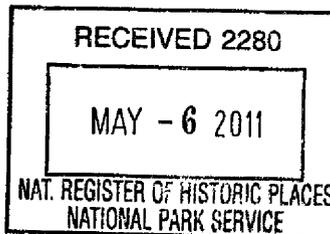


United States Department of the Interior
National Park Service



364

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Krippendorf Estate
other names/site number Krippendorf, Carl H. and Mary Rosan Greene, Estate; Cincinnati Nature Center

2. Location

street & number 4949 Tealtown Road not for publication
city or town Perintown vicinity
state Ohio code OH county Clermont code 025 zip code 45150

3. State/Federal Agency Certification

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

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Barbara Powers April 26, 2011
Signature of certifying official Date

Department Head, Inventory & Registration, Ohio Historical Preservation Office, Ohio Historical Society
Title State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I, hereby, certify that this property is:

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

Joe Edson H. Beall 6-15-11
Signature of the Keeper Date of Action

5. Classification

Ownership of Property
 (Check as many boxes as apply)

Category of Property
 (Check only one box)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
8	2	buildings
		district
1		site
		structure
		object
9	2	Total

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

Number of contributing resources previously listed in the National Register

NA

0

6. Function or Use

Historic Functions
 (Enter categories from instructions)

DOMESTIC: single dwelling, multiple dwelling
 secondary structures: water tower, ice house,
 garage, pump house
 LANDSCAPE: garden, forest

Current Functions
 (Enter categories from instructions)

RECREATION AND CULTURE: outdoor
 recreation
 LANDSCAPE: garden forest, conservation area

7. Description

Architectural Classification
 (Enter categories from instructions)

LATE VICTORIAN: Shingle Style
 LATE 19TH & EARLY 20TH CENTURY AMERICAN
 MOVEMENTS: Prairie School
 LATE 19TH & 20TH CENTURY REVIVALS:
 Tudor Revival

Materials
 (Enter categories from instructions)

foundation: STONE: limestone; CONCRETE
 walls: WOOD: Shingle, weatherboard
 CONCRETE
 roof: ASPHALT, METAL
 other:

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1898 -1964

Significant Dates

1898, circa 1899

Significant Person

(Complete only if Criterion B is marked above)

Krippendorf, Carl H.

Cultural Affiliation

NA

Architect/Builder

Desjardins & Hayward

Criteria Considerations

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

Property is:

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

Period of Significance (justification)

The period of significance is 1898 to 1964, which was the period of acquisition, construction and occupation by owners Carl H. and Mary Rosan Greene Krippendorf.

Criteria considerations: Not applicable.

9. Major Bibliographical References

Primary Sources

Desjardins & Hayward, drawings and specifications, circa 1899.

National Audubon Society. "Nature Education Center Plan at the Carl Krippendorf Property, Perintown, Ohio." Jan. 1966.

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Secondary Sources

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Aslet, Clive. *The American Country House*. New Haven: Yale Univ. Press, 1990.

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Cunningham, Michael. "Lob's Wood and Lob's Wood: Carl Krippendorf and Elizabeth Lawrence," Parts One and Two, *Hortus*, 76 (Winter 2005) and 77 (Spring 2006).

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Gordon, Stephen. "Cincinnati Nature Center, aka Krippendorf Estate," Ohio Historic Inventory form (CLE 527-6), June 1981.

Griswold, Mac and Eleanor Weller. *The Golden Age of American Gardens: Proud Owners, Private Estates, 1890-1940*. New York: Harry N. Abrams, Inc, 1992.

Hay, Roy, ed. *The English Flower Garden*. By William Robinson. London: John Murray, 1956, v-vii, 126-132.

Hewitt, Mark Alan. *The Architect & the American Country House*. New Haven, 1990.

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Lacy, Allen. *Farther Afield: A Gardener's Excursions*. New York: Farrar Straus Giroux, 1986.

Langsam, Walter E. "Biographical Dictionary of Architects who worked in the Cincinnati Area before World War II," Sept. 1 1996, 26-7.

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McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1986.

Newton, Norman T. *Design on the Land: The Development of Landscape Architecture*. Cambridge, MA: Belknap Press of Harvard University Press, 1971.

Krippendorf Estate

Clermont Co., OH

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): CLE 527-6, dated June 1981

10. Geographical Data

Acreage of Property 175 acres
 (Do not include previously listed resource acreage)

UTM References

(Place additional UTM references on a continuation sheet)

1	<u>16</u>	<u>738096</u>	<u>4334738</u>	3	<u>16</u>	<u>737782</u>	<u>4333184</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>16</u>	<u>738728</u>	<u>4334144</u>	4	<u>16</u>	<u>737132</u>	<u>4333840</u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (describe the boundaries of the property)

The boundaries consist of five existing parcels: 413108B015 (96.69 acres); 413108B016 (25.03 acres); 413106D018 (17.33 acres); 413108B017 (19.25 acres); and 413106D016 (17.53 acres); totaling 175.83 acres.

Boundary Justification (explain why the boundaries were selected)

The boundaries are those associated with six parcels acquired by Carl H. and Mary Rosan Krippendorf that constitute their 175-acre estate and the original setting of the house. Parcel 413108B015 (96.69 acres) above represents the consolidation of two of the original parcels into one. (See figure 3 for boundaries.)

11. Form Prepared By

name/title Beth Sullebarger, Principal, with Jane Stotts
 organization Sullebarger Associates date January 28, 2010
 street & number 1080 Morse Avenue telephone 513 772-1088
 city or town Glendale state OH zip code 45246-3830
 e-mail sullebarger@fuse.net

Additional Documentation

List of Figures

1. Sketch map and photo key
2. Sketch map and photo key detail
3. Map showing original six parcels purchased by Carl Krippendorf to create 175-acre estate
4. Krippendorf Lodge Renovations, First Floor Plan, Humpert Wolnitzek Architects, Dec. 19, 2000
5. Krippendorf Lodge Renovations, Second Floor Plan, Humpert Wolnitzek Architects, Dec. 19, 2000
6. Southeast Elevation Drawing, DesJardins & Hayward, circa 1899
7. View of Krippendorf Lodge with daffodils, 1910
8. View of Krippendorf Lodge with arbor, looking southwest, circa 1910
9. View of Krippendorf Lodge with arbor, looking southwest, circa 1940
10. View of Planting Walls, early 1930s
11. View of Planting Walls, 1937, by Paul Briol
12. Rendering of the Krippendorf Estate, c. 1935, by Ann E. Geise, September 2009
13. Rendering of the Krippendorf Estate, 2010, delineating elements surviving from 1935 and new CNC additions by Ric Snodgrass

Exhibit A. Sequence of Bloom at the Krippendorf Estate, Cincinnati Nature Center, annotated by William J. Creasey, Chief Naturalist, January 15, 2011

Photographs:

Photographer: Douglas Kinslow
 Cincinnati Nature Center
 4949 Tealtown Road
 Milford, OH 45150

Dates Photographed: 2008, 2009

- 1 of 23. Side (south) and front (east) elevations, looking NE
- 2 of 23. Front (east) elevation, looking W
- 3 of 23. Front (east) elevation, looking W
- 4 of 23. Side (north) elevation, looking S
- 5 of 23. Rear (west) elevation
- 6 of 23. Side (south) elevation, looking NE
- 7 of 23. Main entrance, looking W
- 8 of 23. Living Hall, looking N
- 9 of 23. Dining Room, looking S
- 10 of 23. Library, looking N
- 11 of 23. Ice House, looking W
- 12 of 23. Cottage/Laundry, looking N
- 13 of 23. Garage, looking W
- 14 of 23. Water Tower, looking W
- 15 of 23. Bridge, looking N
- 16 of 23. Swimming Pool, looking S
- 17 of 23. Garden Terrace, looking E
- 18 of 23. Caretaker's House, looking N
- 19 of 23. Barn, front and side elevations, looking W
- 20 of 23. Pump House, looking E
- 21 of 23. Planting Walls, looking W
- 22 of 23. Rowe Visitor Center
- 23 of 23. Abner Hollow Pioneer Cabin

Krippendorf Estate

Clermont Co., OH

Property Owner:

name Cincinnati Nature Center (CNC)

street & number 4949 Tealtown Road

telephone (513) 831-1711

city or town Milford

state OH

zip code 45150

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Krippendorf Estate

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Narrative Description

Summary Paragraph

The Carl H. and Mary Rosan Greene Krippendorf Estate comprises a main house, known as the Krippendorf Lodge, and various outbuildings on 175 acres southeast of Milford in Clermont County. The nominated property includes only the original 175-acre estate, which is also a designed landscape. The estate is now part of Cincinnati Nature Center (CNC), which encompasses 1025 acres of forest, fields, streams and ponds. Located in a once rural, now developing area, the property is accessed from Tealtown Road by a long driveway, which leads to a loop at the rear of the Lodge. The Lodge is an eclectic Shingle-Style residence built circa 1899.¹ Clustered around the loop are four contributing structures—an ice house, a “cottage” originally used as a laundry and maids’ quarters, a three-bay brick garage and a three-story enclosed water tower (aka tank house). A farmer/ caretaker house and barn, as well as a stone pump house, are also contributing buildings. The landscape is a contributing site with numerous historic features—remnants of a formal garden and swimming pool, dry stone planting walls, cold frames, and stone-lined footpaths with stone steps and stone bridges. The property also has two non-contributing buildings—the 1971 Rowe Visitor Center and the Abner Hollow Pioneer Cabin, which dates from the early 1800s and was relocated to CNC in 1997. Other recent structures installed for CNC, such as a small Welcome Center booth, two bird blinds, and a farm shed, are not substantial enough to be listed as non-contributing resources.

Narrative Description

Owned by Cincinnati Nature Center (CNC) since 1966, the original 175-acre estate is buffered on all sides by an additional 850 acres of wooded property under the same ownership. The estate consists of five parcels creating an irregular polygon oriented on a diagonal southwest-northeast axis (Figure 3).

The property is bounded on the northeast by Tealtown Road, from which one enters the property via a long driveway. The north portion of the property is fairly level while the south part drops off steeply. Avey’s Run, a rocky creek, runs through the southeast end of the property at the bottom of the hill. The Lodge is located at the approximate center of the property on a point of land facing southeast.

The estate is substantially preserved in its historic appearance with some additions made in the conversion to the nature center, including a small wood-frame gatehouse, visitor center, bird blinds and three parking lots. The house and nearby outbuildings are surrounded by a mature and old growth Eastern deciduous forest mosaic dominated by stands of beech/ maple and oak/hickory trees and an understory of native plants and daffodils planted by Carl Krippendorf. The property also includes prairie, wetlands, three ponds and a small lake.

Built circa 1899, the Krippendorf Lodge (photos 1-6) is a two-story wood-frame building with a native limestone foundation and a shingle-clad exterior. The Shingle-Style architecture chosen by the Krippendorfs still blends perfectly into its natural wooded setting. The Lodge is currently used for

¹ The exact date of construction is not known; the original architectural drawings are undated. What is known is that Carl Krippendorf acquired two lots totaling 96.69 acres in May 1898 and he and his wife enjoyed their honeymoon in the house in April 1900.

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events on the ground floor and offices on the second. In plan, the Lodge is an irregular "L" shape, essentially consisting of a rectangular main block with a one-story wraparound porch on the front and two sides, and a service wing extension housing a kitchen at the west corner. The front elevation (photos 1-3, figure 6), which faces east, is five bays wide and symmetrical, with a central entrance.² The side elevations of the main block are two-bays deep. The rear ell consists of a three-bay, two-story section with a two-bay one-story addition.

A raised limestone terrace of regularly coursed ashlar, added in the 1930s, extends across the front beyond the porch. The terrace is enclosed by a low wall and has a small circular stone-walled water pool at the north end and a small stone birdbath at the south end. The core of the house has a side-gabled roof, which extends at a lower pitch over the porch. Originally clad with wood shingles, then slate, the roof is now covered with asphalt shingles. The roof is punctuated on the front by a central four-bay double gabled wall dormer and single gabled dormers on the other sides. Three interior chimneys are evenly spaced in the center and two ends of the main block. The vertical surfaces of the dormers are clad with slate shingles. Vergeboards punctuated by residual finials decorate the dormer gables which also have a slight overhang above the windows. The low, sweeping roof and wide porch give the house a strong horizontal orientation.

The porch has a broad low arch over the front steps, paired chamfered posts on the front and single posts on the sides. Seven pairs of French doors with straight transoms provide access to the interior—four flanking the main entrance, two on the west elevation and one on the east elevation. The main entrance (photo 7) consists of double, full-glazed oak doors with geometrically patterned leaded glass surmounted by a similar glazed transom. Stick work in a motif derived from Roman baths decorates the French doors as well as the porch railing and ventilation panels within the stone base below the porch deck. The transoms on the ground floor all have clear leaded glass in a pattern of circles within squares. The windows vary, from eight-over-two and four-over-one in the main block to six-over-six in the rear ell. The exterior walls under the porch and soffit are clad with beaded board.

The main block is divided into three large rooms along the front and a corridor and enclosed stairway across the back. A central large "living hall," (photo 8) connects through generous pocket doors into the dining room on the west end (photo 9) and library on the east (photo 10). (See figure 4 for first floor plan.) The finishes of these rooms include oak flooring, pine paneling, varnished wood trim, and ten-foot-high plaster ceilings with heavy exposed beams. Each room has a prominent fireplace; each is a little different. The fireplace in the living hall has a polished pink granite facing and the entire chimney breast is clad in wood paneling. The other two fireplaces are faced with pressed red fire brick; the dining room fireplace has wood paneling half way up, and the library fireplace, which is set at an angle in the northeast corner of the room, is surmounted and flanked by built-in bookshelves. A heavy bracketed oak shelf like the one in the dining room was added to the living room fireplace in 2001. The service wing, which extends west behind the dining room, houses a corridor, rest rooms, and a large kitchen in a one-story addition at the west end; the last added in 2002.

