

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

## 1. Name of Property

historic name Bold House  
 other names/site number BKF-12  
 Related Multiple Property NA

## 2. Location

street & number 98 Main Street

NA
NA

 not for publication  
 city or town Foster vicinity  
 state Kentucky code KY county Bracken code 023 zip code 41043

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
 I hereby certify that this X nomination     request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

    national          statewide      X local

Applicable National Register Criteria:

   A         B      XC         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 \_\_\_\_\_

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**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	
2	-	buildings
-	-	district
-	-	site
-	-	structure
-	-	object
2	-	<b>Total</b>

**Name of related multiple property listing**  
 \_\_\_\_\_  
 NA

**Number of contributing resources previously listed in the National Register**  
 \_\_\_\_\_  
 NA

**6. Function or Use**

**Historic Functions**  
 (Enter categories from instructions.)

Domestic- Single Dwelling  
 \_\_\_\_\_  
 \_\_\_\_\_  
Commerce/Trade-Specialty Store  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Current Functions**  
 (Enter categories from instructions.)

Domestic- Single Dwelling  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**7. Description**

**Architectural Classification**  
 (Enter categories from instructions.)

Queen Ann  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Materials**  
 (Enter categories from instructions.)

foundation: Poured Concrete  
 walls: Wood Weatherboard  
 \_\_\_\_\_  
 roof: Asphalt Shingles  
 other: \_\_\_\_\_  
 \_\_\_\_\_

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## Narrative Description

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### Summary Paragraph

The John Bold House (BKF-12) sits at the southwest corner of the intersection of Main and 3<sup>rd</sup> Streets, at 98 Main Street, in Foster, Bracken County, Kentucky. Foster is a river town located along the Ohio River in the northeastern part of Kentucky's Bluegrass Region. The Bold House was built in 1913, but is interpreted here as a late and well-preserved example of Victorian-era design. It combines some of the complexity of Queen Anne's exuberant phase with the simpler Colonial Revival treatments that were ascending in the early-20<sup>th</sup> century. The nominated property includes .23 acres and two contributing buildings—the Bold House and a machine shop standing west of the Bold House.



**Bold House, 98 Main Street, Foster, Bracken County, Kentucky**  
**Longitude: 84° 12' 47.54" W Latitude 38° 47' 59.80" N**

### Character of the Lot

The lot is grassy and irregular in shape. The lot slopes slightly downward as it moves away from the streets. The lot follows the contours of the two buildings that occupy the lot. Essentially the lot appears as two side-by-side lots, with the lot containing the house having a margin of yard around it, and the long narrow lot containing the machine shop with less grassy area surrounding it. The house faces east toward Main Street. The machine shop's primary entry faces north. The machine shop's setback from 3<sup>rd</sup> Street is greater than the setback of the house's north face. A sidewalk mediates the public space between the house's east side and Main Street, and between 3<sup>rd</sup> Street and the machine shop's entry and the house's north side. The only tree of any size stands behind the house, near the rear (south) lot line.

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The Bold House occupies one of the most desirable building sites in the town, on high ground which gives it a clear view of the Ohio River and cool breezes. Such lots resulted in a high cost, and John Bold was the wealthiest merchant between Augusta, Kentucky to the south, and California, Kentucky to the north. The house was widely regarded as the most impressive river house between Augusta and Ft. Thomas. The house occupies a central location within Foster. The house stands along Main Street, and 3<sup>rd</sup> Street runs on its side, which gave Bold easy access to the loading and unloading of goods docked at the River or arriving at the Chesapeake and Ohio Railroad (C&O RR). John Bold established his dry goods store, called Bold's Cash Store, across 3<sup>rd</sup> Street from his house.

### History of the Property's Ownership

In 1913, Sam Poole designed and built the nominated house for John Bold. The house stayed under Bold family ownership until 2016 when it was purchased by the Ebert family from Mr. Larry Bold, the last Bold heir, with the promise to preserve the house's significant design.

### Exterior Description

Its prominent features include one-story wrap-around porch, one-over-one sash windows, fixed stained glass panels in some upper sashes, and remnants of roof cresting evident in the finial at the roof peak.

The 2½-story Bold House displays Princess Anne styling. Princess Anne style recalls Queen Anne style, with both styles exhibiting complex massing, but Princess Anne lacks the variety of surface textures that mark the Queen Anne style. That massing gives the Bold House an asymmetrical façade composition.

The house stands on a poured concrete foundation. Clapboards cover the walls. The roof is a combination of intersecting gables and hipped roofs. A single chimney projects from the ridge of one of the gable roofed projecting bays.



**East (front) façade on Main St.**



**North façade, along 3<sup>rd</sup> Street**

The front façade faces east with its main entry on the ground floor standing between the prominent 2½-story bay window on the left and a single fixed-pane window on the right. The two bays are crowned by projecting pediments with a recessed tympanum. The single leaf entry has a historic door with an oval light. The sashes in the bay window are one-over-one double-hung windows; the sashes on the middle windows of the bay are

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stained glass and fixed above a single lower window. The windows on the east façade are all different sizes. On the second floor, a pair of one-over-one-light double-hung sashes light a bedroom, and a single one-over-one double-hung sash in the gable lights the attic. A porch wraps three sides (north, east, south) of the main house block, with five fluted wooden columns on the east side.

The north side has a 2½-story bay projecting from the main house block, much like the same feature found on the front (east) side. Its windows are one-over-one lights, with operable sashes on the outer windows of the bay, and two fixed windows in the central bay, with the upper window stained glass. The other windows on this side are single one-over-one double-hung sashes. They occur on both the first and second floors. A smaller one-over-one double-hung sash sits in the gable of the projecting bay. The north side has two one-story porches, one flanking each side of the projecting bay. The porch on the east side is a continuation of the house's front porch, and has fluted wooden columns. The porch near the house's northwest corner has thinner turned wooden posts. The north side has an entry on the main level at the northwest corner. That entry door has an aluminum storm door covering it, and is reached atop a wooden stair of about 10 steps.



