of Second Empire house wall that has two aluminum windows.

The next wing is the c. 1937–40 central wing, which was an addition mainly built on to the north side of the Second Empire house, but also on to a bit of the house's east side. This wing may

Manse Hotel and Annex

Hamilton, Ohio

Name of Property

County and State

have been built in the early years of the hotel, but may belong to a 1940 reconstruction after a 1939 fire. The style of the addition is plain and utilitarian, with brick walls, a low gabled roof, and no ornament, and might also be described as Modernist vernacular (Photograph 2). This wing has a cut stone foundation, brick walls with a parapet, and a low-pitched gabled asphalt roof. A small east portion of this wing extends to the east of the former Second Empire House, and has a flat roof and a series of aluminum windows. The east wall of the main portion of the central wing has a series of paired aluminum windows on both the first and second floors, and a shallow cornice at the top. The west wall of the central wing is covered on its first floor by the one-story west portion of the north wing, but the second floor has a series of single and double aluminum windows and a parapet capped with a thin stone coping. The north side of the central wing is no longer visible because it is attached to the four-story north wing tower (Photograph 3).

The north wing was built from 1947–50 and consists of the west one-story portion of the building, mainly visible on the building's west wall, and the four-story tower on the building's north side. (Photograph 3, foreground) The first floor of both sections of the north wing are at the basement level of the south and central wings. The north wing, in both its west and north portions, is very different in construction from the earlier central wing. The north wing has poured concrete and concrete block foundations instead of the cut stone of the central wing, and its walls are composed of concrete block veneered in brick, instead of clay tile or solid brick masonry. The construction materials and techniques of the north wing clearly show a later episode of construction than the more traditional approach taken in the central wing. (Photograph 4)

The west section of the north wing has a small section of concrete block on its south wall facing Chapel Street (Photograph 1). Otherwise, this west area consists, on its west side, of brick veneered walls, a metal door, and a series of aluminum windows, some double gang, while some of these double windows have been partially blocked in with brick to make a single window opening. The roof of this part of the structure is flat and has a thin stone parapet coping, again reflecting a Modernist vernacular design approach. The remainder of the north wing is a four-story tower, although construction of the tower on a hillside slope means that the tower's first floor is only visible on the west side of the building, and is at basement level on the building's east side. The tower has brick walls, a flat roof, and aluminum replacement windows (Photograph 1, 4).

The tower's north wall has a series of double and single aluminum windows of various sizes on the second, third, and fourth floors, with the first floor covered by the one-story part of the north wing. The west wall of the north tower has two large aluminum windows on the first floor and a metal door with stone quoin trim. The center of this wall is a projecting stairway tower with one window each on the second and third floors, with the tower extending partially to the fourth floor. The projection's windows are closed in with concrete block on its second, third, and fourth levels. The remainder of the second and third floor walls have a series of double-gang windows. A parapet caps the wall at the top of the third floor, and then the fourth floor of the building steps back to form a penthouse-like effect. The top floor's "penthouse" west wall has aluminum

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

windows and three corbelled brick diamond-shaped medallions, again giving a hint of tradition to an otherwise Modernist building.

The north wall of the tower has large aluminum windows and three large loading dock doors on the first floor; one of the window openings has been bricked in. The second, third, and fourth floors all have a series of single aluminum windows of various sizes, stacked in vertical rows. The east side of the north tower is a plain brick wall with a series of aluminum windows of various sizes, again stacked in vertical rows. The south side of the north tower wing features a series of aluminum windows and also flat metal doors on each floor. The ground floor door has concrete steps, while the second and third floor doors open onto a steel fire escape. Because the tower is built on a hillside in typical Cincinnati fashion, the tower's first floor is only visible on the west side of the building; on the building's east side the first floor is underground due to the topography of the site (Photograph 4, Photograph 5).

Another oddity of the building's hillside construction is an area of basement that has no actual building above it. A concrete-paved area that sits east of the central wing and south of the north wing is actually the roof of a basement-only portion of the main building. A series of metal vents sits on the east edge of the concrete pavement. This basement area was added during the 1947–50 expansion of the Manse. Its function is not clear from surviving 1971 renovation plans, although the roof vents suggest that it may possibly have contained kitchen or mechanical and ventilation equipment rooms (Photograph 6, 7).

The interior of the main building of the Manse was altered during the conversion of the building to apartment use in 1971–72. During this work, many of the public spaces inside the hotel were enclosed to form additional apartment space, and some hotel rooms were joined together to form apartments. However, many of the features of the original public spaces (tile floors, exposed brick walls, etc.) have been preserved underneath the 1970s apartment construction, including the solarium and vestiges of the lobby space inside the original c. 1876 house. The 1950 ballroom was located in the first floor/basement level of the north wing tower. This portion of the building remains as a large open space and was not subdivided in 1971–72 like many other public spaces in the building; it was kept open and used as the maintenance/parts storage area for the apartment complex. (Photograph 10)

The 1971–72 apartment conversion also left the overall circulation pattern of most of the building intact, so the location of the majority of the corridors and staircases is as it was during the later years of the period of significance. (c. 1950–61) (Photograph 11) Most of the corridors and staircases in the building today are the original Manse-era staircases and hallways, although the interior finishes were likely altered during the apartment conversion project. (Photograph 13)

Most of the interior walls in the building are composed of drywall with a rough spattered texture applied. This is true for most walls and ceilings throughout the interior. From archival photographs, it appears that the original hotel had smooth drywall on the interior but the texturing was added in 1971–72, probably to hide and blend in alterations such as the closing-in of some of the hotel room doors and the addition of partition walls to convert the solarium and lobby spaces into apartments. However, a sense of the original hotel circulation pattern remains,

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

due to the preservation of hallways and staircases from the original building in the 1971–72 apartment conversion.

The basement of the interior served several important purposes for the hotel, and sits underneath the c. 1876 house, the c. 1930s central wing, and the west and north tower portions of the north wing, and the courtyard. There is no basement underneath the solarium and some portions of the c. 1937–40 central wing were not excavated. The basement contained the building's kitchen, hairdresser's shop, the Greenbriar Room restaurant, the ballroom, and possibly other dining spaces.

The south section of the basement underneath the c. 1876 house appears to have been used mainly for mechanical rooms for the building's heating and ventilation systems. A corridor and staircase running underneath the central wing provided access to the restaurant, shops, and ballroom to the north, and is still extant. The basement-only area underneath the concrete courtyard was divided into three rooms; their function is not clear, although judging from the large metal vents above in the courtyard whatever occurred there required ventilation. These parts of the basement have for the most part retained their original overall layout and circulation pattern.

The western area of the basement served as the restaurant, kitchen, and hairdressing shop for the hotel. This is the most heavily altered portion of the basement. The area that may have served as the restaurant kitchen, which has plain terra cotta tile floors and concrete block walls, was kept open and converted to the apartment building's laundry. However, the Greenbrier Room restaurant and the hairdressing shop were converted to apartments in 1971–72 with the addition of drywall partitions, so the historical significance of these spaces, as regards their design and layout, has largely been obliterated.

The basement level of the north tower is the location of the ballroom, and has for the most part remained spatially intact. Partition walls were added at the west end of the ballroom to create an apartment but the rest of the space was kept open for use as a maintenance and parts storage area. Wood pilasters and white painted finishes, visible in c. 1950 photographs of the ballroom when it was new, appear to have been completely destroyed in 1971–72, since the ballroom walls are now composed primarily of exposed concrete and concrete block. (Photograph 9) A wide concrete staircase leading to the ballroom is also intact but was blocked off during the apartment conversion. (Photograph 11) A small coffee shop and restaurant counter that may have existed in the basement were also destroyed in the 1971–72 apartment conversion.

The first floor is composed of the 1947–50 solarium and the c. 1876 house on the south, with the house area serving as the hotel lobby. In an April 1950 photograph the solarium had windows, tile floors, and exposed brick walls. The solarium was divided up into rooms for apartments in 1971–72; a drop ceiling was installed, the floor structure was raised, and the original exposed brick walls were covered in drywall. However, the original flooring and brick walls of the solarium remain underneath the apartment remodeling. The lobby space inside the c. 1876 house was also largely destroyed in 1971–72, although removal of some the 1970s drywall has revealed

Manse Hotel and Annex

Hamilton, Ohio

Name of Property

County and State

remaining timber framing and exterior cladding from the c. 1876 house, as well as evidence of damage from the 1939 fire.

North of the c. 1876 house portion, the c. 1930s central wing had a corridor leading north into the rest of the building with a number of hotel rooms on either side, converted into apartments during the 1971–72 remodeling. The corridor of the central wing led to the 1947–50 north wing tower, which has a stairwell on its west end and a central corridor leading down the middle of the wing with hotel rooms on either side. These corridors and stairwells still exist in the central and north wings, so this portion of the building retains its original circulation pattern. Individual hotel rooms in these areas were joined together and fitted with kitchens in 1971–72 to create apartment spaces. Current plain flat steel apartment doors appear to be c. 1971 replacements for the original hotel room doors. It should also be noted that ceiling heights on the first and second floors are higher in the c. 1876 house portion of the building and lower in the c. 1930s central wing and the 1949–50 north wing. The second floor is composed of several apartment spaces in the c. 1876 house, and an arrangement of central corridors and flanking former hotel rooms (now converted to apartments) in both the central wing and the north wing tower. Like the first floor, the second floor retains its overall original circulation pattern and rough room configuration. The solarium and the west portion of the north wing are only one story tall and do not have a second floor level.

Several parts of the Manse that contained hotel rooms only have a first and second floor level above the basement, including the central wing and the north wing tower. The third floor level only exists in the north tower wing. The third floor of the north tower has a stairwell and a central corridor flanked by hotel rooms, now converted to apartments. The finishes on the third floor are similar to those on the first and second floors. (Photograph 14 and Photograph 15)

Manse Hotel Annex

The second building in the complex is the Manse Annex, built in the late nineteenth century as an apartment building and later purchased by Horace Sudduth, the Manse's owner, to provide additional rooms for the hotel. The annex rooms were primarily larger, apartment-like extended stay units. The building is on the opposite side of Montfort Street from the main Manse facility, and faces Chapel Street. The building has a rectangular main wing facing Chapel Street and three smaller shed-roof wings at the rear. (Photograph 17)

The building is a three-story brick structure with the first two stories composed of brick walls, and the third floor composed of a Mansard roof. It displays elements of the Second Empire style—specifically the Mansard roof. The building also has elements of the local German brick vernacular, most notably the use of corbelled and patterned brick that is common in Cincinnati buildings of the late nineteenth century. The central gable of the front of the building with its gable and stepped sides may also reflect early Renaissance Revival architectural influence, probably reflecting late Medieval-early Renaissance French, German, or Dutch design. (Photograph 18) The building retains its original brickwork and form and proportions, but the existing one-over-one windows are relatively recent replacement units, although they are

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

reasonably compatible with the design of the building. Most window and door openings are their original size and shape with the exception of a few examples noted below. The foundation is parged in thin concrete on the front of the building but on the rear wings it is visible and is composed of small courses of rubble stone. A conical tower roof visible on 1971 drawings at the southeast corner of the building was removed during the apartment conversion and replaced with a lower roof (Figure 25).

The façade of the Manse annex has four projecting brick bays that extend up to the third floor, with the remainder of the third floor composed of the Mansard roof. The first floor has a series of double-gang windows capped with segmental brick arches in a soldier course pattern and capped by a thin stone molding. Two of the window openings have been closed in with brick but this appears to have happened within the period of significance for the Manse and does not detract from the integrity of the building as it relates to the history of the Manse. The main central entrance, likewise, has obviously been partially bricked in and reduced from its original form, and is now composed of a flat metal door and a series of mailboxes. However, this alteration also appears to have been made during the use of the building as part of the Manse complex and does not detract from the integrity of the building for this period. (Photograph 18, Photograph 20)

The second floor features a mixture of single and double gang windows. The double windows have stone lintels while the single windows have segmental brick arches. The double gang windows sit on bases of corbelled brick. The four projecting bays extend into the third floor, while the other bays terminate in a corbelled brick cornice now capped with an aluminum gutter. Decorative recessed terra cotta ornamental panels are located on the projecting bays between the second and third floors. The ornament is composed mostly of small unglazed terra cotta blocks with an acanthus leaf pattern, arranged together to form a larger decorative panel.

Above the corbelled second-story cornice is the asphalt shingle Mansard roof which was likely originally slate, although the existing gray dimensional asphalt shingles are compatible with the overall design of the building. The four projecting bays extend to the third floor, and each of these bays has two small windows. Three of the projecting bays end in a small pyramidal roof, except for the east (former tower) bay, which has a more shed-like roof dating to 1971–72. The center gable of the third floor has four windows, a round brick blind arch, and a top composed of stepped sides and a gable. The gable and steps are lined with painted galvanized metal trim; although a metal volute is present on the west side of the gable, it is missing on the east side. The west wall of the annex has a one-light door, a small privacy window, a double gang segmental arched window, and a single window on the first floor. The second floor features two double-hung single windows, two small privacy windows, and one double-gang window. The west wall third floor consists of the Mansard roof and two small windowed dormers. The east wall sits on a high coursed rubble stone foundation due to the topography of the site. The foundation has a flat metal door and two boarded-up window openings. The first floor has two larger double-hung windows, one bricked-in window opening, one boarded-up window opening, one double-gang window, and a small privacy window. The second floor has one large window, a boarded up opening, a double-gang window, a privacy window, and a small square window. The top floor is the Mansard roof and has two windowed dormers.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

The building also has three rear shed-roof wings, giving the building an E-shaped configuration. The rear wings have brick walls and a mixture of one-over-one replacement windows with stone lintels. The wings sit on high stone foundations and have larger windows on the first floor and small square windows on the second floor. The wings have no third floor as the Mansard roof does not extend to them. (Photograph 17)

The interior of the annex once held apartments and then was remodeled for use in connection with the Manse. During the period of significance it was used for larger extended-stay units or apartments while the main building had more typical hotel rooms. Staircases at each end of the building led to corridors that in turn opened into the hotel rooms. No photographs of the annex interior have been found from the Manse era. However, a c. 1970 plan of the building, made before the apartment conversion, does survive, and shows that during the Manse era each of the three floors had stairwells at each end of the building, and a central corridor that ran horizontally down the center. Living spaces south of the corridor included bathrooms in the central living spaces. Units north of the corridors had living space under the building's main roof on the first and second floors, with bathrooms and kitchens located in the shed-roof north wings. The north wings did not extend to the third floor, so the third floor north units were configured with the bathrooms and kitchens in the main living space rather than in a rear wing.

In 1971–72 the annex was remodeled along with the main Manse building into part of an apartment complex. Less alteration was done in the annex than in the Manse's main building. The most substantial alteration to the floor plan involved partially subdividing the original front entrance lobby to provide more living space for one of the apartments. Otherwise, the original corridor and staircase pattern was retained, with closets added and some door openings closed up. (Photograph 22 and Photograph 23) Walls were coated with textured plaster to provide a consistent look, but overall the layout of the building was left intact, for the most part. In some areas, the annex even retains Manse-era bathroom features. These include mostly bathtubs, some wall tiles, and floor tiles. While bathroom finishes were more extensively replaced post-1971 in the main building, removal and replacement of these finishes in the annex was more haphazard and older fabric in some cases survived.

Today, the building has three stories of apartments, accessed from low-ceilinged corridors. The apartments have carpet and linoleum floors, 1970s-to-1990s era kitchens, and in some cases post-1970 remodeled bathrooms. (Photograph 24) Doors to the apartments are flat plain steel units and appear to date from the 1971–72 apartment conversion. The basement is a utility area composed of a series of interconnected rooms with concrete floors and stone walls. Some basement areas have drywall ceilings while wood joists and structural steel are exposed in other areas. The basement utility rooms are connected via a series of openings in the stone walls.