The second floor (figure 5) is occupied by four bedrooms in the main block, and a large work room in

² The front elevation actually faces southeast, but to simplify the description, cardinal directions are used throughout.

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the service wing.³ There are also two original bathrooms and one lavatory. The master bedroom, in the south corner directly above the dining room, has finishes similar to the public rooms on the ground floor, including a massive fireplace, cherry wall paneling and exposed ceiling beams. The two central bedrooms each have a fireplace set diagonally on the inside corner that share a common chimney. Built-in cabinets with geometric leaded glass doors for display of Mrs. Krippendorf's shell collection rest on the mantel shelves. A third cabinet stands between the windows in the south central bedroom. The master bathroom, located in the rear ell adjoining the master bedroom, has gray marble lining the walls.

Secondary buildings

In addition to the Lodge, the estate has seven secondary contributing buildings related to utilities, staff housing and farming associated with its operation, all of which are considered contributing. Near the Lodge are an ice house, water tower, the "cottage" originally used as a laundry, wood shop, and maids' quarters, with an attached maintenance shed, and a three-car garage. Elsewhere on the estate are a farmer/caretaker house, barn, and pump house.

Ice House (contributing): The ice house (photo 11) is a small, one-story, rectangular, front-gabled structure of poured concrete. Within the gable end, there is a single wood door and a two-over-two wood window above. The area within the gable is clad in wood shingles and punctuated by a louvered vent. A small frame shed was added at the north end in 1932. Sited parallel to the driveway, the Ice House was built sometime before 1905 to store ice cut from the East Fork of the Little Miami River or purchased in Milford. After refrigeration was added to the Lodge in the early 1930s, the building was used for storing bulbs and gardening equipment. The shed, which was originally used as a potting shed, is now used for making maple syrup and known as the Sugar House.

Water Tower (Tank House) (contributing): Built before 1905, the water tower (photo 14) is a three-story wood-frame building with a stone foundation, wood shingle exterior and steeply gabled roof covered with corrugated metal. Square in plan, the tower is slightly cantilevered at the top floor, where a metal water tank was once housed. The entrance to the tower is through a single door set on the diagonal at the south corner. The exterior walls are punched on each side at each floor by a single small narrow rectangular window with two panes of glass. The estate's original water supply system involved collecting rainwater from the roof of the Lodge in a cistern and pumping it to the water tower. There was also a well near the house. Both the cistern and well were located in the vicinity of the driveway loop north of the Lodge. This system was the primary source of water on the property until the pump house was built on Avey's Run in 1911.

Cottage (contributing): Built circa 1910, the cottage (photo 12) is a two-story side-gabled wood-frame dwelling with six bays on the front and two bays on the side. Set perpendicular to the driveway to the Lodge, the cottage is accessed at the second floor by means of a steep wood stairway to an overhanging balcony on the north side. The balcony is hung by wood supports from the overhanging roof and enclosed with a wood railing with square balusters. The exterior of the cottage is clad in weatherboard, and the windows are replacement one-over-one white vinyl-coated aluminum. The roof is clad in asphalt shingles and punctuated on the south side by two gabled dormers, each with a single-light window. There is a single off-center brick chimney at the ridge. A gable-roofed one-story frame addition, built on the east end in the late 1930s, serves as a maintenance office.

³The work room may have served as a servant's bedroom before the cottage was built circa 1910 as a maids' quarters.

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Garage (contributing): Located just west of the cottage perpendicular to the driveway, is a three-car garage (photo 13), which includes a workshop at the east end. Built in the mid-1930s to replace an earlier shingle-clad frame garage, the current garage has glazed buff fire brick walls, a side-gabled slate roof and composite wood garage doors. It was recently painted green on the exterior; but the buff brick is still visible on the interior. In addition to three overhead garage doors, the garage has ample fenestration, including a small one-over-one window in the east end bay of the front, a narrow man-door and single window on the east elevation, four single windows across the rear (north) side, and a triple window on the west end facing the driveway. The windows all have replacement white, vinyl-clad aluminum one-over-one sashes and limestone sills. The man-door on the east end has two-panels at the bottom and a four-light window at the top, as well as a 3-light transom.

Farmer/Caretaker House (contributing): Built circa 1907, the farmer/caretaker house (photo 18) is a front-gabled house with a double-pitched shed-roofed addition on one side. The house has two chimneys (an original interior chimney and a later external one), replacement one-over-one window sash, and unpainted weatherboard siding. The entry door, which has a slightly projecting overdoor, has been replaced. A small wood shed is located to the north of the house.

Barn (contributing): Near the farmer/caretaker House is an English-style wood-frame bank barn (photo 19) with a stone foundation. A cornerstone reads, "C.H.K. 1907." The side-gabled roof has two large gabled ventilators or cupolas at the ridge. The front has a single pair of sliding doors in the center, and the back has sliding double doors at the ground and first floor slightly off center, as well as a wooden man door. All doors have two panels with cross braces.

Pump House (contributing): Located on the East Fork of Avey's Run, the pump house (photo 20) is a small rectangular stone structure with a shed roof with overhanging eaves. It has a recessed doorway and arched window openings with rough stone voussoirs. The pump house was built circa 1911 to pump water from a reservoir up to the water tower and later directly to the house and throughout the property.

Landscape

Landscape (contributing site): The landscape of the Krippendorf Estate encompasses forest, fields, and a cultivated woodland garden that remain from its historic occupancy as a rural residence and working farm. From the entrance to the estate, the driveway runs straight southwest through woods, splitting around the welcome center booth before curving to the west on an old farm road. Near the booth, there is also a semicircular driveway leading to the farmer/caretaker's house. Before turning at the booth, one encounters an allee of mature oak trees planted in the 1920s. The allee, now a grassy aisle, marks the original path of the driveway to the house. As the driveway continues, it leads to a gravel parking lot that serves the visitor center. Further on, the driveway leads to a paved lot that connects with the gravel loop behind the Lodge. On the west is an open field with two ponds.

The woodland garden, located around the Lodge, retains design features such as walking paths, stone steps, and stone bridges. On the north side of the house, a formal garden created by Mary Krippendorf is defined by a straight gravel path lined with stones running north and another similar path at a right angle, creating a "T." Near the west end of this walk is a stone-paved garden terrace with a small circular stone dipping pool (photo 17).

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South and east of the Lodge, other paths lead through the woods in a more naturalistic fashion responding to the topography. One path leads relatively straight south to an overlook. At this point it divides, curving and leading roughly northeast across an arched stone bridge (photo 15) to hillside planting walls (photo 21) and a double row of concrete cold frames. In the other direction, the path leads down to and follows Avey's Run in a northeasterly direction. The woodland paths are punctuated by substantial natural stone steps. The bridges and steps were built of rough creekstone from Avey's Run, while the more formal terrace was built of smooth, flat, stones taken from nearby Shayler Run.

The woods are abundant with early blooming spring bulbs such as winter aconite, snowdrops, snowflakes, squill, windflower and glory-of-the-snow. Perennials such as Lenten-roses and Italian arum are also easy to find in good numbers. Thousands and thousands of daffodils bloom every spring with second and third-generation families returning every year to see them flowering as a spring tradition. All of these were species introduced by Carl H. Krippendorf (CHK). (Exhibit A identifies 103 species remaining from 150 introduced by CHK, or 69 percent.) As for the planting walls, in CHK's day they contained different varieties of thyme, candytuft, lungwort, epimedium, alumroot and coral-bells, pinks, moss phlox, saxifrage, Oenothera (evening primrose family), lavender, yucca, wisteria, hellebores and pasqueflower. There were probably also bulbs of snowdrops, windflowers, winter aconite, snow crocus, species tulips, narcissus, glory-of-the-snow, and squill, which still bloom in that area today.

The remains of a circular, concrete-walled swimming pool (photo 16) lie in the woods southwest of the Lodge. Built circa 1908, the pool is reputedly the first in-ground swimming pool built in Clermont County. After developing a serious leak, it was abandoned for swimming early on and used as a collection place for leaves and compost. A second group of concrete 10 cold frames is located northwest of the water tower. All of these features, including the stone paths, steps, bridges and walls, were built with high-quality workmanship under the supervision of Lewis Bach (1894-1944), a long-time caretaker who worked for the Krippendorfs. A Celebration Garden honoring members and friends of CNC, including the Krippendorfs, is located in the place of an earlier formal garden created by Mary Krippendorf on the north side of the Lodge.

There are four bodies of water on the original 175 acres, two of which were created by the Krippendorfs—the Reservoir Pond, dug in 1963 as an auxiliary source of water near the Lodge in case of fire, and the Lotus Pond, used for irrigation of the adjoining fields. CNC created Crosley Lake, named for Powel Crosley, Jr., whose foundation underwrote its construction, in 1967-68 in response to a recommendation by the National Audubon Society to attract more wildlife. The much smaller pond, known as Matt's Pond, was created in 1999.

Non-contributing buildings

There are two non-contributing buildings, which were added to the Krippendorf Estate after it was converted to CNC.

Rowe Visitor Center: Built in 1971, the visitor center (photo 22) is an irregular one-story wood-frame building with a membrane and gravel roof. Additions were made in 1974 and 1981. In addition to exhibit space, the building houses meeting rooms, offices, a library and gift shop. The architect of the visitor center was Robert Bicknaver, who was originally with Harry Hake & Partners (now known as Champlin Haupt) and later established his own practice, Robert Bicknaver & Associates. He designed the original building while he was with Hake and the two additions with his own firm.

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Abner Hollow Pioneer Cabin: A log cabin (photo 23), built by pioneer settlers in Adams County, Ohio in the early 1800s, was relocated to a meadow north of the Lodge in 1997. Consisting of two pens of three bays each, it was built of oak and tuliptree logs. The east half was built first with steeple notches, and the west end was added between 1825 and 1830, using dovetail notches. Originally the side-gabled roof had white oak shingles; now it has cedar shakes. The cabin once had two endwall fireplaces; now it has one. The window openings are equipped only with simple wood shutters.

The following four buildings added by CNC are not substantial enough to be counted as non-contributing resources:

Welcome Center: A small wood-frame booth was added by CNC along with mechanical gates on the entry drive.

Bird Blinds: There are two small rectangular wood-frame bird blinds, one north of the house built in the 1980s, and the other built in 1998 northeast of the Rowe Visitor Center. The bird blinds are enclosed with stained vertical board siding and asphalt shingle shed roofs.

Farm Shed: Behind the barn, a 4-bay wood-frame shed, 3-bays open and 1-bay enclosed, houses farm vehicles.

Integrity of Design and Alterations

The Lodge retains all of its original finishes on the exterior, including wood-shingle and clapboard siding, as well as decorative features such as leaded glass transoms above the porch doors; leaded amber Venetian glass doors in the dining room; stick work trim on the porch doors, porch railing, hand rails, and ventilation panels; and vergeboards lining the roof gables. On the interior, wood paneling covering all wall and ceiling surfaces remains in the main hall, alcove, and master bedroom.

In the 1930s, the Krippendorfs added the raised full-width stone terrace in front of the house and replaced the original wood shingle roof with slate. The slate roof was replaced with asphalt shingles in 1984. Louvered wood shutters on all windows and French doors were removed circa 1970. [To replicate the look of the missing shutters, new vinyl louvered shutters were added in 2009 around all double-hung windows.]

In 1966-67 the Lodge was renovated and minor adjustments were made to create an apartment for the CNC director and family. Plans for the renovation were prepared in 1965 by John Kittredge, architect and grandson of Clara K. Kupferschmidt, Carl Krippendorf's sister. A new entrance was created on the rear with a new vestibule on the interior. To provide privacy for that new rear entrance, the adjacent side of the east porch was filled in matching the shingle siding on the outside and beveled siding on the inside. The stairway was realigned to connect with the new rear entrance vestibule and public rest rooms were installed in the rear ell. Newer floor boards indicate that the original stair hall had a landing and turned 180 degrees, ending approximately in line with the left side of the fireplace in the living hall.

On the second floor of the main block, the northeast bedroom was partitioned to create a kitchen and

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dining area, and a lavatory and closet were inserted in the hall. One window was removed from the rear elevation where the closet was located. In 2001, renovations to Krippendorf Lodge designed by Humpert Wolnitzek Architects adapted the house for special events, community rental space and staff offices. (See figures 4 and 5.) A covered porch was added at the center rear entry door; and new ceiling light fixtures were added in main first-floor rooms. At the same time, large built-in china cupboards were removed from the Dining Room; the cupboard on the north wall was moved into the hall of the service wing. Further changes in the service wing involved inserting new rest rooms in place of a kitchen and creating a new kitchen addition at the north end in place of an original screened rear entry porch.

Over time, changes have affected some of the outbuildings. In the 1930s, the estate was a working farm, as reflected in a rendered map of its appearance circa 1935 (figure 12) created by Ann E. Geise in September 2009 based on information obtained from Robert H. Bach, son of longtime caretaker Lewis Bach; CNC archives; and aerial photographs from 1938 and 1950. Sometime after 1937, the Krippendorfs demolished an original 3-bay garage, sided and roofed with wood shingles and replaced it with the existing brick Garage. Clustered around the existing Farmer/Caretaker House and hay and animal barn were eight outbuildings—a corn crib, wash house, smoke house, wood shed, outhouse, shed, hay and animal barn, and implement barn—as well as a cistern, manure pit, and hog lot. All the outbuildings except the barn and wood shed were demolished in the 1960s after CNC took possession. In 1950 a two-bay shed-roofed addition was built on the right side of the Farmer/Caretaker House to create a bedroom. A screened porch was added to the rear of the house in 1984 and later enclosed.

