

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED FEB 7 1977

DATE ENTERED APR 27 1977

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
Tompkins-Buchanan House

AND/OR COMMON

Spalding College Administration Building

2 LOCATION

STREET & NUMBER

851 S. Fourth Street

__NOT FOR PUBLICATION

CITY, TOWN

Louisville

CONGRESSIONAL DISTRICT

3 and 4

STATE

Kentucky

CODE

021

__ VICINITY OF

COUNTY

Jefferson

CODE

111

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 checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> PRIVATE RESIDENCE
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> ENTERTAINMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> GOVERNMENT
			<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME

Spalding College

STREET & NUMBER

851 South Fourth Street

CITY, TOWN

Louisville

__ VICINITY OF

STATE

Kentucky

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Jefferson County Courthouse

STREET & NUMBER

Sixth and Jefferson

CITY, TOWN

Louisville

STATE

Kentucky

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Survey of Historic Sites in Kentucky

DATE

1972

__FEDERAL STATE __COUNTY __LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Kentucky Heritage Commission

CITY, TOWN

Frankfort

STATE

Kentucky

(continued)

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" 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 type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Hidden beneath the Collegiate Gothic facade of Spalding College (photo 3) are the interior and the exterior of the side facades of a residence designed for Joseph T. Tompkins by Henry Whitestone (1819-1893). The interior was extensively redecorated about 1882 by an unknown designer for the George C. Buchanan family. In spite of some alterations for adaptive use by the college, particularly the conversion of two second-floor bedrooms into a chapel, much of the 1870s-80s interior remains intact. The house is sandwiched between not only the front block but also another modern wing at the rear (east), which has occasioned the removal of the original back porch and some other minor changes (see map 3).

The original five-bay limestone facade, which faced west, is known through old photographs (see photos 1 and 2) and is described in 8. The original layout of the house and grounds, including minor changes apparently sketched during the design or construction stage, are known through the extensive collection drawings for the commission preserved at the offices of Whitestone's current successor firm, Luckett and Farley, Inc. From a plan of the first story (photo 12) it appears that pairs of columns were to flank the recessed entrance, but from the photographs it seems likely that they were not erected.

As one approaches through a hallway of the new building one comes upon the outside of original parlor windows and from here one can peer into the parlor. Immediately past the two windows is what was the original entrance with its round-arched opening, recessed vestibule, and double doors with jewel-like stained glass insets (see old photo 1). Stained-glass insets also decorate the doors at the rear of the central hall and etched-glass panels are inset into the doors off the hallway. The broad central hallway has a stairhall to the right halfway to the rear. The broad, gently sloping, three-run stairway with its warm and richly carved wood panels and railings rises three floors (photo 5). The first-floor newel post is particularly impressive with angular Néo-Grec detail, naturalistic carved panels, and a handsome brass lamp all probably dating from the redecoration of 1882, although the body of the stair itself is probably original. The stairwell is lit by a magnificent stained-glass skylight (photo 6).

Off the central hallway lies a series of rooms, each with individual characteristics. These rooms, which include the parlor (originally called the drawing room), dining room, reception room, library, an early downstairs lavatory, and others, combine

(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 checked="" 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 checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1871-72; redecorated 1882 BUILDER/ARCHITECT Henry Whitestone; 1882 decorator ~~perhaps Hegan~~

STATEMENT OF SIGNIFICANCE

Brothers

The Tompkins-Buchanan House, hidden between two wings of the Spalding College administration building, but lacking only its original limestone facade, is one of the few surviving works of Henry Whitestone (1819-93), Louisville's major architect of the period immediately before and after the Civil War. Like most of his designs, it was a handsome townhouse evoking the palazzi of Renaissance Italian merchant-princes in proportions, details, and associations; and it is fully documented by surviving architectural drawings. Although portions of the original Italianate interior are intact, it was somewhat remodelled and drastically redecorated in the early 1880s in what must have been a still more fashionable style compounding Néo-Grec, Eastlake, Japanese, and other exotic elements. Much of this "Aesthetic" redecoration, incorporating some of the original 1870s features, survives.