Integrity

The Manse Hotel and Annex have historic integrity. The Manse Hotel and Annex are examples of the Multiple Property Document, "Twentieth Century African American Civil Rights Movement in Ohio" property type for Hotels-Motels-Travel Lodges. The nominated property is an African-American-owned hotel with multiple buildings. The property was listed in the *Negro Motorist Green Book* from 1940-1963. In keeping with the MPD Registration Requirements, the

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

Manse Hotel and Annex retains the essential physical features that make up their location, setting and appearance during the Period of Significance (Photographs 1-7, Photographs 16-20). Both buildings are in their original locations and their locational relationship to one another has not changed. The setting is consistent with the period of significance. While the last buildings at the Lane Seminary across the street were demolished by 1954; the Cincinnati Federation of Colored Women's Clubs remains next door. A commercial building remains next to the Manse Hotel and Annex. The Manse Hotel and Annex retains much of its design, exterior materials, overall form and proportions, some key interior spaces, circulation patterns, and general plan. Although the Manse Hotel has experienced alterations including the loss of the 3rd floor Mansard roof portion of the building and interior changes; they do not impact the form, proportions, and materials of the building to the point that the sense of feeling and association for the period of significance is lost. Both buildings' overall design, massing and scale remain primarily intact along with exterior materials. The Manse Hotel corridors and ballroom, key public spaces, remain intact (Photographs 9, 13). The character-defining features, the exterior, the ballroom, and the circulation pattern still convey feeling and association of the historic events that took place at the Manse Hotel. The room configuration and circulation pattern for the Manse Hotel Annex has not appreciably changed since Sudduth renovated the building in the early 1950s.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

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.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

Areas of Significance

(Enter categories from instructions.)

Ethnic heritage: Black

Civil rights

Period of Significance

1931-1961

Significant Dates

1931, 1950

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Unknown

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

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

The Manse Hotel and Annex is significant under Criterion A, "an association with events that have made a significant contribution to the broad patterns of our history," in Cincinnati's African American social history. Due to segregation in public accommodations, the Manse Hotel and Annex became a destination for African Americans visiting Cincinnati. The hotel was also a popular spot for local blacks to celebrate weddings and other special events. The hotel provided a meeting place for Cincinnati's African American clubs, fraternities, and sororities.

The Manse is also notable for its role in African American civil rights history. The Manse provided a place for national African American groups such as the NAACP, the National Dental Association, the National Bowling Association, the Housewives League, and the National Negro Business League to gather, celebrate victories and strategize next steps.

The period of significance is from 1931 when Horace Sudduth purchased the building to 1961. In 1961, Sudduth's heirs seemed to have realized a quick sale was not forthcoming and transferred the property to their names. However, they did not renovate the fading hotel. In conjunction with less segregation in Cincinnati, 1961 marks the beginning of the Manse's decline from both inside and outside factors.

The Manse Hotel and Annex also represents owner Horace Sudduth's philosophy and methods of overcoming discrimination in Cincinnati. He established the Manse as an integrated facility to serve not only as a hotel for celebrities and dignitaries but as a gathering spot for leading figures in business and civil rights. The Manse Hotel and Annex also allowed ordinary African Americans to experience a lifestyle usually reserved for whites through its society functions and events. The Manse Hotel is a testament to its founder's creativity and business prowess in overcoming prejudice through black enterprise. The Manse Hotel and Annex is also indicative of the pattern of segregation in Cincinnati. It shows how and where segregation was applied. It also shows how segregation faded and the effect on Cincinnati's residents and on African American business.

The Manse Hotel and Annex is nominated under the Multiple Property Document *Twentieth Century African American Civil Rights Movement in Ohio* and has been evaluated within the historic context, "History of Civil Rights and Public Accommodations in Ohio, 1884–1970." The Manse Hotel and Annex meet the registration requirements for the *Twentieth Century African American Civil Rights Movement in Ohio* property type for Hotels-Motels-Travel Lodges.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

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

History of Walnut Hills

Walnut Hills' first recorded resident landowner was James Kemper. In 1794, Rev. Kemper established a farm named Walnut Hill. The first Presbyterian minister in Cincinnati, Kemper had arrived from Virginia in 1791, and moved to Turtle Creek (Lebanon), Ohio, to start a new parish in 1798. Kemper fell into a doctrinal dispute with Kentucky New Light Presbyterian minister Richard McNemar in 1803, to whom he lost most of his parishioners. McNemar and others of Kemper's congregation became Shakers and founded Union Village in 1805. Kemper remained in the Miami valley for a few more years after his congregation abandoned him, "gathering the fragments."¹ After living in Kentucky for a year, he then appears to have made his way back to Cincinnati.

In 1819, Kemper founded the Walnut Hills Academy, a school based on the then-fashionable manual labor system.² Proponents maintained that vigorous manual labor built cheerful enthusiasm that could be channeled not only to improving their students' studies but to life and health itself.³ The Presbyterian Lane Theological Seminary was established in 1829 in the same general location as Kemper's Walnut Hills Academy, by that time defunct. Abolitionist minister Lyman Beecher became its president in 1832. While Beecher was an abolitionist, he also supported colonization, the return of ex-slaves to Africa. Lane's students held a lyceum in 1834 to discuss abolition and colonization. At the end of nine days the students opted to support abolition but not the colonization movement. They also promised to improve the life of African Americans in Cincinnati. Most of Lane's board of trustees had business or birth ties to the South; neither of these decisions met with their approval and the trustees promptly banned student anti-slavery societies. In response, fifty-three students, including the entire senior class, quit. Most went to Oberlin College to continue their abolitionist activities in a more welcoming academic setting. Beecher was left with a nearly empty school in a Cincinnati alarmed by a movement that threatened their link to the southern economy and thus the city's economy as well.

The Civil War did not mark the end of controversy at Lane. Decades later the Federal Writer's Guide about Cincinnati noted that "Every unpopular movement seemed to find support at Lane."⁴ After the Civil War the students became ardent temperance supporters. Encouraging women to pray in front of saloons and taverns, the student-driven protests did nothing to ingratiate them with the city's German immigrants. Saloon owners responded by hiring

¹ J. G. Monfort, *Presbyterianism North of the Ohio* (Cincinnati: Elm Street Printing, 1872), 10.

² Charles Theodore Greve, *Centennial History of Cincinnati and its Representative Citizens*, Vol. 1 (Chicago: Biographical Publishing Company, 1904), 619.

³ "Manual Labor," *American Quarterly Register* VIII: 1 (August 1834), 66.

⁴ *Cincinnati: A Guide to the Queen City and its Neighborhoods* (Cincinnati: Weisen-Hart Press, 1943), 290.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

musicians to drown out the prayers.⁵ By 1932 the seminary had closed, and the last building was demolished in 1956.

African Americans in Cincinnati inhabited a complicated place in the border region. Though physically located in "the North," Cincinnati was intrinsically tied economically and socially to the South. During the 1830s, perhaps one-third of the African Americans living in Cincinnati's Bucktown neighborhood were working to free enslaved relatives and friends in the South.⁶ Before the Civil War, African Americans established a small community in Walnut Hills east of Kemper Lane and north of William Howard Taft; it had over fifty residents in 1856.⁷ African Americans were also attracted to Walnut Hills by Lane Seminary, which granted land leases to blacks, enabling them to build houses. The first houses were constructed on Chapel between Myrtle and Preston. A separate black business district sprang up west of Victory Parkway, north of Myrtle, east of Kemper and Melrose, and south of Altoona. They included barber shops and beauty parlors, furniture stores, restaurants, professional services, and grocery stores.

African American coal entrepreneur Robert Gordon purchased real estate in Walnut Hills after the Civil War with money he had invested in bonds during the war. Gordon had made a fortune in the antebellum period by cornering the Cincinnati coal market. When white coal dealers attempted to drive him out of business by undercutting his prices, Gordon sent mulatto straw buyers to purchase the coal for him, and resold it at a tidy profit. He reserved the coal he had previously purchased, and when the Ohio River froze solid the next winter, halting barge traffic, Gordon was the only one in Cincinnati with coal to sell. He controlled the market, and the price, that winter.⁸

Cincinnati annexed Walnut Hills in portions between 1856 and 1870. The community's schools became part of Cincinnati's school system, which maintained separate black and white districts until the passage of the Arnett Law in 1887. Frederick Douglass elementary school, which joined the Cincinnati school system in 1870, moved into a new building in 1872. Though now a single district, Cincinnati maintained a segregated school system even after 1887 with the acquiescence of the black community. Separate schools ensured that black teachers, who held elite positions in the African American community, would continue to be employed, since no black teachers were allowed in mixed or white schools. Middle-class African Americans also worried that mixed schools would attract only lower-class whites and diminish their children's educational experience. This, however, was not a universally shared view in Cincinnati's African American community; some black leaders, such as the *Cincinnati Union* publisher Wendell P. Dabney, were staunch integrationists.

⁵ *Cincinnati: A Guide to the Queen City and its Neighborhoods*, 290.

⁶ Christopher Phillips, *The Rivers Ran Backwards: The Civil War and the Remaking of the American Middle Border*, (New York: Oxford University Press, 2016), 73.

⁷ Cissie Dore Hill, *Walnut Hills, City Neighborhood* (Cincinnati, OH: Cincinnati Historical Society, 1983), 8.

⁸ Juliet E. K. Walker, *The History of Black Business in America* (Chapel Hill: University of North Carolina Press, 2009), 161.

Manse Hotel and Annex

Hamilton, Ohio

Name of Property

County and State

Walnut Hills established a number of segregated institutions so African Americans would not have to enter white establishments yet would still have access to services and amenities. In 1921, the Cincinnati Real Estate Board officially adopted a segregation policy for its agents, forbidding them to sell blacks houses or property in established white or hilltop sections of Cincinnati.⁹ YMCA activities were segregated and the Cincinnati Enquirer listed dances specifically for African Americans.¹⁰ The Cincinnati Library established a branch in the Douglass School a few blocks from the whites-only Walnut Hills branch.¹¹ The Colored Orphan Asylum was established in 1845 at Melish and Van Buren. In 1916, white philanthropist Joseph Schmidlapp established the Hotel Gordon at Ashland and Chapel. It was not a success and was converted to apartments during the Depression.

The neighborhood received international recognition in 1924 when Walnut Hills High graduate DeHart Hubbard became the first African American to receive a gold medal in the Olympic Games. Competing in Paris, Hubbard medaled in the long jump. However, international accolades did not protect him from Cincinnati's segregation. After he graduated from the University of Michigan with honors he worked as a supervisor in the Department of Colored Work for the Cincinnati Recreation Commission. By this time Walnut Hills was a middle-class black community. The *Cincinnati Enquirer* firmly established a separate identity for the area by referring to the "Walnut Hills Negro District" in matters of sport, politics, and general news in its reporting. The neighborhood differed financially and politically from Cincinnati's African American West End. During the Great Depression, when many blacks switched their electoral support to Roosevelt's New Deal Democrats, Walnut Hills still voted solidly Republican. West Enders referred slightly to the voting pattern as the "Pullman Porter Polls," a reference to an elite employment position that required an accommodating attitude towards whites in return for status and financial gain.¹²

Walnut Hills suffered in the post-war period under the pressure of urban renewal and highway construction. Walnut Hills, Avondale, and Evanston formed a depressed area. Discrimination caused by "redlining," which meant not having access to conventional mortgages or often to mortgages of any kind at all, led to property deterioration. Insurance companies charged higher rates or refused service outright. The area's difficulties were compounded by continued residential segregation that led to higher prices in African American neighborhoods as supply diminished and demand skyrocketed, combined with lackadaisical code enforcement and rental property owners who, with a captive market, had no incentive to maintain properties. As a result, the neighborhood sharply declined during the 1950s and 1960s. These conditions, combined with persistent unemployment and police brutality, led to urban rebellions in 1967 and 1968, which further hampered neighborhood rehabilitation and revival.

⁹ John Emmaus Davis, *Contested Ground: Collective Action and the Urban Neighborhood* (Ithaca: Cornell University Press, 1991), 110–11.

¹⁰ "Boost to Be Given to Games," *Cincinnati Enquirer*, September 7, 1919, 18.

¹¹ Dore Hill, *Walnut Hills*, 25.

¹² "Political Portents Haywire in Cincinnati, Dean Finds," *Cincinnati Enquirer*, October 27, 1940, 20.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

History of the Manse Hotel and Annex

The Manse Hotel and Annex were originally residential dwellings. The land was sold by A. E. Chamberlain, who lived in Avondale, to Rev. William Van Vleck, in 1876. Chamberlain owned the Anchor Iron Works, manufacturing cooking and heating stoves. He appears to have been a Presbyterian, or at least supported their causes. In 1867, he made a donation to the Biddle Memorial Institute, formerly the Freedman's College of North Carolina.¹³

Rev. William Van Vleck was born in 1821 in New York, according to the Census, but in Petersburg, Ohio, according to other sources. A family history, meanwhile, states that he was from Boston. Regardless, by the time he was a young man he had moved to Cincinnati, where he attended the Lane Theological Seminary and was later a trustee and corresponding secretary. Van Vleck concentrated on "secular pursuits" when his health failed, and in the process became quite wealthy.¹⁴ According to family history the source of his fortune was directly related to the discovery of oil in Pennsylvania. Van Vleck was generous. In 1866 he donated \$10,000 to a European book-buying expedition for the Lane Seminary.¹⁵ Also during the 1860s, he financed an unnamed Presbyterian church in Walnut Hills.¹⁶ While the 1880 Census lists his assets in excess of \$90,000, Van Vleck and his family appear to have gone through some difficulties after their house was constructed. In 1879, he sold Lot 231 and half of Lot 230 to Myron Tilden for \$12,000, possibly in a bid to raise cash. His son William, a lawyer, was institutionalized by 1880 for "mania," and died in September 1880 at age 28.¹⁷ Later reports noted that Van Vleck lost much of his fortune in a financial crash just before his own death in 1881 and was "much embarrassed."¹⁸ Reasons for the loss of the family fortune were revealed piecemeal. It was reported that most of the money was gone by his death and his son lost the rest in bad investments. Other sources report that the family lost their fortune in California during the 1870s.¹⁹ Van Vleck died at age 61 in a rented house on Oak Street in Walnut Hills.

Tilden sold the property to Cincinnati architect Albert Hayward, who with his partner Samuel Desjardins designed the 7th Presbyterian Church in East Walnut Hills. Hayward in turn sold the house in 1905 to widow Mary L. Martin. William Terry bought the house from Martin's heirs in 1927, and converted it into a boarding house. Finally, Horace Sudduth purchased the property in 1931, and used the house as the core of the Manse Hotel.

¹³ "Collections for the Biddle Memorial Institute," *The Home and Foreign Record of the Presbyterian Church in the United States of America*, XXVIII:11 (November 1867), 264.

¹⁴ John F. Lyons, "An Old Notebook," *Journal of the Department of History (The Presbyterian Historical Society) of the Presbyterian Church of the U.S.A.* 18, no. 4 (December, 1938): 167-168.

¹⁵ Lyons, "An Old Notebook," 167.

¹⁶ Milton Franklin Williams, *The Williams History: Tracing the Descendants of Robert Williams of Ruthin, North Wales, Who Settled in the Carteret County, North Carolina in 1763* (St. Louis: Milton Franklin Williams, 1920), 539.

¹⁷ 1880 Census,

¹⁸ Lyons, "An Old Notebook," 169.

¹⁹ Williams, *The Williams History*, 539.

