

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received FEB 26 1986
date entered MAR 27 1986

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

1. Name

historic Salem Methodist Episcopal Church and Parsonage

and/or common Salem United Methodist church, Salem Methodist Church

2. Location

street & number 810 York Street

n/a not for publication

city, town Newport

n/a vicinity of

state Kentucky

code

county Campbell

code

3. Classification

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

4. Owner of Property

name Trustees of the Salem Methodist Church

street & number c/o Ms. Beulah Boring, 1028 Vine Street

city, town Newport

n/a vicinity of

state Kentucky

5. Location of Legal Description

courthouse, registry of deeds, etc. Campbell County Courthouse

street & number Fourth and York Streets

city, town Newport

state Kentucky

6. Representation in Existing Surveys

title Survey of Historic Sites in Kentucky has this property been determined eligible? yes no

date 1978-1979 federal state county local

depository for survey records Kentucky Heritage Council

city, town Frankfort

state Kentucky

7. Description

Condition		Check one	Check one
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input 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 <u>n/a</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

7. Description.

The Salem Methodist Church, located at the southwest corner of York and West Eighth Streets in Newport, is a stylistic, large-scale example of the Victorian Gothic ecclesiastical style. The main church building and adjacent parsonage, a small yet distinctive Queen Anne townhouse, date from 1882-83. An unobtrusive rear wing was added to the church in 1933. The church's lively Victorian detailing, including decorative masonry, exceptional art glass, and fine interior woodworking, has been well-preserved. Salem Church is unique among Newport's nineteenth-century religious edifices in its Gothic design, its grand scale, and its prominent location.

The city of Newport, Kentucky (1980 population: 21,600) is located on the south bank of the Ohio River opposite Cincinnati. Newport and its neighboring river communities constitute the most intensely urban environment in Kentucky, and possess a wealth of intact late nineteenth and early twentieth century architecture. A survey of Newport's historic resources, conducted by the State Preservation Office in 1978-1979, documented over 300 significant structures. The Mansion Hill Historic District, located in the east end of the city, was listed in the Register in 1980 and expanded in 1985. The adjacent East Newport District was added to the Register in 1983.

Salem Church is one of several landmark residential or institutional structures located on York Street, the city's most fashionable address during the Civil War era. York Street, one of the city's major thoroughfares, forms a boundary between the Central Business District and the West End, an approximately 30-block enclave including many of the city's oldest buildings. Like most Newport buildings of the era, the Salem complex is sited on a relatively small, level lot. (Photo 4 .) However, its scale and monumentality distinguish it from similar buildings in the city. In addition, its location upon a natural rise affords it great visual prominence. The church property is surrounded by a wrought-iron fence made by the Buecker Ironworks of Newport. It features ornate corner posts and elaborate railings with circle motifs. (See photo 1 .)

The facade of Salem church is a three-part, asymmetrically balanced composition, consisting of a center section, tall corner tower, and lower south wing. (See Photo 10 .) The

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 type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input 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 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 type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1882–1883 / 1933 **Builder/Architect** Samuel Hannaford / unknown

Statement of Significance (in one paragraph)

8. a. significance

The Salem Methodist Church is the largest and one of the most stylistic of several important mid-to-late nineteenth century religious buildings in the city of Newport. The church building is a central Newport landmark, since its location on the highest point in the city's West End affords it great visual prominence. Both the church and adjacent pastor's residence are works of Samuel Hannaford, the premier Cincinnati-area architect of the nineteenth century. Hannaford was a prolific and versatile designer who worked in a wide variety of styles, yet Salem appears to be his only surviving ecclesiastical building executed in the Gothic mode. The church possesses significance in social/ethnic history because of its long association with the German-American community of Newport. It is also noteworthy as the birthplace of German Methodism in Kentucky. In recognition of its historic and architectural significance, Salem Church was named a Methodist Landmark. It was designated a Kentucky Landmark in 1979.

8b. History

The history of Salem Church dates to the pre-Civil War era. The church was officially begun in 1847 by a small group of German immigrant families formerly associated with what was then called the Race Street Methodist Church of Cincinnati. The new church, known as the Newport-Covington Mission, included only 22 charter members. Nonetheless, it possessed considerable significance as the first Methodist congregation in Kentucky to minister specifically to the needs of German immigrants. The new church also appears to have been the first of several in the Newport-Bellevue-Dayton vicinity to be closely associated with the area's large German-American population. (1)

From 1848 to 1854 the small congregation met in a modest frame structure (now demolished) on Todd St., now known as West Sixth Street. During this period, the church transcended its "mission" status and became officially known as the Salem Methodist Episcopal Church. Most services were conducted

