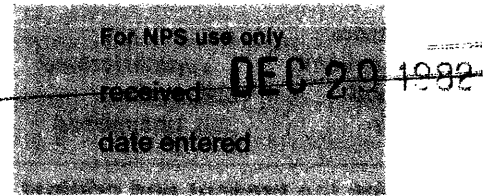


United States Department of the Interior
National Park Service

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 Highlands Historic District

and/or common same

2. Location Roughly bounded by Barrett Ave., Eastern Pkwy., Fernwood,

street & number See VBD Bardstown, Woodbourne, Ellerbe, Sherwood Ave. and na not for publication

city, town Louisville vicinity of congressional district

state Kentucky code 021 county Jefferson code 111

3. Classification

Category	Ownership	Status	Present Use
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture <input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial <input type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational <input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment <input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government <input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input checked="" type="checkbox"/> industrial <input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military <input type="checkbox"/> other:

4. Owner of Property

name MULTIPLE

street & number Multiple

city, town Louisville na vicinity of state Kentucky

5. Location of Legal Description

courthouse, registry of deeds, etc. Jefferson County Courthouse

street & number 517 W. Jefferson

city, town Louisville state Kentucky 40202

6. Representation in Existing Surveys

title Kentucky Historic Research Inventory has this property been determined eligible? na yes no

date 1978-82 na federal state na county na local

depository for survey records Kentucky Heritage Council

city, town Frankfort

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input checked="" type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Highlands Historic District is located in the eastern section of Louisville. The area is southeast of the Phoenix Hill Historic District (pending National Register) and southwest of Cave Hill Cemetery (National Register, 1982), the Cherokee Triangle Historic District (National Register, 1976), and Cherokee Park (National Register, 1982). The district is largely residential, including all or part of the Highland Neighborhood, Tyler Park Neighborhood, Deer Park Neighborhood, Bonnycastle Neighborhood and Highlands-Douglass Neighborhood. The district also includes the Bardstown Road/Baxter Avenue commercial corridor from Lexington Road on the north to Douglass Blvd. on the south. The boundaries have been drawn to follow natural neighborhood boundaries, where possible, existing National Register districts and properties, and specific residential developments. Various zoning classifications fall with this district, with R-6 residential predominant. Higher density residential and C-2 commercial are also found in the Highlands District though less frequently. There are approximately 3000 contributing structures and approximately 200 non-contributing structures within the district.

The major impetus for the Highlands development was the Bardstown Road Pike, a transportation artery which follows the ridge of the Highlands up from the river and Butchertown, southeast through Jefferson County to Bardstown, Kentucky. The Pike became a vital commercial corridor in the mid-nineteenth century and the subsequent residential development followed shortly thereafter expanding outwards and in a southward direction.

The Highland neighborhood is one of Louisville's earliest suburban developments, with most of the streets laid out by 1880 and scattered residences dating from the 1850s. The residential housing stock of the Highland neighborhood is largely Italianate and Victorian working-class shotgun residences with several clusters of grand middle- to upper-class residences of the same period. South of the Highland neighborhood is the Tyler Park Neighborhood. The northern end of this neighborhood dates from the late nineteenth century with turn-of-the-century vernacular, Bungalows and Craftsman style residences located nearer Eastern Parkway. Castlewood, a large development within Tyler Park, dates from the 1920s with large Craftsman and Revival style residences laid out in a picturesque setting. The section of the Deer Park Neighborhood included in this nomination is of late nineteenth and early twentieth century vintage housing, both small shotgun and larger Victorian residences. The Bonnycastle Neighborhood, on the opposite side of Bardstown Road from Deer Park, contains a wide variety of residential architecture. Sherwood Avenue, the northern-most of the streets in Bonnycastle, contains the older mix of small and large scale late Victorian and early twentieth century dwellings. As development spread southwardly the Bungalow, Craftsman, American Foursquare and Revival styles of the 20s combine to create an architecturally diverse and significant neighborhood. The Highlands-Douglass Neighborhood continues the 1910s and 1920s development of the Bonnycastle Neighborhood and contains the best examples in the city of the Revival styles on both modest and grand scales. Both demolition and non-contributing structures are minimal within the residential sections of the district. Scattered throughout the district are typical supporting structures to residential enclaves.

8. Significance

Period	Areas of Significance—Check and justify below			
<u>na</u> prehistoric	<u>na</u> archeology-prehistoric	<u>na</u> community planning	<u>na</u> landscape architecture	<u>na</u> religion
<u>na</u> 1400-1499	<u>na</u> archeology-historic	<u>na</u> conservation	<u>na</u> law	<u>na</u> science
<u>na</u> 1500-1599	<u>na</u> agriculture	<u>na</u> economics	<u>na</u> literature	<u>na</u> sculpture
<u>na</u> 1600-1699	<u>xx</u> architecture	<u>na</u> education	<u>na</u> military	<u>na</u> social/ humanitarian
<u>na</u> 1700-1799	<u>na</u> art	<u>na</u> engineering	<u>na</u> music	<u>na</u> theater
<u>xx</u> 1800-1899	<u>na</u> commerce	<u>na</u> exploration/settlement	<u>na</u> philosophy	<u>na</u> transportation
<u>xx</u> 1900-	<u>na</u> communications	<u>na</u> industry	<u>na</u> politics/government	<u>na</u> other (specify)
		<u>na</u> invention		

Specific dates ca. 1815-1940 **Builder/Architect** N/A

Statement of Significance (In one paragraph)

The Highlands Historic district is a largely residential district which reflects the local suburban movement of the late nineteenth and early twentieth centuries. With the Bardstown Road/Baxter Avenue commercial corridor as its backbone, the Highlands developed in a very predictable pattern outwardly and southwardly from the corridor. The district is a virtual catalogue of architectural types for a period of over eighty years, dramatizing on a local level, the national trends from year to year, subdivision to subdivision. The district is significant to Louisville due to its architectural cohesiveness, quality and quantity. The commercial corridor is an archaeological study of the evolution of commercial types, retaining its early twentieth-century character better than any such strip development in Louisville. The district also represents some of Louisville's earliest planned subdivisions, many containing landscape architectural influences from the adjacent Olmsted Park System, and many adopting the architectural philosophy of the day. The development of the Highlands Historic District spans a building period of over eighty years, but its history lies in the very roots of the city's development.