Manse Hotel and Annex

Hamilton, Ohio

Name of Property

County and State

The history of the Manse Hotel and Annex is inextricably tied to its founder and owner, Horace Sudduth, a proponent of the views of Booker T. Washington. Washington, who founded Alabama's Tuskegee Institute in 1881, proposed that African Americans could only be free when they achieved economic parity with whites. The path to reduced prejudice and discrimination ran through increased economic activity. The history of the Manse is also inextricably tied to segregation in Cincinnati and the individual and community response to it. Together, these forces and reactions caused both the building and eventual demise of the Manse Hotel and Annex.

Horace Sudduth was born in 1888 in Covington, Kentucky. Sudduth attended the segregated William Grant High School and graduated around 1906. He became a porter with the Pullman Company, traveling as far west as Oklahoma.²⁰ While Sudduth felt that Oklahoma held promise for African American enterprise in general and his interest in real estate in particular, his high school sweetheart, Melvina Jones, thought otherwise. They were married around 1909. In 1910, Sudduth founded the Creative Real Estate Company. He focused on service and not a quick profit, correctly surmising that if customers were satisfied his company's financial success would follow.²¹ In 1919, at a time of increasing discrimination due to the Great Migration, Sudduth founded the Industrial Federal Savings and Loan Association when local financial institutions refused to make loans to African Americans.²²

During this period Sudduth became interested in the racial and economic advancement philosophies of Booker T. Washington. Sudduth met Washington in 1913 and was profoundly affected; Washington's philosophy of economic self-sufficiency clearly resonated with Sudduth's own business ambitions. Sudduth became involved in the National Negro Business League (NNBL), founded by Washington in 1900, which acted as an African American Chamber of Commerce. As a member of Washington's network, Sudduth promoted philanthropic racial uplift. He organized local blacks when he learned about Sears & Roebuck president Julius Rosenwald's offer to match up to \$25,000 in community-raised funds for the building of segregated YMCAs. Sudduth and his group raised \$100,000 to build the Ninth Street YMCA; he subsequently served on its Management Committee for twenty-five years.²³

Sudduth purchased the Hotel Terry in 1931. (Figure 1) He was apparently influenced by Joseph Schmidlapp and his nearby Gordon Hotel at Chapel and Ashland Streets.²⁴ The Hotel Terry was a boarding house rather than a true hotel. Mozella Terry, the proprietor, was a college-educated African American woman; she and her husband, William Terry, twenty-three years her senior, also lived there along with their daughters.²⁵ Sudduth did not take up residence at the Manse and

²⁰ Steven Middleton, "'We Must Not Fail!!!': Horace Sudduth, Queen City Entrepreneur," *Queen City Heritage* 49, no. 2 (1991): 4.

²¹ Middleton, "'We Must Not Fail!!!,'" 5.

²² Davis, *Contested Ground*, 110.

²³ Middleton, "'We Must Not Fail!!!,'" 9.

²⁴ Middleton, "'We Must Not Fail!!!,'" 11.

²⁵ United States Census, 1930, *Cincinnati, Hamilton, Ohio*, Page 12B, Enumeration District 0042; FHL microfilm 2341541.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

seems to have quickly changed the business model. He intended the hotel to be an integrated facility.

He began to advertise in regional African American newspapers such as the *Pittsburgh Courier* (Figure 20). The Moderne wing appears to have been added at this time, in the early to mid-1930s. While the Manse was located in an African American neighborhood and ostensibly existed for the benefit of African Americans, it was meant to be thoroughly integrated. Sudduth's daughter Horvena Alexander noted about segregation, "That used to make my father so angry. He hated the divisions segregation created in America and the opportunities it wasted. He wanted to help the black community. So, he decided to have this first-class hotel in Walnut Hills where both blacks and whites could stay."²⁶ Dinner parties, society events, and social activities began to appear in the black press. For example, the Manse Hotel held an open house in November 1933 for the Alpha Pi Alpha Midwestern fraternity gathering.²⁷ In November 1934, African American actress Etta Moten Barnett was the guest of honor at a special private breakfast at the Manse Hotel.²⁸

After this promising beginning, disaster struck when in 1939 the hotel caught fire, displacing eight African American families.²⁹ Newspaper accounts noted the fire started in the third-floor tower and spread through the walls to the first floor. The fire was not discovered until it burst through the walls of a neighboring apartment.³⁰

Sudduth's nationwide business connections in the African American community certainly helped his business. Chicago's Supreme Life Liberty Insurance Company held its summer conference at the Manse in August 1940. Supreme Life was the largest black-owned insurance company in the country. Its president and founder, Truman Kenna Gibson, was a protégé of W. E. B. Du Bois and was active in civil rights causes. Agents for Supreme Life and its associated company Fireside Mutual Aid Association worked ardently throughout Ohio, providing know-how and support for direct action civil rights organizations such as Cleveland's Future Outlook League and Columbus's Vanguard League. Gibson would continue throughout his career to be involved in African American causes. That his organization had a conference at the Manse is significant, both because of the historic importance of Supreme Life and because of the rivalry between Sudduth's and Gibson's mentors.

The relationship between Cincinnati's segregation and the Manse Hotel appeared regularly in the black press during the 1940s. For example, the International Council of Religious Education protested their treatment during a conference in 1941 when conference accommodations had to be split by race. White attendees stayed at the Alms Hotel on Victory Parkway, while black

²⁶ Cliff Radel, "Walnut Hills hotel served baseball, music stars,"

<https://www.cincinnati.com/story/news/2014/02/21/walnut-hills-hotel-served-big-names-including-many-music-superstars/5686755/> [accessed October 18, 2018.]

²⁷ "Cincy Ready For Mid-west Classic Next Thursday," *Pittsburgh Courier*, November 25, 1933, 9.

²⁸ "Etta Moten Thrilled Audience in Cincinnati," *Pittsburgh Courier*, November 24, 1934, 8.

²⁹ "Fire Revives Old Combat Methods: Cistern Tapped at Walnut Hills Fire," *Cincinnati Post*, February 1, 1939, 3.

³⁰ "Walnut Hills Blaze Routs Dozen," *Cincinnati Post*, January 31, 1939, 1.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

attendees stayed at the Manse Hotel. Under pressure from attendees, conference organizers sadly reported that “it was the best arrangements we could make.”³¹

The Manse Hotel was the center of the business sessions for the 1942 United Transportation Service Employees convention (Figure 21). The union, formed in 1936 by Willard S. Townsend, organized "redcaps," or railroad station baggage porters. Their convention placed the Manse at the intersection of civil rights and African American employment. Speakers included Earl B. Dickerson, the general counsel for Chicago insurance company Supreme Life Liberty and a member of Franklin D. Roosevelt's recently instituted Fair Employment Practice Committee. Ohio C.I.O. Ted Silvey, who would later work on the Marshall Plan, and national NAACP board member Alfred Baker Lewis also attended. The convention's theme, “The Negro, the War, and American Democracy,” encapsulated how civil rights struggles of the period found African Americans seeking wartime employment and obtaining equal rights at home while they fought fascism abroad.³² At the convention, the union voted to join the C.I.O.³³ Townsend became vice-president of the C.I.O., the first African American to hold a national office in an integrated union.³⁴ (Figure 22) The union also voted to support the *Pittsburgh Courier's* "Double V" campaign for victory abroad and for civil rights for African Americans at home.

The Manse Hotel also saved the day in September 1943 when the Cincinnati Club balked at housing African American YMCA youth delegates during a convention. While they were allowed to use private rooms for meetings, no sleeping arrangements were offered to the black delegates. The entire youth conference moved to the Manse Hotel where “white and Negro youth leaders enjoyed an atmosphere of complete fellowship in complete freedom in spacious accommodations.”³⁵

The Manse witnessed early strides in African American sports integration. In the immediate post-war period access to golf courses was highly contested. The Manse served as a headquarters for regional African American golf tournaments, as it did in June 1945 when golfers from Indianapolis, Dayton, and Cincinnati stayed at the hotel. The tournament hosted members of Dayton's Fairway Golf Club, established in 1940. These early tournaments featured the cream of African American golfers. Banned from white tournaments the competition between African American golf clubs was fierce. African American women, called “Golferettes” by the Dayton group, also participated in their own inter-city tournament. African American golfers participated in the United Golf Association, the African American equivalent of the Professional Golfers Association. Fairview member Myron Coleman, later a UGA participant and strong tournament

³¹ “Negro Clerics Flay Jim Crow Meeting, Christian Education,” *Pittsburgh Courier*, March 22, 1941, 21.

³² “United Transportation Service Employees to Meet in 3 Biennial Convention in Cincy,” *Cleveland Call and Post*, May 16, 1942, 22.

³³ “USTEA Convention Delegates Pledge Support to War Effort and Join Courier's Double V Campaign.” *Pittsburgh Courier*, May 30, 1942, 4.

³⁴ Misun Bishop, “Townsend, Willard (1895–1957),” BlackPast.org, accessed October 18, 2018, <https://blackpast.org/aah/townsend-willard-s-1895-1957>.

³⁵ “YMCA Youth Conference Delegates Act Against Cincinnati Club Jim Crow,” *Cleveland Call and Post*, September 25, 1943, 1B.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

finisher, was feted at the 1945 Manse dinner. The PGA would not drop its whites-only clause until 1961. (Figure 30)

The National Bowling Association, a black bowling association, held their conference at the Manse in 1955, at the height of the bowling integration struggle over African American bowlers being denied membership in the Pro Bowlers Association.

In 1946 the Manse Hotel, along with other leading hotels such the Netherlands Plaza and the Sinton Hotel in Cincinnati, hosted the 37th national conference of the National Association for the Advancement of Colored People (NAACP). The NAACP received a pledge from the city that local businesses would not discriminate against convention goers.³⁶ However, a number of downtown Cincinnati restaurants “closed for repairs” during the conference to avoid either serving black patrons or weathering protests for refusal, only opening when the attendees were gone.³⁷ The city was packed with African American luminaries for this event. Thurgood Marshall was awarded the Springarn Medal. Boxer Joe Louis attended. Newspaper accounts note that the city was crowded with vehicles and pedestrians as various events took place around town. Attractions included a “mammoth air show” by the 477th Composite Group, more commonly known as the Tuskegee Airmen, in their distinctive red-tailed P-51 Mustang fighter planes.

Horace Sudduth enhanced his national standing in the African American community when he became president of the National Negro Business League (NNBL) in 1948.³⁸ As NNBL president Sudduth traveled the country promoting black business enterprises. He used his role to advocate for an economic vision heavily influenced by Booker T. Washington, noting that the black and white economies were intrinsically linked. While some blacks encouraged economic separatism, Sudduth wanted blacks to open businesses in white neighborhoods too, “if they have the ability and means to operate on an efficient and competitive basis.”³⁹ Sudduth’s leadership radically altered the NNBL. He formed a Washington office to assist local business leagues and establish new chapters.⁴⁰

Meanwhile, Sudduth embarked on an expansion of the Manse Hotel. *Opportunity* magazine noted in March 1947 that a large annex was being erected--*without* a cocktail lounge, in order to provide a community gathering place where young people would not be tempted by the presence of alcohol.⁴¹ Although the expansion formally opened in 1950, events seem to have been held in the ballroom even before the formal opening. One November 1949 dinner honored Wendall P. Dabney, publisher of the *Cincinnati Union*. (Figure 23) This event is clearly held in the ballroom used after the 1950 opening.

³⁶ “Cincinnati Plays Host to 37th NAACP Convention” *Cleveland Call & Post*, June 29, 1946, 1A

³⁷ “Downtown Eateries Serve All Races,” *Cleveland Call and Post*, July 20, 1946, 11B.

³⁸ Moses H. Hendrix, “Ace Reporter Interviews Business League Leader,” *Indianapolis Recorder*, March 8, 1952, 14.

³⁹ “Separate Economy a ‘Myth,’ Sudduth Tells Businessmen,” *Cleveland Call and Post*, November 8, 1952, 4C.

⁴⁰ Hendrix, “Ace Reporter,” 14.

⁴¹ “Three Cincinnatians of Worth,” *Opportunity*, March, 1947, 86.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

A program the week before Dabney's event, on November 13, 1949, passed largely unnoticed in the press, but not by the Federal Bureau of Investigation. Fisk University president Charles Johnson spoke to a group of Fisk alumnae at the Manse.⁴² (Horace Sudduth's daughters both graduated from Fisk.) Akron, OH, civil rights attorney Thelma C. Furry also appeared at the event. Johnson spoke on "New Perspectives in Race Relations."⁴³ During his speech Johnson discussed Communism and its potential effect on the black economy (minimal) and Paul Robeson, whose support of the Soviet Union made him a constant topic of African American conversation during the period. The topic brought him to the attention of the FBI in the late 1940s and early 1950s and he, like many other civil rights activists, became the subject of surveillance. Furry was questioned about the Manse event, described as a Communist civil rights gathering, at the Ohio Un-American Activities Committee in April 1953.⁴⁴ The Un-American Activities Committee subpoenaed people from around Ohio, all of whom it was sure were committed Communists: "It was felt that anyone, in spite of ceaseless publicity, in spite of adverse court decisions, in spite of mounting repressive legislation, who still continued as a member of the Communist Party, could not claim to be an innocent dupe, an ensnared liberal, or a beguiled progressive."⁴⁵ Furry declined to answer any questions from the committee, stating that it invaded her rights as a private citizen; regarding her attendance at the Manse event, Furry's reply was simply, "I decline to answer for the same reasons given before."⁴⁶

When the Manse expansion officially opened on Easter Day 1950, the event garnered considerable press attention. From as far away as Pittsburgh, the African American newspaper the *Pittsburgh Courier* noted in its society column that opening was still the talk of the town a week later during a time when there were too many social events to even mention.⁴⁷ Sudduth purchased the apartment building to the west of the hotel during the same period, which became the Manse Hotel Annex. Sudduth converted its apartments into one-bedroom efficiencies and two-bedroom apartments for longer-term guests. (Figure 24) The final renovation resulted in 55 rooms, a ballroom, and a restaurant in the Manse Hotel. The Manse Annex renovation resulted in 13 two room efficiencies and 11 one room studios.

In October 1950, boxer Ezzard Charles, the "Cincinnati Cobra," held his press conference at the Manse Hotel after defeating Joe Louis to become the world heavyweight champion. Charles barely made it to the Manse after being mobbed at the Courthouse Esplanade by hundreds of schoolchildren, "wanting to get as close to the champ as possible while resenting anyone in authority who tried to keep a semblance of order."⁴⁸

The Manse occupied a singular role among Cincinnati's hotels after the renovation. For both whites and African Americans, it was a national-level destination with unsurpassed class and service. While, there were other hotels and tourist that served African Americans none matched

⁴² "Fisk President See Improvement in Race Relations," *Cleveland Call and Post*, November 19, 1949, 3A.

⁴³ "Fisk President See Improvement in Race Relations," *Cleveland Call and Post*, November 19, 1949, 3A.

⁴⁴ According to the Federal Bureau of Investigation, Horace Sudduth does not have an associated FBI file on record.

⁴⁵ Report of the Un-American Activities Commission, State of Ohio (Columbus: F. J. Heer and Co. 1954), 9.

⁴⁶ Report of the Un-American Activities Commission, State of Ohio (Columbus: F. J. Heer and Co. 1954), 127.

⁴⁷ "Round Up of Festivities as Found Here and There," *Pittsburgh Courier*, April 22, 1950, 8.

