

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

For NPS use only

received **OCT 17 1985**

date entered

**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 EMERY ROW

and/or common

2. Location

street & number 810-12-14-16-18-20-22-24-26-28 Scott Boulevard not for publication

city, town Covington vicinity of

state Kentucky code county Kenton code

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence (s)
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<u>NA</u> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<u>NA</u> being considered	<input 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 Darrel Schell, Sr.

street & number 508 Farrell Drive

city, town Ft. Wright vicinity of state Kentucky 41011

5. Location of Legal Description

courthouse, registry of deeds, etc. Kenton County Courthouse

street & number 303 Court Street

city, town Covington state Kentucky

6. Representation in Existing Surveys

title KY Historic Resources Inventory has this property been determined eligible? yes no

date 1985 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 checked="" type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input 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 Emery Row, 810-28 Scott Boulevard, is located near the northern boundary of the proposed Emery-Price National Register Historic District (see map 2). This district will be included in the extensive Multiple Resources nomination of the East Side of Covington, which is to be submitted for state review early in 1985. In the meantime the current owners of the Emery Row property are embarking on an Investment Tax Credit rehabilitation project for the Row itself and have requested individual nomination. Although the keystone of the proposed district, Emery Row also has independent significance, both historic and architectural, and to some extent stands out visually from the surrounding district, even though an integral part of it, because of the Row's urban scale, the verticality of its individual units and elements such as gables, and the artful apparent irregularity of its massing.

The proposed Emery-Price district extends approximately from East 8th Street south to E. Robbins Street (located between E. 10th and E. 11th Streets), and from a north-south alley between Madison Avenue and Scott Boulevard on the west to Prospect Avenue which runs along the angled bank and flood-wall of the Licking River on the east. The remaining districts and clusters of the proposed East Side Multiple Resources nomination extend south from E. 12th Street to beyond E. 20th, between approximately Madison Avenue on the east and the Licking River on the east. Madison Avenue is the city's main north-south and commercial thoroughfare; just west of it lies the L & N railroad tracks that divide the city into its east and west sides. The proposed overall nomination also extends southward from a group of existing National Register historic districts on the north and west including the Ohio and Licking Riverside residential Districts at the junction of the Ohio and Licking Rivers, and the Downtown Commercial District that runs along Madison Avenue from about 4th Street to Robbins Street. At the south end of the proposed Multiple Resources nomination is the Wallace Woods National Register Residential District, which runs east-west along Wallace Avenue, the approximate equivalent of 22nd Street. Thus the proposed nomination is quite neatly defined in terms of urban boundaries, although the three major districts within it have somewhat irregular boundaries owing to some intrusions and vacant areas.

The Emery Row is therefore in the northernmost block of the proposed East Side nomination, and adjacent to the Downtown Commercial and Licking Riverside Residential Districts, although there are gaps between. Nevertheless, the 800 and 900 blocks of Scott Boulevard are basically intact, consisting of mid-to-late 19th-century residences and some early 20th-century commercial and professional office buildings (for context, see Map 3). Flanking Scott Boulevard at this point are cross-streets whose population has been traditionally black since well before the turn of the century; the area includes several early black churches and other institutions, and a number of the residents have been significant professionals. Scott Boulevard itself, however, seems to have housed fairly well-off and socially well-connected whites, and this is reflected in the larger scale and perhaps more up-to-date architectural styles of many of the dwellings along Scott. Most conspicuous among these is the Emery Row.

North of the Row is a group of 20th-century storefronts, several added in front of older residences, and directly north across Saratoga Alley (or Street) is 808 Scott, built in 1935 for Washington Lodge No. 3 of the I.O.O.F., a bland pale-brick three-story building of period interest but little architectural character (see Photo 1).

(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 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 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 ca. 1880 **Builder/Architect** Attributed to Samuel Hannaford, Cincinnati

Statement of Significance (in one paragraph)

SUMMARY

"Emery Row" is significant under Criterion C at the local level. This handsome block is significant as a representative work of the regionally significant architect Samuel Hannaford of Cincinnati and as the best local example of the "Queen Anne" style of architecture as executed in multiple family housing units. Although the interiors are relatively ordinary, the combined facade of the ten units in the "Emery Row" is a distinguished example of the Hannafords' unique version of the fashionable brick "Queen Anne" style (see Photos 2, 3). Among the varied early occupants of the row were some of Covington's prominent citizens including a descendant of the family on whose farm the town was laid out in 1814-15.

