United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Duveneck, Frank, House and Studio

other names/site number KE-C-33

2. Location

street & number 1226 Greenup St. NA not for publication

city or town Covington NA vicinity

state Kentucky code KY county Kenton Code 117 zip code 41011

3. State/Federal Agency Certification

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

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

In my opinion, the property _X__ meets ___ does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:

_X_ national ___ statewide __local

Applicable National Register Criteria: **___A _X__B ___C ___D**

Signature of certifying official/Title **Craig Potts/SHPO** Date

Kentucky Heritage Council/State Historic Preservation Office
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:) _____

Signature of the Keeper Date of Action

Frank Duveneck House and Studio
Name of Property

Kenton County, Kentucky
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [x] Private
- [ ] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [x] building(s)
- [ ] district
- [ ] Site
- [ ] structure
- [ ] object

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

Contributing	Noncontributing	
0	0	buildings
		district
		site
		structure
		object
0	0	**Total**

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

NA

Number of contributing resources previously listed in the National Register

1 (Helentown Historic District)

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling
COMMERCE/TRADE/Professional (Studio)

Current Functions
(Enter categories from instructions.)

Work in Progress or Vacant/Not in Use
Work in Progress or Vacant/Not in Use

7. Description

Architectural Classification
(Enter categories from instructions.)

Italianate

Materials
(Enter categories from instructions.)

foundation: stone
walls: Wood
roof: Asphalt shingle
other:

Narrative Description

Summary Paragraph

The Frank Duveneck House & Studio (KE-C-33) is located at 1226 Greenup St. in Covington, Kentucky. Covington is Kentucky's northernmost town and sits across the Ohio River from Cincinnati. The house is a two-and-one-half story Italianate wood frame house with a single-story rear wing. The attached studio is a single-story frame building completed circa 1900. A small 20th-century concrete block garage is attached to the rear of the studio. The entire structure sits on an 89' x 85' piece of land in one of Covington's poorer neighborhoods. While exterior renovation has been completed, the interior is in need of a complete renovation. The building resides in the Helentown Historic District (1986, NRIS 86003481), and is being proposed for individual listing so that the significance of the house's association with Frank Duveneck can be more fully realized.

History of the Site

In 1851 Joseph Duveneck married the widowed Catherine Siemers Decker and adopted her young son, Frank Decker (later changed to Duveneck). Joseph then purchased the 89-by-85-foot property at the southeast corner of 13th St. and Greenup St. in three separate transactions. The first two parcels were purchased in 1855 from Mary Behne of Cincinnati and the third was purchased in 1858 from the Fairmont Theological Seminary, successor to one-half of the Western Baptist Theological Institute's holdings. The original version of the house was built by Joseph Duveneck about 1861 in the heart of a large German immigrant neighborhood.

By the time Frank Duveneck left to study art in Munich, Germany in 1869, Joseph Duveneck was operating a beer garden on the premises. This venture may be what prompted the addition of two rooms on the first floor and of a three-room second floor, accessed by an exterior stair, to provide the family with separate living quarters. Even with Frank gone to study in Munich, seven children remained at home. The Italianate front façade with its distinctive ashlar-cut wood siding was probably installed at the same time.

The beer garden continued in operation only until Joseph Duveneck's death in 1883. In 1885 his widow sold a 22-foot parcel on the corner where a building was soon built enclosing the family garden. Between 1870 and 1890, Frank Duveneck often returned to the house, sometimes remaining for extended periods. In 1899 Catherine Duveneck purchased a 25-by-89-foot parcel east of the property, perhaps at the request of Frank, who had just accepted a permanent teaching position at the Cincinnati Art Academy, to begin in 1900. On that parcel was built an art studio containing a modern bathroom and a skylight that joined the rear of the existing house.

Exterior of the House

While the house had an earlier form and exterior, by 1875 the familiar version of the Frank Duveneck House was completed. It consisted of a 2½-story side-passage plan with a side-gable roof, and two extensions to the east/rear—a 2½-story two-bay portion in the middle, and a one-story two-bay block at the very rear. Around 1900, a board-and-batten-sided single-story addition was built for Duveneck's studio. Finally, a small 20th-century concrete block garage is attached to the rear of the studio (photo 5).

The earlier house portion has a wooden front door with two long arched top panels above two shorter rectangular panels and opens to the west, directly onto a sidewalk between the house and Greenup Street. A glass transom mistakenly carries the address number 1232 (photo 13). The house is three bays wide and two stories tall. The upper story consists in 3 windows, each a 6-over-6 double-hung wood sash, beneath an exterior

storm window of 2 divided lights. The first floor's two windows are the same. All front windows have pronounced wooden frames, are topped by broad wooden cornices and are flanked by wooden shutters (photo 13). The façade is topped by a projecting bracketed cornice. Horizontal wood clapboards cover this entire original house portion of the nominated resource.

Photo 13, Front (west) façade

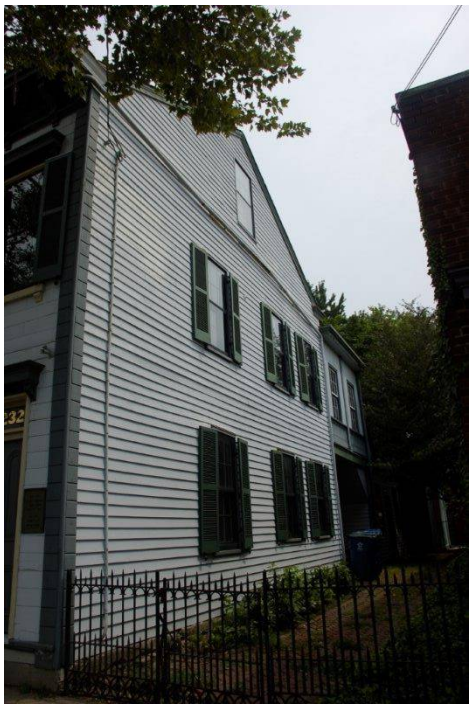


Photo 1: South Façade

Photo 2: South façade's recessed area

Fenestration on the early house's south side consists of 3 openings per floor, with windows similar in type to those in the front. These windows have shutters, but lack the ornate hood molds and pronounced wooden frames seen on the front windows (photo 1). A small unshuttered window is in the gable area above the cornice line.