The construction of the mansion and its remodelling reflected the patronage of two prominent Louisville citizens, Joseph T. Tompkins, a wholesale dry-goods merchant, and George Buchanan, a distiller, and their families. The careers of these men in turn represent the post-Civil War affluence and sophistication of the city, as well perhaps as the underlying economic stability of the so-called Gilded Age. After later belonging to members of the prominent Rankin and Shuttleworth families, the house became part of Spalding (then Nazareth) College, was incorporated into the new Collegiate Gothic administration building in 1942, and has survived its sympathetic adaptive use in remarkable condition.

The core of Spalding College is the mansion built for Joseph T. Tompkins (1820-1877) by Henry Whitestone (1819-1893) in about 1871. Whitestone had previously designed a commercial dry-goods store for Tompkins on 6th Street between Main and Market ca. 1864, for which New York architect Griffith Thomas had also supplied designs. Tompkins was born in Lynchburg, Virginia, in 1820, came to Louisville at the age of seventeen, and began his career as a clerk in the dry-goods house of W. C. Fellows at Fourth and Main Streets. Later he entered the firm of James Low and

(continued)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

"A Louisville Mansion." The Art Journal, VI (1880), 336-37.

Briney, Melville O. "Nazareth's Modern Walls Hold Memories of Past."
The Louisville Times, April 20, 1961.

(continued)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1/4 acre

UTM REFERENCES

A	1, 6	6, 0, 8, 6, 4, 0	4, 2, 3, 3, 2, 2, 0
	ZONE	EASTING	NORTHING
C			

B			
	ZONE	EASTING	NORTHING
D			

VERBAL BOUNDARY DESCRIPTION

The structure is in City Block 29-D on a portion of Lot 79. The front wall of the nominated property, the Tompkins Mansion, sits back to the east 50 feet from Fourth Street behind the newer block. The nominated property extends into the lot for a total of 110 feet east; the rear line of the nominated property is at 160 feet.

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

Elizabeth F. Jones

WEL

ORGANIZATION

DATE

Jefferson County Representative, Kentucky Heritage Commission December 1976

STREET & NUMBER

TELEPHONE

4012 Massie Avenue

(502) 587-3501

CITY OR TOWN

STATE

St. Matthews

Kentucky

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE _____ LOCAL _____

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Edward W. Melton

TITLE State Historic Preservation Officer

DATE 2/1/77

FOR NPS USE ONLY

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

CHIEF DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 4/29/77

ATTEST: KEEPER OF THE NATIONAL REGISTER

DATE 3/16/77

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Metropolitan Preservation Plan
(FOMCOG, Louisville), 1973.

County

Kentuckiana Regional Planning and Development
Agency

5th and Ormsby Streets

Louisville, Kentucky 40208

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the interior decorative style of the early 1870s when the house was constructed with the redecoration scheme of the early 1880s. Whereas the original fittings have a bulbous Baroque quality about them--warm woods, tawny marbles, heavy rounded moldings, overflowing curves, and a naturalistic imagery of roses, grape vines, and lions' heads--the '80s decor is altogether different.

The parlor best exemplifies the new aesthetic ambiance (photos 7-9). The parlor is a large room about 40 feet long with two pairs of wooden doors inset with etched-glass panels opening into it from the hall. A deeply projecting bay is flanked by two fireplaces. The fireplace mantels are of ebonized wood, with numerous shelves projecting from mirrored panels over a hearth faced with painted tiles and edged with a copper and brass frame, all ornamented with Japanese-inspired dragonflies and reeds (photo 9). This echoes the fantastic painted paper ceiling--surely one of the few such ceilings to survive--showing peculiarly flattened Japanese lattice work beneath an implied sky. The cornice and other decorative details are comprised of blown-up Greek architectural elements, detached from their "proper" structural use and arranged to create the maximum amount of repeated rhythm. An extremely tall pierglass matches the mantels. Yet beneath all these decorative elements lie the plain, heavy moldings of the 1870s.