Bardstown Road before the Cumberland Gap was passed through by white settlers, was probably a buffalo trail from the salt licks in the southern part of the county, to the Ohio River. As the ridge line of the Highlands, this route was also the quickest route to higher grounds from the rising waters of the Ohio. With the development of Louisville and the settling of the eastern rural areas as farmland, Bardstown Road became a vital transportation artery to market. Subsequently, the Louisville Stockyards were established at the foot of the road in Butchertown and the Haymarket nearby. Porkhouses, taverns, service oriented businesses and eventually the residences of proprietors quickly lined the routes.

The rural property along this early transportation route served the agricultural needs of the community, but also served as country estates for several of Louisville's prominent figures. The beautiful terrain with random hills and valleys provided a perfect setting for the accomplished businessman who could afford such a luxury. The proximity of these estates with the Bardstown Pike increased their value and accessibility.

Of the original estates which once dotted the Highlands (the 1858 Bergmann Map of the City of Louisville and Environs shows approximately fifteen residences in this area), only a handful remain. Each of the existing neighborhoods contains at least one.

9. Major Bibliographical References

Allgeier, M. A. History of the Highland Neighborhood. Louisville: Highland Neighborhood Association, 1979.
 Bullitt, Neville S. Notes compiled in preparation for a book, unpublished material of the Filson Club, Louisville, c.1937. (see continuation sheet)

10. Geographical Data

Acree of nominated property @740

Quadrangle name Louisville East

Quadrangle scale 1:24,000

UMT References

A	1,6	6,1,1	1,0,0	4,2	3,3	9,9	0
	Zone	Easting		Northing			
C	1,6	6,1,5	0,7,5	4,2	3,1	7,5	0
E							
G							

B	1,6	6,1,3	9,2	0	4,2	3,2	7,7	0
	Zone	Easting		Northing				
D	1,6	6,1,2	0,5	0	4,2	3,1	4,5	0
F								
H								

Verbal boundary description and justification

The northern boundary of the district was drawn to include only the lots facing Baxter Avenue, omitting the residential development on both sides of the corridor due to major (see continuation sheet)

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

11. Form Prepared By

name/title M. A. Allgeier, Researcher

organization Louisville Landmarks Commission

date October, 1982

street & number 727 W Main Street

telephone 587-3501

city or town Louisville

state Kentucky 40202

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 *Mary Gorman Opper*

title *State Historic Preservation Officer*

date 12-17-82

For NPS use only

I hereby certify that this property is included in the National Register

Roger Lee Dwyer
 Keeper of the National Register

date 2/1/83

Attest: *Patricia Andrews*
 Chief of Registration

date 2/8/83

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Englehard House
1080 Baxter Avenue
National Register, 1980

Firehouses
1330, 1735 Bardstown Road
National Register, 1980

St James Roman Catholic Church, Rectory and School
1430 Bardstown Road, 1818 and 1826 Edenside Avenue
National Register, 1982

Schuster Building
1500 Bardstown Road
National Register, 1980

Commodore Apartment Building
2140 Bonnycastle Avenue
National Register, 1982

Rose Hill
1835 Hampden Court
National Register, 1980

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Four major schools and nine major churches in a variety of styles make a very positive contributions to the character of the district. Other amenities include Tyler Park , St. Louis Cemetery, Eastern Parkway (National Register, 1982), a wealth of brick sidewalks and alleys, limestone walls, period lighting, and iron fencing.

A description of each neighborhood, street by street follows with a separate discussion of the Bardstown Road/Baxter Avenue corridor in conclusion. The contributing elements of all aforementioned structures and amenities are discussed within this text.

THE HIGHLAND NEIGHBORHOOD (see neighborhood map)

The Highland Neighborhood is bounded by Barret Avenue on the west, East Broadway on the north (including both sides), Baxter Avenue and Bardstown Road on the east (including both sides), and St. Louis Cemetery and Grinstead Drive on the south.

East Broadway is the northernmost street in the Highland Neighborhood and contains a combination of uses. Although it is predominantly residential, Concordia Lutheran Church, 1930, and Breckinridge Elementary School, 1913, are also located on East Broadway. Concordia is one of Louisville's finest Gothic Revival Churches, designed by one of the nation's foremost church architects, Ralph Adam Cram. Breckinridge Elementary School is a delightful Beaux Arts School designed by Brinton B. Davis, a local architect to whom many fine designs are credited. The academy of Our Lady of Mercy is also located on East Broadway. It is a large complex with a fine limestone facade, Italianate residence at the core. Unfortunately, the residence is obscured by a new building and is therefore a non-contributing complex. A large parking lot on the south side of Broadway and gas stations at 1214, 1244 and 1253 are the other intrusions on East Broadway. (Photos 1-3)

The residences which line Broadway are some of the finest found in the Highland Neighborhood. The 1100 block contains huge Victorian residences of both frame and brick construction. 1155 E. Broadway is a magnificent three-story frame Queen Anne residence built in 1893 by and for J. N. Struck, owner of Struck construction and Lumber Company, one of Louisville's largest construction companies at the turn of the century. The Struck Construction Company is still in operation today. Virtually every surface of this residence contains a decorative element. 1161 E. Broadway is an unusual Victorian residence built in 1891. It is a three-story brick home with elaborate terra cotta panels and a fanciful porch with Griffin gargoyles. The residences in the 1200 block of East Broadway vary in age, materials and style. The north side of this block is generally comprised of shotgun residences dating ca. 1890. 1229 E. Broadway is the oldest structure on Broadway. It is a two-story Italianate residence built in 1872. Three unusual buildings are adjacent to one another at 1222, 1224 and 1228 East Broadway.

