

Cox Building
Name of Property

Mason County, KY
County and State

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
0	0	buildings
0	0	sites
0	0	structures
0	0	objects
0	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

SOCIAL- meeting hall

COMMERCE/TRADE-professional

HEALTH CARE-medical business

COMMERCE/TRADE-specialty store

Current Functions

(Enter categories from instructions.)

Work in Progress

EDUCATION-research facility

RECREATION & CULTURE-auditorium

SOCIAL-civic

7. Description

Architectural Classification

(Enter categories from instructions.)

ROMANESQUE-Richardsonian

Romanesque

Materials

(Enter categories from instructions.)

foundation: Limestone

walls: Brick

Granite

roof: Slate

other: _____

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Narrative Description

Summary Paragraph

The Cox Building is a five-story brick Richardsonian Romanesque building designed by Cincinnati architect W. R. Brown, of Crapsey & Brown, and built between March 1886 and February 1887 (*Daily Evening Bulletin* February 18, 1887; "City Improvements" April 1, 1886) (**Figures 1 & 2, Photos 0001-0004**). The building was designed to accommodate three large storefronts on the ground floor with associated second-story storerooms for each. The remainder of the second floor was originally designed as upscale professional office space for up to nine tenants. In practice, the nine offices were often joined into larger office suites, and were later converted into apartments. The upper three stories of the Cox Building were designed explicitly for use as a Masonic Temple, specifically for the York Rite "Knights Templar," now less common than the more familiar Scottish Rite Masons, but at the time a very popular fraternal organization. The Cox Building sits within the boundary of the Maysville Downtown Historic District (NR ID #82002734), which gained listing on March 1, 1982. In 2010, the building endured a severe fire; efforts are underway to remedy the effects of the fire with a sensitivity to the building's architectural values. This nomination is produced to assist those efforts.

Detailed Description

History of Property Ownership and Character of the Site

Maysvillians had good reason to be relieved when the Cox family built their new development on Lot 104, between Third and Fourth Streets. Since at least 1815 this lot across the street from, overlooking, upstream from and upwind from the town market had been used as a tanyard (DB Q:203; DB 29:9; DB 68:491; DB74: 143). Based on the wording of the property transfers of 1870 and 1879, it appears that the tanyard closed at some time between those two dates. One of the many newspaper accounts of the dedication of the Cox Building noted,

In gazing at the handsome 4-story [sic] structure at the southeast corner of Third and Market, one can hardly realize that only a year or so ago an old dingy-looking, dilapidated two-story brick occupied the ground. And in passing up Market to Fourth, a stranger would hardly imagine that the space now ornamented by the seven fine brick dwellings was a vacant lot twelve months ago, -an "eye-sore" to that part of the city (*Daily Evening Bulletin*, February 18, 1887).

Presumably the "dilapidated two-story brick" served as the offices for the tanyard, which would have occupied the balance of the lot.

The Cox Building was owned and maintained by various members of the Cox family from 1887 until 1973 (Miller 2007: Table 1:10-12). The year 1970 marked the last year the Masonic Temple was in use by the Masons (Miller 2007:66). From 1973 until 2006, the property changed hands six times, eventually to be sold to the City of Maysville, the current owners (Miller 2007 Table 1:10-12).

The Cox Building extends 76 feet fronting East Third Street and 100.5 feet fronting Market Street. The intersection is perhaps the most prominent of any within the central business district; the building offers a commanding view of the site of the old Market House, now marked by a wide street, fountain and landscaping. The Cox Building remained the largest building in Maysville until well into the 20th century, an affect enforced by both its robust architectural style and its location. Located only three

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city blocks from the Ohio River to the north, the terrain climbs steeply to the south of Third Street, towards the bluff overlooking downtown. The Cox Building commands some of the highest ground in the business district, from which point its tower rises to share the skyline with the spires of various nearby churches and the County Courthouse.

The area proposed for nomination is an 89' x 112' lot, which is slightly larger than the building's dimensions. That slightly larger footprint accounts for the extensive awnings that once served sidewalk pedestrians and café/ soda fountain customers alike. On that lot, outside the building, one can see west down the predominantly residential Greek Revival West Third Street, north to the old Market square, overlooked by a mix of late Federal and Italianate commercial buildings, and south to "Cox's Row," a series of Queen Anne rowhouses built at the same time as the Cox Building, by the same backers.

Occupancy of the Cox Building over Time

With three ground floor storefronts designed for retail establishments, one of the first tenants was the Maysville Post Office, sharing space with the Adams Express Office. Based on City Directory research conducted in 2007, it appears that other tenants included (in chronological order) the W.H. Shackelford drug store, the Henry W. Ray Drug Store, the M.F. Williams Co. Drug Store, and most recently Kilgus Drugs, fondly remembered by Maysvillians of a certain age as the scene of many teenage soda-fountain flirtations (Miller 2007:60-70).

Other ground-floor businesses included the Martin Brothers' Confectionary, Crane & Schafer Painters & Paper Hangers, R.G. Knox & Co., Undertakers, Groce Dry Cleaners, Winter & Co., Grocers, and J. C. Cablish & Brothers Grocery. In later years the ground floor storefronts were occupied by Huntsman Auto Parts, Purdon's Toy Shop, and Bluegrass Industries, a clothing manufacturer. In the past two decades, the storefronts have been only sporadically occupied by Sheri's Dance Studio, Kidwell Chiropractors, a couple of attempts at café/coffee shops, a bicycle repair shop, and (in the final iteration before the City bought the building), a drop-in shelter, and a second-hand store (Miller 2007:60-67).

The north half of the second floor was built to serve as professional office space, a role fulfilled at first by the Maysville Sanitarium, after which various suites were rented by the Maysville Board of Trade, Western-Southern Insurance, Dentist Franklin C. DeWitt, Bessie Wells Millinery, Kentucky Central Life & Accident Insurance Company, Peter G. Smoot, M.D., Standard Oil Company, Metropolitan Life Insurance Company, H.C. Curran, Police Court Judge, J.A. Simpson, Optometrist, and the private practice offices of Lieut. Governor Cox. After 1947, both the office suites and the second floor warehouses originally serving the ground-floor storefronts were converted to apartments with receiving areas for small businesses, including a business school, a hat shop, Austin's Tailor Shop, a barbershop, the Greim Music Studio, and (in most recent times) poverty-level apartments (Miller 2007:60-67).

From 1887 until the 1970s, the local York Rite Masons shared their Temple with the Scottish Rite Masons, and with the corollary female Eastern Star. The Grand Army of the Republic met in these quarters for many years. In World War Two, the Masons broke with tradition and allowed public access to the "Asylum" for use as a Teen Canteen, the pool cue racks for which can still be seen on

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the wall. After the 1970s, the entire Masonic Temple was locked and sealed without tenants; frozen from the moment of Masonic abandonment (Miller 2007: 70-79).

Since obtaining the building in 2006, the City of Maysville has obtained over 2.5 million dollars in grant funds to restore the Cox Building. In 2007, the City contracted with Orloff G. Miller Consulting to produce *An Architectural Evaluation of The Cox Building: MS-M-111* (Miller 2007). Working closely with the Kentucky Heritage Council (KHC) and future tenants, including the Culinary Arts program of the Maysville Community & Technical College and the Ohio River Valley Artists Guild, renovations began in 2009. In addition to these tenants, the City plans to use the third floor as conference space.

Exterior Description

The massing of the Cox Building is asymmetrical, dominated by a corner tower. Both the north and west facades are visually subdivided by staggering the exterior walls by 9 inches from the ground to the roof, in effect inseting the corner tower at its flanking chimneys (**Photos 0001 & 0002**). Viewed from either Third Street looking south, or Market Street looking east, the main mass of each frontage is centered on the roof dormers and is dramatized by wide bas-relief pressed-tin cornices bearing a stylized lotus pattern. If one discounts the inset tower, the Third Street frontage is perfectly symmetrical, with a vertical centerline running from the main entrance, through the dedicatory pediments over the entrance and second-floor windows, through the third floor stained glass window, and up to the roof dormer. This “façade-minus-the-tower” is visually divided into three bays, marked by the careful clustering of the upper story windows.

The symmetry of the Market Street frontage (again ignoring the tower) is flawed by the extended height of one pair of third-story windows, and is centered upon a curious square window within a round frame chamfered into a cruciform stone surround at the ground floor (**Photos 0003 & 0004**). Massive lunette windows flank the centerline on the ground floor, with chamfered stone sills composed of contrasting colors. Again, the Market Street façade-minus-the-tower is visually divided into three bays, grouped under its wide decorative cornice. To the rear (south end) of the Market Street facade, there is another 9-inch full-height break in the plane of the exterior wall, effectively inseting a service entrance into the corner storefront and the “Mason’s entrance” to a rear stairwell.

The Third Street façade was clearly intended as the more formal presentation, and on the ground floor includes massive brick pilasters supported on dressed stone plinths (**Photo 0005**). The pilasters display contrasting stone bases and capitals, two flanking the main entrance, one at each corner of the façade-minus-the-tower, and four supporting the curve of the tower itself.

The entire façade uses stretcher courses of brick, with no relieving header courses visible from the street. Rough-cast stone belt courses follow the upper and lower edge of the second, third, and fourth-floor windows (**Photo 0001**). The fourth floor windows are lunettes appearing to cap the windows below, along the southern 3/5th of the Market Street frontage (**Photo 0002**). The belt courses serve to reunite the various massings of the building, while dramatizing the unique position of the stained-glass window in the north façade. The use of lunette (arched) windows with massive stone surrounds on the first floor and under the eaves is typical of Richardsonian Romanesque architecture, as is the corner tower.

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The usual austerity of the Richardsonian Romanesque is relieved in the Cox Building by various whimsical and/or iconographic flourishes. The base of the tower roof is met by inverted arches or “bridge parapets” sweeping out to meet the flanking chimneys, picked out by yet another belt course of rough-cast stone, with mustachioed “green-man” busts smiling from the base of each inverted arch (**Photo 0006**). Half-round stone vertical accents run a story and half down the face of the tower, ending in carved corbelled bases. These accents frame a peculiar checkerboard pattern of roughcast stone alternating with smooth brick at the cornice of the tower. One newspaper reporter published an account of the original plans for the building prior to its actual construction; in the article he mentioned that the tower was to have “stained glass at the top” (quoted in Yancey, May 1, 1982). It is possible that the brick portions of the “checkerboard” were originally to have been stained glass windows. Hump-backed gargoyles leer down from the parapets of each dormer. In some ways these whimsical features presage Crapsey & Brown’s later work in the Gothic Revival idiom. The hipped roof is complicated by multiple planes formed by two large dormers and the staggered exterior walls. Each roof ridge is surmounted by a decorative crest, ending in finials. The roof is sheathed in slate shingles laid in alternating swathes of straight-cut and angular-cut shingles. The conical tower roof displays a prominent red cross composed of shingles, a strong visible signal that the Knights Templar made their home here.

The Masonic iconography on the exterior of the building includes various stone bas-relief dedications and symbols. The second-floor dedicatory pediment is a plain field with bas-relief lettering reading “Masonic Temple A.D. 1886,” supported on 12 tiny arches and surmounted by (acanthus? lotus?) leaves framing a capital. At the four cardinal points of the stone surround for the third-floor stained glass memorial window, there appear four stone bas-relief symbols, including an “all-seeing eye” (12 o’clock), an hourglass (3 o’clock), the Masonic compass & square (6 o’clock), and a gavel (at 9 o’clock). Finally, the conical slate roof of the tower includes a bright red cross picked out in its tiles; the “Rouge Croix” (often juxtaposed with a crown) is a central identifying symbol of the York Rite Knights Templar.

The corner storefront (2 West Third Street) is the most elaborate. The corner entrance is flanked by large glass and wood double doors opening onto the frontage of each street. These larger doors visually recess the entire ground floor corner, and would have created a very airy sense of semi-outdoor space for the soda fountains that were featured for much of the history of this storefront. The wood framing around the doors is intact, and matches that surviving on the other storefronts. The other two storefronts (4 West Third Street and 8 West Third Street) each use two simple single-door entrances to either side of a larger central glass window, with a small bead-board pedestal abutting the window to serve as display space. The entrances had transom windows, although the exterior door framing woodwork is now missing for all but one door at #4 West Second. The east-most door to each storefront is a metal replacement, although the west-most doors appear to be original. The original doors open inward, in violation of modern fire codes. The central street entrance on the north façade accesses a street-level Foyer paved in red and white marble checkerboard. The Foyer leads to a large staircase to the second floor lobby and offices.

Most period accounts repeatedly contend that the Cox Building is only four stories tall (*Daily Evening Bulletin*, February 18, 1887; “City Improvements, Masonic Temple” April 1, 1886; Yancey May 1, 1982), although one account notes an “intermediate story” between the third and fourth floors (*Daily Evening Bulletin*, February 23, 1887). From the exterior, the Cox Building appears to have four

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stories, although there was indeed an attenuated intermediate floor between the Third and Fifth floor of this five-story structure.

The functions of each story are consistently described in the period accounts as three storefronts at ground level, each with its own street entrance, and each with a back stair accessing a large storeroom along the rear of the second floor. The north half of the second floor was devoted to nine professional offices, each accessible from the second floor lobby or west hall. The upper three stories were given over entirely to the Masonic Temple, and will be treated in detail below (*Daily Evening Bulletin*, February 18, 1887; *Daily Evening Bulletin*, February 23, 1887; "City Improvements, Masonic Temple," April 1, 1886).

The east elevation of the structure is partially obscured by 10 West Third Street, which abuts the Cox Building. The east elevation is unadorned to the eaves, and originally had very few windows, limited to the second floor. The rear (south) elevation of the Cox Building faces onto a north-south alley, providing vehicle access for the large "mews" style drive-through doors for the rear of the ground-floor storefronts. The South elevation displays no attempt at symmetry or ornamentation, beyond the semi-arched lintels and upper sashes of many of the windows. A step-wise pattern of smaller windows at the southwest corner of the structure marks the Masonic stairwell.