### **South side and West side**

The west side is rather flat and lacks a direct entrance. Three windows occur in the raised basement level of this side, three one-over-one double-hung sash windows are on the main floor, two one-over-one double-hung sash windows are in the upper floor, and a single double-hung window in the gable.

The south side mimics much of the north side, with a three-part arrangement—a portion flanking each side of a 2½-story bay. That bay has paired one-over-one double-hung sash windows on the first and second story, and a single one-over-one light window in the attic level. The south side back porch has two entries, one on the south wall and one in a west-facing wall. As this is not a primary elevation, windows are placed for function more

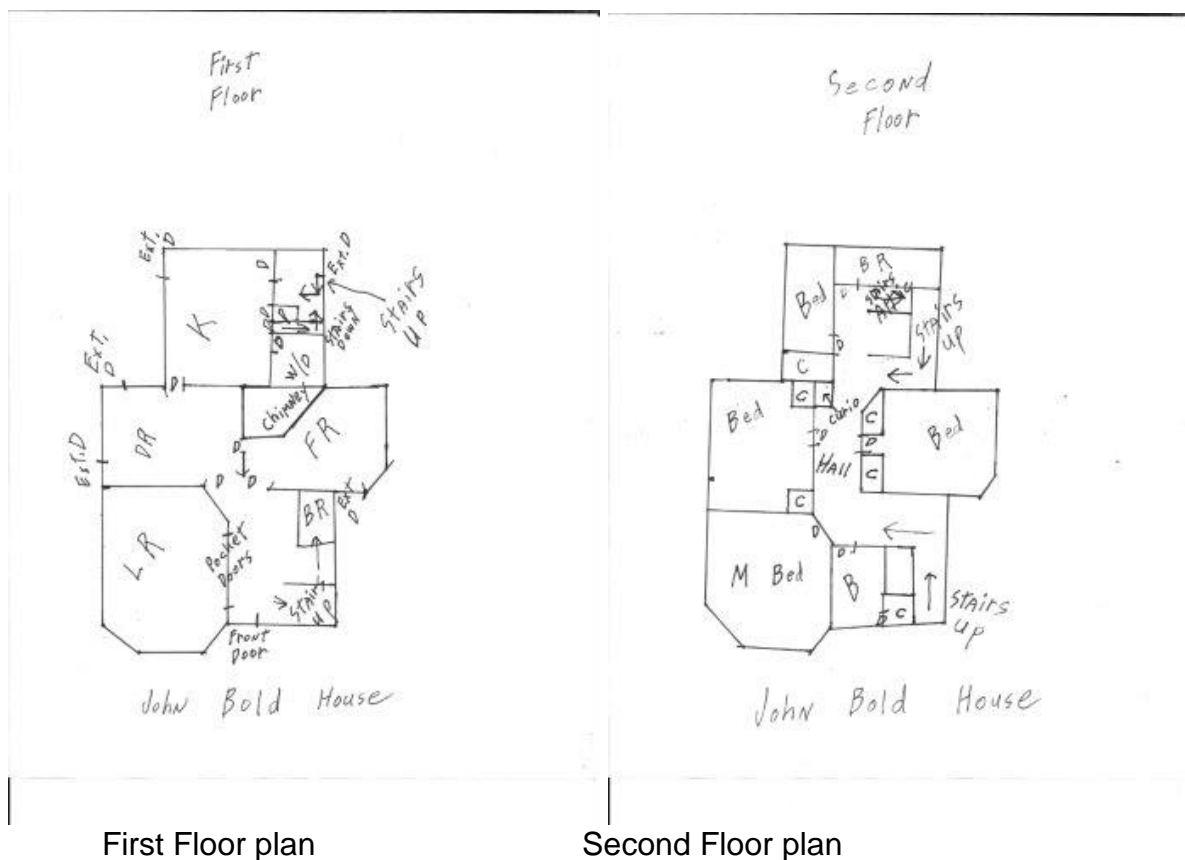
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than aesthetics. Turned thin wooden posts hold up the roof of the southwest back porch, which is reached by wooden steps. The front porch wraps around to cover part of the south side, and the fluted wooden columns that hold up the porch roof occur on the south side, as well.

### Interior Description of House

Even with the asymmetrical exterior, the house has a central hall plan and double pile profile. Both the first and second floors of the house each have approximately 2700 square feet of living space. The first floor has four main rooms plus a entry/stair hall, a small room at the back of the entry hall, and a bathroom under the stairs.



The main entrance from the front porch opens to a stair hall. To the right of the central hall is the living room. Lit by a 3' x 8' Louis Comfort Tiffany stained glass bay window, its entrance is open to the central hall, spanning approximately six feet and flanked on both sides by doors, all made of oak coated with dark stain and varnish. The floor is narrow oak boards set in a central slat style with a patterned border made of the same material. The living room has a columned oak carved mantel with original glass mirror on the east wall, and a half-hexagon bay window on the room's front. A carved mantel with a shelf and mirror surrounds a hearth of green and white glass tile. A cast iron insert covers the firebox of the fireplace.

The kitchen sits behind the dining room. The 15'x16' kitchen has a huge original porcelain sink. The kitchen floor is covered with linoleum. On the wall at the right end of the built-in cabinet is a doorway leading down into the full basement where the original commercial laundry, modern laundry, HVAC system, plumbing, and,

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electrical systems are located. The original back entry/mud room/pass through area is inside the basement but accessible through an exterior door. The storage shelves built into the basement are made with square nails.