The south side of the original house's middle section has two upper-floor unshuttered windows, and two first floor doors within a recessed area (photo 2). The wooden door on the south side has nine lights over 4 panels, and the door facing east is a solid 4-panel wooden door topped by a two-light transom. A single double-hung sash window punctuates the south wall, to the east of the south door (photo 4). The south side of the original house's rear-most block has three openings, a wooden door flanked by two unshuttered windows. This portion has a gable roof with ridge running east-west (Photo 12).

In addition to the board-and-batten siding, the ca. 1900 studio has a double window on its south side (photo 3) and on its north side. Photo 8 shows the north side of the house, the great majority of which butts up against the neighboring building, so that it's not visible. The current roof on the studio covers up the skylight, which are still extant but not in good shape. The hoped-for renovation would expose the skylight once again and protect it with a raised translucent cover. The west side adjoins the original portion of the house, and the east side adjoins the garage.

Photo 3: ca. 1900 studio addition

Photo 8: north side

Photo 5: Garage

The garage (photo 5) opens to the south for vehicular access. Its concrete block walls are surfaced to simulate rusticated stone. The small building has a flat roof and three doors suspended from a rolling track system. The garage is built up to the adjoining brick house, immediately to its east, at the rear of the lot.

Interior of the House

The front room retains evidence of the original rounded Italianate wood trim, suggesting the room's importance, the remainder of the first floor has plain, flat wood trim. See the floor plan, on the next page. In the next room toward the back are stairs down to the cellar, an exterior door and a wide hallway to the back of the house, which served as a laundry room adjacent to the studio. Enough traces of historical information are still extant to recreate the house as it looked when Duveneck lived there.

Upstairs in the front is the room that Duveneck used for his bedroom. Moving back is another room with stairs up to the attic on the north and down to the first floor on its south side; this room was probably used for a bedroom as well. Everything has been vacated.

Changes to the House since the Period of Significance

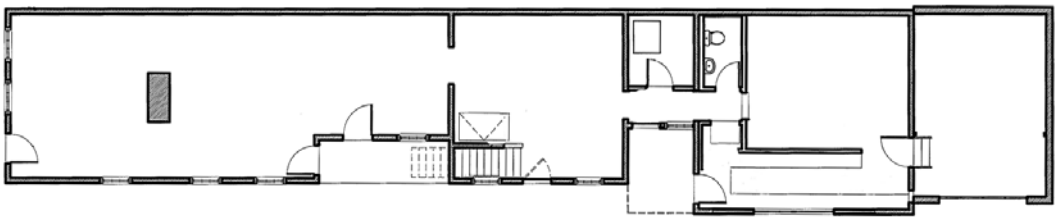
Duveneck was apparently responsible for several changes to the home during his time there, including the installation of electricity and of gas heating stoves. Frank Duveneck lived in the house until his death in January 1919. After his death, his family sold the property. The house was eventually converted into a two-family dwelling, and by 1924 a hardware store was built on the south part of the property.

Duveneck House and Studio Floor Plans

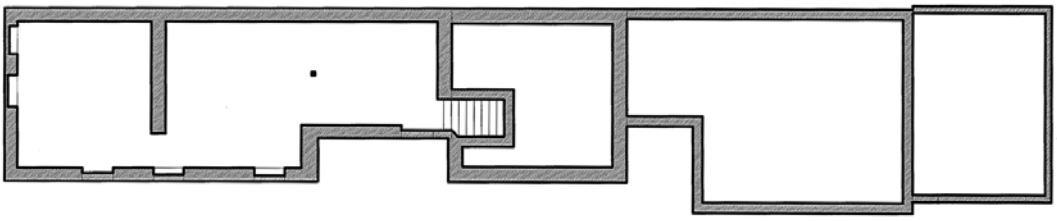
In the mid-1960s an effort was launched to restore the house and studio. That campaign resulted in the formation of the Northern Kentucky Heritage League and the creation of the Duveneck Gallery at the Kenton Country Public Library, and conversion of the building into a frame shop in 1967. At that time several major modifications in both the interior and the exterior were made to accommodate it for commercial use.

In 2000 Forward Quest, an area planning and development organization based in Covington, in cooperation with the Frank Duveneck Arts & Cultural Center Board, purchased the property, including the former hardware store. With the aid of a Kentucky Heritage Council grant, the exterior of the house and the studio was restored in 2002. This project substantially improved the exterior siding, the windows, the shutters, and the doors. Based on professional analysis, the house and the studio were painted in the colors chosen by Frank Duveneck when he first built the studio in 1900. In 2006 a Kentucky Preservation Grant was awarded to the Frank Duveneck Arts & Cultural Center to pursue the making of architectural drawings in preparation for the property's further restoration. Full title to the building now is in the hands of the Frank Duveneck Arts & Cultural Center Board.

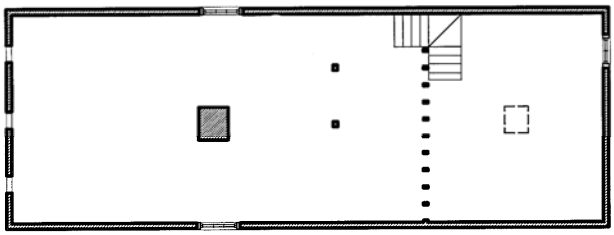
The group awaits funds to make the intended interior renovations. At the present, the north wall of the studio against the property line is in deteriorated condition due to extensive water infiltration. The first floor of the house retains the modifications made for the now-closed framing shop, with very little historic interior fabric remaining. The second floor and attic have been only slightly modified and retain a substantial amount of original fabric. The interior of the studio has also been modified with much of the historic fabric covered up. The interior of the building requires complete renovation to become habitable, usable space.



