

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

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received JUL 17 1984

date entered AUG 16 1984

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Charles Wiedemann House

and/or common Wiedemann Mansion

2. Location

street & number 1102 Park Avenue _____ not for publication

city, town Newport _____ vicinity of

state Kentucky code 021 county Campbell code 037

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input checked="" type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Dr. Thomas E. Powell

street & number 1102 Park Avenue

city, town Newport _____ vicinity of state Kentucky

5. Location of Legal Description

courthouse, registry of deeds, etc. Campbell County Courthouse

street & number Fourth and York Streets

city, town Newport _____ state Kentucky

6. Representation in Existing Surveys

title Survey of Historic Sites in Ky. has this property been determined eligible? yes no

date 1978-79 _____ federal state _____ county _____ local

depository for survey records Kentucky Heritage Council

city, town Frankfort _____ state Kentucky

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input type="checkbox"/> altered	<input type="checkbox"/> moved
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		date _____

Describe the present and original (if known) physical appearance

The Charles Wiedemann House has a spectacular setting overlooking Newport, Campbell County, Kentucky (see Photo 8; Map I). It is set on a spur in a cleft between two of the knob-like hills that ring the City of Newport (see Photo 2), which lies mainly in the bottomland southeast of the junction of the Ohio and Licking Rivers opposite Cincinnati, Ohio, with Covington, Kenton County, Kentucky, on the opposite (southwest) side of the Licking. Park Avenue rises southward through the cleft from 10th Street, which crosses Newport from east to west at the base of the southern hills (see Map II). Southwest of the Wiedemann House a steep hill rises from its grounds, with the Newport Catholic High School at the top; this is reached from the house by a flight of concrete steps constructed in the 1950s when it was the home of the bishop of the Roman Catholic Diocese of Covington (Eastern and Central Kentucky). On the other side of Park Avenue is a fairly modest and densely-settled residential area against the hill that flanks the cleft to the east. A residential area also fills the declivity south of the carriage-house, which lies behind (south of) the residence, with Miller Street beyond. Along the north edge of the property (of which about 5 acres, including all the buildings and facilities, are being included in the nomination), almost at the base of the hill, runs the Chesapeake & Ohio Railway, but it is concealed from the house by its location in a cut and by the extensive planting that defines the long, sloping front lawn of the house (see Map II; Photos, 11).

The house is approached by a steep drive up from Park Avenue, which was probably cut down into the hillside at this point, so that the embankment also serves to help screen the house from the road, along with additional plantings (see old Photos 1, 3; Illus. I, II). The house is first seen from close up at the northeast corner, facing the east end of the front porch (Photo 7), but the drive encircles the house, with a formal entrance in the center of the north front (Photos 1, 3, 4), and two entrances with small back porches (probably one for the family, leading into the back stairhall, the other for servants leading directly into the kitchen) at the southeast corner (Photo 9). The stable or carriage-house is set slightly to the south of the house, and there are a swimming pool with dressing-room pavilion (Photo 12) and a terraced rose garden with lattice-work arch west of the base of the upper hill (Photo 11). Formerly there was a green-house, whose foundations only remain, on the slope west of the carriage-house. The grounds consist of sweeping lawns, particularly on the north toward the railroad tracks, with the upper hill and the area west of the pool wooded, and mature plantings of shade trees and bushes framing the house, stable, lawns, and view.

The view from the house--ever more spectacular as one ascends to the upper stories, but astounding even from the first floor and front porch (Photo 8)--extends almost 180 degrees, encompassing Newport in the foreground, with glimpses of Bellevue and Dayton, Ky., along the bend of the Ohio River to the northeast, with the picturesque profile of Mt. Adams opposite, and the magnificent skyline of downtown Cincinnati to the northwest. Covington and the western hills beyond it are visible westward from the house, with glimpses of innumerable 19th-century church spires, some old and new high-rise buildings, the Newport Courthouse and former Wiedemann Brewery complex, as well as other industries, and great stretches of late 19th-century residential neighborhoods. At the foot of the hill is the Gateway Historic District of Newport, with the Mansion Hill District beyond to the north (both are listed on the National Register). The Ohio River winds in and out of the ends of the panorama against the Ohio hills. The house seems to have been oriented so that the vista from the central hall through the front door and one panel of the original

(continued)

8. Significance

Period	Areas of Significance—Check and justify below		
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture <input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law <input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature <input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military <input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music <input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy <input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input checked="" type="checkbox"/> industry	<input type="checkbox"/> politics/government <input type="checkbox"/> transportation
		<input type="checkbox"/> invention	<input type="checkbox"/> other (specify)

Specific dates ca. 1893-95 **Builder/Architect** Attributed to Samuel Hannaford & Sons, architects; Jas. Griffith & Sons, builders

Statement of Significance (in one paragraph)

SUMMARY

The Charles Wiedemann House was built ca. 1893-95 for Agnes Rohmann Wiedemann, widow of George Wiedemann, Sr., the founder of the great George Wiedemann Brewing Company of Newport, shortly after his death. It was occupied for almost thirty years after the turn of the century by his eldest son and business successor, Charles Wiedemann. The mansion is a splendid example of late 19th-century residential architecture and a notable exemplar of the combination of conspicuous consumption and refined taste that distinguished many of the industrialists of the Cincinnati area during the prosperous, if often troubled, decades before World War I.

The George Wiedemann Brewing Company was known as one of the larger, older, more progressive and durable breweries in the country. Its history and that of the chief officers of the firm--nearly all members or related by marriage to members of the Wiedemann family--provides a microcosm of over a century of the beer industry in the United States, particularly in the Midwest.

In 1890, Charles Wiedemann took over the leadership of the firm, which had been established in Newport in the 1870s and continued to expand while maintaining the high quality of its product until Prohibition. He was an effective businessman trained specifically for this post in the family-controlled firm, which was absorbed in 1967 by a Wisconsin brewery that closed the Newport plant in 1983.

Wiedemann chose a spectacular site overlooking the entire Cincinnati-Northern Kentucky basin at the junction of the Ohio and Licking Rivers, as well as the Wiedemann Brewery facilities; the house itself is in turn highly visible from a distance, nestled with its great pyramidal slate roof and high "Flemish" gables against the hills that surround Newport on the south and east. The design is convincingly attributed to Samuel Hannaford & Sons, a leading Cincinnati architectural firm from before the Civil War until well into the 20th century. They produced a design bold in its overall conception, restrained and exquisite in detail, ingenious and up-to-date in its utilities, and they assured an execution that is superbly well-built and of the highest craftsmanship and finish. The design as a whole retains some late Victorian features, with Richardsonian Chateausque, Queen Anne, and Colonial Revival elements, but is essentially more modern in its compact composition and planning and in the relative simplicity of many of the decorative features. Even more sophisticated, perhaps, is the design of the Shingle Style carriage-house, and there is what is considered one of the earliest swimming pools in the area on the extensive and attractive hillside grounds.

