**National Register of Historic Places**

**Inventory - Nomination Form**

(Type all entries – complete applicable sections)

### 1. Name
- **Common:** Cathedral Basilica Of The Assumption
- **And/or Historic:** St. Mary’s Cathedral

### 2. Location
- **Street and Number:** 1130 Madison Ave. (corner 12th & Madison Ave.)
- **City or Town:** Covington
- **State or Code:** Kentucky 21
- **County or Code:** Kenton 117

### 3. Classification

<table>
<thead>
<tr>
<th>Category</th>
<th>Ownership</th>
<th>Status</th>
<th>Accessible to the Public</th>
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<tr>
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<td>Being Considered</td>
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### 4. Owner of Property
- **Owner’s Name:** Archdiocese Of Covington; Bishops & his successors forever
- **Street and Number:** 9 East 12th Street
- **City or Town:** Covington
- **State or Code:** Kentucky 21

### 5. Location of Legal Description
- **Courthouse, Registry of Deeds, Etc.:** Kenton County Courthouse
- **Street and Number:**
- **City or Town:** Covington
- **State or Code:** Kentucky 21

### 6. Representation in Existing Surveys
- **Title of Survey:** Survey Of Historic Sites In Kentucky
- **Date of Survey:** 1971
- **Depository for Survey Records:** Kentucky Heritage Commission
- **Street and Number:** 401 Wapping Street
- **City or Town:** Frankfort
- **State or Code:** Kentucky 21

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**For NPS Use Only**
- **Entry Number:** 10024376
- **Date:** JUL 20 1973
Leon Coquard of Detroit was the architect of this beautiful French Gothic Cathedral which is very similar to the Cathedral of Notre Dame. The building is 194 feet long by 144 feet wide. The facade was designed by David Davis (1865-1932), local architect. The interior closely resembles the Church of St. Denis, Paris.

Constructed 1895 to 1910 of Bedford stone, the church has 16 flying buttresses, 32 large fancy gargoyles, and a steep gabled roof of Ludovici tile in shades of red and brown. The facade is in three elevations, the center of which has extensive sculptured embellishments. Between the two pairs of doors stand two large statues done by Clement Barnhorn who also carved the arched panel above the doors. Above the doors is a gallery with recessed ledge the outer face of which contains a series of arched columns extending the entire width of the front. Above these is the magnificent rose window and the ornate foundations for the 52 foot towers still uncompleted.

In the nave are 26 clustered columns 26 feet high spanned by the weight bearing ribs which form the ceiling vault; the nave is 81 feet high. In the north transept the entire width and height is occupied by one tremendous stained glass window 24' x 75'. In the south transept is one lovely rose window 26' in diameter. The apse is 54' x 37' and nearly all in beautiful stained glass windows. The high altar and crucifix are of white Carrara marble; recessed into the front of the altar is a carved relief of the Last Supper.

Beyond the south transept is a chapel 26'x41' containing an ornate marble altar and exquisite baldachinum of gold plated bronze inlaid with semi-precious stones; the floor is of Rosatta and Breche marble and the Communion railing is of cast bronze & marble. Behind and above the altar are five stained glass windows and extending from the wainscott to the wall are the nationally famous paintings by Frank Duveneck. Each of these are about 10x12 to 24 feet & portray the Eucharistic theme - these remain in very good condition. Frank Duveneck was a local artist who studied & taught at the Cincinnati Academy of Art as well as Paris and Italy; he lived 1848 to 1919.

The visitor is impressed by the unusually large amount of window space on both floor level & the clerestory level; in addition to the transept window & two rose windows there are 57 full size & 22 small stained glass windows. All are scenes from Church history, the life of Christ, Church symbols & other Biblical characters; all but four were from the Mayer Studios, Munich, Germany.

- Continued -
**STATEMENT OF SIGNIFICANCE**

St. Mary's Cathedral Basilica of the Assumption is the Mother Church of a Diocese which embraces approximately the eastern half of Kentucky. The decision to build the Cathedral was made after the congregation outgrew the previous Cathedral, which had been preceded by a frame building, erected in 1834. The cornerstone of the Cathedral was laid by Bishop Maes in 1895 and the new structure was opened for use in 1901; the facade was built between 1908 and 1910.

The Cathedral was erected by the Most Reverend Camillus Paul Maes, D.D. third Bishop of the Diocese of Covington. Bishop Maes, a native of Courtrai, West Flanders, Belgium, was familiar with many of the very finest Cathedrals of Europe, particularly of France and Belgium. He had studied, lived, and traveled in localities renowned for their Cathedrals, many of which dated from the mediaeval centuries when church architecture had reached its pinnacle.