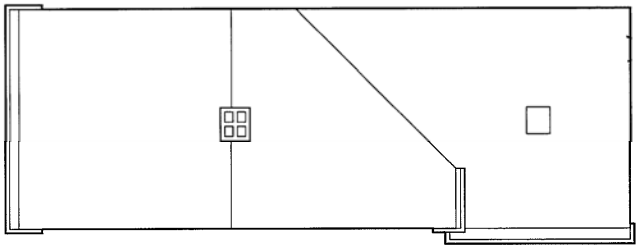
PHOTOGRAPHIC KEY
FIRST FLOOR PLAN
SCALE: 3/32" = 1'-0"



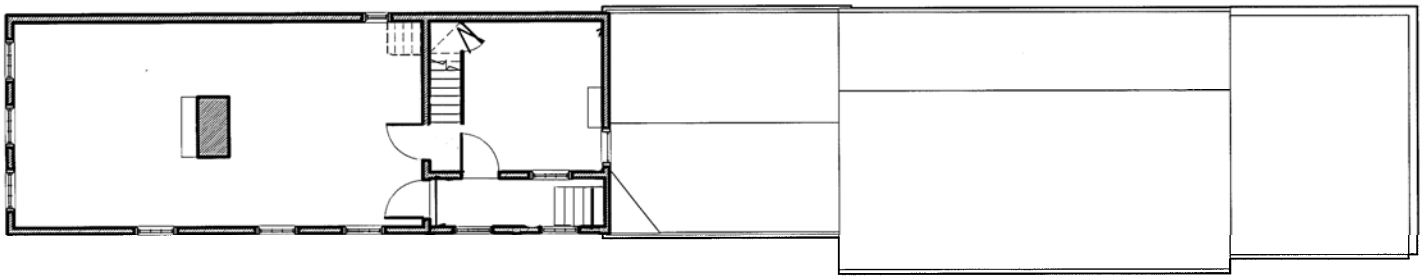
PHOTOGRAPHIC KEY
BASEMENT PLAN
SCALE: 3/32" = 1'-0"



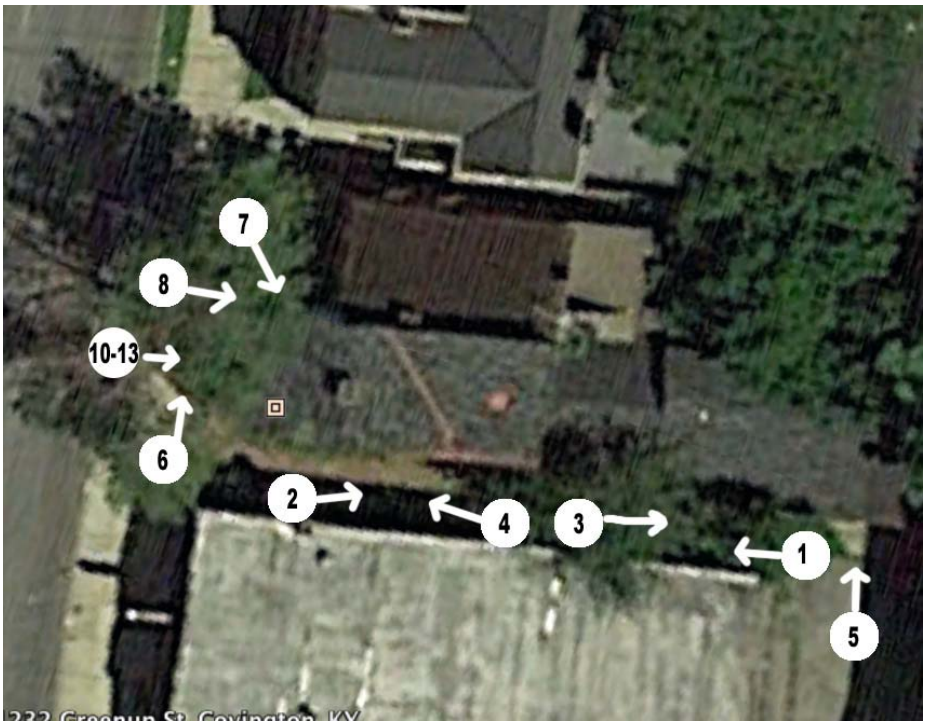
PHOTOGRAPHIC KEY
ATTIC PLAN
SCALE: 3/32" = 1'-0"



PHOTOGRAPHIC KEY
ROOF PLAN
SCALE: 3/32" = 1'-0"



PHOTOGRAPHIC KEY
SECOND FLOOR PLAN
SCALE: 3/32" = 1'-0"



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

Criteria Considerations

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

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.

Areas of Significance

(Enter categories from instructions.)

Art

Significant Person

(Complete only if Criterion B is marked above.)

Duveneck, Frank

Cultural Affiliation

NA

Architect/Builder

Duveneck, Joseph

Period of Significance: 1872-1919 is selected as the Period of Significance for this property. It is the span of time when Frank Duveneck can be considered a significant artist. He regarded this house as his home from its construction in 1861 and with the construction of his studio in 1900, it became his workplace as well.

Criteria Considerations: NA

Statement of Significance

Summary Paragraph

The Frank Duveneck House (KE-C-33) is significant under National Register Criterion B for its association with Frank Duveneck (1848-1919), an important artist from the northern Kentucky-Cincinnati, Ohio area. One of the most celebrated American painters in the latter-19th century and early-20th century, he was known regionally, nationally and internationally for his talent with the brush, for his role in bringing Realism as a style of painting to America, for his role as teacher and for his leadership in the community of American art. For these reasons we would like to nominate his house in Covington, Kentucky, in which he lived or used as his home base for 58 years, for national landmark status.

Historic Context: Development of Art in America, 1875-1920

At the time of Frank Duveneck's birth in 1848, American art had not yet developed a successful voice of its own. Only a handful of her painters had managed to achieve recognition on the world-wide stage and fewer were significantly esteemed on America's own shores. There were common itinerant portraitists, sign painters, building decorators, and those who drew and painted the flora, fauna and scenery that was being discovered as the country moved west. It wasn't until 1850, two years after Duveneck's birth, that America's first art movement came into existence: the Hudson River School with its idealized, tightly-rendered, large and luminous landscapes and seascapes. For those who wished to study art seriously, there were very few art schools. The National Academy of Design in New York City and the Pennsylvania Academy of Fine Arts in Philadelphia were the most notable, and their curricula were quite limited. American students who were intent on learning their craft had to travel to Europe for training – to Germany and France in particular.

Among those who studied art abroad was Frank Duveneck. He was the first-born son of German immigrant parents who had settled in Covington, just across the Ohio River from the far larger town of Cincinnati. As a boy he had a reputation for being artistic, and local merchants paid him to create signs for their shops. “His priest recommended him to Johann Schmidt and Wilhelm Lamprecht, German lay brothers, who had been invited to immigrate and decorate Roman Catholic churches. He was apprenticed to help them beginning with the local mission church. They instructed him in wood carving, modeling figures, designing friezes, gilding, leading glass panes and painting frescoes.”[1] Their work beautified churches locally, in different states and even in Canada and is still treasured and preserved by a number of those churches. He continued to attract the attention of those who recognized his potential and when he was 21, his parents were persuaded to send him to Munich, Germany for art studies. Duveneck arrived in Munich at a pivotal time. Realism, an art movement birthed in France, had just been embraced by the director and leading teachers of the Royal Academy of Fine Arts (in which Frank had enrolled), and also by the city's leading artist, Wilhelm Leibl.

