

United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

For NPS use only

received MAY 9 1983

date entered

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

1. Name

historic Covington Downtown Commercial Historic District

and/or common

2. Location

Roughly bounded by C & O Railroad, Robbins,

street & number *Greenup, and 4th Sts.* not for publication

city, town Covington vicinity of

state Kentucky code 021 county Kenton code

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture <input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial <input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational <input checked="" type="checkbox"/> private residence(s)
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment <input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input checked="" type="checkbox"/> NA in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government <input type="checkbox"/> scientific
	<input checked="" type="checkbox"/> NA being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial <input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military <input type="checkbox"/> other:

4. Owner of Property

name See computerized list attached.

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Kenton County Courthouse

street & number 303 Court Avenue

city, town Covington state Kentucky

6. Representation in Existing Surveys

title "The Covington Legacy" has this property been determined eligible? yes no

date 1977 federal state county local

depository for survey records City of Covington

city, town Covington state Kentucky

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input checked="" type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The proposed Covington Downtown Commercial Historic District includes virtually the entire active central commercial area of the City of Covington, and is basically well defined by the surrounding parking lots, buildings of non-commercial or non-historic character, or primarily residential blocks and neighborhoods, three of the latter already designated as National Register districts (see Map 3). Architecturally, the district consists of a remarkably intact, extensive, and intensive group of late 19th-century and early 20th-century commercial buildings, with some antebellum survivors; and some compatible residential buildings, and a sprinkling of institutional and religious structures, as well as two former fire stations, especially around the periphery. There are relatively few intrusions, and there is even a certain consistency to the parking lots, one-story automobile facilities, and fast-food restaurants on the corners, particularly the southwest corners of the alleys and streets along Madison Avenue south of 7th Street.

The district (see Map 1) consists of sections of three major streets - Madison Avenue, Pike Street, and Scott Boulevard - with adjacent portions of numbered streets, from 4th south to 10th Streets, with small additional sections of Greenup Street, Washington Street, Park Place, and Robbins Street. In general, the boundaries include all the properties on both sides of Madison Avenue from Fourth Street south to a point opposite Lynn Street on the west and to Robbins on the east; Pike Street from Madison Avenue southwest to the Seaboard Systems (former C & O and L & N) elevated railroad tracks at Russell Street; Scott Boulevard from Park Place south to E. 5th Street; part of the west side of the 400 block of Greenup Street; Park Place from Scott Boulevard east to Court Avenue; 4th Street between Madison and Greenup; 5th Street from Madison to Greenup; 6th and 7th Streets from Washington to Madison; and a few additional buildings adjacent to Madison on 7th, 8th, 9th, 10th, Robbins, and also on Russell, Harvey, and Washington Streets.

Altogether, it is estimated that there are slightly over 200 structures within the proposed district (including some multiple-unit buildings), on approximately 30 block-faces. Of these buildings, about 85% are elements that contribute to the historic streetscape. Some 30 structures (15%) are considered intrusions, either because of recent design incompatible with the historic architectural and/or urbanistic character of the downtown commercial area, or because they have undergone serious and irreparable facade alterations (see Map 2). Several buildings may be considered contributing but altered. Particularly in the block of Pike Street between Madison and Washington (Photo 36) and in the 700 block of Madison (Photo 22) buildings have undergone a significant modification of the upper stories (mainly since World War II). On the other hand, storefront or street-level alterations have not been considered intrusions in determining the value of structures to the overall visual integrity of the district, although in a number of cases they are virtually irreparable, as in the case of the first two floors of Farmers & Traders (now First National) Bank Building (Photo 7). Buildings erected before World War II have been considered integral to the historic character of the district. In general, deteriorated condition has not been considered destructive of historic architectural value, although a number of buildings completely or partially vacant are included and some in very poor condition; the latter include several of particular importance, such as the upper floors of the former Odd Fellows' Building at 5th and Madison (Photo 8), the former Elliston Hotel at Russell and

(Continued)

8. Significance

Period	Areas of Significance—Check and justify below					
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input checked="" type="checkbox"/> law	<input type="checkbox"/> science		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian		
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater		
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input checked="" type="checkbox"/> transportation		
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)		

Specific dates

Builder/Architect

see below

Statement of Significance (in one paragraph)

SUMMARY

The Covington Downtown Commercial Historic District includes most of the present and historic downtown commercial area of the city (little remains of earlier development along the Ohio and Licking Rivers). Although there is an overall unity of period, scale, materials, and density, the district consists of a series of overlapping spheres of activity: it contains the past and present financial, commercial, and legal centers, as well as some industrial, wholesale, institutional, educational, and mixed residential elements. The district represents both the earlier Anglo-American culture of the city, particularly in its pioneer legal and governmental representation, and the German background of the majority of immigrants, entrepreneurs, workers, and residents during the second half of the 19th century and the early 20th century, when the city was at its peak in terms of economic and population growth. The boundaries have been drawn to include the major commercial thoroughfares with some connecting side-streets, within the context of several historic residential districts already listed on the National Register.

Architecturally the more than 200 buildings - with relatively few intrusions - within the district reflect a certain austerity characteristic of this urban culture, while ranging from a few antebellum buildings of Greek or Gothic Revival character, through virtually all the phases of late 19th- and early 20th-century styles as adapted to commercial use. Designs by noted Cincinnati as well as local architects have been identified, but the majority of the structures that give the district its distinctive character are medium-size brick buildings with Italianate detail, many of them with storefronts of local manufacture. It is this matrix of mid- and late 19th-century vernacular buildings, along with a number of higher-quality buildings - some vacant and/or deteriorating - that provide the city with an unusually rich opportunity to utilize the current tax incentives in its attempt to integrate new development (particularly along the nearby Ohio Riverfront) with revitalization of the historic downtown commercial core.

HISTORY

Covington, whose population has remained at slightly less than 50,000 (including several annexations) since about the turn of the century, is the largest city of Northern Kentucky, which is estimated to contain about 300,000 of the over a million and a quarter residents of the Cincinnati Metropolitan Area. The 19th-century portion of the city is located in the west side of the Licking River Valley on the south side of the Ohio River opposite Cincinnati. The Licking River divides the valley, with Newport on the east side, and a series of smaller communities strung out both along the shore of the Ohio, and on the series of land routes that have led south into central and other parts of Kentucky for almost two centuries. Two of the early turnpikes form the basis for the Downtown Commercial District - Madison Avenue and Pike Street (originally Turnpike Street) - both of which led to Lexington by different paths.

Although Newport developed as a community somewhat earlier than Covington, the latter soon caught up as a commercial and industrial center, particularly after the extension of the former Kentucky Central Railway into the heart of the city near Pike and Madison

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9. Major Bibliographical References

Compilation of this nomination form would not have been possible without the cooperation of many property and business owners, city officials, and other informants, in particular Joseph F. Gastright, Jr.; Mike Averdick and other reference librarians, Kentucky County Public Library; John H. Boh, Kenton Co. Historical Society. (See Continuation Sheet.)

10. Geographical Data

Acres of nominated property Approximately 42 acres

Quadrangle name Covington

Quadrangle scale 1:24000

UTM References

A

1	6	7	1	5	4	7	0	4	3	2	9	2	8	0
Zone			Easting				Northing							

B

1	6	7	1	5	5	8	0	4	3	2	9	1	0	0
Zone			Easting				Northing							

C

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

D

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

E

Zone			Easting				Northing							

F

Zone			Easting				Northing							

G

Zone			Easting				Northing							

H

Zone			Easting				Northing							

Verbal boundary description and justification

See Continuation Sheet.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
-------	------	--------	------

state	code	county	code
-------	------	--------	------

11. Form Prepared By

name/title Walter E. Langsam, Historical Surveyor

organization City of Covington, Office of Economic Development date February, 1983

street & number 303 Court Avenue telephone (606) 292-2111

city or town Covington state Kentucky

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Mary Susan Appel

title State Historic Preservation Officer date April 22, 1983

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

Keeper of the National Register

date 8/9/83

Attest:

date

Chief of Registration

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Harvey Streets (Photo 49), the former C & O Depot at Pike, Washington, and Harvey Streets (Photo 48), Hermes' Hall at E. 4th Street and Court Avenue (Illus. 5); and the burned-out Italianate building at 116-18 Pike Street (Photo 41). All of these, however, retain at least a considerable portion of their historic exterior fabric. An example of incompatible re-use without significant damage to the structure itself is the former First Presbyterian/4th Street Christian Church at 117 E. 4th Street, now part of a machine-shop complex (Photo 1). On the other hand, there have been several recent examples of appropriate adaptive re-use, such as the former Fire Station No. 1 at 102 W. 6th Street, now a restaurant (Photos 65 and 66), the former Linnemann & Moore Undertaking establishment at 717-19 Madison, now a cable television studio and offices (Photo 21), most of the larger office buildings, such as the Eilerman Building at Pike and Madison (Photo 17), the Coppin Building at 7th and Madison (Photo 18) and the banks at 6th and Madison have undergone recent renovation. The attempt in the late 1970s to revitalize the blocks of Pike and W. 7th Streets between Madison and Washington (see Photos 37 and 69) led to urban improvements typical of that period, such as re-arranged circulation patterns and altered street and sidewalk surfaces, as well as at least superficial improvements to the facades of buildings.

The majority of the buildings in the district are two-and three-story brick structures of load-bearing construction, although there are a very few modest frame buildings, mostly residential, at the periphery of the district; a number of later and larger buildings are of reinforced concrete, concrete block, or other "fireproof" construction (this information can be obtained from the Sanborn Insurance maps, which have been updated in Covington to 1980). Most of the buildings in the district have mainly commercial use, although the upper stories where not vacant often include residential use as well as offices and storage. Some primarily residential buildings have been included, particularly at Greenup and E. 5th Streets, on the north side of W. 6th Street, and between W. 9th and 10th Streets, west of Madison. Institutional buildings include the Board of Education Administration Building at 23-25 E. 7th Street (Photo 67), the 9th Street Methodist Church (Photo 72), and the Madison Avenue Baptist Church at Robbins Street (Photo 33). The boundaries have naturally been drawn to exclude parking lots and concentrations of incompatible structures wherever possible (See map 2). The district includes the quarter-block between Scott Boulevard, Park Place, Court Avenue, and E. 4th Street, which is surrounded on three sides by a modern factory, mini-strip development, and the 1969 Municipal Building (Photos 1 and 34). Although included in the city's 1980 development plan for the entire Riverfront Redevelopment area (roughly between Madison Avenue and Greenup Street north of 4th Street), which has been declared by the Secretary of the Interior ineligible as a whole for listing as a National Register district, this small block is considered an integral extension of the downtown commercial area, linked by scale, age, and architectural character to the adjacent blocks of Scott and E. 4th Street to the south.

The southwest corner of E. 4th Street and Greenup Street is an incompatible automobile sales and repair facility (Photo 2). The remainder of the west side of the 400 block of Greenup Street and the north side of the 100 block of E. 5th Street (Photos 3 and 4) has been included in the district in spite of its mixed commercial and residential

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character because it is adjacent to the boundaries of the Licking Riverside National Register Historic District, and has comparable historic architectural character to that district; the former Fire Station No. 2 at 419-21 Greenup Street has been converted (and apparently somewhat altered) for use as a warehouse but retains most of its historic facade; it also has potential for perhaps more compatible re-use, like the contemporary Fire Station No. 1 at the opposite end of the district. The south side of the 100 block of E. 5th Street lies partially in the Licking Riverside District, as mentioned, and the remainder, at the southeast corner of Scott Boulevard, contains the handsome but indubitably contemporary Kenton County Public Library Building. Although there are extensive parking lots or related facilities (perhaps to be enlarged in the near future) in the block of E. 5th Street between Scott and Madison (See photos 54 and 62), the several surviving older buildings on this block contribute historically and provide a valuable link between the two major north-south corridors.

The boundaries south from E. 5th to Robbins Streets on the east side of Madison Avenue generally conform to the rear lines of the properties that contain structures. Several contiguous buildings on the side streets have, however, been included because of their merit and clear-cut difference in character or use from the adjacent area to the east. (The blocks of Scott south of 7th Street and adjacent residential side streets have not been included in this nomination because they have a mixed commercial-professional-residential character that seems to have its own identity and potential for future nomination as a separate district or multiple resources treatment.) Included in this district east of Madison are the Board of Education Administration Building (Photo 67) and intermediary Goodwill Building on E. 7th Street (the Public School No. 1 complex on the west side of Scott between 5th and 6th includes a late-1930s WPA-sponsored school building also, but now dominated by a recent contemporary addition); the Salvation Army Building at 14 E. 8th Street (Photo 70); and the 9th Street Methodist Church (and its rectory) (Photo 72), a building of considerable architectural and historic interest (it is perhaps the only structure in the district historically linked specifically to the black community in Covington), also flanked by parking lots on the north and east. The residential blocks just east of Madison between 9th and Robbins relate in date and style to the remaining late 19th-century residential buildings on this part of Madison, but have been considered more integrally connected to the Scott Boulevard corridor, still dominated by residential use or mixed residential-professional use in the contiguous sections.

The part of Madison Avenue included in the district terminates at the south end at Robbins Street on the east but extends a half-block farther south on the west side to include two post-Civil War residences compatibly adapted to commercial use (Photos 30 and 31) (1021 is one of three funeral homes within the district), with a well-landscaped parking lot between them; a chain foodstore is on the southeast corner of Robbins and Madison, with two religious complexes - including the Cathedral Basilica of the Assumption (listed separately on the National Register) - and a high-rise residential tower to the south providing a complete change of scale (Photo 32). Most of the remainder of the west side of the 1000 block of Madison Avenue south to Robbins is occupied by a mid-20th century industrial complex, the Wadsworth Electric Co. manufacturing facilities.