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The first two are very narrow, two-and-one-half story brick residences with glazed tile facades, and bargeboards and porches decorated with gothic motifs. Both were built in 1901, probably designed by architect, J. J. Gaffney. 1228 East Broadway is a two-and-one-half story residence built entirely of concrete block in 1902. (Photo 4, 5)

Rubel Avenue, a street perpendicular to Broadway, runs seven blocks to Rufer Avenue interrupted at Morton Avenue by the Traditional School property. Few residences face Rubel south of Breckinridge Street. In the 700 block of Rubel Avenue are several outstanding brick residences. 703 Rubel Avenue is a two-and-one-half story brick residence designed by the imaginative local architect J. J. Gaffney, and built in 1899. Another nearly identical building is adjacent to 703 Rubel at 1220 E. Broadway. Examples of frame residences are 814 Rubel, an outstanding Queen Anne residence built in 1893, and No. 815, a more typical Victorian vernacular residence, 1901. (Photo 6, 7)

St Anthony Place and Benton Avenue are small connecting streets lined with ca. 1890s shotguns and a few larger Victorian residences of the same period. Both the small and large scale structures on these two streets contain an abundance of decorative elements. 1216 Benton Avenue is one of the neighborhoods finest frame Queen Anne residences. (Photo 8)

Edward Avenue is another north-south street. The majority of residences which face Edward are located in the two-block section between Morton and Highland Avenues. They are one- and two-story frame residences, ca. 1890s, with fine detailing found in the forms of fish-scale shingles, Eastlake porches and stained glass. (Photo 9, 10, 11)

DeBarr Avenue is a two-block street of generally working-class architecture on small lots. The 1400 block is intact with the residences neatly and tightly built with consistent setbacks and predominantly frame construction. Most are shotgun residences, such as 1403 DeBarr, with various gable and porch decorations. There are three identical two-and-one-half-story Victorian residences at 1423, 1425, and 1427 DeBarr. The window and door hoods are delicately treated with fish-scale shingles and brackets with pendills. Construction in this block took place generally in 1890s. The application of aluminum or vinyl siding has occurred in this block on several residences, but the architectural character of the block remains intact. (Photo 12, 13)

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East Breckinridge Street contains a variety of residences in predominantly frame architecture. 1428 E. Breckinridge is an example of a small scale frame residence with an abundance of architectural details including fish-scale shingles, marginal stained-glass windows and a bracketed door hood. It was built in 1890. One of the finest residences on East Breckinridge is No. 1515, an Italianate shotgun. The arched windows with decorative hood and the cornice lined with dentils and consoles are particularly fine details. This brick residence was constructed in 1876. An early frame duplex is also located on E. Breckinridge at 1506-08, built in 1884. There is a large vacant lot at Rubel and East Breckinridge on the northwest corner. (Photo 14 - 16)

Christy Avenue, with the exception of one lot, is fully intact. The homes on Christy Avenue are working-class residences but the abundance and variety of decorative treatments is particularly noticeable. 1334 Christy, for example, has a small corner tower, Eastlake porch and large arched windows with stained-glass transom. 1406 Christy is one of ten adjacent frame shotguns of identical dimension and setback. Roof pitch and decorative treatments vary but the consistence indicates a speculative development in 1890. No. 1406 has delicately carved window hood brackets with pendills and Eastlake door hood. 1505 and 1507 Christy Avenue are similar brick shotguns which are the oldest structures on this street. Built in 1874, they have undergone very little alteration. 1509-1521 Christy Avenue are ten adjacent frame shotguns which sit directly on the sidewalk, all with the same setback and scale, and built ca. 1892. (Photo 17, 18)

Morton Avenue is a three block street which is intact insofar as its residential architecture is concerned. The only demolition which has occurred on the street was in the late 1970s, when the Church Home and Infirmary, located at 1508 Morton, was taken down. It is now the site of a park and playground for Metropolitan Tradition School. The school, originally built as Atherton Girls School, is a Neo-Jacobean Style school designed by the local firm of Joseph and Joseph in 1924. The school and adjacent park consume the south side of the 1400 and 1500 blocks of Morton Avenue. The 1300 block of Morton is filled with small and large scale frame Victorian vernacular residences, many with Queen Anne detailing. The corner commercial structure at 1301 Morton, built in 1902, is one of the few remaining such "Mom-and-Pop" stores of Victorian vintage in the neighborhood. 1303, 1313 and 1314 Morton are examples of small scale residences which incorporate shingling, Eastlake detailing, stained glass and other Queen Anne architectural devices into their design. They were built ca. 1895. 1319 Morton, 1894, has a fanciful ogee-roofed turret. The 1400 block of Morton, northside, contains slightly larger residences, some of which have been altered by the application of aluminum or composition siding.

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1401, 1431, 1435 and 1437 Morton are four nearly identical frame Queen Anne residences with large corner towers, Eastlake porches and decorative window treatments. They were built in 1889. The 1500 block of Morton Avenue contains both brick and frame residences, dating 1887-1895. 1507 Morton, 1892, is an example of the Victorian vernacular style in brick construction with a delicate Eastlake Porch containing spiral columns. (Photo 19 - 22)

Highland Avenue and Hepburn Avenue are the two grand boulevards in the Highland Neighborhood, lined with large Victorian homes which housed some of Louisville's foremost citizens at the end of the nineteenth century. These two streets rivaled Cherokee Road and Cherokee Parkway in their day.