After housing several generations of the Wiedemann family, the property was acquired by the Diocese of Covington (Eastern and Central Kentucky) as a residence for the dynamic Bishop William T. Mulloy in the 1950s. The present owner has recently acquired it from the diocese and rehabilitated it with considerable sensitivity and respect for its original condition and use.

(continued)

9. Major Bibliographical References

See Continuation Sheet.

10. Geographical Data

Acreeage of nominated property Approx. 5.6 acres

Quadrangle name Newport, Kentucky - Ohio

Quadrangle scale 1:24000

UTM References

A

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7	1	7	7	1	6
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4	3	2	9	4	5	7
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7	1	7	8	1	7
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7	1	7	7	3	6
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4	3	2	9	3	2	5
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7	1	7	6	4	5
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4	3	2	9	4	0	6
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E

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Verbal boundary description and justification

See attached sheet.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

state	code	county	code

11. Form Prepared By

name/title Walter E. Langsam, Architectural Historian

organization _____ date May 1984

street & number 303 Greenup Street telephone (606) 291-3276

city or town Covington state Kentucky

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature David L. Morgan

title State Historic Preservation Officer date July 9, 1984

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I hereby certify that this property is included in the National Register

Entered in the
National Register

Melores Byers
Keeper of the National Register

date 8-16-84

Attest: _____ date _____
Chief of Registration

**United States Department of the Interior
National Park Service****National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

Continuation sheet Newport, Campbell County, Ky. Item number 7

Page

2

For NPS use only

received

date entered

The Charles Wiedemann House (continued)

storm-doors in the vestibule (see Photos 7, 21) leads the eye to the traditional core of downtown Cincinnati somewhat to the northwest (opposite Covington rather than Newport; see Photo 8). The Charles Wiedemann House, in turn, is visible from a vast distance, its huge pyramidal red mass distinct against the hillside (Photo 2).

The house is basically a compact cube with a high pyramidal slate roof, extended only slightly by the service wing to the south, which stretches across most of the back rather than projecting southward (Photos 1, 6, 9). A somewhat lower hipped roof extends south of the main peak, with a narrower short extension over the kitchen. This basically compact geometric form is broken, however, by the flamboyant gables more or less centered on the three main facades, supplemented by a series of tall chimneys (only one of which, near the northwest corner, has had to be removed, after a storm; compare Photos 5, 6). The main east gable rises above the semi-octagonal two-story library bay-window, the west gable is over the segmental-curved dining-room bay, and the most elaborate north gable springs from the wall above the front porch. (A minor gable, partially attached to a chimney near the northeast corner, has also been slightly truncated; see Photo 3; Illus. I and II). There are several modest hipped-roof dormers at the back. The northwest corner of the pyramid, moreover, is sliced off to accommodate the canted corner of the stairhall from which radiates the circular west end of the front porch; somehow this device makes the overall massing seem even more compact, rather than breaking the bulk as a tower on that corner might have done (compare Illus. III).

The deep one-story front porch extends almost from the northeast corner of the house across the front and swings out in a great circle around the northwest canted corner onto the west wall (see Photos 1, 2-8; Illus. I, II). A slightly projecting formal entrance pavilion in the center of the front porch under the main gable has its own low gable, with three graduated blind round arches in its tympanum. The porch roof is supported by widely-spaced pairs of slender square wooden pillars with recessed panels on their sides and lozenge-like patterns in the vertical center. There are rather long flights of steps on the east, center, and west (the last flight actually facing south around the corner). The foundations of the porch are open, filled only with a delightful lattice-work. The railings on the back porches as well as the front are unusual, with spiral grooves in the center ball of the balusters (see Photos 7, 9). The narrow, unpainted tongue-in-groove boards of the front porch ceiling are panelled, previewing the pattern of the dining-room ceiling (compare Photos 7, 15). The front porch is experienced as a summer drawing- or living-room, and is very appealing.

A striking yet subtly executed feature of the exterior is the contrast between the smooth pressed-brick walls with their minimal red mortar matching the flush red sandstone surrounds of the openings to form large bare surfaces, and the lavish ornament and overtly architectonic character of the gables. Even the cornice is compact, with only dentils beneath the well-molded gutter. Very thin raised stone bands continue across the lower sill level and the second-story sill and lintel levels of the front block, but are omitted on the service wing behind the dining-room bay-window, which also has a band at the first-floor lintel level. The window surrounds have three projections within the wall surface at their sides, and the slightest ogival notch in the center. The windows are one-over-one-pane sash, whether in the large windows on the front, the curved glass of the dining-

(continued)

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

Continuation sheet Newport, Campbell County, Ky • Item number 7

Page 3

For NPS use only

received

date entered

The Charles Wiedemann House (continued)

room bay, or various small openings elsewhere. Art glass was apparently used only for the large west main stair-window with a three-centered arch defined by a raised stone band on the exterior, and for the five small openings in the center of the north front, which light the bathroom and the master bedrooms which flank it.

The north gable rises from the five-part center of the second-story wall flanked by corbelled pilasters, into a lushly carved foliate arabesque frieze with a central putto at cornice level, into a tripartite composition above the roof-line. Three sash windows in the attic or third story are framed by panelled pilasters that continue into yet another stage of pilasters in the center, with urns accenting the tops of both levels. At the top is a square stone panel with a diminutive but boldly geometrical pediment crowning it. A "W" appears in a decorative display between the pilasters at the top level. The side gables have a similar outline, but unarticulated by inner pilasters and with only attractive terracotta volutes at the sides. The tall chimneys, with their corbelled brick machicolations, further enliven the skyline. (One of the few exterior alterations is the unobtrusive enclosure of the upper story of the porch in the southeast corner to provide an extra bathroom; compare Photo 9 and Illus. I. This was done many years ago.)

The slight ambiguities of the exterior of the Wiedemann House clued by the canted northwest corner are continued inside, with slightly asymmetrical elements played against the overall symmetry and clarity of the compact plan. There is a traditional central hall, but it is truncated, deflected to the stairhall in the northwest corner, which is both a continuation of the front hall and a distinct room (Photo 13). The staircase rises from this ample space perpendicularly to the central hall, whose axis, however, re-emerges in the rectangular north-south hall of the second story. This in turn is embedded within the center of the building, directly over the lower hall yet without any outside vista to provide orientation, as the huge window on the main stair-landing (delicate and subtle in color and pattern in spite of its size) is translucent; nor is there even a skylight to provide a vertical axis in the upper hall. A good deal of ingenuity was also exercised in the planning of functional details, such as the placement of closets and bathrooms, the separation of the front hall on both levels from the "family" back-hall, which continues to the vast attic, and such minor features as the relation of the five windows of the second-story central frontispiece to the interior arrangement. The ambiguity begins for the formal visitor with the change of axis from the double oak "storm-door" centered on the porch gable-pavilion to the single interior front door, which is aligned with the east panel of the outer door. This arrangement allows the center hall to be slightly narrower than one might expect from outside, and permits an angled corner--reflected in the odd shape of the vestibule--in the stairhall. Thus the canted northwest corner and the stairhall mantel, which is set diagonally in its southwest corner beside the staircase, form almost--but not quite--an octagon.

