

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

FOR NPS USE ONLY	
RECEIVED	JUN 7 1976
DATE ENTERED	AUG 11 1976

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

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

**1 NAME**

HISTORIC

Brand-Barrow House

AND/OR COMMON

Elmwood or Elmside (Simpson House)

**2 LOCATION**

STREET & NUMBER

203 E. Fourth Street (at Walnut)

NOT FOR PUBLICATION

CITY, TOWN

Lexington

CONGRESSIONAL DISTRICT

06

STATE

Kentucky

VICINITY OF

CODE  
021

COUNTY

Fayette

CODE

067

**3 CLASSIFICATION**

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	<b>PUBLIC ACQUISITION</b>	<b>ACCESSIBLE</b>	<input type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input type="checkbox"/> SCIENTIFIC
	<input checked="" type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input checked="" type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

**4 OWNER OF PROPERTY**

NAME

Mr. and Mrs. John W. Moffatt

STREET & NUMBER

203 E. Fourth Street

CITY, TOWN

Lexington

STATE

Kentucky

VICINITY OF

**5 LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Fayette County Courthouse

STREET & NUMBER

CITY, TOWN

Lexington

STATE

Kentucky

**6 REPRESENTATION IN EXISTING SURVEYS**

TITLE

Survey of Historic Sites in Kentucky

DATE

1975 (supplement)

FEDERAL  STATE  COUNTY  LOCAL

DEPOSITORY FOR  
SURVEY RECORDS

Kentucky Heritage Commission

CITY, TOWN

Lexington

STATE  
Kentucky

## 7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED      DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

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### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The huge Brand-Barrow House lies in a corner lot almost an acre in extent on a rise several blocks northeast of downtown Lexington, not far from historic Gratz Park and the campus of Transylvania (Morrison's) College, the daughter of whose outstanding early president was married to the builder of the house (see detail of 1855 map attached). The neighborhood, once fashionable, has deteriorated in recent years, so that except for the somewhat similar Kinnaird House (now the Living Arts and Science Center) across Fourth Street, it is now surrounded by much smaller late 19th- and 20th-century residences, many of them in poor condition. Even the coachhouse associated with the main house has been separated from it by a modern house on the intervening lot. The house proper, however, is still enveloped by superb trees and other plantings, many of which already appear in two fortunately-preserved pre-Civil War photographs (photos 1 and 2).

These two photographs, dated by their descent in the Brand family and also perhaps by the casual intermingling of the family and house servants (Coleman used the front view as the first illustration of his Slavery Times in Kentucky), provide the best evidence for the original appearance of the house, confirmed by investigation of the fabric of the building in its remodelled form.

The house built by William Moses Brand, probably in the early 1840s, seems to have been a typical Greek Revival brick cube without attached dependencies, very like numerous others in Central Kentucky of the period. A side view, apparently taken from the east, shows the narrow two-story Ionic portico on the front, facing south, and the larger two-story porch with gallery that extended across the back (photo 2). It may be that the photograph has been reversed, however, as the side facing the viewer has in the center two large full-length windows joined by an entablature and opening onto a flight of steps used as a balcony by the young ladies of the family. This appears more likely to have been at the center of the west side of the house, containing the double parlor, rather than the east side, where there is also a wide central opening, but also additional windows not shown in the photograph. Moreover, since the 1855 map already shows a rear ell on the west side, likely the photograph dates from before 1855, or the one-story ell is behind the foliage at the right of the view. In its original form, the house seems to have had a deep, plain cornice with a thin line of dentils. The third floor, if there was one, was within and above the cornice; a window, perhaps in a gable end, appears above the cornice in the photograph on the side of the house.