⁴⁸ "Cincinnati Gives Champ Charles Royal Welcome," *Cleveland Call and Post*, October 14, 1950, 1D.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

the service or cachet held by the Manse. Political and civil rights-associated events were a Manse staple. In 1950 Cleveland activist and Future Outlook League founder John O. Holly welcomed Democratic delegates who endorsed Frank Lausche for Ohio governor in the Manse banquet room. The Ohio State Association of the Improved Order of Elks of the World held their convention at the Manse in 1953. The most important agenda item, and a longtime black Elks concern, was civil rights.⁴⁹ Equal opportunity in employment was a chief concern and the conventioners passed a resolution endorsing a bill to establish an Ohio Fair Employment Practice Commission. The FEPC bill had been bandied about in the state legislature since 1945, but the election of Governor Frank Lausche in 1950 presented the best chance of passage so far. Despite the Elks' support, however, the bill would not pass until 1959.⁵⁰

September 1953 featured a state-wide NAACP conference with a special breakfast banquet at the Manse ballroom. Guests included Glouster B. Current, national head of the NAACP. The keynote address by Gilbert Bettman discussed two hot-button issues: the 1953 failure of FEPC state legislation and communism's role in civil rights. Bettman noted that Americans' treatment of blacks merely gave the Communists more ammunition for criticism.⁵¹ Civil rights was still a patriotic issue, now transferred seamlessly from World War II's Double V campaign to the Cold War. (Figure 26)

The National Housewives League held their national convention at the Manse in August 1953. (Figure 27) The Housewives League had been formed in Detroit in 1933 and was associated with the National Negro Business League. Largely a middle-class African American organization, the women members advocated spending money at black businesses to raise the economic status of all African Americans.⁵² (Figure 28)

While national and regional events held at the Manse Hotel garnered extensive coverage in the black press, a never-ending series of smaller events dominated city and regional African American newspaper society pages. The *Cleveland Call and Post's* March 1953 "Around the Clock" column included a Jack and Jill Club "Around the Clock Fashions" show in the Manse ballroom. The Women's Auxiliary and Pharmaceutical Society of Cincinnati held a benefit tea in the ballroom. Dr. Theodore Walker and the Medical Association, an African American physicians group formed when American Medical Association denied black doctors membership, held their regular meeting in the Manse's Sweetbriar Dining Room. Dr. George Weaver held a meeting of the African American Dental Association at the Manse Hotel. The Motion Picture Operators held a party at the Manse ballroom. The National Executive Committee of the Iota Phi Lambda National Business Sorority gathered at the Manse Hotel. The Federated Ideal Art Club met at the Manse Hotel in March 1953.⁵³ Every month a similar roster of groups from Cincinnati, its nearby towns, and the region hosted events at the Manse Hotel.

⁴⁹ "Elks Hold State Meet in Cincinnati," *Cleveland Call and Post*, June 20, 1953, 1C.

⁵⁰ Andrew Kersten, "Ohio Commission for Fair Employment Practices Commission Legislation," *Organizing Black America*, edited by Nina Mjagkij (New York: Garland Publishing, 201), 466.

⁵¹ "State NAACP Urged to Continue FEPC Fight," *Cleveland Call and Post*, September 26, 1953, 9C.

⁵² "Cincinnati To Play Host to Housewives League," *Cleveland Call and Post*, August 1, 1953, 2B.

⁵³ Geraldine Thornton, "Around the Clock," *Cleveland Call and Post*, March 6, 1954, 7D.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

The 1950s and early 1960s were the Manse Hotel's peak years (Figure 29). Cincinnati Reds first baseman Frank Robinson moved into the Manse Annex in 1956, his first season with the Reds. Robinson's morning routine consisted of walking across Monfort Street to the Manse lobby and proceeding to the coffee shop where he ordered eggs, bacon, toast, and juice and read the sports page.⁵⁴ Robinson won Rookie of the Year. (Figure 32) Baseball greats Jackie Robinson and Hank Aaron also stayed at the Manse.⁵⁵

James Brown stayed at the Manse Hotel while he recorded his first release, "Please, Please, Please" in 1956. (Figure 33) Brown returned four times to record at King Studios, staying at the Manse each time and considering it his second home.⁵⁶ Touring musicians including Duke Ellington stayed at the Manse when they came through town. Hank Ballard wrote "The Twist" at the Manse when he came to Cincinnati to record at King Records.⁵⁷ (Figure 34) The list of black celebrities who stayed at the Manse, both because of its objectively excellent facilities and because they had few other options, is very long.

Opinions about Cincinnati's race relations were mixed in the mid-1950s, as they were in many parts of the United States as post-war civil rights activism gathered steam. After a Cincinnati Mayor's Friendly Relations Committee workshop, a pair of African American camp counselors published opinions on whether conditions were improving in the city. One counselor, who had previously lived in Baltimore; Richmond, Virginia; and Springfield, Ohio, thought Cincinnati was the most discriminatory city of the lot. Another counselor who attended school in Cincinnati didn't think that was the case in 1955, but ten years earlier would have had to agree.⁵⁸ Nonetheless, during the 1950s and early 1960s Cincinnati's African Americans were still limited in access to both accommodations and jobs. Blacks were not admitted to the Coney Island Amusement Park until the early 1960s. The NAACP conducted boycotts against Coca-Cola bottlers and Weidemann's Brewery in the 1960s to force open their doors to black employees.

Horace Sudduth himself had a complicated relationship with Cincinnati's white power structure. In 1955, he was arrested for building code violations; the city stated that he had failed to provide fire escapes and neglected to fix a sewer line in a property on W. Sixth St. Claiming that on their first attempt to arrest him Sudduth had slammed his door, the police returned, broke down his kitchen door, and took him into custody.⁵⁹ He was later released on bond. While the *Cincinnati Enquirer*, known for pointing out the race of criminals if they were black, referred to Sudduth as

⁵⁴ "1956, Merging Forces" *Cincinnati Enquirer*, March 30, 1998, 73

⁵⁵ Cliff Radel, "Walnut Hills Hotel Served Baseball, Music Superstars," *Cincinnati Enquirer*, February 21, 2014, accessed October 18, 2018, <https://www.cincinnati.com/story/news/2014/02/21/walnut-hills-hotel-served-big-names-including-many-music-superstars/5686755/>.

⁵⁶ R. J. Smith, *The One: The Life and Music of James Brown* (New York: Gotham Books, 2012), 79.

⁵⁷ Cliff Radel, "'Walnut Hills Hotel Served Baseball, Music Superstars.'"

⁵⁸ Marshall Brogdon and Virginia Coffey, "Speaking Out on Race Relations," *Cleveland Call and Post*, May 29, 1954, 3C.

⁵⁹ "Charges Realist Resists Arrest, Violates Code," *Cleveland Call and Post*, March 13, 1954, 4A.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

Cincinnati's "Number One Negro citizen," the *Pittsburgh Courier*, a black newspaper, had noted a few years earlier that he would be a great American by any standard.⁶⁰

Sudduth died in 1957 in Washington, D.C. The hotel was left to his daughters. While the Manse was a notable destination, it was not profitable. At Sudduth's death the hotel had \$100,000 in liabilities.⁶¹ Sudduth had always refused to get a liquor license for the establishment. His heirs changed this practice almost immediately after his death. In addition, the Manse needed renovation, a difficult proposition considering the debt.⁶² The heirs quickly decided to put the Manse up for sale. (Figure 35) But the hotel remained on the market until 1961, at which time Sudduth's daughters transferred the property into their own names. Sudduth's son-in-law Glenn Alexander managed the hotel.

The financial climate for the hotel had already begun to sour by the early 1960s. Some of the Manse's problems were specific and contingent; for example, the Manse and Frank Robinson entered into a legal battle in 1958 when Robinson held the Manse responsible for the loss of a gold watch.⁶³ Robinson refused to pay his bill for two years and the Manse attempted to garnish his wages, though it dropped the garnishment suit in 1960. But beyond issues with individual clients, larger structural forces were at work which signaled trouble for the business.

The 1959 formation of the Ohio Civil Rights Commission (OCRC) allowed people to easily lodge complaints against discriminating businesses. This allowed those who filed civil rights complaints to not be held at the mercy of local juries, who often acquitted defendants. The OCRC didn't immediately end segregation in Cincinnati; in 1961, the *Cincinnati Enquirer* was still advertising rental properties in Walnut Hills for "Negro occupancy" in contravention of state law.⁶⁴ But as a result of the OCRC's work and of civil rights activism generally, segregation in public accommodations waned, especially at large downtown hotels. The Civil Rights Act of 1964 also greatly assisted activists in tackling segregation. By the mid-1960s, African Americans were able to enjoy many formerly segregated hotels and restaurants without humiliation or embarrassment. Segregation waned to the point where the *Negro Motorist Green Book*, published to steer black customers to friendly locations, ceased publication. Racial discrimination in public accommodations became largely a problem at small hotels on the outskirts of towns.⁶⁵

⁶⁰ Joseph D. Bibb, "Sudduth Succeeds: Builds His Own Business, Works and Labors to Lift Up His Fellow Man," *Pittsburgh Courier*, April 21, 1951, 7.

⁶¹ Howard Allen, "In Manse's Dusty Ballroom Party's Been Over 20 Years," *The Cincinnati Enquirer*, June 2, 1969, 10.

⁶² "Minister Blocks Opening Swank Cincy Nite Spot," *Cleveland Call and Post*, October 12, 1957, 8B.

⁶³ "Frank Robinson Suit Dropped," *Cleveland Call and Post*, July 15, 1960, 13. The *Call and Post* reported that the watch was related to Robinson's MVP award; however, Robinson did not win a MVP award until 1961. The watch may have been a prize for winning Rookie of the Year in 1956 or as a recognition of his All-Star status in 1956 and 1960.

⁶⁴ "Classifieds," *Cincinnati Enquirer*, December 14, 1961, 39.

⁶⁵ Ohio Civil Rights Commission, *First Annual Report* (Columbus: F.J.Heer Publishing Company, 1960), 34.

Manse Hotel and Annex

Hamilton, Ohio

Name of Property

County and State

As a result, throughout the 1960s more and more African Americans visiting from out of town or hosting events went to formerly all-white downtown hotels, draining business away from the Manse. In 1966, the Cincinnati Business League honored Sudduth's memory at the Cincinnati Playboy Club. Some attendees, and a news article, questioned why the event wasn't being held at the Manse Hotel.⁶⁶ But by this time fewer large events were being held at the Manse as more and more African Americans used tony downtown hotels for banquets, conventions, and the like. The Manse Hotel and Annex began to cater to a more transient element. Police calls increased.

By 1969, the Manse was notable for its faded glory. News articles from this period describe cigarette burns and stained carpet, a stale smell, and transient customers. Manager Glenn Alexander hoped that a community corporation might take over or at least invest in the business, reflecting the new black consciousness and black enterprise movements of the late 1960s, but neither option materialized. While prosperous African Americans took their events downtown, desegregation did not result in whites patronizing black businesses like the Manse. As one *Cincinnati Enquirer* article noted, "Where they once got a chunk of money from the Negro upper class they only get a measly portion from the poor black man."⁶⁷ By the end of the 1960s the Manse went from being featured in the black society pages to largely appearing on the crime blotter. In 1971, a Columbus policeman was arrested at the Manse with stolen goods and heroin.⁶⁸ In 1972, Sudduth's daughter Horvena Alexander sold the Manse Hotel and Annex to Walnut Hills Apartments for \$90,000. The hotel complex was converted into affordable housing units.

Horace Sudduth's business philosophy about black economic empowerment remains his legacy in Cincinnati's African American community. The African American Chamber of Commerce maintains the Sudduth Society, a 90-day business program for black entrepreneurs.⁶⁹ The NNBL thrived with the changes that Sudduth implemented during his tenure as president. The Manse, meanwhile, became a historical legend in the community for its many years of providing service for affluent blacks and whites, a place where celebrities and ordinary people could experience top-notch service in an integrated environment. For decades it had been the only place in Cincinnati where patrons of both races could mix with black celebrities and business leaders and perhaps forget for a moment that segregation existed.

The Manse Hotel and Annex is unique in Cincinnati and is a rare example in the state of a black-owned, full-service hotel with convention-type facilities that served as a regional destination. The *Negro Motorist Green Book* listed a number of hotels in Cincinnati offering services to blacks. None are directly comparable to the Manse Hotel and Annex. The Manse's focus on offering a ballroom for meetings and conventions separated it from other African American hotels. Two examples that seem initially comparable may serve to demonstrate the contrast. The

⁶⁶ Allen Howard, "If You Can Prove It, You Can Have It," *Cleveland Call and Post*, February 26, 1966, 9B.

⁶⁷ Allen Howard, "In the Manse's Dusty Ballroom Party's Been Over 20 Years," *Cincinnati Enquirer*, June 2, 1969, 10.

⁶⁸ "Policeman Arrested During Raid," *The Circleville Herald*, April 5, 1971, 12.

⁶⁹ "African American Chambers Launches Sudduth Society Class 3," accessed October 10, 2018, <https://go.startatsquare1.com/news/sudduth3/>.

Manse Hotel and Annex

Hamilton, Ohio

Name of Property

County and State

Sterling Hotel at 6th and Mound housed the Cotton Club, a space that hosted political meetings in the 1940s. However, it was a nightclub first and foremost. And while the Cotton Club was owned by African Americans, the Sterling Hotel itself was owned by the Menke family, who were immigrant Germans. The Gordon Hotel, which briefly overlapped the Manse in the early 1930s, was also white-owned. Built by a philanthropic businessman, Joseph Schmidlapp, the Gordon Hotel shared more in common with Cincinnati's Ninth Street YMCA than other Cincinnati black hotels. Both were built with funding from philanthropic whites concerned that African Americans did not have proper facilities and who helped construct "separate but equal" facilities. Not viable as a lodging business, the Gordon Hotel was converted to apartments during the Depression. The building survives at Chapel and Ashland Streets.

Two other hotels, the Cordelia Hotel at 612 W. 6th Street and the Terminal Hotel at 1103 Hopkins Street, both served a working-class, transient African American population and did not have any social gathering place beyond a bar. The Cordelia, the Sterling, and to a lesser extent the Terminal, appeared more frequently in crime reports than in the society pages. The three hotels, all located in the West End, were demolished during urban renewal or interstate highway construction in the early 1960s.

The Manse Hotel and Annex was significant and unique in the state's history as well. African American hotels in Columbus were all in the same class as Cincinnati's Sterling Hotel. Columbus's Hotel St. Clair and Macon Lounge and Hotel were better known for their nightclubs than the quality of their lodging.⁷⁰ Neither had gathering spaces beyond lounges and restaurants.

The only directly comparable business in Ohio was the black-owned Majestic Hotel at East 55th and Central in Cleveland. It offered associated meeting spaces and a high level of service, making it, like the Manse Hotel and Annex, a regional destination.⁷¹ The Majestic Hotel was demolished in 1962. Regionally, the Carleton Plaza in Detroit is also comparable, serving a mix of sports stars and Motown musicians through the 1960s. The Carleton Plaza was converted to condominiums in 2005.⁷²

However, the Manse is unique for the breadth of the African American history it intersects and into which it provides a view. The Manse Hotel and Annex was the product of Horace Sudduth's belief in Booker T. Washington's economic empowerment school of thought, and made that philosophy manifest in a physical building. This is also evident in the construction episodes. Sudduth expanded the hotel when he was financially able to do so.

Over the course of its history, the Manse Hotel and Annex not only experienced the results of national segregation practices, but also witnessed attempts at fixing these issues. Its day-to-day role in civil rights cannot be overstated. Its history of hosting conventions for African American

⁷⁰ "Macon Lounge," in Tom Betti, Ed Lentz, and Doreen Uhas-Sauer, *Columbus Neighborhoods: A Guide to the Landmarks of Franklinton, German Village, King-Lincoln, Olde Town East, Short North and the University District* (Charleston: The History Press, 2013), n.p.

⁷¹ "Majestic Hotel Joins America's Top Negro Social Centers," *Cleveland Call and Post*, April 27, 1946, 1B.

