

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form

RECEIVED 2280

OMB No. 10024-0018

MAY 28 2008

NAT. REGISTER OF HISTORIC PLACES  
NATIONAL PARK SERVICE

1. Name of Property

historic name Hadley, Mary Alice, House

other name/site number 1638 Story Avenue, JF-CB-610

2. Location

street & town 1638 Story Avenue NA not for publication

city or town Louisville NA vicinity

state Kentucky code KY county Jefferson code 111 zip code 40206

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  
☐ nationally ☐ statewide ☒ locally. ( ☐ See continuation sheet for additional comments.)

Donna M. Neary

05/23/2008

Signature of certifying official/Title Donna M. Neary, SHPO

Date

Kentucky Heritage Council/State Historic Preservation Office

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the 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 the Keeper

Date of Action

Edson H. Beall

7-10-08

## 5. Classification

### Ownership of Property

(check as many boxes as apply)

- ☒ private  
☐ public-local  
☐ public-State  
☐ public-Federal

### Category of Property

(check only one box)

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

### Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing
2	buildings
	sites
1	structures
1	objects
4	Total

### Name of related multiple property listing

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

NA

### Number of contributing resources previously listed in the National Register

1

## 6. Function or Use

### Historic Function

(Enter only categories from instructions)

Domestic/ Single Dwelling  
Domestic/ Garage

### Current Function

(Enter only categories from instructions)

Domestic/ Single Dwelling  
Domestic/ Garage

## 7. Description

### Architectural Classification

(Enter only categories from instructions)

House: Italianate  
Garage: No Style

### Materials

(Enter only categories from instructions)

foundation brick; concrete block  
walls brick; concrete block  
roof asphalt; asphalt  
other

### Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

☒ See continuation sheet(s) for Section No. 7

Section 7 Page 1

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The Mary Alice Hadley House, garden, and garage complex (JF-CB- 610) is located at 1638 Story Avenue in Louisville, Kentucky. It sits within the Butchertown Historic District, which was listed on the National Register in 1976 and whose Period of Significance ends at 1926. The house at 1638 Story Avenue is as a contributing feature of the district. This nomination proposes to list the property individually by focusing upon its association with the well-known Louisville ceramic artist, Mary Alice Hadley, who occupied the house from 1952 until her death in 1965. This new perspective on the property's identity and significance leads to an evaluation of the property's garden and garage as contributing features of the complex.

### History and character of the property

As described by the Louisville Landmarks Commission, "The Butchertown neighborhood is located just east of the downtown area, bordered by the Ohio River to the north, Interstate 65 to the west, Main Street to the south, and Mellwood Avenue to the east."<sup>1</sup> The area developed over the course of the nineteenth century, taking on a strongly diverse character. As described in the 1976 National Register nomination,

"One of the distinctive aspects of Butchertown is that ambitious houses such as the Hadleys' are intermingled with more modest wooden ones, often of the 'shotgun' type, not to mention small shops and various industrial plants; there is little consistency of scale or use, or apparent economic level. This very heterogeneity gives the area as a whole a paradoxically consistent character different from, say, Old Louisville where each street has its own scale and economic level, or Germantown to the south with its preference for 'shotguns' or 'hunchbacks' as they are called by older residents of the area. This architectural diversity is also reflected in the social diversity that has been maintained by recent renewal of interest in Butchertown."<sup>2</sup>

Today, Butchertown remains a patchwork of residential, commercial, and industrial buildings and functions. As reported in the *Louisville Guide*, "the historic district is composed of 724 parcels on 129 acres and is made up of about 45% commercial and industrial buildings and 30% residential structures."<sup>3</sup> The Hadley House is located in the heart of a residential enclave within the district, just a block from the Hadley Pottery, which still operates in "one of the [district's] oldest warehouses, which has remained almost unchanged since the mid-nineteenth century."<sup>4</sup>

The boundaries of the property at 1638 Story Avenue were established in 1874 when Charles Stoll divided the parcel from his larger landholdings and sold the lot to George Spatz. The lot was defined by the eastwardly boundary of Mr. Stoll's property and a parallel line located sixty feet to the east. Beargrass Street (now Story Avenue) and the center of Beargrass Creek define the northern and southern boundaries, respectively.<sup>5</sup>

<sup>1</sup> "Butchertown Preservation District: A Brief History," adapted from the Encyclopedia of Louisville for the Louisville Landmarks and Preservation Districts Commission, available online at [www.louisvilleky.gov/PlanningDesign/Butchertown.htm](http://www.louisvilleky.gov/PlanningDesign/Butchertown.htm), accessed 1/16/08

<sup>2</sup> Butchertown Historic District, National Register of Historic Places nomination, prepared by Walter E. Langsam, 1976

<sup>3</sup> Greg A. Luhan, Dennis Domer, and David Mohney, *The Louisville Guide*, New York, Princeton Architectural Press, 2004, p. 275

<sup>4</sup> *ibid*

<sup>5</sup> Jefferson County Deed Book 185, p. 326, Nov. 28, 1874.

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The boundaries, as indicated on the Jefferson County Property Valuation Administrator (PVA) map, remain the same today. The house was likely constructed shortly after Mr. Spatz bought the property. The Hadley's were its fifth owners when they purchased it in 1952. They are responsible for features located behind the house that today contribute to the significance of this property.

The house is located at the front of this long, narrow lot, with the principal façade facing Story Avenue. There is a small front yard separated from the public sidewalk by a wrought-iron fence. The yard and house are raised slightly above sidewalk level; a low stone retaining wall supports the ground along the east side of the yard. A driveway runs along the east side of the property, terminating with a large paved area to the rear of the house. The paved area is bordered by two concrete-block garages to the south and west, a concrete-block wall to the east, and gardens to the north. The gardens surround a covered patio at the back of the house. Behind the garage at the south end of the property, the land descends steeply down to the creek.

### Exterior of the house

The Hadley House is a two-story, three-bay Italianate-styled town house of the subtype described by Virginia and Lee McAlester in their *Field Guide to American Houses*.<sup>6</sup> As they explain, "Italianate styling...dominated urban housing in the decades between 1860 and 1880. Italianate town houses are characterized by wide, projecting cornices with typical brackets; the cornice conceals a flat or low-pitched roof behind. Typical Italianate windows further distinguish these examples."<sup>7</sup> The Hadley house displays all of these characteristics, as will be described later in more detail. Like many of the larger mid- to late-nineteenth century houses in Butchertown, the Hadley house is constructed of a wooden frame covered with brick veneer. The brick has been painted a light beige color, and the Italianate details are all painted white. The house sits upon a brick foundation topped with a single course of rusticated stone, and it is covered with a flat roof. As is typical of town houses, the front façade is the only public face of the building, thus it bears the most ornate detailing. The house, like the lot, is long and narrow. The side and back elevations are relatively simple and unadorned.

