

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

P110 20007

FOR NPS USE ONLY	
RECEIVED	JUL 15 1975
DATE ENTERED	JUL 30 1975

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Licking Riverside Historic District

AND/OR COMMON

Same

2 LOCATION

STREET & NUMBER

Northeast Covington

— NOT FOR PUBLICATION

CITY, TOWN

Covington

CONGRESSIONAL DISTRICT

06

STATE

Kentucky

— VICINITY OF

CODE
021

COUNTY
Kenton

CODE
117

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input checked="" type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT	<input checked="" type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> 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 checked="" type="checkbox"/> OTHER: Health Service

4 OWNER OF PROPERTY

NAME

Multiple public and private ownership

STREET & NUMBER

CITY, TOWN

— VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

City-County Building

STREET & NUMBER

Third and Court Street

CITY, TOWN

Covington

STATE

Kentucky

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Survey of Historic Sites in Kentucky (Supplement)

DATE

1974

— FEDERAL STATE — COUNTY — LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Kentucky Heritage Commission

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 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

(Numbers in text refer to photographs.)

At the point above which the district is located the Licking River (1) bends gently westward. These are steep bluffs along the bank but the site of the residential area above is only slightly rolling.

The modest houses in Photographs 27 and 28 are distinguished by their crow-step parapets, considered a Ohio River Valley device.

The double house in Photograph 30 resembles the Grant house in its original form (see engraving), but with the recessed entrances linked by a single pier and the cornice enlivened by modillions.

The houses in Photograph 25 show the gradual increase in height and degree of ornamentation characteristic of the mid-19th century.

The Grant House (35), recently renovated for apartments was (see engraving) a handsome Greek Revival double house with well-proportioned openings and geometric recessed entryways, to which a Mansard roof and a bracketed cornice were later added, perhaps while the house was owned by the father of the President Grant for whom the American version of the French Second Empire is often (sometimes derisively) named. The continuous stone watertable and scrolled step-pedestals are particularly handsome there. The shaped slates of the roof retain their patterns although painted.

The double house opposite (33) is an Italianate variation, with bracketed lintels and cornice, of the Grant House. It has a particularly impressive double ell at the rear, with two-storied wooden gallery at one side and parapeted chimneys (34).

Hearne House (8, 8a). Already described in some detail on the National Register form approved on June 24, 1974, this large residence is the core of the riverside area. Strategically located to provide the visual closure of 5th Street, the exterior is a relatively simple cubic mass with vaguely Romanesquoid stone ornament confined to the window and door frames and a castiron crest atop the low hipped roof. Photograph 8 shows a square bay, probably added in the 1880s to bring the house up-to-date with the neighboring Ernst houses. This bay extends the dining room and bedroom above and gives the only hint on the outside as to the extensive interior redecoration at this period. Much of the original 1870 plasterwork, pierglasses, etc., remains in the interior, which in its opulence contrasts to the relative severity of the outside.

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 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 type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input checked="" type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The district is significant in terms of notable personages, architecture, and institutions.

The original limits of the town (1815) and later the City of Covington (1834) came south of the Ohio River (the present Riverside Historic District) only to Sixth Street. Thus the earliest development in the Licking River District included urban residential development north of Sixth and relatively sparse development south of Sixth. The earliest significant building in this "rural" portion of the district was the large and solid brick residence (ca. 1846) used by Dr. William Orr as the site of his fashionable female academy (later the Rugby School). Its original grounds took in all the land between present-day Sixth and Seventh Streets and Sanford Street and the Licking River.

The majority of development during the 1850s and '60s lies along Greenup Street the length of the district and Sanford north of Fifth. It was a combination of substantial private homes and a degree of speculative development (largely by Amos Shinkle). Jonathan Hearne established his elegant home on Garrard at the eastern terminus of Fifth in the early 1870s. This was followed up through the turn of the century by the construction of numerous other imposing residences north and south along Garrard and on Sanford south of Sixth. Sporadic residential infilling continued until the 1930s.

The district has throughout the last century retained a remarkable degree of uniformity of use and resistance to demolition and inappropriate intrusions. It has been almost totally spared the scattered commercial and light industrial establishments which have proliferated in most other older residential areas of the city. It has continued almost exclusively in residential and institutional use.