Two additional employee residences located along Tealtown Road appear in the 1935 rendering. The north residence burned down in April 1997 and the south residence was moved off the property sometime between 1935 and 1964. About a half mile from Krippendorf Lodge, is the former property of Grace and Glendinning Groesbeck, friends of the Krippendorfs, who built a large (7880 sf.) rural English Revival limestone country house with Arts and Crafts influences in 1918. The property was acquired by CNC in 2004 but is not part of this nomination.

The landscape of the Krippendorf Estate has also evolved since conversion of the estate to CNC in the mid-1960s. As shown in the 1935 rendering, the driveway then passed by cow pastures, rows of persimmon and pear trees and an apple orchard and through an allee of pin oak trees, passing by the north side of the Lodge and looping back to the beginning of the oak allee. The eastern part of the driveway loop was removed in the mid-1960s, leaving the oak allee as a grassy aisle with most of its trees surviving. The woodland garden, located around the Lodge, with design features such as gravel walking paths, stone steps, and stone bridges, remains.

North of the house were flower gardens and beyond a lower vegetable garden and a smaller field of soybeans or corn. West of the house lay the upper vegetable garden and large crop fields planted with hay, corn, wheat and/or oats.

Several parking lots have been added; the first, a gravel lot with a tree-planted median, was created in the lower garden area west of the oak allee in connection with the 1971 construction of the visitor center. An earthen berm on the east side of the lot was modeled after a glacial moraine. A second small gravel lot, known as the auxiliary lot, was added west of the first lot in 1980; and the most recent, an asphalt-paved lot, was created in 2002 in the upper garden west of the Lodge. The fruit trees—apple, pear and persimmon—along the driveway have died out, and the orchard on the slope below the house is no longer recognizable. Magnolias along the driveway remain, although slightly relocated and interspersed with other trees. One small stone terrace along a gravel path near the

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driveway was removed and a small circular stone dipping pool on the left side of the stone steps of the terrace in front of the Lodge no longer exists.

A formal garden laid out by Mary Krippendorf north of the house, which included a gravel path with at least two different arbor designs (shown in figures 8 and 9), was not maintained; however, in its place CNC has created the Celebration Garden and the Mary Rosan Daffodil Garden. In the Celebration Garden, the Garden Club of Cincinnati is reproducing the sequence of bloom established by Carl Krippendorf (See Exhibit A.), and donors may commission stone seats with plaques, stepping stones, and engraved tiles on stone columns (which echo the earlier arbors) along the gravel walk to honor and remember their loved ones. The Mary Rosan Daffodil Garden was established adjoining the Celebration Garden to preserve and identify 25 varieties of daffodils found on the property.

Other efforts to address the horticultural richness of the site are the restoration of the planting walls. In the 1970s the planting walls were overgrown with bush honeysuckle, weeds and small trees. This invasive growth was removed by a group of young men completing an Eagle Scout project. A group of volunteer gardeners planted the walls with herbs, including 37 types of thyme, and a few flowering plants. Bulbs of snowdrops, windflowers, winter aconite, snow crocus, species tulips, narcissus, glory-of-the-snow, and squill, which were present in CHK's day, still bloom in that area.

Most importantly, 103 species remain from 150 introduced by CHK and the original 175-acre estate remains intact, surrounded by an additional 850 acres of conservation land. The landscape evolved over time as Krippendorf continued to introduce more plants and make changes such the pin oak allee started in the 1920s. While plant material is constantly fluctuating, the old-growth beech/maple and oak/hickory forest that Krippendorf purchased in order to protect and most of the plants he nurtured remain on the estate or are in the process of restoration. The architectural elements—the Lodge and outbuildings—and extensive landscape infrastructure, including stone bridges and gravel paths in the woods with stone steps and stone borders, survive in their sylvan setting. (See figure 13 for a graphic interpretation of the elements surviving from the 1935 rendering.)

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Statement of Significance Summary Paragraph

The Carl H. and Mary Rosan Greene Krippendorf Estate, along with its contributing buildings, landscape and related features, is eligible for the National Register under Criterion B for its association with Carl H. Krippendorf and Criterion C both for significance as a work of landscape architecture reflecting the early Prairie Style and for the architectural significance of the Lodge as an eclectic Shingle Style residence at the turn of the twentieth-century produced by Cincinnati-based architects Desjardins and Hayward. In addition, the architecture of the house and its setting within a designed landscape displaying Krippendorf's gardening philosophy relate to the broader Arts and Crafts movement influencing architecture, decorative arts, and gardening at the turn of the twentieth century with an emphasis on the use of natural materials and traditional craftsmanship using simple forms and often medieval, romantic or folk styles of decoration. They also reflect the intimate integration of manmade elements with the surrounding environment advocated by the movement.

Narrative Statement of Significance

The Krippendorf Estate, a 175-acre estate, including the Shingle-Style Lodge and related contributing outbuildings and landscape features, is eligible for the National Register under Criterion B for its association with Carl H. Krippendorf. From 1908 to 1955, Krippendorf served as president and chairman of the Krippendorf-Dittman Company, a business that for a time was the largest manufacturer of women's and children's shoes in the U.S. He also was an important amateur horticulturalist who enhanced his estate's wooded landscape with features such as stone steps, bridges, and trails, and was nationally recognized for naturalizing daffodils on the estate.

The Krippendorf Estate is eligible under Criterion C based on its significance as a work of landscape architecture reflecting the early Prairie Style, an approach that developed during the "Country Place Era." CHK's approach to Lob's Wood, as his gardens and estate were sometimes called, expresses the ideas of landscape designers Jens Jensen, William Robinson and Gertrude Jekyll in his own personal way. He respected the lay of the land, built his house on a point where the woods came up to his door, selectively took down trees to provide dappled light effects, used creek stone from his land and nearby to create garden paths, steps and bridges and terraces, created a woodland garden of native and naturalized imported plants, mowed the understory to create a carpet effect of flowers, and built stone planting walls. Although the estate has been somewhat altered in its conversion to CNC, one of the top ten nature centers in the United States, it retains integrity of location, design intent, setting, materials, workmanship, feeling and association as a woodland garden and designed natural landscape.

The Krippendorf Estate is also eligible under Criterion C based on the architectural significance of the Lodge, which was designed by Cincinnati architects Desjardins & Hayward and built in 1899-1900. Desjardins, supported by Hayward and other partners, was one of the most creative of Cincinnati's architects for thirty years, with a fanciful flair in massing, outline, and decoration, often combining elements from different historic sources in a remarkably free way. The Lodge is an eclectic example of a Shingle-Style cottage with Prairie, Tudor, and other stylistic influences. The Lodge amply displays significant characteristics of the Shingle Style including wall cladding and (originally) roofing of continuous wood shingles; a complex roof with intersecting cross gables and multi-level eaves; and extensive porches. Unlike most Shingle Style examples, however, it has a symmetrical façade with a

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low pitched roof line of the porch reminiscent of the Prairie style. The double front gable with decorative vergeboards and Renaissance-based motifs in the French doors and porch railing reflect the Tudor Revival. The public rooms have a Richardsonian character, with prominent fireplaces, paneled walls and heavy beamed ceilings. Geometrically patterned leaded glass transoms reflect the decorative handwork characteristic of the Arts and Crafts movement.

Furthermore, the architecture of the house and its setting within a designed landscape displaying Krippendorf's gardening philosophy relate to the broader Arts and Crafts Movement influencing architecture, decorative arts, and gardening at the turn of the twentieth century with an emphasis on the use of natural materials and traditional craftsmanship using simple forms and often medieval, romantic or folk styles of decoration. They also reflect a spiritual connection with the surrounding environment, both natural and manmade, advocated by the movement.

Developmental history/additional historic context information

History of Perintown and Union Township

The Krippendorf Estate is located in Union Township in the vicinity of Perintown, a rural crossroads settlement located at the corner of State Route 50 and Roundbottom Road. The town was originally known as Perin's Mills, for the large gristmill and sawmills built by Samuel Perin in the early 1800s. Union Township is one of the western border townships of Clermont County. Founded in 1811, the township is bordered by Hamilton County on the west, Miami Township on the north, Stonelick Township on the northeast, Batavia Township on the east, and Pierce Township on the south. The East Fork of the Little Miami River runs through the township, with Shayler's Run, Salt Run, and Hall's Run all emptying into the East Fork of the Little Miami River. Union Township was well-suited for market gardening and agriculture, especially in the western part of the township.

Turnpikes, toll roads and the railroad came to Union Township in the nineteenth century, opening up the area to further development. Major early roads in the township included Batavia Pike, the Nine Mile Road, and the Ohio Turnpike. Current-day State Route 50 was once known as Anderson Road, and provided access to Perin's Mills and Milford. Railroads came to the area and included the Cincinnati and Portsmouth Railway and the Ohio River division of the Cincinnati and Eastern Railroad. Despite these improvements in transportation, Union Township remained a sleepy rural area in the nineteenth century. In 1840, the population of the township was 1,421. By 1880, it had grown only to 1,992. After Interstate 275, a ring road around Cincinnati, was completed in the 1970s, commercial and residential development began to accelerate in the once agricultural area. Today the population of Union Township is 44,000.

Carl H. Krippendorf and His Approach to Landscape Design

Carl H. Krippendorf (CHK)(1875-1964) was a son of Charles H. Krippendorf, a German immigrant and skilled shoemaker who settled in Cincinnati in 1867. In 1885, increasing success prompted Charles to found (with George W. Dittman(n) a women's and children's shoe manufacturing business, which became the largest of its kind in the US. After his father's retirement in 1908, CHK became president and later the board chairman until his own retirement in 1955.

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As a boy, young CHK began to spend summers at the farms of Dr. Colin Spence and Lewis and Olive Cohoon in Perintown to recover from typhoid fever. There he developed a fondness for country life that endured for the rest of his life. As a teenager, he kept in touch with his Perintown friends. Then in 1898 when he learned that the Cohoons were planning to clear the woods from their farm to grow tobacco, Krippendorf acquired 75 acres of their land on the southwest side of Tealtown Road, and then 22 more acres from the heirs of Ira Perin. Over a period of 13 years, he and his wife Mary added four other purchases in 1905, 1907, 1908, and 1911, to complete the 175-acre estate.

Krippendorf most notably became an outstanding amateur horticulturist, well recognized in the gardening community of Cincinnati, as well as among enthusiasts and commercial growers in the U. S. and abroad with whom he exchanged and purchased vast numbers of plants. He was best known locally for the millions of daffodils which he naturalized in the wooded areas of his 175-acre country estate. (See figure 7.) When asked how many varieties he had collected, he said, "I don't know. Maybe about 6,000. I've lost track."¹ It was reported in 1941 that Krippendorf had 40 acres of daffodils and narcissi, including some varieties grown in the U.S. for the first time, given to him by Dr. David Griffiths, Senior Horticulturist in the Bureau of Plant Industry, U.S. Department of Agriculture, and father of daffodil bulb growing in the country. Unusual types in Krippendorf's garden included the Queen of Spain, a natural hybrid found growing wild in the Spanish Pyrenees, and *Narcissus minimus*, the tiniest daffodil in the world, which grows only an inch high and has a flower no larger than a woman's fingernail.²

Krippendorf imported bulbs by the thousands each year, mostly from Holland and Ireland, and prided himself on having something blooming every month of the year. (See Exhibit A.) He generously shared his knowledge and gave away plants to garden clubs for plant sales, to friends and casual visitors for their own gardens, and to communities, schools and highway departments for beautification projects. His name has appeared in numerous horticultural-related publications.

Following World War I, the Krippendorf Estate was the site of Daffodil Days, a successful garden tour to raise funds for war-torn France (1919). During and after WWII (1941, 1947) the property was again open under the sponsorship of the Garden Club of Cincinnati and 5 other garden clubs to benefit British war relief. The Garden Club of America (GCA) toured the Krippendorf gardens during their National Convention in Cincinnati in 1927. In 1935, CHK published an article entitled, "Daffodils in Woodland," in the American Daffodil Yearbook of the American Horticultural Society. In 1949 he was honored with the Bulkley Medal of Merit for Horticultural Achievement at the GCA Annual Meeting in Nashville, Tennessee.

Krippendorf's importance as a gardener is known today because of his relationship with Elizabeth Lawrence (1904-1985) a recognized garden designer and writer based in North Carolina. The first woman to receive a degree in landscape design from North Carolina State University, in 1932, she is regarded as an authority on the region's horticultural history. Faced with a lack of literature on horticulture in the South, she developed knowledge of plant material by growing the plants in her own garden and learning about them firsthand. Her books and

¹ Ellis Rawnsley, "The Last Spring: The End Comes for the Maker of Unique Garden," *Cincinnati Enquirer*, 5.24.1964, 15:4.

² "Public to Get First View of Daffodils in 23 Years," *Cincinnati Times Star*, 4/11/1941, 17:6.

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articles on what she learned constitute a curriculum on gardening in the South and a distinguished library of literary garden writing. In the 1930's she slowly gained publication in the smaller garden periodicals, and then in 1942, *A Southern Garden* was published to immediate acclaim. Reprinted in 1967, 1984, 1991 and 2001, it is considered a classic.

