

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received

JUL 13 1983

date entered

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

1. Name

historic Wallace Woods Area Residential Historic District

and/or common Wallace Woods Area

2. Location *Roughly bounded by 24th St, Glenway, Madison Ave, and*

street & number Wallace Avenue and adjacent streets *Madison Ave S.* not for publication

city, town See Map 1 attached vicinity of

state Kentucky code 021 county Kenton code 117

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input 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 checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input checked="" type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input checked="" type="checkbox"/> NA being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input 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 See list attached

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Kenton County Courthouse/Covington Municipal Building

street & number 303 Court Avenue

city, town Covington state Kentucky 41011

6. Representation in Existing Surveys

title has this property been determined eligible? yes no

date federal state county local

depository for survey records

city, town state

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 checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Wallace Woods Historic District consists of some 250 residences, several originally apartment buildings or duplexes and four with (original) commercial use, along with their service buildings, located along Wallace Avenue and several adjacent streets (see Map 1). Wallace Avenue itself runs along an east-west ridge between the flood wall on the west side of the Licking River (the border between Covington and Newport to the east) and Madison Avenue on the west. Madison Avenue is the major north-south thoroughfare of downtown Covington, leading south from the central business district past the Wallace Woods area to Latonia (part of Covington) and eventually to central Kentucky (see Map 3 for overview). West of Madison Avenue rise the hills that surround the basin in which the older portions of Covington are located, narrowing considerably at this point. Scott Boulevard (called Street) and Greenup Street, which begin like Madison at the southern bank of the Ohio River, extend south of it within the district. Eastern Avenue near the eastern end of the district is also a through street, although it has considerably less traffic than Madison.

Northeast of the proposed district is the community known as Austinburg, developed both earlier and later than the majority of Wallace Woods. A block north of the district is the large St. Elizabeth's Hospital complex, still active, although recently supplemented by a suburban facility. South of the district is the ~~Levescorie~~ ^{Holmesdale} neighborhood including the ~~Levescorie~~ ^{Holmesdale} Subdivision that lies in a wedge-shaped area along the east side of Madison Avenue between the ridges of the Wallace Woods and ~~Levescorie~~ ^{Levescorie} areas. Madison Avenue has mixed commercial-residential-institutional uses adjacent to the district, with a number of High Victorian structures antedating Wallace Woods, and a strip-like character to the north and south. West of Madison beyond a north-south railway line, is the Peaselburg neighborhood on the slopes of the hillside.

Madison, Scott, and Greenup (and Garrard which terminates abruptly just north of Wallace) are all part of a system of parallel north-south streets that extend from the Ohio River business and residential districts to Wallace Avenue, lined with mostly 19th-century residences intermixed with some commercial and institutional structures as well; this area has an exceptional rate of architectural survival that may well make large sections suitable for future nomination to the National Register as districts. As the maps indicate, however, their essentially urban character is distinct from the clearly suburban nature of Wallace Avenue, with its much larger landscaped lots and large dwellings designed in the round rather than mainly as street-fronts. Madison, Scott, and Greenup all approach Wallace Avenue at an angle, with clearcut changes in scale and lot-size. This is because the southern boundary of the city from 1850 to 1907 was the "Corporation Line" that extended across the northern property lines on the north side of Wallace Avenue. This boundary is now somewhat less clearly defined, as there are alleys across only part of the division, and some lots facing the north-south streets intrude slightly on the theoretical boundary (see Map 1).

The eastern half of the north boundaries of the proposed district present a different problem. This end of the district and the area to the north of it--traditionally known as Austinburg after the original developer of much of the area--are considerably more homogeneous, except for the Martanna Apartments on the north side of the 500 block of Wallace Avenue, whose scale relates more to that of the mansions to the west. Most of this eastern area was developed shortly before or after World War I, with a more modest, low-scale, and uniform "modern" bungalow character. The lots are neither so narrow as those to the north of Wallace, nor so ample as those on the rest of Wallace itself. Moreover, the character of Eastern and Oakland Avenues south of Wallace and the small section of Glenway Avenue at the east end of Wallace are virtually indistinguishable
(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 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/ humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates

Builder/Architect

Statement of Significance (in one paragraph)

Introduction

The Wallace Woods Historic District is an almost exclusively residential neighborhood located between the built-up urban northern part of the City of Covington and the outlying, less consistently developed area to the south. Covington is located on the south side of the Ohio River opposite Cincinnati, Ohio, and along the west bank of the Licking River (opposite Newport, Ky., on the east). The city was laid out in 1815 and incorporated in 1834. It gradually developed southward into the Licking River valley, and eventually up onto the hills surrounding the valley on the south and west. Until 1907 Covington itself officially extended south only to the north side of this Wallace Woods area. The boundary was along what was known as the "Corporation Line," although a considerable area south of that line had been incorporated as the independent City of Central Covington in 1894. This area had been mainly occupied by three fine farms, located on ridges divided by the ravines of creeks that met and emptied into the Licking. The farms were developed in the 1830s by three wealthy mercantile families from Cincinnati, essentially as rural residences. The 60-acre Wallace farm, whose boundaries coincided closely to those of the district, was subdivided by the heirs of Colonel Robert Wallace, Jr., in the early 1890s; several fine residences remain from that decade. By World War I, the area had been further subdivided and almost entirely built up in its present form, except for a number of bungalows in the more modest eastern section. The original Wallace homestead's driveway became Wallace Avenue (approximately 21st Street), crossed by several of the city's main north-south thoroughfares, which are linked along the south by parallel Sterrett Avenue. The district extends from Madison Avenue--Covington's main commercial axis--east to the flood wall along the Licking River.

The Wallace Woods neighborhood was perhaps the most fashionable in the city from the turn of the century until the First World War, when many of those who earlier had moved to this suburban area from downtown along the mouth of the Licking and around the Central Business District again moved, this time out to the new suburban towns atop the nearby hills. Joining members of the original farm families in the Wallace Woods area at the turn of the century were many of the leading merchants, industrialists, financiers, and particularly attorneys in the northern Kentucky area, whose families, of course, included social and cultural leaders as well. The large wooded lots along the Wallace Avenue ridge attracted the more affluent residents, who naturally built impressive dwellings, many of them probably designed by well-known Cincinnati architects. These include outstanding examples of the Queen Anne or Shingle Style, a series of permutations of turn-of-the-century Georgian Revival and cubic Arts and Crafts types, and several distinctive "Swiss Chalets" and half-timbered Tudor Revival dwellings (the latter including the present home of the Bishop of the Diocese of Covington). Around these grew up on the east, near Madison, a mix of commercial and multi-unit residential buildings. The side streets--Sterrett, Scott, Greenup, Eastern, Oakland, and Glenway, most of them sloping fairly steeply down from the ridge--as well as the lower eastern end of Wallace, developed with somewhat more modest versions of the mansions on central Wallace. There is an overall homogeneity of character in the district, as the styles and characteristic features of the larger houses were echoed throughout,

(continued)

9. Major Bibliographical References

Research for this form has been provided by the Wallace Woods Neighborhood Association, the majority by Joseph F. Gastright, former president of the association; virtually all

(See attached second sheet)

10. Geographical Data

Acreage of nominated property 54

Quadrangle name Covington-Newport

Quadrangle scale 1:24 000

UTM References

A

1	6	7	1	5	8	8	0	4	3	2	6	6	4	0
Zone		Easting				Northing								

B

1	6	7	1	5	8	4	0	4	3	2	6	8	4	0
Zone		Easting				Northing								

C

1	6	7	1	6	6	8	0	4	3	2	6	8	8	0
Zone		Easting				Northing								

D

1	6	7	1	6	6	2	0	4	3	2	6	6	5	0
Zone		Easting				Northing								

E

Zone		Easting				Northing								

F

Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

Verbal boundary description and justification

(see continuation 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 Joseph F. Gastright/Walter E. Langsam, City of Covington

organization Wallace Woods Neighborhood Association date June 1983

street & number 111 Wallace Avenue telephone (606) 581-7315

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 Mary Corman Appel

title State Historic Preservation Officer date July 8, 1983

For NPS use only

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

**Entered in the
National Register**

date 8/11/83

J. Eleanor Byer
Keeper of the National Register

Attest:

date

Chief of Registration

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from their northern extensions in Austinburg. Therefore the eastward continuation of the "Corporation Line" down the center of Durrett Street (formerly Corporation Street) has been utilized as the boundary east of Garrard Street. It is hoped that there will be encouragement to nominate Austinburg as a whole to the National Register in the future.

The eastern boundary of the district naturally conforms to the Licking River flood wall (built about 1950) which runs along the eastward property lines of Glenway Avenue (see Photos 35, 43, 44); then behind several houses on the south side of the east end of Wallace Avenue; then along the east property lines of Oakland Avenue, turning west again to Oakland where it terminates (see Photos 51 and 52). The boundaries then continue approximately westward across Eastern Avenue; this is a through street, as mentioned above, but except for two nondescript 1950s houses on the east side (2230 and 2232), which have been omitted from the district, the boundaries include all the residences on Eastern Avenue south of Wallace and north of the long section that has remained undeveloped as it crosses the deep ravine in which the Holmes High School Athletic Field has been laid out. This field, constructed on infill land within the basin once known as the "Deadwoods," formed by the creek (Martin's Branch) that formerly led eastward from Madison Avenue to the Licking River, provides the southern boundary of part of the proposed district. The long lots on the west side of the 2200 block of Eastern Avenue, the south side of the 400 block of Wallace, and the east side of the 2200 block of Sterrett descend within this valley. At their juncture, within the district, there is a well-maintained common "no man's land"; it is attractively landscaped, with a playhouse north of the high school playing fields. The same natural boundary also extends behind the properties on the south side of Sterrett Avenue from the right-angle bend of Sterrett between the 200 and 2200 blocks west to Madison Avenue, terminating at the alley between Sterrett and E. 24th Street.

The area between E. 24th and E. 25th Streets and Madison Avenue has not been included in this district as it has a separate identity, both historically and architecturally. Not only are most of the buildings slightly smaller and more closely spaced (although a few are older) than those of the densest blocks of the proposed district, but this triangle (the Holmesdale Subdivision) which also includes Catalpa Street and Holmesdale Court, was developed separately on a tract situated between the two ravines that now join at the Athletic Field. The considerably more heterogeneous--although historically somewhat analogous--Levassor neighborhood farther south and east of Madison Avenue is geographically distinct because of the intervening ravines and its location on a higher ridge (see Photos 48, 62). It also has a different neighborhood identity, with its own organization and goals, although some residents participate in Wallace Woods activities. It is also hoped that this Holmesdale neighborhood organization will eventually generate enough local interest to apply for National Register designation as a separate district (perhaps including the intervening triangle).

The Western boundaries of the proposed Wallace Woods District mainly lie along the east side of Madison from Sterrett to Wallace Avenues. Both the turn-of-the-century mixed commercial-residential corner buildings at Wallace and the former gas station on the northeast corner of Sterrett are included, but not the intrusive one-story commercial structure on the southeast corner of Sterrett (see Photo 59). These corner buildings provide an anchor to Wallace Avenue as it meets Madison and share the district's

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period and scale. The surrounding parts of Madison Avenue, however, have a quite different character. Although several of the buildings are older than most of those in the district, their narrow lots and urban character, with mixed or alternating residential, commercial, and institutional use, would make it difficult to determine cutoff points if more of the contiguous buildings on Madison were included in the district.

Except for the store-fronts of the three commercial buildings at the corners of Wallace and Madison Avenues and the later building at 2120 Eastern Avenue, as well as the former gas station mentioned above, all the structures in the district are residences or their dependencies, mostly garages. Most of the dwellings were originally single-family, although many of these were converted into double dwellings--usually for different generations of the same family--in the period between the wars; these sometimes had side entrances added as separate small wings (see 220-22 and 408 Wallace, for instance). Later a considerable proportion of the original single-family dwellings were subdivided into apartments, some with an inappropriately large numbers of units; a majority of the latter, however, have recently been converted back to single-family use or at least fewer units that attempt to take advantage of the architectural merits of the buildings.

A number of buildings in the district were originally, and remain multi-unit dwellings. Most prominent of these is the Martanna Apartments at 504, 508, and 512 Wallace (Photo 33). This impressive complex of three buildings, featuring picturesque Spanish Colonial details and stacks of balconies, probably has somewhat more units than originally intended, but the separate buildings and generous original layouts have encouraged less breaking up. The Hornaday or Virginia Apartments on the corner of Wallace and Scott (Photo 8) has a more vertical, urban character, although here too the balconies are stacked. There are several original duplex and multi-unit buildings in the first block of Wallace (16,17,19-21, and 18-20; see Photo 5) aside from the "flats" above the stores at the corner of Madison. 2-4-6 Wallace was originally known as the Berlin Apartments, but the name was changed to the "Osceola" during World War I (see Photos 1,3, and 4).

Groups of similar dwellings, probably built speculatively, are also typical of the district, although concentrated, again, in the first block of Wallace, at its eastern end, and on the subsidiary streets. Several of these groups are quite impressive, particularly those with something of the "Swiss Chalet" flavor popular in the Cincinnati-Northern Kentucky area after the turn of the century, such as 501-503 and 505-507 Wallace (Photo 34), with their mate around the corner, 2204-2206 Eastern Avenue, and 603, 605, 607 and 611, 613 Wallace (Photo 35).

Two groups of related frame dwellings on the south side of the 200 block of Wallace Avenue have a good deal of architectural interest. Wallace's Row at 217, 219, 221, and 225 Wallace (Photos 18, far right, and 19) consists of elegant Queen Anne residences with delicate and imaginative Colonial Revival detail. Of varied massing, they are evidently designed to seem somewhat smaller or more "cottagey" than they really are, through the use of long sloping and gambrel roofs. Morton's Row (229, 231,233 Wallace; Photos 18, left, and 22), which also dates from just before the turn of the century, is similar, if perhaps somewhat less sophisticated. A handsome group of matching

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brick dwellings with subtly varied tones of brick and a few other details is Pape's Row, on the southwest corner of Wallace and Scott (25,27, 29 Wallace; Photos 5, far left, and 26; and 2205, 2207, and 2209 Scott; Photo 56), dating from about 1906. These stripped Richardsonian buildings are distinguished by the round-arched linked triple windows over their entrances which contribute to the sense of rhythm of their angled gables.

There are also several groups of pairs of similar but not identical buildings, with deliberate variations, such as 2223 Scott (Photo 58) and 27 Sterrett, or 2219-21 Scott and 13-15 Sterrett. There are also a number of original duplexes; see, for instance, 608-610 Wallace, 2206-2208 Greenup (Photo 45), 2219-21 Scott, and 13-15 Sterrett. Many of the more modest dwellings in the area were no doubt standard builders' models, or even based on mass-produced plans. Again these are concentrated at the ends of Wallace and on the adjacent streets.

Among the more interesting outbuildings in the area are the picturesque former carriage-house or stable of the Simrall-Hatfield House (400 Wallace, Photo 26); the early garage nearby behind the second Grossman house at 408 Wallace; Myers' garage behind the later 24 Wallace (Photo 7, right); a garage with green metal-tile roof between 2034 Scott and the Virginia Apartments; the rough-cast, tile-roofed matching garage of 435 Wallace (Photos 32 and 42, right); and several others such as those shown in Photo 20. The rather handsome wire-brick, red-tile-roof garage between 2122 and 2126 Glenway Avenue (Photo 43, left) was evidently moved from a site somewhat to the southeast when the flood wall was constructed about 1950; it was no doubt built by the Northcutt Brothers like their flanking residences. 221 Sterrett Avenue (Photo 68) although now a residence, was probably originally a stable for the adjacent 219; and 22-24 Sterrett (Photo 61) may also originally have been some kind of outbuilding. Both have prominent gables and have been re-sided.

The sequence of architectural development in the district is discussed in Section 8, Part 2, covering the majority of individually significant structures, as well as related types of more modest or multiple buildings.