In spite of the 1984 fire that damaged the interiors and roofs of two central units, and some inappropriate earlier remodelling of those units, the building is basically intact with original woodwork and layouts. The facade displays elaborate brickwork and handsome iron railings, and some mantels feature "Eastlake" tile inserts. Several units have skylights over inner stairwells, and numerous closets testify to the up-to-date planning of the original design. It is thus highly typical of the Emerys' projects, which combine fine exterior design, functional "modern" planning, good construction, and an underlying economy. The proposed rehabilitation of the row as a whole will not only remove the eyesore caused by the fire and residential abuse, but is expected to be the keystone of improvement of the surrounding area.

The "Emery Row" is at the core of the proposed Emery-Price Historic District, to be nominated later as part of the East Side Multiple Resources nomination (see Maps 2, 3, 6). It is located within a few blocks of the Downtown Commercial District, the Ohio and Licking Riverside Residential Districts, the Cathedral Basilica of the Assumption, and the former Carnegie Library and Auditorium (now the Northern Kentucky Arts Center), all already listed on the National Register of Historic Places. The central fire station is nearby, as well as the East Side Community Center (in former traditionally black Lincoln Grant School), and there is a concentration of medical offices and facilities nearby. Thus, in terms of its architecture, history, and context, the "Emery row" is one of the outstanding buildings in Covington.

9. Major Bibliographical References

See Continuation Sheet.

10. Geographical Data

Acreeage of nominated property 0.40 (96 x 180.70')

Quadrangle name Covington

Quadrangle scale 1:24 000

UTM References

A 16 7155119 43185815
Zone Easting Northing

B
Zone Easting Northing

C

D

E

F

G

H

Verbal boundary description and justification Beginning at the southeast corner of Scott Blvd. and East Saratoga St, running south along the east side of Scott Blvd. 180.70 feet to the northeast corner of Scott and E. 9th St.; thence 96 feet east along the north line of (see continuation sheet)

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

state	code	county	code

11. Form Prepared By

name/title Walter E. Langsam, Historical Surveyor

organization City of Covington date September 1985

street & number 18 W. Pike Street 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 David L. Morgan

title STATE HISTORIC PRESERVATION OFFICER date 10/11/85

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

for Allison Byer
Keeper of the National Register

Entered in the date 11-14-85
National Register

Attest: date

Chief of Registration

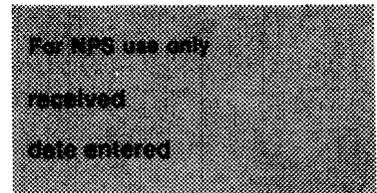
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South of the Row in the 900 block are residences that extend in date from the mid-19th century to the early 20th, essentially intact and significant as a district, but not individually. Opposite, on a slight rise above the street, is a series of quite large single and double dwellings, most in rather poor condition but of considerable scale and architectural interest. These relate closely in date and socio-economic character to the Row although they, like the Row, have deteriorated in recent decades. Several physicians and other medical practitioners have located in these blocks, perhaps over-modernizing former residences as offices, and in some cases replacing buildings with parking lots. Nevertheless, the surroundings of Emery Row have a basic integrity that, it is hoped, will easily justify their future nomination as the core of the Emery-Price Historic District.

Emery Row consists of ten units of three-story townhouses (see Photos 2,3; and Map 6). They are arranged symmetrically with the plans of the north five units inverted in the south five, almost exactly, although there are differences in the end-units.* however, the varied two-story bay-windows, changing gables, dormers, and pyramidal roofed "towers" along the front, the actual symmetry of the Row is disguised. Although the purpose seems to have been to individualize the units, a certain ambiguity results that makes it difficult in some cases to tell which windows "belong" to a given entrance. On the other hand, an overall unity is provided by the continuous rough-stone foundations with ashlar watertable, continuous second-story sill-courses, and the main cornice, which is continuous except in front of the gables on the end-units. These last project most strongly, have the only round-arched openings, with roundels above, and are further distinguished by diminutive semi-circular balconies on corbelled brick consoles with handsome wrought-iron railings. Otherwise, unity is confirmed by widely-splayed brick jackarches on almost all the openings, with entrances identified by a scrolled outline and projecting S-scrolled keystones.