The front façade of the house is dominated by the front doorway and its decorative door surround which occupy the left (eastern) bay of the building. The tall, narrow double doors sit upon a four-step stoop. The entryway retains its original six-paneled wooden storm doors, behind which are a pair of wooden doors with large glass panels. The sides and top of the doorway are framed with decorative paneling, and it is crowned with a modified pediment. The raised, pointed center portion of the pediment is adorned with a large organic oval-shaped rosette; the sides of the pediment are flat. It is supported on either side by large ornate brackets attached to the side paneling. Near the bottom of the door surround on the right hand side, a tile, painted by Mrs. Hadley, announces the house number 1638.

To the right of the door are two long two-over-two double-hung windows; three smaller two-over-two windows span the second story. All of the windows on the front façade are crowned with

<sup>6</sup> Virginia and Lee McAlester, *Field Guide to American Houses*, New York, Knopf, 2002, p. 211

<sup>7</sup> *ibid*

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rectangular hood moldings and sit upon simple flat sills. The front portion of the house is topped with a projecting cyma-recta cornice supported by modillion-like brackets. Below the brackets, a row of heavy dentils adorn the fascia. With the exception of the details just described, the overall impression of the front of the house is geometrical and flat.

The other elevations of the house display little ornamentation and less order than the main façade. Viewing the house from the side and rear, one sees that the roof of the front half of the house is slightly higher than that of the back portion (though both sections are two stories tall). As can be discerned by comparing clues on the building's exterior with its interior plan, the house essentially consists of three parts:

- The front part of the house is three bays (25 feet) wide and two rooms deep. It has a flat roof concealed by the cornice described above. The east elevation of this part of the house has a single second-story window lighting the stairway that runs along this wall. The west elevation has two tall first-story windows directly below two smaller second-story windows.
- Behind this front section is the second part of the house, evidenced on the outside by the drop in roof height. The roof of this section is in fact a shallow gable, as revealed when viewed from the back elevation. This part of the house is one room (18 feet) wide and two rooms deep. The eastern wall of this section is a continuation of the eastern wall of the front part of the building. A visible seam in the brickwork suggests that the first room of this section was a part of the original building, but the second room was added at a later date. In total, there are five first-story windows and four second-story windows on the east side of this section. The second-story windows are placed directly above those below, but there is no window above the last (southern-most) first-story window. The windows are all six-over-six double-hung, except for the northern-most window, which is one-over-one and, as revealed by scars in the brickwork, was installed in the place of a door.

The back gable end of this section has two doors. A single second-story window is placed above the right (eastern) door. A shed-roof-covered porch spans the back of this part of the house. Only the back fifteen feet of the western wall of this section is revealed; it contains one first-story and one second-story window.

- The third part of the house is a single room added to the west side of the second section. It appears to be the same depth as the original portion of the second part. Its roof is flat and adorned with a simple dentillated cornice. The cornice is at the same height as that of the second part of the building. An enclosed entry vestibule and sleeping porch connects this section to the front part of the building on the west elevation. Single first- and second-story windows adorn the north side of this addition; a first-story window and door and two second-story windows define its south elevation. There are no windows on the west end.

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Both of the apparent additions to the Hadley house display similar material choices and workmanship as the original building. They were likely added fairly early in its history, and were certainly in place by the time that Mary Alice Hadley purchased the property.

### **Interior of the house**

#### **First Floor**

The house's interior retains much of its original Victorian detailing. Its overall plan, as it evolved over the years, remains intact. Entering through the front door, one finds oneself in a hallway that occupies the left bay of the front portion of the house. The stairs run straight up along the eastern wall of the building. Two doors on the right side of the hall lead into double parlors. The two rooms are divided by a pair of pocket doors. Each room has a fireplace in the center of its western wall. Both are framed by heavy wooden Victorian fireplace surrounds, and each retains its cast-iron fire box insert. The front room is lit by the two windows on the front of the house, and the second room is lit by a window to either side of its fireplace. The windows nearly span from floor to ceiling, accentuating the high ceilings and the verticality typical of Italianate design. Other than built-in bookcases installed on the eastern walls of the two rooms, the parlors have changed very little over the years.

One must pass through the parlors to access the back portion of the house. Passing through the door at the back of the second parlor, one enters a small hallway. To the left are doors to the bathroom (containing original artwork by Mrs. Hadley, described later in detail) and the back stairway. To the right is a door to a small entry vestibule. The vestibule, located below the old sleeping porch, has a poured concrete floor embedded with tiles painted by Mrs. Hadley (also described later). There are actually two doors off of the vestibule: the one just noted is located directly in front of the exterior door on the west elevation of the building; the second door is to the right of the exterior door and leads directly into the north side of third part of the house. Mrs. Hadley reportedly used this door as a principal entrance, entertaining guests in the west side addition which once served as a sort of library and sitting room. Currently this room is unoccupied, though, like the front parlors, it retains its original heavy Victorian fireplace surround and moldings. The room is lit by a single window to the left of the door and by two windows on the opposite (south) side of the room. All of the windows stretch from nearly the floor to the ceiling in typical Italianate fashion.

One enters the dining room (the original portion of the second part of the building) either through the small hallway or through the room just described. Its fireplace, with original surround, is in the center of the east wall and framed by two windows. The windows on this side of the building are smaller and more typically proportioned than the large Italianate windows found elsewhere. The walls are wallpapered and the floors are covered in black and white checkerboard linoleum tiles—neither finish appears to be original.

Finally, one enters the kitchen through the dining room, or via the door on the back end of the building. This is the one part of the house that has been completely modernized and refinished. It retains one feature from Mrs. Hadley's day: three white ceramic cone-shaped light fixtures, created by the artist, which hang over the kitchen island.

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### Second Floor

The second floor plan is essentially the same as the first. These rooms also retain the original woodwork and fireplace surrounds like the downstairs. The spaces above the front and back parlors and the west side addition are used as bedrooms. The area over the dining room is a dressing room, with built-in closets and cabinets installed by Mrs. Hadley. The room over the kitchen is an impressive laundry room, perhaps also used by Mrs. Hadley as a sort of studio space. A small staircase descends from this back room, leading down to the second back door of the house.

There are two full second-floor bathrooms, both containing tiles and ceramic fixtures painted by Mrs. Hadley. One is located in the northeast corner of the front (master) bedroom; the other is above the small back hallway. Both will be described in greater detail in the section describing Mrs. Hadley's work throughout the property.