In the dining room the juxtaposition of the old and new treatments is more apparent, for the mantel and its original curved mirror stand side-by-side with extraordinary sideboard treated like a miniature medieval castle, with pinnacled "roofs" over individual compartments lined with naturalistic thistles on gold-leaf panels (photos 7, 10, 11). Moreover, a shelf-clock is supported by an 1880s bracket superimposed on the earlier mantel. The chandelier appears to have been altered slightly at various times, but still incorporates two "found objects," a cloisonné enamel and a copper flowerpot.

The reception room to the right of the entrance has a Persian-inspired ceiling, which appears to be gold-tooled leather but is actually a composition material.

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The ebonized wood and inlaid wood mantel with its proto-Art-Nouveau sunflower motifs dates from the 1880s redecoration, and, like those in the parlor, is of exceptional quality.

The existing exterior side facades are of brick with stone courses between each floor and stone flat lintels (see photos 2 and 4). The cornice, which extended around the house from the original facade, is underscored by decorative brackets and a stylized molding. The south facade has an inset loggia over the side entrance. Slender castiron columns with Corinthian capitals are on the first story. The second story has Corinthian columns supporting delicate round arches. Balustrade tops the two-story loggia. A three-story bay window projects beyond the loggia on the south facade. The ornate brass and iron railing at this entrance was installed at the front entrance by the Buchanans but was moved to the side when the well-designed front block was added in 1942.

Some of the downstairs rear service rooms, such as the original lavatory, retain residential features: the room marked "Breakfast" on Whitestone's plan appears to have been redecorated at the turn of the century and retains a handsome mantel and wallpaper from that period. Much woodwork and most of the 19th-century mantels remain on the two upper floors, even in rooms once used as laboratories for the college. The only major change has been the attractive chapel mentioned above. The structure and intact accessories are well-maintained.

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Company and then established his own wholesale business in partnership with his brother, Samuel Tompkins of New York. They apparently prospered, although Kendrick writing in the 1930s recalled that the Tompkins' "became infatuated, years ago [perhaps before the Civil War] with the wild gold craze which swept over the country from the West, resulting in their making large investments of their time and money, which proved to their financial distress." This must have been a temporary set-back, however.

Joseph Tompkins married Sarah Sawtell, daughter of the Reverend Eli N. Sawtell of the fashionable Second Presbyterian Church. Tompkins was a member of St. Paul's Episcopal Church and is buried in Cave Hill Cemetery in a vault, the design of which is also attributed to Henry Whitestone. According to Melville O. Briney, The Courier-Journal at the time of Tompkins' death in 1877 described him as "a man of honor and integrity...a liberal promoter of public improvements and a generous contributor to charities that administer to the helpless." Nevertheless, he retained "a very ample supply of this world's goods."

The latter abundance was reflected in the large house designed for Tompkins by Henry Whitestone. It represents the later phase in the architect's continuing interpretation of the Italian Renaissance palazzo style, utilizing bolder and perhaps coarser scale and more emphatic and mechanical details than his finest work of the 1850s, such as the Ford Mansion a few blocks away at Broadway and 2nd Streets (see Langsam, Antiques, on the Ford house). The spacious interior seems to have been more Baroque in detail, but less open in plan, than the architect's pre-Civil War designs. Throughout his career Whitestone may well have found inspiration in the classical works of Sir Charles Barry (1795-1860), fashionable 19th-century English transmitter of Italian Renaissance forms. Like others of Whitestone's late residences, the Tompkins house had an institutional look from the start, with its flat facade rigidly articulated by belt-courses and quoins. The heavy cornice had closely-spaced brackets over a frieze of stylized egg-and-dart motive. The surviving south facade, however, with its delicate two-story castiron Corinthian loggia, is far more appealing. Like many houses in Old Louisville, only the main facade was of limestone, the remainder brick.