Bishop Maes asked Leon Coquard, a Detroit artist and architect, to design the Cathedral and they decided upon the French-Gothic style of architecture. As a model for the interior Coquard used the fourteenth century Church of St. Denis in Paris, France. The facade which closely resembles that of Notre Dame Cathedral, Paris, France was designed by David Davis, a local architect. The Cathedral is sometimes referred to as "the Cathedral of glass" since it has an unusually large amount of space devoted to windows. In addition to the transept window and the two rose windows, there are 57 large windows & 22 small windows. The transept or Great North Window, measuring 67 feet in height & 27 feet in width, is said to be one of the largest stained glass windows in the world.

- Continued -
9. MAJOR BIBLIOGRAPHICAL REFERENCES


10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY

<table>
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<th>CORNER</th>
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<th>LONGITUDE</th>
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<tr>
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<tr>
<td>SW</td>
<td>39° 04' 42&quot;</td>
<td>-84° 30' 29&quot;</td>
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APPRAOAHTE ACREAGE OF NOMINATED PROPERTY: less than 10 acres

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

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<th>STATE</th>
<th>CODE</th>
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11. FORM PREPARED BY

NAME AND TITLE: Mrs. Robert M. Rouse, Kenton County Representative

ORGANIZATION: Kentucky Heritage Commission

STREET AND NUMBER: 13 West Lakeside Ave.

CITY OR TOWN: Ft. Mitchell

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison 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. The recommended level of significance of this nomination is:

- National [ ]
- State [x]
- Local [ ]

Name: Mrs. Robert M. Rouse

Title: State Historic Preservation Officer

Date: July 9, 1973

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

Robert M. Rouse
Chief, Office of Archeology and Historic Preservation

ATTEST: [Signature]

July 9, 1973
The Stations of the Cross are made of fine Venetian mosaic from Venice, Italy at the Ellrich Bros. Studio reproduced from paintings by Max Schmalzl & each is surrounded by fine ornamental marble wainscoting. Each one contains over 70,000 pieces of tile.

The Baptistry is built in the form of a small chapel with Rosatta & Breche marble in black & gold; a small altar of Skyros marble from Greece, a bronze, gold-plated tabernacle. The ornamental gates are gold-plated bronze, & the Font carved from a single piece of Chiampa Pearla marble from Pietrosanto, Italy. The base has figures of Adam, Eve, the forbidden fruit, the serpent and the tree in the Garden of Eden.

There originally were two pipe organs & two consoles; within the past 15 years an outstanding new organ has been installed, one of the largest new organs in this part of the country.

Since 1946 extensive repairs to the exterior have been made, necessitated by the ravages of time & weather; the interior has been cleaned & repaired, the heating & lighting modernized, insulation installed, sound amplification improved.
In addition to serving the people of the community the Cathedral is an inspiration; it serves as a study for student of architecture, art and design. It is considered by many to be an architectural masterpiece. The art portrayed in the marble, carved wood, wrought metal, paintings, tile, art glass, and sculpture is unusually fine.

The statue of the Madonna and Child which stands on a high pedestal between the two central doors of the front entrance is of exceptional merit. The bas-relief sculpture of the tympanum above the three front entrances is of Mary's Assumption into Heaven. Both of these works were carved by Clement J. Barnhorn (1857-1935), instructor of sculpture at the Cincinnati Art Academy, who has been called "the greatest ecclesiastical art sculptor of his time in America."

Frank Duveneck (1848-1919) painted a group of three large Gothic panels on the east wall depicting the Sacrifice of the Cross on Calvary, a High Priest of the Old Law offering sacrifice to God and the Sacrifice of the New Law instituted at the Last Supper by Jesus Christ with the consecration of bread and wine. He also painted a panel on the west wall of the chapel portraying Christ at Emmaus on the occasion when he was recognized by His disciples in the breaking of the bread. Frank Duveneck was born in Covington, Kentucky and studied at the Cincinnati Art Academy. When he studied in Munich under Courbet, Leibl and Dietz he took most of the prizes even though he was only a first year student. Duveneck was a realist with a simple, direct style. Even though he painted very rapidly, his paintings reveal a wealth of detail. Duveneck opened a school in Munich which he later moved to Florence. When he returned to the United States in 1890 he accepted the position as head of the Cincinnati Art Academy and remained there for the rest of his life, teaching and painting.

The Cathedral windows which were designed and executed at the Mayer Studios in Munich, Germany show the skill of Franz Mayer who had an excellent eye for color and color combinations. Assisting him in designing the pictures were artists of the highest caliber; in fact, many were teachers in the Royal Art Academy in Munich. Among the better known was Professor Von Feuerstein whose paintings of the Stations of the Cross gave him international recognition.
# 8. SIGNIFICANCE

The Stations of the Cross were done in **mosaic** by the Ellrich Brothers of Venice, Italy. Each of the 3' x 6' Stations contains approximately 70,000 pieces of tile. The detail and shading in the mosaics are excellent.

St. Mary's Cathedral Basilica of the Assumption, a beautiful medieval French Gothic Cathedral is significant not only for its architectural merit but also for its art treasures.