Perhaps just plain architectural carelessness permitted the running of the flat arch over the first flight of the staircase into the flat arch between the central corridor and stairhall, yet even this is redeemed by the symmetry of the treatment of the upper landing over the door to the downstairs lavatory, which is ingeniously fitted under the main

(continued)

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

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

date entered

Charles Wiedemann House

Continuation sheet Newport, Campbell County, Ky. Item number

7

Page

4

Charles Wiedemann House (continued)

flight of the staircase (Photos 13, 20). The decorative treatment of the halls is elegantly simple, with a high wainscot of golden oak consisting of tall, narrow panels under short ones that provide a horizontal support for the top-rail; the latter is exquisitely detailed with vertical fluting and the tiniest of bead-courses accenting the moldings; throughout the house these diminutive classical moldings occur only at close view on apparently plain architectonic elements; usually these consist of beading, egg-and-dart, or bead-and-reel patterns on the smallest possible scale (see Photo 15). This refinement of detail is echoed in the fascinating variety of the metal frames around the fireplace openings, each different, each a miniature evocation of the decorative theme of the room (see, for instance, Photo 18). Similarly, there are delicate relief carvings with a garland and ribbon theme throughout, from those surrounding the oval window in the inner front door, through the vertical panels at the base of the main staircase and on its newel posts (Photo 13), on several of the grand downstairs mantels and dining-room buffet (Photos 14, 17, 18), to several bedroom mantels in a modest but elegant Colonial Revival style. Yet the basic woodwork--the frames of doors and windows--are exquisitely detailed, and different on each floor.

The tile mantel angled at the base of the main staircase is almost the only apparent alteration to the original interior decorative scheme (Photo 13). Dating probably from the period of World War I, when the Rookwood Pottery of Cincinnati expanded its Architectural Faience Department, it has a vaguely Tudor-medieval flavor at odds with the classicism of the rest of the interior, although perhaps in keeping with the Gothic feeling of the great Flemish gables outside. This three-quarter-height mantel is of grayish matte-glaze tiles with a recessed Tudor-arched tile frame with delicate spandrel relief around the hearth opening; above is a shallow shelf on four rosetted console-blocks under a large painted panel divided into three by vertical moldings to suggest a window or balcony giving onto a distant glimpse of a picturesque medieval castle on a steep hill-top reached by winding roads past twin cypresses and other Italianate trees, executed in grayed but lovely pastel colors. Although very fine, and now probably rare, in itself, this mantel lacks the refinement and sharpness of detail of most of the rest of the house, making up for it in subtlety of color and texture, and the appeal of the painted (but unsigned) image.

The center front hall has openings to the parlor or drawing room and library or living room on the left, with the door to the dining room behind the stairhall; there is also an unobtrusive centered door to the back or family hall at the rear. None of these formal rooms is in fact quite so large as one might expect from the size and scale of the exterior. The parlor in the northeast corner is rectangular with a large but low-relief William Kent-inspired mantel and overmantel mirror centered between the east windows, and panels under the windows, all in cherry (Photo 14). The library or sitting room behind has a more elaborate Georgian molding on the inner edge of the ceiling, and a superb Neo-Classical mantel with inlaid stylized patterns flanking the opening and low mirror above (barely visible in Photo 14).

The dining room is by far the most elaborate room in the house, and was featured in the ca. 1894 brochure on the Hannaford firm's works, in an advertisement for contractors

(continued)

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

Continuation sheet Newport, Campbell County, Ky. Item number

7

Page 5

For NPS use only

received

date entered

Charles Wiedemann House (continued)

and builders James Griffith & Sons of Cincinnati (Illus. IV). It has a panelled ceiling, with the ubiquitous beaded edges accenting the plain wood beams (Photo 15). These are arranged both to integrate and distinguish the curved outer bay of the room, which has radiating ceiling panels, while the rectangular body of the room has rectangles within rectangles, linked by cross-pieces in the center of the sides--a pattern like that of the panelling in the front vestibule and inside the front door. The tall dining-room mantel (Photo 18) has extraordinarily attenuated free-standing colonettes, fluted about halfway down from the diminutive Composite capitals at the top; their molded bases rest directly on the hearth of mottled blue glazed tile, which also frames the delicate bronze border of the opening; this metal strip is embossed with a frieze of martial Classical figures within a tiny entablature, with pilasters echoing the proportions and order of the main columns! The shelf is a continuation of the vertically fluted railing that borders the wainscot (similar to that of the hall, but with small panels continuing under the low windows of the bay); the shelf is supported on scrolled brackets. The colonettes appear (not very convincingly) to support a shelf with a stylized relief frieze suggesting fleur-de-lys that projects over the mantel mirror, itself garlanded with ribbons. The built-in buffet or server opposite (Photo 17) has a wonderful concave shell over another mirror, with curved inner sides contrasting to the subtle bow of the cupboards below. Queen Anne-inspired shelves curve out from the sides, and there is a particularly delicate yet rhythmic beaded floral relief in the spandrels over the shell-arch. Miniature pilasters help counteract the Rococo curves of the rest. According to the ca. 1894 ad (Illus. IV) there was originally a dainty spotted wall-paper above the dado, with a sweeping but delicate Adamesque frieze border, and a smaller spotted ceiling paper (or possibly stencil pattern). Gas lit both the metal chandelier and sconces flanking the sideboard. It is remarkable that so much of this documented ensemble has survived virtually intact.

There is a large pantry between the dining-room and kitchen, as usual, but with a fine mosaic-tile floor and handsome built-in fittings. The kitchen is large and well-lit, but plain except for a vertical gray marble wainscot and a huge refrigerator provided by the Diocese for large-scale serving.

The second floor has many other refinements, both decorative and functional. It is organized around the rectangular center hall mentioned above, with a subsidiary corridor opening off it to the east, and a door to the back stairhall to the south. The two corner north rooms form a suite; bath-dressing room between them is lit by intense Art-glass windows of which only fragments of one panel remain. The northwest bedroom lacks its corner mantel, but the northeast room has its original severe (perhaps "masculine") mantel with tiny sunburst motives. The bathroom that is shared by the flanking bedrooms on the east side is large and mostly original, with pale blue and green mosaic-tile floor, gray marble wainscot, and some original fixtures. The southeast bedroom has an exceptionally graceful oak mantel with "Delft" blue-and-white tile facing. The large southwest bedroom in the back wing has a Colonial Revival mantel with broken pediment. Also reached from the back stairhall is the small "Turkish" or "Moorish" room, presumed to have been the men's smoking room or possibly a nursery (Photo 19). Closets are fitted ingeniously between the suites or around the back hall. The back staircase is simple but well-designed. It leads up to the very large third floor,

(continued)

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

Continuation sheet Newport, Campbell County, Ky. Item number 7

Page 6

For NPS use only

received

date entered

Charles Wiedemann House (continued)

which is pretty much disguised from the outside by the basically uninterrupted pyramidal roof, except for the small-seeming windows at the base of the gables. In fact there are a number of well-lit rooms of ample size, including the large front room with a most spectacular view. Originally, it may have served as a billiard room or nursery, but it was converted into a chapel for the bishop, and is now a playroom. Louvered swinging doors from the central corridor provide ventilation in summer, and there are generous cedar closets and the like. An unfinished and unlit attic space is under the peak of the great roof.