Interior Description

The three original ground floor storefronts extend the full depth of the building, with ambient light provided by large front windows and massive two-leaf "mews" doors at the rear alley (**Figure 3**). The rear doors are inset with windowpanes, allowing for the stores to be backlit, and providing ample dimensions for deliveries. Each of the three storefronts had its own dedicated staircase (two of which survive) to its own warehouse space in the south half of the second floor. The wood floors, beadboard ceilings, wood doors, transom lights, baseboards, cove moldings, and Eastlake-inspired cast-brass hardware survive intact in each room, although (unlike the balance of the building), the original varnished wood finishes have been painted over.

The second floor was designed as warehouse space across the south half, and professional offices across the north half (**Figure 4**). The warehouses were accessed by dedicated staircases from the ground floor. The office suites were arranged around a central lobby. Again, the architects apparently gave much thought to the use of ambient light, by installing clerestory windows, office doors inset with glass panels, and transoms in the interior walls letting onto the lobby, managing to flood the space with daylight despite the lack of exterior walls. The second story ceilings were plaster and lathe. The wide baseboards, wood doors, transoms and Eastlake-inspired cast-brass hardware are more or less intact on the second floor. Although some hardware is now missing, the second floor millwork retains its honey-colored varnish. Like the corner storefront on the first floor, the second floor corner office was apparently intended to be the premier office. The interior corner wall follows the curve of the exterior tower, including the window framing and the large curving corner windows themselves. This office has a commanding view overlooking the central business district of Maysville.

The Third Floor is devoted entirely to the Masonic Temple, and is best approached as a ceremonial landscape (**Figure 5**). The arrangement of space is laden with meaning, defined by highly prescribed traffic patterns and symbolic waypoints. Some ritual spaces were completely hidden from the uninitiated. Casual admission to most of the floor was restricted except during specific public

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occasions. A gatekeeper called “the Tyler” was posted during meetings to cross-examine the curious, and only a Mason would know the proper response.

As the author of this nomination is not a Mason, he is approaching this much as an anthropologist looks at a group, as an outsider to that group, both with respect and ideally with a certain reverence for an unfamiliar body of learning and faith. As the City of Maysville’s plans for the adaptive reuse of the structure were undergoing KHC scrutiny, practicing Masons were brought in to inform the research. On January 16, 2010, Sir Knight Dr. Robert Thomas of Ashland, Kentucky, Past Grand Commander of the Knights Templar of Kentucky, toured the Cox Building’s Masonic Temple with the research and design team. The following comments reflect archival research results as confirmed by Dr. Thomas’ observations (Miller, “Letter Report,” Jan. 18, 2010). It is strongly recommended that anyone attempting the “adaptive reuse” of the Cox Building should approach their work with reverence for these rooms and what they embody.

The Third Floor was designed for the use of a branch of American Freemasonry called the York Rite, specifically the Maysville Commandery #10, Knights Templar. That institution no longer survives in Maysville. The local informants alive today were not trained in the original contexts for use (or the original names) for many of the rooms on the Third Floor, hence the need to bring in Dr. Thomas.

The following account is transcribed from a newspaper account written at the time the Masonic Temple was dedicated. It is particularly useful for assigning nineteenth century names and ritual functions to the rooms. The reader can follow along by mentally climbing the main staircase southbound from the second floor lobby to Hallway 300, and then following the narrator in a clockwise direction (**Figure 5**). As a specific room is mentioned in the narrative, the room numbers assigned during the 2007 investigation will be indicated within brackets:

“A representative of the Bulletin was shown through the Temple last Saturday afternoon by Colonel Owens and Judge Coons, two of the most prominent and active Sir Knights of Maysville Commandery. On entering the Temple [Hallway 300] one is ushered into the reception room immediately at the right on reaching the Third Floor [Room 303]. It faces Market Street, and is 18 by 15 feet in size. Adjoining this on the north is the Tyler’s Room [Room 304], 18 by 20 feet in size. Passing through this, one enters the Asylum [Room 305]. This is the largest room in the Temple. It runs the full length of the building on Third Street—73 feet—and is 40 feet in width. It is the home of the Commandery. Here the secret conclaves of the Sir Knights are held. At the east end of the room is a platform raised a few feet above the floor. From this stage the Eminent Commander presides over the meetings. On either side are two seats for the Senior and Junior Warden and for distinguished guests. Over the E.C.’s chair is the inscription, “INRI,” in large jeweled letters. In the center of the Asylum is what is known as the Delta, a table patterned after the Greek letter of that name. It is covered with heavy white-fringed black velvet and on it are arranged twelve golden candlesticks. The Delta is used in the secret work of the Order. In the north-east and south-east corners of the Asylum are desks, one for the Recorder and the other for the Treasurer. The Reception Room, Tyler’s Room, and Asylum are all finely furnished in cherry, with rich velvet-cushioned furniture to correspond, and the floors are all covered with handsome Brussels carpet. The Asylum is lighted by eighty-three gas jets, most of them from a large chandelier suspended from the center of the ceiling. The Scene Room [Room 308] is south of

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the Asylum and occupies a somewhat central part of the floor. It is surrounded by a seven-foot hallway [Room 307]. Its dimensions are 21 x 13 feet. In it are kept the paraphernalia used in the secret work of the order. The Blue Lodge Room [Room 309] is found in the south-east corner of the third floor, and is 48 x 30 feet in size. The Worshipful Master's chair is on an elevation at the east end, the Senior Warden's at the west end and the Junior Warden's at the south side, midway. An alter occupies the middle of the room. It is heavily cushioned with deep blue velvet and is surrounded by a rest, likewise cushioned, for persons in kneeling posture. This room is finished in ancient oak. The furniture corresponds and is cushioned in deep blue velvet. The Asylum and Blue Lodge room are connected by folding doors with the hallway that surrounds the Scene Room, and also with the main hallway [Room 300]." (*Daily Evening News*, February 23, 1887).

What the above account does not describe are the many stencils and floor to 21-foot ceiling freehand murals adorning the walls and ceilings of the Asylum and the Blue Room, and the large stained glass window in the north facade. Post-fire paint analysis has recovered evidence for stenciling in several other locations on the third floor. The central cross-and-crown in the ceiling of the Asylum was inset with glass beads to reflect back the light of the chandelier.

The above period newspaper article also fails to mention several ceremonial spaces built into the east wall of the Tyler's Room (304a, b & c), including a boxed spiral staircase, a two-story initiatory shaft painted to resemble the stone ruins of the Temple of Solomon, and a room of contemplation painted in black and adorned with period freehand drawings of skeletons and skulls. Two apparently early photographs of the Asylum and the Blue Lodge Room have survived in the collections of the Kentucky Gateway Museum Center (**Figure 6**).

At the time it was surveyed in 2007, the third floor retained many of its stencils, most of the Asylum mural, and traces of the Blue Lodge Mural. A scrap of the "Belgium carpet," noted by the original newspaper reporter of 1887, survived within the room of contemplation. The coat racks, chair rails, baseboards, transoms, doors, cornices, window surrounds, Eastlake-inspired cast-brass hardware, stained glass windows; even the enormous copper-coil rheostats and brass-bladed electrical switches set within varnished fuseboxes, all survived in near-original condition, including the honey colored varnish on most of the woodwork, and the cherry or mahogany-stained varnish of all of the woodwork within the Asylum.

The fourth floor is not reflected in the formal layout of the exterior windows, leading most observers to refer to the Cox Building as a four-story building, when in fact it has five distinct stories. The illusion is understandable, as the fourth floor is lit by low lunette windows appearing from the street as the arches at the top of the third floor windows (**Photo 0002**). The area available for the fourth floor is limited to the southwest corner of the structure by the extremely high ceilings of the third floor (**Figure 7**). Only one of three known period accounts of the layout of the Masonic Temple even acknowledges the existence of the fourth floor, referring to it as an "intermediate story," containing "The Red Cross Room and Armoury" (*Daily Evening Bulletin*, February 23, 1887). A Scottish Rite Mason of 50 years experience, Wilburn L. Umstadd told the current writer that a "Red Cross Room" in York Rite refers to a classroom where one studies for one's "degree work" (Personal Communication, Wilburn Umstadd, June 8, 2007, recorded in Miller 2007). It appears likely that both rooms of the fourth floor served as wardrobe rooms (the "armoury"), among their other functions.

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The Red Cross Room (See room 402 of **Figure 7**) includes the upper terminus for a boxed spiral staircase from the Third Floor “Tyler’s Room” (Room 304B of Figure 5). The Red Cross Room also serves as the terminus of the shaft feature first encountered on the Third Floor (Room 304A), interpreted as the “Ruins of the Temple of Solomon” (See Room 402A of Figure 7). The “Ruins” shaft feature on the fourth floor (402A) includes a hinged board-and-batten trap door constructed to shut flush with the floor; when closed, a carpet would hide the feature entirely from view. A brass ring-pull is mortised into the upper face of the trap door to facilitate opening. Under the trap door is a secondary floor with a rectangular hole cut in the center, providing access to the shaft below. The shaft is painted in faux stone masonry as described for Room 304A. The Red Cross Room (Room 402 on the Floorplan) and Armoury (Room 401) comprising the fourth floor were reported in 2007 as having the least intact woodwork and finish of any part of the building (Miller 2007:54). Although not included as part of the current restoration of the building, the main features of the fourth floor survived the 2010 fire, and will remain undisturbed *in situ* during the restoration of the roof.

Evidently the fifth floor served the social needs of the Temple, as the Mason’s hosted public banquets (or at least, banquets open to invited guests who were not themselves Masons) on a regular schedule. The two main rooms are a large Banquet Hall (Room 506) and a Kitchen (Room 502) (**Figure 8**).

“The room in the roof will be fitted up for a banquet hall, and will be a spacious and elegant one, well adapted for the annual banquets at which the Sir Knights of Maysville Commandery always entertain so royally” (“City Improvements: Masonic Temple,” April 1, 1886).

“The “Banquet Hall,” with kitchen, store room, &c., adjoining will occupy the entire fourth floor [sic] of the building” (*Maysville Bulletin* Thursday May 6, 1886, reprinted in Yancey 1982).

“On the fourth floor [sic] are the banquet room, dimensions 100x23 feet, arranged to accommodate about 300 people at one time, the kitchen, pantry, and china closets” (*Daily Evening Bulletin*, February 23, 1887).

The Banquet Room was originally decorated in ceiling stencils, some of which were still visible during the 2007 study. Rectangles of unfaded paint indicated the placement of pictures hung on the wall, probably portraits of prominent York Rite Masons (Miller 2007:56)

As noted in the 1887 account presented above, the other rooms of the fifth floor consisted of various smaller pantries and china cupboards (Rooms 503 & 504) (**Figure 8**). Room 500 was a stair hall and reception area, while Room 501 was probably used as a secondary storage room. Most of the rooms were built into the eaves or dormers of the roof, and had sloping garret ceilings framing dormer windows. The finished portions of the fifth story represented a small percentage of the total building footprint; the majority of the space was occupied by unfinished and inaccessible sills and joists. The fifth floor of the Cox Building was completely destroyed in the 2010 fire, and will not be rebuilt during the current restoration.

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Fire of 2010 and Rehabilitation Efforts

In November 2010, a major fire destroyed the roof (including the tower), and the top floor of the Cox Building. The fifth floor served as a catering area and banquet hall, as distinct from the overtly ceremonial Masonic spaces of the third floor, or the hidden initiation shaft of the fourth floor. Within days, the City had conferred with the KHC and various granting agencies, and made the decision to continue restoring the building, now to include new roof trusses and a new slate roof, duplicating the exterior massing and silhouette of the original roofline. The decision was made to not attempt to rebuild the fifth floor interior, although that decision will not be reflected on the exterior of the building, as both floors were built within the eaves and gables of the original multi-hipped roof. As of January 29, 2011, the new trusses are in place, awaiting their new roof sheathing in February. In an ironic twist, it appears likely that the fire insurance settlement will allow the restoration of the third floor murals due to water damage incurred during and after the fire. Fixing up the murals was not within the scope of the original restoration effort.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

- | | |
|--------------------------|--|
| <input type="checkbox"/> | C a birthplace or grave. |
| <input type="checkbox"/> | D a cemetery. |
| <input type="checkbox"/> | E a reconstructed building, object, or structure. |
| <input type="checkbox"/> | F a commemorative property. |
| <input type="checkbox"/> | G less than 50 years old or achieving significance within the past 50 years. |

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.

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Areas of Significance

(Enter categories from instructions.)

Architecture

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Period of Significance

1887-1903

Architect/Builder

Brown, William R (architect)

Crapsey, Charles (architect)

Crapsey & Brown

Significant Dates

1887

Period of Significance (justification)

1887 is the year of construction for this architecturally significant building.

Criteria Considerations (explanation, if necessary)

NA

Statement of Significance Summary Paragraph

As one of the finest examples of Richardsonian Romanesque architecture in Maysville, Kentucky, the Cox Building (MS-M-111) meets the first term of National Register Criterion C, it embodies the distinct characteristics of a type of construction. The property's architectural significance is evaluated within the historic context of "Richardsonian Romanesque Architecture in Maysville, Kentucky 1886-1903." Prior to 1886, Maysville's streetscapes were dominated by Greek Revival structures from the second quarter of the 19th century, such as the County Courthouse of 1844 (MS-M-48), and Italianate structures from the third quarter of the nineteenth century, such as those lining both sides of West Second Street between Market and Sutton Streets (Venessa Patrick 1980a). Within the space of 17 years, six structures were built in Maysville, all located within a radius of three city blocks, and all participating to various degrees in the Richardsonian Romanesque school of architectural design. Only two of those, the Cox Building and the Cox-Russell House, serve as textbook examples of a strictly defined Richardsonian Romanesque idiom. Both are the work of acknowledged masters in that idiom. The Cox Building sits within the boundary of the Maysville Downtown Historic District (NR ID #82002734), which gained listing on March 1, 1982. In 2010, the building endured a severe fire; efforts are underway to remedy the effects of the fire with a sensitivity to the building's architectural values. This nomination is produced to assist those efforts.