The founder of Realism, French artist Gustave Courbet, had come to Munich to demonstrate his style of art and had left many artists in the city completely inspired. Breaking from the approved subject matter of that time - mythological and great historical events populated by noble, idealized people - Courbet instead wished to paint “everyday subjects and situations in contemporary settings, depicting individuals of all social classes in a similar manner.” In his “Realist Manifest” he wrote: “To know in order to be able to create, that was my idea. To be in a position to translate the customs, the ideas, the appearance of my epoch, according to my own

[1] Duveneck, Josephine, *Frank Duveneck: Painter, Teacher,* p. 29.

estimation; to be not only a painter, but a man as well; in short, to create living art - this is my goal."[2] His work provoked the art establishment. His large depictions of a common man's funeral in "Burial at Ornans" and that of simple laborers in "Stone-Breakers" were considered scandalous – and rejected by the jury of the Universal Exposition of 1844.

Courbet: "Burial At Ornans," 10.3' x 21.7'
(from Wikipedia)

Courbet: "Stone Breakers," 5.4' x 8.4'
(from Wikipedia)

As we consider "Realism" as Courbet defined it, we also must not think that it referred to a precise and careful depiction of visual appearances – which was instead at that time a characteristic of academic painting. While things were depicted realistically, the style of brushwork and tightness of depiction were not defining traits of the movement. This was especially true in Munich, where the artists gave it their own very distinctive twist, one that had evolved quickly after two exhibitions in the city. One exhibition had exposed the artists to works from the old masters – such as Rubens, Rembrandt, Velazquez and Hals; the other to paintings of current, cutting-edge artists like Courbet. (In fact his previously rejected "Stone Cutters" was the hit of the latter exhibit.) The leading artists of that city started depicting Realistic subject matter, common people and things, with loose brushwork (like Hals) on backgrounds of dark brown (as in the masters' works), the style which is recognized today as the Munich School of painting.

They also began to train the academy's students along these new paths - including an enthusiastic Frank Duveneck. His family had sent him to Munich to become a skillful church decorator, but he quickly lost interest in once he found this style which suited his talent and temperament. He excelled, completing courses rapidly while winning top medals, a place in the best classes, studio space and expenses for models, and even an offer from Germany's eminent portraitist, Franz von Lenbach, to become his assistant.

When Frank had to return to the States, he found that he had changed. Although he did go to work for a church decorating company - as his parents had planned, his first love now was fine art. He found ways to continue it. He associated with other fine artists in the area. He shared a studio with a young sculptor, Frank Dengler, who had studied with him in Munich. He became good friends with Dusseldorf-trained depicter of Native Americans, Henry Farney. He also volunteered to teach a night class in life drawing at the Mechanics Institute of Cincinnati. His students there were a fine group of young men who became esteemed artists in their own right, among whom were John Twachtman, Kenyan Cox, and Frederic Blum. He painted portrait commissions, too, until 1875 when he was invited by esteemed Boston artist William Morris Hunt to show five of his paintings at the Boston Art Club.

[2] Boime, Albert, *Art in an Age of Civil Struggle, 1848-1871*, p. 223

His work created a sensation, and he was acclaimed by critics and public alike. One art critic, Henry James, wrote:

> The discovery of an unsuspected man of genius is always an interesting event and nowhere perhaps could such an event excite a higher relish than in the aesthetic city of Boston. Many people just now in the New England capital are talking of Mr. Frank Duveneck and incidentally of Velazquez. Mr. Duveneck is a painter of the rigidly natural school. Unadorned reality is as yet his exclusive theme...the handling is of the broadest and freest, the color ranges through only two or three variations of black or gray, but the relief, the vigor, the frankness, the comprehensive simplicity are most striking...Mr. Duveneck on the exhibition of these works was, we believe, invited to come to Boston where a dozen immediate orders for portraits were assured him. We learn, with pleasure, that it is proposed to bring these portraits to New York and place them temporarily on exhibition. We hope for the sake of every one concerned, that they will encounter perfect, adequate appreciation, but that it will be remembered that Mr. Duveneck is very young, and that if we praise him too lavishly now, we shall have nothing left to say about him twenty years hence.[3]

The people loved his style which was radically different from that of the Hudson River School and also different from the style that Dusseldorf-trained American artist Emanuel Leutze used as in "Washington Crossing the Delaware." Frank's paintings, which included his famous (even to this day) depiction of a young rascal smoking a cigar, "Whistling Boy," were bold, loosely painted portraits with dark backgrounds a la Munich School Realism. All of his work at the exhibit sold at prices beyond his expectations, and his reputation soared.

Leutze: Washington Crossing the Delaware

Duveneck: Whistling Boy

Duveneck: The Turkish Page

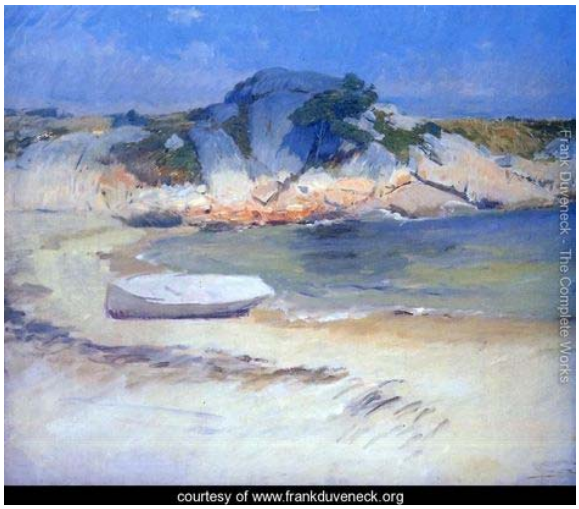
At that point he could easily have stayed in the States and had a successful career, but he returned to Europe to continue his artistic journey. He and fellow Royal Academy student William Merritt Chase shared a studio – and subject matter on occasion - for some time in Germany and in Italy. Again there were outstanding reviews when several years later they showed their work in the prestigious 1878 National Academy of Design's exhibit in New York. Duveneck's painting "The Turkish Page" was a sensation. People admired "his mastery of all technical difficulties, the justness of his tonal values and wet-into-wet straightforward painting."[4] The work now hangs in the Pennsylvania Academy of Fine Arts. "Some critics announced that the artist's offhand painterly methods heralded a rejuvenation of American art. Another observed that 'these brilliant paintings and