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In general, the western boundaries of the district are determined by the elevated Seaboard Systems Railroad tracks that run slightly southeast-northwest from the Licking River Valley across the Ohio River to Ohio west of downtown Cincinnati. Part of this line occupies the approximate site of the mid-1850s Kentucky Central Railroad line, which terminated until recently at Pike Street, with a long, narrow freight depot between Washington Street and the former New England Distilling Co. complex along the west side of an alley (Photo 75); the site of the depot and spur of railway tracks between 8th and Pike Streets is now occupied by a useful public parking lot (not included in the district). Both the early ground-level railway line and especially the 1880s elevated tracks - and the industrial and warehouse development they tended to attract - created a great visual and urbanistic barrier between the downtown commercial area and the primarily residential neighborhoods to the west; these include the Old Seminary Square Historic District, generally east of the railway right-of-way and south of Pike Street, which is listed on the National Register of Historic Places (See map 3); and the area north and west of Pike Street known as the Westside, which it is intended to nominate to the Register in the near future. The western boundaries of the Madison Avenue corridor again are determined largely by the rear property lines, with several exceptions. 17 A single late 19th-century residence on Robbins has been included, as there is only a vacant lot between it and the railway overpass to the west. The block west of Madison on the north side of W. 10th and the south side of W. 9th has, however, been included, although almost exclusively residential, because it is probably too small and isolated for future nomination, is compatible in date and architectural character, and has potential for use of the tax incentives (Photos 73 and 74). On the other hand, the area west of Madison between 9th and 7th Streets has been excluded because it largely consists of low-rise, large-scale storage or repair facilities of fairly recent date, not compatible with the vertical character, period and dominant uses of the remainder of the district (See, for instance, photo 75); an exception is the former J.A. Brownfield sash-manufacturing factory (now the Dixie Grocery Co.) at 31-35 W. 8th Street, which it is hoped can be nominated to the Register separately soon. A few older residences and a church building remain in this excluded area, but they are dominated by their incompatible surroundings (see Photo 71).

Although the former department store/dancehall structures on the south side of the block of W. 7th Street west of Madison have some slight period flavor, their horizontal extension makes them less than contributing to the district. The former New England Distilling Co. complex (now partially an auto-repair facility) west of the public parking lot mentioned above and angled between Pike Street and the railroad tracks, has an impressively vertical character, much of it having been constructed by the late 19th-century, and is fully integrated with the former retail and wholesale structures of the 100 block of Pike Street (Photo 46). This complex (whose interest to industrial archaeology would probably be considerable, but has not been investigated) also provides an effective visual terminus and even a sense of enclosure to the western edge of the district and the downtown core.

At the west end of the district near the railroad overpass are two important buildings

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(and a pair of insignificant dwellings included because of their contiguity) that are vacant, deteriorated, and possibly structurally beyond retrieval. The former C & O Passenger Depot - a handsome early 20th-century Beaux-Arts Classical design (Photo 48) - and the former Elliston Hotel - a Civil War-era Grecian building later used as a baseball factory, and tenements, and a night-club, that survived several serious fires in the late 19th century - both have undoubted merit in spite of their condition and under-utilized surroundings.

The northeast boundaries of the district in general provide a counterpart to those of the Mutter Gottes National Register District, a largely residential neighborhood with its own commercial center dominated by the Mother of God R.C. Church, an extremely impressive 19th-century structure (now flanked by parking lots ; listed separately on the National Register), whose bronze dome and towers provide a landmark for the entire area (See photos 2 and 75). The southeast boundaries of the Mutter Gottes District extend in an irregular pattern from the railroad tracks along Athey Street, the alley behind the north side of the 100 block of Pike Street, north around Mother of God Church and the former Fire Station No. 1 at 6th and Washington, then north along approximately Montgomery Street to W. 5th Street, then east to include the First Christian Church and rectory directly west of the property on the northwest corner of 5th and Madison included in the Downtown Commercial District. The major omission between the two districts is the former Notre Dame Academy Chapel, recently converted incompatibly and probably irreparably into an automobile sales office surrounded by parking lots. In spite of its considerable historic and architectural interest, this building now lacks integrity.

The northernmost block of Madison Avenue included in the district, the 400 block, contains several parking lots and intrusions, but has sufficient continuity to justify inclusion (Photos 2 and 5). West of Madison and north of 4th, however, is a very mixed array of churches (including the Trinity Episcopal Church complex at 324 Madison Avenue, listed on the Register in its own right); recent low-rise office and industrial structures, including the huge, one-story Internal Revenue Service Regional Center, and a few older buildings lacking integrity; this condition extends east to the west side of Scott Boulevard, completing this circuit of the proposed boundaries.

Most of the Downtown Commercial Historic District lies within the Central Business District (zoned CBD) as determined by the City of Covington and downtown improvement groups for revitalization attention, although the CBD also includes the blocks of Scott south of 5th to 8th Street not included in this district, as well as the industrial area between Madison, 7th, 9th, and the railway tracks (Map 2). The proposed historic district also lies with the Central Covington Development Plan Area (Map 4) which provides for review by the Covington Urban Design Review Board of all projects within that area requiring building or demolition permits in light of their architectural and urbanistic suitability according to pre-determined design standards; only the Old Town Plaza area of Pike, Madison, and W. 7th Streets also has historic criteria at the present time.

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The City of Covington, whose present Mayor and City Commission have supported and unanimously approved this application, also has in place and planned a number of related programs for tax benefits, facade loan programs, residential re-use, and other tools for the revitalization of the downtown commercial center. A market study has recently been completed, a Kentucky Society of Architects KYDAT Study is being undertaken, and a "Main Street Coordinator" has been assigned to provide both information on this nomination process and on future utilization of tax and related incentives, in cooperation with the historical surveyor. All these programs have also been integrated with overall planning for the City of Covington as a whole, including development of the Riverfront area flanking the Cincinnati-Covington Suspension Bridge and the governmental center, and continuing rehabilitation of the surrounding residential neighborhoods, most of which are already listed on the National Register or will probably be nominated in the near future.

Note:

The photographs - most of which are block-faces - are arranged alphabetically by street, going upward numerically first on the west or north sides, and then on the east or south sides. The numbered cross streets are divided West and East at Madison. A portfolio of historic views and architectural renderings has been included to indicate the degree of intactness or change, and to provide a basis for restoration of some important altered buildings, as well as to supplement the architectural record. It is hoped that the historic overview maps will also complement the discussion of the development of the city.

Photographs have been chosen to provide extensive coverage of intrusions and reasons for excluding certain areas from the proposed district. Some buildings labeled "intrusive" in the captions may be considered "contributing but altered" in the text. Several other basically intact block-faces and buildings are not fully illustrated.

Other members of the staff of the City of Covington, including Terry Hughes, City Engineer, and Charles F. Fink, Planning Analyst, have also assisted in various aspects of preparing the nomination form.

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429 Greenup Street	106-108 East 4th Street
411-13 Madison Avenue	105 East 4th Street
534 Madison Avenue	23 East 4th Street
614-16 Madison Avenue	24 East 5th Street
630-32 Madison Avenue	
633-37 Madison Avenue	36 East 5th Street
701 Madison Avenue	26 West 6th Street
738-42 Madison Avenue	28 West 6th Street
801-803 Madison Avenue	17-21 East 7th Street
821 Madison Avenue	22 West 10th Street
901 Madison Avenue	
1001 Madison Avenue	
1006 Madison Avenue	
9 Pike Street	
18-26 Pike Street	
43-45 Pike Street	
428 Scott Boulevard	
434 Scott Boulevard	
610 Washington Street	
902 Washington Street	
15 East 4th Street	

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in the mid-1850s, and the completion of the Cincinnati-Covington Suspension Bridge shortly after the Civil War. Although some of the earliest events of white history in the area took place on or near the site of present downtown Covington, the riverfront area remained the farm of the Kennedy family, who monopolized the ferry business across the Ohio at this point, until the land was acquired by urban developers and the city was platted in 1815. Deliberately laid out on a grid system to continue that of Cincinnati across the river, it consisted originally of only the area approximately between the junction of the two rivers, Washington, and 6th Streets, including therefore only a few blocks of the present district. The north-south streets laid out westward from the Licking were named after Kennedy, followed by the first six governors of Kentucky: Shelby, Garrard, Greenup, Scott, and Madison, of which sections of the latter three (each originally 66 feet wide) are included in this district. The east-west streets were numbered from the Ohio southward, although there are irregularities south of 9th Street. The city was chartered in 1834, six years after the first industry - a cotton factory - was located within the first plat. The population began to grow significantly during the decade of the 1830s, accelerating in the 1840s and '50s, and continuing to grow more gradually throughout the century.

"The Lower Market," now Park Place, running east-west from Greenup to Scott between 3rd and 4th Streets (Illus. 1; Maps 5,6,7), was the center of this early development, with industry first concentrated along the river banks. The original public square was north of 3rd between Greenup and Court Avenue. The series of city halls remained there until about 1969, when the present City-County Building was erected in the quadrant between Greenup and Scott, south of 3rd, on Park Place. This had been the location of the late 1870s Federal Building. The scale, if not the actual antebellum structures, of the market area survives in the short block of Park Place within the district (Photo 34). The mid-1830s Northern Bank of Kentucky Building on the northwest corner of Third and Scott, not in the district, remains (with an added third story) to reflect the former importance of this town center.

About 1853 the Kentucky Central Railway line was completed from the Blue Grass region through to Pike Street at Washington in Covington. Suddenly the town "turned around," and businesses began to relocate around the intersection of Pike and Madison even before the railroad opened. The magnificent 1856 Odd Fellows' Building on the northwest corner of 5th and Madison (Photo 8) must have been a brave attempt to centralize the new development between the old town center and the new, probably on the part of entrepreneur Amos Shinkle. Shinkle was not only the Grand Master of the Lodge when the building opened, but was also the prime force behind the construction of the Cincinnati-Covington Suspension Bridge, begun by engineers John A. and Washington Roebling before the Civil War but not completed until shortly after. The opening of the bridge must also have exacerbated tensions between the riverfront/lower market nexus and the railroad-oriented Pike Street pole - a tension that remains in different ^{form} to this day. Another Civil War-era figure who seems to have bridged the gap was Alexander L. Greer, one of the leaders behind the railroad, who also seems to have been responsible for the construction of Greer's Block on Scott Boulevard between Park Place and East 4th Street (later remodeled as the Bradford Block, Photo 50).

At least by the Civil War local attorneys - many of whom, such as Secretary of the Treasury John G. Carlisle and Kentucky governors James W. Stevenson and William Goebel, went on to

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(or had retired from) state and even national office - had offices in the 300 and 400 blocks of Scott, particularly the Boone Block enlarged in the early 1870s by the Bullock family, who owned the business rows on both sides of the street (Photos 55 and 51). But some prominent attorneys were already located in Cooper's Block and elsewhere near Pike and Madison soon after the Civil War. It appears, from Gastright's comparison of the 1860 and 1869 Covington business directories, that the first development on Pike (Photos 55 and 51), at least between Madison and Russell, was largely space-extensive, i.e. manufacturing, agricultural supplies, and wholesale. This was gradually replaced by more efficient use of the space available, as retail and service firms took over. The very plain three-story brick buildings of late Greek Revival or early Italianate character that still line much of Pike Street (Photo 39) suggest their original wholesale use. Although only one of them, the Spillman Building at 19 Pike Street, is labeled 1860, it seems likely that most of the block between Madison and Washington had been constructed before the Civil War; this is also true of the surviving hotel buildings, the Central House on the northwest corner of Pike and Washington (Photo 40) and the Elliston House at Russell and Harvey (Photo 49). There is still a representation of grain or seed dealers, household goods and service in this area. The West 7th Street Market, which operated until recently in the block between Madison and Washington (Photos 68 and 69) was also a wholesale and produce center, replacing the Lower Market (along with the former 11th Street Market between Scott and Greenup) by the turn of the century. But gradually the emphasis, especially at the intersection of Pike and Madison, became more retail, with banks, offices, and meeting places clustered here as well.

Banks and lodge halls seem to have marked the center^{of} activity in 19th-century downtown areas. A series of banks were organized in Covington the 50 years after the Civil War. For instance, the Citizens' National Bank moved from the northwest corner of 4th and Scott to 6th and Madison at the turn of the century. Shinkle's First National Bank was first located in the Odd Fellows' Building in 1865, then moved half a block south to 513-15 Madison in 1875, to a magnificent new Italianate structure built especially for that purpose (See illus. 4 ; ironically, it later became the Salvation Army Home before being replaced by the Greenberg Building); and then after the turn of the century it moved to the northwest corner of 6th and Madison, having consolidated with the Farmers' & Traders' Bank, for which the first of the small group of superb Beaux-Arts Classical high-rise office towers in that area was completed in 1906 (Photo 7 and Illus. 13,16).

Several other institutions had their origins specifically in the German-based business community whose stores, factories, and warehouses were located in the vicinity of Pike and Madison (or farther west on Pike). The German population continued to expand at a rapid rate from the 1840s on, as a result of a variety of pressures in the Old World, as well as the well-advertised attractions of the New. The German National Savings Bank, for instance, opened in the old three-story brick building on the southwest corner of Pike and Madison in 1871; about 1890 it moved its main offices across Pike to the superb new Richardsonian Romanesque building at 609-611 Madison (Photo 14). The Peoples' (originally called German) Liberty Bank has also remained at the intersection of 6th and Madison, though it moved across Madison from the southwest corner into its own fine building after World War I and its change of name in 1919 (Photo 17). The former

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German Mutual Fire Insurance Co. also had its own building - shared with the Industrial Club - at Pike and Madison, as the inscription over the rear entrance at 629 Madison still indicates (Photos 16 and 37). In 1865 the Masons erected their splendid Italianate building at 5th and Scott (Photo 52), diagonally opposite the 1856 (white) Odd Fellows' on the same block, with the "Colored Odd Fellows'" Lodge (still present) conveniently in-between at the junction of the two alleys in the middle of the block! But by 1875 the Masons moved to the site of the present Y.M.C.A. Building at 618-28 Madison (Photo 18), where there had been a series of old hotels (the Planters' and Magnolia) perhaps dating back to before the railroad: at that time they were simply at the junction of the two turnpikes to Lexington, like those on the site of the present Marx Furniture Store. Later, at the turn of the century, the Masons moved back to 5th and Madison, but on the northwest rather than the southwest corner, where they occupied and enlarged the former Citizens' Bank building.