⁷² Lucas McGrail, "The Carlton," *HistoricDetroit.org*, accessed October 18, 2018, <http://www.historicdetroit.org/building/the-carlton/>.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

business, medicine, sports, and charitable and fraternal organizations witnesses to the manner in which blacks worked within segregation by forming their own organizations. Interracial organizations such the NAACP and labor unions also used the Manse to gather and advance their agendas. At the Manse, they worked on overcoming segregation while celebrating their own accomplishments. It is also important to note that, unlike most other hotels in Cincinnati, the Manse Hotel was integrated. It intentionally offered a place for all races to gather. Finally, even the history of the Manse Hotel and Annex after the period of significance testifies to an important moment in African American history when integration and civil rights victories had the unintentional effect of sparking a decline in formerly vibrant black businesses. In short, the Manse Hotel and Annex provides a unique window into the African-American history of Cincinnati and of Ohio more generally.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

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Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

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Circleville Herald

Cleveland Call and Post

Pittsburgh Courier

Maps

1904 Sanborn Fire Insurance Map

1917-1930 Sanborn Fire Insurance Map

1950 Sanborn Fire Insurance Map

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): HAM-07497-31, HAM-07496-31

10. Geographical Data

Acreage of Property 0.695

Manse Hotel .404 acres

Manse Hotel Annex .291 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 39.131315 Longitude: -84.486983

2. Latitude: Longitude:

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

3. Latitude: Longitude:

4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|-------------|-----------------|-------------------|
| 1. Zone: 16 | Easting: 717218 | Northing: 4334140 |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

Manse Hotel and Manse Hotel Annex are located in Cincinnati, Hamilton County, Parcel #066-0003-0029-00 and Parcel #066-0003-0023-00, as recorded by the Hamilton County Auditor. Beginning at the northeast corner of Parcel 0029; then south along east parcel line for 175 feet; then west along the south parcel line, crossing Monfort St. to the south parcel line for Parcel 0023 for 201 feet; then north along west parcel line (0023) for 125 feet; then east along the northern parcel line (0023), crossing Monfort St. to west parcel line (0029); then north along west parcel line (0029) for 50 feet; then east along north parcel line (0029) for 100.5 feet to point of beginning. (see Figure 16)

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are the same as the historic parcel boundaries for the Manse Hotel and Annex.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

11. Form Prepared By

name/title: Rory Krupp, historian, Roy Hampton, architectural historian
organization: Owen & Eastlake ltd
street & number: 1356 Hamlet Street
city or town: Columbus state: Ohio zip
code: 43201
e-mail rkrupp@oweneastlake.com
telephone: 614-439-9068
date: November 1, 2018

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Manse Hotel and Manse Hotel Annex

City or Vicinity: Cincinnati

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

County: Hamilton

State: Ohio

Photographer: Rory Krupp, City Studios Architecture (photograph 9)

Date Photographed: June 19, 2018, Photograph 9, June 2, 2018

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

1 of 24 (OH_Hamilton_Manse Hotel and Annex_0001)
Manse Hotel, 1004 Chapel, showing 1947–50 solarium on south elevation, c. 1876 house, 1930s addition, and 1947–59 tower in the rear, view looking northeast.

2 of 24 (OH_Hamilton_Manse Hotel and Annex_0002)
Manse Hotel, west and south elevations, solarium to the right, view looking northeast.

3 of 24 (OH_Hamilton_Manse Hotel and Annex_0003)
Manse Hotel, west elevation showing 1947–50 addition in foreground, 1930s Moderne addition in rear, and 1947–50 north tower to right, view looking east.

4 of 24 (OH_Hamilton_Manse Hotel and Annex_0004)
Manse Hotel, 1947–50 north tower, north and east elevation, view looking southeast.

5 of 24 (OH_Hamilton_Manse Hotel and Annex_0005)
Manse Hotel, east elevation showing north tower to the right, view looking west.

6 of 24 (OH_Hamilton_Manse Hotel and Annex_0006)
Manse Hotel, basement ventilation, east elevation of 1930s Moderne addition and 1947–50 north tower with fire escape, view looking northwest.

7 of 24 (OH_Hamilton_Manse Hotel and Annex_0007)
Manse Hotel, east elevation and basement roof with ventilation, view looking south.

8 of 24 (OH_Hamilton_Manse Hotel and Annex_0008)
Manse Hotel, south elevation with solarium, view looking northwest.

9 of 24 (OH_Hamilton_Manse Hotel and Annex_0009)
Manse Hotel, ballroom, view looking west.

10 of 24 (OH_Hamilton_Manse Hotel and Annex_0010)
Manse Hotel, former restaurant or storage area, view looking west.

11 of 24 (OH_Hamilton_Manse Hotel and Annex_0011)
Manse Hotel, main staircase from former lobby to ballroom, view looking south.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

12 of 24 (OH_Hamilton_Manse Hotel and Annex_0012)
Manse Hotel, room in 1930s Moderne wing, view looking west.

13 of 24 (OH_Hamilton_Manse Hotel and Annex_0013)
Manse Hotel, corridor, view looking north.

14 of 24 (OH_Hamilton_Manse Hotel and Annex_0014)
Manse Hotel, room in former c. 1876 house, view looking southeast.

15 of 24, (OH_Hamilton_Manse Hotel and Annex_0015)
Manse Hotel, corridor, view looking west.

16 of 24 (OH_Hamilton_Manse Hotel and Annex_0016)
Manse Hotel Annex, west and south elevations, view looking northeast.

17 of 24 (OH_Hamilton_Manse Hotel and Annex_0017)
Manse Hotel Annex, east and south elevations, view looking southwest.

18 of 24 (OH_Hamilton_Manse Hotel and Annex_0018)
Manse Hotel Annex, south and west elevations, view looking northeast.

19 of 24 (OH_Hamilton_Manse Hotel and Annex_0019)
Manse Hotel Annex, north and west elevations, view looking southeast.

20 of 24 (OH_Hamilton_Manse Hotel and Annex_0020)
Manse Hotel Annex, south and east elevations, view looking northeast.

21 of 24 (OH_Hamilton_Manse Hotel and Annex_0021)
Manse Hotel Annex, living room, view looking northwest.

22 of 24 (OH_Hamilton_Manse Hotel and Annex_0022)
Manse Hotel Annex, corridor, view looking east.

23 of 24 (OH_Hamilton_Manse Hotel and Annex_0023)
Manse Hotel Annex, stairwell, view looking east.

24 of 24 (OH_Hamilton_Manse Hotel and Annex_0024)
Manse Hotel Annex, kitchen, view looking east.

Manse Hotel and Annex

Name of Property

Hamilton, Ohio

County and State

List of Figures

Figure 1: Exterior photo key for Manse Hotel, 1004 Chapel.

Figure 2: Manse Hotel existing conditions.

Figure 3: Manse Hotel existing conditions and photo key.

Figure 4: Manse Hotel existing conditions.

Figure 5: Manse Hotel existing conditions and photo key.

Figure 6: Manse Hotel existing conditions.

Figure 7: Manse Hotel Annex exterior photo key.

Figure 8: Manse Hotel Annex, 916-926 Chapel Street, existing conditions.

Figure 9: Manse Hotel Annex existing conditions.

Figure 10: Manse Hotel Annex, existing conditions.

Figure 11: Manse Hotel Annex and existing conditions and photo key.

Figure 12: Google map showing property location.

Figure 13: Locator map: circled from left to right, 916-926 Chapel Street and 1004 Chapel Street.

Figure 14: 7.5 Minute U.S.G.S. Cincinnati East Quadrangle Map, 2016.

Figure 15: Hamilton County Auditor Parcel Map'

Figure 16: Hamilton County Auditor Parcel Map Showing National Register Boundary.

Figure 17: 1917-30 Sanborn Insurance Map showing the Hotel Terry.

Figure 18: 1950 Sanborn Insurance Map showing Manse Hotel (right) and Manse Hotel Annex (left). Yellow shading in Manse Hotel indicates original c. 1876 house and pre-1905 addition. Pink shading in rear indicates 1930s addition. Pink shading on south elevation indicates solarium. Blue shading indicates 1947-50 addition.

Figure 19: Sanborn Map of Manse Hotel showing approximate construction episodes.

Figure 20: *Pittsburgh Courier* advertisement, 1933.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

Figure 21: United Transport and Service Employees of America in front of the Manse Hotel at their 1942 Biennial convention (*Pittsburgh Courier*).

Figure 22: United Transport and Service Employees of America president Willard S. Townsend and officers address the union at the Manse Hotel (*Pittsburgh Courier*).

Figure 23: November 1949 dinner at the Manse Hotel in honor of Cincinnati Union publisher Wendell P. Dabney (left to right: Edward Gaither, nightclub owner; Horace Sudduth, Manse Hotel owner; Wendall Dabney; Henry Higgins of Industrial Federal Savings; Roscoe Conklin Simmons, Chicago Tribune columnist; Judge Ormond Scott, Washington D.C. Municipal Court.)

Figure 24: The Manse Hotel around the time of the April 1950 grand reopening (*Cincinnati Enquirer*).

Figure 25: The Manse Hotel Annex showing south elevation before the 1972 renovation.

Figure 26: The 1953 NAACP State Convention at the Manse Hotel (*Pittsburgh Courier*).

Figure 27: National Housewives League meet in the Manse Hotel Ballroom in 1953 (*Cleveland Call and Post*).

Figure 28: National Housewives League meet in the Manse Hotel Ballroom in 1953 (*Cleveland Call and Post*).

Figure 29: 1955 Manse Hotel Annex advertisement (*Cleveland Call and Post*).

Figure 30: Cincinnati Golfers Association hosts the 1955 tournament Women's Division winners at the Manse Hotel, the tournament's "19th hole" (*Cleveland Call and Post*).

Figure 31: Unidentified socialites on the main steps to the ballroom at the Manse Hotel, mid-1950s.

Figure 32: Cincinnati Red Frank Robinson (left) his first Major League at bat in 1956 (and on his second day living at the Manse Hotel Annex) greets Reds third baseman Ray Jablonski crossing the plate (*Cincinnati Enquirer*).

Figure 33: James Brown and the Famous Flames' single "Please, Please, Please," recorded while Brown stayed at the Manse Hotel in 1956.

Figure 34: Hank Ballard and Midnighters' single "The Twist," written at the Manse Hotel and recorded at Cincinnati's King Records, covered and popularized by Chubby Checker in 1960.

Figure 35: The Manse Hotel and Annex's 1960 sale advertisement (*Cincinnati Enquirer*).

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 1: Exterior photo key for Manse Hotel, 1004 Chapel.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

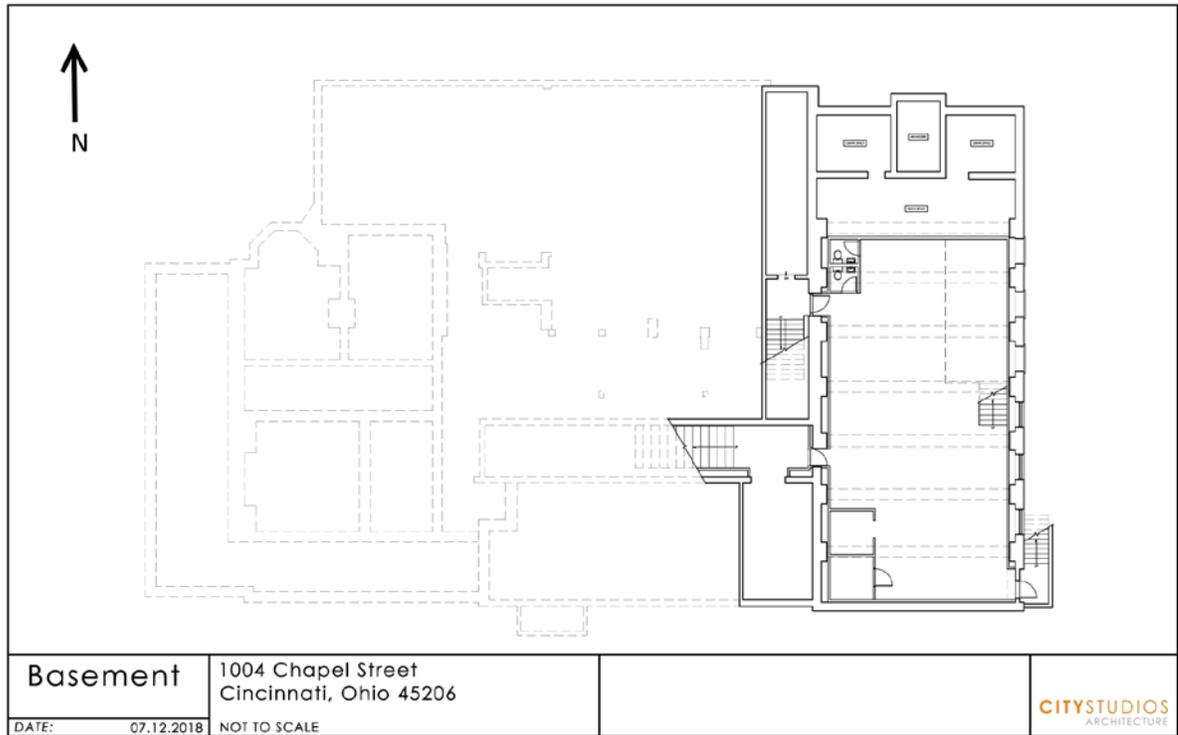


Figure 2: Manse Hotel existing conditions.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

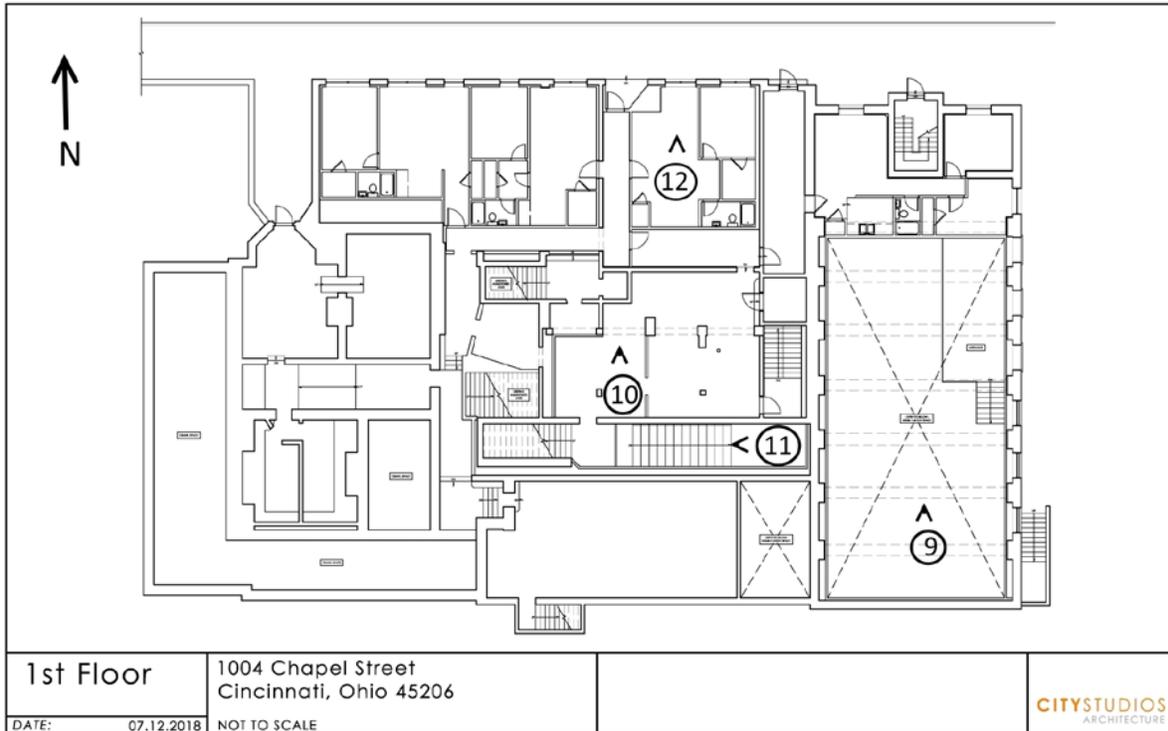


Figure 3: Manse Hotel existing conditions and photo key.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