Highland Avenue boasts many magnificent structures. Among them is 1411 Highland Avenue, which has become a landmark by which the whole neighborhood is recognized. This unique Queen Anne residence was designed by J. J. Gaffney in 1898 with a manneristic touch. Spires rise on either side of a grossly embellished facade. Wide use of sandstone, terra cotta and stained glass add to the plasticity of the structure. 1412 Highland Avenue is a frame Queen Anne residence with slate fish-scale shingles on the conical roof of the turret; wooden fish-scale shingles serve as decorative elements elsewhere. A large arched entry oriel and the fenestration are also outstanding architectural elements. 1441 and 1501 Highland Avenue, built in 1894 and 1892 respectively, both contain some of the finest stained glass windows in the area, as well as fine architectural elements. Trinity Lutheran Church is located on Highland Avenue. Built in 1895, this Gothic Revival Church was designed by local architect, Charles D. Meyer. The development of Highland Avenue was almost entirely during the 1890s. (Photo 23-27)

Hepburn Avenue developed about the same time, with some residences being built a bit earlier. The most outstanding residence on Hepburn Avenue is No. 1420, a fanciful Queen Anne residence with decorative tin roofing, and off center turret with small balconies on the third level and a circular porch on the first. Stained glass, decorative wood shingles, glazed tiles on the porch, a delicate oriel window on the east side and numerous other features combine to create a masterful composition. It was constructed in 1894. Directly across the street from 1420 is 1421 Hepburn Avenue, an imposing three-story brick structure. The interior of this house is even more significant than its fine facade. The entrance foyer contains a delicate oriel window with narrow panes of beveled leaded-glass from floor to ceiling. The cherry stair case rises an impressive three stories with delicately carved newel and balusters. However, the unique feature in this home is a sloarium on the east side of the house.

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The roof of the semi-circular solorium is vaulted and contains geometrically designed stained glass and gold mirrors. Research is currently being conducted to determine whether this is a Frank Lloyd Wright design. 1504 Hepburn Avenue is one of three adjacent brick Bungalows built in 1912 and is an example of the later styles found in the rest of the district. The sites of these four homes was the location of a large brick dwelling owned by Sidney J. Rogers, the developer of this section of the neighborhood, and descendant of William Preston, the 1744 land grantee of this section of the city. 1321 Hepburn Avenue is an unusual Richardsonian-Romanesque hybrid. The low slung arched opening is typical of the Richardsonian style as is the squatty corner turret. Here however, the style is performed in frame clapboard and shingle construction. St. Bridgid Church, Rectory and School are located on the south side of Hepburn Avenue in the 1500 block. The church is basilical in design and is a product of the work of architect C. A. Curtin in 1913. The northwest corner of Hepburn and Baxter Avenue is the only intrusion on this street. It is a parking lot. (Photo 28- 31)

Winter Avenue consists of predominantly frame shotgun residences. Although some alteration has occurred, most of the homes are intact. Construction spans about 20 years from ca. 1885-1905. 1409 Winter Avenue, 1887, is an example of the simplicity of most of the residences on Winter Avenue. The gable is lined with a bargeboard with moon motifs and a king post, collarbeam and pendill. 1325 Winter Avenue is a camelback shotgun in reverse. It is two stories in height on the front and one on the back. Simple shed hoods cover the facade windows and the porch has a turned frieze. It was built in 1887. An example of brick construction is 1523 Winter Avenue. Built in ca. 1884, this residence has a cornice lined with large dentils, stone lintils and sills, and deeply recessed entrance.

Rufer Avenue has a continuous block face on the south side. The rear of the property on the south side backs up to St. Louis Cemetery. Alterations and deterioration are visible on many structures on Rufer, but most retain their character. 1513 Rufer Avenue is one of the largest structures on the street. It is a two-and-one-half-story Victorian vernacular residence with a small Eastlake porch and simple window openings. It was built in 1894. 1328 Rufer is a frame shotgun residence with no facade entrance, but rather a long side porch with three doors. The porch is arched with scallops between each post. The facade contains paired windows and a gable filled with shingles. Built in 1892, it is another variation on the shotgun style. (Photo 32)

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Baxter Avenue is one of two major thoroughfares through the Highlands. Although the northern end of Baxter is predominantly commercial, an intact residential section remains on Baxter between Hepburn and Rufer Avenues. The houses in this area were built in two periods--ca. 1884 and ca. 1905. All the houses in the 1000 block, east side, were built between 1900 and 1910 in what was Zehnder's Garden Subdivision, platted in 1902. Most of them are brick, including the row of five, two-and-one-half-story residences at 1001-15, all built ca. 1905 by Henry Klapheke. The four frame houses date between 1882 and 1884. St. Brigid Church at the corner of Hepburn completed construction of this block in 1913. In the block of Baxter southeast of Winter Avenue, No. 1068 is an 1880 vintage vernacular residence that was moved to the rear of its original lot to make way for the rerouting of Winter Avenue. The Englehard House, at No. 1080, is an outstanding brick Italianate residence dating from 1876, (National Register, 1980). No. 1072 is a two-story frame residence which dates from the 1880s. Underneath its present exterior may be the original log home built in 1815 by Major William Preston, who once owned much of the present-day Highlands. No. 1108 Baxter is a Victorian cottage (ca. 1895) which displays fine craftsmanship in its details, and No. 1110 is a 1929 brick and glass commercial building. (Photo 33-36)

TYLER PARK NEIGHBORHOOD (see neighborhood map)

The Tyler Park Neighborhood boundaries are St. Louis Cemetery and Grinstead Drive on the north, Bardstown Road on the east (both sides), Eastern Parkway on the south (both sides), and Barret Avenue on the west. An irregularly shaped area west of Barret is also in the neighborhood, but does not fall within the district boundaries.

The east side of Baxter Avenue south of Grinstead Drive falls within the Tyler Park Neighborhood. Nos. 1101-09 are five two-story frame residences dating ca. 1905. The last residential concentration along Baxter is near Eastern Parkway, east of Edenside Avenue. In this block is a group of one- and two-story frame vernacular structures dating from the turn-of-the-century.