There were numerous other lodges scattered throughout the downtown area, moreover. A "Masonic Hall" was in the Greer Block in 1877; "Eclipse Hall" was at 319-21 Scott (not in the district) in 1894; the Knights of Pythias had a "Castle Hall" on the southeast corner of Pike and Madison at the turn of the century; and others are simply listed as lodge hall on the Sanborn maps. Joseph Hermes' Hall at Court and E. 4th (Illus. 5) was advertised as a party- as well as meeting-place shortly after it opened about 1890; Hermes had earlier been the proprietor of the Arbeiter (or Workmen's) Hall on Pike Street west of the railway. The Jansen family operated Germania Hall, apparently remodeled in 1899 for the Deutsche Schuetzen-Gesellschaft, a German social or "shooting" organization founded in 1882. There was also the Pioneer Club, established in 1878 to honor the early German settlers and their stature in the community. At the turn of the century these organizations published useful lists of their members, histories, traditions, and advertisements. Also at the turn of the ^{Century} the labor union movement seems to have been active, with even its own newspaper, The Commonwealth, published in the former Post Office Building on the northeast corner of 5th and Scott (Photo 57). Loyal union members advertised in The Commonwealth; others boasted that they were non-union in other newspapers! Newspapers also were somewhat mobile. For instance, the Kentucky Edition of The Post, founded by Edward W. Scripps in 1890, was published at 5th and Scott (perhaps by the Commonwealth Printing Co.) for a few years, moved to the building on the southwest corner of 5th and Madison where there had also been a tradition of printing and publishing (Photo 6), and finally built its own fine Neo-Classical headquarters (now unfortunately stripped of all architectural features) at 421 Madison (See Photo 5 and Illus. 12). In moving to this location they consciously chose to help revitalize the half-block that had been completely devastated in what appears to have been the worst fire in Covington's history, the destruction of the Fred. J. Meyers Architectural Iron Works complex from the northwest corner of 5th and Madison to the alley to the north. Not only the extensive Meyers facilities, which included a large 6-story building as well as smaller ones, but also the First Christian Church around the corner and other businesses were destroyed. Meyers may have attempted to continue his business on E. 7th Street, where the Goodwill building is now located, but does not seem to have lasted long. Earlier ironworks and related industries had been located within the 500 block of Madison Avenue in the 1870s. Pioneer merchant Homer Hudson's Enterprise Iron Works were on the site of 419-21 Madison in 1877, his tobacco factory at 525 Madison, and banker William Ernst's Stove Works at 523 Madison. The utilities also followed trends within the downtown area. The Citizens' Telephone Co. was started in Covington in

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1882 - only 4 years after the first telephone company was established in Cincinnati - in the Boone Block on Scott (Photo 55), then moved around the corner to the fine new building known as the "South Exchange" at 113 E. 4th Street in 1904 (Photo 59 right); later it moved to the exquisite Beaux-Arts building by Harry Hake still used by the telephone company, at 11th and Scott. The Gas & Light Co. built headquarters at 509 Madison adjacent to the then-new First National Bank Building at 513-15 Madison in the mid-1870s (both on the site of the present Modern Furniture Co). The Electric and Power Co. had a plant north of the old Odd Fellows' Hall, one large shed of which (still earlier used as the Covington Skating Rink) may still exist as part of the building at 412-14 Madison dated 1923 and its neighbor (416) dated 1916. The Union Light, Heat & Power Co. offices in the meanwhile moved to the former offices of the Street Railway Co. on Court Avenue between 3rd and Park Place, now part of the Cincinnati Bell Telephone System. Then, as now, musical - or commercial - chairs seems to have been played, with fashion sometimes shifting back to earlier locales. The completion of the splendid new City Hall north of 3rd facing Court Avenue may have inspired the return of several businesses to that area at the turn of the century.

While these major institutions were remaining basically between 3rd and Pike, the blocks of Madison south of the 7th Street Market were also developing. The 700 block had already been built up by 1877, although it was flanked by lumber yards and other large-scale, space-extensive business, very similar to the present uses between Madison and Washington, although in different structures except for the monumental former J.A. Brownfield Sash Manufacturing Co. Building - now the Dixie (Wholesale) Grocery Co. Fires tended to devastate these yards, and of course their commercial neighbors as well, in the 1880s and '90s, but many two- or three-story brick commercial buildings from the last decades of the century remain on the 700-1900 blocks. Those on the 800 block replaced a number of facilities related to the building trades, including marble and "free-stone" works, planing and saw mills, carpentry shops, paint factories and dealers, hardware stores, and the like; some similar businesses, several of long standing, remain on these blocks. The 900 and 1000 blocks had a more residential character until after the turn of the century. Those on the west side of Madison had been part of the Western Baptist Theological Institute's gradual subdivision of their property from the mid-1830s until just before the Civil War. Several Italianate residences included in the district (Photo 74) remain both on Madison and in the block to the west between 9th and 10th and railroad tracks. Some are still dwellings; others on Madison have had lower shopfronts added in front (there are more of these than one would suspect; see Photos 23 and 27); and one has found a compatible use (with handsome additions) as a funeral home (Photos 30 and 31). This seems to have led to the location of the Covington branch of a Cincinnati-based undertaker nearby at 1007 Madison (Photo 29).

Undertakers - ^{who also served} ~~also~~ in the 19th century, ^{as} livery stable-men, and originally of course also as cabinet- and furniture makers - were also peripatetic; the most useful account of this aspect in Covington is the short history of Allison & Rose, whose forebears moved from the 400 block of Madison, the 100 block of Pike, and elsewhere to their present facility. Among their antecedents was the Gus W. Menninger firm, located at 120-22 Pike (Photo 42), built on the site of a series of similar establishments - and opposite several others. This building, with its handsome much-corbelled brick facade originally displayed a sculpture of a horse's head in a decorative ^{gable} with cresting. Such a feature survives in situ

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on the former Linnemann & Moore Undertaking and Livery Stable Building at 717-19 Madison (Photo 21), which also had the typical central arched entrance to the wider stables and other facilities at the rear; in this case, with ramps leading to a carriage house in the semi-basement and the stables on the raised first floor, with harness-making and undertaking activities on the upper floors. After this firm moved in 1908 to the modern building, still occupied by their successors, at 31-33 Madison, their tall and impressive High Victorian Gothic building, which seems to have been built in a burst of optimism that the 700 block of Madison has never quite justified, became a furniture store. Only recently it has gained a new lease on life as a cable television studio, creatively renovated and adapted. The present cottagey 20th-century funeral home at 40-44 W. 6th Street (Photo 63) is on a site occupied by a similar business for over a century; the former William Willen (later Willen & Wiechmann) undertaking business had a livery stable there, which must have been convenient for the fire station next door.

Another industrial center within the district has been at the north end of the district for over a century in various forms. The extension of Court Avenue south of E. 4th Street has traditionally been known as Tobacco Alley. A three-story warehouse structure on the northeast corner of the intersection of the alleys in this block (a location corresponding to that of the pickle factory and other industries under the black Odd Fellows' Hall in the block to the west) was a tobacco factory from at least 1877 (Photos 1 and 63; another tobacco facility was behind 26 W. 6th in the late 19th century) until well into the 20th century, in spite of a fire in 1880. On the opposite side of the alley was the J. Hackathorne Box Factory above the Royal Steam laundry, located behind the Boone Block in the late 19th century. Other industries were in the southwest quadrant of the district, including the Covington Iron Works in the block between Scott and Greenup, 4th and 5th, but the most interesting and closest to surviving ^{intact} is the Caldwell Fruit Storage Building at 424-26 Scott, just southwest of these alleys. The present building has been altered fairly recently, but retains elements of the fascinating facade (with fruits carved in the capitals and on hoodmolds) and the over-built structure that supported tons of ice, sawdust, fruit, and dairy products for decades. It was originally built in 1864, but was almost immediately burned - while storing 6,000 barrels of apples "from the North!" - and replaced two years later by the present building, enlarged in 1882. It was constructed as a pilot facility for a new process invented by a Professor A.M. Nyce, and evidently was a great success, according to an 1894 newspaper account; it antedated by almost a quarter century the Champion Ice Manufacturing Co. (which made ice for distribution rather than storage) at 2nd and Scott. (The Consumers' Ice Co. was also formerly located along the railway tracks west of 8th and Washington in the late 19th century; see Photo 76).

Most of the buildings - a former church, telephone exchange, tobacco warehouse, and automobile service station along the south side of the 100 block of E. 4th Street - are now part of a machine-shop complex. The Anthe Machine Works, a similar business, however, has been located in a factory and offices with a fine Neo-Classical front at 407-409 Madison built (or rebuilt) for the same family firm at the turn of the century. This is the kind of small shop of highly-skilled workers (many of them probably of German background), making very specialized products, that characterized the Covington economy, and to some extent, the downtown area, throughout the later 19th and early 20th century, although sometimes on a large scale, like the Stewart Iron Works that

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have remained at Madison and 17th Street for almost a century.

Distilleries - possibly an Irish as well as German hegemony, depending on whether hard liquor or beer was involved - are also represented in the downtown area. The New England Distilling Co. complex has been situated along the alley south of Pike just west of the former freight depot along Washington for about a century, from 1885 until recently (Photos 45, 46, 75, and 76). It seems to have been preceded by James O'Donnell's O.K. Distillery (along with Central House Hotel proprietor John Sommers, O'Donnell seems to have been one of the few entrepreneurs of the area whose dwelling also remains in the district; see 34 W. 6th Street and 614-16 Washington, respectively). The huge Geisbauer-Brenner Brewing Co. complex formerly on the west side of Scott between 6th and 7th Streets has been replaced by parking lots except for the oldest building, still at Pike and Scott (it should be nominated to the Register separately). Nothing remains of several other industries, including paint and tobacco factories formerly located between Madison and Scott in this area. One brewery building is still standing, rather surprisingly, in the district, however: the modest three-story brick antebellum brick building on the southwest corner of Park Place and Court Avenue (Photo 34) was in the late 19th-century J. Deppe's "Our Nectar" Lager Beer Bottling Works! (see also Illus. 1.)

Retail stores have perhaps remained more constant, concentrating on the 500 and 600 blocks of Madison, as well as along the first block of Pike Street to the west. Numerous fine stores were located in this area through much of the last century or more, and a few remain. Perhaps outstanding is the Motch Jewelry Store, at 613-15 Madison (Photo 15); established in 1857, they moved in 1871 to their stylish new late Italianate or High Victorian Gothic building; about 1914 they enlarged their store to include both sides of the building, with a new entrance, and put up the street clock that is still a local landmark outside the present store. Some clothing stores on Pike Street and hardware stores there and on Madison throughout its length have also had considerable longevity. In general, however, the furniture stores, particularly the Marx and Greenberg firms, have proved to have the most staying power, although in buildings constructed or remodeled to a "modern" but unartistic form between the wars. Possibly the segment of the Covington Jewish community represented downtown has had the greatest success in this and related fields. The success story symbolized most dramatically in the architecture of the district, however, is that of John R. Coppin. Coppin (with a partner) opened his dry-goods store in 1873 at 607 Madison in a narrow but lavish building constructed for them (Photo 13). In 1880 Coppin moved his "Mammoth Dry Goods Palace" to 538 Madison (one of several buildings formerly on the site of the Life Federal drive-in facility). This was several times enlarged, including a wholesale branch, until the firm and its founder, who was also active in civic affairs, reached their apotheosis (unfortunately just a few years before Coppin's untimely death in a 1913 accident) in the Coppin Building, the unusually handsome and in some respects "modern" 7-story fireproof building at Madison and 7th Street, whose keystones and concave cornice display cartouches labeled triumphantly "C" (see Photos 18, 69, and 70). Although the family sold out in 1928, this department store remained until 1977. The building has recently been renovated for offices as well as a retail store, as has the Eilerman Building nearby on the northeast corner of Pike and Madison (Photo 17). This rather spindly local exercise in combining late Victorian with Chicago-style elements was built in the mid-1890s for a men's clothing firm that survived until after World War II; it claimed the distinction of having the first electric sign in Covington. Thus, in spite of the recent closures

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and vacancies, there has been a great deal of continuity and even stability (along with locational mobility) in downtown Covington.

Aside from the large furniture stores in the 500 block of Madison (and another at 8th and Madison consolidated from several older buildings with a neutral front), only a few larger buildings have been built downtown in the 20th century. The rather handsome Neo-Classical building along the north side of Pike Street built after a fire in 1909 for the Dan Cohen shoe store, with related businesses as well as offices combined in the same structure, has been refaced, probably irreparably. (see Illus. 14), for J.C. Penney's. A typical pseudo-"Moderne" Woolworth's was built, on the also site of several older buildings, on the southeast corner of 7th and Madison (opposite Coppin's; see Photo 22) around World War II. But there are at least three quite handsome buildings left from the period of re-emerging prosperity during and after World War I. The tall three-story building on the southwest corner of Pike and Madison that extends some distance down both blocks (Photos 16 and 37) was built in 1917 for the Industrial Club, a predecessor of the Chamber of Commerce (there were also turn-of-the-century or earlier predecessors of the current retail merchants' and downtown associations). The Club was founded in 1911, had its first quarters in a converted residence on the northwest corner of 8th and Madison, moving to this splendid structure, which also had space for offices and meeting rooms (possibly to some extent taking the place that lodges and their halls had played earlier). It was also, as mentioned earlier, used by the (German) Mutual Fire Insurance Co., founded in 1874. Other insurance companies were the Kenton Fire Insurance Co., long located on the northwest corner of 5th and Madison, where a savings and loan company now has a restrained but elegant early 20th-century office; and in the severely functional and eminently stable corbelled-brick building erected in 1889 on the northwest corner of Madison and Clinton Court for several prominent real estate and insurance companies (Photo 6). The Industrial Club Building, which includes a series of well-designed stores at street-level, is almost entirely clad in tile, with some slight polychromy remaining in the "Spanish Colonial" arches that link the two upper stories (unfortunately a boldly projecting tile cornice has been removed). Another charming but rather puzzling use of tile is the former Montgomery Ward Building on the northwest corner of 8th and Madison, a long two-story structure with a variegated tile parapet adorned with plaques that alternate Diana the Huntress with what appear to be butchers' cleavers! (Photo 20).

The remaining downtown institutional buildings also date from between the wars. The Y.M.C.A. Building has facades on both Madison (with the stores formerly at street level now filled in as part of the facility; see Photo 18) and Pike, where a handsome Tudor Revival tile-framed entrance remains in one of a series of compatible additions that also retain high-quality interior features of the same type. The "Y," organized in Covington in 1888 by J.D. Hearne and Senator Richard P. Ernst, had its first permanent headquarters upstairs behind the buildings at 9th and Madison, moving to their present quarters about 1912-13. The Salvation Army's "Citadel" at 14 E. 8th, built at the time of the Crash in 1929, has also a vaguely Tudor ^{look} (Photo 70). The Madison Avenue Baptist Church at Robbins and Madison, which replaced a much earlier frame sanctuary in 1912, also partakes of the Tudor Revival that was apparently preferred for social-humanitarian institutions in the early 20th century (Photo 33).

The Board of Education Administration Building at 23-25 E. 7th Street (Photo 67; it is

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next to a nondescript building now used by Good will) is on the site of the Lincoln (later Lincoln-Grant) School, built for black students in the late 1880s. A subtly modern design, the present building was constructed with WPA support just before World War II, simultaneously with the nearby Public School No. 1, which also replaced a much older school building (P.S. No. 1, although its original south wing also has a period flavor, has been overwhelmed by a recent addition, and is not included in the district). The Board of Education Building, naturally one of the latest in the district that can be considered contributing, is remarkably unaltered. (The former Madison Theatre, long a local landmark, was "modernized" after a late 1940s fire; see Photo 22.)