To the left of the front of the entry hall, the front parlor has carved oak pocket doors which open into the room lit by the stained glass over the full room bay window. The 5-panel oak doors on the front parlor display ornate cast metal hinge plates with matching screws. A 4'x 8' landing at the stair turn has a smaller 2'x4' Louis Comfort Tiffany window that depicts an ascent into heaven. All of the rooms on the 2nd floor open off of a 25'x5' central hallway. There are 5 large bedrooms, 1 approximately 20'x 15' on the east half of the house with the largest stained glass bay window, 4'x10'. Two 18'x 10' rooms are in the center section of the hall; the room facing 3<sup>rd</sup> Street has stained glass. The two smaller bedrooms, each 10' x 15', sit on opposite ends of the hallway. The bedroom facing the river was divided to make the full bathroom. The bathroom still retains its original claw foot tub.

The stairs to the third floor/attic rise from the central hall, just to west of the second floor bathroom. There is also another set of stairs leading down to yet another exterior door. The full attic runs the length and breadth of the house with large dormer windows facing north, south, east, and west. The attic was and is used as the library and study center of the house. The attic floors and walls are the original stained oak that matches the floors in the rest of the house. The ceiling is the original rough cut oak beams.

In the basement, Mr. Bold established a large commercial laundry; the plumbing for that laundry remains visible today.

### **Exterior Description of Machine Shop**

A frame, front-gable garage-machine shop is located to the rear of the house. The building measures 60' x 26'. It has a tin roof with tin siding over clapboard siding. The garage roof, post and trusses are solid. The hinged garage doors need to be replaced in order to make it weather tight.



### **Interior Description of Machine Shop**

The interior is huge 1600 square feet of open space. The garage has the original dirt floor. Electricity was added in the 1930s. The garage was built to house Foster's first barber shop and automobile repair shop. During the Depression, the owner rented out parking spaces in the building for \$1 a month.

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**Changes to the property since the Period of Significance**

Very few changes have been made to the house since its construction in 1913. A natural gas heating system was added in the 1950s; it still works. The John Bold House was the first in Foster to get electricity and indoor plumbing, in the 1930s. In the 1990s, central air was added. The entire house retains its original hardware, woodwork, and doors. It is believed that all the floors are original.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

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.)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1913  
\_\_\_\_\_

**Significant Dates**

1913  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A  
\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_

**Architect/Builder**

Poole, Sam (builder)  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance:** The Period of Significance is the single year, 1913, when the house was constructed. This is a convention of the National Register program for architecturally significant properties.

**Criteria Considerations:** N/A

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## Statement of Significance

### Summary Paragraph

The John Bold House (BKF-12) in Foster, Kentucky, meets the first term of National Register Criterion C. It is locally significant for its display of late-Victorian-era styling. That architectural significance is explored within the historic context “Princess Anne Styling in Bracken County, Kentucky, 1880-1920.”

### Historic Context: Princess Anne Styling in Bracken County, Kentucky, 1880-1920

Bracken County, Kentucky, was established in 1797 by sewing together portions of two counties: Mason and Campbell. It lies along the Ohio River between two urban points—Maysville to the east, seat of Mason County and an early stop on the National Road, and Newport on the west, in Campbell County, across the river from Cincinnati Ohio.

Bracken County’s social and cultural concerns have always been more rural than urban. The nation’s 1800 census, the first for the new county, found 2606 residents in Bracken. The population climbed steeply each census until 1880, when it reached its zenith—13,509 citizens—after which it steadily declined each census year until it bottomed out in 1970, with 7,227 residents. The 2010 census recorded Bracken with a population of 8488 ([https://en.wikipedia.org/wiki/Bracken\\_County,\\_Kentucky](https://en.wikipedia.org/wiki/Bracken_County,_Kentucky)).

The first location to emerge with any leanings toward town-building was Augusta. Its situation along the Ohio River, and its status as the county’s first governmental seat, gave it two mighty advantages over any other Bracken County place with similar ambitions. Augusta, then, arose in the early-19<sup>th</sup> century as a spot where commercial exchange took place. In it, produce from area farms could find a local market, or a point of export, and goods from elsewhere could find merchants who sold those goods to the townspeople and farm families in the hinterlands. The following historic overview of Augusta attempts to sketch out the county’s developmental history, so that we can put Princess Anne style into a cultural context.

### History of Augusta

Philip Buckner filed a plat of Augusta in 1804, dividing the town into 10 blocks, with 10-12 lots per block—in all, 113 lots for houses and businesses. The blocks did not have alleys; where alleys normally go in the middle of urban blocks lots, Buckner carved two additional lots. An undivided public square occupied Augusta’s center, with 10 lots—two rows of five lots running north-south—flanking the Square. The town did not orient itself to cardinal directions; streets that ran parallel to the Ohio River took typical names: Water, Second, High, and Back Street (a faint “4<sup>th</sup>” can be seen to the left of the name Back). Main and Upper Streets ran perpendicular to the river, and stood between William and Elizabeth Streets, the two streets that defined the eastern and western extent of the town.