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Narrative Statement of Significance

Historic Context “Richardsonian Romanesque in Maysville, Kentucky 1886-1903”

Richardsonian Romanesque Nationally

In order to evaluate the architectural merit of Maysville’s Richardsonian Romanesque design, we start by comparing them against a national standard. Richardsonian Romanesque buildings are typically large, asymmetrical, hip- or gable-roofed, multi-storied structures built primarily of brick or rough-cut stone. Because of the expensive nature of the construction type, this style was usually reserved for significant residences or public buildings. The style originated with the Bostonian architect Henry Hobson Richardson, who practiced in the 1870s and 1880s. The style is based on the massive 11th- and 12th-century Romanesque architecture of Western Europe. Two reoccurring and significant elements of this style are the round Roman arch, usually incorporated into the entrance, and a round or square tower with a pyramidal or conical roof. Other diagnostic characteristics include deeply recessed openings, round arched windows grouped in sets, robust stone columns, stone banding and massive chimneys. The buildings, while constructed primarily of cut stone and brick, have areas accentuated with contrasting colored stones. The mortar joints would be minimal and often colored to match the brick so as to form a more massive monochromatic surface (McAlester & McAlester 1984:300; Miller 2008:22).

Skillful Richardsonian Romanesque combines all or most of these elements to create a specific overall effect. That effect includes real or implied massiveness or monumentality, juxtaposed with subordinate towers and hipped roofs and a rhythmic pattern of piercings, often using constant-curve simple shapes resembling Platonic solids. The whole is often visually held together by belt courses, borders or patterned fields of stone in contrasting textures. Other late-Victorian architectural styles made use of similar tropes, particularly the contrasting materials, towers, and proliferation of conjoined masses typical of Shingle Style, Queen Ann and late Gothic Revival (McAlester & McAlester 1984:262, 288). Therefore, simple presence or absence of specific traits may indicate design influences, but it is only the skillful combination of suites of co-occurring traits that define the quality execution of a Richardsonian Romanesque building.

Richardsonian Romanesque in Maysville, Comparative Examples

Maysville was founded in 1787 as the boat landing for the earlier village of Washington, three miles to the south (Clift 1936:73). Maysville proper retains very few buildings from the original Frontier- and Federal periods of settlement (Worsham 1990). Due in part to the local industrial hemp industry, Maysville experienced a building boom in the 1820-1850 period, dominated by Greek Revival architecture. With the exception of various Early Gothic Revival churches and the 1844 Greek Revival courthouse (MS-M-48), most buildings of the period were 2-3 stories tall. The same general height and construction density was followed from mid-century through the post-bellum 1870s, with the gradual introduction of Italianate architecture, as reflected in the 1980 Maysville Downtown Historic District nomination (Patrick 1980b). By the 1880s, Maysville’s economy was again booming, this time due to its position as a dominant tobacco market.

It was within this general streetscape and economy that the architectural firm of Crapsey & Brown of Cincinnati completed two distinct commissions in Maysville in 1886. The George L. Cox House (MS-

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M-14), also known as the Cox-Russell house, and the First Baptist Church of Maysville (MS-M-132). The Cox-Russell House is located at 14 East Third Street; the Baptist Church is located at 315 Market, less than a block away (**Figure 2**). That same year, a third Crapsey & Brown design began construction; the Cox Building (MS-M-111). That building was completed in February of 1887. Taken together, these buildings transformed Maysville's downtown. According to *The Biographical Dictionary of Cincinnati Architects*, (under "C. Crapsey"), "Maysville, Ky., has a particularly important grouping of churches, commercial buildings (including the Masonic Lodge), and residences, all within a block of each other and still remarkably intact" (Langsam 2010). In 1896, the Watson family constructed a new residence one block to the south, at 2 and 4 East Fourth Street (MS-M-157) (**Figure 2**). The house was doubled in size in 1897 or 1898, creating the duplex form that it retains to this day. Two other commercial buildings displaying Richardsonian Romanesque influences round out our comparative collection. The M.C. Russell Building (MS-M-98), also designed by Crapsey & Brown and built in 1892, is located directly north of and across the street from the Cox Building at 232 Market Street (**Figure 2**). The Nelson Building (MS-M-40) of 1903 was built one block to the North, at 9 & 11 West Second Street (**Figure 2**). The Nelson building provides our *terminus ante quem* for the Richardsonian Romanesque in Maysville.

The Russell Building (MS-M-98) was constructed in 1892, and is located on the northeast corner of Third and Market Streets, at 232 Market Street (**Photos 0007 & 0008**). Crapsey & Brown again served as the architects (*Inland Architect* 1892:28). The building was constructed for M.C. Russell, a locally prominent wholesale grocer (Patrick 1980a; Calvert & Klee 1983:100). Rising five stories, the Russell building was the first attempt to rival the height if not the massing of the Cox Building, located immediately across Third Street. This brick structure presents a symmetrical three-division façade to Third Street, divided by brick pilasters. The pilasters originally extended to the ground at street level, but the first floor has been altered over time (Calvert & Klee 1983:100). The ground floor originally had three large piercings or bays marked by horizontal stone lintels with the upper edge forming a shallow pediment, broken by a central keystone motif. On the two-bay Market Street frontage, the building corners are marked by large rough-cast stone plinths. One of the original ground floor bays has been bricked in; the two bays closest to the street-corner have been visually combined by large storefront picture windows. The second floor exterior of the Russell Building is now its most distinguishing feature, and is composed of very large Roman arches spaced one to each bay, each divided by wood mullions. The sidelights so framed are multi-pane, with a single large 1/1 sash at each center. The arches are framed by a radially-laid brick fascia terminating in decorative brick corbelling. The upper three stories are pierced by conventional vertically oriented sash windows grouped in triads within each bay. The windows decrease in height with each rising story, and are topped by massive lintels of contrasting colored stone. The roofline is hidden from the street, and is not used as a design element. Instead, a cornice of closely spaced brackets provides a visual terminus, in the Italianate idiom. A surviving historic photograph suggests that the brackets were added at a later date, and may not have been part of the original design (Calvert & Klee 1983:100). A bas-relief stone label-panel is built into the South (Third Street) façade between the third and fourth stories, which says "Russell Building," framed by two winged females emerging from scrolled leaves (**Photo 0008**). The woman on the left holds the numerals "18," while the woman on the right holds the numerals "92."

In its use of contrasting rough-cast stone plinths, Roman arches, and contrasting stone lintels, the Russell Building retains some of the key surface elements of Richardsonian Romanesque

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architecture. However, the essential form of the building is a large rectangular box, unrelieved by any towers, inset surfaces, or contrasting rooflines. It is as if the designer had started with an Italianate five-story building, to which he then grafted contrasting surface elements chosen from the Romanesque Revival trait list, in effect applying fashionable makeup onto an older form. The less rigorous application of Richardsonian Romanesque principals may be explained by the budget; while the Cox Building cost over \$100,000 in 1886, the M.C. Russell Building cost \$25,000 six years later ("City Improvements Masonic Temple" April 1, 1886; *Inland Architect* 1892:28).

The Nelson Building (MS-M-40) of 1903, although only three stories tall, shares many of its decorative effects with the M.C. Russell Building built eleven years earlier (**Photos 0009 & 0010**). The building consists of two storefronts sharing a party wall, creating two dominant bays with what would have once been professional office space and/or apartments in the upper floors. The south façade's ground floor has been reskinned repeatedly, and currently has one side covered in stenciled glass, while the other has recently been restored by stripping away various layers down to a simple wood-framed display window and door. The second story retains two large Roman arch windows divided by wood mullions; the sidelights so framed are multi-pane, with a single large 1/1 sash at each center. Like the Russell Building, the arches are framed by radially-laid brick fascias, now framed in a band of contrasting stone. The third floor is marked by 2 triads of short clerestory windows under a corbelled eave, which in turn supports an Italianate bracketed cornice with tin upright finials. There is a belt course of contrasting limestone along the sills of the arched windows, another under the third-story clerestory windows, and a wider band of stone across the lintels of said clerestory windows. It is the creative use of huge Roman arched windows and belt courses of stone (and perhaps the grouped third floor windows) that suggest a Richardsonian Romanesque influence for this building. However, the relatively modest size, conventional massing, and bracketed cornice allow the building to blend into its Italianate surroundings. As creative infill, the building is a fine addition to Maysville's streetscape. As an exemplar of Richardsonian Romanesque, the building is less successful, for the same reasons discussed for the Russell Building.

The Watson Duplex (MS-M-157) at 2 and 4 East Fourth Street was built in two stages (**Photos 0011 & 0012**). The east half (right side as facing South from street) was built in 1894 by Walter S. Watson (DB94:460; DB94:468; DB111:185), while the west half is said to have been built in the following two years, reportedly as a wedding gift for a daughter of the Watson family (Personal Communication, David & Rebecca Cartmell, January 2011). The east half remained residential throughout its history, descending through the Jacob Thomas family (DB111:185). The west half passed to George Sulser, (DB102:139), thence to attorney Edward Leslie Worthington (DB105:261), thence to his daughter, a Parry (WB2:227), thence to James & Martha Wilson (who rented the space to a Dr. McKinney as medical offices) (DB196:69), thence to the Bowery Family (DB215:327), thence to the Redmonds, who until recently used the house as a photographer's studio (Personal Communication, David & Rebecca Cartmell, January 2011). This building was initially recorded in 1981 by Vanessa Patrick (Patrick 1980a:MS-M-157), but lies outside of the Maysville Downtown Historic District boundaries as drawn (Patrick 1980b), or the subsequent NRHP District nomination (Patrick 1980b). The architect is unknown.

This brick building rises three stories from a rough-cast stone foundation with an unusually high reveal (**Photos 0011 & 0012**). The northeast corner of the building has rusticated stone quoins running partway up the elevation. The building faces North onto Fourth Street, and has two extensive

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rear ells running south from the main massing of the house. The elevation of each rear ell is relieved by a projecting bay and cross-gable. The asymmetrical façade is composed of two groupings of two bays apiece, with the western grouping adorned by a narrow tower, and the eastern grouping adorned with a projecting bay and gable similar to the rear ells. Over each of the two front doors there projects a wooden spindle-style hood, the western hood supporting a small roofed balcony. The eastern grouping includes two paired windows outlined in contrasting stone with paired stone Roman arches in lieu of lintels. The northern grouping pairs both its first and second floor windows, built as conventional 1/1 sashes. The brick of the elevation is relieved by contrasting stone bands circumnavigating the house at the foundation sill, again at the window sills (first and second floors), and again at the window lintels (first and second floors). Some windows are given prominence by Eastlake-inspired incised designs in the stone lintels. The roof is a hipped design complicated by various gables and dormers providing light to the third floor, and by the tower in the northwest corner. The tower has a conical roof retaining its original slate and ornamental finial. The various bands of contrasting stone noted for the main massing of the house also extend around the tower. The third floor cladding of the tower is decorative wood shingling with exposed decorative wood framing. The dormer windows in the roof retain their original multi-pane upper sashes (16/1).

The Watson Duplex is truly an entertaining mélange of late-19th-century architectural styles. The projecting bays and gables, the multi-pane upper sashes in the dormers, the decorative timber framing and shingling of the tower, and the stick-style hoods over the front doors all participate in various sub-groups of Queen Anne architecture. The paired Roman arch windows and contrasting stone belt-courses, together with the rough-cast stone foundation are strong markers for Richardsonian Romanesque. The tower itself could play well with either team.

The First Baptist Church (MS-M-132) was designed by Crapsey & Brown and built in 1886 (**Photos 0013 & 0014**). Cincinnati architectural historian Walter Langsam notes in his *Biographical Dictionary of Cincinnati Architects, 1788-1940* that the architects were proud enough of the Baptist Church to include it in their period advertising.

An attractive double-page spread of Crapsey & Brown's churches—diverse in style and location—was published in the *American Architect & Building News*, XXXVIII: 822 (11/19/1892), including examples in Cincinnati and Kenton, Oh., and Maysville, Mayslick, Carlisle, Covington, and Dayton, Kentucky (Langsam 2010: entry “Charles C. Crapsey”) (**Figure 9, & Photos 0013 & 0014**).

According to the advertisement, the church building cost the First Baptist congregation \$25,000 in 1886. Today the brick church looks much as it did in 1886. A large central nave's gable end faces East onto Market Street, flanked by a steeple/ bell tower to the north and a smaller decorative tower to the South, creating an asymmetrical façade. A south transept is indicated by a large cross-gable west of (behind) the south tower. The brick building stands on a raised rough-cast stone foundation, pierced at street level by a large and elaborate Gothic arched doorway at the base of the bell tower, framed in smooth, relief decorated stone (**Photo 0014**). The pointed Gothic arch motif is repeated in the 3-story tall stained glass windows that dominate the largest surface of the façade. The stained glass includes a small rose window tucked into the point of the arch, supported by mullions shaped as pointed arches. The bell tower is a mix of Gothic and Romanesque features, including the Gothic arch doorway on the ground floor, paired windows topped by stone Roman arches at the second- and

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fourth-floor landings, and a tiny slit window on the third-floor landing. The bell tower is capped by a railing around the cornice, surrounding the base of an 8-sided pointed steeple clad in decorative slate shingles of various colors. The south tower is less conventional. Springing from its brick base well below the eave of the adjacent nave, the round tower roof tapers upward in a bell curve reminiscent of a horn resting on its mouth. At the eave of the nave, the tower becomes cylindrical again, rising about half the height of the nave's roof peak before narrowing into a sharp cone terminating in a finial. From brick base to finial, this tower was once decorated in contrasting bands and patterns of slate shingles, although the topmost cone is now roofed in another material. Throughout the façade, the brick is relieved by belt courses of smooth contrasting stone at various heights. Like the previous described buildings, Crapsey & Brown's First Baptist Church of Maysville is a combination of at least two popular late-19th-century architectural styles, in this case, a combination of late Gothic Revival and Richardsonian Romanesque.