[3] Duveneck, Josephine, *Frank Duveneck: Painter, Teacher*, pp. 58, 59
[4] Hermann, Norbert, *Frank Duveneck*, p. 34

the new attitudes these works implied profoundly shook the traditional aesthetic assumptions of our native school. The more far-sighted critics hailed the exhibition as the dawning of a new era for American art."[5]

Duveneck continued his explorations as he mastered new art forms and techniques. While he continued painting portraits in the Realist vein, he also ventured outdoors to paint, and he didn't go alone. He now had his own group of students, called the Duveneck Boys. They called him "The Professor," and he taught these thirty young men as they sketched and painted the countryside around Polling, Germany. Both he and they learned to see new colors and light in ways that working in a studio could never teach them. It was no coincidence that some of the greatest artists in America at that time came from his students: John White Alexander, Louis Ritter, Joseph DeCamp, Otto Bacher, Theodore Wendel, Harper Pennington, Julian Story and Julius Rolshoven. The dark brown "soup" of Munich disappeared from Frank's outdoor work. His plein air paintings, such as "Beechwood at Polling, 1878," were full of light as well as his typically expressive application of pigment. He continued plein air work throughout his life - in Germany, Italy, and after his permanent move back to the States, in Gloucester, Massachusetts in particular. "He crowned his late career with an achievement that has not received enough critical attention. His series of Gloucester, Massachusetts seascapes must be counted among his most personal and revealing works...about one hundred in all. The best of these seacoast scenes revealed that his unerring eye and daring hand remained intact, even though weakened. They show deep discernment of physical nature and tight composition. The best are mysteriously evocative, appealing as much to the mind as to the eye."[6]

Duveneck: Beechwood at Polling



Duveneck: Sheltered Cove, Gloucester Massachusetts seascape

Duveneck was an extraordinarily gifted man – someone who enjoyed exploring different facets of art with the ability to master them very quickly. In the 1880s he put his hand to etching. He produced a remarkable series of 37 plates in Venice so beautifully done that James McNeill Whistler's own gallery in London thought that Whistler had done them under a pseudonym.[7] In his book *Etchers and Etching*, Joseph Pennell comments on Duveneck's mastery of the medium: "No one has approached him in beauty and meaning of line...every line is

5 Neuhaus, Robert, *Unsuspected Genius: The Art and Life of Frank Duveneck*, p. 42
6 Neuhaus, Robert, *Unsuspected Genius: The Art and Life of Frank Duveneck*, p. 134.
7 Whistler, James Abbott McNeill, The Gentle Art of Making Enemies, pp. 52-60

vital, the point of view is personal and the arrangement individual...they are masterpieces."[8] This author, who was Chairman of the International Jury of Awards for Engraving at the Panama-Pacific Exhibition in 1915, proposed a special gold medal for Duveneck for these etchings which was enthusiastically agreed upon and presented by an international jury comprised of about 30 outstanding painters and sculptors from both the States and Europe.

Frank Duveneck was also acclaimed for his sculpture – particularly his wife's funereal effigy - which is remarkable since it was the first that he had done. Elizabeth Boott Duveneck had been one of his admirers ever since she saw his work in the 1875 Boston Art Club show. She and her father had purchased one of Frank's paintings, and she pursued studies with him both in Munich and then in Florence, Italy. They were eventually married after a rocky six-year courtship and shared a studio and models for a time until their son was born. A year later in 1888, while they were both in Paris studying art and preparing for the annual Salon, Lizzie contracted pneumonia and died. Their son went to live with Lizzie's relatives in Boston, an arrangement that regularly brought Frank there for lengthy visits, while he returned to Covington to his family's home. There he collaborated with Cincinnati sculptor Clement Barnhorn to create a bronze memorial effigy for his wife's grave in Italy. He received multiple commissions from American museums for its replication: one in Carrera marble to place in the Museum of Fine Arts in Boston (which also received honorable mention in the 1895 Paris Salon); four others for Chicago, Indianapolis, Lincoln and San Francisco; and in 1917, at the urging from none other than Daniel French, the famous American sculptor of the Lincoln Memorial, one for a bronze version gilded with gold leaf for the Metropolitan Museum of Art. The original plaster cast is still on display in Cincinnati, along with the marble and gilt versions in Boston and New York.

Duveneck: Elizabeth Boot Duveneck effigy at the Met

Duveneck also painted notable murals for the prayer chapel at St. Mary's Cathedral Basilica of the Assumption in Covington, Kentucky (on the National Registry). It was a five-year project, resulting in three large panels, each ten by twenty-four feet, dedicated to his mother who had hoped for him to have a career as a church decorator. They involved many studies and trips to Europe that not only resulted in the fine finished pieces but several additional paintings.

[8] Pennell, Joseph, *Etchers and Etching*, p. 104.

Aside from introducing Realism to the American art scene and being extremely talented, Duveneck had another outstanding gift that would help advance art in America – that of teaching. At this time our country desperately needed well-trained teachers to help develop the abilities of students right here in the States. This was a crucial role in our country's artistic development, and these years saw European-trained American artists beginning art schools that helped change the need to go abroad for a good education. Duveneck turned down offers to teach in New York at the Art Students' League and in Chicago at the Art Institute (where they had told him to name his salary) to reach out in his own area of the country.

Josephine Duveneck writes,

> Many critics and art historians...have failed to take into account the outstanding qualities of Duveneck as a teacher, and the difficulty he had in extricating himself from the demands made by the growing number of art students in the United States. From the early days in Munich, when the "Boys" left the Academy to study with him, up to the very last year of his life, he was sought by hundreds of students. Because of his great liking for young people, he responded with warmth and enthusiasm, sharing his skill and experience with complete generosity. In the successes of the young men and women who worked under him, he seems to have found as much, perhaps even more, satisfaction as in his own triumphs...In Cincinnati, Nicholas Longworth gave a substantial sum for the establishment of an art academy. In 1890 Duveneck joined the faculty of Cincinnati's Art Academy and continued to teach there for almost twenty years until his death.[9]

His outstanding contribution as a teacher was recognized in 1917 when he was awarded an honorary doctorate from the University of Cincinnati. The finest tribute, however, was at a memorial meeting after his death held at the Art Museum by his students. The following resolution was adopted:

