

Pope Villa
Name of Property

Fayette County, Kentucky
County and State

5. Classification

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.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
0	0	buildings
0	0	district
0	0	site
0	0	structure
0	0	object
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.)

Current Functions
(Enter categories from instructions.)

Domestic – Single Dwelling

Work-in-progress

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

Early Republic: Federal

foundation: Stone
walls: Brick

roof: Asphalt

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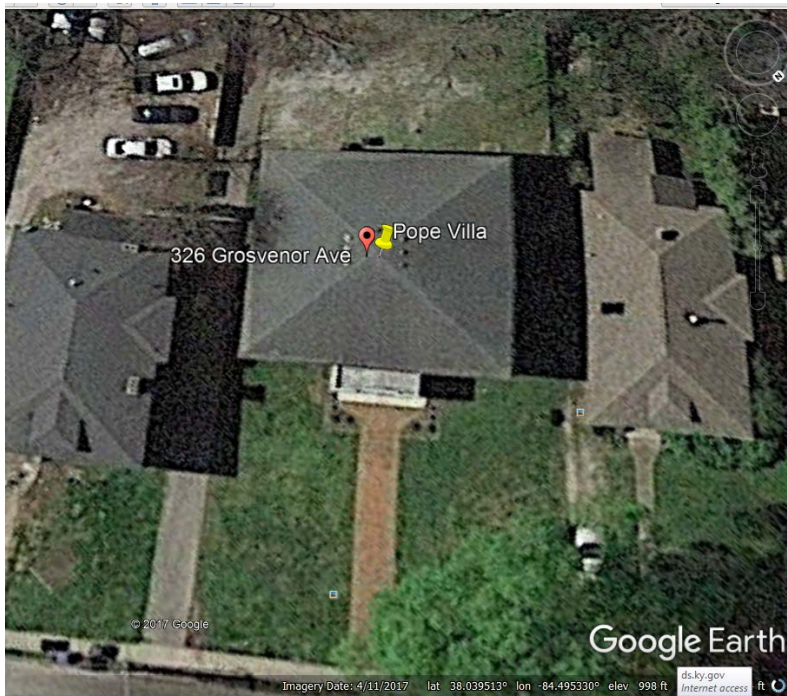
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Narrative Description

Summary

This nomination proposes individual listing for the Pope Villa (FAE-1140), Benjamin Henry Latrobe's "most fully documented" extant house—one of only three in the United States and the only suburban villa now standing.¹ Located at 326 Grosvenor Avenue in Lexington, Kentucky, the Pope Villa (also known as the Senator John and Eliza Pope House; (FAE-1140) is within the locally designated Aylesford Historic District, and was listed in the National Register in 1984 as a contributing building within the Southeast Lexington Residential and Commercial District (NRIS 84001415). The property is being interpreted for its architectural significance and for its information potential with respect to the interaction of architects and builders in the early days of this country. The area proposed for listing is approximately 1/3 acre, with one contributing building.

Note on in-text images: Photos and figures appear in the text for the reader's convenience and understanding. Most of the in-text photos and figures are identified by number. Those numbers appear below the image, as captions. Those photo and figure numbers do not correspond with the numbers assigned to the images on the nomination's official image disc.



Pope Villa, Lexington, Fayette County, Kentucky

Longitude: 38.039492° Latitude: -84.495793°

Toward the end of 1810, Benjamin Henry Latrobe began designs for the Pope's brick house as a two-story federal-style suburban villa, which was completed in 1812.² Dates of major renovations correspond to changes in ownership: ca. 1843, 1865, 1914, and ca. 1960. A major fire burned through house on October 22, 1987.

¹Michael W. Fazio and Patrick A. Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*. (Baltimore: The Johns Hopkins University Press, 2006), p. 389.

²*Ibid.*

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After the fire, the Blue Grass Trust for Historic Preservation purchased the property to prevent its demolition and to restore it. As a part of the restoration process, the firm of Phillips and Oppermann was hired in 1990 to produce a historic structures report which collected a great deal of architectural evidence and confirmed that the building corresponded to Latrobe's design.³ This evidence guided the restoration of Pope Villa's exterior and will inform future interventions, now led by Mesick, Cohen, Wilson, and Baker Architects of Albany, New York.

Given the successive periods of rebuilding, the fire, and the restoration of the exterior walls undertaken for the Bluegrass Trust, the building that exists today as the Pope Villa relays two messages. Its restored exterior attempts to be faithful to Latrobe's design and presents a façade close to the house's first incarnation; on the interior, it exhibits a mix of Latrobe's original plan and that created by the 1840s alterations.

Character of Setting and Property; Changes over time and development of the surrounding neighborhood)

The Pope Villa originally stood as one of the first ring of early nineteenth-century suburban dwellings surrounding the city. Less than a mile from Lexington's central business district, the front gates of the Pope Villa opened onto High Street.⁴ The Popes' original property boundaries extended to High Street on the north; to VanPelt (Rose) Street on the west; to Maxwell Street on the south; and finally to an adjoining property on the east, forming a 13-acre trapezoidal-shaped lot.⁵ Although the present site preserves the immediate domestic yard associated with the historic property, very little of the original site is left. Currently, the house sits on approximately .3 acres, with the rest of the original surrounding tract fully developed in the early twentieth century.



Pope Villa in its Neighborhood Context

³ Charles Phillips and Joseph Oppermann, Preservation Architects, "Investigation of the Senator John Pope House: Progress Report Prepared for the Blue Grass Trust for Historic Preservation" (1 April 1991).

⁴Clay Lancaster, "Through Half a Century of Palladianism in the Bluegrass," *Gazette des Beaux-Arts*, 6th series (25 June 1944), p. 353.

⁵ Lexington, Kentucky, Fayette County Deed Book 7, pp. 79-80. Deed between John Maxwell and John Pope April 26, 1814.

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According to Michael Fazio and Patrick Snadon, the deed was not written until 1814, although the Popes, in fact, bought the site in 1810 or 1811.⁶ Authors Jeffrey Cohen and Charles Brownell questioned whether Latrobe had a specific site and orientation in mind when he drew up the house plans.⁷ Patrick Snadon credits the Popes themselves with choosing a northwest orientation overlooking a gentle slope down toward the picturesque Town Branch, which has long since been covered over.⁸ Consequently, by establishing the orientation of the house, the Popes saw to it that the villa benefitted aesthetically from its view of the creek and practically from its convenient access to downtown Lexington.⁹

Senator John and Eliza Pope did not live in house for very long. Eliza died in 1818 and John Pope apparently did not return to the house afterward. He rented it until 1836, when he sold the property to Catherine Barry. She, in turn, leased it to Captain Henry and Elizabeth Johnson. The Johnsons purchased the house and grounds in 1843 and undertook a major remodeling. But the biggest impacts to the villa's setting took place after 1865, when Joseph Sowyel Woolfolk, a prosperous Kentucky businessman and farmer and Mississippi plantation owner, and his wife Lucy bought the Pope Villa as a summer residence. Not only did the Woolfolks hire the Lexington architect Thomas Lewinski to update the house in the popular Italianate style, but in 1900, they also divided the site into 40 lots.¹⁰ The Pope Villa now sits within a suburban neighborhood of early twentieth-century houses and apartment buildings, locally known as the Woolfolk Subdivision. The house occupies the subdivision's lot number 44, which is approximately 80 feet by 175 feet in dimension.¹¹ The building's primary façade now faces Grosvenor Avenue, a street that in the early twentieth century was cut through the former Pope estate.¹²



⁶Fazio and Snadon, p. 392 and p. 732, n. 50.

⁷Jeffrey Cohen and Charles Brownell, "The Neoclassical, the Picturesque and the Sublime of Latrobe's Architecture," in *The Papers of Benjamin Henry Latrobe. The Architectural and Engineering Drawings*, Series 2, vol. 2, Pts. 1-2 (New Haven: Yale University Press, 1977 for the Maryland Historical Society), p. 13.

⁸ Fazio and Snadon, p. 399 and 732, n.50. The authors note that the only one of Latrobe's "rational house" theories not met by the Pope Villa was one of orientation—the architect recommended that the main façade face north and that the house accord with the cardinal points, p. 733, n. 67.

⁹Fazio and Snadon, p. 732, n. 52.

¹⁰Fazio and Snadon, p. 438-440.

¹¹ Woolfolk Subdivision Plat located at the Fayette County Clerk's office, Cabinet E, Slide 183, 1914.

¹²Fazio and Snadon, p. 732, n. 52 The house is actually oriented at an almost 45 degree diagonal to the cardinal compass points. This means that "north" is actually northwest, "south" is actually southeast, "east" is actually northeast, and "west" is actually southwest. For narrative purposes, the diagonal orientation is ignored and the cardinal directions are used to describe the site orientation and façades.

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1907 Sanborn Map of the Property

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View of Property Today

Exterior Description of the Pope Villa

The Pope Villa's stone foundation rests on unexcavated earth. The central mass of the building measures 54 feet on each side, making it square in form. The bonding pattern of the masonry walls is Flemish, though some common bond sections have been identified.¹³ The original slope of the roof, as constructed, followed the specifications of Latrobe.¹⁴ Today, the house is covered by a hipped roof with a very low slope, narrow eaves, and asphalt shingles. This new roof was constructed in 1988 to protect the house's interior; it does not follow the original roof line which will be replicated in a later phase of restoration. The four original interior chimney stacks have not yet been restored, nor have the balustrade and oculus that were indicated in the original Latrobe designs and built in 1812.



Photo 3

The principal three-bay, two-story façade is a flat, austere masonry wall pierced by a door and two smaller windows on the first level and three large windows on the second level (photo 3). Latrobe's surviving elevation drawings show that his intention was that the lower story would measure 9 feet 6 inches high and the upper would measure 13 feet; the Popes and their builder altered this plan by making the first story 10 feet in height and the upper story 13 feet.¹⁵ The lower-story windows mark the center of their bays, but their midlines do not align with the midline of the upper-story windows. The lower-level window openings are six-over-six double-hung sash with brick jack arches. The main entrance is located in the center and is marked by the portico, which was restored based upon the original architectural drawings, surviving physical evidence at the building, and the archaeology of the site.

Photo 4

Fazio and Snadon discuss at length the one-story portico that appears on Latrobe's drawings for Pope Villa. It is crowned with an unadorned cornice, projects outward from the façade and forms a screen of arches, with two

¹³Phillips and Oppermann, p. 25.

¹⁴Phillips and Oppermann, p. 24.

¹⁵Fazio and Snadon, p. 421-422.

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round Tuscan columns in the center. While there is no record of appearance of the portico that was actually built, whatever its specific appearance, it survived no later than the middle of the nineteenth century, likely having been altered in the 1840s under the Johnson family ownership.¹⁶ An archaeological excavation of the portico area provided evidence of four equally-spaced brick piers; Fazio and Snadon believe that the piers' "lightness" indicates that the portico superstructure was wood.¹⁷ Behind the portico is a masonry-arched and recessed entrance. The original 1812 door has been replaced by a solid wooden door flanked by sidelights. The current door appears to date to the 1840s renovation and is slightly taller than the original.¹⁸ The upper-story fenestration consists of three Venetian wooden windows. The central portion of each window is a nine-over-nine double-hung sash flanked by a window with a three-over-three double-hung sash. Each Venetian window has engaged pilasters separating the three parts and is surmounted by a jack arch. These large windows take up a large proportion of the façade's entire surface area; thus they announce the second story as the principal floor and the first level as essentially a raised basement.

The principal façade has been carefully restored to its imagined original appearance based upon detailed forensic examination of surviving physical evidence and the evidence provided by Latrobe's drawings. The façade restoration involved stripping old layers of paint from the brick, repairing the masonry, developing a design for the windows based on existing physical and archival evidence, and reconstructing the windows as accurately as possible. The conjecturally reconstructed portico, based on ambiguous archeological evidence as well as Latrobe's drawings, is meant only to approximate the design of the original.¹⁹ Modern materials, including stainless steel and tempered glass, are utilized in places both to signal the interpretive nature of the new portico and to allow visitors to view some of the forensic clues unearthed by archeological excavations (photo 4). The portico thus represents the effort of the Blue Grass Trust to interpret, in materials, the intellectual conundrum presented by the existing evidence.



Figure 1



Figure 2

Less conjecture has been necessary on the remaining façades, which have been restored to their original 1812 appearance using existing architectural evidence and Latrobe's scaled drawings. The upper-story central

¹⁶Ibid.

¹⁷Fazio and Snadon, p. 735, n. 99. For the archaeological evidence of the underground piers see W. Stephen McBride and Kim A. McBride, "Preliminary Archaeological Investigations at the Pope House 15FA205, Lexington, Kentucky," *Report No. 246, Program for Cultural Resource Assessment* (Lexington: 24 May 1991), pp. 5 and 11-24. Also, see Phillips and Oppermann, R100.

¹⁸Phillips and Oppermann, "Progress Report," p. 25.

¹⁹According to Fazio and Snadon, p. 422, the "lightness" of the piers suggest that the builder, Asa Wilgus, might have built the portico as designed by Latrobe but substituted wood for the masonry indicated in the architect's original drawings. Other design changes to the portico have been credited to the builder as well.

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windows on the east and west façades of the main block of the house are original. All other windows on the east, west and south façades have been reconstructed based on that original. The south (rear) façade experienced the most alteration over the course of the building's life. This included a one-story service ell added in the 1840s and a rear veranda attached during an 1865 renovation by architect Thomas Lewinski (figure 1). After the Woolfolks, who had commissioned the Lewinski renovation, sold the building in the early twentieth century, it was converted into an apartment building with four units (figure 2). At that time, a new two-story wing was added to the back of the house, replacing the one-story ell of the 1840s. Following the fire, the Blue Grass Trust removed all remaining rear additions in order to restore the south façade. Even with the successive alterations, the original openings of Latrobe's design remained intact and visible and were re-established in the restoration. Evidence for the restoration of the rear door and sidelights included markings visible in the masonry and original headers.



Photo 5: Rear (south) elevation

Photo 6: east side

Photo 1: front facade

No drawings by Latrobe of the house's side and rear elevations are known to survive. Thus, the architect's plans for these must be deduced from floor plans that indicate three-bay configurations on the sides of the house and three bays with the central doorway on the back (photos 5 and 6; see also photo 1).²⁰ As built, second-story windows—though not as wide as the Venetian style windows on the front—are significantly taller than the first story windows. One clear departure from Latrobe's original floor plan exists in the form of a door on the east side of the villa which opened into the kitchen. While this was a practical device which perhaps allowed delivery of supplies directly to the kitchen, it did disrupt the symmetry of the east façade. The symmetry of the rear façade is underscored by a central doorway.

In restoring the Pope Villa, every effort has been made to maintain original materials. For example, preservation has included pulling scarred bricks and reversing them, analyzing original mortar for replication, and storing the original bricks to be used for chimney restoration. Study of the building has also shown that the original façades had stenciled mortar joints that were painted white.

Interior Description of the Pope Villa

“At the Pope Villa, Latrobe ingeniously segregated the spaces and circulation of different ‘populations’ of the house: family, visitors, and servants.”²¹ Certainly, it was not the custom in Kentucky, nor in the American south, for any architect, as Latrobe had in this design, to place all the “services within the main block, in a low first story, with the major public rooms above in the second story.”²² Thus, the plan for the house featured informal family spaces and service areas on the ground floor, which were hidden from the exterior and from the

²⁰Fazio and Snadon, 422 and 424; Phillips and Oppermann, R201 and R202.

²¹Fazio and Snadon, p. 416.

²²Fazio and Snadon, p. 402.

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interior public areas, and public spaces, including a drawing room, dining room, and Latrobe's innovative rotunda, on the second floor (figure 3).

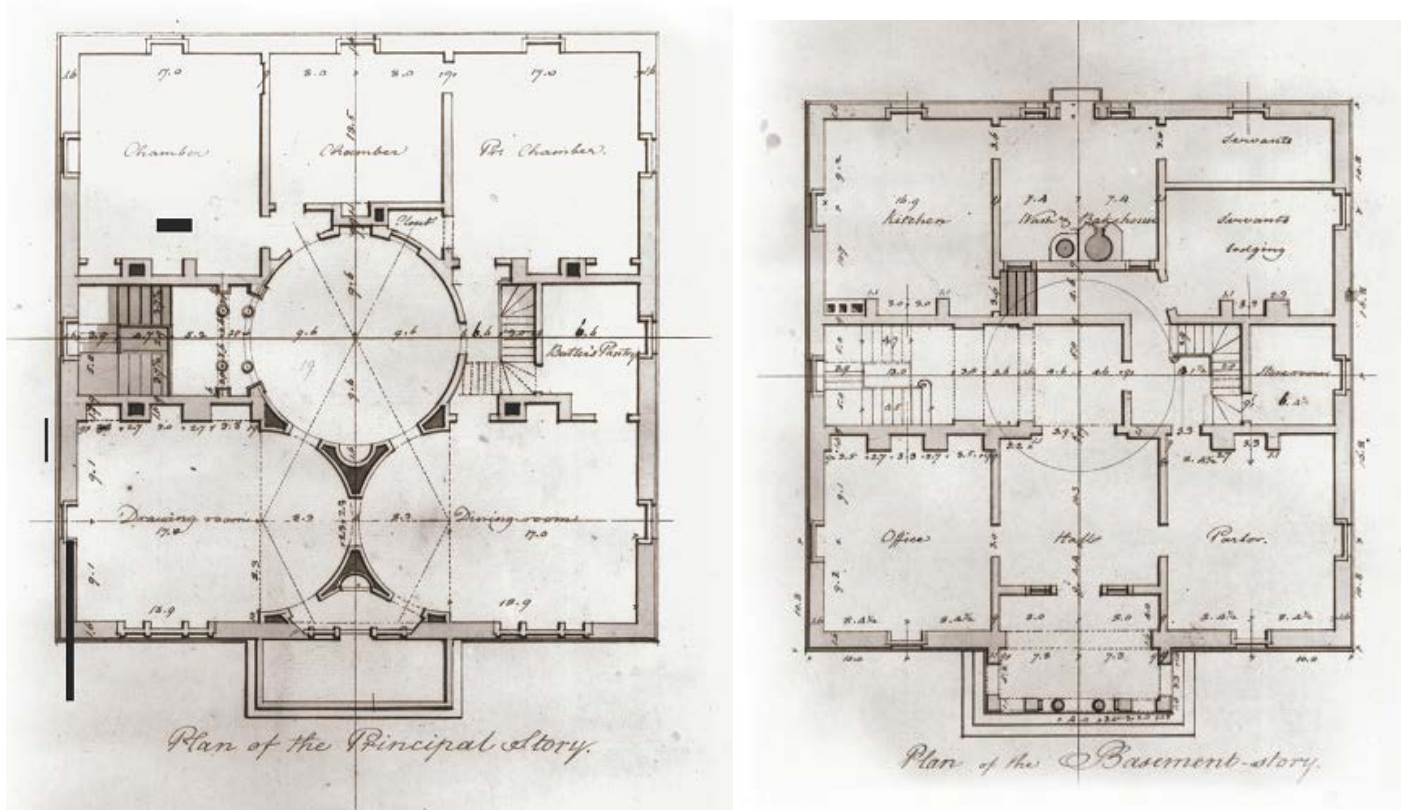
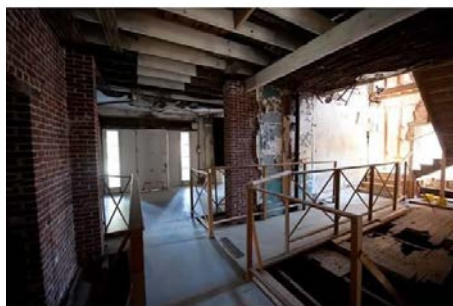


Figure 3: Upper floor plan and first floor (Basement-story) plan.

When entering through the recessed porch on the north facade, the visitor now encounters a central rectangular passage that runs from front to back entrances (figure 4; photos 7 and 8).



Ground floor model



Looking North toward center of house

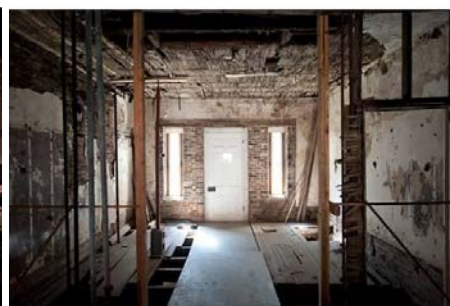


Photo 8

A major feature of the Johnson renovations of ca. 1843, the passage violates Latrobe's plan to separate, by means of an east-west *dégagement*, the service sections at the back of the ground floor from the family's informal spaces in the front.²³ In Latrobe's plan, one moved from a square entry hall into a smaller square space located at the center of the house. A cross passage containing the main stairway intersected this small square. The masonry walls that enclosed this space on the south and west sides, as well as an extension of masonry walls on the north side, have been partially restored based on existing architectural evidence. In the original

²³Fazio and Snadon, p. 439.

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Latrobe plan, informal family spaces flanked the entrance: to the east is a space intended as an office for Senator Pope that still exists; to the west, is a room labeled on the Latrobe plan as a “Parlor,” that might have been utilized by Eliza Pope as the headquarter from which she ran the household (photos 9 and 10). Evidence for this function is that this Parlor’s south wall originally contained a doorway that connected the room with the ground floor service space behind. To the east of the central passage created ca. 1843, a short cross-hall stair hall which leads to the main stairway. Though the original stairs no longer survive, a temporary stair is currently in this position and still leads through a series of lighted and shadowed spaces to the central rotunda on the second floor (photos 11, 12 and 13). While the original stairs were removed during one of the building’s renovations, ghost marks of a former rise of stairs remain on the brick walls in this location to permit reading and perhaps reconstruction of the original stair configuration.

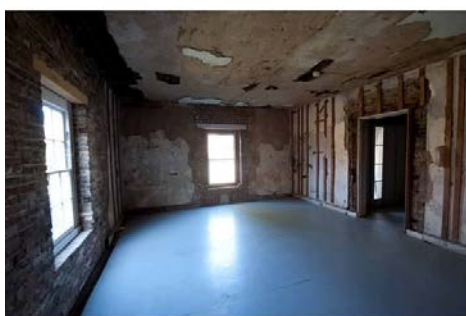


Photo 9

Photo 10

Photo 11

On the west side of the square circulation space located in the center of the house, Latrobe’s plan shows a doorway giving access to the service spaces of the lower level. This doorway was restored as part of the brick walls in the rear hall (photo 14, next page). Beyond this door, the service spaces occupy nearly half of the ground level. Evidence of the service stair and a brick wall separating it from the storeroom were located during the architectural investigation of the Pope Villa; these two features take up the balance of the central west side.²⁴ The remaining third of the ground level is situated along the south side of the house. These spaces include the servants’ quarters on the west side, the wash/bake room in the center and the kitchen on the east side (photos 15, 16 and 17). Though currently the historic servants’ quarters exist as a single room, the Latrobe design called for two non-communicating rooms in this space. Ghosts in the surviving plaster reveal that a partition wall did exist in accord with Latrobe’s design.²⁵ A service passage connects the three service spaces and runs from west to east between the servant quarters and the kitchen. The wash/bake room was originally separated from this corridor by a brick wall (see photos 14 and 17). The foundation of this wall has been documented and conforms to the Latrobe plan.²⁶ By introducing the central hall, the 1843 renovation eliminated the wash/bake room chimney. The kitchen on the east side retains its historic configuration.

Along with the with the insertion in 1843 of the central hall that “broke through the *dégagement* on the first floor, the Johnsons further disrupted Latrobe’s rational plan which separated the servants’ spaces from the family by adding a kitchen ell to the back of the house. Thus their remodeling of the Pope Villa “brought the house closer to Kentucky domestic traditions by reversing many of the unusual features of Latrobe’s original plan.”²⁷

²⁴Ibid.

²⁵Ibid.

²⁶Phillips and Oppermann, p. 19.

²⁷Fazio and Snadon, p. 439.

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Photo 14

Photo 15

Photo 17

The second story of the Pope Villa was designed by Latrobe to be the principal floor, containing both public spaces and the Pope family's private quarters. One reached the second floor by way of the main stair, and moved toward the rotunda (19 feet in diameter and approximately 22 feet in height) through a planned "double screen of columns with responding pilasters against the walls (photos 18 and 19)."²⁸ The rotunda is the heart of the original Latrobe plan, serving as both the formal public receiving space as well as the circulation hub for the second level. The dome of the rotunda was severely damaged in the 1987 fire, though a section of it has been salvaged along with structural ribs that survived the blaze. Despite this loss of fabric, the rotunda as a space is surprisingly intact, as is an original niche on the north side. Access to the dining room on the west side and to the drawing room on the east is provided through doorways on the north side of the rotunda (see photo 13, above). Both of these spaces were intended as public spaces. According to the Latrobe design, the dining and drawing rooms had semi-circular walls that adjoined each other, and created a third, closet-like space along the north wall that was accessible from both rooms. While these curved walls are not intact, remnants still stand on the south sides of the dining and drawing rooms (photo 20). Along the front (north) wall of the building, both the original shape of these semi-circular walls and the size of the closet formed by them are apparent from a door that remains in place between the dining room and closet, and mortise holes in the floor along the northern edge of the drawing room's curved wall (photo 21). These features indicate that the dining and drawing room walls were constructed according to Latrobe's original plan.²⁹



Photo 18

Photo 19

Photo 20

Photo 21

The servants' stair and butler's pantry on the west side of the house are behind the dining room and can be entered either through a doorway on the south wall of that room or directly from the rotunda through a door in its west side. The original door between the rotunda and butler's pantry remains intact. The private chambers for the Pope family are located along the upper story's back or south side. The western chamber, believed to have been the Popes', is entered through a small vestibule from the rotunda (photo 22). This deviates slightly from the Latrobe plan, where the vestibule led to the central chamber. The central chamber is believed to have functioned as a nursery, and this function may be the reason the doorway was placed in a location different than

²⁸Fazio and Snadon, 428.

²⁹Ibid.

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that indicated in Latrobe's plan. Forensic investigation of the building indicates that a niche that was at one time on the south wall of the rotunda was later removed to provide access to this central room. The door currently in this location is thought to be the original front door modified to fit the opening (see photo 16). The eastern chamber, thought to have been used as a guest room, is also accessed through the vestibule (photo 23).



Photo 22



Photo 16



Photo 23

Due both to later renovations or the 1987 fire, not all of the finish original to the 1812/Pope period of the house survives. On the south wall of the drawing room is a former niche later cut through to serve as a doorway, around which survives the largest sample of original formal interior finish (photos 24, 25 and 26), which features beaded moldings, reeding, keystones and punch work. The intact chair rail in the rotunda exhibits more of the punch work, creating small sunbursts and swags (photo 27). Fazio and Snadon argue that this finish would not have "suited Latrobe's reductivist taste." Rather, the decorative work "displays some of the finest woodcarving to survive from the Federal period in Kentucky..."³⁰ In the ca. 1843 renovation, the Johnsons recast the paired dining and drawing rooms into "Greek Revival-style double parlors with matching black-marble mantelpieces," and Fazio and Snadon speculated that the Greek Revival detailing added at this time was closer to Latrobe's original intent than that originally installed in the house.³¹ Though not all the interior finish survives, either owing to later renovations or the 1987 fire, a sufficient amount of these decorative details, samples of original paint and wallpapers remain intact to provide at least one example of almost every piece of missing woodwork and wall covering.

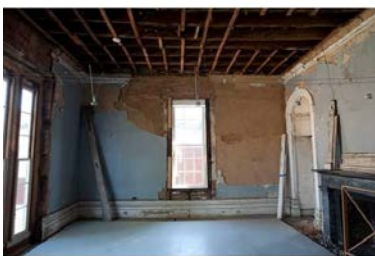


Photo 24
Latrobe's design intention and beyond



Photo 25



Photo 26



Photo 27

Michael Fazio and Patrick Snadon concisely summarize the reasons for differences between Latrobe's original ideas and what was actually built:

³⁰Fazio and Snadon, p. 433.

³¹Fazio and Snadon, p. 439 and p. 737, n. 123.

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As the final construction drawings that Latrobe gave to the Popes and those that he may have sent directly to Lexington do not survive, we cannot know exactly how the house as built compared with his final plans. But the house itself may be compared to the surviving Library of Congress drawings (probably Latrobe's penultimate designs retained as his office records). Some differences are apparent between the house as built and the drawings. These differences may be attributable to any of four circumstances: first, to changes that Latrobe himself may have made between the surviving ('penultimate') drawings and the final drawings that arrived in Lexington; second, to the fact that some of Latrobe's detailed construction drawings may have arrived after John Pope and Asa Wilgus had carried the building too far to use them; third, to changes that the Popes may have suggested to their builder during the construction process; fourth, to changes that the builder may have made on his own initiative. Most of the changes attributable to the Popes and their builder are evident, for they vary from Latrobe's practices and preferences.³²

The Pope family occupied the Pope Villa for only five years.³³ After Eliza Pope died in 1818, Senator John Pope apparently did not return to the house and leased the property out until 1836 when he sold it to William T. and Catherine Barry.³⁴ Two years later, the Barrys rented the house to Captain Henry and Elizabeth Johnson, who in turn purchased it in 1843. Not only did the Johnsons give the house updated Greek Revival finish, but more importantly they tore through the wall separating the service space from the entry hall to create a central passage plan. They also constructed a one-story rear service ell at the east side behind the old kitchen and moved the household's spaces for domestic work to it (figures 16 and 17, above). The old kitchen then most likely became a dining room at this time. In creating a double-pile, central passage plan with rear service ell, the Johnsons thus made the house into the sort of "frying pan" Latrobe particularly disliked.³⁵ By reversing the more unusual features of Latrobe's rational house plan, the renovation of ca. 1843 "brought the house closer to Kentucky domestic traditions," so that the Pope Villa conformed with local taste and spatial practice.³⁶

Later, beyond the period under consideration here, major changes were undertaken in 1865 when the then-owner Joseph Woolfolk hired prominent Lexington architect Thomas Lewinski to update the exterior in the Italianate style. The roof form was altered to include cross gables on each façade, and wide brackets were added along the eaves. Additional changes include a cast-iron porch added to the front façade, the enlargement of lower-story windows, arches added to the upper-story windows, and bay windows added to the east and west facades (see figure 1, above).³⁷ The Blue Grass Trust's restoration of the house's exterior removed these bay windows.

The house remained a single-family dwelling into the beginning of the twentieth century, though the majority of its original 13-acre lot was subdivided by the Woolfolk family into 40 lots – the Woolfolk Subdivision. New streets were added, including Grosvenor and Arlington that now bound the Pope Villa property.

In 1907, the house still retained the 1840s ell, as well as approximately six outbuildings (see map 2, above).³⁸ In 1914, the Woolfolk family sold the property to J.A. Wyant and Mrs. Lottie Watkins.³⁹ According to city

³²Fazio and Snadon, p. 420

³³For an excellent history of Pope Villa ownership see Fazio and Snadon, pp. 438-442,

³⁴Deed Book 12, p. 399, June 7, 1836.

³⁵Allen Freeman, "A Burnt Offering," *Preservation* 53, no. 2 (March/April 2001): p. 54.

³⁶Fazio and Snadon, 439

³⁷Ibid, 440.

³⁸Sanborn Fire Insurance Map, Lexington, KY 1907, Sheet #78.

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directories, the Pope Villa was then subdivided into four apartments. The main stair was removed and a new stair was constructed that ascended into the center of the rotunda. Partition walls divided the rotunda into corridors. Two-story brick-pier porches were added to the principal façade (see figure 2, above).⁴⁰ Sanborn Maps of 1934 and 1958 show that the property remained apartments during this time. The original ell was demolished at some point and a new two-story addition was put in the same place.⁴¹ By the 1960s, the building had been further subdivided into ten apartments, and a two-story wing was constructed on the rear façade.⁴²

Ownership of the Pope Villa by the Blue Grass Trust for Historic Preservation

A fire took place at the Pope Villa on October 22, 1987. Starting in a first floor apartment, it spread through the walls to the attic. Although the fire destroyed a majority of the roof structure and portions of the interior finish, it did not completely devastate the property.⁴³ As Fazio and Snadon noted, “The fire had performed dual functions of destruction and revelation” in that it actually destroyed much of the twentieth-century materials, and revealed historic fabric that had been concealed for more than a century.⁴⁴ After the October 1987 fire, the Blue Grass Trust for Historic Preservation purchased the property and immediately covered the building with a temporary canvas roof. Within seven months of the fire, the organization had raised funds to replace the temporary roof with a more permanent one. It also hired the architectural firm of Phillips and Oppermann to begin thorough architectural investigations of the Pope Villa.

These investigations, which involved comparing Latrobe’s original drawings with the extant building, resulted in a historic structures report in 1991. Phillips and Oppermann were able to identify numerous Latrobe-designed elements that had long been obscured by the later modifications. These include many of the original walls and wall openings, the mortise holes for the semicircular framing of the ends of the drawing and dining rooms, the foundation of the masonry walls that divided the service area from the entry hall, the location of the brick wall that separated the wash/bake room from the back service hall, and a shadow of the original wall that separated the two servant rooms.⁴⁵

This architectural evidence showed not only the basic fidelity of the house to Latrobe’s plans, often down to the quarter inch, but also important deviations in the building from the surviving “penultimate” Latrobe plans discussed above. To investigate these fascinating problems, the Blue Grass Trust removed the twentieth-century interior finishes and partitions.⁴⁶ Additional work has included the partial reconstruction of the masonry wall around the central square hall on the first floor -- a wall that was essential to the support of the major rooms on the second floor -- as well as the restoration or reconstruction of all four facades. The restoration approach adopted by the Blue Grass Trust was to restore only the elements that can positively be identified as associated with the Latrobe-Pope period. In cases where no such architectural evidence is documented, the Blue Grass Trust has refrained—and will continue to refrain—from conjecture. Instead, it has retained historic fabric from

³⁹Deed Book 174, p. 283-284, May 12, 1914.

⁴⁰Clay Lancaster, *Antebellum Architecture of Kentucky* (Lexington, The University Press of Kentucky, 1991), p. 137.

⁴¹Sanborn Fire Insurance Map, Lexington, KY 1934, Sheet #27.

⁴²Phillips and Oppermann, p. 29.

⁴³Phillips and Oppermann, p. 9.

⁴⁴Fazio and Snadon, 444.

⁴⁵Phillips and Oppermann, p. 18.

⁴⁶Phillips and Oppermann, p. 19.

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the later periods of renovations. This restoration approach carefully retains fragile and significant historic fabric, while recognizing that replacing a majority of missing materials would impact the overall integrity of the house.⁴⁷

At the same time Pope Villa represents a “relatively high degree of fidelity to Latrobe’s plans and intentions,” certain departures from Latrobe’s design, “including the splendid interior detailing and decoration represent” the Popes’ taste and that of Asa Wilgus, their local builder.⁴⁸ At Pope Villa, Latrobe’s “avant-garde” design announced the mind of a cosmopolitan architect and clients, fused with the “richness of a local, vernacular tradition.” Fazio and Snadon credit Eliza Pope for many of the changes made to Latrobe’s original plans as construction of the house was imminent and then underway; she oversaw construction and dealt directly with the architect. Based on a letter from Latrobe to John Pope, Fazio and Snadon observe that “the high quality of Latrobe’s ultimate design...is in part attributable to Eliza Pope.”⁴⁹

⁴⁷Fazio and Snadon, pp. 445-446

⁴⁸Fazio and Snadon, p. 434.

⁴⁹Fazio and Snadon, p. 395.

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8. Statement of Significance

Applicable National Register Criteria

- | | |
|---|--|
| 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. |
| X | |
| D | Property has yielded or is likely to yield, information in prehistory or history |
| X | |

Areas of Significance

Architecture

Period of Significance

Ca. 1812, ca. 1843

Significant Dates

1812

Ca. 1843

Significant Person

(Complete only if Criterion B is marked above.)

N/A Owned by a religious purposes.

A

Cultural Affiliation

N/A

Architect/Builder

Latrobe, Benjamin Henry (architect)
Wilgus, Asa (builder)

Criteria Considerations N/A

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the last 50 years.
- C a birthplace or grave.
- D a cemetery.

Period of Significance:

The Period of Significance is two years, the original construction in 1812 and ca. 1843, when the house was substantially changed. The changes in 1843 give us important insight into the reception of Latrobe's design from a generation before. Those changes enable us to recognize that the house's original design was a product of a nationally significant architect who was subject to local interpretation by its builders and by its users. Pope Villa's value comes from its revealing of this democratization of the design process on one significant building.

Criterion Considerations: NA

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Summary Paragraph

The Pope Villa (FAE-1140, otherwise known as the Senator John and Eliza Pope House) was listed in the National Register of Historic Places on August 1, 1984 as a contributing element of the Southeast Lexington Residential and Commercial Historic District (NRIS 84001415). This nomination proposes individual listing for the property due to its national architectural significance and its potential to convey important information about building design and construction during the early national period. More specifically, the Pope Villa meets National Register Criteria C and D in the Area of Architecture. Designed by America's "first professional architect," Benjamin Henry Latrobe (1764-1820), it is nationally significant for two periods, 1812 and ca. 1843. The property meets the second and third clauses of Criterion C: it is both the work of a master, Benjamin Henry Latrobe, and possesses high artistic values as the zenith of Latrobe's domestic design philosophy. While the house provides many insights into national and international avant-garde design concepts of the early nineteenth century, its actual physical data, particularly changes in the 1840s, help us to wrestle with questions about the interplay between national building ideas and the local implementation of those ideas. With respect to Criterion D, the Pope Villa has the potential to convey important historical information about architectural practice during America's early national period, at the time that artisan designer/builders were confronted with the ideas and practices of professionally trained architects.

The house's significance under Criterion C is realized through an understanding of both the historic context "Benjamin Henry Latrobe's Domestic Architecture in the United States, 1796 – 1820," and the nature of domestic architecture in Lexington and Fayette County, Kentucky, ca. 1800 – 1850. Completed in 1812, Pope Villa is the work of a master and possesses high artistic value. Successfully integrating the three major themes of Latrobe's domestic design philosophy, "the rational house, the rotunda villa, and the scenery house," Pope Villa is the culminating achievement of his domestic practice and is "perhaps Latrobe's most important house."⁵⁰ However, many of Latrobe's houses "were so original and unconventional that they virtually begged for remodeling or demolition."⁵¹ This was especially true of the Pope Villa, the house most successfully incorporating all of Latrobe's avant-garde domestic design ideas. Shortly after the Pope Villa was sold to Captain Henry Johnson in 1843, Johnson and his wife Elizabeth undertook a major remodeling of the house. Their rebuilding campaign "brought the house closer to Kentucky domestic traditions by reversing many of the more unusual features of Latrobe's rational-house plan."⁵² Most importantly, it "eliminated Latrobe's concealed service *degagement* on the first story to create a traditional, central hall; [and] ... removed the kitchen to a rear service wing." As a result of these changes, by the end of the 1840s Pope Villa "became what Latrobe had most resisted: a conservative, center-hall house with an attached service ell."⁵³

Pope Villa's significance under Criterion D derives from the building's potential to convey important information about architectural design and construction practices in America's early national period. The house

⁵⁰ Michael W. Fazio and Patrick A. Snadon, *The Domestic Architecture of Benjamin Henry Latrobe* (Baltimore: the Johns Hopkins University Press, 2006), 389.

⁵¹ *Ibid.*, 575.

⁵² *Ibid.*, 439.

⁵³ *Ibid.*, 576.

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provides many instances of a fundamental tension existing between the sophisticated and cosmopolitan design for the house and its more conservative and traditional local context. On one hand are artisan designer-builders, who adhered to local building practices, technologies and preferences, and on the other are trained architectural professionals, whose knowledge of international architectural trends, desire to innovate, and aspirations for professional recognition led them to distinguish their design from local construction traditions.⁵⁴ Because Latrobe sent various drawings and letters detailing his plans for Pope Villa, but never visited the construction site, the Popes and their builder, Asa Wilgus, had to interpret Latrobe's intentions to at least some degree. Moreover, Wilgus and the Popes apparently decided to do a few things differently than Latrobe indicated or instructed.⁵⁵ After the 1987 fire burned away the majority of fabric that had been added to the house during the late nineteenth and twentieth-century renovations, early nineteenth-century materials were carefully removed where necessary and warehoused.⁵⁶ With the house not yet finished on the interior, many construction details remain visible. Between the architectural fabric visible in place and that warehoused, further investigation at Pope Villa affords a significant opportunity to learn about the decisions made as the building was under construction. It thus has the potential to convey valuable information about the role played by artisans in the design process. In this analysis, the Pope Villa promises to help us understand more honestly the architectural authorship of the building.⁵⁷

Research Design

Evidence in support of this application includes Latrobe's original designs for the villa; the architectural historian Clay Lancaster discovered a nearly full set of drawings in the Prints and Photographs Division of the Library of Congress in Washington, D.C. The drawings and letters from Latrobe to Senator Pope and Asa Wilgus in Latrobe's Letterbooks, Maryland Historical Society, Baltimore attest to the varied adaptations of and changes in those plans by Eliza Pope and by the local builders and artisans who worked on the house under the direction of the Kentuckian Asa Wilgus.⁵⁸ Changes made in the 1840s to the original Latrobe plans are clearly evident in the present building.

This application addresses National Register Criteria C and D in that it covers the Pope Villa's unique value as a masterwork by Benjamin Latrobe. This nomination also acknowledges that the novelty of his design led to the house's alteration by the first owners after the Popes (Criterion C). The nomination also outlines the house's potential to convey information about the practices and processes of building design and construction in the early nineteenth century (Criterion D)—especially its ability to shed light on the interactions and relationships between local artisan builder/designers and trained professionals.

The information set out here derives from the historic structures report by Charles Phillips and Joseph Oppermann (1991), and the monumental text *The Domestic Architecture of Benjamin Henry Latrobe* by Michael Fazio and Patrick Snadon (2006). The arguments for significance rely both upon these works and

⁵⁴ See Dell Upton, "Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800 - 1860," in *Winterthur Portfolio*, Vol. 19, No. 2/3 (1984), 107-150.

⁵⁵ Fazio and Snadon, 417-419. Phillips and Oppermann, P.A., "Progress Report: Investigation of Senator John Pope House, Lexington, Kentucky," 1991. Prepared for and on file with the Blue Grass Trust for Historic Preservation.

⁵⁶ Phillips and Oppermann, 2.

⁵⁷ Carl Lounsbury, "The Design Process," in *The Chesapeake House: Architectural Investigations by Colonial Williamsburg*, Cary Carson and Carl Lounsbury, eds. (Chapel Hill: The University of North Carolina Press, 2013), 66-67.

⁵⁸Fazio and Snadon, p. 731, n. 37.

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secondary sources by scholars such as Catherine Bishir, Bernard Herman, Clay Lancaster, Carl Lounsbury and Dell Upton. These secondary sources provide a national scope by which to frame the complex dynamic of building authorship which emerged between a local artisan designer-builder and a formally trained architect such as Latrobe.

Historic Context: Benjamin Henry Latrobe's Domestic Architecture in the United States, 1796-1820.

The massively researched and authoritative book by Michael Fazio and Patrick Snadon on Latrobe's domestic architecture has clearly established the significance of the Pope Villa both within the corpus of Latrobe's other domestic designs and in a national and even international context. The main argument of this foundational book, which won the Book of the Year award from the Society of Architectural History in 2008, is that it was B. H. Latrobe, not Frank Lloyd Wright, who first set out self-consciously to design a novel house type for the new American Republic. He called this new type of residence "the rational house." As explained below, Latrobe has a good claim to be the most important architect practicing in America of his time, and perhaps over the entire first half of the nineteenth century. In the opinion of Fazio and Snadon, the Pope Villa was the fullest embodiment of Latrobe's ideal of the rational house, incorporating brilliantly his house "scenery," a rotunda, and the insertion of service spaces within the main block of the house. The authors go on to explain the most important characteristics of Latrobe's "rational house" and the importance of the American context to its development:

Latrobe conceived of his rational house plan as a logical response to environmental, functional, and social requirements. He distributed his principal rooms along the south side of a wider than deep plan, leaving the north side for entries, stairs, servants' rooms, and storage. He preferred to have three contiguous principal rooms to facilitate entertaining and preferred to locate them on the principal story above a ground or basement story that housed the kitchen directly beneath the dining room. [...] He preferred interior stairs for safety in bad weather and provided the most up-to-date technology from iron firebox liners or "stoves" to Argand lamps and water closets. [...] He worked out intricate systems of internal circulation that separated servants from guests and family in the manner of French *dégagement*. In sum, Latrobe's rational house would not have been possible without broad Enlightenment thinking, but since all architecture is ultimately local, it was also a creation of empiricism and must be judged according to standards established by pragmatic Americans.⁵⁹

As Snadon wrote in a more recent publication where he summarized his findings: "...the Pope Villa ...is the most avant-garde house designed in America in the Federal period....[The Popes'] Lexington house represents the fullest realization of the architect's domestic planning theories and is one of the most exceptional buildings in America of its date."⁶⁰

⁵⁹Fazio and Snadon, p. 529. See two favorable reviews, one by Jeffrey A. Cohen in *Buildings and Landscapes; Journal of the Vernacular Architecture Forum*, vol. 15 (fall 2008), pp. 93-97; and another by Ptolemy Dean in the *Journal of the Society of Architectural Historians*, vol. 66, No. 4 (December 2007), pp. 535-536. Dean calls the Pope Villa "perhaps the most memorable" of Latrobe's houses; "this building is of international significance." (p. 536)
⁶⁰Patrick Snadon, "Benjamin Henry Latrobe and Neoclassical Lexington," in *Bluegrass Renaissance: The History and Culture of Central Kentucky, 1792-1952* edited by James C. Klotter and Daniel Rowland. (Lexington: The University Press of Kentucky, 2012), p. 299.

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He concluded that,

“Beyond its regional context, however, the Pope Villa is among the most important buildings created in federal-period America. It is the best surviving example of Latrobe’s domestic planning theories, with which he aimed to create a new, American house type and show the world how the citizens of a new, democratic republic might live. It is, in this respect, a building of international significance.”⁶¹

Latrobe was born in England, where he learned and practiced architecture at the firm of noted neo-classicist Samuel Pepys Cockerell who, in turn, had studied and then worked with the distinguished classicist Sir Robert Taylor.⁶² In addition, several letters have made it clear that he also trained under the “most celebrated engineer of the age,” John Smeaton.⁶³ Latrobe also clearly absorbed the English classical school called the “plain style”—buildings that were simply ornamented, relying on the geometry of proportion among the various parts to hold the design together. Not least, he “studied significant buildings” on the continent, later writing that he travelled in France, Germany, and Italy, spending time especially in Rome and Naples.⁶⁴

With these experiences as a foundation, Latrobe began a practice of his own in the new nation in 1796. He had left behind “a construction industry in the midst of a sea change” in which tradition-bound men—“mechanic and the gentleman, artist, or craftsman designer”—gave way to a new category of professional designers and builders, the architect and the engineer.⁶⁵ Trained by both architect and engineer, Latrobe arrived in America as a new professional and he “struck out [in] a bold new stylistic direction, more Greek than Roman, a direction that Cockerell had ignored.” Certainly, Latrobe subscribed to Cockerell’s prevailing neoclassical forms but with a penchant for Greek over Roman models. In that sense, his work was a precursor to the Greek Revival style that would dominate American architecture from the 1830s to the Civil War. The Greek Revival itself found further definition in the works of Latrobe’s students, William Strickland and Robert Mills.

Now in the United States, Latrobe described himself to a friend as “the father of Architecture on this side of the Atlantic, having been the first who pretended to more than a mechanical knowledge of the Art.” Important commissions included the Bank of Pennsylvania in Philadelphia (1798); an engineering project, the Philadelphia waterworks (completed 1801); and the Baltimore Cathedral (begun 1804) (NHL, 1971). Latrobe served as Surveyor of Public Buildings in Washington, D.C., from 1803-1812 and 1815-1817, and is best remembered today for his work on the United States Capitol.

Significant Sources for Latrobe’s Domestic Planning Theories

Though noted for his public buildings, Latrobe also designed dozens of domestic properties; indeed, Fazio and

⁶¹Snadon, p. 308.

⁶²Fazio and Snadon, p. 9.

⁶³Fazio and Snadon, p. 8. For a comprehensive discussion of Latrobe’s scientific interests, see Darwin H. Stapleton and Edward C. Carter II, “I have the itch of Botany, of Chemistry, of Mathematics...strong upon me’: the Science of Benjamin Henry Latrobe,” *Proceedings of the American Philosophical Society* 128, no. 3 (1984): pp. 173-192.

⁶⁴Fazio and Snadon, p. 8.

⁶⁵Fazio and Snadon, p. 4.

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Snadon cite more than sixty of the architect's American residential house projects and argue that "he was amongst the best in his time and place at what he did."⁶⁶ Historian Leonard K. Eaton agreed when he wrote that "Benjamin Henry Latrobe, of all the architects in Federalist America, was unquestionably the most articulate on the subject of house design."⁶⁷

Latrobe subscribed to the idea that classical antiquity was the foundation for architecture, and sought ways to adapt these classical forms to eighteenth- and nineteenth-century conditions. At the same time, he was also imbued with British Romantic ideas of landscape.⁶⁸

As a "freestanding urban villa", the Pope Villa "synthesized" three of Latrobe's major themes: the "rational" house, the rotunda plan, and the scenery house. An avant-garde notion to Americans, the rational house "internalized service functions," locating them on the first story with public rooms on the second.⁶⁹ Fazio and Snadon argue that,

the Pope Villa is Latrobe's most completely achieved rational house, as it represents the first time he persuaded American clients to place all the services within the main block, in a low first story, with the major public rooms above in the second story."⁷⁰ Latrobe drew upon the French design principle of *dégagement* to address the integration of service spaces into the interior. This method also kept service spaces concealed from public spaces of the house while maintaining a connection to the private family quarters.⁷¹

Resting on Palladian antecedents and revived in eighteenth-century England, the rotunda plan featured a central domed space. Although Latrobe quoted Palladian and English antecedents, such as the Villa Rotonda in Vicenza, Italy and Lord Burlington's Chiswick House, the Pope Villa departed from traditional, classical plans in two ways. First, the rotunda is not visible on the main façade of the villa; thus it surprises the visitor when entering the house; and second, on the interior, classical symmetry was subverted by the stairway, placed in a cross passage to the left of the central axis, leading to the rotunda.⁷² These elements of surprise were among the devices that created the "scenery house."

The idea of the scenery house was founded on the late eighteenth-century British Romantic aesthetic practice known as the "picturesque," an ordered system that mediated between two extremes found in nature. Defined by William Gilpin, an originator and chief exponent, as "the happy union of simplicity and variety" and "richness" and "contrast," the picturesque fused Edmund Burke's ideas of the Beautiful, with its qualities of smoothness, regularity, and order, with the Sublime; that which evoked awe, terror, and power.⁷³ Translated into Latrobe's architectural practice, picturesque principles created "interior scenery" in which individuals moved through a procession of contrasting spaces from light to dark, symmetry to asymmetry, rational expectation to surprise and visual interest. As a result, the public route through the house traversed multiple

⁶⁶Fazio and Snadon, "Preface," n.p.

⁶⁷Leonard K. Eaton, *Houses and Money: The Domestic Clients of Benjamin Henry Latrobe* (Peterborough, New Hampshire: Bauhan Publishing, 1988), p. 13.

⁶⁸Cohen and Brownell, "The Neoclassical, the Picturesque and the Sublime of Latrobe's Architecture," in *The Papers of Benjamin Henry Latrobe, The Architectural and Engineering Drawings*, Series 2, vol. 2, Pts. 1-2 (New Haven: Yale University Press, 1994), pp. 5 and 13.

⁶⁹*Ibid.*

⁷⁰Fazio and Snadon, 402.

⁷¹*Ibid.*

⁷²Fazio and Snadon, pp. 402-403.

⁷³William Gilpin, *Three Essays: On Picturesque Beauty, On Picturesque Travel, and On Sketching Landscape: To Which Is Added a Poem, On Landscape Painting*, 2nd ed. (London: Blamire, 1794), pp. 6, 21-22, and 25.

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spaces, crossing thresholds of classical forms. This procession infused rational neoclassical elements with surprise, all in a careful “picturesque” ordering.

Latrobe’s Domestic Works

Credited with more than sixty residential projects during the course of his professional career in the United States, only three of Latrobe’s houses survive: Adena (1807), a country house in Chillicothe, Ross County, Ohio (NRIS: 70000515; NHL, 2003); Decatur House (1818), an urban townhouse in Washington, D.C. (NRIS: 66000858; NHL 1960); and the suburban Pope Villa.⁷⁴ Each of these extant Latrobe designs offers critical insights into the domestic planning philosophies of Latrobe. Each is distinct in its physical manifestation and was constructed at a different time in Latrobe’s professional career.

A majority of Latrobe’s clients, including doctors, lawyers, and politicians, were from the emerging patrician class of the new nation.⁷⁵ Latrobe envisioned creating a new house type, his “rational house,” that would be suitable for the American political and social landscape. And of “all Latrobe’s houses, the Pope Villa came closest to the ideal of the ‘rational house’ for America.”⁷⁶ Latrobe himself termed his domestic ideal “the rational house,” because it responded to “...the pragmatism and desire for economy felt by many of his American clients, [which] led him to a domestic architecture of unprecedented plainness and elegant austerity.”⁷⁷

Latrobe apparently had a scheme for the “rational” house in mind when he apparently sketched a plan for John Tayloe of Washington, D.C. With the exception of placing the dining room on the first floor and the drawing room on the second, this plan includes “a room distribution found subsequently in all of Latrobe’s ‘rational’ houses.” The house, however, was never built by Latrobe. Sometime later, John Tayloe built a house in Washington, D.C., now known as the Octagon, designed by William Thornton.⁷⁸

Latrobe described his plans to create a rational house in 1805 to his client William Waln in Philadelphia.⁷⁹ In the Waln design, Latrobe chose to incorporate the kitchen and service spaces within the lower level of the house while the public spaces were situated on the main level, a scheme known in England as the English Basement House.⁸⁰ He justified this decision in a letter to Waln: “Business, domestic intercourse, and the visits of friends for purposes to which a private house is required to be adapted...so that the parts devoted to each of these uses shall not interfere, Though they will communicate with each other.”⁸¹ While in the end, the Walns did not fully accept Latrobe’s design for their house, his design for them explored elements of the “rational house” and prefigured some of Pope Villa’s “rational” qualities.⁸² The Waln House no longer survives.

Further expressions of the rational house preceded the full realization of Latrobe’s ideas in the Pope Villa, and can be found in house plans for the Philadelphia merchant John Markoe and his wife Mehitabel, which were sketched by Latrobe in 1807 and more clearly defined in 1808. The house was constructed in 1811. As is

⁷⁴Allen Freeman, “A Burnt Offering,” *Preservation* 53, no. 2 (2001): p. 52.

⁷⁵Eaton, pp. 16-17.

⁷⁶Fazio and Snadon, 389.

⁷⁷Fazio and Snadon, 524.

⁷⁸Fazio and Snadon, 247.

⁷⁹*Ibid.* For a full discussion of the Tayloe House see pp. 246-254.

⁸⁰*Ibid* and Freeman, p. 52.

⁸¹Stuart D. Hobbs “Adena, National Historic Landmark Nomination Form,” 2003, p. 17.

⁸²For a detailed description of the design process undertaken by Latrobe for the Walns, see Fazio and Snadon, pp. 324-331.

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the case with the Waln house, the Markoe House is no longer standing.⁸³ Like the Pope Villa, the Tayloe, Waln, and Markoe houses were all were designed with the neoclassical geometries favored by Latrobe. Façades were relatively devoid of ornamentation and relied on smooth, planar surfaces to guide the exterior design.⁸⁴

Latrobe also initiated the two other major elements, the rotunda and scenery (picturesque) schemes, in earlier house designs: Fazio and Snadon describe the Tayloe House as “an emerging Rational House with a Picturesque Garden.” The design that Latrobe proposed for the Tayloe House incorporated a rotunda space on the second floor; though unlike the Pope Villa, this floor did not contain major public spaces but private chambers.⁸⁵ The design of the Markoe House features the elements of his interior scenery concept. This is especially marked in the back-to-back apse-shaped dining and drawing rooms, also seen at the Pope Villa.⁸⁶

In Latrobe’s two other extant houses, Adena, the “frontier country seat” in Chillicothe, Ohio, and Decatur House in Washington D.C., one finds two very different types of houses from the suburban Pope Villa.⁸⁷ Though both embrace elements of Latrobe’s designs that are realized in the Pope Villa, their plans respond to different requirements. Adena, a house in the country, and Decatur House, a house for the nation’s capital, met different needs than those imposed by “suburban” Lexington. Taken together, the three demonstrate the architect’s virtuosity and daring design.

Pope Villa

The Pope Villa is the most sophisticated embodiment of Latrobe’s domestic planning philosophies through a successful merging of his design ideas into a built form. The house was designed while Latrobe was Surveyor of Public Buildings in Washington, D.C.; by this time, he had developed a prominent national reputation.

The first modern documentation that the Pope Villa was designed by Benjamin Henry Latrobe appeared in 1938. An article by Ferdinand C. Latrobe II listed the Lexington property along with thirty-five other domestic properties that had been designed by Benjamin Henry Latrobe.⁸⁸ The architectural historian Clay Lancaster, who identified previously unlabeled drawings by Latrobe in the Library of Congress as the Pope Villa, provided further concrete evidence of the Latrobe attribution, and Fazio and Snadon mount the most recent and complete analysis of the house in their massive study of the architect’s domestic works.⁸⁹ Despite Lancaster’s discovery of Latrobe’s plans for Pope Villa, concern that the Popes did not faithfully execute Latrobe’s design persisted, since the building had been altered over time. This concern was assuaged after the October 1987 fire. It was at this time that a thorough architectural investigation was conducted, revealing that the original design was intact.⁹⁰

⁸³ Fazio and Snadon, “Tayloe House,” pp. 246-254 and the “Markoe House,” pp. 332-355.

⁸⁴Eaton. This assessment is based on photographic evidence.

⁸⁵Eaton, p. 105.

⁸⁶Cohen and Brownell, “The John Markoe House,” p. 509.

⁸⁷For comprehensive analyses of Adena see Fazio and Snadon, pp. 301-314 and for Decatur House, pp. 481-508.

⁸⁸Ferdinand C. Latrobe, II. “Benjamin Henry Latrobe: Descent and Works,” *Maryland Historical Society* 33, no. 3 (September 1938), p. 258.

⁸⁹Fazio and Snadon, pp. 389-446.

⁹⁰Fazio and Snadon, p. 444. The authors trace in detail the remarkable extent to which the Pope Villa adhered to Latrobe’s plans, pp. 402-437. Talbot Hamlin in his early Latrobe biography alludes to the uniqueness of the house in the area west of the Alleghenies, but at the time did not believe that Pope Villa had been constructed according to Latrobe’s original plans. See Hamlin, *Benjamin Henry Latrobe* (New York: Oxford University Press, 1955), p. 105.

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In a recent essay, Patrick Snadon declared the house the “fullest realization of the architect’s domestic planning theories and is one of the most exceptional buildings in America of its date.”⁹¹ Latrobe wanted his rational house to respond to the environmental and social contexts of the United States. The Pope Villa embodies these principles in its form and spatial sequences. Jeffrey A. Cohen and Charles E. Brownell, authors of *The Papers of Benjamin Henry Latrobe*, and editors of Latrobe’s *Architectural and Engineering Drawings*, state that:

For Senator and Mrs. John Pope of Lexington, Kentucky, Latrobe proposed one of the most imaginative houses of his career. Within a cool, understated but highly disciplined exterior he devised a marriage of the neoclassical and the picturesque that balanced incident and order. At the same time this design was one of the fullest reflections of his convictions regarding domestic planning, here with an above ground basement story accommodating most of the subsidiary functions of the house.⁹²

Senator John and Eliza Pope

John Pope had moved his legal practice to Lexington in 1804. He rose up through the political ranks in Lexington, eventually being elected to the United States Senate in 1806. He then became the President Pro Tem of the Senate in 1810.⁹³ It was also during this time that Pope married his second wife, Eliza Johnson, whose sister had married John Quincy Adams. Eliza had been an ardent supporter of Thomas Jefferson and together, the Popes were involved in the upper echelons of Washington D.C. political life.⁹⁴ Pope most likely met Latrobe during the formulation of the Gallatin Plan, a comprehensive canal and road transportation plan encouraged by Jefferson. Both Pope and Latrobe are associated with the Gallatin Plan development.⁹⁵ Pope’s political future looked bright at the time he enlisted Latrobe to design his Lexington residence.⁹⁶

The location of the Pope Villa in early twentieth-century Lexington, Kentucky is also significant. Lexington had become the social and cultural center of the land west of the Alleghenies, and at the time was often called the “Athens of the West.” As the city developed, a wealthy class of citizens began constructing villas and mansions near Lexington.⁹⁷ The desire of the Popes to construct a Senator’s residence of some stature and distinction is underscored by the Lexington setting, and their villa’s “suburban” location a mile outside town, places it in a class with a number of other elite houses built between ca. 1810 and 1830.

Senator John and Eliza Pope were interested in a house that could serve as their summer home when Congress was not in session. The program required that there be spaces for entertaining due to Senator Pope’s political career. Eliza Pope would manage the household and arrange social functions.⁹⁸ Fazio and Snadon believe that Eliza Pope was especially instrumental in formulating the design, based on the correspondence from Latrobe to Senator Pope. “The enclosed plans were ready on Monday [December 31, 1810]...I should be glad to explain them to Mrs. Pope, to whose ideas I have endeavored to conform them, very much to the improvement of the

⁹¹Snadon, 299.

⁹²Cohen and Brownell, “The John Pope House” p. 529.

⁹³Eaton, p. 33.

⁹⁴Eaton, p. 2.

⁹⁵Eaton, p. 3.

⁹⁶For a concise biography of John and Eliza Pope see Fazio and Snadon, pp. 390-392.

⁹⁷ John E. Kleber, “Fayette County,” in *The Kentucky Encyclopedia* (Lexington, Kentucky: University Press of Kentucky, 1992), p. 311. **The extraordinarily sophisticated cultural scene in Lexington is described in detail in Klotter and Rowland, *Bluegrass Renaissance*.**

⁹⁸Fazio and Snadon, pp. 390-391.

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taste and convenience of the building.”⁹⁹ Indeed, the authors maintain that “the high quality of Latrobe’s ultimate design for the Pope Villa is in part attributable to Eliza Pope.”¹⁰⁰

Latrobe’s Design for Pope Villa and the traditional architecture in Lexington and Fayette County, Kentucky

As described above, Latrobe’s domestic philosophy led to several innovations. He rejected the double-pile central passage plan, incorporated domestic work and servant residential spaces within the body of the house, and located the most formal public spaces of dining and drawing rooms on the second floor. Since Senator John Pope and his wife Eliza planned their Lexington villa as “an elegant facility for seasonal occupancy; with a large capacity for public entertaining – a combined house and entertaining pavilion, Pope Villa was a house that, at least in part, had a public function.”¹⁰¹ That public’s expectations were shaped by the local architectural context, which is thus an important part of Pope Villa’s meaning and significance. The relationships, and especially the spatial differences, between Pope Villa and contemporary elite houses in Lexington and Fayette County, Kentucky, are critical to grasping the house’s reception and to understanding both why it was significantly altered by the family who owned it in the 1840s, and the nature of those alterations. As Michael Fazio and Patrick Snadon put it, “Latrobe’s houses perhaps suffered most of all from their own design and planning. They were so original and unconventional that they virtually begged for remodeling or demolition.”¹⁰² An understanding of the local architectural context between ca. 1810 and 1845, establishes the parameters for comprehending the 1840s renovation of the house still apparent on its interior and assists in justifying the inclusion of a second significant date, ca. 1843, in Pope Villa’s Period of Significance.

By about 1800, “the booming agricultural economy of the Inner Bluegrass made...Lexington the commercial and industrial capital of western America.”¹⁰³ As the economic boom attracted a variety of entrepreneurs, the attendant building activity enticed artisans to the area.¹⁰⁴ By the time Lexington’s first city directory was published in 1806, an array of artisans and craftspeople had begun to erect the early nineteenth-century townscape. Fifteen percent of the 266 individuals and partnerships enumerated in the directory were involved in the building trades. Asa Wilgus, who is credited as builder of Pope’s villa and with whom Latrobe corresponded about its construction, is not among them.¹⁰⁵

Those who settled and developed Lexington and Fayette County during the late eighteenth and early nineteenth centuries came predominantly from the lower middle Atlantic and Chesapeake regions, with some also from North Carolina. Their architectural traditions included fabrication in both log and timber frame, as well as

⁹⁹Fazio and Snadon., p. 395.

¹⁰⁰Ibid.

¹⁰¹ Michael W. Fazio and Patrick A. Snadon, *The Domestic Architecture of Benjamin Henry Latrobe* (Baltimore: the Johns Hopkins University Press, 2006), 392.

¹⁰² Ibid, 575.

¹⁰³ Stephen Aron, *How the West Was Lost: The Transformation of Kentucky from Daniel Boone to Henry Clay* (Baltimore: the Johns Hopkins University Press, 1996), 129; 124 - 149

¹⁰⁴ Francis D. Pitts III, “The Making of a Kentucky Architect and Entrepreneur: Insights into the Life of Matthew Kennedy,” *The Register of the Kentucky Historical Society*, vol. 103, no. 3 (Summer 2005), 499.

¹⁰⁵ Asa Wilgus was, however, mentioned in various early nineteenth-century sources in relation to advertisements, land purchases and court cases. Records of the Fayette County Court report his involvement as an overseer for road construction. See Volume 4, 1805-1810. Although clearly involved in Pope Villa’s construction and knowledgeable about the building trades, it may be that Wilgus did not identify himself as a builder because his other activities placed him in a social category other than “tradesman.” He may have acted more as supervisor or general contractor for construction projects, and/or could have served as Pope’s representative in Lexington.

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masonry. Not only were central Kentucky's settlers familiar with brick construction, but those of Scots-Irish origin and descent who moved southward down the Great Valley were experienced with dry stone masonry. The timing of central Kentucky's settlement and Lexington's founding in the last decades of the eighteenth century meant that once the frontier period had passed, the city's rapid and intensive early development included simultaneous construction of houses in log, joined frame, stone and brick. Some were built with open hall and hall/parlor plans, while others boasted closed plans incorporating an unheated circulation passage.