The landscape characteristics of the district should also be mentioned. The area is named for the beech woods that covered the area when it was first settled in the early 19th century. Although few if any of the original trees remain, Wallace Avenue and to only a slightly lesser extent the adjacent streets retain many extremely impressive older trees and plantings. Wallace Avenue from near Madison through Eastern is over-arched by splendid row of trees set in the margins, and most of the ample yards also retain grand trees (see especially Photos 9, 17). Some fine trees also remain on one side or the other of the side narrower streets (Photos 39-41, 70, for instance). The steep terrain around the basin to the south provides much variety of setting and has led to retention of some fairly wide areas in back yards, as well as in the centers of the large blocks with descending terrain between Wallace and Sterrett (see Photos 20, 62). Throughout, the relation between lot-size, set-back, and landscaping is remarkably harmonious and consistent. Maintenance is generally good to excellent. Even at the turn of the century the area was considered more suburban, and therefore rural, than urban, so that formal landscaping was deemed inappropriate and the natural assets were preserved when possible.

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Intrusions in the proposed district are minimal, although a number of dwellings have been re-sided, porch posts inappropriately replaced, some trim stripped, concrete and other terraces added around foundations, and other recent modifications made (see, for example, Photos 18, 48, and 67). Most intrusive of the remodelled buildings in the district is 601 Wallace (Photo 35, right), an early 20th-century building that originally had two-story porches facing both Wallace and Oakland Avenues; it has been completely re-sided, openings reduced, porches removed or replaced, etc.

Several structures at the periphery of the district were not included in the boundaries. Among these are the two World War II-era frame dwellings at 2230 and 2232 Eastern Avenue (the latter has since been remodelled, with replaced porch supports). The large commercial building on the southeast corner of Madison and Sterrett Avenues has also been excluded (see Photo 59, far right).

Most of the more recent infill structures have been relatively compatible in scale and material. These include the two-story brick duplex at 24 Wallace (Photo 7), vaguely Art Deco in flavor; 2035 Scott around the corner (Photo 2, right); and two residences on the west side of the 2300 block of Greenup Street.

The Wallace Woods area is zoned R-1F and R-1G: single-family residential, with a considerable but decreasing number of non-conforming multi-unit residential properties. A strong neighborhood group, consisting of long-time and more recent residents and property-owners, has encouraged owner-occupancy, appropriate renovation of rental units, and improved maintenance. The nomination is being prepared by members of this group, who have also canvassed the neighborhood to inform property-owners and others of the consequences of listing on the National Register. The City has also provided support services for the nomination, which is part of the ongoing recognition of Covington's still-vital neighborhoods, as well as its historic and architectural resources.

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Note:

The following block-by-block descriptions, as well as the photographs, have been organized alphabetically by street, except that Wallace Avenue has been placed first rather than last for obvious reasons. In general, the photographs are arranged to provide overviews of each block, followed by views of individual buildings in numerical sequence.

Wallace Avenue

The first block of Wallace Avenue was formerly the approach from Madison Avenue and the downtown commercial center, but now has one-way traffic only in the opposite (westward) direction. It has a somewhat mixed character, although with two or three exceptions it seems to have been entirely built up in the first decade of the 20th century. It includes two of the five commercial structures within the district, at the intersection of Madison (Photos 1,3,4), as well as a majority of the duplexes or double buildings and those originally intended as "flats" (Photo 5). The eastern end and south half of the block have a dense, more vertical character, with several examples of stacked balconies on the fronts of buildings to serve each unit, although it is clear that the builders attempted to preserve a suburban rather than urban flavor even in this block.

The intersection of Wallace and Madison Avenues (Photo 1) is marked by a pair of restrained Neo-Classical commercial-residential buildings that extend to the corner sidewalk and even farther, as panelled oriels project over the sidewalk on the upper stories of both and 2-4-6 Wallace has pyramidal steps to the corner store entrance (Photo 4). Both are of light-colored brick, with the oriels and other trim painted darker. One Wallace has a handsome modillion-and-dentil cornice, even on the oriels, and a store-front with panelled piers labelled "Stewart Iron Works, Cincinnati, Ohio." The storefront facing Madison in 2-4-6 Wallace has been filled in inappropriately, with projecting signage, but the building retains wrought-iron balconies and a segmental-arched pediment over the entrance facing Wallace to the flats above. The complex was erected for Adam Grossman and originally called the Berlin Apartments, but was renamed the "Osceola" during World War I.

Oriels and a modillion cornice also appear on the flat-roofed Stephenson Flats, 5-7 Wallace (Photos 1,3), just off the corner of Madison (see also 14-16 and 18-20 Sterrett). Most of the other buildings on this block, however, have forward gables, some half-timbered (9,13; Photo 3, left); and several have simplified Palladian windows (15,17,19,21; Photo 5) or other Neo-Classical features (3,14,16,18,20,25,27,29). The Brogle Flats and its Annex (18-20, 16; Photo 4, right) and the Giltner Apartments (17,19-21; Photo 5) have a heavier character, with superimposed Tuscan or brick-piered porches or two-story bay-windows below the emphatic front gables. Pape's Row (25,27, 29; Photo 6), which extends around the corner to include 2205,2207, and 2209 Scott, consists of very similar but not quite identical well-designed buildings of varying brick color. They are dominated by pyramidal roofs, have small round-arched openings with keystones in the gables over the broad parlor-wing windows, and are distinguished by rows of small round-arched openings on the second story. They are in excellent condition and retain the Ionic or brick-piered original one-story front porches.

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Wallace Avenue continued

The Harvey Myers house (28 Wallace; Photo 2, center), however, relates to the grander blocks to the east, even though it is now flanked by relatively new buildings filling in its former side yards. Although there is evidence it was not built before 1908, it would seem likely from an architectural standpoint that the house dates from slightly before 1900, although a full-width one-story front porch, supposedly designed by H. S. Holmes, Jr., and apparently present by 1909, has a bungalow flavor. The picturesque southwest tower, with an almost ogival roof intersecting the front gable,*are organized by the well-defined deep main front gable. This feature and its pair of delicate round-arched windows with "keystones," as well as the vertically-ribbed tall chimneys, relate it to 111 and 125 Wallace, suggesting that it too may be attributed to the Cincinnati architect A. O. Elzner, and most likely dated--like them-- to the 1890s.

Of the flanking 1950s infill apartment buildings, 24 Wallace, although more horizontal and of buff brick, has a certain presence and even a slightly "modern" flavor (the former Myers garage with a low hipped roof and small-paned "Queen Anne" windows in the doors, remains behind it; see Photo 7). 2035 Scott on the corner (Photo 2) was sited to preserve an important tree, but its lowness relates it more to Scott, and it has minimal stylistic character.

The 100 block of Wallace Avenue also has a tall early apartment building--the Hornaday or "Virginia Flats"--but the remainder of the block consists of large dwellings on ample lots, making it one of the most impressive residential blocks of the city. The 1906 Virginia Flats (100; Photos 8,11, left) on the northeast corner of Wallace and Scott (now as well as originally perhaps the major access street to Wallace Woods from the north), has a series of inset and protruding porches and bays reflecting the angle of the intersection with round-arched entrance pavilions and somewhat heavy Neo-Classical trim. Several of the older (1890s) houses in the district are in this block, as well as several of the more "modern" early 20th-century blocklike residences, of comparable scale and finish, but less picturesque massing.

The ca. 1897 Mackoy house (106; Photo 12) is basically still Queen Anne or Shingle Style in composition and material--siding on the upper stories that flares out over the stuccoed or plastered first floor--but a restraint is already felt in the smooth curve of the two-story entrance feature and the dominant front gable with a small but broad Palladian window. Like many late Victorian dwellings, it seems to get larger and more solid as it goes up, with a canted southwest corner and open porch on the first-floor front reducing the solidity of the base.

The Robert B. Wallace House (120; Photo 15), although built almost a decade later, also has a Richardsonian composition, with a high hipped roof organizing extended gables, including a room-size curved front bay that is capped by a low cone; this is echoed at much smaller scale by the projecting cone of the adjacent dormer. Other details are very restrained.

The other residences on this block have definitely cubic masses, with varied surface treatment. The Holmes house (111; Photo 13) was built in 1894, the Kaiper house (125; see Photo 10, left center) only slightly later. Both have extremely delicate

*and the broad semi-octagonal tower on the east side with a loggia above the eave-level, (continued)

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and complex Colonial Revival details with late Victorian bays and other projections clearly subordinated to the basic massing. Both have dominant pyramidal slate roofs, tall chimneys (the ribbed chimneys of 125 have mostly been truncated), quite deep eaves, deep entablatures, and very elaborate symmetrical entrance compositions that build up from full-width one-story porches with central projections through second-story central emphases to extraordinary climaxes above roof-level.

The symmetry of the Holmes house (111) is only apparent: a semi-octagonal bay on the east side of the front is balanced by the circular tower at the northwest corner, which in turn leads to a wide three-story octagonal tower between the chimneys of the south side; a more modest stair oriel takes its place on the east side. Both bay and tower on the front, however, are contained below the wide eaves. The most startling feature of the Holmes house is the central front dormer. Its Palladian door-window leads onto a diminutive balcony above the eaves, with a railing on a smaller scale than those below, perhaps to suggest greater distance from the ground. Above the round arch and flanking diamond-paned windows of the dormer the wall surface projects several feet forward on shallow brackets, with a "keystone" accenting the molded edge of the arch. Aside from the exquisitely slender balusters and the Samuel McIntyre-inspired urns atop the pedestals, the exterior trim of the building is quite restrained, with an emphasis on the horizontals.

Whereas the second-story central feature of the Holmes house is only an extended balcony, with the central bay seemingly recessed between the flanking bay-windows, the Kaiper house has a generous semi-circular bay-window from which the curved projection over the entrance steps seems to radiate. Above the bay there is a round-arched dormer that seems to invert the Palladian feature of 111: here there are solid side-piers instead of windows, and no solid at all above the arch! This manneristic treatment of a standard Renaissance architectural device is echoed by the tiny circular dormers that flank it. Contrasts in scale and between ornament and plain surfaces are also conspicuous in this design. A more conventional Palladian window is in the gable over one of the side bays. As discussed in 8, all these elements seem to make an attribution to Cincinnati architect A. O. Elzner plausible.

Between these two red-brick, clearly Colonial Revival mansions is the 1909 Stewart house (117; Photo 14 and Illus. V), designed by another prominent Cincinnati Architect, Harry Hake. Its bare buff brick walls, wide uninterrupted eaves, square openings, and relatively low roof all give a "modern" character related to the Chicago Prairie School in the circle of Frank Lloyd Wright. Yet most of the details are classical in inspiration, and the vertical build-up--from full-width rough-stone balustraded terrace (with striking carved gutter-spouts) through the Ionic entrance porch to the shallow curved second-story central bay-window with an applied pediment--echoes the more flamboyant compositions of its neighbors.

Although built about the same time as the Stewart house, the Heizer house (103; see Photo 9, right) is more conventionally Colonial Revival, in spite of brick quoins that terminate in stone Ionic capitals below the entablature, as if the quoins formed colossal pilasters. It too has a front porch projecting in the center, but in fact the facade has only two double bays, with blank walls down the center--a very unusual treatment. A hipped-roof dormer on the high hipped roof re-asserts the central axis, however. (The second-floor treatment has been somewhat simplified.) (continued)

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The extraordinary row of turn-of-the-century mansions on the south side of the ⁽¹⁰⁰⁾block is completed by the somewhat later Thompson house (131; Photo 10, far left), in which only the "modern" features were retained. The low, deep red-tiled roof is uninterrupted on the front and looms over the broad one-story porch and square openings in the dark brown wire-brick surface. 102 Wallace (1912; Photo 11), with its buff brick walls, orange tile roof, and horizontal forms, provides a vivid contrast to the tall apartment building adjacent. Only token brick quoins and the containment of shallow projections under the roof relate it to the mansions opposite.

112 Wallace is interesting mainly because it was built about 1908 for Frank Michaels of the Michaels Art Bronze Company (which is still in existence) and soon sold to Fred Braunstein, secretary of the Cambridge Art Tile Co.; both these firms probably supplied high-quality products in the district. It foretells millions of end-gable "Colonial" 20th-century I-houses, but its buff brick, deep eaves, and wide openings relate it to the pre-World War I period. (Michaels also built 206 Wallace in the next block, ca. 1913.)

The 200 block of Wallace Avenue is dominated by houses constructed just before the turn of the century. On the southeast corner of Greenup Street are four two-and-a-half-story frame houses of related design known as the Wallace Row because they were built as rental property for Robert Bruce Wallace. Rather sophisticated for their size, they may have been designed by the architect of Wallace's own, slightly later, residence, 120 Wallace, although they bear closer resemblances of detail to 111 and 125 Wallace. 217 and 221 (Photo 19) are inversions of the same design, 219 and 225 match, although only 221 retains the original Tuscan columns of its porch. The former have prominent gables over two-story bay windows; the Palladian features in the gables have blind side-windows. Resting on the entrance porches are round-arched dormers set against the lower slopes of gambrel roofs; like the central dormer of 125 Wallace, the arch is not set against a pediment, but the doubling of the pilasters flanking the window opening evokes the side-windows of a Palladian feature. The cross-gables of 219 and 225 also sweep down past gabled dormers over their entrance porches, with room-size parlor bays under octagonal peaked roofs.

Morton's Row at the east end of this block (Photo 8) actually dates from slightly before the Wallace Row. These four dwellings are somewhat *less suavely* designed, however, and the fine original narrow weatherboarding has been re-surfaced on several of them. The most intact and best-composed is 231 (Photo 22), which has both a pyramidal slate roof and a cross-gable descending over the entrance porch; the latter has a pediment in front of a semi-octagonal half-dormer; the minimal trim has a refined Colonial Revival flavor. The complex roof is unified by the corbelled chimney near the peak. The other houses in the row have permutations of these features. The Zweigart house (ca.1898, 224 Wallace) is a larger, virtually three-story version of the Dutch Colonial with gambreled cross-gables looming over an undercut Tuscan front porch. The design of 218 Wallace (ca.1899) has been attributed to Harry S. Holmes, Jr. Dominated by a forward gable enclosing a stripped Palladian feature, it has two slightly unequal bay-windows dividing the front, one over the Tuscan entrance porch.

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The later houses in the block are less complex. 227 (ca. 1912) is a buff-brick block with a forward gable; the original owner, Edwin Creasey, was able to by this desirably-located lot mainly because it had a large gully that he was required to fill! One of the most handsome 20th-century Colonial Revival dwellings in the district is 202 Wallace (Photo 16), whose main entrance actually faces 2044 Greenup; a two-story wing with a matching one-story pedimented entrance portico was added facing Wallace. Both porticoes, as well as a one-story porch across the south end of the main block with a "Chinese Chippendale" railing above, have appropriately squat Tuscan Doric columns; the porticoes also have "thermal" cross-patterned lattices on their sides. Perhaps all this was intended to recall some of Jefferson's pavilions at the University of Virginia. The main block has pedimented dormers with round-arched openings containing switch-tracery in a more Federal manner, however. The structure effectively relates to its corner site, although in a totally different manner from its Tudor counterpart at 602-604 Wallace.

Aside from the Chalet-like bargeboard in the gable and the original Tudor-arched bungaloid double porch of 210-212 Wallace Avenue, the other dwellings in this block are more standard Colonial Revival models. Like the earlier Wallace/Boyd house (218), the ca.1908 Wallace/Thomas house next door (220-222) *was designed by H. S. Holmes, Jr.* The original ~~pedimented~~ porch has been replaced by an *upper terrace* that confirms the bungaloid look of the prominent hipped-roof dormers and wide eaves; a round-arched side entrance has been added, as with many of the houses in the district. The Galatti house (214) retains a pedimented Tuscan porch. The Hauser house, 226 Wallace (Photo 21), has a "Chinese Chippendale" railing instead of a pediment on the Tuscan front porch, and end-gables rather than the hipped-roof of 214 Wallace. Built about 1928, it was designed by the Northern Kentucky firm of Weber Brothers.