> Frank Duveneck, master in sculpture, in etching, and supremely master with the brush, has left in his words a legacy of unlimited value. We the students of the Duveneck Class, who worked under him in the early days in Europe, in Boston, or here in Cincinnati, are possessed of a treasure even richer, the inspiration of his character, of his vigorous and tender personality, of the high ideals of art and of life he implanted.
>
> Great teacher, most kindly and just of critics, dear friend, he has been to us like a father to his children. Each of us has felt his protecting encouragement, his tender anxiety that we attain to the best within our powers. His careful instruction, his kindly interest were freely given to his students whether they clung far down on the ladder of the struggle to learn or had reached the upper rounds. He gave his best without stint. No appeal for help was unanswered or misunderstood. No effort was too great for him to make on our behalf. All he demanded of us was honesty of endeavor and sincerity of purpose. His criticism, whether sought or unsought, was just. Invariably constructive, it was a spur to greater effort. Frank Duveneck stood for the highest ideals. He gave to those who were near him sympathy and loyalty.
>
> Be It Therefore Resolved: That we, his students, are united by the privilege of association with the master, the great teacher of his day. That we shall cherish the nobility of his ideals, striving not only to live up to the best in ourselves as he would have us do, but to keep alive and pass on to those with whom we may be associated, the teachings and ideals of one who has been an inspiration not only in art, but in

[9] Duveneck, Josephine, p. 139

life itself.[10]

Duveneck was not only respected and loved by his students, but had influence in a number of art organizations. From the time of his return to the States in 1888, he received invitations to positions of honor. He became the first president of the Society of Western Artists (1896), and president of the Cincinnati Art Club (1896-98). He also sat on the juries of prestigious art competitions, both nationally and internationally such as that for the Paris Exhibition (1899), which placed him alongside of first-rate American artists Winslow Homer, Edwin Blashfield, Hugh Bolton Jones, John LaFarge, H. Siddons Mowbray, Robert Vonnoh, J. Alden Weir, Cecilia Beaux and William Merrit Chase. When he went to spend time with his son in Massachusetts on long holidays and during the summers he became "a pivotal figure of the Cape Ann art community."[11] Students and artist friends, such as Theodore Wendel, Joseph DeCamp, John W. Alexander, John Twachtman, and Herman and Bessie Wessel from Boston and Cincinnati came with him to paint at Gloucester en plein air, and he has work hanging in the Cape Ann Museum.

Duveneck also had a significant influence on the Cincinnati Art Museum. His association with its director, Thomas Joseph Gest, was quite directive in the museum's development. Thomas esteemed Duveneck highly and often consulted with him about the purchase of works of art for the institution. Elizabeth Cary, writing in *The New York Times*, asserted, "The spirit of Duveneck for many years has informed the Museum and made it that vital stimulating extraordinarily moving place that it is."[12] In a time when Americans were prone to favor European artists, Cincinnati was the first American art museum to patronize American art, a practice that Frank encouraged. He also donated his personal collection of approximately 150 paintings to the museum. His contributions to art were and still are so appreciated that beginning in 2003, the entry room in the Cincinnati Wing at the Cincinnati Art Museum was completely dedicated to Duveneck.

Evaluation of the Significance of Frank Duveneck within the Historic Context Development of Art in America, 1875-1920

When one asks where Frank Duveneck was ranked in the national and international world of art in his time, one answer comes in the form of a special recognition awarded him at the 1915 Panama-Pacific International Exposition. A special gold medal was decided upon by a jury of 30 artists not only from the States but from abroad. A letter from the foreign members of the jury (from Holland, Japan, Cuba, Italy, Portugal, China, Argentina, Sweden and Norway) said: "'Whereas the comprehensive retrospective collection of Mr. Frank Duveneck's work in oils, etching and sculpture brought together here has unquestionably proven to be the real surprise of the whole American Section in the Palace of Fine Arts, and, whereas, these works have astonished and delighted all those hitherto unacquainted with his life work, while confirming the opinion of those few who have long held him in the highest esteem both as an artist and as a man, we the foreign jurors on the International Jury of Award, feel that some special recognition of his distinguished contribution to American art should be awarded Mr. Duveneck, and we herewith recommend a Special Medal of Honor be struck in his honor and awarded him."[13]

---

10 Duveneck, Josephine, pp. 163, 164

11 Cape Ann Museum website: http://www.capeannmuseum.org/collections/artists/frank-duveneck/

12 Cary, Elisabeth Luther, Dec. 24, 1922 "A Glimpse of Art in Cincinnati" *New York Times*

13 Duveneck, Josephine, p. 157.

Hermann's book on Duveneck, written 3 years after the Panama-Pacific Exposition, continued that praise, comparing his skills to those of the old masters.[14] The art world and his city were and still are grateful. The following is a list of recognitions given to him, acknowledging his importance in the world of Art:

- In 1929 a commemorative bronze plaque was affixed to his house on Greenup Street in Covington (and is still there) by the Covington Art Club, the Tuesday Club and the Women's Club which read, "Here lived Frank Duveneck, a great artist, 1848-1919."
- In 2003 the entry room of the Cincinnati Wing at the Cincinnati Art Museum was dedicated to showing his work and life story.
- In 2006 the exterior of Duveneck's home was renovated through a grant from the Kentucky Heritage Council, and applications for grants for an interior renovation have been made to bring it back to its appearance during Duveneck's residence.
- His work and his teaching are still used to instruct art students.
- In 2006 a life-size statue of Frank Duveneck holding a picture of his wife, Elizabeth Boott, was erected in his honor in Covington, Kentucky.
- The members of the Cincinnati Art Club, an organization that included Duveneck as a founding member and president, make an annual visit to his nearby graves in the Mother of God Cemetery.
- This year 2015 is the hundredth anniversary of the Panama-Pacific Exhibition. In recognition of Duveneck's gold medal, the Cincinnati Art Museum is loaning his "Whistling Boy" to the year-long celebration.
- In 2019 on the 100th anniversary of his death, the Cincinnati Art Museum has plans to celebrate his work and life.

Evaluation of the Integrity of Frank Duveneck's significance and the physical resource representing him, his home.