Lexington's 1806 city directory listed 104 brick, 10 stone and 187 wooden houses, conflating frame and log construction. Nearly two-thirds of the houses in Lexington in 1806 were built of wood. That proportion was rapidly changing, however, as masonry gained favor as the nineteenth century progressed. A letter written in 1806 by Josiah Espy described Lexington's character and burgeoning growth:

Lexington is the largest and most wealthy town in Kentucky, or indeed west of the Allegheny Mountains... I would suppose it contains about five hundred dwelling houses [it was closer to three hundred], many of them elegant and three stories high. About thirty brick buildings were then raising, and I have little doubt but that in a few years it will rival, not only in wealth, but in population, the most populous inland town of the United States ...

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By 1810, the year that Benjamin Henry Latrobe began designing a villa for Senator John and Eliza Pope, Lexington's population approached 4,200, surpassing Washington, D. C., St. Louis, Louisville and Cincinnati, and making it the largest urban center in the old American West.¹⁰⁷ In 1815 the *Niles Register* predicted Lexington would be the "greatest inland city in the western world," and the city's population had increased to a number between 6,000 and 7,000.¹⁰⁸ Three years later, Dr. Horace Holley, who had come to Lexington to assume the presidency of the acclaimed Transylvania University, observed: "The town and the vicinity are very handsome. The streets are broad, straight, paved, clean, and have rows of trees on each side. The houses are of brick almost universally, many of them in the midst of fields and have very rural and charming appearance..."¹⁰⁹ Thus during the period ca. 1805 to 1820, Lexington saw not only rapid construction and growth, but also a major rebuilding, by which the town lost its frontier appearance and the majority of its wooden buildings, to become a polished and urbane "Athens of the West."

Many of the newer houses were built on a plan that had become a symbol of urbanization in cities on America's eastern seaboard during the late eighteenth century.¹¹⁰ These "townhouses" had a side-passage plan in which the entry door occupied one end of a three-bay façade. This entry gave access to an unheated circulation and stair passage that formalized and guided movement within the house. In Lexington, side-passage plan houses were built in large numbers between ca. 1790 and 1850. A few of the earliest examples were log and are only one room deep, but most had two rooms located to one side of the passage, one behind the other. Typically, these rooms functioned as a shop with living space behind it, or a parlor and dining room. A large number of

¹⁰⁶ Quoted by the National Park Service in "Athens of the West." Lexington, Kentucky: the Athens of the West – A National Register of Historic Places Travel Itinerary, 2009.

¹⁰⁷ Richard C. Wade, *The Urban Frontier: The Rise of Western Cities, 1780-1930*. (Chicago: University of Illinois Press, 1959), 18-22 and 49-53.

¹⁰⁸ *Niles Register* (28 January 1815); quoted in Wade, p. 49.

¹⁰⁹ Quoted by Judge Charles Kerr in "An Historic Dinner," *Lexington Herald* 15 April 1917.

¹¹⁰ Marcus Binney, *Townhouses: Evolution and Innovation in 800 Years of Urban Domestic Architecture*. (London: Mitchell Beazley, 1998), pp.58-61, 70-71, 74-83, 86-98; also Bernard L. Herman, *Townhouse: Architecture and Material Life in the Early American City, 1780 – 1830*. Chapel Hill: the University of North Carolina Press for the Omohundro Institute of Early American History and Culture, Williamsburg, Virginia, 2005).

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the side-passage townhouses built in Lexington before ca. 1815 had kitchens located in cellars that were inaccessible from inside the house.¹¹¹ This was one means of segregating domestic work from family living spaces.

The Isabella Lake House is Lexington's earliest surviving example of this form. It was built around 1800 on one of the city's major north-south thoroughfares, now North Limestone Street, with two rooms to the side of a full-depth passage. These functioned originally as a parlor and dining room, and the kitchen was located below grade. At some time before the middle of the nineteenth century, the house gained a rear ell. The ell most likely took shape from two distinct additions, beginning with a kitchen and smokehouse in a detached outbuilding, with a dining room later constructed to connect the outbuilding to the main block of the house (figure 5).¹¹² The Isabella Lake House is a contributing element of Lexington's North Limestone Commercial District and was listed in the National Register in 1983 (NRIS 83003652). Similar side passage townhouses are important contributing elements to several of Lexington's National Register-listed and locally-designated historic districts, including Gratz Park, South Hill, and Western Suburb.



Figure 5

Most scholars of vernacular architecture agree that the side-passage plan is an adaptation of the “Georgian ideal,” which consisted of a two-story house utilizing a central-passage-plan, two rooms deep. Such houses had been constructed in England beginning in the seventeenth century and in America since the early eighteenth century. The type was often the house type of choice for wealthy merchants inhabiting cities on the Atlantic seaboard during the colonial period, and for Virginia's eighteenth-century Tidewater planters. Many Americans, however, felt little need for so large a house, and so artisan designer/builders modified the form to create the side-passage and single-pile central passage plans.¹¹³ While the side-passage townhouse was associated with urbanization, the single-pile central-passage plan house, or “I house,” became the type that symbolized rural

¹¹¹ This and other information on early Lexington's architectural landscape and socio-economic geography is taken from unpublished work generated during a University of Kentucky, Graduate Program in Historic Preservation research seminar on central Kentucky's urban landscapes before 1830; Anthony Rawe, “The Double-Pile, Side Passage House,” unpublished paper, University of Kentucky Historic Preservation Program, 1999.

¹¹² Lancaster, *Antebellum Architecture*, 67-68.

¹¹³ Henry Glassie, “Eighteenth-Century Cultural Process in Delaware Valley Folk Building,” *Winterthur Portfolio*, vol. 7 (1972), 35-47; Dell Upton, “Vernacular Domestic Architecture in Eighteenth-Century Virginia,” *Winterthur Portfolio* vol. 17 (1982), 95-119.

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agrarian prosperity.¹¹⁴ It became the most commonly built house type “from the old Tidewater, across the Southern Mountains, out through the Bluegrass and into the lower Midwest,” throughout the nineteenth century.¹¹⁵

At the same time, some Lexingtonians chose side-passage plan houses on the city’s in lots, others, including Senator John and Eliza Pope, built larger houses on urban out lots and at the city’s edge.¹¹⁶ By the 1830s, approximately 15 dwellings were scattered within three miles of Lexington’s center, occupying sites ranging in size from five acres on the out lots to twenty at the city’s edge.¹¹⁷ While the double-pile central passage plan or ideal “Georgian” house was too large for most in lots, it could be executed on Lexington’s out lots and on suburban sites. A common central Kentucky variation on this type exhibits a tripartite mass, which includes a one-and-one-half-story symmetrical five-bay central unit with a double-pile central passage plan, flanked by subsidiary wings. Two examples of this type, both built at essentially the same time as the Pope Villa, are the William “Lord” Morton House (1810) on out lot #76 (NRIS 75000750) (figure 6), and Rose Hill (1812), built for John Brand shortly after he purchased out lot # 60 (NRIS 74000868) (figure 7). The houses, which still stand diagonally across the street from one another at the corner of Limestone and Fifth Streets, both contain unheated, half-depth central entry passages and narrow cross halls. Public spaces, including a dining room, drawing room and parlor, as well as a chamber, occupy the ground floor of both houses.¹¹⁸



Figure 6: William Morton House plan

Figure 7: Rose Hill

Lexington’s three-part houses closely resemble Virginia’s pavilioned dwellings, which Marlene Heck argues symbolized the rural elite.¹¹⁹ The central blocks of most three-part houses in both central Kentucky and Virginia made use of central passage plans, two rooms deep. In Virginia examples, the social organization of spaces usually worked along a horizontal line running the depth of the house and dividing it into public and

¹¹⁴ Warren Hofstra, “Private Dwellings, Public Ways, and the Landscape of Early Rural Capitalism in Virginia’s Shenandoah Valley,” *Perspectives in Vernacular Architecture*, vol. 5, Gender, Class and Shelter (1995), 211-224.

¹¹⁵ Henry Glassie, *Folk Housing in Middle Virginia: A Structural Analysis of Historic Artifacts*. (Knoxville: University of Tennessee Press, 1975), 89. See also Fred Kniffen, “Folk Housing: Key to Diffusion,” in *Common Places: Readings in American Vernacular Architecture* Eds. Dell Upton and John Michael Vlach (Athens, GA: University of Georgia Press, 1986).

¹¹⁶ Rawe, “The Single-Pile, Side Passage House”; Jan Jennemann, “Establishing Urban Out lots in Three Early Kentucky Towns,” unpublished paper, University of Kentucky Historic Preservation Program, 1999.

¹¹⁷This number is based upon Clay Lancaster’s descriptions of pre-1830 architecture in the vicinity. See *Antebellum Architecture*, 126-211; and *Vestiges of the Venerable City*, 28-42.

¹¹⁸ Lancaster, *Antebellum Architecture*, 145 - 147

¹¹⁹ Marlene Elizabeth Heck, “Building Status: Pavilioned Dwellings in Virginia,” in *Shaping Communities: Perspectives in Vernacular Architecture*, VI. Edited by Carter L. Hudgins and Elizabeth Collins Cromley (Knoxville: The University of Tennessee Press, 1997), 46-59.

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private halves, while the public rooms of Kentucky examples tended to be located in the center of the house and more private spaces in the wings.¹²⁰

A few of Lexington three-part villas may have incorporated a kitchen in one of their wings. However, most of the city's early nineteenth-century houses completely segregated both kitchens and other spaces for domestic work from formal public rooms and chambers by treating them either literally or figuratively as outbuildings. Before ca. 1815, the kitchens serving many of Lexington's numerous double-pile side passage townhouses were in basements and not accessible from inside the main house, as at the first period version of the Isabella Lake House. While a below-grade such a kitchen was not actually in a distinct structure, it was segregated from the main living spaces and like an outbuilding in that it could only be entered from outside the house. Another option was to locate the kitchen in an actual outbuilding, detaching it entirely from the house. In some cases such a kitchen might be situated to one side of the house, and accessed from a door in the main house's gable end, but increasingly after ca. 1810 and more commonly in urban contexts, detached kitchens were located behind the house. The rear of the out lot occupied by John Brand's Rose Hill (ca. 1813), for example, resembled the domestic courtyard behind a central Kentucky's farmhouses, with its collection of outbuildings including a combination kitchen/laundry/worker house, a smokehouse, a privy, a stable, and other outbuildings.¹²¹ As spatial preferences changed over the first half of the nineteenth century, the unbuilt area between a detached rear kitchen and the main block of a house might be filled in, so as to create a rear ell. This is what apparently happened at the Isabella Lake House. Originally built with a basement kitchen, the lot on North Limestone Street gained a detached kitchen ca. 1820, which was eventually connected to the main body of the house ca. 1840 (see figure 5, above).¹²²

Shortly after the Pope Villa was completed in 1812, the John Wesley Hunt House, also known as the Hunt-Morgan House, was built in 1814 on a two hundred-foot-square portion of one of Lexington's out lots. The two-story three-bay brick house was unusual for Lexington in having its gable end oriented to the street. Like Pope Villa, its main block was of cubic mass, two rooms deep. Like Pope Villa, the Hunt House had three spaces across the front, including a broad entry hall flanked by an office and unheated stair hall. Unlike Pope Villa, the dining and drawing rooms were on the first floor, located behind the array of front rooms and completing the spaces in the cubic main block of the house. Behind this cubic mass, is a four-room rear unit that contains two chambers, a service or family dining room, and a service hall containing the back stair.¹²³ At first, the kitchen was located in the cellar, and according to local tradition, the household workers lodged there as well. A detached two-story brick house for the property's workers was constructed behind the rear wing around the middle of the nineteenth century, and attached to the rest of the house later. The Hunt-Morgan House is a contributing building in Lexington's Gratz Park Historic District (NRIS 73000796).

¹²⁰ Public rooms include entries, parlors, drawing rooms and dining rooms. For a discussion of a Virginia house with public and private halves see Dell Upton's treatment of Mount Airy (1762) in *Architecture in the United States*. (Oxford and New York: Oxford University Press, 1998), 29. Upton provides a more detailed description of Mount Airy's spatial organization, and the "processional landscape" of which it was part, in *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia*. (Cambridge, Massachusetts and London, England: the MIT Press for the Architectural History Foundation, New York, New York, 1986), 206 – 210.

¹²¹ Lancaster, *Antebellum Architecture of Kentucky*, 147, and figure 8.26.

¹²² Ibid, 67 – 68. These trends are similar to those discussed by Bernard Herman for elite houses along America's east coast. *Town House: Architecture and Material Life in the Early American City, 1780 – 1830* (Chapel Hill: the University of North Carolina Press for the Omohundro Institute of Early American History and Culture, Williamsburg, Virginia, 2005), 123 – 137.

¹²³ Lancaster, *Antebellum Architecture*, 131 – 134.

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In many English townhouses and perhaps American ones as well, domestic workers lodged in attic rooms.¹²⁴ Fieldwork in Kentucky has documented at least one instance of this arrangement at the Paxton Inn in Washington, Kentucky, a small community in Mason County a short distance south of Maysville (Limestone) on the Buffalo Trace/Limestone Road.¹²⁵ But most of the people working in Lexington's early nineteenth-century elite households were enslaved people of African descent. While personal servants typically slept close to their charges, and other domestics likely lodged in kitchens and other domestic work spaces, many owners in Lexington and throughout central Kentucky preferred to house their workers in buildings other than those in which the owners lived. Behind the house at Rose Hill (1812) a single detached multipurpose building included the kitchen and sheltered slaves.



Hunt Morgan House



Hunt Morgan House plan

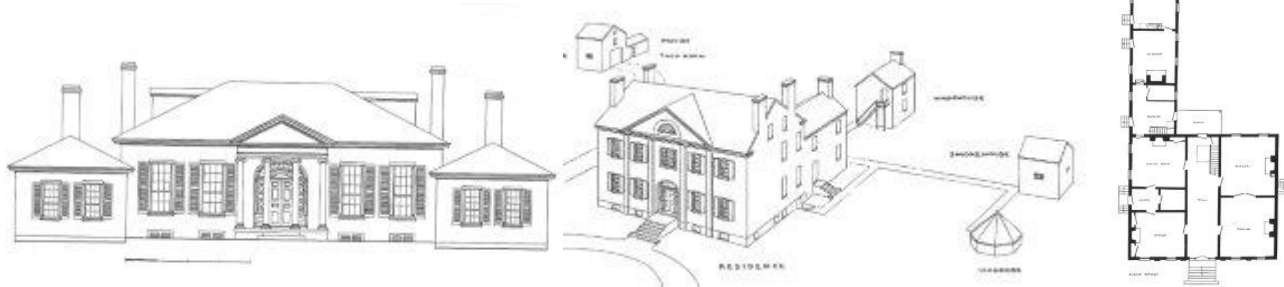
The Matthew Kennedy House (NRIS 73000797) was constructed in 1816 on a North Limestone Street lot. The two-story house utilizes a standard central passage plan, two rooms deep (figure 9). To the left of the passage are a parlor, with an office behind it; and to the right are a drawing room and dining room. Attached to the rear of the double-pile main block of the house is a slightly shorter two-story ell, which contains a service stair and kitchen on the ground floor.

¹²⁴ Herman, *Town House*, 137 – 143.

¹²⁵ Fieldwork conducted during a University of Kentucky research seminar on Kentucky's early urban architecture and landscapes, 1999.

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Rose Hill

Grassland

The Meadows

Two other local houses, Grassland (1823; NRIS 78001322; figure 10) and the Meadows (early 1830s; figure 11) are very much like the Matthew Kennedy house. Both houses exhibit variations on the double-pile, central passage theme. The ground floor plan of Grassland, built for Major Thomas Hart Shelby, son of Kentucky's first Governor, Isaac Shelby, contains an unusual central stair passage that ends in a semi-circular wall behind an elegant curved stair, with a short, rear service passage behind it; while the Meadows has a standard full depth central passage, its interior symmetry disrupted only by a short cross passage to one side of the central one. Both houses have rear ells which contain their kitchens.¹²⁶

After the turn of the nineteenth century and through the mid-1820s, dwellings in Lexington and throughout central Kentucky were finished with Federal-style woodwork. Characterized by elegance and restraint, the finish of this period includes symmetrical composition, flat plains, and narrow moldings, and often features geometric forms and standard motifs like with sunbursts, along swags, garlands and urns. Principal rooms often have chair rail and delicately ornamented mantels. In the houses of the local elites, Federal-style finish was typically refined, though in some cases, artisans executed more vernacular interpretations of the style, like the punch work present in Pope Villa's rotunda and drawing room.

The sources of inspiration for this finish is unknown, though it is likely that at least some local builders got ideas from one of the builder's handbooks available at the time. The architectural historian Clay Lancaster documented those builder's guides available in Lexington during the late eighteenth and early nineteenth centuries through advertisements in the Lexington paper, *The Kentucky Gazette*. Local bookshops carried a number of these handbooks, including Abraham Swan's titles – *The British Architect* and *A Collection of Designs in Architecture* – and William Pain's volumes – *The Builder's Pocket-Treasure* and *Practical Builder* – as well as John Norman's *The Town and Country Builder's Assistant*, the first builder's handbook created in America (ca. 1786). While these eighteenth-century handbooks offered designs initiated by British architects, around 1805 Owen Biddle advertised that his new volume, *The Young Carpenter's Assistant*, contained designs adapted to conditions in the United States.¹²⁷ The local builder Mathias Shryock owned a copy of Asher Benjamin's handbook, *The Builder's Assistant* (1800), which he passed on to his son, the better-known local architect, Gideon Shryock.¹²⁸ Concerning the relationship between the designs illustrated in these publications and those actually implemented in and through local buildings, Lancaster concluded that “close parallels

¹²⁶ Lancaster, *Antebellum Architecture*, 170-172.

¹²⁷ *Ibid*, 106-107. Abraham Swan was the author of both *The British Architect* (published in London in 1745, issued in Philadelphia in 1775, and reprinted in Boston in 1794), and *A Collection of Designs in Architecture* (London, 1757). Pain wrote *The Builder's Pocket Treasure* (London 1763; Boston 1794) and *Practical Builder* (London 1774; Boston 1792).

¹²⁸ *Ibid*, 108.

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between imported design and Kentucky execution are the exception rather than the rule, as applied woodwork was usually fashioned according to the taste and manner of local craftsmen.”¹²⁹

During the 1830s and 1840s, Lexington experienced another phase of rebuilding. Not only were many new buildings constructed at this time, but older structures, including the Pope Villa, were updated to become more symmetrical, include unheated circulation spaces, and display fashionable Greek Revival finish. For example, a house initially built on West Second Street for the industrialist Thomas January in the early nineteenth century received updates around 1846 and in 1848, after it was purchased by Tobias Gibson (NRIS 74000862; figure 12, next page). The house originally had a three-part massing, with a three-bay two-story central section, flanked by one-story wings which continued toward the rear to create a courtyard. It gained a two-story portico and a larger entrance hall in the first renovation, while in the second, both the original one-story flanking wings and a rear ell were raised to two stories.¹³⁰

While the mid-nineteenth-century remodeling of the January/Gibson house eliminated its original three-part massing, the Francis Key Hunt House, demolished in 1953, was a mid-nineteenth-century interpretation of that form. It consisted of a double-pile central passage main block, flanked by two recessed wings, which continued toward the back of the house to create a rear ell on each side of the building (figure 13). While one of these wings/ells contained the kitchen and laundry, behind it was a detached outbuilding incorporating a smokehouse, slave housing and the privies.¹³¹



Figure 12: January/Gibson House



Figure 13: Francis Key Hunt House

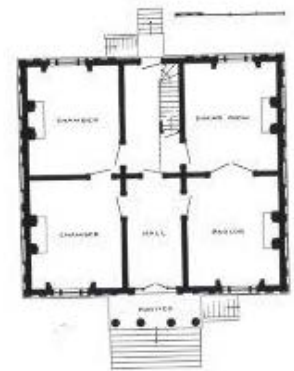


Figure 14: Mansfield

The local architect Major Thomas Lewinski, who was responsible for the second round of renovations at the Pope Villa around 1865, designed Mansfield for Thomas Hart Clay, son of Henry Clay, in 1845. Mansfield contained a standard double-pile central passage plan on a raised basement, with a parlor and dining room to one side of the passage and two chambers on the other (figure 14). Although it was a suburban house, the kitchen and service rooms were in the basement.¹³²

¹²⁹ Lancaster, *Vestiges of the Venerable City*, 273-274.

¹³⁰ Lancaster, *Antebellum Architecture*, 209-210; *Vestiges*, 76-77.

¹³¹ *Ibid.*, 213-216; Lancaster, *Vestiges*, 68-71.

¹³² *Ibid.*, 215-216; *Vestiges*, 71.

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While Latrobe's designs showed elements of the Greek Revival style from the time he arrived in America, it did not become the prevailing fashion until later in the eastern states and the mid-1830s in Kentucky. Greek Revival ornament continued to appear on central Kentucky's buildings until after the Civil War and even later in some parts of the state. In contrast to the delicate refined Federal style, the Greek Revival is comparatively heavy and bold. Interior architectural finish in particular, is thicker. Baseboard moldings are taller, and chair rail goes out of fashion to the point where it is often ripped out in period redecorating. In mantels, the delicate side columns of the Federal style are replaced by massive, flat pilasters with ordered capitols. The marble mantles inserted in Pope Villa's drawing and dining rooms during the ca. 1843 renovation are a good example of the type.

While Lancaster argued that Federal-style woodwork in Kentucky followed "the taste and manner of local craftsmen,"¹³³ he found that by the middle of the nineteenth century, the artisans who created Greek Revival-style finish relied much more on builder's guides. In his book, *Antebellum Architecture of Kentucky*, he discussed instances of Kentucky building details modeled on John Haviland's *The Builder's Assistant*; Edward Shaw's *Civil Architecture*; Asher Benjamin's *The Practice of Architecture, The American Builder's Companion*, and *The Practical House Carpenter*; and Minard Lafever's *The Modern Builder's Guide, The Young Builder's General Instructor*, and *The Beauties of Modern Architecture*.¹³⁴

By the time the Johnsons remodeled the Pope Villa in the 1840s, local elite houses exhibited symmetry, closed plans, and segregation between public, private and work spaces. Most contained a variation of a double-pile, central-passage plan, as houses like the Matthew Kennedy House, Grassland, the Meadows, the Francis Key Hunt House, and Mansfield attest. To open a central passage and visually connect the front and back entrances of the house, the Johnsons had to subvert Latrobe's "rational" plan. By altering Latrobe's plan, they in turn sacrificed some of his expressions of the picturesque within the house. Eliminating the small square room at the center of the house on the ground floor, for example, altered Latrobe's scenic progress from Pope Villa's entrance to its rotunda and public rooms on the second floor by removing the moments of visual interest and darkness it provided. Movement through the house became simpler, more direct, and more customary than it had during the Popes' occupation, when Latrobe's wall between the family and service portions of the ground floor remained intact and there was no service ell. By creating a traditional double-pile, central passage house from one that may have felt spatially awkward to them, the Johnsons gained a house that conformed to local spatial expectations by including important public rooms on the ground floor and segregating domestic work and workers in a rear service ell. The Johnsons' changes to Pope Villa's interior spaces evidences the power of long-established design impulses, since they created a house type and plan which had been built in England since the seventeenth century and in colonial America since the early eighteenth. Ironically, the nature of the Johnson's ca. 1843 renovations at Pope Villa testifies to the singularity, creativity and ingenuity of Latrobe's design for the house.

Evaluation of the Architectural Significance of the Pope Villa within the historic context Benjamin Henry Latrobe's Domestic Architecture in the United States, 1796-1820

The Pope Villa is the most sophisticated representation of Latrobe's domestic planning philosophies through a successful merging of his design ideas into a built form. Architectural historian Patrick Snadon calls the Pope

¹³³ Ibid, 274

¹³⁴ Ibid, 183-189

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Villa “Perhaps the best domestic plan Latrobe ever created; it’s certainly his most exciting surviving design.”¹³⁵ The building fully realizes Latrobe’s design ideal in bricks and mortar. As a response to upper-middle and upper-class domestic life in the new nation, Latrobe ordered his spaces as he defined them in the rational house, the rotunda, and the picturesque—the Pope Villa embodies these principles in its form and spatial sequences.

Indeed, for John and Eliza Pope, Latrobe proposed one of the most imaginative houses of his career.¹³⁶ Within a cool, understated but highly disciplined exterior, he devised a marriage of the neoclassical and the picturesque that balanced incident and order. At the same time, this design was one of the fullest manifestation of his convictions regarding domestic planning.¹³⁷

Latrobe’s circulation pattern throughout the Pope Villa ingeniously separated guests from the service spaces, an interpretation of *dégagement*, a design tenet that he believed was essential for the rational house. This arrangement did away with the popular central-hall plan of the federal period which Latrobe apparently deplored, referring to it as a “turnpike” and a “common sewer.”¹³⁸ The idea of bringing service spaces into the main house eliminated the standard American service ell that extended service spaces away from the main block of the house. Latrobe felt that the “frying pan” arrangement created by the service ell sullied the view of the yard and was inefficient as well.¹³⁹ The house is significant for executing the plan more completely on Pope Villa than on any of his other residential projects.

On the second floor, at the center of the villa, Latrobe situated his top-lit rotunda so as to communicate with the drawing and dining rooms at the front of the house with three bedchambers at the back. “The public spaces of dining room, drawing room, and rotunda constitute a compact ‘circuit’ of three public rooms...for ‘entertaining company.’ The rotunda serves as the central architectural feature of the house, as well as defines the circulation pattern of the principal floor. Latrobe was able to successfully fuse the rotunda villa with his rational house plan in the Pope Villa.

The element that linked this unique arrangement of spaces was Latrobe’s processional sequence of “interior scenery.” This idea was inspired by the English picturesque park design that utilized classical pavilions to create changing experiences.¹⁴⁰ In the Pope Villa, this was achieved through a series of public spaces marked with classical forms: the entrance hall is characterized by a Greek prostyle temple; the rotunda on the second floor recalls the Roman Pantheon; and the Roman Basilica is referenced in the back-to-back drawing room and dining room with apsidal ends.¹⁴¹ This interior scenery created a dramatic procession through the public spaces of the house, while resolving the unusual circulation pattern created by housing public spaces on the second floor. Latrobe scholars Cohen and Brownell note that the emergence of the picturesque in Latrobe’s domestic planning is a significant element in the Pope House: “Not until the visitor reached the upper floor would he have so much as a clue that Latrobe had composed a rotunda house, as the domed space emerged scenographically from beyond the double screen columns. An element of surprise had entered into Latrobe’s domestic planning.”¹⁴²

¹³⁵Arnold Berke, “Kentuckians Revive Rare Gem by Latrobe,” *Preservation News* (June 1990): p. .

¹³⁶Snadon, 299.

¹³⁷Cohen and Brownell, “The John Pope House,” p. 529.

¹³⁸Snadon, p. 300.

¹³⁹Fazio and Snadon, p. 403.

¹⁴⁰Cohen and Brownell, “The Neoclassical, the Picturesque and the Sublime of Latrobe’s Architecture,” p. 13.

¹⁴¹Fazio and Snadon, p. 412.

¹⁴²Cohen and Brownell, “The John Pope House,” p. 530.

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It is in these architectural features that the inherent significance of Latrobe's Pope Villa is found. Taken together, they present a culmination of Latrobe's rational house design. The Pope Villa design incomparably expresses Latrobe's principal theories concerning domestic living in the United States.

Certainly, these ideas were in play in his previous domestic designs, though had yet to come together in singular design; and, as "America's first architect," Latrobe's influence was not limited to federal-era America, but reaches to the current day. It is Latrobe who first sought to create a new American house type, "respond[ing] quite consciously to the specifics of the American social and physical context and had, as a result, invented such a new house form for the nascent, democratic, American republic. Latrobe made a conscious effort to develop this new domestic type, and his houses [in particular the Pope Villa] present extremely condensed and focused evidence of his originality as a designer."¹⁴³

Evaluation of the Integrity of the Pope Villa

In accord with the second term of Criterion C, the Pope Villa is significant as the work of a master, Benjamin Henry Latrobe – this country's first professional architect – and represents a key example of his domestic work. The integrity analysis here clarifies the basic threshold of integrity: discernment of the physical aspects of any Latrobe-designed house that must be retained so that the significance of his design can be realized.

Our understanding of the significance of Latrobe's domestic design theories relate to his creation of the rational house and its particular parts. Because the novelty of Latrobe's design ideas meant that his houses were often demolished or altered over time, and because only three of his domestic works survive in the United States, an example of Latrobe's domestic design need not have ideal integrity of design, materials and workmanship, but rather must provide an ability to clearly perceive and understand Latrobe's vision for private residences. From this integrity analysis, the Pope Villa stands as an important example of Latrobe's domestic work in the United States because it retains sufficient integrity of design, materials, workmanship, feeling, and association that we can experience its architectural merits.

The Pope Villa experienced numerous changes to both its exterior and interior over its long history, as did both of Latrobe's other identified surviving domestic works, Adena and Decatur House. Nonetheless, using the guidelines established here, the Pope Villa can be said to possess a high degree of integrity of location, feeling, and association, a good level of integrity of design, acceptable integrity of materials and workmanship, and poor integrity of setting.

While the amount of property associated with the house had dwindled, the Pope Villa still sits on the same site on which it was constructed and has not been moved. It thus possesses a high degree of **integrity of location**.

At the same time, when completed in 1812, the Pope Villa occupied a 13-acre tract that overlooked Lexington's town branch. Neither the street on which it currently sits nor the houses that surround it were present at either of the property's significant dates, 1812 and ca. 1843. The Woolfolk family, which owned the property in the early

¹⁴³Fazio and Shadon, p. xiv.

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twentieth century, sold off most of the original 13-acre tract for subdivision. Pope Villa thus has poor **integrity of setting**.

Latrobe's domestic planning theories took distinct avenues in his residential projects and in his writings. According to Latrobe's design goals, the elements of the rational house should be clearly read through the spatial organization and relationships in the residence. A Latrobe-designed house in the United States will be said to have **integrity of association** if the structure maintains its design and layout as specified in plans and construction documents. Latrobe's design intent is still evident at the Pope Villa. Thus, the Pope Villa offers a strong association between Latrobe's conceptual ideals and a realized architectural form.

A Latrobe-designed residence in the United States will be said to have **integrity of design** if alterations typically made in the course of the last two hundred years do not obscure the house's original footprint, roofline, or other defining elements such as exterior proportions and placement of the windows. Alterations to these features that contribute to the overall exterior composition should be minimized. The interior spatial relationships that Latrobe intended for the rational house must be intact. This includes maintaining the historic spatial relationships and circulation patterns that separated spaces and routes of movement for the family, their servants, and their visitors. Interior scenery features that Latrobe used in his designs along the circulation route should also be discernible. The overarching impression of a domestic work by Latrobe possessing an integrity of design should be that of a rational house, which consists in a basement story and principal story; separated but internalized service spaces; and interior scenery features. While the ca. 1843 remodeling of the house disrupted some elements of Latrobe's rational house plan and the attendant scenery, sufficient physical evidence remains that these elements are visible. This physical evidence allowed Michael Fazio and Patrick Sandon to interpret Pope Villa as the penultimate example of Latrobe's rational house idea and would permit restoration of the original plan in the future.

Though the Pope Villa has experienced alterations over time, the principal spatial relationships and organization remain intact. The basement floor and principal floor are clearly expressed on the exterior and the interior. The organization of window openings on the principal façade suggests the hierarchical importance of the principal floor over the ground floor. Three large Venetian windows have been restored on the upper level, while the smaller window openings were restored on the basement floor according to the forensic architectural evidence. The form of the house has been retained as a perfect square.

Latrobe's rational house plan is quite evident on the interior through the historic arrangement of spaces on both levels. The original walls separating the service spaces from the rest of the house have either been restored or their locations suggested based on historic documentation and forensic evidence. The pavilions and niches that serve as "interior scenery" along this route are still evident, especially in the rotunda and the public spaces of the dining room and drawing room. Overall, the elements of Latrobe's design dating to the Popes' occupation are sufficiently intact so as to be readable, and thus property thus has good integrity of design.

Latrobe's writings on design offer no clue that he regarded materials as integral to realizing the rational house. Thus, a Latrobe-designed house in the United States will be said to have **integrity of materials** if the preponderance of the materials used in the construction of the house, particularly those that contribute to the house's design, are still intact. This would include the brick-and-mortar structure and principal interior partitions of the house. Much of the original plasterwork and flooring remain intact. For the decorative interior finish, there remains sufficient physical evidence to restore missing pieces. There is at least one of every type of finish, which allows restoration based upon sound physical evidence.

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The remaining decorative finish at the house is sufficient to continue guiding restoration. The Blue Grass Trust has devoted great attention and resources to the study and conservation by T. K. McClintock of original wallpapers, so that much of the finish that would have been experienced by a visitor to the house during the Popes' ownership can be restored. In addition, Jeffrey Baker of Mesick Cohen Wilson Baker Architects has made a careful study, with detailed drawings, of each molding profile found in the house. Latrobe did not specify interior finishes for the Pope Villa, instead apparently leaving those decisions to the local contractor, Asa Wilgus, and the Popes.

Since Latrobe never visited the building site and Pope Villa was executed by local artisans -- of whom we can identify the contractor/builder, Asa Wilgus -- the workmanship apparent in the building will necessarily represent the local time and place more than the designer. Sufficient materials remain at Pope Villa to positively identify the house that stands in Lexington as the building Latrobe designed for Senator John and Eliza Pope, which is depicted on the plans curated at the Library of Congress; as well as to restore or recreate finish that was lost over time or in the fire. Pope Villa's integrity of materials thus conveys sufficient **integrity of workmanship** identify the house as the product of the early nineteenth century. The wooden elements of the building have been worked with hand tools and joined with mortice and tenon, and in places, square nails. Plaster and mortar are of period composition, while architectural finish is ornamented in ways consistent with Pope Villa's two significant dates.

Of the three integrity factors most important to significance under Criterion C, design, materials and workmanship, Pope Villa's integrity of materials has understandably been the most affected by the passage of time, the building's multiple phases of alteration, and the 1987 fire. Fortunately, the materials that remain are those that comprise the most significant features of Latrobe's design.

Moreover, the integrity of surviving materials within the Pope Villa must be considered within the context of other Latrobe houses. Although the house may have less surviving original material than many American houses of its period, the Pope Villa is one of only three surviving Latrobe houses. Latrobe designed roughly 57 other houses; many of them were built. But having been demolished, these have no physical presence today to represent Latrobe's achievements in domestic design. As mentioned above, the building's owner, the Blue Grass Trust, has carefully investigated, retained, and conserved as much original fabric as possible. This nomination concludes that despite the alteration and loss of some original fabric, in the balance, the material that remains at Pope Villa is sufficient to claim an integrity exists between our sense of the house's significance and its material presentation.

A Latrobe-designed house in the United States will be said to have **integrity of feeling** if the integrity of design and materials are at a high enough level for a visitor today to experience the building in much the same way as a visitor during the period of significance would have. As discussed at length above, Pope Villa is sufficiently intact to permit its reading as an example of a Latrobe-designed rational house and for scholars such as Michael Fazio and Patrick Snadon to interpret it as one of the culminating works of the architect's domestic oeuvre. Latrobe's plan for the dwelling, as indicated on the surviving plans, is clearly visible at the house, and despite some loss of material, his scenic route through the house remains fairly intact. The workmanship visible at Pope Villa signals that it was built in the early nineteenth century and modified a generation later. Though Latrobe left interior finishes to the local contractor, these are nonetheless early nineteenth century in character. Not only do they contribute to conveying an excellent integrity of feeling, but also attest to the important relationship between Latrobe as architect, Asa Wilgus as builder, and Eliza Pope as client.

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To summarize, the Pope Villa possesses excellent integrity of location, feeling, and association, a good level of integrity of design, acceptable integrity of materials and workmanship, and poor integrity of setting. While design, materials and workmanship are the aspects of integrity most critical to conveying architectural significance under Criterion C, these are present in sufficient degree that the building is clearly of Latrobe's design and an important example of his ideas about a rational house for America. That very few of Latrobe's American houses survive and that all were significantly altered over time, mitigates the loss of materials and workmanship Pope Villa has suffered. The originality and singularity of Latrobe's designs meant that this sort of loss is typical among his surviving houses, and a part of their history. In the balance, the Pope Villa is recognizable as a nationally significant work of Benjamin Henry Latrobe.

Historic Context: Architectural Design and Construction in Early Nineteenth-Century America

Pope Villa is significant at the national level under Criterion D because it has the potential to convey important information about the practices and processes of building design and construction during the early nineteenth century. Given the circumstances of its production – i.e., the building's design and specifications for construction were communicated by English-trained Benjamin Henry Latrobe through drawings, letters and other documents to John and Eliza Pope and their local contractor, Asa Wilgus – and because as built, the house differs in some respects from the plans Latrobe documented, further investigation at Pope Villa can specifically make a significant contribution to our understanding of the relationships and interactions between artisan designer/builders like Wilgus and trained architectural professionals such as Latrobe, who sought to distinguish design from construction.¹⁴⁴ With fabric dating from the early nineteenth century carefully exposed or removed and warehoused where necessary, and the house's interior not yet restored, many construction details remain visible and afford a unique opportunity to learn about the decisions made as Pope Villa was under construction. Knowledge of these decisions ultimately has the potential to help us gain a better understanding of complex architectural design dynamics. The Pope Villa provides an important case for analyzing three forces that stand in tension, and collaborate to produce the constructed building. That analysis will reveal the architect's original design intent, the builder's input in the construction process, and the power of local architectural preferences, both at the original construction, and later, when the building is changed.

As Carl Lounsbury noted in his analysis of the design process in the early Chesapeake, much architectural history characterizes design and architectural change as a top-down activities, "tracing the introduction of design precedents through architectural innovators such as Latrobe or through the medium of prints and books and assessing their eventual reception in provincial cities and remote corners of British America...."¹⁴⁵ Such analyses pose questions about the source of design ideas, but not about their reception. They result in a good deal of knowledge about the practices and preferences of designers like Latrobe, but contribute little to our understanding of artisans like Asa Wilgus, also overlooking the possibility of interactions between the two groups of professionals. Lounsbury argued that during America's colonial and early National periods, the design process:

¹⁴⁴ Dell Upton, "Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800 - 1860," in *Winterthur Portfolio*, Vol. 19, No. 2/3 (1984), 107-150;

Fazio and Snadon, 417-419. Phillips and Oppermann, P.A., "Progress Report: Investigation of Senator John Pope House, Lexington, Kentucky," 1991.

Prepared for and on file with the Blue Grass Trust for Historic Preservation, 2.

¹⁴⁵ Carl Lounsbury, "The Design Process," in *The Chesapeake House: Architectural Investigations by Colonial Williamsburg*, Cary Carson and Carl Lounsbury, eds. (Chapel Hill: The University of North Carolina Press, 2013), 66.

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... was a collective endeavor that involved numerous individuals who had the ability to shape the form of a structure at various stages during the construction of a building, from initial discussions to the final coat of paint. Rather than a static method whose source emanated from an architect's drawings and set of written specifications, the conceptualization and execution of a building's design from its plan to its ornamentation was far more fluid as clients, contractors, and craftsmen played important and often variable roles in the process.¹⁴⁶

In other words, with the possible exception of large public commissions during the late eighteenth century and beyond, most of the buildings constructed in America before the middle of the nineteenth century did not have a single "author."

Michael Fazio and Patrick Snadon point out that in England, where Latrobe trained under Samuel Cockerell, building design and construction was handled differently than in America.¹⁴⁷ Architecture began to professionalize in England during the middle of the eighteenth century, which meant in part that "... the distinctive accomplishments by a sizable group of practitioners over a period of time" had been recognized.¹⁴⁸ Latrobe's surviving letters indicate that he continually struggled in the United States to gain similar respect and recognition. In an 1806 letter to Henry Ormond, Latrobe wrote that he was "the first, who, in our Country has endeavored and partly succeeded to place the profession of Architect and Civil Engineer on that footing of respectability which it occupies in Europe."¹⁴⁹

Latrobe indicated that a professional architect should control and supervise the entire process of design and construction, and proposed accomplishing this by retaining control of his drawings, and by not permitting any changes to his design without his knowledge and consent.¹⁵⁰ As his experiences with both the Pennock House (Norfolk, VA) and Pope Villa attest, he was rarely able to accomplish this ideal.¹⁵¹ This was likely because in American practice,

The source of design did not originate solely from architectural drawings or from decisions made by an architect or even a client. In fact, drawings did not command a preeminent position in the transmission of architectural ideas in early America but only supplemented or clarified other ways of communicating intention, including the reliance upon the expertise of craftsmen. Often what was not expressed in drawings or written specifications remained in the domain of the builder to resolve during construction.¹⁵²

This is precisely the sort of interaction that Fazio and Snadon document having taken place between Latrobe and Wilgus in the construction of the Pope Villa.

¹⁴⁶ Lounsbury in *The Chesapeake House*, 65.

¹⁴⁷ Fazio and Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, 192-193; Also Carl Lounsbury in *The Chesapeake House*, 64-85.

¹⁴⁸ Dell Upton, "Pattern Books and Professionalism: Aspects of the Transformation of Domestic Architecture in America, 1800 - 1860," in *Winterthur Portfolio*, Vol. 19, No. 2/3 (1984), 113. Upton's essay presents a convincing argument about the professionalization of architecture in the United States, and Latrobe's role in it. See page 107 and especially 112-114. See also Dell Upton, *Architecture in the United States* (Oxford and New York: Oxford University Press, 1998), 247-252.

¹⁴⁹ BHL to Henry Ormond, November 20, 1806. in *The Correspondence and Miscellaneous Papers of BHL*, John C. Van Horne, Jeffrey A. Cohen, Darwin H. Stapleton, Lee W. Formwalt, William B. Forbush III, and Tina H. Sheller, eds., 3 vols. (New Haven and London, 1984-88), ii, 680.

¹⁵⁰ Latrobe to Robert Mills, July 12, 1806. *Ibid*, 239-245.

¹⁵¹ Fazio and Snadon, 211-213; 395-396; 417-419.

¹⁵² Lounsbury, 66.

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As research into the practice and processes of artisan-led design and construction has shown, things not specified in drawings or building agreements were typically those things taken as understood by both the client and builder, by virtue of their participation in the same society and culture.¹⁵³ So long as traditional artisan designer/builders were constructing traditional house forms and finishing them in familiar ways, the formality of contracts and drawings was unnecessary. But during the late colonial period, a growing “specialization of room functions and building types and the increasing elaboration of finishes” led to the need for more detailed building agreements and instructions, which in turn fostered the elaboration of building contracts and increased reliance on drawings to communicate unfamiliar architectural ideas.¹⁵⁴

The design process in which artisan designer/builders engaged has been the subject of theoretical work among vernacular architecture scholars eager to demonstrate that vernacular (or folk) architecture is not “undesigned.” Essays by the folklorists Henry Glassie and Bernard Herman, and the architect Thomas Hubka, theorize that rather than striving for novelty and innovation, as do most design professionals, artisan designer builders worked within traditional limits and accommodated change.¹⁵⁵ As Dell Upton and John Michael Vlach put it in their introduction to Hubka’s essay, “Just Folks Designing,” the professional designer creates something new by combining elements from various sources, while the traditional designer conceptually disassembles existing models and then reassembles the parts into something new.¹⁵⁶ Artisan designer/builders “operate in a narrow, culturally defined field of possibility that is structured by tradition. This field consists largely of the existing building examples available to each builder and the design repertoire contained within each builder’s particular tradition.”¹⁵⁷ The traditional repertoire of artisan designer/builders is not unchanging, since they also conceptually disassemble new architectural models into their component parts and select for inclusion in the reassembly process only those parts relevant to the local context. In this way, vernacular architecture scholars argue, traditional designers generated side passage and single-pile, central passage forms from the double-pile, central passage “Georgian ideal.”¹⁵⁸ The advantage of this design process is that it accommodates slow architectural change, while at the same time rarely producing a building that is uncomfortably different than the local norm.

This body of theory primarily addresses architectural form, having much less to offer to our understanding of traditional processes for designing structure and finish. Investigations of the preferences and practices of individual artisans are more informative in this regard, but optimally require extensive evidence from both the archive and the field. In the book *Architects and Builders in North Carolina*, Catherine Bishir and her co-authors provide a history of the state’s building practices, from its settlement through the twentieth century.¹⁵⁹

¹⁵³ Lounsbury, in *The Chesapeake House*; Catherine Bishir, “Good and Sufficient Language for Building,” *Perspectives in Vernacular Architecture*, vol. 4 (1991), 44-52; Catherine W. Bishir, Charlotte V. Brown, Carl R. Lounsbury and Ernest H. Wood III, *Architects and Builders in North Carolina: A History of the Practice of Building* (Chapel Hill and London: the University of North Carolina Press, 1990), 48-129.

¹⁵⁴ Lounsbury, *ibid.*, 77.

¹⁵⁵ Henry Glassie, *Folk Housing in Middle Virginia: a Structural Analysis of Historic Artifacts*. (Knoxville: University of Tennessee Press, 1975); Henry Glassie, “Eighteenth-Century Cultural Process in Delaware Valley Folk Building,” in *Common Places: Readings in American Vernacular Architecture*. Dell Upton and John Michael Vlach, eds. (Athens: The University of Georgia Press, 1986), 394-425; Herman, Bernard L., *The Bricoleur Revisited*. In *American Material Culture: The Shape of the Field*, Ann Smart Martin and J. Ritchie Garrison, ed. (University of Tennessee Press, 1997), pp. 37-63; Hubka, Thomas, “Just Folks Designing: Vernacular Designers and the Generation of Form,” in *Common Places: Readings in American Vernacular Architecture*. Dell Upton and John Michael Vlach, eds. (Athens: The University of Georgia Press, 1986), 426-432.

¹⁵⁶ Dell Upton and John Michael Vlach in the introduction to Hubka, “Just Folks Designing,” 426

¹⁵⁷ Hubka, “Just Folks Designing,” 429.

¹⁵⁸ Glassie, “Eighteenth-Century Cultural Process,” 401-409; *Architects and builders in North Carolina : a history of the practice of building* Authors [Catherine W Bishir](#), J. Marshall Bullock, William Bushong, Chapel Hill : University of North Carolina Press, Creation Date: c1990

¹⁵⁹ Catherine W. Bishir, Carl Lounsbury, William Bushong and Charlotte Brown, *Architects and builders in North Carolina : a history of the practice of building*. (Chapel Hill : University of North Carolina Press, 1990).

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Bishir's in-depth study of Jacob Holt, a designer/builder who worked in both Virginia and North Carolina during the middle of the nineteenth century, provides valuable perspective on one individual artisan's response to resolving "popular and traditional forces" and accommodating "aesthetic and practical" demands.¹⁶⁰ While Holt was apparently more architecturally adventurous than most of those in his community, he simultaneously seems to have introduced new ideas and encouraged their acceptance. That Holt typically built traditional single-pile, central passage houses embellished with fashionable ornament is not surprising, given the popularity and tenure of the form; thousands of similar dwellings were constructed during the nineteenth century across the eastern United States and their numbers attest that most other designer/builders reached comparable solutions. Holt and other artisans like him were simultaneously agents of "architectural change and a source for the continuity of older house plans."¹⁶¹

In undertaking the construction of the Pope Villa, Asa Wilgus was confronted with making a different accommodation: he was tasked with building an unusual plan but was apparently able to finish the house as he chose. While little is known of Wilgus, Michael Fazio and Patrick Sandon documented that "by the first two decades of the nineteenth century, he had developed diverse business interests, including real estate ownership (perhaps related to speculative building), road construction, and hotel and tavern management." They go on to conclude that at least with respect to his work on Pope Villa, Wilgus was likely more a "construction supervisor and "general contractor" than merely a carpenter.¹⁶²

Architectural design and construction in early nineteenth century America involved interactions and interplay between professional design and international inspiration on the one hand, and traditional processes and practices based in local or regional models on the other. During this time, professional designers like Latrobe began to shape architectural design and construction through builder's handbooks, style guides, contracts, drawings, and specifications. Though the traditional manner of building meant that change would be slow, craftsmen learned to read architectural drawings and eventually came to respect designers' expertise.¹⁶³ The Johnsons' ca. 1843 modifications to the house created by Latrobe, Wilgus and Senator John and Eliza Pope in 1812 is evidence that the process of architectural change and professionalization did not proceed toward an inevitable goal, but occurred in fits and starts. Built during this period of change, with an innovative plan and traditional finish—in reverse of the usual pattern—Pope Villa has the potential to convey important information about architectural design and construction in early nineteenth-century America.

Evaluation of the Architectural Significance of the Pope Villa within the Historic Context Architectural Design and Construction in Early Nineteenth-Century America

Pope Villa's significance under Criterion D derives from the building's potential to convey important information about architectural design and construction practices in America's early national period. The house provides many instances of a fundamental tension existing between the sophisticated and cosmopolitan design for the house and its more conservative and traditional local context. After the 1987 fire burned away the majority of fabric that had been added to the house during the late nineteenth and twentieth-century renovations,

¹⁶⁰ Catherine Bishir, "Jacob W. Holt: An American Builder," *Common Places: Readings in American Vernacular Architecture*. Dell Upton and John Michael Vlach, eds. (Athens: The University of Georgia Press, 1986), 448.

¹⁶¹ Bishir, "Jacob W. Holt," 447-481; 447.

¹⁶² Fazio and Sandon, 417.

¹⁶³ Lounsbury, 85.

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early nineteenth-century materials were carefully removed where necessary and warehoused.¹⁶⁴ With the house not yet finished on the interior, many construction details remain visible. Between the architectural fabric visible in place and that warehoused, further investigation at Pope Villa affords a significant opportunity to learn about the decisions made as the building was under construction. It thus has the potential to convey valuable information about the role played by artisans in the design process. In this analysis, the Pope Villa promises to help us gain a more nuanced understanding of architectural authorship of the building.¹⁶⁵

The following research questions outline the specific ways in which the Pope Villa has the potential to convey significant information about architectural design and construction in early nineteenth-century America:

How does Pope Villa as built differ from what Latrobe designed?

Despite intensive investigation, questions remain about the original design of the dome, main stair, and entry to the rotunda. Further investigation of and the solutions to these puzzles will illuminate the relationship between the house as Latrobe designed it, and the house as built, thus furthering our understanding of architectural practice at the dawn of architecture in America. Three specific aspects of the building raise important questions that have yet to be answered.

Regarding the stair hall (and series of stair cases) and the entry from the stair hall into the rotunda, Patrick Snadon (personal communication May 11, 2017) has pointed out the extraordinary importance of the stair, since Latrobe's all-important sequence of spaces (i.e., Latrobe's "house scenery") required visitors to rise to the second and principal story, a requirement unnecessary for virtually all other American houses of the time. Patrick estimated that there had been approximately ten different stair configurations to accomplish this goal, none probably precisely following Latrobe's existing drawings. Working out the history of these several staircases will illuminate the fraught process by which Latrobe's ideas took different shapes over time, as local skills and tastes, plus the requirements of new owners, made themselves felt.

The entry into the rotunda presents a similar puzzle, with similar value for the study of architectural practice. Snadon has drawn a reconstruction of that transitional space as Latrobe designed it, and has also drawn a hypothetical reconstruction of that feature as actually built. But Jeff Baker thinks he can find more evidence, and he likely will. Again, this new evidence will tell us a lot about the conversation between Latrobe's drawings and local tastes and practices.

The third important question has to do with the servants' living spaces as shown on the right rear of the first floor in Latrobe's plans. If, as we suspect, these servants were enslaved African-Americans, then placing their living quarters inside what is really a quite modestly-sized house was a revolutionary move. Were these two rooms built exactly as Latrobe designed them? Is there any surviving evidence for how they were used? What was the function of the smaller, outer room versus the larger inner room? More generally, how did the geography of the house as built function to regulate social relations, both gender relations and slave/master relations? Here again, any deviations from Latrobe's surviving drawings will help to reveal how this extraordinary arrangement was carried out in practice, and how it changed over time.

¹⁶⁴ Phillips and Oppermann, 2.

¹⁶⁵ Carl Lounsbury, "The Design Process," in *The Chesapeake House: Architectural Investigations by Colonial Williamsburg*, Cary Carson and Carl Lounsbury, eds. (Chapel Hill: The University of North Carolina Press, 2013), 66-67.

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To what degree did Latrobe influence the architectural finish of the house?

While Fazio and Sandon wrote that Latrobe had limited influence on the Pope Villa's interior finish, recent discoveries raise questions about that conclusion. Specifically, there are several molding profiles that Jeff Baker believes originated with Latrobe since they are unusual and not found in other contemporary houses. In addition, a two-piece mantel surviving in one of the second-floor chambers precisely matches the nail holes behind the black marble mantel added to the dining room in the ca. 1843 renovation. The swag motif on this mantel is similar to swags in both the dining room wall paper and the drawing room plaster. What is the source of these motifs?

How much first-period (1812) fabric was re-used in the ca. 1843 remodeling of the house?

Both forensic investigations of the Pope Villa have indicated that the door currently in place between the rotunda and vestibule leading to the chambers at the rear of the second story is the door that was originally the main entry door, having been cut down to fit the second-floor opening during the remodeling of the mid-nineteenth century. Recently, Jeff Baker discovered that one of the mantles originally in the dining room had been moved to one of the chambers. Would careful examination of the other material in the house and that removed and warehoused reveal additional material that has been re-used in a similar way?

Evaluation of the Integrity of Pope Villa according to the terms of Criterion D

The Pope Villa is nationally significant under Criterion D for its potential to convey important information about architectural design and construction practices in America's early national period. The house provides many instances of a fundamental tension existing between Latrobe's sophisticated and cosmopolitan design for the house and its more conservative and traditional local context, so that ongoing investigation will potentially provide information about Latrobe's, Wilgus' and the Popes' contributions to the design and construction processes. These findings will inform not only our understanding of the design of Pope Villa, but can enlarge our awareness of the early design-build process nationally as a revealing case study.

The lengthy integrity analysis above establishes that the Pope Villa can be said to possess a high degree of integrity of location, feeling, and association, a good level of integrity of design, acceptable integrity of materials and workmanship, and poor integrity of setting. Since traces of the processes and practices of architectural design and construction are expressed in a structure's physical fabric, a building must have enough integrity of design, materials and workmanship that important information can be abstracted from it.

While the Pope Villa experienced numerous changes to both its exterior and interior over its long history, sufficient original material remains and remains visible, to answer the research questions posed above and to generate others in addition. Although there have already been intensive investigations of the house, the architect has continued to discover new things about its design and construction, as described in the evaluation section above. Since Pope Villa has the integrity to reveal its close adherence to Latrobe's plans and his rational house ideal, it also has enough integrity to convey important information about the execution of his design in the hands of an artisan designer/builder.

Pope Villa
Name of Property

Fayette County, Kentucky
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Pope Villa
Name of Property

Fayette County, Kentucky
County and State

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Phillips, Charles and Joseph Oppermann. "Investigation of Senator John Pope House, Lexington, Kentucky: Progress Report." Winston-Salem, NC: Phillips and Oppermann, P.A., April 1, 1991.

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Sanborn Fire Insurance Maps, City of Lexington 1907, 1934, 1958.

Snadon, Patrick. "Benjamin Henry Latrobe and Neoclassical Lexington" in Klotter and Rowland, *Bluegrass Renaissance*, 286-243.

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): FAE 1140

10. Geographical Data

Acres of Property 0 acres (already listed)

UTM References

(Place additional UTM references on a continuation sheet.)

1 16 719765 4212974
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Pope Villa
Name of Property

Fayette County, Kentucky
County and State

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

Being all of Lot 44 of the Woolfolk Subdivision in Lexington, Fayette County, Kentucky, as shown by map or plat there of record in Plat Cabinet E, Slide 183 in the Fayette County Clerk's office; improvements thereon being known as 326 Grosvenor Avenue.

The boundary described is the legal boundary of the site owned by the Blue Grass Trust for Historic Preservation recorded in Deed Book 1465, page 175, December 30, 1987.

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the 0.3-acre remainder of the 13-acre parcel historically associated with Senator John and Eliza Pope. This portion of the original, larger parcel is that which historically contained the house, and which, in addition, was not later developed in the Woolfolk Subdivision.

11. Form Prepared By

name/title Julie Riesenweber, Daniel Rowland & Nancy Wolsk; with contributions from Cynthia Johnson and Jason Sloan

organization University of Kentucky; Blue Grass Trust for Historic Preservation date October 1, 2017

street & number 210 North Broadway telephone (859) 253-0632

city or town Lexington state KY zip code 40507

e-mail jriesen@uky.edu; hisdan@uky.edu; nwolsk@transy.edu; sofferrell@bluegrasstrust.org

Photographs:

Pope Villa
Name of Property

Fayette County, Kentucky
County and State

PHOTO LOG

**Pope Villa
326 Grosvenor Avenue
Lexington
Fayette County
Kentucky**

Name of photographer: Nancy Wolsk
Date of photographs: February 15, 2018
Location of original digital files: Blue Grass Trust for Historic Preservation
210 North Broadway
Lexington, KY 40507

- Photo 1 (KY_FayetteCounty_PopeVilla_0001)
Pope Villa in setting
- Photo 2 (KY_FayetteCounty_PopeVilla_0002)
Pope Villa, front (north) and left (east) elevations; looking northwest
- Photo 3 (KY_FayetteCounty_PopeVilla_0003)
Pope Villa, front (north) elevation; looking south
- Photo 4 (KY_FayetteCounty_PopeVilla_0004)
Pope Villa, view of interior of portico; looking northeast
- Photo 5 (KY_FayetteCounty_PopeVilla_0005)
Pope Villa, rear (south) elevation; looking north
- Photo 6 (KY_FayetteCounty_PopeVilla_0006)
Pope Villa, portion of rear (south) and east elevations; looking northwest
- Photo 7 (KY_FayetteCounty_PopeVilla_0007)
Pope Villa, right (west) and portion of rear (south) elevations; looking northeast
- Photo 8 (KY_FayetteCounty_PopeVilla_0008)
Pope Villa, interior; ground floor looking north toward center of the house and front door
- Photo 9 (KY_FayetteCounty_PopeVilla_0009)
Pope Villa interior; ground floor looking south toward center of house and rear door
- Photo 10 (KY_FayetteCounty_PopeVilla_0010)
Pope Villa interior; ground floor; Eliza Pope's office ("parlor"), looking northeast toward the front of the house

Pope Villa
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- Photo 11 {KY_FayetteCounty_PopeVilla_0011}
Pope Villa interior; ground floor; Eliza Pope's office ("parlor"), looking south through service stair to service spaces at the back of the house
- Photo 12 {KY_FayetteCounty_PopeVilla_0012}
Pope Villa interior; ground floor; looking northeast from center of house showing cross hall for main stair and current temporary staircase
- Photo 13 {KY_FayetteCounty_PopeVilla_0013}
Pope Villa interior; second floor; view of the rotunda looking west; door on the left leads to chambers (bedrooms), that at the center to the butler's pantry upstairs, and that to the right to the dining room
- Photo 14 {KY_FayetteCounty_PopeVilla_0014}
Pope Villa interior; second floor; view of the rotunda looking north toward dining and drawing rooms; showing back of niche
- Photo 15 {KY_FayetteCounty_PopeVilla_0015}
Pope Villa interior; ground floor; looking west toward "servants' lodging room" from service passage originally located behind a wall separating family from service spaces; the placement of this wall is indicated by the low structure of bricks extending from the restored doorway in front of it that originally led to the service stair
- Photo 16 {KY_FayetteCounty_PopeVilla_0016}
Pope Villa interior; ground floor; view of former kitchen looking toward the southeast corner of the house
- Photo 17 {KY_FayetteCounty_PopeVilla_0017}
Pope Villa interior; ground floor; view of original servants' lodging rooms, looking southwest
- Photo 18 {KY_FayetteCounty_PopeVilla_0018}
Pope Villa interior; ground floor; looking east along original service passage from original servants' lodging rooms
- Photo 19 {KY_FayetteCounty_PopeVilla_0019}
Pope Villa interior; second floor; view of the rotunda looking west
- Photo 20 {KY_FayetteCounty_PopeVilla_0020}
Pope Villa interior; second floor; looking east from the rotunda to the staircase and through the arch at its articulation with that space
- Photo 21 {KY_FayetteCounty_PopeVilla_0021}
Pope Villa interior; second floor; looking south toward the curved walls at the juncture of the dining and drawing rooms; showing the back of the niche that is in the north wall of the rotunda

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Fayette County, Kentucky
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- Photo 22: (KY_FayetteCounty_PopeVilla_0022)
Pope Villa interior; second floor; looking north at triangular closet enclosed by the semi-circular ends of the dining and drawing rooms
- Photo 23: (KY_FayetteCounty_PopeVilla_0023)
Pope Villa interior; second floor; looking north to hearth wall in the western chamber; doorway to the second-floor butler's pantry at left
- Photo 24: (KY_FayetteCounty_PopeVilla_0024)
Pope Villa interior; second floor; view of eastern chamber looking southeast
- Photo 25: (KY_FayetteCounty_PopeVilla_0025)
Pope Villa interior; second floor; looking south southeast to the drawing room hearth wall
- Photo 26: (KY_FayetteCounty_PopeVilla_0026)
Pope Villa interior; second floor; looking south to drawing room hearth wall; showing first period trim around former niche and marble mantel inserted with ca. 1843 renovation
- Photo 27: (KY_FayetteCounty_PopeVilla_0027)
Pope Villa interior; second floor; looking south for a detail view of the first-period trim at the drawing room niche
- Photo 28: (KY_FayetteCounty_PopeVilla_0028)
Pope Villa interior; second floor; looking west for detail view of rotunda chair rail with punch work

Pope Villa
Name of Property

Fayette County, Kentucky
County and State

LIST OF SUPPLEMENTAL IMAGES -- INDEX OF FIGURES

**Pope Villa
326 Grosvenor Avenue
Lexington
Fayette County
Kentucky**

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- Map 2 1907 Sanborn Fire Insurance map showing Pope Villa
- Map 3 Lexington Fayette Urban County Government Property Valuation (PVA) parcel map showing the boundary of 326 Grosvenor Avenue; the boundary of the nominated property
- Map 4 Google Earth satellite view of the nominated property at 326 Grosvenor Avenue
- Figure 1 Photograph of Pope Villa ca. 1914 showing the effect of the Lewinski-designed remodeling of ca. 1865
- Figure 2 Photograph of Pope Villa from the 1930s showing the effect of the early 20th-century remodeling which divided the house into 4 apartments
- Figure 3 Benjamin Henry Latrobe's drawings of the "Basement" (ground floor) and "Principal" (second floor) stories of Pope Villa that were located in the Library of Congress
- Figure 4 Model of Pope Villa showing possible scheme for rehabilitation of ground floor ("basement story"). By Messick Cohen Wilson Baker, from Master Plan report of 2016
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- Figure 5 Isabella Lake House, Lexington, Fayette County, Kentucky; ca. 1800. From Clay Lancaster, *Antebellum Architecture of the Bluegrass*, 1991. Permission for use granted by the Warwick Foundation.
- Figure 6 William "Lord" Morton House, Lexington, Fayette County, Kentucky; 1810. From Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991. Permission for use granted by the Warwick Foundation.
- Figure 7 Rose Hill, Lexington, Fayette County, Kentucky; 1812. From Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991. Permission for use granted by the Warwick Foundation.

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- Figure 8 John Wesley Hunt (Hunt-Morgan) House, Lexington, Fayette County, Kentucky; 1814. From Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991. Permission for use granted by the Warwick Foundation.
- Figure 9 Matthew Kennedy House, Lexington, Fayette County, Kentucky; 1816. From Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991. Permission for use granted by the Warwick Foundation.
- Figure 10 Grassland, Fayette County, Kentucky; 1823. From Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991. Permission for use granted by the Warwick Foundation.
- Figure 11 The Meadows, Fayette County, Kentucky; early 1830s; now demolished. From Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991. Permission for use granted by the Warwick Foundation.
- Figure 12 Thomas January House (Tobias Gibson House), Lexington, Fayette County, Kentucky; originally constructed in the early 19th century, remodeled in 1846 and 1848. From Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991. Permission for use granted by the Warwick Foundation.
- Figure 13 Francis Key Hunt House, Lexington, Fayette County, Kentucky; mid nineteenth century; now demolished. From Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991. Permission for use granted by the Warwick Foundation.
- Figure 14 Mansfield, Lexington, Fayette County, Kentucky; 1845. From Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991. Permission for use granted by the Warwick Foundation.
- Figure 15 Pope Villa site plan
- Figure 16 Pope Villa; 1st floor ("basement") plan after alterations of ca. 1843. From Phillips and Oppermann Progress Report, 1991.

