

25. 139-141 Ross Avenue (1841)



This Greek Revival double house was also built by Benjamin Roberts. The entrance includes paired recessed doors, full entablature, simple

pilasters and transoms over the doors. Windows have plain stone sills and vertical brick lintels.

26. 207 Ross Avenue (1845)



Major additions were made to this Greek Revival home in 1894 and the 1920s. The entrance features a full entablature, 3/4 sidelights, and transom. In 1917

it was the residence of John Schwalm, president of the Jewel Photoplay Co., which operated from the Jewel Theater, an early movie house.

27. 217 Ross Avenue (1881)



This 1881 home is perhaps the most outstanding example of Eastlake architecture in Hamilton. Note the second

floor keyhole porch, along with the spindle woodwork and imbricated shingles of the front porch.

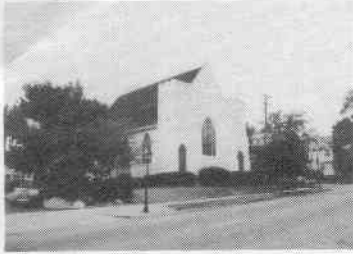
28. 223 Ross Avenue (1836 or 1841)



Matthew Hueston built this brick Federal Transitional home with its hipped gable roof. The Pedimented hood and pilasters of the entrance and the center window on

the second floor are probably not original. The window placement is slightly asymmetrical.

**29. Corner of Ross Avenue and D Street
(1869)**



This Gothic Revival church was built for a German Reformed congregation. The symmetrical façade towers were originally topped by steeples.

31. 140 South D Street (1860)



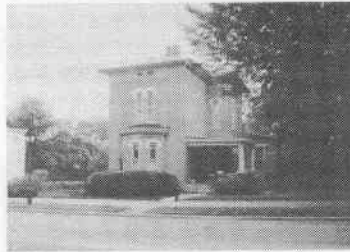
Built by Louis Sohngen, owner of the malt house, this Italianate Transitional home reflects its classical design heritage. Much attention is paid to symmetry in its low stone foundation, lug sills, flat stone lintels, and bracketed cornice with frieze. The recessed doorway is ornamented with pilasters and flat entablature.

30. 128 South D Street (1861)



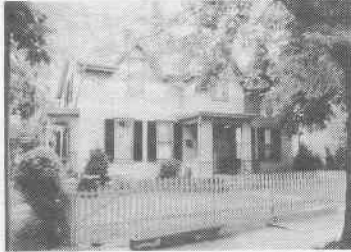
The combined effect of the Corinthian columns, low pitched roof, and large overhangs is to emphasize the vertical dimension of this brick Italianate home, built by James Traber. Stone lintels echo the stone foundation. Large overhangs and brackets are typical of the Italianate style.

32. 206 South D Street (1870)



This Italianate brick residence, built by industrialist George Sohngen, is reputed to connect by tunnel with the old brewery on South C Street. Limestone is widely used, appearing in the beltcourse above the basement, lug sills, hood mold lintels, and a second belt course beneath the eaves. The wide frieze area contains panels and segmental arch eyebrow windows.

33. 218 South D Street (1850)



This charming Gothic Revival cottage, built by John Strode, is extremely well preserved. The clapboard treatment of the center gable, clapboard

pillar, painted stone lintels, and lug sills are of interest. The center frame gable projection and its supports are a modern addition.

35. 236 South D Street (circa 1895)



The earliest known resident of this Colonial Revival influence home is prominent local architect Frederick Mueller, who is recorded as living there in

1917. Note the tripartite windows, hipped roof, and third floor gable dormer. The panel below the windows is decorated with classical vase and wreath designs. Architectural styles are a mix of Colonial Revival, Shingle style, and Queen Anne – fashionable at the turn of the century.

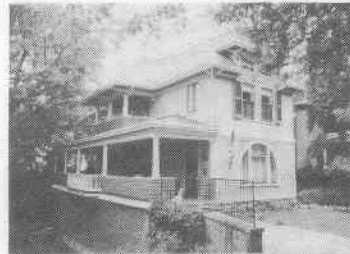
34. 232-234 South D Street (1874)



This Victorian Italianate two-family was built by Colonel Thomas Moore, a Union Army officer and prominent attorney, who served as mayor of Rossville prior to the Civil

War. The first floor windows are full length and rest on a stone water table. The bracketed cornice and the round arches and bracketed sills of the second floor windows are also of interest.

36. 306 South D Street (circa 1885)



This mid-Victorian home is influenced by at least two popular styles of the period, Romanesque and Queen Anne. Note the hipped slate

roof and Tuscan columns that support the porch roof. The first floor includes a large arched window with three sections and outer transom flanked by decorative wooden panels.

37. 318 South D Street (1869)



This brick mid-Victorian home was built by the Reverend George Mechling, who served four congregations in the county and organized the

German Reformed Church at the corner of Ross and "D." The original T-plan was altered with a one-story addition at the southwest corner. The addition of a modern "picture window" and splayed Tuscan porch columns do not detract from the appeal of this historic structure.

39. 350 South D Street (1843)



This Federal Vernacular home with a distinctive hitching post was once the residence of the brew master of the Eagle Brewery and was connected by tunnel to the

brewery. Stone lintels and exterior chimneys are of interest. The back portion of the house and the side porch were added in the 1890s. Wrought iron cresting was added to the porch roof in the early 20th century.