Only a handful of residences front on Grinstead Drive in the short block between Baxter Avenue and Bardstown Road. The most notable of these are two vernacular cottages at Nos. 1614 and 1616, ca. 1900. Both display fine carpentry work and have similar detailing in their facade gables.

Elwood Avenue is a short cross street running for one block between Bardstown Road and Baxter Avenue. It is lined with vernacular, one- and two-story frame residences, many of which have been altered. Most of the houses date from the first decade of this century. The apartment buildings on the northwest corner of Elwood and Baxter are intrusions. (Photo 37, 38)

Lucia Avenue is also a one-block long street between Bardstown Road and Baxter Avenue. The major building is Lucia Avenue School (Bloom Elementary) built in 1896 in the Classical Revival style. Its terra cotta detailing is outstanding. Most of the residences are one- and two-story frame dwellings, ca. 1890-1905, with a few brick bungalows interspersed. Two later apartment buildings near Baxter must be considered non-contributing structures. (Photo 39, 40)

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Platted in 1889 as the Highland Grove Addition, Beechwood Avenue contains some of the finest early residences in the Tyler Park Neighborhood. No. 1642 is an outstanding 1889 Queen Anne which has an unusual, elliptical front porch. No. 1650 is a one-story brick residence built on a temple form, with fine classical detailing. Most of the houses on Beechwood are frame American Foursquares, dating between 1900 and 1910 and exhibiting fine classical detailing in their porches, cornices and windows. There are also two, rare concrete block homes on the street, built ca. 1907. A large gap in the streetscape on the east side is the result of demolition caused by the adjacent shopping center. (Photo 41, 42)

Goddard Avenue, between Baxter and Barret Avenues, was developed ten to fifteen years later than the surrounding streets. Near Baxter are modest, frame or brick veneer bungalows from the 1910s and 1920s. Near Barret, the homes are mostly two story and are more varied in style. Colonial and Period Revival influences, as well as Craftsman elements, are evident in such features as exposed timbering, stucco finishes and gambrel roofs. (Photo 43)

Rosewood Avenue, between Baxter and Castlewood Avenues, underwent two building periods. Near Baxter, the homes show a remarkable continuity. They are nearly all two-story brick or brick veneer dwellings with fine classical details. Many were built for successful businessmen. Both Goddard Avenue and this section of Rosewood were subdivided in 1907 by E. A. Goddard, who also gave the land for the establishment of Tyler Park. The old Goddard Mansion at 1505 Rosewood was converted to apartments about 1909, and the Neo-Classical facade was added at that time. The original house is older and may have been the residence of William Preston Johnston, a confederate hero and later president of Tulane University. At the western end of Rosewood, on the hill leading down to Castlewood, the houses date generally from the late 1910s and the 1920s. Most are of frame construction, though brick veneer and stucco are also common. Colonial Revival, including Dutch Colonial and Tudor Revival influences, are represented here. (Photo 44, 47)

Rosewood, between Baxter and Bardstown Road, as well as Mossrose and Bellewood Avenues, were subdivided in 1889. Generally, one- to two-and-one-half story frame dwellings of late Victorian or American Foursquare design, predominate. Most date between 1890 and 1910. Here again, the classical influence is very evident in many of these houses. Good carpentry work abounds in such features as cornices, porches and gables. (Photo 48-52)

The houses on Windsor Place show an unusual homogeneity due to the building restrictions imposed by the developers of the street. All the houses date from the 1910s and 1920s. They are all two stories in height, have masonry exteriors and are of uniform setback. Windsor Place attracted the well-to-do professional or businessman, who often employed an architect to design his home. Craftsman and Prairie School influences are apparent here, as are the English Period Revival and Colonial Revival. Mediterranean-inspired tile roofs are in abundance. Most of the houses borrow freely from several sources. (Photo 53, 54)

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Castlewood is bounded by Baxter Avenue, Eastern Parkway, Barret Avenue and Castlewood Avenue. Unlike other parts of the Tyler Park Neighborhood, the area had an identity of its own early on. This was largely due to its geographic isolation on a hill above present-day Tyler Park and to the fact that it was subdivided and developed by one man, General John B. Castleman. Castlewood was first platted in 1905 and development was confined to Hill Road. The large lots and country-like setting attracted wealthy businessmen and professionals who built, for the most part, large expensive homes. Colonial Revival was the predominant style and Hill Road contains one of the finest and earliest concentrations of the style in the city. (Photo 55)

Development continued to spread in Castlewood during the 1910s and 1920s. Valley Road, which runs between Eastern Parkway and Barret Avenue, was developed ten to fifteen years later than Hill Road. Most of the houses on Valley Road are of frame construction with brick, stone or stucco veneers. Mediterranean and Period Revival influences are evident here, but the Colonial Revival of Hill Road is almost entirely absent. Valley Road was not originally open all the way to Barret, so at this end of the road, the structures are generally not as old and there is a higher concentration of apartment buildings, some of more recent design which are non-contributing structures to the district. (Photo 56, 57)

Eastern Parkway, between Baxter and Barret Avenues, was the first section of the parkway to be platted, in 1895. General Castleman, one of the founders of the park system, donated the land for the parkway to the Park Board with the stipulation that a green space and horse path be created between the roadways. This is the only section of the parkway system with such an easement. The lots along either side are spacious and the large houses represent a wide range of styles. Several fine Queen Anne style residences were the first houses to be built (ca. 1896). They display the excellent craftsmanship and picturesque design of this style. A pair of brick and stone dwellings, built in 1901, have outstanding classical detailing. Also in this block are several stuccoed residences with Mediterranean elements, a rustic Craftsman style dwelling, an excellent version of an English Tudor cottage and three large apartment buildings from the 1920s. Two modern buildings of the Church of Latter-Day Saints do not contribute to the district. Development along Eastern Parkway, between Bardstown Road and Baxter Avenue, began at Bardstown Road and moved west toward Baxter. Near Bardstown Road, the houses are mostly frame, either vernacular cottages and shotguns or two-and-one-half-story American Foursquares. They date from around the turn-of-the-century and have the typical Victorian or Classical features. Approaching Baxter Avenue, many more brick veneer houses from the late 1910s and 1920s appear, showing the various Revival or Craftsman influences of that period. (Photo 58 - 61)