Until the second or third decades of this century the residences housed a sizeable portion of the professional and commercial elite of the community. Included among them were attorneys, judges, doctors, bankers, leading merchants, industrialists, a U. S. Senator, a Congressman, and the parents of President U. S. Grant. Their position and wealth was reflected in the elegance and substance of the district's architecture.

The institutions which located among the homes are notable both for their number and durability. Among the more prominent are the First Methodist Church, LaSalette Academy, the Covington Art Club, the Baker-Hunt Foundation, and the American Red Cross. While

(continued)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Cincinnati: A Guide to the Queen City and Its Neighbors. American Guide Series.
Cincinnati: Wiesenhart Press, 1943.
- Eilerman, Charles B. Historic Covington. Covington, 1973.
- Murrel, Jesse L. One Hundred and Sixty Years: 1805-1965. Covington: First United Methodist Church, 1965.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 9 1/2 acres
UTM REFERENCES

E. 16/715580/4329100
F. 16/715570/4329230

A	1,6	71,5	7,5,0	4,3	2,9	2,8,0
	ZONE	EASTING		NORTHING		
C	1,6	71,5	6,1,0	4,3	2,8	6,9,0

B	1,6	71,5	9,4,0	4,3	2,8	7,6,0
	ZONE	EASTING		NORTHING		
D	1,6	71,5	5,1,0	4,3	2,9	0,8,0

VERBAL BOUNDARY DESCRIPTION

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

Charles B. Eilerman
ORGANIZATION

GM:WEL

DATE

August 31, 1974

STREET & NUMBER

22 Swain Court

TELEPHONE

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.

SIGNATURE

Charles W. Melton

TITLE

State Historic Preservation Officer

DATE

6-30-75

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
ATTEST.

DATE

7/30/75

KEEPER OF THE NATIONAL REGISTER

DATE

JUL 29 1975

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The Hearne House property also includes a delightful bracketed gazebo perched on the edge of the bluff overlooking the Licking River, and a contemporary coachhouse recently modified as a residence. Portions of a castiron fence remain along the street.

The Covington Art Club (41) is an Italianate extravaganza. The bracketed hoodmolds are unusually sculptural and a delightful anthemion crowns the low central gable. The size of the house is offset by the lacy castiron veranda across the first story.

Like the Art Club, the Baker-Hunt Foundation Building (43), is flanked by ample lawns and set some distance above the street behind limestone walls. Its design is full-fledged Second Empire. The openings of the facade are all curved, round-arched or segmental, and reach a rhythmic climax in the coupled dormers on the Mansard roof, with their colonettes and Baroque cartouche. The panels between the brackets of the cornice, delicate wroughtiron cresting, and elegantly simple iron railing of the terrace in front of the parlor windows all relieve the enthusiasm of the openings.

The two magnificent townhouses shown in Photograph 20 are identical, with their progressively curved hoodmolds, paired brackets with ventilation holes between, emphatic stone quoins, and oval basement windows. The rich details almost succeed in disguising the fact that they are tall, relatively narrow buildings with regularly-spaced openings.

One of the finest of the Franco-Italianate residences is the present Red Cross Building (photograph 6), in which the brick surfaces are articulated both horizontally and vertically by stone bands; the overall effect is chaste yet powerful, including the simple concave stoop pedestals and the handsome posts of the wroughtiron fence.

The rowhouses in Photograph 29 have an urbane French look, with the narrow recessed entrances linked horizontally by stone courses. Again there is a progression, more calculated here, from the segmental hoods over the entrances to the semicircular peak of the lintels on the second story, to the conspicuous ventilator grills in the attic.

Photograph 14 shows one of several delightful houses that backup to the River and are currently undergoing sympathetic restoration. The unknown architect, perhaps a speculative builder, has combined concave Mansard roofs with Gothic timbering and incised details in an original and quite successful fashion.

The John P. Ernst House opposite the Hearne House (see Photographs 9 and 10) is a superbly designed house in utterly unaltered condition. The harsh redbrick walls contrast

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with the sandstone trim, some of which has been given still more contrasting character by the accretion of soot. This residence is no doubt the building referred to in an advertisement for the prominent Cincinnati architect Samuel Hannaford, who probably also designed Senator Ernst's house at the next corner. Hannaford also designed the magnificent Cincinnati Music Hall, similar in concept and detail but on a much larger scale, as well as other houses of a similar style in Northern and Central Kentucky.