38. 342 South D Street (circa 1920)



This significant example of early 20th century eclectic architecture, combining both Georgian and prairie school influences, was the 1927 home of

Ohio Casualty Insurance treasurer, Samuel Goodman. It is distinguished by a projecting center pavilion. Unusual large half-round brackets support the cornice of the central gable.

40. 380 South D Street (circa 1910)



This Vernacular Colonial Revival was occupied in 1919 by Joseph Donaldson, general sales manager of the Mosler Safe Co. Items of interest

include the deeply recessed front porch with ornamented pediment and wide overhanging eaves with painted brackets at corners. The front gable features a peaked Palladian window.

Guide to Rossville Architectural Styles

Bungalow (1890-1940)

The name derives from the Hindu word “bangla,” which translates into “traveler’s rest house.” Bungalows are generally one story and feature broad gables, one of which is frequently placed over a front porch. Other characteristics include exposed rafter ends and shed dormers.

Eastlake (1875-1890)

The Eastlake style is named for English interior designer, Charles Locke Eastlake. More a form of decoration than distinctive residential style, Eastlake can be recognized by porch posts, railings, balusters and pendants exhibiting a massive and hearty quality. These wooden members were turned on a lathe and resembled the heavy-legged Victorian furniture of the era.

Federal Style (1780-1820)

The shape of Federal houses is generally box-like or rectangular, and symmetry is often emphasized. Roofs are low pitched, sometimes hipped to emphasize the design’s symmetry. A characteristic detail is a circular or elliptical leaded glass fanlight above the door.

Georgian Revival (1895-present)

The Georgian style, reflecting the formal architecture of the 17th and 18th century originals, is generally used for larger houses in affluent neighborhoods, as well as schools, libraries, and city halls. Its key features include formal symmetry, dormer windows with classical details, and columned porticos.

Gothic Revival (1830-1880)

A distinguishing feature of much Gothic architecture is the pointed arch above windows and doors – necessary in medieval times to support the great weight of masonry above the narrow openings. Steep gables, often with bargeboards under the eaves, are common.

Greek Revival (1820-1860)

Greek Revival houses are often quite simple and symmetrical. Doors and windows have flat tops formed by heavy stone lintels. A popular feature of this style is the full-length rectangular transom over the door and its sidelights. Since the “temple” form is not easily adaptable to residences, the houses often incorporate prominent details such as pilasters or Greek columns at the portico.

Italianate (1840-1890)

The Italianate style, inspired by Italian Renaissance, is a rectangular two- or three-story house topped by a low, gabled or hipped roof. Very wide eaves always project out at the roof line and are supported by brackets. First-floor windows are apt to be tall and narrow. Doors and windows frequently display round arches.

Prairie (1905-1930)

The Prairie style marks the departure from academic revivals and the movement toward modern design. This style, whose chief architect was Frank Lloyd Wright, originated as a Midwestern form intended to complement the gently rolling glacial plains of Illinois and Wisconsin. Common features include low pitched roofs, extended eaves, and banded casement windows.

Queen Anne (1875-1890)

The exuberant Queen Anne style, featuring a range of medieval shapes, reflects a movement away from the formalism and restraint of earlier styles. Common features include round turrets, octagonal towers, steep roof lines, and tall chimneys.

Spanish Colonial Revival (1915-1940)

Closely related to Mission architecture, Spanish Colonial Revival can be identified by plastered or stuccoed exterior walls, generally white, and red tile roofs. Semicircular arches are common over doors and windows.

Tudor Revival (1910-1940)

The Tudor Revival style is generally identified by its steeply pitched and usually side-gabled slate roofs, tall chimneys, and decorative half-timbered wall surfaces.

Glossary

Bargeboard: An often elaborately ornamented board that acts as a trim and conceals roof timbers projecting over gables.

Bay: A principal compartment of a wall of a building or other structure; often used in reference to window or door openings on a building.

Beltcourse: A molding or projecting band running horizontally across a facade.

Cornice: The uppermost part of an entablature. It is also any continuous molded projection which crowns or finishes the part to which it is fixed, such as a wall.

Dentil: One of a series of small rectangular blocks, arranged like a row of teeth, which are sometimes found projecting from the lower part of a cornice.

Entablature: The assembly of horizontal members usually forming a roof or portico. From top to bottom, they include cornice, frieze and architrave.

Frieze: A sculpted or ornamented band found on a building, sometimes as the center element of an entablature.

Gable: The triangular portion of a wall above eave level, at the end of a ridge roof.

Hip roof: A roof with a pitch continued around the end walls.

Imbricated shingles: Shingles that overlap like roof tiles, sometimes resembling fish scales.

Keystone: The central wedge-shaped block (or voussoir) of an arch which locks the other pieces in place.

Lintel: A horizontal beam over an opening in a wall that carries the weight of the structure above.

Palladian window: A three-part window, in which the center opening is arched and wider than the side openings, which are not arched.

Pediment: A heavy triangular framed gable.

Pilaster: A rectangular column which appears as if embedded in a surrounding wall and projects slightly from it.

Portico: A covered porch or roof usually supported by columns that form an entrance to a building.

Quoin: The exterior angle of a building and emphasized stones applied to the angles. The quoin usually contrasts from the adjoining surfaces in texture, color, size, or projection.

Sill: The horizontal base of a door or window frame.

Transom: A window above a door or other window, commonly hinged.

Voussoir: One of a series of wedge-shaped stones or bricks used to form an arch.

Water table: A projecting or inclined surface employed to throw off water.

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TOUR MAP