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The original plans of the Tompkins residence, showing slight revisions during the execution, are preserved in Louisville at the offices of Luckett and Farley, Inc. (see photo 12). They not only document something of the 19th-century design process, but also reveal a plan both spacious and functional (the downstairs lavatory at the rear of the T-shaped main stairhall may well have been a novel feature just after the Civil War, for instance). Such surviving features from the original interior as the basic woodwork, the dining-room mantel with its arched mirror, the dining room cornice of rich classical moldings, and perhaps the staircase, suggest the somewhat heavy and lavishly ornamented Italianate character of Whitestone's few documented interiors.

In the 1870s Fourth Street was becoming part of a residential area off Broadway and contributing to the thrust southward into the area which became Old Louisville (see the National Register form for the Old Louisville Residential District, listed February 2, 1975). In this same block between Breckinridge and York were the homes of Thomas P. Jacob, owner of the area known as Jacob's woods, and Thomas P. White, a dry-goods merchant whose residence was also designed by Whitestone. By 1876, according to the Atlas, all the lots were occupied by structures. Two of the structures were churches: the Church of the Messiah (now the First Unitarian Church, listed on the National Register April 21, 1976) and Calvary Episcopal Church (approved by the Kentucky Historic Preservation Review Board on December 4, 1973), which are extant; other churches, including the Second Presbyterian, were also in the area. The Thomas P. Jacob residence, designed by nationally significant architect Peter B. Wight (1838-1925) in the Ruskinian Gothic mode, is no longer extant. Among these neighbors, the Tompkins house must have easily held its own in size, if not in innovative design.

In 1880 the property was purchased by George C. Buchanan, a distiller, who had the interior thoroughly redecorated. The exterior was partially changed with the probable addition of new front doors and stair railings. The redecoration is executed in a radically different manner from the surviving elements of the original scheme, and in the highest style for its period. The new decor belonged to what is sometimes

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called Eastlake, although the combination of primarily classical and exotic rather than medieval elements is not truly characteristic of that manner. In the Tompkins-Buchanan house the exceptional quality of the craftsmanship and the rigidly geometric character of the decoration resemble the contemporary work of the great New York firm of Herter Brothers. In fact, the 1884 catalogue of the Buchanan sale states that the furniture in the "Large Parlor" was made to order by Taylor and DeGraeff, New York city. Since the sale included a pier mirror and various ebonized pieces, it seems likely that the firm was also responsible for some of the built-in features such as the ebonized mantels. A mahogany bedroom set was described as having been made to order by another New York firm, Leissener & Louis. On the other hand, one fine book case was made by the prominent Louisville cabinet-maker, J. V. Escott, and it appears that the decorative ensemble was coordinated by the local firm of Hegan Brothers.

An article in The Courier-Journal during the famous Buchanan sale on December 17 and 18, 1884, was headed "The Beautiful Home of the Bankrupt Whiskey King Despoiled by the Auctioneer-- The Best People Among the Buyers." It contained a description of the still-new decorations at their height:

Nothing short of the most lavish outlay of means could have provided such a bewildering array of blended utility and artistic beauty.

Even the coverings on the walls had been made the subject of aesthetic study. This was shown in the new wall-papers, frequently designed to imitate metal, leather, majolica, delft and porcelain tiles. The wall ornaments, such as paintings, frames, placques and statuettes, were in perfect keeping. The floors were richly carpeted, and variety, beauty and a perfection of finish was everywhere visible in the handsome polished wood appointments arranged in sections of various colored boards, yellow satin wood, white ash, yellow maple, buff oak and dark walnut. Holstery tapestries, damask curtains and portiers harmoniously contrasted with the wood finishings and wall-coverings.