### Garages and landscape features

Behind the house are two garages and several landscape features added by the Hadleys in the 1950s, many of which include original Mary Alice Hadley artwork. This back part of the property can be understood as three tiered levels. The first tier includes the back patio, yard, and gardens, all located one step below the first floor of the house. The poured concrete patio spans the width of the "second part" of the house and is embedded with tiles painted by Mrs. Hadley (described in detail in the following section). It is covered with a shed roof supported by square wooden columns painted white. The back edge of the roof is trimmed with zigzag-patterned gingerbread. To the south and west of the patio are perennial gardens planted by the Hadleys. The eastern part of the south side of the gardens are supported by a concrete retaining wall which includes concrete steps leading down to the second tier; the western part of the south side of the gardens is supported by the northern wall of one of the concrete block garages. A ceramic fountain created by M. A. Hadley once sat at this end of the garden attached to the garage wall. Today only fragments remain in situ, though a couple of pieces survive intact, which could support rehabilitation of the fountain in the future.

The second tier of the back part of the property is located approximately four feet below the gardens. At the end of the driveway is a large asphalt pad framed on the west and south by the garages, on the east by a concrete block wall inlaid with tiles painted by Mrs. Hadley, and on the north by the gardens. The property's owner currently plans to rehabilitate the southern garage; architect Jerry Kleier provides a detailed description of the building:

The building is a concrete masonry structure measuring approximately 51 feet in the east/west direction and by 29 feet 8 inches in the north/south direction. It is one story on the north elevation and two stories on the south elevation. The walls are 12" concrete masonry units. The floor of the lowest level is unfinished earth. The floor of the second level is precast concrete Tees spanning the short dimension with a concrete topping. The roof is precast concrete Tees spanning the short dimension with a built up roof. The roof is surrounded on three sides by a short parapet wall. Water drains to the rear and into a gutter. The parapet walls are capped with a galvanized metal coping that is rusting badly.

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Access to the upper level is at grade. On the north elevation there is a single steel door 36 inches by 80 inches, with a steel frame, and a sectional overhead door 18 feet by 7 feet with a wood frame. There are two windows on the upper level, one in the east elevation and one in the west elevation. Both windows are aluminum sliders measuring 48 inches wide and 40 inches tall.

The lower level is accessed at grade by a sectional overhead door measuring 8 foot by 7 foot. There are no other doors or windows at this level.

The interior of the structure is unfinished. Currently there is a single restroom facility in the north east corner of the upper level. The facility does not meet handicapped accessibility requirements and is in very poor condition.

The exterior of the building was painted at some time however the paint is peeling badly and will need to be removed before repainting. Because the building is constructed of concrete masonry units, painting of the exterior is important to prevent the absorption of water into the masonry units.<sup>8</sup>

The second (western) garage is constructed using the same materials and methods. It is only one story tall, and its eastern elevation contains, from left to right, a single steel door, a one-car sectional overhead door, and a two-car sectional overhead door. The interior of this building is completely open.

A concrete block wall lines the east side of this tier of the property and adjoins the southern garage at its northeast corner. The wall is eight blocks high. Every other block of the second, fourth, and sixth rows from the top of the wall is slightly recessed to create a niche for one of M. A. Hadley's tiles. The portion of the wall closest to the garage only contains two rows of tiles. Each tile is the size of the face of a concrete block. They are hand painted in many of Mrs. Hadley's signature patterns. An inventory of these tiles follows in the next section. It should also be noted that the garage itself once displayed tiles in a similar manner, but they have since been removed.

The final tier of the back part of the property is the banks of Beargrass Creek, located down a steep slope behind the southern garage. As described, the lower level of the garage can be accessed from this level. This part of the property is lightly wooded and otherwise unimproved.

### **Mary Alice Hadley artwork**

A number ceramic tiles hand-painted by Mary Alice Hadley adorn the property. Most of her designs depict whimsical figures, animals, and scenes painted in blue underglaze on a white background. Some variety in color and subject matter does exist, as will be described below. Some of the designs found at the house are one-of-a-kind, while others are still

<sup>8</sup> Description by architect Jerry Kleier, provided by Jim Segrest, January 2008

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reproduced by Hadley Pottery to this day, including designs from the "country," "cowboy," "fisherman," "skier," "ship and whale," "gourmet," and "blue horse" patterns.

#### Bathrooms

In each bathroom, Mrs. Hadley established a theme by creating a painted tile mural which she hung on the wall above the bathtub. Each mural is composed of six 12" by 12" tiles and surrounded by smaller unadorned 4" by 4" tiles. The ceramic sinks and toilets are covered in additional painted decorations by Mrs. Hadley that help to expand upon her themes. In addition, there is a mirror framed in painted tiles which currently hangs in the first floor bathroom; based on its subject matter, however, it likely originated in the second upstairs bathroom. All of the bathroom decorations are blue on white.

The back of the toilet tank in the first floor bathroom is dated "8-28-52." This bathroom decoration project required special arrangements with Louisville's American Standard factory, where Mrs. Hadley went to paint her designs before the ceramic bathroom fixtures were fired. It is most likely that all of the bathroom artwork dates to that time.

- First floor: The mural in the first floor bathroom depicts a Greek or Roman god pouring water from a vessel into the bathtub. He is dressed in a toga and wears a crown of flowers. The sink and toilet are covered in vines of flowers and key patterning.

The mirror is framed with several tiles painted with under-water scenes. Round tiles painted with seashells adorn the corners, and rectangular tiles depicting fish, a turtle, a mermaid and merman, seaweed, and shells create the sides of the frame. The entire mirror is topped with a large fish-shaped tile.

- Second floor bathroom 1: The mural in the second-floor master bathroom can best be described as a flowering fountain. Flowing flowers and curly-cues emanate from and surround the central two-leveled shell-like fountain. The decorations on the toilet continue this same motif, while the paintings in the sink depict a woman's face and hands, as if the reflection of a woman who is leaning over the sink to wash her face.
- Second floor bathroom 2: The other second-floor bathroom is decorated with an under-sea theme that relates to the mirror currently in the first floor bathroom. The mural depicts a crowned merman and a mermaid surrounded by fish and flowing seaweed. The toilet and sink are densely painted with scenes of fish, seaweed, shells, and starfish.

#### Patios

The poured concrete patios in the side entry vestibule and behind the house are both inlaid with tiles identifying the Hadley family and welcoming visitors. They are listed in the inventory, included as Additional Documentation.

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#### Concrete block walls

As described earlier, the concrete block walls that border the east side of the property are inlaid with several tiles painted by Mrs. Hadley. Though some of the tile niches are empty, the property's owner does have many of the missing tiles and plans to restore them to their original location. A complete inventory of the tiles that survive in situ is included. This list includes many of M. A. Hadley's most famous designs as well as a number of lesser-known designs that show the breadth of her work.