Krippendorf's friendship with Lawrence began in 1943 when he wrote her a letter expressing appreciation for her article on North Carolina amaryllids in *Herbertia*, the yearbook of the American Amaryllis Society. They first met in 1945 when Lawrence addressed a meeting of the Garden Club of America in Cincinnati. Krippendorf was then 70 and had cultivated his woodland gardens for over four decades. "Their previous, polite exchange deepened and broadened, and it provided the basis for her second book, *The Little Bulbs: A Tale of Two Gardens*, published in 1957 and dedicated to Mr. Krippendorf." One of the gardens in the title was Krippendorf's Lob's Wood. The other was her garden at 348 Ridgewood Avenue in Charlotte. She wrote:

This is a tale of two gardens: mine and Mr. Krippendorf's. Mine is a small city back yard laid out in flower beds and gravel walks, with a scrap of pine woods in the background; Mr. Krippendorf's is hundreds of acres of virgin forest. Both are perfect for little bulbs, for no garden is too small to hold them all if only a few of each are used, and no forest is too large to show them off if enough of one kind is planted.³

According to Michael Cunningham, in a two-part article in *Hortus*, the prestigious English horticultural magazine, about their relationship, Krippendorf and Lawrence "must have exchanged hundreds of letters, but no one knows exactly how many because they do not survive." However, Lawrence produced a memoir of Krippendorf's garden, largely based on his letters. Entitled *Lob's Wood*, it was published by CNC in 1971, but written ten years earlier as part of a larger book about gardeners she had known. When Lawrence was unable to find a publisher, she pulled out the section about Krippendorf and gave it to CNC. While he played a supporting role in *The Little Bulbs*, he had the lead in *Lob's Wood*. Krippendorf "filled his letters with observations about the plants he grew; Elizabeth Lawrence, by selecting and showcasing passages from the letters, made his knowledge public."⁴

Lawrence published two collections of her shorter writings, *Through the Garden Gate* (1990) and *A Garden of One's Own* (1997). According to Allen Lacy, "Her three major books—*A Southern Garden* (1942), *The Little Bulbs: A Tale of Two Gardens* (1957) and *Gardens in Winter* (1971)—are horticultural classics, fully a match for anything written by such British gardening writers as Gertrude Jekyll and Vita Sackville-West."⁵ Lawrence is also the only twentieth-century American garden writer ever to be the subject of a book-length biography. *No One Gardens Alone: A Life of Elizabeth Lawrence* was published in 2004. [Her home and garden in Charlotte, NC, was designated a local landmark by the Charlotte-Mecklenburg Historic Landmarks Commission in 2005.]

Krippendorf was also recognized in *The Golden Age of American Gardens: Proud Owners, Private Estates, 1890-1940* by Mac Griswold and Eleanor Weller. Lob's Wood is one of only three Cincinnati

³ Elizabeth Lawrence, *The Little Bulbs* (New York: Criterion Books, 1957), 1.

⁴ Michael Cunningham, "Lob's Wood and *Lob's Wood*: Carl Krippendorf and Elizabeth Lawrence," Part One, *Hortus*, 76 (Winter 2005), 101.

⁵ Allen Lacy, *The Gardener's Eye and Other Essays* (New York: Atlantic Monthly Press, 1992), 156.

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estates described in the book. The authors wrote that, "One of the great garden pleasures is reading. There is no more appealing American garden character than Carl Krippendorf, gardener in Perintown, Ohio, outside Cincinnati, as he appears in the pages of Elizabeth Lawrence's *The Little Bulbs*."

He corresponded with all the notables of the garden world for fifty years, trading bulbs and plants across America and England. Experimenting with hundreds, perhaps thousands, of exotics, he found what suited him and his woods. "There was a time when I tried to grow every plant I could get," he writes to Lawrence. "Now I want only those things suited to woodland conditions and limestone soil, and able to survive zero weather. But I want plenty of them."⁶

Every year he planted bulbs of all kinds, sometimes as many as 15,000. He also aimed to have something blooming outdoors in every month of the year. His pride and joy were five hundred kinds of daffodils, which covered the forest floor like a carpet in the spring. (See figure 7.) He also grew tens of thousands of clear pink wood lily (*Lycoris squamigera*), which are still present, and "seven or eight hundred feet of tuberoses," which are not. (A list of plants, including 150 introduced by Krippendorf onto the property, is provided in Exhibit A.)

Krippendorf created his garden in the middle of the "Country Place Era" of American landscape architecture, which occurred during the period of c. 1870 to c. 1929. The unprecedented industrial development then occurring in the country enabled a building boom of large rural residential properties in established parts of the U.S. In tandem, landscape architects were commissioned to design the grounds for magnificent mansions built in various revival styles and inspired by royal palaces of Europe. These landscapes tended to be formal and based on European models—especially Italian gardens.⁷

Lawrence likened Krippendorf's approach to gardening to that of Jens Jensen (1860-1951), the first great landscape architect in America to practice outside the influence of the East Coast establishment. "He and Mr. Krippendorf had the same purity of conception; both worked with plants, rocks, water and space, and depended on changing seasons and varying lights and shadows for lavish measure. Both felt the kinship of great trees and small wildflowers."⁸ Danish-born, Jensen arrived as a young man in Chicago, where he worked for the city parks system as a gardener for four years, then as superintendent for ten years. Turning to private practice, he was most active in the years 1906 to 1934, designing landscapes for Midwestern industrial magnates such Ford, Armour, McCormick, and Ryerson. Jensen initiated the Prairie style in landscape just as Louis Sullivan and Frank Lloyd Wright originated the Prairie style in architecture, in 1890s Chicago.

In opposition to the formal gardens inspired by Italian and English models, which were preferred, almost exclusively, in the East, Jensen focused on native trees, shrubs and wild flowers in a more naturalistic setting. "The Prairie Style that rolled meadows and woods right up to the house was a home-grown alternative with its own characteristic plantings and a well-defined creed (preservation of

⁶ Mac Griswold and Eleanor Weller, *The Golden Age of American Gardens: Proud Owners, Private Estates, 1890-1940* (New York: Harry N. Abrams, Inc, 1992), 288.

⁷ William A. Mann, *Landscape Architecture* (New York: John Wiley and Sons, 1993), 75.

⁸ Griswold.

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natural scenery, restoration of local color, and repetition of the horizontal lines of land and sky.) Though it flourished only for the first twenty years of the century, and was never widely popular among estate garden makers, basically a conservative lot, the Prairie Movement carried within it the genesis of modern, ecologically conscious American landscape design, and the natural four-season garden."⁹ The Prairie label was somewhat misleading because these landscapes were not created on prairies but more often on rolling and wooded terrain. Jensen worked with natural features, even incorporating an existing sink hole into his design for a Kentucky property. He was also attentive to how light shaped his designs, planting and removing trees in order to create "sun openings or sun lanes" to provide dramatic effects. By taking this approach to Lob's Wood beginning in 1900, Krippendorf was in the vanguard of the Prairie Style movement in landscape.

He was also influenced by English gardening authorities William Robinson and Gertrude Jekyll, who preceded Jensen. William Robinson (1838-1935) was editor of *The Garden* magazine and author of a book entitled, *The English Flower Garden*, which was published in 1883 and repeatedly reprinted. In 1900, when Krippendorf and his bride moved into their new home, Robinson's book was in its eighth edition and later found in their library. Robinson started a revolution in gardening; rejecting the formal beds of the Victorian era and promoting a more informal and natural approach. Robinson championed what he called the "wild garden" composed of beautiful hardy plants, both native and imported, which could be naturalized. What he meant by a wild garden was not wilderness or a garden allowed to run wild. It was "best explained by the winter Aconite flowering under a grove of naked trees in February; by the Snowflake abundant in meadows...; and by the Apennine Anemone staining an English grove blue."¹⁰ He observed that many hardy flowers grow better in rough places and that in a natural setting, the decayed remains after blooms were finished would not spoil the view as they do in a formal bed. He advocated planting under trees and suggested starting with Daffodils and Snowdrops because they're hardy and naturalize easily. He urged the gardener to plant in groupings emulating nature rather than in formal rows.

Gertrude Jekyll (1843-1932) initially studied painting at the South Kensington School of Art and was influenced by William Morris and the Arts and Crafts Movement. In addition to painting, she tried her hand at many crafts—tapestry and embroidery, metalwork, woodwork, and later, photography. She met William Robinson in 1875 at the offices of *The Garden*, and shared his love for the wild garden and naturalization of plants. She contributed articles to *The Garden* and wrote a chapter on color for *The English Flower Garden*. By 1880 she had created a wild garden, pergola and long flower border at her family home, Munstead House in Surrey, and by 1883 established her own place, Munstead Wood, nearby, with a garden of such beauty it was widely esteemed by gardeners and artists. Jekyll was not as single-minded as Robinson, however, and skillfully synthesized wild gardens with formal beds and shrubs. Nor was her gardening limited to horizontal surfaces; she encouraged plantings on rock walls and even steps. It is interesting to note that Jekyll's first commission for a garden plan in the U.S. was in 1914 for the Grosbecks, who bought land adjoining the Krippendorf Estate that year. Although mostly unexecuted, this plan was one of only three she drew for American clients.

CHK's approach to Lob's Wood expresses the ideas of Jensen, Robinson, Jekyll and the overarching Arts and Crafts movement in his own personal way. He respected the lay of the land, built his house

⁹ Ibid, 253.

¹⁰ William Robinson, *The English Flower Garden*, 1956 rpt, p. 129.

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on a point where the woods came up to his door, selectively took down trees to provide dappled light effects, used creek stone from his land and nearby to create garden paths, steps, and bridges and terraces, created a woodland garden of naturalized native and imported plants, mowed the understory to create a carpet effect of flowers, and built stone planting walls.

Upon the deaths of the Krippendorfs in 1964, Karl Maslowski (1913-2006), a wildlife expert who made numerous documentary films and authored a column entitled, "Naturalist Afield," in the *Cincinnati Enquirer* for more than fifty years and who was befriended by CHK, approached Stanley M. Rowe, Sr., a prominent Cincinnati business man, about preserving the estate as a nature education center. Rowe had previously made an unsuccessful bid to buy the neighboring Grosbeck estate for that purpose. He quickly invited a survey team from the Nature Centers Division of the National Audubon Society to assess the property. The resulting report was very favorable, noting that, "When one walks over the Krippendorf property it becomes very clear that the care and effort of a lifetime have gone into this tract of land, as preparation for a successful nature education center." With this positive recommendation, Rowe organized the Cincinnati Nature Center Association in 1965 with a board of twelve other founding trustees, which raised the necessary funds and purchased the estate, as agreed to by daughter Mary Rosan Krippendorf Adams. Initially the Krippendorf Lodge served as the visitor center until 1971 when a new one was built. In 1967-68, Crosley Lake was created east of the visitor center to attract more water fowl and other wildlife, as was suggested by the Audubon Society. In 2001, Krippendorf Lodge was renovated for use as a community rental space and staff offices.

The Krippendorf legacy lives on today as one of the top ten nature centers in the United States. Although the estate has been somewhat altered in its conversion to CNC, the Krippendorf Estate still retains integrity of location, design intent, setting, materials, workmanship, feeling and association as a designed natural landscape in the Prairie style, carefully shaped by an internationally recognized amateur horticulturalist, Carl H. Krippendorf, who was known locally and abroad through Elizabeth Lawrence's books and through his articles, and recognized by the Garden Club of America. Thus it is significant in the area of Landscape Architecture.

Desjardins & Hayward

The Krippendorf Lodge (and probably the water tower) was designed by Desjardins and Hayward, a Cincinnati firm that produced many creative and picturesque commissions at the turn of the twentieth century. S. (Samuel) E. Desjardins (1856-1916) was born in Forestville, Michigan. Known to his close friends as "Dizzy", he is seen as a highly individual, even eccentric architect. Not much is known about his education. He practiced on his own in Cincinnati during the years 1882-1892, 1905, 1910; with A. W. Hayward, during 1893-1903 and 1913-1916; with John G. Drainie, in 1906; with John F. Sheblessy in 1907-1909; and with Rowland G. Bevis, 1911-1912. According to architectural historian Walter E. Langsam, "Desjardins, buttressed by his various partners and staff, was one of the most creative of Cincinnati's architects for thirty years, with a fanciful flair in massing, outline, and decoration, often combining elements from different historic sources in a remarkably free way. It was Desjardins' Cincinnati City Hall competition project, for instance—rather than the more conventional Richardsonian Romanesque design of the winning competitor, Samuel Hannaford & Sons—that was published in the influential *American Architect & Building News* (9/10/1887)." ¹¹

¹¹ Walter E. Langsam, "Biographical Dictionary of Architects who worked in the Cincinnati Area before World War

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Major commissions by Desjardins and his firm include the Seventh Presbyterian Church at 1721 Madison Road in East Walnut Hills,¹² as well as churches in Paris, Winchester, and Cynthiana, Kentucky. A 1904 account mentions a distillery in "Old Mexico," a summer cottage in Nova Scotia, and a church in Alaska, reflecting an impressive geographic scope covering the North American continent. It was suburban residences, however, that probably provided Desjardins the most freedom to express his penchant for the picturesque. Desjardins & Hayward published their designs in 1895 in *The Autograph Book of Suburban Houses*, which comprises as many as 175 sheets of original ink drawings of about 75 houses, most in the Cincinnati area. According to Langsam, who examined the book (now missing), "These designs vary from Richardsonian Romanesque, Chateausque, "Queen Anne" and Shingle styles, to early Colonial Revival, but usually have quaint features of their own. The interior plans also reveal some fantastic spatial affects, particularly in the treatment of staircases and polygonal rooms." Many of these residences remain, although some in no-longer-fashionable neighborhoods have deteriorated.

Desjardins & Hayward exhibited residences in Cincinnati (as part of the A.I.A. Circuit Drawings show) at the first exhibit sponsored by the Cincinnati Chapter of the American Institute of Architects (CAIA) held at the Cincinnati Art Museum (CAM) in 1901; designs for a university and a church at the second show in 1902; and a courthouse, competition design for the Cincinnati Law school, et al., at the third in 1903. Desjardins & Sheblessy, interestingly, exhibited also at the 1901 CAIA/CAM show, when J. F. Sheblessy was probably still located in Louisville, and various buildings at the fourth such exhibit in 1908.