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Tyler Park Drive is a curving street which borders and overlooks Tyler Park on the north and east. The street presents a real mix of housing types and styles. Two large residences near Baxter, dating from 1911, have the same quality of design and detailing that is found on Windsor Place. Across Baxter are several two-story shingle style residences and a number of American Foursquares. Near Edenside Avenue is found a group of brick veneer bungalows dating from the 1920s. (Photo 62)

Tyler Parkway is a narrow, shady street running from Bardstown Road to Tyler Park. The mostly frame, two-and-one-half-story residences, closely packed on narrow lots, date generally from the first decade of this century. A number of the houses are shingled, either entirely or in the upper story only. Several groups of identical or similar houses side by side suggest they were built by developers. The most notable of these houses are the five late Queen Annes at 1801-09, with their double corner porches. Near Tyler Park, brick veneer or frame bungalows become more frequent. (Photo 63)

Edgeland Avenue also runs between Bardstown Road and Tyler Park. Its development was very similar to that of Tyler Parkway. At the Bardstown Road end of the street, vernacular American Foursquares have some elements of the Classical and Colonial Revival as well as the Shingle Style. Near the park, frame or brick bungalows predominate, some with Craftsman or Dutch Colonial styling. (Photo 64, 65)

Edenside Avenue, along with Tyler Parkway and Edgeland, was first platted in 1873. Although development did not really take hold until after 1900, Edenside does retain several residences from the earlier period. No. 1731 is one of very few Italianate residences in the Highlands. Built in 1883 for Margaret Lewis, it has been home for the Ursuline Sisters since 1912. Nos. 1811, 1815 and 1823 are all large, Victorian residences dating prior to 1895 and featuring outstanding carpentry detailing. Also near Bardstown Road are the school and rectory of St. James Roman Catholic Church, built in the mid 1920s. (National Register, 1982) Moving toward Tyler Park, the houses are generally modest frame or brick veneer cottages and bungalows. No. 1707 is an unusual shotgun in that the porch is recessed under the gabled roof, New Orleans-style. (Photo 66, 67)

Only one block of Norris Place and Quadrant Avenue fall within the Tyler Park Neighborhood and the district boundary. Between them, they contain only three houses.

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DEER PARK NEIGHBORHOOD (see neighborhood map)

The Deer Park Neighborhood boundaries include the south side of Eastern Parkway, previously discussed, and the southwest side of Bardstown Road. The neighborhood continues south and west but only a small section is incorporated into the district.

Sherwood Avenue, between Norris Place and Bardstown Road, is lined with one- and two-story, mostly frame dwellings dating 1900-1910. Many retain fine carpentry detailing in their porches, cornices and gables. (Photo 68, 69, 70)

Stevens Avenue, between Bardstown Road and Fernwood Avenue, contains modest one- and two-story frame dwellings. There are some Colonial Revival details present here, but many of the houses have been altered. (Photo 71)

Nearly all the houses on Bonnycastle Avenue are of frame construction, dating 1900-1915. There are many, rather plain American Foursquares, as well as shotguns and cottages. When an influence can be identified, it is usually Colonial Revival. Although there has been considerable alteration in this block, Bonnycastle still retains the character of the district. (Photo 73)

Duker Avenue, between Bardstown Road and Fernwood Avenue, contains one of four public schools in the district. Longfellow School, built in 1908, was designed by the firm of Thomas and Bohne in the Neo-Classical style. The school is now home to the DePaul School. The houses on Duker are mostly two-story frame American Foursquares though there are also a few bungalows represented. As on the surrounding streets, the houses date from the early twentieth century, though they sit on somewhat larger lots than those on Bonnycastle and Stevens. (Photo 74, 75)

The houses on Deerwood Avenue, between Bardstown Road and Fernwood Avenue are quite similar to those on Duker. They are mostly frame, one or two stories in height and vernacular in design. (Photo 77)

Deer Park Avenue, between Bardstown Road and Fernwood Avenue, contains the finest group of houses in the Deer Park Neighborhood. Situated on large, deep lots, these one- and two-story frame residences combine such Victorian elements as turrets, bays and fish-scale shingles with classical porches and Palladian windows. Nearly all these houses were built between 1903 and 1910. (Photo 78-80)

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THE BONNYCASTLE NEIGHBORHOOD (see neighborhood map)

The Bonnycastle Neighborhood is bound by Bardstown Road on the east, Eastern Parkway on the north (houses facing Eastern Parkway are within the Cherokee Triangle National Register District, 1976), Cherokee Park on the east and Speed Avenue on the south. The entire neighborhood is included in the Highlands Historic District.

Sherwood Avenue is a long residential street with structures dating from ca. 1900 to ca. 1935 with the development moving from west to east toward the park. Most are single-family dwellings on the western end of the street with duplexes and multi-family dwellings at the eastern end. The styles vary from Shotgun and American Foursquares, to Arts and Crafts and Bungalow. A large International Style-influenced apartment building is located at 1510 Sherwood. Two similar Arts and Crafts residences, are Nos. 2027 and 2035, both built in 1903. An abundance of shingles and brackets as well as the irregular and dormer-interrupted rooflines are hallmarks of the style. 2047 Sherwood is a very classical Bungalow with beautiful detailing. (Photo 81, 82)