[Site Plan and Key to Tiles included as Additional Documentation, p. 17]

#### Evaluation of integrity

The property at 1638 Story Avenue consists of one previously-listed contributing building, plus two additional contributing buildings, one contributing structure, and one contributing object:

- 1 Dwelling (ca. 1874, based on deed research)
- 2 Garages (ca. 1954, according to Dr. Chester Kratz, a friend of the Hadleys)
- 1 Wall (ca. 1954, associated with garages)
- Ceramic artwork by Mary Alice Hadley (ca. 1950s; artwork considered a single object)

The property retains excellent historical integrity, dating both to its early history (for which it is recognized in the Butchertown district nomination) and to the 1950s when it was associated with Mary Alice Hadley. The features added by the Hadleys did not destroy important original materials or design elements, but they added to the richness of the property's story. The property's setting and location remain unchanged, and the presence of many nineteenth century character-defining features combined with original twentieth century tile work help convey strong integrity of feeling and association to both periods of the building's significance.

Hadley, Mary Alice, House  
Name of Property

Jefferson County, KY  
County and State

## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

Property is:

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or 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.

### Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

### Areas of Significance

(enter categories from instructions)

Art

### Period of Significance

1952-1958

### Significant Dates

1954

### Significant Person (only if Criterion B selected)

Hadley, Mary Alice

### Cultural Affiliation

NA

### Architect/Builder (use last names first for individuals)

Unknown

☒ See continuation sheet(s) for Section No. 8

## 9. Major Bibliographical References

### Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more 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: \_\_\_\_\_

☒ See continuation sheet(s) for Section No. 9

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### Statement of Significance

The Mary Alice Hadley House (JF-CB-610) is a contributing feature of the Butchertown Historic District, listed in the National Register of Historic Places in 1976. The property is specifically mentioned in the nomination as an example of a "'standard' larger house" in the district. As the author describes, the Hadley House is "a typical large Victorian single row-house with a tall brick façade adorned with a heavy cornice and lavish door and window trim. The cool, high-ceilinged rooms and dignified but enriched character of houses such as this one have much appeal, and represent a vernacular version of the mansions that once lined Broadway in downtown Louisville."<sup>9</sup> Thus, based upon the information presented in the 1976 nomination, the house contributes to the district's significance in the Area of Architecture.

This new nomination proposes to list the property individually under Criterion B based upon its association in the 1950s with Mary Alice Hadley, artist and founder of Hadley Pottery. Not only did M. A. Hadley own and occupy the house during the height of her career, but she also adorned the property with her hand-painted ceramic tiles, many of which survive in situ. Today M. A. Hadley is remembered as an important member of the Butchertown community (Hadley Pottery still operates at 1570 Story Avenue) and as a noted Louisville artist. Though most significant at the local level, M. A. Hadley's work is sold across the country, and she received national recognition in 1952 when her "Hot Brown Fleck" pottery was honored with a Good Design award from the Museum of Modern Art. This awards program, described as "a broad collaboration between art and commerce," provides a context for understanding Mary Alice Hadley as a significant local figure in the applied arts and housewares industry of the 1950s.<sup>10</sup> Seen within the context, "Good Design Arts Program in America, 1950-1955," the Hadley House is eligible for individual listing in the National Register of Historic Places based upon its association with Mary Alice Hadley, an important local figure in the Area of Art.

### Mary Alice Hadley Biographical Overview

The *Encyclopedia of Louisville* provides the following description of Mary Alice Hadley's life:

Hadley, Mary Alice Hale (b. Terre Haute, Indiana, May 11, 1911; d Louisville, December 26, 1965) Pottery artist. She was the daughter of Frank R. and Hattie Alice Hale. Hadley, whose father was the founder of Vigo-American Potteries, a building tile producer, exhibited artistic talent at an early age, often making clay figures for childhood friends. Educated in Indiana public schools, she later attended Indiana State University at Terre Haute, and in 1933 graduated from Depauw University at Greencastle, Indiana.

Mary Alice and George Hadley married in 1930, then briefly settled in Louisville before moving to New York City. There she took art classes at Columbia University. The Hadleys returned to

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<sup>9</sup> Butchertown Historic District, National Register of Historic Places nomination, prepared by Walter E. Langsam, 1976, Section 7 page 4

<sup>10</sup> Terence Riley and Edward Eigen, "Between the Museum and the Marketplace: Selling Good Design," in *Studies in modern art, 4, The Museum of Modern Art at mid-century: At home and Abroad*, ed. J. Szarkowski, New York, The Museum of Modern Art, 1994, p. 151

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Louisville. In 1939, after an unsuccessful search for dinnerware for their houseboat, Mary Alice decided to make her own. Friends in New York and Chicago, impressed by her work, showed it to others, and orders began to arrive at her home for mugs, plates, and platters. Many of the earthenware pieces, before being glazed, were adorned with hand-painted figures of pigs, chickens, horses, sheep, and farmers. Hadley also created a children's pottery line and did custom designs.

Hadley's first commercial outlet was a gift shop, for which she personally filled special orders. In 1945 she and her husband opened Hadley Pottery at 1570 Story Avenue. She gained national recognition for her pottery designs. In 1947 the American Craftsmen's Education Council hosted an exhibit of her work at New York City's America House. In 1952 Hadley was honored with a good design award from the Museum of Modern Art for her brown pottery with cream "coin" polka dots. Her pottery then was exhibited as a part of the good design Institutes show at Chicago's Merchandise Mart. She was involved in painting and interior decorating, and she started, along with C. C. Vatter Jr., Deco Paper Products, a company that made paper plates, napkins, and gift wrap that Hadley designed.<sup>11</sup>

#### **Context: Good Design Arts Program in America, 1950-1955**

As this description suggests, Mary Alice Hadley was equal parts artist and entrepreneur. This is very much in the spirit of Good Design. The Good Design program, which ran from 1950-1955, was the creation of Edgar J. Kaufmann, Jr., son of the founder of Kaufmann department stores. As authors Terence Riley and Edward Eigen describe, "Kaufmann, though an astute organizer and patron of the arts, had been brought up in the practical world of commerce and had set his sights on converting the masses to a more populist, 'domesticated' modernism."<sup>12</sup> He promoted modern design for both its aesthetic appeal and its practical utility, and the Good Design awards recognized both. The program was founded on the assumptions that all consumers should have access to "good design," and that well-designed products could positively affect people's lives. Objects that received the "Good Design" seal of approval were not simply displayed at the Museum of Modern Art for visitors' artistic consideration, but they also were exhibited at the semiannual wholesale home furnishing shows at the Merchandise Mart of Chicago "which were attended by as many as 27,000 professional buyers."<sup>13</sup> The program's goals "were to inform consumers and manufacturers about modern design products and to insure that these products were made widely available through retail markets."<sup>14</sup> Thus, the Good Design logo served as a sort of modern design seal of approval to guide retailer and consumer choices. The designation was awarded based, to a large degree, on the personal preference of the Good Design jurors, typically a collection of prominent designers, critics, architects, and merchants, rather than on a strict set of criteria. Reflecting the wide scope of the