Although many of the 19th-century store buildings downtown seem to have provided residences on the upper stories as well - and some still do - several buildings were constructed specifically combining "flats" with stores on the ground-level, both before and after the turn of the century. One of the earliest is probably the Glasgow Flats on the southwest corner of Scott and 5th (Photo 58). The Berman Apartments on the southeast corner of Madison and 9th is especially attractive, with balconies, oriels, a carved stone rear entrance, and hipped red-tile roof (Photo 25). Other similar buildings, including one that has had a drugstore in the corner since the turn of the century (see Photo 28), continued to reflect the mixed residential and commercial character of the south end of the district.

Aside from some warehouses and low-rise stores in the area south of 7th Street along Washington and the railroad tracks not included in the district (Photos 71 and 76), some corner fast-food outlets and automobile-serving facilities (see Photos 16, 23, and 29) and the suburban-like Life Federal drive-in complex near 6th and Madison, there has been virtually no new construction downtown since World War II. Aside from Penney's and a few other storefronts stripped of their original facades on Pike and the 700 block of Madison (Photos 36 and 22), there have been relatively few losses to "modernization," or even to parking lots except at the periphery. Although the downtown economy has rapidly deteriorated in the last several decades, more activity of various kinds remains than in many comparable cities, and tools such as this National Register nomination are being put in place at the present - and have for several years, as the not-altogether-unsuccessful Old Town Plaza project attests. The recently-completed market study should provide an additional basis for recognizing past, present, and - it is hoped - future trends reviving the diversity, cohesiveness, and prosperity indicated by this abbreviated account of the area's economic and institutional development, in terms of its buildings.

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ARCHITECTURE

The architectural history of the downtown commercial area naturally follows the outlines of this economic and institutional development. Although the architects and building practices of Covington and their relationships to the larger context of Northern Kentucky or the Greater Cincinnati area have not yet been explored in depth, some preliminary factors may be sketched here.

The Covington Downtown Commercial District contains a mixture of architect-designed and vernacular buildings, with the former concentrated near the commercial and financial core on Madison between 6th and 7th Sts. and represented by the religious and institutional buildings on the periphery of the district. Moreover, there seems to be a series of seminal buildings designed by Cincinnati architects, with a shading off into designs by local architects, several of whom were trained in the offices of major Cincinnati architects. This provides an interesting mix of stylistic sophistication and provincial individuality.

An overall consistency is provided, however, by the virtually ubiquitous high level of craftsmanship and employment of ornament appropriate to its material. This includes extensive use of corbelled and variegated brick trim (particularly in the 1880s and '90s), as well as diversely colored and textured bricks and mortar before and after World War I; limestone and sandstone (both usually of fine quality), whether textured, incised, or exquisitely carved (the latter particularly in the early 20th-century Beaux-Arts buildings); tile claddings (also in the First World War period); wood, especially in the apparently infinite variety of Italianate cornices and other trim in all the phases of the style from before the Civil War until the turn of the century; and above all, cast iron, steel, or pressed metal, in dozens of storefronts and cornices and hundreds of hoodmolds, as well as balcony railings, fences and gates, oriels and finials, not to mention interior ceilings. Most of these were probably manufactured in or near the present district and installed by local craftsmen of German or Irish ethnic background.

The architectural record within the district begins shortly before the Civil War with major representatives of the Greco-Italianate and Tudor-Gothic Revival styles, along with a considerable matrix of buildings in a plain-style Greek Revival or proto-Italianate vernacular that may well be antebellum. Dating of buildings even by decade has not been possible, however, before 1877, the date of the first city map to provide information on the size and shape - as well as ownership - of individual buildings. Ca. 1845, 1851, and 1883 maps are useful mainly as indicators of the growth of the city through subdivisions and the location of a few major institutions. Fortunately, Sanborn insurance maps dating from 1886, 1894, and 1909, as well as later revisions (with decreasing amounts of information in the use of individual buildings), allow accurate dating within a decade or so of all buildings in the city from 1877 until after the turn of the century. These schematic plans are supplemented by photographs and brochures collected by the Kenton County Public Library (see attached historic illustrations for a sampling). Although the lack of street directories before 1937 inhibits research in occupancy, in the case of commercial buildings at least, advertisements have provided a useful cross-section of occupancy for most of the structures in this district.

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The two antebellum landmark buildings in the district, as well as several erected in the decade following the Civil War, are not only intrinsically architecturally interesting, but also attributed. The Odd Fellows' Building on the northeast corner of 5th and Madison (Photos 8, 60, and 61) is said to have been designed by "the Gedge Brothers." There were at least three men in the Gedge family active in local business and industry in the mid-19th century, but no other references have been found to their involvement in architecture. It has been speculated that John A. Roebing and his son Washington Roebing, who often visited the area during the planning and construction of the Cincinnati-Covington Suspension Bridge, completed in 1867 but begun over a decade earlier (see National Historic Landmark nomination form), may have assisted in the engineering aspects of the design, as their supporter, Amos Shinkle, was Grand Master of the Lodge at its opening: the ceiling of the huge second-story hall is suspended on slender metal rods from the giant wooden trusses in the hipped roof, which is in turn surrounded by a rainfall reservoir resting on the outer walls within the cornice. It seems likely, nevertheless, that a professional architect was responsible for the sophisticated and ingenious design of the building itself, with its skilled use of colossal scale, its combination of Greek Revival and early Italianate elements, its dramatic three-story staircase, and the careful fitting of several levels of varied spaces into a single cubic form.

Perhaps a clue to the designer is provided by the similarity of the proportions and more specifically the boldly-scaled circular plaster chandelier medallions surviving in the two main lodge halls of the Odd Fellows' Building to those of the second-story auditorium in the nearby First Presbyterian/Fourth St. Christian Church Building at 117 E. 4th St. (Photos 1 and 59). Built in 1869-70 (now part of a machine-shop complex), this Tudor-inspired church was designed by Walter & Stewart, a Cincinnati architectural firm of the period. William Walter (1815-86) was a son of Henry Walter, the important Greek Revival architect who designed St. Peter-in-Chains in Cincinnati and major Ohio public buildings. William Stewart was listed as an architect in Covington in 1872-73. Walter & Stewart also designed the original frame ca. 1870 Madison Avenue Baptist Church at Madison and Robbins (replaced in 1922 by the present Collegiate Gothic structure on the site; Photo 33), and later the First United Methodist Church at 5th and Greenup in the Licking Riverside District (see Photos 1 and 3); the latter was known as the "Shinkle" Church because of Amos Shinkle's generosity and influence in its construction. One of the founders of the First Presbyterian Church, it should be noted, was William Ernst, also long-time president of the Covington Branch of the Northern Bank of Kentucky, whose fine ca. 1836 Greek Revival building remains at 3rd and Scott.

The former First Presbyterian Church has Tudor labels on the front and diminutive Gothic trefoils in an otherwise classical chandelier medallion, but the "buttresses" might as well be pilaster strips. Hardly more convincingly Gothic is the 1860-61 Second Presbyterian Church at 14 E. 9th Street (Photo 72), designed by James McLaughlin (1834-1923), once a well-known Cincinnati architect. After a fire in 1880, this church was rebuilt (at least the gutted interior) and the original congregation moved around the corner to the site of the Allison & Rose Funeral Home parking lot (Photo 31) and became known as the Madison Avenue Church. In the meantime their original sanctuary became the 9th Street Methodist (Episcopal) Church, serving a black congregation to this day. Although the exterior may have been altered in reconstruction, the "Lombard

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arcades" and narrow, flat round-arched openings have an antebellum quality; this is also the case with the substantial residence nearby at 19-21 W. 9th Street (similar to others in the Old Seminary Square District).

Other significant Greek Revival buildings in the district probably built on the eve of the Civil War include the Central House Hotel (102-106 Pike; Photo 40)¹, the Elliston House Hotel (637-39 Russell St.; Photo 49), and the Greer (later Bradford) Block, with especially fine castiron hoodmolds, possibly antebellum (326-36 Scott; Photo 50)²

The row of three-story brick buildings on Park Place (Photo 34) - one corner of which is shown on the mid-1850s view of the Lower Market (Illus. 1) - is plain but has no doubt the scale and types of roof and aperture characteristics of antebellum commercial buildings. 12 E. 5th Street with its scored stucco facade (Photos 60 and 61) and the remaining deteriorated store-residence at 21 E. 5th St. opposite (Photo 62) lend a diminutive early scale to this block, effective as a foil to the Odd Fellows' Building and later buildings on Madison. Around the corner, 506, 507, and possibly 512 Madison (Photos 6, 8, and 9) have a plain Grecian or early Italianate character, as does the former double dwelling with added street-level storefronts at 13-15 W. 6th.

The block of Pike Street between Madison and Washington, along with the corresponding rear facades on W. 7th Street (Photos 37, 39, 68, and 69 and Illus. 9) and the Central House Hotel on the northeast corner of Pike and Madison (Photo 40), may be one of the larger concentrations of antebellum commercial buildings in the state. Gastright's directory research indicates that this area was already built up by 1850, half a decade before the completion of the railroad line to the freight depot at Pike and Washington. Moreover, the James Spilman Building at 119 Pike Street, dated 1860 by a plaque in the frieze, is slightly taller than its neighbors, suggesting that they had already been built and were deliberately overtopped (see Photo 37 center). All these buildings have virtually no distinctive detail, but plank lintels (usually with raised or molded upper edges), modest cornices with brick dentils, regular modillions or simple brackets seem to be common features, although they were possibly also used on more modest buildings until at least the turn of the century.

The dominant mode of architecture in downtown Covington, from even before the Civil War until as late as the turn of the century in its various transformations was, of course, the Italianate, or First Renaissance Revival. A surprising number of important buildings in this style remains within the commercial district, in addition to quantities of single and double residences throughout downtown Covington, of which many of the finest are concentrated in the Ohio and Licking Riverside Districts, along W. 5th Street in the Mutter Gottes District, and on Russell Street in the Old Seminary Square District; further investigation should reveal similarities and distinctions within this rich trove of post-Civil War domestic and commercial architecture.

Among the outstanding full-blown Italianate buildings downtown, ornamented by lavish although already somewhat geometricized hoodmolds, cornice, and often quoins, are the following. The Masonic Hall Building (401-403 Scott; dated 1865; Photos 51 and 52) features pairs of round-arched windows and emblematic carvings. The Caldwell (Fruit) Cold Storage Building, rebuilt in 1866 (424-26 Scott; Illus. 2 and Photos 55 and 56) has subtle round-arched rhythms and almost Romanesque colonnettes within the arches,

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appropriately carved with different fruits; similar colonnettes occur on 607 Madison (Photo 13) within the district; ^{the} west wing of the Boro Bros. Building on the northwest corner of 2nd and Court Avenue; and several important residences elsewhere in Covington. The Walker Building (601-603 Madison; Illus. 3 and Photos 11 and 12) was built for dry-goods merchant James R. Walker to the designs of the Pickett (or Piket) Bros., Anton and Louis, who seem to have got their start in Covington before moving to Cincinnati, where they specialized in commissions from the Roman Catholic Church there and in surrounding states, including the contemporary buildings for Xavier University and St. Paul's Church in Lexington. Louis Pickett later designed several additions and alterations to Trinity Episcopal Church, Covington, including the 1882 Guild Hall (the complex is listed on the National Register). Possibly the small but enriched stone facades of the Walker Building's neighbors, 605 Madison (Photo 13) and 8 Pike (see Photo 35) were also by the Picketts.

Perhaps the most lavish Italianate building in Covington was the former First National Bank at 513-15 Madison; erected in 1875-76, it is recorded only in old photographs (Illus. 4). Significant Italianate buildings built before 1877 that remain downtown are the Wallace Building (401-405 Madison; Photo 5)³, the Bodman Building (501-505 Madison; Photo 6), and the old Post Office Building (438-40 Scott; Photos 57 and 60), although the latter has cast iron hoodmolds that relate more to central Kentucky than to local sources. The Boone Block (426-36 Scott; Photo 55) seems to have evolved through several phases; at least one section is dated 1872, although the present unifying hoodmolds seem somewhat later⁴. On the other hand, 116-18 Pike Street (Photo 41, recently partially burned) was built between 1886 and 1894 but retains an earlier Italianate character; it too was used as a hotel at the turn of the century. More modest examples of round-arched Italianate commercial buildings abound in the downtown district as well as elsewhere in Covington.

The transitional 508-510 Madison has a rare dated Italianate facade (Photos 8 and 9), although possibly it is a remodelled older building. The stylized classical details, including "1881" in the small pediment, may already have a "New Grecian" quality, but with raised as well as incised detail. It is, of course, incised stylized ornament that characterizes the later Italianate of the 1880s and even '90s, particularly in Covington, where there is a consistent restraint in the handling of ornament after the immediately post-War decade. Dozens of examples survive, particularly the two- and three-story buildings on Madison south of 7th Street (see Photos 22, 25, 26, for instance), where diversity within unity seems to have been the motto as commercial buildings (often with dwellings above or behind) replaced builders' yards and industry. The impressive row on the west side of the 400 block of Scott (409-415; Photo 51) was apparently constructed about 1872-73 when it belonged, like the Boone Block opposite, to the Bullock family. The smaller and older double building to the south (417-19) was obviously given a facelift to match, perhaps after a fire in 1890, if not in the 1870s.

Some of the Greco-Italianate residences included in the district at the edges of the downtown commercial area are also worthy of note: among them are the H.K. Lindsay double house on the northwest corner of 5th Street and Greenup (Photo 4; with later porches); 27 E. 4th Street, with unusually handsome stone balconies outside the parlor windows; the elaborate Lena Grant House at 1021 Madison, later made even grander by the addition of a stone entrance porch when it was converted into a funeral home in the

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early 20th century (Photos 30 and 31); several fine townhouses on 10th Street west of Madison, including two with early iron entrance porches (Photo 74); and others, mostly much altered, on W. 6th Street (Photo 64); two double dwellings on Washington Street, 614-16 perhaps an Italianized older building and 618-20 late Italianate, recently adapted as an office (Photo 6); others remain behind storefronts at the south end of Madison within the district (see Photos 23, 27, and 32).

A considerable number of later Italianate buildings in downtown Covington contain High Victorian Gothic characteristics, sometimes combined (or confused) with New Grecian or other stylistic features, although the High Victorian Gothic vogue of the 1870s seems to have been given less of a boost in Covington than might be expected by the construction in the late 1870s of the superb U.S. Post Office, Custom-House, and later Courthouse on the site of the present Municipal Building, designed by the office of the Supervising Architect of the Treasury under William Appleton Potter.