This Ernst residence is exceptionally fine in organization and detail. Although the latter is pretty much derived from a debased classical or "Free Renaissance" vocabulary, the overall verticality and some elements such as the vivid proto-Art nouveau sunflower atop the front gable, have a High Victorian Gothic flavor. The panelled wall-surfaces and chimneys, the brick dentil-work and stone trim, all enliven the fairly straightforward composition. The polychrome slate roof has survived, as well as a handsome wroughtiron fence with stone posts that relates to the balcony over the entrance. The interiors are said to be virtually intact, with extensive woodwork, original chandeliers, mantels, and the like.

Senator Richard P. Ernst House (2, 3). This residence, which probably dates from the 1880s, is somewhat similar to the house of Senator Ernst's brother, John P. Ernst, across from the Hearne House. It is likely that this house too was designed by noted Cincinnati architect Samuel Hannaford. The style might be considered a brick version of Richard Norman Shaw's "Queen Anne," with some High Victorian Gothic or Neogrec elements. The most interesting feature of this design is the hooded or jerkin-headed gables, which modify the late Victorian verticality of the paneled chimneys, narrow windows, and broken wall-surfaces. The wooden corner brackets (as well as the hood over the rear stoop) that make a transition between the side bays and the gable eaves have a quaint quality somewhat at odds with the other hardedged materials. The brick walls are trimmed in smooth stone and rest on rough limestone foundations, which are echoed in the handsome stone wall that surrounds the property. The surfaces of the house have been painted in contrasting colors and the roof replaced with modern roofing. A large brick porch has been added at the front. There are colored glass windows particularly at the rear of the house. The building provides an effective corner boundary for the district.

A pair of linked houses farther down Garrard Street may also be by Hannaford. Here the play of shallow elements against the bricks is highly fanciful, with pilaster strips emerging from keystones, impressive pediments on the smallest openings, precariously perched balconies, and rampant Art nouveau reliefs (1).

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In contrast, the incipient Georgian Revival is represented by the massive dwelling shown to the right in Photograph 11, with its delicate frieze of garlands and manneristically elongated keystone over the dormer window.

Some later shingled houses are scattered among the earlier houses. Although the cladding of the second story of the house in Photograph 47 has recently been replaced by out-of-scale shingles, the original scalloped, wavy, pointed, and otherwise variegated shingles of the bay, gable, and turret roof remain. The wide horizontally-linked windows of the third story recall Richardson's Shingle Style houses. The shaped louvers in the gable add a final rhythmic touch. The brick house with stone trim shown in Photograph 38 has an interesting gable treatment, with a reduced Palladian window between curved brackets over the second-story bay. Oddly, the bric-a-brac porch seems earlier in effect than the house itself. In spite of a jumble of later additions the house in Photograph 36 has a delightful turreted bay window on one side, with pointed shingles between sets of small-paned and colored glass windows.

A stucco Arts and Crafts cottage shares with its garage a bright red-tile roof and buttresslike corners (26).

A number of substantial bungalow residences mingle with the more exotic structures, generally maintaining the overall scale and setback of their earlier neighbors (see photographs 4, 10 and 12).

Several early 20th-century apartment buildings harmonize adequately with their surroundings. That in Photograph 13 uses pleasant materials, including decorative balconies on the side.

The First United Methodist Church (No. 31)

The "Walters" of the firm of Walters and Steward was probably William Walter (1815-86), son of Henry Walter, noted Cincinnati Greek Revival architect who participated in the complicated design history of the Ohio State Capitol and also designed the magnificent Grecian cathedral of St. Peter-in-Chains in Cincinnati, on which the son assisted. William is known to have practiced on his own after his father's death. The Methodist Church is a highly sophisticated example of High Victorian Gothic design, particularly for its date. French elements in the treatment of Gothic details suggest the influence of English architect G. E. Street and his American colleague Frederick Withers.

The architect has made an asset of the Methodist aversion to full-scale towers with a glorified tourelle set slightly back from the corner on one side of the huge west gable.

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A gradual transition is made from the square base of the tower with its diagonal buttresses to the octagonal lantern and spire. Well-carved stone trim is effectively distributed across the red brick surfaces. The facade has an appearance of irregularity but its unusual massing and groupings of openings actually reflect the circulation needs of the interior allowing access from street level to the main auditorium on the upper story (not unlike la Sainte-Chapelle in Paris).