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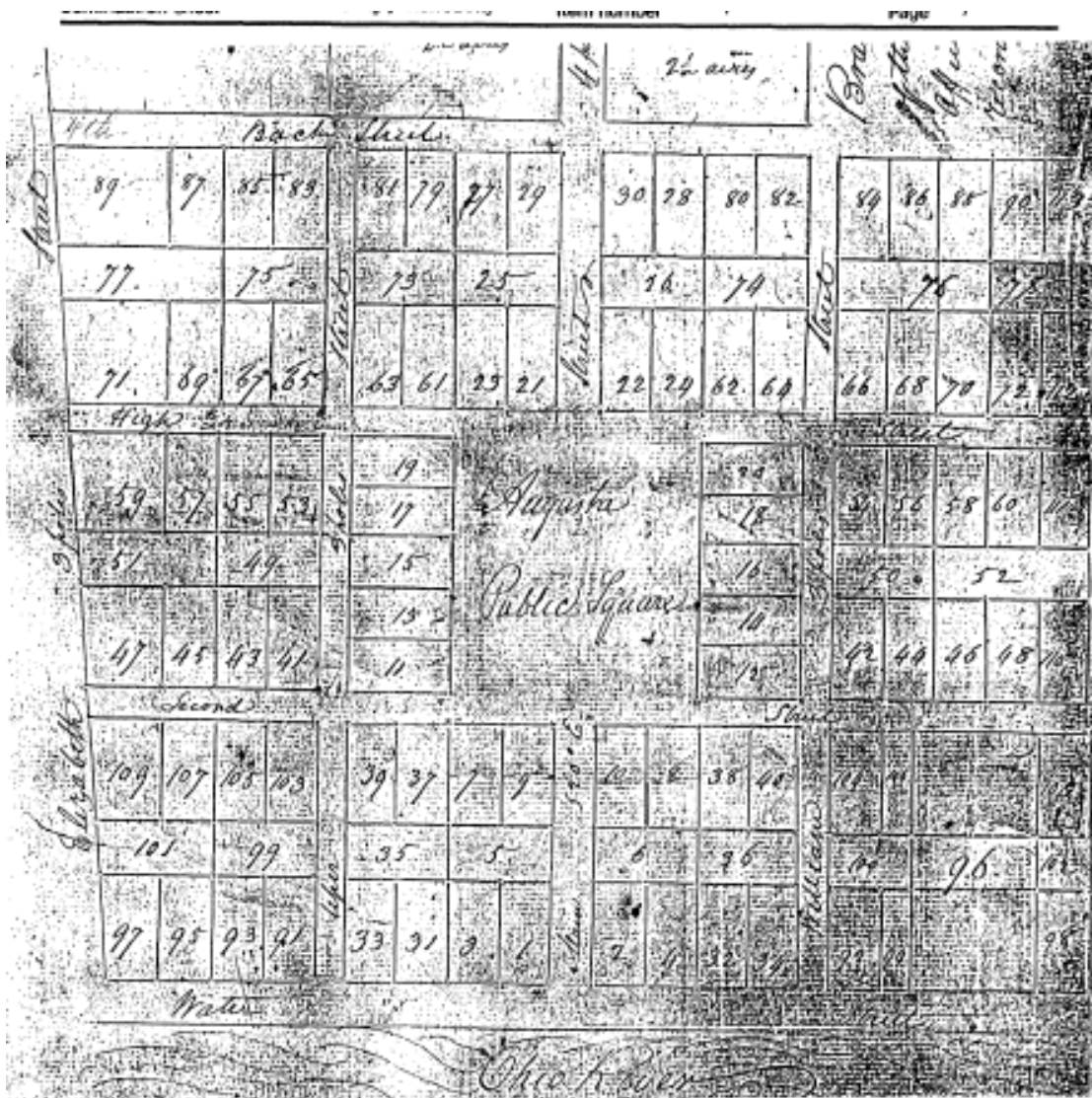


Figure 1. Philip Buckner's Plat of Augusta, Recorded 1804.

### From the Augusta MRA

Augusta's role as a vital trade point enabled its rapid ascent into a town of local prominence. Already by 1822, the community seemed sufficiently well formed, leading the American Methodist church to open their first college in the United States there.

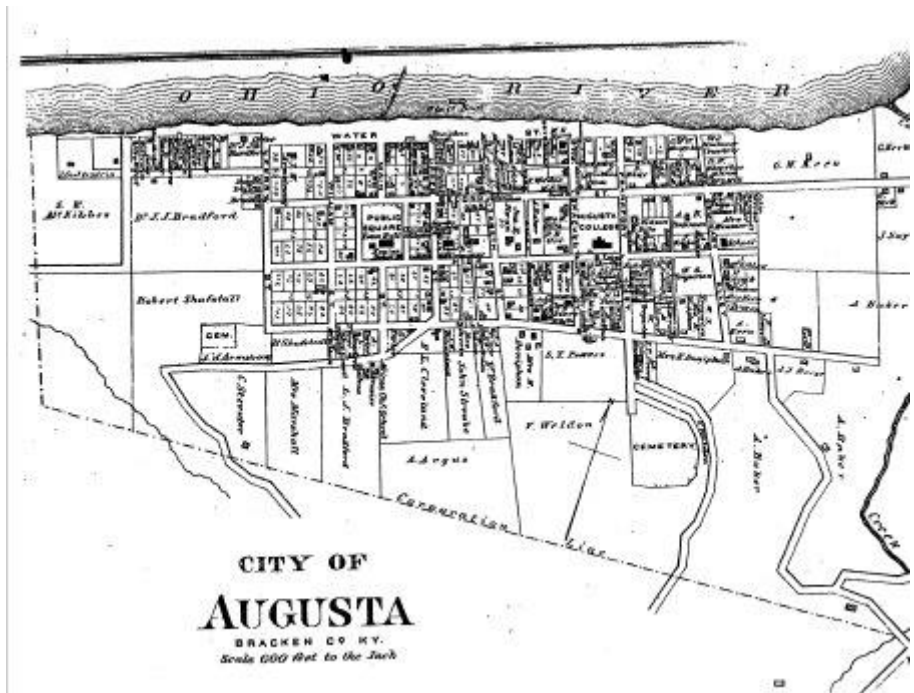
Typical of affairs in Kentucky, Augusta's early success prompted the rest of the county to seek ways to wrest advantage from the town. Thus, Bracken citizens voted to remove the county seat from Augusta to an interior town, Brooksville, in 1833, where it remains today.

Despite the loss of county administrative functions, Augusta's port location allowed it to continue as the county's largest and most prosperous town. By 1877, when Victorian-era styles begin to appear in the area, Augusta had expanded to some 30 blocks: 10 blocks wide, yet still only three blocks deep away from the River. A prominent Town Hall shared the Public Square with an engine house. Augusta College consumed an entire

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city block, standing closest to High Street. Another school stood along Seminary Alley at the eastern edge of town. Frankfort Street ran directly to the Cemetery. Larger outlots surrounded the town, each perhaps taking 3 or 4 blocks of area. These outlots contained country homes sitting on an acre or two. The corporation limits by the 1870s had expanded enough so that those rural properties spread two deep beyond the town's 30-block urban core (D.J. Lake Atlas).