The most-altered feature of the facade is the entrance steps, which are quite high and narrow and appear to have lost their original iron railings and been reinforced with concrete. Nearly all the front windows retain their two-over-two-pane sash, but 814 and 816, seriously damaged by fire in 1984, had already had their openings reduced with incongruous stock sash. The units have been painted different colors to distinguish prior ownership, and the brick and stone trim has been painted white.

Aside from the forward gables of the end-units, the front roof of the row is basically treated as a Mansard, interrupted by the "towers" of 816 and 822, and the double shed dormers of the intervening units. The tower units have two-story bay-windows with low polygonal roofs below the main cornice. 812 and 826 also have bay-windows, but with flat roofs surmounted by iron railings in front of the dormers. The gables at the ends have additional stone accents along their coping, and there are metal pinnacles atop the towers. An attractive second-story oriel punctuates the south facade of 828, where the series of chimneys and dormers also adds interest; 810 faces the narrower alley and lacks these special features. Further textural interest is lent to the facades by the rows of diagonal up-ended bricks under the first-story windows and across the base of the end-unit gables. The overall effect of the surfaces is rather thin or shallow in contrast to the bolder implied massing.

*Because of the continual recession or projection of individual units,
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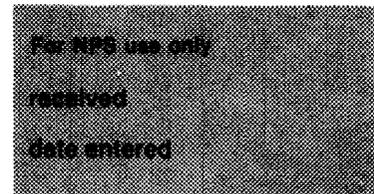
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Each pair of units in Emery Row has a two-story rear service wing. These narrower wings allow single wide windows in the second rooms of the main block (the original dining-rooms) as well as narrow service courtyards in between; the outer end-units have wider rear wings along the side-streets. The rear yards are very shallow, with a funeral-home stable-garage behind the northern units and a narrow Italianate residence, 110 E. 9th Street, behind the southern units. The rear elevations are naturally treated more simply, but remain basically intact. The basements have stone walls and brick flooring in many cases, with windows in the front foundations.

The interior layout of the units has two basic types, also arranged symmetrically. 810, 814, 818, and 820, 824, 828 have entrance halls leading to lateral two-flight staircases; those not at the ends are lit from above by skylights. The intermediary units have long, narrow staircases against the party walls of the entrance halls; this results in very long, narrow front parlors that are further elongated by the presence of front bay-windows in these units. All the units have large, well-proportioned but rather dark original dining-rooms in the centers, with the narrower kitchen wings behind. The layout of the second floors is similar, but with narrow corridors leading past the second bedrooms to the rear, which included the original bathrooms, and there are a number of original built-in closets as well. The third floors, reached by the main staircases, each have two large rooms with interesting symmetrical sloped ceilings, built-in closets, and front dormers or balconies.

Somewhat surprisingly, considering the sophisticated facade for the period, the interior woodwork is both old-fashioned and standard, mostly Italianate. The only distinctive and stylish feature is the use of one or two handsome Aesthetic or Eastlake tiles in the mantels of the parlors; these have Biblical subjects and are treated in a manner suggesting the designs of Walter Crane for the Minton Tile Works in England. An interesting feature is the implied Grecian meander at the ends of some parlor mantels, a device that also appears on the facades of Hannaford's Phoenix Building in Cincinnati (see 8. below). Secondary rooms have standard round-arched marbelized mantels. The basic woodwork is grooved with concentric corner blocks. The staircases have ordinary Italianate spindles and plain octagonal newels. Much original hardware remains, with arabesques in relief.

The Row is basically intact structurally, except for the two fire-damaged units, 814 and 816, with partial impact on the flanking units. 814 and 816 have little remaining of their roofs, with consequent interior water damage, collapsed ceilings and floors, and damaged stair-cases. These two units had already had many ceilings lowered, with the upper part of frames cut off and some woodwork replaced. Nevertheless, these units could easily be reconstructed using the others as models, and much evidence survives for their original condition. Mantels are missing in a number of rooms throughout the row, and various bathrooms, kitchen facilities, and closets have been inserted, yet the basic layouts remain apparent in spite of modernization of some units and deterioration of others.