The house-size basement, with high ceilings, stone outside walls, and brick inner partitions pierced by segmental-arched openings was the utility center of the structure. Huge sliding racks attached to the heating system, for instance, served as clothes-dryers. This is only one of many advanced technological improvements that the Wiedemanns seem to have acquired as soon as they were available, such as a built-in suction vacuum-cleaner system, curved radiators, and--much later--a very early model of a Philco air-conditioner wood-veneered in chevron pattern! The heating and ventilating systems were also periodically up-dated.

Nevertheless, it cannot be over-emphasized how intact the house is as a whole and in detail. Recent renovation was essentially limited to cosmetic and mechanical improvements, and virtually all original decorative features were cleaned sensitively (the exterior brickwork had already been sand-blasted, but with little harm to the hard, superbly-laid pressed brick surface, although the delicate sandstone relief carving suffered somewhat more). The house must have been as up-to-date mechanically as possible when constructed, and the few changes of ownership, and their conservative nature, have protected almost every feature of value.

The carriage-house and/or stable south of the main house is less intact, but retains many interesting features (Photo 12). The sophisticated facade balances a large west gable that descends close to the sloping ground against a perpendicular east wing with slightly higher eave-line. Where the two appear to overlap there is a three-centered-arched entrance with a vault cut back from the shingled surface, resting on a square pier to the west and a pair of stone pedestals continuous with the foundations. The very fine, narrow shingled courses, laid like clapboard, flare out at the base over the foundations. A trio of small square windows (probably originally for horse-stalls) seems slid to the side on the right of the main entrance, echoing the three windows above; there is a delicate vertical oval attic vent with tiny bell-shaped "keystones" at the peak of the gable. The original entrance retains an exquisite traceried fanlight, although the door has been replaced, and there is another standard garage door inserted in the front of the east wing. A one-story addition has been made unobtrusively to the west, below the existing foundations of the green house formerly on the hillside. The interior of the carriage-house retains narrow tongue-in-groove siding on walls and ceiling, an interesting fuse-box, stalls and tack-room at the north end, and other original features, but the south end and entire (remarkably large) second floor have been completely modernized as an apartment.

(continued)

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

Continuation sheet Newport, Campbell County, Ky. Item number 7

Page 7

For NPS use only

received

date entered

Charles Wiedemann House (continued)

West of the house a path along the base of the higher hill (see Photo 1) leads to the swimming pool, a concrete rectangle with a curved-back concrete bench on the south and west sides (Photo 12). Beside it is a quaint dressing-room or playhouse with a hipped roof with "Viking" gable peaks and round-arched openings. To the north, set farther down the slope, is a terraced rose-garden entered through a delightful lattice-work arch (Photo 11). Like the house and stable, the grounds are well-maintained and undergoing constant but discreet improvement.

The Wiedemann House is currently used primarily as production studios and facilities for the owner's television commercial and advertising layout business, Creative Conference Consultants, although a certain proportion of the lower floor is occupied as a residence as well. The former carriage-house is used as a garage and for storage, with a rental unit at the west end and upstairs.

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

Charles Wiedemann House
Newport, Campbell County, Ky.

For NPS use only

received

date entered

Continuation sheet

Item number 8

Page 2

Charles Wiedemann House (continued)

HISTORY

The Wiedemann Brewing Company was founded by George Wiedemann, Sr. (ca. 1834-90), whose sons Charles Frank (1867-28) and George, Jr. (1866-1901), carried on the business after their father's death. (On the members of the Wiedemann family, see especially Illustrated Cincinnati, 1891, p. 219; Nelson, History of Cincinnati, 1894, pp. 862-64; Roe, City of Cincinnati, 1895, pp. 171-73; Illustrated Cincinnati 1909-1910, n.p.; Smith, Southwestern Ohio, 1964, III, 135; as well as local obituary indexes. On the history of the company, see also newspaper indexes and files, but especially Downard, The Cincinnati Brewing Industry, *passim*.) George Wiedemann, Sr., was born and educated in Saxony, Germany, and trained in the brewing business there. He emigrated to the United States in 1853, being motivated, according to Downard (p. 25), like many brewers of his generation, by a desire for economic advancement, rather than the religious, ethnic, or political factors that had motivated many other German immigrants of the era, but not generally the successful brewers. He spent a few years in New York State and Louisville, Kentucky, before moving to Cincinnati, where he entered the business with Frank Eichenlaub in Wlanut Hills. In 1856 he married Agnes Rohmann (or Rohnan), also a native of Germany, whose family lived in Cincinnati.

Directory research (confirming family tradition) indicates that the house was occupied by 1895 by Agnes Wiedemann, widow of George, as well as Lulu Wiedemann (possibly their daughter Louisa). At that time their address was listed as Park Avenue in Cote Brilliant, a recent subdivision of Newport in which Wiedemann, Sr., had bought this five-acre tract (later supplemented by several adjoining acres not included in this nomination) in 1887. In the 1890s Charles Wiedemann was consistently listed as residing at (then) 709 Overton Street in downtown Newport (see Mansion Hill Historic District National Register nomination form). By 1900-1901, however, Agnes Wiedemann was no longer listed as living in Newport, and Charles was listed at the Park Avenue mansion, where he lived the rest of his life. It would therefore appear that the residence was actually built for Mrs. George Wiedemann, Sr., after her husband's death (their previous home had been at 112 East Third Street, also in downtown Newport), but it was identified from the turn of the century until almost fifty years later with their son Charles and his descendants or other members of the family.

In 1860, George Wiedemann, Sr., was joined by John Kaufmann in building a brewery on Vine Street in Cincinnati, with Wiedemann as foreman. In 1870 he became a partner of John (or George) Butcher, who had been operating a small brewery on Jefferson Street in Newport. The business began to grow, as "The quality of the brew, and the promptness with which the increasing demands were met, without the slightest diminution in the quality of the goods, compelled the respect of their competitors, and the name of Wiedemann was recognized as a synonym of fair dealing, promptness, and the finest and purest products of the West," according to an 1894 account (Nelson, p. 862). In 1878 Wiedemann acquired the entire firm, which continued to expand. In 1882 he added the former

(continued)

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

Newport, Campbell County, Ky.