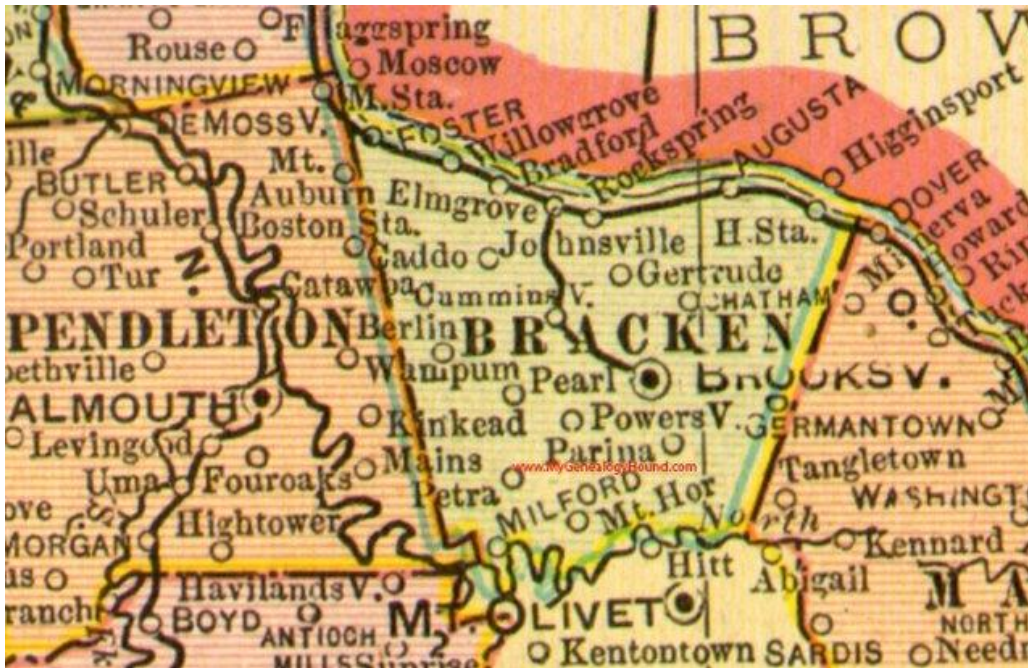


**Augusta 1877 (from MRA)**

Augusta's local dominance and awareness of affairs outside the county entered a new era when the Maysville and Big Sandy Railroad came through Bracken County in the early 1880s. By 1889, the line connected Ashland Kentucky with Cincinnati Ohio, crossing Bracken County along the Ohio River. The railroad supported the birth of a number of new towns in the county: Foster, Willowgrove, Bradford, Rockspring, Wellsburg, Higginsport Station, and Stoney Point (*Cram's Ideal Atlas*, page unknown).

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None of these locations existed as a classic river town during the steamboat era. Their establishment testified to the great economic and development potential that the railroad brought any locality through which it traveled. Thanks to the railroad, local economies grew, new ideas for building circulated among the population, and lumberyards opened for business. The railroad brought to any area new processes that had many results, including a diversification of building styles on the local landscape. One style whose prominence coincided with the arrival of the railroad in America was the Queen Anne, and its plainer sister, Princess Anne.

### **Queen Anne and Princess Anne style**

A distinct Queen Anne style has been recognized from the time of its popularization in the 1880s. Architects and builders, beginning in the 1850s, had begun to explore ways of designing residences which did not rely on mere symmetry for a concept of beauty and style. Inspired by the Romantic expressions in the Fine Arts—some of which acknowledged complexities within human nature and the sublime power of nature—house designers began to arrange space inside a house and present the outside of the house in novel ways. Architects found new ways of massing, applying ornament, and arranging surface textures, all to arrive at a new style of building which could be further varied. Simple technological creations, such as the invention of balloon framing and cut nails, facilitated this exploration of form, in a sense, turning the house into a plastic and sculptural medium. Perhaps the style which engaged this plasticity of form and surface texture was the Queen Anne.

Queen Anne style appeared when designers sought to make their most exuberant expressions for a new class of industrialists, who sought material displays that expressed their emerging social rank. The frenzy of surface materials and unexpected turns of building massing could not possibly be dictated by function or use—those choices indicated that the person living within did not have to choose out of mere practical consideration. The most lively Queen Anne styled houses transmitted a message, through their conspicuous opulence: the owner within has wealth, power, and perhaps, taste.

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As in every age, the great mass of people looking on these houses wanted a version of their own which they could afford. Thus, simpler versions of these prominent creations began to appear. These residences were within the financial reach of the new middle-class of American society that came into being as a result of working for the captains of industry who lived in the Queen Anne houses. Because these houses were not as “Queen Anne-ish” as the more expensive houses, they were recognized as inferior versions of Queen Anne style, not something interesting on their own terms. The community of architectural historians did not give them much attention for many years, even though their numerical presence greatly outweighed the numbers of true Queen Anne houses in any community. And then in 1982, in the *Old House Journal*, Clem Labine gave the phenomenon a style name: “Princess Anne.” It seems appropriate that recognition of this design tradition would occur in a quasi-academic magazine published for people interested in historic building design, whether a mass movement or a high style. The term Princess Anne intended to describe buildings exhibiting some of the form of Queen Anne style but without the variety of surface textures. Princess Anne was to apply to a building whose style was humbler than what qualified as Queen Anne. Where a Queen Anne house often had an architect, Princess Anne styled houses probably were the product of lumberyard catalogs, closer to the kit house of the early-20<sup>th</sup> century than to a custom house.