The early view of the front (photo 1) shows the portico, which may have had a low pediment, with paired two-story columns flanking the center bay, and pilasters behind. The doorway is recessed behind Tuscan or Doric columns under a heavy entablature. The windows, which have stone sills but brick jack arches, are unframed but shuttered. There are also full pilasters at the corner. The charm (if not the visibility) of the

(continued)

# 8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) medicine		
		<input type="checkbox"/> INVENTION				

SPECIFIC DATES ca. 1840s;1905

BUILDER/ARCHITECT unknown

## STATEMENT OF SIGNIFICANCE

The Brand-Barrow House (sometimes known as Elmwood or Elmside) has been associated with several distinguished families of Lexington and is architecturally an interesting amalgam of two periods: the Greek Revival, when the cubic main block was built, probably in the early 1840s, and a turn-of-the-century version of Greek Revival revival, when an unknown architect ingeniously remodelled and enlarged the house after a (minor) fire, creating one of the grandest and most hospitable mansions of early 20th-century Lexington. Although the exterior adaptation was not altogether successful, the splendid interiors have an interest and elegance of their own, which has been preserved almost intact for seventy years, as has an acre of the grounds surrounding the house, in spite of the physical deterioration of much of the neighborhood.

The house is believed to have been built for William Moses Brand, son of one of Lexington's first great entrepreneurs, and his wife Harriet W. Holley, daughter of the famous President of Transylvania College. (Both the John Brand Home, "Rose Hill," and "Old Morrison" Hall at Transylvania are located nearby; see the 1855 map attached and the respective National Register forms.) W.M. Brand died in 1845, and his widow sold the property after the Civil War to members of the Barnes family, successful merchants from Mount Sterling, Kentucky. In 1905 Dr. David Barrow, a well-known surgeon, bought the house, at least the facade of which had been damaged by fire. Mrs. Barrow's death in 1907 did not cut short the lavish entertainment for which the remodelled house was considered most suitable and charming, according to contemporary accounts. Dr. Barrow, who in World War I organized and commanded a hospital unit named for him, sold the house in 1920. It was purchased by Mr. and Mrs. Eugene Simpson, he a direct descendant of Henry Clay and she an active contributor to the social and cultural life of Lexington. It is the Simpsons who have preserved and maintained the house much as it was in 1905, a philosophy in general being respected by the new (1976) owners.

Clay Lancaster classified the original Brand House (called Elmwood) with Waveland (the Joseph Bryan House, now the Kentucky Life Museum; listed on the National

(continued)

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Coleman, J. Winston, Jr., Slavery Times in Kentucky (Chapel Hill: University of North Carolina Press, 1940).  
 Dunn, C. Frank, "Old Houses of Lexington" (Lexington, n.d., m.s.), pp.92-93.  
 Lancaster, Clay, Ante Bellum Houses of the Bluegrass (Lexington: University of Kentucky Press, 1961).

(continued)

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1

UTM REFERENCES

A	1,6	7,2,0	3,6,0	4,2,1,4	0,6,0	B					
	ZONE	EASTING	NORTHING				ZONE	EASTING	NORTHING		
C						D					

VERBAL BOUNDARY DESCRIPTION

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

## 11 FORM PREPARED BY

NAME / TITLE

Walter E. Langsam, Architectural Historian

October 1975

ag

ORGANIZATION

Kentucky Heritage Commission

DATE

STREET & NUMBER

401 Wapping

TELEPHONE

CITY OR TOWN

Frankfort, Kentucky

STATE

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

*Edred W. Melton*

TITLE State Historic Preservation Officer

DATE 6/3/76

FOR NPS USE ONLY

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

Acting

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 8/11/76

ATTEST

*Charles A. ...*

DATE 8.6.76

Acting

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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early views is enhanced by the trees, many of them then striplings and now full-grown, and the white strip-fence and matching rustic benches.

Little or nothing is known of the original interior. Presumably there were eight main rooms twenty-by-twenty feet square flanking the central halls. The millwork appears to have been large-scale standard Greek Revival; there may have been plasterwork on cornices or ceilings, but none is recognizable now. The rear ell, or part of it, may well have been added before the turn of the century, as Bettye Lee Mastin refers to a big kitchen back of the dining room, out of which a breakfast room and extension of the dining room were carved in 1905. There are also Italianate brackets not in keeping with the 1905 details on the two remaining columns, suggesting that changes may have been made shortly after the Civil War, perhaps by the Barnes family. It is also said that they had a conservatory on the east side, perhaps entered through the double doors in the present sitting room (see photo 8).

Both the interior and the exterior of the house in this period too are well documented by snapshots preserved by members of the Barrow family.