Property Owner:

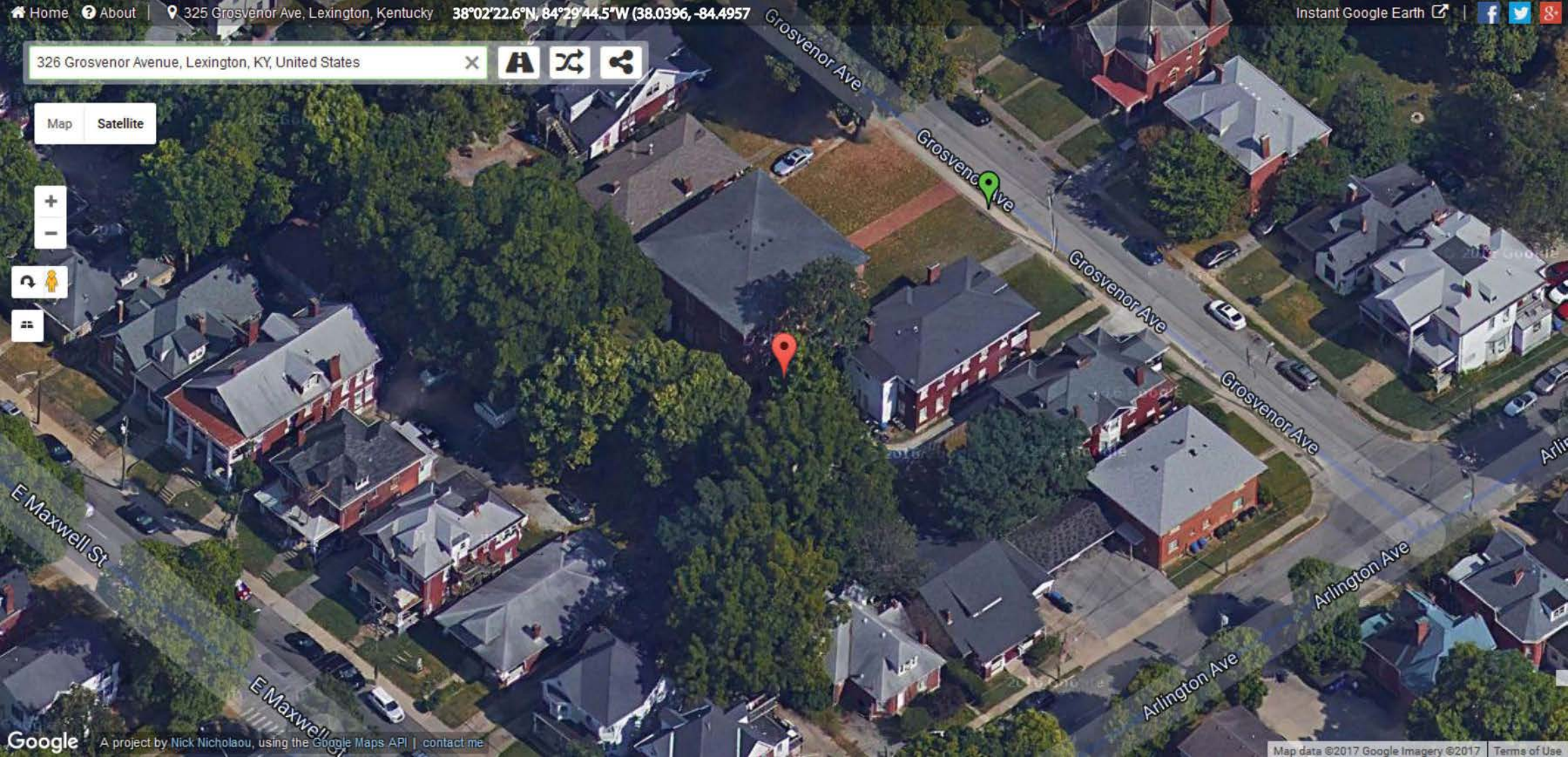
(Complete this item at the request of the SHPO or FPO.)

name Blue Grass Trust for Historic Preservation
street & number 210 North Broadway telephone (859) 253-0362
city or town Lexington state KY zip code 40507

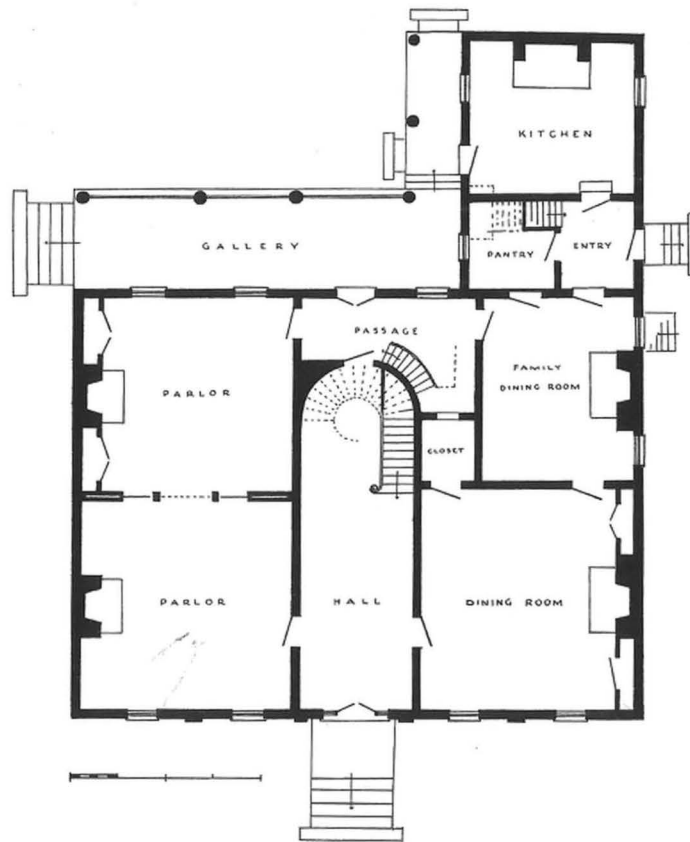
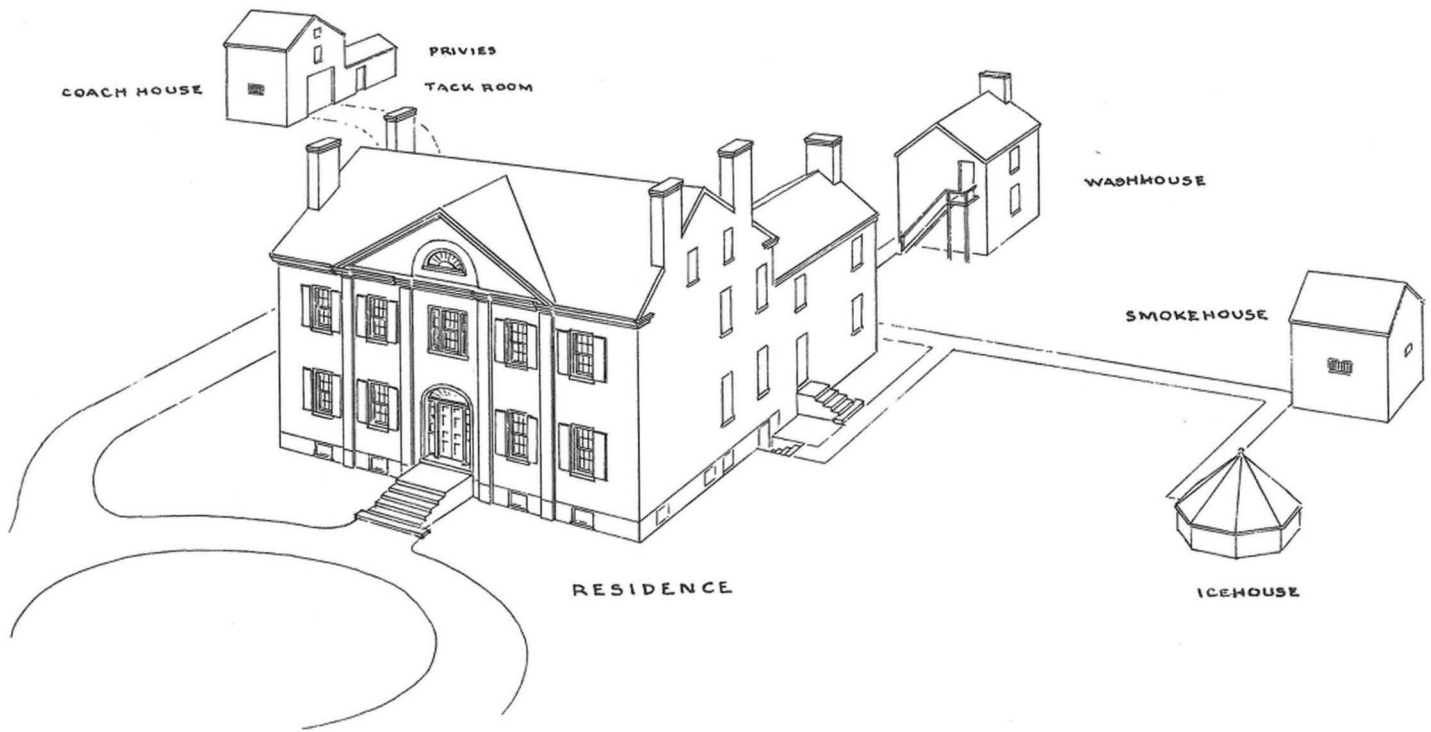
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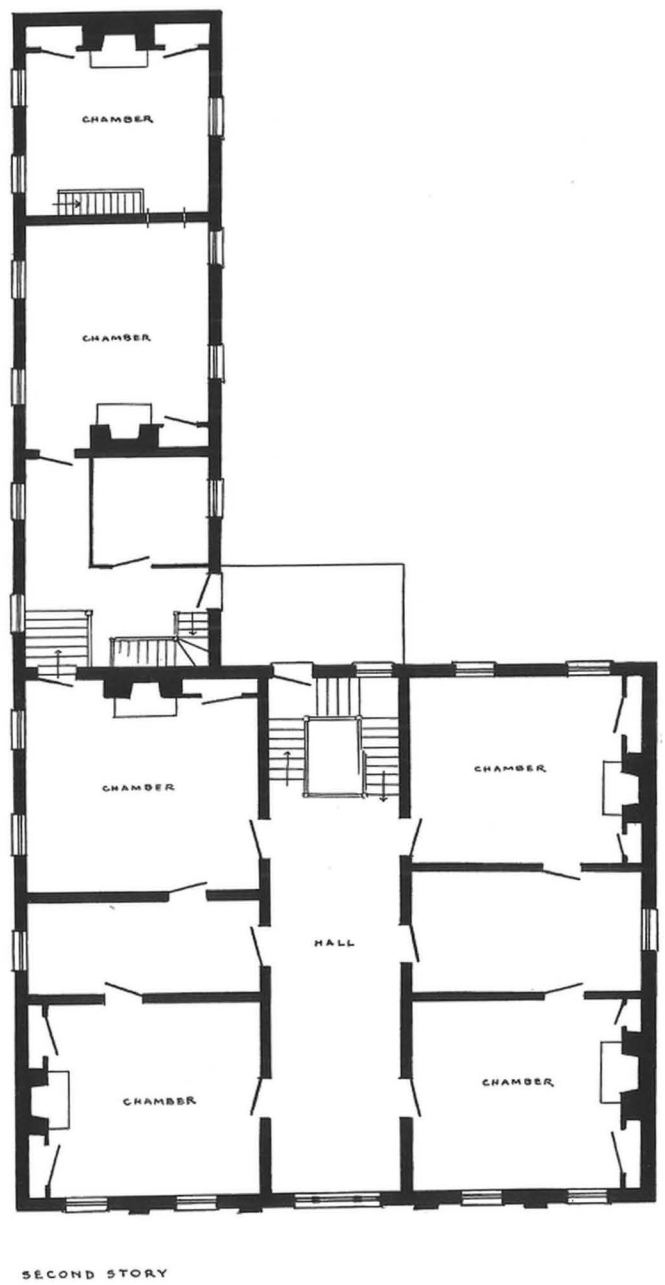
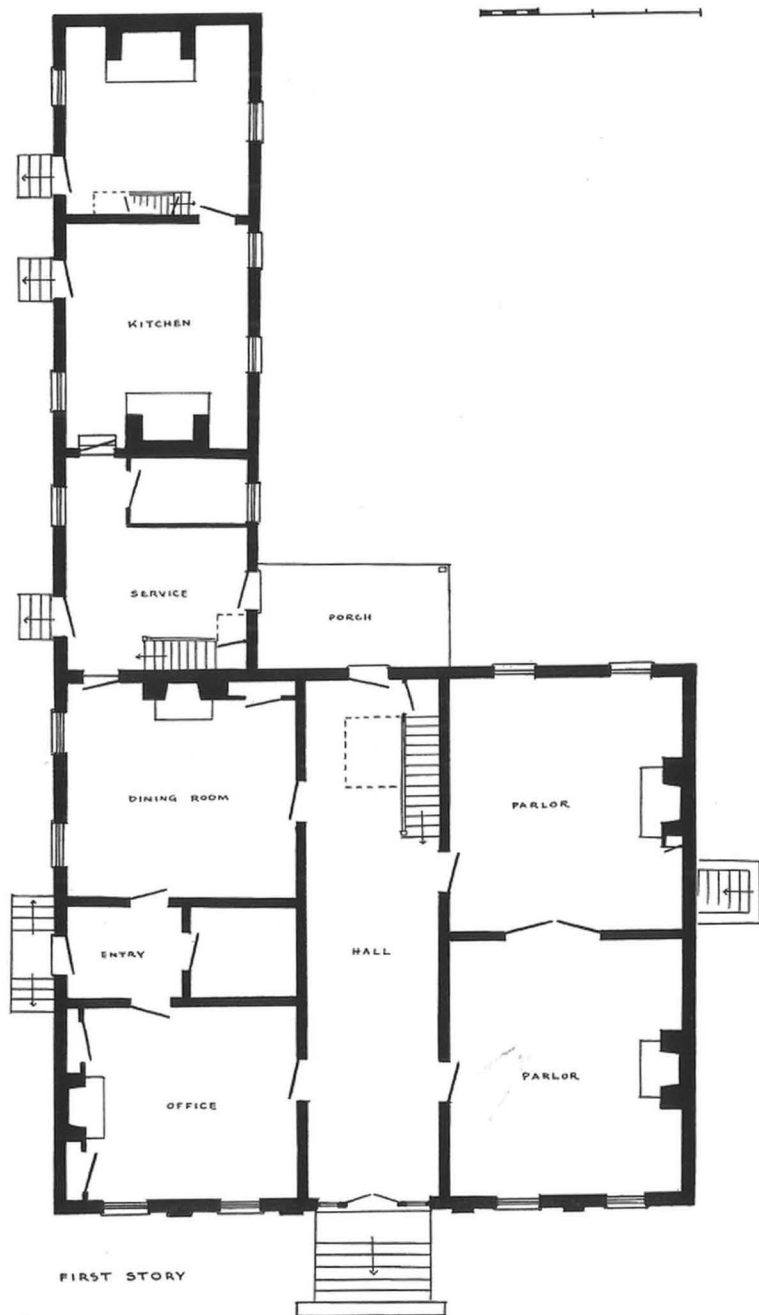


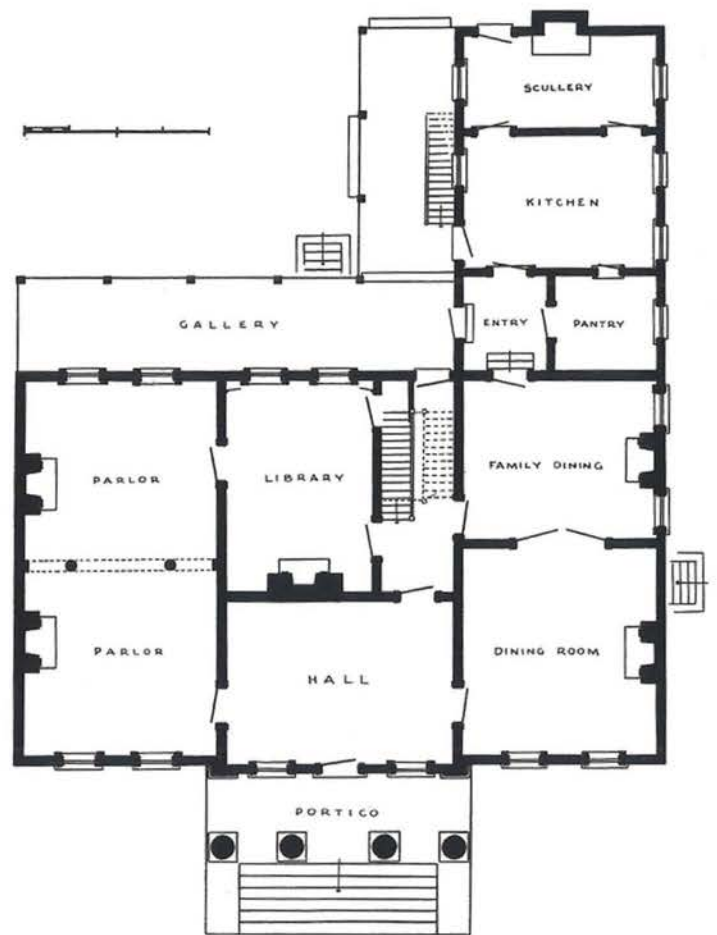
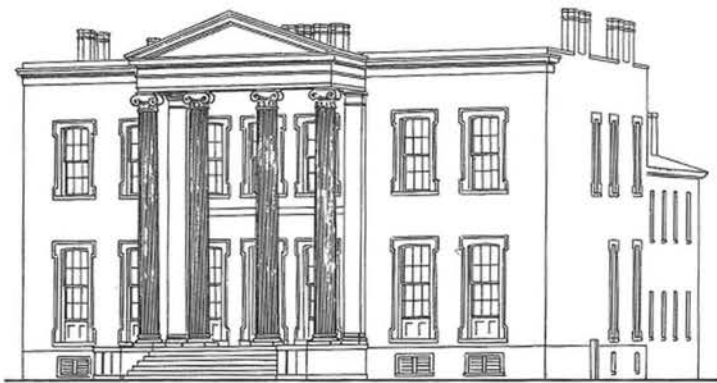
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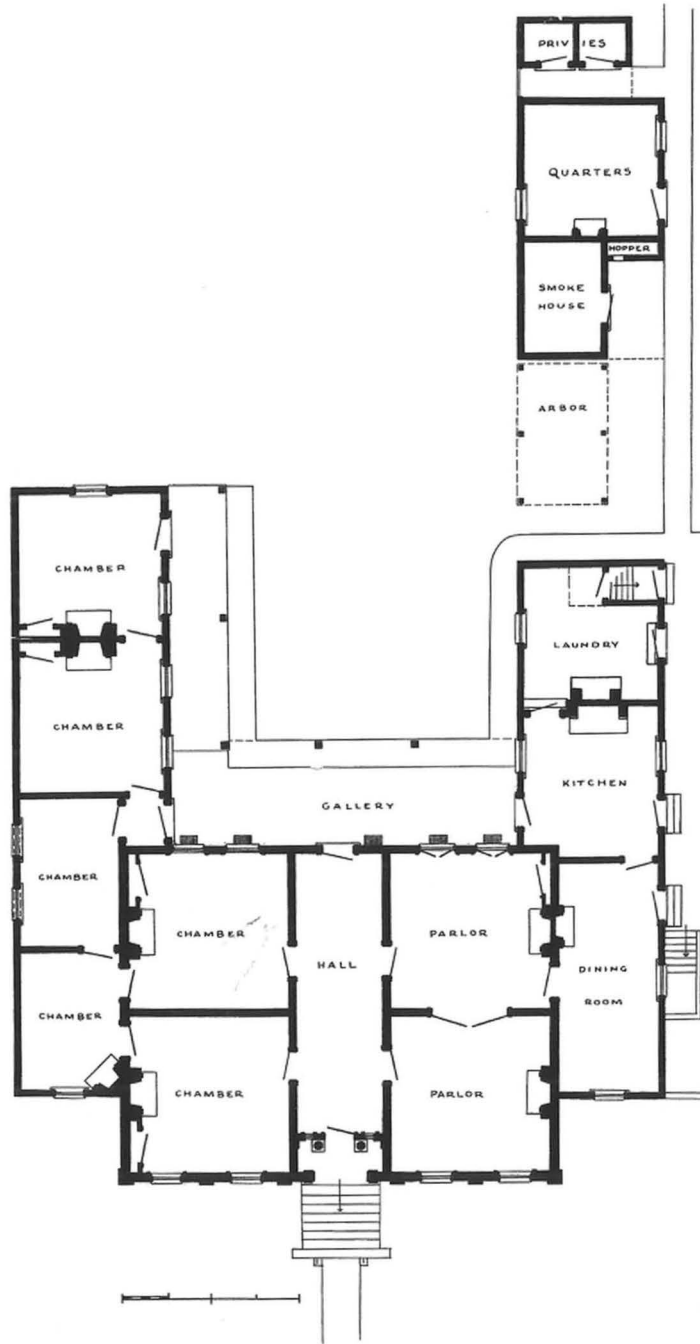
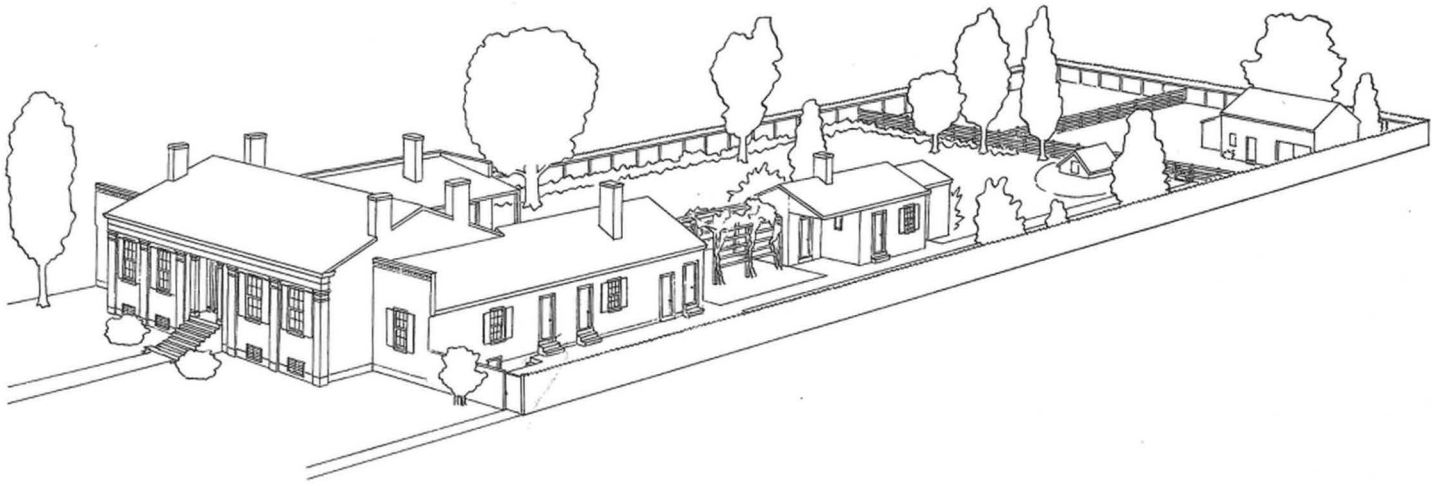


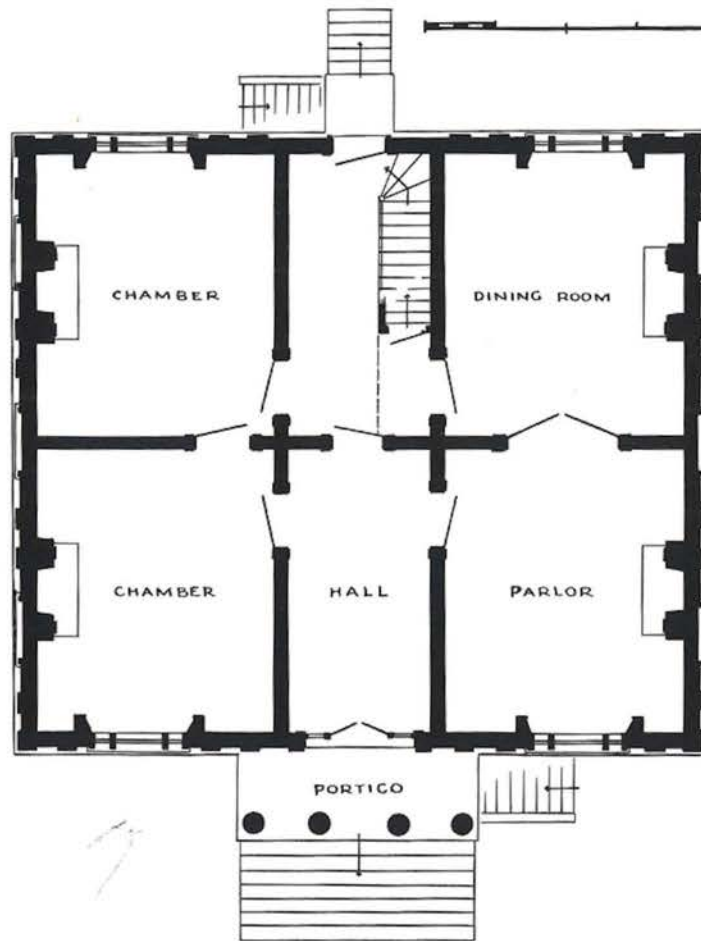


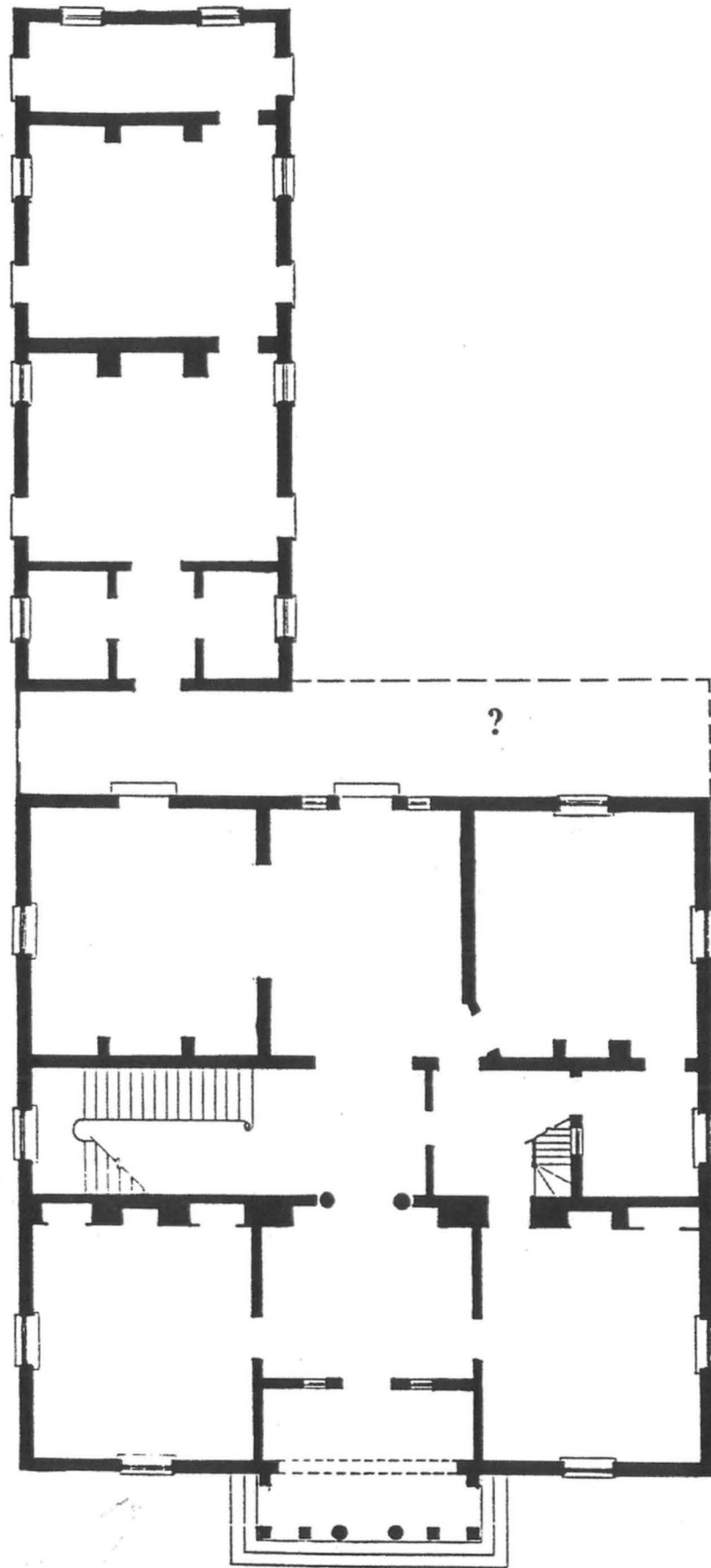






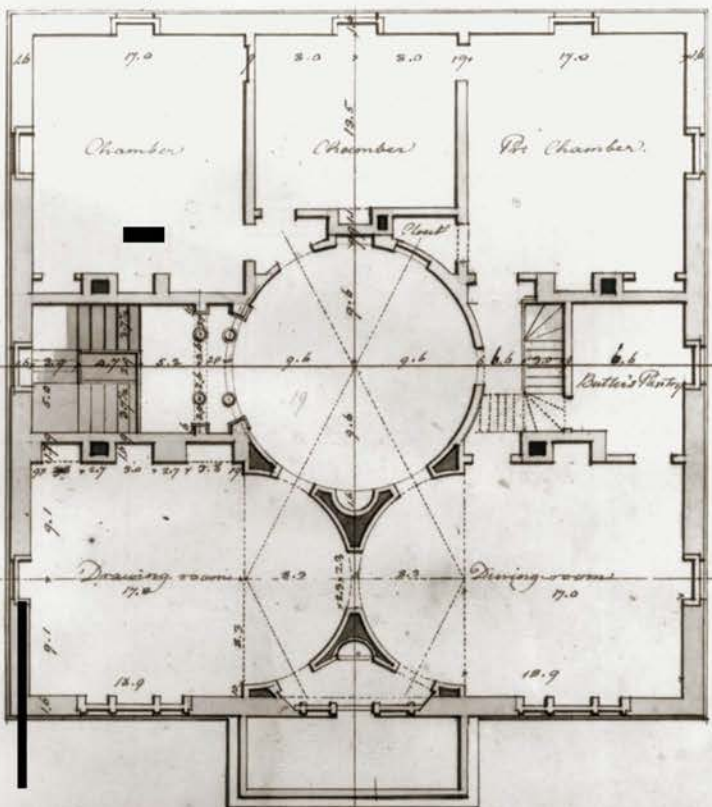




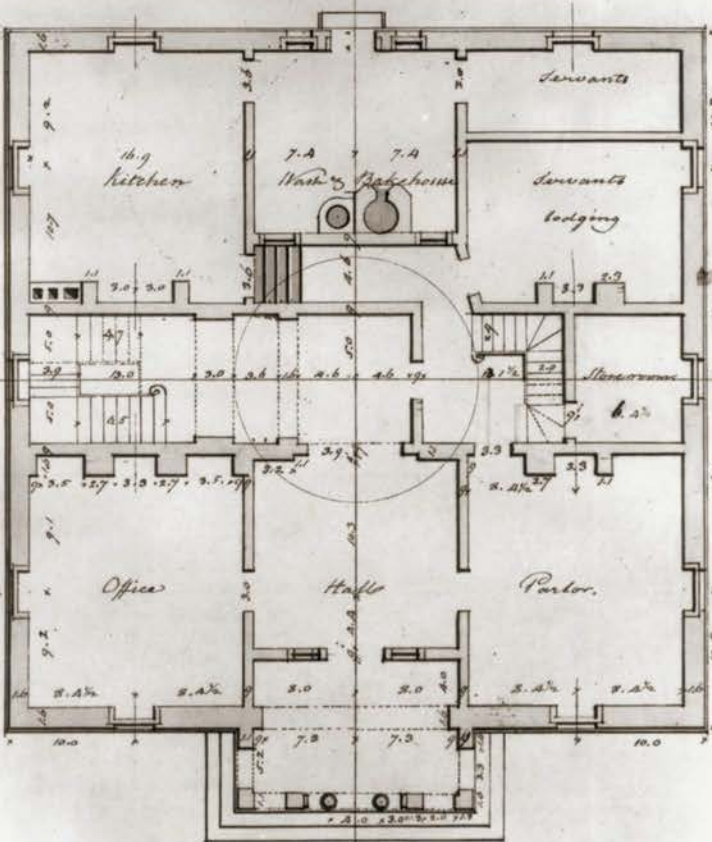


SENATOR JOHN POPE HOUSE
First Floor Plan - c. 1843

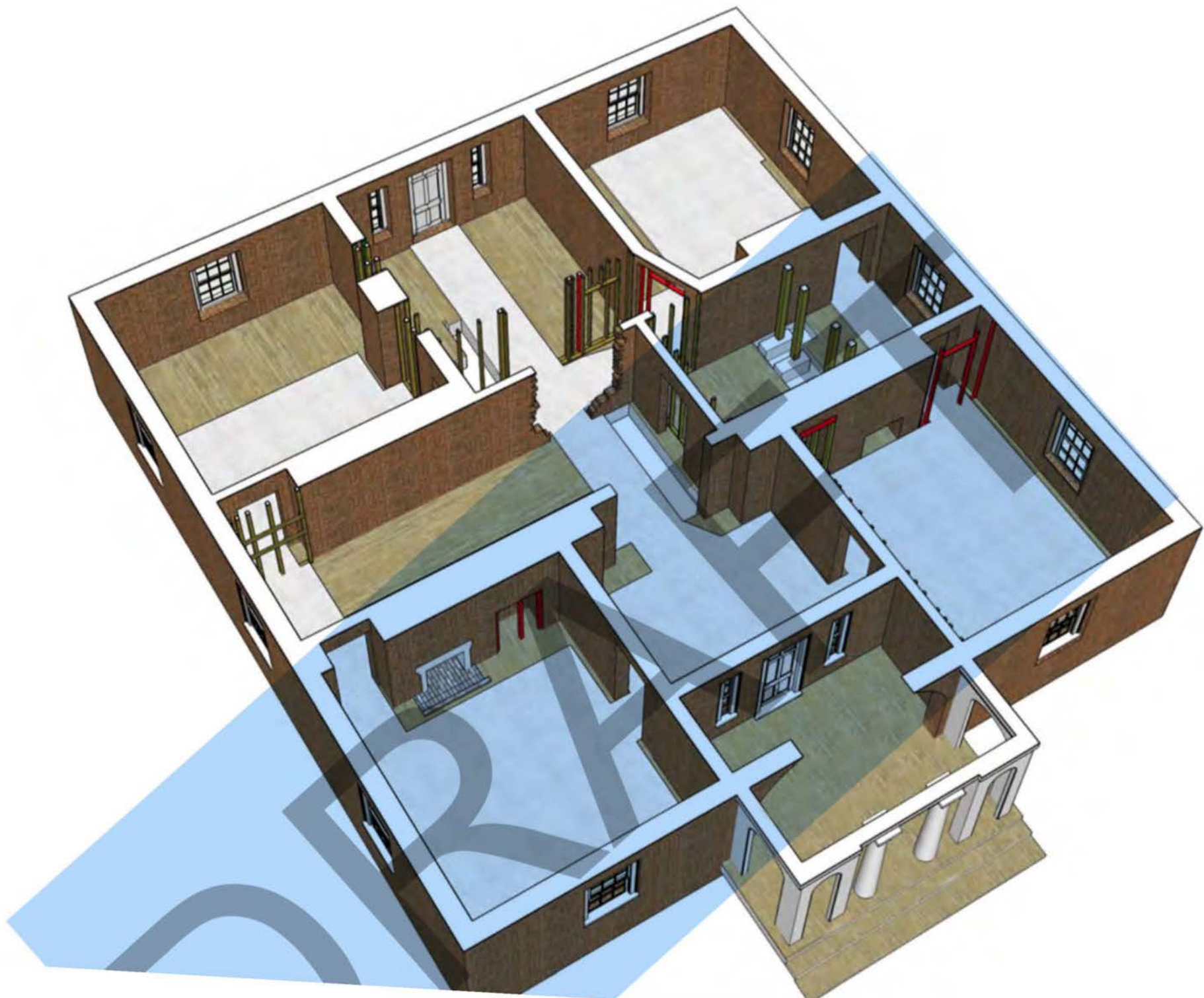




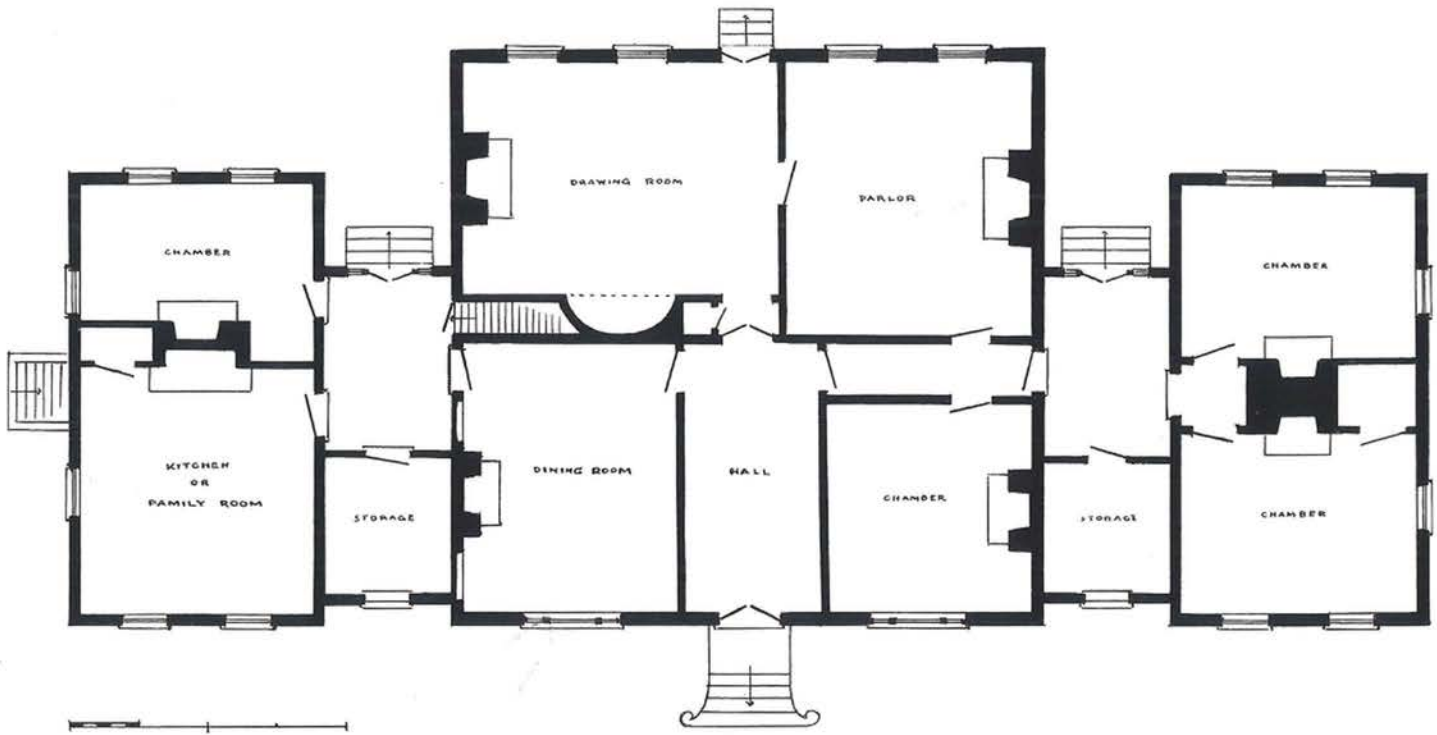
Plan of the Principal Story.

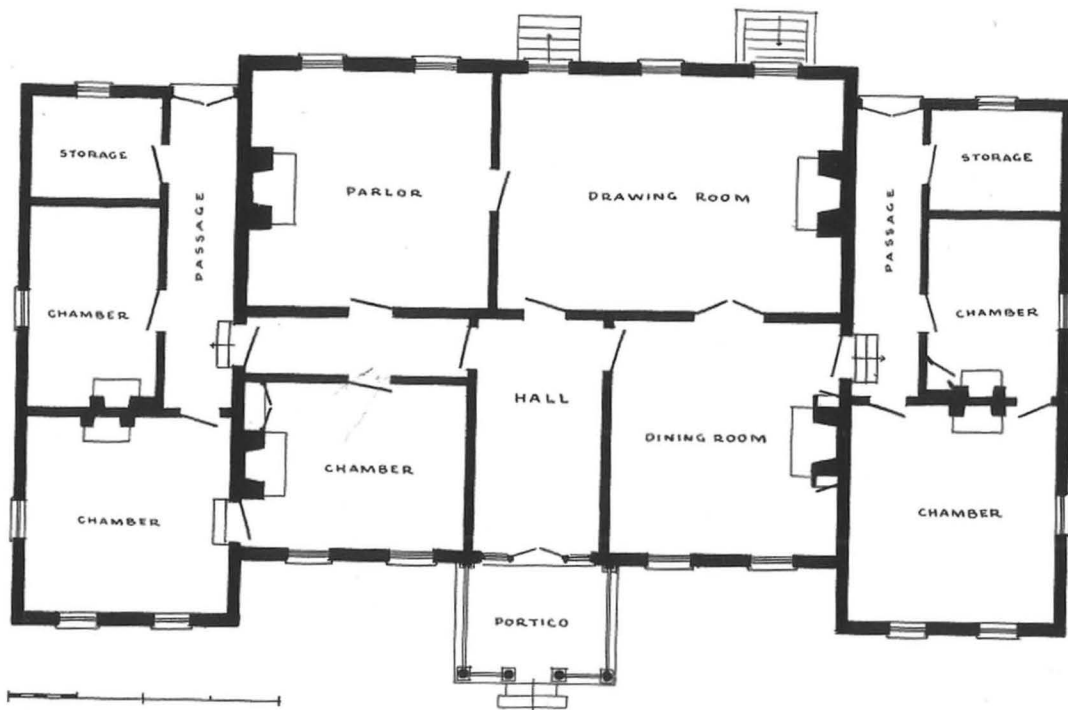
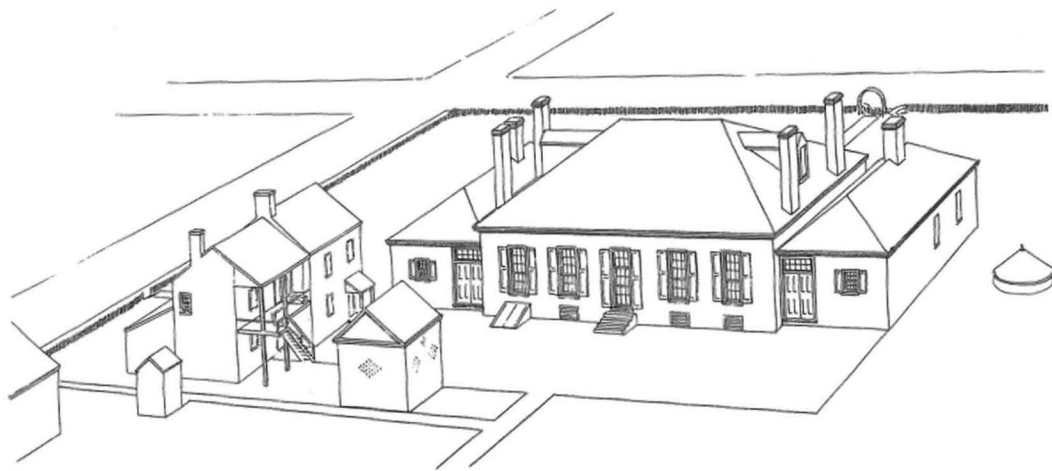


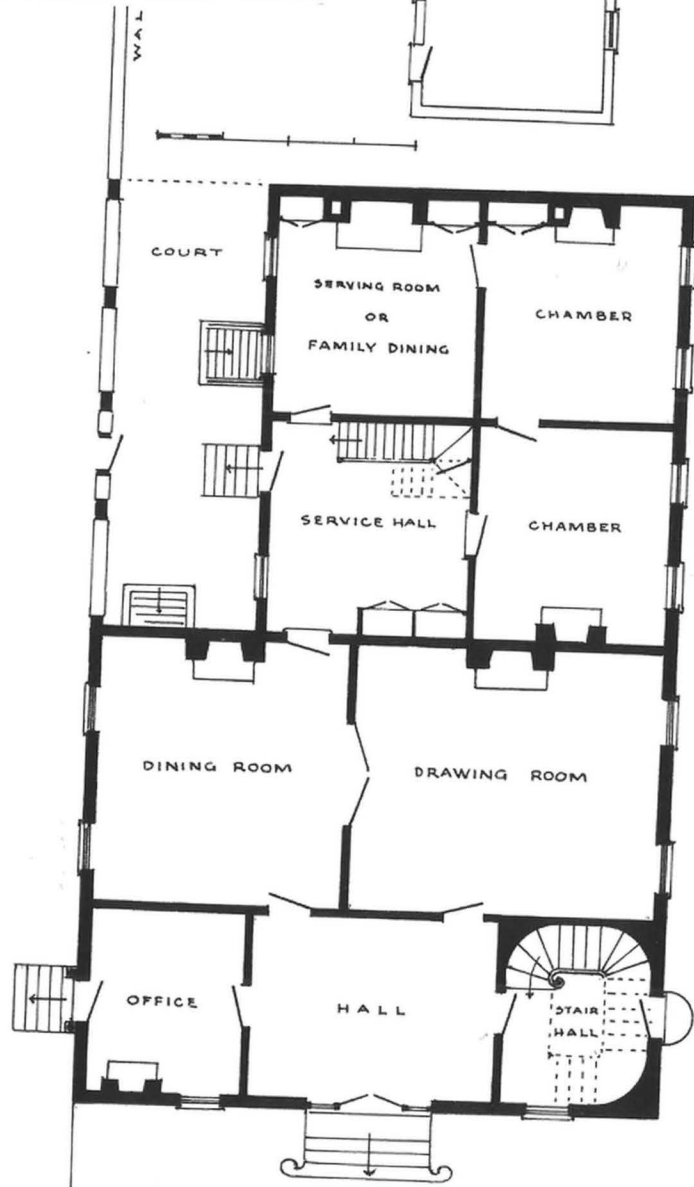
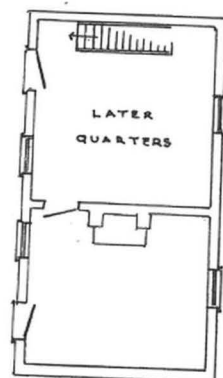
Plan of the Basement-story.

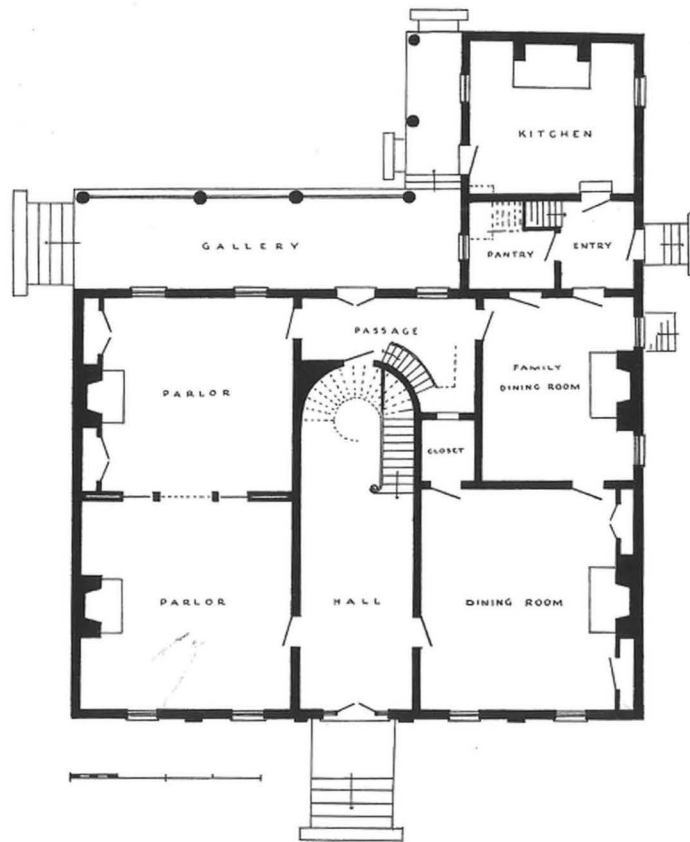
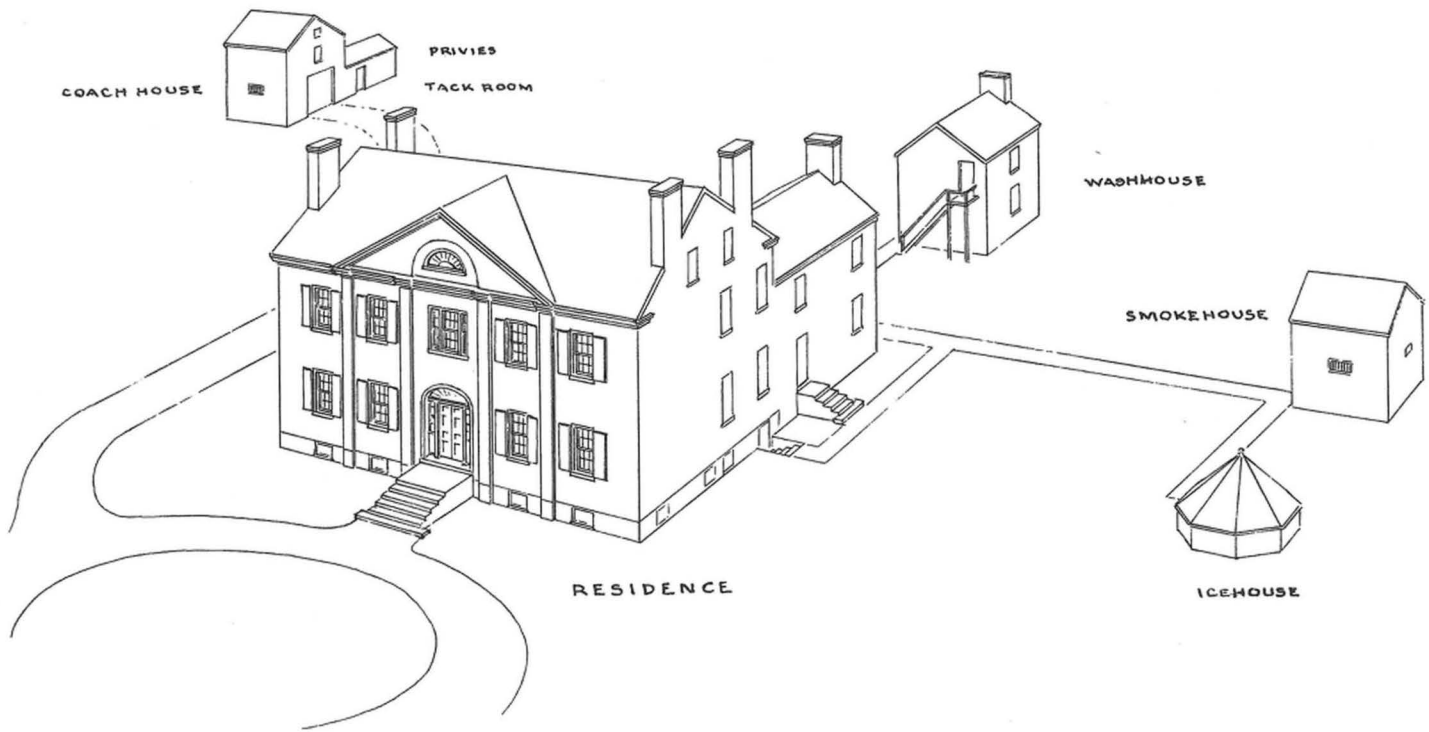


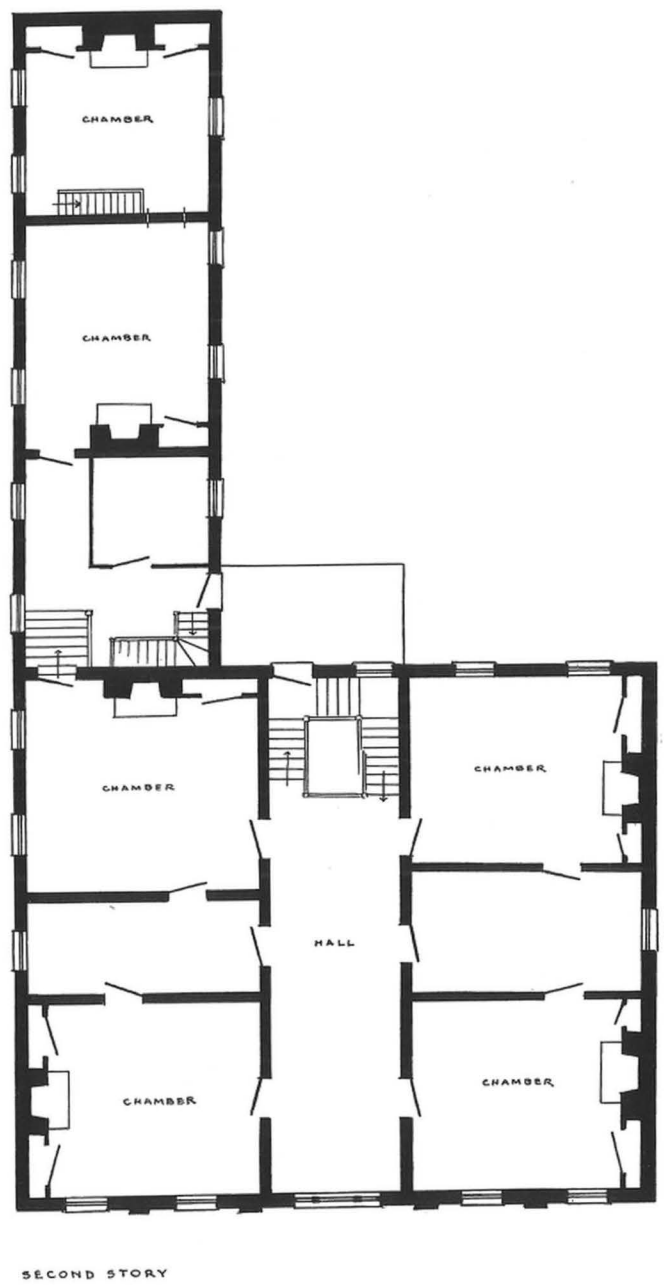
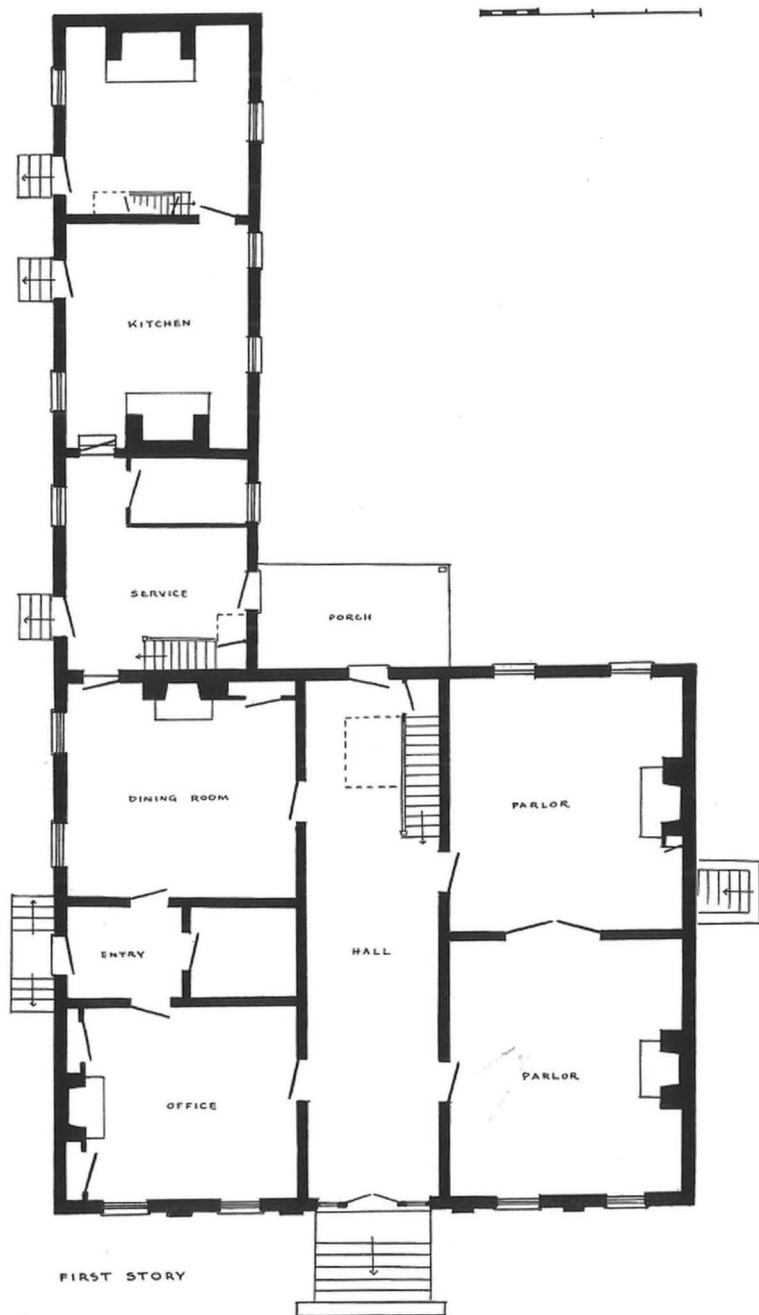


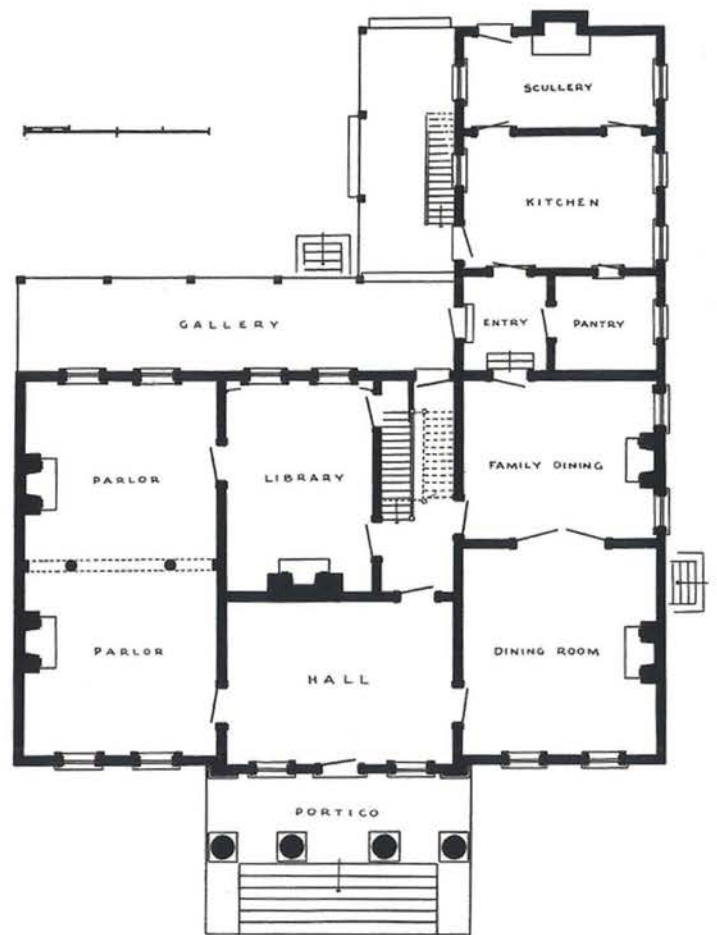
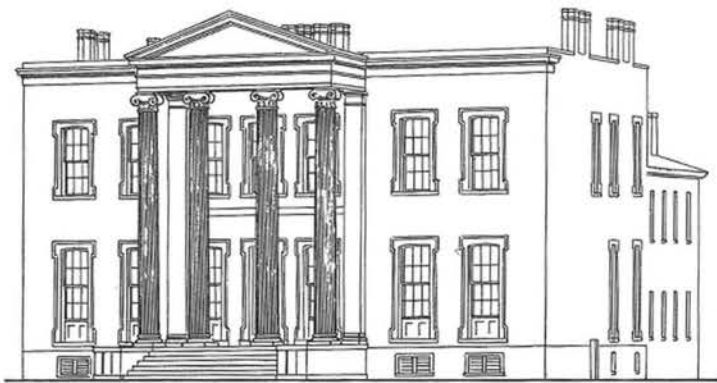


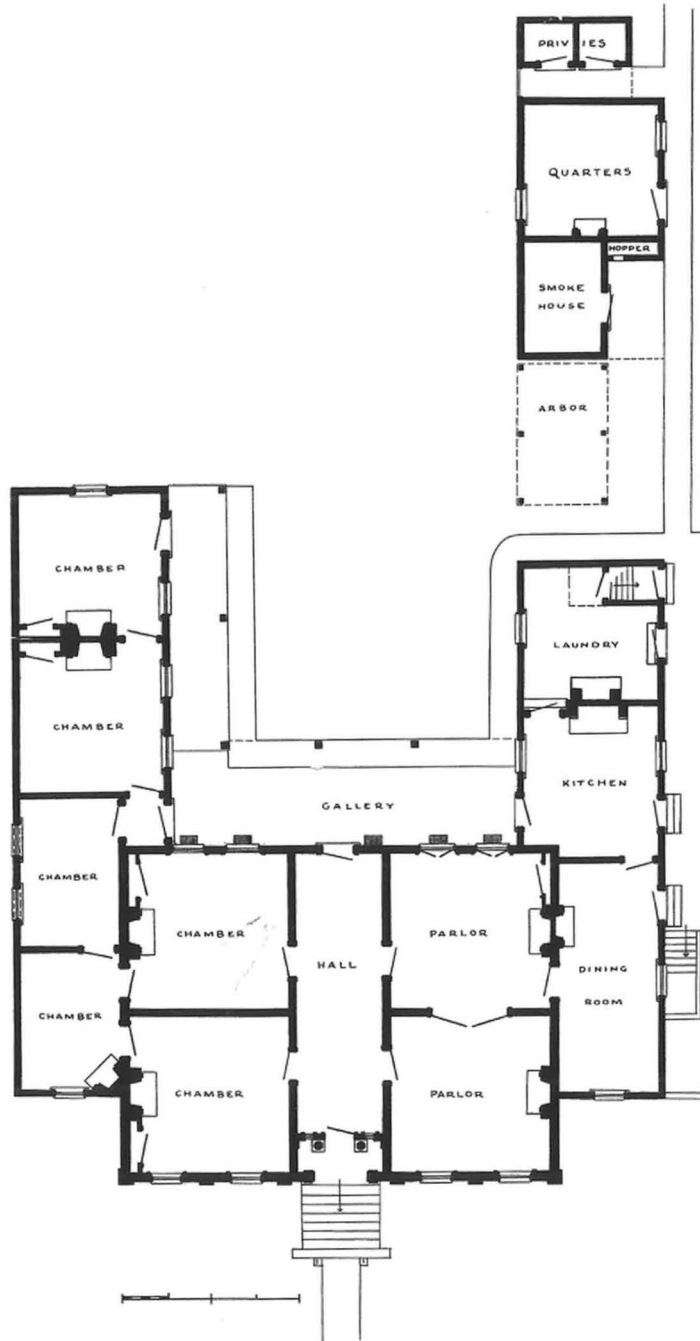
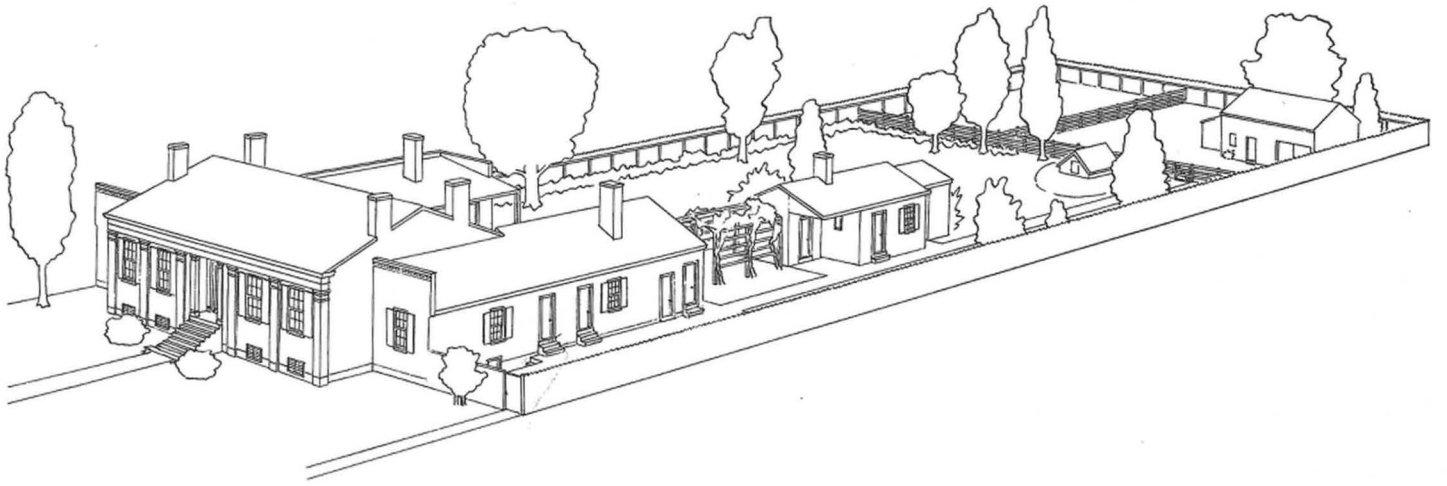


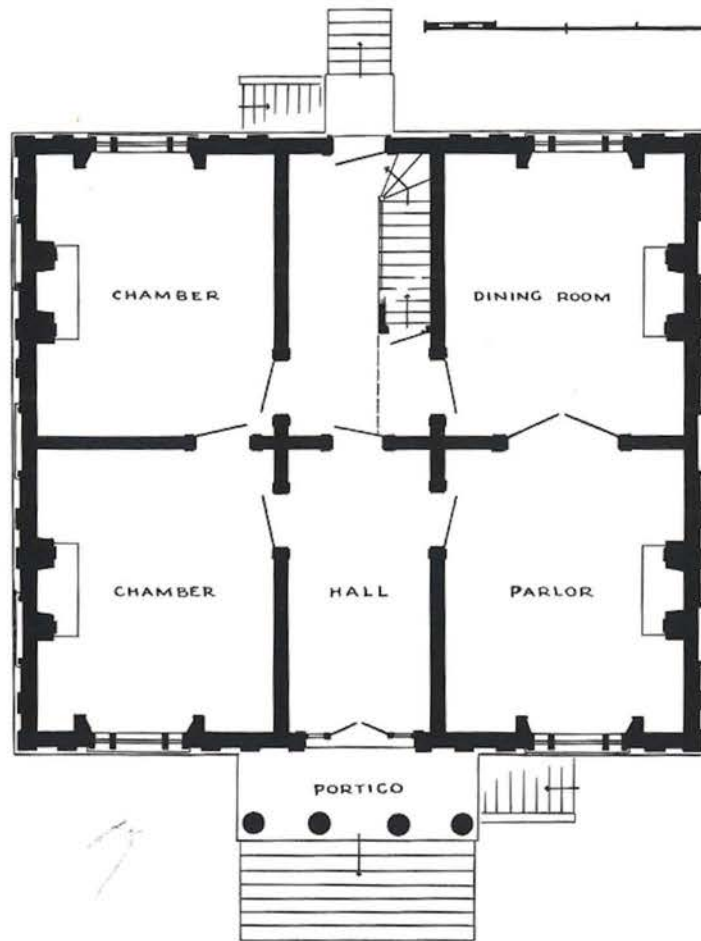


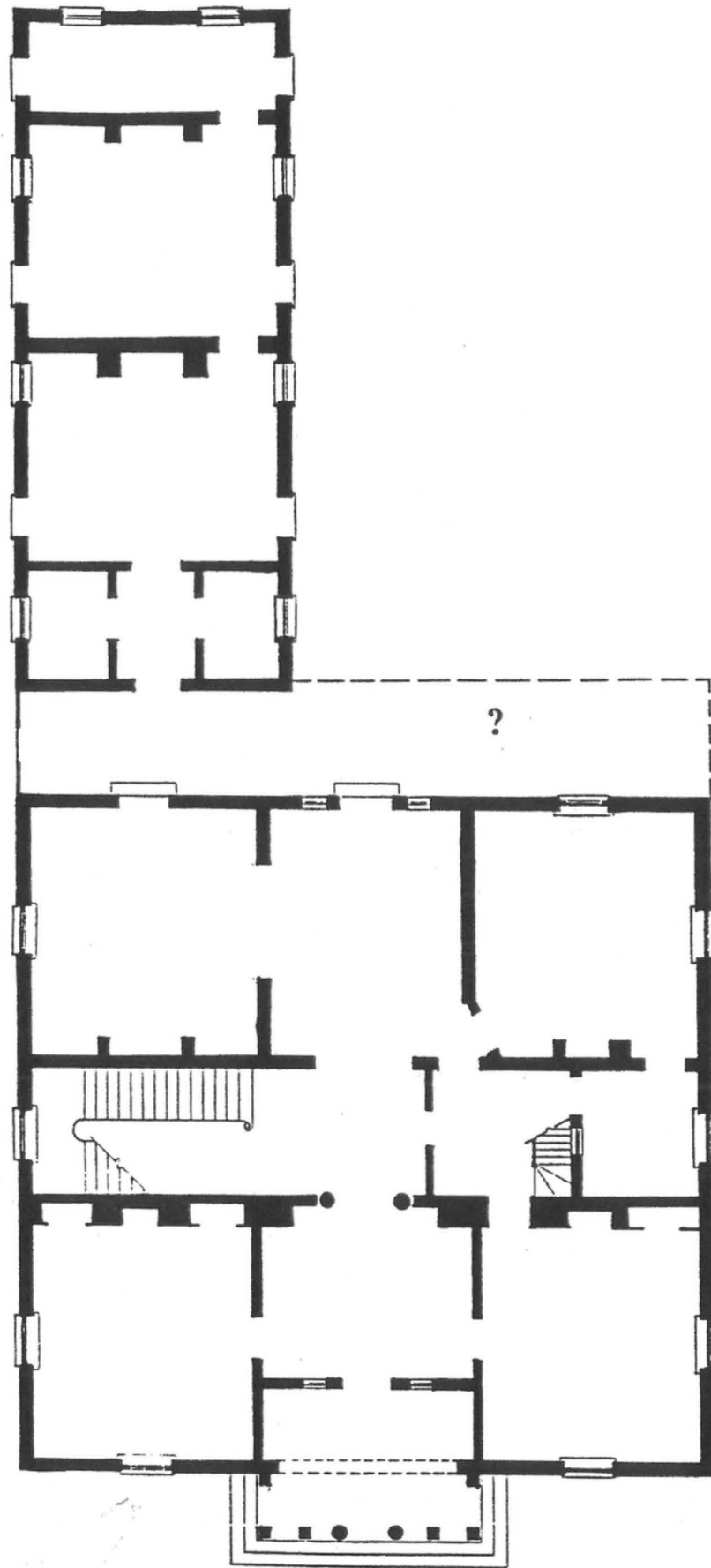






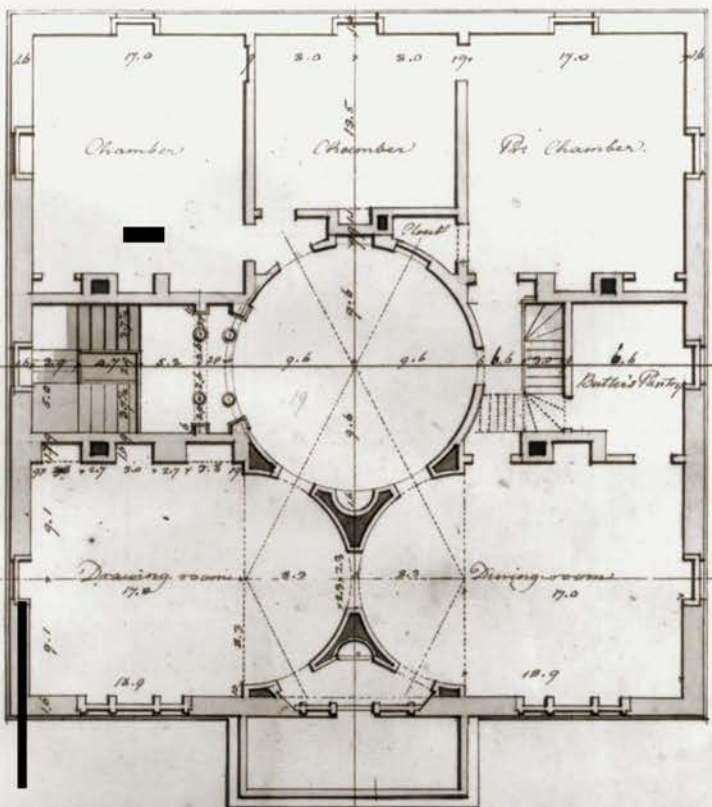




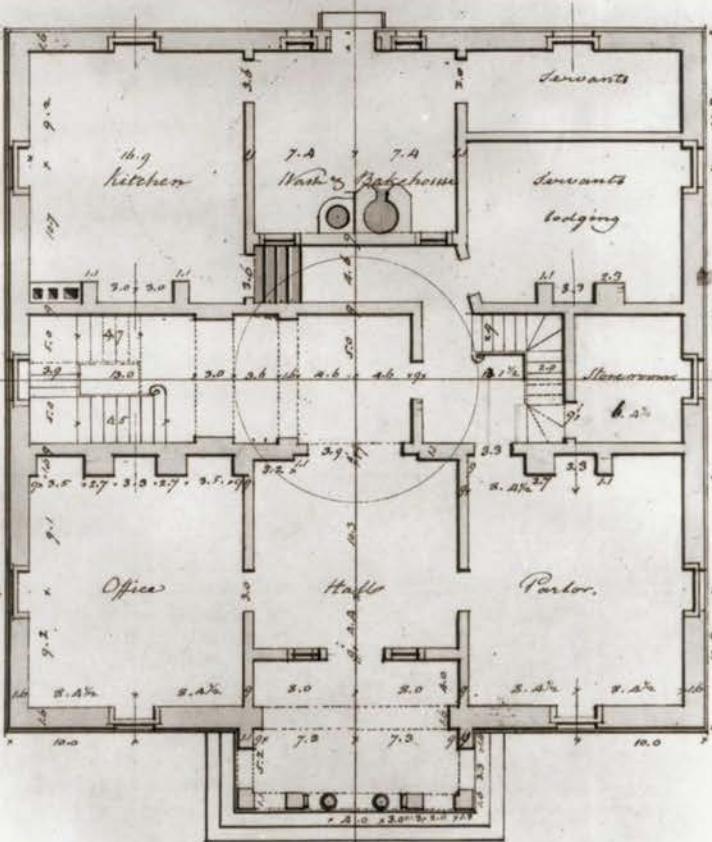


SENATOR JOHN POPE HOUSE
First Floor Plan - c. 1843





Plan of the Principal Story.