Albert W. (Wilson) Hayward (ca. 1861-1939), a graduate of M.I.T., was a partner of S. E. Desjardins during the years 1893-1905 and 1913-1915; with Harry W. Cordes in 1906-1912; and Edward M. Detzel, 1916-1917. Hayward was probably secondary to Desjardins; he and Cordes seem to have acted as developers and builders as much as designers. Hayward was described in his obituary as having drafted Cincinnati's building code and cited as having a role in the design of the original Hotel Alms (by Samuel Hannaford & Sons) and Werk Castle (by W. W. Franklin), which suggests he was employed in the offices of these prominent Cincinnati architects in his early career. By 1927, evidently upon retirement, he lived outside of Cincinnati.

The Shingle Style

Identified in an important 1955 book by Yale University architectural historian Vincent Scully, Jr. the Shingle style derives ultimately from 17th-century New England frame houses, such as the "House of Seven Gables" in Salem, Massachusetts, made famous by Nathaniel Hawthorne's novel. These early colonial dwellings were rediscovered during the national Centennial decade by Eastern patriots, antiquarians, and architects, including Richardson and his younger colleagues McKim, Mead & White. In the 1870s and '80s these firms designed "cottages" in Newport, Rhode Island, an increasingly fashionable summer resort, that were intended to evoke our colonial heritage, although they were also influenced by contemporary English country-houses designed by Phillip Webb (1831-1915) and

II," 2008, p.45.

¹² Burned in the 1980s, the Seventh Presbyterian Church retains its striking tower above a modern sanctuary. The congregation closed in 2010, and the future of the building is uncertain.

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Richard Norman Shaw (1831-1913) in the 1860s and '70s, with their early Arts & Crafts approach. These in turn were inspired by late medieval/early Renaissance English manor houses.¹³

According to McAlester and McAlester in *A Field Guide to American Houses*, the Shingle Style was focused on the effect of a complex shape enclosed within a smooth shingled exterior that unified the irregular outline of the house. Most variants and details were designed to enhance either the irregularity of the shape or the uniformity of its surface. Decorative detailing, when present, was used sparingly.¹⁴

Most Shingle houses were built between 1880 and 1900, with a relatively few examples dating from the late 1870s and from the first decade of the 1900s. The style began and reached its highest expression in seaside resorts of the northeastern states. Fashionable summer destinations such as Newport, Cape Cod, eastern Long Island, and coastal Maine had numerous architect-designed cottages in the style, many of which survive today. From this fashionable base, well publicized in contemporary architectural magazines, the style spread throughout the country, and scattered examples can be found today in all regions. It never gained the wide popularity of its contemporary, the Queen Anne style, and thus Shingle houses are relatively uncommon except in coastal New England.

The Shingle style, like the Stick and spindlework Queen Anne, was a uniquely American adaptation of other traditions. Its roots are threefold: (1) From the Queen Anne it borrowed wide porches, shingled surfaces, and asymmetrical forms. (2) From the Colonial Revival it adapted gambrel roofs, rambling lean-to additions, classical columns, and Palladian windows. (3) From the contemporaneous Richardsonian Romanesque it borrowed an emphasis on irregular, sculpted shapes, Romanesque arches, and, in some examples, stone lower stories (some scholars consider the Shingle to be merely the wooden phase of the masonry Richardsonian Romanesque, but the styles also have much dissimilarity).

The Shingle style was an unusually free-form and variable style; without the ubiquitous shingle cladding it would be difficult to relate many of its different expressions. One reason for this great range of variation is that it remained primarily a high-fashion, architect's style, rather than becoming widely adapted to mass vernacular housing, as did the contemporaneous Queen Anne. Among the innovative designers working in the style were Henry Hobson Richardson and William Ralph Emerson of Boston; John Calvin Stevens of Portland, Maine; McKim, Mead & White, Bruce Price, and Lamb and Rich of New York; Wilson Eyre of Philadelphia; and Willis Polk of San Francisco.

The typical identifying features of the Shingle style are wall cladding and roofing of continuous wood shingles (shingled walls may occur on second story only; original wooden roofing now replaced by composition shingles on most examples); shingled walls without interruption at corners (no corner boards); asymmetrical façade with irregular, steeply pitched roof line and stubby chimneys. Roofs usually have intersecting cross gables and multi-level eaves, commonly with extensive porches (may be small or absent in urban examples).

The Shingle Style in Cincinnati

¹³ Langsam, *Great Houses of the Queen City* (Cincinnati: Cincinnati Historical Society, 1997), 64-65.

¹⁴ McAlester and McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1986), 290.

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According to Walter E. Langsam, the Shingle style was developed in the Cincinnati area by a number of fine local architects who were "architectural exponents of the Aesthetic Movement."¹⁵ They took advantage of the freedom of this and the Queen Anne style to display their artistic talents, with a willingness to depart from earlier architectural canons. In fact, some of them seem to juggle architectural elements daringly, distorting and exaggerating them in playful ways. This confidence suggests that their clients and friends were able to appreciate their subtleties and even whimsy, enjoying a sense of connoisseurship in architecture as in other arts.¹⁵ Local examples include the Nathan F. Baker House (c. 1883) on Madison Road by Charles Crapsey and the George W. Pohlman House (c. 1889) by Alfred O. Elzner, both in East Walnut Hills; the Edward Colston House (1889) in Corryville by Bruce Price; and a fourth house in Glendale (c. 1880) by an unknown architect.

Charles Crapsey (1849-1909), later the principal of Crapsey & Brown, began his career in the office of James K. Wilson shortly after the Civil War. Thus Crapsey was a natural choice to design a house for Nathan F. Baker, a relative of Wilson, who apparently retired in 1879. The house is a fine example of the Shingle Style, combining Queen Anne, Stick style and Colonial Revival elements with Japanese-inspired aspects associated with the Aesthetic Movement. "Crapsey obviously revels in the variety of materials, textures, and detail provided by this eclectic vocabulary, yet the house has an overall compactness of massing that looks forward to later stages of the Shingle style."¹⁶

Alfred Elzner (1862-1933) designed the Pohlman House shortly after returning to his native Cincinnati from Boston, where he had studied architecture at M.I.T. and worked for the famous H. H. Richardson. Elzner was employed by Richardson's firm to supervise construction of the Cincinnati Chamber of Commerce Building, but soon began his own practice. The Pohlman house displays a more severe and stylized version of the Shingle style. In spite of the varied materials of the surfaces and shapes, the massing feels very tight and constrained. The verticality of its design reflects a Queen Anne flavor.

The 1889 residence of attorney Edward Colston (demolished circa 2003) by the elite New York architect Bruce Price (1843-1903) exhibits his idiosyncratic approach to the Shingle Style. "The top-heavy overhanging gables of the Colston House project on each side of the hipped roof, and echo those of the late 17th century New England dwellings." The doorway and front entry porch address the corner. A projecting bay on one side of the porch has a Palladian window in the gable; an oriel window with a chevron-pattern metal cladding is perched on top of a single large window at the first floor. The Colston House expresses Price's penchant for "volumetric pressures exploding upward and outward within the skinlike shingled cladding and his eccentric yet oddly convincing play of geometrical forms."¹⁷

Perhaps Cincinnati's finest example of a Shingle-style dwelling exists at 835 Ivy Avenue (c. 1880) in Glendale. This house presents an asymmetrical plan and irregular form with a steep and low-sweeping slate roof. The roof is punctuated by varied eave lines; a projecting gabled wall dormer over the main façade is visually balanced by a small gabled roof dormer, and the walls are clad in a variety of wood shingle shapes and windows of various sizes and configurations. A recessed porch on two sides provides access to an angled doorway at the corner. Although the architect is unknown, this

¹⁵ Langsam, *Great Houses of the Queen City*, 64.

¹⁶ *Ibid*, 65.

¹⁷ *Ibid*, 64.

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specimen may be the most varied but best integrated composition of all the Shingle houses in Cincinnati.

The Arts and Crafts Movement

Relative to these local Shingle-style precedents, however, the Krippendorf Lodge is a bit later and quite eclectic, reflecting the onset of the Arts and Crafts Movement. This international design movement, which originated in England and flourished between 1880 and 1910, continued its influence up to the 1930s. Instigated by the artist and writer William Morris (1834–1896) in the 1860s and inspired by the writings of John Ruskin (1819–1900), it had its earliest and fullest development in the British Isles and spread to Europe and North America. It was a reaction against what was perceived as the dehumanizing effect of the industrial age and mass-production. The movement advocated a return to traditional handicrafts of the Middle Ages using natural materials, simple forms and often medieval, romantic or folk styles of decoration while also modernizing them. It valued a spiritual connection with the surrounding environment, both natural and manmade. In the United States, the Arts and Crafts movement led to two distinctive styles of American houses. The first was the Prairie style (1900-20), which began in Chicago under the leadership of Frank Lloyd Wright, and the second was the Craftsman style (1905-30), begun in southern California in about 1903 by the Greene brothers.¹⁸

As explained earlier, the front elevation of the Krippendorf Lodge displays a formal symmetry rather than the varied massing of early Shingle houses. The double-gabled dormer with vergeboards and Renaissance-based motifs in the French doors and porch railings are Tudor components. The low-pitched wraparound porch with wide overhanging eaves and horizontal emphasis are typical of the Prairie Style, as are the hand-crafted geometrically patterned leaded windows and doors, wood-paneled walls and robust ceiling beams of the interior. Ultimately what unites all these eclectic elements is an interest in craftsmanship, natural materials, and medieval forms and decoration. Based on CHK's individualistic approach to gardening and landscape design, and the fact that Krippendorf Lodge shows so little relationship to Desjardins & Hayward's earlier work, CHK may have had substantial influence on the design of his home. The Lodge is significant in the area of Architecture as a creative and eclectic work. Its significance is further enhanced by its setting within a designed landscape also influenced by the Arts and Crafts movement.

¹⁸ http://en.wikipedia.org/wiki/Arts_and_Crafts_Movement; McAlester and McAlester, 10.

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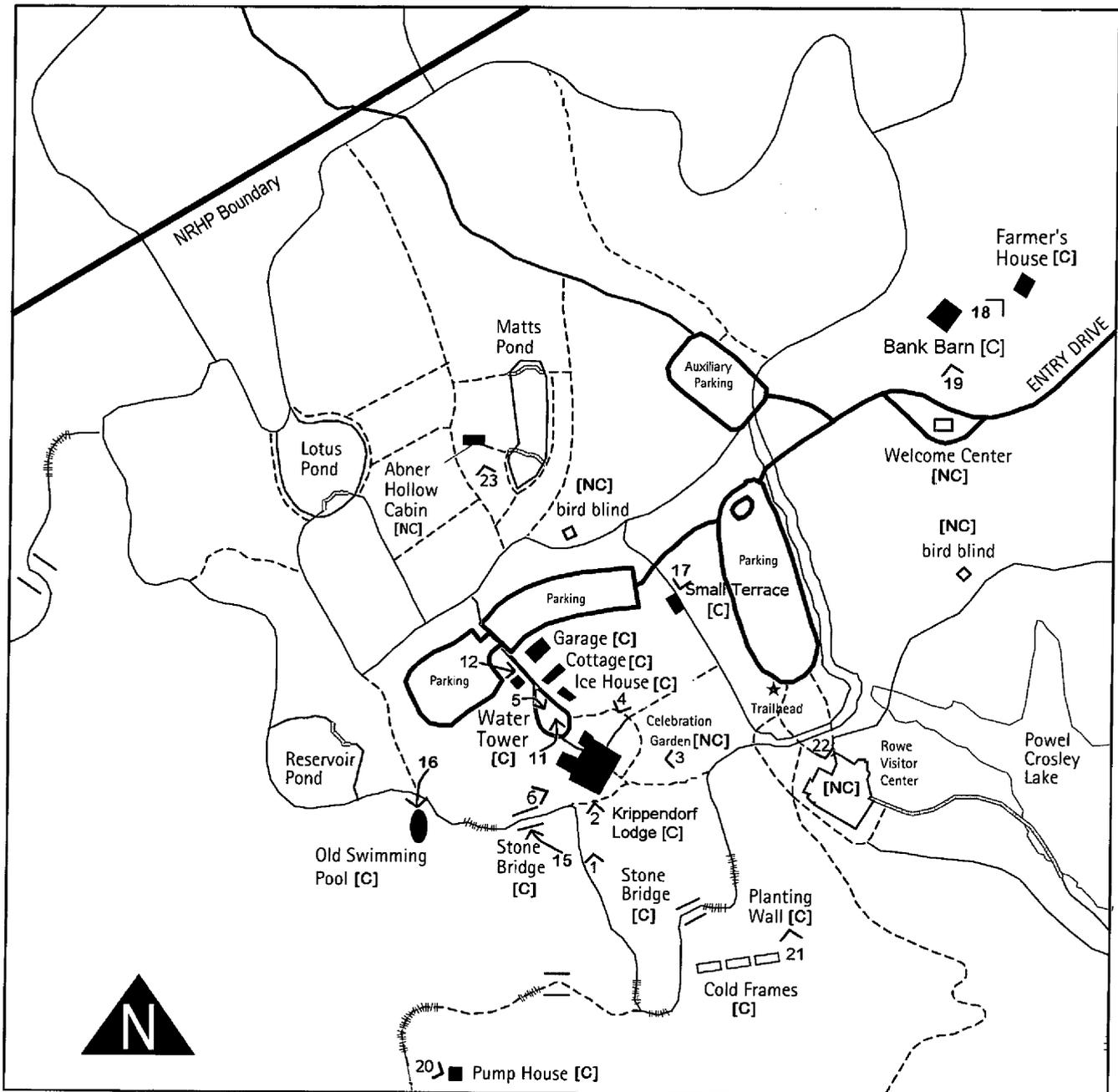