Queen Anne House in Fairfield, Iowa



Princess Anne House, Chatham Virginia

Defining qualities of Queen Anne style (those in **bold** are commonly found on houses with Princess Anne style):

- an **asymmetrical façade**;
- **dominant front-facing gable**, often **cantilevered** out beyond the plane of the wall below;
- **overhanging eaves**;
- round, square, or **polygonal tower(s)**;
- shaped and **Dutch gables**;
- a **porch covering part or all of the front facade**, including the **primary entrance area**;
- a second-story porch or balconies;
- **pedimented porches**;
- differing wall textures, such as patterned wood shingles shaped into varying designs, including resembling fish scales, **terra cotta** tiles, **relief panels**, or wooden shingles over brickwork, etc.;
- classical columns;

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- spindle work;
- oriel and bay windows;
- horizontal bands of leaded windows;
- monumental chimneys;
- painted balustrades;
- wooden or slate roofs.

### **Historic Building Survey in Bracken County**

Augusta's primary place in Bracken County's development has been recognized by historic preservation efforts. The town was the subject of a comprehensive survey and follow up Multiple Resource Area nomination (64000202) in 1984. A town of 1190 people today ([https://en.wikipedia.org/wiki/Augusta,\\_Kentucky](https://en.wikipedia.org/wiki/Augusta,_Kentucky)), historians have documented 167 properties in Augusta. The main resource nominated within the MRA project was a 145-building historic district, the Augusta Historic District (84001385). The rest of Bracken County has a fair amount of survey coverage (600 properties), enough to consider its findings a strong sample of local architectural qualities. The findings of this county-wide survey, of the Augusta MRA, and the Augusta Historic District, provide the perspective on local Princess Anne architectural style within which the Bold House's design quality is evaluated.

In a search of the Kentucky Heritage Council's (KHC's) survey database, however, no buildings in Bracken County were found to be coded as Princess Anne style. What Bracken County has, though, are 25 buildings coded as Queen Anne style—18 in Augusta, three in Brooksville, three in the county, and one—the nominated property—in the town of Foster.

It's unclear whether KHC staff member, Steve Gordon, surveying Augusta's houses in 1984, knew of Labine's notion of the Princess Anne. What we do know is that Princess Anne had not yet become a valid style name for people filling out the KHC survey form. That technical issue forced Gordon to assign an existing term, Queen Anne, to buildings that had little validity under that style name. There are many houses in Bracken County, as throughout the rest of the US, with scaled-down Queen Anne design, which are correctly classified as Princess Anne style.

### **Princess Anne Style in Bracken County**

The results of the KHC survey database search for Princess Anne style yielded no matches in Bracken County, but many Queen Anne styled houses. Inspection of the survey forms for these properties revealed that several which selected Queen Anne for the property's style was simply a mis-named style. It appears that surveyors regarded as Queen Anne style nearly any house with complex massing, despite the lack of applied ornament. The following images show three properties that were identified in the KHC survey database as Queen Anne houses in Bracken County, but really belong under some other style name:

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BKA-91 Italianate



BKA-97 Neoclassical



BKA-128 Stick Style

The following Bracken County properties are coded as Queen Anne in the KHC survey database, but have been removed from this analysis because they are not related in a useful way to Princess Anne style:

SITE_NUMBER	HISTORIC_NAME	DATE	STATUS_DESCRIPTION	Style name/Comment
BKA 77	AUGUSTA GERMAN BANK; AUGUSTA LIBERTY BANK	4	N/R DISTRICT CONTRI. SITE	Romanesque/Commercial
BKA 82	BERTRAM DRUG STORE; E G MCMATH & CO	5	N/R DISTRICT CONTRI. SITE	Romanesque/Commercial
BKA 91	J E DUNBAR RESIDENCE	5	N/R DISTRICT CONTRI. SITE	Italianate
BKA 97	CLAY MONEYHON HOUSE	4	N/R DISTRICT CONTRI. SITE	Neoclassical
BKA 128	MARY CARR HOUSE	5	N/R DISTRICT CONTRI. SITE	Stick Style

The remaining Bracken County properties coded as Queen Anne, and considered as relevant to understand Princess Anne style locally:

SITE_NUMBER	HISTORIC_NAME	LOCATION	STATUS_DESCRIPTION	DATE
BK 34	LINVILLE HOUSE	S SIDE OF ROUTE 19 S OF AUGUSTA W OF KY 435	UNDETERMINED	5
BK 376	JAMES W BEST FARM	1099 MT ZION ROAD (KY 875) E SIDE 1/4 MILE FROM THE ROAD	UNDETERMINED	5
BK 393	HOUSE	3384 AUGUSTA-BERLIN RD GERTRUDE 3RD W OF KY 875	UNDETERMINED	5
BKA 16	A E RANKINS HOUSE	105 E 4TH	N/R DISTRICT CONTRI. SITE	5
BKA 37	W O HOLMES RESIDENCE	110 4TH	N/R DISTRICT CONTRI. SITE	5
BKA 52	HOUSE	325 RIVERSIDE DR	N/R DISTRICT CONTRI. SITE	5
BKA 70	HOUSE	513 4TH	UNDETERMINED	5
BKA 96	NORRIS DOCTOR OFFICE & RESIDENCE	312 MAIN	N/R DISTRICT CONTRI. SITE	4
BKA 102	MRS CHESTER BRYANT HOUSE	106 E 4TH	N/R DISTRICT CONTRI. SITE	5
BKA 105	J A POWERS PROPERTY	114 4TH	N/R DISTRICT CONTRI. SITE	5
BKA 119	MISS L J FEE HOUSE	315 ELIZABETH	N/R DISTRICT CONTRI. SITE	5
BKA 125	HOUSE	308 4TH	N/R DISTRICT CONTRI. SITE	5
BKA 135	HOUSE	305 BRACKEN	N/R DISTRICT CONTRI. SITE	5
BKA 143	ISAAC REYNOLDS HOUSE	212 BRACKEN	N/R DISTRICT CONTRI. SITE	5