Plan of the Basement-story.

























































National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 7/25/2018 Date of Pending List: Date of 16th Day: Date of 45th Day: 9/10/2018 Date of Weekly List: 8/31/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 8/30/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

The nomination provides a detailed examination of the historic evolution of this property tied to justification for listing under criteria C (architecture) and D (information potential). The original architect, Benjamin Henry Latrobe, is acknowledged by scholars to be one of the most important American architects of the nineteenth century. As noted, Latrobe's important domestic architecture survives only in historic drawings, photographs, and three houses, including Pope Villa. The nomination provides extensive analysis for the on-going interpretation of historic fabric, and a solid basis to justify individually listing the property as important for the study of Latrobe's work.

Given the extensive alterations and subsequent restoration documented in the nomination, it is logical to invoke Criterion D for the ability of the property to convey information. As a building, it is also logical to combine this with Criterion C. In regard to the latter, the nomination appropriately qualifies the integrity of Pope Villa under the National Register's "seven aspects of integrity." Long discussions related to listing the property over the years have raised questions regarding the lack of integrity under C. For this reason, Criterion C works in combination with Criterion D.

Reviewer Roger Reed Discipline Historian

Telephone (202)354-2278 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM



1. Name of Property

historic name Pope, Senator John and Eliza, House

other names/site number FAE 1140

2. Location

street & number 326 Grosvenor Avenue not for publication N/A
city or town Lexington vicinity N/A state Kentucky code KY county Fayette code 067 zip code 40508

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant X nationally statewide locally.

David L. Morgan
Signature of certifying official David L. Morgan, SHPO

Returned June 16, 2005

Kentucky Heritage Council/State Historic Preservation Office
State or Federal Agency or Tribal government

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I, hereby certify that this property is:

 entered in the National Register _____

 See continuation sheet.

 determined eligible for the _____

National Register

 See continuation sheet.

 determined not eligible for the _____

National Register

 removed from the National Register _____

 other (explain): _____

Signature of Keeper _____ Date of Action _____

5. Classification

Ownership of Property _X_ private
___ publiclocal
___ publicState
___ publicFederal

Category of Property
X building(s)
___ district
___ site
___ structure
___ object

Number of Resources within Property

Contributing Noncontributing
___0___ ___0___ buildings
___0___ ___0___ sites
___0___ ___0___ structures
___0___ ___0___ objects
___0___ ___0___ Total

Note: This property was listed on the National Register within the Southeast Lexington Residential and Commercial District on August 1, 1984

Number of contributing resources previously listed in the National Register ___1___

Name of related multiple property listing _____N/A_____

6. Function or Use

Historic Functions (Enter categories from instructions)
Cat: _____Domestic_____ Sub: ___single dwelling___

Current Functions (Enter categories from instructions)
Cat: _____Work-in-progress_____ Sub: _____N/A_____

Returned

7. Description

Architectural Classification: Early Republic: Federal

Materials foundation _____STONE_____
roof _____ASPHALT_____
walls _____BRICK_____

other _____

Narrative Description (See continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

- 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.

Criteria Considerations

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Returned

Areas of Significance Architecture

Period of Significance 1812

Significant Dates 1812

Significant Person N/A

Cultural Affiliation N/A

Architect/Builder Benjamin Henry Latrobe, Benjamin Henry, Architect
Wilgus, Asa, builder

Narrative Statement of Significance (See continuation sheets.)

9. Major Bibliographical References (See continuation sheets.)

- 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 # _____

Primary Location of Additional Data

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

10. Geographical Data

Acreage of Property less than 1 acre

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing	Lexington East Quad
1	16	719765	4212974	3	_____	_____
2	_____	_____	4	_____	_____	_____

See continuation sheet.

Verbal Boundary Description (See continuation sheet.)

Boundary Justification (See continuation sheet.)

11. Form Prepared By

name/title Cynthia Johnson

organization N/A date April 15, 2005

street & number 51 Mentelle Park #4 telephone (859) 268-3199

city or town Lexington state KY zip code 40502

12. Property Owner

name Blue Grass Trust for Historic Preservation

street & number 253 Market St. telephone (859) 253-0362

city or town Lexington state KY zip code 40507

Returned

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Pope, Senator John and Eliza, House
Fayette County, KY

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General Description

The Senator John and Eliza Pope House (locally known as the Pope Villa) is located at 326 Grosvenor Avenue in Lexington, Kentucky (FAE 1140). Benjamin Henry Latrobe designed the house as a suburban villa in 1811.¹ The Pope House is a two-story Federal style house constructed with brick and completed in 1812. The house underwent major renovations shortly after changes in ownership, which occur at ca. 1843, 1865, 1914, and ca. 1960. A major fire took place at the Pope House in October, 1987. After the fire the Blue Grass Trust for Historic Preservation purchased the property. As a part of the restoration process, the firm of Phillips and Opperman were hired to produce an historic structures report. This report identified much of the architectural evidence for Latrobe's design. This evidence has guided the restoration process for the Pope House. The Pope Villa is within the locally-designated Alyesford Historic District. It was listed on the National Register in 1984 within the Southeast Lexington Residential and Commercial District.

Location and Site

The house is situated less than a mile from Lexington's central business district. The Pope Villa is located in a suburban neighborhood of early 20th century houses and apartment buildings. Known as the "Woolfolk Subdivision," many of the houses are built on the approximately 11-acre property originally associated with the Pope Villa. Currently, the Pope Villa occupies lot number 44, which is approximately 80 feet by 175 feet in dimension (see map 2).² The present site preserves the immediate domestic yard associated with the historic property. Residential properties surround the Pope Villa on the east, south, and west sides. The north side of the building fronts Grosvenor Avenue. This street was constructed, cutting through the former Pope estate, in the early-20th century.³

The Pope Villa's suburban site was a part of the first ring of early-nineteenth century villas surrounding the city.⁴ Senator John and Eliza Pope chose a site on top of a gentle knoll, orienting the principal façade toward the Town Branch Creek to the

¹ The original drawings by B.H. Latrobe for the house are located at the Prints and Photographs Division, Library of Congress, Washington D.C.

² Woolfolk Subdivision Plat located at the Fayette County Clerk's office, Cabinet E, Slide 183, 1914.

³ Michael Fazio and Patrick Snadon note in their forthcoming book *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe* that the Pope Villa is actually oriented at an almost 45 degree diagonal to the cardinal compass points. This means that "north" is actually northwest, "south" is actually southeast, "east" is actually northeast, and "west" is actually southwest. For narrative purposes, the diagonal orientation is ignored and the cardinal directions are used to describe the site orientation and facades.

⁴ Michael Fazio and Patrick Snadon, "The Pope Villa: Latrobe's Consummate Rotunda House with Scenery," (manuscript) in *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*, p. 5.

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CONTINUATION SHEET

Section 7 Page 2 Pope, Senator John and Eliza, House
Fayette County, KY

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North. The front gates of the Pope Villa opened onto High Street.⁵ The original site boundaries associated with the Pope Villa extended to High Street on the north; to VanPelt (Rose) Street on the west; to Maxwell Street on south; and finally to an adjoining property on the east forming a trapezoidal-shaped lot (see map 3).⁶

Pope House

The Pope Villa is a two-story, three-bay, brick house designed by Benjamin Henry Latrobe. The stone foundation rests on unexcavated earth. The central mass of the building measures 54 feet on each side making it square in form. The bonding pattern of the masonry walls is Flemish, though some common bond sections have been identified.⁷ There are two later brick veneer two-story additions on the rear (south) façade that extend out, forming a U-shaped courtyard. The asphalt-shingle, hipped roof has a very low slope and narrow eaves. This roof was constructed in 1988 to protect the house interior; information about the historic roof is scant due to the 1987 fire that destroyed most of the roof structure. It has been determined that the original slope of the roof, as constructed, followed the specifications of Latrobe.⁸ The four original interior chimneystacks have not been restored, nor has the balustrade and oculus that were indicated in the original Latrobe designs.

The principal (north) three-bay façade is a flat, austere masonry wall pierced by two window openings on the first level and three window openings on the second level. The lower story windows are slightly off-center from the upper-story windows. The lower level window openings are six-over-six double-hung windows with brick jack arches. The main entrance is located in the center and is marked by the recently restored portico. The one-story portico projects outward from the façade and forms a screen of arches, with two round Tuscan columns in the center, that is crowned with an unadorned cornice. Behind the portico is a masonry-arched recessed entrance that forms a transitional space between the exterior and the interior. The original 1812 door was replaced ca. 1843 and is slightly taller than the original.⁹ The 1843 solid wooden door is framed by two independent sidelights on either side. The upper story fenestration consists of three Venetian wooden windows. The central portion of each window is a nine-over-nine double hung window flanked with three-over-three double-hung windows. Each Venetian window has engaged pilasters separating the three-parts and surmounted by jack arch. These large windows take up a large proportion of the façade's entire surface area. These large second-story windows announce that the second story is the principal floor and the first level is essentially a raised basement.

⁵ Clay Lancaster, "Palladianism in the Bluegrass," 353
⁶ Fayette County Deed Book 7, pp. 79-80. Deed between John Maxwell and John Pope April 26, 1814
⁷ Phillips and Oppermann, "Progress Report," p. 25
⁸ Phillips and Oppermann, "Progress Report," p. 24
⁹ Phillips and Oppermann, "Progress Report," p. 25

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CONTINUATION SHEET

Section 7 Page 3 Pope, Senator John and Eliza, House
Fayette County, KY

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The principal (north) façade has been carefully restored to its original appearance through detailed examination of the architectural evidence. The facade restoration involved stripping old layers of paint from the brick, repairing the masonry, developing a design for the windows based on existing evidence, and reconstructing the windows as accurately as possible. The reconstructed portico, as revealed by archaeological evidence, surviving architectural evidence on the front façade, and study of Latrobe's drawings, is meant to approximate the design of the original. Modern materials, including stainless steel and tempered glass, are utilized in places to both signal the interpretive nature of the new portico and to allow visitors to view some of the forensic clues unearthed by archeological excavations. Future plans include re-grading the yard to its 1812 depth and the installation of limestone steps to the portico.¹¹

The remaining facades still reflect the mid-nineteenth century and twentieth century changes that the Pope Villa underwent; however, architectural evidence of the Latrobe design survives in several portions of these facades. The east façade of the main block of the house has three bays. There is very little ornamentation on this façade except for a few Italianate brackets under the eaves that date to an 1865 renovation. On the lower level, a bay window that also dates from 1865 extends outward on the northeast corner. The upper-story central window on this façade does date to the original 1812 construction. While other windows have double-hung wooden sashes that are not original, most of the original window openings and window frames remain intact. The window openings on both levels of the southeast bay have been altered. The two-bay, 1930s ell-addition on this side extends from the main block of the house. The roofline of this addition sits low enough to avoid obscuring the historic roofline.

The south (rear) façade has experienced the most alteration. The original three-bay façade from the Latrobe design is obscured by two later ell additions that served as apartments. These are single pile, two-story additions that have brick veneer facades. The east side addition dates to ca. 1917; it has no piercings or ornamentation on the south façade. This addition has a shallow, hip roof. The west side 1960s addition is also devoid of ornamentation but has a set of three casement windows on the lower and upper levels. This ell-addition has a flat roof. The rooflines for both of these additions sit underneath the historic roofline that visually separates these later appendages from the original structure. An exterior stair and wooden porch was constructed between the additions; that porch covers the central portion of the façade. Despite these alterations, the original openings of the Latrobe design remain intact.

The west façade is similar to the east façade, retaining some of the mid-nineteenth-century Italianate details. The main block is also a three-bay façade. The wall of the ell addition extends out from the main portion of the house on this side. There is very little extraneous ornamentation except for a few Italianate roof brackets. Like the east façade, there is a bay window with arched openings on the northwest corner of the lower level. The central opening on the lower level was converted to a doorway, as was the last original

¹¹ Text concerning the restoration was obtained at the website www.popevilla.org which detailed the restoration process.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 4 Pope, Senator John and Eliza, House
Fayette County, KY

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opening on the southwest corner. A small, one-story vestibule was added to the southwest bay. Additionally, a small window was added after the original construction in the far southwestern corner of the lower level. The upper level fenestration remains largely intact in terms of the window openings. Only the central window on the upper story is original.

Interior

The interior of the Pope House is divided into two stories. According to Latrobe's plans, the ground level essentially functioned as an informal service space. This space was also used as a receiving area for guests and office spaces for both John and Eliza Pope (see figures 1 and 2). The original footprint of the house forms a perfect square. Latrobe utilized this geometry to create essentially nine spaces within the floor plan on the lower level. Upon entering through the recessed porch on the north facade, a square hall is encountered (see figures 4 and 5). To the east was the office of Senator Pope. To the west is a space that was labeled as a "Parlor," which might have been utilized by Eliza Pope to run the household. Further evidence of this function is that the Parlor's south wall originally contained a doorway that connected the room with the ground floor service spaces. Moving into the center of the house from the square entry hall, a square rear hall defines the space. The masonry walls that enclosed this space on the south and west sides, as well as an extension of masonry walls on the north side have been partially restored based on existing architectural evidence. To the east of this smaller hall is the stair hall to the principal floor. The original stairs were removed during an early-twentieth-century renovation. Existing evidence suggests that the stair was reversed, from the counter-clockwise direction shown on Latrobe's plans, to a clockwise direction.¹¹

On the west side of the rear entry hall is a door that provides access to the service spaces of the lower level. This doorway was restored as part of the brick walls in the rear hall. Beyond this door, the service spaces occupy nearly half of the ground level. Evidence of the service stair and a brick wall separating the storeroom were located during the architectural investigation of the Pope Villa; these two features take up the balance of the central west side.¹² The remaining third of the ground level is situated along the south side of the house. These spaces include the servant quarters on the east side, the wash/bake room in the center and the kitchen on the east side. Currently, the historic servants' quarters exist as a single room; the Latrobe design called for two non-communicating rooms in this space. Architectural evidence revealed that a partition wall did exist, according to Latrobe's design.¹³ A service hall connects the three service spaces and runs from west to east between the servant quarters and the kitchen. The wash/bake room was originally separated from this corridor by a brick wall. The foundation of this wall has been

¹¹ Phillips and Oppermann, "Progress Report," p. 26
¹² Ibid.
¹³ Ibid.

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CONTINUATION SHEET

Section 7 Page 5 Pope, Senator John and Eliza, House
Fayette County, KY

documented and conforms to the Latrobe plan.¹⁴ The kitchen on the east side retains its historic configuration. The only deviation from the original Latrobe design was that the window on east side was actually a door.¹⁵ Egress to the 1930s addition is also accessed through the south wall opening in the kitchen. There is no internal access to the 1960s addition.

The second story of the Pope Villa was designed by Latrobe to be the principal floor containing both public spaces and the Pope family's private quarters. Arriving on the second floor from the main stair, the central rotunda space is immediately encountered. The rotunda is the heart of the original Latrobe plan, serving as both the formal public receiving space as well as the circulation hub for the second level. The dome of the rotunda was severely damaged in the 1987 fire, though a section of it has been salvaged along with structural ribs that survived the blaze. Despite this loss of fabric, the rotunda is surprisingly intact, including the original niche on the north side. Access to the dining room on the west side and the drawing room on the east side is provided through doorways on the north side of the rotunda. Both of these spaces were intended as public spaces. According to the Latrobe design, these spaces had semi-circular walls that adjoined each other. This created a third anteroom along the north wall that was accessed from both rooms. These semi-circular walls are not intact. A portion of the semi-circular wall remains on the south side of these rooms. Evidence, in the form of mortise holes in the floor on the room's north side, reveals that these walls were constructed according to Latrobe's original plan.¹⁶ The servant stair and butler's pantry on the west side of the house is accessed either through doorways on the south wall of the dining room or through a door in the west side of the rotunda. This original door remains intact. The private chambers for the Pope family are located on the south side of the upper story. The west side chamber is entered through a small vestibule from the rotunda. This deviates slightly from the Latrobe plan where the vestibule accessed the central chamber. The central chamber is believed to have functioned as a nursery, which suggests the reason for altering the doorway. The east chamber is also accessed through a vestibule.

Similar to the Latrobe designed house in Ohio, Adena (1807), the interior finish was not directly specified in Latrobe's plans.¹⁷ Latrobe left the design of the interior woodwork to the local builder, Asa Wilgus. The extant decorative detailing from the Latrobe-Pope period is in the local vernacular style, including bead moldings, reeding, keystones and gouged work.¹⁸ Though not all the interior finish survives, either due to later renovations or the 1987 fire, a sufficient amount of these decorative details remain intact for restoration purposes.

¹⁴ Phillips and Oppermann, "Progress Report," p. 19

¹⁵ Phillips and Oppermann, "Progress Report," p. 19

¹⁶ Ibid.

¹⁷ Hobbs, Adena NHL, 2003 p. 7

¹⁸ Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991 p. 137

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CONTINUATION SHEET

Section 7 Page 6 Pope, Senator John and Eliza, House
Fayette County, KY

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Changes

The Pope family only occupied the Pope Villa for five years.¹⁹ Senator Pope rented the property until 1836, when he sold it to Catherine Barry.²⁰ The house contains evidence of major renovations, but these appear to have occurred after 1843, when the house was purchased by Henry Johnson and became known as Johnson Hall. Johnson gave the house a Greek Revival update, including tearing down the wall separating the service space from the entry hall to create a central hall plan and moving the service functions to a one-story ell on the rear façade.²¹ Major changes were undertaken again in 1865 when owner Joseph Woolfolk hired prominent Lexington architect Thomas Lewinski to update the exterior in the Italianate style. The roof form was altered to include cross gables on each façade, and wide brackets were added along the eaves. Additional changes include a cast-iron porch added to the front façade, the enlargement of lower-story windows, arches added to the upper-story windows, and bay windows added to the east and west facades.²²

The house remained a single family dwelling into the beginning of the twentieth century. According to the Sanborn Map of 1907, the Woolfolk Subdivision had begun to encroach upon the property. New streets were added, including Grosvenor and Arlington that bounded the Pope Villa property. The house still retained the 1840s ell, as well as approximately six outbuildings.²³ In 1914, the Woolfolk family sold the property to J.A. Wyant and Mrs. Lottie Watkins.²⁴ According to city directories, the Pope Villa was then subdivided into four apartments. The main stair was removed and a new stair was constructed that ascended into the center of the rotunda. Partition walls divided the rotunda into corridors. Two-story, brick-piered porches were added to the principal façade.²⁵ Sanborn Maps of 1934 and 1958 show that the property remained apartments during this time. The original ell was demolished at some point and a new two-story addition was put in the same place.²⁶ By the 1960s, the building had been further subdivided into ten apartments, and a two-story wing was constructed on the rear façade.²⁷

¹⁹ Arnold Berke, "Kentuckians Revive a Rare Gem by Latrobe," 1990

²⁰ Deed Book 12, p. 399, June 7, 1836

²¹ Allen Freeman, "A Burnt Offering," 2001, p. 54

²² Clay Lancaster, *Antebellum Houses of the Bluegrass*, 1961

²³ Sanborn Fire Insurance Map, Lexington, KY 1907, Sheet #78

²⁴ Deed Book 174, p. 283-284, May 12, 1914

²⁵ Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991, p. 137

²⁶ Sanborn Fire Insurance Map, Lexington, KY 1934, Sheet #27

²⁷ Phillips and Oppermann, "Progress Report," p. 29

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CONTINUATION SHEET

Section 7 Page 7 Pope, Senator John and Eliza, House
Fayette County, KY

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Fire

A fire took place at the Pope Villa on October 22, 1987. Starting in a first floor apartment, the fire spread through the walls to the attic. Although the fire destroyed a majority of the roof structure and portions of the interior finish, it did not completely devastate the property.²⁸ In fact, the fire actually destroyed much of the 20th century materials, revealing historic fabric that had been concealed for more than a century. After the October 1987 fire, the Blue Grass Trust for Historic Preservation purchased the property. Within seven months of the fire, a new roof was constructed to replace a temporary canvas roof. The Blue Grass Trust also arranged for thorough architectural investigation of the Pope Villa. These investigations resulted in a historic structures report in 1991. The original plans designed by Latrobe were compared with the extant building. This investigation identified numerous original Latrobe-designed elements that had long been obscured by the later modifications including many of the original walls and wall openings survived intact; the mortise holes for the semicircular framing of the drawing room and dining rooms were identified; the foundation of the masonry walls that divided the service area from the entry hall was found; the location of the brick wall that separated the wash/bake room from the back service hall was documented; and the wall that separated the two servant rooms was located.²⁹

Based on this architectural evidence, not only was the fidelity of the Latrobe plan confirmed but also restoration plans were devised to accurately restore the historic building. To carry out the restoration of the historic fabric, the twentieth century interior finish and partitions were removed to restore the historic plan and spatial relationships of the Pope Villa.³⁰ Additional restorations have been undertaken including the partial reconstruction of the original masonry walls that separated served and service spaces, as well as the principal façade and portico. The restoration approach adopted by the Blue Grass Trust is to restore only the elements that can be identified as associated with the Latrobe-Pope period of significance. When no architectural evidence is documented for this period, the Blue Grass Trust will refrain from conjecture and instead retain historic fabric from the later periods of nineteenth-century renovations or introduce modern interpretations of essential elements. This restoration approach carefully retains the fragile and significant historic fabric, while recognizing that replacing a majority of missing materials would impact the overall integrity of the house.³¹

²⁸ Phillips and Oppermann, "Progress Report," p. 9
²⁹ Phillips and Oppermann, "Progress Report," p. 18
³⁰ Phillips and Oppermann, "Progress Report" p. 19
³¹ Fazio and Snadon, "The Pope Villa: Latrobe's Consummate Rotunda House with Scenery," p. 39. (manuscript) in *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*.

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Pope, Senator John and Eliza, House
Fayette County, KY

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National Significance

Pope, Senator John and Eliza, House
Fayette County, Kentucky

NHL Criteria: 4

NHL Theme: III. Expressing Cultural Values

5. Architecture, Landscape Architecture and Urban Design

Period of Significance: 1812 - 1843

Significant Dates: 1812

Returned

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 2 Pope, Senator John and Eliza, House
Fayette County, KY

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Statement of Significance

The John and Eliza Pope House (locally known as the Pope Villa), built in 1812 and located at 326 Grosvenor Avenue in Lexington, Kentucky, meets National Register Criterion C and is nationally significant in the Area of Architecture. It is the work of a master, Benjamin Henry Latrobe, and presents the culmination of his domestic design philosophy. The house successfully integrates three major themes in his domestic work: the rational house, the rotunda villa, and the scenery house.¹ The property was listed on the National Register on August 1, 1984 within the Southeast Lexington Residential and Commercial Historic District.

Architect Benjamin Henry Latrobe (1764-1820) is generally acknowledged as the first professional architect in the United States.² The Pope House is being evaluated as significant within the historic context "Benjamin Henry Latrobe's Domestic Architecture in the United States, 1796-1820." The claim of national significance for Pope Villa comes from a consideration of the building within his work, along with consideration of his status as a master architect during America's early national period. Within the context, the building is considered against the two other extant Latrobe-designed residences, Adena (1807) in Ross County, Ohio and Decatur House (1818) in Washington D.C. Of those three, the Pope House most successfully integrated Latrobe's domestic planning theories for what he envisioned as the American house for the new democratic republic.³ He incorporated in the Pope House very early aspects of Romantic artistic aesthetics, such as the picturesque. The early 19th-century siting of this house in Kentucky, and Adena in Ohio, demonstrate a conscious effort by America's earliest political elites to extend this nation's nascent cultural ideals into what were, in contrast to an urban center such as Washington D.C., largely frontier settings. The Popes' choice to build a house that would have been highly regarded in the most sophisticated neighborhoods of our nation demonstrates a great optimism about the American project.

Benjamin Henry Latrobe

Stylistically, Latrobe subscribed to the prevailing neoclassicism but with a penchant for Greek over Roman models.⁴ In that sense his work was a precursor to the Greek Revival that dominated American architecture from the 1830s to the Civil War (indeed, two of the most influential American Greek Revivalists, William Strickland and Robert Mills, worked with Latrobe). Latrobe's domestic architecture tended to Georgian or Federal styles, but even then included Greek elements. For example, Latrobe incorporated Greek Doric porticos on his proposal for the John Tayloe House from the late 1790s.

¹Michael Fazio and Patrick Snadon, "The Pope Villa: Latrobe's Consummate Rotunda House with Scenery," (manuscript) *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*, p. 3.

² Stuart D. Hobbs "Adena, National Historic Landmark Nomination Form," 2003, p. 14-15.

³ Michael Fazio and Patrick Snadon, "Inventing the American House: Latrobe's Design Theories and Architectural Practice in a New Country" (manuscript) *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*, p. 9.

⁴ The biography for Benjamin Henry Latrobe that follows is excerpted from Stuart D. Hobbs "Adena, National Historic Landmark Nomination Form," 2003, p. 14-15.

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Section 8 Page 3 Pope, Senator John and Eliza, House
Fayette County, KY

Latrobe was born in England, where he learned architecture in the firm of noted neo-classicist Samuel Pepys Cockerel. Latrobe's work also sprang from the English classical school called the "plain style." The plain style described buildings that were simply ornamented, relying on the geometry of proportion among the various parts to hold the design together. These designs also were functional, in that they were designed to be appropriate to the use intended. Such functionality did not preclude ornament, as in twentieth century functionalism, but it did tend to produce a clean simple design.

In 1796 Latrobe immigrated to the United States where his career blossomed. To a friend, he described himself as "the father of Architecture on this side of the Atlantic, having been the first who pretended to more than a mechanical knowledge of the Art." Important commissions included the Bank of Pennsylvania in Philadelphia (1798); an engineering project, the Philadelphia waterworks (completed 1801); and the Baltimore Cathedral (begun 1804) (NHL, 1971). Latrobe served as Surveyor of Public Buildings in Washington, D.C. from 1803-1812 and 1815-1817. Latrobe is best remembered today for his work on the United States Capitol.

Returned

Latrobe's Domestic Planning Theories

Benjamin Henry Latrobe's professional career not only included the design of public buildings, but also privately-owned properties. Historian Leonard K. Eaton states that, "Benjamin Henry Latrobe, of all the architects in Federalist America, was unquestionably the most articulate on the subject of house design."⁴ During his professional career in the United States, he developed his philosophies about domestic planning.

Latrobe's desire for bringing a new architecture to America comes from the influence of the European Enlightenment.⁵ Latrobe was schooled in these theories, drawn from French rationalist ideals in the 17th century.⁶ The European Enlightenment continued into the 18th century with development of ideas about world progress, and away from the limitations of thought in the Dark Ages.⁷ This framework gave rise to the political movements of the American and French Revolution⁸. It is from this philosophic movement, grounded in science and politics that the idea of a rational architecture developed.⁹

⁴ Leonard K. Eaton, *Houses and Money: The Domestic Clients of Benjamin Henry Latrobe*, p. 13
⁵ Michael Fazio and Patrick Snadon, "Inventing the American House: Latrobe's Design Theories and Architectural Practice in a New Country" (manuscript) p. 2 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*.
⁶ Robin Middleton and David Watkin, *Neoclassical and 19th Century Architecture, Volume I*, p. 7
⁷ "The Age of Enlightenment," www.wikipedia.com
⁸ Ibid.
⁹ Michael Fazio and Patrick Snadon, "Inventing the American House: Latrobe's Design Theories and Architectural Practice in a New Country" (manuscript) p. 1 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*.

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Section 8 Page 4 Pope, Senator John and Eliza, House
Fayette County, KY

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In art and architecture, Enlightenment philosophies were manifested in neo-classicism.¹⁰ Latrobe's desire for rational design is drawn from his neoclassical background. He subscribed to the idea that classical antiquity was the foundation for architecture.¹¹ He abstracted design principles from Greek and Roman Architecture while seeking ways to adapt these classical forms to 18th- and 19th-century conditions.¹² In the American setting, Latrobe recognized that classical architecture could not merely be replicated but must be transformed to suit the American environment.¹³ Latrobe also employed pure geometry in his designs—a tenet of neoclassicism.¹⁴

At the same time, Latrobe was also a student of Palladio's rotunda plan. From its Italian origin, the rotunda villa was revived in 18th century England, and was especially suited for accommodating elite functions. Thomas Jefferson also espoused the rotunda plan, promoting the design as appropriate for the houses of the new democratically elected officials.¹⁵

Also influencing Latrobe's domestic design work was the British Empirical tradition that created its own system of ordering that would become the picturesque.¹⁶ The picturesque emerged from the idea that an individual could move through a particular space while encountering a succession of "pictures." These pictures would enable a memorable experience that would create a range of emotions in the viewer.¹⁷ Latrobe developed his use of the picturesque especially in his interiors.¹⁸ By creating a procession through spaces with "interior scenery," he was able to provide a circulation pattern through picturesque thresholds.¹⁹ Latrobe used classical forms to create his scenery that infused neoclassical elements into a picturesque ordering.²⁰

¹⁰ "The Age of Enlightenment," www.wikipedia.com

¹¹ Cohen and Brownell, "The Neoclassical, the Picturesque and the Sublime of Latrobe's Architecture," p. 13. This is essay is included in *The Papers of Benjamin Henry Latrobe. Series II, The Architectural and Engineering Drawings, Vol. 2, Pts. 1-2*

¹² Ibid, p. 5

¹³ Ibid.

¹⁴ Michael Fazio and Patrick Snadon, "Inventing the American House: Latrobe's Design Theories and Architectural Practice in a New Country" (manuscript) p. 2 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe.*

¹⁵ Ibid. p. 6

¹⁶ Robin Middleton and David Watkin, *Neoclassical and 19th Century Architecture, Volume I, p. 7*

¹⁷ Cohen and Brownell, "The Neoclassical, the Picturesque and the Sublime of Latrobe's Architecture," p. 16. This is essay is included in *The Papers of Benjamin Henry Latrobe. Series II, The Architectural and Engineering Drawings, Vol. 2, Pts. 1-2*

¹⁸ Ibid, p. 19

¹⁹ Michael Fazio and Patrick Snadon, "Inventing the American House: Latrobe's Design Theories and Architectural Practice in a New Country" (manuscript) p. 5 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe.*

²⁰ Cohen and Brownell, "The Neoclassical, the Picturesque and the Sublime of Latrobe's Architecture," p. 21. This is essay is included in *The Papers of Benjamin Henry Latrobe. Series II, The Architectural and Engineering Drawings, Vol. 2, Pts. 1-2*

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Latrobe's domestic planning theories were transformed with his architectural designs. These theories formed the basis for Latrobe's "rational house" for America. Latrobe wanted to create a house that would be responsive to the American context that would be both functional and comfortable.²¹ He developed elements of the rational house out of these program requirements. Latrobe organized the spatial relationships of his rational house by creating a basement story and a principal story.²² This put the service spaces on the ground level with the public spaces organized on the principal floor. Latrobe drew upon the French design principle of *degagement* to address the integration of service spaces into the interior of the house. This method also kept service spaces concealed from public spaces of the house, while maintaining a connection to the private family quarters. Latrobe then created a circulation pattern through the rational house with picturesque interior scenery to connect the spaces.²³

Returned

Latrobe's Domestic Works

Latrobe is credited with the designs of fifty to sixty residential projects during the course of his professional career in the United States.²⁴ A majority of Latrobe's clients were from the emerging patrician class of the New Republic, including doctors, lawyers and politicians.²⁵ Latrobe envisioned creating a new house type that would be suitable for the American political and social landscape. Historian C.M. Harris reiterates Latrobe's basis for developing a house suitable for the American setting: " Like all modern spirits, Latrobe wanted to provide contexts in which people would live every day rationally, or at least more sensibly."²⁶

Latrobe first wrote of his plans to create a rational house in 1805 to his client William Waln in Philadelphia.²⁷ In the Waln design, Latrobe chose to incorporate the kitchen and service spaces within the lower level of house while the public spaces were situated on the main level—what is essentially the English Basement House.²⁸ He justifies this decision in a letter to Waln, a discussion about his desire to separate served and service spaces:

"Business, domestic intercourse, and the visits of friends for purposes to which a private house is required to be adapted...so that the parts devoted to each of these uses shall not interfere,

²¹ Michael Fazio and Patrick Snadon, "Inventing the American House: Latrobe's Design Theories and Architectural Practice in a New Country" (manuscript) p. 2 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe.*

²² Ibid, p. 4

²³ Ibid, p. 5

²⁴ Allen Freeman, "A Burnt Offering," p. 52

²⁵ Leonard K. Eaton, *Houses and Money: The Domestic Clients of Benjamin Henry Latrobe*, p. 16-17

²⁶ Allen Freeman, "A Burnt Offering," p. 52

²⁷ Michael Fazio and Patrick Snadon, "Inventing the American House: Latrobe's Design Theories and Architectural Practice in a New Country" (manuscript) p. 1 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe.*

²⁸ Allen Freeman, "A Burnt Offering," p. 52

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though they will communicate with each other."²⁹

Though the Walns did not fully accept Latrobe's design for their house, elements of the "rational house" were explored.³⁰

Latrobe's designs for the Tayloe House (c. 1803), Brentwood (1818), Markoe House (1811), and the Van Ness House (1818) also integrated some of Latrobe's ideas for the rational house, though none of these houses remain extant.³¹ These domestic works also were designed with the neoclassical geometries favored by Latrobe. Facades were relatively devoid of ornamentation and relied on smooth, planar surfaces to guide the exterior design.³²

The Tayloe House was constructed in Washington D.C in circa 1803. The design Latrobe proposed incorporated a rotunda space on the second floor. This floor did not contain major public spaces but private chambers.³³ Brentwood was constructed in 1818 on 7th Street in Washington D.C. Latrobe designed a rotunda in the central portion of the house. This was the principal public space in the house. The Brentwood House was demolished in the first half of the twentieth century.³⁴

The townhouse Latrobe designed for John Markoe in Philadelphia was completed in 1811. The Markoe House features the elements of his interior scenery concept. This is especially marked in the back-to-back apse-shaped dining and drawing rooms.³⁵

The Van Ness House was constructed in Washington D.C. in 1818. This was the largest house that Latrobe designed.³⁶ Latrobe employed the design element of *degagement* to conceal the service spaces from the public areas. The service spaces were also internalized in the main block of the house.³⁷

The three known surviving domestic works associated with Latrobe are: Decatur House, an urban townhouse in Washington D.C. (NHL 1960); Adena, a country house in Ross County, Ohio (NHL, 2003); and the Pope House, a suburban villa in Lexington, Kentucky. Each of these extant Latrobe designs offer insight into the domestic planning philosophies of Latrobe, yet were distinct in their physical manifestation and constructed at different periods of Latrobe's professional career.

²⁹ Stuart D. Hobbs "Adena, National Historic Landmark Nomination Form," 2003, p. 17

³⁰ Talbot Hamlin, *Benjamin Henry Latrobe*, p. 198

³¹ Talbot Hamlin, *Benjamin Henry Latrobe*, p. 105, 198, 341, 467

³² Louis K. Eaton, *Houses and Money*. This assessment is base on photographic evidence.

³³ *Ibid*, p. 105

³⁴ *Ibid*, p. 108

³⁵ Jeffrey A. Cohen and Charles E. Brownell, "The John Markoe House" in *The Papers of Benjamin Henry Latrobe Series II, The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 509

³⁶ Louis K. Eaton, *Houses and Money*, p. 50

³⁷ Fiske Kimball, *Houses of the Early Republic*, p. 155

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Decatur House (1818) incorporates Latrobe's English Basement scheme by placing public functions on the second floor as opposed to the ground level.³⁸ The service spaces were incorporated into the main block of the house. Adena (1807), home of Thomas Worthington, exhibits Latrobe's ideas about separating served and servant spaces, as well as addressing Latrobe's belief that climate should dictate the siting of a house.³⁹

Pope Villa

The Pope Villa (1812), represents the most sophisticated representation of his domestic planning philosophies by successfully merging his design ideas into a built form. The house was designed while Latrobe was Surveyor of Public Buildings in Washington D.C. by this time, he had developed a prominent, national reputation.⁴⁰

The first modern documentation that the Pope Villa was designed by Benjamin Henry Latrobe appeared in 1938. An article by Ferdinand C. Latrobe, II in Maryland Historical Society, listed the property along with thirty-five other domestic properties designed by Benjamin Henry Latrobe.⁴¹ Historian Clay Lancaster, who identified previously unlabeled drawings by Latrobe in the Library of Congress as the Pope Villa, provided further concrete evidence of the Latrobe attribution. Concern that the Popes did not faithfully execute Latrobe's design, however, persisted, since the building had been altered over time. This concern was assuaged after the October 1987 fire. It was at this time that a thorough architectural investigation was conducted revealing that the original design was intact.⁴²

The building completed in 1812 for Senator John and Eliza Pope fully realizes Latrobe's design ideal in bricks and mortar. Architectural historian, Patrick Snadon calls the Pope Villa "Perhaps the best domestic plan Latrobe ever created; it's certainly his most exciting surviving design."⁴³ Latrobe wanted his rational house to respond to the environmental and social contexts of the United States. The Pope Villa embodies these principles in its form and spatial sequences. Jeffrey A. Cohen and Charles E. Brownell, authors of *The Papers of Benjamin Henry Latrobe*, and editors of *Latrobe's Architectural and Engineering Drawings*, state that:

³⁸ Jeffrey A. Cohen and Charles E. Brownell, "The Stephen Decatur House" in *The Papers of Benjamin Henry Latrobe Series II, The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 692

³⁹ Stuart D. Hobbs "Adena, National Historic Landmark Nomination Form," 2003, p. 17-18

⁴⁰ Cohen and Brownell's chapter "Washington Projects and a National Reputation, 1803-1813" discuss the height of Latrobe's career during this time period.

⁴¹ Ferdinand C. Latrobe, II. "Benjamin Henry Latrobe: Descent and Works," *Maryland Historical Society*, p. 258

⁴² Jeffrey A. Cohen and Charles E. Brownell, "The John Pope House" in *The Papers of Benjamin Henry Latrobe Series II, The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 531

⁴³ Arnold Berke, "Kentuckians Revive Rare Gem by Latrobe," 1990

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"For Senator and Mrs. John Pope of Lexington, Kentucky, Latrobe proposed one of the most imaginative houses of his career. Within a cool, understated but highly disciplined exterior he devised a marriage of the neoclassical and the picturesque that balanced incident and order. At the same time this design was one of the fullest reflections of his convictions regarding domestic planning, here with an above ground basement story accommodating most of the subsidiary functions of the house."⁴⁴

Senator John and Eliza Pope

John Pope had moved his legal practice to Lexington in 1804. He rose up through the political ranks in Lexington, eventually being elected to the United States Senate in 1806. He then became the President Pro Tem of the Senate in 1810.⁴⁵ It was also during this time that Pope married his second wife Eliza Johnson.⁴⁶ Pope, who had been an ardent supporter of Thomas Jefferson, was involved in the upper echelons of Washington D.C. political life. Pope most likely met Latrobe during the formulation of the Gallatin Plan, a comprehensive canal and road transportation plan encouraged by Jefferson. Both Pope and Latrobe are associated with the Gallatin Plan development.⁴⁷ Pope's political future looked bright at the time he enlisted Latrobe to design his Lexington residence.⁴⁸

The location of the Pope Villa in early nineteenth century Lexington, Kentucky is also significant. Lexington had become the social and cultural center of the land west of the Alleghenies, often referred to at the time as the "Athens of the West." As the city developed, a wealthy class of citizens began constructing villas and mansions near Lexington.⁴⁹ The desire of the Popes to construct a Senator's residence of some stature and distinction is underscored by the Lexington setting.⁵⁰

Of the three Latrobe houses identified and documented in the United States, it is the only freestanding, suburban villa. Latrobe scholars Michael Fazio and Patrick Snadon state that the Pope House is:

⁴⁴ Jeffrey A. Cohen and Charles E. Brownell, "The John Pope House" in *The Papers of Benjamin Henry Latrobe Series II, The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 529

⁴⁵ Louis K. Eaton, *Houses and Money*, p. 33

⁴⁶ Michael Fazio and Patrick Snadon, "The Pope Villa: Latrobe's Consummate Rotunda House with Scenery," (manuscript) p. 3 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*.

⁴⁷ Michael Fazio and Patrick Snadon, "The Pope Villa: Latrobe's Consummate Rotunda House with Scenery," (manuscript) p. 3 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*.

⁴⁸ Louis K. Eaton, *Houses and Money*, p. 33. Eaton goes on to describe that Pope quickly fell out of favor over his position on the War of 1812. He did not seek reelection to the Senate.

⁴⁹ John E. Kleber, "Fayette County" p. 311 *The Kentucky Encyclopedia*

⁵⁰ Talbot Hamlin, *Benjamin Henry Latrobe*, p. 105. Hamlin alludes to the uniqueness of the house in the area west of the Alleghenies, but at the time did not believe that Pope Villa had been constructed according to Latrobe's original plans.

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"Less circumscribed by tradition and function than a country house, or by the constraints of an urban site than a townhouse, the villa was a particularly ornamental and progressive domestic type, which encouraged experimental design."

The concept of a villa is defined as a residence that is designed for its owner's enjoyment and relaxation. It can be located in the country, but since it is not built for agricultural production it is distinguished from a farmhouse. Villas were typically located near urban centers since the residence would have been used for social functions.⁵¹

Senator John and Eliza Pope were interested in constructing a house that could serve as their summer home when Congress was not in session. The program required that there be spaces for entertaining due to Senator Pope's political career. Mrs. Pope would manage the household and arrange social functions.⁵² John and Eliza Pope were apparently amenable to experimenting with the design of the house. Fazio and Snadon believe that Eliza Pope was especially instrumental in formulating the design based on the correspondence from Latrobe to Senator Pope. "The enclosed plans were ready on Monday [December 31, 1810]....I should be glad to explain them to Mrs. Pope, to whose ideas I have endeavored to conform them, very much to the improvement of the taste and convenience of the building."⁵³

Returned

Latrobe's Domestic Planning in the Pope Villa

Latrobe had explored key elements of his rational house principles in earlier domestic works. The Pope Villa achieves Latrobe's vision for the rational house by successfully incorporating these essential design elements of his domestic planning. Latrobe brings these philosophies under one roof and ties them together with an elegant design.

Latrobe's rational house incorporated a basement story where public functions are placed above the service spaces. Latrobe successfully achieved this in the Pope Villa by creating a "basement floor" that housed the service functions and a "principal floor" for public spaces. This spatial arrangement is especially significant for the time because it internalizes service spaces into the main block of the house, and situates the public spaces on the second floor.⁵⁴ The typical elite house in the mid-Atlantic cultural hearth during the period would have a central-hall plan with public spaces on the ground floor. Service spaces such as kitchens and washrooms were either extended into an ell attached to the main house or placed

⁵¹ James S. Ackerman, *The Villa: Form and Ideology of Country Houses*, p. 9
⁵² Michael Fazio and Patrick Snadon, "The Pope Villa: Latrobe's Consummate Rotunda House with Scenery," (manuscript) p. 4 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*.
⁵³ Ibid. p. 6
⁵⁴ Michael Fazio and Patrick Snadon, "The Pope Villa: Latrobe's Consummate Rotunda House with Scenery," (manuscript) p. 12 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*.

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in detached outbuildings.

The Pope Villa design placed the service spaces on the southern side of the ground floor. These spaces comprised close to fifty percent of the space on this level. At the same time, Latrobe's circulation pattern throughout the Pope Villa ingeniously separated guests from the service spaces. This was Latrobe's interpretation of *degagement*, a design tenet that he believed was essential for the rational house. This arrangement denied the popular central-hall plan of the Federal period, which Latrobe apparently deplored. Patrick Snadon quotes Latrobe, "He called the center hall a turnpike where everyone passes—the old and young, sick and well, master and servant, rich and poor."⁵⁵ The idea of bringing service spaces into the main house eliminated the standard American service ell that extended service spaces away from the main block of the house. Latrobe felt that the "frying pan" arrangement created by the service ell sullied the view of the yard.⁵⁶

In the Pope House, Latrobe designed a rotunda space on the second floor that served as the principal receiving space. The rotunda serves as the central architectural feature of the house, as well as defines the circulation pattern of the principal floor. Latrobe was able to successfully fuse the rotunda villa with his rational house plan in the Pope House.

The element that linked this unique arrangement of spaces was Latrobe's processional sequence of "interior scenery." This idea was inspired by the English picturesque park design that utilized classical pavilions to create changing experiences.⁵⁷ In the Pope Villa, this was achieved through a series of public spaces marked with classical forms: the entrance hall is characterized by a Greek prostyle temple; the rotunda on the second floor recalls the Roman Pantheon; and the Roman Basilica is referenced in the back-to-back drawing room and dining room with apsidal ends.⁵⁸ This interior scenery created a dramatic procession through the public spaces of the house, while resolving the unusual circulation pattern created by housing public spaces on the second floor. Latrobe scholars, Cohen and Brownell, note that the emergence of the picturesque in Latrobe's domestic planning is a significant element in the Pope House;

⁵⁵ Allen Freeman, "A Burnt Offering," p.54 *Preservation*

⁵⁶ Michael Fazio and Patrick Snadon, "The Pope Villa: Latrobe's Consummate Rotunda House with Scenery," (manuscript) p. 12 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*. Johns Hopkins University Press, Baltimore, MD: forthcoming.

⁵⁷ Cohen and Brownell, "The Neoclassical, the Picturesque and the Sublime of Latrobe's Architecture," p. 13. This essay is included in *The Papers of Benjamin Henry Latrobe*. Series II, *The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2

⁵⁸ Michael Fazio and Patrick Snadon, "The Pope Villa: Latrobe's Consummate Rotunda House with Scenery," (manuscript) p. 16 *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe*.

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"Not until the visitor reached the upper floor would he have so much as a clue that Latrobe had composed a rotunda house, as the domed space emerged scenographically from beyond the double screen columns. An element of surprise had entered into Latrobe's domestic planning."⁵⁹

It is in these architectural features that the inherent significance of the Pope House is found. Taken together, they represents a culmination of Latrobe's rational house design. The Pope Villa design successfully encapsulates Latrobe's principal theories concerning domestic living in the United States.

Integrity Considerations

According to the terms of Criterion C, the Pope House is significant as the work of a master--Benjamin Henry Latrobe, this country's first professional architect--and represents a key example of his domestic work. The integrity discussion here clarifies the basic threshold of integrity: which parts of any Latrobe-designed house must be retained so that the significance of his design can be realized. For us to understand what is significant in Latrobe's domestic design theories, a house must display the material features that relate to his creation of the rational house and its particular parts. A house with integrity must provide us an ability to perceive and understand Latrobe's vision for private residences. Evaluation of the Pope House also requires an assessment of relative integrity. That evaluation must consider the amount of change not only to the Pope House, but of the other extant Latrobe houses. From this integrity analysis, the Pope House stands as an important example of Latrobe's domestic work in the United States because it retains an overall integrity of design, materials, location, feeling, and association, as defined below.

Returned

A Latrobe-designed residence in the United States will be said to have integrity of design if alterations typically made in the course of the last two hundred years do not obscure the house's original footprint, roofline, or other defining elements such as exterior proportions and placement of the windows. Alterations to these features that contribute to the overall exterior composition should be minimized. The interior spatial relationships that Latrobe intended for the rational house must be intact. This includes maintaining the historic circulation patterns that separated served and servant spaces. Interior scenery features that Latrobe used in his designs along the circulation route should also be discernable. The overarching impression of a domestic work by Latrobe possessing an integrity of design should be that of a rational house with a basement story and principal story; separated but internalized service spaces; and interior scenery features.

A Latrobe-designed house in the United States will be said to have integrity of materials if the preponderance of the materials used in the construction of the house, particularly those that contribute to the house's design, are still

⁵⁹ Jeffrey A. Cohen and Charles E. Brownell, "The John Pope House" in *The Papers of Benjamin Henry Latrobe Series II, The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 530

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intact. This would include the bricks and mortar structure and principal interior partitions of the house. An acceptable level of decorative finish materials should be present. Latrobe did not specify interior finishes, instead leaving that to the local carpenter. Latrobe's emphasis on design indicates that materials were not as integral to realizing the rational house.

A Latrobe-designed house in the United States will be said to have integrity of location if the residence has not been moved from the original site. The setting is not necessarily expected to have a high degree of integrity, especially in urban areas. Due to the natural growth and expansion of urban and suburban settings over a two hundred year time span, some change to the historic setting is expected.

A Latrobe-designed house in the United States will be said to have integrity of feeling and association if the integrity of design and materials are at a high level. Latrobe's domestic planning theories were distinct in his residential commissions. The elements of the rational house should be clearly read through the spatial organization and relationships in the residence. The materials related to the structure also enhance the feeling of the rational house. The integrity of design, materials, location, feeling, and association are inter-related factors that contribute to the overall integrity of the resource. The assessment of integrity for a residence designed by Latrobe will be based on an analysis of how these integrity considerations are exhibited in a particular resource.

Similar to Latrobe's two other identified surviving domestic works, Adena (Ross County, Ohio; NHL 2003) and Decatur House (Washington D.C.; NHL 1960), the Pope Villa experienced numerous changes to the interior and exterior of the building. An evaluation of the Pope House using these guidelines to assess integrity reveals that the house possesses a high degree of design, location, feeling, and association and an acceptable degree of materials.

Though the Pope Villa has experienced alterations over time, the principal spatial relationships and organization remain intact. The basement floor and principal floor are clearly expressed on the exterior and the interior. The restored organization of window openings on the principal façade suggests the hierarchical importance of the principal floor over the basement floor. Three large Venetian windows have been restored on the upper level, while the smaller window openings were restored on the basement floor according to the forensic architectural evidence. The form of the house has been retained as a nearly perfect cube. The later ell additions have not compromised the basic volume of the house. These additions are on the rear façade, which is obscured from the view from the street. They are clearly distinguished from the main block of the house since they sit beneath the historic roofline. These additions were also constructed from different masonry and materials than the original fabric of the house. Latrobe's rational house plan is quite evident on the interior through the historic arrangement of spaces on both levels. The original walls separating the service spaces from the rest of the house have been restored based on historic documentation and forensic evidence. The pavilions and niches that serve as "interior scenery" along this route are still evident especially

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in the rotunda and the public spaces of the dining room and drawing room. The overall historic design dating to the Latrobe-Pope period of significance is largely intact and retains a high level of integrity. While the integrity of materials has been somewhat compromised, the structural materials, the "bricks and mortar" are largely still in place. Principal interior walls are also present in the Pope House. Much of the original plasterwork and flooring remains intact. For the decorative interior finish, there remains sufficient physical evidence to restore missing pieces. There is at least one of every type of finish, which allows restoration based upon sound physical evidence.

The Pope Villa's integrity of location is intact since it remains on the site that it was originally constructed. Though the setting of the suburban villa has been altered by the surrounding early 20th century neighborhood that was developed from the original lot, the historic siting and orientation of the house is intact. The nature of the suburban villa made it vulnerable to encroachment as the city grew, which is the case for many suburban villas from the early nineteenth century period.

The integrity of feeling and association is expressed in the rational house design of the Pope Villa, as Latrobe's New American House was a radical departure from the central hall plan so common during the period. The Pope Villa represents Latrobe's most mature and sophisticated representation of his design philosophy.

The high level of integrity in design, location, feeling, and association, as well as the moderate integrity of materials possessed by the Senator John and Eliza Pope House an excellent candidate for national significance in the National Register of Historic Places.

Returned

⁶⁶ Architectural Historian, Patrick Snadon, has noted that the ensuing suburban development around the Pope Villa actually served to preserve the Pope Villa from modern development. Many of the domestic works of Latrobe were demolished due to the close proximity to the city center, i.e. the Van Ness House and the John Markoe House.

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Pope, Senator John and Eliza, House
Fayette County, KY

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Verbal Boundary Description

Being all of Lot 44 of the Woolfolk Subdivision in Lexington, Fayette County, Kentucky as shown by map or plat there of record in Plat Cabinet E, Slide 183 in the Fayette County Clerk's office; improvements thereon being known as 326 Grosvenor Avenue.

The boundary described is the legal boundary of the site owned by the Bluegrass Trust for Historic Preservation recorded in Deed Book 1465, p. 175, December 30, 1987.

Verbal Boundary Justification

The nominated property includes the parcel historically associated with the portion of the Senator John and Eliza Pope's lot that historically contained the house, which came to be known as the Pope House. This acreage maintains the integrity of setting and location and is appropriate for nomination.

Returned

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 10 Page 2

Pope, Senator John and Eliza, House
Fayette County, KY

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Additional Documentation

Maps:

- Map 1 USGS topographic map showing location of property.
- Map 2 Woolfolk Subdivision plat showing current property boundaries for Pope House, Lot number 44.
- Map 3 Lexington Map from 1855 showing original property boundaries.
- Map 4 Sanborn Map of Lexington from 1907.

Plans:

- Figure 1 First and Second floor plan of the Pope House as designed by Benjamin Henry Latrobe. (Source: Jeffrey A. Cohen and Charles E. Brownell. *The Papers of Benjamin Henry Latrobe. Series II, The Architectural and Engineering Drawings, Vol. 2, Pts. 1-2.*)
- Figure 2 Section and roof structure of the Pope House as designed by Benjamin Henry Latrobe. (Source: Jeffrey A. Cohen and Charles E. Brownell. *The Papers of Benjamin Henry Latrobe. Series II, The Architectural and Engineering Drawings, Vol. 2, Pts. 1-2.*)
- Figure 3 Main elevation of the Pope House as designed by Benjamin Henry Latrobe. (Source: Jeffrey A. Cohen and Charles E. Brownell. *The Papers of Benjamin Henry Latrobe. Series II, The Architectural and Engineering Drawings, Vol. 2, Pts. 1-2.*)
- Figure 4 Current first floor plan of the Pope House, 2005. (Source: Phillips, Charles and Joseph Oppermann. "Investigation of Senator John Pope House, Lexington, Kentucky: Progress Report.")
- Figure 5 Current second floor plan of the Pope House, 2005. (Source: Phillips, Charles and Joseph Oppermann. "Investigation of Senator John Pope House, Lexington, Kentucky: Progress Report.")

Historic Photos:

- Figure 6 Photo from late nineteenth century. (Source: Lancaster, Clay. *Antebellum Architecture of Kentucky*. Lexington, KY: University Press of Kentucky, 1991.)

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 10 Page 3

Pope, Senator John and Eliza, House
Fayette County, KY

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- Figure 7 Photo from 1912. (Source: Freeman, Allen. "A Burnt Offering,"
Preservation.)
- Figure 8 Photo from 1940. (Source: Lancaster, Clay. "Through Half a Century:
Palladianism in the Bluegrass," *Gazette des Beaux Arts.*)
- Figure 9 Photo from 1991. (Source: Jeffrey A. Cohen and Charles E. Brownell. *The*
Papers of Benjamin Henry Latrobe. Series II, The Architectural and
Engineering Drawings, Vol. 2, Pts. 1-2.)

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United States Department of the Interior
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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Misc. Page 1 Pope, Senator John and Eliza, House
Fayette County, KY

Photo Key

All photographs represent the building, streetscape features and surrounding geographical context of the Senator John and Eliza Pope Villa. The property is located at 326 Grosvenor Avenue in Lexington, Kentucky. All photographs were taken by Cynthia Johnson on February 14, 2005 and the negatives remain in her possession, unless otherwise specified.

- 1 Looking southeast at the primary (north) façade and a portion of the west facade. Photo taken 10 June, 2005 by Rachel Kennedy with the SHPO.
- 2 Looking south showing the primary façade with restored portico. Photo taken 10 June, 2005 by Rachel Kennedy with the SHPO.
- 3 Looking southwest at the primary façade and a portion of the east facade. Photo taken 10 June, 2005 by Rachel Kennedy with the SHPO.
- 4 Looking northwest at the east elevation. The two-story 1917 addition is on the left.
- 5 Detail looking west at the clear delineation between Latrobe's Pope Villa cube and the 1917 addition. Photo taken 10 June, 2005 by Rachel Kennedy with the SHPO.
- 6 Looking northeast at the rear (south) elevation. The 1960s addition is on the left. Photo taken 10 June, 2005 by Rachel Kennedy with the SHPO.
- 7 Looking southeast at the west façade. Photo taken 10 June, 2005 by Rachel Kennedy with the SHPO.
- 8 Neighborhood context. Looking east down Grosvenor Avenue. Photo taken 10 June, 2005 by Rachel Kennedy with the SHPO.
- 9 Looking east in the entry hall showing the doorway into Senator Pope's office.
- 10 Looking south through the entry hall into the stair passage. The restored masonry walls are shown. The doorway in the background exits on the south (rear) facade.
- 11 Looking north into the entry hall showing the primary entrance.