The Cox-Russell House (MS-M-14) at 14 East Third Street was also designed by Crapsey & Brown (**Photo 0015**). According to the Kentucky Historic Resources Inventory form, the Cox-Russell house was completed at a cost of \$37,000, the same year the Baptist's paid \$25,000 for their new church (Patrick 1980a). Built a year earlier and a half a block east of the Cox Building, this 2 ½ story brick residence was commissioned by George Cox, one of the two men responsible for the construction of the Cox Building. This is a relatively small brick house, consisting of essentially two bays, one of which is a tower. The main massing of the house is recessed from the tower, and is only visible from the street at its second story and at its steeply pitched roof. The first floor entryway is a large, raised and fully enclosed brick porch, dominated by a massive rough-cast stone Roman arch over the front porch entrance (**Photo 0015**). The porch supports a second-story balcony, the banister of which is formed by a lattice of large sandstone blocks with a contrasting stone railing. The checkerboard pattern made by the stone blocks is reminiscent of the brick and stone checkerboard pattern at the eave of the Cox Building's tower. The Cox-Russell House's tower was made to be an integral part of the home's interior, and is lit by square windows grouped both horizontally and vertically around the curve of the tower's ground floor. The second floor tower windows are curved glass set in tall 1/1 sashes and closely grouped around the circumference of the tower. There is a third floor to the tower, which appears to correspond to the half story under the eaves of the main house. Window placement in the third floor of the tower matches that of the second floor, although the lower "sashes" are blind, and filled with a whimsical pebble-dash picking out the date "1886" in contrasting colored river cobbles. The roof of the tower is conical, with a slight outward flair at the eaves, and is covered in slate shingles with a contrasting color band. Each foundation sill, window sill and lintel is incorporated within a belt course of rough-cast contrasting stone. The array of square ground-floor tower windows is also outlined in stone. High above the roof peak, the tower is joined by two large decorated chimneys.

The design of the Cox-Russell House succeeds in giving the impression of a monument, a building of generous scale and proportion, somehow conveyed in a building of very small actual measurements. That it succeeds at all is a tribute to the consistent (and lavish) application of Richardsonian Romanesque design elements.

This concludes our discussion of comparative samples of the Richardsonian Romanesque in Maysville, 1886-1903. The architectural details of the Cox Building itself are discussed in Section 7, and will not be repeated here. Before leaving this Historic Context discussion, it may be useful to

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briefly review the work of architects Crapsey & Brown, and to place the Cox Building firmly within the Richardsonian Romanesque tradition.

Architects Crapsey & Brown

The Cox Building was designed by W. R. Brown, a partner in the Cincinnati architectural firm of Crapsey & Brown, at a cost of \$100,000 ("City Improvements Masonic Temple" April 1, 1886). The firm headed by Charles Crapsey & William R. Brown was prolific in the 1880s and 1890s, executing commissions throughout the Midwest in the Romanesque and Gothic Revival idioms. The firm was experienced in complex large-scale structures such as churches, fraternal halls, college buildings and city halls, although they appear to have achieved their greatest success designing churches adapted to the "Akron Plan" (NRHP Nomination 2006, Clifton United Methodist Church, Hamilton County, Ohio). Crapsey & Brown designed the Cox Building at the height of the popularity of the Romanesque Revival style, a style for which they were particularly well known throughout the Midwest. At least three of the firm's architectural designs have already been celebrated by listing on the NRHP, in Ohio and West Virginia. Examples of completed commissions designed by the firm of Crapsey and Brown include:

- The town hall for Westwood, Ohio, was built in 1888-1889 (Giglierano and Overmeier 1988:617). Now part of Cincinnati, Westwood's Romanesque Revival town hall still survives.
- The First United Methodist Church of London, Madison County, Ohio, this combination Gothic and Romanesque revival structure is now listed on the NRHP (<http://www.nationalregisterofhistoricplaces.com/OH/Madison/state.html>).
- A major college campus building for Georgetown College, Georgetown, Kentucky, was built in 1894 and burned in 1930. Built in the Romanesque Revival Style, this building included a library, chapel, gymnasium, swimming pool, and museum, as well as lecture halls and faculty offices. (<http://www.georgetowncollege.edu/archives/construction.htm>)
- Crapsey & Brown designed the First Presbyterian Church (now Calvary Temple Evangelical Church) of Parkersburg, Wood County, West Virginia. The church was built in Romanesque Revival style, and is currently listed on the NRHP (<http://www.nationalregisterofhistoricplaces.com/WV/Wood/state.html>).
- The Clifton United Methodist Church, 3416 Clifton Ave, in Cincinnati, Hamilton County, Ohio, was listed on the NRHP in 2006 for its architectural significance. The Gothic Revival church was built in 1895, with stained glass windows designed by Maitland Armstrong, his daughter Helen Maitland Armstrong, and John LaFarge. The church was built in accord with design principles of the "Akron Plan." (<http://www.ohiohistory.org/resource/histpres/programs/prls/prls120106.html#prls-01>).
- The Odd Fellows Temple, which once stood at the corner of Elm and West 7th Streets, in Cincinnati, Hamilton County, Ohio, was built in 1891 and was eight stories tall. The structure is now demolished. (<http://www.emporis.com/en/wm/bu/?id=oddfellowstemple-cincinnati-oh-usa>).

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- The First English Lutheran Church, 1208 Race Street, Cincinnati, in Hamilton County, Ohio, was built in 1895 in the Gothic Revival style. The building is still standing (<http://www.firstlutherancincy.org/history.html>).
- Calvary Church of Hamilton, Butler County, Ohio, at the northeast corner of 7th and High Streets, was built in the Gothic Revival style in 1895, and survives to this day (http://events.lanepl.org/schartz/4_Community.pdf).

As noted above, three of Crapsey & Brown's church buildings are listed on the NRHP for their architectural significance. The Cox Building's felicitous use of Richardsonian Romanesque attributes and high level of surviving architectural and interior integrity combine to make it a fine example of Crapsey & Brown's oeuvre, which had an immediate and lasting effect on Maysville's streetscape.

Evaluation of the Cox Building's Architectural Significance within the Historic Context

The Cox Building, with its clever massing, contrasting use of polished and rough ashlar stone, its rugged belt courses, Roman arches, its conical tower and rhythmically grouped lunette windows, is a diagnostic example of the Richardsonian Romanesque and is the most fully-realized Richardsonian Romanesque building of this scale and stylistic constancy in Maysville. The ambitious use of ceilings extending two-stories tall, the thoughtful accommodation of the storage needs of the ground floor storefronts, the layout of the professional offices, and the careful floor plan answering the ritual uses of the Masonic Temple, all speak to the work of a master.

Our own assessment of the Cox Building is more than supported by contemporary accounts. The men for whom the Cox Building was built, William H. and George L. Cox, also underwrote the construction of a string of seven contiguous brick dwellings built simultaneously with the construction of the Cox Building, and extending south along the east side of Market Street from the Cox Building to Fourth Street. Known as Cox's Row, these residences were apparently designed by the same architects who penned the Cox Building, although they reflect an early Shingle Style with Queen Anne flourishes rather than the more monumental Romanesque Revival of the Cox Building itself. In 1887, one local newspaper proclaimed that, *"This building, with the row of fancy brick residences on the east side of Market, between Third and Fourth, is one of the handsomest and most substantial improvements ever made in this city. It is the finest and largest addition ever completed in one year, both to the residence and business buildings of Maysville"* (*Daily Evening Bulletin* Feb 18, 1887). William H. Cox went on to become Mayor of Maysville in 1897, and by 1901 was serving in the Kentucky State Senate. He eventually became Lieut. Governor of the Commonwealth (Miller 2007:61-62).

The scale and architectural audacity of the Cox Building must have been breathtaking to Maysvillians of the 1880s. Although this nomination makes no claims to the regional or national significance of the building, we can get some notion of a contemporary assessment from a well-travelled, sophisticated observer of the day. The 1887 dedication ceremony was attended by no less than Sir Knight Templar J. Proctor Knott, then Governor of the Commonwealth of Kentucky, and Senator Worthington of Kentucky, both of whom offered speeches that were quoted at length in the local newspapers of the day. Gov. Knott was quoted as saying that, *"The Temple is pronounced the handsomest in Kentucky,*

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and one of the finest in the South” (*Daily Evening Bulletin*, Feb. 23, 1887, Page 1, column 4, and Page 2, column 1-3).

Evaluation of the Cox Building’s Integrity

With the exception of a new (2011) roof and truss system and a couple of unsympathetic aluminum doors (to be replaced in the coming months), the exterior of the building has survived into the present day completely unchanged from the original vision of the architects. With the exception of the closets and kitchens of the fifth floor (and the original millwork on the fourth floor), the surviving interior retains the original floor plan, millwork, polychrome murals, and hardware of 1887. For these reasons, the Cox Building retains its integrity of location, setting, workmanship, feeling, and association. With the exception of the fire damage and subsequent repairs noted above, the Cox Building also retains its integrity of materials and design. The Cox Building is rising out of the ashes as these words are written (**Photo 0016**).

Developmental history/additional historic context information (if appropriate)

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Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67 has been requested)
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: _____

Historic Resources Survey Number (if assigned):

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10. Geographical Data

Acreeage of Property 0 (currently listed on the National Register)

UTM References
Maysville West Quad

Coordinates based on **NAD 83**
Calulations of UTM values by KY GEONET (GIS)

1	<u>17</u>	<u>259 358</u>	<u>4281 171</u>	_____	_____	_____
	Zone	Easting	Northing			

Coordinates based on **NAD 27**
Calulations of UTM values by KY GEONET (GIS)

1	<u>17</u>	<u>259 339</u>	<u>4280 986</u>	_____	_____	_____
	Zone	Easting	Northing			

Verbal Boundary Description (Describe the boundaries of the property.)

Property extends 89 feet East from the SE corner of Market and Third Streets, and extends South 112 feet from the same corner. The lot lines form a regular rectangle.

Boundary Justification (Explain why the boundaries were selected.)

These are the historic property boundaries and they call for the enclosure of the area most appropriate to the property's Statement of Significance.

11. Form Prepared By

name/title Orloff G. Miller
organization Orloff G. Miller Consulting date January 31, 2011
street & number 735 Germantown Road telephone 606 564-0250
city or town Maysville state KY zip code 41056
e-mail orloffgmiller@mac.com

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name City of Maysville
street & number Municipal Building, Bridge Street telephone 606 564-9419
city or town Maysville state KY zip code 41056

Cox Building
Name of Property

Mason County, KY
County and State

Continuation Sheet

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N.B. The historic photographs embedded in Figure 6 were not available at the necessary resolution to be reproduced here as photographs.

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Figure 9. Crapsey & Brown Advertisement 1892, from *American Architect & Building News* XXXVIII:822 (11/19/1892). First Baptist Church of Maysville as built. Compare with Photo 0013.

Photo Log

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: June 2007

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0001, KY_MASON CO_COX BUILDING_0001

DESCRIPTION & CAPTION: The Cox Building, MS-M-111, Market & Third Street Facades

CAMERA FACING: SE

1 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

Cox Building

Name of Property

Mason County, KY

County and State

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: June 2007

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0002 KY_MASON CO_COX BLDG_0002

DESCRIPTION & CAPTION: The Cox Building MS-M-111, North (3rd St) Facade

CAMERA FACING: SSE

2 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: June 2007

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0003, KY_MASON CO_COX BLDG_0003

DESCRIPTION & CAPTION: The Cox Building MS-M-111, Market St. Facade

CAMERA FACING: NNE

3 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: June 2007

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0004, KY_MASON CO_COX BLDG_0004

DESCRIPTION & CAPTION: The Cox Building MS-M-111, First Floor, Market Street Facade

CAMERA FACING: NNE

4 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: June 2007

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0005, KY_MASON CO_COX BLDG_0005

DESCRIPTION & CAPTION: The Cox Building MS-M-111, Detail, Stone Plinth, 3rd St. Facade

CAMERA FACING: SE

5 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

Cox Building
Name of Property

Mason County, KY
County and State

COUNTY: Mason County
STATE: Kentucky
PHOTOGRAPHER: Orloff G. Miller
DATE OF PHOTO: June 2007
LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056
PHOTO NUMBER & LABEL: 0006, KY_MASON CO_COX BLDG_0006
DESCRIPTION & CAPTION: The Cox Building Ms-M-111, Detail, Tin Cornice, Slate Tower, Brick Chimney, Stone "Green Man," & Checkering Of Stone & Brick
CAMERA FACING: S
6 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111
CITY: Maysville
COUNTY: Mason County
STATE: Kentucky
PHOTOGRAPHER: Orloff G. Miller
DATE OF PHOTO: January, 2011
LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056
PHOTO NUMBER & LABEL: 0007, KY_MASON CO_COX BLDG_0007
DESCRIPTION & CAPTION: The M.C. Russell Building MS-M-98, Market & Third Streets
CAMERA FACING: NE
7 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111
CITY: Maysville
COUNTY: Mason County
STATE: Kentucky
PHOTOGRAPHER: Orloff G. Miller
DATE OF PHOTO: January, 2011
LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056
PHOTO NUMBER & LABEL: 0008, KY_MASON CO_COX BLDG_0008
DESCRIPTION & CAPTION: The M.C. Russell Building MS-M-98, Bas Relief Label in 3rd St. Facade
CAMERA FACING: N
8 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111
CITY: Maysville
COUNTY: Mason County
STATE: Kentucky
PHOTOGRAPHER: Orloff G. Miller
DATE OF PHOTO: January, 2011
LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056
PHOTO NUMBER & LABEL: 0009, KY_MASON CO_COX BLDG_0009
DESCRIPTION & CAPTION: The Nelson Building MS-M-40, 2nd St. Facade
CAMERA FACING: N
9 OF 16

Cox Building
Name of Property

Mason County, KY
County and State

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: January, 2011

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0010, KY_MASON CO_COX BLDG_0010

DESCRIPTION & CAPTION: The Nelson Building MS-M-40, Bas Relief Label in 2nd St. Facade

CAMERA FACING: NW

10 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: January, 2011

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0011, KY_MASON CO_COX BLDG_0011

DESCRIPTION & CAPTION: The Watson Duplex MS-M-157, Market & E. 4th St. Facades

CAMERA FACING: SSE

11 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: January, 2011

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0012, KY_MASON CO_COX BLDG_0012

DESCRIPTION & CAPTION: The Watson Duplex MS-M-157, E. 4TH St. Facade

CAMERA FACING: SSW

12 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: January, 2011

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0013, KY_MASON CO_COX BLDG_0013

DESCRIPTION & CAPTION: 1ST Baptist Church MS-M-132, Market St. Facade

Cox Building

Name of Property

Mason County, KY

County and State

CAMERA FACING: NW
13 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: January, 2011

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0014, KY_MASON CO_COX BLDG_0014

DESCRIPTION & CAPTION: 1st Baptist Church, Gothic Arch at Market St. Entrance

CAMERA FACING: W

14 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Orloff G. Miller

DATE OF PHOTO: January, 2011

LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0015, KY_MASON CO_COX BLDG_0015