On stylistic grounds it seems likely that the interesting Gothic Revival house almost next door to the church (at the right of Photograph 32), probably originally the rectory, was designed by the same firm. Again, functional expression is used as the occasion for picturesque variety in massing and detail. Here the variegated exterior provides a striking contrast to the stolid double-house next door.

The Rugby School Building (Photograph 21), now apartments, was a handsome transitional Greek Revival structure with hipped roof and a discreet Doric porch (see engraving). Portions of this same porch seem to be incorporated in the present two-story gallery. The plain but well-proportioned openings and fine masonry foundations and watertable remain. Set well back from the street, it provides a striking contrast to its florid neighbors (photograph 20). The LaSalette Academy Building (49) is also quite sober in its present form, apparently the result of considerable alteration.

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similar establishments throughout the city have closed or withdrawn to the suburbs by the score in recent years, these have not only remained but undergone continuing restoration and improvements. It has been largely owing to their continued commitment to their neighborhood that the area has been able to retain the vitality to stimulate the initiation of residential restoration in the 1970s.

Architecturally, the Licking Riverside District consists of substantial residences with a few institutional buildings whose scale essentially respects that of their residential environs. There are large mansions, double- and rowhouses, apartment buildings, and the appropriate coachhouses and garages. The styles range from austere late Federal or Greek Revival through flamboyant Second Empire Baroque and edgy High Victorian Gothic to the bulky restraints of the early 20th-century bungalow and Georgian Revival. Although brick is the major exterior construction material, there is a great variety of stone and wood trim, pressed brick, terracotta, shaped shingles, colored and cut-slate roofs, wrought and cast-iron cresting, railings, and balconies, colored and leaded glass. All these details are characteristic of late 19th-century enjoyment of both hand and machine craftsmanship. In spite of this diversity and inventiveness, however, there is a general consistency of scale and a sense of substantial, but not overweening pride (even the Hearne House on its egregious site creates its effect through mere presence, not overt attention-getting devices). A number of the dwellings are obviously speculator-built. Although few of the architects responsible for individual works are so far known--the discovery of the advertisement associating Hannaford with the Ernst house (s) was an accident--many of the designs show a considerable degree of sophistication, perhaps owing to Covington's proximity to the "Queen City," Cincinnati, across the Ohio River. But, like Covington as a whole, the Licking Riverside area has a distinct character, difficult to summarize, but intensely interesting.

The following paragraphs describe the historical background and associations of some of the outstanding individual buildings of the district. The numbers are keyed to the photographs.

The Licking River (1) forms the eastern edge of the district. The Licking rises near the Virginia border and takes a northwesterly course across Kentucky, traversing the "Big Bend" country below Cincinnati. Before the white man arrived, the Licking was an easy route for Indians living north of the Ohio. Known to them as the Neperine, they used it to journey to the deer and buffalo pastures of central Kentucky.

The first white men to discover the river were Dr. Thomas Walker and his party on the 2nd of June 1750. They gave it the name of Frederick's River.

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After the start of settlement, many persons came down the Ohio in flatboats and turned south up the river--known to them as the Great Salt Creek--to reach their prospective homes in the interior.

In his autobiography, Covingtonian Daniel Carter Beard described the Licking as "a languid stream of liquid mud, too thick to drink. . . and too thin to plow, which oozed its way from the mountains of Kentucky to the beautiful Ohio opposite Losantiville (Cincinnati)." Beard also wrote, "Just as Cincinnati thrilled to the great honor of being hailed as the Queen City of the West, little Covington, modestly accepted, in equal pride, her new found distinction of being called 'The Queen of the Licking'."

The Jesse Root Grant House (35). From 1859-73 this was the home of Jesse R. and Hannah Simpson Grant, parents of Ulysses S. Grant, the 18th president of the United States. President Grant visited here on several occasions. In January 1862 Ulysses sent his family to live here during the Civil War. His children attended local schools that year, including the Clayton School. (This private school, at 528 Greenup, was housed in a house built in 1839 of ship timbers by John W. Clayton. It still stands three doors south of the Grant House.)

President Grant's sister Mary lived here with her husband, E. S. Cramer, who was later Minister to Denmark. His sister Virginia lived here and was married in the home in May 1869 to Abel R. Corbin of New York. Visitors have included Generals George Sherman, Kirby Smith, George Stoneman, and John A. Rawlins; Rawlins was later made Secretary of War by Grant.