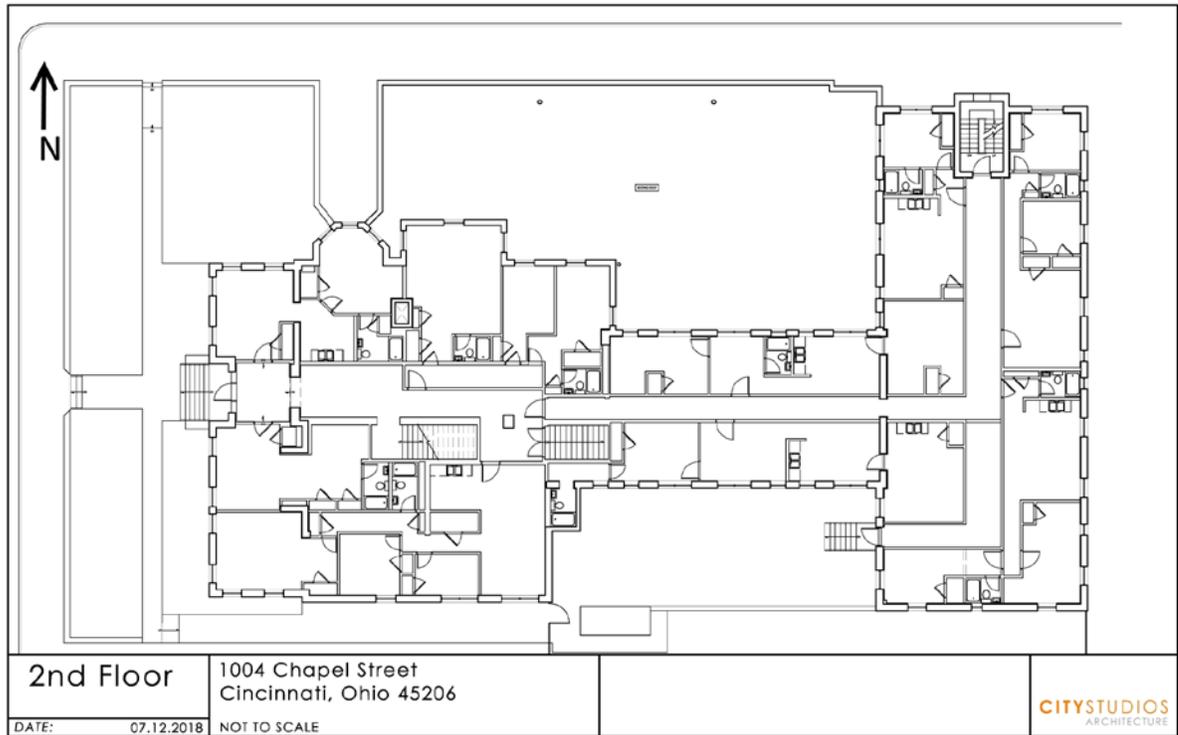


Figure 4: Manse Hotel existing conditions.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

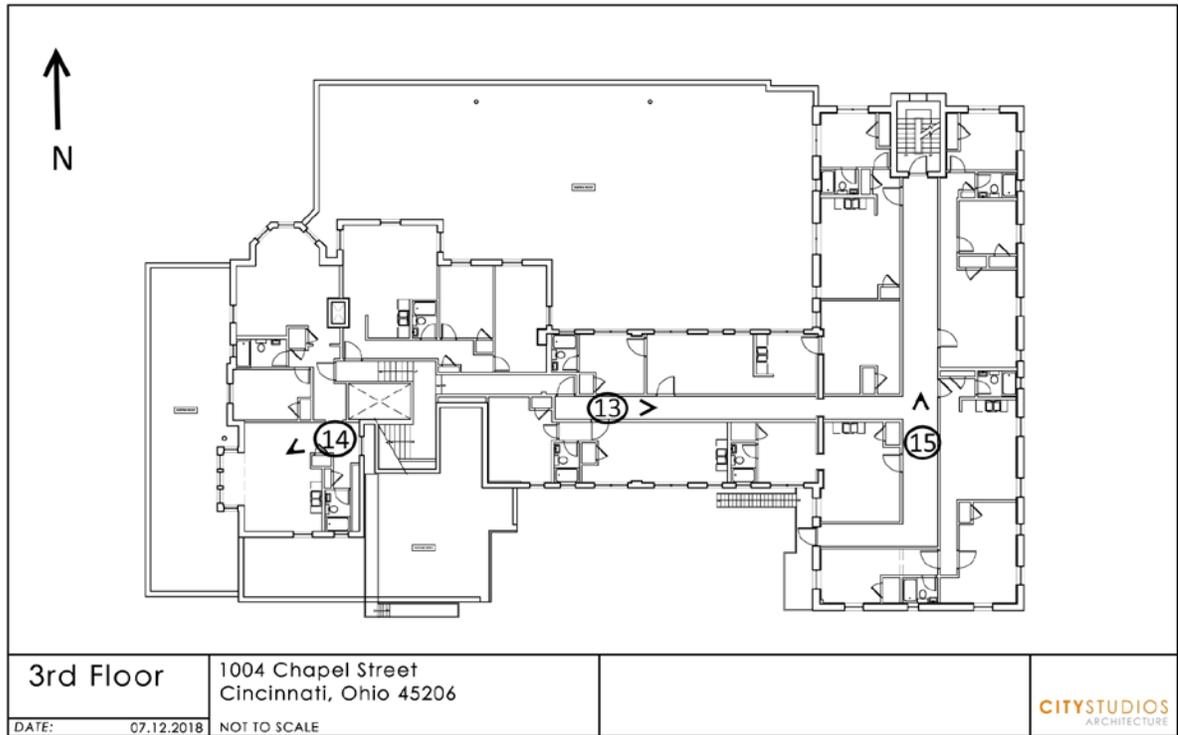


Figure 5: Manse Hotel existing conditions and photo key.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

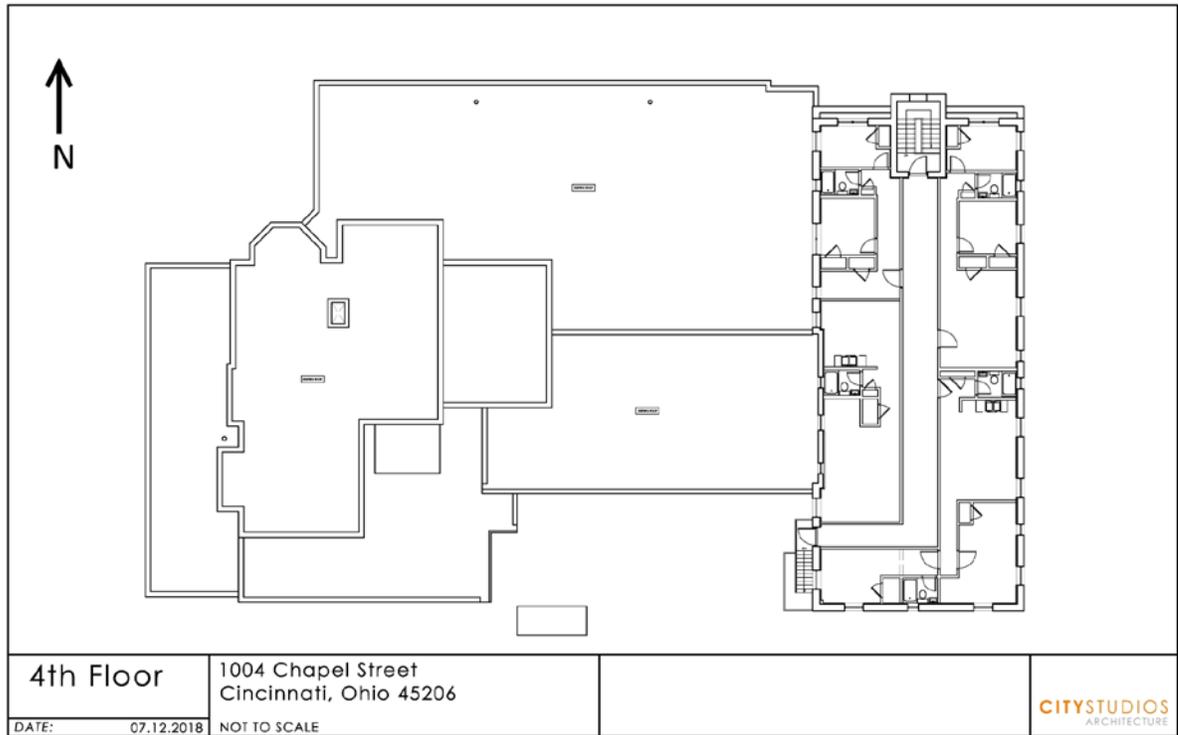


Figure 6: Manse Hotel existing conditions.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 7: Manse Hotel Annex exterior photo key.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

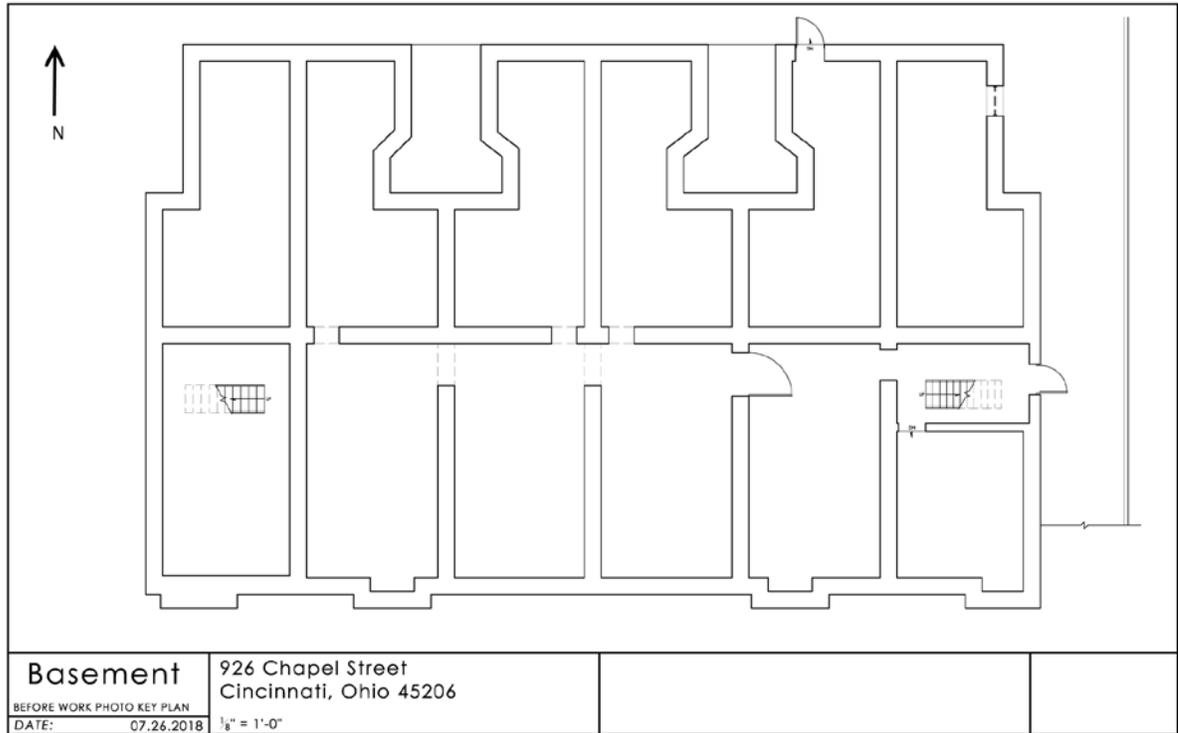


Figure 8: Manse Hotel Annex basement, 916-926 Chapel Street, existing conditions.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

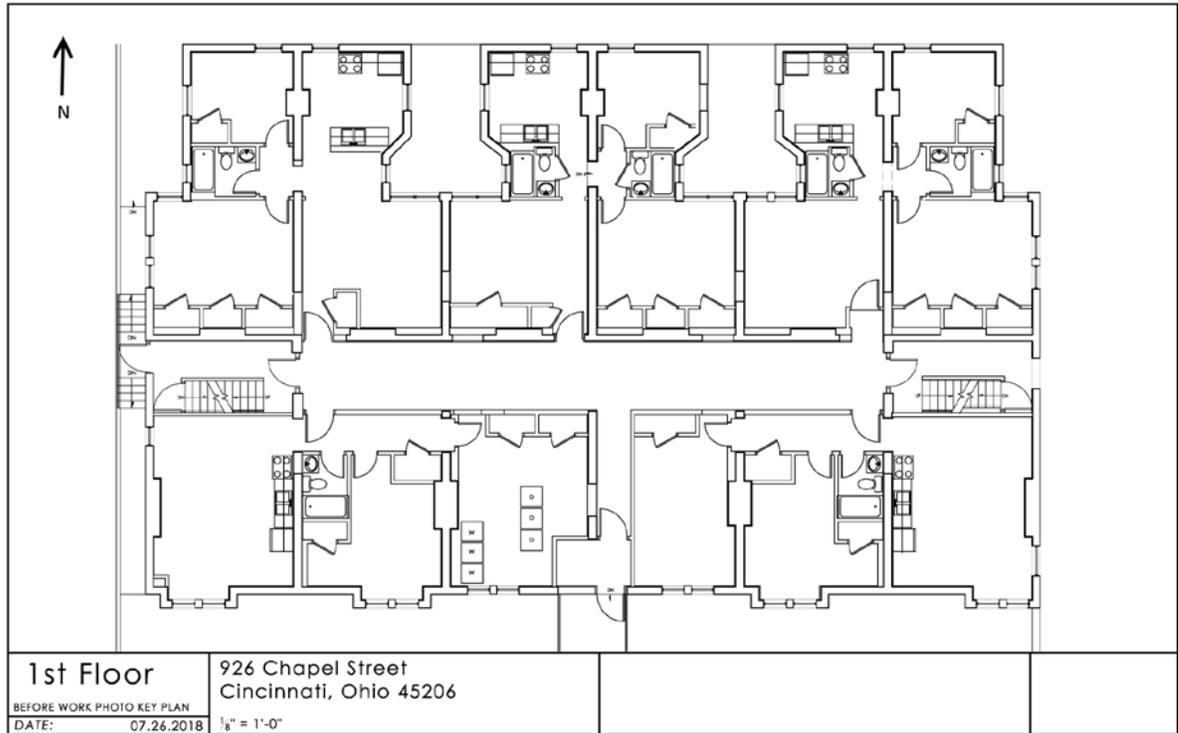


Figure 9: Manse Hotel Annex existing conditions.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