As described in 8. below, it is not clear how many separate units were originally located at each address, as the evidence from directories is confusing. There is,

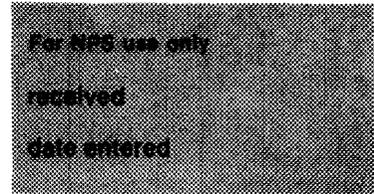
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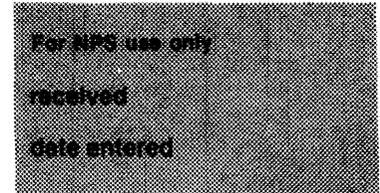
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however, no architectural evidence that there was more than one living unit for each "townhouse." Possibly one or more units were actually high-class boarding houses, as was not infrequently the case in the late 19th century. The current owners plan to develop the property retaining as many of the original features as possible, replacing the burnt-out units with comparable features. The intention is to create at most three apartments per unit, utilizing stair-cases and entrances, and minimizing the affects of modern utilities and other needed alterations.

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HISTORY

Emery Row is located on parts of Lots 24 and 25 of the Western Baptist Theological Sub-Division (see the National Register nomination form for the Old Seminary Square Historic District in Covington, listed May 27, 1980, for information on this short-lived institution and its real-estate development of a large segment of the area south of the former city about 1840). These lots were purchased in 1841 by John Z. Taylor, who sold them after the Civil War to Charles M. Reeves and John Mackoy. In mid-1879 the lots were re-assembled by Thomas J. and Joseph J. Emery. These were probably the sons of Thomas Emery (Sr.), the founder of the family fortunes in the Cincinnati area. A native of England, he came to this country in early manhood, settling first in Connecticut, then in Kentucky, and finally in Cincinnati. By 1836 he was listed as an "Estate and Money Agent." By 1840 he had established a lard oil factory, adding "Star Candles" in the early 1850s. In 1857 he died in a tragic accident at the factory. By 1856 his sons Thomas J. (Jr.), John Josiah (possibly the same as Joseph J.), and Howard had joined the firm, which remains in the control of the Emery family to this day, with extensive manufacturing and real-estate interests. The famous Carew Tower-Arcade-Netherland Plaza (now Omni Netherland Hotel) complex was developed in the early 1930s by John J. Emery, Jr., one of Cincinnati's leading citizens and philanthropists for some fifty years. In the second half of the 19th century the Emery firm (Thomas Emery and Sons) was responsible for an extraordinary amount of construction and development, not only in downtown Cincinnati, but also in the surrounding suburbs. For instance, an early planned suburb, Mariemont, Ohio, was developed by Mary Emery, the long-lived widow of Thomas J. Emery. Pioneers in promoting and building the urban apartment house, as well as elaborate garden apartment complexes, for a variety of social levels, this frugal but philanthropic family were often far ahead of their time and helped determine the quality of life for innumerable Greater Cincinnatians.

It has only recently been recognized (in the course of research for this nomination) that the Emerys also developed some properties in Northern Kentucky, or at least Covington. According to the firm's archives, half-a-dozen properties still belonged to the family in the early 20th century. Although most of those identified no longer survive, another building, with storefronts below two-stories of residential space, remains at 7-9 E. 5th St., just off Madison Avenue (Covington's equivalent of "Main Street") in the downtown business district (see The Kentucky Post, 11/9/1893, p. 1). Its austere but handsome facade was probably designed by the Steinkamps (see below), and provides a considerable contrast to the almost fanciful "Kensington" or "Shavian Queen Anne" style of the Row on Scott Boulevard, which was ultimately inspired by some of the works of the brilliant English Victorian architect Richard Norman Shaw. The Emery Row has probably always been the most important of the Emery investments in Covington, and is believed to have been known historically, at least informally, as the Emery Row.

The early--probably original--residents of many of the units have been identified in the 1886-87 Covington city directory. None were listed at these addresses

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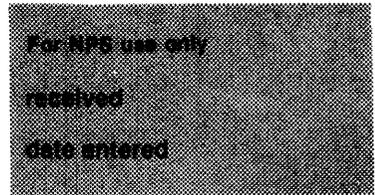
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(then 814-32 Scott) in the 1880-81 directory. Curiously, at that time there were multiple listings for some units, particularly 810, the north end, and few or none for others. Since the entire 1886-87 directory was gone through and as many as possible of the listings for this block noted, some mystery remains.