8

Item number

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Page

3

Continuation sheet

Charles Wiedemann House (continued)

Constans Brewery on the site of which a large malt-house with a capacity of 200,000 bushels and grain elevator that stored 160,000 bushels was built, above 12th and Monmouth Streets in Newport (they were demolished after years of vacancy in 1983). Shortly before his death in 1890, George Wiedemann, Sr., initiated the great expansion and modernization of the firm's facilities with a brew-house erected in 1888. The magnificent new facilities are described and illustrated, along with an account of the role of the younger Wiedemanns in the firm toward the end of George Wiedemann, Sr.'s, life in a special issue of The Kentucky State Journal (April 13, 1889, p.3). The plant eventually included the 1893 bottling works that gave the company additional autonomy, stables, and fancy offices adorned with steep Flemish gables (somewhat like those on the Charles Wiedemann House). Most of these buildings remain in downtown Newport, although now used for other purposes.

Wiedemann, Sr., had taken the wise precaution, not only of incorporating the company just before his death, but had also--like many prosperous brewers and industrialists of this era, according to Downard (p. 73)--actively pursued a policy of nepotism. He prepared his two sons by training them in both technical and managerial skills, in which their natural talents and inclinations were apparently complementary, the elder Charles being suited for his role as vice-president and manager, then president and treasurer, while the younger, George, Jr., superintended the "practical brewing" process, for which he had been trained in New York State and Munich. The latter returned to Newport in 1888, serving as foreman of the plant until succeeding to his brother's previous title of vice-president and superintendent of brewing in 1890. Shortly before his premature death in 1901 George Wiedemann, Jr., had a fine buff-brick symmetrical Colonial Revival mansion built in what is now the Mansion Hill area of downtown Newport, at 401 Park Avenue (see National Register District nomination form).

In the meantime, the elder brother, Charles, had taken over the reins of the business, which continued to expand and to adopt the latest technological, distributive, and commercial advances. Educated in Cincinnati and trained first in his father's brewery, he studied the technical and scientific aspects of the industry in Munich in 1876-77, returning to this country to spend a year in Milwaukee, Wisconsin, before rejoining his father in Newport as superintendent, then vice-president, and president after the death of George, Sr., in 1890. As an 1894 source put it, "The high standing of the company in the financial world is due in the main to the business capacity of Charles Wiedemann; the superior and incontestable qualities of the product of the brewery is due to the skill of George Wiedemann, Jr." (Nelson, p. 863). The Wiedemann Brewery and family were given unusually full coverage in the 1909-1910 Illustrated Cincinnati (n.p.), which includes views of the downtown plant, with some of the splendid interiors of the offices; on another page are a photographic portrait of Charles Wiedemann, a view of his residence, and one of the "Wiedemann Ball Park" in Newport--obviously, benevolent paternalism was the order of the day!

After producing a beverage called Quizz during part of Prohibition, the brewery reopened in 1933 and was re-organized in 1937 under the leadership of H. Tracy Balcom, Jr., a grandson of the founder. Members of the family, who owned all the stock, continued to serve as its chief officers. These included Walter B. Weaver and Richard E. Wagner;

(continued)

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

For NPS use only

received

date entered

Continuation sheet Newport, Campbell County, Ky. Item number 8

Page 4

Charles Wiedemann House (continued)

members of the latter connection occupied the Charles Wiedemann mansion after his death in 1928 and the tenure of his widow Alice Mellinger Wiedemann, and a daughter, Mrs. Harvey H. Miller, whose husband was treasurer of Wiedemann's in the 1930s.

In the meantime, the company's production continued to expand from the 150,000 barrels produced in 1938 to 850,000 barrels by 1955. New programs, such as year-round newspaper advertising, and new brands, such as the premium beer, Royal Amber, contributed to this success. In 1967, however, after having purchased the Pepsi-Cola Bottling Company of Cincinnati 1964, the Wiedemann Brewery was absorbed as an independent division by the Heileman Brewing Company of LaCrosse, Wisconsin. In line with the closing of almost all the other breweries in the Cincinnati area in recent decades, they chose in 1983 to cease local production, resulting in the closing of the Newport plant--a mainstay of the area's economy--and the abandonment of the buildings.

In 1951 the residential property (including the area being nominated, known as Plat No.1, plus two small irregular tracts to the north and south, in the Cote Brilliant Sub-Division; see Maps II and III) was conveyed by the trustees of the Millers, descendants of the Wiedemanns, to the Diocese of Covington as a residence and additional facilities for the Bishop of Covington, William T. Mulloy (1892-1959). Appointed bishop in 1945, he was a native of North Dakota known for his leadership in Catholic education and rural sociology as represented by the National Catholic Rural Life Conference, in which he was long active and served as president after 1946. He re-organized the administrative structure of the diocese, modernized its social services and other programs, as well as its physical facilities in a variety of areas, and served as a dynamic spiritual leader (see Ryan, Chapter 9, pp.310-38). After Bishop Mulloy's death the Wiedemann property served his successor in several ways, but no longer as residence. In 1980, after the threat of inappropriate speculative development of this extremely desirable property, it was purchased by the present owner. He has not only continued to use part of the residence as a home, while utilizing most of the interior unobtrusively for commercial and office space, but he has maintained the entire property as its setting. He has sensitively reconditioned or restored as much as possible of the original features of the remarkably intact house, while discreetly modernizing the systems and facilities--very much in keeping with the Wiedemann family's frequent up-dating of the technological comforts of their home.

ARCHITECTURE

The design of the house (and probably the carriage-house as well) is attributed to the architectural firm of Samuel Hannaford & Sons on stylistic grounds and because of the inclusion of the photograph of the dining-room interior (still unfurnished) in the firm's 1894 promotional brochure, "Selections from Executed Work and Sketches, Samuel Hannaford & Sons, Architects," which includes many fine photographs and instructive advertisements of their builders and suppliers.

(continued)

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

Continuation sheet Newport, Campbell County, Ky Item number 8

Page 5

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received

date entered

Samuel Hannaford (1835-1910) was born in England but his parents settled near Cincinnati while he was a boy. He was educated in Cincinnati and trained in the office of J. R. Hamilton, opening an office of his own in 1857. He was later associated with Edward A. Anderson and Edwin Proctor (see the Survey form for the Hord-Cartmell House in Maysville, Mason County, Kentucky) and still later with his sons, Harvey E. and Charles E. Hannaford, who gradually took over leadership of the firm at the turn of the century. An 1895 source (Roe, The City of Cincinnati, p. 244) stated that "There is probably no man, probably no corporation, that has more thoroughly left its imprint on the general appearance of Cincinnati than has Mr. Hannaford. . . . The well-known skill and taste of this firm have made the demand for its services felt as far north as Cleveland, as far south as Nashville and Chattanooga, and from West Virginia to Illinois."

The Hannafords designed several of the major landmarks of Cincinnati, such as Music Hall (a National Historic Landmark), the City Hall, the Workhouse, Memorial Hall, and Findlay Market, each in a distinctive variant of a different major current style, as well as innumerable public and private buildings throughout the area and period. In the early and mid-20th century the firm specialized in institutional, particularly hospital design, including the former Booth Memorial and St. Elizabeth's Hospitals in Covington; another large and elegant institutional commission in Northern Kentucky was the Academy and Chapel of the Sisters of Providence on 6th Street in Newport (see Kentucky Post, April 15, 1902, p. 3. On the Hannaford firm in general, see Withey, pp. 262-63; Cincinnati Landmarks, passim; the Hannaford Thematic Multiple Resources National Register form, Cincinnati, Hamilton County, Ohio; intensive research work on the firm has been done by Michael Crow, Stephen Gordon, and others.).