The Motch Building (613-15 Madison; Photo 15) is an early dated example of late Victorian eclecticism. Built in 1871, it has a severe incised Italianate facade with implied arches as the cornice, colonnettes framing the openings, and some incised detail. The striking facade of 831-35 Madison is dated 1888 (Photo 24). Articulated in a flat but highly incised grid of verticals and horizontals with a grand cornice, this front is inventive but dry or schematic in character, and with its stylized rosettes, acroteria, and guttae may be considered more New Grecian than Italianate.

The most spectacular example of the High Victorian Gothic vein in downtown Covington is the ca. 1890 Linneman & Moore Undertaking and Livery Stable Building (717-19 Madison; Photos 19 and 21), a fine design of its kind that challenged (perhaps too hopefully) the earlier scale of this block. It provides a bravura display climaxed by an acute gable, with highly articulated brick surface, segmental openings (effectively echoed, although perhaps at too broad a scale, in the recent replacement of the street-front), and overall nervous angularity. These features - and even the horse's head over the typical central arched entrances to the stables - re-appeared in Gus Menninger's similar establishment at 120-22 Pike Street (Photo 42 and Illus. 5). Here there is less stone trim and a powerful building up of layers of brick corbelling; originally there was not only a horse's head in a central gable, but also prickly castiron cresting along the roof-line.

The use of brick corbelling is carried almost as far in the Joseph Hartke & Sons Carriage Factory, 121-23 Pike Street opposite (Photos 45 and 47 left); and in the severely functional-appearing building at Madison and Clinton Court (517-19 Madison; Photo 6), dated 1889; and there are other, perhaps slightly less subtly-handled, examples in the south part of the district (see, for instance, Photo 26). Panels of bricks laid on edge or in other shaded patterns were also popular. A double residence at 13-17 W. 9th Street (Photo 73) retains acute Gothic gables and other features, although the gawky but exciting bracketed balconies that adorned the front are gone (an existing double dwelling at 114-16 W. 11th St., however, indicates what they looked like). An "Eastlake" row with vestigial oriels also remains at 116-22 W. 5th Street (ca. 1890; see Photo 63, left).

Another late Victorian phase represented in the downtown features the ornamental use of small amounts of black brick and terra-cotta insets with geometric patterns, some-

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times combined with a Mansard or "French" roof, although here it seems possibly more Germanic in inspiration. A handsome, conspicuous, and well-preserved example (in spite of early structural problems) is the Grubbs Building, suitably located on the acute angle of Pike and Washington Streets (40-46 Pike; Photo 36). Here and in the similar 108-110 and 112 Pike Street in the next block (Photo 41) there is an "uptight" effect, vivid but clearly meaning business. More individualistic is the facade of 514 Madison (Photo 8; much altered), and there are related fronts south of 7th Street.

A delightfully stimulating effect is achieved by the "Aesthetic" sunflowers perched atop the peaked roofs of the rare-surviving street-front oriels on the Landwehr Building (830-32 Madison; Photo 26), although the panelling on the metal oriels here, next door (824), and opposite (829 Madison; see Photo 24) already have a Neo-Classical restraint; those of the Landwehr Building are particularly well designed. Two later examples of remaining oriels are the handsome Neo-Classical facades with subtly-curved upper bays at 807 (Photo 19, center) and 914 Madison. This transitional quality also appears in the restrained turn-of-the-century facade of 7-9 E. 5th Street (Photo 62, distance).

Overlapping these late Victorian designs in date and even combined in the same buildings are elements of the Richardsonian Romanesque vogue that does not seem to have reached Covington until the late 1880s (after the death in 1886 of Eastern architect Henry Hobson Richardson, for whom the style was named). A rather provincial but impressive transitional case is Hermes' Hall at 117 E. 4th Street on the corner of Court Avenue (see Illus. 6), built in 1888 for Joseph Hermes, who was active in promoting German-oriented activities in the city. (Another former German community center is "Germania Hall," built or remodelled in 1899 at Pike and Russell Streets; Photos 43 and 44). Here bold Richardsonian round arches and rough stone trim are combined with incised hoodmolds on the second-story and a shallow overall sense of planes. A fully Richardsonian, and highly successful, design is the 1889-90 German National Bank Building at 609-611 Madison (Photos 11 and 14), probably by Cincinnati architect H.E. Siter, whose contemporary First National Bank in Cincinnati had strikingly similar elements.

The Covington bank building, a sophisticated exercise in adapting Richardsonian elements to an awkward but conspicuous site, is in poor condition, missing its original relatively closed first-floor front (see Illus. 7), but retains a great deal of presence and delightful detail. The rough-textured and checkerboard surfaces, twisted bollards and pinnacles, pierced railings, and varied dentillated carved moldings and scrolls enliven a somewhat academically geometric composition. The steep slate roof behind the equilateral front gable hides the skylit rectangular 30-foot-high main banking room that was squeezed ingeniously into the pie-slice-shaped site, and has recently been uncovered. An equally suave, although slightly less overtly Richardsonian, facade is that of the Saloshin Building, dating from about 1890-93 (521 Madison; Photo 7, center), of brick with modest but effective amounts of stone, pressed brick, and metal trim as well as handsome art-glass transoms; it is dominated by the subtly-curved wide three-centered or elliptical arches of the third story (see also the narrow upper front of 6 Pike Street, Photo 35, with similar arched blind niches).

A more restrained but also good-looking use of the Richardsonian round arch occurs on the "New Shinkle Row" (11-17 Pike Street; Photos 37 and 38), which probably corresponds to the "store-houses" described in the Inland Architect as designed by (Louis G.) Dittoe

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& (Benjamin T.) Wisenall for Bradford Shinkle (son of Amos) in 1895. This firm, which claimed to have bases in both Covington and Newport, also designed the important turn-of-the-century former Covington City Hall, a similarly schematic Richardsonian design; the 1893-94 First Christian Church at 16 W. 5th Street (in the Mutter Gottes district), which replaced a building destroyed in the Meyers Architectural Iron Works fire in 1893; as well as the elegantly Neo-Classical 1901 Kentucky Post Building, also on the fire site (see below). Dittoe had worked from ca. 1885 until 1893, when the partnership with Wisenall was established, for the pre-eminent Cincinnati firm of Samuel Hannaford & Sons, who designed several of Covington's finest mansions during his tenure there. The "New Shinkle Row" facade, with its Ionic-inspired steel piers, already shows the new firm heading toward early-20th-century classical restraint.

A major proponent of belated Richardsonian Romanesque elements, combined with an old-fashioned High Victorian Gothic sensibility and more up-to-date attenuated Neo-Classicism, and even glimmerings of "Chicago School" structural expression, was local architect Daniel Seger. Seger, who designed several "Eastlake" or Shingle Style residences, including his own at 1534 Holman and the nearby St. Aloysius Rectory, as well as the huge John R. Coppin residence formerly on the Lexington Pike, obviously strove to keep up with the current fashions, yet his major known buildings retain a provincial quality.

Among these are the recently-renovated 1895 Eilerman (Men's Clothing Store) Building on the conspicuous northeast corner of Pike and Madison (Photo 17). It seems taller than its four stories would warrant, and originally had a charming ogival-capped belvedere atop the corner oriel. There is a schematic quality to the articulated but relatively flat surfaces and attenuated proportions, originally enlivened by considerably more metal-relief trim in spandrels, cornice, and transoms; only one art-glass transom remains on the canted corner under the oriel, although the building has recently been carefully renovated. It is said to have sported the first electric sign in Northern Kentucky. The 1896 Citizens' Bank Building, originally known as the Pieper Block, on the southeast corner opposite (Photo 18 and Illus. 10), some of whose surface remains under the present metal grill, although the ground floor has been totally remodelled, was also designed by Seger. It had a conical-roofed turret effectively marking the corner, but otherwise seems to have had a "stripped" look from the start.

Also attributable to "Dan" Seger ca. 1896 18 W. 7th Street (Photo 68, right), a severe three-story brick facade horizontally striped with stone bands (like those on the New England Distilling Co. offices, 115 Pike Street; Photo 45), with an anachronistic late Italianate cornice and a standard storefront. More up-to-date, perhaps even stylistically advanced, ^{was} the "glass, iron and pressed brick facade... of modern design" of the Woods Building at 533 Madison next to the First National Bank Building (see Illus. 12), recently demolished to provide access to a drive-in banking facility; an almost identical facade remains, however, at 528 Madison opposite (Photo 9, right distance), on one of a row of three early buildings all of which have been refaced, although this one with elegance and fine materials (stone rather than brick).

Most successful of Seger's known designs, however, is the 1898 Fire Station No. 1 (102 W. 6th Street, now a restaurant; Photos 64-66 and Illus. 11); it seems likely Seger also designed the somewhat smaller but similar contemporary recasting of Fire Station No. 2 (419-21 Greenup; Photo 3). These facades have rough-textured stone

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surfaces up to the second-floor sills, and are dominated by huge round-arched carriage-door arches that descend almost to ground level on stubby Richardsonian colonnettes, made even bolder by contrast to the diminutive flanking arched windows. The rhythms are carried farther in the upper-story openings, with carved trim and more art-glass transoms remaining at No. 1, which also has an innovative use of a steel truss above the roof to allow a wide span below. (Another effective use of Richardsonian or "Chateausque" elements in the district is the entrance tower added to a narrow Italianate residence at 1037 Madison; Photo 31).

The 1894-96 Holtrup Building, situated on the broad curve of Madison Avenue into Pike Street (2 Pike; see Photo 16 and Illus. 9), has a Richardsonian feeling with its surface bent around the corner, seeming to pull the outer second-story arches into elliptical form, but it is crowned with a segmental parapet adorned by Neo-Classical garlands in relief, and the rest of the detail is diminutive in scale.

Around the turn of the century a variety of Neo-Classical revivals, emphasizing refinement of detail and high-quality craftsmanship, came to predominate in Covington commercial architecture, as elsewhere. There are two main strands to this movement: the monumental and monochromatic Beaux-Arts Classical (or Second Renaissance Revival) manner associated with the "White City" of the World's Columbian Exposition at Chicago in 1893, evoking Roman, if not British, Imperial ambitions; and a more robust polychromatic brick Neo-Classicism, employing "Georgian Colonial" detail, earth tones (in fact, almost any color except the traditional Victorian brick-red), with injections of Arts and Crafts "honesty," such as over-scaled exposed beam-ends as brackets. The former type of grandiose Neo-Classical is represented superbly in downtown Covington by the stellar group of bank buildings at the intersection of 6th and Madison, with the nearby Coppin Building playing somewhat of an intermediary role, while several of the latter type serve as bit players throughout the downtown district (and even scattered among the audience of residential neighborhoods as well!).

The former Farmers' and Traders' (now First National) Bank Building on the northwest corner of 6th and Madison (Photo 6) was the first true high-rise office structure as well as the first high-style Beaux-Arts building in the downtown commercial center, although preceded slightly by the 1900-1903 former Carnegie Library Building (now the Northern Kentucky Arts Council) at 1028 Scott, designed by Boll & Taylor; listed on the National Register. Although the bank building has lost its first two stories to a 1960s renovation and a series of interior remodellings, it retains the exquisite golden sandstone cladding of the four upper stories, with their rusticated surface, keystones, and cartouches, panels and plaques, all superbly carved yet conveying overall the linear impression of the architect's delicate rendering (Illus. 12). It was designed by noted Cincinnati architect Harry Hake (the first in a distinguished dynasty by that name), in association with Covington architects Lyman Walker and George W. Schofield (who artlessly - or artfully - omitted Hake's signature when using the rendering in their advertisements!). Walker, born in 1880, entered the Hannaford office at the age of 16, starting practice in Covington in 1904 after working four years in Cuba and Nebraska. He and Schofield, who seem later to have had separate offices, were probably responsible for much of the early 20th-century high-quality Neo-Classical architecture of both types in the Covington area.

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Harry Hake's office (with Carl Gromme as the reputed designer), however, was responsible in the early 1920s for not only the palatial Covington Exchange of the Cincinnati Bell Telephone Company at 11th and Scott, but also the Beaux-Arts - Anglo-Roman rather than French, perhaps - Peoples' Liberty Savings Bank at 600-608 Madison (Photos 17 and 12, left), diagonally opposite their design of 20 years earlier, the Farmers' and Traders' Bank. The Peoples' Bank Building seems to be indebted to 18th-century British architect-designer Robert Adam's adaptation of the remains of Roman Imperial antiquity, relying on a shallow but imaginative colossal order, over-scaled round-arched openings with under-scaled metal tracery, and a subtle variation of limestones and granite within a pale grey palette. (The magnificent elliptical compartmented barrel vault of the main banking room has unfortunately been lost to the recent practical division of the single great space into two stories.)

The early 1920s Covington Trust Building on the northeast corner of the financial center (540-42 Madison; Photo 10) is more austere, with almost Loos-like plain ashlar surfaces on a cubic block, broken only by minimal moldings, the exquisite carving and inscription above the two-story round-arched main entrance (now crossed by a metal marquee), and round-arched openings on the south side (facing those of the Peoples' Bank) accented by what appear to be busts of Roman emperors derived from antique coins; these elements relate it effectively to the bank buildings on the opposite corners. The Peoples' Bank when previously located on the southwest corner of the intersection had remodelled the first floor of the Walker Building to the design of B.T. Wisenall with rusticated piers and Ionic columns (Illus. 3; only a few piers have survived the more recent renovation, Photo 12), with a refined Neo-Classical office entrance at the rear, not unlike that added to Motch's Jewelry Store nearby (Photo 15), or even the first-floor treatment of the Industrial Club Building at Pike and Madison (see below).

The 1906-1907 Coppin Dry Goods Company Building on the northeast corner of Madison and 7th Street (see Photos 18 and 22 and Illus. 16 and 17) belongs to the same phase of ambitious high-rise construction as the Farmers' and Traders' Bank, but is quite different in architectural character, as well as function, being closer in the latter respect to the Eilerman Building, the first high-rise in the city. The Coppin Building, whose architect is so far unknown, represents a unique integration of Beaux-Arts Classical and Chicago School elements, for both practical and symbolic purposes. It is a long, rather narrow seven-story main block with a four-story wing treated similarly at the rear along E. 7th Street. The pale buff brick cladding relates it to the light-colored stone bank buildings rather than to the Eilerman and other red-brick 19th-century buildings, and there is a certain Neo-Classicism in the treatment of such details as the keystones, cartouches, and the former store-front. But the cladding is basically a clearcut expression of the reinforced-concrete structural bay-system, revealed in construction photographs (such as Illus. 16), which show the vertical members diminishing upward in thickness story-by-story; triple double-hung sash windows serve as infill between the vertical piers and slightly recessed brick spandrels. The Sullivanian analogy to a classical column is also clearly stated, with the high first floor (apparently originally including a mezzanine treated on the exterior as a transom; see Illus. 17) serving as a base; the second through sixth stories as the shaft, with the taller transomed second floor even providing a sense of taper; and the top story, defined by a delicate corbelled course that does not continue around the corner, as the capital. Yet it is really the extraordinary cornice - a single concave curve, vertically ribbed and punctuated by the

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huge cartouches marked "C" - that serves as a capital for the whole, at a scale that (along with the material) almost seems proto-Art Deco! At the same time, this feature may have been inspired by the suavely-curved brick equivalent on Burnham & Root's 1889-91 Monadnock Building in Chicago. The more "modern" Chicago references in the Coppin Building were not, however, picked up in later Covington major construction until, perhaps, several undistinguished high-rise governmental and residential towers were constructed well after World War II.