DESCRIPTION & CAPTION: The Cox-Russell House MS-M-14, E. 3rd St. Facade

CAMERA FACING: SSE

15 OF 16

NOMINATED PROPERTY: The Cox Building MS-M-111

CITY: Maysville

COUNTY: Mason County

STATE: Kentucky

PHOTOGRAPHER: Terry Prather, *Courtesy The Maysville Ledger-Independent*

DATE OF PHOTO: January, 2011

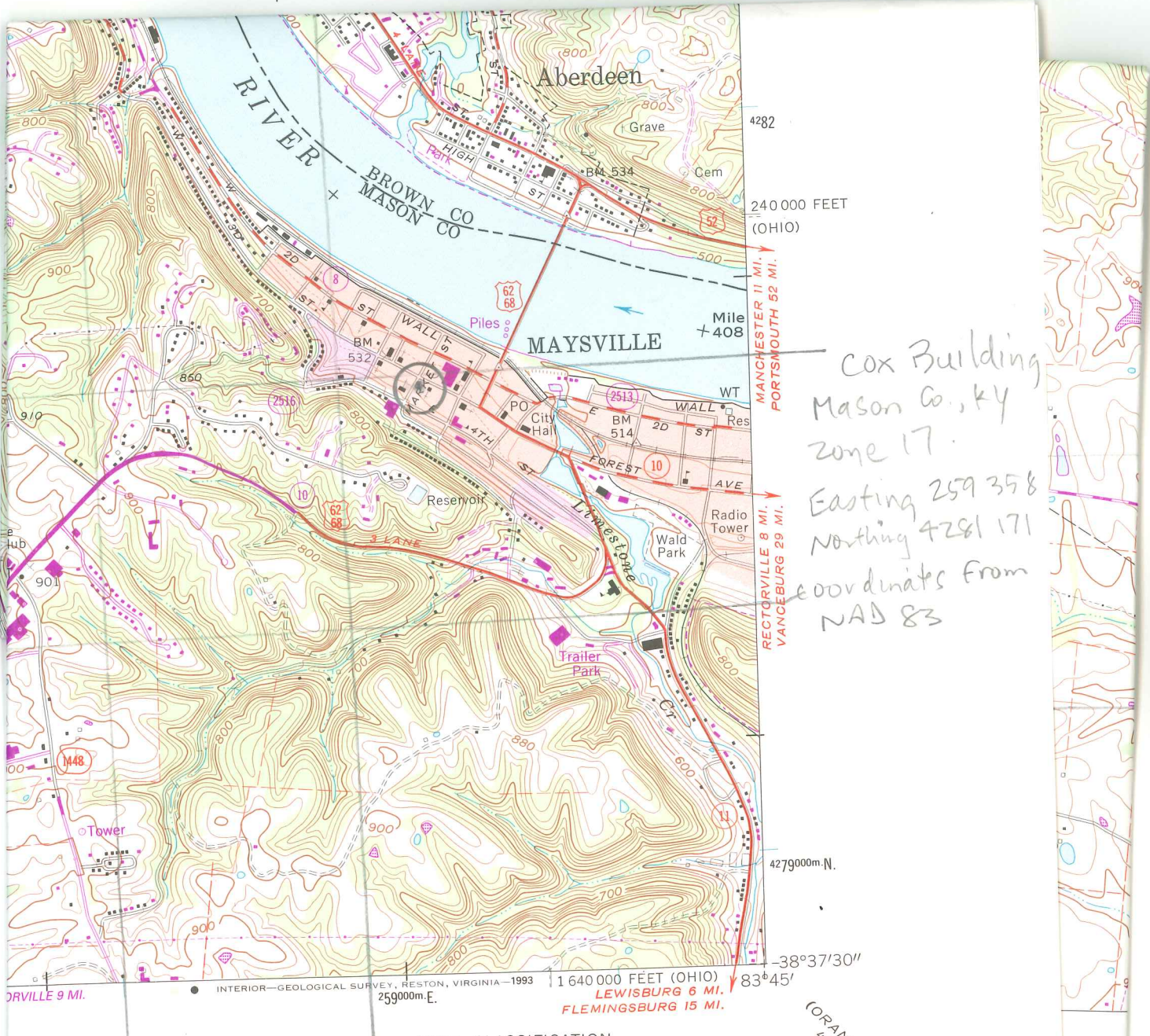
LOCATION OF ORIGINAL: Orloff G. Miller, Consulting. 731 Germantown Road, Maysville 41056

PHOTO NUMBER & LABEL: 0016, KY_MASON CO_COX BLDG_0016

DESCRIPTION & CAPTION: The Cox Building MS-M-111, New Roof Under Construction.

CAMERA FACING: NNE

16 OF 16



Cox Building
 Mason Co., KY
 zone 17
 Easting 259 358
 Northing 4281 171
 coordinates from
 NAD 83

ROAD CLASSIFICATION

- | | |
|------------------------------------|--|
| Primary highway,
hard surface | Light-duty road, hard or
improved surface |
| Secondary highway,
hard surface | Unimproved road |
| Interstate Route | U. S. Route |
| | State Route |

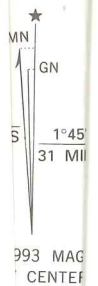


MAYSVILLE WEST, KY. - OHIO
 NE/4 MAYSVILLE 15' QUADRANGLE
 38083-F7-TF-024

1961
 REVISED 1993
 DMA 4261 III NE - SERIES V853

In purple and woodland compiled in
 State of Kentucky agencies from
 maps taken 1988-90 and other sources
 provided. This information not field checked

Shows extension of urban areas



(ORANGEBURG)
 4281 17 SW

OHIO RIVER

MAYSVILLE

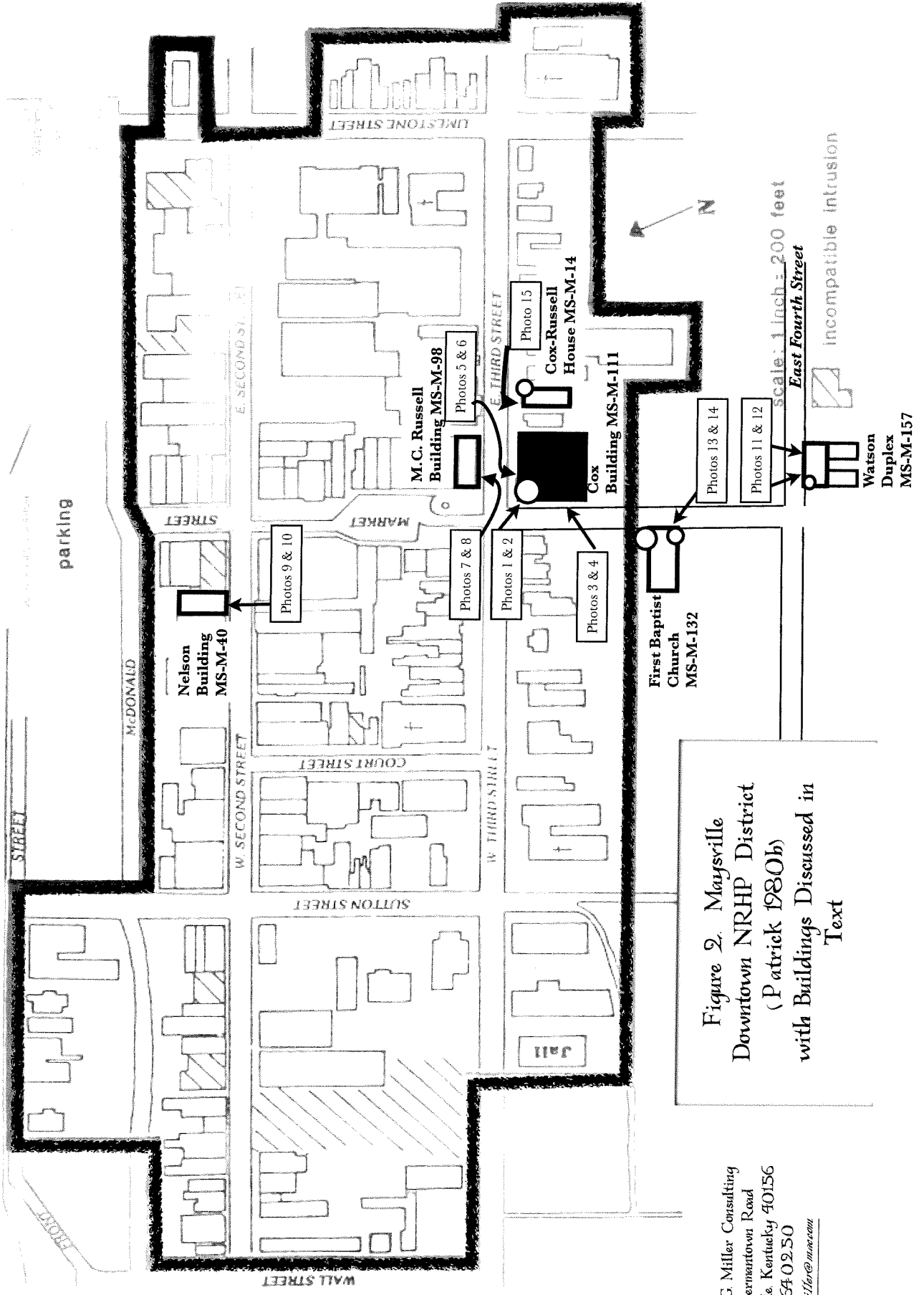


Figure 2. Maysville
 Downtown NRHP District
 (Patrick 1980b)
 with Buildings Discussed in
 Text

Orloff G. Miller Consulting
 735 Germantown Road
 Maysville, Kentucky 40156
 606 564 0250
 orloffgmiller@mcc.com

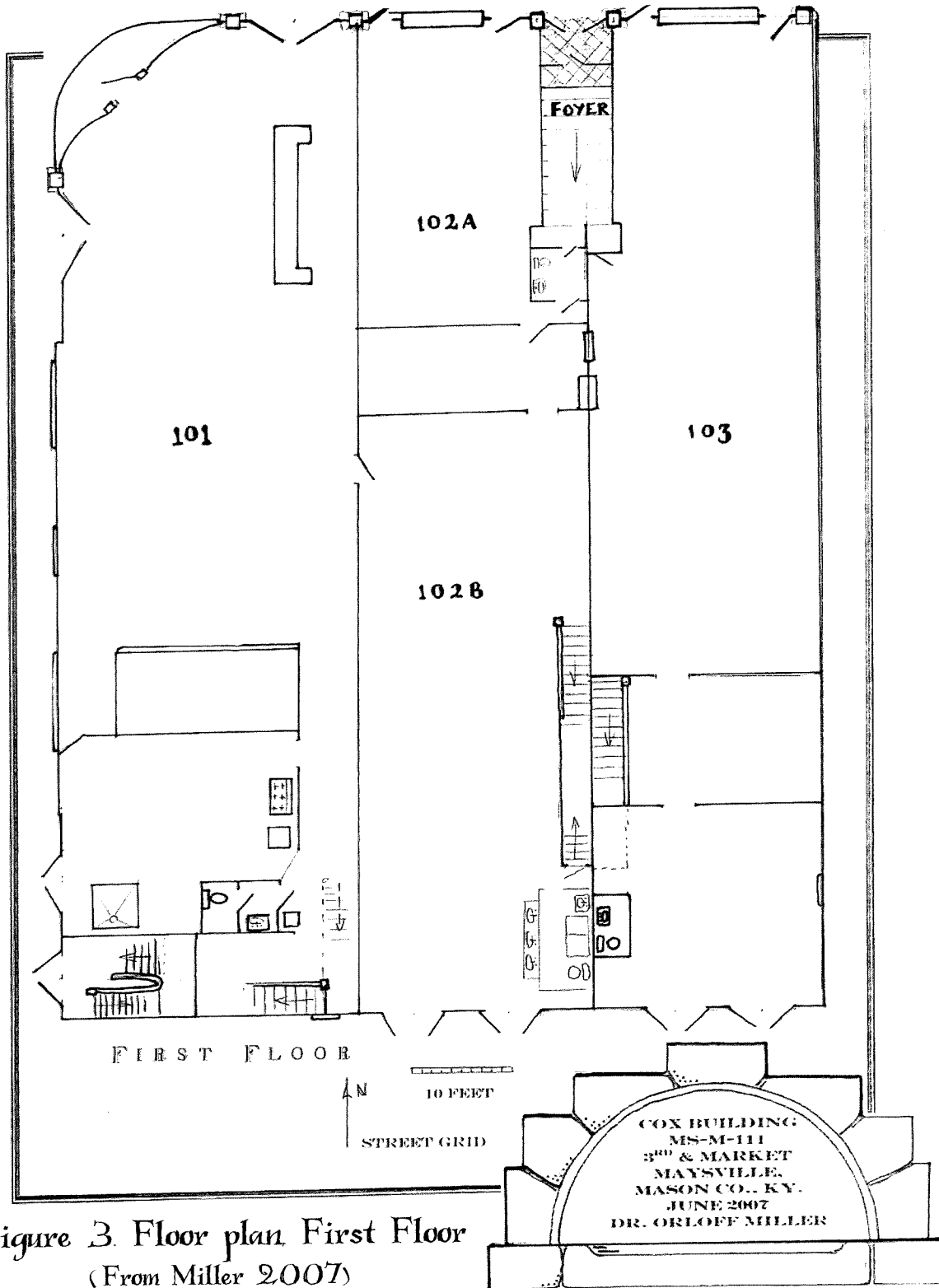


Figure 3. Floor plan, First Floor
(From Miller 2007)