Figure 1. Sketch map and photo key

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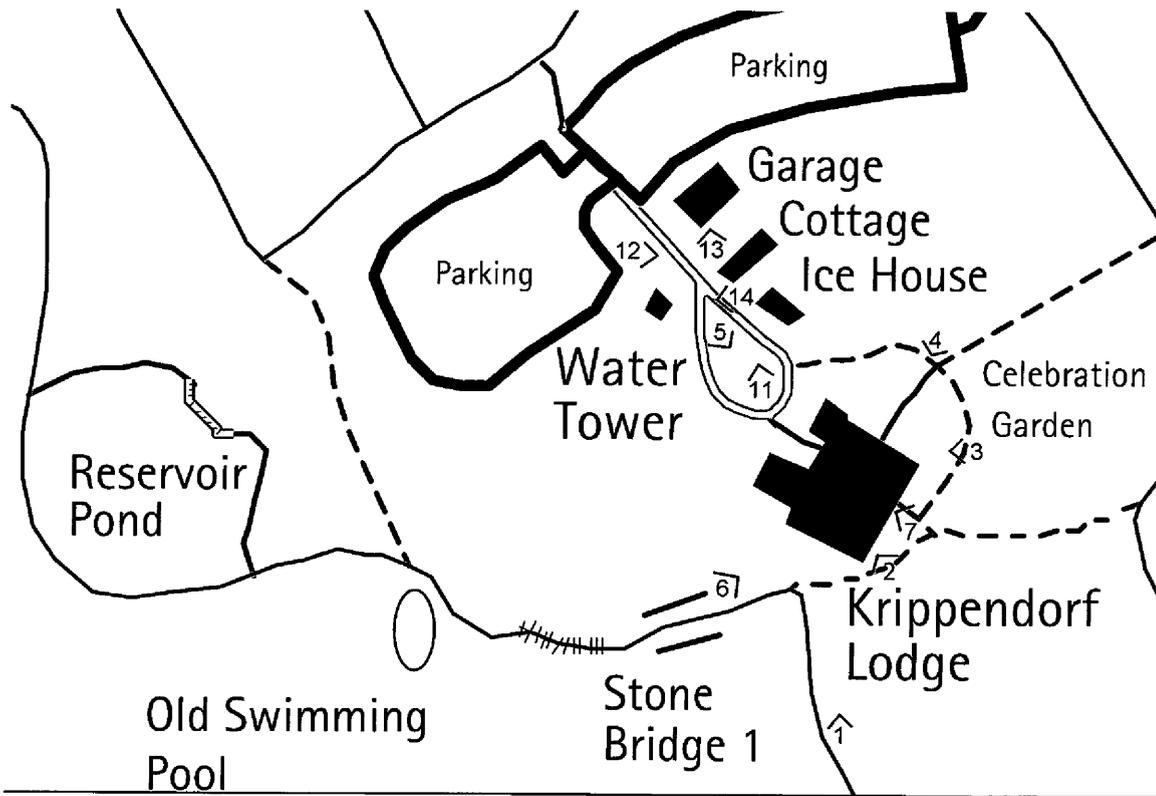


Figure 2. Sketch map and photo key detail

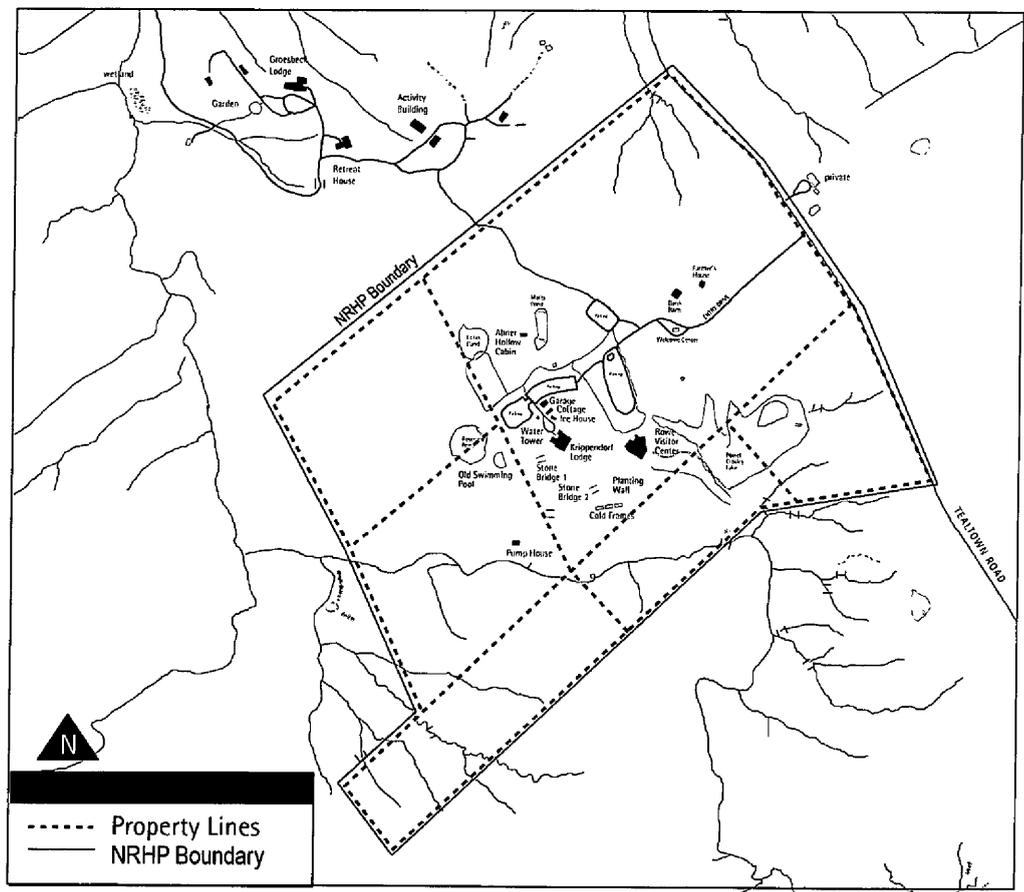
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Krippendorf Estate Boundary Map

Figure 3. Map showing National Register of Historic Places boundary and original six parcels purchased by Carl Krippendorf to create 175-acre estate

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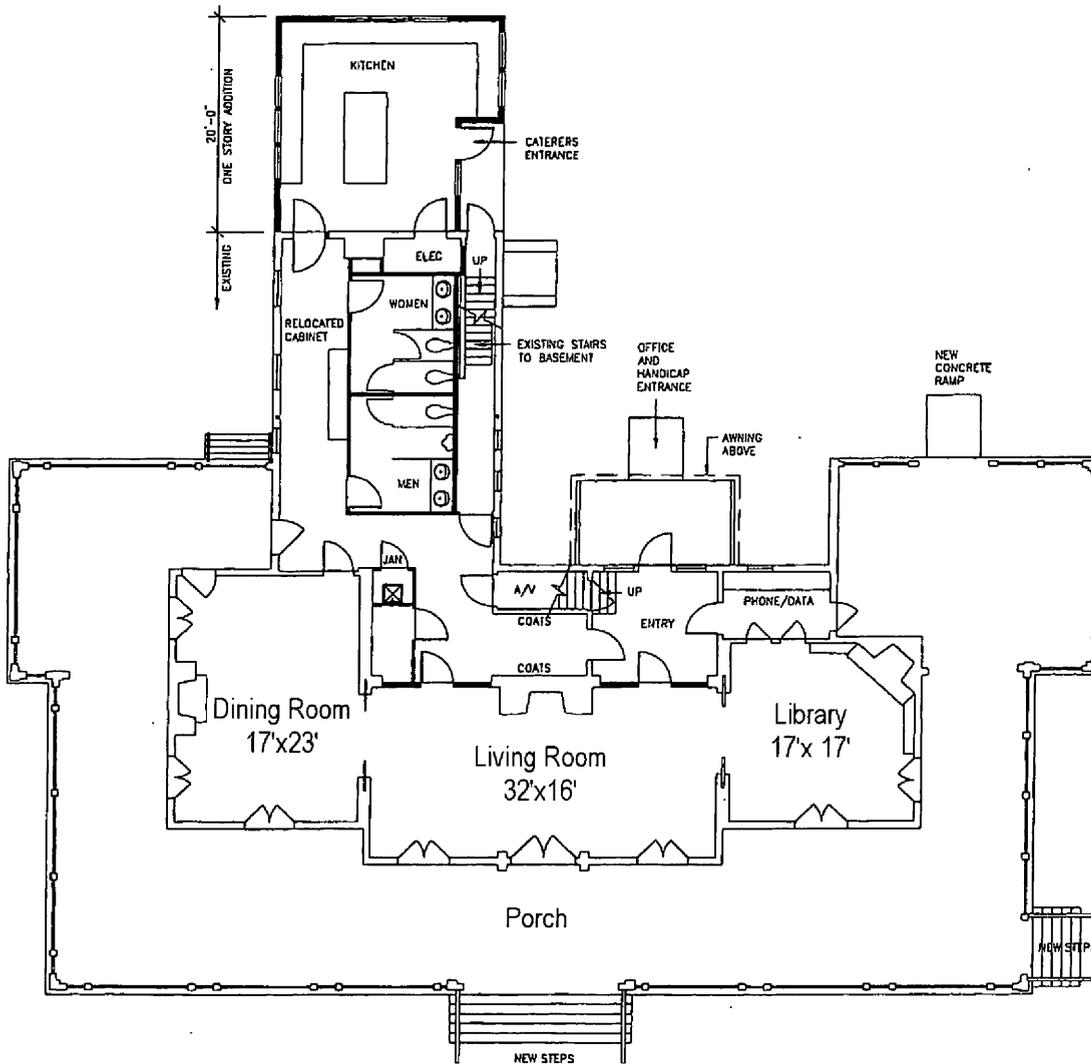


Figure 4. Krippendorf Lodge Renovations, First Floor Plan,
Humpert Wolnitzek Architects, Dec. 19, 2000

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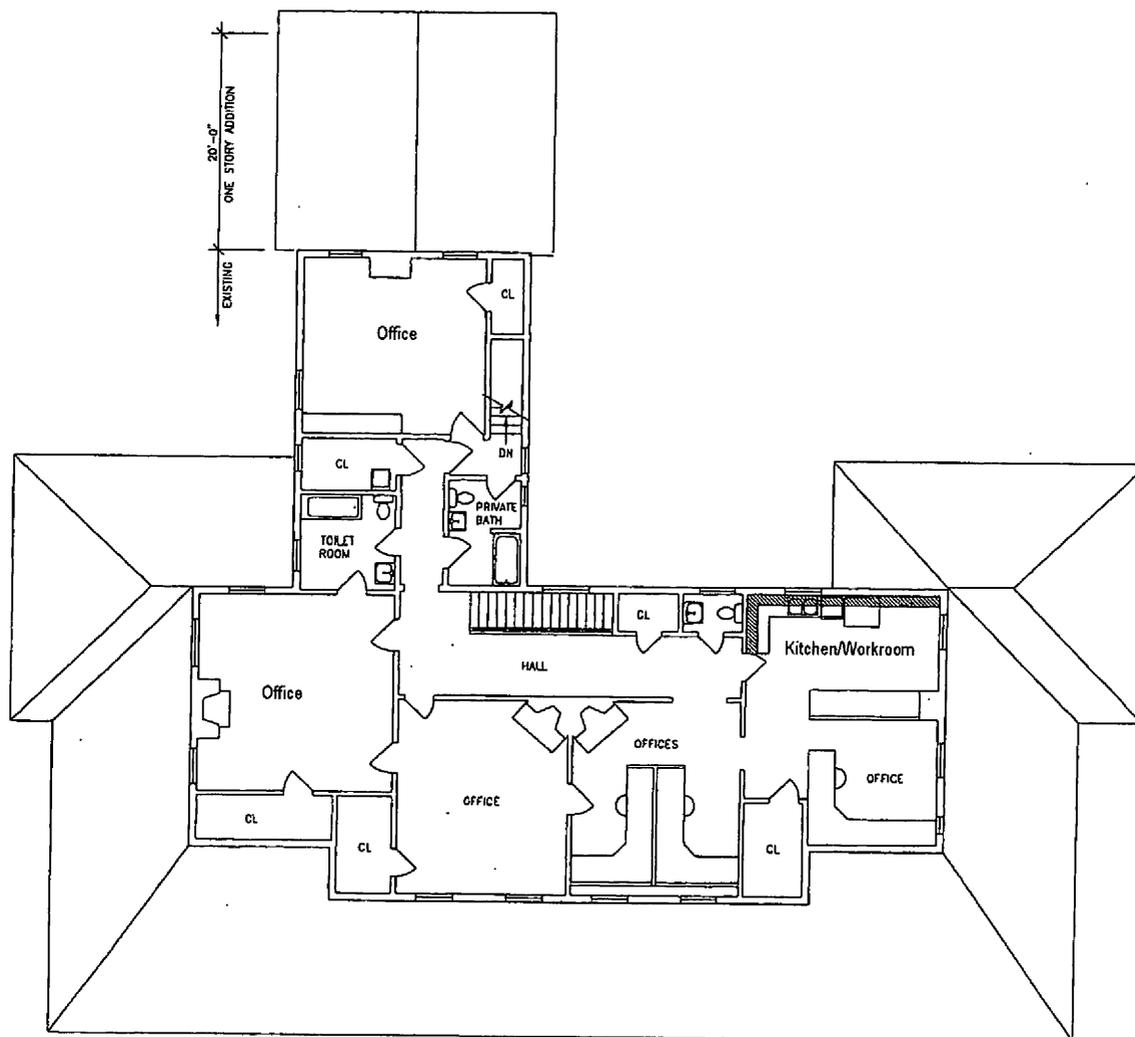


Figure 5. Krippendorf Lodge Renovations, Second Floor Plan, Humpert Wolnitzek Architects, Dec. 19, 2000