The wall coverings were made by Hegan Brothers, and are said to be the most elaborate of any in the Southwest, the cost of this work alone having been over \$14,000. The side walls are covered with French delicante papeur of elegant design, while the ceilings and friezes are particularly

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fine. The library is papered with red bronze, with broad, hand-painted frieze and ceiling to match. The side walls of the reception room are in green and bronze foliage, and the ceiling is in embossed red velvet laid in gold and picked out in transparent colors. The side walls of the drawing-room are in solid embossed gold paper, and the ceiling is beautifully frescoed. The dining-room walls are made to represent old tapestry designs, with the ceiling paneled in black walnut moldings, brass rosettes and hand-painted ornaments. Taken as a whole, the decorations are something simply magnificent, and, as a specimen of the decorator's art, reflect good credit on the Messrs. Hegan.

Whether locally produced or not, the overall decorative scheme bears considerable resemblance to that of one of the Buchanans' neighbors to the north, F. D. Carley, a Standard Oil magnate. Carley, who had many Eastern connections, was evidently the father-in-law of Richard Howland Hunt, architect son of Richard Morris Hunt, the great Beaux-Arts architect. An interior of Carley's own house--according to Kendrick, one of several in the area that he purchased and replaced or redecorated in up-to-date style for speculative reasons--was illustrated and described in the nationally-distributed Art-Journal in 1880: "There is much in the interior of this mansion to admire, especially its individuality. There is an absence of strong contrasts, but rich, quiet, unobtrusive harmony everywhere...remarkable for its interior arrangements and artistic treatment, and furnishes a noteworthy illustration of the growth of decorative art in this country." Thus, Louisville, as represented by the Carley and Buchanan interiors, seems to have been seen by contemporaries as in the vanguard of American decoration.

The few original 1870s features that remain from the Tompkins era are almost lost among the features of the 1880s redecoration. The entrance doors and an enormous skylight over the room-size stairwell were embellished with intensely-colored glass worthy of LaFarge's early work for Tiffany. The smoothly flowing Whitestone newel posts were replaced with more angular ones topped with gilt-bronze torchères. These changes in the entrance & stairhall are typical reflecting the tendency toward bright but dark colors, the "contrasting harmonies" described in the contemporary accounts, as well as the unmentioned transition from rounded, bulbous, shaded, naturalistic, large-scale forms of the 1870s to the angular, flat, incised or inlaid, linear, abstract or stylized, small-scale forms and patterns increasingly characteristic of the 1880s. The imagery and sources also shift from the essentially Italianate or Neo-Baroque volutes, scrolls, roses, garlands, cupids, and lions seen in the Tompkins remnants to the encyclopedically historicist geometric motifs and exotic iconography of birds, insects, thistles, chrysanthemums, sunflowers in the Buchanan redecoration.

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It appears from a comparison of the original plan with the existing scheme that a wide doorway was opened up between the 40-foot-long north parlor and the cross-axial dining room, making a vista of almost 60 feet (an emphasis on continuous open spaces was also a feature of the Carley interior). The opening replaced two fireplaces: the original Neo-Baroque dining room mantel was apparently reinstalled at the end of the vista on the east wall, with a new clock-shelf and tile facings; two new mantels in the highest Néo-Grec style were placed on either side of the original room-size north bay-window of the parlor. All the wall surfaces and floors were embellished as described above; the mantels, pierglass, and painted ceiling, with its extraordinary semi-illusionistic "Japanese" effect, and composition friezes, survive in the parlor; the panelled ceiling, a pierglass, and walnut sideboard (apparently not sold, although listed in the 1884 auction catalogue), in the dining room. In both rooms are handsome pierced brass chandeliers, that in the dining room incorporating two apparent "objets trouvés": an oriental cloisonné enamel pot and a hammered copper bowl, suggesting the varied sources of the decorative elements. In keeping with the new openness and lightness, the upper panels of the interior doors were replaced by frosted or etched glass in varying stylized designs, some of which even suggest American Indian motifs. These and other surviving features of the redecoration reveal the remarkable range of late Victorian eclecticism and the ability of high-style designers to assimilate a myriad of historic elements into an essentially "modern" ensemble unique to their era, and presaging many of the artistic developments of the later 1880s and 1890s.