In 1886-87, 810 was the residence of Edward C. Hopper, a clerk in the Master Commissioner's Office; William F. Johnson, a lumber merchant with a planing mill nearby on Madison Avenue; and "houseman" George Young. The roomers at 810 included two clerks, a salesman, and Randolph Epes, an engineer and roadmaster for the Kentucky Central Railway (as the present L & N Railroad was then known). It is hard to believe that this heterogeneous group of person and presumably their families all lived in one narrow eight-room townhouse! 812 was occupied by a widow, Mrs. M. Dashiell Stephenson, as well as B.A. Semple, who sold stationery and periodicals, and W.M. Semple, a reporter for The Daily Commonwealth; by 1892 the latter had become book-keeper and cashier for the newly-established Kentucky Post, living more fashionably in the 500 block of Garrard St.

814 Scott was the home in 1886-87 and--unusually among this group--also in 1892 of Charles R. Brent, a railroad contractor and member of a prominent Covington and central Kentucky family. Richard H. Breed, a clerk, and a domestic, Jennie Mullen, are also listed at 814. At 816 Scott were L.E. Casey, publisher of the The Daily and Weekly Commonwealth, as well as a widow and a coachman. 818 was the home of tobacco merchant and inspector William C. Blades, and "U.S. gauger" Charles Gates. 820 is not listed, but commission merchant Frank E. Earl and his family, who had moved here from what is now Riverside Drive, lived at 822 in both 1886-87 and 1892. 824 is not listed. 826 was the residence of Thomas H. Kennedy, the city's civil engineer and a prominent scion of the Thomas Kennedy on whose 150-acre farm the original town of Covington was located in 1814-15. Only a servant has so far been identified as living at 828 Scott in 1887, indicating that some residents of the Row were missed during the scrutiny of that directory. This cross-section seems to suggest that not all the units were single-family townhouses; that the early occupants were fairly transient, perhaps subject to the whims of fashion; and that several of them were members of the leading families--socially and economically--of the city.

The status of these elegant but narrow rowhouses may well have begun to decline by the turn of the century, however, and in recent decades several have become virtual tenements, in spite of the presence of several continuing single-family dwellings among them. The block was invaded by slumlords, and more recently by medical offices and some commercial uses. The 1931 directory (the first listing by street and address for Covington) shows several (five out of ten) vacancies in the row, as well as the presence of the combined Odd Fellows Hall and Church of Christ Flats directly to the north (see Photo 1). It is hoped that renovation and up-grading of the Emery Row in the near future, utilizing the Investment Tax Credit, will provide an indirect stimulus to improvement of the vicinity as well as directly to this important early speculative investment property.

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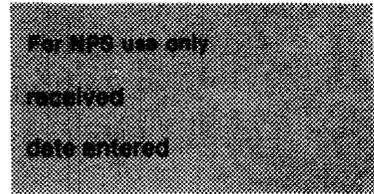
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ARCHITECTURE

The facade of the Emery Row, in spite of its present condition, is clearly of architectural distinction, and has long drawn the notice of residents and visitors passing along Scott Boulevard. The refined detail and bold, varied massing, the picturesque skyline and impressive scale all contribute to this immediate impression. Although, as described elsewhere in this form, the interiors are far less interesting, their layouts are somewhat "modern" and functional, providing at least two alternate original plans, and there are some distinctive details such as the Biblical "Eastlake" tiles inset into the custom-designed parlor mantels (trim and even mantels elsewhere in the units have typical late Italianate millwork and supplies). Even this discrepancy between the exterior and the interior helps confirm the attribution to Emery family practice and their "house" architects prior to the mid-1880s, Samuel Hannaford & Sons of Cincinnati, Ohio.

Samuel Hannaford (1835-1910) and his firm have been described in the National Register form for the Charles Wiedemann House in nearby Newport, Campbell County, Kentucky, as well as the Hannaford Thematic Multiple Resources National Register form prepared by the Miami Purchase Association for Cincinnati, Hamilton County, Ohio; basic references to their work and styles are given there. In summary, the firm designed literally hundreds of buildings in several states, including many of the major landmarks and finest residences during a period of over fifty years, from the mid-19th century until well into the 20th century, although the founder and principal retired about the turn of the century. Music Hall, a National Historic Landmark, and the City Hall, in Cincinnati, are perhaps their best-known works. The latter is Richardsonian Romanesque in style, the former one of the supreme examples of the High Victorian Gothic manner in America, and other works range from mid-century Gothic Revival and Italianate to 20th-century Beaux-Arts and "traditional". But the firm specialized--and perhaps made its most individual contribution--in a brick "Queen Anne" style in the late 1870s and '80s, to which the Emery Row appears to belong.