<sup>11</sup> John E. Kleber, *Encyclopedia of Louisville*, Lexington, University of Kentucky Press, 2000, p. 364

<sup>12</sup> Riley and Eigen, p. 155

<sup>13</sup> *ibid* p. 156

<sup>14</sup> *ibid* p. 152

Section 8 Page 11

program, it did not award first prize or "best" distinctions, but rather all selected works were considered equal and "good."<sup>15</sup>

Good Design products spanned a wide range of furniture and housewares. Some of the items awarded this distinction "have become classics of twentieth century design," including Venini glass and Harry Bertoia's basketlike wire furniture.<sup>16</sup> Others, such as the Zipout shrimp cleaner and the Susie Flipper pancake turner, became common novelties in many American kitchens.<sup>17</sup> Likewise, the products varied widely in materials and method of production, with no preference given to either traditional or cutting-edge technologies. Thus, handmade objects, such as Mary Alice Hadley's pottery, were displayed side-by-side with industrially-produced products made of "plywood, pressed wood, plastics, Lucite, rayon, nylon, fiberglass, spun metals, and synthetic rubber."<sup>18</sup> Her work, no less than any of the more obviously factory-made products, met all of the standards of Good Design: it was attractive (and not traditional looking, a key factor for many jurors), it was highly useful and durable because of the glazing and firing methods she employed, and it was widely available to consumers. As a woman, Mary Alice Hadley was not rare for creating a product that caught the attention of the Good Design jurors. Although her artistic and business achievements are rather remarkable when considered within the larger context of 1950s America, within the context of the Good Design program she should be viewed as a representative of many often-forgotten women who significantly impacted mid-century design and consumer habits.<sup>19</sup>

"Hot Brown Fleck"—the particular pattern of Mary Alice Hadley pottery awarded the Good Design award—illustrates the range of her design skills and aesthetic sensibilities. Most of M. A. Hadley's pottery reproduced today displays whimsical figures, animals, and scenes painted in blue on a white background. In contrast, the brown fleck design consists of regularly-placed gold dots on a rich dark brown background, creating a simpler, more modern look. Though clearly different from the popular conception of Hadley pottery, it would be incorrect to consider this series an anomaly. The tiles that survive at the Hadley House provide a basis for appreciating the brown fleck design and for understanding its place within Mary Alice Hadley's body of work. While the paintings in the bathrooms show a tendency for exuberance that almost overflows their frames, the stick figure tiles on the back wall show her ability to simplify, even while maintaining a sense of play and fun. The dot motif is seen several times in the tiles on the concrete block walls (most often in the form of a single large dot on a white background), and the use of a dark brown background with warm colored decorations is seen in the tiles in the back patio floor. Not coincidentally, the patio tiles date to 1954, just after hot brown fleck, suggesting that that she was experimenting with new glazing techniques at this time. Today, M. A. Hadley Pottery suggests a single style and an established set of designs that, according to a description in the pottery's 2007-2008 Retail Price List, "are unique in their originality and have been so well received as to be simulated by several other pottery makers."<sup>20</sup> These designs were equally popular during Mrs. Hadley's life, but, as seen at the Hadley House and

<sup>15</sup> *ibid.* p. 157

<sup>16</sup> *ibid.* p. 160

<sup>17</sup> *ibid.* p. 160

<sup>18</sup> *ibid.* p. 161

<sup>19</sup> *ibid.* p. 165

<sup>20</sup> "The History of Hadley Pottery" in M. A. Hadley Retail Price List 2007-2008

Section 8 Page 12

in her award-winning Hot Brown Fleck pattern, Mary Alice Hadley was an artist who was not content to do only one thing.

The variety seen in Mary Alice Hadley's work surely emerges from her personal tastes and artistic development, particularly since many of her designs were originally created for personal use, and the tiles described above adorn her own house. Yet the variety may also be a response to the range of tastes that she encountered in the marketplace, for the history and growth of Hadley Pottery certainly suggests that she was an astute businesswoman. Perhaps her personal goal, like Kaufmann's, was to provide consumers with well-designed products, and she recognized that there were many ways to do so working within her chosen method of production and artistic genre. Her commitment to hand-painted work and fine craftsmanship did not waiver as she explored new styles.

### **The Hadley Pottery in the Butchertown neighborhood**

To produce enough work to keep up with consumer demand, the Hadley Pottery operated as a production studio. The *Encyclopedia of Louisville* reports that "by 1949 Hadley Pottery produced two hundred unique pieces daily."<sup>21</sup> A brochure provided by the Hadley Pottery Company describes the production process:

The Hadley ware has a modified stoneware body, similar to ironstone, is made of native clays and is very durable. The decoration is applied directly on the green or unfired clay shapes which in turn are coated with a porcelain-like glaze by dipping or spraying. Hence the term 'underglaze decoration.' The pottery is fired only one time; and this single fire process produces ware with a maximum bond between the body, decoration and glaze, with the result that the decoration is as permanent as the piece...

The high-firing temperature of Hadley ware, approximately 2300 degrees Fahrenheit, has the advantage of producing a highly durable piece possessing sufficient resistance to heat shock to be used in an oven, if handled properly...

The high temperature limits the range of colors that can be used in applying the decoration. Colors adaptable for use with the white over-glaze are blue, green, and rust, with blue-black and yellow available under special circumstances.

We compound and grind all of our glazes, and the colors are obtained by grinding different metallic oxides and other materials into the glazes... The ware is vitrified in periodic gas-fired kilns that are fueled by natural gas. The firing cycle comprises approximately twenty-four hours for heating and twenty-four hours for cooling.<sup>22</sup>

Every piece of Hadley Pottery was (and still is) hand-painted. Though M. A. Hadley was personally responsible for the pottery's design, she employed a "head decorator" and twelve other freehand decorators to produce her full line of wares.<sup>23</sup> Thus, the Hadley Pottery was a significant employer of artisans in the Butchertown neighborhood. As described in the 1976 National Register nomination, "It was George and the late Mary Alice Hadley, proprietors of and designers for the

<sup>21</sup> *ibid*

<sup>22</sup> "Hadley Pottery Company" brochure, obtained January 2008

<sup>23</sup> Kleber, p. 365

Section 8 Page 13

pottery, who instigated the revival of the eastern part of Butchertown in the early 1960s.<sup>24</sup> The pottery and its owners were both an economic force in the neighborhood and a force for preservation. The Hadley Pottery occupies one of the oldest buildings in the Butchertown Historic District. Constructed in 1855, it housed the Butchertown Candle Company, the Louisville Saddle and Girth Mills, and the Semple Cordage Mill before the Hadleys purchased it in 1945.<sup>25</sup> The long, thin brick and stone structure was designed with many windows that provide ample light and ventilation to the interior, making it an ideal setting for many types of manufacturing over the years.<sup>26</sup>

And, of course, the Hadleys occupied one of the neighborhood's historic houses, maintaining its historical integrity while enhancing the property with a few notable additions. The garages, added behind the house, served a utilitarian purpose and supported Mr. Hadley's hobby of collecting and working on old cars. They anchored the newly configured backyard complex that Mrs. Hadley generously adorned with her ceramic artwork. Today, Mary Alice Hadley's association with the property is clearly seen and felt because much of her original artwork survives in situ.