The "300 block" of Wallace Avenue contains only two houses opposite the east end of the 200 block opposite! They are located approximately across the south end of Garrard and continue the north side of the 200 and 400 blocks with interruption. "Edgewood," the C.B. Simrall house (328; Photo 23), is architecturally (as well as historically) one of the most interesting structures in the district. In its original form, it was built some time between the Civil War and ca. 1880, although possibly it was a simple two-story frame farmhouse enlarged toward the end of that period. A fascinating old photograph (Illustration VI) shows a group of children on the front steps, lending even more impressive scale to the huge, vertically articulated but definitely rustic "cottage." The not quite symmetrical composition, although angular and prickly in the Stick Style manner, builds up to the projecting gable peak like the Colonial Revival mansions in the 100 block (111 and 125 Wallace). "Edgewood" is set on rough stone foundations well above the ground. A porch with diagonal "Eastlake" brackets and a spindled frieze extended around the southwest corner, where there was a two-story octagonal tower. This was balanced on the east side by two tall two-story semi-octagonal bay-windows squeezed under the eaves; they in turn echo the fancier semi-octagonal second-floor bay over the central entrance, which was climaxed by a complex decorative feature under the shingled gable.

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Amazingly, most of the front porch, the first story of the side bays (although the window sash seems to have been replaced with the small-paned border sash of the former second-story front bay), and a good deal of the interior woodwork survived a ca. 1918 fire and the remodelling of the remainder as bungalow by H.S. Holmes, Jr. A broad shed roof with a wide gabled dormer descends over the original porch (now lacking its angle-brackets).

The ca. 1923 Hollingsworth house, 340 Wallace (Photo 24), was designed by local architect C. L. Hildreth. It might be called a Swiss bungalow, as there is a shaped bargeboard on the broad front gable, but the full-width one-story porch with a low-pedimented entrance in the red-tile roof has square brick piers ornamented only by tabs in place of capitals--possibly a signature of Hildreth's work. 340 is said to have been built by the Fischer Brothers, one of whose principals lived nearby at 602-604 Wallace.

The 400 block contains several of the most interesting houses, for both historical and architectural reasons, in Wallace Woods. The earliest, the first Adam Grossman house from the early 1880s, was torn down in the 1960s by St. Elizabeth's Hospital when they were considering razing the entire block for parking. Fortunately, this intention was forestalled and the house site remains a well-tended lawn between the remaining dwellings. The first Grossman house (see Illus. IV, right) had a tall gabled facade with a relatively low Eastlake porch across the front.

The oldest surviving residence in the block, the Simrall-Hatfield house (400; Photo 25 left center, and Illus. IV, left) is located west of the Grossman site (and Grossman's own later dwelling just to the east). A. G. Simrall's ca. 1891 residence is shown in old photographs as a frame pyramidal-roof structure with little trim except a front and west side. The building was considerably enlarged and altered in about 1920, for the J. T. Hatfield family, whose descendants still occupy it. The walls were stuccoed, the porch simplified, several second-story rooms and enclosed porches cantilevered out, and some of the trim, including the front door, replaced. The house still preserves its picturesque composition, however, and this is abetted by the charming vertical board-and-batten stable or coach-house at the rear of the large lot. This important outbuilding has been extended by sheds at the sides and the openings altered, but retains its turn-of-the-century flavor (Photo 26).

One of the most striking houses in the district is the ca. 1898 Shaw residence (425; Photo 31). This late Queen Anne and/or Shingle Style house has both dramatic and mannered features that make it unique in the area. Great cross-gables with flared clapboard surfaces sweep down over the brick first floor, which seems recessed under the eaves above with the wall undulating in varied bay-windows. The clapboard upper surface also seems malleable, rising into vertical projections that flank the windows in the front gable second-story, and are cut off in an S-curve at the rear of the east side. The front gable is not quite symmetrical, descending farther at the northwest corner, with an extra small window also shifted off-center. The west gable has projecting trim at the peak, and both the east and west gables are accented by tiny, narrow round-arched ventilation slots below the peaks that only increase the apparent scale of these huge gables. The first floor front has been somewhat altered, with a pergola added in front of a new entrance to the east, and apparently the removal

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of a semi-circular projection in front of the original Tuscan porch to the west.

Just west of the Shaw House is the Martin Durrett residence (419, ca. 1901; Photo 27, left center). It seems to have a deliberately lower, cottage-like appearance, in spite of its actually considerable size. Until recently, both walls and roof were shingled and stained dark brown. The massing is rather casual, if not clumsy, with a wide, low gable off-center above the stone-supported undercut front porch, over-scaled gambrel-sloped side gables, and shallow curved bays within the deep eaves, but the detail is quite elegant, with Tuscan columns inset over the solid rough stone railing of the front porch and flanking the front door with its leaded sidelights, and a small Palladian window centered on the west gable and flanked by square paired windows with matching entablature.

418 Wallace (Photo 29) is one of the finest and best-preserved "Swiss Chalets"--so characteristic of the Greater Cincinnati area--in Covington. Built just before the turn of the century for the Ellis family, it has a delicate front bargeboard echoed by similar gabled dormers on the sides and by the trim of the full-width front porch and its gabled entrance pavilion. The bold brackets are dramatically built up of horizontal beams under the porch roof and supported by square wood posts whose edges are chamfered in a wavy pattern. The almost solid wood porch railings have sophisticatedly "primitive" cutouts. The remainder of the trim is very simple with severely narrow frames on both the brick first floor and the clapboarded upper story and gable ends.

Just before and after the turn of the century three impressive Tudor Revival dwellings and several more rustic but picturesque houses were built on this block. The Tudor houses all have rather top-heavy massing with large dormers, half-timbered upper stories with whimsically-shaped small panels, windows arranged rather freely within horizontal bands, and varied projections contained mostly within the broad eaves. All these fine residences have delicate colored, leaded, and bevelled glass panels, and retain much of their beamed original interior woodwork with built-in wainscot and furniture.

The Finnell house (ca. 1898) has bold end-gables and a single large pinnacled gable on the front that is considerably wider than the subtly-curved bay-window that nestles under it. The Tudor or "Jacobethan" quality, however, is somewhat belied by the one-story front porch, with its low hipped roof and tapered octagonal columns. The Bruehl house (411, Photo 27, right) is dated April 1906. It is the most picturesque of the lot, with its pyramidal composition, noticeably flared eaves, especially quaint panel outlines, and diversified projections and openings. Contrasting to the stuccoed surfaces are the stone pillars of the front porch. This motive is carried further in the Klein house (422, ca. 1906; Photos 28, center, and 30). Here the entire first floor is of stone, with a plain but impressive red-tile-roofed stone porch extending around the southeast corner. The half-timbering of the upper stories is somewhat more restrained, and the strong horizontals of the red-tile roofs and porch give a much more "modern" look to this version of the Tudor Revival. (There is a wide old garage at the rear.) The ca. 1905 Bryant house (401) is much more severe, being basically a box with brick first floor, shingled upper story, and low hipped roof, but the front porch is curiously inset under the east side facing Sterrett.

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The ca. 1907 Sayers house (435; Photo 32) is the most consciously and thoroughly "modern" early 20th-century residence in the district, if not Covington. Remarkably intact, it is both quaint and clearly meant to be a gesture of protest against the vagaries of its late Victorian neighbors. The original rough-cast walls present a deliberate contrast to the green tile roofs with their clipped (or jerkinheaded) gables. The deep eaves are underscored by bands of green and tan decorative tiles (possibly made by Cincinnati's famous Rookwood Pottery). The upper facade is symmetrical, but the front porch is skewed to the northeast corner, with a gabled projecting entrance pavilion beside a raised terrace. Aside from the window box of the center second-story window, the openings have absolutely minimal frames, but exquisite geometric lead tracery clearly indebted to Frank Lloyd Wright's Prairie School designs. The woodwork tends to be dark and heavy, but well-crafted. Japanese, Tudor, bungalow or "Mission" aspects are combined in the unique design, which perhaps recalls German Jugendstil as much as any of the other modern styles of the period. A matching garage remains (see Photos 32, and 42, right).

The pyramidal-roof Carlisle house (405; ca. 1908) seems definitely old-fashioned by contrast to the Sayers house, but Adam Grossman's second residence (408; Photo 25, right) is more modern. Attributed to C. L. Hildreth, it is basically cubic with buff brick walls, broad eaves, and minimal trim. A small entrance pavilion was added on the west side. Grossman's partner, W. H. Schluetker, had built a similar house at 431 Wallace (Photo 31, left) about 1908. It has brick quoins and unusual, vaguely Tudor chamfered octagonal porch piers. The restrained exterior conceals a spectacular late Victorian interior.

The ca. 1923 Seiler house (426; Photo 28, right) is an unconvincing but well-built Colonial Revival design with delicate round-arched Federal-style dormers against a prominent red-tile roof! The Tuscan front porch and elliptical-fanlit front entrance are quite fine, but contrast to the blind shutters with their child-like cutouts.

The 500 block of Wallace Avenue is dominated by the Martanna Apartments on the entire north side and a series of identical duplexes on half the south side. The Martanna complex, which was named for Martin Durrett, the developer, and his wife Anna (see 419 Wallace) consists of three large buildings set well back of a lawn that slopes gently down to the east (Photo 31). Virtually intact, as a 1909-1910 photograph (Illus. VI) shows, the Martanna has a distinctive Spanish Colonial flavor, with red-tile roofs on the stacked porches that project between the shaped parapets of the pale buff walls. Basically block-like with large square windows, the buildings have an attractively varied appearance because of the curious reversal of solids and voids, the many balconies and varied skyline, and the full-grown trees, many of which had just been planted 70 years ago. (A series of garages along Durrett Street to the north seems to have served the Martanna.)

The buildings opposite are less interesting, although the parallel gables descending the slope are somewhat impressive (see Photo 34). 501-503 and 505-507 (ca. 1909) have plain bargeboarded gables enclosing diminutive bay-windows and "thermal" latticework under the front porches, which have thick, tapered Tuscan columns and cutout railings on the first floor; these narrow by means of hipped roofs to the second-story porches

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with tall, slender Tuscan columns. 509 (ca. 1913) is somewhat similar but with heavy bungaloid porches. 511 (ca. 1910) has a forward gambrel roof, and yellow brick surface. 513-513-A (ca. 1924) is a cubic Colonial Revival double dwelling with canopied round-arched entrances and steel-casement windows. 515 (ca. 1915) is one of a group in the district with colossal one-bay front porticoes. 517 (ca. 1909) is the older pyramidal-roof type, and 519 (ca. 1915) is a plain but substantial gable-forward astylistic design.

The 600 block of Wallace Avenue features on the south side an even more dramatic series of gabled matching houses (Photo 35), with a handsome late Tudor Revival residence on the northeast corner of Oakland Avenue. This faces an unfortunately totally altered intrusion on the southeast corner (601), which may, however, be the oldest building on the block; now clad in aluminum siding, it is undateable. The Tudor Fred Fischer House (602-604; Photo 36) dates from shortly after 1909. It is a large, handsome building with an irregular composition reflecting both varied interior uses and the corner site: there is a private porch with a shed roof facing the Oakland yard, a recessed main entrance onto Wallace, and another (perhaps inserted) entrance beside it under the tall mullioned staircase window. The latter's use is as obvious as the adjacent bathroom window which is not only small and set high under the eaves, but also has art-glass depictions of water lilies! Almost every opening facing Wallace has a separate recession or projection, with stone-trimmed frames and several bits of half-timbering.

At the opposite end of this block, 616 (ca. 1914; Photo 37) is a Tudor bungalow of modest size but striking long roofs over half-timbered gables; strip windows in the brick first floor emphasize the horizontal. The slightly later 617 and 619 are also bungalows, as are 603, 604, and 607, almost identical gable-forward two-story brick houses with the chalet look suggested only by heavy shaped brackets; 605 (ca. 1917), similar but with pent roofs over the triple second-story front windows, under the main gables; 612 (ca. 1927), 614 (ca. 1917), and 615 (ca. 1914). Several of these have brick porch railings with a variety of ingenious patterns, as well as varied dormer and roof shapes, and different earth-colored tones of brick. 608-610 (ca. 1926) is a double house with a "colossal" brick-piered porch; under one side is a basement garage facing the street, like other in this area.

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Durrett Street

This short street was named for Martin Durrett, the developer of the Martanna Apartments in the 500 block of Wallace Avenue, whose garages back up to Durrett. It forms part of the northern boundary of the district, as it is actually a continuation of the former Corporation (Line) Avenue. Although both sides of the 600 block of Durrett have similar modest post-1909 houses, the district includes only the south side, with three one-and-a-half-story bungalows (see also Photo 38, showing 2117 Glenway Avenue, at the corner of Durrett). This block is on the site of part of the Meier-Busse Brickworks.

Eastern Avenue

Eastern Avenue was originally the Taylor Mill Turnpike (or "The New Road"), and was later called Edward Street. The short section of the 2100 block included in the district includes a somewhat intrusive two-story recent residence on the west side (2219); a two-story store-residence on the southeast corner of Durrett (2120), of wire brick with a wide sunporch above the storefront; and two small brick late Victorian cottages that antedate 1909.

The 2200 block of Eastern Avenue was developed from about 1905 to 1920, with the majority of dwellings, most fairly modest, constructed around 1910 (see Photos 39,40,41). Several were originally apartment houses or "flats," with one or two units per floor. Among the earlier houses is 2207 (ca. 1907; Photo 42), which partakes somewhat of the character of the larger dwellings around the corner on Wallace Avenue. The central dormer treated as a segmental-arched pediment and returned parapets give some distinction to a plain brick block. The double apartment building opposite (1908; 2204-2206), like its counter-parts, 501-503 and 505-507 Wallace Avenue, also has a somewhat monumental character. Several other houses have a vertical, late Victorian composition although with simplified, vaguely Neo-Classical detail including some stylized Palladian windows (2208, 2210, 2215, 2218, 2226, 2228). 2220 (ca. 1917), which matches others in the 2200 blocks of Sterrett and Scott, has an attractive "therma|" porch railing and lunette in the "Swiss Chalet" bargeboard gable.

Other homes in the block have a Tudor Revival flavor: 2213 (probably ca. 1908) has a series of half-timbered gables as well as a unique (in the district) eye-brow dormer; its modest neighbor 2209 (1908) has a similar gable over the parlor window; and 2227 (ca. 1920), at the terminus of the west side and one of the last dwellings built on the block, has extensive half-timbering over a brick first floor with several large round-arched openings, united by a large stone chimney centered on the front (this residence seems to be oriented as much toward the valley behind and to the south as to the street-front).

At least two of the later buildings on this block have a "Swiss Chalet" flavor: 2219 (ca. 1915) has a broad forward gable on conspicuous brackets with a weather-boarded upper story over brown brick first-floor walls; and the double apartment building at 2222 (ca. 1918) has a shaped bargeboard with a central brace. Most of the other later houses on the block have a four-square appearance (2214 and 2216, both ca. 1920; 2217); 2225 has

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a re-sided frame upper story over brick construction and a partially inset porch with banded brick piers. The last houses on the block consist of a pre-World War II "New England cottage" (2223; see Photo 39, left) with gabled entrance and dormers. Two post-World War II cottages at the south end of the west side of the block (2230 and 2232) are not included in the district.

Glenway Avenue

Glenway was developed south of Durrett (Corporation) Street at the east end of Wallace Avenue only after 1909, when the A. Meier (later Busse) Brickyard was still located in this area. The west side of the 2100 block reflects the modest bungalow character of the streets to the north in Austinburg, as does the adjacent Durrett (see Photos 37 and 38). At the east end of Wallace Avenue, and around the corner on the east side of Glenway, are two more interesting dwellings. 2128 (ca. 1920; Photo 44; see also Photo 35, left) terminates Wallace with a low story-and-a-half stuccoed bungalow with clipped gables; the overall effect suggests California. The Northcutt House (2126; ca. 1920; Photo 43) is a standard rectangular brick block with a bracketted forward gable resembling the "Chalets" in the area, but the front is crossed by a low porch extended into a porte-cochère at the north, gabled at its end in a rather Japanese fashion. The porte-cochère originally led to a brick garage with a red-tile roof, which was moved from behind the house to the north side of the fairly large lot when the Licking River flood-wall at the rear was constructed in 1948-52.