The house as rebuilt for Dr. Barrow about 1905 retains the Greek Revival core, but was considerably expanded (photos 12-20; see also photos 3-11).

A large service wing was added to the rear of the east side of the house, replacing almost half of the double gallery (photo 5). The third floor was also enlarged; low square windows take the place of the original cornice (photo 3). It looks as though the plain capitals of the pilasters were extended upward, with the original capital becoming a neck-band. The present capitals are of galvanized metal. There is no longer an entablature, so the relation between the pilasters and roof is unsatisfactory. The roofline seems to have been enlivened, although the gable in front may simply be a truncation of the pediment over the original portico; there are also now low gables over the centers of the sides. The cornice has widely-spaced modillions and the eaves extend rather far, destroying the compactness of the original cube.

The porches make the most difference on the exterior. Instead of the verticality of the narrow front portico and massive columns of the rear, there is a definite horizontal emphasis. A one-story porch across the front breaks forward across the center bay. Heavily-voluted Ionic columns whose height is further reduced by pedestals are clustered on either side of the entrance (reflecting

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the grouping, if not the scale, of the originals) but the wider side bays are uninterrupted. There is a heavy stone railing. A round-arched door in the front gable gives onto a curvaceous wrought iron balcony. There is a portecochère with slender Tuscan columns and delicately swagged entablature extending across the two-story dining-room bay on the east side (photo 4). On the rear, two of the original sturdy two-story stuccoed brick columns survive, with the balustraded gallery interrupting their height at the second story (the two other original columns may still be embedded in the walls of the rear ell; see photo 5). The new double gallery along the west side of the ell, however, has been divided into two stories with elongated wooden Tuscan columns for each. Throughout, the original multipaned windows have been replaced with two-over-two-pane sash, except for occasional opalescent or bevelled glass and diamond-panes in the third story. The lintels now appear to be stone.

The interior remains essentially as it was in 1905, although a few minor changes were made by the Simpsons after they bought the place in 1920 and more recently. The unknown architect of the 1905 remodelling apparently preserved the basic interior layout, except for the integration of the dining room with the rear wing, the amplification of the third story, and the probable addition of a second story to the rear ell.

The front door (not shown in the early photograph) was replaced with one of handsome golden oak with geometric bevelled-glass panels. The wide central hall (photo 6) extends the depth of the main block of the house, although the staircase, extended to the third floor, no longer provides access to the rear upper gallery, as it probably once did (most such Greek Revival houses had spiral or semispiral staircases contrasting with their cubic mass). The present rectangular staircase is quite plain, with two turns and only corner landings. The bottom three steps curve around a square newel post.

It would appear that throughout the house the original plain Greek Revival woodwork was incorporated into the new decor. Because some deceptively Grecian woodwork obviously dates from 1905, however, it is extremely difficult, if not impossible, to distinguish the new from the old. The high baseboards probably remain, as do the flat door and window frames on which a central band seems to have been superimposed with raised pyramidal corner blocks (see photos 6,14

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It is possible that some of the original cornices were incorporated in the new ones, but the delicate scale of nearly all the classical details seems to preclude their being carryovers from the original moldings. Several very fine two-panel Greek doors do survive, however, in the back parlor, dining room, and bedrooms.

The most striking feature of the remodelled interior is the varied open spaces, which made the house one of the most suitable for large-scale entertainment in Lexington at the turn of the century, and no doubt provided ample daylight even for a house surrounded then as now by much foliage. Wide openings not on axis open into the front parlor and sitting room from the entrance hall (see photos 14-16). The double drawing room (photo 7) has a wide elliptical arch across the center (a narrow central support was a necessary recent addition although it is believed that a steel beam spans the arch). Where the two adjoining windows shown in the early photograph were there is now a bay window that extends around the pier supporting the outer end of the arch dividing the parlors (photos 7 and 16). This creates a strange sense of openness, even insubstantiality, breaking the long outer wall and providing for a curved window seat. The dining room (photos 9, 18-20), otherwise separate from the rest of the downstairs, has also been extended by a broad bay the width of the original outside wall, as well as by a shallow arched recess carved out of the previous kitchen in the service wing. This spatial flow and irregularity is less apparent on the second floor, where three original square Grecian rooms remain, although an arch similar to those downstairs but with heavy scrolled brackets at the corners separates the service hall at one side from the main upper hall.