In describing the "extensive improvements made on the interior," Kendrick says, fifty years later, "I question if the new decorations of its broad halls and large rooms have been equalled in any dwelling of this city." He continues, however, "Misfortune fell heavily upon this family, so that it was necessary for them to surrender what they had contemplated making their home for life." In 1884 the Trustee's sale mentioned above was held on the bankrupt Buchanan: although an invaluable source for us, particularly because of its occurrence so soon after the redecoration that changes are unlikely to have been made, the bankruptcy and auction (at which bidding was only fair, according to the newspaper account)

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no doubt ultimately reflect the impact of one of those economic depressions or recessions that plagued the 19th, as well as the 20th, century.

In 1886 Rhodes (or Rodes) B. Rankin and James Shuttleworth obtained the property. Again Kendrick has something to say: "having a very intense personal friendship for years, [they] bought it jointly. Theirs was a unique arrangement. It was generally understood, I think, that there was a partnership agreement as to the upkeep and household plans--which was happily carried out for years, until death came into that joint family circle." In 1905 Rankin bought out Shuttleworth's portion.

In 1918 the Sisters of Charity of Nazareth bought the house and grounds for \$75,000 and opened Nazareth College there in 1920. The college was an urban extension of Nazareth College near Bardstown, Nelson County, Kentucky, an early 19th-century girls' school which has recently moved entirely to the Louisville facility. Now co-educational, the institution is known as Spalding College. Through the years additional structures, such as the 1942 front wing of the mansion, have been erected in the vicinity, but the well-maintained Tompkins-Buchanan House has remained at the core of the complex. The present administration, which has played an active role in local preservation efforts, is well aware of the value of this unique legacy.

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Burke, Sister Mary Ransom, "The Story of 851." Louisville, 1953.

"Catalogue of the Trustee's Sale at Public Auction ... at the Private Residence of Geo. C. Buchanan, Esq." Louisville: Meddis & Southwick, Auctioneers [1884].

Information and materials from Spalding College Archives courtesy of Sister Mary Michael Creamer.