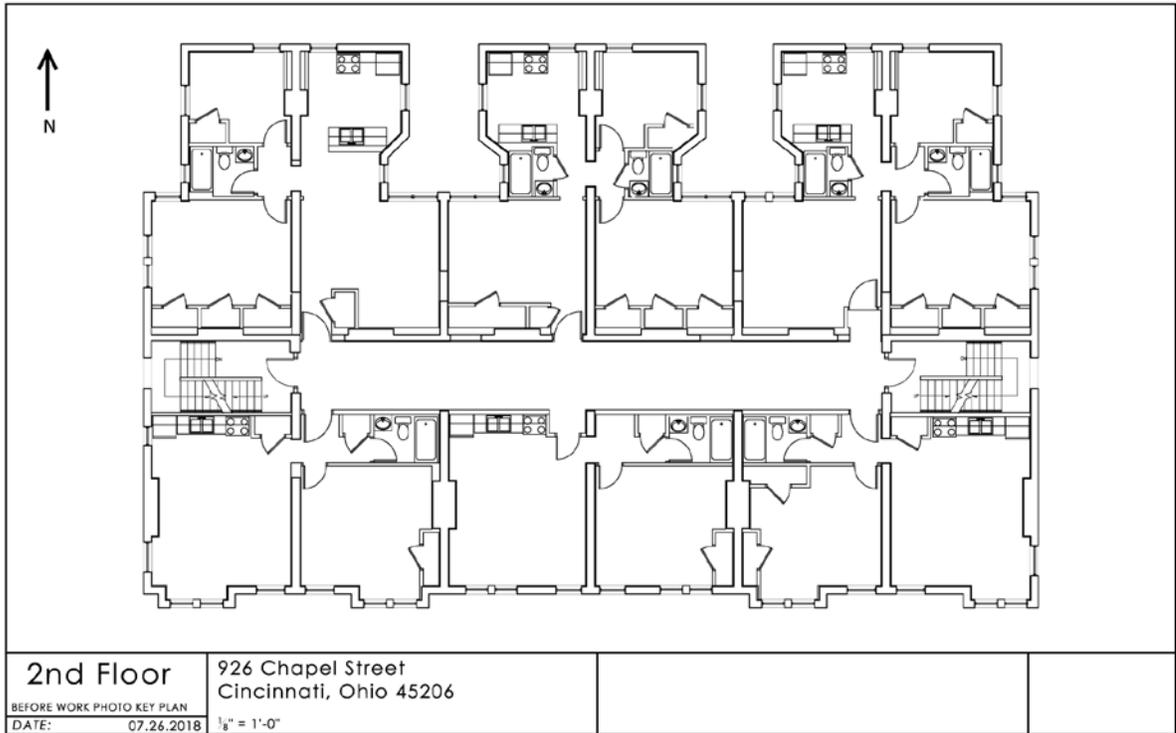


Figure 10: Manse Hotel Annex, existing conditions.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

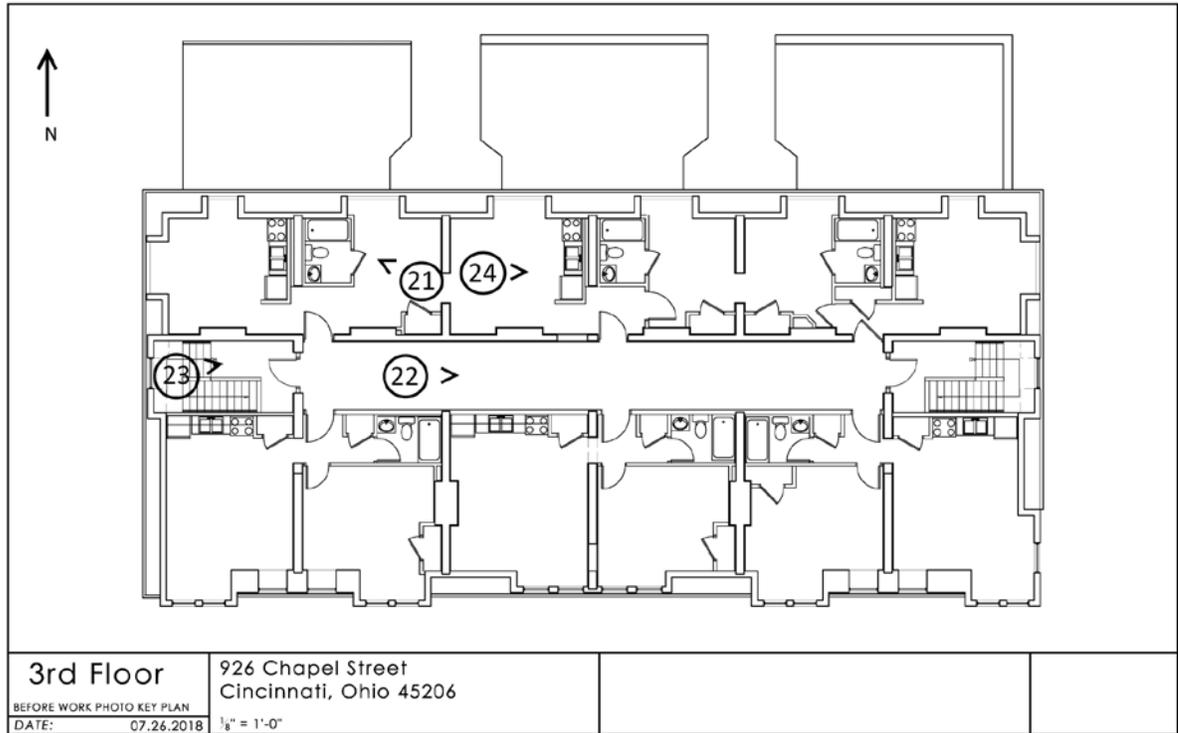


Figure 11: Manse Hotel Annex, existing conditions and photo key.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 12: Google map showing property location.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

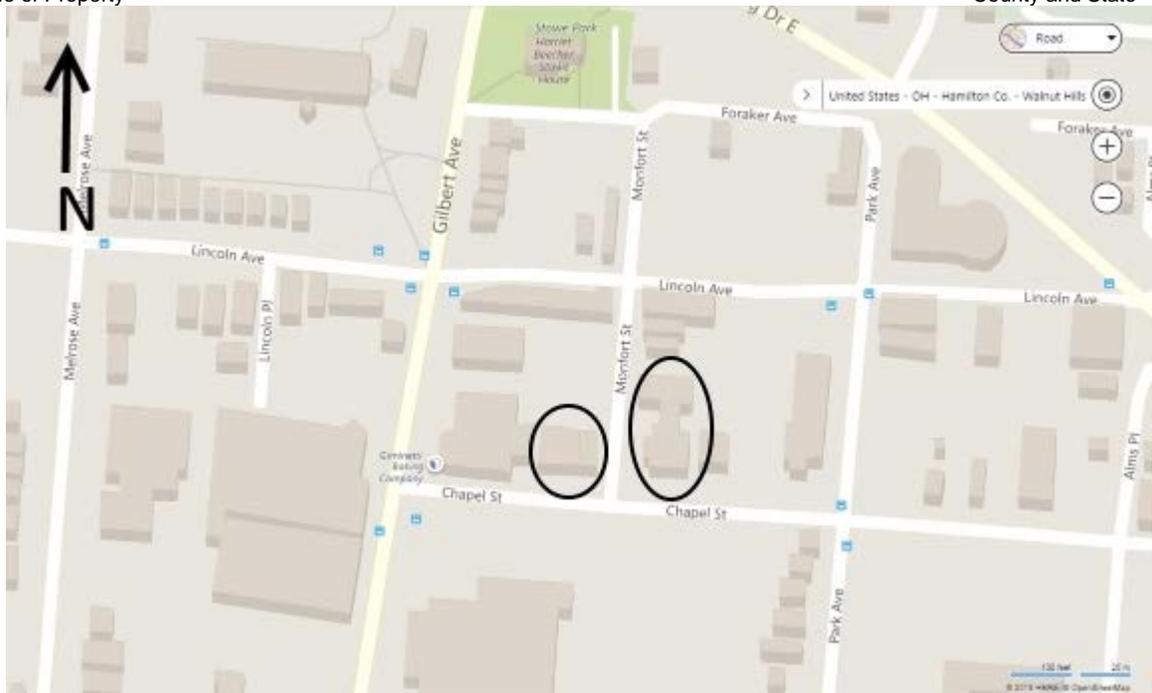


Figure 13: Locator map, circled from left to right, 916-926 Chapel Street and 1004 Chapel Street.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

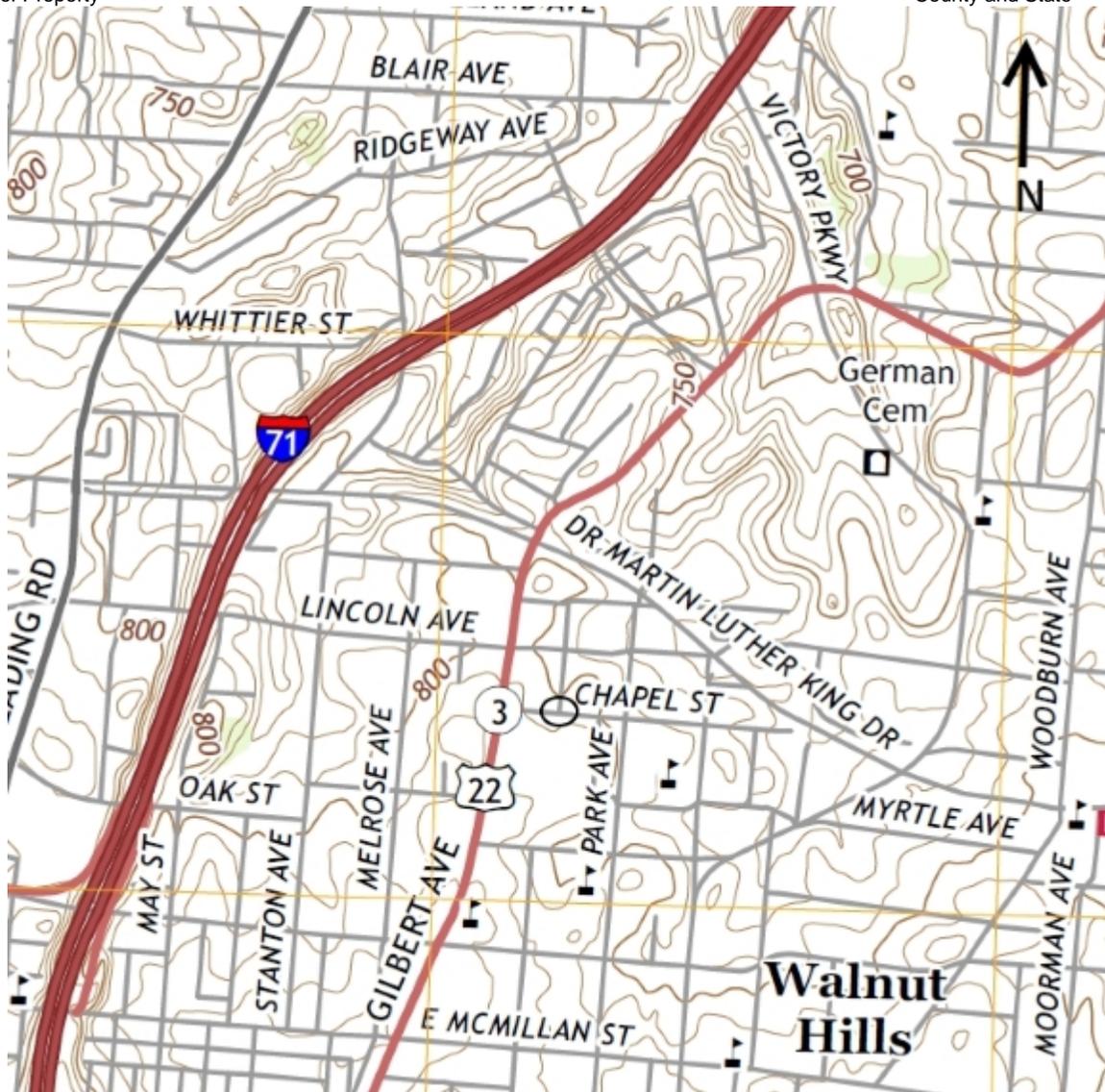


Figure 14: 7.5 Minute U.S.G.S. Cincinnati East Quadrangle Map, 2016.

Manse Hotel and Annex

Hamilton, Ohio

Name of Property

County and State

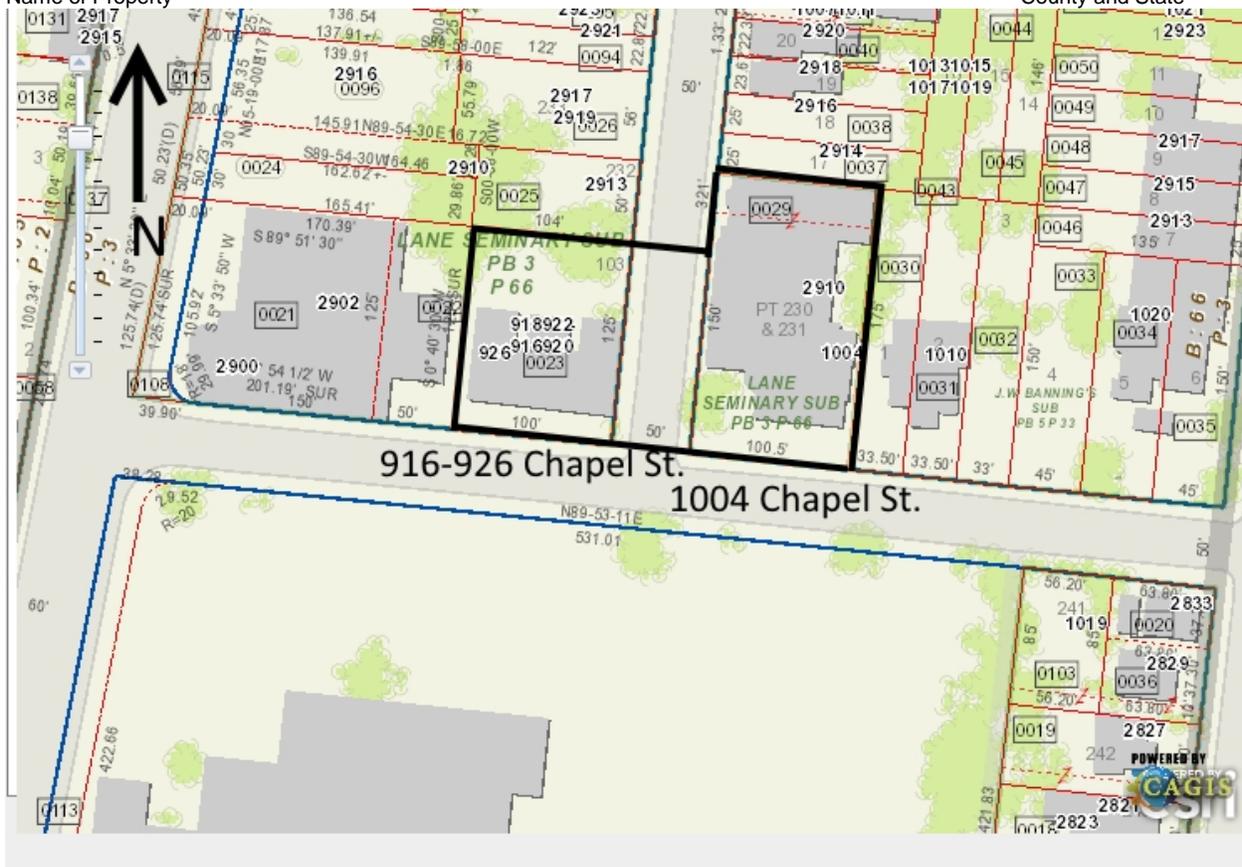


Figure 16 Hamilton County Auditor Parcel Map showing National Register boundary.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