Greenup Street

The section within the district of Greenup Street, known as "Short Greenup," is aligned with the main portion of this major north-south thoroughfare that runs south from the Ohio River, rather than with the short segment north of Wallace Woods that is offset because of prior subdivision; Wallace family members decreed this alignment when the area was subdivided in 1894 (the section of Greenup south of Sterrett was not opened until after 1909). Greenup, like the parallel part of Scott and Sterrett, slopes rather steeply down from the Wallace Ridge to the south; the southern boundary of the district crosses Greenup at the bottom of the ravine (see Photo 48). The houses on Short Greenup vary in date, the earliest of course being the antebellum Shillito Cottage (2210; Photo 46 and Illustration II), whose stucco cladding, heavy porches, and overhung eaves, added in the 1920s, give it a bungalow character in keeping with several of its more modest neighbors. 2213, 2215, and 2219 seem to date from just before the turn of the century. 2215 is an early example of the "tri-gable ell" type in the area, but 2213 was probably an elegant Colonial Revival dwelling before inappropriate alterations. 2219 (Photo 47), although painted white, retains its original Queen Anne and Colonial Revival elements. Although 2204 Greenup (ca. 1911) is a standard "foursquare," 2206-2208, the Gallatti Apartments (ca. 1916; Photo 45), has an impressive colossal fluted Ionic portico with thermal upper balustrade and a hipped roof echoed by pedimented dormers.

The modest buildings stepping down the east side of the 2300 block of Greenup Street are belated and somewhat altered bungalows (photo 48). The post-World War II houses opposite are unobtrusive intrusions within the district.

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Madison Avenue

Madison Avenue is the major north-south commercial thoroughfare of the city, and one of several roads that formerly served as the Lexington Turnpike. Only the east side of the 2200 block, between Wallace and Sterrett, is included in this district. Most of the buildings on the block are fairly modest post-1909 bungalow-type residences with a considerable amount of alteration. The ends of the block, however, contain interesting commercial structures.

On the southeast corner of Madison and Wallace is Thomas Carr's (later Pat Carroll's) former saloon (1Wallace; Photos 1, 3, 49). Adjacent to the south is one of the only two structures on the block built before 1909: 2214 (Photo 49, center) is said originally to have been Pat Carroll's undertaking establishment! It is a remarkably intact commercial building with the residence above reached by a separate entrance at the north end. The storefront is labelled "Covington Architectural Iron Works, Geo. F. Roth, Covington, Ky.," like many fine facades in the city. A prismatic transom with a unique opalescent glass panel over the recessed central entrance (which has a tile floor) remains, below a handsome wrought-iron balcony. At the opposite end of the block is a parking lot behind which is a tiny but intact former gas station. It is clapboarded with a metal fascia curving up over the (boarded-up) central entrance. The hipped roof is of bright blue enamelled metal "Spanish tiles." This may have been a Puroil and/or later a Sunoco station, and is an example of an increasingly rare vernacular survival of a now obsolete neighborhood service.

For Pat Carroll

Probably built shortly after 1909, 2216 Madison (Photo 49, right) is a substantial "Chalet," with rhythmic bargeboards on brackets, brick quoins, and bold porch with a pediment over the entrance (which has bevelled-glass lights), a patterned brick railing, and tabs in place of capitals. 2230 is the only other pre-1909 building on this side of the block. It is a narrow two-story brick house with shingled gables but an incompatible addition on the front. 2232 and 2234 are basically intact bungalows, the former with bold brackets, the latter of yellow "tapestry" brick with an impressed X pattern and possibly another metal-tile roof.

Oakland Avenue

Oakland Avenue (formerly William Street) extends south from Austinburg to the flood wall where it bends southwest from the Licking River shore, along Martin's Branch, the area once known as "Deadwoods" (see Photo 51). Like the rest of this part of the district, because of the Meier-Busse brick works formerly on this site, Oakland was not developed until after the turn of the century, although several houses on ^{both sides of} the 2200 block were present by 1909. The 2100 block, however, has three interesting residences on the east side and a pair of apartment buildings on the west behind the Martanna complex (see Photo 55). The apartments are of wirebrick with two-story front porches; 2117-2119 on the corner is embossed "Albert" on a cartouche over the recessed segmental-arched entrance. 2122 on the opposite corner is a picturesquely composed two-story stuccoed house with a clipped-gable slate roof as well as red-tile pent roofs for decorative purposes. 2124 is red brick with a forward gambrel accented by oval windows with keystones under the side slopes, suggesting the Federal style. The Craig House (2126) is a broad wirebrick cube with concave paired brackets, shed dormers, and a full-width one-story porch emphasizing the horizontals.

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The 2200 block of Oakland Avenue slopes down to the south from the lower end of Wallace Avenue (Photos 51 and 52). The houses are generally set rather high above the street with front lawns terraced. 2209 Oakland (ca. 1904) is probably the earliest dwelling on the block; the surface of its front gable has been re-sided, but the one-story Tuscan porch remains. 2211 (ca. 1910; Photo 54) has a half-timbered "Tudor" forward gable and a full-width one-story brick porch with tabs as capitals on its columns. 2218 (ca. 1915) also has an emphatic front gable on heavy brackets and a wide porch spanned by a half-timbered gable; 2205 (ca. 1915) has less ornament but shares a patterned brick porch railing. Three two-story dwellings feature gambrel roofs creating their front profile (2210, ca. 1908; 2215, ca. 1912; and 2216, ca. 1909).

Several one-and-two-story houses are of the restrained turn-of-the-century type, often with pyramidal roofs. 2207 (ca. 1908; Photo 53) has one story with a Palladian feature in the parlor gable with an art-glass transom below; see also 2208 (ca. 1909); 2212 (ca. 1909); 2219 (ca. 1912). 2224 (ca. 1909) was the home before 1920 of Charles W. Hildreth (see 8.); 2208 is very similar.

2217 (ca. 1912) is curious because its Italianate panelled cornice forming a flat front parapet could date from almost 50 years earlier! Similarly, 2221 (ca. 1905; Photo 52, left) has a brick corbelled parapet, also anachronistic after the turn of the century, as well as a pair of small gabled entries for the two original units. 2220 (ca. 1913) is a "four-square" with triple shed dormer and Tudor-arched porch with conspicuous braces. 2222 and 2223 (ca. 1912) are one-story bungalows, although the former apparently dates from as late as 1935.

Scott Boulevard

Scott Boulevard, known as Scott Street, extends south from the Ohio River straight past Wallace to Sterrett, where it terminates at a slight bend. The short section of the 2100 block included in the district contains only two buildings. 2034 (Photo 7, left center) is a pre-1909 brick house with re-sided forward gable and altered porch supports; it also has an early garage with green metal "tile" roof. 2035 (Photo 2) is a two-story apartment building on the former side yard of the Myers house (28 Wallace) with fairly compatible material, scale, and setback.

The 2200 block of Scott, like the parallel streets, descends steeply from Wallace to the south, with many of the houses set high, yet close, above the sidewalks (Photo 56). The entire block of rather tall, closely-spaced brick dwellings seems to have been developed from about 1905 to 1910, with the exception of the Heile house (2214, ca. 1918; Photo 57). The second story of this yellow brick bungalow is disguised under the red-tile roof and gabled dormers, with exposed beam-ends. An elaborate approach involves crenellated stone retaining walls along the sidewalk that curve in to the segmental-arched garage door and up concrete flanking steps to the cubic entrance porch, where the rough stone masonry extends into the foundations of the house.

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At the top of the west side of the block, opposite, are three members (2205, 2207, 2209; all ca. 1906; Photo 56, right) of Pape's Row continuing around the corner from Wallace Avenue (see Photo 6). Most of the other houses on the block are of the stripped classical sort with forward gables, pyramidal roofs, Tuscan or (replaced) brick porch supports, and minimal trim. 2223 Scott (Photo 58), which was advertised for sale by the builder in 1905 for \$5,000, has a refined emphasis on the horizontal, including porch supports treated with brick rustication; it matches 27 Sterrett opposite. 2219-21 (ca. 1906) is a double house with brackets at the canted front corners; the small separate porches were originally Tuscan. It too has a mate nearby at 13-15 Sterrett.

Sterrett Avenue

Sterrett extends three blocks (numbered 0 through 200) east from Madison Avenue and then bends at a right angle one block (2200) north to Wallace (see Photos 65, 70). There is also a slight bend at Scott Boulevard (Photo 59). The ground slopes down fairly steeply from Wallace to Sterrett, and then continues down to the valley to the south. The house-sites on the north side of Sterrett east of Scott are raised well above street level. The valley south of Sterrett is an extension of the "Deadwoods" area along Martin's Branch and provides large backyards, although once subject to periodic flooding (see Photo 62, left).

The block of Sterrett between Madison and Scott has a somewhat mixed aspect. At the intersection of Madison is the former service station on the northeast corner discussed above (Photo 50, right); on the southeast is a tiled warehouse (not included in the district; see Photo 59, right). All the residences in the block were developed in the first decade or so of the century, except for 22-24 (Photo 61), a curious re-sided double cottage with multiple cross-gables that was listed in 1899. Probably the next oldest is 8 (ca. 1901; Photo 50, far right), a tall re-sided frame house with a Tuscan porch, just off Madison. At the opposite end of the block are several fairly large residences with restrained classical detail: 21 (ca. 1905) and 29 (ca. 1909; Photo 62). 27 (ca. 1905) is a duplicate of 2223 Scott on the opposite corner and 13-15 Sterrett almost matches 2219-21 Scott. There are several narrower gable-forward houses (9, ca. 1904, and 11, ca. 1919; 17, ca. 1908) and a stucco-over-brick cubic bungalow (25, ca. 1911). A series of double dwellings with bracketed brick cornices under flat roofs seems retardataire: 14-16 (Photo 60) and 18-20 have pairs of oriels like their mate at 5 Wallace; 10-12 lacks them.

Houses in the 100 block of Sterrett range in date from the turn of the century until after World War II (see Photo 63). The earliest, both ca. 1900, are 113, of frame construction, and 107-109, which resembles 2211 Sterrett, with a semi-octagonal window under the roof-line. The Roland Apartments (101-103, ca. 1905) have a single low gable centered over a heavy replaced brick porch. 105 and 111, both ca. 1906, are similar pyramidal-roof houses, although the latter retains its original Tuscan porch. 104 and 121, both ca. 1909, are heavier versions of the same type; the former (Photo 63, second from left) has flared eaves at the gable and a strong bracketed porch suggesting the Chalet style; the latter has a pediment on the porch. 117 (ca. 1912) has Chalet-like brackets on the forward gable. The Hutcheson house (102, ca. 1909; Photo 63, left) is a standard foursquare with square wood columns, but is interesting as attributed to local architect Lanham Robertson (see 8.).

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The Leverman house (106, ca. 1920) has a similar composition but is larger, with doubled or tripled windows, tile roofs with hipped dormers, and a brick porch. The Boehmer house (119) is similar but plainer. 120 Sterrett (ca. 1916) is one of the series of Colonial Revival cubic dwellings in the district with colossal Ionic Porches including lattice-work railings. The Gordon Stewart^{house}, built on the rear of his father's Wallace Avenue property, 114 (ca. 1916), is large two-and-a-half-story bungalow. 108, although it is one of the last houses erected in the district, in 1952, is basically a one-story bungalow with a garage at street-level. 116-18 (ca. 1928; Photo 64) has strip-windows, plain Georgian details, and a tile roof. It is said to have been copied by Cincinnati architect Howard McGlorey from one of his commissions across the river, at the request of the client, who still occupies half of the two-family residence.

The 200 block of Sterrett also features dwellings of varied age and scale, ranging from several impressive turn-of-the-century houses to a tiny shot-gun cottage (210, ca. 1904; unfortunately now clad in Permastone). At least three of the earlier buildings were constructed for members of the Simrall family, who also had mansions on Wallace Avenue. 219 (Photo 67), a large cross-gambrel frame residence also unfortunately re-sided, overlooks the Holmes High School valley; it was constructed for realtor John Simrall about 1898. There is also a rather delightful gabled cottage, perhaps originally its stable or garage, to the southeast (221; Photo 68). Banker C.W. Simrall, John's brother, had 224, cubic with a Tuscan porch, built about five years later; still plainer, 222 next door was built as rental property for A. G. Simrall about the same time. 220 Sterrett is an appealing although considerably "improved" Queen Anne cottage with an octagonal tower and prominent hipped-roof dormer in the low-sloping roof over the inset porch.

A series of elegant matching residences on the north side of Sterrett was constructed for Adam Grossman about 1903 (see Photo 65; left), although he also was responsible for the old-fashioned flat-roofed 201, whose cornice has Neo-Classical metal garlands. Grossman's Row (202, 204, 206, 208) consists of tri-gabled houses with stylized Palladian windows against their shingled gables; they are mostly intact. Similar are 207 and 225 (both ca. 1908), with forward gables; 223 and 205 (ca. 1904), 218 (ca. 1906), 215 (ca. 1908), 227 (ca. 1915), and 212 (ca. 1918) with hipped roofs.

217 Sterrett, the Gilham house (ca. 1904; Photo 17), is a well-designed and distinctive yellow-brick house with horizontal stripes in darker brick across the second story above sill-level and "diapering" under the suavely curved roof of the front tower. The continuous front lintels are of rough stone, as are the graduated voussoirs and irregular frame of the elliptical-arched entrance recess. 211 (ca. 1908) has additional trim such as brick quoins, and 216 (ca. 1912) has a grand forward gable with fish-scale shingles.

The steeply-sloping 2200 block of Sterrett, bending north to Wallace, has varied housing stock (Photos 69 70). The Johnson house, 2212, dates from before 1900; its shingled bargeboards make the forward gable quite dramatic. A Queen Anne gable remains on the one-story front porch, although the Tuscan porch supports have been inappropriately replaced. The turn-of-the-century Donehoo cottage (2214) next door lends the Johnson house scale by contrast. Five houses built ca. 1906 (2205, 2207, 2209, 2213, 2215; Photo 69) have gambrel roofs. The first pair have bay windows and porches tucked under the front gables; 2205 is virtually intact with much interesting trim; 2207 has been crudely re-sided. 2209 and 2215, with projecting porches, have undergone a similar fate, but 2213 is almost intact. 2215 was the home of architect W. B. Bausmith, so he may have designed

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the group. 2211 (ca. 1908; Photo 70, right), with a flat-roofed bay-window breaking the front roof-line, has mates in the area. 2208 and 2210 Sterrett (ca. 1912), with bold forward gables, also have a before-and-after effect. 2216 and 2218 are a house and apartment building built as a bungalow and foursquare about 1923.

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combined with a gradual shift outward in the socio-economic level of the original residents. This is reflected by a gradual diminution in size, quality of material and craftsmanship, and degree of sophistication in design, although virtually all the buildings in the district are of a substantial nature and both well-designed and well-built. Variations on the bungalow, including a few built just after World War II, predominate in the eastern section of the district and as compatible infill elsewhere.

In spite of a dilution of status after World War I and more so after World War II, as the suburban drain continued, the Wallace Woods area remained respectable and fairly well-maintained, with a number of residents associated with nearby Holmes High School. In the last decade, however, the neighborhood has been revitalized, sometimes by residents or their families returning from the outer suburbs. This has led to a concerned and congenial neighborhood esprit de corps, expressed in an active neighborhood organization, many physical improvements, tours, and usually-appropriate rehabilitation of individual dwellings, often back into single-family or reduced-unit occupancy.

History

The early history of the Wallace Woods neighborhood is largely the story of three merchants from Cincinnati, Ohio. These merchants, who had intermingled backgrounds and shared interests, were the first to settle the area. Robert Wallace, Jr., and his neighbors Daniel Henry Holmes and Eugene Levassor, were successful in their business ventures, and were able to get away from commercial life and play the role of gentlemen farmers on their lands two miles south of the Ohio River. The land they settled lay between the Old Road to Lexington and the Licking River. The Banklick Road (along present Madison Avenue in this area), which had been used to supply Fort Washington from Lexington in 1790, was the only route to Central Kentucky until the completion of the Lexington Turnpike in the 1830s (see Maps 2 and 3).