Popularized in England by notable early works of Philip Webb and Richard Norman Shaw, especially in the newly developed residential area around Kensington Palace in London, and in the Hampstead studio-residences of fashionable artists and architects, the style was inspired by the elegant and understated red-brick vernacular of early 18th-century English architecture during the reign of Queen Anne, as well as by parts of the Palace itself. Typically of its mid-Victorian origin, however, the style was elaborated and given a highly original character of its own, combining almost mannered refinement of detail with surface and proportional variety within a limited range of brick, wood, and some stone trim. "Homeliness" with elegance is the style's keynote, and seems especially apt for artistic residences, early apartment complexes, clubs and other low-key institutional buildings, as applied not only by the English founders of the style but also by its relatively few American adaptors. These included the Hannafords in Cincinnati and Peabody & Stearns of Boston, several of whose works

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are included in albums of plates from late 1870s and '80s issues of The American Architect & Building News believed to have been assembled by the Hannaford firm (now in the possession of Walter E. Langsam).

According to Stephen C. Gordon, the present authority on the Hannaford firm, they first employed their distinctive "Queen Anne" style in the 1875 Phoenix Building on the southwest corner of Race and George Streets in Cincinnati (illustrated in AA & BN, June 12, 1880); it was commissioned by the Emery firm. Largely confined to residential and institutional structures, this manner was also used by the Hannafords for many of the Emery's other early downtown apartment buildings, especially the Saxony, which is still located on the southwest corner of 9th and Race Streets, and the Ortiz formerly on the southeast corner of 4th and Walnut Streets. Among the finest applications of the style, moreover, are two of the Ernst family mansions in Covington, the John P. Ernst House at 501 Garrard Street (1883-84) and the William Ernst residence at 311 Garrard (ca. 1887), both remaining in good condition. Unfortunately, the most magnificent Hannaford mansion known in this style, the T.J. Megibben House, known as "Monticello," in Cynthiana, Harrison County, Kentucky, has recently suffered a serious fire. Another example, the former Newport First National Bank, has been replaced. All employed some combination of elaborate exterior brickwork, including raised ornamental panelling, multiple pilaster-strips, varied bays, shallow projections, balconies with handsome ironwork, and gables, with tall panelled and/or ribbed chimneys, and mannered "Free Renaissance" detail such as scrolled keystones, urns, sunburst motives, terracotta tile panels and other trim, and wrought-iron cresting and other ironwork, often with "Aesthetic" sunflower motives. The Covington Emery Row lacks some of the features of the more elaborate buildings, but clearly fits within the pattern.

On February 6, 1882, two walls of the Palace Hotel, being constructed for the Emerys on the northwest corner of sixth and Vine Streets in downtown Cincinnati, collapsed. The Hannafords were the ostensible designers of this important building (currently being renovated as a luxury hotel) and it appears that the Emerys lost confidence in their firm as a result, transferring most later commissions to Joseph G. Steinkamp & Brother, Bernard J. Steinkamp. The Steinkamps had served as superintendents of construction for the Palace as well as many earlier Hannaford-designed Emery buildings, and apparently devoted themselves to architecture only after about 1885. An article (signed "C.", possibly for Cincinnati architect Charles Crapsey) in The American Architect & Building News shortly after the disaster (Vol. XI, No.322, February 25, 1882) throws an interesting light on the Emerys' procedures, although admittedly from the possibly-prejudiced view of the local professional architects: "The Emerys do a great deal of building in Cincinnati, having put up 115 houses last year, and it is a wonder that they have not met with accidents before, when we consider the way in which they do their work. They employ only partial architectural services; that is they have drawings prepared for the fronts and details for the same. The architect does not write the specifications, nor does he superintend the building in any way; a Mr. J.B. Steinkamp acts as superintendent. Of course this is done with the full knowledge and approval of the owners."