There are several locations in the Cincinnati, Ohio and Covington, Kentucky area which may be associated with Frank Duveneck:

- the Cincinnati Art Museum which is the main repository and displayer of his work in the U.S.A.
- the Kenton County Library which also owns a number of his paintings, personal photos and material
- the Mother of God Church which has the record of his infant baptism and examples of work done by the decorators to whom he was apprenticed
- the Cathedral Basilica of the Assumption in Covington which contains three large murals painted by Frank Duveneck
- the Mother of God Cemetery just on the outskirts of Covington in which he and his family are buried

However, Frank Duveneck's home at 1226 Greenup Street in Covington, Kentucky is the place in which he primarily grew up, which served as a home base while studying and working in Europe, which includes his home studio, and to which he returned to live in 1888 until his death in 1919. It is the primary property associated with Duveneck in the Covington/Cincinnati area. His house is therefore the best location in which to consider his life and his value.

Integrity is defined as the ability of a property to convey its significance in its material form. Integrity factors have been selected which reinforce that view of significance. Of the seven components of integrity, the most

[14] Hermann, Norbert, *Frank Duveneck*

critical to conveying the significance of the Duveneck House are location, setting, association, design and feeling. The Duveneck House is very strong in these qualities and without a doubt conveys its significance as the home of painter, teacher and leader in the art community, Frank Duveneck.

The Duveneck home has integrity of **location** because it has not been moved since its construction in 1861. That location is important as forming the social fabric of his early life. Many of the people in this part of Covington were German immigrants or just offspring of those immigrants. They necessarily possessed a view of life that extended beyond Covington, with Germany a sentimental homeplace for them. The decision to send young Frank Duveneck to Germany for his early art education was no coincidence, and was a product of the social background of the people in this location.

The Duveneck house has integrity of **setting** because it remains in a neighborhood very much like the one in which Frank Duveneck grew up. It is a part of the Helentown Historic District (which is already on the National Register of Historic Places) which contains an excellent collection of pre-1900 buildings. The setting which surrounded Frank Duveneck when he was in residence largely remains for us to experience today.

The Duveneck home has integrity of **design.** The building remains the way it was designed when it was the home for Frank Duveneck, except for the addition of a small garage at the back of the property. The exterior has been restored to its original appearance through a project funded by the Kentucky Heritage Council in 2006. The interior, however, has need for restoration – although all of the essentials for that to be accomplished superbly are present. Studies show that enough evidence of the original layout and materials exist, so that it is possible to restore the interior space and finishes which defined Frank Duveneck's experience of the building.

The Duveneck home has integrity of **materials.** The exterior has been restored to the condition it was in when Frank Duveneck lived there. The interior, although somewhat altered by those who lived and ran a business from the building, still retains the windows, flooring and plaster walls of the original.

The Duveneck home has strong integrity of **association** ever since its construction**.** It was built in 1861 by his step-father, was always thought of as the Duveneck residence and remained Frank's home or home base until he died in 1919. A bronze plaque affixed to his house in 1929 by the Covington Art Club, the Tuesday Club, and the Women's Club reads, "Here lived Frank Duveneck, a great artist, 1848-1919." People in the area have always associated it with Frank Duveneck and have twice made significant efforts to turn it into a museum honoring him and his work. At the present it is one building of two (the other is located on the spot that was the Duveneck's beer garden) which are called "The Frank Duveneck Arts & Cultural Center."

The Duveneck home has some integrity of **feeling**. The home's exterior and setting in an entire neighborhood of pre-1900s residences, recreates Duveneck's era for the imaginative and informed viewer. The city of Covington has also taken steps to transform several streets in the area from modern asphalt into brick. The interior is close enough to the original to give the feeling of how it must have been for Frank to live and work there.

This view leads to the conclusion that the house retains sufficient integrity to meet National Register standards.

9. Major Bibliographical References

Boime, Albert
2007 *Art in an Age of Civil Struggle, 1848-1871*, University of Chicago Press.

Cary, Elisabeth Luther
Dec. 24, 1922 "A Glimpse of Art in Cincinnati" *New York Times*

Duveneck, Josephine
1970 *Frank Duveneck: Painter, Teacher,* John Howell Books, San Francisco, CA

Haverstock, Mary Sayre; Vance, Jeannette Mahoney; Meggitt, Brian L., editors
2000*Artists in Ohio, 1787-1900: A Biographical Dictionary,* Oberlin College Libraries, Oberlin, Ohio

Hermann, Norbert
1918 *Frank Duveneck* Houghton Mifflin Company

Neuhaus, Robert
1987 *Unsuspected Genius: The Art and Life of Frank Duveneck,* Bedford Press, San Francisco

Pennell, Joseph
1919 *Etchers and Etching.* MacMillian: New York

Whistler, James Abbott McNeill
1892 *The Gentle Art of Making Enemies.* William Heinemann, London

Cape Ann Museum website: http://www.capeannmuseum.org/collections/artists/frank-duveneck/

Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____KE-C-33_____

10. Geographical Data

Acreage of Property 0 acres (already listed within Helentown Historic District

UTM References

Covington quad
Coordinates calculated using ArcGIS Explorer
Coordinates according to NAD 27: Zone 16; Easting 715 832.34; Northing 4328 111.16

Coordinates according to NAD 83

	Zone	Easting	Northing		Zone	Easting	Northing
1	16	715 826.79	4328 319.21	3			
2				4			

Verbal Boundary Description

The property proposed for listing is a 30’ x 110’ lot at 1226 Greenup Street, Covington, Kentucky. The Kenton County, Kentucky, Property Valuation Administrator assigns Property Identification Number (PIDN) 054-24-26-025.00 to the parcel.

Boundary Justification

This proposed boundary includes the current entire lot, which is comprised mainly of the main resource, the house, known as the historic residence of Frank Duveneck. It was his residence during his productive life as a highly significant American artist, until his death in 1919. It is not known or believed that any of the adjacent properties have an association with Mr. Duveneck other than being nearby properties.