Robert Wallace, Jr. (1789-1863), moved to Cincinnati with his family in 1805 and studied law with his noted brother-in-law, Judge Jacob Burnet. During the War of 1812 he served as aide-de-camp to General Hull during his disastrous Detroit Campaign. He married Jane Eliza Sterret (1799-1881) in 1816 and moved to Louisville where he became a slave-owner. During the mid-1820s he returned to Cincinnati where he worked as a steamboat captain and later owned a wholesale grocery business. In 1833 he purchased the 70 acres that form the basis of the present district, in what was then Campbell County, about a mile south of newly-incorporated Covington, and immediately began work on a large log house, which he called "Longwood," for his family.

In 1836 Wallace's daughter Mary Creighton (1817-98) married Cincinnati John Shillito at Longwood. Shillito lived with the Wallaces until 1840 and commuted to his dry goods store in Cincinnati. His business prospered and the Shillito Department Store chain is still the leading such firm in the Cincinnati area. About 1840 Robert Wallace built a rambling brick Greek Revival house to replace the log cabin (see Illus. I). His surviving children in 1840 included, in addition to Mary Shillito, Helen Massey (1820-49), Robert Bruce (1824-1910), Lucy Green (1830-93), and Charles Green (1832-93), and Elizabeth (1837-60). The Wallaces also had five slaves, a single family of servants who stayed with them from their arrival until well after they were freed.

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In 1840 Kenton County was created out of Campbell County and the county seat was established some ten miles south of Longwood on the Banklick Pike at Independence. This move, along with the completion of the Lexington and Covington Railroad, which skirted the west side of the estate, increased interest in the land south of Covington. The City of Covington, whose 1840 boundaries were only a mile south of the Ohio River at 12th Street, became concerned at the new development along its borders. In 1850 the city annexed all of the land east of the railroad as far south as the northern boundary of the Wallace Farm, which remained until 1907 the southern corporation limit.

In the mid-1850s Wallace laid out a subdivision on the northern half of his farm, which had become more attractive as home sites for people who wanted to enjoy the advantages of the city but avoid paying the urban tax rate. The economy failed and the subdivision (like his neighbor Levassor's to the south) was not a success, but Wallace sold some lots to a Sam Moore in 1855. Either Moore or Alf Allen who bought the land in 1860, constructed a large frame house on it, and became the first outsider to live on the farm. In 1854 Wallace gave double lots adjacent to his farm on Greenup Street to his two married daughters, Mary Shillito and Lucy Neff. By 1859 John and Mary Shillito had built a Carpenter Gothic summer house on their lot so that they could spend time near her parents (see Illus. II). This structure was extensively modified at the turn of the century but still stands at 2210 Greenup Street (Photo 46).

The house built by either Moore or Allen was sold in 1867 to John Zillifro Price, a Covington hat merchant. Price acquired 450 feet on the north side of Wallace Avenue to surround the home he named "Edgewood." In 1869 his daughter Belle married Charles Barrington Simrall (born 1843). C. B. Simrall was the Kentucky attorney for the Cincinnati Southern Railroad in its fight to acquire right-of-way through the state. He became a prominent railroad attorney who argued cases before the United States Supreme Court. Simrall acquired Edgewood with a three-hundred-foot frontage in 1883 after the death of his father-in-law, and probably enlarged the house (see Illus. III). Edgewood (328 Wallace) was badly damaged by fire about 1918 and remodelled into its present form (Photo 23).

Robert Wallace, Jr., died in 1863 but the family continued to live in Longwood in the period after the Civil War. By 1867 horse-drawn street railways had been pushed to within a few blocks of the farm. Urban development was occurring in Central Covington, just west of the farms, and in South Covington at the junction of the Kentucky Central and Louisville Short-Line Railroads (see Map 3). The three farms provided a rustic break in the development, and the large beech grove on the Wallace farm just south of the end of Greenup Street became known as Wallace's Woods to the groups that sometimes pic-nicked there.

During the early 1880s Adam Grossman acquired three lots on the North side of Wallace Avenue in the settlement of Zillifro Price's estate. He built a large brick house just east of Edgewood (see Illus. IV, right). This structure was demolished in the mid-1960s by a local hospital which planned to develop a parking lot on Wallace Avenue. Grossman (born 1837), who had emigrated from Germany in 1856, developed a thriving saddle shop and harness business during the Civil War. Near the end of his life he foresaw the end of the horse era and invested his money in a number of rental properties in the district near his house. Shortly before his death he built a new house on the opposite

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end of his lot (408 Wallace; Photo 25, right).

By 1890 the farms of Wallace, as well as his neighbors to the south, Levassor and Holmes, were conspicuous as major undeveloped tracts within an increasingly built-up environment. In 1893 the death of Charles Green Wallace forced the family to divide the property which had never been settled after the death of Jane Sterret Wallace twelve years earlier. The heirs could not agree on a settlement and the Master Commissioner eventually subdivided the property in 1894 on the resolution of a law suit. The entire area of the three former farms was annexed by the City of Central Covington in 1894 with the assent of the owners who obtained a measure of protection against the higher tax rates in the City of Covington. Central Covington appreciated the development potential of the new tract and immediately arranged for the streets to be cut and sewers to be laid in the area.

One house was built in the district before the subdivision details were complete. Alexander Greer Simrall purchased a lot next to his uncle C.B. Simrall in 1891 and built a large frame Victorian residence (400 Wallace; Illus. IV, and Photo 25, left, as remodelled ca. 1920).

In 1894 Longwood, the old Wallace place, was torn down by the heirs to make way for the dark-red pressed brick house at 111 Wallace Avenue (Photo 13), built for Jennie Semple Holmes (Mrs. Harry S. Holmes, Sr.; he was not related to the adjacent Holmes family). One of the orphaned grand-daughters of Robert Wallace, Jr., she had returned from Cincinnati to live at Longwood with her husband, a Cincinnati decorator, in the late 1880s. The old farm with its out-buildings stretched uncomfortably down the new suburban street and its destruction was necessary because it faced west to the old turnpike and not north toward the new suburban street. Robert Bruce Wallace, Jennie's uncle, was the only other heir to build in the new subdivision. After his retirement as president of his brother-in-law John Shillito's Department Store he returned to the old farm and lived for a time with his niece. He built a row of rental cottages on Wallace Avenue (217, 219, 221 and 225; Photos 17 and 19), later a residence at 120 Wallace (Photo 15). The other heirs were Cincinnati residents and they sold off their lots with the help of Charles Bruce Wallace, who for a number of years operated a real-estate business exclusively for this purpose.

When the lots went on sale in 1895 the new Wallace Subdivision offered many advantages. Electric streetcar lines actually passed through both ends of the area. The new houses had city sewers and water, and gas and electric would shortly follow. A majority of the early sales were along Wallace Avenue, where double lots were available. As laid out the north-south streets would not originally have had any frontage. Quickly the heirs and some of the neighbors bought up corner lots, however, and developed them as smaller lots on the cross-streets. The houses on the smaller lots were often rental properties developed for income by Grossman, Wallace, and Elizabeth Morton, another of the heirs. Census records and City Directories show that many of the lot-buyers rented these properties while their own houses were being built.

Development was slow before 1900 because the economy was recovering from the crisis of 1893. A veritable boom in construction occurred from 1900 to 1906, and by 1910

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over eighty percent of the lots west of Oakland Avenue were filled. Construction continued eastward toward the Licking River until about 1920 and only infill structures in side yards were constructed later.

In 1906 the City of Covington began to campaign actively for annexation of its neighboring cities. Mayor Rhein described Wallace Woods as "populated by Covington businessmen who wanted the fire service and police protection that he could offer." A year later the annexation of all three former farms was accomplished. In 1909, when Latonia to the south succumbed to Covington's offer of water and debt service in return for annexation, the new residents of Wallace Woods became central city residents in a city that extended more than five miles to the south. In less than twenty years unincorporated farmland had been transformed into a totally developed suburban cityscape in what was then Kentucky's second largest city.

Identification of the occupations of most of the original or early residents (the majority of them also the owners of their dwellings) in the Wallace Woods area has been made possible by Gastright's extensive research into deeds and city directories, which also made possible unusually accurate dating within a year or two of nearly all the buildings in the district. Naturally, the wealthier early residents were concentrated along the central blocks of Wallace in the mansions there, but the surrounding blocks all had their share of more than respectable citizens. Almost half of those identified were merchants, often both retail and wholesale, or industrialists in a variety of local and some Cincinnati or even nation-wide businesses. A number seem to have been associated with the building trades, including architecture. Attorneys and judges made up a considerable body, many of them among the most distinguished members of the Covington or Kenton County bar. There were several bankers, and no doubt many influential members of boards of directors, but relatively very few professionals, such as physicians and dentists. Several educators lived in the area, particularly after the Holmes High School complex was developed shortly after World War I. A series of railroad engineers and foremen seems to have been located on Sterrett near Madison, no doubt because of the proximity of the Kentucky Central (later C & O) railway line. The names suggest almost exclusive occupancy in the early decades by persons with the typical Covington mix of those with Anglo-Irish and German backgrounds, and they were essentially homogeneous in social outlook, in spite of variations in socio-economic standing.

The original developers of the area, Robert Wallace, Jr., as well as Daniel Holmes and Eugene Levassor in the area to the south not included in this district, were wealthy merchants with connections far beyond Covington or even Cincinnati. Wallace, a retired steamboat captain, was a wholesale grocer and dry goods merchant, whose siblings and associates were also extraordinarily successful. One of Wallace's sons-in-law, John Shillito (2210 Greenup), was one of the great mercantile figures of the 19th-century Midwest. Robert B. Wallace, III (120 Wallace), was a manager of his brother-in-law Shillito's Cincinnati store, as well as a realtor. Harry S. Holmes, Jr. (111 Wallace), sold wall-paper and was a well-known Cincinnati decorator, while his son, H. S. Holmes, Jr., was an architect.

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Among merchants, John R. Coppin, Jr. (219 Wallace), for a while succeeded his father, the department store magnate memorialized by the Coppin Building at 7th and Madison; Theodore Rolfes (211 Sterrett) had a dry-goods store at 20th and Madison near the district; and a number of clerks and store keepers are listed in the early directories.

Several early residents, including James Ellis (418 Wallace), Robert E. Hennessey (223 Sterrett), and Joseph B. Heizer (130 Wallace), were tobacco dealers. Adam Grossman, who lived at the house formerly next door to his later home at 420 Wallace, and also developed the Berlin (Osceola) Apartments at Wallace and Madison as well as the row at 202-208 Sterrett, was a prominent Cincinnati and Northern Kentucky saddler. August Brettschneider (216 Sterrett) was a furniture manufacturer and his son Fred (next door) was a bookkeeper, perhaps for his father's firm. Henry Heile (2214 Scott and 2032 Greenup) was a hay, grain, and feed dealer on Pike St. Louis Levermann (106 Sterrett) was secretary of the Eagle Cordage Co. James T. Hatfield (400 Wallace) was founder and president of the extensive Hatfield Coal Co., and James T. Thomas (220-22 Wallace) also served as its president. Edwin J. Creasey (227 Wallace and 2036 Madison) was secretary-treasurer of the Ky. Independent Coal Co. Charles Hollingsworth (340 Wallace) was associated with a machine tool company, and Edward A. Krauss (227 Sterrett) was listed as a millwright (or machinist). Reuel Anderson Jones (422 Wallace) was a well-known inventor of machine tools, and C. W. Kettner (15 Wallace) was a boilermaker. Alfred H. Bryant (401 Wallace) was secretary-treasurer of the New England Distilling Co. at Pike and Washington Sts., and A. H. Klein (22 Wallace) was president of the Licking Valley Distilling Co. H. W. Schluetker (431 Wallace) was a wholesale grocer. Dewey Seiler (426 Wallace) was an officer of Kentucky Motors, and Eugene B. Sayer (435 Wallace) was also an auto dealer; the latter's house is a progressive design, perhaps in keeping with its owner's occupation! W. C. Martin (221 Wallace) sold shoes; James Galatti (214 Wallace and the Galatti Flats, 2206-2208 Greenup) was a sales manager, and there were numerous other salesmen, clerks, and bookkeepers on the side streets.

The prominent Simrall family included bankers and real estate and insurance agents, as well as attorneys. C.W. Simrall (224 Sterrett) was president of the Covington Savings and Trust Co.; his brothers A. G. (400 Wallace) and John (219 Sterrett) were realtors and insurance agents. This generation of Simralls were sons of William F. Simrall, who married a daughter of Covington railroad magnate Alexander Greer, and nephews of distinguished attorney C. B. Simrall (328 Wallace). The Stephenson--Harry (5-7 Wallace) and J. R. (107-109 Sterrett)--were also in real estate. W.A.R. Bruehl sold life insurance. John P. Hornaday of the Virginia Flats (100 Wallace) was one of several brokers. F. H. Hugenberg (13-15 and 215 Sterrett) was treasurer of the People's Savings Bank, as well as a partner with H. Willen in the still-existing funeral home on W. 6th Street.

Perhaps the most important group of professionals in the early Wallace Woods area were the members of the bar, including some of the outstanding figures in state as well as local politics and practice. They congregated along Wallace Avenue, predictably. Among them were Harvey Myers, Jr. (28 Wallace), a Democratic Leader; William McDowell Shaw (425 Wallace), a judge and Republican politician; William H. Mackoy (106 Wallace), a civic leader and member of the 1890-91 Kentucky constitutional convention; his son, Harry B. Mackoy (202 Wallace), who married a Simrall; C.B. Simrall (328 Wallace), who specialized in railroad matters; John B. Theissen (102 Wallace); Leslie T. Applegate

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(218 Sterrett), an attorney and judge; Martin Durrett (419 Wallace and the Martanna Apartments); and Joseph C. and Manne R. Finnell (427 Wallace), the former a son of General John W. Finnell. Shelley D. Rouse, who did business for the Holmes family, rented a house on Wallace; the very prominent attorney Ulie J. Howard rented on Greenup.

There seem to have been relatively few other professionals in the area, however. Dr. Edgar Northcutt built 2126 Glenway; Dr. Harry Gilham, a dentist, 217 Sterrett. Those involved with education seem to have preferred Sterrett Avenue, presumably because it is closer to Holmes High School, whose long-time principal, H. H. Mills, lived at 113 Sterrett. Glenn O. Swing, the legendary Superintendent of Covington schools, lived for 50 years at 216 Sterrett. Marguerite Johnson, a teacher, was the first occupant of 2212 Sterrett. Famous novelist Ben Lucien Burman lived at 2215 Sterrett while teaching at the high school early in his career. J. Frank Hutcheson (102 Sterrett) and Freidrich Munz, D.D. (207 Sterrett), were listed as editors. Pearl Respass, well-known society editor of The Kentucky Post, lived more fashionably at 221 Wallace, while stenographer Kate Bledsoe was at 210 Sterrett.

Another category well represented in the Wallace Woods area was the building trades, some of which have been included above. Architects Harry S. Holmes, Jr., and his decorator father (111 Wallace), C. L. Hildreth and his builder-contractor father, C. W. Hildreth (2224 Oakland); W. B. Bausmith (2215 Sterrett); and later for a short time George F. Roth, Jr. (614 Wallace), might head the list. Covington Mayor J. J. Craig (2128 Oakland) was a prominent builder, as was Dr. Northcutt's brother Homer. Wallace A. Stewart (117 Wallace) was president of the important Stewart Iron Works (which has just recently moved out of its facilities at 16th & Madison). Fred Fischer (602-604 Wallace) was secretary-treasurer of the Fischer Brothers building and supply firm; Frank Michaels (112 Wallace), who was head of the Michaels Art Bronze Co., which still prospers, sold his residence to Fred Braustein of the Cambridge Tile Co., which also no doubt provided fine craftsmanship in many dwellings in the area. Thomas Miller (21 Sterrett) was an agent for the Magnolia Metal Co. Albert Boehmer (119 Sterrett) was a successful paint manufacturer as well as real estate developer. Hermann Knapp (207 Sterrett) was a contractor. Samuel Boyd (218 Wallace) and Charles W. Zweigart (224 Wallace) had extensive lumber yards nearby on Madison Avenue. Newell Massey (2216 and 2218 Sterrett) owned the Reliable Monument Co.