If one contrasts the Charles Wiedemann House to a slightly earlier Hannaford residence, such as the David G. Gamble House in Avondale, Cincinnati, illustrated in the 1894 brochure (Illustration III), the process of simplification of massing and subtle contrast of large bare areas of wall-surface to more concentrated ornamental features can be observed. In spite of its lavish gables, the Wiedemann House is essentially a cube with pyramidal roof, varied only moderately by the canted northwest corner, the relatively low front porch, and bays on the sides that are clearly differentiated from the main block of the building, as is the compact service wing, which is virtually embedded within the main mass, rather than strung out at the rear (see Photos 1-8).

The relative simplicity and boldness of the massing and refinement of interior treatment are still more evident if this house is compared with known (and surviving) Hannaford-designed residences of the 1880s, such as the two Ernst family mansions in Covington, the ca. 1887 William Ernst House at 311 Garrard Streets and the 1883-84 John P. Ernst House at 501 Garrard, in the Ohio and Licking Riverside Historic Districts respectively (see National Register nominations for the districts; the attributions are corroborated by an 1892 advertisement that also lists the similar but larger and more elaborate T. J. Megibben House, "Monticello," in Cynthiana, Harrison County, Kentucky, listed on the National Register in its own right; the former Newport National Bank at 5th and York Streets was also in this style, as were several buildings in Cincinnati. These earlier Hannaford houses are rare American examples of the "Kensington Queen Anne" style, as it might appropriately be called. Of hard-surfaced pressed brick with delicate sandstone trim, these buildings have extremely highly-articulated surfaces, emphasizing the

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

**National Register of Historic Places
Inventory—Nomination Form**

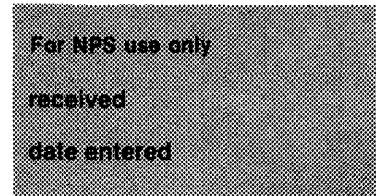
Charles Wiedemann House

Continuation sheet Newport, Campbell County, Kentucky Item number

8

Page

6



Charles Wiedemann House, (continued)

vertical by means of shallow projections, bays, ribbed chimneys, and panels, with consciously playful applied geometric forms, especially triangular gables and panels, often with apparently logical but actually arbitrary symmetry. Moreover, the surface is varied by the imaginative use of textures including terracotta tiles and plaques, carved golden sandstone, and bricks laid on edge or the diagonal; there are also corbelled balconies with wroughtiron railings, roof cresting, and porch railings. Even when the Richardsonian influence led to massiness and relative simplicity of form, the composition of Hannaford buildings in the early 1890s usually remained somewhat irregular and picturesque, with circular, polygonal, and boldly gabled elements played off against each other. (See, for instance, the A.E. Burkhardt residence in Avondale, illustrated in the 1894 Hannaford brochure, which also happens to share with the Wiedemann House the "Jacobean" blind arcades in the tympana of its gables. The Burkhardt stable, also illustrated, is basically similar in composition but far less wittily suave than the Wiedemann carriage-house, with its possible reference to the overlapping forms of McKim, Mead & White's Short Hills Casino in New Jersey.)

Vestigial aspects of these design phases remain in the Wiedemann house, of course, but compacted and reduced to basic geometric, overlapping forms, with the exterior and most of the interior ornament confined to certain climactic zones. Most of the detail is also reduced in scale so that it defines edges and shadow-lines rather than drawing attention to itself and competing in any way with the overall outline of forms. Thus, although clearly late Victorian in many respects, the Wiedemann House embodies as well a reaction to its origins, both historic and contemporary. (A contemporary of the Wiedemann House is the ca. 1894 George B. Cox House on Ludlow Avenue in Clifton, Cincinnati; see Cincinnati Landmarks, p. 10. The overall massing and stylized Flemish gables of the stone Cox residence are similar, and the Chateausque articulated corner tower is perhaps justified by the location of the building on a prominent corner.)

The use of red sandstone or terracotta that almost matches the red brick surface in color, if not in texture, and is set flush with that surface in most instances, represents a change from the employment of contrasting golden sandstone trim in the earlier buildings, contributing to the overall feeling of dark-toned harmony and stability on the exterior. Old photographs (see Photos 3, 5; Illustrations I, II) also confirm that originally the exterior wood trim was similarly matched in tone, whether red, brown, or some related dark color.

On the other hand, the interior also seems "modern" in its openness and lightness: Individual rooms are not overly large, but the downstairs public rooms open into each other through wide doorways or arches, and the upstairs rooms naturally form suites, separated or connected by bathroom-dressing rooms. The windows are large, although separated by long stretches of bare wall except when concentrated into bays. Most of

(continued)

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

Continuation sheet Newport, Campbell County, Ky. Item number 8

Page 7

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Charles Wiedemann House (Continued)

the woodwork and trim is also light-toned, especially golden oak and white mosaic tile.

Yet the house is still hierarchically arranged with a very impressive front porch serving as both a formal entrance and an outdoor living-space facing the view and grounds, as well as a secondary entrance, probably for the use of the family, on the east side, and a separate servants' entrance into the kitchen area at the southeast. The plan, although ingeniously but inconspicuously compact and providing many facilities such as multiple closets and technological devices such as a built-in clothes dryer in the basement (and later a variety of other conveniences, usually installed as soon as they were available), still allowed a distinction between the more formal or public front part of the house with its grandiose staircase and ample but not unduly large rooms, and the separate but connecting backstairs area, which included a presumed "smoking room" with an Arabic frieze!

The original interiors, in spite of exquisitely-conceived and executed detail, are notably restrained and refined. The moldings and low-relief carvings are all very delicate, many features such as the colonnettes flanking the mantels being attenuated rather than robust. There remain elements of the "Queen Anne" style, but inspired more by the turn-of-the-century Colonial Revival and actual early 18th-century English models than the extravagances of the 1870s and '80s. The moldings of the wood-work are in fact not elaborate, relying on the most diminutive bands of beading and classical runners to accent edges and provide precise shadow lines. The colors of the original scheme, as revealed in tiles and in the pale pink, green, white, and amber Art-glass window on the main stair-landing, must have been equally delicate and subtle. These qualities were fortunately sustained in the one apparent decorative replacement under the Wiedemann family ownership, the handsome mantel-piece in the southwest corner of the stairhall, which was surely manufactured by the Architectural Faience Division of Cincinnati's famed Rookwood Pottery in the World War I period. Its characteristic glaze and gentle pastel coloration relate it to the adjacent staircase window.