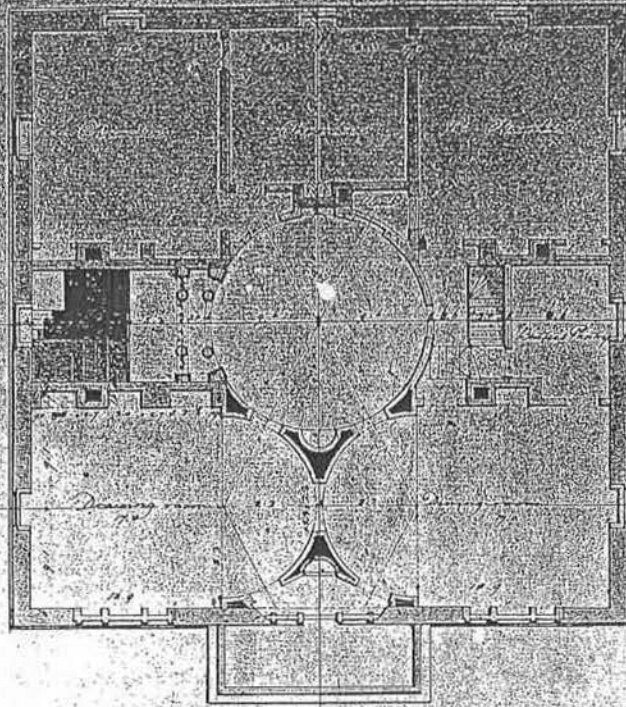
United States Department of the Interior
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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

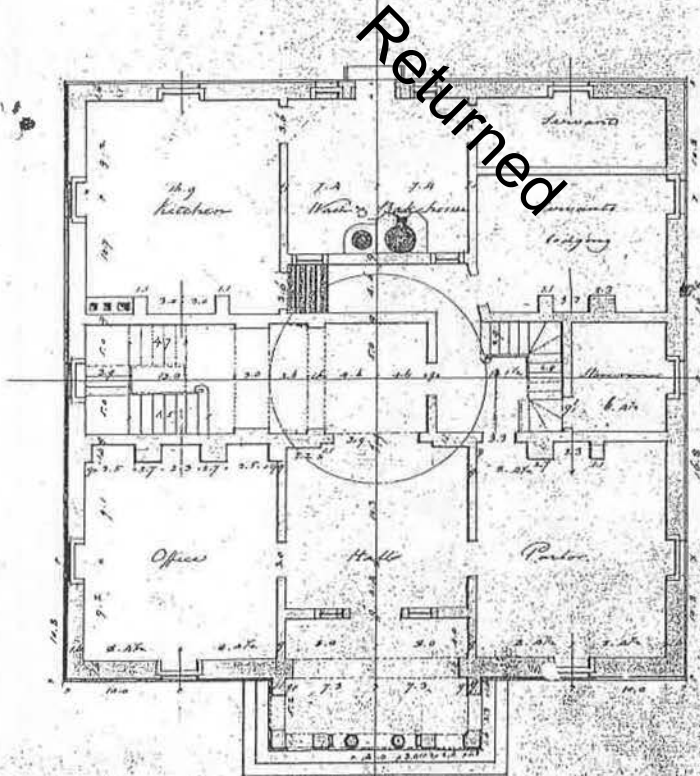
Section Misc. Page 2 Pope, Senator John and Eliza, House
Fayette County, KY

- =====
- 12 Architectural evidence showing the original placement of the stair rail. Located in the stair passage.
 - 13 Looking north, showing the restored window in Eliza Pope's parlor.
 - 14 Looking south in Eliza Pope's parlor. The firebox is original.
 - 15 Looking east in the servant's quarters. The "ghost" of the original partition wall can be seen on the right side of the photo.
 - 16 Looking east on the second floor at the arched entrance above the main stair.
 - 17 Looking north in the rotunda. The doorways into the dining room and drawing room are shown as is an original niche. Photo taken 14 June, 2005 by Rachel Kennedy with the SHPO.
 - 18 Looking south in the dining room, showing the door to the Butler's Pantry on the right. The fireplace is in its original location. The mantel is from the 1840s.
 - 19 Looking west into the dining room. Original plaster is shown. Photo taken 14 June, 2005 by Rachel Kennedy with the SHPO.
 - 20 Looking northwest in the dining room. The restored Venetian window is shown.
 - 21 Detail of original wallpaper, located on the wall near the dining room door. Photo taken 14 June, 2005 by Rachel Kennedy with the SHPO.
 - 22 Looking east in the drawing room. Much of the original plasterwork remains intact.
 - 23 Looking southeast in the drawing room. An original niche is shown. Photo taken 14 June, 2005 by Rachel Kennedy with the SHPO.
 - 24 Detail of original plasterwork cornice above the niche. Photo taken 14 June, 2005 by Rachel Kennedy with the SHPO.
 - 25 Archaeological evidence, located directly below the restored portico on the front facade. Note the original brick piers that supported the first portico. Photo taken 14 June, 2005 by Rachel Kennedy with the SHPO.

Figure 1

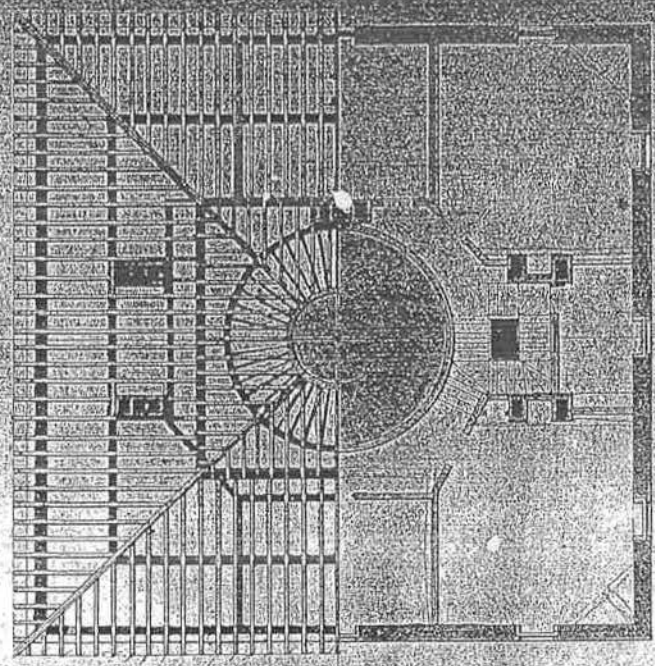


Plan of the Principal story



Plan of the Basement-story

Figure 2



Returned

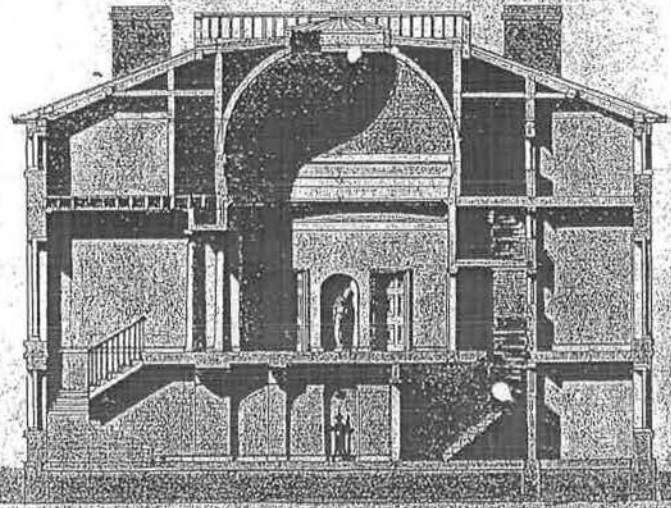
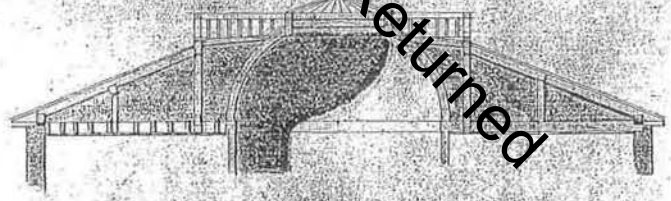


Figure 3

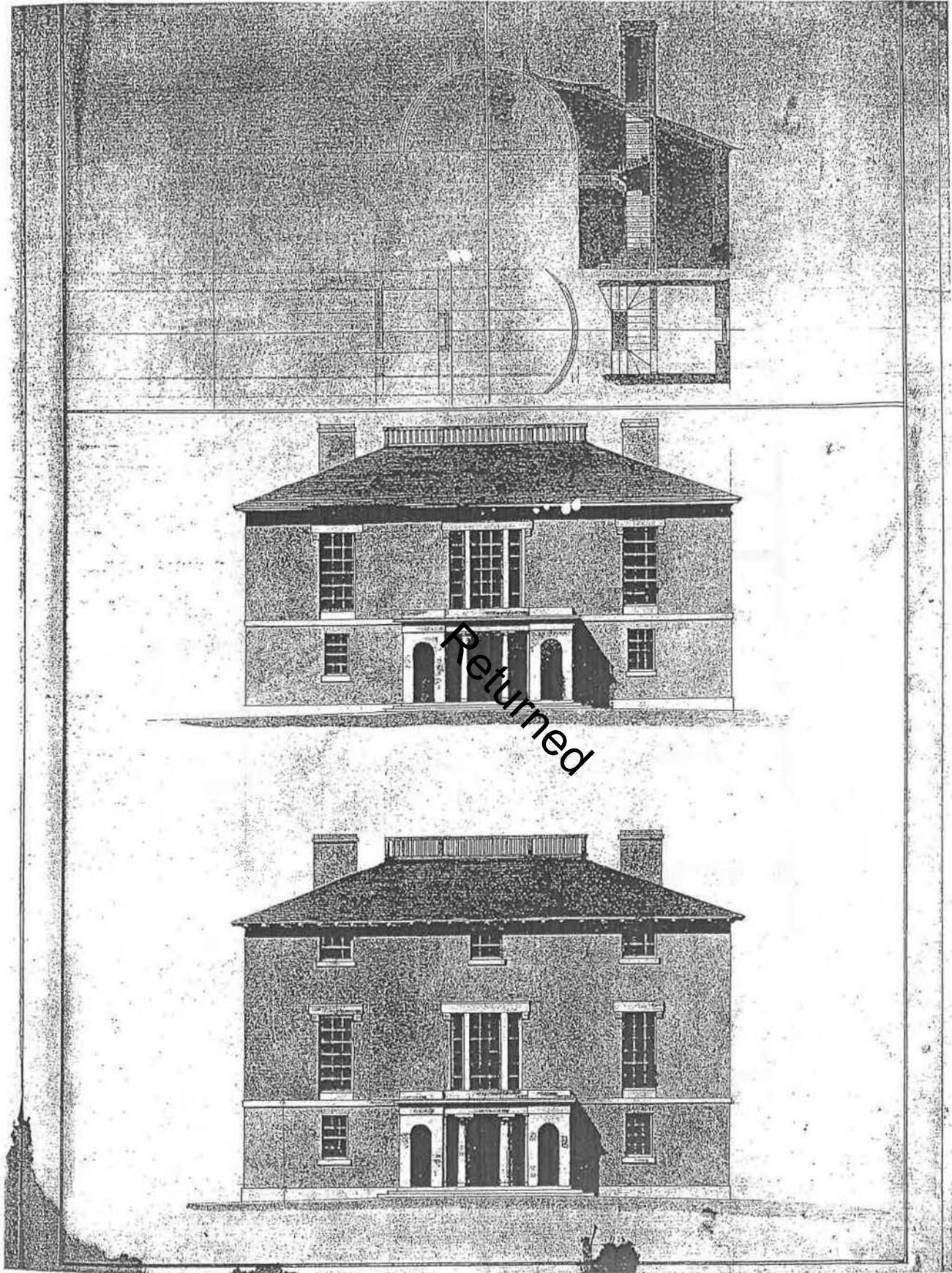
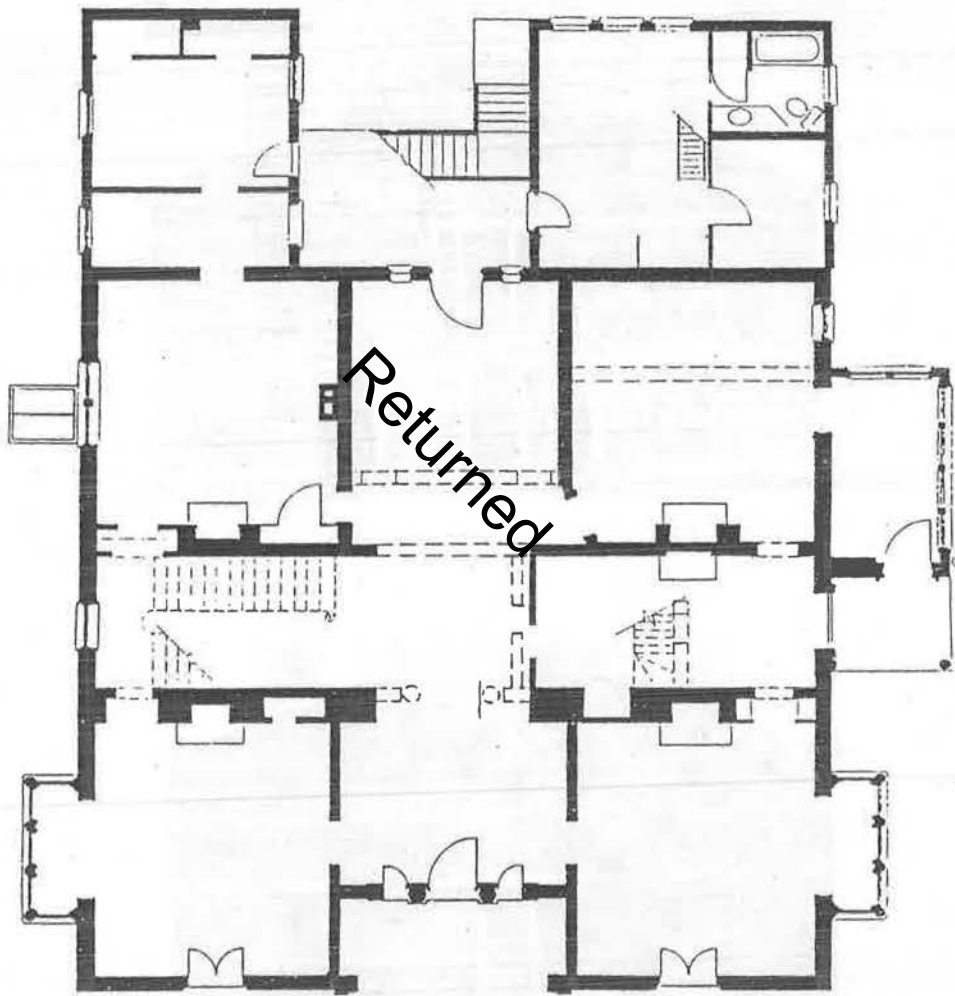
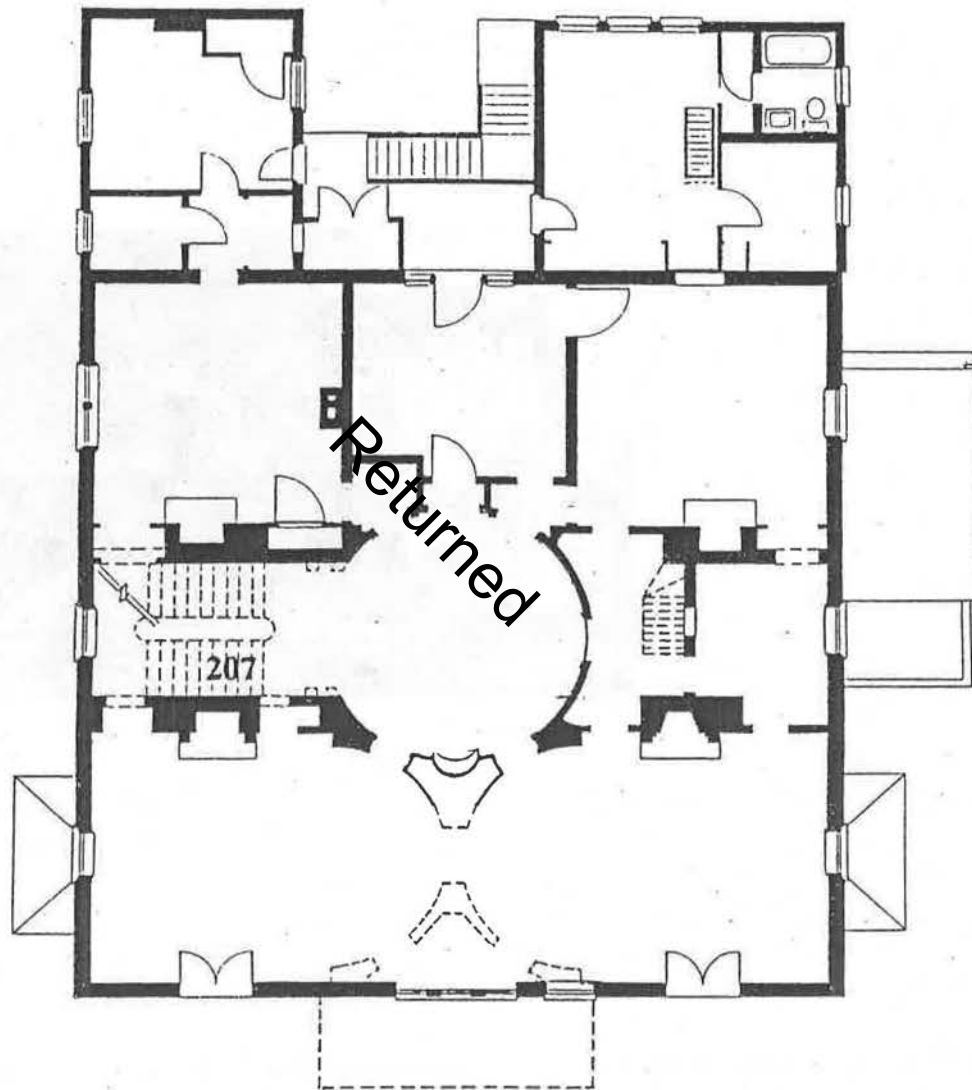


Figure 4



FIRST FLOOR

Figure 5



SECOND FLOOR

Figure 6



Figure 7

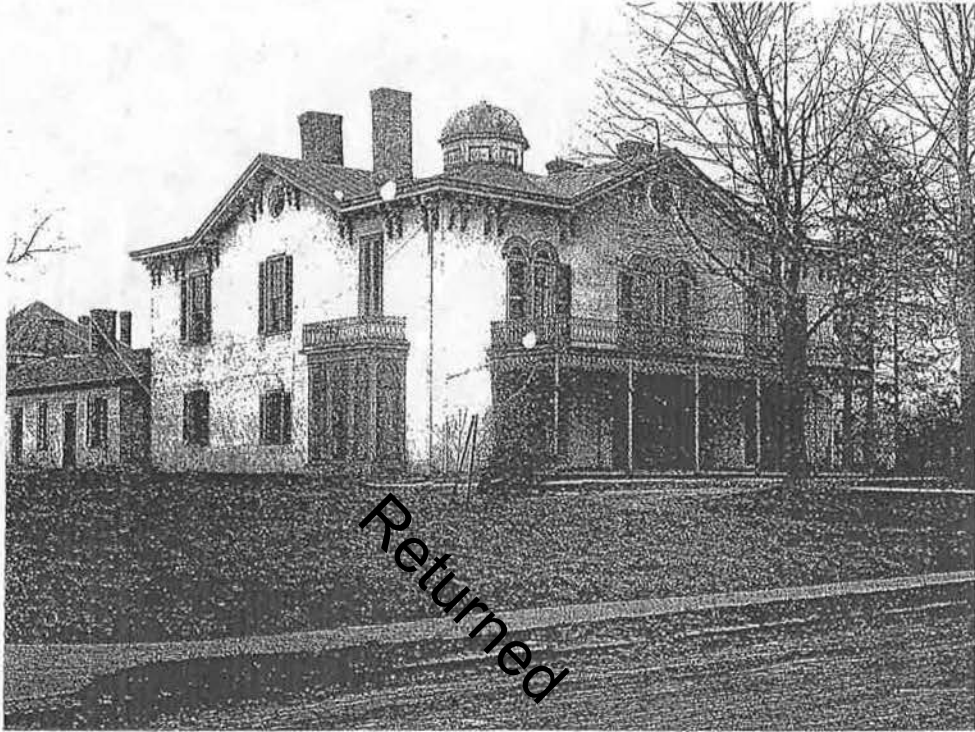


Figure 8



Returned

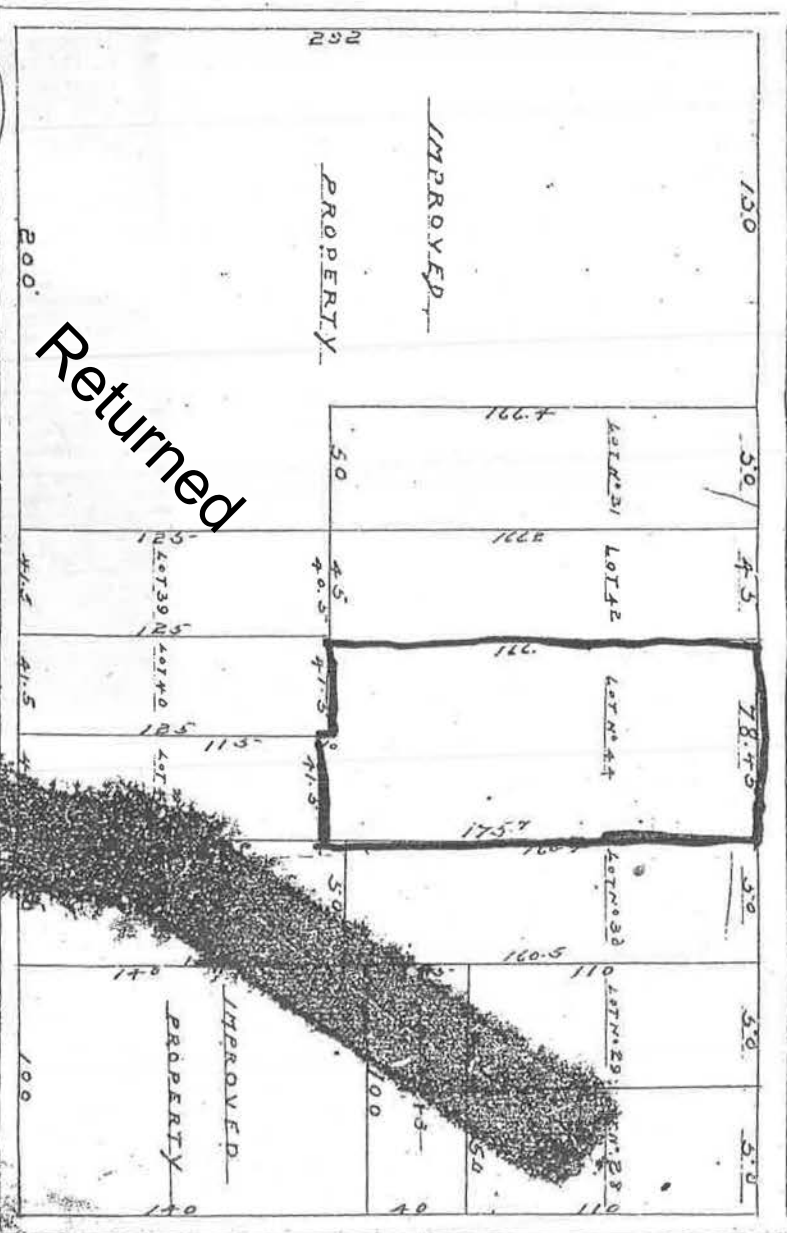
Figure 9



Map # 2

GROSVENOR AV.

ROSE

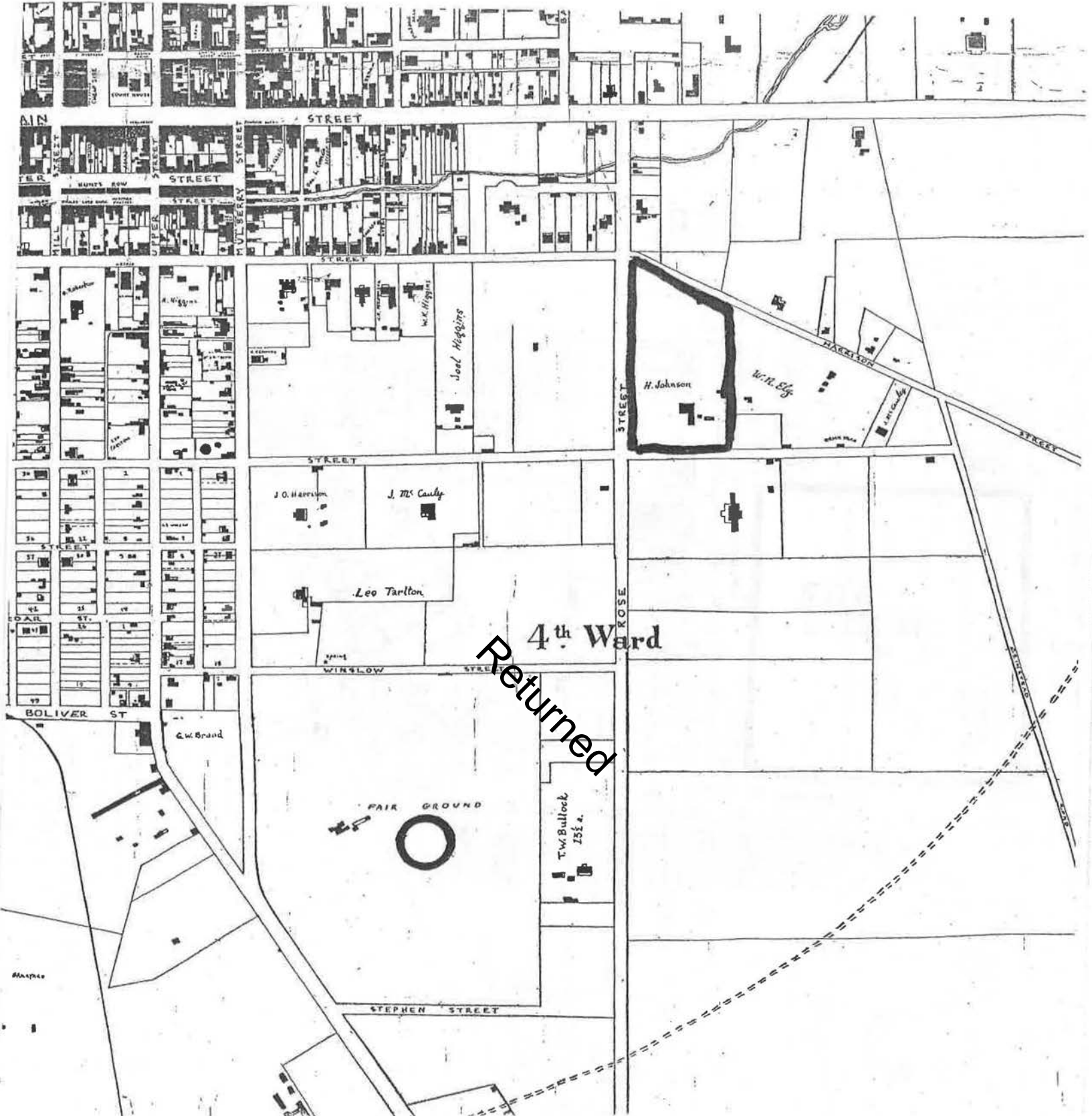


Returned

MAXWELL ST.

ARLINGTON

Shaded area of lot 42
Shaded area of lot 44



Returned
4th Ward

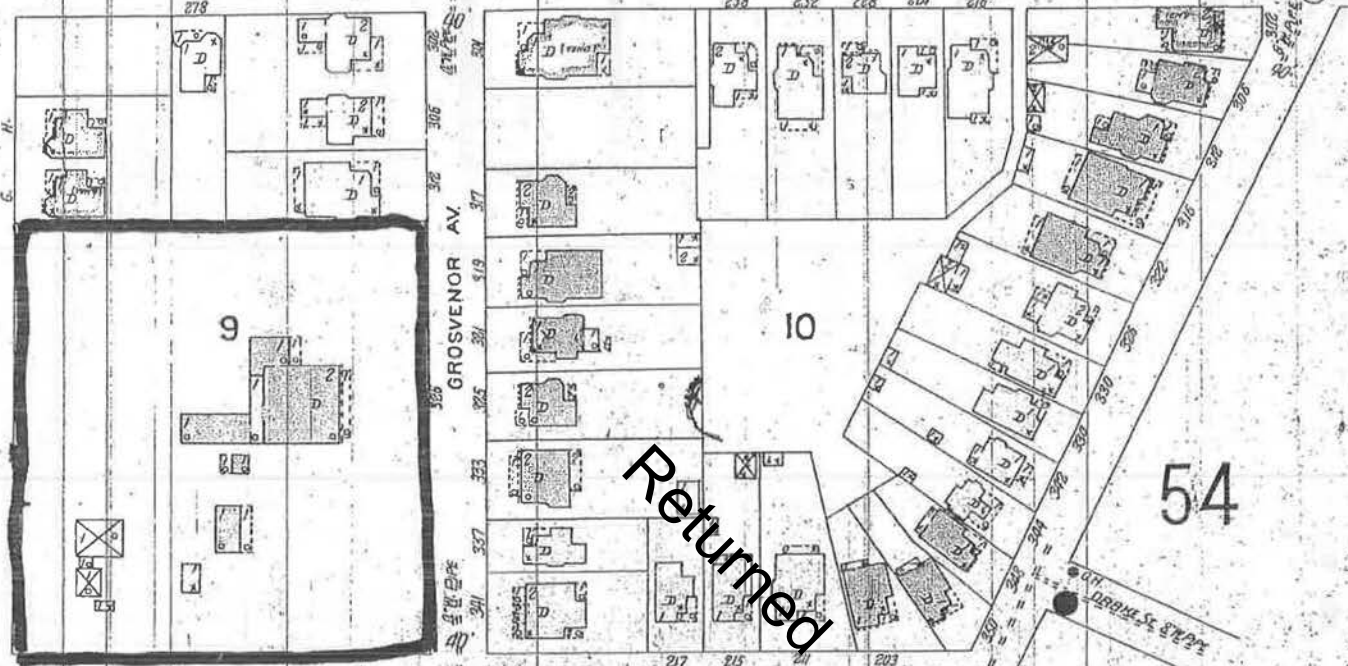
Map #3

Map 14

78

68

Rose



Returned

54

ARLINGTON AV.

MICHLER BROS. CO. GREEN HOUSES

RANSOM AV.

E. MAXWELL



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Pope, Sen. John and Eliza, House

MULTIPLE NAME:

STATE & COUNTY: KENTUCKY, Fayette

DATE RECEIVED: 6/20/05 DATE OF PENDING LIST: 7/25/05
DATE OF 16TH DAY: 8/09/05 DATE OF 45TH DAY: 8/03/05
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 05000785

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

Return. Please see attached comments.

RECOM./CRITERIA _____

REVIEWER Daniel Vivian

DISCIPLINE Historian

TELEPHONE (202) 354-2252

DATE 8/3/05

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

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

**National Register of Historic Places
Evaluation/Return Sheet**

Property Name: Senator John and Eliza Pope House
Layette County, Kentucky

Reference Number: 05000785

Reason for Return:

This nomination is being returned because of questions concerning the significance and integrity of the property. Although the nomination demonstrates that the Senator John and Eliza Pope House possesses considerable architectural and historical importance, it appears to have lost integrity under Criterion C from 1812, its original date of construction. We recommend that the property be reevaluated to better understand its significance and to determine if it retains integrity. Depending on the findings of this reevaluation, it may be appropriate to revise and resubmit the nomination.

Although the nomination demonstrates that some historic fabric survives from the original building, its overall character and appearance has been dramatically altered by multiple renovations, damage caused by the 1987 fire, and subsequent stabilization and reconstruction efforts. Consequently, the property no longer conveys the architectural significance of Benjamin Henry Latrobe's design. At the same time, it is clear that, as the nomination explains, the fire revealed surviving historic fabric from the original house and subsequent phases of construction/renovation, which in turn made it possible to carry out investigations of the house and its architectural evolution. Moreover, it appears that these investigations have yielded important insights into Latrobe's theories about domestic architecture, and further investigations may provide additional information. For these reasons, it appears that the property may meet Criterion D, as a property that has yielded, and may be likely to yield, information important in history. We recommend that the property be evaluated in relation to Criterion D and, if appropriate, that the nomination be revised accordingly.

It is rare for a building to possess the qualities necessary to meet Criterion D. However, the information provided indicates that the Pope House may have yielded information of sufficient

importance for it to qualify for listing. We recommend that the nomination be revised to summarize the information that has been obtained from the investigations carried out thus far and to identify research questions that might be addressed through further study. In regard to the research conducted to date, the nomination should clearly explain what major discoveries resulted from the investigations carried out after the fire; what has been learned about the original form, features, and overall design of the house; how the house, in its original form, embodied Latrobe's theories on domestic design; and any other relevant information deemed to be of comparable importance. In addition, the nomination should identify research questions that might be addressed through further research. Based on the information provided, it appears that further study of the house may yield information pertaining to questions about Latrobe's conception of the "rational house," his ideas about domestic design, and the building process in early nineteenth-century America. Are these the main subjects that could likely be addressed through further investigation and analysis? Does potential exist for the house to yield important information about any other subjects? We recommend that the revised nomination indicate the most important research questions that might be pursued through further study of the property.

If the property is believed to be significant for the information it has provided about these and related subjects, we recommend that revisions be made to strengthen the historic context provided in the narrative statement of significance. In particular, the significance of the Pope House in relation to Latrobe's other domestic designs (including lost examples) and contemporary domestic architecture in America should be better explained. If, as some scholars contend, the Pope House is among the best domestic plans that Latrobe created during his career, which of his other designs can be said to be closely related? In what other works did he explore the ideas articulated in the design of the Pope House—the spatial arrangements, the progressional sequence of "interior scenery," and the use of a rotunda as a central architectural feature? How does the Pope House compare to other known Latrobe designs that embodied his mature conception of the rational house? Were his ideas about domestic design influential? What were the primary sources from which he derived these ideas? Please revise the nomination to address these and related questions, which appear to be critical for understanding the property.

In addition, we recommend that the nomination be revised to identify and describe in greater detail the elements and materials that survive from the original house. Because the nomination emphasizes the architectural importance of the house as designed by Latrobe and built in 1812, it is essential that the nomination provide a thorough and specific summary of surviving features and materials. While details about these materials appear throughout the nomination, much of this information is vague. On the whole, it is difficult to tell roughly how much of the 1812 structure survives. For example, according to the nomination, the 1987 fire seriously damaged the rotunda dome, but a section "has been salvaged along with structural ribs that survived the blaze." It concludes that "the rotunda is surprisingly intact, including the original niche on the north side" (Section 7, page 5). While this information is helpful, it does not clearly indicate how much of the rotunda dome survives. Is the niche shown in photograph 17 the major surviving portion of the dome? Do any other elements survive? Similarly, the nomination mentions that some interior decorative details survive but does not identify them. What interior ornamentation has been determined to be original to the house? Where is it located?

Approximately what portion of the original interior finishwork and ornamentation has survived? The discussion of architectural integrity (Section 8, pp. 11-13) also makes reference to a number of surviving elements, but only in general terms. For these reasons, we recommend that the revised nomination enumerate, perhaps in an inventory, the key elements and features that are original to the house. This information should be provided mainly in Section 7, the narrative property description, since it pertains to the current appearance of the property. While exhaustive detail is not necessary, the nomination should be revised to elaborate on the information currently provided.

Much of the information included in the narrative property description (Section 7) describes the historical evolution of the house rather than its current appearance. This section should focus exclusively on the current form, features, and appearance of the property. Details concerning the architectural evolution of the house, the relationship between its original design and current appearance, and related matters should be in Section 8, the statement of significance. Please revise the nomination so that only information concerning the current appearance of the property is included in the narrative property description. Given the volume of historical information currently included in this section, it may be necessary for the statement of significance to include a section specifically pertaining to the architectural evolution of the property.

Because it appears that relatively little historic fabric survives from the original house, the nomination should also elaborate on the work that occurred in the aftermath of the 1987 fire. The discussion found on page two of the narrative property description (Section 7) is very useful but leaves important questions unanswered. In addition to the information provided here, the nomination should describe the extent of the restoration work that has been carried out thus far and indicate if further work is planned. While the nomination explains that some reconstruction has occurred, and that the intention of the Blue Grass Trust for Historic Preservation is "to restore only the elements that can be identified as associated with the Latrobe-Pope period of significance," it is difficult to tell how much reconstruction took place following the fire. What portions of the house have been reconstructed? How much of the facade had to be rebuilt? Where else was extensive reconstruction work necessary? Please revise the nomination to explain the full scope and extent of reconstruction efforts at the property.

If reevaluation of the property indicates that the Pope House meets Criterion D in the area of architecture, it may be advisable to determine if it also possesses significance in the area of archaeology. The nomination indicates that some archaeological investigations have been carried out at the property (Section 7, page 3, for example). What have these investigations uncovered? Do plans call for additional archaeology? While suburban development has presumably compromised the integrity of much of the grounds that were originally associated with the Pope House, are any significant archaeological resources known to survive? Historic landscape features? Materials related to historic dependencies and outbuildings? Have the investigations conducted thus far yielded information in prehistory or prehistory? If evidence indicates that the property is significant in the area of archaeology, we recommend that the nomination be revised accordingly.

Technical Problems

The information provided on page 1 of Section 8 of the registration form appears to refer to the criteria used by the National Historic Landmarks (NHL) program. This appears to be erroneous. Please remove all references to the NHL criteria before resubmitting the nomination.

We hope these comments prove useful in reevaluating the property and making revisions to the nomination. Should you have any questions, please feel free to contact me at (202) 354-2252 or by email at <Dan_Vivian@nps.gov>. We look forward to receiving a revised nomination.

Daniel Vivian, Historian
National Register of Historic Places

August 2, 2005

Mtg. re: Pope House 8/22/05

- ① Property, no longer retains integrity from 1912
 - does not convey much, if any, of Latrobe's design
 - integrity really dates to post-1987
- ② House ~~is~~ unquestionably has architectural and historical value, but I am not sure it meets the NR criteria
 - primary value is instructional - architectural ruin
 - allows for public education re: Latrobe, building process in early 19th century, architectural evolution of house
- ③ NHL program has already told KY SHPO/Bluegrass Trust that property does not meet the NHL criteria

Questions: ① What viable possibilities exist for listing property with: ① different POS

- ② appropriate level of significance
- ③ Or has it lost integrity - if so, policy implications

Comments re: nomination for Papa House

① PL: has lost integrity that conveys long period of architectural evolution

② Meets NR criteria under D

- does not meet C - not a good example of finished example of Letroble's work

Chalazas
properties under
criteria D -
Beth B. - log house

POS: 1812 for Letroble
large period -

Research questions:

- ① design and execution of Letroble design
- ② archaeology of building site
- ③ windows, Portico - fragmentary evidence

④ How does this house differ from as built from designed.

⑤ Uniqueness of this plan - are there other examples of this suburban villa urban design elements.

what precisely survives from early 19th c.

- inventory of surviving elements
~~design~~

- what survives from Potoude?

- what were major stylistic influences how much Regency style influence is here? Neoclassicism?

- Architecture of site - landscaping, walkways, walls
dependencies?
other outbuildings?

◦ How common was this design within Lutrobe's body of work?

- * Was this an especially notable example of Lutrobe's domestic design theories?
- other examples

◦ Other early owners? ~~informational~~
Information about successive owners?

- * Questions: re: how does the room's plan and other designs relate to other Lutrobe works.

* need inventory/enumeration of surviving elements

* better photos, esp. showing rotunda area
"Interior scenery".

- Paul Norton - U. Mass. Archives.

- * domestic theories - where did Lutrobe get ideas for "interior scenery" -
- Palladian/Neoclassical.
- Regency infl.

Senator John and Eliza Pope House National Register Nomination: Additional Comments

David Morgan, Kentucky SHPO, called me on October 7, 2005, to ask for a review of the nomination of this property and the staff comments provided on August 2, 2005.

Based on the documentation provided, the Senator John and Eliza Pope House is in transition and is "not a complete piece." Currently the property is an archeological and biographical site.

The significance of Senator John Pope could be considered under Criterion B because he was an important architectural patron in the "old Southwest," having had this Lexington house designed by Benjamin Henry Latrobe and the Old State House in Little Rock, Arkansas, designed by Gideon Shyrock (when Pope was territorial governor).

The draft National Register nomination contains a number of statements and contradictions that raise questions about the integrity of the property:

1. "The restoration approach adopted by the Blue Grass Trust is to restore only the elements that can be identified as associated with the Latrobe-Pope period of significance. When no architectural evidence is documented for this period, the Blue Grass Trust will refrain from conjecture and instead retain historic fabric from the later periods of nineteenth-century renovations or introduce modern interpretations of essential elements. The restoration approach carefully retains the fragile and significant fabric, while recognizing that replacing a majority of missing materials would impact the overall integrity of the house." (Section 7, page 7)
2. "It was at this time (after the October 1987 fire) that a thorough architectural investigation was conducted revealing that the original design was intact." (Section 8, page 7)
3. "While the integrity of materials has been somewhat compromised, the structural materials, the 'bricks and mortar' are largely still in place." (Section 8, page 13)
4. "The high level of integrity in design, location, feeling, and association, as well as the moderate integrity of materials possessed by the Senator John and Eliza Pope House an excellent candidate (sic) for national significance in the National Register of Historic Places." (Section 8, page 13)

Given the statements listed above, the current National Register nomination raises more questions than it answers.

If the argument is made that the Pope property's integrity is comparable with that of Latrobe's Decatur House in Washington, DC and Adena in Chillicothe, Ohio, then documentation must be provided in the nomination. The reader should not be expected to track down documentation on these properties in order to make an evaluation of this argument.

We recommend that an experienced architectural historian rework the nomination so that Section 7 focuses only on the property as it appears today and Section 8 provide a more substantive discussion of the evolution of the property. A case could be made for Criterion C (as a biographical property reflecting the life and career of Latrobe and/or a work of architecture) if an appropriate author is tasked with writing the nomination.



Antoinette J. Lee
Acting Assistant Associate Director
Historical Documentation Programs
November 1, 2005



Dan Vivian
11/02/2006 03:39 PM
EST

To: bettie@lfucg.com, patrick.snadon@uc.edu, mmeuser@horselaw.com,
hisdan@uky.edu, mckennedy@bluegrasstrust.org,
rachel.kennedy@ky.gov, Marty.Perry@ky.gov, davidl.morgan@ky.gov
cc: Toni Lee/WASO/NPS@NPS, John W Roberts/WASO/NPS@NPS, Gigi
Price/WASO/NPS@NPS
Subject: Additional Comments on Pope House

All,

After several very hectic weeks, I have finally found time to sit down and provide some additional thoughts about the National Register of Historic Places nomination for the Senator John and Eliza Pope House in Lexington, Kentucky. Before I get to the specifics, I want to thank all of you for your hospitality during my trip to Kentucky and especially for helping me to understand the house and its history. I have been in contact with some of you since the conference, others not, but regardless, I could not have had a more enjoyable and informative trip. Patrick, your impromptu lecture on the house and Latrobe's ideas about domestic design was superb, and it was exceedingly useful to hear it only a few days before seeing the property firsthand. I have also spent several hours with your book since returning to DC and have learned a great deal from it. My compliments to you and Michael Fazio for a superb piece of scholarship. Dan, Michael, and Margaret, I can't thank you enough for the private tour of the house. It was truly fascinating to hear about the architectural investigations and conservation work that has taken place over the past several years, and your insights into the history of the house and its various owners and occupants were very helpful. I especially appreciate your willingness to entertain my many questions.

The following comments are intended to supplement (but not supersede) those that I wrote in returning the National Register nomination for the Pope House that I returned for substantive revisions on August 2, 2005, and also the additional comments that Antoinette J. Lee, Assistant Associate Director of Historical Documentation Programs, prepared on November 1, 2005. I recommend reviewing both sets of earlier comments before reading what follows. In preparing this guidance, I have given considerable thought to what I learned during my trip and have also taken a fresh look at the National Register nomination. I hope it will clarify any lingering questions you may have and help you move forward with revisions to the nomination. As always, you are welcome to contact me by phone or email if you have questions, concerns, or simply want to discuss any of my guidance.

In general, most of the suggestions I have to offer pertain to the property description (Section 7) and the statement of significance (Section 8). As I noted in my comments of August 2, 2005, both need to be substantially revised. One of the reasons that the original nomination falls short of making a strong case for the property is that the relationship between the current form and appearance of the house and its historical significance is unclear. Simply put, it is difficult to understand what is present in terms of architectural fabric, what it represents vis-a-vis the history and evolution of the house, and why it is believed to be significant. Lee put the matter succinctly in her comments in saying that the "nomination raises more questions than it answers." This issue seems all the more important to me now that I have seen the house and have a reasonably good understanding of how its current form and features relate to its architectural evolution over time.

The place to begin addressing this problem is with the property description. My comments of August 2, 2005, provide quite a few recommendations as to how this section of the nomination can be improved; these remain valid. In general, it is crucial that the property description be revised to focus mainly on the current appearance of the house. While it is perfectly acceptable for this section to include information about how the house changed over time, this discussion should be relegated to a separate section following a description of the house as it appears today. The description should be straightforward, well-organized, and proceed logically through the house, beginning with the exterior and then moving to the interior rooms. That the original nomination has so much detail about the multiple changes to the house and Latrobe's original design interspersed throughout Section 7 makes it difficult to understand the property.

As far as Section 8 is concerned, this section also needs stronger organization. As a starting point, it would be helpful to begin with a concise statement that not only explains the significance of the property under the National Register criteria but also captures its essential character, which is one of the things lacking in the original nomination. (This would be far preferable than leaving it for the reader to infer from a great deal of disparate information.) I am thinking of something to explain that the house, in its current form, is an unusual property and perhaps unique, a work *sui generis* with few parallels in the United States and probably only a handful the world over. It has to be understood on its own terms, in much the same manner as, say, Drayton Hall does. Its significance lies not only in Latrobe's original design, but also in certain phases of its subsequent evolution. Moreover, our ability to understand the property owes a great deal to how it has been investigated, conserved, and studied since the October 1987 fire. Because of the fire and what it exposed, the house conveys an extraordinary amount of information about early nineteenth-century design and construction. With so much of the internal structure on display, it is possible to understand the house in ways that would not be possible if it were in what we would typically consider "well-preserved" condition -- that is, unchanged from its original form and appearance. Making this clear at the outset would help the reader understand the property.

With regard to the period of significance, I do not believe that the house retains integrity from 1812. This was clear from the original nomination, and my visit and everything else I've learned since have only confirmed this point. I do, however, believe that the house conveys its significance from the 1812-ca. 1843 period. This is to say that in my view, the property as it exists mainly reflects (1) Latrobe's original design, (2) the house as it was actually built (with the minor modifications to the original design), and (3) the renovations made in the 1840s. As I understand it, the material evidence that has survived predominantly dates to this period. Thus, I recommend that the period of significance be revised to 1812-ca. 1843. It seems to me that it can legitimately be argued that the house that exists today retains integrity from this period, despite the fabric that has been lost and the elements that have been reconstructed.

The information provided under the heading "Integrity Considerations" (Sec. 8, pp. 11-13) is problematic and ought to be revised. Now that I have seen the house, I do not really understand why the discussion of integrity took this form. It reads almost as would a set of registration requirements for a Multiple Property Documentation Form, which is somewhat pointless since

we know the Pope House is one of three extant Latrobe-designed domestic buildings in the U.S. Suffice it to say that these are not going to be applied to dozens of other properties. My suggestion is that this discussion be revised to explain how the property is able to convey significance despite all the alterations to the house since the 1840s and the damage caused by the fire. Here, it is important to explain what features and spaces show evidence of Latrobe's design and the renovations of the 1840s, and also what surviving decorative features allow us to understand those that have been lost. One way to think about this statement is to envision how someone who saw the house, say, immediately after the ca.1843 renovation would react if they were to see it today. What would be recognizable? What would seem out-of-place? The end goal should be a concise statement that identifies the features (in rough order of importance) that convey the architectural significance of the property.

Given that architectural analysis and conservation is ongoing, it would be helpful for the nomination to include a statement concerning future plans for rehabilitation/restoration/demolition of architectural elements and, if possible, some sort of guiding philosophy for stewardship of the property. This can be based on what the Bluegrass Trust has decided to do, possible steps that are under discussion, and also on what has been ruled out. In regard to this latter point, it would be helpful for the nomination to specify what will not happen -- for example, that no attempt will be made to reconstruct all of the lost elements from ca. 1812 in an effort to recreate the house as it originally existed. This will help to ensure that the property will not change radically after listing in a manner that might undermine its integrity. The Pope House is obviously going to be a work in progress for some time to come, simply by virtue of the ongoing architectural investigations and conservation work. But as I understand it, none of these will adversely affect the integrity of the house from the 1812-ca.1843 period.

I believe this concludes all of the additional comments I wish to offer. I hope you find this useful, and please let me know if you have any questions. I will be eager to see revised nomination, hopefully at some point in the not-too-distant future. Thank you once again for a great trip to Kentucky and the opportunity to visit a truly remarkable property.

Dan

Daniel Vivian, Historian
National Register of Historic Places
National Park Service
1201 Eye St., N.W. (2280)
Washington, D.C. 20005
(202) 354-2252

Pope Villa: William Seale

Pope a significant architectural patron in the old Southwest

Criterion B: Pope

The property is an archeological and biographical site

Not a complete piece

The building is in transition, may be reconsidered

Look at Old State Capitol in Little Rock: Gideon Shyrock, patron Governor Pope

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Governors of Arkansas Portrait Gallery

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Territorial Governors 1819-1836



James Miller

Born: April 25, 1776, at Peterborough, New Hampshire
Died: July 7, 1851, at Temple, New Hampshire
Buried: Temple, New Hampshire (pres.)
Served: 1819-1825

Arkansas's first territorial governor, was educated for the law but in 1808 entered the United States army as major and was made lieutenant-colonel in 1810. He distinguished himself during the War of 1812 at the battle of Lundy's Lane; for service he was brevetted brigadier-general, and received a gold medal from Congress. He was appointed governor of Arkansas in 1819 and held that post until 1825. Miller was slow to arrive in Arkansas after his appointment and spent much time out of the territory, but during his administration the foundations of the territorial government were laid: courts and jails were established, property tax assessment procedures put in place and voting by voice rather than by ballot established for general elections. During the Miller administration the territorial capitol was removed from Arkansas Post to Little Rock. Ill health and, probably, disinclination toward frontier life led Miller to resign the governorship but he subsequently regained his health and served as customs collector of the port of Salem, Massachusetts, from 1825 until 1849.



George Izard

Born: October 21, 1776, at London, England
Died: October 22, 1828, at Little Rock, Arkansas
Buried: Mount Holly Cemetery, Little Rock (reinterred 1843; original grave site unknown)
Served: 1825-1829

George Izard, Arkansas' second territorial governor, emigrated with his family to the United States at the age of sixteen. Trained first as a lawyer, then as a military engineer, Izard served with competence during the War of 1812; one historian notes that Izard "was the only officer of the war of 1812 who had been completely educated in the schools." General Izard resigned from the army in January 1818 and lived with his family in Philadelphia and was appointed governor of Arkansas in 1825. His service as governor was uneventful; the territory's militia was organized and the Choctaw and Quapaw nations relocated to the Indian Territory but little distinguished the Izard administrations. Izard made few friends in Arkansas, preferring to spend his time with his extensive library and his collection of books. Izard died during his second term from complications following an attack of gonorrhea.

**John Pope**

Born: 1770, in Prince William County, Virginia

Died: July 12, 1845, at Springfield, Kentucky

Buried: Springfield (Kentucky) Cemetery

Served: 1829-1835

John Pope was brought to Kentucky in boyhood. He lost one arm through a fall accident, thus forcing a change of life plans. Pope settled on the study of law and was admitted to the Kentucky bar in 1794. He was for several years a member of the Kentucky state house of representatives, and in 1807 was elected to the United States Senate as a Democrat, serving from 1807 until 1813. During the 1820s he remained active in politics, notably as a friend and supporter of Andrew Jackson. In 1829 Pope received the governorship of Arkansas from the Jackson administration. During his service, Pope advocated "internal improvements"—that is, road-building and attracted notice for his veto in 1831 of a bill which would have transferred the seat of government for the construction of a territorial courthouse or capitol to the territorial secretary Robert Crittenden in exchange for Crittenden's already-built mansion house. Pope insisted that the seat of government be located in the heart of Little Rock's business district, on a bluff overlooking the Arkansas River. After his term, Pope returned to Kentucky where he practiced law until he was again elected to Congress, and twice re-elected, serving from 1837 until 1843.

**William Savin Fulton**

Born: June 2, 1795, in Cecil County, Maryland

Died: August 15, 1844, at "Rosewood", near Little Rock, Arkansas

Buried: Mount Holly Cemetery, Little Rock

Served: 1835-1836

William Savin Fulton studied law and served during the War of 1812 as an aide on the staff of Colonel Armistead, commander of Fort Mifflin. After the war, he returned briefly to the law before becoming private secretary to General Andrew Jackson during his campaign against the Seminoles of Florida. At its close he settled in Alabama for the practice of the law. In 1829 President Jackson appointed Fulton secretary of the territory of Arkansas, and in 1835 its governor, which office he held until the territory became a state. During Fulton's brief governorship he courted controversy by opposing the drafting of a proposed state constitution without prior approval by Congress. Over his objections the document was drafted and adopted by the constitutional convention, then submitted to Congress; it was approved, after hot debate. Fulton was then chosen as one of Arkansas's first senators, serving from December 1836 until his death.

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**Governor John Pope Faced Tough Decisions
During the Violent Politics of Arkansas Territory**

LITTLE ROCK - John Pope, governor of the Territory of Arkansas from 1829 to 1835, had to make the kind of hard decisions in difficult circumstances that mark a leader.

When President Andrew Jackson appointed Pope as governor in 1829, Pope was already a distinguished political leader. He was a cousin of George Washington. In 1799 his family moved from Virginia to Kentucky. He graduated from the College of William and Mary then returned to Shelbyville, Kentucky, and entered the practice of law. He was also active in politics, including a term as a U.S. Senator.

Pope was related to John Quincy Adams by marriage and supported Adams for the presidency in the election of 1824. He split with Adams when Adams appointed Pope's political enemy in Kentucky, Henry Clay, as Secretary of State. In the election of 1828 Pope supported Andrew Jackson. When "Old Hickory" won, Pope wanted to be named Attorney General of the United States. It was with some disappointment that Pope accepted the governorship of Arkansas instead of Attorney General.

When Pope arrived in Arkansas in the spring of 1829 the territory was already notorious for its political infighting. Two years earlier, in 1827, the territorial election for the delegate to Congress ended in a series of violent clashes between the followers of the two major political factions in Arkansas. Troubles that year climaxed with a duel between Territorial Secretary Robert Crittenden and Congressional Delegate Henry W. Conway. The duel ended in Conway's death.

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Upon arriving in Arkansas Pope decided not to take sides with either political faction and tried to serve as a moderating influence. It was a difficult course of action and did not satisfy either faction.

Many of Pope's actions as governor won him popular approval. For example, he gave up the power to appoint local officials so that the people could elect them. But of all the events during his two terms as governor, two stand out to set him apart as a true leader.

Pope brought a nephew, William F. Pope, to Arkansas with him to serve as his personal secretary. Young Pope got involved in local politics when he complained about criticism of his uncle by an anonymous writer in the *Arkansas Gazette*. He challenged the writer, who turned out to be Charles Fenton Mercer Noland, to a duel. Noland was a prominent author and partisan in the political faction that was becoming the Whig Party in Arkansas. Young Pope was killed in the duel. Governor Pope might have reacted bitterly to the death of his nephew, but instead he resolved to "drop the curtain and make another effort to restore peace and harmony" to the Territory of Arkansas.

The second major decision in Pope's Arkansas service involved the construction of the first state capitol building. Congress gave the territory 10 sections of public land, or 6,400 acres, to be sold to provide funds to build a government building.

In 1831 the legislature took up the disposition of the land. The Crittenden faction suggested that the land be exchanged for Robert Crittenden's fine new brick house in Little Rock. A bill to that effect was adopted but Pope vetoed it on the grounds that the Crittenden house was not suitable for a capitol and that the 10 sections of land were worth much more than the house was worth. A short time later his judgment was proven to be sound when the land sold for \$31,722 and Crittenden's house sold for \$6,700.

Pope's enemies tried to persuade Congress to remove Pope, but instead Congress authorized Pope to be sole supervisor of the project to locate and sell the land and to construct the capitol building. Pope carried out his responsibilities with distinction. He sold the land; selected the site for the new building; employed a Kentucky architect, Gideon Shryock, to design the building; and supervised the beginning of the project.

By the time Arkansas became a state in 1836 the building was ready for the first General Assembly. The building still stands on Markham Street in Little Rock and is now known as the Old State House, a masterpiece of Greek Revival style architecture

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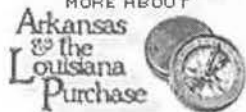


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Like archeological evidence found below ground, the state's historic standing structures constitute a record of how we lived, how we worked, and the aspirations we held dear. Their design, construction and decoration reflect both common, daily lifestyle issues and the need to present a level of architectural distinctiveness sufficient to render even the humblest edifice unique. As such, our state's historic buildings present the richest testimony to the history of its people. The Arkansas Historic Preservation Program seeks to encourage the understanding of our state's historic built environment and the architectural styles that shaped it. The Hornibrook House (1888) in Little Rock, now The Empress Bed and Breakfast, is the best example of ornate Victorian architecture in Arkansas and is the most important existing example of Gothic Queen Anne style in the region.



Old State House Museum

From "Pillars of Power: Architecture of the Old State House":

"The capitol should be near, and if practicable, in view of the river. A State House, built with taste and elegance, near the fine river which passes by this town, would command the admiration and respect of the passing stranger." John Pope, Territorial Governor, 1831

Between 1833 and 1842, when Arkansas was still a sparsely settled frontier, the Old State House was built on a hill overlooking the Arkansas River. The population of Little Rock at the time was barely 1,500 residents.

Territorial Gov. John Pope, who served from 1829 to 1835, and Ambrose H. Sevier, who was a delegate to the U.S. Congress from 1827 to 1836, played key roles in the construction of the Old State House. Sevier secured a federal donation of public lands which were sold to finance construction. Pope hired Kentucky architect Gideon Shryock who had designed the Kentucky capitol. Shryock's associate, George Weigart, was sent to supervise construction.



The building was constructed of brick, which was made on site, and timber, which was mostly cypress and could be harvested nearby. It had a tin roof and was covered in stucco. Its architecture is classic Greek Revival style. Work on the capitol was plagued by the problems of constructing a grand building on the frontier.

Workmen were stricken by malaria. The steamship Ozark sank with a cargo of lime intended for the construction. And low water on the Arkansas River delayed delivery of locks, hinges and glass from Cincinnati. After 1836, contractors were forced to halt much of their work during legislative sessions, having been threatened with contempt citations because of the noise they made. It wasn't until 1842 that Gov. Archibald Yell declared the capitol complete.

From the beginning, the State House demanded constant maintenance. Repairs on the west wing continued into the 1840s. Inadequate heating forced the revamping of fireplaces in the 1850s. By the end of that decade, the west wing again needed repair, but efforts were halted during the Civil War. After the Civil War, the building again was the seat of state government. It was here that the present Arkansas Constitution was ratified in 1874.



The building is a fine example of the classic Greek Revival style, popular during the early 1800s. Originally, the State House was three separate buildings: the west building for the executive branch, the central block for the legislative branch and the east wing housed the judicial officials. Exterior Greek Revival elements include the massive columns, porticos and triangular pediment. The inside also reflected Greek Revival elements: the patera on the door corners, faux graining of the wood and faux marbling of the fireplaces.

The three separate buildings were connected by covered walkways; later single-story hyphens were built. Finally, in 1885, the two-story hyphens were constructed and remain today. In 1885, the building was revamped in the then-popular Victorian style. Not only were the two-story hyphens made permanent, but wrought iron work was added to the balconies. Inside, the central staircase (believed to have been straight), was torn out for the construction of the current stairs, which curve up in a spiral. Wooden flooring was replaced on the second floor, skylights were added and stairway balustrade rails were replaced with more ornate spindles.

In 1911, the government moved into the current Arkansas State Capitol building. In 1947, by an act of legislation, the Old State House was designated a museum of Arkansas history. For additional information, please contact the [Old State House Museum](#) at (501) 324.9685.

"Pillars of Power: Architecture of the Old State House" is a permanent exhibit and can be viewed by the public for free. For additional information, please contact the [Old State House Museum](#) at (501) 324.9685.

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Gideon Shryock

Kentucky architect designs Arkansas State House.

Gideon Shryock was born November 15, 1802, in Lexington, Kentucky, the son of Mathias Shryock, a contractor and house builder. After young Gideon completed his studies at Lexington's Lancastrian Academy, he worked in the family business before apprenticing one year in Philadelphia with architect William Strickland.

In 1827, the Kentucky capitol at Frankfort burned, and 25-year-old Shryock won the competition to design its replacement. His plan, based on the Temple of Minerva Polias, featured a six-column Ionic portico, a magnificent freestanding staircase, and a dome topped with a lantern — a type of windowed cupola — to light the interior. It was the first Greek Revival state capitol in America. Shryock went on to design other buildings, including the main building at Transylvania University in Lexington in 1829.



Kentucky architect Gideon Shryock
Courtesy of the Kentucky Historical Society

These projects solidified Shryock's reputation as a premier architect and captured the attention of John Pope, who hired him to design Arkansas's State House.

[Next: "A Splendid Plan" >](#)



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Shryock, Gideon

Search Results:

Architects Shryock

(Marker Number: 945)

County: [Fayette](#)

Location: Transylvania Univ. Campus, Broadway, Lexington

Description: "Best known surname in Kentucky architecture is Shryock." Family home, erected by Matthias Shryock (1774-1833), here. Designed first Episcopal church in city, 1814, and Mary Todd Lincoln home on W. Main. Son, Cincinnatus, born here, 1816. First Presbyterian Church, built 1872, considered his best. Also designed many homes. Died, 1888. Both buried in Lexington. Over.

(Reverse) Another Shryock - Gideon, "father of Greek revival movement in Ky. architecture," was also Matthias' son. Fine example of his classic style is Old State House, Frankfort, Ky., 1829. He also designed Morrison Hall on the Transylvania campus here, 1830, Jefferson County Courthouse in Louisville, Arkansas State Capitol, Little Rock, 1830's. Born here, 1802; buried Louisville, 1880.

(Subjects: [Architects](#) | [Courthouses](#) | [Episcopal Church](#) | [Lincoln, Mary Todd](#) | [Presbyterian](#) | [Shryock, Gideon](#) | [Transylvania](#))

Bank of Louisville

(Marker Number: 88)

County: [Jefferson](#)

Location: Main St., Louisville

Description: Designed and built by Gideon Shryock, father of Greek Revival architecture in Kentucky. Bank was chartered by General Assembly in 1832 and building completed in 1837.

(Subjects: [Shryock, Gideon](#))

Center Street C.M.E. Church (Chestnut St. C.M.E. Church)

(Marker Number: 1677)

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Frankfort, KY 40601
502-564-1792
877-444-7867
KHS@mail.state.ky.us

County: Jefferson

Location: At Church, 809 W. Chestnut St., Louisville

Description: Center Street C.M.E. was outgrowth of M.E. Church South. Became first of denomination in Louisville during early 1870s and hosted 3rd General C.M.E. Conference in 1874. Under leadership of Dr. L. H. Brown, church moved to present site in 1907 and became Chestnut St. C.M.E. Last known work of Gideon Shryock. Presented by the Trustee Board.

(Reverse) Brown Memorial C.M.E. Church - In May 1954, congregation renamed church Brown Memorial C.M.E. as a tribute to Dr. Brown, minister. Two pastors became bishops: C. H. Phillips and C. L. Russell. Edifice built for Chestnut Street M.E. South, 1863-64. Architecture blends Romanesque and Greek Revival styles. Listed on the National Register of Historic Places, 1979. Presented by the Trustee Board.

(Subjects: Architects | Bishops | Methodist | National Register of Historic Places | Shryock, Gideon)

Jefferson County Courthouse

(Marker Number: 1697)

County: Jefferson

Location: Sixth & Jefferson Sts., Louisville

Description: Designed by Gideon Shryock in the Greek Revival style. Construction began ca. 1837, and building first used by city and county, 1842. Completed in 1860 by Albert Fink and Charles Stancliff, it housed legislature briefly during Civil War. Structure renovated by Brinton Davis after 1905 fire. Seven U.S. Presidents have spoken here. On National Register of Historic Places, 1972.

(Reverse) City and County Named - Louisville, at the Falls of the Ohio, was founded in 1778 by George Rogers Clark. Site first served as a military outpost; the city which developed was named for Louis XVI. Kentucky Co., Virginia, was divided in 1780 into Jefferson, Fayette, and Lincoln counties. Jefferson County was named for Governor Thomas Jefferson, who signed the first town charter of Louisville. Over.

(Subjects: Architects | Civil War | Clark, George Rogers | Courthouses | Falls of the Ohio | Kentucky County (Virginia) | Louisville | National Register of Historic Places | Shryock, Gideon)

Old Morrison

(Marker Number: 1406)

County: Fayette

Location: Transylvania University campus, 3rd St., Lexington

Description: An early Greek Revival design by Kentucky architect Gideon Shryock. Trustee and teacher Henry Clay guided construction supported by bequest of Col. James Morrison. Work on building slowed by cholera epidemic of 1833. Dedication was Nov. 4, 1833. Damaged by fire 1969. Morrison was rededicated May 9, 1971. See over.

(Reverse) Transylvania Alumni - Jefferson Davis, John Hunt Morgan, Stephen F.

Austin, Cassius M. Clay, Albert Sidney Johnston, James Lane Allen and John Fox, Jr., all were students here. Among past Transylvanians are two U.S. Vice-Presidents-Richard M. Johnson and John C. Breckinridge-50 U.S. Senators, 101 Representatives, three House Speakers, 36 Governors, and 34 Ambassadors. See over.

(Subjects: [Architects](#) | [Breckinridge, John Cabell](#) | [Cholera](#) | [Clay, Cassius M.](#) | [Clay, Henry](#) | [Davis, Jefferson](#) | [Johnson, Richard M.](#) | [Johnston, Albert Sidney](#) | [Morgan, John Hunt](#) | [Shryock, Gideon](#) | [Transylvania](#))

Old State House

(Marker Number: 1524)

County: Franklin

Location: Old State Capitol grounds, Broadway, Frankfort

Description: Kentucky's third capitol on this site was built in 1827-1829 of Kentucky River marble. The two previous capitols were destroyed by fire. Gideon Shryock of Lexington, one of the state's most distinguished architects, designed the building which introduced Greek Revival style to Kentucky. Its most outstanding feature is the self-supporting, stone circular stairway. Joel Scott, keeper of penitentiary, invented a wire saw to cut the rough stone to expedite construction. This building, Shryock's masterpiece, served as seat of government for eighty years until completion of New Capitol in 1909. Daniel Boone and wife Rebecca lay in state here in 1845 before their reinterment in Frankfort. Only state capitol in U.S. captured by Confederate forces, September 1862. Gov. William Goebel assassinated here, January 30, 1900. Home of the Kentucky Historical Society since 1920; restored, 1973-75. Extensive museum-open to public.