In the entrance hall (photo 6) is seen the first of the elaborate plaster ceilings, said to have been executed by an Italian artist imported for the purpose. Corroboration for this not-infrequently-heard attribution is the lack of similar plasterwork in Lexington at the time. Although several of the cornices have stylized Grecian designs, the ceilings rather surprisingly are almost entirely Adamesque. Delicate rows of beads form linear sunburst fans and spiderweb patterns, with more Rococo elements including cornucopias with fruit and a cupid in the dining room and almost Baroque paired mermaids or naiads in the sitting room (or library; photo 8). Except in the last, the ceiling surfaces are compartmented. According to old photographs during the Barrow occupation

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of the house, some of these patterns were gilt, as are the surviving picture rails under the cornices (see photo 17). Most of the woodwork, however, retains the twelve coats of ivory enamel said to have been applied in 1905 and never renewed.

The central hall, upstairs and down, has a high dark brown dado of Lincrusta, a low-relief composition material popular at the turn of the century (photos 6 and 14). This has a very severe aesthetic pattern of sunflowers set in narrow vertical blocks. Above the dado is a leatherette "wallpaper" in a large Renaissance pattern in warm reddish tones.

The double parlor (photos 7, 14-17) has much woodwork, some of it panelled and with bands of egg-and-dart molding. The rear windows have panels at the base, giving access to the porch beyond. Mantels throughout the remodelled portions have Ionic colonnettes, paired or single, with garlanded panels, and white glazed-brick facings. The parlors have a strong-patterned red-and-gold wallpaper installed by the Simpsons in the 1920s and said to copy one in the poet Longfellow's house in Cambridge.

The sitting room (photo 8) has the bolder plasterwork and cornice referred to above. On the west wall is an exterior door flanked by panels of geometric opalescent glass. The diningroom (photo 9) has the most elaborate plasterwork, with swags on the cornice, and a high mantel that seems never to have had an opening (the furnace flue is behind it). At the sides of the alcove from which the breakfast room and service doors open are colored and bevelled glass panels set high on the walls. Double doors extend the recess into the narrow breakfast room, which has a door and window onto the rear porches. The service wing includes the usual kitchen, pantries, and back stairs, with access from the porte-cochere on the east side.

Although the Lincrusta and leatherette wall surfacings (also originally in the dining room with different patterns; see photos 18-20) continue up the main stairs past handsome pink and pale green opalescent windows to the upstairs hall, the lack of plasterwork and retention of original Greek "eared" door and window frames upstairs provides a contrast to the superimposed splendor below. Apparently entablatures were added over the doorways, however, and the bathroom, with its marble dado, Lincrusta paper with kissing cupids, and original porcelain

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fixtures, is very impressive. Some original cupboards beside the bedroom fireplaces survive. There are numerous additional smaller rooms in the upper floor of the ell and on the full third floor, whose diamond-paned windows suggest the use of at least one of them as a billiard room. Although the third floor has suffered from a leaking roof, the house, set on stone foundations below ground, is basically structurally sound. Gas is still used in several fireplaces and light fixtures, which include brass converted gas chandelier and sconces. The exterior has been painted gray, at least since the 1920s. }?

About 50 feet northeast of the service ell is a 19th-century coachhouse (photos 10 and 11) that belonged to the property, which once extended north through to Fifth Street and a considerable distance east and west. Although the present near-acre lot is large for the area in its present deteriorated condition, a modern house on its own lot now lies between the main house and coachhouse (which is being included in the nomination nevertheless). The coachhouse is a square brick structure with hipped roof broken on each side by a raised gable. The entrances at opposite ends are double doors framed by plain brick pilasters and entablatures.

The property has recently been acquired by new owners, who are stabilizing the house and cautiously proceeding toward restoration. At least on the interior, the 1905 redecoration and remodelling are being preserved. In the course of recent investigation, some evidence has been found for survival of the foundations and perhaps some millwork (including several fine Federal mantels and a board-and-batten door) from the earlier house on the site, said by C. Frank Dunn to have been built for Benjamin Stout in about 1815.