A number of men, particularly those living near the Madison Avenue lines, were associated with the railways, and in fact 18 Sterrett seems to have been a boarding house for railroad engineers and firemen in the first decade of the century. W. S. Gray (2218 Scott) was general foreman of the L & N yard and James Donehoo (2214 Sterrett) was a railroad engineer. It is hard to tell whether engineers Archie Snedegar (2215 Scott) and foreman Edward T. Cavanaugh (225 Sterrett) and Charles H. Cooper (13 Wallace) were associated with the railroads. Frank Hartlaub (105 Sterrett) was a streetcar motorman, while Thomas C. Reed (210-12 Wallace) worked for the telephone company.

Thus, with the exception of medical professionals, the Wallace Woods area from the start seems to have represented a cross-section of the major strands of the Covington economy and leadership, a pattern that to a considerable extent continues (or has been revived) to the present.

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Architecture

Architecturally, the Wallace Woods area presents a cross-section of turn-of-the-century suburban styles and types across a fairly broad socio-economic range, from the mansions of the wealthy through a variety of apartment and duplex types to quite modest cottages and, later, bungalows. There are a few surviving earlier dwellings, much altered, and some infill after World War I, but virtually all the housing within the district dates from the 1890s through World War I. Although there were clearly design alternatives available to clients--whether individual home-owners or investors--the range of styles within the district is somewhat limited, with several examples of each major style, historic or "modern," providing an interesting opportunity to study the permutations possible within a given mode. There are also some underlying compositional principles and preferences in detail that cross stylistic lines to some extent and help give this district its visual homogeneity.

The first structure known to have been built in the present district was the log house constructed shortly after he acquired the property, about 1834, for Colonel Robert Wallace, Jr. It remained, probably as an outbuilding, behind the new house he had erected, perhaps by slaves, about 1840. "Longwood," as he called the place, was a two-story brick cube with a wide one-story porch supported on widely-spaced Tuscan columns on three sides, echoing the low hipped roof (see Map 2 and Illus. I). It resembled in some respects the plantation houses of the far South, especially Louisiana, which Wallace might have seen during his steamboat trips to New Orleans earlier in his career. Both the exterior and the interiors, with rather plain transitional Federal to Greek Revival woodwork, are unusually well-documented by family photographs taken for a wedding about 1894 (see Gastright, Gentlemen Farmers, for additional views). "Longwood," along with its series of outbuildings, was destroyed in the mid-1890s when the block between Wallace, Scott, Greenup, and Sterrett was developed facing Wallace Avenue rather than Madison.

The oldest surviving residence in the proposed district is the Shillito Cottage (2210 Greenup St.; Photo 46 and Illus. II), built about 1855-58 for John and Mary Wallace Shillito as a country retreat. It seems to have been a typical Gothic Revival frame cottage with bargeboards on the acute gables and a front porch with railing that echoed the "Chinese Chippendale" effect of the fence that surrounded the property, although the surviving woodwork is plain Grecian. Unfortunately, this building was stuccoed, the trim removed, and the porch replaced in a heavy-handed manner with Tuscan columns early in the 20th century.

A similar fate befell the second oldest house remaining in the district, "Edgewood," at 328 Wallace Avenue (Photo 23). The early history of this building is uncertain. It may originally have been a plain two-story frame farmhouse, built before 1859 by Sam Moore (the first "outsider" to purchase land from the Wallace family), or for Alford T. Allen, who owned the property 1860-67. Although these owners are believed to have occupied a dwelling here, John Zillifro Price, who owned the land from 1867 until his death in 1883, may have built or enlarged the basis of the present dwelling. It seems most likely, however, that the spectacular three-story-plus frame "cottage" shown in a turn-of-the-century photograph (Illus. III) was built after Price's death for his daughter Belle and son-in-law Charles Barrington Simrall,

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the first of the series of prominent attorneys identified with the area and senior member of a family whose members were responsible for construction of a number of dwellings in the district (see below). The trim was "Eastlake" and, in spite of its size, the design had a somewhat rustic quality, with a wide porch, several tall bay-windows, balconies, and vast shingled gable. After a fire in 1918, however, local architect Harry S. Holmes, Jr., converted the remaining first floor into a bungalow, with shed roof and gabled dormer, while retaining much of the front porch, side bay-windows, and interior trim.

"Edgewood" set the tone for the two other residences built before the subdivision of the farm in 1894. In the mid-1880s Adam Grossman erected a narrow house, recently demolished, in the 400 block of Wallace (see Illus. IV, right). About 1891 A. G. Simrall, a nephew of C. B. Simrall, had a somewhat larger and more elaborate frame residence with an Anglo-Japanese porch and complex massing constructed between "Edgewood" and the Grossman house (Illus. IV, center). This too was enlarged and remodelled by Holmes, for the J. T. Hatfield family about 1920.

In the 1890s the basic historic revival styles that give the Wallace Woods area its character and quality were established. These include several versions of the Queen Anne or Shingle Style, continuing the suburban use of largely frame construction and wood trim started by the earlier Victorian houses, but with more restrained Colonial Revival trim; several similar houses with "Dutch Colonial" gambrel roofs; a brick stripped Richardsonian Romanesque manner with generous massing including room-size bays and towers, but simplified classical detail; a more formal Georgian or Federal Revival manner with essentially cubic brick masses varied by elegant porches, bays, and dormers; Tudor Revival with overall irregular composition, diversity of materials including, of course, half-timbering with often prettily-shaped panels; and a "Swiss Chalet" type especially popular in the Greater Cincinnati area. All these are represented in the district by major examples with sophisticated design and fine craftsmanship, as well as by more modest imitators, usually somewhat later.

The Shingle Style or Queen Anne residences of the 1890s provide a transition from the earlier Stick Style. The most dramatic of these is the ca. 1897 Shaw house (425 Wallace; Photo 31), a huge cross-gabled frame-over-buff-brick dwelling with long sloping roofs raked at the edges, and an artful play of symmetry vs. asymmetry, large vs. small scale, in an almost mannerist fashion. The ca. 1897 Mackoy house (Photo 12) is considerably simpler, with more restrained classically-inspired detail, but a bulbous bay over the recessed entrance porch. Here, as elsewhere, the minimally-framed openings seem to be suspended from strong but plain horizontal bands, relieving the picturesque massing.

Among the earliest dwellings in the district are two rows of four houses each built speculatively for members of the Wallace family on the south side of the 200 block of Wallace Avenue. Morton's Row, built for Elizabeth Wallace Morton between 1894 and 1898 (Photo 18, left), consists of fairly large frame dwellings with varied massing but restrained Neo-Classical trim; 231 Wallace (Photo 22) is the most intact, with appropriately dark-painted clapboard surfaces and a picturesque composition organized by the basically pyramidal roof topped by a corbelled chimney. Wallace's Row, constructed ca. 1898 for Mrs. Morton's brother, Robert B. Wallace, has two pairs of houses with a still more cottagey look, the parlor wings and dormers breaking through long, partially

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gambrel roofs; a distinctive detail is the tall round-arched dormers without pediments over truncated Palladian motives (see 221 Wallace; Photo 19). This last feature seems to relate these houses to the grander 125 Wallace nearby (see below).

There are several more modest houses that retain a Queen Anne flavor on the side streets, such as 2219 Greenup (Photo 47), 2212 Scott, and 220 Sterrett, which has an octagonal tower emerging from its long front roof; the first two date from 1898, the last from 1903.

Also from the turn of the century is a group of Dutch gambrel-roofed houses, several associated with the Simrall family. 224 Wallace Avenue was built ca.1898 for C. B. Simrall, but apparently first occupied by lumber dealer Charles W. Zweigart, whose large lumber yard nearby at 24th St. and Madison Avenue may have supplied material for many of these houses. The high cross-gabled roof is combined with a Palladian window in the front gable and a Tuscan porch. Very similar is the ca.1898 residence of C. B.'s nephew John Simrall (219 Sterrett; Photo 67), which is more three-dimensionally massed to fit the ridge-top site. The ca.1901 Durrett house (419 Wallace; Photo 27, left center) seems almost deliberately clumsy, with its off-center gambrel massing, stone-based porch, and (until recently) the cladding of both walls and roof with dark-stained shingles, but it too has delicate classical trim. The Simrall houses seem to have been the progenitors of the series of early 20th-century cottages with gambrel roofs in the 2200 block of Sterrett Avenue (Photo 69) that includes the home of architect W. B. Bausmith (2215, left). The less altered of these also have Tuscan porches and clapboarded gables with flared edges. Other Dutch Colonial cottages in the district are 511 Wallace; 2124, 2210, 2215, and 2216 Oakland, all dated ca.1906-12.

Among the houses in the district that seem to owe their basic massing to the Richardsonian inspiration, but with simplified classical detail suited to their relatively late date, is 218 Wallace, which was built ca.1899 for Robert Bruce Wallace, but rented for many years to Samuel Boyd, also a lumber dealer. It has an almost symmetrical composition with a pair of bay-windows under the gable enclosing a simplified Palladian feature, and a Tuscan porch. This house was an early design by Harry S. Holmes, Jr. (a son of Jennie Holmes and great-grandson of Robert Wallace, Jr.), who designed a number of residences and remodellings in the area. He later worked for the Weber Brothers (see below), supposedly on the Executive Mansion in Frankfort, and later was involved with the construction of both the Union and Dixie Terminals in Cincinnati. R. B. Wallace's own ca. 1905 residence, 120 Wallace (Photo 15), probably also designed by Holmes, has a bold room-size curved front bay-window echoed by the diminutive conical dormer on the pyramidal roof. The ca.1908 Harvey Myers house (28 Wallace; Photo 2, center) is dominated by a tall gable with Adamesque round-arched openings, but varied by an ogival-roofed corner tower and semi-octagonal bay topped by a loggia on the east side. Although a full-width one-story porch was present by 1909, the present bungalow porch may have been "modernized" somewhat later by H. S. Holmes, Jr.

Several of the early 20th-century rows, as well as numerous individual dwellings on the side streets, have simplified Richardsonian or pyramidal-roof compositions. Grossman's Row, ca. 1903, on the north side of the 200 block of Sterrett (Photo 65, left) is of brick, with projecting parlor wings topped by shingled gables enclosing small Palladian windows. Pape's Row, ca. 1906, consists of six similar but not identical two-story brick dwellings around the southwest corner of Wallace and Scott (Photos 6,56). Slightly varied in brick tone and porch treatment, these are given rhythmic impetus by

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the triple round-arched windows over the entrances, and have a substantial appearance.

The ca. 1908 Carlisle house, 405 Wallace, is typical of the numerous pyramidal-roofed vernacular dwellings elsewhere in the district, and their variants, including 14, 15, and 517 Wallace; 111, 121, 207, 211, and 225 Sterrett; 2208, 2212 Eastern; 2207 Oakland, (a diminutive brick cottage, Photo 53); and 2215 Scott, all erected in the first decade of this century.

Another interesting group of turn-of-the-century dwellings in the Wallace Woods district is the Tudor Revival, which may have been intended to evoke 17th-century American models as well as English manorial associations. The earliest of these is the ca. 1898 Finnell house, 427 Wallace, which is shingled in horizontal bands, with half-timbering only in the gables and front panels of a curved bay. Quadrant panels in the corners of some of the panels soften the geometry. The other Tudor designs seem to date from about a decade later. The ca. 1906 Bruehl house, 411 Wallace (Photo 27, right), contrasts rough stone below the first-floor window sills and supporting the porch with more delicate patterned panels forming wide and narrow arches. The wide eaves are emphasized by prominent beam-ends and simplify the outlines of a diverse array of bay-windows and other features. Vertical and horizontal are carefully played against each other here, but in the ca. 1908 Klein house, 422 Wallace (Photo 30; see also Illus. VI, background), the horizontal predominates, with orange-tile roofs, a low hipped front dormer, and a plain stone porch sliding to one side. Like the others, this house has fine colored and traceried glass and extensive interior woodwork.

The Tudor Revival, of course, merged with the bungalow style in the first decade of this century and there are a number of mixed examples in the district. 602-604 Wallace (Photo 36), ca. 1910, built for a member of the Fischer Brothers contracting firm, seems like a display of Tudor devices, as virtually every opening differs and there is a multiplicity of planes, gables, frames, as well as outstanding art glass. 616 Wallace (Photo 37) at the other end of the block, ca. 1914, is a rather modest dwelling given drama by the cross-gables and striped half-timbering, and taking advantage of the corner site. A similar but larger house, also a terminus, is 2227 Eastern, ca. 1920; 2211 Oakland, ca. 1910 (Photo 54), is a bigger house with a half-timbered, rough-cast front gable, an appropriate cornice-board, of which there are other examples on Sterrett and elsewhere, but here the brick quoins seem more Georgian, and the one-story front porch is standard bungalow, with a brick railing and tab-capitals. Other dwellings in the district with a Tudor flavor are 2209 and 2213 Eastern; 2211 Oakland; 9, 13, and 210-12 Wallace, all dating from before World War I.

Obviously related to the Tudor influence are the "Swiss Chalets" in the district and elsewhere in the Greater Cincinnati area. These seem to have been inspired by a few high-style Cincinnati examples by noted architect Lucien A. Plympton and gradually filtered down to all levels of residential construction, eventually merging with the typical bungalow. The outstanding example in the district is the ca. 1898 Ellis house, 418 Wallace (Photo 29), with its delicate bargeboards on sturdy horizontal brackets, chamfered wavy porch posts, and railings cut out in the typical Swiss "Primitive Baroque" fashion, all effectively carrying out the theme, while contrasting to the restraint of the basic composition and minimal frames.

Most of the later examples in the Wallace Woods area simply have shaped bargeboards

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on prominent forward gables over either bungalow or modified Colonial facades and porches. Among these, with some in pairs or groups, are 501-503 and 505-507 Wallace (Photo 34), with their mate 2204-2206 Eastern Avenue around the corner; 603, 605, 607, and 611, 613 Wallace (Photo 35); and 104 Sterrett, all ca. 1909; 117 Sterrett, ca. 1912; 2219, 2220, and 2222 Eastern, ca. 1915-18; and Pat Carroll's impressive post-1909 residence, 2216 Madison (Photo 49). One of the latest buildings in the district is a partial "chalet," the ca. 1923 Hollingsworth house at 340 Wallace (Photo 24) designed by Charles Louthian Hildreth (1887-), a resident of the district who had his offices nearby. The use of arrow-like tabs instead of capitals on the Hollingsworth house may well be an indication that the numerous other porches with this feature, such as that on the Carroll house, are also by Hildreth, a contractor-builder and supplier as well as architect. His father, C. W. Hildreth, lived at 2224 Oakland Avenue. Among C. L. Hildreth's more important commissions in Covington, according to Kerr, were the Strand Theater on Pike St. and the Emmanuel Baptist Church nearby at 20th and Greenup Streets.

Contemporary with the more rustic turn-of-the-century types are the more formal Colonial Revival houses in the district. The earliest is probably the ca. 1894 Holmes house, 111 Wallace (Photo 13), which is ordered by the high pyramidal roof with wide, clearly defined eaves suggesting a basic cube. Although the front is in fact asymmetrical, with a semi-octagonal bay on one side and a cylindrical corner tower on the other, the illusion of symmetry is provided by the dominant central axis climaxed by the over-scaled central front dormer. This has the curious feature of a pediment apparently slid forward over a Palladian window--actually a door leading onto a diminutive balcony. The center portion of the balcony over the full-width first-floor porch also projects on Grecian brackets. The elegant Neo-Classical detail seems to be under-scaled, but the whole composition is tied together by strong but simple horizontals, counteracting the large semi-octagonal bay that breaks through the roof on the west side. (This was the home of architect H. S. Holmes, Jr., as well as his parents.)

The ca. 1897 Kaiper house, 125 Wallace (Photo 10, center), which may have been built for Robert Bruce Wallace, is strikingly similar to the Holmes house in concept and detail, yet there are significant variations. The most interesting feature is the central front dormer, which is also based on the Palladian motive, but with no pediment at all, and with the traditional sidelights replaced by solid brick piers! This is flanked by small bull's-eye dormers against the hipped roof. A somewhat similar device is the segmental-arched central pediment that breaks through the eaves of 2207 Eastern Avenue nearby (ca. 1907; Photo 42).