The interior decoration has survived virtually intact except for wall-coverings (a sample of the original wall and ceiling treatment is preserved in the dining-room view, even if not necessarily altogether accurate, as it is apparently a "doctored" photograph). The extensive wood-work, mosaic-tile floors, and marble wainscot in the service areas (including an early "lavatory" under the main staircase), exquisite hardware such as door-handles that vary from floor-to-floor and bronze frames around the fireplace openings, and handsome geometric parquet borders, and a few panelled or plaster-ornamented ceilings (see Photos 13-22)--all survive in excellent condition, almost as if new, the wood finishes transparent and gleaming, the metal and glazed tile polished, the marble and mosaic tile still serviceable.

Thus, the Charles Wiedemann house, aside from being one of the finest and most intact late 19th-century mansions in northern Kentucky, or indeed in the Greater Cincinnati area, is a major example of the work of the Hannaford architectural firm in an important transitional phase between their unique version of the late Victorian "Queen Anne" with its Richardsonian Romanesque or Chateausque variants of the late 1880s, and their turn-of-the-century Colonial Revival or Beaux-Arts Classical preferences. At the same time, it is a vivid reflection of the Wiedemann family's--and firm's--status and demand for quality in all their endeavors.

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

Continuation sheet Newport, Campbell County, Ky Item number 9

Page 2

For NPS use only

received

date entered

9.(continued)

The owner has supplied much of the research material, based on family and local tradition corroborated or corrected by his own documentary research and that of Walter E. Langsam; the owner also supplied historic and recent photographs and other visual materials. Stephen C. Gordon lent the benefit of his unequalled knowledge of the work of the Hannaford firm and of the economic and industrial history of the Greater Cincinnati area. As always, the staff of the Kenton County Public Library, Covington, Ky., provided much assistance, as did that of the Cincinnati Historical Society and the Cincinnati Public Library, Cincinnati, Ohio.

(continued on Page 3)

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

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received

date entered

Continuation sheet Newport, Campbell Co., Ky. Item number

9

Page 3

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

**National Register of Historic Places
Inventory—Nomination Form**

Charles Wiedemann House

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Continuation sheet Newport, Campbell County, Ky Item number 10

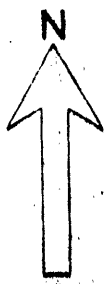
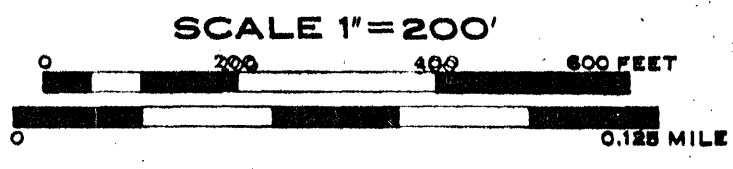
Page 2

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Situate in the City of Newport (formerly the Village of Cote Brilliant), in the County of Campbell, State of Kentucky; being a part of the James Taylor, Jr. Thirty-four (34) acre tract (Homestead) and described to-wit: Beginning at a point in the westerly line of Park Avenue, two hundred and seventy-seven (277) feet southwardly of the southwest corner of Park Avenue and Tenth Streets; thence with the westerly line of Park Avenue, south fifty-six and one quarter east four hundred and seventy-three (473) feet ; thence south forty-eight and one-half (48-1/2) East twenty-seven (27) feet; thence south thirty-three and three-fourths (33-3/4) west four hundred and ninety-five (495) feet, more or less to the westerly line of said thirty-four (34) acre tract; thence with said westerly line north fifty-two and three fourths (52-3/4) west five hundred-one (501) feet; thence north thirty-three and three-fourths (33-3/4) east four hundred and sixty-five (465) feet to Park Avenue, and the place of beginning.



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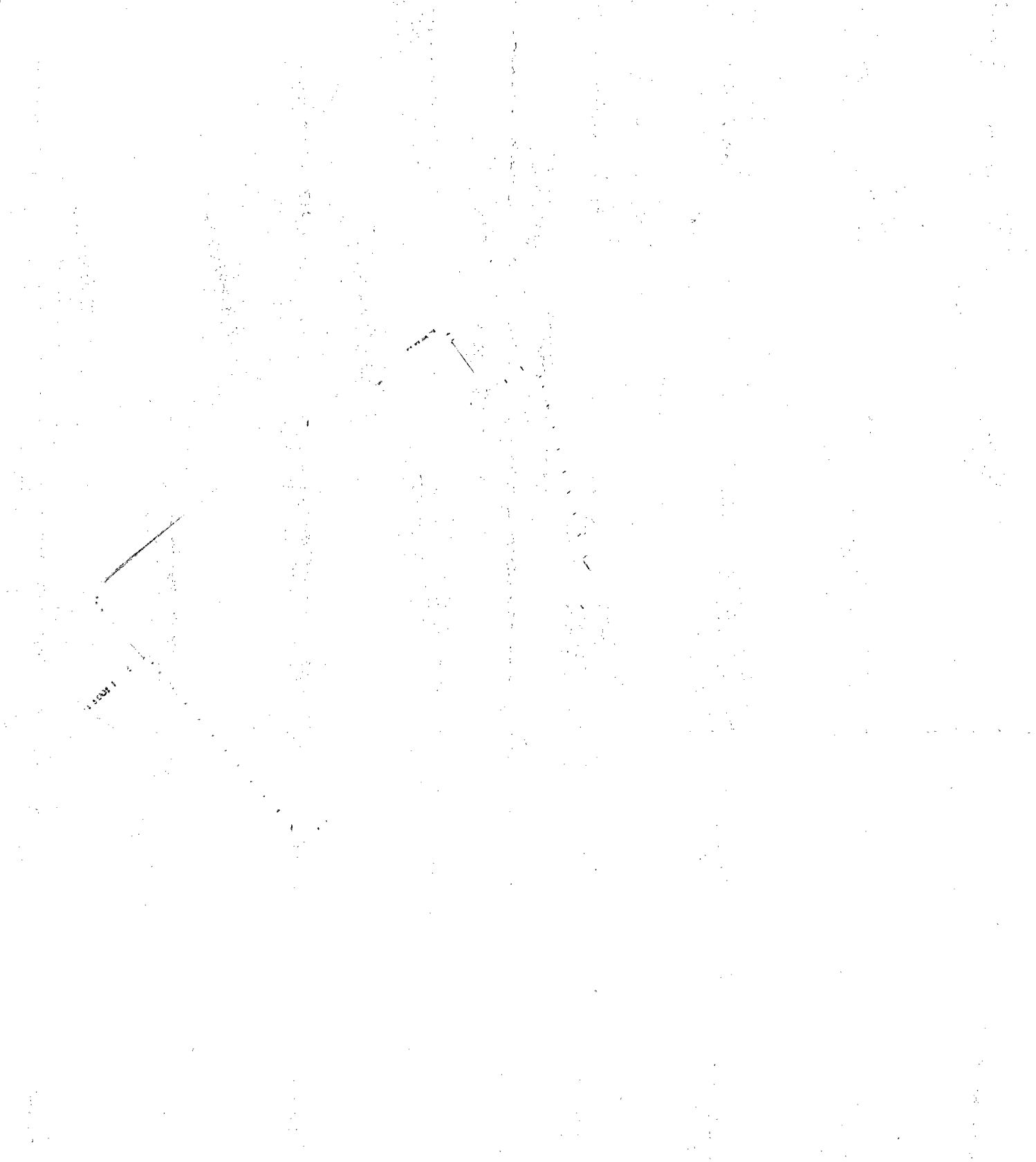
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The preparation of
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 Housing and Home
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 Act of 1954 as am

Charles Wiedemann House
1102 Park Avenue
Newport, Campbell Co., Kentucky

Map II
Recent property map
Scale 1:200

1102



Charles Wiedemann House
1102 Park Avenue
Newport, Campbell Co., Ky.