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Register on August 12, 1971) and Kirklevington (Hamilton A. Headly House; destroyed), both near Lexington (pp.88-93). The square plan, however, is closer to that of the McCann House (Castlelawn) on the Richmond Pike, which he includes in the same group. These houses are distinguished by tall, rather narrow, two-story single-bay porticos over the entrances, with closely-spaced paired Ionic columns and pilasters at the corners. The Brand House differs from the three others mentioned in having two windows on each floor on either side of the central unit, rather than single or triple, i.e. single with sidelights. The verticality of proportions, according to Lancaster, is generally characteristic of the later Greek Revival of the 1850s and '60s in Kentucky, but the paired windows of the Brand House -- perhaps a holdover from the typical Georgian and Federal composition -- may vindicate its earlier date.

As for the Barrow alterations, it seems to have been characteristic of Lexington at least until the recent post-World War II expansion of the city, to remodel and enlarge older houses rather than to replace them -- perhaps a reflection of the essential conservatism of Bluegrass culture. The Thomas January (later Gibson) House on West Second Street (listed on the National Register December 17, 1974) is a striking example of this tendency. A bank and theological seminary in the early years of the 19th century, it was enlarged and given fashionable architectural accoutrements by two Lexington architects, Thomas Lewinski and John McMurtry, both specialists in such adaptation, within two years in the late 1840s! In the 20th century the building has undergone further alterations to adapt it as a girls' college, conservatory of music, and now apartment s, yet underlying all these changes the original Federal house remains (see Lancaster, pp.86-87). The fate of the Matthew Kennedy House (listed on the National Register June 19, 1973) three blocks south of the Brand house on North Limestone Street, was more typical (and superficial). The innovative Greek Revival concept applied by the original architect-owner (who may also have designed an earlier house on the site of the W.M. Brand house for Benjamin Stout, according to C. Frank Dunn) was transformed in the mid-19th century by the addition of castiron hood-molds and a grandiose entrance into a pseudo-Italianate palazzo. Lancaster, Bettye Lee Mastin, and others, have documented innumerable similar cases, and they are to be seen by the perceptive (and sometimes horrified) observer on every street in old Lexington.

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The temptation is often to "restore" such agglomerations to some hypothetical original or earlier condition -- and such a procedure may be legitimate, as in the case of the so-called Mary Todd Lincoln House, when a single style, event, or phase of occupancy dominates all others in significance -- yet many such evolved survivors reflect both their changing histories and attempts by architects or decorators to satisfy their patrons' needs, desires, and tastes through imaginative, ingenious, or (in their own eyes) authentic conversion. Such is the Brand-Barrow House. It may be difficult for the present day architectural historian to justify the unknown architect's use of Adamesque or Federal details in redoing what must have been a sturdy Greek Revival mansion, yet the very attempt to understand his intentions, not only opens new avenues of appreciation and interpretation for the viewer and scholar, but may in the long run and in other cases proved invaluable to the restorer trying to sort out original Greek Revival features from well-meaning (and sometimes only too authentic-seeming) later Greek Revival revivals.

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Mastin, Bettye Lee, "Henry Clay Furniture Seen at 'Elmside,'" The Sunday Herald-Leader  
(Lexington, August 16, 1962), pp.49-50.

Peter, Robert, History of Fayette County, Kentucky, edited by W.H. Perrin (Chicago:  
O.L. Baskin & Co., 1882), "John Brand."

Simpson, Elizabeth. Bluegrass Houses and Their Traditions (Lexington: Transylvania  
Press, 1932), pp.227-33, "Elmwood."

Additional information from Mrs. Eugene E. Simpson, Michael Housh, William Barrow  
Floyd, and Bettye Lee Mastin.