The Jonathan David Hearne House (8). Hearne, born August 7, 1829, in Bourbon County, Kentucky, came to Covington around 1861. In 1870 he was elected President of the Covington branch of the Farmers' Bank of Kentucky. He organized the Covington City National Bank, which took the place of the Farmers', and served as its president. Leaving the Covington City National he became president of the Third National Bank of Cincinnati (now Fifth-Third). He served as a director of the Covington and Cincinnati Suspension Bridge Company which sponsored Roebling's famous bridge across the Ohio River. Member, Covington City Council 1872-73; president, Cincinnati and Newport Iron and Pipe Company; trustee, Union Methodist Church; trustee, Cincinnati Wesleyan College; president, Cincinnati Branch of the Society for the Suppression of Vice.

Hearne lived in this house from 1874 until his death in 1915. The home and its outbuildings are already listed on the National Register.

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The Covington Art Club (41), home of the oldest Federated Club in Kentucky, was begun in 1877 as the Young Ladies Art Club.

The Baker-Hunt Foundation (43). The foundation and trust were established through the bequest of Margaretta Baker Hunt in 1922. This building was her family home. The foundation offers free classes in arts, crafts, music, and related areas. An art gallery has been constructed unobtrusively to the rear.

The John P. Ernst House (9), built for a brother of Senator Richard Ernst, was the home after the turn of the century of Orrie Ware, who was later a U.S. Representative.

The Senator Richard P. Ernst House (2, 3). Ernst (c. 1858 - 1934) was graduated from Centre College in Danville, Kentucky, in 1878 and from the University of Cincinnati College of Law in 1880. He was a member of the Covington City Council from 1888-1892; trustee of Centre College, the University of Kentucky, Pikeville College, and the Western College for Women (Oxford, Ohio); and founder and long-time president of the Northern Kentucky Men's Christian Association. He was elected as a Republican to the U.S. Senate in 1920 and served one term.

The First United Methodist Church (31). This building was constructed 1866-67 upon land provided by Amos Shinkle. It was designed by the Cincinnati firm of Walters and Steward.

The first recorded Methodist Society in Covington began in 1827. A brick church was built on Garrard Street in 1832. It was replaced in 1843 by a new building on Scott Street.

The congregation voted to split over the slavery issue in 1846, with the Methodist Episcopal Church eventually constructing a new building on Greenup Street and the Methodist Episcopal Church South locating on Scott Street. This building was built by the Methodist Episcopal Church which changed its name at this time to the Union Methodist Episcopal Church.

Jesse Grant, father of President U. S. Grant, lived a short distance away and had a pew in the church. He died June 29, 1873, and the funeral services at the church were attended by the President.

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In July 1939 the two congregations voted to reunite and the Greenup Street building was chosen to serve as the home of the new First United Methodist Church.

The Rugby School (21). The original grounds of the building (ca. 1846) took in all the land between Sixth and Seventh Streets and Sanford Alley and the Licking River. Tradition has it that the eastward jog of Garrard Street between Sixth and Seventh came about to avoid the rear of the house and yard. The building was by Dr. William Orr as the second home of his fashionable female academy.

The Rugby School (Orr Academy) was started here in 1886 by Mr. Preston, continued under Professor W. G. Lord, and under Professor K. J. Morris. A Military Company was organized in 1893. Young ladies were admitted in 1898. The course of study was divided into three departments: Primary, Intermediate, and Academic, with the last divided into Classical and English. Graduates of Rugby were admitted to the University of Cincinnati on certificates signed by the principal.

The LaSalette Academy (49). This was the first academy established in the Diocese of Covington, which includes Frankfort, Lexington, and all of Eastern Kentucky. In response to the request of Bishop Carrell, a band of seven Sisters of Charity of Nazareth arrived in Covington in March 1856 to open an academy and to take charge of the Cathedral school. The Sisters' convent and the new academy were housed in a small two-story brick house on "The Commons" at the present site of Seventh and Greenup Streets.

At the direction of Bishop Carrell the Covington Academy was named Our Lady of LaSalette in honor of the apparition of Our Lady of LaSalette, France, which at the time was winning many devotees. LaSalette Academy opened in the fall of 1865. The tuition, one dollar a month, was often paid in commodities. Sixteen families were registered as patrons of the new school. The next year the enrollment had more than doubled.