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

Acreeage of nominated property less than 1 acre

Quadrangle name Newport

Quadrangle scale 1:24000

UTM References

A

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

B

Zone		Easting				Northing								

C

Zone		Easting				Northing								

D

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 n/a code county n/a code

state code county code

11. Form Prepared By

name/title Margaret Warminski

organization date December, 1985

street & number 236 E. Fourth Street telephone (606) 291-1242

city or town Newport 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 David L. Moyn

title State Historic Preservation Officer date 2-20-86

For NPS use only

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

Entered in the National Register

Joyce M. McPherson date 3/27/86
Keeper of the National Register

Attest: date

Chief of Registration

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church's main entrance faces York; secondary entrances face W. Eighth St. (Photo 11.) The entry vestibule features a lancet-arched stone surround supported by slender, detached colonnettes with stylized capitals. The double doors, styled in the medieval manner, display massive iron latches. (See photo 1.) A semi-circular art glass transom includes the legend "Salem Methodist Episcopal Church" in shades of blue and gold glass. The date "1882" is inscribed in gilt above the doorway.

The rectangular tower, focal point of the facade, culminates in a series of gables containing decorative vents. It is crowned by an octagonal steeple (one of the city's tallest) and a cross. The church's steeply gabled gray slate roof, soaring, 108-foot corner tower, and gabled facade provide vertical emphasis. The sense is heightened by the series of buttress-like piers along its north and south elevations. (See Photo 2.) Horizontal emphasis is offered by the series of stone belt courses encircling the facade.

Both the church and parsonage are built of soft local orange brick, laid in common bond. The church building was cleaned a number of years ago, while the pastor's residence has remained painted. Both feature a profusion of sandstone ornament and decorative brickwork. The church's facade is enlivened by stone copings, courses, lancet arches, and unique touches such as a shield-shaped plaque inscribed with "Salem M Church." (See photo 1,4.) Brick segmental arches with stone keystones grace the windows of both buildings. Rectangular-patterned brickwork can also be found over the main entrance. The church's fieldstone foundation is also transformed into a decorative element by the arrangement of fieldstone blocks of varying sizes in a repeating pattern. (This unusual feature appears to have been a signature of the architect, since it appears on at least one other building designed by Hannaford in the area: the Ernst House at 501 Garrard Street, Covington.)

The windows of Salem church constitute some of the finest art glass in Newport, a city renowned for its quality art glass. (Although church archives attribute them to Tiffany Studios, no supporting documentation has yet been found.) The sanctuary windows are arranged in pairs, and are tall, slender, and lancet-arched. They feature delicate foliate patterns executed in clear green glass on a translucent ground, with accents of red, gold, and burnt sienna. (See photo 7, 8.) Small

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round panels, depicting liturgical symbols on richly-colored fields, are centered above. The facade windows are larger in scale and feature ecclesiastical symbols executed in exquisite detail in an array of subtle colors, and emblazoned with beveled jewels. (See "Symbols of the Salem Methodist Church" for further explanation.) Small windows of opalescent, pearl-like glass can be found in the vestibules and anterooms of the church.

Like many Protestant churches of the period, the plan of Salem church features first floor meeting rooms and a second-floor sanctuary. The front vestibule of the church features simple oak stairways leading to the upper rooms. These are of oak, of simple design, with massive Gothic newels; they appear to date from c. 1900. (See photo 12.) The dark green and white tile floor of the vestibule and hall also dates from this period, as do outer vestibule doors with large beveled glass panels. The first floor meeting room consists of a large, open space surrounded by smaller anterooms, divided by sliding wood-and-glass doors. These rooms, currently used for church services, retain their original art glass, woodwork, and milk-glass light fixtures. (Photos 13, 15.)

The main sanctuary of Salem Church features a central aisle flanked by angled pews. Its coffered ceiling is supported by slender, curving arches with pendants and scrolled corbels. The sacristy rests on a slightly raised platform, surrounded by a low balustrade, and displays its original altar, pulpit, lectern, and baptismal font, and furniture. All the sanctuary woodwork, including the ceiling trusses, doors, pews, and sanctuary furniture, is machine-carved walnut with Gothic details. (See photos 6, 16, 17.)

The church organ, installed in 1905, is presently located behind the sanctuary. Its pipes are displayed in a shallow, lancet-shaped niche bearing the legend "How Amiable Are They Tabernacles, O Lord Of Hosts." The art glass windows that once occupied this space were removed when the rear addition was built, and replaced in the first-floor meeting room. A Steinway and Sons baby grand piano in the main sanctuary dates from 1859 and, according to church archives, was one of the first 3000 pianos made in the United States. (Photos 5, 9.)