FEDERAL ASSISTANCE

SECTION I - APPLICANT/RECIPIENT DATA

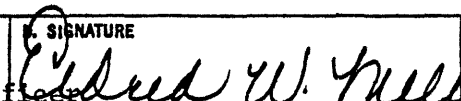
<b>1. TYPE OF ACTION</b> <input type="checkbox"/> PREAPPLICATION <input checked="" type="checkbox"/> APPLICATION <small>(Mark appropriate box)</small> <input type="checkbox"/> NOTIFICATION OF INTENT (Opt) <input type="checkbox"/> REPORT OF FEDERAL ACTION	<b>2. APPLICANT'S APPLICATION</b>	<b>a. NUMBER</b>  <b>b. DATE</b> Year month day 19 78 6 20	<b>3. STATE APPLICATION IDENTIFIER</b>	<b>a. NUMBER</b> 78-1053  <b>b. DATE ASSIGNED</b> Year month day 19 78 2 27
	Leave Blank			

<b>4. LEGAL APPLICANT/RECIPIENT</b> a. Applicant Name : Commonwealth of Kentucky b. Organization Unit : Kentucky Heritage Commission c. Street/P.O. Box : 104 Bridge Street d. City : Frankfort e. County : Franklin f. State : Kentucky g. ZIP Code: 40601 h. Contact Person (Name & telephone No.) : Mrs. Eldred W. Melton, S.H.P.O. (502) 564-6683	<b>5. FEDERAL EMPLOYER IDENTIFICATION NO.</b> 69-0610001-172  <b>6. PROGRAM (From Federal Catalog)</b> a. NUMBER   1   5   •   9   0   4   b. TITLE Historic Preservation
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<b>7. TITLE AND DESCRIPTION OF APPLICANT'S PROJECT</b> Brand-Barrow House Rehabilitation Project. 203 East Fourth Street, Lexington, Fayette County, Kentucky  (see back page for work description)	<b>8. TYPE OF APPLICANT/RECIPIENT</b> A-State B-Interstate C-Substate District D-County E-City F-School District G-Special Purpose District H-Community Action Agency I-Higher Educational Institution J-Indian Tribe K-Other (Specify):  Enter appropriate letter <input checked="" type="checkbox"/> A
<b>9. TYPE OF ASSISTANCE</b> A-Basic Grant B-Supplemental Grant C-Loan D-Insurance E-Other Enter appropriate letter(s) <input type="checkbox"/> A	

<b>10. AREA OF PROJECT IMPACT</b> (Names of cities, counties, States, etc.) Lexington/Fayette Co./Statewide	<b>11. ESTIMATED NUMBER OF PERSONS BENEFITING</b> 3,000,000	<b>12. TYPE OF APPLICATION</b> A-New B-Renewal C-Revision D-Continuation E-Augmentation Enter appropriate letter <input checked="" type="checkbox"/> A	
<b>13. PROPOSED FUNDING</b>		<b>15. TYPE OF CHANGE</b> (For 12c or 12e) A-Increase Dollars B-Decrease Dollars C-Increase Duration D-Decrease Duration E-Cancellation F-Other (Specify): N/A  Enter appropriate letter(s) <input type="checkbox"/>	
a. FEDERAL \$ 40,000 .00 b. APPLICANT 48,740 .00 c. STATE .00 d. LOCAL .00 e. OTHER .00 f. TOTAL \$ 88,740 .00	<b>14. CONGRESSIONAL DISTRICTS OF:</b> a. APPLICANT 6 b. PROJECT 6		
<b>16. PROJECT START DATE</b> Year month day 19 78 2 27			<b>17. PROJECT DURATION</b> 36 Months
<b>18. ESTIMATED DATE TO BE SUBMITTED TO FEDERAL AGENCY</b> Year month day 19 78 6 20			<b>19. EXISTING FEDERAL IDENTIFICATION NUMBER</b>
<b>20. FEDERAL AGENCY TO RECEIVE REQUEST</b> (Name, City, State, ZIP code) Dept. of the Interior - H.C. & R.S. - Washington, D.C. 20240			<b>21. REMARKS ADDED</b> <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