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SITE_NUMBER	HISTORIC_NAME	LOCATION	STATUS_DESCRIPTION	DATE
BKA 152	CLARA DILTZ HOUSE	201 FRANKFORT	N/R DISTRICT CONTRI. SITE	5
BKA 154	HOUSE	403 E 4TH	N/R DISTRICT CONTRI. SITE	5
BKB 107	HOUSE	303 MIAMI ST BROOKSVILLE KY	UNDETERMINED	5
BKB 140	HOUSE	108 WOODWARD AVE BROOKSVILLE KY	UNDETERMINED	5
BKF 1	JACK MARKLEY HOUSE	201 THIRD ST FOSTER KENTUCKY	UNDETERMINED	5

The following houses form the main population of Bracken County houses through which to understand the Princess Anne style:



BKA-16, 105 E. 4<sup>th</sup> Street, Augusta



BKA-37, 110 E. 4<sup>th</sup> Street, Augusta



BKA-52, 325 Riverside Dr., Augusta



BKA-96, 321 Main Street, Augusta



BKA-102, 106 E. 4<sup>th</sup> Street, Augusta



BKA-105, 114 E. 4<sup>th</sup> St., Augusta



BKA-119, 315 Elizabeth Street, Augusta



BKA-125, 308 E. 4<sup>th</sup> Street, Augusta



BKA-135, 305 Bracken Street, Augusta

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BKA-143, 212 Bracken Street



BKA-152, 201 Frankfort Street



BKA-154, 403 E. 4<sup>th</sup> Street, Augusta



BKB-107, 303 Miami Street, Brooksville



BKB-140, 108 Woodward Avenue, Brooksville



BK-393



BK-34



BK-376, James Best House

### **Analysis of Bracken County's Princess Anne styled buildings**

The bulk of the houses that we can classify as Princess Anne style in Bracken County share several qualities. The following characteristics help define the local expression of this house design tradition:

- The style is much more identified with urban places than rural places. The great share of Bracken County houses with the style is located in Augusta. Only 4 houses outside of incorporated areas—BK-393, BK-34, and BK-376 (James Best House)—have been found with the style, and only 3 have been found in Bracken's other towns. Augusta seems to have had the financial resources, the transportation advantages, and a level of social organization which supported a desire for and appreciation of these kind of houses. While Princess Anne style was viewed by Architectural Historians as less interesting than Queen Anne style, the style found great popularity in Augusta and many different ways to be

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expressed. It seems to have satisfied many peoples' sense of what is stylish and appropriate for a stylish house in this town and county.

- The style was executed in wood frame and clapboards, with no instances of brick found. Other houses locally have been executed in brick, but those houses tend to be more rectangular, such as the J.E. Dunbar House (BKA-91, page 14 above), an Italianate styled brick dwelling in Augusta.
- Princess Anne styled houses in Bracken County are much more often two stories than smaller. Throughout Kentucky are many instances of a one-story or 1½-story cottage, legitimately identified with Queen Anne style. It appears that people in Bracken County chose larger houses with a muted styling, rather than smaller houses with a more overt Queen Anne styling. It is possible that local people saw such choices in two terms: feeling as if they chose the practical over the pretentious. These two perceptions of house design are hypothetical on the part of the author, and have not been drawn from historic text. No historic writing has been found in which one person's larger house with scaled-down design in Augusta was identified as "practical," especially as a way to contrast it with a Queen Anne cottage exhibiting more ornate styling but with less living space, something the citizen described as "pretentious." It is interesting, however, to ruminate over the reasons why this aesthetic was popular, yet time and time again, residents of Augusta and the rest of the county chose the Princess Anne over the Queen Anne.
- Another aspect of social meaning can be gleaned from the location of these houses. The majority of the Princess Anne styled houses in Augusta are concentrated on 3 or 4 blocks of Augusta, many on or just off of East 4<sup>th</sup> Street. Also along this stretch of East 4<sup>th</sup> Street in Augusta, many of the houses display other styles than Princess Anne, yet are locally high style variants of their particular style, than are found elsewhere in Augusta. That is, we can find few instances of high style houses scattered throughout the town. This geographic clustering surely had many reasons, some of which went beyond purely financial. There may be a lesson for preservationists in this clustering: that a house's style and location might be best considered not in isolation but in conjunction with those houses that surround it. In the case of Augusta, this clustering of houses leads to hypotheses that the town had a social system of merchants and professionals who sought very much to live in proximity to each other, and that their consumer choices—a house being the largest consumer choice one made—were well-observed among each other. It is notable that few Princess Anne houses are found in Augusta which are "outliers," i.e., a house standing apart in its style or in its geographic placement.

## **History of the John Bold House**

In 1913, Sam Poole designed and built the nominated house for John Bold.

John Bold married Carrie McNath and had 3 sons born in the house. In 1913 Halford Elmer was born, then Norman, and John Bold, Jr. In 1936, Larry Bold, and later his sister, were born in the house to Halford Elmer Bold.

As a young boy, Larry Bold, his mother, and father lived in the 2<sup>nd</sup> floor of the property while his grandfather lived downstairs. There was a makeshift kitchen in the upstairs next to the bathroom.

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In 1940, John Bold, the elder, built the house next door for Larry Bold's mother and father and family. Larry and his family lived there for about 3 years before moving to Maysville. Larry Bold's father died in June of 1941 and the grandfather died one month later. Uncles Norman and John took over the house. In the 1950s, '60s, and '70s, the house was rented to tenants and was not strongly maintained. Larry retired in 1997 and the house became his. At that time, Larry and his wife Betty Joe renovated the house extensively, then moved to Jacksonville, Florida. They would spend 8-9 months in Foster and the remainder of the year in Florida. After his wife's passing, Mr. Bold sold the house to Sharon and Al Ebert.