(Subjects: [Architects](#) | [Boone, Daniel](#) | [Capitals](#) | [Civil War](#) | [Kentucky Historical Society](#) | [Museums](#) | [Rivers](#) | [Shryock, Gideon](#))

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Architecture

The earliest building designers of Kentucky were not professionally trained architects but were amateur builder-architects or builder-designers. Most of the builders were house joiners, carpenters, and bricklayers who conveyed the traditions of their immediate environment. By the late 1700s, Matthew Kennedy came to Kentucky from Virginia and Mathias Shryock came from Maryland, bringing with them traditional building skills from their home regions.



Old Morrison, designed by the father of Greek Revival architecture in Kentucky, Gideon Shryock
 Photograph by Eric Thomason, courtesy of the Blue Grass Trust for Historic Preservation

In addition to their traditional building methods, these builder-designers relied on regional materials. Stone was the predominant building material because of the availability of limestone and marble, a metamorphosed limestone. Stone was used in the foundations of early log cabins and for simple and complex building forms because it was durable, flexible, and could be used for architectural ornamentation. Kentucky clay provided a good quality of brick that could be fired into a hard brick. John Bob's was a local brickyard in Lexington in 1791.

Early builders, unable to be trained by English and Italian masters, relied on architectural treatises and builder guides. The first of the guides to appear in America were reprints of guides of the English carpenter-architect Abraham Swan, *The British Architect* and *A Collection of Designs in Architecture*, first published in Philadelphia in 1775. Other books available in the period were William Pain's *The Builder's Pocket-Treasure* and *Practical Builder*. John Norman's *Town and Country Builder's Assistant* was printed in Boston in 1786. Owen Biddle's *The Young Carpenter's Assistant* was printed in 1805 to be sold in Philadelphia, Pennsylvania; Richmond, Virginia; and Lexington, Kentucky, demonstrating the national recognition of Lexington. Asher Benjamin's *The Builder's Assistant* (1800) was published in Massachusetts as the third edition of *The Country Builder's Assistant*, and was part of Mathias Shryock's personal library. [Clay Lancaster, noted Kentucky architectural historian, identified Kentucky buildings and interiors which were adapted from the early builder's guides in his book, *Antebellum Architecture of Kentucky*.]

Three distinct architectural styles emerged in Kentucky in the first half of the 19th century. Gradually replacing the Federal style during the first quarter of the 19th century, Greek Revival becomes the new national style, ever present on public buildings such as churches, schools, and government buildings. Religious buildings became



The Gothic First Presbyterian Church was designed by another member of the Shyrock family-- Cincinnatus Shyrock
 Courtesy of J. Winston Coleman, Jr., Transylvania University Special Collections

the prime examples of the Gothic Revival style by 1830, supported by clergymen as economical to build and excellent examples of ecclesiastical architecture reaching to the heavens. Gothic Revival was also an exuberant, romantic design that promoted country living and connecting to the land through landscaping and horticulture. While the Renaissance Revival style was beginning in upstate New York by the 1840s, local builders chose the less formalized Italian villa style (Italianate) that related to the agrarian lifestyle of Kentucky.

Architecture was not recognized as a profession in America until the construction began for the U. S. Capitol. Benjamin Henry Latrobe introduced the Greek Revival style for public buildings to America. English born and trained by an English architect, Latrobe is often credited as the real founder of the architectural profession in the United States. While Latrobe was engaged in the construction of the U. S. Capitol, he became acquainted with U. S. Senator John Pope. In 1810, Pope commissioned Latrobe to design his suburban villa at Lexington. Three sheets of drawings for the house filed with the Library of

Congress reveal that two- and three-story elevations were proposed for the elegant house. The two-story elevation was chosen by Senator Pope and built by Asa Wilgus.

Latrobe was also a friend of Henry Clay when he was Speaker of the U. S. House of Representatives from 1811-1820. Latrobe offered free drawings to Clay for construction of the main building at Transylvania University but his plans were not chosen due to expense or difficulty in execution. Clay did ask Latrobe to design the wings and additions to his residence, Ashland, which Latrobe completed before his death in 1820. The influence of Latrobe is evident in his buildings and successors: two of his best students were William Strickland and Robert Mills.

Gideon Shryock, one of Mathias Shryock's 11 children born in Kentucky, was educated in Lexington and apprenticed with his father. When he was 21, he went to Philadelphia to study under William Strickland who was designing the second Bank of Philadelphia, patterned after the Parthenon. Shryock also purchased a copy of the American edition of Swan's *British Architect* that he brought back to Lexington. When he returned, he submitted plans for the third state house in Frankfort that were accepted. The building is constructed with a hexastyle portico of polished marble taken from local quarries on the banks of the Kentucky River near Frankfort. Not only is the building as nearly fireproof as possible, but the stairway is also an engineering feat.



Old State Capitol in Frankfort, Kentucky, designed by Gideon Shyrock
 National Historic Landmarks photograph

Gideon also received a commission for Morrison College of Transylvania University to replace the main building that was lost to fire. His plans were amendments to an earlier plan,

creating a porticoed central pavilion and wings. This set the precedent for simplicity in the Greek Revival movement in Kentucky. Shryock was the State's most prominent architect from 1827 to 1837, designing public and residential buildings in Frankfort and Louisville.



Floral Hall, designed by prominent Lexington architect John McMurtry
Photograph by Eric Thomason, courtesy of the Blue Grass Trust for Historic Preservation

One of Gideon Shryock's apprentices was John McMurtry (1812-1890), also from Maryland parents but who was born on a farm outside Lexington. McMurtry was a builder who sought the training and guidance of Shryock in 1833 and within a year, Shryock decided to let McMurtry sublet a building contract for the new dormitory at Morrison College. McMurtry and his brother completed the carpentry work and his building career began. McMurtry designed and built many public buildings in the Greek Revival Style in Lexington, such as The Medical Hall and dormitory at Transylvania University. McMurtry combined Greek Revival with Gothic on the Catholic Church of Saint Peter (1837) that stood on North Limestone before it was demolished in 1930. This combination of Greek

Revival with pointed windows and doors and Gothic spire was unusual, but shows that English influences, such as the Gothic Revival, were on their way to Kentucky. McMurtry was the builder for Major Thomas Lewinski's design for Christ Church in 1848 and the architect for the McChord Presbyterian Church on Market Street, which contained the first stained glass windows directly imported from Germany.

By 1831 a national interest in open space and parkland emerged from the first rural cemetery, Mt. Auburn Cemetery in Cambridge, Massachusetts. The cemetery was no longer a somber graveyard, but instead was a place for reflection, strolling, and family picnics, with the intent to improve the health of urban residents. The setting favored an English park with monumental architecture. John McMurtry designed two Gothic Revival gateways for the Paris Cemetery Company and the Lexington Cemetery (torn down in 1890). An outstanding example of one of McMurtry's Gothic Revival residences is still visible today in Elley Villa, built on Maxwell Street. The construction is an adaptation of design 25 in Andrew Downing's *The Architecture of Country Houses*. The house has changed uses now and is known as Aylesford, a private residence. Another excellent example is Loudoun, designed by A. J. Davis (New York architect), and called by Clay Lancaster, "the first and foremost castellated villa in Kentucky." Built by John McMurtry, the villa is now Castlewood Park.

Thomas Lewinski arrived in Lexington in 1842 about the time Gideon Shryock was moving to Louisville. Lewinski was English born and trained as a Roman Catholic priest, served as a soldier in the British Army and taught at the University of Louisville. In 1848 Lewinski designed Christ Episcopal Church, the fourth Episcopal Church to occupy the site. Major Thomas Lewinski was the architect, John McMurtry was the builder. When Henry Clay died in 1852, his son purchased Ashland from the estate. Apparently damaged by the 1811-12 earthquakes, the foundation was badly damaged and Clay decided to rebuild Ashland. Lewinski was hired to design the new Ashland which follows the



Historic image of Christ Church Episcopal, c1943, designed by Thomas Lewinski and built by John McMurtry
Photograph by J. Winston Coleman, Jr., courtesy of Transylvania University Special Collections, Lexington, KY

basic design of the original but with more elaborate detailing. Ashland was completed in 1856 and is now open to the public through the Henry Clay Memorial Foundation.

Cincinnatus Shryock, younger brother of Gideon, studied medicine at Transylvania University until the final term when he left school to work on a construction project. Apparently somewhat of a renaissance man, Cincinnatus was a mathematician who designed his own telescope, was an avid reader, musician, and builder who embraced the Gothic Revival style. In 1872 he built the First Presbyterian Church on North Mill Street with a 150-foot spire. His work is evident in the South Hill Historic District.



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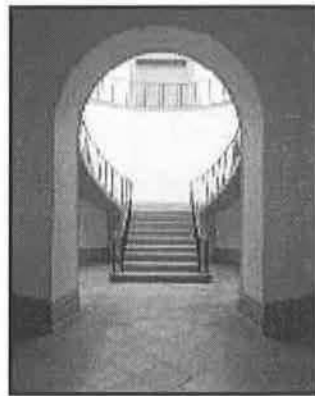
The Old State Capitol

Completed in 1830, this national historic landmark introduced Greek Revival architecture to the United States west of the Appalachian Mountains. The building served as the capitol of the Commonwealth of Kentucky from 1830 to 1910. Here Kentucky's leaders decided the course their state would take through the tumultuous nineteenth century.

Gideon Shryock, an early Kentucky architect, designed the Old State Capitol when he was only twenty-five years old. Shryock used architectural symbolism to connect the vigorous frontier state of Kentucky with the ideals of classical Greek democracy. The building is widely recognized as a beautiful masterpiece of nineteenth-century American architecture.



This was the only pro-Union state capitol occupied by the Confederate army during the Civil War. Plans to swear in a Confederate governor and establish a Confederate state government were ruined by the approach of the Union army just days before the Battle of Perryville in 1862.



In the aftermath of the bitterly contested election for governor in 1899, the state legislature met here in 1900 to decide the winner. An assassin, hiding in an office in the Old Capitol Annex next door, shot the Democratic claimant, William Goebel, as he approached the capitol. Armed citizens and State Guard soldiers occupied the grounds, and here for a time Kentuckians threatened to fight their own miniature civil war.

Replaced by the New Capitol in South Frankfort early in the twentieth century, the building has served as the home of the Kentucky Historical Society since 1920. The subject of extensive restoration work since the early 1970s, the Old

State Capitol looks today much as it did in the 1850s.

During your visit to the Old State Capitol you will see:

Architectural Features

Unique architectural features include a famous self-supporting stone stairway within the Old State Capitol, re-created to bring to life the building as it was in the 1850s with fine paintings, sculpture, prints, and furniture.

Goebel's Assassination Site

Outside the Old State Capitol is the site of the assassination of William Goebel, the only governor in United States history to die in office as a result of assassination.

The Frankfort Public Square: A Place For History

Photographs and maps tell the story of the three Kentucky capitols that have stood on the spot. Artifacts recovered during archaeological digs open a fascinating window into the past.

State Law Library

The State Law Library, the first of its kind west of the Allegheny Mountains, has been re-created in its original site at the Old State Capitol. The library features period chairs, tables, library ladders, and a desk, along with spittoons, quill pens, ink bottles, and gaslight lamps. The original floor-to-ceiling bookshelves have been re-created, and reproduction period floor coverings and Kentucky regimental flags are displayed.

Vote Here! Presidential Campaigns 1896-2000

This exhibit looks at how political memorabilia evolved and how the methods of campaigning have changed over the last 104 years.

Museum Hours

**Guided tours of the Old State Capitol begin at the
Kentucky History Center every hour on the hour.
Last tour begins at 4:00 p.m.**

Tuesday - Saturday
10:00 a.m. – 5:00 p.m.

Sunday
1:00 p.m. - 5:00 p.m.

The museum is closed on Mondays and most holidays.

Old State Capitol: [State Law Library](#) | [Group Tours](#) | [School Tours](#)

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Historical Overview

The Old State House Museum is the oldest standing state capitol building west of the Mississippi River. Construction on the building began in 1833 and was declared complete in 1842. The building was commissioned by Territorial Governor John Pope, who chose Kentucky architect Gideon Shryock (who had previously designed the Kentucky state capitol building) to create plans for the Arkansas capitol. Shryock chose the Greek Revival style, then a popular design for public buildings, for Arkansas's new capitol. The original plans were grand and too expensive for the young territory's finances. Consequently, the plans were changed by George Weigart, Shryock's assistant, who oversaw construction at the Little Rock site.



Gideon Shryock, the architect who designed the State House, probably never saw the finished structure

In 1836, Arkansas became the 25th state; it was admitted along with Michigan under the provisions of the Missouri Compromise. The compromise mandated that a slave state and free state be admitted to the Union simultaneously so that neither side gained a majority in the federal legislature.

When Arkansas became a state, government officials moved into the new building, despite ongoing construction. In fact, Arkansas legislators threatened workers with bodily harm because of construction noise during the session.

Much material for the building was obtained locally. Even bricks were made on-site with slave labor. The State House served as the state capitol until 1911, when construction was completed on a new building, located at Capitol Avenue & Martin Luther King Drive. For more on the history of the building, see the "[Pillars of Power](#)" exhibit.

The Old State House underwent a succession of uses after the relocation of state government. Plans to sell the old capitol building were finally resolved by legislative action in 1921. In that year, the Old State House was renamed the Arkansas War Memorial and was prepared for use by federal and state agencies. The building also served as a meeting place for statewide patriotic organizations. Finally, in 1947, the Old State House became a museum by acts of the Arkansas legislature, and the Arkansas Commemorative Commission was established to oversee operations.

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**The Old State House during its
time as the Arkansas War
Memorial**

The museum received accreditation by the American Association of Museums in 1993. In early 1996, the staff and public learned that the building needed major foundation work to preserve it for future generations. Staff and collections moved out in May 1996. The restored museum re-opened to the general public in June 1999.

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More Old State House History

In 1829, President Andrew Jackson appointed John Pope, a prominent lawyer and former U.S. Senator from Kentucky, as the third territorial governor of Arkansas. When Pope arrived in Little Rock, he found a town of approximately 976 people. Trees covered the area, and trails rather than streets led from house to house. About 60 buildings were situated in what would now be considered the immediate downtown area, with the majority being log cabins. What served as government buildings were actually wooden shacks and were in terrible condition. For several years before Pope's arrival, the legislature and Superior Court met primarily in rented rooms.

Realizing the need for appropriate buildings to house the branches of government, Pope submitted a request in 1829 to the U.S. Congress for aid in financing a territorial capitol. Granting his request, Congress passed an act which gave Arkansas ten sections (6,400 acres) of land which could be sold in order that the money could be used for site selection and construction. The selling of the ten sections of land was the responsibility of the territorial legislature.



The legislature received three proposals concerning the ten sections of land, the most popular being the proposal submitted by Mr. Robert Crittenden, a leader in Arkansas politics and an influential man among many members of the legislature.

Mr. Crittenden offered to exchange his two-story brick house (located on the block where the Albert Pike Hotel now stands) for the 6,400 acres of land. He assured the legislature that this would automatically provide immediate and suitable quarters for the territorial capitol. Followers of Crittenden promptly pushed through the passage of the bill in support of the exchange, but Pope vetoed it on the grounds that the ten sections were worth far more than Crittenden's home and that Congress had donated the land to enable the territory to secure a state house, not a dwelling house as a temporary arrangement. Time proved the wisdom of the governor's veto. Within ten years, Pope sold the ten sections for \$31,700, and in the same year, Mr. Crittenden sold his home for \$6,700. By this time, Congress had given Pope authority over the matter.

On selecting the site on which to erect the territorial capitol, Pope explained to the legislature by letter saying,

"It is a commanding situation of the river with a street on every side. The view from the river or the town can never be obscured by other buildings. It is equal, if not superior, to any other place on the river."



Gideon Shryock of Lexington, Kentucky, who had designed the state capitol for Kentucky, was asked to draw the plans for the building. He prepared the plans but was unable to come to Arkansas himself to supervise the work, and instead sent Mr. George Weigart in his place. The plans were splendid, but far too expansive and expensive for the funds and land available. The plans were modified before work began, presumably by Pope and Weigart.

Construction on the building began in 1833. There were to be three buildings—a main building with two buildings on each side and covered walkways to connect the buildings. The main building was to have two fronts—a river facade and a street facade. Advertisements were run in the *Arkansas Gazette* weekly requesting bricklayers, stonemasons and laborers (preferably slaves and boys from the country) to whom \$10 to \$12 would be paid.

By 1836, when the building opened its doors for the first general assembly, Arkansas had become a state. Six years later, in 1842, Governor Yell declared that the building was complete.

The capitol remained basically the same architecturally for the next 43 years. On the inside, however, the building needed constant repairs. Problems appeared as early as 1837, when the beams in the roof of the main building (what is now the House of Representatives) began to shrink and fall as much as eight inches. Two years later, the main walls in the west wing gave way in several places. The plaster in the ceiling of the senate chamber also began to fall. The grounds were in poor condition as livestock from a nearby stable often wandered through the yard. Also, windows were repeatedly broken by vandals, and the furniture was basically stark and bare, with sawdust covering the wooden floors. Yearly, the secretary of state asked the legislature to allocate only enough money for patchwork. While they were not blind or insensitive to the conditions, Arkansas was far from a rich state, and there was simply not enough money left over after attending to pressing financial matters.

In 1863, Little Rock fell to Union forces, and the Confederate state government moved the capitol to Washington, Arkansas, leaving the State House to be occupied by Union troops. The troops remained at the State House for seven months and then marched to Camden leaving the capitol in the hands of a Unionist governor, Isaac Murphy. Murphy had the windows renewed and painted, gas light fixtures replaced and rearranged, and the floors and grounds cleaned up.

After the war, during the 1866-67 legislative session, the governor and secretary of state convinced the legislators that the building was falling into decay, and certain ruin was inevitable unless something was done immediately. Money was allocated to rebuild the walls of the west wing and the main building, making it a one-story connection and thus providing desperately needed office space. At the same time, the stairway in the west wing leading to the executive offices was moved outside, providing an open-air stairway. To this day, why it was moved outside remains unclear.

Ten years later, repairs were performed to the senate and house chambers, in addition to the executive offices. In an attempt to beautify the grounds, a bronze seal of the state of Arkansas was placed over the main entrance, and the Ladies' Benevolent Association of Little Rock and Pine Bluff contributed a large bronze fountain for the south lawn. In

1882, the grounds were enclosed down to the railroad tracks, sodded with grass, and trees planted as well.

Yet this was still not enough. The legislators themselves must have been an untidy lot, for the governor, even after the remodeling, had to beg them to keep the building and grounds clean of rubbish for the sake of visiting strangers, if no one else.

Over the next ten years, visiting out-of-state journalists wrote of the state capitol's dilapidated, plain and shabby condition. A reporter from the *New York Tribune* wrote, "The halls and stairways are shockingly dirty, the walls are defaced with pencil inscriptions, the bricks of the lower floor are badly worn and dislocated, and the stucco on the columns of the Doric porticos is fast losing its grip."

Either through shame, necessity or both, the legislature authorized money in 1885 for an almost complete renovation of the building. The building underwent dramatic changes in architectural style.

A winding stairway leading to the house and senate was installed, replacing the old landing stairway, and a new skylight was also installed. The huge pillars on the north front of the building were removed and the building was extended fifty-six feet toward the river. The extension provided extra room on the second floor for a new House of Representatives (the space where the Senate had previously met). The open-air stairway placed on the outside of the west wing during the 1867 remodeling was removed, and a new one was placed on the inside of the wing leading to what would soon be the governor's and attorney general's offices. The open space between the east wing and the main building was enclosed, providing a two-story addition. Also, another story was added to the previously-enclosed west wing. The renovation provided a second story passageway that ran the length of the building.

New furniture and carpeting were added to several rooms, the brick floors in the main buildings first floor were ripped out and replaced by poured concrete. A steam heating system was installed, replacing stoves and fireplaces, and an armory housing arms and ammunition was built on the grounds behind the capitol.

Although over \$30,000 was appropriated for the renovation, it was not enough. Within the next ten years, damp earth created havoc on the wooden floors, which caused them to rot out, and the walls began to crack due to poor ventilation. The roofs were in such poor condition that rain penetrated various rooms causing discoloration and mildew. Even the new steam heating system needed overhauling four years after installation. Ten years before the turn of the century, the one complimentary thing that was said about the appearance of the building was written in the *Guide to Little Rock*, 1890, which stated, "The prettiest thing about the State House is the lovely little park in front of it."

Regardless of the continuing poor condition of the building, after the 1885 construction there was now enough space to house the three branches of government. Additionally, the building housed the office of the superintendent of schools, two auditor's offices, the office of the state land commissioner, the Bureau of Mines, Manufacture and Agriculture, and a display room for use by that bureau. The rooms on the whole were not large, but for a period of time they proved functionally adequate.

The condition of the building never really improved over the next 26 years. As in the past, patchwork repairs were performed to various areas, with the exception of the entire building being repainted in 1902. However, nothing major was undertaken. The building's steam heating system ceased to function, and rather than install a new one, stoves were placed in all of the rooms.

By the turn of the century, the legislature had already made the decision to build a new capitol rather than continually repair an old one.

In 1911, when the new state capitol was nearing completion, a newspaper account of the old building read,

"The House of Representatives and the Senate Chamber in the Old State House are in a deplorably dilapidated condition. The carpets in both are mildewed and moth-eaten, and most of the plastering has fallen since the adjournment of the assembly two years ago."

"The appearance of the Senate Chamber is that of an abandoned coal bin," said the governor.

On the January 9, 1911, the 38th General Assembly was held in a new state capitol. Left behind was a dilapidated building that would one day be considered one of the most beautifully-designed state houses in the country.

As early as 1907, when the state government was planning to move from the first state capitol into the new capitol building, questions arose concerning the future of the Old State House. Solutions, which were frequently debated in newspapers and on the streets, ranged from tearing down the building to making it into office space. The Arkansas Federation of Women's Clubs strongly encouraged and supported the idea of keeping the State House as an historic monument, since the structure had been the site of Arkansas government proceedings for seventy-five years, from 1836-1911. This women's organization served as a major stepping stone in the survival of the Old State House. From 1907-1911, three ordinances were passed biennially by the Arkansas General Assembly. These kept the building in the state's hands until a decision could be reached. However, no definite legislative action regarding the specifics of the building's future use was taken after 1911, when the government began the transition from the old to the new state capitol.

By 1912, the Arkansas Pioneer Association, who had sought a meeting place for some time, had settled in the west wing of the Old State House. It appears that the Arkansas Medical School's need for space in the building affected the removal of the Pioneer Association from the grounds in 1912. The medical school's use of the entire building from 1912-1935 was liberally supported by the General Assembly of 1913.

Several changes were made in the building when the medical school moved in, although little or no redecorating or repairs were done since the state government moved out. Numerous partitions were erected to multiply the rooms since more space was required for the classrooms, laboratories, and offices of the medical school.

The first floor of the central portion of the building housed a general laboratory, a storeroom, a bookstore, a research lab, two lecture rooms, and the dean's office. On the second floor of the central portion, the old

senate chamber served as a lecture hall, while the House of Representatives had been divided by partitions into six rooms. These rooms were used as laboratories, a museum of pathology, an office area, a darkroom, and a storeroom.

The first floor of the east wing of the Old State House was designated as the Department of Chemistry, and was divided into eight rooms used as laboratories, an office, a storeroom, and a lecture room. The Departments of Anatomy, Histology, and Embryology were located on the east wing's second floor, and included research laboratories, general laboratories, office space, and the dissecting room. Most of the cadavers used in the labs were either kept in the old Supreme Court library, which was divided into two rooms, or in the basement of the building. Little is known about the Arkansas Medical School's occupancy in the west wing of the building, except for the library and a laboratory on the first floor.

In 1921, while the medical school was still settled in the building, the Old State House was named the Arkansas War Memorial Building, and was "dedicated to the use of the American Legion, American Veterans of World War II, United Spanish War Veterans, Veterans of Foreign Wars, and all other statewide, non-profit organizations."

By 1947, when the fifty-sixth General Assembly of Arkansas appropriated \$150,000 for the restoration of the War Memorial Building and elected Bruce R. Anderson as the architect, the edifice was in extremely poor condition. The walls had been defaced and according to the *Arkansas Gazette*, "The central stairway and adjacent walls had been painted with red lead."

As a result of the major repairs, the first appropriation was supplemented with \$200,000 in 1949.

When the repair work began, some of the veteran's organizations refused to leave the building since they felt that it would be wasteful to have the entire structure vacant for the five-year restoration period. The American Legion offices remained in the War Memorial Building until 1949, when they were forced to relocate.

Much work was done to redecorate and, in some cases, reconstruct the War Memorial Building. Mock fireplaces were added to the Supreme Court judges' chambers and to the Supreme Court room in the east wing. All partitions built during the medical school days were removed, and all floors were leveled and redone. Two skylights were reconstructed in the central portion of the building, and two skylights—one in each wing—were removed. Carpets, draperies, and light fixtures date back to the 1951 restoration period, and most of these fixtures are reproductions. The outside of the structure was not neglected: the entire building was re-stuccoed and coats of paint added.

The finishing touches were put on the building in 1951 when the 58th General Assembly of Arkansas appropriated \$27,500 more for the completion of the restoration. This final amount produced a sum total of \$377,500 being spent on the restoration of the War Memorial Building. When this work was completed in 1951, the General Assembly changed the name of the monument from the Arkansas State War Memorial Building to the Old State House Museum.

For more information about the Old State House, see the *Fall 1992* issue

of the *Arkansas News*, "The Old State House and History."

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POPE, John, (1770 - 1845)

Senate Years of Service: 1807-1813

Party: Democratic Republican



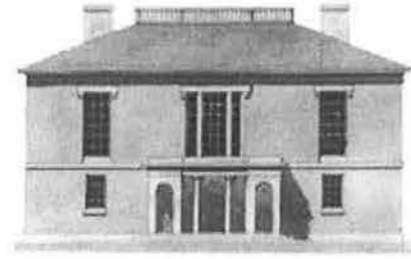
POPE, John, a Senator and a Representative from Kentucky; born in Prince William County, Va., in 1770; completed preparatory studies; studied law; moved to Springfield, Ky.; admitted to the bar and practiced in Washington, Shelby, and Fayette Counties; member, State house of representatives 1802, 1806-1807; elected as a Democratic Republican to the United States Senate and served from March 4, 1807, to March 3, 1813; served as President pro tempore of the Senate during the Eleventh Congress; member, State senate 1825-1829; Territorial Governor of Arkansas 1829-1835; resumed the practice of law in Springfield, Ky.; elected as a Whig to the Twenty-fifth, Twenty-sixth, and Twenty-seventh Congresses (March 4, 1837-March 3, 1843); unsuccessful candidate for reelection in 1842 to the Twenty-eighth Congress; died in Springfield, Washington County, Ky., on July 12, 1845; interment in the cemetery at Springfield, Ky.

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Benjamin Henry Latrobe's
BUILT IN 1812

Pope Villa



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In 1810-11, architect Benjamin Henry Latrobe designed for Senator John and Eliza Pope an exceptional suburban villa at Lexington, Kentucky.

Latrobe met the Popes in Washington during Pope's U. S. Senate term (1807-1813). Pope, a Kentucky lawyer and politician, and later Territorial governor of Arkansas, worked closely with Latrobe on a proposal for vast internal improvements of Western America, including highways, bridges and canals. Eliza Pope, a sophisticated client who participated with Latrobe in the design of the house, spent her youth in London and was the sister-in-law of John Quincy Adams.

Born and trained in England, Latrobe emigrated to the United States in 1795, and became one of America's first professional architects. In 1803, President Thomas Jefferson appointed Latrobe surveyor of public buildings, responsible for the continuing design and construction of the White House and the U. S. Capitol Building. The most talented designer of the new republic, Latrobe developed an American neoclassical architecture of elegantly austere exteriors which contained interiors rich in variety and event.

The Pope Villa is Latrobe's best surviving domestic design. Its plan is unique in American residential architecture: a perfect square, with a domed, circular rotunda in the center of the second story. Latrobe drew inspiration from 16th-century Italian architect Andrea Palladio, but unlike Palladio's villas, the cubic mass of the Pope Villa conceals within itself a surprising sequence of rectilinear and curvilinear rooms, dramatically splashed with light and shadow. Latrobe called these interior effects "scenery"; they reflect his reliance on the compositional principles of 18th-century Picturesque landscape design. Latrobe's fusion of classical sources and Picturesque theory places the Pope Villa among the most important buildings of Federal America.



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- Bumps ahead on Easy Street?



POPE VILLA: Benjamin Henry Latrobe, who worked on the US Capitol, designed this Kentucky house. Fire damage in 1987 allowed the architect's design to be seen for the first time since 1824.
MICHAEL FREEMAN/COURTESY BLUE GRASS TRUST FOR HISTORIC PRESERVATION

Father of the American house

The homes of early architect Benjamin Henry Latrobe are getting attention

By **Ross Atkin** | Staff writer of *The Christian Science Monitor*

The south portico of the White House and a former apartment building inhabited by college students in Lexington, Ky., might seem like odd bedfellows. What connects these divergent structures is English-born Benjamin Henry Latrobe, who has been called the father of American architecture and America's first world-class architect.

These and other nexus points in Mr. Latrobe's wide-ranging career are the focus of a new national consortium, Latrobe's America, an alliance of nine prestigious cultural organizations dedicated to preserving Latrobe's work and vision.

"Latrobe's name should be better known than it is, and we are going to change that," says Wayne Ruth, a founding member of the alliance. "We as a nation celebrate the accomplishments of many great architects, such as Frank Lloyd Wright, who deserve the honors bestowed on them, and in 2003, we want that to be the year we reintroduce and celebrate the genius of Benjamin Henry Latrobe."

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Latrobe worked with Thomas Jefferson on the White House's exterior and with Dolley Madison on its interior. Next year marks the 200th anniversary of Latrobe's appointment by Jefferson as the country's first surveyor of public buildings. But besides his work on major public projects, including the US Capitol, he also kept busy designing 60 residences.

That's where the Kentucky structure comes in. It is one of only three of Latrobe's residences still standing, and is viewed by architectural historians as closest to Latrobe's vision for the American home.

"I don't think you'd look at a plan of a Latrobe house and say, 'I saw that in the Sunday newspaper,'" says Michael Fazio, a professor of architecture at Mississippi State University. He is collaborating with Patrick Snadon, an architectural historian at the University of Cincinnati, to write a book, "Inventing the American Home."

No one, certainly, would mistake the perfectly square Pope Villa, built in 1810-11, for a modern suburban home. Yet it and other Latrobe works reflect his desire to create something distinctive – a "rational house" – for the new democratic republic.

The rational house, Dr. Snadon explains, was Latrobe's way of addressing what he saw as problems with the standard large American houses of his day. He didn't like their exterior stairs (which he considered dangerous), external service wings (which spoiled the facade's appearance), and central hallways, which he disparagingly referred to as turnpike halls and as a "common sewer" for all the chamber pots and dirty linens that traveled through them.

Latrobe wanted everything in one building, even though the tendency at the time, especially in the South, was to build kitchens behind the house. That way, if the kitchen caught on fire, there was less chance of the house being destroyed, too.

The creation of outbuildings was "quick, cheap, and flexible – quintessentially American – but Latrobe loathed it," Dr. Fazio observes. "His solution was to integrate all the functions into the body of the house."

On the surface, Latrobe's house designs are simple, yet inside they reveal sophistication. They are climate-sensitive and take advantage of passive solar gain. The major rooms faced south, and the storage rooms, stairways, entrances, and servant rooms had a northern exposure.

He also was a master at laying out rooms, halls, and passageways to create "scenic" routes and circulation patterns that kept those in the home – residents, guests, and servants – from constantly bumping into one another.

Tapping his skills as both architect and engineer, he devised very different floor plans for first and second floors.

"To beguile visitors during the rather long route from the front door up

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to the second-story public rooms," Snadon says, Latrobe "introduced a changing, asymmetrical sequence of spaces and turns ... all articulated with different effects of light, shadow, and color."

For visitors accustomed to conventional floor plans, Fazio says, this could be like a "carnival ride."

Fazio says Latrobe's legacy has come into clearer focus lately because of the work of the Maryland Historical Society, which owns the largest collection of Latrobe's letters, sketches, and designs. The society has made mountains of his materials available to researchers.

Students of his work realize the importance of protecting it, which helps explain why millions are being spent to restore the surviving houses he designed.

Besides Pope Villa, there is Decatur House (across the street from the White House) and Adena, the home of a former senator and governor, Thomas Worthington, in Chillicothe, Ohio.

Although few in number, these survivors are important because they represent Latrobe's major house types: a town house (Decatur), a country house (Adena), and a suburban villa (Pope).

The latter takes its name from John Pope, a Kentucky senator and lawyer. He got to know Latrobe when both worked together on a plan for improving the West with bridges, roads, and canals.

Although Latrobe's work extended far beyond Washington as the result of commissions, he never visited some of the more distant sites, including those in Kentucky and Ohio.

The Ohio home, which serves as a museum of the Ohio Historical Society, is undergoing a \$6.6 million renovation tied to the state's 2003 bicentennial.

In Kentucky, the Lexington structure occupied by university students had long been thought to be a Latrobe design.

No one knew for sure, though, because, according to the National Trust for Historic Preservation, "subsequent owners [of Pope Villa] so extensively altered the house that knowledge of Latrobe's connection with it was almost lost."

Plans for the house were on file at the Library of Congress, but until the building caught fire in 1987, there was no conclusive evidence that these drawings were actually used in its construction.

After the fire, which mostly damaged the roof, the walls were exposed to show how the building's interior matched up with Latrobe's detailed drawings. It was purchased by the Blue Grass Trust for Historic Preservation, and now a national advisory board is looking at whether the restored home should be used as a museum or as a laboratory for the university's historical preservation program.

Decatur House, which is a public museum, is also getting considerable attention. An advanced air-quality system is being

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installed to protect the home's period furniture, and a 1960s-era elevator is being removed to expose more of the original architecture.

The home was originally owned by Stephen Decatur, a naval commander and decorated war hero who died in a duel with former mentor Commodore James Barron. Their relationship grew rancorous, it is thought, over a disparaging comment made by Latrobe.

Fazio says that Latrobe had envisioned making a fortune on the project. As it happened, he never even designed or built a home for himself.

"My guess," Fazio says, "is it's because he never quite had enough money."



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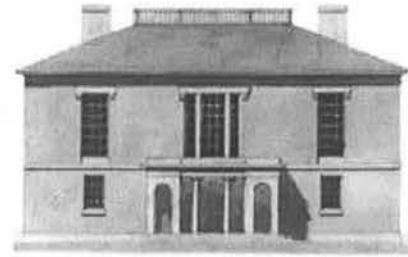
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Benjamin Henry Latrobe's
BUILT IN 1812

Pope Villa



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A "Restoration Tour" of B.H. Latrobe's Pope Villa is offered the second Saturday of each month, March - October. Tour begins at 10 am and lasts approximately 45 minutes. Cost is \$5 per person. Children 10 and under are free. Tours are limited to 25 people and are first come first serve.

Tours may also be arranged by appointment; please call the Blue Grass Trust (859) 253-0362.

Mailing Address:

Bluegrass Trust for Historic Preservation
253 Market Street
Lexington, Kentucky 40507

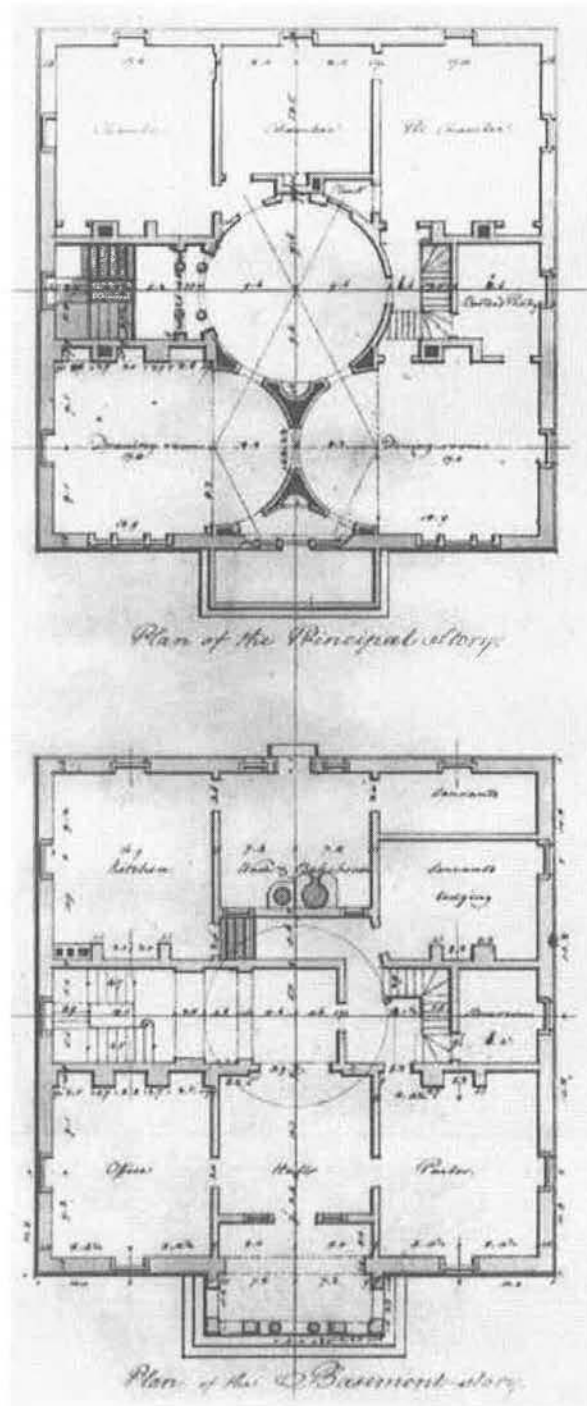
Phone: (859) 253-0362
Fax: (859) 259-9210

Email: info@bluegrasstrust.org

B.H. Latrobe's Pope Villa
326 Grosvenor Ave.
Lexington, Kentucky 40508

Tours are \$5, but larger donations are always welcome.

Website: <http://www.popevilla.org>



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The Pope Villa, Lexington, Kentucky

In 1810-11, architect Benjamin Henry Latrobe designed for Senator John and Eliza Pope an exceptional suburban villa at Lexington, Kentucky. Three sheets of drawings by Latrobe for the house survive in the Library of Congress. The first sheet depicts alternative two and three story elevations for the house (the Popes built the two story version) and a partial plan and section of the service stair to the attic and roof. The second sheet depicts the first and second floor plans. The first story contained Pope's office, Eliza Pope's parlor, and the service spaces (unusual for Kentucky in being in the main block of the house). The second floor contained the major public rooms and bedchambers. The third set of drawings depicts a full section, a partial section, and a combined attic plan / roof framing plan for the Pope Villa.

Born and trained in England, Latrobe emigrated to the United States in 1795, and became one of America's first professional architects. In 1803, President Thomas Jefferson appointed Latrobe surveyor of public buildings, responsible for the continuing design and construction of the White House and the U. S. Capitol Building. The most talented designer of the new republic, Latrobe developed an American neoclassical architecture of elegantly austere exteriors which contained interiors rich in variety and event.

Latrobe met the Popes in Washington during Pope's U. S. Senate term (1807-1813). Pope, a Kentucky lawyer and politician, and later Territorial governor of Arkansas, worked closely with Latrobe on a proposal for vast internal improvements of Western America, including highways, bridges and canals. Eliza Pope, a sophisticated client who participated with Latrobe in the design of the house, spent her youth in London and was the sister-in-law of John Quincy Adams.

The Pope Villa (now 326 Grosvenor Avenue in Lexington) is Latrobe's best surviving domestic design. Its plan is unique in American residential architecture: a perfect square, with a domed, circular rotunda in the center of the second story. Latrobe drew inspiration from 16th-century Italian architect Andrea Palladio, but unlike Palladio's villas, the cubic mass of the Pope Villa conceals within itself a surprising sequence of rectilinear and curvilinear rooms, dramatically splashed with light and shadow. Latrobe called these interior effects "scenery"; they reflect his reliance on the compositional principles of 18th-century Picturesque landscape design. Latrobe's fusion of classical sources and Picturesque theory places the Pope Villa among the most important buildings of Federal America.

Later owners of the Pope Villa altered it throughout the 19th-century; 20th-century owners partitioned it into apartments. Fire damaged the building in 1987. In that year the Blue Grass Trust for Historic Preservation acquired the Pope Villa and began its careful restoration.

-Patrick Snadon

Benjamin Henry Latrobe's
BUILT IN 1812

Pope Villa



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The B. H. Latrobe Pope Villa is located at 326 Grosvenor Ave., Lexington, Kentucky. The Villa is situated in the Aylesford Historic District, which has a mixture of turn of the 19th century Victorian, Craftsman, and Colonial Revival homes. The University of Kentucky is within a short walk from the Villa.

Restoration Tours are offered on the 2nd Saturday of each month March-October at 10am-11am. Cost is \$5 per person. Children 10 and under are free. To schedule a tour at another time please call (859) 253-0362.



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B.H. Latrobe's Pope Villa
326 Grosvenor Ave.
Lexington, Kentucky 40508

(859) 253-0362
Tours are free, but a small donation is suggested.

[HOME](#)

Patrick Snadon



Patrick Snadon

Associate Professor of Interior Design

School of Architecture and Interior Design

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MS (Interior Design), University of Kentucky, 1976
BA (Art History), University of Missouri, 1974
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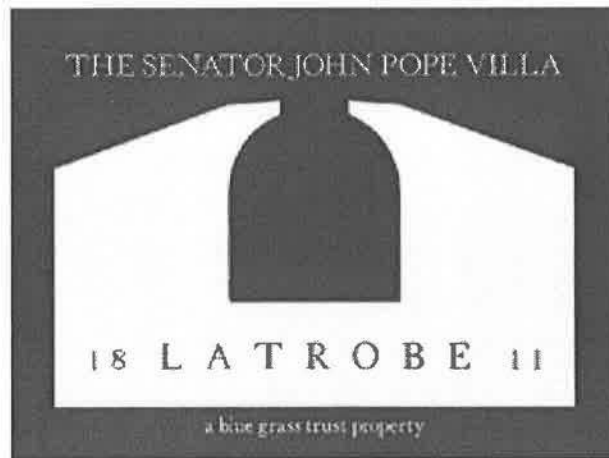
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Recent Work:

"Artist Carvers and Connoisseur Clients: Art-Carved Interiors in Cincinnati" (with Walter Langsam) in CINCINNATI ART CARVED FURNITURE AND INTERIORS (2003)

"Benjamin Henry Latrobe and Thomas Jefferson Redesign the President's House" (with Michael Fazio)

Patrick Snadon is associate professor in the School of Architecture and Interior Design where he teaches design studios, the history of interior design, and historic preservation studios. His scholarship and writing focus upon American architecture and interiors. He is completing a book on the houses and interiors of architect Benjamin Henry Latrobe (1764-1820) and is consulting on the restoration of historic buildings, including two Latrobe houses (Decatur House in Washington, D.C. for the National Trust for Historic Preservation and the Pope Villa in Lexington, KY for the Blue Grass Trust for Historic Preservation). He received the South East Society of Architectural Historians Award for best article of 2001 for an article which he co-authored on the White House. He has published numerous articles, essays and encyclopedia entries on American architecture and interiors.



Welcome to the official homepage of the Senator John Pope Villa!

Click on one of the following links to learn more about the Pope Villa:

- Read a brief **synopsis** of the Villa's history and significance.
- View images of this summer's **facade restoration project**.
- Learn about the Villa's **history** as it survived a series of owners and renovations.
- Follow some of our **links** to other preservation websites.

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The Blue Grass Trust for Historic Preservation is a non-profit advocate for historic preservation that strives to protect, revitalize, and promote the special historic places in Central Kentucky to enhance the quality of life for future generations. The Trust is guided by three tenets of the Trust Mission: Education, Service and Advocacy.

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Recommendation: SLR Return

Action: SLR Return None

Documentation Issues-Discussion Sheet

State Name: KY County Name Fayette Resource Name Pope, Sen John + Eliza, House

Reference No. 785 Multiple Name _____

Solution:

Problem:

Integrity. How much is left + what is interpreted.
Unclear whether it has enough integrity left to contribute to District
NR Form ~~both~~ should not include NHL information.
NHL has looked into this.

Resolution:

SLR: Yes No

Database Change:



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December 23, 2015

CRAIG A. POTTS
EXECUTIVE DIRECTOR AND
STATE HISTORIC PRESERVATION OFFICER

J. Paul Loether, Deputy Keeper and Chief
National Register of Historic Places
1201 Eye St. NW 8th Floor
Washington DC 20005

Dear Mr. Loether:

Enclosed are the nominations approved by the Review Board at their December 15, 2015 meeting. We are submitting these forms so the properties can be listed in the National Register:

- First Christian Church**, Hickman County, Kentucky
- American Life & Accident Insurance Company Building**, Jefferson County, Kentucky
- Klotz Confectionary Company**, Jefferson County, Kentucky
- Louisville Cotton Mills (Boundary Increase, Additional Documentation)**, Jefferson County, Kentucky
- California Apartments**, McCracken County, Kentucky
- Clel Purdom House**, Marion County, Kentucky
- Sroufe House**, Mason County, Kentucky
- Bell House**, Metcalfe County, Kentucky
- Morehead Chesapeake & Ohio Railroad Freight Depot**, Rowan County, Kentucky
- Felix Grundy Stidger House**, Spencer County, Kentucky

We resubmit two previously-returned nominations with revisions addressing National Register staff comments:

- Sen. John and Eliza Pope House**, Fayette County, Kentucky (NRIS 05000785)
- Charles Young Park**, Fayette County, Kentucky (NRIS 15000413)

Finally, we submit additional documentation that updates three already-listed Kentucky archaeological properties:

- Archaeological Site, No. 15Hr4**, Harrison County, KY (NRIS 86000269)
- Mt. Horeb Archaeological District**, Fayette County, KY (NRIS 98000088)
- Ramey Mound, 15BH1, Bath** County, Kentucky, (NRIS 98000089).

We thank you for your assistance in listing these properties.

Sincerely,

Craig A. Potts
Executive Director and
State Historic Preservation Officer

United States Department of the Interior
National Park Service

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National Register of Historic Places Registration Form

Nat. Register of Historic Places
National Park Service

1. Name of Property

historic name Pope, Senator John and Eliza, House

other names/site number FAE 1140

2. Location

street & number 326 Grosvenor Avenue

NA

not for publication

city or town Lexington

NA

vicinity

state Kentucky code KY county Fayette code 067 zip code 40508

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Signature of certifying official/Title Craig Potts/SHPO

Date

12-18-15

Kentucky Heritage Council/State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain:)

Signature of the Keeper

Date of Action

Returned

Senator John and Eliza Pope House
Name of Property

Fayette County, Kentucky
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 checked="" type="checkbox"/>	private
<input 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	district
0	0	site
0	0	structure
0	0	object
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

Returned

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic – Single Dwelling

Current Functions

(Enter categories from instructions.)

Work-in-progress

7. Description

Architectural Classification

(Enter categories from instructions.)

Early Republic: Federal

Materials

(Enter categories from instructions.)

foundation: Stone

walls: Brick

roof: Asphalt

other: _____

Senator John and Eliza Pope House
Name of Property

Fayette County, Kentucky
County and State

Narrative Description

Summary Paragraph

The Senator John and Eliza Pope House (FAE-1140, locally known as the Pope Villa) is located at 326 Grosvenor Avenue in Lexington, Kentucky. Benjamin Henry Latrobe designed the house as a suburban villa in 1811.ⁱ The Pope House is a two-story Federal style house constructed with brick and completed in 1812. Dates of major renovations correspond to changes in ownership including: ca. 1843, 1865, 1914, and ca. 1960. A major fire took place at the Pope House in October 1987. After the fire, the Blue Grass Trust for Historic Preservation purchased the property to restore it to its 1812 design. As a part of the restoration process, the firm of Phillips and Opperman were hired in 1990 to produce a historic structures report. This report identified much of the architectural evidence for Latrobe's design. This evidence has guided the restoration process for the Pope House, now led by Mesick, Cohen, Baker and Smith Architects of Albany, New York. The Pope Villa is within the locally designated Aylesford Historic District. It was listed on the National Register in 1984 within the Southeast Lexington Residential and Commercial District (NRIS 84001415). This nomination proposes individual listing for the property, through an interpretation of Latrobe's design.

Location and Site

The Pope Villa originally stood as one of the villas comprising the first ring of early-19th-century rural homes surrounding the city. Senator John and Eliza Pope chose a site on top of a gentle knoll, orienting the principal façade toward the Town Branch Creek to the North. The front gates of the Pope Villa opened onto High Street.ⁱⁱ The Pope's original property boundaries extended to High Street on the north; to VanPelt (Rose) Street on the west; to Maxwell Street on the south; and finally to an adjoining property on the east, forming a 13-acre trapezoidal-shaped lot (see map 3).ⁱⁱⁱ Very little of the original site is left. Currently, the house sits on approximately .3 acres, with the rest of the original surrounding tract fully developed in the early 20th century.

The present site preserves the immediate domestic yard associated with the historic property. Authors Jeffrey Cohen and Charles Brownell note that "Whether Latrobe had a specific site and orientation in mind when he drew this and his other designs is not clear. According to [architectural historian] Clay Lancaster, the land on which the Pope house actually rose did not come into [Senator John] Pope's possession until 1814."^{iv} With the house fronting on High Street (a higher elevation than the much of the rest of the city), the Pope Villa certainly would have had an expansive view of early Lexington and Town Branch, the city's early primary waterway, which now lies buried.

The house today stands less than a mile from Lexington's central business district. The Pope Villa now sits within a suburban neighborhood of early-20th-century houses and apartment buildings, locally known as the Woolfolk Subdivision. The house occupies the subdivision's lot number 44, which is approximately 80 feet by 175 feet in dimension (see map 2).^v The building's primary façade faces north toward Grosvenor Avenue. This street was constructed, cutting through the former Pope estate, in the early-20th century.^{vi}

ⁱ The original drawings are housed at the Prints and Photographs Division, Library of Congress, Washington D.C.

ⁱⁱ Clay Lancaster, "Palladianism in the Bluegrass," 353.

ⁱⁱⁱ Fayette County Deed Book 7, pp. 79-80. Deed between John Maxwell and John Pope April 26, 1814.

^{iv} Cohen and Brownell, "The Neoclassical, the Picturesque and the Sublime of Latrobe's Architecture," p. 13. This essay is included in *The Papers of Benjamin Henry Latrobe*. Series II, *The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2.

^v Woolfolk Subdivision Plat located at the Fayette County Clerk's office, Cabinet E, Slide 183, 1914.

^{vi} Michael Fazio and Patrick Snadon note in *The Domestic Architecture of Benjamin Henry Latrobe* that the Pope Villa is actually oriented at an almost 45 degree diagonal to the cardinal compass points. This means that "north" is actually northwest, "south" is actually southeast, "east" is actually northeast, and "west" is actually southwest. For narrative purposes, the diagonal orientation is ignored and the cardinal directions are used to describe the site orientation and facades.

Senator John and Eliza Pope House
Name of Property

Fayette County, Kentucky
County and State

Exterior Description of the Pope House

The Pope Villa's stone foundation rests on unexcavated earth. The central mass of the building measures 54 feet on each side, making it square in form. The bonding pattern of the masonry walls is Flemish, though some common bond sections have been identified.^{vii} The original slope of the roof, as constructed, followed the specifications of Latrobe.^{viii} Today, a hipped roof with a very low slope, narrow eaves, and asphalt shingles covers the roof. This roof was constructed in 1988 to protect the house's interior; it does not follow the original roof line, which will be replicated in a later phase of restoration. The four original interior chimneystacks have not yet been restored, nor have the balustrade and oculus that were indicated in the original Latrobe designs.

The principal three-bay façade is a flat, austere masonry wall pierced by a door and two smaller windows on the first level and three large windows on the second level. The lower-story windows mark the center of their bays, but their midlines do not align with the midline of the upper-story windows. The lower-level window openings are six-over-six double-hung sashes with brick jack arches. The main entrance is located in the center and is marked by the portico, which was restored based upon the original architectural drawings and archaeology of the site. The one-story portico projects outward from the façade and forms a screen of arches, with two round Tuscan columns in the center, which is crowned with an unadorned cornice. Behind the portico is a masonry-arched recessed entrance. The original 1812 door was replaced by another ca. 1843, which is slightly taller than the original.^{ix} The 1843 solid wooden door is framed by sidelights. The upper-story fenestration consists of three Venetian wooden windows. The central portion of each window is a nine-over-nine double-hung sash flanked by a window with a three-over-three double-hung sash. Each Venetian window has engaged pilasters separating the three-parts and surmounted by a jack arch. These large windows take up a large proportion of the façade's entire surface area. These large second-story windows announce that the second story is the principal floor and the first level is essentially a raised basement.

The principal façade has been carefully restored to its original appearance through detailed examination of the architectural evidence. The facade restoration involved stripping old layers of paint from the brick, repairing the masonry, developing a design for the windows based on existing evidence, and reconstructing the windows as accurately as possible. The reconstructed portico, as revealed by archaeological evidence and study of Latrobe's drawings, is meant to approximate the design of the original. Modern materials, including stainless steel and tempered glass, are utilized in places to both signal the interpretive nature of the new portico and to allow visitors to view some of the forensic clues unearthed by archeological excavations.

The remaining façades have been restored to their original 1812 appearance using existing architectural evidence and Latrobe's scaled drawings. The upper-story central windows on the east and west façades of the main block of the house are original. All other windows on the east, west and south façades have been reconstructed based on that original. The south (rear) façade experienced the most alteration. This included a one-story service ell added in the 1840s, later removed during the 1865 Woolfolk renovation by architect Thomas Lewinski. The Woolfolks added a two-story addition to the rear; by mid-twentieth century, four apartments were added to the rear (see Figures 11 and 12), with an egress staircase spanning them. All remaining apartment additions following the fire were removed by the Blue Grass Trust to restore the south façade. Even with these alterations, the original openings of Latrobe's design remained intact and were used for restoration. Evidence for the restoration of the rear door and sidelights included visible markings in the masonry and original headers.

^{vii} Phillips and Oppermann, "Progress Report," p. 25.

^{viii} Phillips and Oppermann, "Progress Report," p. 24.

^{ix} Phillips and Oppermann, "Progress Report," p. 25.

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Great effort has been expended to maintain the original materials, which includes pulling scarred brick and reversing them and preserving bricks for the chimney restoration. The original mortar has been analyzed for replication. Study has revealed that the original façades had stenciled mortar joints that were painted white.

Interior Description

The interior of the Pope Villa is divided into two stories. Latrobe's plans designate much of the ground level as space for service workers. Other parts of this ground-level space were used for receiving guests and as office spaces for both John and Eliza Pope. Upon entering through the recessed porch on the north facade, a square hall is encountered. To the east was the office of Senator Pope. To the west is a space that was labeled as a "Parlor," which might have been utilized by Eliza Pope to run the household. Further evidence of this function is that the Parlor's south wall originally contained a doorway that connected the room with the ground floor service spaces. In the center of the house is a square rear entry hall. The masonry walls that enclosed this space on the south and west sides, as well as an extension of masonry walls on the north side, have been partially restored based on existing architectural evidence. To the east of this smaller hall is the stair hall to the principal floor. The original stairs were removed during an early-twentieth-century renovation; the ghost marks of these original stairs remain on the brick walls.

On the west side of the rear entry hall is a door that provides access to the service spaces of the lower level. This doorway was restored as part of the brick walls in the rear hall. Beyond this door, the service spaces occupy nearly half of the ground level. Evidence of the service stair and a brick wall separating the storeroom were located during the architectural investigation of the Pope Villa; these two features take up the balance of the central west side.^x The remaining third of the ground level is situated along the south side of the house. These spaces include the servant quarters on the west side, the wash/bake room in the center and the kitchen on the east side. Currently, the historic servants' quarters exist as a single room; the Latrobe design called for two non-communicating rooms in this space. Architectural evidence revealed that a partition wall did exist in accord with Latrobe's design.^{xi} A service hall connects the three service spaces and runs from west to east between the servant quarters and the kitchen. The wash/bake room was originally separated from this corridor by a brick wall. The foundation of this wall has been documented and conforms to the Latrobe plan.^{xii} The kitchen on the east side retains its historic configuration.

The second story of the Pope Villa was designed by Latrobe to be the principal floor, containing both public spaces and the Pope family's private quarters. One reached the second floor from the main stair, and immediately encountered the central rotunda space. The rotunda is the heart of the original Latrobe plan, serving as both the formal public receiving space as well as the circulation hub for the second level. The dome of the rotunda was severely damaged in the 1987 fire, though a section of it has been salvaged, along with structural ribs that survived the blaze. Despite this loss of fabric, the rotunda as a space is surprisingly intact, as is an original niche on the north side. Access to the dining room on the west side and to the drawing room on the east side is provided through doorways on the north side of the rotunda. Both of these spaces were intended as public spaces. According to the Latrobe design, these spaces had semi-circular walls that adjoined each other. This created a third anteroom along the north wall that was accessible from both rooms. These semi-circular walls are not intact. A portion of the semi-circular wall remains on the south side of these rooms. Evidence, in the form of mortise holes in the floor on the room's north side, reveals that these walls were constructed according to Latrobe's original plan.^{xiii} The servants' stair and butler's pantry on the west side of

^x Ibid.

^{xi} Ibid.

^{xii} Phillips and Oppermann, "Progress Report," p. 19.

^{xiii} Ibid.

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the house are accessed either through doorways on the south wall of the dining room or through a door in the west side of the rotunda, the original of which remains intact. The private chambers for the Pope family are located on the south side of the upper story. The west side chamber is entered through a small vestibule from the rotunda. This deviates slightly from the Latrobe plan, where the vestibule accessed the central chamber. The central chamber is believed to have functioned as a nursery, which suggests the reason for altering the doorway. A niche on the south wall of the rotunda was removed to provide access to the nursery, the door of which is believed to be the original front door modified to fit the opening. The east chamber is also accessed through a vestibule.

Similar to Adena, an 1807 house in Chillicothe, Ohio, designed by Latrobe, the interior finish was not directly specified in Latrobe's plans.^{xiv} Latrobe left the design of the interior woodwork to the local builder, Asa Wilgus. The extant decorative detailing from the Latrobe-Pope period is in the local vernacular style, including beaded moldings, reeding, keystones and punch work.^{xv} Though not all the interior finish survives, either due to later renovations or the extinguishing of the 1987 fire, a sufficient amount of these decorative details remain intact to support restoration purposes.

Changes to the house since the Period of Significance

The Pope family occupied the Pope Villa for only five years.^{xvi} Senator Pope leased the property out until 1836, when he sold it to Catherine Barry.^{xvii} The house contains evidence of major renovations, but these appear to have occurred after 1843, when the house was purchased by Henry Johnson, and became known as Johnson Hall. Johnson gave the house a Greek Revival update, including tearing down the wall separating the service space from the entry hall to create a central hall plan and moving the service functions to a one-story ell he had constructed onto the rear of the building.^{xviii} Major changes were undertaken again in 1865 when owner Joseph Woolfolk hired prominent Lexington architect Thomas Lewis to update the exterior in the Italianate style. The roof form was altered to include cross gables on each façade, and wide brackets were added along the eaves. Additional changes include a cast-iron porch added to the front façade, the enlargement of lower-story windows, arches added to the upper-story windows, and bay windows added to the east and west facades (now removed).^{xix}

The house remained a single-family dwelling into the beginning of the twentieth century, though the majority of its original 13-acre lot was subdivided by the Woolfolk family into 40 lots – the Woolfolk Subdivision. New streets were added, including Grosvenor and Arlington that now bound the Pope Villa property.

The house still retained the 1840s ell, as well as approximately six outbuildings.^{xx} In 1914, the Woolfolk family sold the property to J.A. Wyant and Mrs. Lottie Watkins.^{xxi} According to city directories, the Pope Villa was then subdivided into four apartments. The main stair was removed and a new stair was constructed that ascended into the center of the rotunda. Partition walls divided the rotunda into corridors. Two-story brick-pier porches were added to the principal façade.^{xxii} Sanborn Maps of 1934 and 1958 show that the property remained apartments during this time. The original ell was demolished at some point and a new two-story addition was

^{xiv} Hobbs, Adena NHL, 2003, p. 7.

^{xv} Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991, p. 137.

^{xvi} Arnold Berke, "Kentuckians Revive a Rare Gem by Latrobe," 1990.

^{xvii} Deed Book 12, p. 399, June 7, 1836.

^{xviii} Allen Freeman, "A Burnt Offering," p. 54.

^{xix} Clay Lancaster, *Antebellum Houses of the Bluegrass*, 1961.

^{xx} Sanborn Fire Insurance Map, Lexington, KY 1907, Sheet #78.

^{xxi} Deed Book 174, p. 283-284, May 12, 1914.

^{xxii} Clay Lancaster, *Antebellum Architecture of Kentucky*, 1991, p. 137.

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put in the same place.^{xxiii} By the 1960s, the building had been further subdivided into ten apartments, and a two-story wing was constructed on the rear façade.^{xxiv}

Fire

A fire took place at the Pope Villa on October 22, 1987. Starting in a first floor apartment, the fire spread through the walls to the attic. Although the fire destroyed a majority of the roof structure and portions of the interior finish, it did not completely devastate the property.^{xxv} In fact, the fire actually destroyed much of the 20th century materials, and revealed historic fabric that had been concealed for more than a century. After the October 1987 fire, the Blue Grass Trust for Historic Preservation purchased the property. Within seven months of the fire, a new roof was constructed to replace a temporary canvas roof. The Blue Grass Trust also arranged for thorough architectural investigations of the Pope Villa. These investigations resulted in a historic structures report in 1991. The original plans designed by Latrobe were compared with the extant building. This investigation identified numerous original Latrobe-designed elements that had long been obscured by the later modifications, including many of the original walls and wall openings, the mortise holes for the semicircular framing of the drawing room, and dining rooms, the foundation of the masonry walls that divided the service area from the entry hall, the location of the brick wall that separated the wash/bake room from the back service hall, and a shadow of the original wall that separated the two servant rooms.^{xxvi}

Based on this architectural evidence, not only was the house's fidelity to the Latrobe plan confirmed, but restoration plans were devised to undertake an accurate restoration of the historic building. To reveal the historic fabric of the Pope-Latrobe era, the 20th-century interior finish and partitions were removed.^{xxvii} Additional restorations have been undertaken, including the partial reconstruction of the original masonry walls that separated served and service spaces as well as the principal façade and portico. The restoration approach adopted by the Blue Grass Trust is to restore only the elements that can be identified as associated with the Latrobe-Pope period of significance. When no architectural evidence is documented for this period, the Blue Grass Trust has refrained from conjecture, and instead, has retained historic fabric from the later periods of renovations. This restoration approach carefully retains the fragile and significant historic fabric, while recognizing that replacing a majority of missing materials would impact the overall integrity of the house.

^{xxiii} Sanborn Fire Insurance Map, Lexington, KY 1934, Sheet #27.

^{xxiv} Phillips and Oppermann, "Progress Report," p. 29.

^{xxv} Phillips and Oppermann, "Progress Report," p. 9.

^{xxvi} Phillips and Oppermann, "Progress Report," p. 18.

^{xxvii} Phillips and Oppermann, "Progress Report" p. 19.

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8. Statement of Significance

Applicable National Register Criteria

Areas of Significance

- 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.

Architecture

Period of Significance

1812

Significant Dates

1812

Criteria Considerations

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Latrobe, Benjamin Henry (architect)

Wilgus, Asa (builder)

Period of Significance: The Period of Significance is 1812, the year of construction, which is a convention of the National Register program for an architecturally significant house.

Criteria Considerations: N/A

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Summary Paragraph

The John and Eliza Pope House (FAE-1140, locally known as the Pope Villa), in Lexington, Kentucky, meets National Register Criterion C and is nationally significant in the Area of Architecture. It is the work of a master, Benjamin Henry Latrobe, and presents the culmination of his domestic design philosophy. The house successfully integrates three major themes in his domestic work: the rational house, the rotunda villa, and the scenery house. The property was listed on the National Register on August 1, 1984 within the Southeast Lexington Residential and Commercial Historic District (NRIS 84001415). This nomination proposes individual listing for the property through an interpretation of its architectural values.

Architect Benjamin Henry Latrobe (1764-1820) is generally acknowledged as the first professional architect in the United States.^{xxviii} The Pope Villa is being evaluated as significant within the historic context “Benjamin Henry Latrobe’s Domestic Architecture in the United States, 1796-1820.” The claim of national significance for Pope Villa comes from a consideration of the building within his work, along with consideration of his status as a master architect during America’s early national period. Within the context, the building is considered against the two other extant Latrobe-designed residences, Adena (1807) in Ross County, Ohio and Decatur House (1818) in Washington D.C. Of those three, the Pope Villa most successfully integrated Latrobe’s domestic planning theories for what he envisioned as the American house for the new democratic republic.^{xxix} He incorporated in the Pope Villa very early aspects of Romantic artistic aesthetics, such as the picturesque. The early-19th-century siting of this house in Lexington, Kentucky, contributes to the city’s importance as a cultural hub in the late-18th and early-19th centuries, despite its situation within a state that still was in a frontier condition.

Historic Context: Benjamin Henry Latrobe’s Domestic Architecture in the United States, 1796-1820

Latrobe was born in England, where he learned architecture at the firm of noted neo-classicist Samuel Pepys Cockerel. Latrobe’s work also sprang from the English classical school called the “plain style”—buildings that were simply ornamented, relying on the geometry of proportion among the various parts to hold the design together. These designs also were functional, in that they were designed to be appropriate to the use intended. Such functionality did not preclude ornament, as in twentieth century functionalism, but it did tend to produce a clean simple design.

In 1796, Latrobe emigrated to the United States where his career blossomed. To a friend, he described himself as “the father of Architecture on this side of the Atlantic, having been the first who pretended to more than a mechanical knowledge of the Art.” Important commissions included the Bank of Pennsylvania in Philadelphia (1798); an engineering project, the Philadelphia waterworks (completed 1801); and the Baltimore Cathedral (begun 1804) (NHL, 1971). Latrobe served as Surveyor of Public Buildings in Washington, D.C., from 1803-1812 and 1815-1817. Latrobe is best remembered today for his work on the United States Capitol.