Map III
Plat Map
Scale unknown
Probably ca. 1890 with pencilled
additions ca. 1950

CHS-KCPL



S. HANNAFORD & SONS, ARCHITECTS

RESIDENCE OF CHAS. WIEDEMANN,

Park Avenue, Newport, Ky.

Illustration I

Early view of house from Park Avenue, looking southwest, showing bare hillside beyond, gable of stable (and another house not on this property) at far left, and original peak of dormer beside northeast chimney.

From Charles Hall, ed., Cincinnati Southern Railway, A History
(Cincinnati, Ohio:

McDonald Printing Co., 1902). Courtesy of Stephen Gordon.

Charles Wiedemann House
1102 Park Avenue
Newport, Campbell County, Ky.

CMS-1004 Charles Wiedemann House, Newport

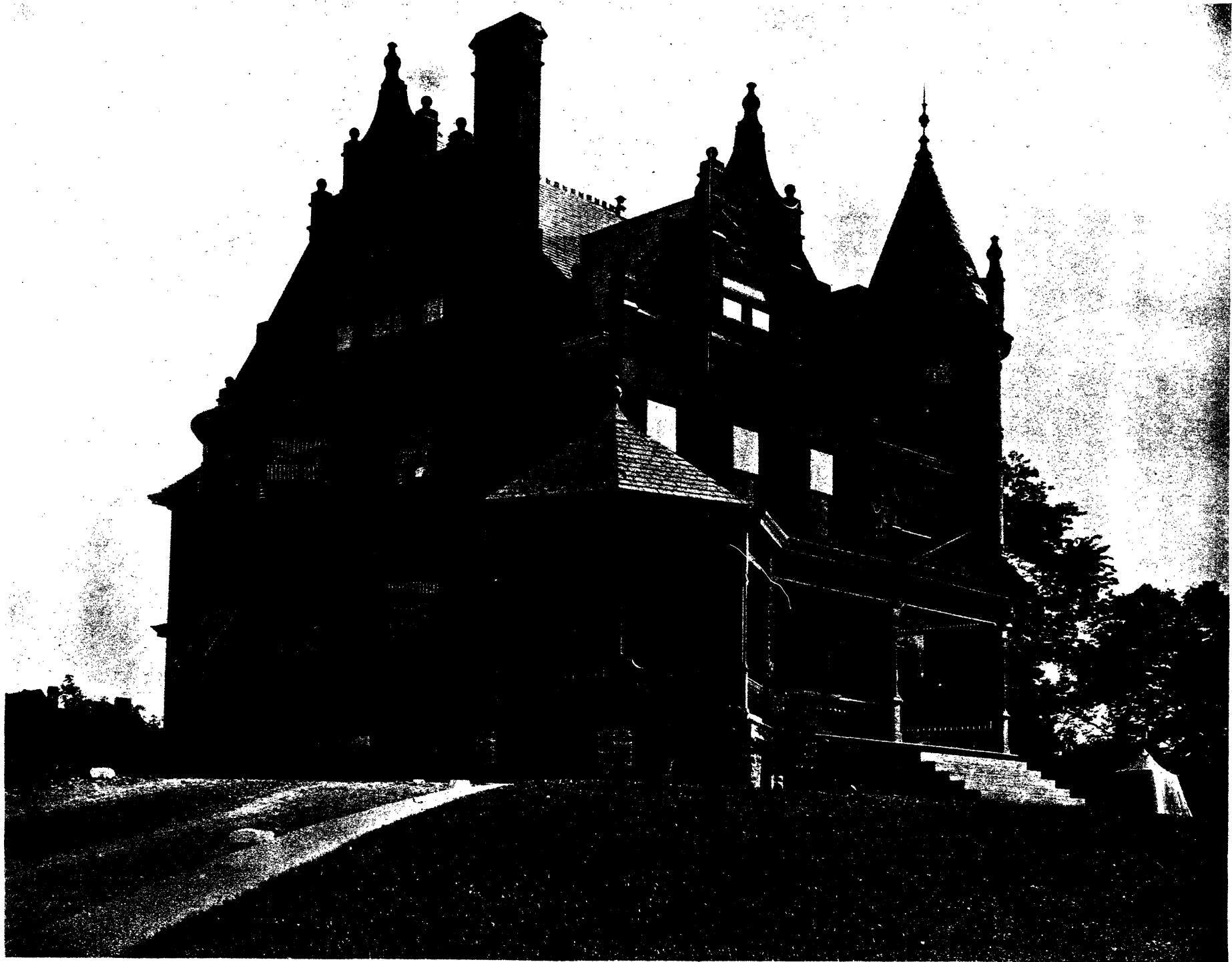


Illustration II

Old view of house from northeast (probably early 20th century).

From a photograph in the Cincinnati Historical Society, Cincinnati, Ohio, courtesy of the Kenton County Public Library, Covington, Ky.

Charles Wiedemann House
1102 Park Avenue
Newport, Campbell County, Ky.



Res. of D. B. Gamble, Esq., Arundale

Illustration III

The David B. Gamble House, Avondale, Cincinnati, Ohio. FOR
COMPARATIVE PURPOSES ONLY.

From the ca. 1894 Samuel Hannaford & Sons brochure, courtesy of
the Public Library of Cincinnati and Hamilton County, Ohio.

Charles Wiedemann House
1102 Park Avenue
Newport, Campbell County, Ky.

JAS. GRIFFITH & SONS.

CONTRACTORS AND BUILDERS
CINCINNATI — OHIO.



Illustration IV

View of the dining-room of the Charles Wiedemann House from the central-hall entrance, looking west. This fascinating, if somewhat "doctored" photograph (the curtains, carpet, and chair are definitely additions through retouching of the photograph), shows the original decorative scheme, with the still-existing buffet, wainscot, and mantel (including even the grate). Only the chandelier and sconces have been replaced. Compare Photos 16-18.

From an advertisement in the ca. 1894 Samuel Hannaford & Sons Brochure, courtesy of the Public Library of Cincinnati and Hamilton County, Ohio.

Charles Wiedemann House
1102 Park Avenue
Newport, Campbell County, Ky.