### **Evaluation of the Bold House within the Context Queen Anne Styling in Bracken County, Kentucky, 1880-1920**

The Bold House is locally significant in Bracken County's architectural landscape. It shows an effort by a person of means, John Bold—a local merchant in Foster—to announce his social standing with a house that would stand apart from the other houses in the local arena. Bold chose a house form and style, Princess Anne, which was understood in the nearby local community as a house for a member of the wealthy class to which he belonged. While this type of house would have been quite at home on East 4<sup>th</sup> Street in Augusta, it stands alone in Foster. Foster shares a few characteristics with Augusta: both towns lie along the Ohio River and have railroad access. But Foster arose after the railroad came through the area, where Augusta preceded the railroad, and was locally prominent before. In the local social system, Augusta set the tastes for local styles, and other communities took their cue from them. We see this movement of tastes in the Bold House. Its construction occurred in 1913, rather late in the arc of the Princess Anne style's evolution. The Bold House isn't a significant design on the level of aesthetics. Nor is it significant for an early adoption of Queen/Princess Anne styling; in fact, it's quite late. What seems significant about it, then, is the reason that design was selected. Bold's house announced social rank. The Bold House's design provides us today continuing evidence of which architectural form was important at that given place and time. Even as late as 1913, in Foster Kentucky, it made sense to John Bold and the people of Foster, for this house to have a design that had been legitimized in the County's most urban place, Augusta. The house's significance is its ability to provide one way to see how values and tastes move across Kentucky over time.

### **Evaluation of the Integrity of the Significance of the Bold House in Light of its Present Physical Condition**

The John Bold House

If the John Bold House is important to enable us to examine the link between design and social views during a particular period of time in Bracken County's past, then it must retain certain integrity factors which reinforce the essential aspect: integrity of feeling. A property said to be architecturally significant and which meets Criterion C must retain an integrity of feeling. This house can be said to possess this quality—integrity of feeling—if it retains two other fundamental integrity factors: integrity of materials and integrity of design (see below). If the Bold House retains integrity of materials, design, and feeling, then it will be eligible for National Register listing. All seven integrity factors of integrity are discussed here.

The Bold House retains a high level of integrity of **location**. The dwelling has not been moved. It maintains its original relationship to its site in Foster Kentucky.

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The Bold House retains integrity of **setting**. The house stands on a rather confined urban lot. While the house is as architecturally significant as any house in the community, the lot itself is normal for other houses in Foster. John Bold did not set his house apart from the other houses in town by placing the house on a large acreage. In that sense, the setting of the house helps integrate it socially with the other houses in Foster.

The Bold House retains its integrity of **design, materials, and workmanship**. The house has had relatively little change in its 100+ years of use. The house’s interior retains its extensive woodwork, flooring, doors, fireplaces and windows. The high retention of historic materials allows the house to announce itself as a product of its era of construction.

Because the Bold House retains high levels of integrity of location, materials, workmanship and design, it retain integrity of **feeling and association**. The integrity of design, materials and workmanship, as discussed above, provide the feeling of the focal period, the first decades of the 20<sup>th</sup> century, as owned by a well-to-family. This very intact house is a statement about what was considered to be a fashionable and well-executed in a small town, along national travel corridors of the river and the railroad, in this part of Kentucky. Thus, the Bold House and its boundary are proposed as eligible for listing in the National Register of Historic Places.

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**9. Major Bibliographical References**

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**Bibliography** (Cite the books, articles, and other sources used in preparing this form.)

This oral history provided by Larry Bold on 08/01/2016 per telephone from his home in Florida.

Cram, George F.  
1905 *Cram’s Ideal Reference Atlas of the World*. Chicago, Illinois: Geo. F. Cram Company.

D.J. Lake and Company, publisher  
1884 *An Atlas of Bracken and Pendleton Counties, Kentucky*. Philadelphia, PA.

Labine, Clem  
1982 “Princess Anne House” *Old House Journal*, (July; Vol. X, #7). Page 135-137.

**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: \_\_\_\_\_

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Historic Resources Survey Number (if assigned): \_\_\_\_\_ BKF-1 \_\_\_\_\_

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- 1 of 6: North side of house, along 3<sup>rd</sup> Street, camera facing south
- 2 of 6: North and west sides of house, camera facing south
- 3 of 6: West and South side of house, camera facing northeast
- 4 of 6: South and east side of house, camera facing northwest
- 5 of 6: Machine shop west of house, camera facing south
- 6 of 6: Machine shop west of house, camera facing southwest

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**Property Owner:**

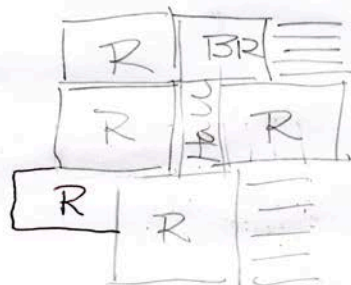
---

name Sharon and Al Ebert  
street & number 98 Main St. telephone 513-432-3681  
city or town Foster state KY zip code 41043

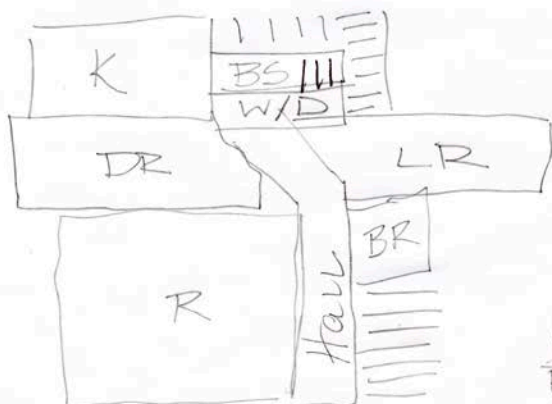
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# John Bold House BKF-12



2nd FL.



1st FL.

KEY:

- K= Kitchen
- R= room
- BR= bathroom
- DR= dining room
- LR= living room
- ≡= stairs
- BS= basement
- W/D= washer/dryer