It seems likely that 125, 111 Wallace, and possibly several of the Queen Anne and gambrel-roofed dwellings and "rows" described above, with their comparably delicate and imaginative massing, were designed by Cincinnati architect A. O. Elzner (1845-1935), who studied at M.I.T., worked in the office of H. H. Richardson in Brookline, Mass., and returned in 1887 to practice in his native Cincinnati, where he was associated with George M. Anderson. Montgomery Schuyler illustrated and discussed a series of their residential designs in a variety of styles, historic and "modern," in his important article in the Architectural Record (May 1908) on "The Building of Cincinnati," and Elzner's work had been published in the American Architect and Building News or Inland

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Architect in the 1890s. One building--the Charles H. Kellogg residence, dated 1890, in Avondale, Ohio (a suburb of Cincinnati; see Illus. VII)--bears many significant resemblances to the Kaiper and Holmes houses. This impressive design has geometric simplicity underlying several extruded bays and porches; the full-width one-story front porch breaks into a shallow curve in the center, echoing the bay above, although instead of a predominant central dormer there is only the fancy balustrade above the bay, flanked by dormers with semi-circular shell-relief pediments. The delicate details of Palladian windows, fanlike tracery, and urns atop the gooseneck balustrades, the relative plainness of the other frames, and the ribbed chimneys all appear in one or more of the Wallace Avenue mansions. The attribution, although undocumented, is at least plausible, and Elzner is known to have designed in the mid-1890s at least one Covington Building--the Gray family's Glasgow Flats on the southwest corner of Madison and 5th Streets (which also has a shell motive, over the entrance).

The 1908 Heizer house, 103 Wallace (Photo 9, right), seems to have been inspired by its neighbors, although curiously the curved central projection of the one-story front porch highlights not the entrance and superimposed bays, but a blank wall! Large central dormers on each side of the hipped roof reinstate the axes, however, and the basic cubic form is accentuated by the brick quoins topped by carved stone capitals to suggest colossal corner pilasters.

The underlying effect of the Wallace A. Stewart mansion, 117 Wallace (Photo 14 and Illus.V), is obviously intended to pay tribute to its neighbors, although this is a more "modern" conception, with its buff brick walls, lower, uninterrupted hipped roof, wide openings, and relatively plain walls. Nevertheless, there is again a central feature on two levels, here a square Ionic porch flanked by balustraded stone terraces, with a curved second-story bay above. The few details, including a pediment bent across the face of the bay, are restrained Neo-Classical, but barely obtrude on the Chicago School overall effect. This fine house was designed by Harry Hake, founder of a dynasty of Cincinnati architects of that name, who had designed the handsome Farmers' and Traders' (now First National) Bank of Covington at 6th and Madison, and whose firm was later to design several other important buildings in Covington.

Other early Colonial Revival houses in the district include 27 Sterrett and its mate 2223 Scott (Photo 58; ca. 1905); 21, 29 (Photo 62; ca. 1909), and 207 Sterrett. The commercial-residential buildings on the corners of Wallace and Madison Avenue--Carr's or Pat Carroll's Barrel House (1 Wallace; Photos 1, 3) and Adam Grossman's Berlin (Osceola) Apartments (2-4-6; Photos 1, 4)--also have a Neo-Classical quality, with their panelled oriels and cornices.

The early apartment houses in the district, nearly all dating from the first decade of the century, seem to combine Romanesque and Colonial Revival elements. The ca. 1906 Hornaday or Virginia Flats on the northeast corner of Wallace and Scott (Photo 8)--now the usual entrance to the district--has a varied massing reflecting its angled corner site, with stacked balconies utilizing both Romanesque columns with wide round arches and more conventional Colonial elements. The ca. 1905 Brogle Apartments and ca. 1908 Annex, at 16 and 18-20 Wallace (Photo 4), respectively, have similar features. The ca. 1908 Giltner Apartments opposite at 17 and 19-21 Wallace are somewhat more restrained, with Palladian windows in their gables (Photo 5). The largest complex

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in the district, and the most exotic, is the Martanna, built about 1908 on the entire north side of the 500 block of Wallace Avenue (Photo 33 and Illus. VI). The curvaceous parapets, stacked porches with red-tile roofs, and ambiguous treatment of solids and voids contribute to the Spanish Colonial flavor of this attractive complex.

Several duplexes in the district have a retardataire Italianate effect, with prominent front cornices defining almost flat roofs. Several, such as 14-16 Sterrett (Photo 60) and 5-7 Wallace (Photos 1 and 3, left), have cornices comprised of bricks laid on edge and incised late Victorian trim, as well as panelled oriels. 2221 Oakland (Photo 52, left) has a corbelled brick parapet, and 2217 Oakland has a panelled cornice. The last dates from as late as 1912 and the others from ca. 1905.

There are only a few early residences in the district that cannot be fitted into the categories described above, aside from the "modern" influence to be described below. A unique example is the Gilham house, 217 Sterrett (Photo 66), with its horizontally striped and diapered two-tone brickwork, rough-stone entrance surround and window frames, and low-roofed conical tower. It dates from ca. 1903.

A more modern, essentially non-historical, attitude began to influence residential design in Wallace Woods late in the first decade of this century, probably emanating from the Chicago or Prairie School of Frank Lloyd Wright and his followers, and from the somewhat more rustic and vernacular Arts and Crafts movement, emphasizing hand-craftsmanship and native materials, promulgated by Elbert Hubbard, Gustav Stickley, and their publications. This represented a reaction both to the "fripperies" of late Victorian architecture and also to the stiff, pretentious formality of the turn-of-the-century Colonial Revival and related "Beaux-Arts" Styles, preferring simplicity of form (often to the point of clumsiness or quaintness), dark "natural" coloring, and use of heavy materials, particularly wood, tile, or rough-cast stucco.

These features are summed up in the first "modern" house in the district, the ca. 1907 Sayers house, 435 Wallace (Photo 32). The stuccoed surface, minimal trim except for wooden beams and earth-toned tile bands, green-tile roof with "humble" clipped or jerkinheaded gables, and ambiguous composition with the central axis on the upper part of the facade shifted to the corner entrance porch--all provide an almost text-book example of this type, although with perhaps a more Germanic flavor than usual. (The garage at the rear is probably original, and expresses the modernity of the original owner, an automobile dealer, as well as the house!)

Two other residences with clipped gables in the district are the post-1909 stuccoed dwelling at 2122 Oakland (Photo 55, left), with its playful combinations of shapes and of red-tile with slate roofs, and the ca. 1920 "California bungalow," also stuccoed but horizontal rather than vertical in composition, at 2128 Glenway (Photo 44).

The Thompson house, 131 Wallace, built after 1909 (Photo 10, left), most clearly expresses the reaction against its turn-of-the-century neighbors, with its low hipped tile roofs, dark materials and deep shadowy eaves, its wirebrick surfaces, and almost total absence of ornament, historic or otherwise. As mentioned above, the Stewart house too already partakes of many of these "modern" characteristics, although the restrained ornament is still Renaissance-inspired.

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There are several examples of what has recently been termed the "American foursquare" in the district, some quite large. These houses are basically cubes with wide eaves and low roofs, heavy-piered one-story front porches, but with their masses often varied by shallow bay-windows and dormers. Among the earliest of these in the district is the ca. 1908 Schluetker house, 431 Wallace (Photo 31, left), again apparently a deliberate contrast to its fanciful neighbors, although retaining brick quoins, octagonal chamfered porch piers, and an elaborate late Victorian interior.

The Thomas house at 220-22 Wallace Avenue, originally built for R. B. Wallace, is an unusually broad example of the foursquare, and basically intact except for the replacement of the pediment over the square-piered front porch with a balcony, and the addition of an entrance pavilion on the east. Its original form is shown in a photograph included in a 1910 advertisement for the architect, H. S. Holmes, Jr. (Illus. VIII), which also shows a gambrel-roofed "bungalow."

The ca. 1912 Theissen house, 102 Wallace (Photo 11), also has quoins and a suggestion of the Tudor in the half-timbered gabled dormer. Like these, the ca. 1914 Grossman house, which replaced its owner's Victorian farmhouse next door, is clad in pale buff brick, as is the contemporary Creasey house, 227 Wallace, which has, however, quoins and a forward gable, and paint manufacturer Albert Boehmer's ca. 1911 house at 119 Sterrett. Probably the most austere of this type in the district is, disappointingly, one of those definitely attributed to an architect: Lanham Robertson--a native of Louisville active in the development of Fort Mitchell, a suburb of Covington, and later a partner in the Cincinnati firm of Fahnestock, Ferber & Robertson, according to his biography in Johnson--designed 102 Sterrett (ca. 1909, Photo 63, left), an almost completely plain box. Mayor J. J. Craig, an active contractor-builder, chose a simple boxlike mass with shed roof for his own residence at 2128 Oakland (Photo 55, center). Other "modern" plain-style dwellings in the district include 519 Wallace, and 2220 Oakland, but there are numerous examples on other streets, most dating from just before World War I.

The bungalow is, of course, part of the same modern movement, combining Tudor and Japanese, and sometimes Spanish Colonial or California elements, into a novel style that depends mainly on long, low roofs, often dramatically intersecting, prominent dormers, and wide, heavy porches for its effect. Even quite large houses have a cottage look because upper stories are disguised by the roofs. Exposed beam-ends and other exhibitionistic joinery, colored-tile roofs, and earth-toned brick with a variety of textures characterize the bungalow in the district, as elsewhere.

Several of the later blocks in the eastern end of the district are dominated by bungalows, particularly the blocks developed on the site of the A. Meier Brickyard, which was still located between the property lines at the rear of the east side of Oakland Avenue and the Licking River, and south of Durrett (then Corporation) Street, in 1909. This area includes most of the 600 block of Wallace Avenue (see Photos 35, 37), the south side of Durrett Avenue (Photo 38), and the 2100 block of Glenway Avenue (Photos 37, 43, 44). The latest bungalows in the district may be those on the east side of the 2300 block of Greenup, which was not opened up until after World War I (Photo 48). Most of the east side of the 2200 block of Madison Avenue also developed after 1909 (Photo 50). And a few bungalows provided infill on Eastern, Oakland, Scott, and Sterrett.

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There are also some outstanding examples of bungalows in the district. The ca.1918 Heile house, 2214 Scott (Photo 57), effectively takes advantage of the sloping site, particularly with the typical crenellated stone retaining wall curving in to the ground-level garage. Here the bargeboards are slightly decorated and the eave-beams especially prominent. The buff face-brick allies the house to the foursquares in the district. The ca.1920 Northcutt house, 2126 Glenway (Photo 43), probably built by the Northcutt Brothers firm for Dr. Edgar Northcutt, is perhaps more Japanese with its combined front porch and porte-cochère overlapping the gabled main block; it also has a matching garage. An appealing bungalow--more like a camp in the woods, perhaps--is 2117 Glenway Avenue at the corner of Durrett (Photo 38), with its bands of alternating wide and narrow siding, like that used on several other buildings in the district (see, for instance, Photo 61); the triangular brackets and shallow oriel add to the effect. Along with these bungalows should be mentioned, again, the early 20th-century transformations of the oldest houses in the district, the Shillito Cottage at 2210 Greenup (Photo 46) and "Edgewood" 328 Wallace (Photo 23).

Most of the other residences in the district, including the recent infill units, have at least a token "colonial" aspect, although some of the larger and earlier examples are quite fine examples of the 20th-century "traditional." These usually have simple symmetrical main blocks with end-gables and classical porches, but the earliest of this type, the ca. 1906 Harry Mackoy house on the northeast corner of Wallace and Greenup (2044 Greenup; Photo 16), gains interest from its siting and the addition of a gabled wing with a matching entrance porch facing 202 Wallace. Here a Roman "thermal" pattern latticework, perhaps inspired like the heavy Tuscan columns by Thomas Jefferson's designs at Monticello and the University of Virginia, is used both horizontally as railings and vertically. This house also has more delicate pedimented dormers with round-arched windows and switch-line tracery.

The ca. 1923 Seiler house, 426 Wallace (Photo 28, right), has round-arched dormers, but rather anachronistically placed on a red-tile roof, bordered by a strong modillion cornice. It too has a heavy Tuscan porch, although with an attractive shape, and cute cutouts in the blinds. The considerably earlier Michaels/Braunstein house, 112 Wallace (ca. 1908), is of buff brick and, with its wide eaves and lack of trim, may be more "modern" than colonial, but is of interest chiefly because first owned and occupied by the heads of two firms that supplied fine builders' supplies in the area, the Michaels Art Bronze Co. (which still exists) and the Cambridge Tile Co. Other colonial dwellings in the district include the ca. 1908 Galatti house, 214 Wallace, 513-13A Wallace, ca. 1924.

Also of interest, largely because its architect is known, is the ca.1928 Hauser house, 226 Wallace (Photo 21), designed by the Weber Brothers of Fort Thomas, for whom Harry Holmes is said to have worked while the firm designed the (recently restored) Executive Mansion in Frankfort. The firm was also responsible for many banks, school and college buildings, hotels, office buildings, churches, and residences throughout North Kentucky and in several neighboring states. In Covington they are known to have designed apartment buildings and the nearby Madison Avenue First Christian Church. The simple design of the Hauser house is enlivened by a "Chinese Chippendale" railing over the square-piered porch and a segmental-arched dormer on the slate roof.

There are also in the district several duplexes or residences with colossal Ionic

(continued)

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porches, including the ca. 1916 Galatti Apartments, 2206-2208 Greenup (Photo 45), which also has lattice railings; the contemporary Saat house, 120 Sterrett; and 515 Wallace (see Photo 33, left). Among the later infill buildings in the district are the Geisen double house, 116-18 Sterrett (Photo 64), copied from a design by Cincinnati architect Howard McGlorey, with a tile roof and minimal, perhaps slightly Spanish, trim. There is a "New England cottage" with gabled entrance pavilion and dormers at 2223 Eastern (Photo 39, left). 24 Wallace (Photo 7), probably built about 1950 in a side yard of the Harvey Myers house, reverts to the modernism of buff brick and a low hipped roof, although the central entrance is flanked by implied colossal pilasters as well as glass-brick sidelights. 2035 Scott (Photo 2, right), in the opposite side of the former Myers yard, has mere token colonial elements.

The architectural evolution of the neighborhood naturally includes the gradual remodelling of single-family into multiple-unit homes from the 1920s on, the re-siding or painting of masonry brick-red, white, or other light colors, the replacement of porches and their supports, the stripping of trim, and other typical "improvements" of the mid-20th century. In recent years, however, an increasing sensitivity to the original character of the designs has become apparent here as elsewhere. Some surfaces are being cleaned, colors other than stark white used for trim, especially on masonry, and efforts made to recreate some of the original decorative features where they have been lost. Thus, the revitalization of the neighborhood is having a positive affect on its architectural condition as well as making it a better place to live.

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the material used in this form is derived from his publication Gentlemen Farmers to City Folks: A Study of Wallace Woods, Covington, Kentucky (Cincinnati, Ohio: The Neighborhood Studies Project of the Cincinnati Historical Society, 1980), as well as a 1981 tour guide to the area. Other members of the association who contributed to this effort include Norman Martin, current president of the association, Mary Ankenbauer, Maurine Blunt, Neil Blunt, Carolyn Gastright, Evelyn Schmiel, Barbara Sondgerath, and others who served as block captains during the intensive information process for this nomination. George F. Roth, Jr., Susan Simrall Logan, Virginia Hatfield, and Louise Allen Rawley have also provided useful information and insights.

The notes to Gentlemen Farmers provided detailed references to basic information on the area including oral sources. In addition, nearly all individual buildings in the district have been dated and original or early owner/occupants identified through Gastright's intensive research in turn-of-the-century Covington deeds and city directories. The Sanborn Insurance of 1909 (and its recent updated version) have also been consulted (earliest Covington Sanborn maps naturally do not include this area, then outside the city limits). Information on individual buildings is filed in the City of Covington's Historical Survey office; it is expected that Survey forms, including specific source references, on individually significant structures will be submitted to the Kentucky Heritage Council in the near future.