SECTION II - CERTIFICATION

<b>22. THE APPLICANT CERTIFIES THAT</b>	a. To the best of my knowledge and belief, data in this preapplication/application are true and correct, the document has been duly authorized by the governing body of the applicant and the applicant will comply with the attached assurances if the assistance is approved.  (1) State Clearinghouse (2) (3)	b. If required by OMB Circular A-95 this application was submitted, pursuant to instructions therein, to appropriate clearinghouses and all responses are attached: No response <input type="checkbox"/> Response attached <input checked="" type="checkbox"/>
<b>23. CERTIFYING REPRESENTATIVE</b>	a. TYPED NAME AND TITLE Mrs. Eldred W. Melton State Historic Preservation Officer	b. SIGNATURE  c. DATE SIGNED Year month day 19 78 6 20

SECTION III - FEDERAL AGENCY ACTION

<b>24. AGENCY NAME</b> Department of the Interior  <b>26. ORGANIZATIONAL UNIT</b> Heritage Conservation & Recreation Service  <b>27. ADMINISTRATIVE OFFICE</b> Grants Administration Div.	<b>25. APPLICATION RECEIVED</b> Year month day 19 78 6 23		
<b>29. ADDRESS</b> 18th and C Streets NW, Washington, D.C. 20240	<b>28. FEDERAL APPLICATION IDENTIFICATION</b>  <b>30. FEDERAL GRANT IDENTIFICATION</b> 21-8833		
<b>31. ACTION TAKEN</b> <input checked="" type="checkbox"/> a. AWARDED <input type="checkbox"/> b. REJECTED <input type="checkbox"/> c. RETURNED FOR AMENDMENT <input type="checkbox"/> d. DEFERRED <input type="checkbox"/> e. WITHDRAWN	<b>32. FUNDING</b>	<b>33. ACTION DATE</b> Year month day 19 78 8 8  <b>35. CONTACT FOR ADDITIONAL INFORMATION</b> (Name and telephone number) Stephen D. Newman 202 523-5472	<b>34. STARTING DATE</b> Year month day 19 78 8 1  <b>36. ENDING DATE</b> Year month day 19 80 8 31  <b>37. REMARKS ADDED</b> <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>38. FEDERAL AGENCY A-95 ACTION</b>	a. In taking above action, any comments received from clearinghouses were considered. If agency response is due under provisions of Part 1, OMB Circular A-95, it has been or is being made.  b. FEDERAL AGENCY A-95 OFFICIAL (Name and telephone no.) Same as #35		