(continued)

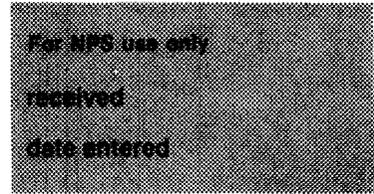
**United States Department of the Interior
National Park Service**

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

EMERY ROW - 810-28 Scott Boulevard

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Perhaps this description also throws light on the considerable discrepancy between the sophisticated facade of the Emery Row in Covington and the relatively standard layouts and details of the interiors, particularly the Italianate staircases and cast-iron mantels on the upper floors. At the same time, it confirms the attribution of at least the facade to the firm the Emerys had consistently employed prior to the Palace disaster, and whose most characteristic works of the period closely resemble the design of the Covington Row. In fact, the relatively modest scale and requirements of the Emery Row provide a valuable insight into the firm's "vernacular" at this important phase of their work, and broadens our perception of their contribution to a distinctive late 19th-century urban residential type.

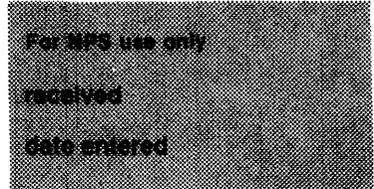
**United States Department of the Interior
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EMERY ROW- 810-28 Scott Boulevard

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John Waite, archivist of Emery Realty Inc., Cincinnati, provided useful information on the Emery holdings in the early 20th century. Elisabeth Tuttle and Stephen C. Gordon shared their knowledge of the Emerys, Hannafords, and Steinkamps. City directories were lent by the Kenton County Public Library and Joseph F. Gastright; Sanborn Insurance maps by the University of Kentucky Map Collection, Lexington. Deed research by Walter E. Langsam.

10. GEOGRAPHICAL DATA

Item number 10

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E. 9th Street to a point; thence north 180.70 feet along the rear lot lines of 810-28 Scott Boulevard to E. Saratoga St.; thence west 96 feet along the south side of E. Saratoga St. to the starting point at Scott Blvd.



Emery Row, 810-28 Scott Blvd.
Covington, Kenton Co., Ky.

Map 3
Map showing Emery Row (arrow) in its
present context.

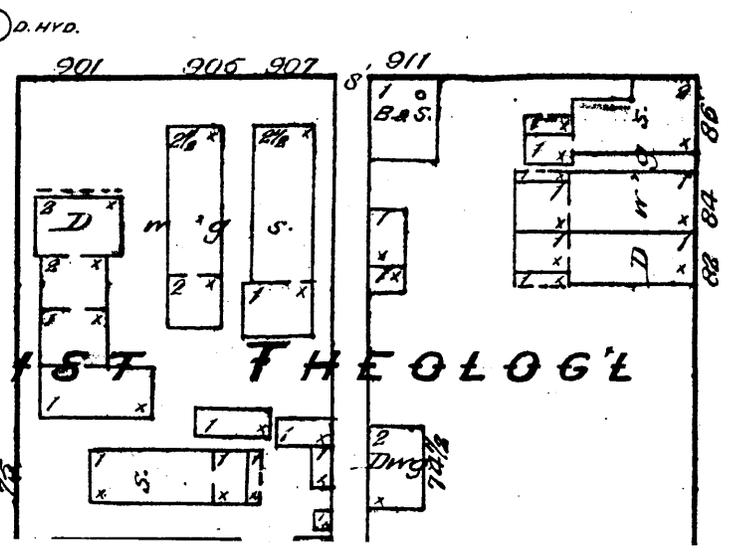
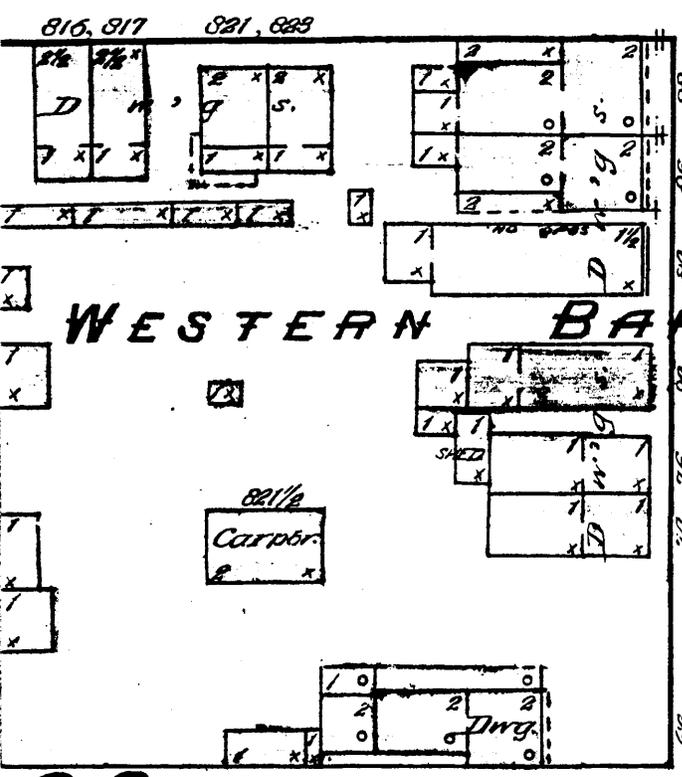
Scale: 1:200
Ca. 1980