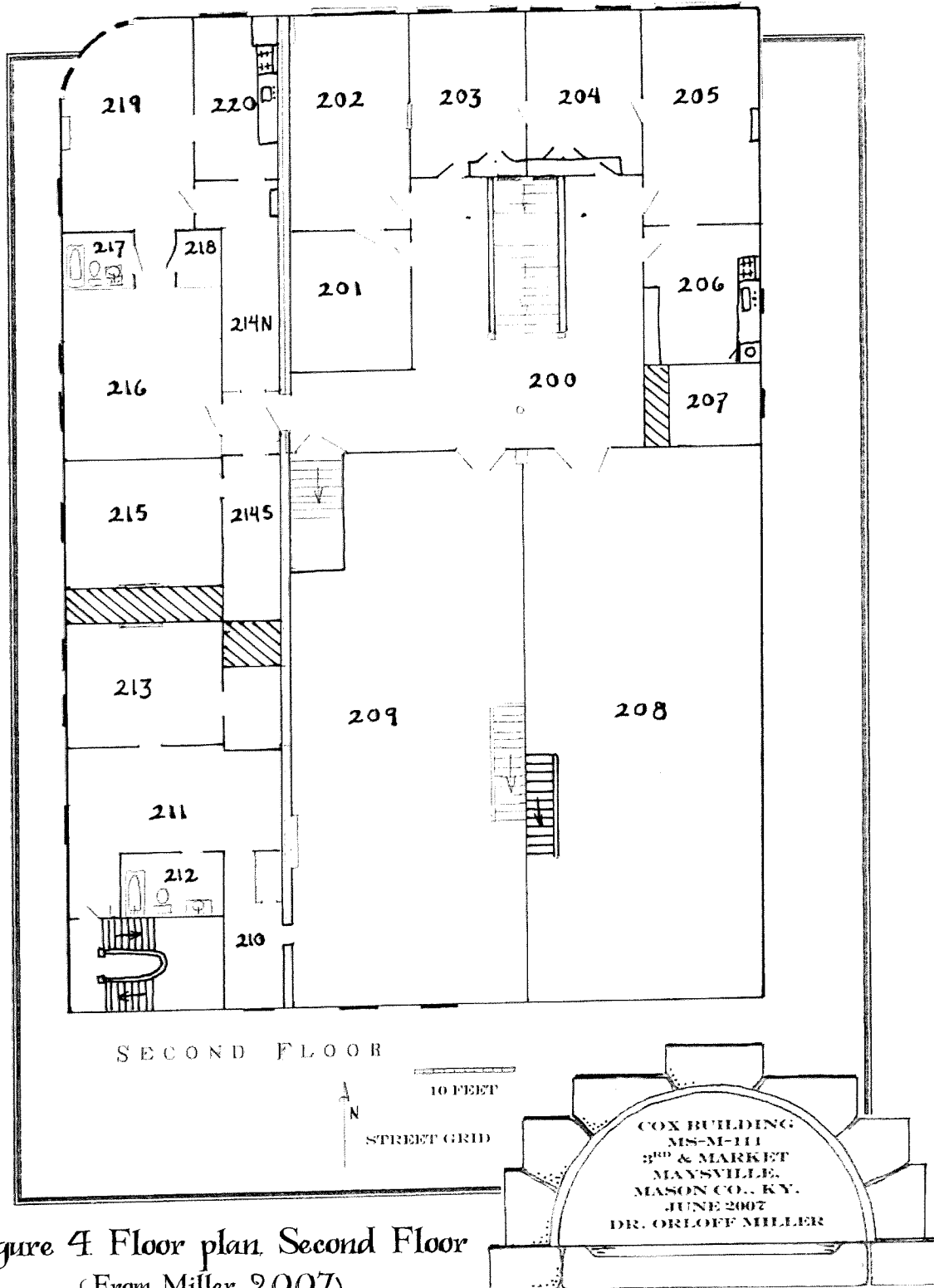


Figure 4 Floor plan, Second Floor
(From Miller 2007)

Orloff G Miller Consulting
 735 Germantown Road
 Maysville Kentucky 40156
 606 564-0250
orloffgmiller@umc.com

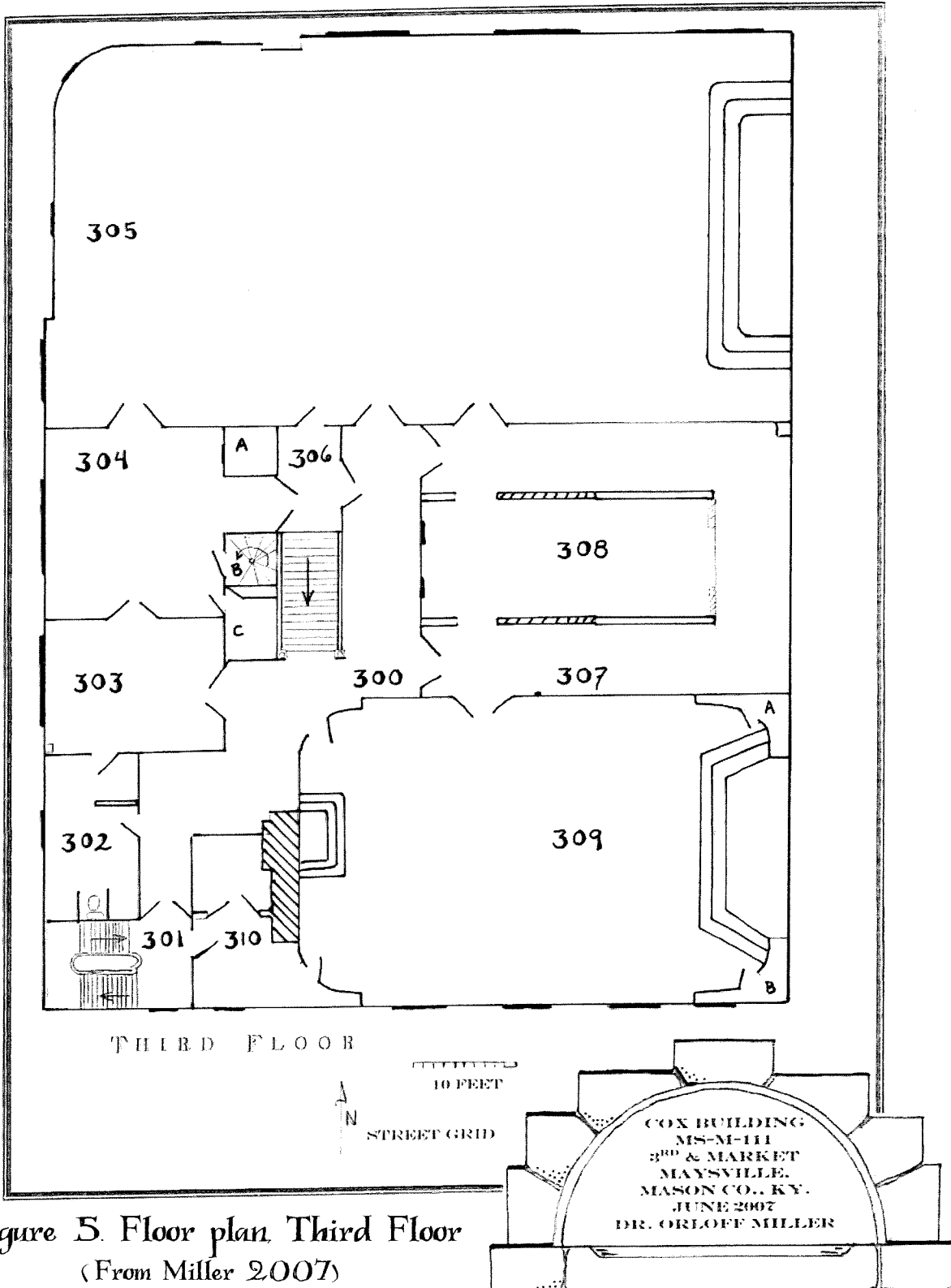


Figure 5. Floor plan Third Floor
(From Miller 2007)

Orloff G Miller Consulting
735 Germantown Road
Maysville Kentucky 40156
606.564.0250
orloffgmiller@mac.com

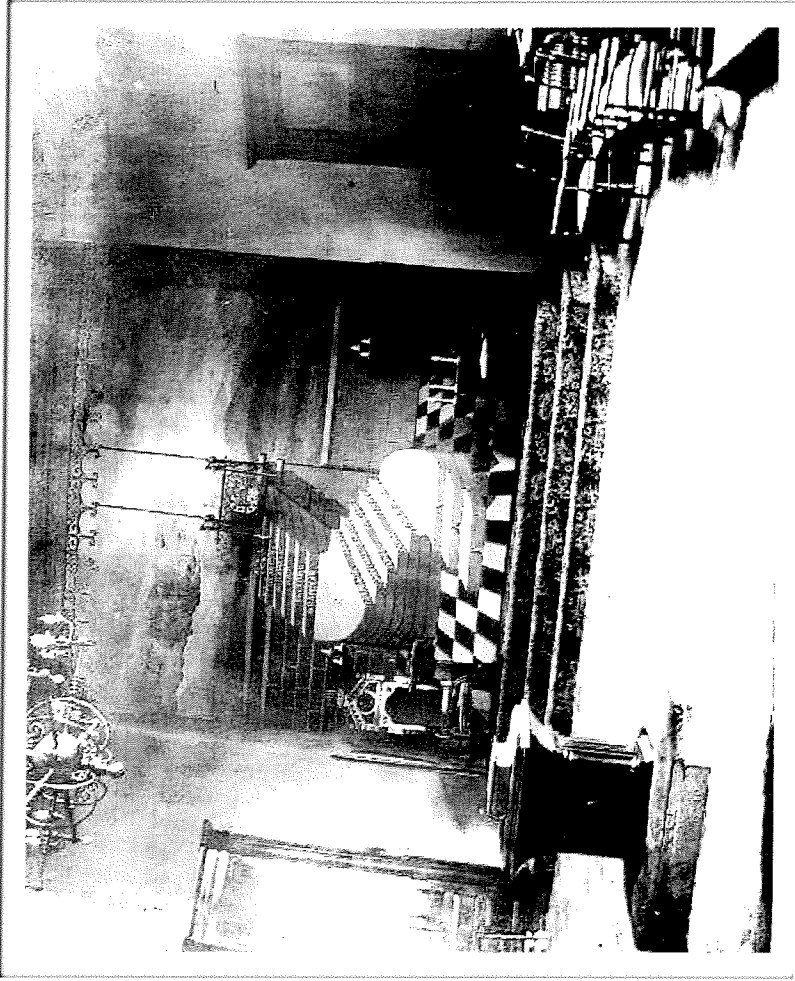
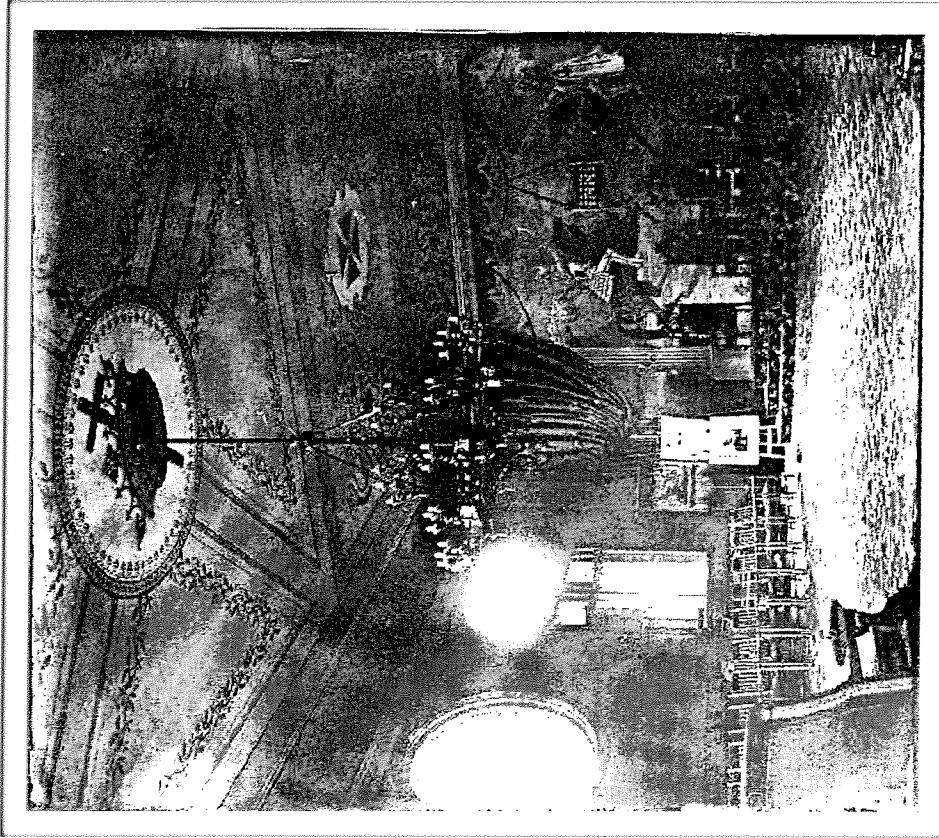


Figure 6 Historic Photographs of "The Asylum"

(Room 305, on left KGMC P rint 0442A)



"The Blue Lodge"

(Room 309, on right KGMC P rint 0193A)