Latrobe subscribed to the prevailing neoclassicism but with a penchant for Greek over Roman models.^{xxx} In that sense, his work was a precursor to the Greek Revival that dominated American architecture from the 1830s to the Civil War. Two of the most influential American Greek Revivalists, William Strickland and Robert Mills,

^{xxviii} Stuart D. Hobbs “Adena, National Historic Landmark Nomination Form,” 2003, p. 14-15.

^{xxix} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 389.

^{xxx} The biography for Benjamin Henry Latrobe that follows is excerpted from Stuart D. Hobbs “Adena, National Historic Landmark Nomination Form,” 2003, p. 14-15.

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worked with Latrobe. Latrobe's domestic architecture tended to Georgian or Federal styles, but even early on included Greek elements. For example, Latrobe incorporated Greek Doric porticos on his proposal for the John Tayloe House from the late 1790s.

Significant Influences on Latrobe's Domestic Planning Theories

Benjamin Henry Latrobe's professional career was not confined to public buildings, but included design of privately-owned properties. Historian Leonard K. Eaton states, "Benjamin Henry Latrobe, of all the architects in Federalist America, was unquestionably the most articulate on the subject of house design."^{xxxix} During his professional career in the United States, he developed his philosophies about domestic planning.

Latrobe's vision for a new architecture in America shows an influence of various European cultural ideas that are characterized as the Enlightenment. Thinkers during the Enlightenment era (mid-17th through end of the 18th centuries) celebrated the individual, rational thought, and personal liberty. Because writers in Ancient Rome and Greece advanced similar ideals, Enlightenment philosophers drew inspiration from writings of ancient Greece and Rome. Enlightenment-era art and architecture, sometimes referred to as neo-classicism, also drew upon forms from these ancient sources.^{xxxix} Latrobe subscribed to the idea that classical antiquity was the foundation for architecture,^{xxxix} and sought ways to adapt these classical forms to 18th- and 19th-century conditions.^{xxxix} In the American setting, Latrobe recognized that classical architecture could not merely be replicated, but must be transformed to suit the American environment.^{xxxix} Latrobe also employed pure geometry in his designs—a tenet of neoclassicism.^{xxxix}

At the same time, Latrobe was also a student of Palladio's rotunda plan. From its 16th-century Italian origin, the rotunda villa was revived in 18th-century England, and was especially suited for accommodating elite functions. Thomas Jefferson also espoused the rotunda plan, promoting the design as appropriate for the houses of the new democratically elected officials.^{xxxix}

Also influencing Latrobe's domestic design work was the British Empirical tradition that created its own system of ordering that would become known as "the picturesque."^{xxxix} The picturesque emerged as an aesthetic concept that mediated between two extreme experiences found in nature. These two were the "beautiful," which included qualities of smoothness, regularity, and order, and the "sublime" which included the experience of viewing vast landscapes—feelings of the awesome, terrifying, and power. The "picturesque" attempted to draw upon both the beautiful and sublime to assemble them into an artistic product governed by rational intent. In architecture, this idea was conveyed by having an individual move through a space while encountering a succession of "pictures," or the imagery of architectural form. The architect of the picturesque experience would carefully sculpt the building to present a memorable experience by engaging a range of

^{xxxix} Leonard K. Eaton, *Houses and Money: The Domestic Clients of Benjamin Henry Latrobe*, p. 13

^{xxxix} "The Age of Enlightenment," www.wikipedia.com

^{xxxix} Cohen and Brownell, "The Neoclassical, the Picturesque and the Sublime of Latrobe's Architecture," p. 13. This essay is included in *The Papers of Benjamin Henry Latrobe*. Series II, *The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2.

^{xxxix} *Ibid.*, p. 5.

^{xxxix} *Ibid.*

^{xxxix} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 395.

^{xxxix} *Ibid.*, p. 395.

^{xxxix} Robin Middleton and David Watkin, *Neoclassical and 19th Century Architecture, Volume I*, p. 7.

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emotions in the viewer.^{xxxix} Latrobe developed his use of the picturesque especially in his interiors.^{xi} He led visitors to the house on a procession through spaces with “interior scenery,” through thresholds of classical forms,^{xlii} that infused neoclassical elements in a careful picturesque ordering.^{xliii}

Latrobe’s domestic planning theories were transformed with his architectural designs. These theories formed the basis for Latrobe’s “rational house” for America. Latrobe wanted to create a house that would be responsive to the American context that would be both functional and comfortable.^{xliiii} He developed elements of the rational house out of these program requirements. Latrobe organized the spatial relationships of his rational house by creating a ground-floor story and a principal story above it.^{xliiv} This put the service spaces on the ground-level with the public spaces on the principal floor. Latrobe drew upon the French design principle of *degagement* to address the integration of service spaces into the interior of the house.^{xliv} This method also kept service spaces concealed from public spaces of the house, while maintaining a connection to the private family quarters. Latrobe then created a circulation pattern through the rational house with picturesque interior scenery to connect the spaces.^{xlvi}

Latrobe’s Domestic Works

Latrobe is credited with the designs of fifty to sixty residential projects during the course of his professional career in the United States.^{xlvii} A majority of Latrobe’s clients were from the emerging patrician class of the New Republic, including doctors, lawyers and politicians.^{xlviii} Latrobe envisioned creating a new house type that would be suitable for the American political and social landscape, namely the “rational house.” The rational house, Latrobe’s term, was a response to “[...] the pragmatism and desire for economy felt by many of his American clients led him to a domestic architecture of unprecedented plainness and elegant austerity.”^{xlix}

Fazio and Snadon, authors of *The Domestic Architecture of Benjamin Henry Latrobe*, summarize Latrobe’s goals for his rational house:

Latrobe conceived of his rational house plan as a logical response to environmental, functional, and social requirements. He distributed his principal rooms along the south side of a wider than deep plan, leaving the north side for entries, stairs, servants’ rooms, and storage. He preferred to have three contiguous principal rooms to facilitate entertaining and preferred to locate them on the principal story above a ground or basement story that housed the kitchen directly beneath the dining room. [...] He preferred interior stairs for safety in bad weather and provided the most up-to-date technology from iron firebox liners or “stoves” to Argand lamps and water closets. [...] He worked out intricate systems of internal circulation that separated servants from guests and family in the manner of French *degagement*.

^{xxxix} Cohen and Brownell, “The Neoclassical, the Picturesque and the Sublime of Latrobe’s Architecture,” p. 16. This essay is included in *The Papers of Benjamin Henry Latrobe*. Series II, *The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2.

^{xi} *Ibid.*, p. 19.

^{xlii} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 403.

^{xliiii} Cohen and Brownell, “The Neoclassical, the Picturesque and the Sublime of Latrobe’s Architecture,” p. 21. This essay is included in *The Papers of Benjamin Henry Latrobe*. Series II, *The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2.

^{xliiv} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 389.

^{xlv} *Ibid.*, p. 403.

^{xlv} *Ibid.*, p. 405.

^{xlvi} *Ibid.* p. 403-405

^{xlvii} Allen Freeman, “A Burnt Offering,” p. 52.

^{xlviii} Leonard K. Eaton, *Houses and Money: The Domestic Clients of Benjamin Henry Latrobe*, p. 16-17

^{xlix} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 524

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In sum, Latrobe's rational house would not have been possible without broad Enlightenment thinking, but since all architecture is ultimately local, it was also a creation of empiricism and must be judged according to standards established by pragmatic Americans.¹

Latrobe first described his plans to create a rational house in 1805 to his client William Waln in Philadelphia.^{li} In the Waln design, Latrobe chose to incorporate the kitchen and service spaces within the lower level of the house while the public spaces were situated on the main level—what is essentially the English Basement House.^{liii} He justifies this decision in a letter to Waln:

“Business, domestic intercourse, and the visits of friends for purposes to which a private house is required to be adapted...so that the parts devoted to each of these uses shall not interfere, Though they will communicate with each other.”^{liiii}

Though the Walns did not fully accept Latrobe's design for the house, elements of the “rational house” were explored.^{liv}

Latrobe's designs for the Tayloe House (c. 1803), Brentwood (1818), Markoe House (1811), and the Van Ness House (1818) also integrated some of Latrobe's ideas for the rational house, though none of these houses remain standing.^{lv} These domestic works also were designed with the neoclassical geometries favored by Latrobe. Façades were relatively devoid of ornamentation and relied on smooth, planar surfaces to guide the exterior design.^{lvi}

The Tayloe House was constructed in Washington, D.C. in circa 1803. The design Latrobe proposed incorporated a rotunda space on the second floor. This floor did not contain major public spaces but private chambers.^{lvii} Brentwood was constructed in 1818 on 7th Street in Washington, D.C.; Latrobe designed its rotunda in the central portion of the house, the principal public space. The Brentwood House was demolished in the first half of the twentieth century.^{lviii}

The townhouse Latrobe designed for John Markoe in Philadelphia was completed in 1811. The design of the Markoe House features the elements of his interior scenery concept. This is especially marked in the back-to-back apse-shaped dining and drawing rooms, also seen at the Pope Villa.^{lix}

The Van Ness House was constructed in Washington, D.C., in 1818. This was the largest house that Latrobe designed.^{lx} Latrobe employed the design element of *degagement* to conceal the service spaces from the public areas. The service spaces were also internalized in the main block of the house.^{lxi}

¹ Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 529

^{li} *Ibid.*, p. 324.

^{lii} Allen Freeman, “A Burnt Offering,” p. 52.

^{liii} Stuart D. Hobbs “Adena, National Historic Landmark Nomination Form,” 2003, p. 17.

^{liv} Talbot Hamlin, *Benjamin Henry Latrobe*, p. 198.

^{lv} Talbot Hamlin, *Benjamin Henry Latrobe*, p. 105, 198, 341, 467.

^{lvi} Louis K. Eaton, *Houses and Money*. This assessment is based on photographic evidence.

^{lvii} *Ibid.*, p. 105.

^{lviii} *Ibid.*, p. 108.

^{lix} Jeffrey A. Cohen and Charles E. Brownell, “The John Markoe House” in *The Papers of Benjamin Henry Latrobe Series II, The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 509.

^{lx} Louis K. Eaton, *Houses and Money*, p. 50.

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The three known surviving domestic works associated with Latrobe are: Decatur House, an urban townhouse in Washington, D.C., (NHL 1960); Adena, a country house in Ross County, Ohio (NHL, 2003); and the Pope Villa, a suburban villa in Lexington, Kentucky. Each of these extant Latrobe designs offer insight into the domestic planning philosophies of Latrobe, yet were distinct in their physical manifestation and constructed at different periods of Latrobe's professional career.

Decatur House (1818) incorporates Latrobe's English Basement scheme by placing public functions on the second floor as opposed to the ground level.^{lxii} The service spaces were incorporated into the main block of the house. Adena (1807), home of Governor Thomas Worthington, exhibits Latrobe's ideas about subtly separating served and servant spaces within the envelope of the house, as well as addressing Latrobe's belief that a house's siting should be sensitive to its climate.^{lxiii}

Pope Villa

The Pope Villa (1812) is the most sophisticated representation of his domestic planning philosophies through a successful merging of his design ideas into a built form. The house was designed while Latrobe was Surveyor of Public Buildings in Washington, D.C.; by this time, he had developed a prominent, national reputation.^{lxiv} Fazio and Snadon suggest that "Of all Latrobe's houses, the Pope Villa came closest to his ideal of a "rational house for America," representing his responses to the environmental and social contexts of the United States. These responses included the unusual but pragmatic decision to internalize service functions and to locate them in the first story, with the public rooms in the second story."^{lxv}

The first modern documentation that the Pope Villa was designed by Benjamin Henry Latrobe appeared in 1938. An article by Ferdinand C. Latrobe II listed the property along with thirty-five other domestic properties designed by Benjamin Henry Latrobe.^{lxvi} Historian Clay Lancaster, who identified previously unlabeled drawings by Latrobe in the Library of Congress as the Pope Villa, provided further concrete evidence of the Latrobe attribution. Concern that the Popes did not faithfully execute Latrobe's design, however, persisted, since the building had been altered over time. This concern was assuaged after the October 1987 fire. It was at this time that a thorough architectural investigation was conducted, revealing that the original design was intact.^{lxvii}

Architectural historian Patrick Snadon calls the Pope Villa "Perhaps the best domestic plan Latrobe ever created; it's certainly his most exciting surviving design."^{lxviii} The building, completed in 1812, fully realizes Latrobe's design ideal in bricks and mortar. Latrobe wanted his rational house to respond to the environmental and social contexts of the United States. The Pope Villa embodies these principles in its form and spatial

^{lxi} Fiske Kimball, *Houses of the Early Republic*, p. 155.

^{lxii} Jeffrey A. Cohen and Charles E. Brownell, "The Stephen Decatur House" in *The Papers of Benjamin Henry Latrobe Series II, The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 692.

^{lxiii} Stuart D. Hobbs "Adena, National Historic Landmark Nomination Form," 2003, p. 17-18.

^{lxiv} Cohen and Brownell's chapter "Washington Projects and a National Reputation, 1803-1813" discusses the height of Latrobe's career during this time period.

^{lxv} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p.389

^{lxvi} Ferdinand C. Latrobe, II. "Benjamin Henry Latrobe: Descent and Works," *Maryland Historical Society*, p. 258.

^{lxvii} Jeffrey A. Cohen and Charles E. Brownell, "The John Pope House" in *The Papers of Benjamin Henry Latrobe Series II, The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 531.

^{lxviii} Arnold Berke, "Kentuckians Revive Rare Gem by Latrobe," 1990.

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sequences. Jeffrey A. Cohen and Charles E. Brownell, authors of *The Papers of Benjamin Henry Latrobe*, and editors of Latrobe's *Architectural and Engineering Drawings*, state that:

For Senator and Mrs. John Pope of Lexington, Kentucky, Latrobe proposed one of the most imaginative houses of his career. Within a cool, understated but highly disciplined exterior he devised a marriage of the neoclassical and the picturesque that balanced incident and order. At the same time this design was one of the fullest reflections of his convictions regarding domestic planning, here with an above ground basement story accommodating most of the subsidiary functions of the house.^{lxxix}

Senator John and Eliza Pope

John Pope had moved his legal practice to Lexington in 1804. He rose up through the political ranks in Lexington, eventually being elected to the United States Senate in 1806. He then became the President Pro Tem of the Senate in 1810.^{lxxx} It was also during this time that Pope married his second wife Eliza Johnson. Pope, who had been an ardent supporter of Thomas Jefferson, was involved in the upper echelons of Washington D.C. political life.^{lxxxi} Pope most likely met Latrobe during the formulation of the Gallatin Plan, a comprehensive canal and road transportation plan encouraged by Jefferson. Both Pope and Latrobe are associated with the Gallatin Plan development.^{lxxxii} Pope's political future looked bright at the time he enlisted Latrobe to design his Lexington residence.^{lxxxiii}

The location of the Pope Villa in early-19th-century Lexington, Kentucky is also significant. Lexington had become the social and cultural center of the land west of the Alleghenies, often referred to at the time as the "Athens of the West." As the city developed, a wealthy class of citizens began constructing villas and mansions near Lexington.^{lxxxiv} The desire of the Popes to construct a Senator's residence of some stature and distinction is underscored by the Lexington setting.^{lxxxv}

Of the three Latrobe houses identified and documented in the United States, it is the only freestanding, suburban villa. Latrobe scholars Michael Fazio and Patrick Snadon state that the Pope House is:

"Less circumscribed by tradition and function than a country house, or by the constraints of an urban site than a townhouse, the villa was a particularly ornamental and progressive domestic type, which encouraged experimental design."^{lxxxvi}

The concept of a villa is defined as a residence that is designed for its owner's enjoyment and relaxation. It can be located in the country, but since it is not built for agricultural production it is distinguished from a

^{lxxix} Jeffrey A. Cohen and Charles E. Brownell, "The John Pope House" in *The Papers of Benjamin Henry Latrobe Series II, The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 529.

^{lxxx} Louis K. Eaton, *Houses and Money*, p. 33.

^{lxxxi} *Ibid.*, p. 2.

^{lxxxii} *Ibid.*, p. 3.

^{lxxxiii} Louis K. Eaton, *Houses and Money*, p. 33. Eaton goes on to describe that Pope quickly fell out of favor over his position on the War of 1812. He did not seek reelection to the Senate.

^{lxxxiv} John E. Kleber, "Fayette County," *The Kentucky Encyclopedia*, p. 311.

^{lxxxv} Talbot Hamlin, *Benjamin Henry Latrobe*, p. 105. Hamlin alludes to the uniqueness of the house in the area west of the Alleghenies, but at the time did not believe that Pope Villa had been constructed according to Latrobe's original plans.

^{lxxxvi} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 389.

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farmhouse. Villas were typically located near urban centers since the residence would have been used for social functions.^{lxxvii}

Senator John and Eliza Pope were interested in constructing a house that could serve as their summer home when Congress was not in session. The program required that there be spaces for entertaining due to Senator Pope's political career. Mrs. Pope would manage the household and arrange social functions.^{lxxviii} John and Eliza Pope were apparently amenable to experimenting with the design of the house. Fazio and Snadon believe that Eliza Pope was especially instrumental in formulating the design, based on the correspondence from Latrobe to Senator Pope. "The enclosed plans were ready on Monday [December 31, 1810]....I should be glad to explain them to Mrs. Pope, to whose ideas I have endeavored to conform them, very much to the improvement of the taste and convenience of the building."^{lxxix}

Evaluation of the Architectural Significance of the Pope Villa within the historic context Benjamin Henry Latrobe's Domestic Architecture in the United States, 1796-1820

Latrobe had explored key elements of his rational house principles in earlier domestic works. The Pope Villa achieves Latrobe's vision for the rational house by executing a house wherein public functions stand above the service spaces. Latrobe successfully achieved this in the Pope Villa by creating a "basement floor" (based on the English raised basement, what amounts to a first floor) that housed the service functions and a "principal floor" for public spaces. This spatial arrangement is significant for the time because it internalizes service spaces into the main block of the house and situates the public spaces on the second floor. The typical elite house in the mid-Atlantic cultural hearth during the period would have had a central-hall plan with public spaces on the ground floor. Service spaces such as kitchens and washrooms were either extended into an ell attached to the main house, placed in the basement, and/or placed outside the house in detached outbuildings.

The Pope Villa design placed the service spaces on the southern side of the ground floor. These spaces comprised close to fifty percent of the space on this level. At the same time, Latrobe's circulation pattern throughout the Pope Villa ingeniously separated guests from the service spaces. This was Latrobe's interpretation of *degagement*, a design tenet that he believed was essential for the rational house.^{lxxx} This arrangement denied the popular central-hall plan of the Federal period, which Latrobe apparently deplored. Patrick Snadon quotes Latrobe, "He called the center hall a turnpike where everyone passes—the old and young, sick and well, master and servant, rich and poor."^{lxxxii} The idea of bringing service spaces into the main house eliminated the standard American service ell that extended service spaces away from the main block of the house. Latrobe felt that the "frying pan" arrangement created by the service ell sullied the view of the yard.^{lxxxii}

In the Pope Villa, Latrobe designed a rotunda space on the second floor that served as the principal receiving space. The rotunda serves as the central architectural feature of the house, as well as defines the circulation pattern of the principal floor. Latrobe was able to successfully fuse the rotunda villa with his rational house plan in the Pope Villa.

^{lxxvii} James S. Ackerman, *The Villa: Form and Ideology of Country Houses*, p. 9.

^{lxxviii} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 390-391.

^{lxxix} *Ibid.*, p. 395.

^{lxxx} *Ibid.*, p. 405.

^{lxxxii} Allen Freeman, "A Burnt Offering," *Preservation*, p.54.

^{lxxxii} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 403.

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The element that linked this unique arrangement of spaces was Latrobe's processional sequence of "interior scenery." This idea was inspired by the English picturesque park design that utilized classical pavilions to create changing experiences.^{lxxxiii} In the Pope Villa, this was achieved through a series of public spaces marked with classical forms: the entrance hall is characterized by a Greek prostyle temple; the rotunda on the second floor recalls the Roman Pantheon; and the Roman Basilica is referenced in the back-to-back drawing room and dining room with apsidal ends.^{lxxxiv} This interior scenery created a dramatic procession through the public spaces of the house, while resolving the unusual circulation pattern created by housing public spaces on the second floor. Latrobe scholars Cohen and Brownell note that the emergence of the picturesque in Latrobe's domestic planning is a significant element in the Pope House;

"Not until the visitor reached the upper floor would he have so much as a clue that Latrobe had composed a rotunda house, as the domed space emerged scenographically from beyond the double screen columns. An element of surprise had entered into Latrobe's domestic planning."^{lxxxv}

It is in these architectural features that the inherent significance of Latrobe's Pope Villa is found. Taken together, they represent a culmination of Latrobe's rational house design. The Pope Villa design successfully encapsulates Latrobe's principal theories concerning domestic living in the United States.

Certainly, these ideas were in play in his previous domestic designs, though had yet to come together in singular design; and, as "America's first architect," Latrobe's influence was not limited to Federal-era America, but reaches to the current day. It is Latrobe that first sought to create new American house type, "respond[ing] quite consciously to the specifics of the American social and physical context and had, as a result, invented such a new house form for the nascent, democratic, American republic. Latrobe made a conscious effort to develop this new domestic type, and his houses present extremely condensed and focused evidence of his originality as a designer."^{lxxxvi}

Evaluation of the Integrity between Pope Villa's significance and the property's current physical condition

In accord with the second term of Criterion C, the Pope Villa is significant as the work of a master, Benjamin Henry Latrobe – this country's first professional architect – and represents a key example of his domestic work. The integrity analysis here clarifies the basic threshold of integrity: discernment of the physical aspects of any Latrobe-designed house which must be retained so that the significance of his design can be realized.

For us to understand what is significant in Latrobe's domestic design theories, a house must display the material features that relate to his creation of the rational house and its particular parts. A house with integrity must provide us an ability to perceive and understand Latrobe's vision for private residences. Evaluation of the Pope Villa also requires an assessment of relative integrity. That evaluation must consider the amount of change not only to the Pope Villa, but of the other extant Latrobe houses. From this integrity analysis, the Pope House stands as an important example of Latrobe's domestic work in the United States because it retains a sufficient amount of design, materials, feeling, and association so that we can experience its architectural merits.

^{lxxxiii} Cohen and Brownell, "The Neoclassical, the Picturesque and the Sublime of Latrobe's Architecture," p. 13. This essay is included in *The Papers of Benjamin Henry Latrobe*. Series II, *The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2

^{lxxxiv} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. 412.

^{lxxxv} Jeffrey A. Cohen and Charles E. Brownell, "The John Pope House" in *The Papers of Benjamin Henry Latrobe* Series II, *The Architectural and Engineering Drawings*, Vol. 2, Pts. 1-2, p. 530.

^{lxxxvi} Michael Fazio and Patrick Snadon, *The Domestic Architecture of Benjamin Henry Latrobe*, p. xiv

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As did Latrobe's two other identified surviving domestic works, Adena (Ross County, Ohio; NHL 2003) and Decatur House (Washington, D.C.; NHL 1960), the Pope Villa experienced numerous changes to the interior and exterior of the building. An evaluation of the Pope Villa using the guidelines below to assess integrity reveals that the house possesses a high degree of design, location, feeling, and association and an acceptable degree of materials.

A Latrobe-designed residence in the United States will be said to have **integrity of design** if alterations typically made in the course of the last two hundred years do not obscure the house's original footprint, roofline, or other defining elements such as exterior proportions and placement of the windows. Alterations to these features that contribute to the overall exterior composition should be minimized. The interior spatial relationships that Latrobe intended for the rational house must be intact. This includes maintaining the historic circulation patterns that separated served and servant spaces. Interior scenery features that Latrobe used in his designs along the circulation route should also be discernible. The overarching impression of a domestic work by Latrobe possessing an integrity of design should be that of a rational house with a basement story and principal story; separated but internalized service spaces; and interior scenery features. All of these elements are clearly demonstrated to be intact in the Pope Villa.

Though the Pope Villa has experienced alterations over time, the principal spatial relationships and organization remain intact. The basement floor and principal floor are clearly expressed on the exterior and the interior. The organization of window openings on the principal facade suggests the hierarchical importance of the principal floor over the ground floor. Three large Venetian windows have been restored on the upper level, while the smaller window openings were restored on the basement floor according to the forensic architectural evidence. The form of the house has been retained as a perfect square.

Latrobe's rational house plan is quite evident on the interior through the historic arrangement of spaces on both levels. The original walls separating the service spaces from the rest of the house have been restored based on historic documentation and forensic evidence. The pavilions and niches that serve as "interior scenery" along this route are still evident, especially in the rotunda and the public spaces of the dining room and drawing room. The overall historic design dating to the Latrobe-Pope period of significance is largely intact and retains a high level of integrity.

Latrobe's writings on design offer no clue that he regarded materials as integral to realizing the rational house. Thus, a Latrobe-designed house in the United States will be said to have **integrity of materials** if the preponderance of the materials used in the construction of the house, particularly those that contribute to the house's design, are still intact. This would include the bricks and mortar structure and principal interior partitions of the house. Much of the original plasterwork and flooring remains intact. For the decorative interior finish, there remains sufficient physical evidence to restore missing pieces. There is at least one of every type of finish, which allows restoration based upon sound physical evidence. An acceptable level of decorative finish materials is present to continue guiding restoration. Latrobe did not specify interior finishes, instead leaving that to the local contractor, Asa Wilgus. Of the four primary integrity factor, integrity of materials has been the most affected with the passage of time. The materials which remain, fortunately, are those which comprise the basics of the design. This nomination concludes that despite the alteration and loss of some original fabric, the material that remains in the Pope House is sufficient to claim integrity of materials exists.

A Latrobe-designed house in the United States will be said to have **integrity of feeling** if the integrity of design and materials are at a high level. The physical materials forming the design of the house (bricks and mortar) are

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intact and provide a clear indication of design, as well as the architect's intent for spatial organization. As noted above, Latrobe left interior finishes to the local contractor, thus the loss of original finishes (though enough remain for reconstruction) do not affect the integrity of feeling associated with the house.

Latrobe's domestic planning theories took distinct avenues in his residential projects and in his writings. According to Latrobe's design goals, the elements of the rational house should be clearly read through the spatial organization and relationships in the residence. A Latrobe-designed house in the United States will be said to have **integrity of association** if the structure maintains its design and layout as specified in plans and construction documents. Latrobe's design intent is still evident at the Pope Villa. Thus, the Pope Villa offers a strong association between Latrobe's conceptual ideals and a realized architectural form.

The integrity of feeling and association is expressed in the rational house design of the Pope Villa, as Latrobe's New American House was a radical departure from the central hall plan so common during the period. The Pope Villa is Latrobe's most mature and sophisticated representation of his design philosophy.

The high level of integrity in design, location, feeling, and association, as well as the moderate integrity of materials possessed by the Senator John and Eliza Pope House make this suburban villa an excellent candidate for national significance in the National Register of Historic Places.

9. Major Bibliographical References

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Returned

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Sanborn Fire Insurance Maps, City of Lexington 1907, 1934, 1958.

"The Age of Enlightenment" http://en.wikipedia.org/wiki/The_Age_of_Enlightenment.

Additional Documentation

Maps:

- Map 1 USGS topographic map showing location of property
- Map 2 1907 Sanborn Map of Lexington, including key
- Map 3 Lexington PVA plat map showing current property
- Map 4 Map Aylesford Local Historic District showing H-1 Boundaries
- Map 5 1857 Bird's Eye Map of Lexington showing Pope Villa

Plans:

- Figure 1 Benjamin Henry Latrobe's drawings of First and Second floor plan of the Pope Villa (original located in Library of Congress)
- Figure 2 Benjamin Henry Latrobe's drawings of Section and roof structure of the Pope Villa (original located in Library of Congress)

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- Figure 3 Benjamin Henry Latrobe's drawings of Main elevation of the Pope House (original located in Library of Congress)
- Figure 4 First floor plan, as built in 1812
- Figure 5 Second floor plan, as built in 1812
- Figure 6 First floor plan, following renovations in 1843
- Figure 7 Second floor plan, following renovations in 1843
- Figure 8 First floor plan, following renovations in 1865
- Figure 9 Second floor plan, following renovations in 1865
- Figure 10 First floor plan, October 1987 reflecting 1917 and 1960s apartment renovations
- Figure 11 Second floor plan, October 1987 reflecting 1917 and 1960s apartment renovations

Historic Photos:

- Figure 6 Photo from late-nineteenth century (Source: Kentucky Digital Library, Bullock Photograph Collection (1880-1953), http://kdl.kyvl.org/catalog/xt7qrf5kbv70_476_1)
- Figure 7 Photo from 1939 (Source: Kentucky Digital Library, Lafayette Studios Photographs, http://kdl.kyvl.org/catalog/xt702v2c8t1s_478_1)

Returned

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): FAE 1140

10. Geographical Data

Acreeage of Property 0 acres (already listed)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>719765</u>	<u>4212974</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

Being all of Lot 44 of the Woolfolk Subdivision in Lexington, Fayette County, Kentucky, as shown by map or plat there of record in Plat Cabinet E, Slide 183 in the Fayette County Clerk's office; improvements thereon being known as 326 Grosvenor Avenue.

The boundary described is the legal boundary of the site owned by the Blue Grass Trust for Historic Preservation recorded in Deed Book 1465, page 175, December 30, 1987.

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the parcel historically associated with the portion of the Senator John and Eliza Pope's lot that historically contained the house, which came to be known as the Pope House. This acreage maintains the integrity of setting and location and is appropriate for nomination.

11. Form Prepared By

name/title Jason Sloan
organization Blue Grass Trust for Historic Preservation date October 10, 2015
street & number 210 North Broadway telephone (859) 253-0632
city or town Lexington state KY zip code 40507
e-mail jsloan@bluegrasstrust.org

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Photo Key

All photographs represent the building, streetscape features and surrounding geographical context of the Senator John and Eliza Pope House. The property is located at 326 Grosvenor Avenue in Lexington, Kentucky. All photographs are digital and were taken by Frank Becker in October 2012.

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Exterior Façades

- 1 North (front) façade, restored as built in 1812
- 2 East and north façade, restored as built in 1812
- 3 West and north façade, restored as built in 1812
- 4 South (rear) façade, restored as built in 1812
- 5 East façade, restored as built in 1812
- 6 West façade, restored as built in 1812
- 7 East and south façades, restored as built in 1812
- 8 View from front portico, looking east down Grosvenor Avenue. Columns are reconstructed based on original scaled drawings; glass along the front edge allows original footings to be viewed; glass and metal demonstrate that the portico is not original to the structure.

Basement (First) Story

- 9 View of front entry and stairwell, door and sidelights from 1843 renovation
- 10 View of rear (south) door of house, originally servants' space. Room to the east (left) originally contained kitchen/servants' space; room to the west (right) was originally two rooms for servants' quarters.
- 11 Eliza Pope's parlor, looking north
- 12 Eliza Pope's parlor, looking southeast
- 13 Eliza Pope's parlor, current entry in servants' area of house (not original entrance)
- 14 Location of original servants' staircase, looking southeast
- 15 Location of original servants' staircase, looking east
- 16 Southwest rear servants' quarters (originally two rooms), looking southwest
- 17 Southwest rear servants' quarters (originally two rooms), looking west
- 18 Southwest rear servants' quarters, looking toward servants' hallway at rear of house
- 19 Rear servants' hall, looking west toward location of original bake oven. Jagged brick wall to the north (right) was originally a full wall that separated served and service spaces.
- 20 Southeast rear kitchen/service spaces, looking southeast
- 21 Southeast rear kitchen/service space, looking northwest

Principal (Second) Story

- 22 View ascending stairs, looking west at rotunda. Door shown is original and provided access from butler's pantry to rotunda and other rooms.
- 23 View of rotunda, looking west. Door shown is original and provided access from butler's pantry to rotunda and other rooms. Right doorway accesses dining room; left doorway accesses to master bedroom. Chair-rail and niche on right are original.
- 24 View of rotunda, looking north. Niche shown is original, as is trim and chair-rail. Left doorway accesses dining room; right doorway accesses the drawing room.

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- 25 View of niche and remaining section of dome. Trim shown is original.
- 26 View of rotunda, looking southeast. Stair is to the left; right-most door accesses master bedroom; central doorway accesses central anteroom (door shown is believed to be original 1812 front door); left door accesses southeast chambers.
- 27 View of drawing room, looking east from dining room. Curved door shown at left is original.
- 28 Original curved door
- 29 Looking south, view showing rear of niche in rotunda. Wallpaper shown is original. Doorway accesses rotunda.
- 30 Looking north, view showing curved door and central window
- 31 Original wallpaper
- 32 Looking south, view showing curved, apsidal ends of drawing room (east/left) and dining room (west/left)
- 33 Drawing room, looking east
- 34 Drawing room, looking south. Niche and trim on left are original. Marble mantel shown is from 1843 renovation (pieces of original mantel sit on top of 1843 mantel).
- 35 View of original niche with trim, and original plaster molding.
- 36 View of dining room, looking west from drawing room.
- 37 Drawing room, looking southwest. Niche, trim and moldings shown are original. Marble mantel is from 1843 renovation.
- 38 Butler's pantry, looking east toward servants' staircase and door (original) that accesses rotunda.
- 39 Master bedroom, looking north toward servants' staircase and butler's pantry. Curved wall is rear of rotunda.
- 40 Master bedroom, looking north. Left door accesses butler's pantry; door on far right accesses rotunda.
- 41 Southeast chambers, looking southeast
- 42 Southeast chambers, looking north

Retrieved

Property Owner:

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

name Blue Grass Trust for Historic Preservation

street & number 210 North Broadway telephone (859) 253-0362

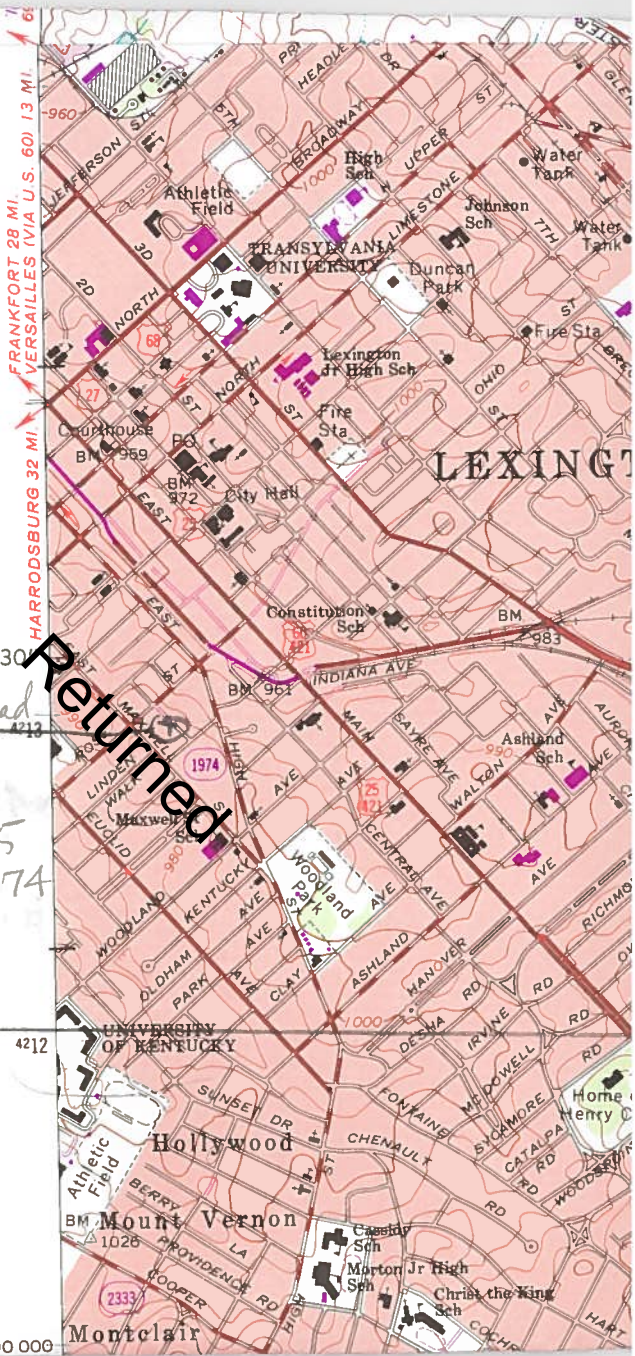
city or town Lexington state KY zip code 40507

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

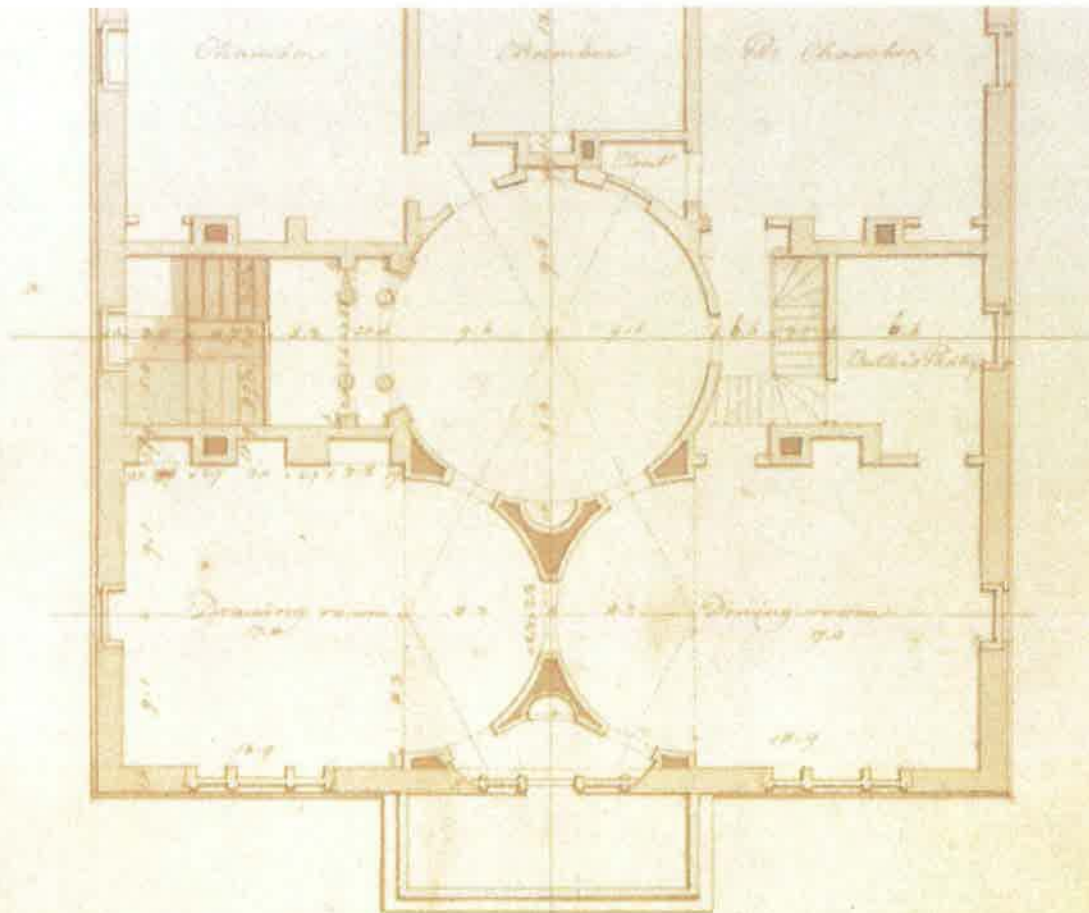
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Senator John and
Eliza Pope House
Fayette County, KY
Lexington East quad

Zone 16
Easting 719765
Northing 4212974

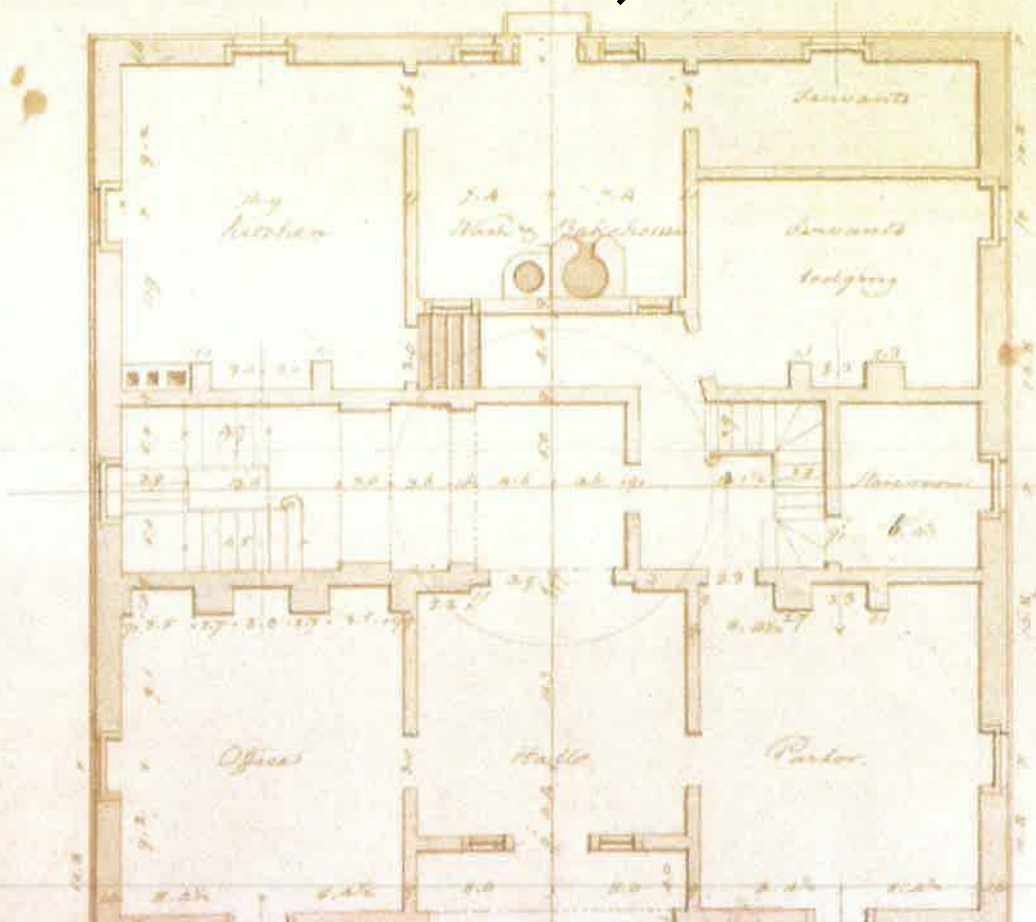


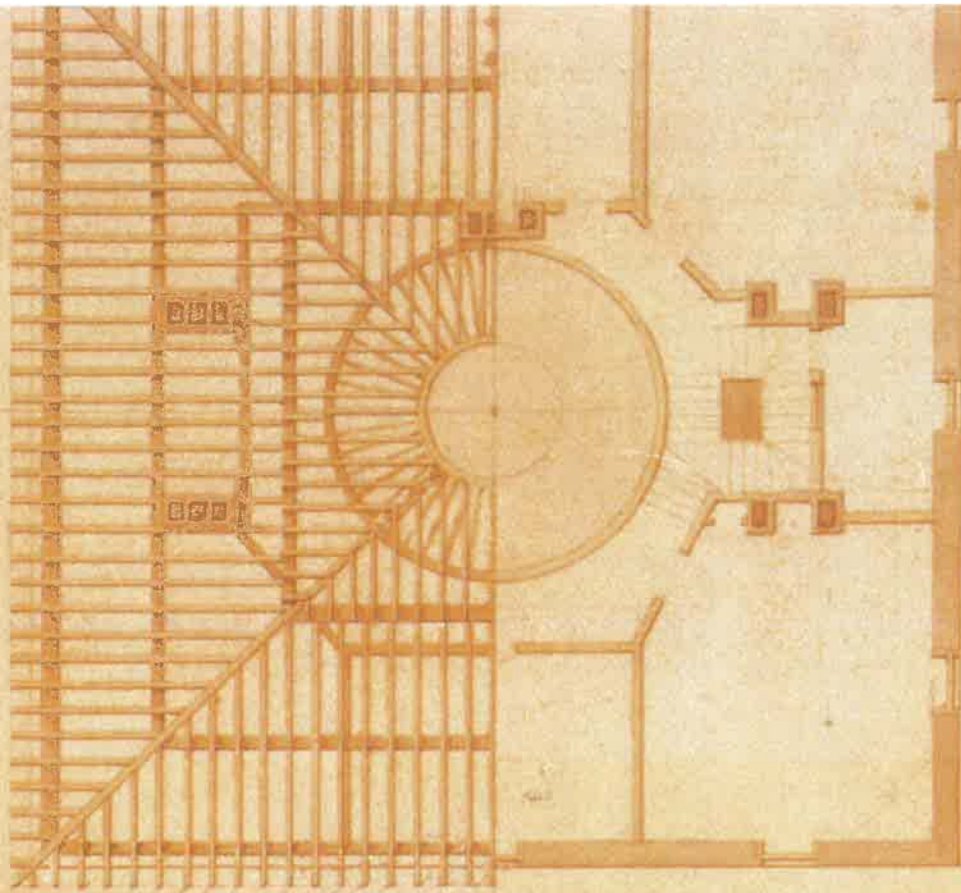
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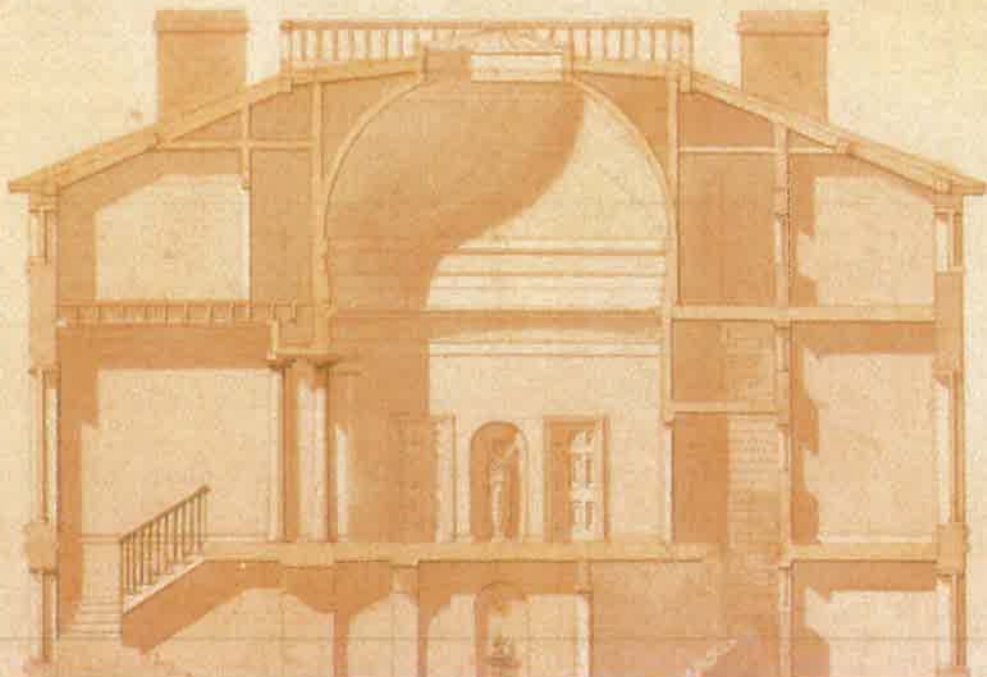
Plan of Principal Gallery

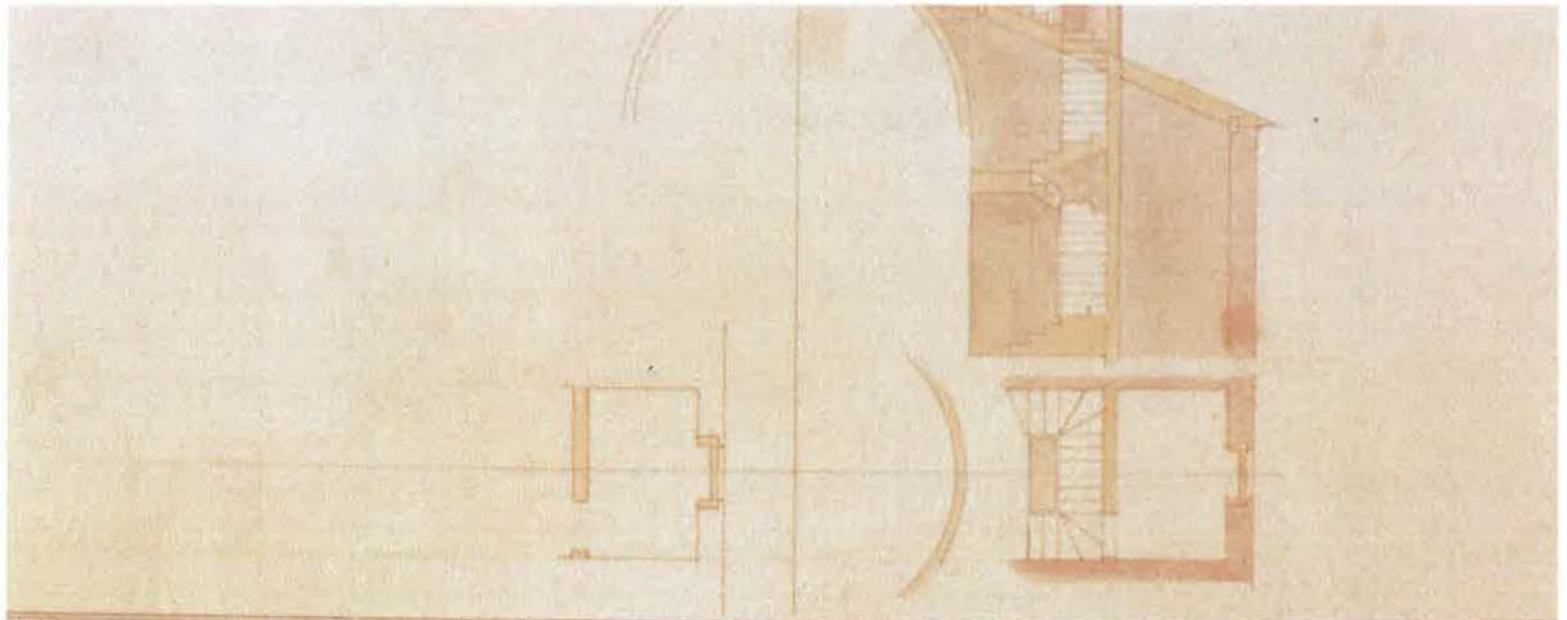
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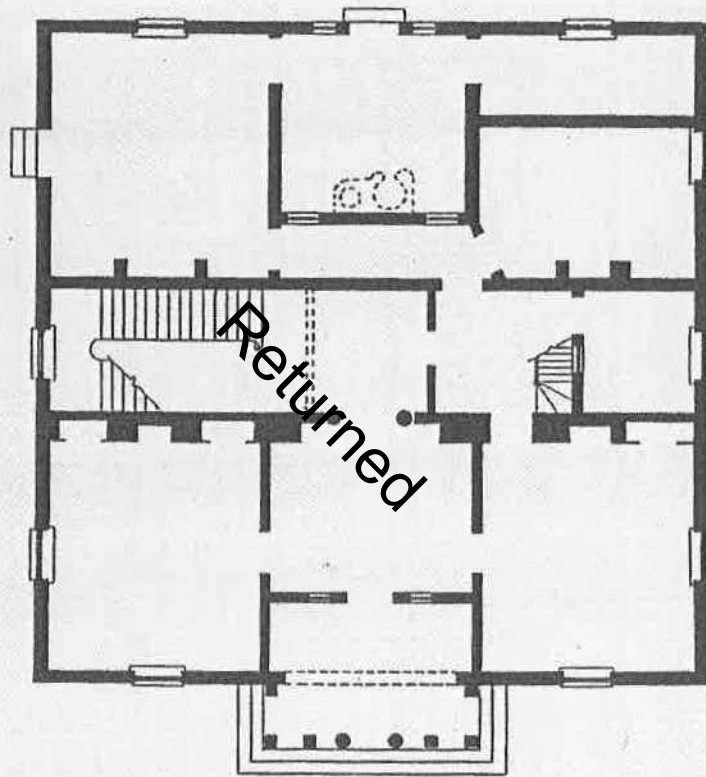




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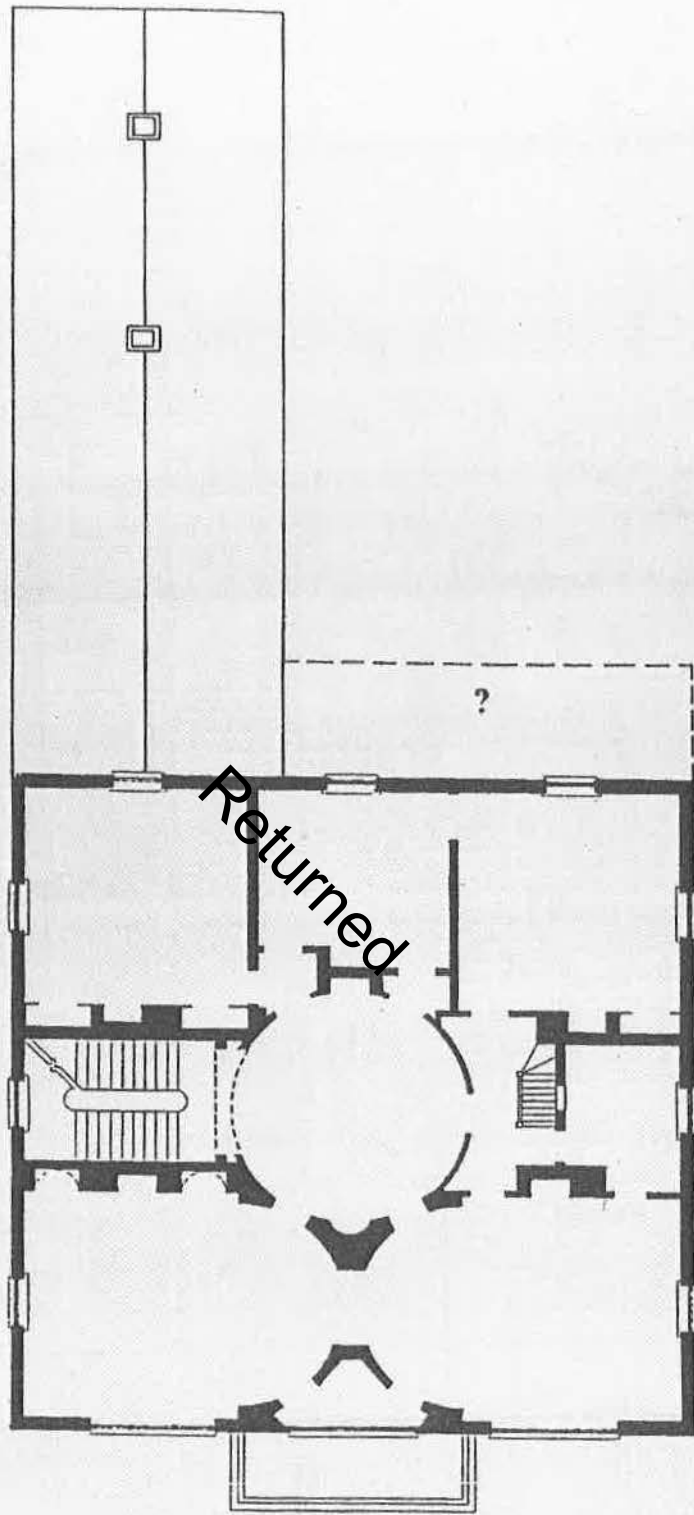






SENATOR JOHN POPE HOUSE
First Floor Plan - 1812

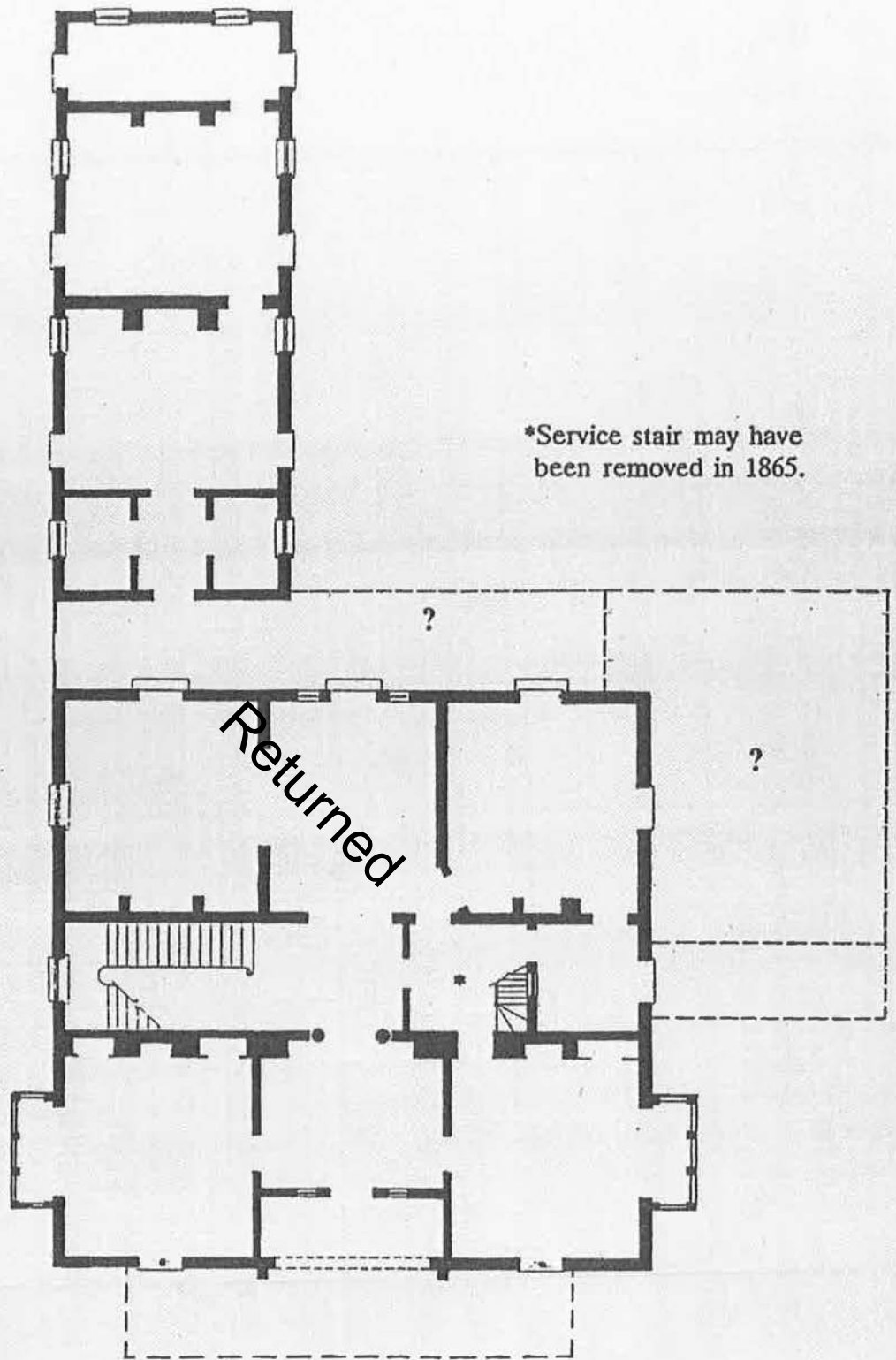




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SENATOR JOHN POPE HOUSE
Second Floor Plan - c. 1843



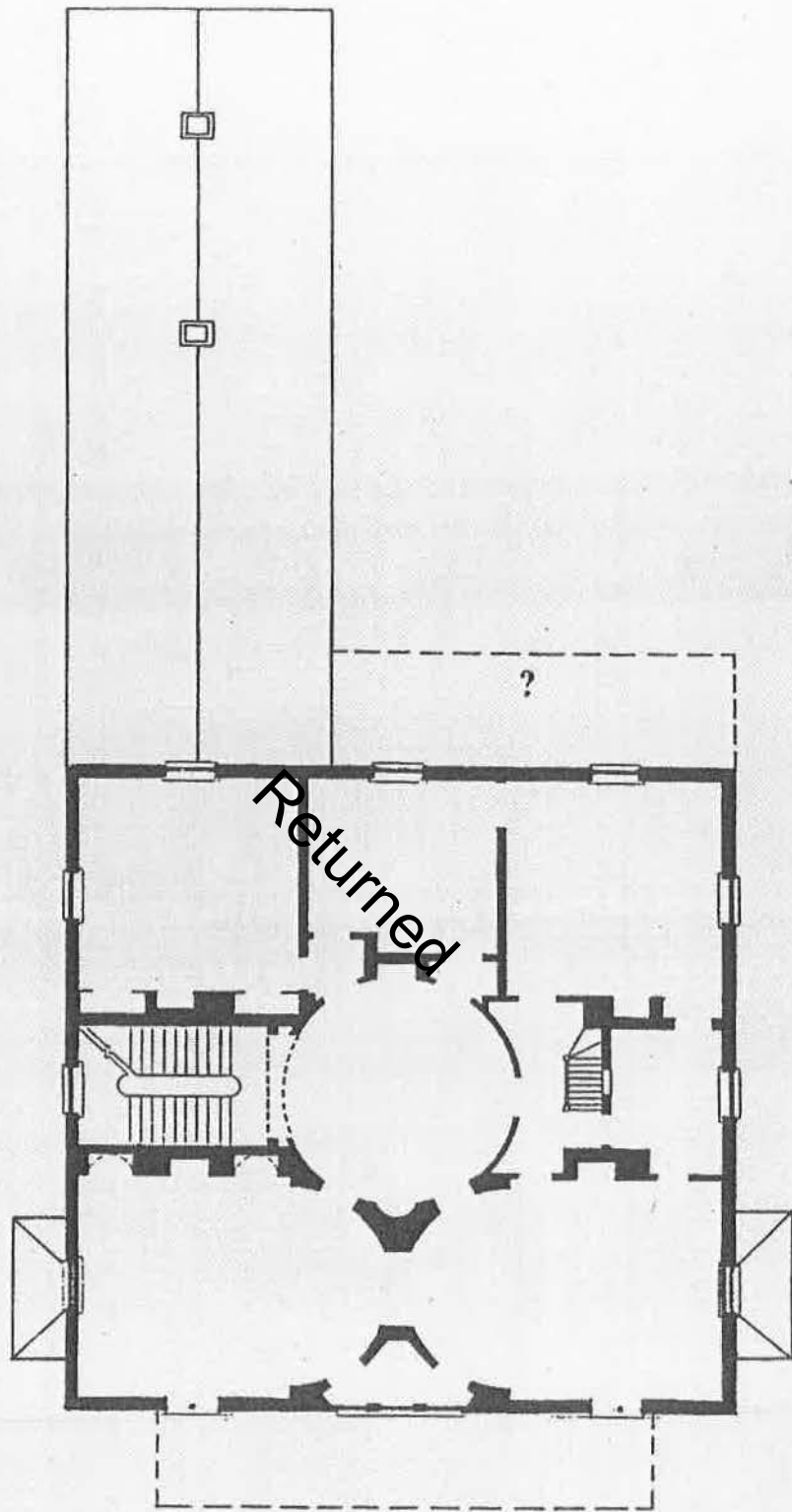


*Service stair may have been removed in 1865.