Combining elements of both types of Neo-Classicism is the handsome post-1909 former C & O Passenger Depot at the west end of the district, set along the angled tracks at the intersection of Pike, Russell, and Harvey Streets (Photo 48). Although the basic format of a rectangular hipped-roof block, colossal round arches in the entrance pavilion, and strong horizontal base and entablature continuing the order are obviously in the Roman thermal tradition, the red-tile roof, brick walls, and brick-trimmed side openings have a warmer^(f) and more informal quality, no doubt intended to be welcoming as well as impressive.

It is the latter aspects, including particularly the brick quoins, that relate the depot to the other branch of early 20th-century Neo-Classicism - that influenced by the contemporary, sometimes alternative, Arts and Crafts movement. Probably among the earlier examples of this type were the 1895 Glasgow Flats on the southwest corner of 5th and Scott Streets (Photo 58). These were designed by "well-known Cincinnati architect" Alfred O. Elzner (1845-1935). Although he had actually worked in the office of H.H. Richardson, later supervising the construction of his once-magnificent Cincinnati Chamber of Commerce Building, Elzner adopted a much more refined classicism for this combined apartment and store building (a remodelled "Tudor" facade nearby at 405 Scott, Photo 51 center and 52 left, somewhat resembles the treatment for the Glasgow). Ditton & Wisenall used a comparable manner for their turn-of-the-century Kentucky Post Building at 421-23 Madison (Photo 5, in its present mutilated form), as shown in their rendering of the original facade (Illus. 13). Schofield, of Schofield & Walker, used a similar manner in orange brick for the Anthe Buildings, constructed or refaced shortly afterward nearby at 407 and 409 Madison (Photo 5, distance). The Weber Brothers, Schofield, Walker, and William Rabe, who worked first for Seger and then with Schofield from 1898 until 1904, may also have designed the many similar buildings throughout Covington.

Near the municipal government building is a group of larger buildings of this type including the grand golden-brown 1897 Woodford Apartments at 303 Greenup, the ca. 1903 former Street Railway (now Telephone) Building on Court Avenue between Third Street and Park Place, and - within the district - the somewhat more restrained former "South Exchange" of the Citizens' Telephone Company at 113 E. 4th Street, now part of a machine-shop complex (Photo 59). Buff brick quoins are used here to suggest an order, with a bold entablature and balustrade, and some carved Beaux-Arts accents (like the Passenger Depot, this building had handsome light-fixtures flanking the entrance).

The 1905 Pieck Building on the southeast corner of 5th and Madison Avenue (Photo 9), which originally housed a drugstore with offices and apartments upstairs, has highly-articulated dark-colored brick surfaces over a rusticated first floor; its cylindrical oriel flares out over the canted-corner entrance in an exquisite Adamesque metal marquee. The pattern of the handsome mosaic-tile floor of the present bus terminal on the corner of the Pieck Building...

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has an American Indian flavor echoed in the brickwork of the cornice. (Several buildings downtown, as ^{well as} residences elsewhere in Covington, retain such mosaics, especially within the stores and in the recessed entrance-vestibules of the store-fronts.) The narrow "Whitney," dated 1905, around the corner at 11 E. 5th Street (Photo 62 center), has a mannered Georgian Revival quality, with its over-scaled panelled oriel, keystones, pediments, and quoins. The Charles Donnelly Undertaking Co. Building at 809-811 Madison (Photo 23, left center) was built (or possibly refaced) in 1896 in salmon-colored face-brick with refined Neo-Georgian details, including a carved bull's eye frame over the center entrance to the flats above, between shopfronts with prismatic transoms — a turn-of-the-century feature that has survived in many downtown stores.

Between 1900 and World War I a number of more robust buildings in the mixed Neo-Classical/Arts & Crafts manner were inserted in and around the district. The 1912-13 Berman Flats on the southeast corner of 8th and Madison (Photo 25) were designed by the Fort Thomas firm of Weber Brothers. Chris C. and E.A. Weber were the principals in the firm, although its sophisticated products at this period may have been actually designed by other members of the well-organized staff. They were responsible for some of the major commissions throughout central, eastern, and northern Kentucky around World War I: the Executive Mansion in Frankfort; the Lafayette Hotel and First Baptist Church in Lexington; several buildings for Eastern State University in Richmond; and numerous banks, schools (including Holmes High School in Covington), commercial buildings (some clad in tile, which they also manufactured for a while), and churches. Most of their known designs, however, are in fairly well-defined historic styles, whether Neo-Classical, Colonial Revival, Collegiate Gothic, or Tudor. The style of the Berman Apartments (and no doubt other similar buildings attributable on this basis to the firm in Covington and elsewhere in northern Kentucky, such as 827 Madison Avenue) is less easily pinpointed, and certainly less "traditional." Built by the Northcutt Brothers, the Berman building has implied quoins, a red-tile roof, and recessed balconies, as well as handsome iron railings and a lavish side entrance in which Beaux-Arts carving is treated with an almost Art nouveau sinuosity. More modest, but effectively rounding the northeast corner of 10th and Madison with its oriels and recessed porches is 916-18 Madison (Photo 28);* the location of a series of pharmacies since shortly after the turn of the century (and earlier in the previous building on the site). Other apartments with comparable character in the district are 25 E. 4th Street, dated 1911 (Photo 52); the post-1909 York Flats at 128 E. 5th Street; and the tawny building with over-scaled classical details at 431-33 Greenup around the corner (Photo 4). The similar Echert Building, at 415-19 Madison (Photo 5 center), is dated 1912. It is perhaps significant that the Linnemann Undertaking firm moved in 1908 from its original ultra-Victorian building at 717-19 Madison (see above) to a structure of this type at 25 E. 11th Street (not in the district).

Around World War I several rather large, if ^{relatively} low buildings dominated by tile surfaces changed the scale of downtown Covington, possibly representing a deliberate attempt to modernize and revitalize the commercial center. The tile may have been manufactured locally, as there were several "art tile" works in northern Kentucky. Among the earliest such structures was the 1909 Dan Cohen Store Building at 18-26 Pike Street, reclad in 1969-70 with corrugated metal with consequent loss of much of the raised trim (see Illus 14). Lyman Walker, the architect, seems to have used the "white-faced terra cotta" facade over fireproof construction as a cheaper and perhaps more easily maintainable substitute for the exquisite but expensive stone cladding of the contemporary financial buildings.

* The Clifford Building.

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The Cohen Building was dignified in spite of its minimal Neo-Classical ornament, and its breadth (it originally contained more than one related store) was a forecast of the future.

The 1917 Industrial Club Building, which also housed the (former German) Mutual Fire Insurance Company, as well as meeting rooms above desirable stores at street-level, faced both Madison and Pike Streets (Photos 11, 16, 37). Here there is not only some use of actual stone, but it is considerably more difficult to distinguish which part of the surface is tile, at least on the rusticated first floor with its granite Doric columns at the corner entrance. The upper levels are more Spanish Colonial (or possibly Norman) than classical, with slightly polychromatic zigzag motives inscribed in the continuous colonnettes of the two-story round arches. A heavy Mediterranean cornice, since removed, dominated the whole exterior and emphasized the angle of the corner and the length of the building on both sides.

The former Montgomery Ward Building at 721-31 Madison (Photo 20) is more highly colored, although the iconography of the tile plaques in the vivacious parapet is mysterious - possibly owing simply to use of a catalogue without conscious recourse to symbolism. The delicate details of the triple upper windows and urn-finials lend a refinement related to the window tracery of the Peoples' Liberty Bank Building. Only fragments of a post-1909 white-tile facade, including lions' head accents, remain at 132-34 Pike (see Photo 42 left).

Of the Art Deco or Moderne movement of the period between the wars there is little evidence in downtown Covington. The former Kentucky Times Star Building at 421 Scott (Photo 53), probably built in the early 1920s, is a miniature Beaux-Arts bank in format, but has somewhat stylized low-relief floral and classical ornament, including a pair of griffins, that suggests the Art Deco. The rather neutral refacing of the complex at 410-14 and 416-18 Madison in 1916 and 1922 has a slightly streamlined quality echoed almost 20 years later in the standardized Woolworth's Store building on the southeast corner of 7th and Madison (see Photos 18 and 22).

The yellow brick 1929 Greenberg (Modern Furniture Co.) Building at 513-15 Madison and its addition at 509-511 Madison Avenue (Photo 6), as well as its wire-brick counterpart, the Marx Furniture Store opposite at 516-22 Madison (Photo 9), have little architectural interest. The most obviously "Moderne" facade downtown is that of the former Madison Theater, 730-32 Madison (Photo 22) - once an essential downtown institution - although the present front is a replacement after a late 1940s fire of a more refined facade with an oriel expressing the central projection booth and flanking pylons of indeterminate stylistic character.

The WPA provided an impetus for half-hearted modernism, of course, as is represented well by the pale buff brick Board of Education Administration Building at 23-25 E. 7th Street (Photo 67). This has simple but effective parallel elements, and the remarkably intact interior has subtle bowed curves and aluminum trim (repeated in the red-brick Public School No. 1 nearby on E. 6th between Madison and Scott, which was not included in the district because it is dominated by recent additions; see Photo 58). The Administration Building was designed by Chester H. Disque (ca. 1894-1971), a local architect who also provided the ca. 1930 addition to the 11th District School in West Covington (being

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nominated to the National Register at this time), as well as several other school buildings and fire stations in Northern Kentucky.

Before and after World War I, social-humanitarian institutions in the downtown area preferred a Collegiate Gothic or Tudor cast. Perhaps the best of these was the 1912-13 YMCA Building that extends around two sides of Seger's Pieper Block/ Citizens' Bank (Photo 18). The store-fronts under the dark red wire-brick, white-tile-trimmed facade at 618-28 Madison have been replaced by a brick arcade, but the restrained upper stories remain, and the slightly later additions facing Pike Street retain their handsome, somewhat more elaborate Tudor facades, as well as attractive interior features. The 1929 Salvation Army Building at 14 E. 8th Street (Photo 70) has a slightly more "modern" look, with its buff brick and stone or concrete buttresses. The 1922 Madison Avenue Baptist Church at Madison and Robbins (Photo 33) combines stone and buff brick trim with burgundy wirebrick. The Citizens' Savings Building on the northwest corner of Madison and 5th also has a dark red wirebrick surface, with delicate white-tile (including owls on the twisted colonnettes of the entrances) that may have been intended to suggest either Romanesque or, again, Spanish Colonial sources.

Two mid-20th-century funeral homes in the district reflect the domestic appeal that replaced the pretentiousness of the 19th-century examples mentioned above: Hugenberg & Anderson at 40-44 W. 6th Street (Photo 65) has a cottagey Tudor atmosphere, with long roofs and a mixture of wirebrick, stone, and pseudo-half-picturesque massing, although it is symmetrical rather than irregular and has a probably Williamsburg-inspired combination of Georgian and Federal details (not unlike those of the recent, even lower Citizens' Bank Branch office on the southeast corner of Madison and 4th Streets, the first such suburban branch to invade the downtown area).

Aside from the WPA projects (and Woolworth's) there was, of course, little downtown construction during the 1930s and for several years after World War II. During the early 1960s and later, several banks renovated at least the lower stories of their buildings. The most conspicuous and damaging alteration in terms of loss of high-quality craftsmanship was the 1962 re-cladding of the two first floors of the Farmers' & Traders' (by then First National) Bank Building at 6th and Madison (compare Illus. 12 and Photo 8); this "Streamlined" design (it originally even had portholes! See Illus. 15) was the firm of local architect Harley B. Fisk. The first floor of Seger's Citizens' Bank was completely replaced, ^{the tower removed} and the upper stories disguised by a metal grill (Photo 18). Except for the refacing of the Dan Cohen Building for J.C. Penney's in 1969-70, however, there was relatively little loss of upper store fronts in Covington. The first block of Pike Street (see Photo 32) and the 700 block of Madison Avenue (Photo 22) are the locale of most such treatments (other structures from this period are discussed in Section 7 as intrusions, or as the occasion for excluded areas). Although many storefronts have been altered (some creatively, particularly in the early part of the century, such as the Dibowski Building at 6th and Pike Streets, Photo 35), an amazing number of original or late 19th-century storefronts have survived, particularly in the southern part of the district.

Most of these were probably made by iron manufacturers in Covington or in the vicinity. Among surviving labelled fronts are several by George F. Roth's Covington Architectural Works (415-19 and 512 Madison Avenue), The Walton Iron Works of Cincinnati (501-503 Madison), and the F. Schreiber Iron Works, also of Cincinnati (517-21 Madison). Other

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iron works represented in the area include Fred J. Meyers' and the Stewart Iron Works (mostly fences and gates). The striking Italianate front of 607 Madison (Photo 13), with its large proportion of window to wall, may well incorporate iron or steel elements, such as the plain entablature between the second and third stories. 525-527 Madison retains a rather curious early 20th-century three-story iron front (Photo 7, center), but the most elaborate iron front identified in Covington was that on at least part of the present 630-32 Madison, which has evidently been completely removed (compare Illus. 17 - Goldsmith's, in the center - with Photo 18, center).

In the 1960s and '70s a series of plans and proposals were developed to replace much of the historic downtown fabric, including a parking garage by local architect Carl Bankemper (responsible for the present 1969 Municipal Building) on the triangular block between Madison, Pike, and W. 7th Streets; a municipal tower replacing the Mother of God Church and surrounding structures on W. 6th Street; and several more recent attempts to place large-scale low-rise commercial development within the area (mostly omitted from the district because of earlier warehouses already on the site) between Madison, Pike, W. 10th Streets, and the railway. The only project actually executed in this period was the "Old Town Plaza" concept applied to the first block of Pike and W. 7th Streets in the mid-1970s. The sidewalks and street-bed were relaid with artificial brick, cobblestones, and "boardwalk," and a variety of street furniture; traffic was routed off Pike Street, and cosmetic improvements were made to facades and storefronts; an arcade was also opened up between the two streets (see Photos 36-41 and 66-67).