11. Form Prepared By

name/title Mrs. Linda P. Crank
organization
date 02/27/15
street & number 118 Hereford Ct.
Telephone (513)761-1474, (513)821-8735
city or town Cincinnati,
state OH
zip code 45216
e-mail Lacrank@gmail.com

Photographs:

The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: **Frank Duveneck House & Studio**
City or Vicinity: **Covington**
County: **Kenton**
State: **Kentucky**
Photographer: **Linda Crank**
Date Photographed: **August 2014**

1 of 14: KY_Kenton County_Frank Duveneck House_0001
South facade of house's front and middle sections, camera facing northeast
2 of 14: KY_Kenton County_Frank Duveneck House_0002
South facade of house's middle and back sections, camera facing east
3 of 14: KY_Kenton County_Frank Duveneck House_0003
South facade of house's rear studio section and garage, camera facing east

4 of 14: KY_Kenton County_Frank Duveneck House_0004
South facade of house's middle section, camera facing northwest
5 of 14: KY_Kenton County_Frank Duveneck House_0005
South facade of house's partial studio section and garage, camera facing north
6 of 14: KY_Kenton County_Frank Duveneck House_0006
West facade of house's front on Greenup St., camera facing north
7 of 14: KY_Kenton County_Frank Duveneck House_0007
North facade of house's front side, camera facing southeast
8 of 14: KY_Kenton County_Frank Duveneck House_0008
North facade of house's side showing how it abuts the neighboring house, camera facing east
9 of 14: KY_Kenton County_Frank Duveneck House_0009
West facade showing projecting cornice, camera facing northeast
10 of 14: KY_Kenton County_Frank Duveneck House_0010
West facade showing bronze plaque, camera facing east
11 of 14: KY_Kenton County_Frank Duveneck House_0011
West facade of house on Greenup St., camera facing east
12 of 14: KY_Kenton County_Frank Duveneck House_0012
South facade of house showing gabled roof, camera facing northwest
13 of 14: KY_Kenton County_Frank Duveneck House_0013
West facade of house on Greenup St., camera facing northeast
14 of 14: KY_Kenton County_Frank Duveneck House_0014
Aerial view with photo numbers

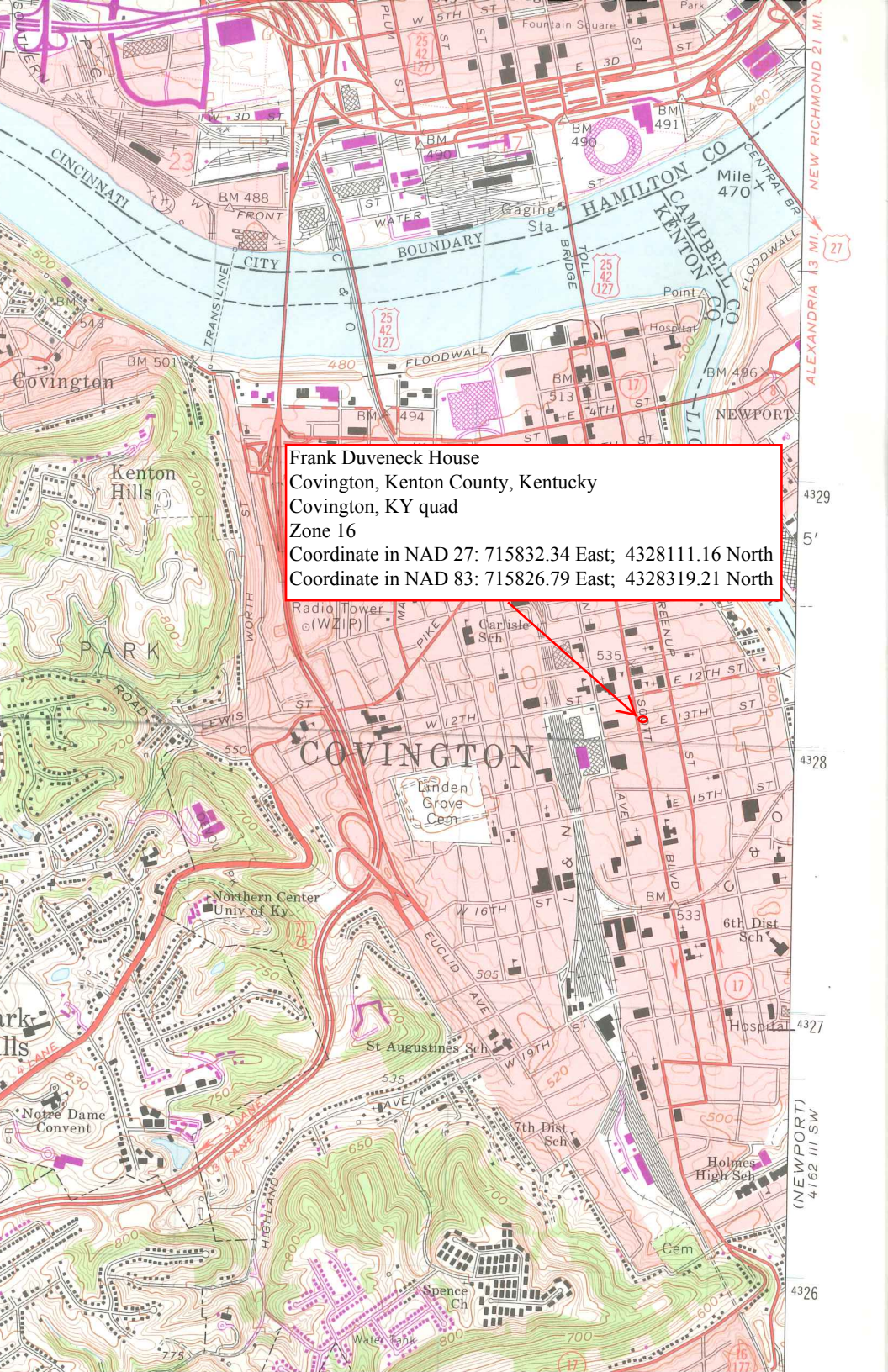
Property Owner:

name Frank Duveneck Arts and Cultural Center

street address 1232 Greenup Street Telephone 859-250-2884

Mailing address PO Box 121308

city or town Covington state Kentucky zip code 41012


Frank Duveneck House
Covington, Kenton County, Kentucky
Covington, KY quad
Zone 16
Coordinate in NAD 27: 715832.34 East; 4328111.16 North
Coordinate in NAD 83: 715826.79 East; 4328319.21 North
COVINGTON
Covington
Kenton Hills
PARK
NEWPORT
HAMILTON CO
CAMPBELL CO
KENTON CO
CINCINNATI
BOUNDARY
CITY
FLOODWALL
Fountain Square
Gaging Sta
Point
Hospital
Radio Tower (WZIP)
Carlisle Sch
Linden Grove Cem
Northern Center Univ of Ky
St Augustines Sch
Notre Dame Convent
7th Dist Sch
6th Dist Sch
Holmes High Sch
Spence Ch
Water Tank
Cem
NEW RICHMOND 21 MI.
ALEXANDRIA 13 MI.
(NEWPORT) 4162 III SW
4329
4328
4327
4326