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Verbal Boundary Description

Beginning at the northeast corner of Madison Avenue and Sterrett Avenue in the City of Covington, Kenton County, Kentucky; thence northward along the east line of Madison Avenue 680'± to the north line of 246 Wallace Avenue; thence eastward along the north or rear line of the lots facing Wallace Avenue 2000'± to the south line of Durrett Street 800'± to the west property line of the Covington Flood Protection Works; thence southward and westward along said property line of the Covington Flood Protection Works 1360'± to the west line of Eastern Avenue at the north line of the Covington Board of Education Property (Holmes High School); thence westward along the north line of the Covington Board of Education Property 1050'± to the intersection with the south or rear lot lines of the properties facing Sterrett Avenue; thence westward along the south or rear lines of the properties facing Sterrett Avenue 1140'± to the west line of 9 Sterrett Avenue; thence northward along 230'± to the north line of Sterrett Avenue; thence westward along the north line of Sterrett Avenue 100'± to the place of beginning.

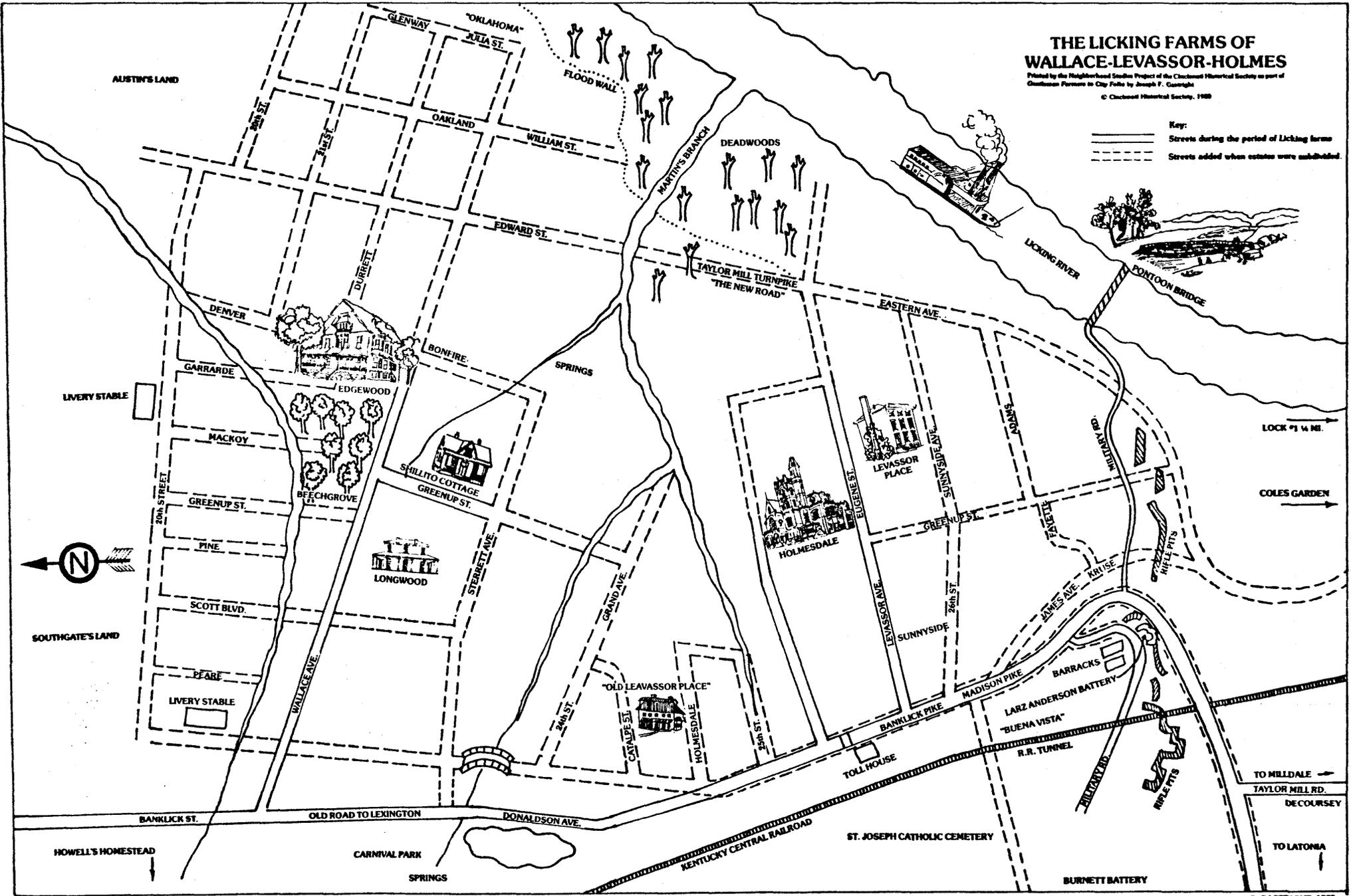
Map 1

Detail map of Wallace Woods Historic District, showing exact boundaries, lot lines, and existing buildings in outline.

THE LICKING FIELDS OF WALLACE-LEVISSOR-HOLMES

Printed by the Neighborhood Studies Project of the Cincinnati Historical Society as part of Cincinnati Planning by Clay Folke by Joseph F. Guehrig
 © Cincinnati Historical Society, 1989

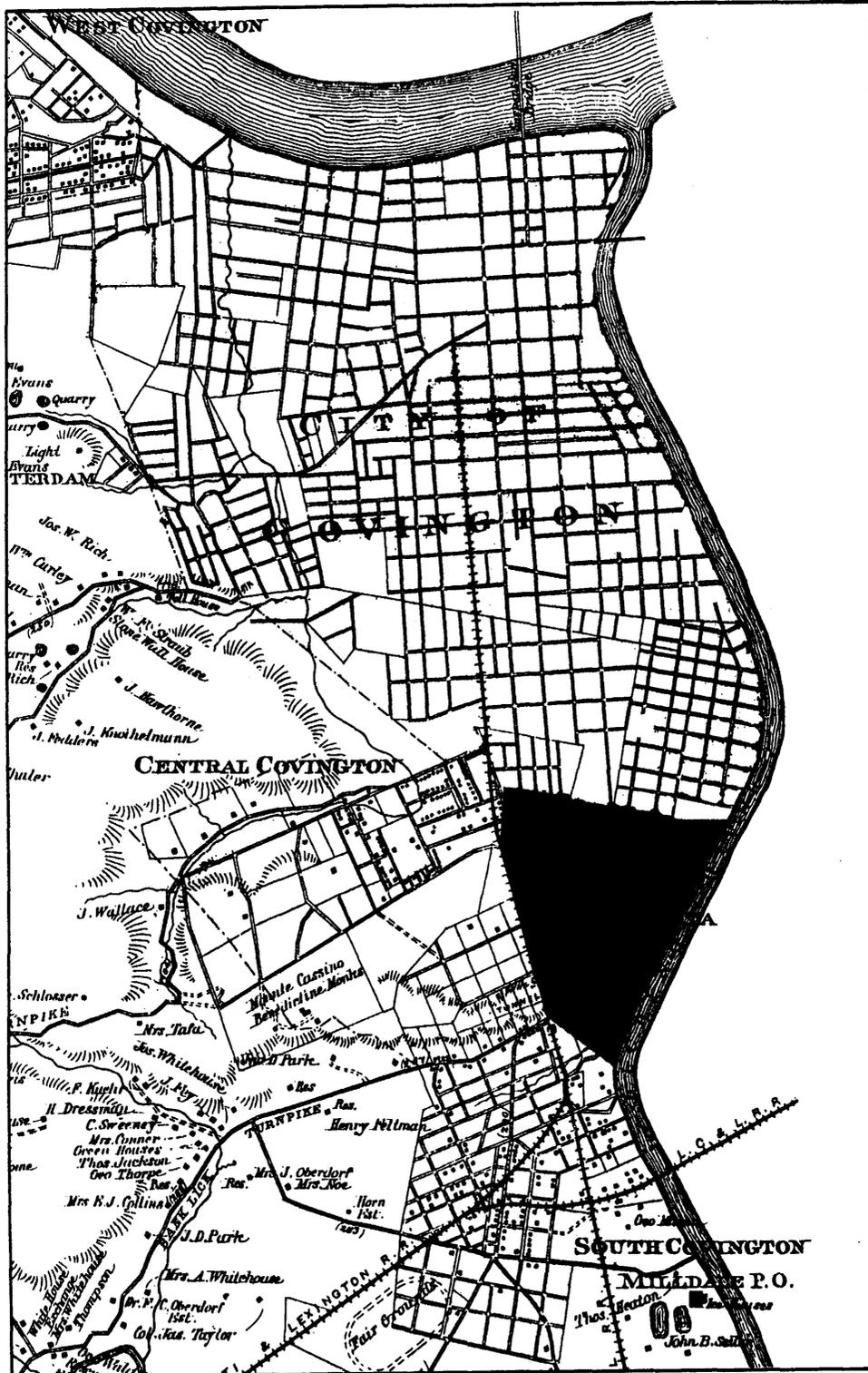
- Key:
 ————— Streets during the period of Licking farms
 - - - - - Streets added when estates were subdivided



Map 2

Map showing historical development of Wallace Woods area (left half, north of central stream of Martin's Branch), as well as Levassor and Holmes Subdivisions to south. Note locations and reconstructions of early residences.

Map by Carolyn Gastright from Joseph F. Gastright, Gentlemen Farmers to City Folks (copyright Cincinnati Historical Society, 1980).



Wallace Woods is shown in shaded area.

Map 3
Outline map of City of Covington; Central
Covington including C. G. Wallace estate
in Buena Vista, shaded at right (east);
and South Covington, later Latonia; all now
part of Covington.

From An Atlas of Boone, Kenton, and
Campbell Counties, Ky. (Philadelphia, 1883),
reproduced in Gastright, Gentlemen Farmers,
p. 4.



The main house and out-buildings at Longwood.



Shillito Cottage built on the Wallace estate.

Illustration I

"Longwood," Robert Wallace, Jr., house and outbuildings; originally located between what is now Wallace and Sterrett Avenues, Greenup St., and Scott Boulevard. View probably looking east, showing "Wallace Woods."

From ca. 1894 photograph in Joseph F. Gastright, Gentlemen Farmers to City Folks (Cincinnati: Historical Society, 1980) p.10.

Wallace Woods Historic District
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Illustration II

Shillito Cottage (John and Mary Creighton Wallace Shillito house), now 2210 Greenup Street, (looking east); before early 20th-Century alterations.

Ca. 1894 photograph from Joseph F. Gastright, Gentlemen Farmers, p. 17.

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The Charles B. Simrall home, Edgewood.



The J.T. Hatfield family on Wallace Avenue was one of the many who often enjoyed a Sunday outing on horseback before the age of the automobile.

Illustration III
"Edgewood", Charles B. Simrall house,
328 Wallace Avenue, looking northwest;
before 1918 fire and subsequent remodelling.

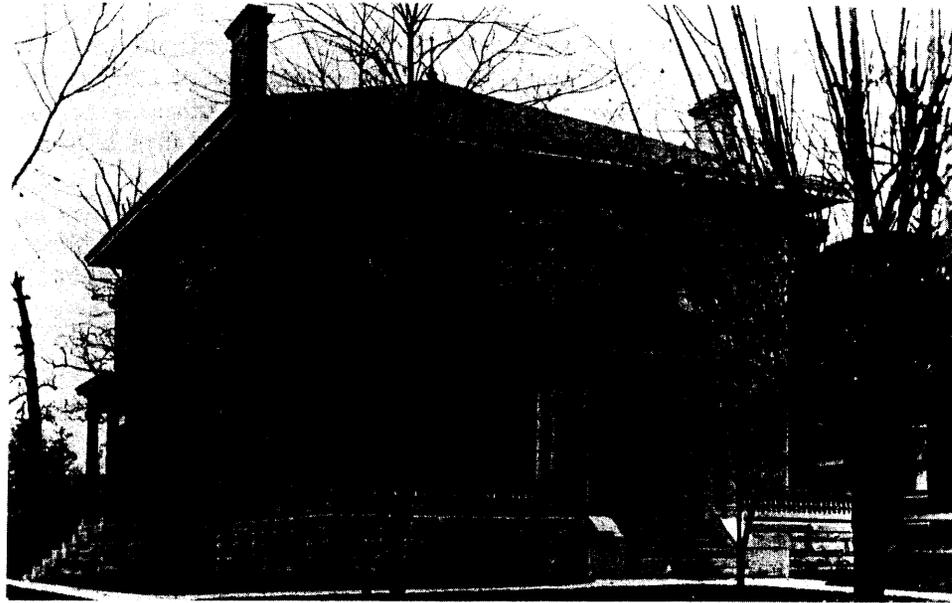
Early photograph from Joseph F. Gastright,
Gentlemen Farmers, p. 26.

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Illustration IV
A. G. Simrall house (left), 400 Wallace
Avenue, looking north; before remodelling
ca. 1920 for J. T. Hatfield family. Adam
Grossman I house is partially shown at
right.

Ca. 1910 photograph from Joseph F.
Gastright, Gentlemen Farmers, p. 51.

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William A. Stewart, partner of the Stewart Iron Works, built a large residence at 117 Wallace Avenue.



Wallace Place, Covington, Ky.
Wallace Platz, Covington, Ky.
Place Wallace, Covington, Ky.
Plaza Wallace, Covington, Ky.

Illustration V

William A. Stewart house, 117 Wallace Avenue, looking southwest, in original form.

Early photograph from Joseph F. Gastright, Gentlemen Farmers, p. 57.

Wallace Woods Historic District
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Illustration VI

Martanna Apartments, 504-508-512 Wallace Avenue, looking northwest from Oakland Avenue. (Klein house, 422 Wallace, in center distance).

From Illustrated Cincinnati 1909-1910
(Cincinnati: Kramer Illustrated Cincinnati Publishing Co., ca. 1910).

Wallace Woods Historic District
Covington, Kenton Co., Ky.

RES. CHAS. H. NELLEGG, ESQ.
AVONDALE, O.
A. O. ELZNER, ARCHT. CINTI.



APR. 11. 1890

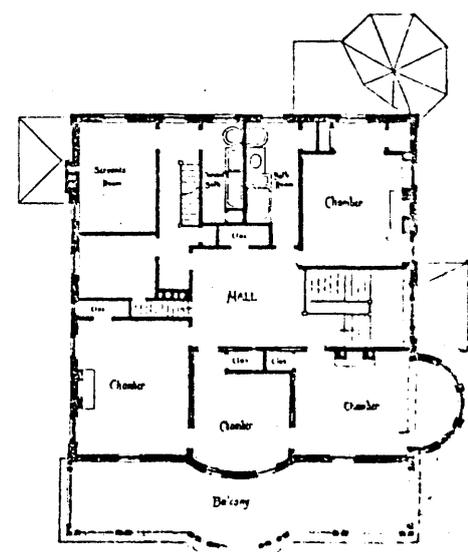
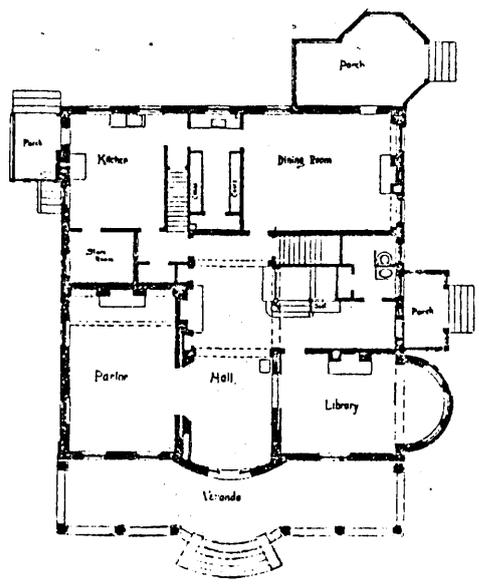


Illustration VII (for comparison only)
Charles H. Kellogg Residence, Avondale,
Ohio, by A.O. Elzner, ca 1890. Plans
and perspective drawing.

From American Architect and Building News,
XVIII, 4 (November 1891).