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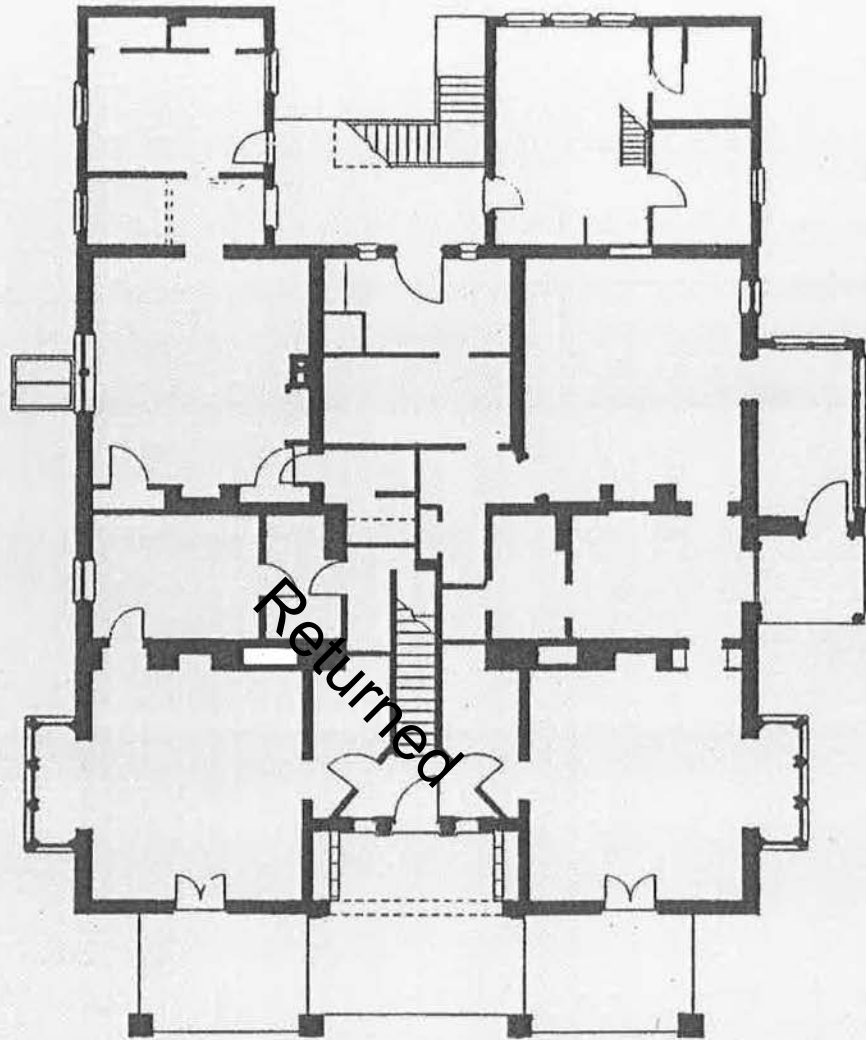
SENATOR JOHN POPE HOUSE
First Floor Plan - 1865





SENATOR JOHN POPE HOUSE
Second Floor Plan - 1865

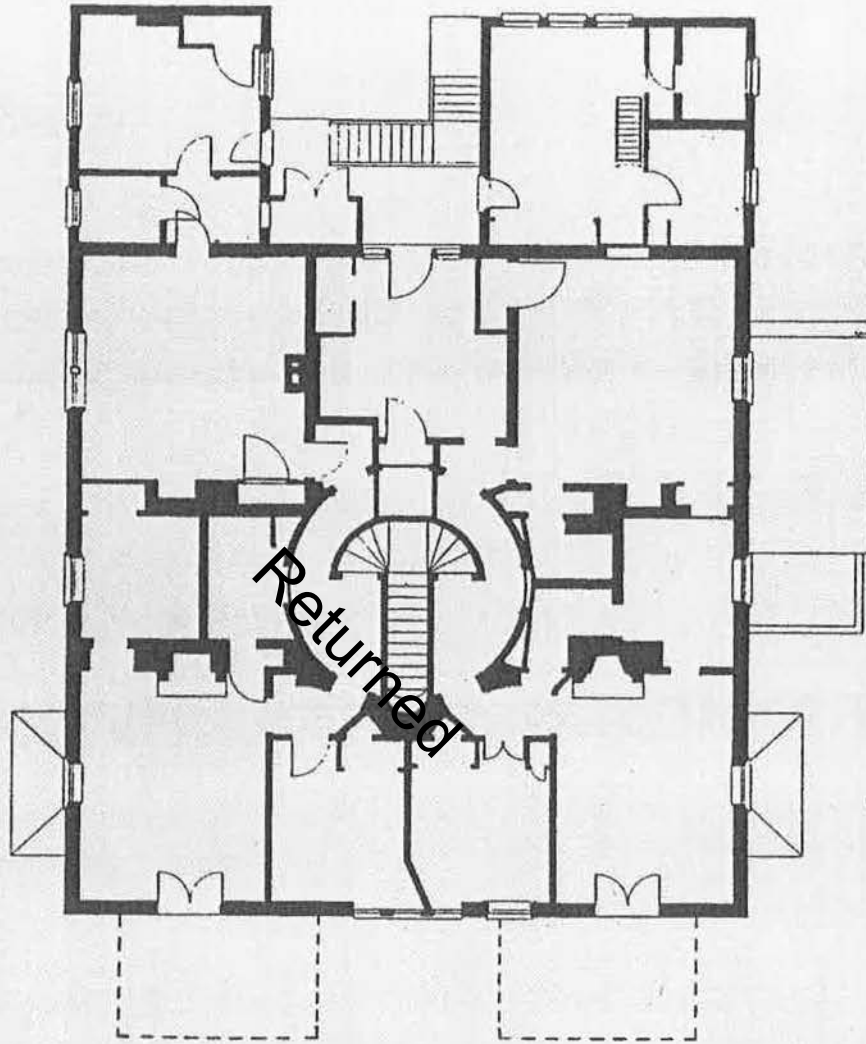




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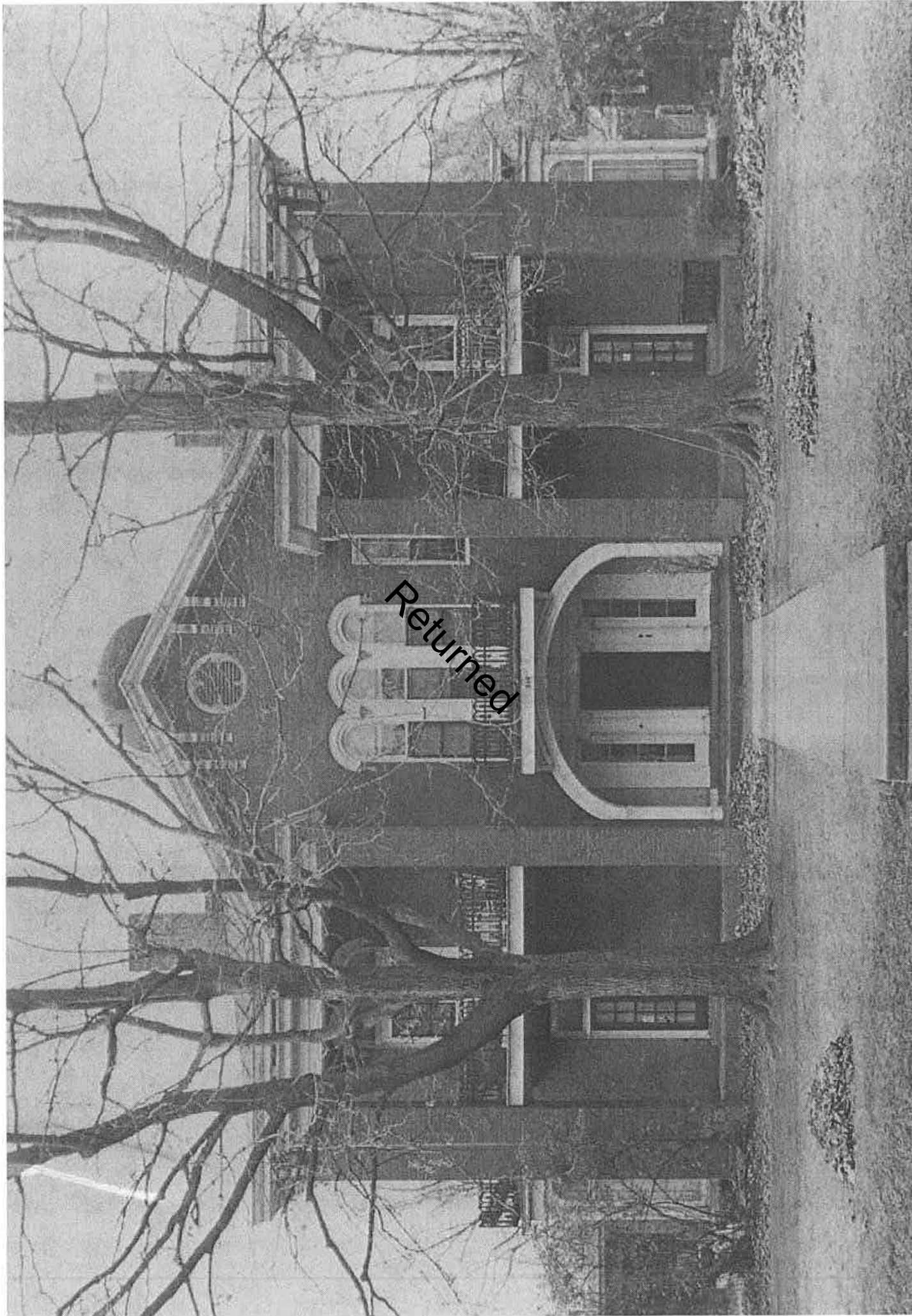
SENATOR JOHN POPE HOUSE
First Floor Plan - October 1987
(Reflects 1917 and 1960s apartment renovations)

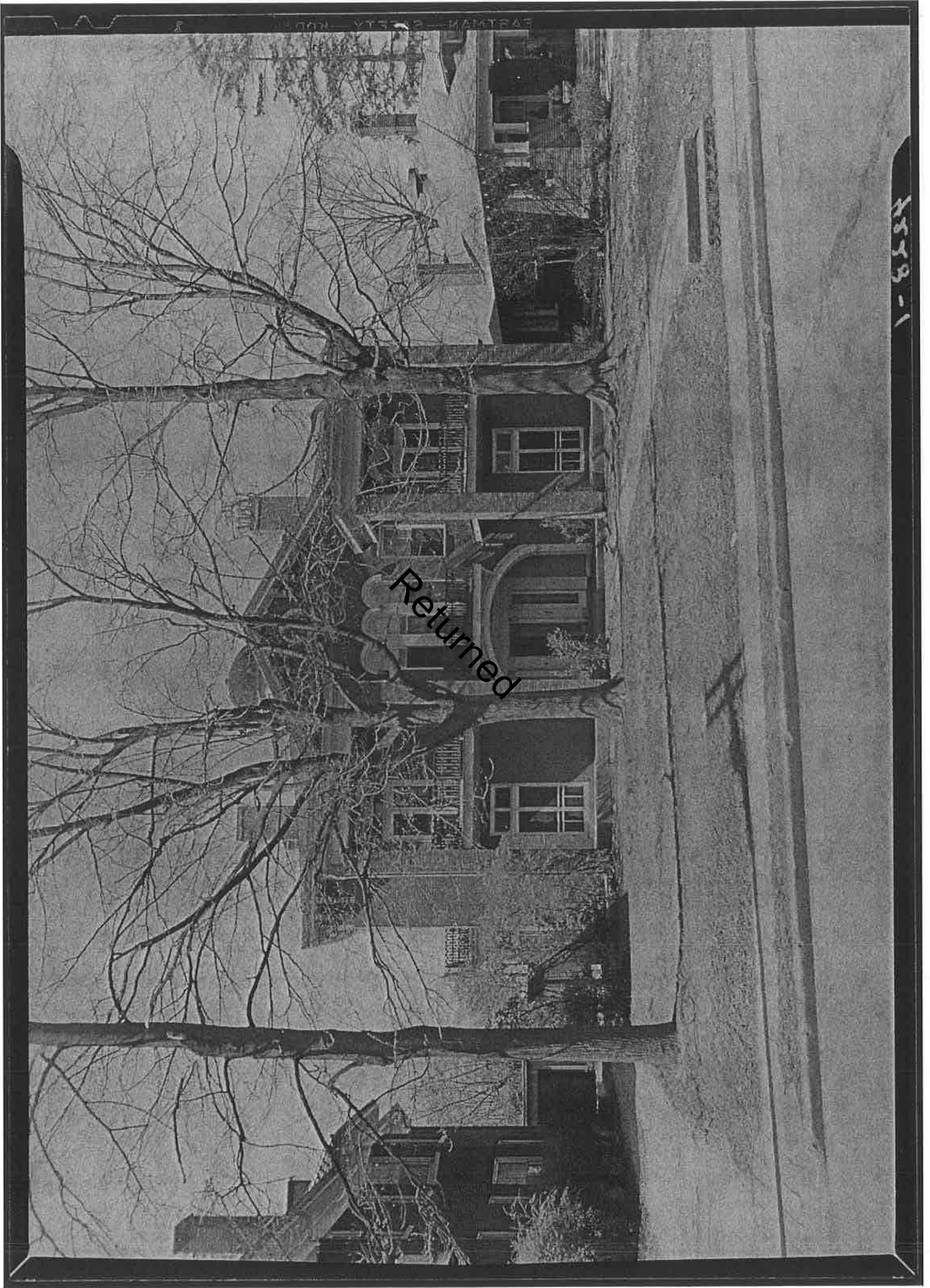




SENATOR JOHN POPE HOUSE
Second Floor Plan - October 1987
(Reflects 1917 and 1960s apartment renovations)







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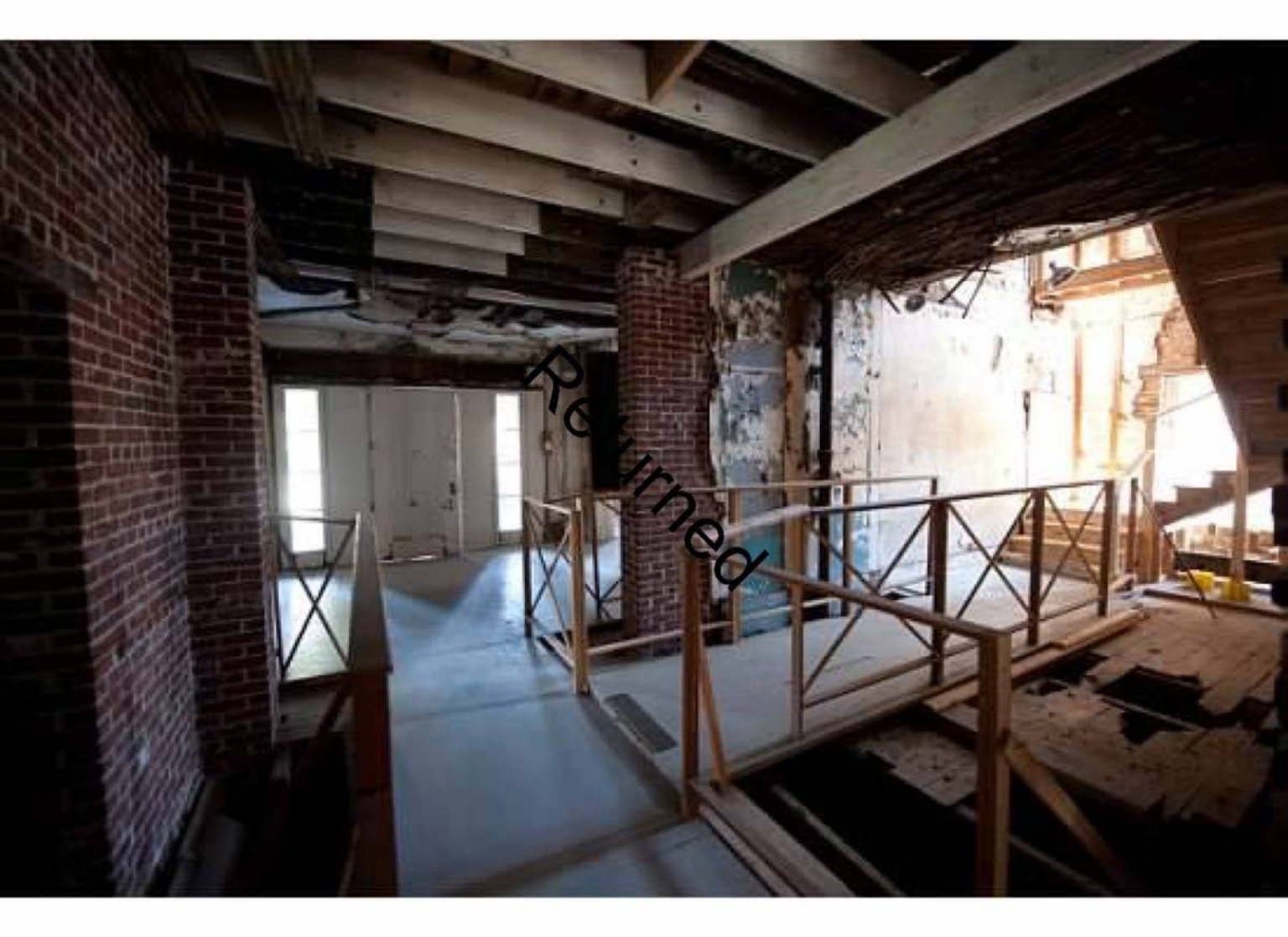


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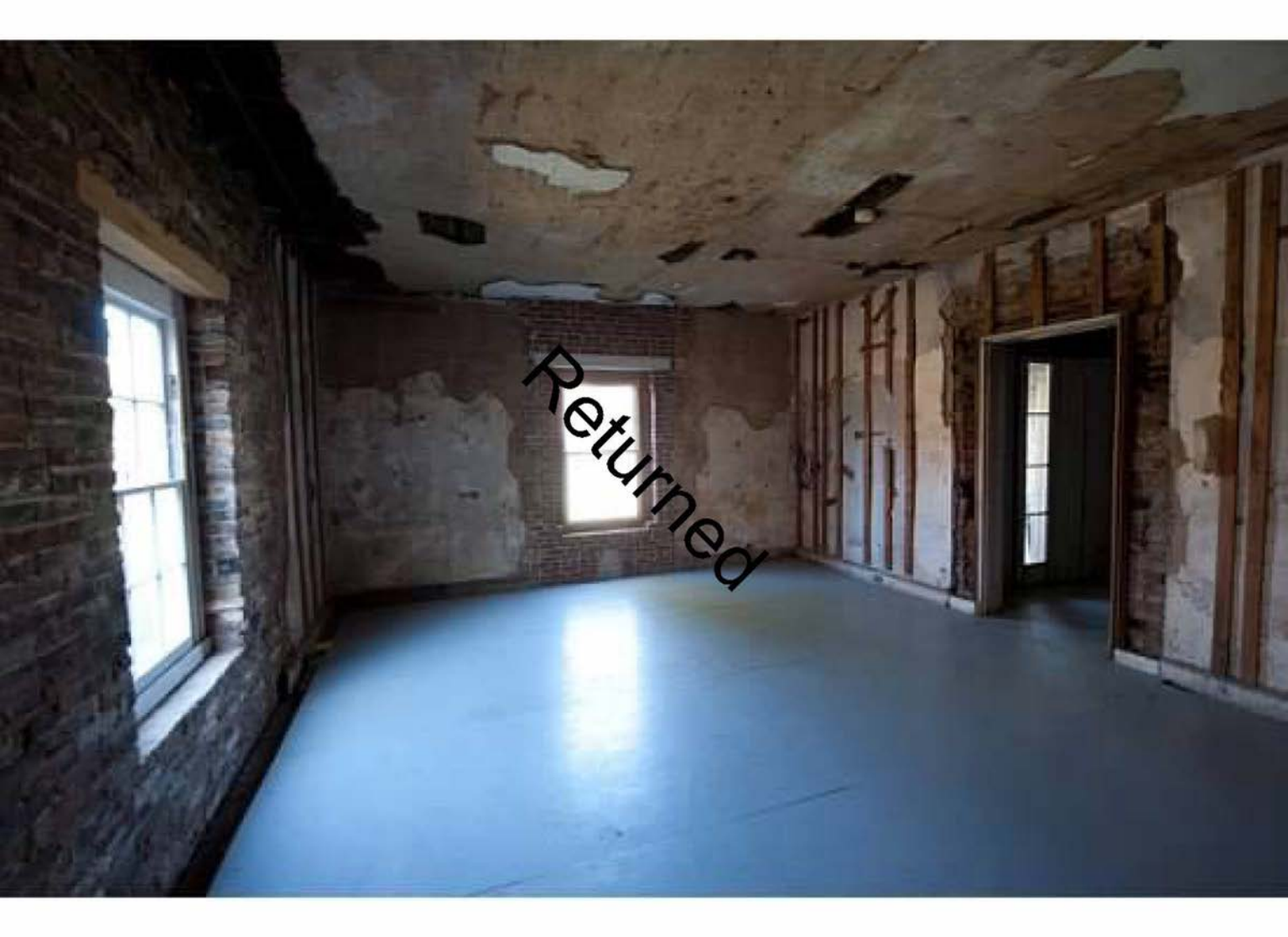
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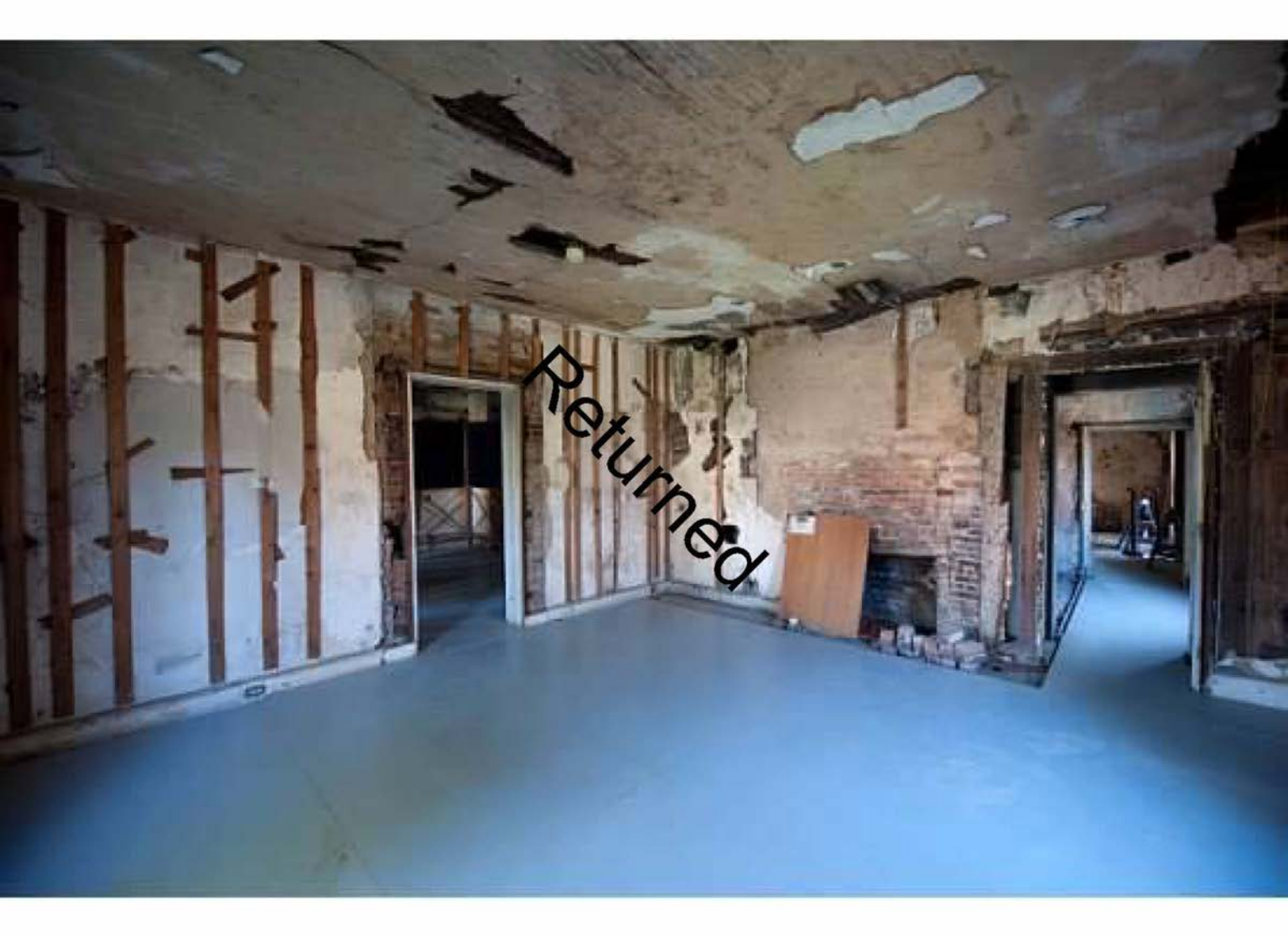




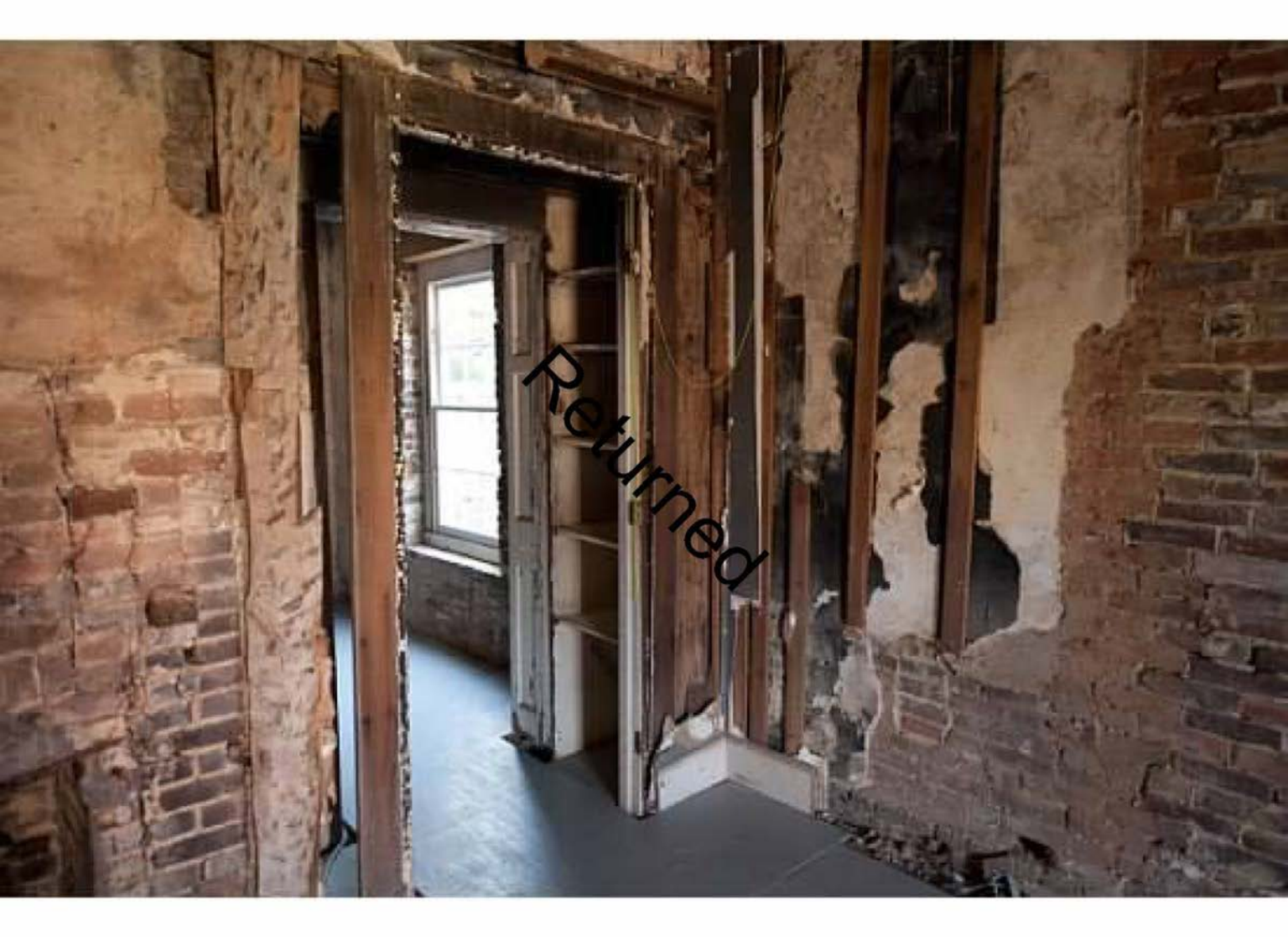
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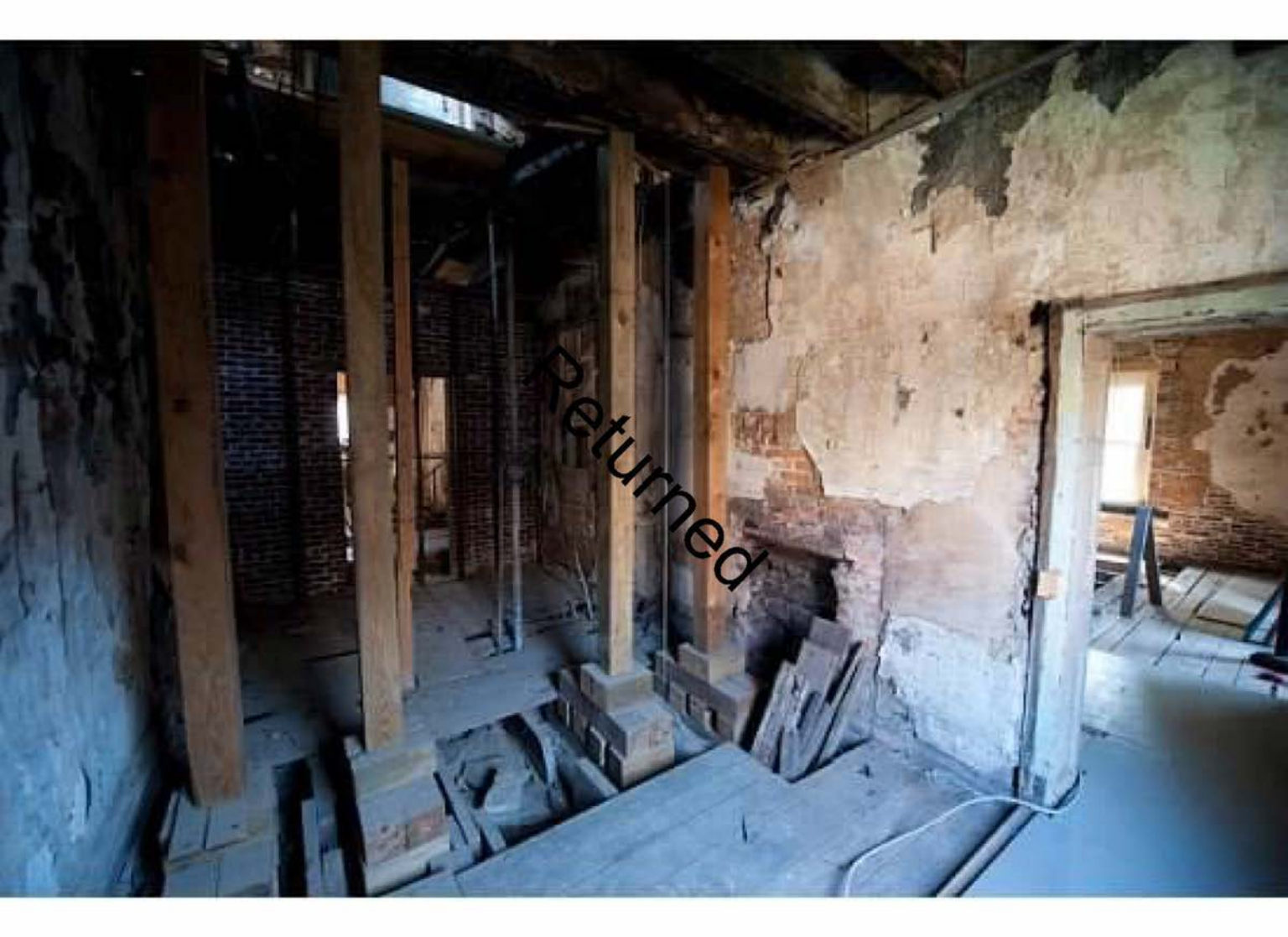


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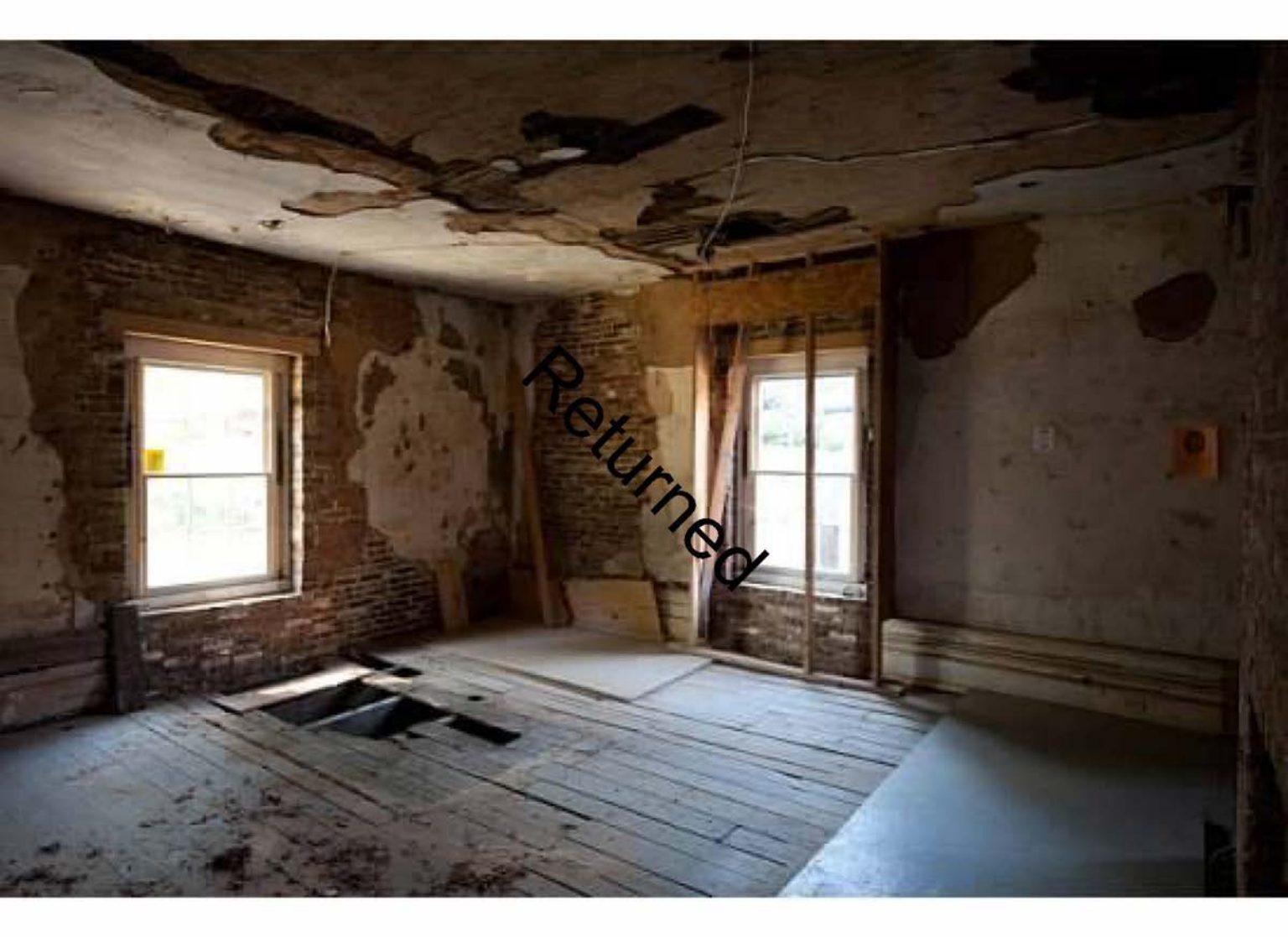


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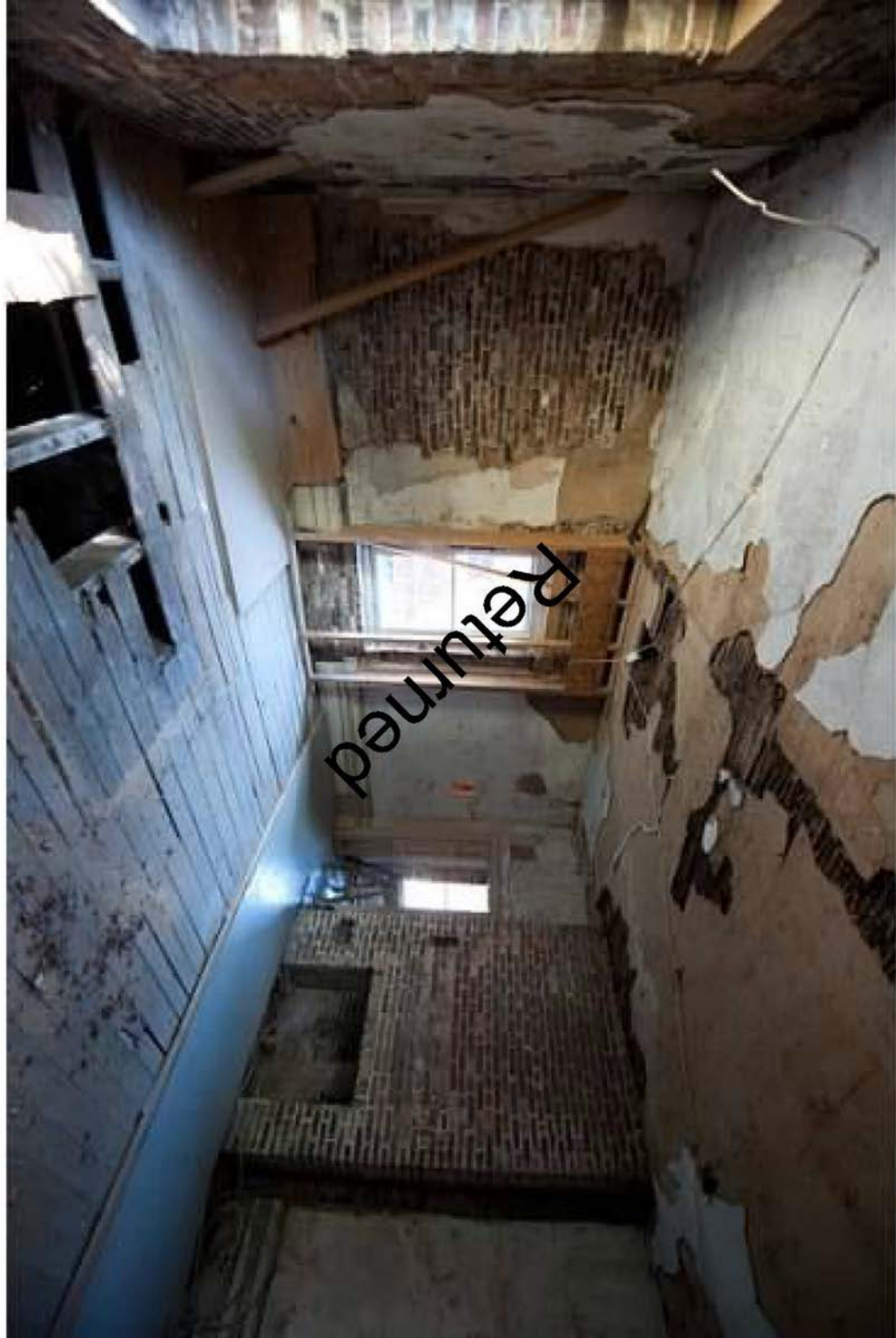






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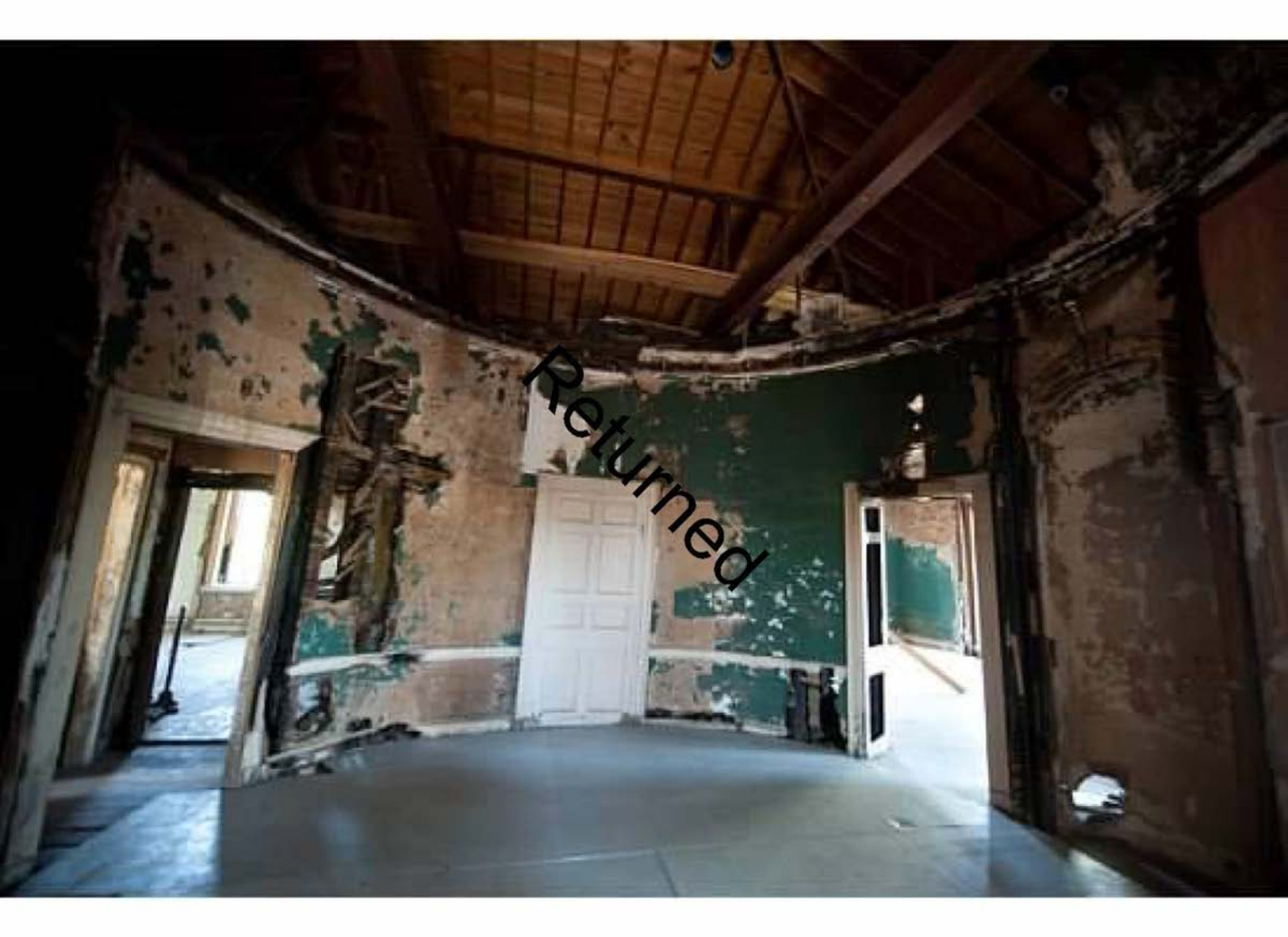
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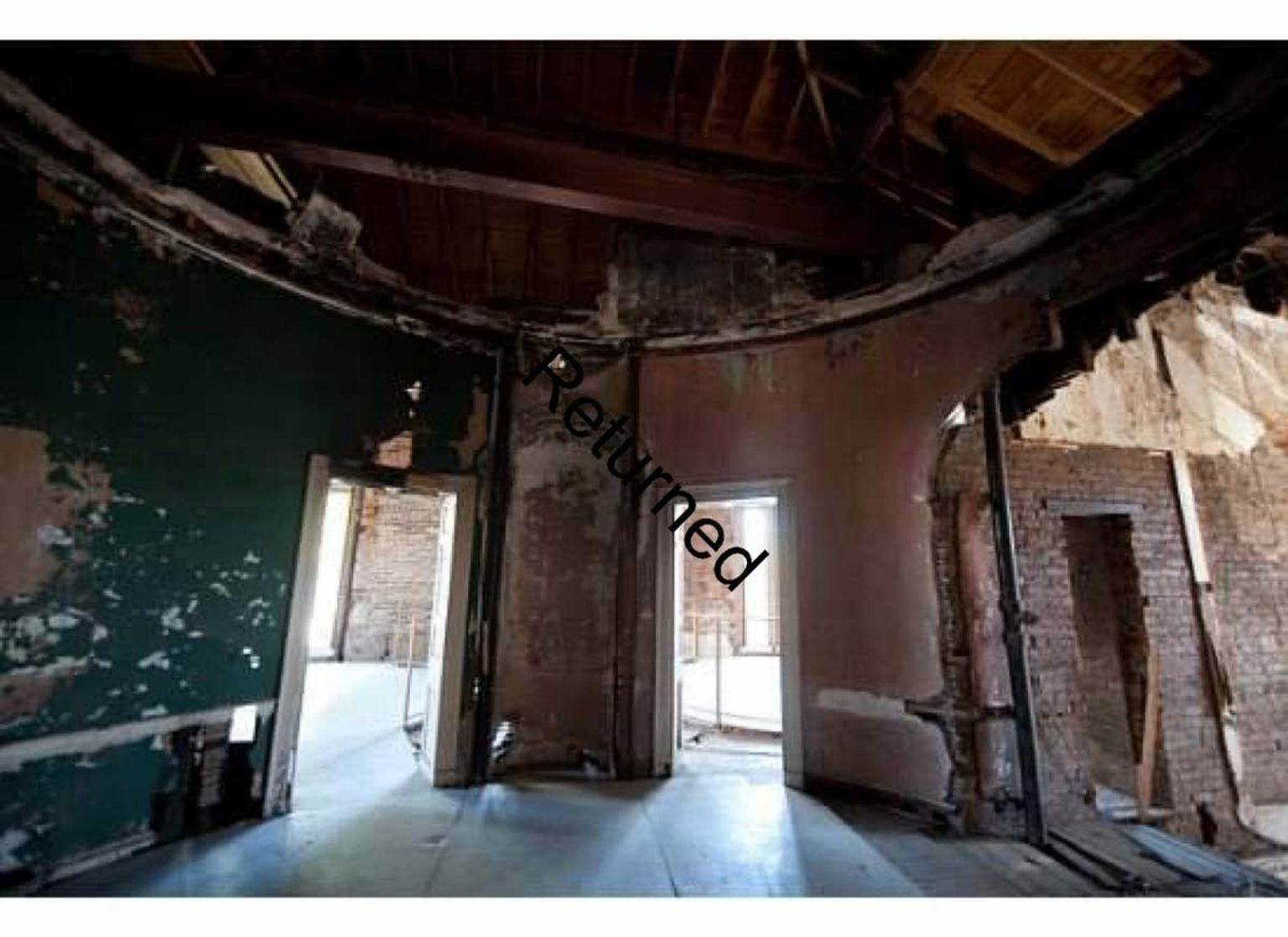
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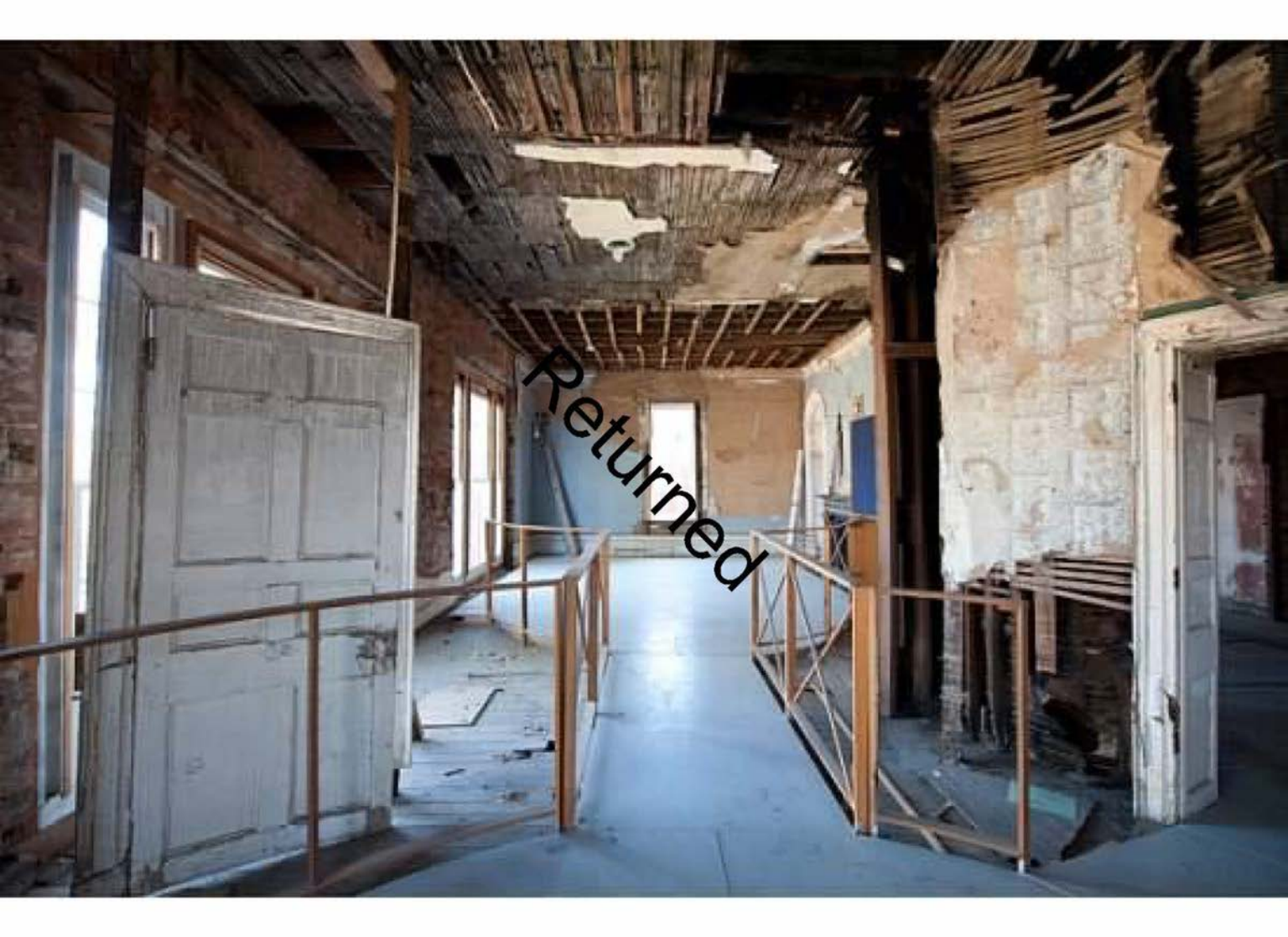


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A photograph of a dilapidated interior room. On the left, a brick wall is visible. In the center, a white wooden door is open, leaning against a wooden frame. To the right, a large window with multiple panes is set into a wall with peeling, dark brown wallpaper. A wooden railing is in the foreground. A large, diagonal watermark reading "Returned" is overlaid across the center of the image.

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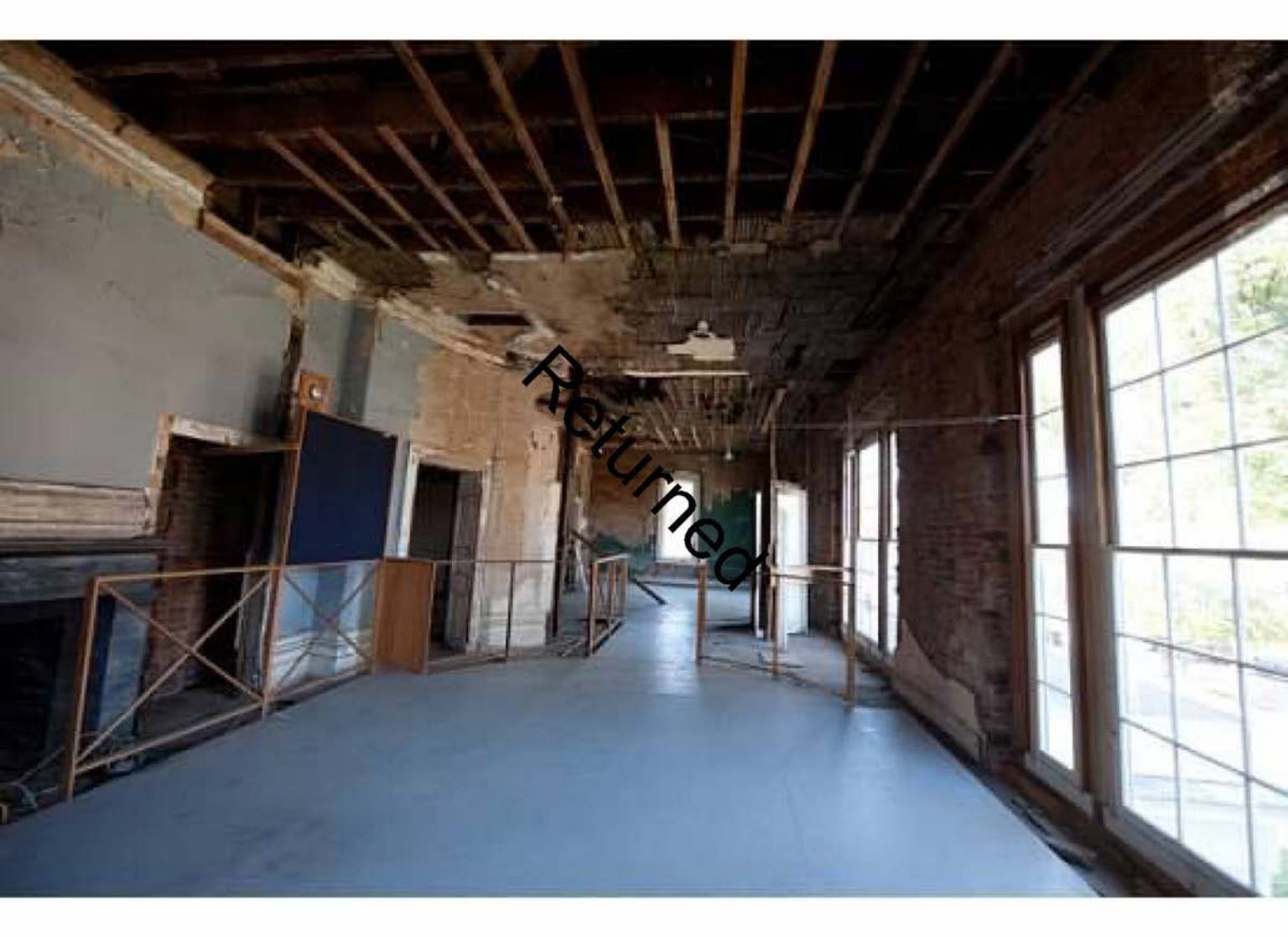


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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Pope, Sen. John and Eliza, House

MULTIPLE NAME:

STATE & COUNTY: KENTUCKY, Fayette

DATE RECEIVED: 12/31/15 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 2/15/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 05000785

DETAILED EVALUATION:

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

Substitute technical contractor required

RECOM./CRITERIA _____

REVIEWER _____

DISCIPLINE *Historic* _____

TELEPHONE _____

DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.

Washington, D.C. 20240

IN REPLY REFER TO:

United States Department of the Interior National Park Service

National Register of Historic Places Evaluation/Return Sheet

Property Name: Pope, Senator John and Eliza, House

Reference Number: 05000785

Reason for Return:

The nomination is being returned for the following technical and substantive reasons:

No. 3 State/Federal Agency Certification

The box indicating the property meets or does not meet National Register Criteria is not checked.

No. 5 Classification

The number of contributing and noncontributing resources is indicated as 0.

No. 7 Description

The documentation lists at its primary source for this section as the Phillips and Opperman "Progress Report" dated to 1991. References to more recent scholarship, specifically the monograph on Latrobe's domestic architecture by Fazio and Snadon (2006) cited in the nomination's bibliography and in section 8, would correct possible misconceptions in this section of the nomination. For example, the nomination conveys the information that the entrance portico was "restored based upon the original architectural drawings and archaeology of the site." This portico is a component of what the nomination states as a façade "carefully restored to its original appearance". The Fazio and Snadon work makes it clear that there is no solid evidence that the long-since altered portico was originally constructed following the Latrobe plans. Archaeological investigations suggest a modification of the Latrobe drawing designed, presumably, by the builder on site. Both versions are illustrated in Fazio/Snadon (p 421).

This one example raises the over-arching problem in the documentation. Fazio/Snadon's work includes the following:

As the final construction drawings that Latrobe gave to the Popes and those that he may have sent directly to Lexington do not survive, we cannot know exactly how the house as built compared with his final plans. But the house itself may be compared to the surviving Library of Congress drawings (probably Latrobe's penultimate designs retained as his office records). Some differences are apparent between the house as built and the drawings. These differences may be attributable to any of four circumstances: first, to changes that Latrobe himself may have made between the surviving ('penultimate') drawings and the final drawings that arrived in Lexington; second, to the fact that some of Latrobe's detailed construction drawings may have arrived after John Pope and Asa Wilgus had carried the building too far to use them; third, to changes that the Popes may have suggested to their builder during the construction process; fourth, to changes that the builder may have made on his own initiative. Most of the changes attributable to the Popes and their builder are evident, for they vary from Latrobe's practices and preferences. (p.420)

This more nuanced interpretation of the historical documentation should be reflected, as least in a summary statement, in the nomination. This issue is not simply academic as the extensive loss of historic fabric from the 1812 period provides a compelling justification in support of Criterion D (see below).

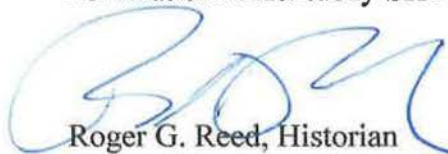
Section 8 Statement of Significance

The architectural importance of the Pope House (as documented in the Fazio/Snadon monograph) clearly supports eligibility for listing the property in the National Register. The nomination argues for Criterion C (Architecture). As noted in the return comments provided by NPS in 2005, there seems to be a strong case for including Criterion D (Information Potential) as a justification of individual listing along with C. The work being done on this house certainly has yielded, and likely will continue to yield, important information in our understanding of the work of a nationally significant "master designer", Benjamin Latrobe, and the architecture of the Federal period. Clearly this property, like an archaeological site, is an on-going investigation. The questions raised in documenting the original appearance of the Pope House, and to what extent they followed Latrobe's surviving drawings, do not diminish the importance of this house in the study of Latrobe's work in particular, as well as early nineteenth century country house architecture in America.

Furthermore, the house may also have state-level significance for interior finishes (thought to be by a local builder rather than Latrobe) as noted in Fazio/Snadon:

The wooden frames of the niches in the rotunda and drawing room display some of the finest woodcarving to survive from the Federal period in Kentucky, including chisel, gouge, and drill work in the form of rosettes, vines, reeding, stylized drapery swags, and beaded keystones. (p.433)

NPS has no information to support that judgement, but it may be worth including in the nomination if Kentucky SHPO and the nomination preparer think it has merit.



Roger G. Reed, Historian
National Register of Historic Places
202-354-2278
Roger_Reed@nps.gov

a factor in judging eligibility, although integrity must be present. A national cemetery or portion of a national cemetery that has only been set aside for use in the future is not eligible.

This statement clarified that, for evaluating National Register eligibility, the age of a national cemetery was not a determining factor and that sections of the cemetery prepared for use or already in use were differentiated from unimproved land that was not ready to receive burials. Recent efforts to nominate national cemeteries have raised additional questions and are addressed in this clarification of policy.

Classification

Because they contain a combination of resource types and cover substantial acreage, national cemeteries are considered historic districts for the purposes of National Register listings and determinations of eligibility. Generally national cemeteries are significant under Criterion A for their association with significant events related to the nation's military history and the role of the Department of Veterans Affairs. Those having artistic or architectural significance as designed landscapes or for the design of memorials, monuments, or historic buildings, may also be documented under Criterion C.

Regardless of the date of acquisition or construction, the overall acreage within the boundaries of the cemetery that has been developed for cemetery purposes is considered one contributing site for National Register purposes. This site includes commemorative sections of the cemetery containing existing graves and memorials, sections having the infrastructure necessary to receive new interments and memorials (for example, streets, utilities, pre-placed crypts, columbaria, and memorial walkways), and areas of the cemetery developed for administrative and maintenance purposes (offices, restrooms, garages, and maintenance yards). Unimproved acreage within the cemetery boundaries that is being held for future use is considered noncontributing; although it does not need to be counted as a separate noncontributing site, its location and approximate size should be described in Section 7 of the National Register nomination and indicated on the sketch map for the district. As additional sections are developed in the future, the National Register documentation can be updated with continuation sheets describing the newly developed section and revising the description of the acreage considered contributing. In cases where new land is acquired after National Register listing, the more involved process for expanding boundaries set forth in 36 CFR Part 60.14(a) will need to be followed to update the nomination.

Buildings, structures, or objects that are substantial in size or scale or have special importance are to be classified according to the definitions provided on page 15 of the National Register Bulletin, *How to Complete the National Register Registration Form*. Certain smaller-scale features, such as grave markers, street signs, water fountains, curbs and culverts, and plantings are considered integral to the overall contributing site and its identity as a national cemetery; these should be described collectively as significant or character-defining features of the site in Section 7 of the National Register form but do not need to be classified and counted separately.

Period of Significance

The period of significance for a national cemetery is the period of time beginning with the date of the earliest burials and extending to the present. A closing date of "present" allows the recognition of the highly significant values these places have had in the recent past (for example, honoring those killed in recent wars). This policy means that recently developed areas are to be included within the boundaries of the historic district and recently constructed resources are to be recognized as contributing resources. Land acquired for future development but not yet developed can be included in the National Register boundaries but will not be considered contributing.

The period of significance for a national cemetery may include development that occurred before its designation as a national cemetery, and resources in place at the time of nomination may be considered contributing. It is anticipated that most cemeteries will represent multiple layers of expansion with new sections being acquired and developed for use periodically as available grave sites are depleted.

Several other possible closing dates were considered. It was suggested that "1973," the date when the majority of military cemeteries was transferred from the U.S. Army to what is now the National Cemetery Administration, be used as an end date for all national cemeteries. While "1973" is a date of great importance in the administration of the nation's programs to provide burial benefits to veterans and their families, it is not a date that applies to the continuing evolution of these places as national cemeteries or to the ongoing program of cemetery administration. That year may mark the beginning of a new stage in the history of national cemetery management, but it doesn't qualify as the endpoint of historically significant activities.

The suitability of using the date fifty years before the present as the closing date was also considered. While this approach is often taken in National Register nominations, it often results in an arbitrary end date and, in the case of properties having continuing significance, warrants frequent revision. For

national cemeteries, which by their designation are deemed in perpetuity exceptionally important, such a date has little meaning and precludes recognition of the highly significant values these places engender as they receive more burials and continue to honor those who have served the nation. A question was also raised about inactive cemeteries and the suitability of ending the period of significance for such a cemetery with the date it was officially closed to new burials. While such a date may be meaningful from a historical perspective, it does not take into consideration the ongoing role and exceptional importance of national cemeteries as public places of commemoration and honor even if new burials can no longer be accommodated. After closely examining this issue, the National Register has determined that the "present" is the end date most consistent with the Congressional intent of the federal laws establishing the national cemeteries and with the National Register policies for evaluating properties of continuing exceptional importance.

Boundaries

The boundaries of an eligible historic district for a national cemetery can be based on the current land holdings of the federal agency responsible for managing the cemetery. National Register boundaries should encompass all portions of the land that are used for burial, commemorative, and administrative purposes, including recently improved areas and new construction. To avoid having to expand the boundaries at a later date, the district can also include any noncontributing acreage currently being held for the future expansion of the cemetery.

Contributing and Noncontributing Resources

National Register documentation standards require that resources that are substantial in size or scale or importance be classified as contributing or noncontributing. The National Register program recognizes that the contributing resources for a given cemetery may differ in age, function, design qualities, and the way each relates to the mission of the national cemetery program or the operation of the national cemetery. Differences may also exist between those resources that are integral to the nationally significant values and commemorative functions of the national cemetery—including memorials, areas prepared for burials, designed landscape features, and administration buildings—and those that relate to the day-to-day operations of the cemetery—including comfort stations, maintenance facilities, and service roads. For National Register purposes, component resources contribute to the cemetery's significance regardless of their age, function, or administrative role. In addition, some resources may reflect additional historical values important at the local, state, or national levels of significance due to their age or history prior to a cemetery's designation.

**CERTIFIED LOCAL GOVERNMENT REPORT FORM
REVIEW of NATIONAL REGISTER NOMINATION by LOCAL AUTHORITY**

(Instructions in parentheses and italics. Print or type your responses. Fuller instructions on additional sheet.)

Certified Local Government Lexington Fayette Urban County Government

Name of Property being considered Pope Villa

INITIATION *(enter one date only on a line below, describing the action on the nomination)*

- nomination submitted by CLG to State Historic Preservation Officer (SHPO). SHPO is asked by CLG to review nomination as soon as possible.
- SHPO submits nomination to CLG for review. CLG has 60 days to review nomination and return this report form to SHPO.

REVIEW BASIS *(checkmark at least one line of Resource Type/Criterion; write the name of corresponding Commission member on one of the following three lines)*

Resource Type	Criterion Selected on nomination form
<input type="checkbox"/> Historical	National Register Criterion A or B
<input checked="" type="checkbox"/> Architectural	National Register Criterion C
<input checked="" type="checkbox"/> Archeological	National Register Criterion D

Name of Commission Member Representing Significance Area

- _____ Historian (when property meets Criterion A or B)
- Beth A. Kora Architectural Historian/Architect (for Criterion C)
- _____ Archeologist (when property meets Criterion D)

RECOMMENDATION *(Check mark one of the four blanks below, sign, and enter date)*

- Commission Recommends Approval
- Commission Recommends Disapproval
- Commission Recommends Approval, Report Attached
- Commission Recommends Disapproval, Report Attached

12/14/17
Date

W. [Signature], CHAIR
Commissioner's Signature

(Check Mark one of the two blanks below, sign, and enter date)

- Chief Elected Official Recommends Approval
- Chief Elected Official Recommends Disapproval

12/7/17
Date

[Signature]
Official's Signature/Title MAYOR



MATTHEW G. BEVIN
GOVERNOR

**TOURISM, ARTS AND HERITAGE CABINET
KENTUCKY HERITAGE COUNCIL**

DON PARKINSON
SECRETARY

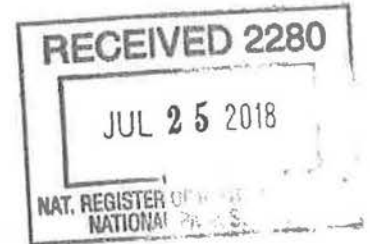
Regina Stivers
Deputy Secretary

THE STATE HISTORIC PRESERVATION OFFICE
300 WASHINGTON STREET
FRANKFORT, KENTUCKY 40601
PHONE (502) 564-7005
FAX (502) 564-5820
www.heritage.ky.gov

CRAIG A. POTTS
EXECUTIVE DIRECTOR AND
STATE HISTORIC PRESERVATION OFFICER

February 28, 2018

J. Paul Loether, Keeper
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240



Dear Mr. Loether:

Revised versions of nominations for 2 Kentucky properties are enclosed under this cover letter. Both have had name changes from their original submissions.

The first was originally submitted under the name **Pope, Senator John and Eliza House**, with reference number 05000785. The undated return sheet was completed by Roger Reed. The property has been revised according to Mr. Reed's comments, and resubmitted under the name **Pope Villa** (Fayette County, Kentucky). The property was approved by the Kentucky Historic Preservation Review Board most recently at their December 19, 2017 meeting.

The second property was originally submitted under the name **Devou Park** (Kenton County, Kentucky), under reference number 100001423. The return comments suggested that a large part of Devou Park was not eligible. The nomination form has been revised to satisfy these comments, and resubmitted under the name **Battery Bates and Battery Coombs**, (Kenton County, Kentucky).

We thank you for your assistance in listing these properties.

Sincerely,

Craig A. Potts
Executive Director and
State Historic Preservation Officer