The Cox Building MS-M-III Maysville, Ky

The Ceilings, Stencils, and Murals are Undergoing Post Fire Restoration in 2011

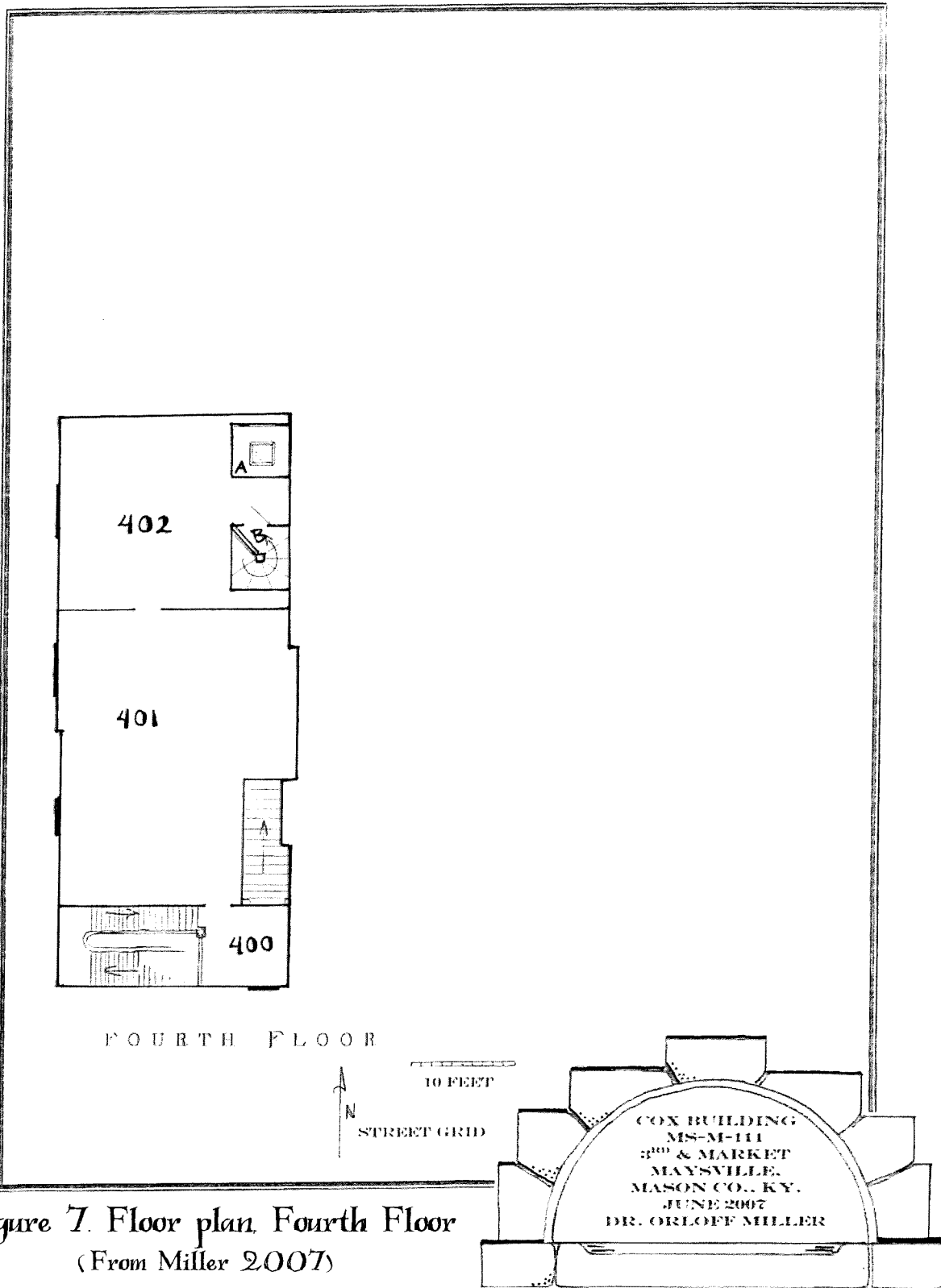


Figure 7. Floor plan, Fourth Floor
(From Miller 2007)

Orloff G Miller Consulting
 735 Germantown Road
 Maysville Kentucky 40156
 606 564 0250
orloffgmiller@miller.com

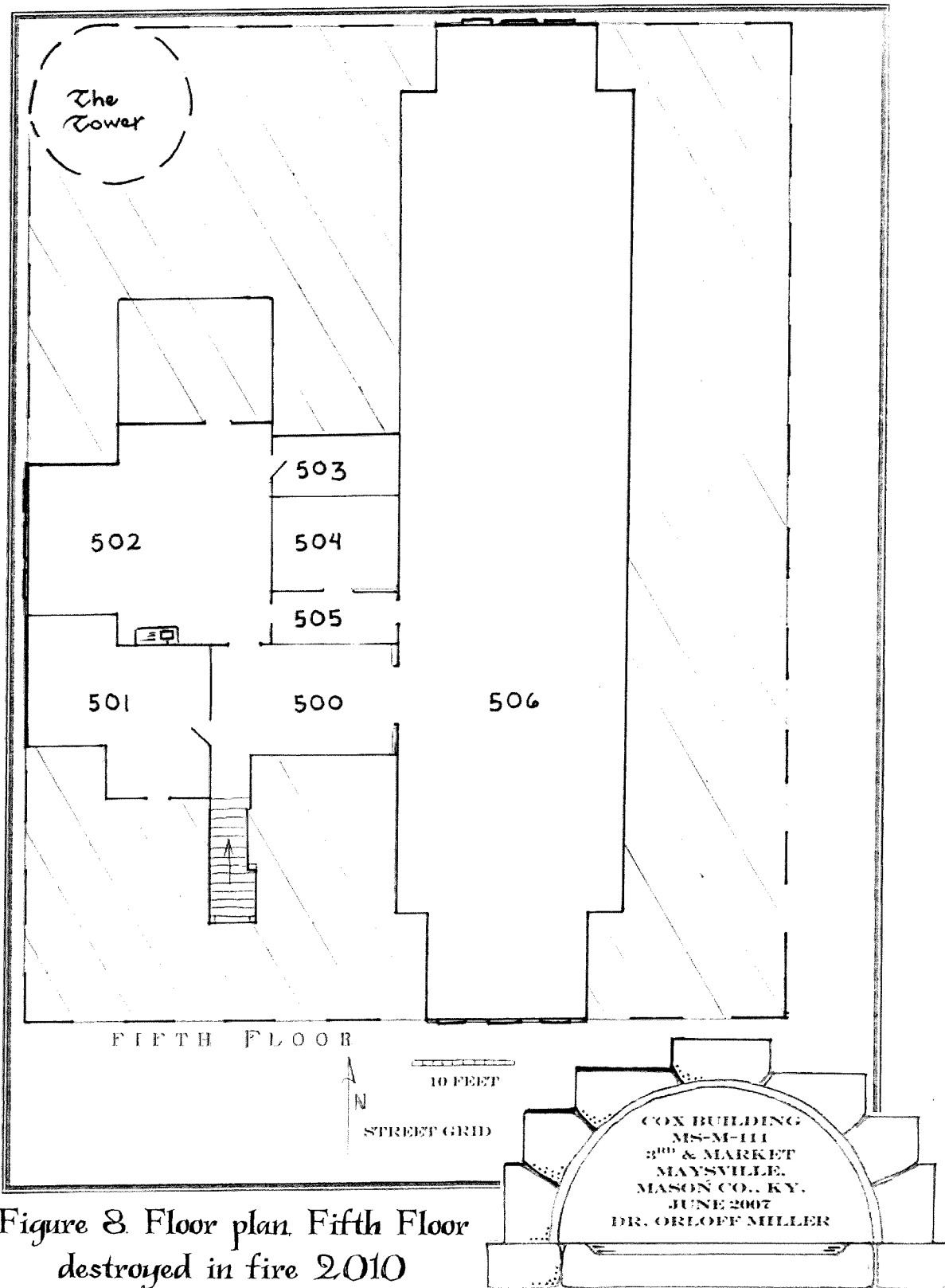


Figure 8. Floor plan, Fifth Floor
destroyed in fire 2010
(From Miller 2007)

Orloff G Miller Consulting
735 Germantown Road
Maysville Kentucky 40156
606 364-0250
orloffg@orloffg.com

Photo 1 (Right)
The Cox Building MS-M-III Mason County Ky
Looking SE

Orloff Miller. 2007. author's collection.

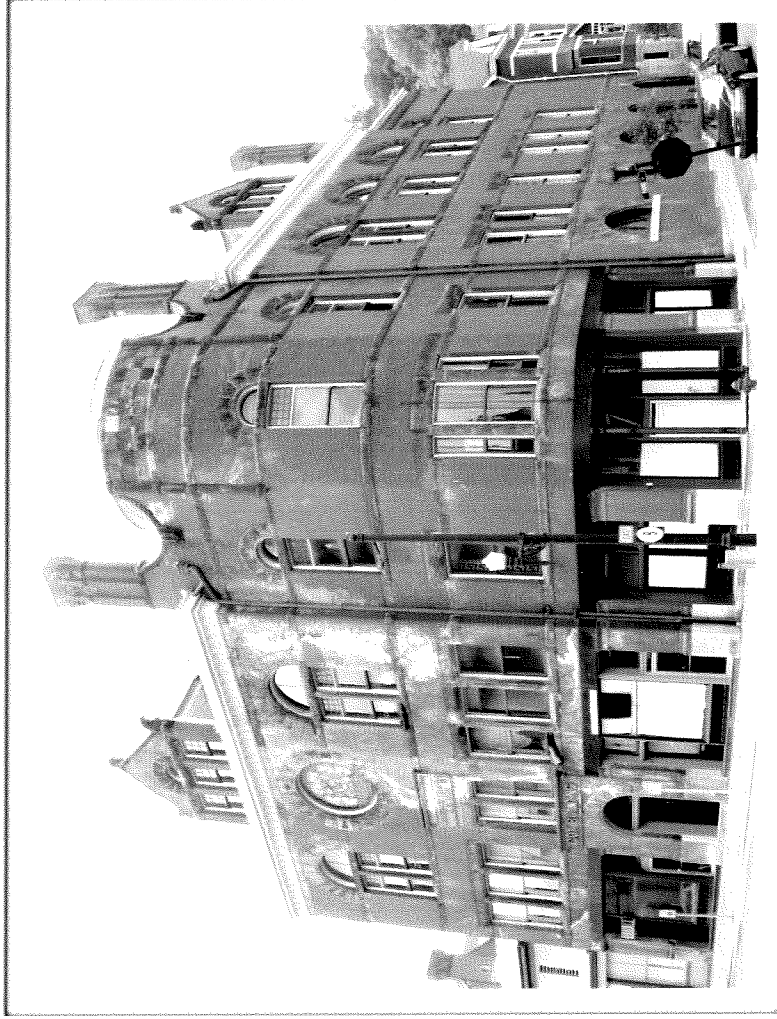


Photo 2 (Left)
The Cox Building MS-M-III Mason County Ky
North (3rd St) Facade, Looking SSE
Orloff Miller. 2007. author's collection.

Orloff G. Miller Consulting
735 Germantown Road
Maysville Kentucky 40156
606.564.0250
orloffg@msm.com



Photo 3 (Above)
The Cox Building, MS-M-III Mason County, Ky.
Market Street Facade, Looking NNE
Orloff Miller, 2007, author's collection.

Orloff G Miller Consulting
735 Germantown Road
Maysville Kentucky 40156
606 564 0250
orloffgmiller@mac.com

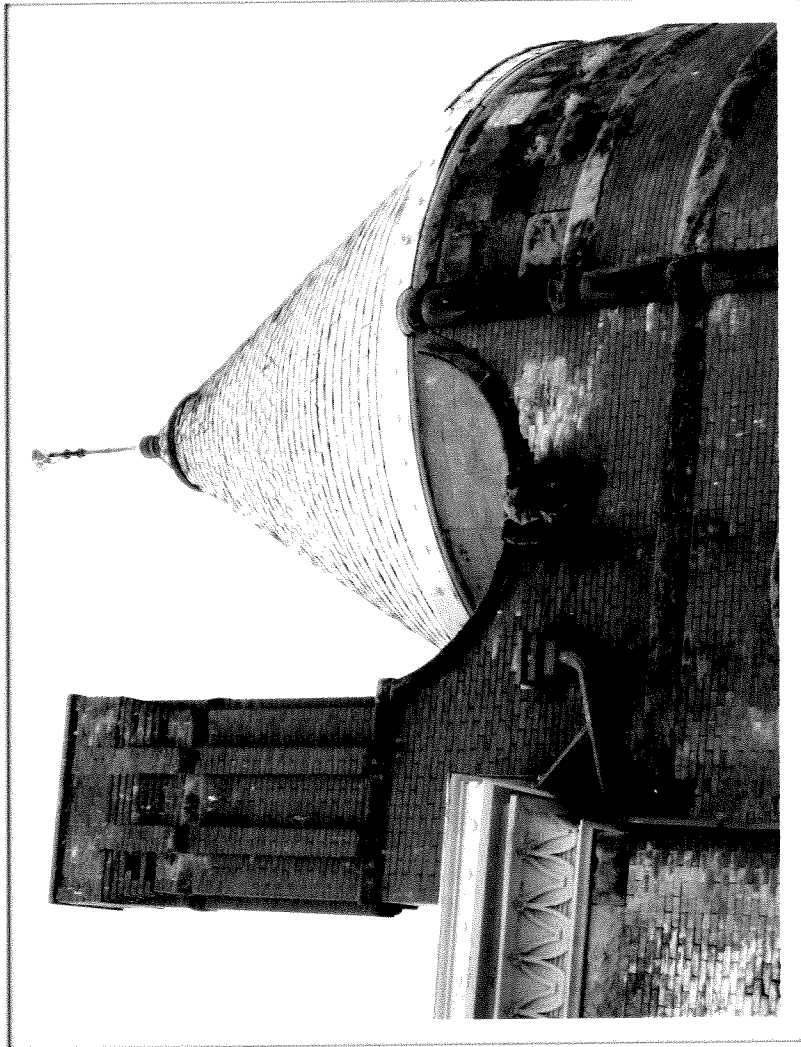
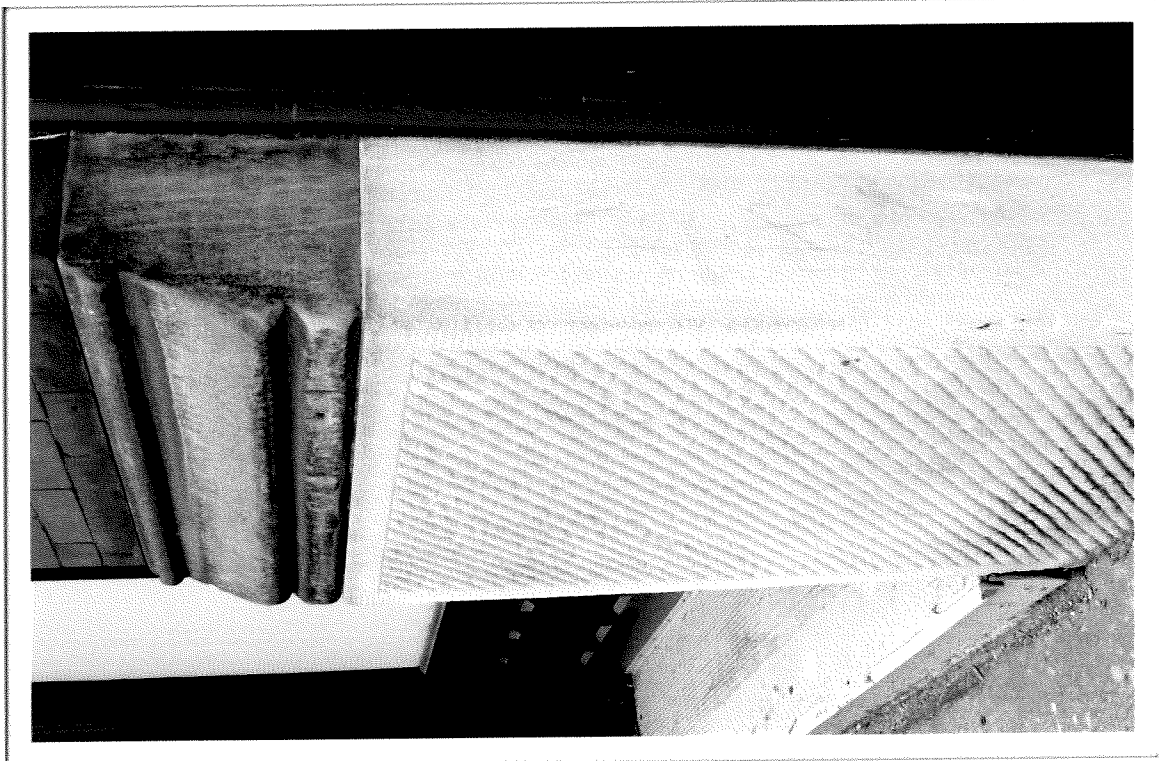


Photo 4 (Right)
The Cox Building
MS-M-III
Mason County, Ky.
Market Street
First Floor Facade,
Looking NNE
Orloff Miller, 2007, author's collection.