The major industrial complex in the district is, of course, the former New England Distilling Company south of the 100 block of Pike Street between an alley formerly adjacent to the freight depot (now a parking lot) and the elevated C & O Railway tracks (see Photos 45, 46, 75 and 76). Behind the narrow four-story turn-of-the-century office front at 114 Pike Street, with its horizontal bonding and unique rough-stone piers flanking the display front (Photo 45, left), is a series of three- and four-story brick buildings of different ages and scales (denoted by plank lintels or segmental arches), with various towers and machinery-housings on top. These extend beyond an east-west alley, to incorporate what was formerly part of the Consumers' Ice Co. facility along the tracks (much of what is visible in Photo 76 probably belonged to this facility). At the south end at the corner of the alley and W. 8th Street is a tall tile-clad tower with numerous low stories for the storage of liquor in barrels (Photo 71 in distance). Several late 19th-century brick warehouses or former furniture factories and the like remain nearby along the south side of the alley between Washington and Russell Streets north of the 100 block of Pike Street (behind Mother of God Church).

The "Colored Odd Fellows' Hall," basically an industrial building, at the southwest intersection of the alleys between Madison and Scott, 4th and 5th Streets, also has segmental arches, with stone blocks set into the edges of the wide entrances to support the hinges of the former outer (probably metal) doors. The north entrance has a keystone inscribed "H. Wenzel, 1873"; Wenzel had a bottling works here in the mid-1870s, and the lower floors were later used as a pickling factory, as well as tenements (like the Elliston Hotel, mentioned above, which was converted into a baseball bat and toy factory after the Civil War, and was a tenement after the 1890s fire).

Another concentration of warehouses and factories was at the intersection of Bridge and Tobacco Avenues: these were the 19th-century names of the two alleys between Scott and

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Greenup, 4th and 5th Streets, Bridge Avenue being an extension southward of Court Avenue and Tobacco Avenue (or Alley) running east-west. Several warehouses remain at this intersection, that on the northeast corner (see Photo 63) having been a series of tobacco factories and probably dating from the post-Civil War period in spite of several fires; the structure on the southwest corner is part of the former Caldwell Fruit Storage facility at 424-26 Scott (Photo 56) and dates from 1882 (the 1866 front section also retains some evidence of its innovative original use, as well as later concrete reinforcements); the mid-20th century extension of the former South Exchange of the Citizens' Telephone Co. Building at 113 E. 4th Street (Photo 59) replaced a century-old box factory and steam laundry behind the Boone Block.

No doubt the oldest industrial building left in the downtown area, however, is John Deppe's "Our Nectar" Lager Beer Bottling Works on the southwest corner of Park Place and Court Avenue; This is probably the same building shown on the antebellum view of the "Lower Market" (Illus. 1).

footnotes

1. Remodelled in 1901, the Central Hotel is said to have served as headquarters for both Union and Confederate offices during the Civil War.
2.altered in 1879 and at the turn of the century.
3.this building is said to have been used as the Covington High School before 1872.
4. The upstairs offices were converted into apartments in 1914.
5.timbering. The Radel Funeral Home at 1007 Madison (Photo 65) has a similar.....

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Beginning at the south east corner of Scott Boulevard and Park Place in the City of Covington, Kentucky; thence eastward along the south right-of-way line of Park Place 172 feet to the southwest corner of Park Place and Court Avenue; thence southward along the west line of Court Avenue and the extension thereof 200 feet more or less to the south line of East 4th Street; thence eastward along the south line of East 4th Street 148 feet more or less to a point; thence southward along a property division line 150 feet to a point; thence eastward along a property division line 77.2 feet to the west line of Greenup Street; thence southward along the west line of Greenup Street 378 feet to the north line of East 5th Street; thence westward along the north line of East 5th Street 461 feet to the northwest corner of East 5th Street and Scott Boulevard; thence southward along the west line of Scott Boulevard 143 feet more or less to the north line of an alley; thence westward along the north line of said alley 205 feet to the west line of another alley; thence southward along the west line of said alley 264 feet to the north line of East 6th Street; thence westward along the north line of East 6th Street 90 feet; thence southward crossing East 6th Street parallel to Madison 150.5 feet to the south line of Pike Street; thence eastward along the south line of Pike Street 78 feet to a point; thence southward along a line parallel to Madison Avenue 293 feet to the south line of East 7th Street; thence eastward along the south line of East 7th Street 75 feet to the east line of a 16-foot alley; thence south along the west line of said 16-foot alley 345 feet to the north line of East 8th Street; thence westward along the north line of East 8th Street 176 feet to a point; thence southward along the line parallel to Madison Avenue 260 feet to a point; thence eastward 96 feet to a point; thence southward 115 feet to the north line of East 9th Street, thence westward along the north line of East 9th Street 85 feet to a point; thence southward along a line parallel to Madison Avenue 130 feet to a point; thence eastward 10 feet to a point; thence southward 65 feet to the north line of East 10th Street; thence eastward 13 feet; thence southward 100 feet; thence eastward 11 feet and southward 80 feet to the north line of Robbins Street; thence along the north line of Robbins Street 186 feet to the northwest corner of Madison and Robbins; thence southward along the west line of Robbins Street 250 to the south line of of the property at 1037 Madison; thence westward along the south line of the said property; thence westward 150 feet to the west line of an alley; thence northward along the west line of said alley 250 feet to the north line of Robbins Street; thence westward along the north line of Robbins Street 40 feet to a point; thence northward 230 feet to the north line of West 10th Street; thence westward along the north line of West 10th Street 125 feet to a point and a right-of-way to existing Washington Street; thence northward 180 feet along the east right-of-way line of Washington Street to the south line of West 9th Street; thence eastward along the south line of West 9th Street 244 feet to a point; thence northward along the west line of an alley 845 feet to the north line of West 7th Street; thence westward along the north line of West 7th Street 270 feet to the east line of Washington Street; thence northward 83 feet to the north line of Pike Street; thence westward along the north line of Pike Street 180 feet to a point; thence southward along the west line of an alley 463 feet to the south line of West 8th Street; thence westwardly 100 feet more or less to the east right-of-way line of the L & N Railroad; thence northwestward along the east line of said railroad 760 feet to a point; thence eastward 280 feet to the west line of Russell Street; thence northward 50 feet; thence eastward 447 feet along an alley to the east

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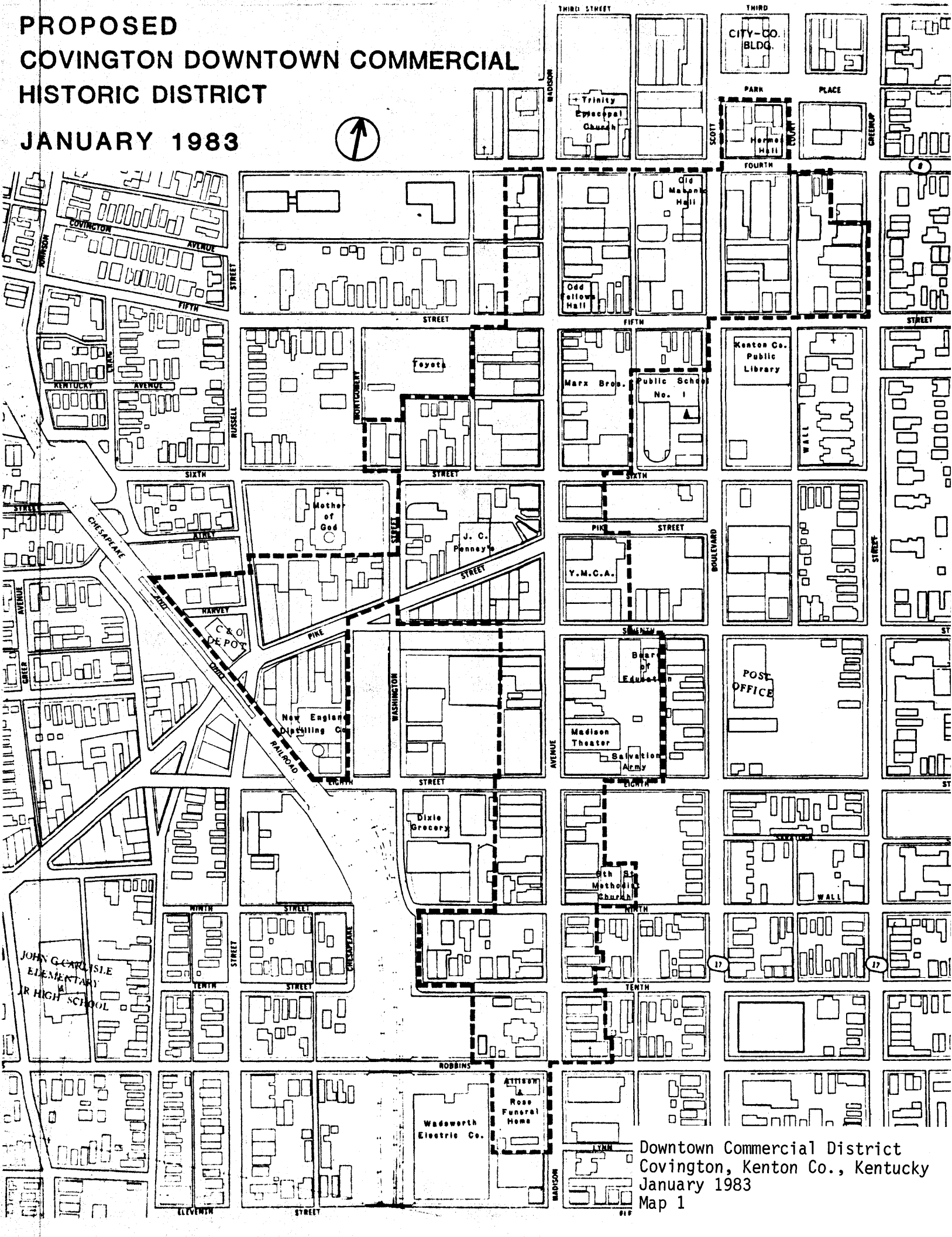
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line of Washington Street; thence northward along the east line of Washington Street 250 feet to the north line of West 6th Street; thence westwardly along the north line of West 6th Street 100 feet to the west property line of 102 West 6th Street property; thence northward 137 feet; thence eastward 120 feet; thence northward 100 feet; thence eastward 190 feet to the east line of an alley; thence northward 190 feet to the south line of West 5th Street; thence eastward 90 feet along the south line of West 5th Street to a point; thence northward 445 feet to the south line of West 4th Street; thence eastward 617 feet along the south line of West and East 4th Street to the east line of Scott Boulevard; thence northward along the east line of Scott Boulevard 148 feet to the place of beginning.

PROPOSED COVINGTON DOWNTOWN COMMERCIAL HISTORIC DISTRICT

JANUARY 1983



Downtown Commercial District
Covington, Kenton Co., Kentucky
January 1983
Map 1

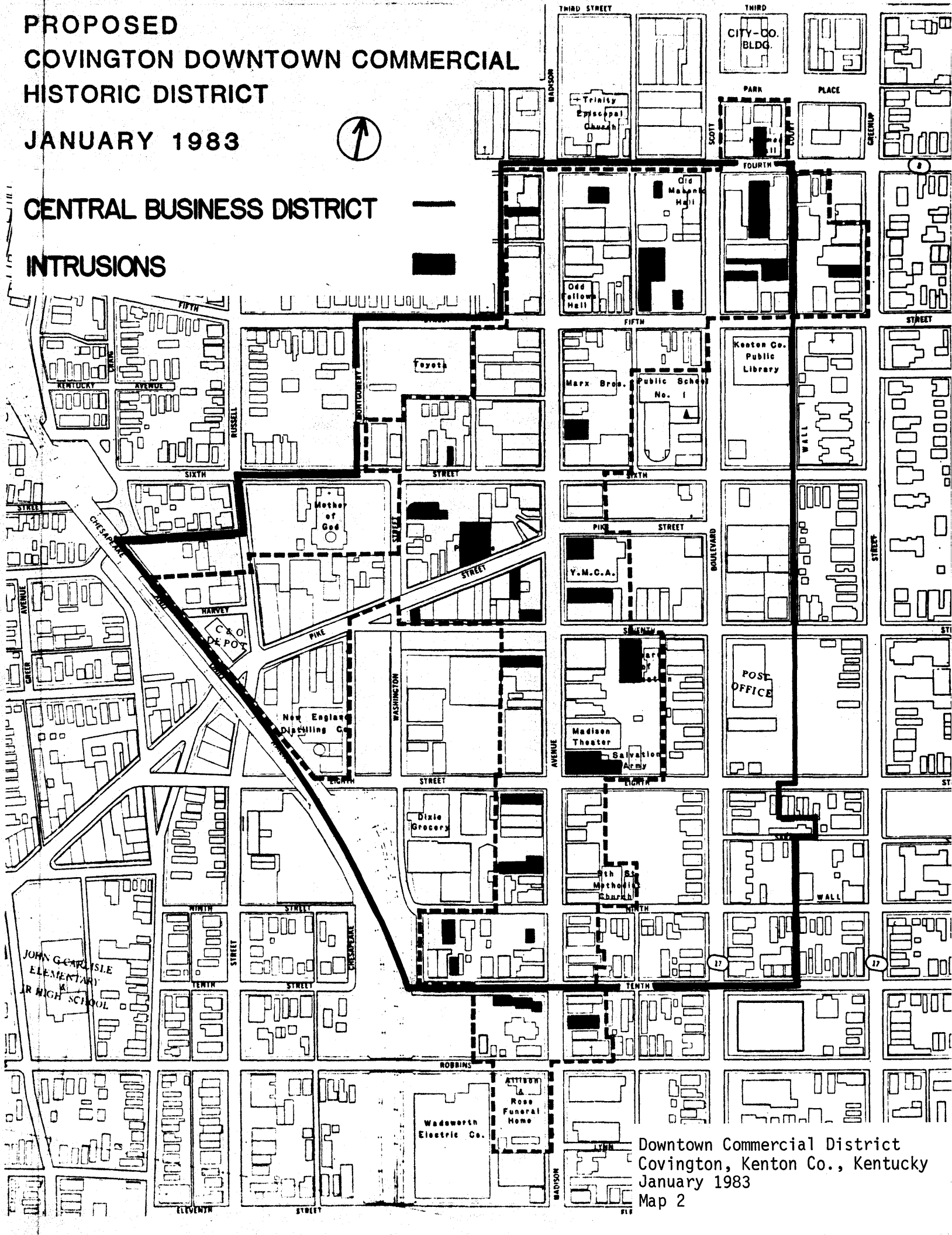
PROPOSED COVINGTON DOWNTOWN COMMERCIAL HISTORIC DISTRICT