JUN 23 1978

**SECTION IV-REMARKS** (Please reference the proper item number from Sections I, II or III, if applicable)

Section I - #7 Use: Private Residence

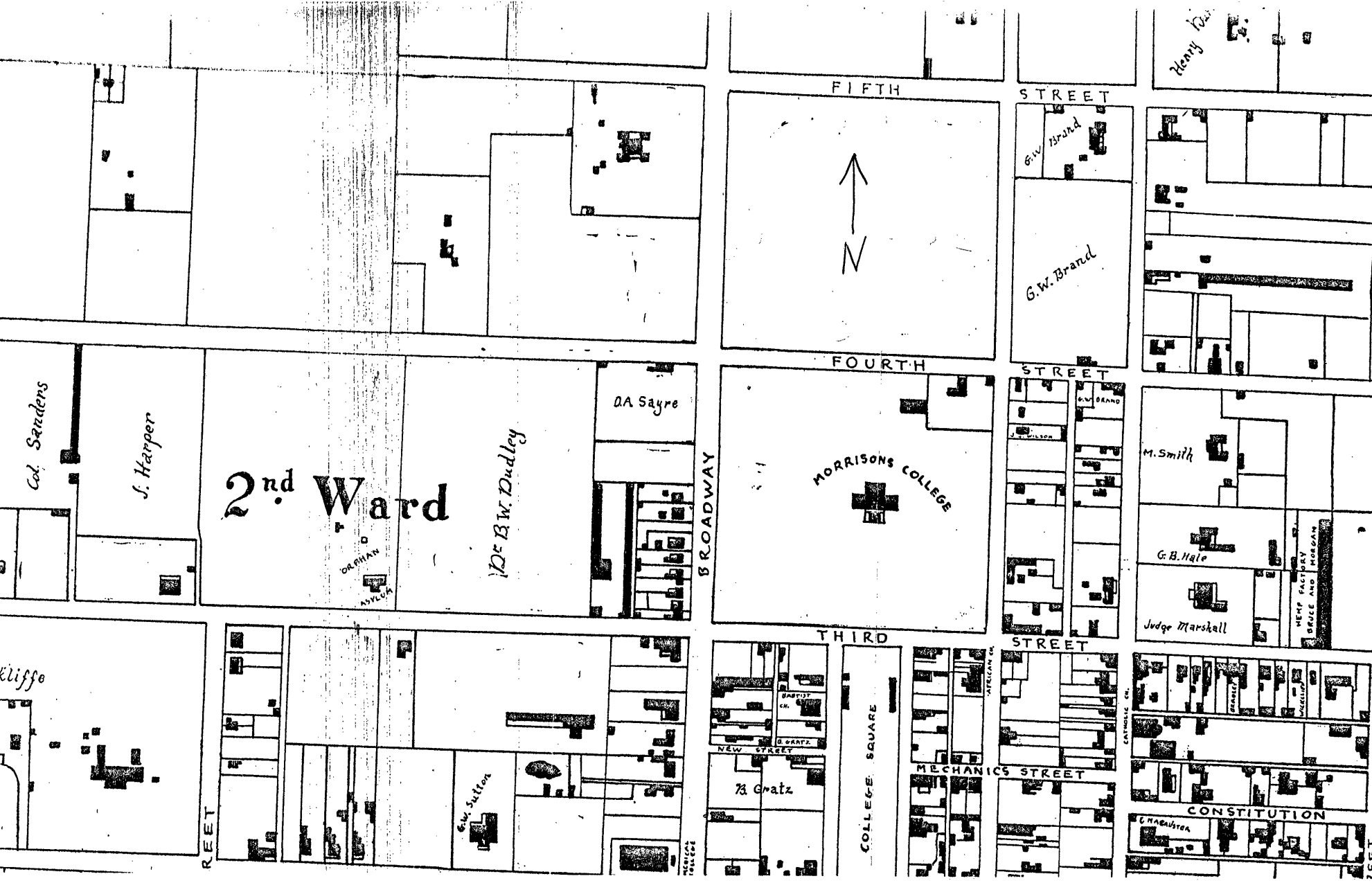
Work: Work includes the restoration/repair of many items on both the interior and exterior: roof, chimneys, gutters and downspouts, porches and wood balcony railings, new storm windows and doors, architectural woodwork, plaster and wall coverings. Rehabilitation work will upgrade the HVAC, plumbing and electrical systems to bring the house into a contemporary utility.

Section I-13b The owners and sub-grantees, Mr. and Mrs. John W. Moffatt, will provide the state matching share (\$48,740) from a loan.

APPROVED

Signature *C.A. Swick*

Date *7/19/78*



*Col. Sanders*

*S. Harper*

# 2<sup>nd</sup> Ward

D. THAM  
M. YLON

*Dr B.W. Dudley*

D.A. Sayre

BROADWAY

MORRISONS COLLEGE

FIFTH STREET

FOURTH STREET

THIRD STREET

MECHANICS STREET

CONSTITUTION

COLLEGE SQUARE

G. Gratz

Judge Marshall

M. Smith

G.B. Hale

G.W. Brand

G.W. BRAND  
J. MILLER  
J. MILLER

*Henry Kiss*

*Eliffe*

REET

G.W. Sullivan

RECEIVE

MELICAN CO.

CATHOLIC CH.

HEMP EAST  
BRUCE AND  
MORGAN

Brand-Barrow House, Lexington,  
Fayette County, Ky. 1855 City of  
Lexington surveyed and published by  
Hart and Mapother, Louisville.

Retraced 1939 by Claude Jackson,  
Lexington. Engraved 1939, Haag  
and Sons, Engravers.

The William Moses Brand House is  
shown partially circled at the far  
right edge, with rear ell present.  
"Morrison's College" in the center  
is the present Transylvania College.

Northwest of the W. M. Brand house  
is the G. W. Brand house at 5th  
and Limestone, originally built for  
John Brand and known as "Rose Hill."  
Notice the number of hemp walks

including G. W. Brand's, in the  
area.

JUN 7 1976

AUG 11 1976

Mapother

end