### Summary of Significance

Today, pottery based on Mary Alice Hadley's original designs is sold in gift shops across the country, and the Hadley Pottery remains an important employer and attraction in the Butchertown neighborhood. A large collection of her work is held in Louisville's Speed Art Museum, and many artists simulate her signature style. Hadley Pottery's continuing dedication to providing "true craftsmanship and whimsical art for everyday use" echoes the Good Design program's mission to make modern design accessible to the masses. In the spirit of Good Design, Mary Alice Hadley clearly found a successful formula for combining art and commerce, and in so doing, touched thousands of lives with her painted ceramics while also positively impacting the community in which she lived and worked. Her house in Butchertown is not only associated with her by name and past history, but also by the many original hand painted tiles that survive there today.

<sup>24</sup> Butchertown Historic District nomination, Section 7 page 4

<sup>25</sup> Luhan, Domer, and Mohny, p. 279

<sup>26</sup> *ibid*

Section 9 Page 14

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Bibliography

Hadley Pottery, current brochures and catalogues, 2008.

Jefferson County Deed Books.

Kleber, John E. *Encyclopedia of Louisville*. Lexington: University of Kentucky Press, 2000.

Kleier, Jerry. Description of Hadley House garage provided by Jim Segrest, January 2008.

Langsam, Walter E. "Butchertown Historic District" nomination to the National Register of Historic Places, 1976.

Louisville Landmarks and Preservation Districts Commission website:  
[www.louisvilleky.gov/PlanningDesign/Butchertown.htm](http://www.louisvilleky.gov/PlanningDesign/Butchertown.htm)

Luhan, Greg A., Domer, Dennis, and Mohny, David. *The Louisville Guide*. New York: Princeton Architectural Press, 2004.

McAlester, Virginia and Lee. *Field Guide to American Houses*. New York: Knopf, 2002.

Riley, Terence and Eigen, Edward. "Between the Museum and the Marketplace: Selling Good Design," in *Studies in modern art, 4, The Museum of Modern Art at mid-century: At home and Abroad*, ed. J. Szarkowski. New York: The Museum of Modern Art, 1994.

Hadley, Mary Alice, House  
Name of Property

Jefferson County, KY  
County and State

## 10. Geographical Data

Acreage of Property less than 1 acre

### UTM References

(Place additional boundaries of the property on a continuation sheet.)

1 1/6 6/1/1/9/8/3 4/2/3/5/2/1/7  
Zone Easting Northing

3 / / / / / / / / / / /  
Zone Easting Northing

USGS Topographic Quad name Jeffersonville (IN, KY)

2 / / / / / / / / / / /  
Zone Easting Northing

4 / / / / / / / / / / /  
Zone Easting Northing

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

Boundary Justification (Explain why the boundaries were selected.)

☒ See continuation sheet(s) for Section No. 10

## 11. Form Prepared By

name/title Elizabeth Gallow

organization \_\_\_\_\_ date January 30, 2008

street & number 100 E. Orchard Avenue telephone 513-292-6438

city or town Lebanon state OH zip code 45036

email address \_liz.gallow@gmail.com

### Additional Documentation

The National Register requires each nomination consist of the following beyond this 4-page cover form:

- ☐ Continuation Sheets for narrative
- ☐ A **USGS topographic quad map** (7.5 or 15 minute series) indicating the property's location
- ☐ A **Sketch map** for historic districts or properties having large acreage or numerous resources
- ☐ A **Photo identification map** for districts; one map can serve both as sketch and photo ID map.
- ☐ **black and white photographs** of the property. See policy statement for acceptable use of digital photographs

The Kentucky Heritage Council requires the following for all nominations:

- ☐ An **additional set of black and white photographs** that remains at the KHC
- ☐ **Floor plans** of properties whose significance is based on their plans
- ☐ **Color slides or PowerPoint images** and presentation of the property to the Kentucky State Review Board

### Property Owner

name/title Owsley Brown III

street & number PO Box 1080 telephone \_\_\_\_\_

city or town Louisville state KY zip code 40201

email address (if available) \_\_\_\_\_

Section 10 Page 15

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

The boundaries include the 0.49 acres that comprise the property at 1638 Story Avenue, as described in Jefferson County deed book 6072, page 887 and illustrated in the PVA record for Parcel ID 020G00280000. The property is bounded by Story Avenue to the north and Beargrass Creek to the south. The western boundary is based on the eastern line of J. B. Stoll's land, as described in Nov. 28, 1874, and the eastern boundary is a parallel line located 60 feet from said boundary.

**Boundary Justification (Explain why the boundaries were selected.)**

These are the historical boundaries of this property, established in 1874. These were the boundaries of the property when Mary Alice Hadley occupied the house.

Additional Documentation Page 16

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### Photograph Log

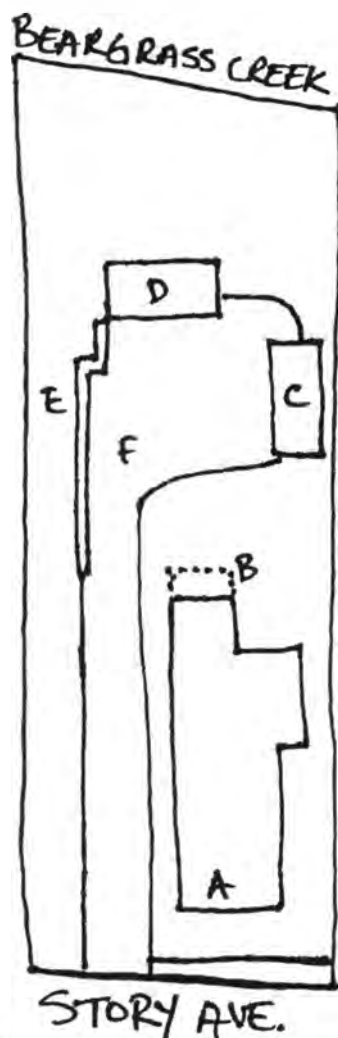
All photographs taken on January 8, 2008 by Elizabeth Gallow:

1. Front façade, camera facing south southwest
2. Back elevation, camera facing north
3. West elevation, camera facing south southeast
4. Second parlor, first floor, camera facing northwest
5. Master bedroom, second floor, camera facing southwest
6. Garages, view from back of house, camera facing south southwest
7. Concrete block wall with tiles, camera facing south southeast
8. First floor bathroom tile mural, camera facing west
9. Master bathroom sink, view from above
10. Other second story bathroom, camera facing northwest
11. Vestibule patio, birds eye view facing northeast
12. Sun tile from back patio, view from above
13. Tiles on concrete block wall (28, 29, 30 in tile inventory), facing east
14. Tiles on concrete block wall (19, 20, 21 in tile inventory), facing east
15. Tiles on concrete block wall (49, 50 in tile inventory), facing east

Additional Documentation Page 17

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Site Plan—Not to Scale



- A House
  - B covered Patio
  - C Garage
  - D Garage
  - E Wall with tiles
  - F Driveway
- NOT TO SCALE.