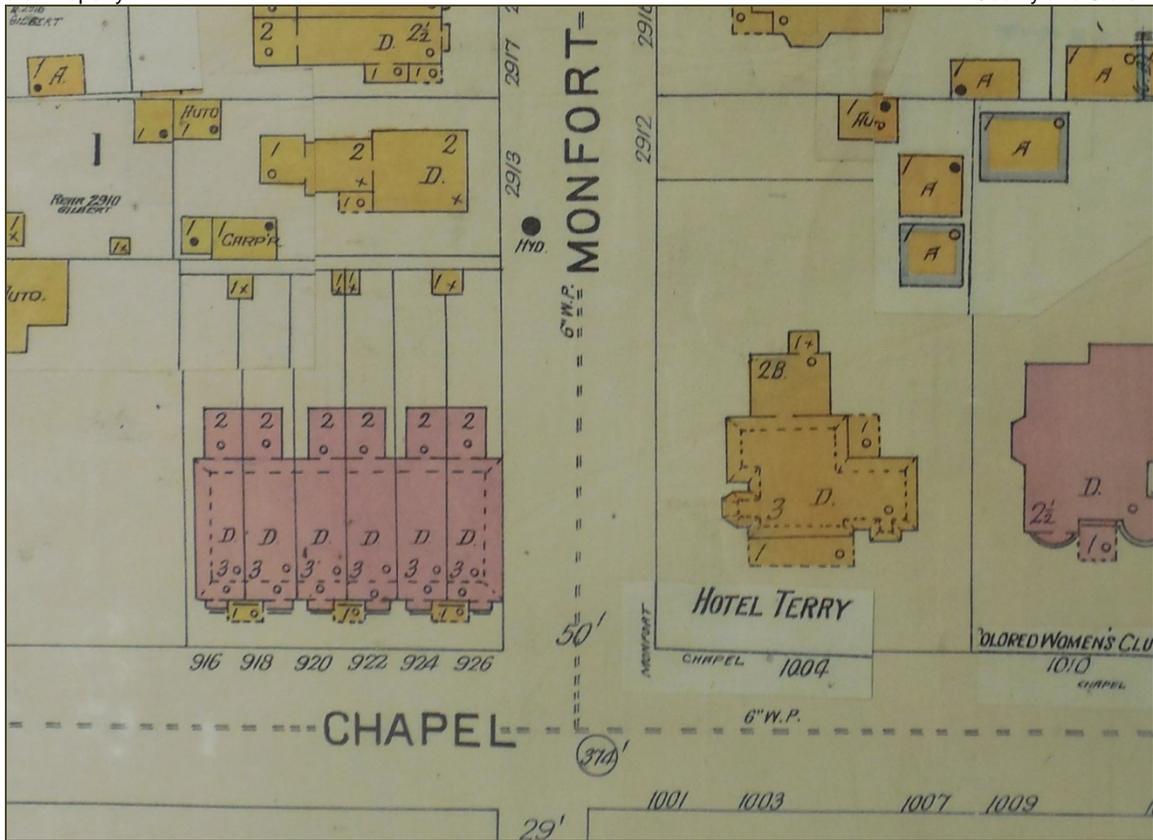


Figure 17: 1917-1930 Sanborn Insurance Map showing the Hotel Terry.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

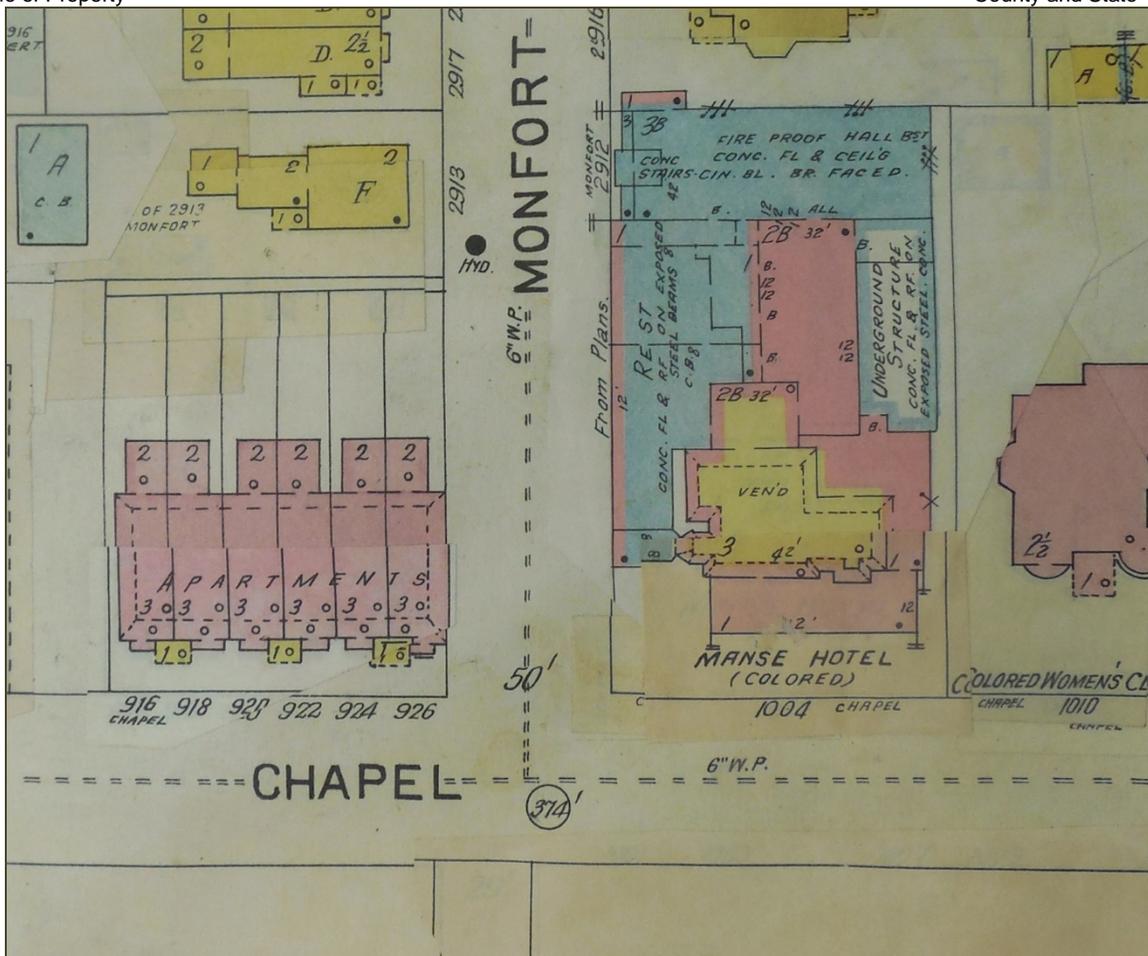


Figure 18: 1950 Sanborn Insurance Map showing Manse Hotel (right) and Manse Hotel Annex (left). Yellow shading in Manse Hotel indicates original c. 1876 house and pre-1905 addition. Pink shading in rear indicates 1930s addition. Pink shading on south elevation indicates solarium. Blue shading indicates 1947-50 addition.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

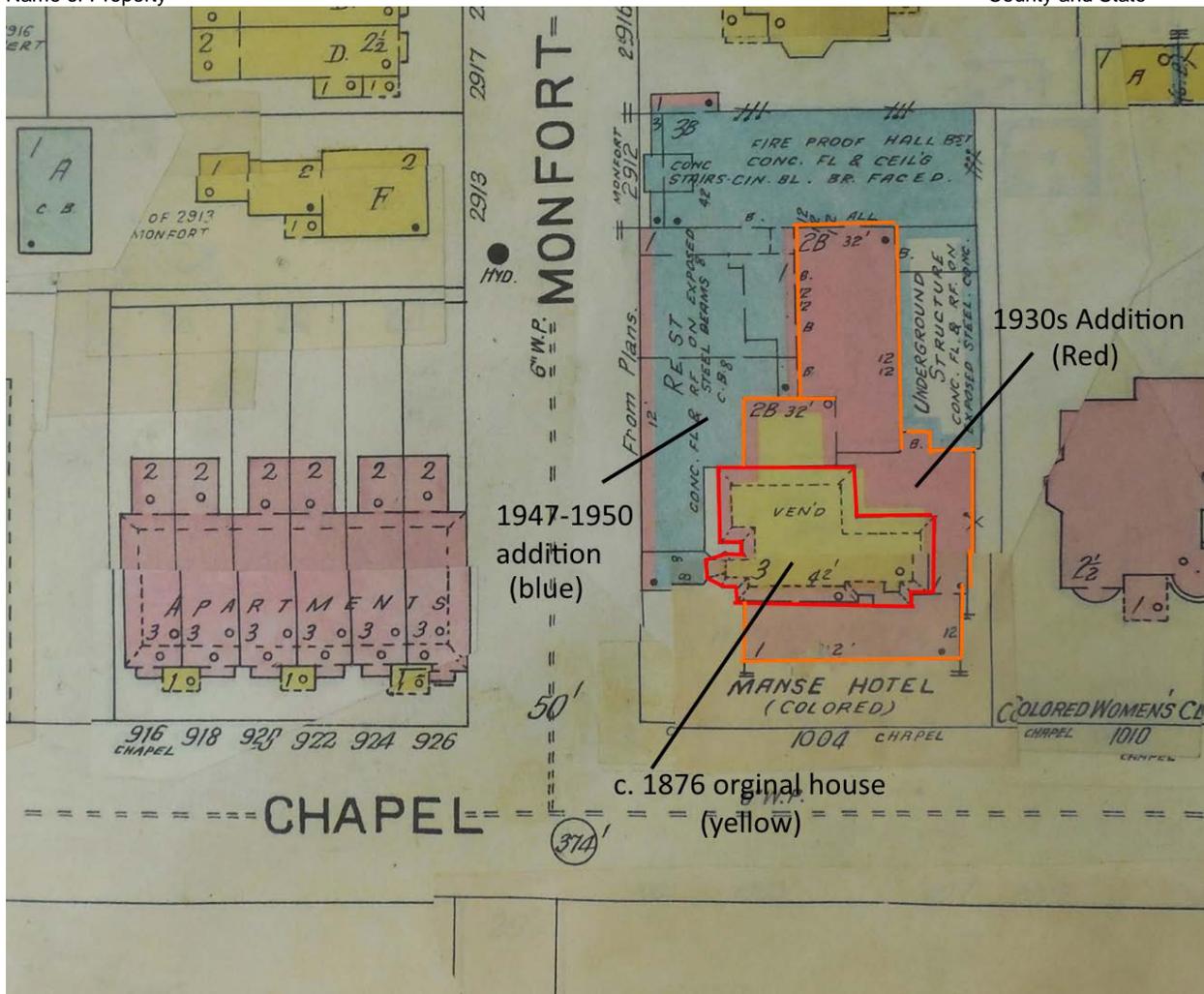


Figure 19: Sanborn with Manse Hotel construction episodes.

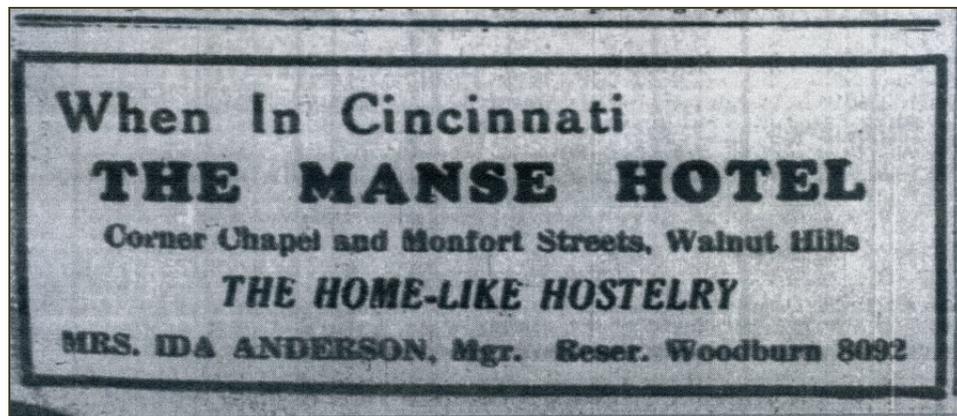


Figure 20: Pittsburgh Courier advertisement, 1933.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 21: United Transport and Service Employees of America in front of the Manse Hotel at their 1942 Biennial convention (*Pittsburgh Courier*).



Figure 22: United Transport and Service Employees of America president Willard S. Townsend and officers address the union at the Manse Hotel (*Pittsburgh Courier*).

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State

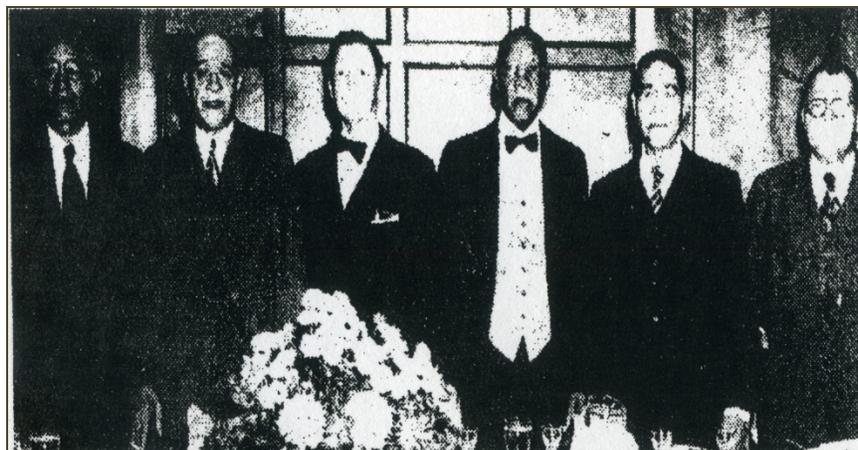


Figure 23: November 1949 dinner at the Manse Hotel in honor of Cincinnati Union publisher Wendell P. Dabney (left to right: Edward Gaither, nightclub owner; Horace Sudduth, Manse Hotel owner; Wendall Dabney; Henry Higgins of Industrial Federal Savings; Roscoe Conklin Simmons, *Chicago Tribune* columnist; Judge Ormond Scott, Washington D.C. Municipal Court.)

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 24: The Manse Hotel around the time of the April 1950 grand reopening (*Cincinnati Enquirer*).

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 25: The Manse Hotel Annex, showing south elevation before the 1972 renovation.



Figure 26: The 1953 NAACP State Convention at the Manse Hotel (*Pittsburgh Courier*).

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 27: National Housewives League meet in the Manse Hotel Ballroom in 1953 (*Cleveland Call and Post*).



Figure 28: National Housewives League meet in the Manse Hotel Ballroom in 1953 (*Cleveland Call and Post*).

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 29: 1955 Manse Hotel Annex advertisement (*Cleveland Call and Post*).



Figure 30: Cincinnati Golfers Association host the 1955 tournament Women's Division winners at the Manse Hotel, the tournament's "19th hole" (*Cleveland Call and Post*).

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 31: Unidentified socialites on the main steps to the ballroom at the Manse Hotel, mid-1950s.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 32: Cincinnati Red Frank Robinson (left) at his first Major League at bat in 1956 (and on his second day living at the Manse Hotel Annex) greets Reds third baseman Ray Jablonski crossing the plate (*Cincinnati Enquirer*).

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 33: James Brown and the Famous Flames' single "Please, Please, Please," recorded while Brown stayed at the Manse Hotel in 1956.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 34: Hank Ballard and the Midnighters' single "The Twist," written at the Manse Hotel and recorded at Cincinnati's King Records, then covered and popularized by Chubby Checker in 1960.

Manse Hotel and Annex
Name of Property

Hamilton, Ohio
County and State



Figure 35: The Manse Hotel and Annex's 1960 sale advertisement (*Cincinnati Enquirer*).

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.460 et seq.).

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