Photo 5 (Left)
The Cox Building MS-M-III Mason County, Ky.
Detail Stone Plinth 3rd St Facade. Looking SE
Orloff Miller, 2007. author's collection.

Photo 6 (below)
The Cox Building MS-M-III Mason County, Ky.
Detail Tin Cornice. Slate Tower. Brick Chimney. Stone "Green Man" &
Checked Pattern.
Looking S

Orloff Miller, 2007. author's collection.



Orloff G Miller Consulting
735 Germantown Road
Maysville, Kentucky 40156
606 564-0250
www.orloffgmillercollection.com

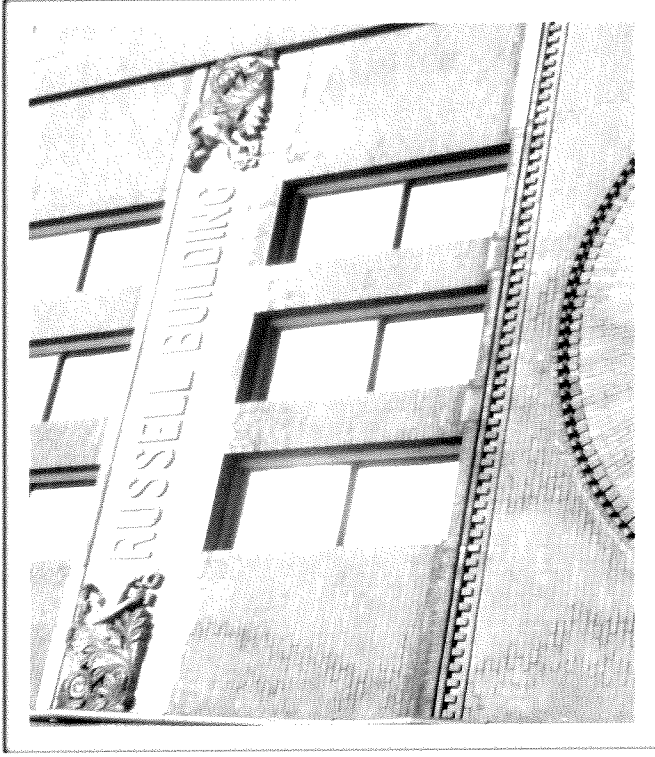


Photo 7 (Left)
The MC Russell Building MS-M-98,
Mason County Ky.
Market & Third Street Facades
Looking NE

Photo 8 (Above)
The MC Russell Building MS-M-98,
Mason County Ky.
The Bas Relief Label in Third St Facade
Looking North
Orloff Miller, 2007, author's collection.

Orloff G. Miller Consulting
735 Germantown Road
Morehead, Kentucky 40356
606 564-0250
orloffg@mlc@comcast.net



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 735 Germantown Road
 Maysville, Kentucky 40156
 606.564.0250
orloff@millerconsulting.com



Photo 9 (Left)
 The Nelson Building MS-M-40.
 Mason County, Ky.
 Market & Third Street Facades
 Looking N

Photo 10 (Above)
 The Nelson Building MS-M-40.
 Mason County, Ky.
 The Bas Relief Label in Second St Facade
 Looking NW
 Orloff Miller, 2007, author's collection



Photo 11 (Above)
The Watson Duplex,
MS-M-157.
Mason County, Ky.
East Fourth Street Facade
Looking SSE

Photo 12 (Left)
The Watson Duplex,
MS-M-157.
Mason County, Ky.
East Fourth Street Facade
Looking SSW
Orloff Miller, 2010, author's collection



Orloff G. Miller Consulting
 735 Covington Road
 Mayesville Kentucky 40156
 606 564-0250
 orloffg@att.net

Photo 14 (Above),
 First Baptist Church
 MS-M-132,
 Mason County, Ky
 Gothic Arch Entrance
 Looking W
 Orloff Miller, 2010,
 author's collection

Crapsey & Brown
 Advertisement 1892
 (Right)
 American Architect &
 Building News,
 XXXVIII: 822 (11/19/1892).

MAINESVILLE • KY • BAPTIST • CHURCH
 COST \$25,000.

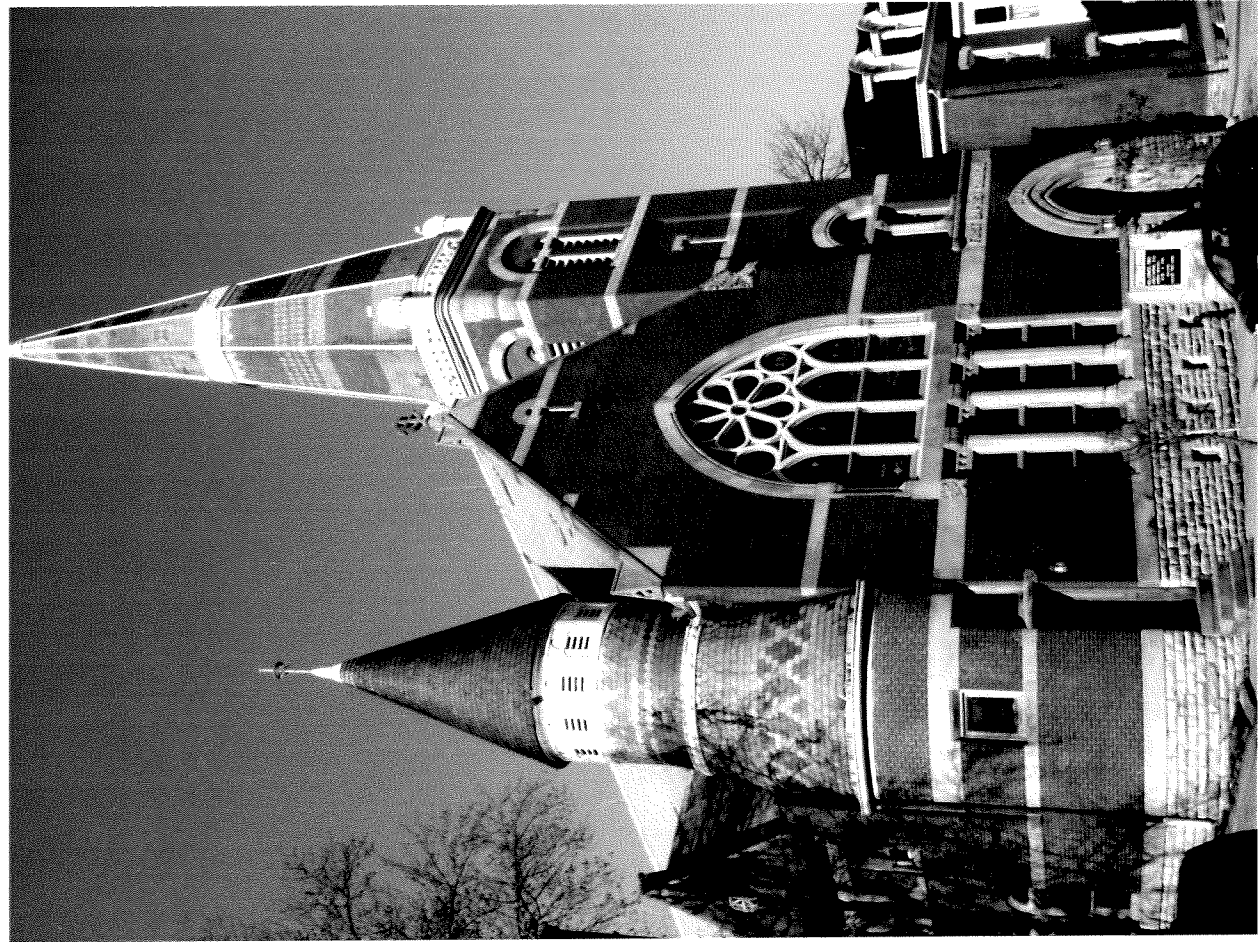
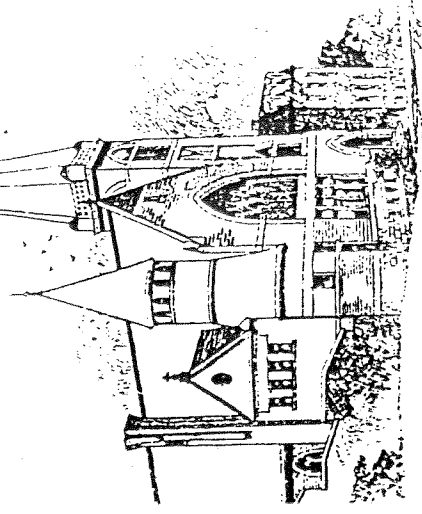


Photo 13 (Above) First Baptist Church MS-M-132,
 Mason County, Ky
 Market Street Facade Looking NW

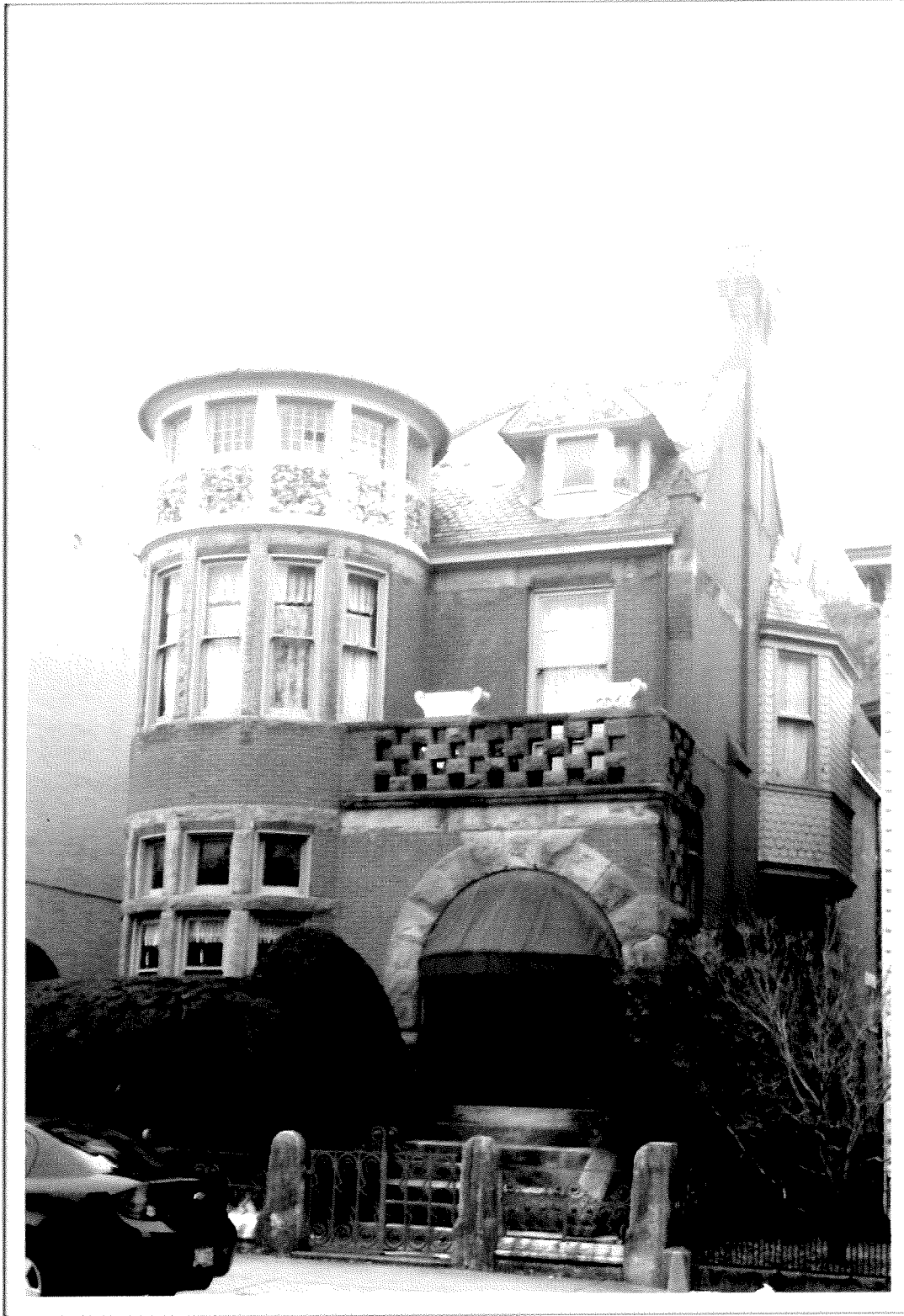


Photo 15 (Above) The Cox-Russell House MS-M-14
Mason County, Ky.
East Third Street Facade
Looking SSE
Orloff Miller, 2010, author's collection

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606 564-0250
orloffgmillor@msc.com