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Property: Mary Alice Hadley House  
Jefferson County, Kentucky

Section Additional Documentation Page 18

**Key to the tiles set in the concrete block walls at the back of the property:**

All tiles have white backgrounds unless otherwise noted. The animals and figures are typically painted in blue, sometimes with pink and green details. The official names from the Hadley Pottery Company catalogue are used if the pattern is still in production. The scene name is followed by the pattern name in parenthesis. For example, "pig" is a specific scene within the "country" pattern.

1	4	7	10	13	16	19	22	25	28	31	34	37	40
2	5	8	11	14	17	20	23	26	29	32	35	38	41
3	6	9	12	15	18	21	24	27	30	33	36	39	42

1. 1940
2. (missing)
3. 1971
4. (missing)
5. horse (country)
6. pig (broken, country)
7. (missing)
8. house (country)
9. chicken (country)
10. wife (country)
11. cow (country)
12. sheep (country)
13. pear and grapes (green)
14. pear and grapes (orange)

15. pear and grapes (blue)
16. bird
17. floral compote (bouquet)
18. cowboy
19. blue rearing horse (blue horse)
20. ship (ship and whale)
21. whale (ship and whale)
22. legs apart (skier)
23. (missing)
24. bliss (fisherman)
25. (missing)
26. (missing)
27. patience (fisherman)
28. walking (skier)

29. fowl (yellow, gourmet)
30. contentment (fisherman)
31. legs together (skier)
32. (missing)
33. pride (fisherman)
34. (missing)
35. sailboats
36. white dots
37. (missing)
38. (missing)
39. (missing)
40. (missing)
41. woman (broken)
42. small flowers

43	45	47	49	51	53	55
44	46	48	50	52	54	56

43. (missing)
44. flower
45. yellow dot
46. green dot
47. three stick figures

48. pineapple (gourmet, white on black)
49. three stick figures
50. fish (gourmet, white on black)
51. two stick figures
52. fowl (gourmet, white on black)

53. three stick figures
54. herb (gourmet, white on black)
55. tan dot
56. blue dot

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Property: Mary Alice Hadley House  
Jefferson County, Kentucky

Section Additional Documentation Page 19

**Key to the tiles set in the floor in the side vestibule:**

All tiles are square with blue writing and designs on white backgrounds.

<i>Hadley</i>		<i>Convenience</i>
	<i>Welcome</i>	
<i>Dec.</i>		<i>1952</i>

**Key to the tiles set in the floor of the back porch:**

The picture tiles are square and the four word tiles are smaller and round. All have brown backgrounds. The designs are primarily yellow with orange, red, green, and blue detailing.

	Turtle		Bird	
Butterfly				Snail
		<i>The</i>		
	<i>April</i>	<i>Sun</i>	<i>1954</i>	
		<i>Hadleys</i>		
Caterpillar				Bug

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Hadley, Mary Alica, House

MULTIPLE  
NAME:

STATE & COUNTY: KENTUCKY, Jefferson

DATE RECEIVED: 5/28/08 DATE OF PENDING LIST: 6/16/08  
DATE OF 16TH DAY: 7/01/08 DATE OF 45TH DAY: 7/11/08  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 08000649

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: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 7-10-08 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in  
The National Register  
of  
Historic Places

RECOM./CRITERIA \_\_\_\_\_

REVIEWER \_\_\_\_\_ DISCIPLINE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ DATE \_\_\_\_\_

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.