816 817 820, 822 826 828 830 832

818 902 904 906 908 910

8" W. P.

GREENUP

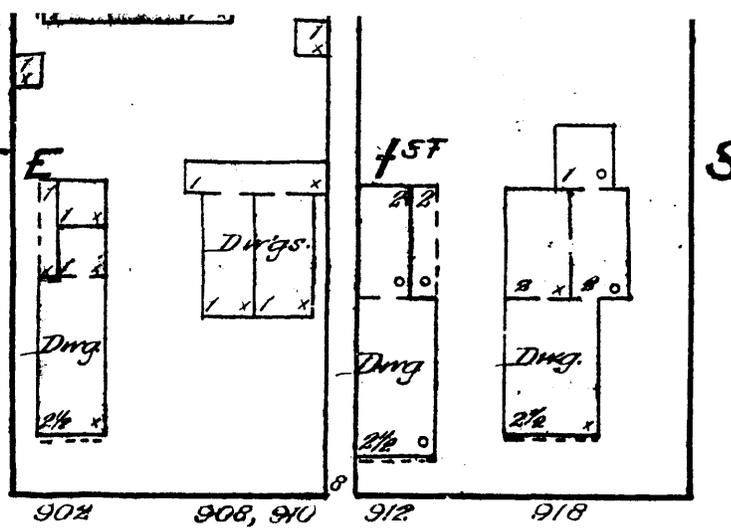
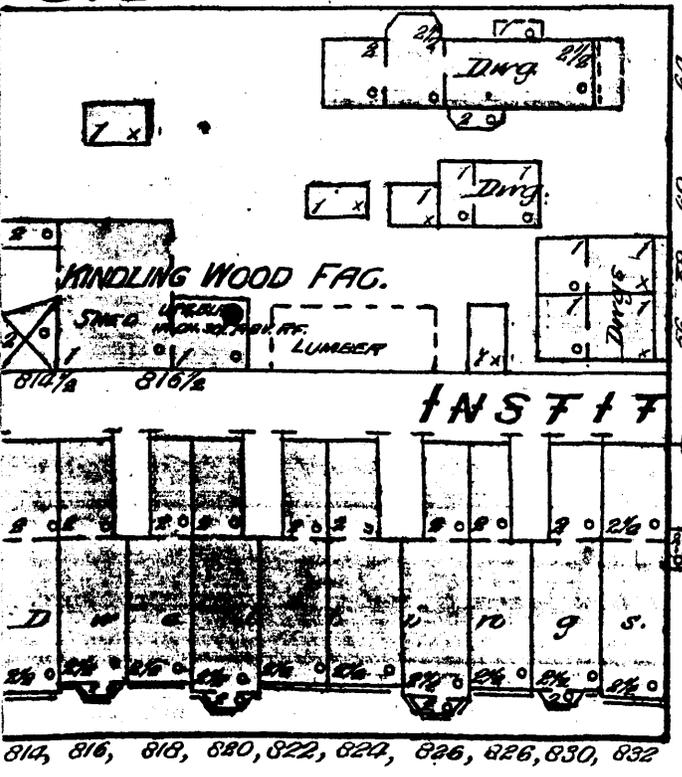


Emery Row, 810-28 Scott Blvd.
Covington, Kenton Co., Ky.

Map 5
Emery Row, outline plan shortly after construction.

Sanborn Insurance Map, 1886, Sheet 18.

C.6



SCOTT

Scale of Feet.

50 100 150