Cherokee Road is a meandering street which serves as a boarder between the neighborhood and Cherokee Park. Some of the district's larger and more elegant homes are on Cherokee Road. 1524 Cherokee Road is not typical of the residences on Cherokee Road but is typical of many residences throughout the district. It is an eclectic style residence, built in 1916 with two jerkinhead gable dormers, American Foursquare proportions, and a Bungalow porch. This style is frequently used in both frame and brick veneer construction. 1552 Cherokee Road is also an eclectic style residence, but is unique to the district. The style used here draws from both the Italian Villa Revival Style and the more organic styles of the period drawn from the Craftsman movement. It was built in 1912. This stucco residence is elegantly simple in design, with a porte cochere under a semi-circular second floor end. The Dutch colonial Revival style was also used in the neighborhood fairly frequently. Built in 1927, 1556 Cherokee Road has a stone veneer on the first floor and a very classical porch. 1564 Cherokee Road is one of the finest residences in the district. This Tudor Revival Style home was designed by Brinton B. Davis, a prominent local architect who is known for his commercial and institutional designs, but few of his residential designs are known. 1622 Cherokee Road is more typical of the type of home found along the streets which overlook the park. It is a two-and-one-half-story brick veneer residence with hip tile roof and classic proportions. First floor Florida rooms and large central porches are usually incorporated in these designs. (Photo 83)

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Alta Avenue is similar to Sherwood Avenue in its architectural make up. Frame and brick veneer residences of American Foursquare, shotgun and Bungalow styles on Alta Avenue were built ca. 1900 to ca. 1925. It is on Alta Avenue, however, that a new vernacular style is beginning to turn up in the district. Dating ca. 1922, this style consists of a pressed brick veneer, some Arts and Crafts details, geometrically designed multi-paned windows, asymmetrical facades and porches with brick piers and railings. The scale is small and comparable to the bungalows in the district. 2044 and 2218 Alta Avenue are examples of this eclectic style. The Revival styles also begin to appear on Alta Avenue. 2107 Alta is typical of the small scale Tudor Revival style which, because of its scale, is more appropriately labeled English Cottage style. Although the Arts and Crafts movement is not frequently seen on Alta Avenue, 2213 is sheathed in shingles on the second floor with clapboard railings and piers. 2305 Alta Avenue is a classic Bungalow of the organic architectural nature espoused by Frank Lloyd Wright. (Photo 84, 85)

Bonnycastle Avenue again follows the same complexion as Sherwood and Alta, with the development moving, generally, from west to east toward the park. The homes on Bonnycastle are generally larger, and there are more residences which date from the 1920s. 2014 Bonnycastle, however, is a fine Classical Revival residence built in 1905. The most significant feature of this residence is the two-story classical porch. No. 2029 is an Arts and Crafts style residence with shingles and multi-paned windows, typical of the style. Several large late Victorian vernacular residences are located in the 2100 block of Bonnycastle Avenue. No. 2106, for example, is a two-and-one-half-story brick veneer residence with a large arched dormer and an abundance of classical details. The wide eaves are lined with brackets, block modillions, and dentils, with large consoles on the corners. Consoles are also used as keystone motifs at the windows. It was built in 1904. 2110 and 2118 Bonnycastle are similar, with varying details. 2233 Bonnycastle is an early Colonial Revival style residence. Built in 1919, it has all of the Colonial detailing of the vintage homes. The entrance is particularly significant. It is a Palladian entrance with a radiating motif over the door, and pilasters and engaged columns frame the sidelights. 2337 Bonnycastle is a large residence with many of details associated with the smaller scale Arts and Crafts style residences, and some features of the English Country House. It was built in 1923. The Chateau Apartments are located at Bonnycastle and Cherokee Road. There are two buildings which are very similar that make up the complex. The first building, built in 1924, faces Cherokee Road. The second and smaller building faces Bonnycastle. It was built in 1930. They are two-story structures on raised basements. The most prominent features are the entrances with semi-elliptical fanlights and sidelights, hip tile door-hoods, and tile roofs with parapet walls. (Photo 86-91)

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Murray Avenue is a two-block residential street of mixed styles and materials. One of the most striking is 2017-19, a 1907, frame, Queen Anne residence with a huge corner turret, designed by local architect J. J. Gaffney. American Foursquare is a style used frequently in the 2000 block although No. 2039 is fine Colonial Revival style residence with a two-story porch on the east side of this corner house. 2115 Murray Avenue is an unusual Bungalow style residence with a smooth faced concrete block veneer. Another more course surface concrete block is used for the foundation and shake shingles fill the facade gable. It was built in 1910, just as concrete block became a popular building material. 2121 Murray Avenue is one of several small scale apartment buildings in the Bonnycastle neighborhood in the same 1920s vernacular style which was discussed earlier as a popular single family dwelling style. (Photo 92, 93)

Maryland Avenue has the largest concentration of Arts and Crafts residences in the district. Some of the finest examples are 2118 Maryland built in 1911 with a Prairie School style influence, with a small recessed porch. One of the most important structures in the district is located at 2115 Maryland Avenue. This is one of few pure Prairie School styles residences in Louisville. Designed by Mason Maury in 1911, the wide eaves, flat surface and simple openings are text book Wrightian features. The porch has the oriental quality which Wright also incorporated into many of his designs. (Photo 95, 97)

Speed Avenue between Bardstown Road and Spring Drive contains a mix of residential architecture. Bungalows, Colonial Revival and a large Tudor Revival are some of the styles found in this block. The 2000 block contains Bungalows and cottages dating ca. 1910 to ca. 1925. 2113-15 Speed Avenue is a Tudor Revival apartment complex built in 1927. The style and scale blend well with the adjacent single-family residential architecture. The houses on the north side of the street are large and more elegant than the Bungalows and cottages on the north side of the street. 2129 Speed Avenue for example, in a 1920 stucco residence with steeply pitched roof and gabled dormer. A small-gabled porch and multi-paned windows add to the integrity of the house. East of Spring Drive there are few houses facing Speed Avenue. This section of the district consists of the large, generally Revival style houses of Louisville's elite class of the 1920s. 2304 Speed Avenue is a Colonial Revival style residence, with every detail associated with the Georgian style. The balustrade along the roof line is particularly rare locally. 2350 is an example of the later construction in the district. Built in 1923, it is designed in the English Country House style prevalent in the neighborhood. (Photo 98, 99)

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Two older houses are located at the end of Speed Avenue on large tracts overlooking Cherokee Park. 1802 Park Boundary Road is a two and three story buff brick residence, built in the 1890s for Joshua Speed, one of Louisville's premier developers at the turn of the century. Several alterations of an early date have occurred on the rear of the house, which faces Speed Avenue. The front of the house cannot be seen from any street, as it sits on a bluff overlooking the park. The windows are tall and slender, with four-over-four lights and carry simple stone lintels. The cornice is lined with consoles and dentils. A large iron and glass canopy extends from the rear entrance.