JANUARY 1983



CENTRAL BUSINESS DISTRICT

INTRUSIONS



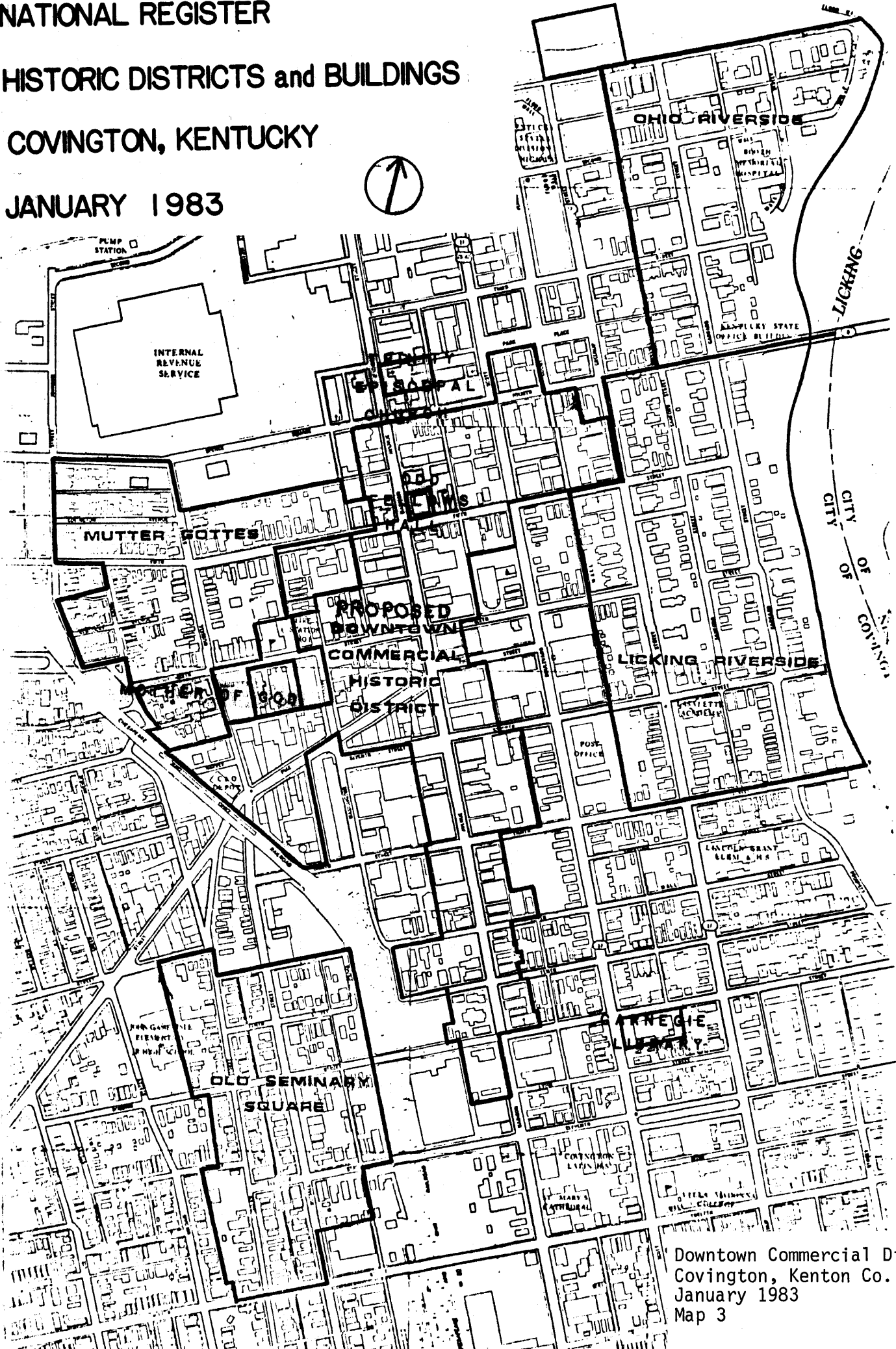
Downtown Commercial District
Covington, Kenton Co., Kentucky
January 1983
Map 2

NATIONAL REGISTER

HISTORIC DISTRICTS and BUILDINGS

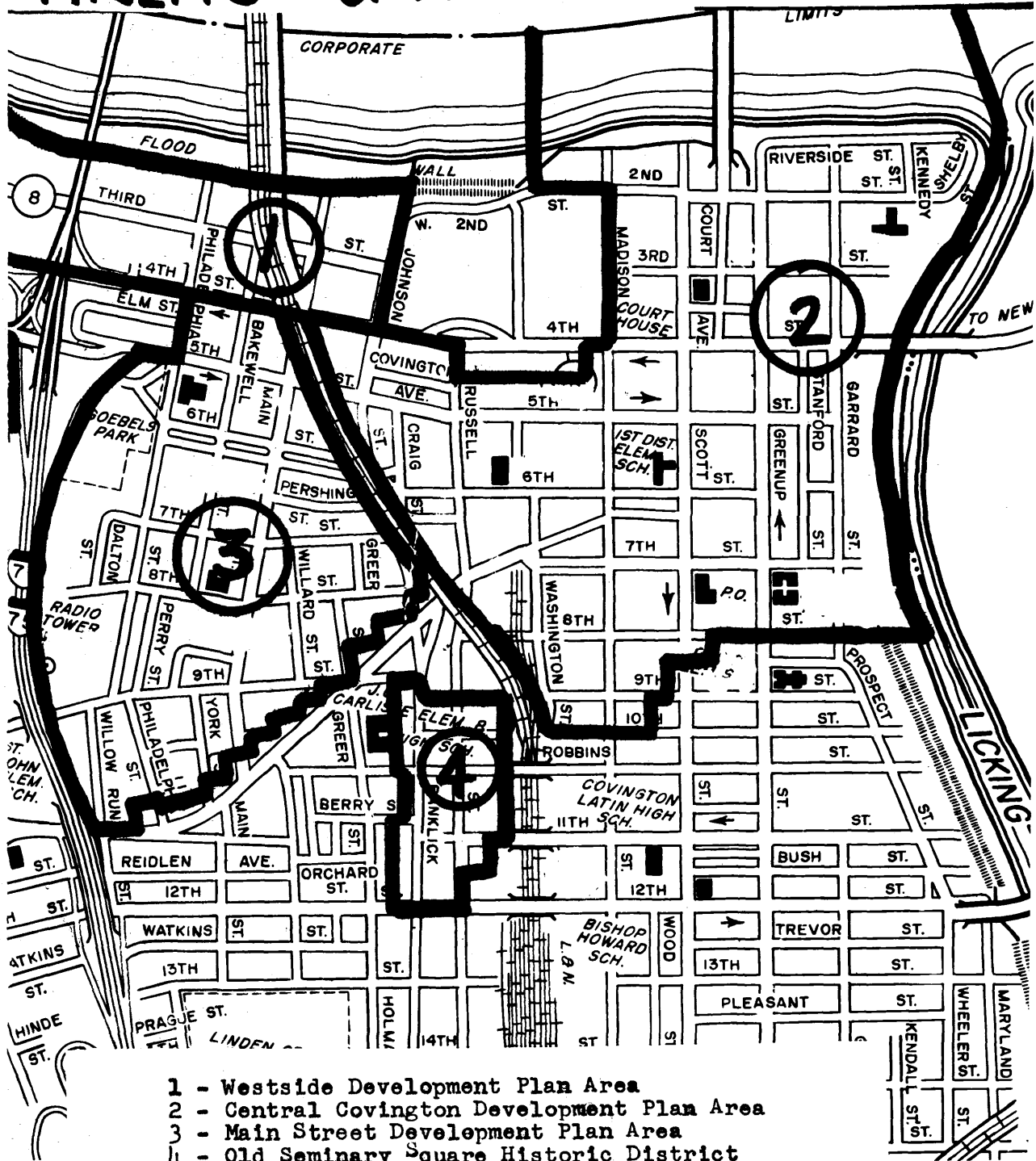
COVINGTON, KENTUCKY

JANUARY 1983



Downtown Commercial District
Covington, Kenton Co., Kentucky
January 1983
Map 3

DEVELOPMENT PLAN AREAS & HISTORIC DISTRICT



COVINGTON URBAN DESIGN REVIEW BOARD DEVELOPMENT PLAN AREAS

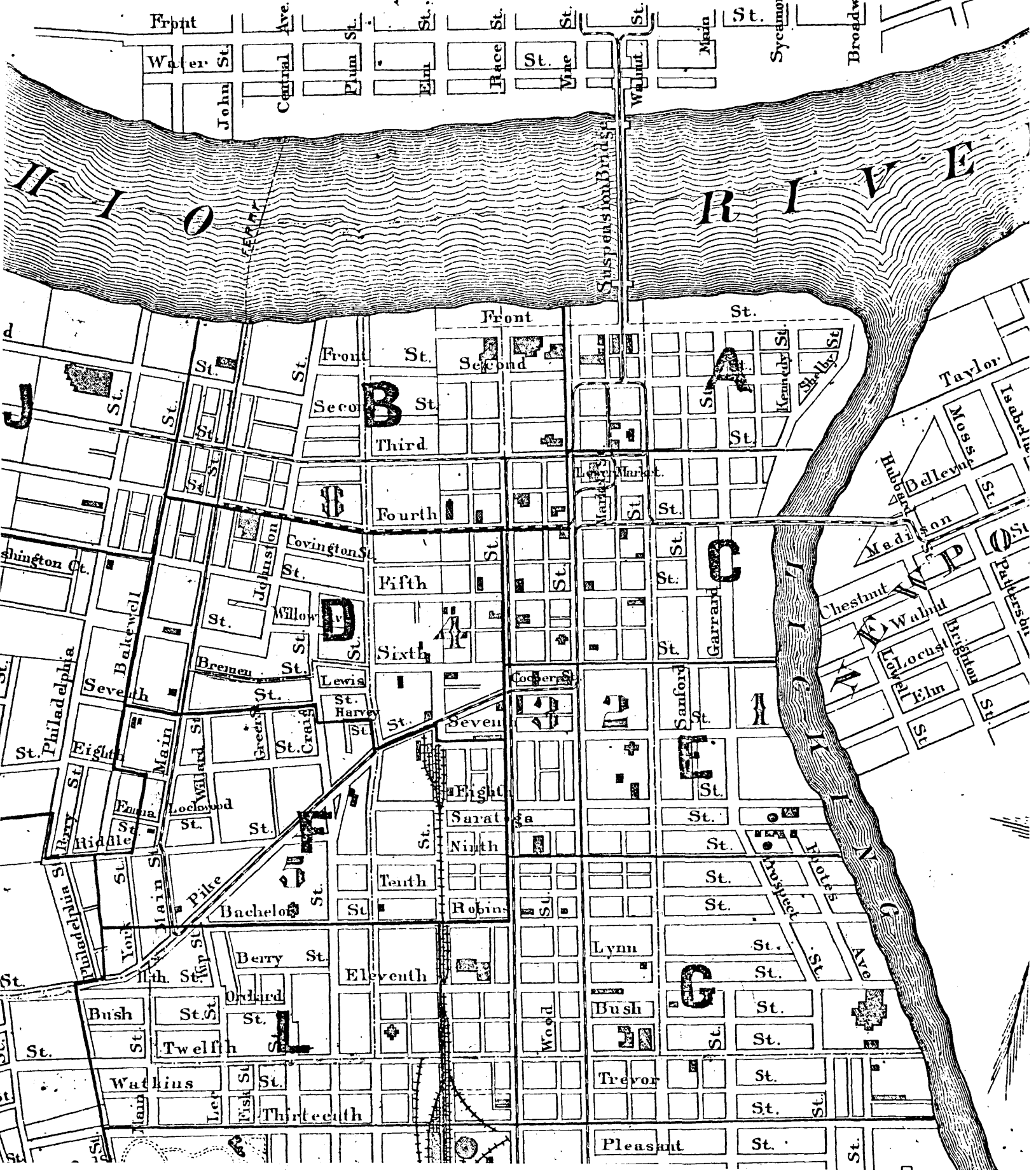
Downtown Commercial District
 Covington, Kenton Co., Kentucky
 January 1983
 Map 4



Map 5
 Detail of "Map of the City of Covington from Actual Survey
 by Rickey, Kennedy & Clark. 1851." Courtesy of Cincinnati
 Historical Society. Ohio River at bottom (north); Licking
 River at left (east). Shows Pike St. area before railway.

Downtown Commercial District
 Covington, Kenton Co., Kentucky
 January 1983
 Map 5

CINCINNATI




Map 6
Detail of "Outline and Index Map of Covington, Kentucky."
From City Atlas of Covington, Ky. (Philadelphia, Pa.:
G.M. Hopkins, 1877). Shows 1850s railway system and location
of industries (shaded). Courtesy of Kenton Co. Public Library.

Downtown Commercial District
Covington, Kenton Co., Kentucky
January 1983
Map 6



Map 7
 Detail of "Map of Congested District of Covington, Ky. 1909." From 1909 Sanborn Insurance Map. Courtesy of the University of Kentucky Map Collection, Lexington, Ky.
 Shows railway system after 1880s extension, depots, etc.


 Downtown Commercial District
 Covington, Kenton Co., Kentucky
 January 1983
 Map 7

W. ROBBINS AV.

E. ROBBINS

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SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 83002804 Date Listed: 6/9/83

Covington Downtown Commercial Historic District Kenton KY
Property Name: County: State:

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Patrick Andrews
Signature of the Keeper

3/18/97
Date of Action

=====
Amended Items in Nomination:

When the Covington Downtown Commercial Historic District was listed in the National Register, the building at 18 West Pike Place was listed as a non-contributing resource. A "Historic Preservation Certification Application -- Part 1" has been submitted to the NPS with a request that the status of 18 West Pike Place be reconsidered. The KY SHPO and the Heritage Preservation Services Division of the NPS recommend that the building be listed as contributing. Built around 1908 as a two story masonry commercial building, 18 West Pike Place was listed as non-contributing to the district because at the time of nomination the original facade of the building was covered by modern materials. Recently the modern covering was removed and it revealed that the building still retained sufficient original materials to contribute to the historic district. The nomination form for this historic district is officially amended to change the status of 18 West Pike Place to contributing.