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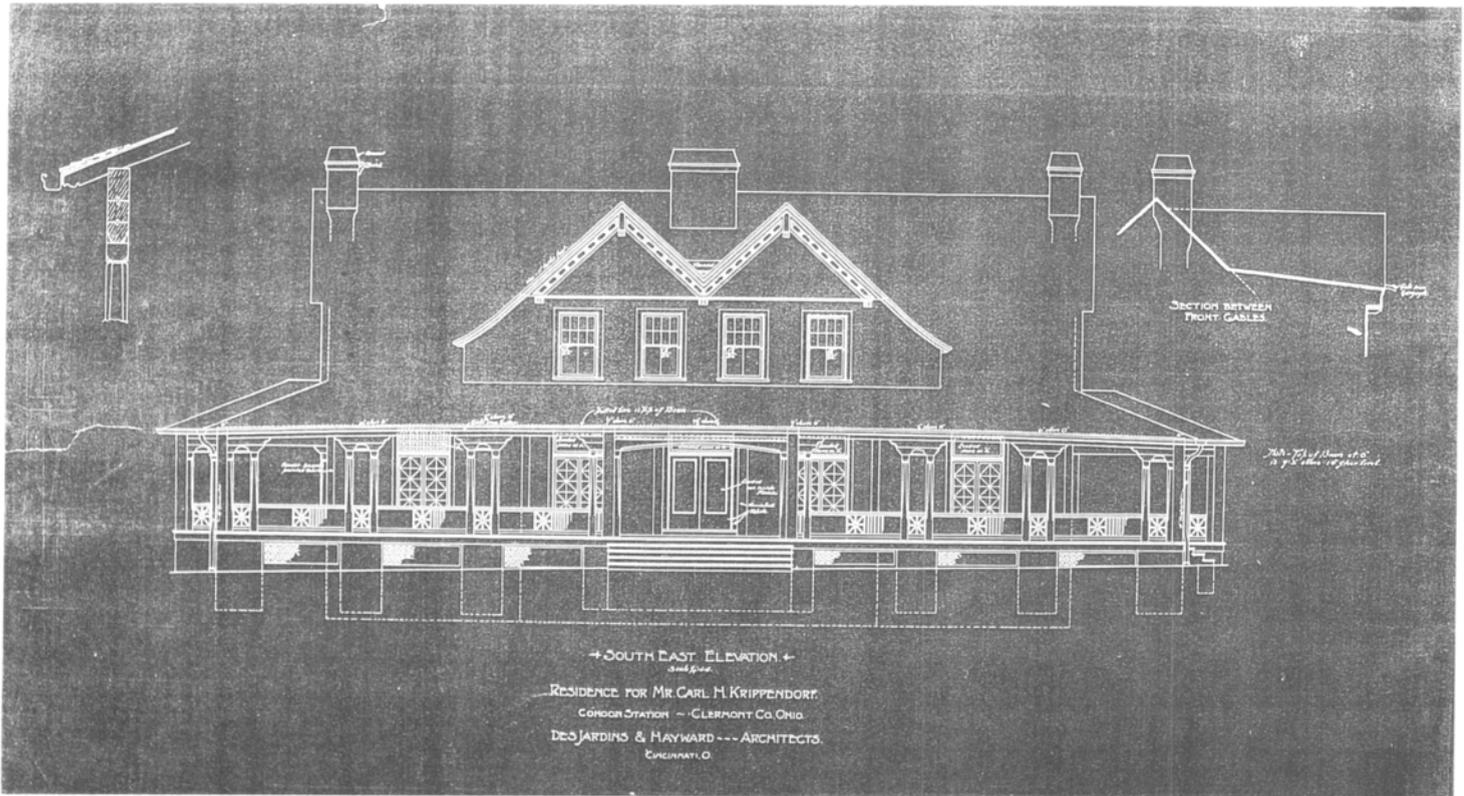


Figure 6. Krippendorf Lodge, Southeast Elevation Drawing
DesJardins & Hayward, circa 1899

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Figure 7. View of Krippendorf Lodge with daffodils, 1910

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Figure 8. View of Krippendorf Lodge with arbor, looking southwest, circa 1910

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Figure 9. View of Krippendorf Lodge with arbor, looking southwest, circa 1940

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Figure 10. Planting walls, early 1930s

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Figure 11. Planting walls, 1937, by Paul Briol

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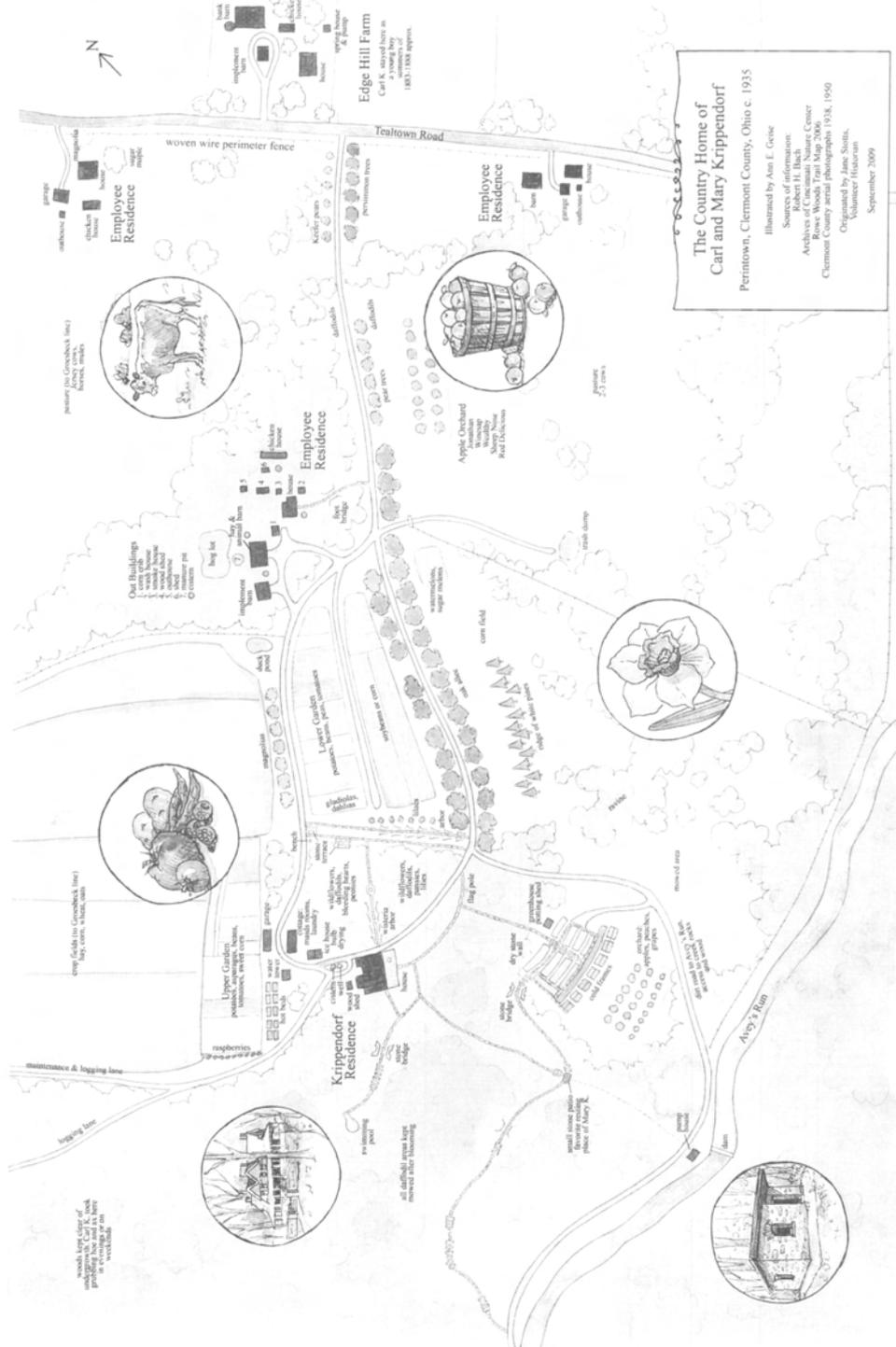


Figure 12. Rendering of the Krippendorf Estate, c. 1935, by Ann E. Geise, September 2009

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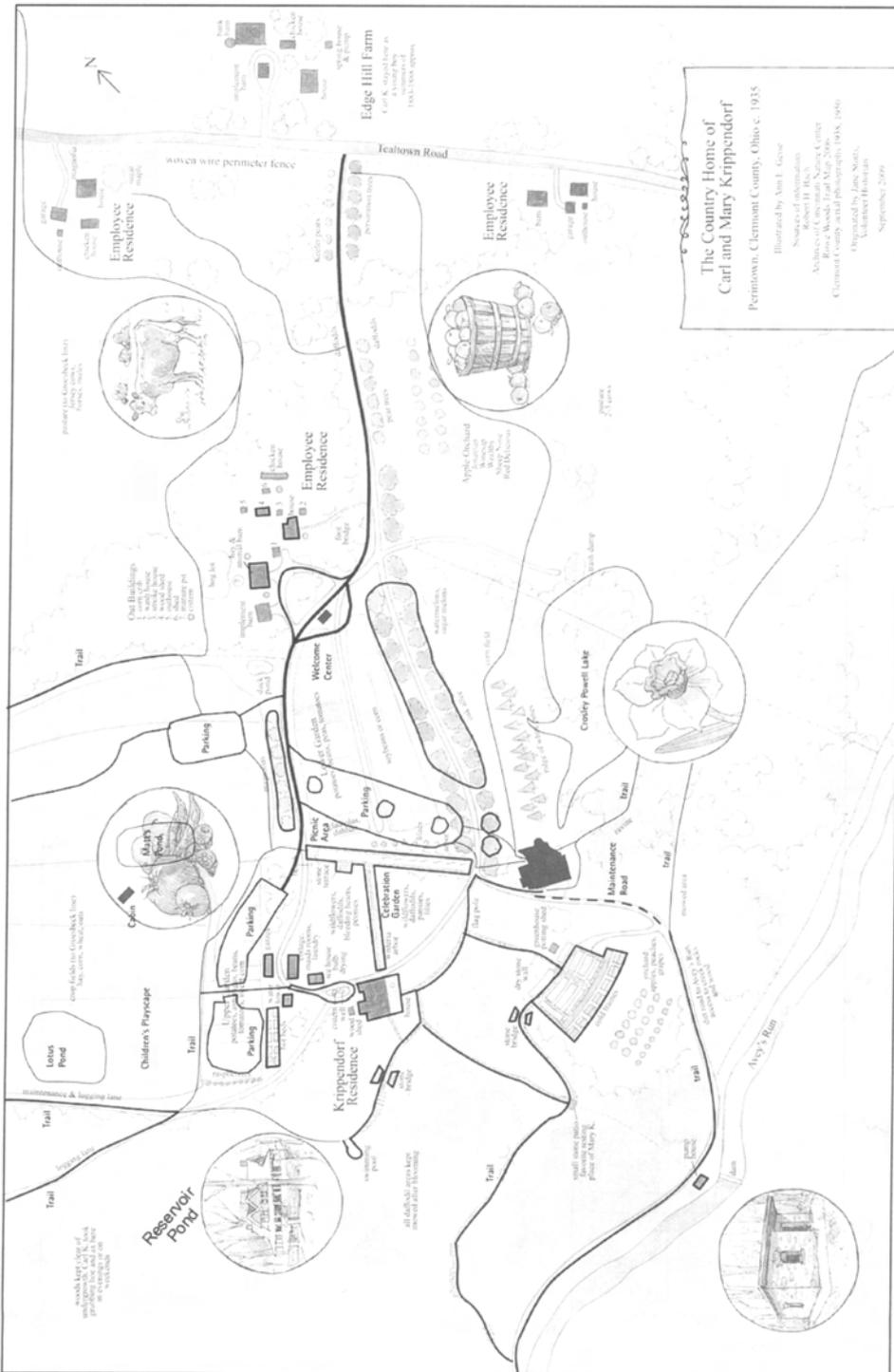


Figure 13. Rendering of the Krippendorf Estate, 2010, delineating elements surviving from 1935 and new CNC additions (outlined in black) by Ric Snodgrass

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**Exhibit A. Sequence of Bloom at the Krippendorf Estate, Cincinnati Nature Center,
annotated by William J. Creasey, Chief Naturalist,
January 15, 2011**

KEY

N = native

NG = native but gone from property (usually due to habitat change)

KN = Krippendorf introduced native

K = Krippendorf introduced plant

KG = Krippendorf introduced plant but gone from property

E = European origin, but present long before Krippendorf's time

JANUARY

Crocus sp. K

Eranthis hyemalis: Winter aconite K

Galanthus elwesii nivalis: Snowdrop K

Helleborus niger: Christmas rose KG

H. orientalis hybrids: Lenten rose K

FEBRUARY

Muscari Armeniacum: Grape hyacinth K

Leucojum vernum: Spring snowflake K

Anemone blanda: Windflower K

Scilla siberica: Squill K

MARCH

Epimedium sp.: Barrenwort K

Chionodoxa lucilliae: Glory-of-the-snow K

Iris reticulata: Iris K

Fritillaria verticillata: Guinea-Hen Flower KG

Hyacinthus orientalis K (few remaining)

Ranunculus ficaria: Lesser celandine (naturalized) K

Pulmonaria officinalis KG

Vinca minor: Myrtle K

Phlox subulata: Moss phlox K

Leucojum aestivum: Summer Snowflake K

Ornithogalum umbellatum: Star of Bethlehem K

Magnolia soulangeana: Oriental Magnolia K

M. stellata: Star Magnolia K

Muscari armeniacum: Grape-hyacinth K

Omphalodes verna: Creeping forget-me-not K

Polemonium reptans: Jacob's ladder N

Puschkinia scilloides K

Salix discolor: Pussy willow KG

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Sanguinaria canadensis: Blood root N

Scilla bifolia K

S. siberica K

Senecio obovatus N

Trillium nivale: Snow trillium KG

Tulipa chrysantha K

T. kaufmanniana K

Viola: Violet N

Narcissus sp. (wild daffodils)