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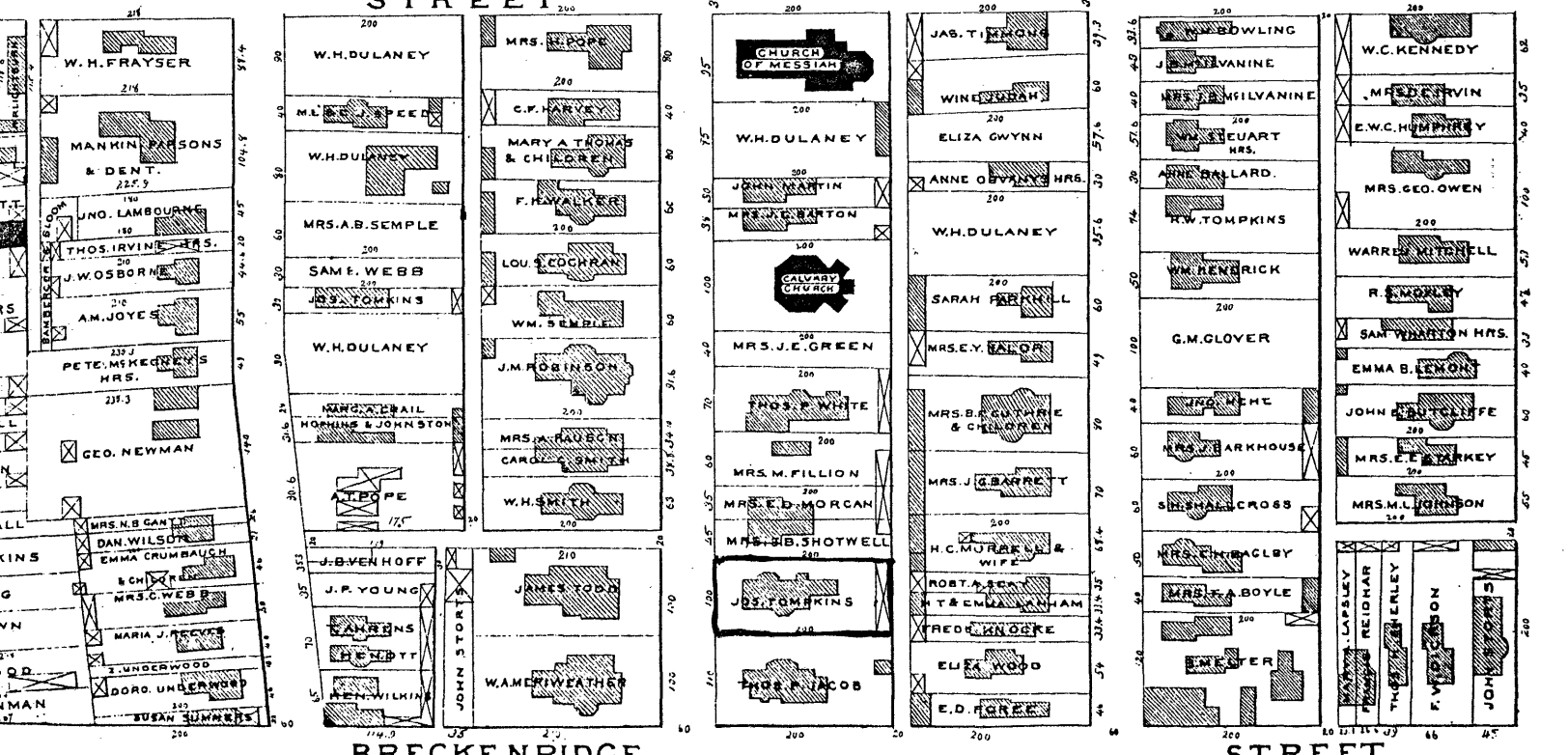
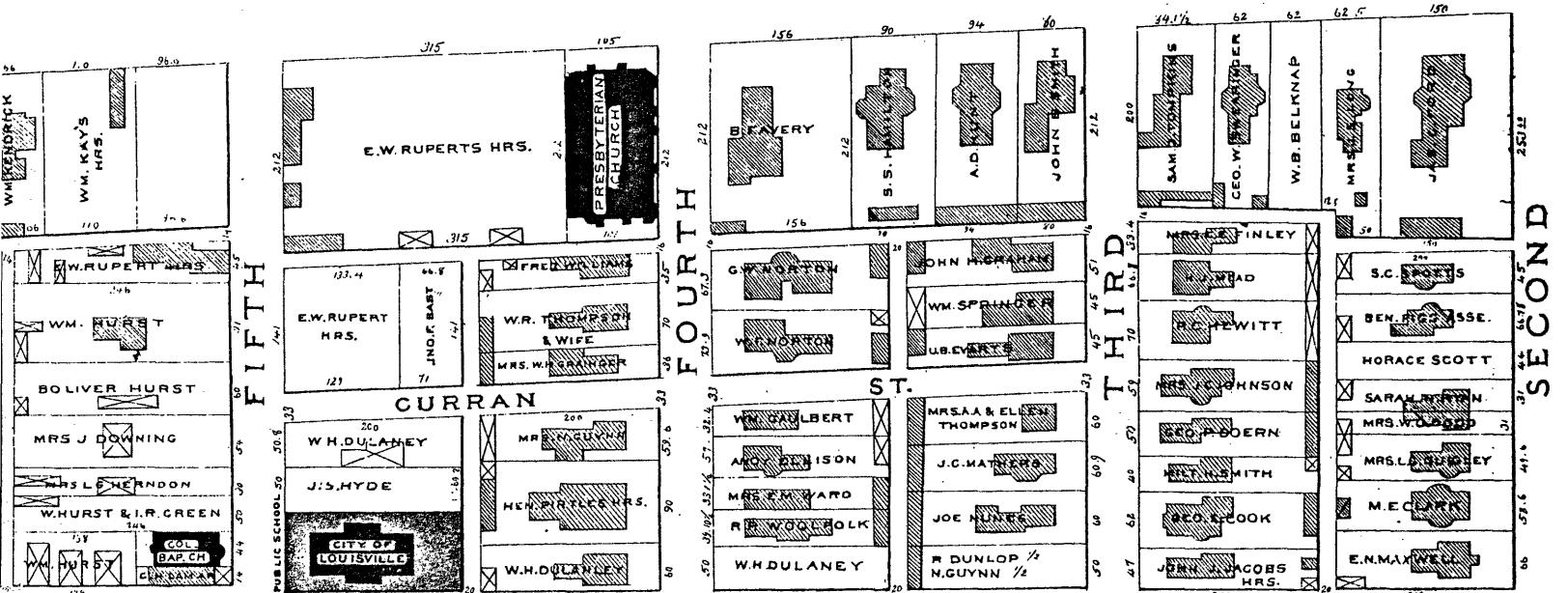
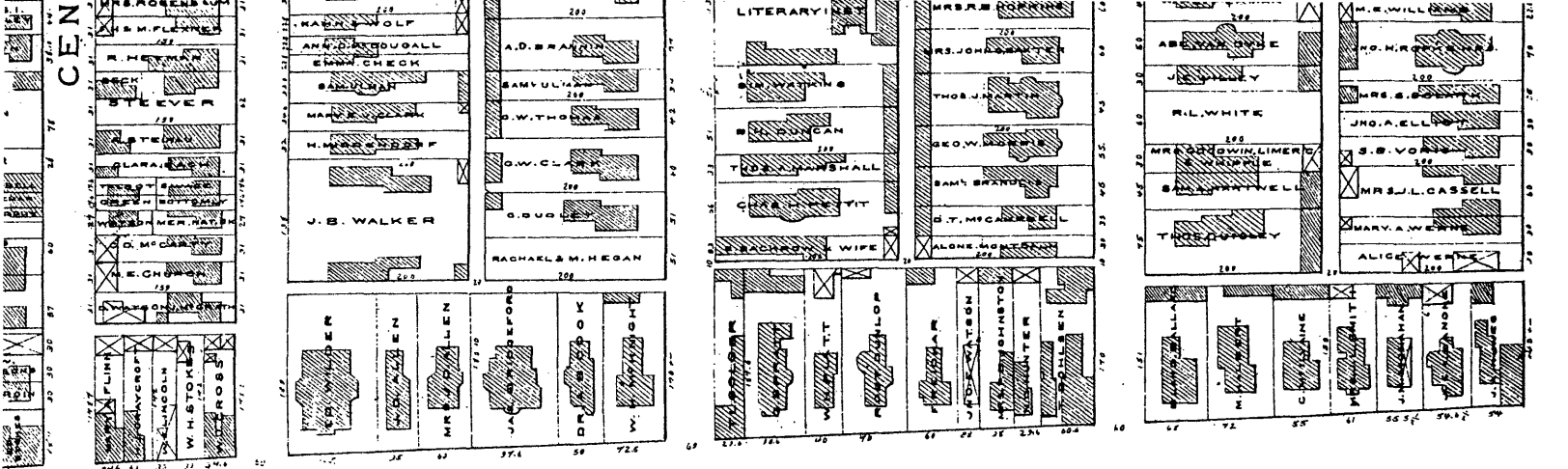
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The Abstract & Loan Association, Office S.E. Cor. Green & Center Sts. Louisville, Ky.

Tompkins-Buchanan House
Louisville
Jefferson County
Kentucky

Atlas of the City of Louisville,
Louisville Abstract and Loan
Association, 1876.

Map 2. Detail showing position
of "Jos. Tompkins" house at
bottom center (north is at the
top; Broadway is the wide street at

the north).

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