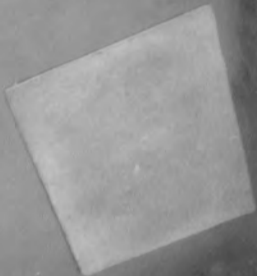




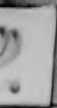








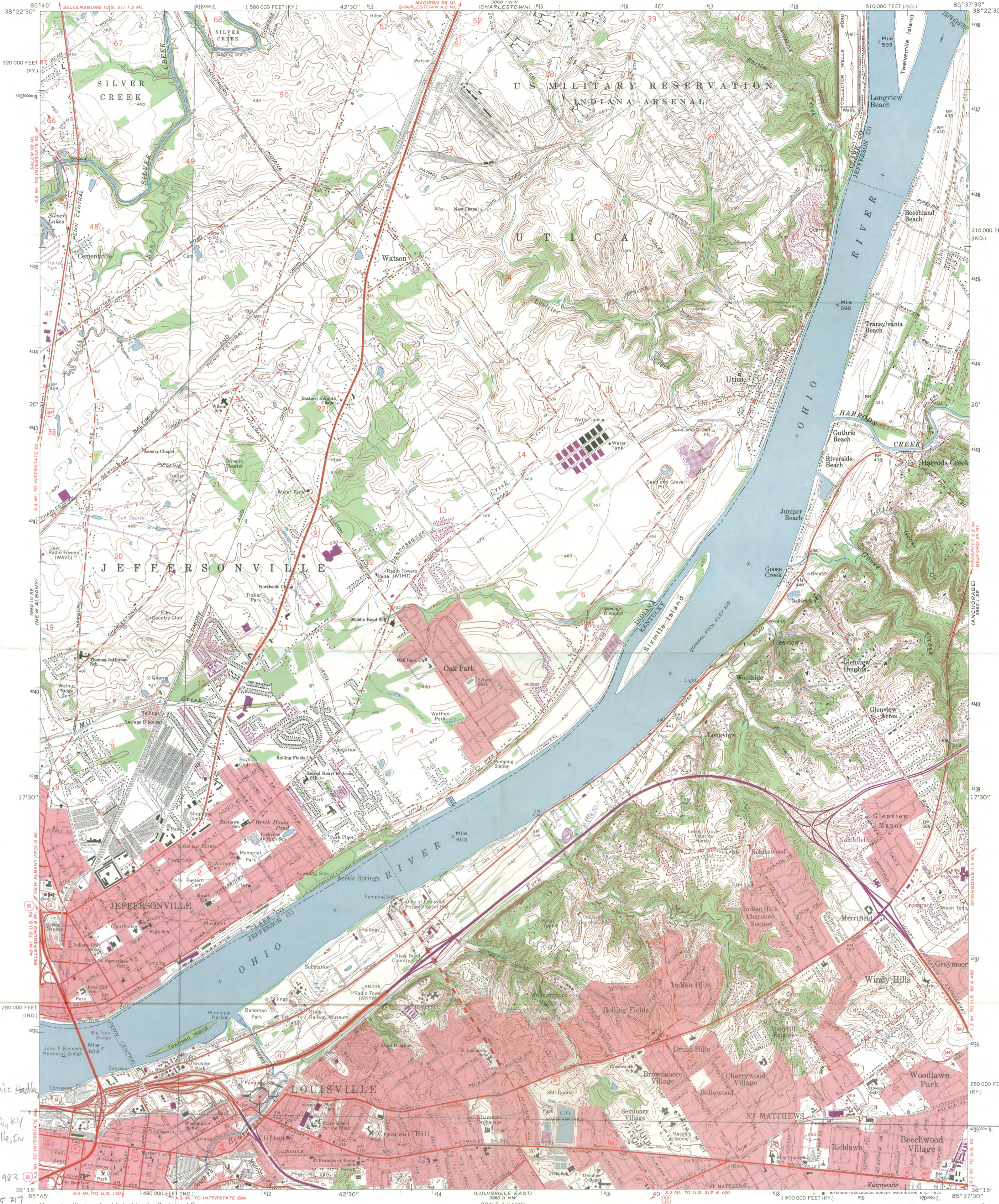






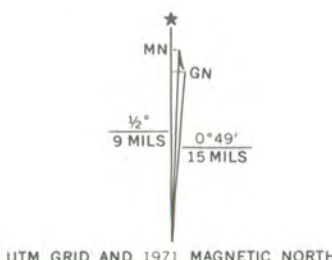
UNITED STATES  
DEPARTMENT OF THE INTERIOR  
GEOLOGICAL SURVEY

JEFFERSONVILLE QUADRANGLE  
INDIANA-KENTUCKY  
7.5 MINUTE SERIES (TOPOGRAPHIC)  
SW/4 PROSPECT 15' QUADRANGLE



Mary Alice Hadley  
House  
Jefferson Co., KY  
Jeffersonville, IN  
Quad  
Zone 16  
Easting 611 983  
Northing 4235 217

Mapped, edited, and published by the Geological Survey in cooperation with Indiana Department of Natural Resources and Kentucky Geological Survey. Revised in cooperation with Kentucky Geological Survey Control by USGS, USC&GS, USCE, and the City of Louisville. Topography in Indiana by planetable surveys 1937. Topography in Kentucky by photogrammetric methods from aerial photographs taken 1949. Field checked 1950. Entire map revised 1965. Polyconic projection, 1927 North American datum, 10,000-foot grids based on Indiana coordinate system, east zone, and Kentucky coordinate system, north zone. 1,000-meter Universal Transverse Mercator grid ticks, zone 16, shown in blue. Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked. The state boundary as shown represents the approximate position of the low water line as determined from U.S. Corps of Engineers Ohio River charts, surveyed 1911-1912, and supplementary information. Red tint indicates areas in which only landmark buildings are shown. Indiana area lies within Clark Military Grant. Dotted land lines established by private survey.



SCALE 1:24,000  
CONTOUR INTERVAL 10 FEET  
DOTTED LINES REPRESENT 5-FOOT CONTOURS  
DATUM IS MEAN SEA LEVEL  
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242,  
INDIANA DEPARTMENT OF NATURAL RESOURCES, INDIANAPOLIS, INDIANA 46204  
KENTUCKY GEOLOGICAL SURVEY, LEXINGTON, KENTUCKY 40506,  
AND KENTUCKY DEPARTMENT OF COMMERCE, FRANKFORT, KENTUCKY 40601  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled in cooperation with Kentucky Geological Survey from aerial photographs taken 1971. This information not field checked.

ROAD CLASSIFICATION  
Heavy-duty ——— Light-duty ———  
Medium-duty ——— Unimproved dirt ———  
Interstate Route ——— U.S. Route ——— State Route ———

JEFFERSONVILLE, IND.-KY.  
SW/4 PROSPECT 15' QUADRANGLE  
N3815-W8537.5/7.5  
1965  
PHOTOREVISED 1971  
AMS 3860 1 SW-SERIES W851



COMMERCE CABINET  
KENTUCKY HERITAGE COUNCIL



**Steven L. Beshear**  
Governor

The State Historic Preservation Office  
300 Washington Street  
Frankfort, Kentucky 40601  
Phone (502) 564-7005  
Fax (502) 564-5820  
www.kentucky.gov

**Marcheta Sparrow**  
Secretary

**Donna M. Neary**  
Executive Director and  
State Historic Preservation Officer

May 22, 2008

Jan Snyder Matthews, Ph.D., Keeper  
National Park Service 2280  
National Register of Historic Places  
1201 "I" (Eye) Street, NW 8<sup>th</sup> Floor  
Washington DC 20005

Dear Dr. Matthews:

Enclosed are nominations approved at the May 15, 2008 Review Board meeting. We are submitting these Kentucky properties for listing in the National Register:

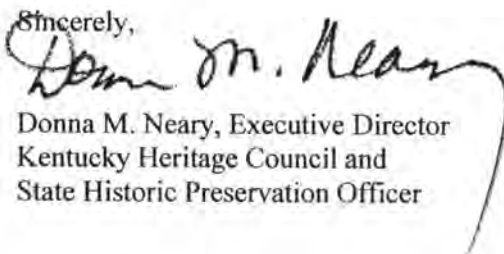
Woodford-Fishback-Venable Farm, Clark County  
Hollywood Terrace Historic District, Fayette County  
Dr. Edwards House, Garrard County  
Mary Alice Hadley House, Jefferson County  
Progress School, Jefferson County  
Rhea Stadium, Logan County  
Ross-Hollenbach Farm, Oldham County

The following nominations were returned, and have been revised according to comments provided by the National Register staff reviewer. We are resubmitting these Kentucky properties for reconsideration and listing:

Fort Thomas Commercial District (Campbell County)  
South Park Neighborhood (Clark County)  
Jesse Whitesell Farm (Name Change, Boundary Increase) (Fulton County KY and Obion County TN)  
Feltman Mound (Kenton County)

We appreciate your consideration of these nominations.

Sincerely,

  
Donna M. Neary, Executive Director  
Kentucky Heritage Council and  
State Historic Preservation Officer