N.x incomparabilis (Miller) K

N. radiiflorus var. exertus K

N. var. stellarus K

N. poeticus recurvus: Pheasant's eye K

Daffodils (late March-April)

Helios K

Henry Irving K

Princeps K

Little Dirk K

Emperor K

Empress K

Mrs. Langtry K

Grandis K

Victoria K

I. T. Bennett-Poe K

Queen of Spain K

Bernardino K

Brilliance K

Caedmon K

Cassandra K

Cheerfulness K

Duchess of Westminster K

Glory of Sassenheim K

Horsfieldii K

Irene Copeland K

Lucifer K

Magnificence K

Maximus Superbus K

Orange Phoenix (Eggs & Bacon) K

Ornatus K

Plenus (Double poeticus) K

Raeburn K

Stella K

W. P. Miller K

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Anemone nemoroso: European wood-anemone K
 Anemonella thalictroides: Rue-anemone N
 Aquilegia canadensis: Wild columbine N
 Arabis alpina: Mountain rock cress KG
 A. laevigata: Smooth rock cress N
 Asarum canadense: Wild ginger N
 Brunnera macrophylla (Anchusa myosotidiflora): Blue-eyed Mary N
 Camassia scilloides: Wild hyacinth N
 Cercis canadensis: Redbud N
 Claytonia virginica: Spring beauty N
 Cornus florida: Dogwood N
 Corydalis flavula: Yellow fumewort N
 Cypripedium calceolus var. pubescens: Large yellow lady-slipper KG
 Cuckoo: Dutchmen's breeches N
 Dicentra canadensis: Squirrel-corn N
 Epimedium pinnatum niveum (var. E. youngianum) K
 Erythronium albidum: White dog's-tooth violet N
 E. americanum: Yellow adder's tongue N
 Houstonia caerulea: Bluets N
 Hydrastis canadensis: Golden seal N
 Ipeion uniflorum (Triteleia): Spring star flower K
 Isopyrum biternatum: False rue-anemone N
 Jeffersoma diphylla: Twinleaf N
 Leucojum aestivum: Summer snowflake K
 Lindera benzoin: Spice bush N
 Magnolia Lennei K
 Mertensia virginica: Virginia bluebells KN
 Phlox divaricata: Blue phlox N
 P. subulata: Moss phlox K
 Polemonium reptans: Jacob's ladder N
 Poncirus trifoliata: Hardy orange KG
 Prunus serotina N
 Pulmonaria officinalis: Lungwort K
 Sedum ternatum: Stonecrop N
 Scilla hispanica: Spanish bluebell K
 S. nonscripta: English bluebell K
 Stellaria pubera: Great chickweed (starry chickweed) N
 Stylophorum diphyllum: Celandine poppy (greater celandine) N
 Trillium flexipes: Drooping trillium N
 T. grandiflorum NG
 T. nivale: Snow trillium KG
 T. sessile: Wake robin N
 T. luteum: Yellow trillium K
 Tulipa acuminata K
 T. biflora var. turkestanica K

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T. dasystemon (tarda) K
Uvularia perfoliata: Perfoliate bellwort N
Viburnum carlesii K
V. prunifolium: Black haw N
Viola canadensis: Canada violet N
V. kitaibeliana var. rafinesquii: Field pansy N
V. papilionacea: Common violet N
V. pennsylvanica: Smooth yellow violet N
V. priceana: Confederate violet N
V. striata: Cream violet N
Wisteria sinensis K
Crab trees K
Apple trees KG
Ornamental cherries KG
Primulas KG

MAY

Aquilegia Canadensis: Wild columbine N
Arisaema atrorubens: Jack-in-the-pulpit N
A. dracontium: Green dragon N(G?)
Arum Italicum: Italian Arum KN
Camassia scilloides: Wild hyacinth N
Chrysanthemum leucanthemum: Ox-eye daisy N
Collinsia verna: Blue-eyed Mary N
Comnehna virginica: Day-flower K
Convallaria majalis: Lily-of-the-valley KG
Coreopsis auriculata KG
Cornus florida: Flowering dogwood N
Delphinium tricornis: Dwarf larkspur N
Dodecatheon meadia: Shooting star N
Eremurus elwesii: Foxtail lily KG
Geranium maculatum: Wild geranium N
Hesperis matronalis: Sweet rocket K
Hydrophyllum virginianum: Waterleaf N
Iris cristata: Crested dwarf iris KG
Isatis tinctoria: Woad KG
Liparis lilifolia: Twayblade NG
Narcissus biflorus K
N. gracilis K
Opuntia humifusa: Prickly pear KG
Orchis spectabilis: Showy orchid KG
Ornithogalum nutans K
Philadelphus coronarius (naturalized in woods) KG
Podophyllum peltatum: May-apple N
Polemonium reptans: Jacob's ladder N
Polygatum biflorum: Solomon's seal N

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Robinia pseudoacacia: Black locust N
Saponaria ocymoides: Soapwort KG
Senecio obovatus: Round-leaved ragwort N
Silene caroliniana var. pennsylvanica: Wild pink KG
S. virginica: Fire pink N
Stellaria pubera: Star chickweed N
Synandra hispidula N
Trillium nivale: Snow trillium KG
Wisteria sinensis K
Hybrid brooms KG
Lilacs KG
Forsythia K

JUNE

Hemerocallis flava: Lemon lily K
Fulva: Tawny day-lily K
Lilium philadelphicum: Wood lily KG
Lychnis alba: White campion N
Magnolia virginiana: Sweet bay K
Opuntia humifusa: Prickly pear KG
Polygonatum canaliculatum: Giant Solomon's-seal N
Salvia turkestanica KG
Sambucus canadensis: Common elder KG
Syringa amurensis Japonica: Japanese lilac K
Thermopsis carolinianum K
Tradescantia virginiana: Spiderwort K
Valeriana pauciflora: Valerian KG

JULY

Asclepias tuberosa: Butterfly-weed KG
Campanula americana: Tall bellflower N
Campsis radicans: Trumpet-creeper N
Cichorium intybus: Chickory E
Cimicifuga racemosa: Black snakeroot N(G?)
Daucus carota: Queen-Anne's-lace E
Echinacea purpurea: Purple coneflower KN
Hemerocallis fulva K
Hosta ventricosa (H. caerulea) Blue plantain-lily KG
Impatiens capensis: Spotted touch-me-not K
I. pallida: Pale touch-me-not K
Lobelia cardinalis: Cardinal-flower NG
Macleoia cordata (Bocconia): Plume-poppo KG
Monarda didyma: Bee-balm KG
M. fistulosa: Wild bergamot N
Opuntia humifusa: Prickly pear KG
Saponaria officinalis: Bouncing-Bet N

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Solidago nemoralis: Gray goldenrod N
Verbascum thapsus: Common mullein E

AUGUST

Begonia evansiana: Hardy begonia KG
Cirsium altissimum: Tall thistle NG
Dipsacus sylvestris: Wild teasel E
Epifagus virginiana: Beech-drops N
Lycoris incarnate K
L. squamigera K
Lyriope spicata KG
Rudbeckia hirta: Black-eyed Susan N
Solidago nemoralis: Gray goldenrod N

SEPTEMBER

Cirsium altissimum: Plumed thistle NG
Colchicum autumnale major: Meadow saffron K
C. Bornmuelleri K
C. Guizot K
C. President Coolidge K
C. speciosum: Autumn Queen K
C. The Giant K
C. Violet Queen K
Crocus longiflorus KG
C. speciosus KG
C. zonatus KG
Desmodium sp. N
Dipsicus syJvestris: Wild teasel E
Eupatorium coelestinum: Mistflower N
E. perfoliatum: Boneset N
E. purpureum: Joe-Pye-weed N
E. rugosum: White snakeroot N
Lactuca sp: N
Lobelia siphilitica: Great lobelia N
Monotropa uniflora: Indian-pipe N
Solidago altissima: Tall goldenrod N
Sternbergia lutea KG
Vernonia: Ironweed N
Sunflowers and asters N

OCTOBER

Aster cordifolius: Heart-leaved aster N
A. ericoides: Farewell-summer N
A. novae-angliae: New England aster N
Cyclamen neapolitanum KG
Helleborus niger KG

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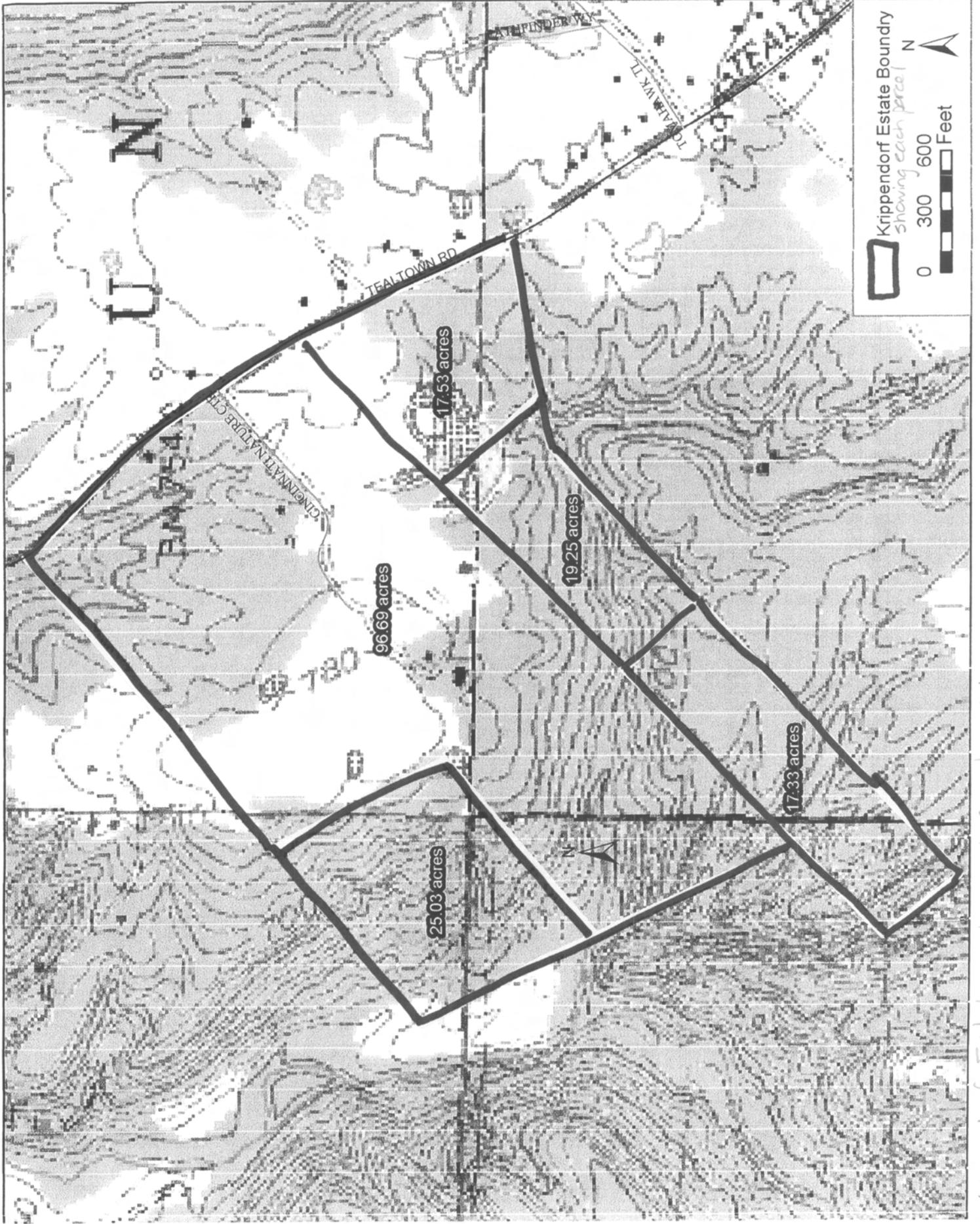
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Solidago altissima: Tall goldenrod N
 S. caesia: Blue-stem goldenrod N
 Spiranthes cernua: Nodding ladies' tresses N
 S. gracilis: Slender ladies' tresses N
 Crocuses KG and a few colchicums K

NOVEMBER/DECEMBER

A few crocuses KG
 Galanthus elwesii K
 Helleborus niger KG
 Forsythia K
 Jasminum nudiporum: Jasmine KG
 Phlox subulata KG



Krippendorf Estate, Clermont County, OH



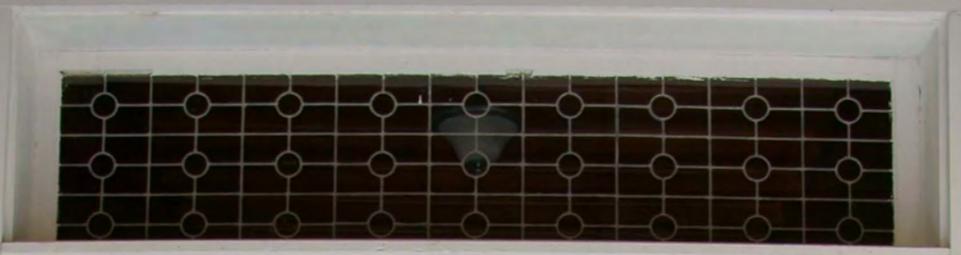












KRIPPENDORF LODGE
This building was built in 1899 by Carl Krippendorf, Sr. and his wife Mary (widow) and died in 1908. In 1910 it was converted into a Clubhouse by George W. Hale. As part of "A. Nelson Management" company, Krippendorf Lodge was converted in 2007 into special gift home.
BUTY J. ARSINI
CINCINNATI HISTORICAL SOCIETY
OLGA AND CINCINNATI FOUNDATION
JOHN HALE'S FOUNDATION
THE W. W. WILSON FOUNDATION











Sugar House







Water Tower





