The Salem church parsonage is an early Queen Anne townhouse,

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two and a half stories high and two bays wide, with side-gabled roof. (See photo. 21) Although typical of the residences built in Newport at the time, (the so-called "Newport House") it displays many distinctive touches. The pressed-metal, coved cornice with understated brackets is unusual, as are the brick window heads and the second-story triple window with its iron railing and corbeled sill. The gray slate roof is also a surprising feature, since the vast majority of small-scale residences had roofs of raised-seam metal. A wire-cut brick porch was added in 1908. The interior of the parsonage features a curving staircase of Italianate design, with rectangular newel and ball finial, leading from the foyer-vestibule to the second floor. Woodwork is of the wide, Italianate type; doors are grained to resemble oak. (Photo 19, 22.)

The most significant alteration to the church building was the addition of a Sunday School room (now used as a Fellowship Hall) in 1933. This one-story recessed addition, located adjacent to the west elevation, defers to the original building in its small scale and sympathetic orange-red brick, and thus is not a discordant element. (See photo 14.) The front staircases, as mentioned previously, are clearly not original to the building, since they conceal an original window and door. (See photo 12.)

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entirely in German, and the church is variously identified on old maps of the city as "Salem Kirche" or even "German Church." (See 1886 and 1894 Sanborn maps.) As the church rolls grew, its membership came to include many of the city's prominent German-American families. In 1854, Salem built a new and much more substantial church building. (2) This two story brick edifice of severe Greek Revival design still stands, albeit greatly altered, at the corner of West Seventh and Mayo Streets.

As the Salem congregation continued to grow and prosper, the need from a still more substantial building became apparent. In order to facilitate this, the Salem trustees in 1874 became officially incorporated under the laws of Kentucky as "Salem Gemeinde", enabling them to buy, sell or mortgage property as deemed necessary. (3) This proved a bold and unusual step, since many churches of the era needed to apply to the court for authority to do so.

By 1881, the site for a new church had been chosen. In that year the Salem congregation purchased Lot 29 of the Buena Vista addition to Newport, located at the southwest corner of Ringgold (now West Eighth) and York Streets. This lot, measuring 100 by 120 feet in diameter, was purchased for the rather exorbitant price of \$9000. (4) This relatively high asking price was undoubtedly due to rampant real estate speculation, as commercial uses began to infiltrate what had previously been an exclusive residential district.

The architect chosen to design the new church was Samuel Hannaford, greater Cincinnati's best-known Victorian-era architect. Of Hannaford it has been said that "There is probably no man, certainly no corporation that has nmore thoroughly left its imprint on the visual appearance of Cincinnati than has Mr. Hannaford." (5) Another contemporary observer noted that "The professional skill of the firm is in demand from Cincinnati on the north to Nashville in the south, and from Central West Virginia to Illinois." (6) During his long and prolific career, Hannaford was responsible for the design of many civic monuments, churches and lavish private residences. His best-known works include Cincinnati City Hall (1893), Music Hall (1867), and the

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Marcus Fechheimer Residence—Cuvier Press Club (1862). (7) Although Hannaford's Cincinnati work has been well researched, most of his Northern Kentucky buildings have yet to be documented. Best-known for his interpretations of the Queen Anne and Romanesque, Hannaford worked in a variety of styles including the Victorian Gothic and the Neo-Classical.

Among Hannaford's numerous ecclesiastical works was a new building for Salem's parent organization, the former Race Street Methodist Church, now known as the Nast-Trinity United Methodist church. Nast's new Romanesque edifice, located at 1310 Race St., was built in 1881. (8) Since Salem's records do not indicate when Hannaford received the commission, it is not known how directly the new Nast church influenced Salem's choice of an architect. But given the historic connection between the two organizations, it seems reasonable to assume there was a relationship. Hannaford's involvement with Salem church is substantiated by an advertisement placed by his firm in the 1892-1893 KENTUCKY STATE GAZETTEER AND BUSINESS DIRECTORY, which lists Salem as one of several Northern Kentucky commissions. (9)

The cornerstone of the new Salem Methodist Episcopal church, as it came to be called, was set in place "with fitting ceremony" on July 4, 1882. (10) The building was completed a year later on June 24, 1883. The final cost of the new structure would total \$33,000, with an additional \$3600 expended for a new parsonage. (11) Following completion of the new building, the old edifice was sold to another German Protestant congregation, the Desutsche Evangeliste Protestant St. Paul's Kirche. (See 1886, 1894 and 1910 Sanborn maps.)

Despite its significance as a German American institution during the nineteenth century, by the early twentieth century the importance of Salem Church's German associations began to decline. The use of the German language in services was discontinued during the wave of patriotic (and anti-German) fervor that accompanied World War I. In 1933 the Central German Conference of the Methodist Church was disbanded and its various congregations became affiliated with the conferences in which they were located.) (13) Salem Church then became a part of the Kentucky

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Conference.

On May 1, 1940, the Salem trustees amended the church's original charter and changed the name of their organization from "Salem Gemeinde" to "Salem Methodist Church." This was done since "...due to changed conditions in the community and within the congregation, there is no need for conducting the work of the organization in the German language or among German speaking peoples, this work being done exclusively in the English language at the present time, and having been so done for years past..." (15) Thus Salem Church's German ties were officially severed.

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Footnotes

1. "A History of Salem Methodist Church, " page 1.
2. Ibid, page 2.
3. Ibid, page 3.
4. Ibid.
5. Ford, HISTORY OF CINCINNATI AND HAMILTON COUNTY, page 100.
6. Roe, CINCINNATI: THE QUEEN CITY OF THE WEST, page 244.
7. CINCINNATI HISTORIC INVENTORY, pp. 101, 110
8. Ibid.
9. KENTUCKY STATE GAZETEER AND BUSINESS DIRECTORY, page 10.
10. History, page 3.
11. KENTUCKY STATE JOURNAL, June 25, 1883, page 1.
12. History, page 4.
13. Ibid.

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9. Bibliography

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Fire Insurance Maps of Newport, Kentucky. New York: Sanborn Map Company, 1886, 1894, 1910.

Ford, Henry A. and Mrs. K. B. HISTORY OF CINCINNATI AND HAMILTON COUNTY. Cleveland: L. A. Williams Co., 1894.

Roe, George Mortimer. CINCINNATI; THE QUEEN CITY OF THE WEST. Cincinnati: The Times-Star Co., 1895.

Salem Methodist Church archives. "A History of the Salem Methodist Church," no date.

Salem Methodist Church archives. "Symbols of the Salem Methodist Church" Transcribed from church archives, no date.

The KENTUCKY STATE JOURNAL, June 25, 1883.

KENTUCKY STATE GAZETEER AND BUSINESS DIRECTORY. 1892-1893.

Williams' Newport Directories. 1875, 1880, 1883, 1892.

Biographical data on Samuel Hannaford provided by Mr. Walter E. Langsam, Architectural Historian, City of Covington, Kentucky.

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Verbal Boundary Description

10. Legal Description

This property to be nominated to the Register comprises all of Lot 29, Buena Vista Addition to the City of Newport, and measures 100 by 120 feet. The boundary as drawn forms the perimeter of this lot.

Beginning at a a point in the west right of way line of York Street, said point being the intersection of York and West Eighth Streets and the northeast corner of Lot 29;
then proceeding south along the west line of York Street 100 feet to the southeast corner of Lot 29;
then west at right angles to York Street 120 feet along the south line of Lot 29, to the southwest corner of said lot;
then proceeding north along the west line of Lot 29 for 100 feet, to the intersection of said lot with the south line of West Eighth Street;
then east with the south line of said street, at right angles to York Street, for 120 feet to the place of beginning.

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SYMBOLS OF THE SALEM METHODIST CHURCH

(Transcribed from church archives: no author or date)

SANCTUARY WINDOWS

Circles in each window: indicate completeness, eternity.

Grapes: Wine used in Lord's supper and with Vine refers to words of Jesus who said, "I am the vine, ye are the branches..." (John 15:5a)

Dove: The Holy Spirit; Baptism of Jesus; Peace, Meekness, baptismal regeneration.

Chalice: Holy Communion; Cup from which Jesus drank with his disciples.

Lamb: Lying down, Lamb on throne; The Ruling Christ.

Tables of Stone: Ten commandments given by God to Moses. They furnish basis of conduct of man to man and man to God.

Alpha and Omega: first and last letters of Greek alphabet. (Revelations 1:8)

Open book: Upon two books closed, supplants all other books.

(1 Peter 1:25a: "But the word of the Lord endureth forever...")

Crown: Symbol of Crown of life promised to the Faithful; Crown of

Thorns: Passion and death of Jesus.

Sheaf of wheat and sycle: Plenty; Gifts of God, Bounty of God;

Ruth gleaning in the field of Boaz.

Anchor and Cross: Anchor, the Christian's hope; Cross signifies Crown of Life.

WINDOWS IN REAR OF CHURCH (BALCONY)

Cross and crown: Crucifixion and Crown of life.

Lilies in windows: The Virgin Mary, Mother of Jesus. Purity, Innocence, heavenly bliss.

Palm leaf in window: Symbol of Victory (Revelations 7:9, 10.)

OTHER SYMBOLS

Head of wheat: Bread for the Holy communion, the Bread of Life. (Mark 14:22.)

Pomegranate: Resurrection and Immortality.