Across Speed Avenue is Monfort, a huge Classical Revival residence built in 1902. It is two-and-one-half stories in height, with a hip slate roof. A huge classical portico extends from the rear of the property, which faces the rear yards of the Sulgrave Avenue houses. A huge Palladian window is located on the second floor over the entrance. It is thought that this residence was built on the site of a much earlier house owned by the Barret family.

As Cherokee Road meanders along the boundary of the park, it winds its way up to Sulgrave and Casselberry. 1704 Cherokee Road is an eclectic residence drawing elements from the Bungalow and Prairie School. The eyebrow window dormers are particularly significant. 1800 Cherokee Road is a stone Colonial Revival. Again, the residence was designed in the same theme as the entire development. The style is copied in every detail, with gabled dormer, multi-light windows, semi-elliptical fanlight, and an elegant classical porch. (Photo 100-103)

Spring Drive is another meandering street in the district. It begins at the intersection of Bonnycastle and Cowling and heads toward the park, curving back to Speed Avenue and to Woodford Place. The residences on Spring are generally large upper-class residences. The Revival styles again are used most frequently, with some eclectic styles intermixed. 1667 Spring Street is a massive English Country House style residence built in 1927. It has a stone veneer with mixed stone and brick chimneys, turrets, arched entry and an abundance of leaded glass. 1715 Spring Drive is a Colonial Revival style residence with two end chimneys and semi-elliptical entry. 1732 Spring Drive is one of the most elegant residences in the district, with a stone curvilinear, Baroque entry unique to the city. (Photo 104, 105)

Parson's Place was originally a court yard rather than a street between Alta and Bonnycastle Avenue. The development of this small court was slow and both single-family residences and apartment buildings were constructed. Parson Apartments was the first building on the court, built in 1906. The vernacular style is consistent with the smaller scale residential architecture in the district. No. 1578-80 is a 1913 buff brick veneer bungalow with large dormer and a cantilevered porch roof. All of the cornices have rich classical detailing. There are two residences on the court which were built ca. 1960 and are non-contributing structures to the district. The southeast corner of Alta and Parsons is the site of Parson Place, a huge Gothic Revival residence built in 1855. The building burned in 1939. (Photo 106, 107)

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Edgewood Place is just east of Parsons Place between Alta and Bonnycastle. It is a court with a central green belt and small sidewalks on either side. The court is comprised of twenty small Arts and Crafts Bungalows all built ca. 1915. Materials and design vary from house to house, but the scale and style is consistent. This was a speculative development by local architect Hugh Nevin. (Photo 108)

Chichester Avenue is a three-block street which runs between Bonnycastle and Speed Avenue. There are several apartment buildings on Chichester including two which are non-contributing structures. Two of the most attractive apartment buildings are 1610-12 and 1614-16 Chichester. They are identical frame vernacular duplexes with full length porches, bay windows and marginal lights. The 1800 block of Chichester Avenue has a combination of styles and materials. The bungalow and vernacular styles are most prevalent, dating 1911-1920. 1743 Chichester is the only English Cottage Style residence on Chichester Avenue. There are two shed dormers on the second floor and a gabled entry with arched casement windows. This residence was built in 1924. (Photo 109-111)

Cowling Avenue runs between Bonnycastle Avenue and Speed Avenue. Generally, the residences on Cowling are modest in size, compared to those on Spring Drive and Cherokee Road, but are of equal architectural quality. 1623 Cowling is one of the finest examples of the small English Country Cottage in the district. It is a one-and-one-half-story residence with gables and hip-roofed dormers, half-timbering and an abundance of leaded glass. It was built in 1921. 1926 Cowling Avenue is an Arts and Crafts Bungalow with exposed rafters knee braces, battered piers and leaded glass. It, too, is one of the finest examples of this style in the district. There are several similar Bungalows in the 1600 block, west side. 1633 Cowling Avenue is typical of the vernacular styles in the district. It is constructed with pressed brick veneer, has a red tile roof, and windows with vertical muntins in the upper sash. 1701 Cowling is a Classical Revival style building on a very small scale. The facade is symmetrical with three dormers and a large pedimented porch. 1707 Cowling is a simple Arts and Crafts residence built in 1914, and is sheathed in shake shingles. 1711 Cowling is also sheathed in shake shingles which are stained rather than painted. The style is Dutch Colonial and the building was constructed in 1917. (Photo 112-115)

Sulgrave Road and Casselberry Road are nearly identical in character, but were actually two separate subdivisions when developed in 1924. Both subdivisions placed deed restrictions on the lots, including a restriction concerning the style of houses to be constructed. The homes were required to be of "English type style" and designs were to be approved by the developer. Sulgrave Road, named after Sulgrave Manor, home of George Washington in Sulgrave, England, contains some of Louisville's finest examples of the English Country Home style. 1700 and 1701 Sulgrave in particular represent this style. Rubble brick, massive stone chimneys, slate roofs, garden walls and all major Tudor decorative elements are used in these designs. The large yards and ivy-covered walls add to the medieval atmosphere of this development.

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More typical Revival Styles were also used along Sulgrave, including a Tudor Revival style residence at No. 1730. Most of the residences were completed by 1927, with a few later residences, ca. 1940s, on the southern end of the street. These, too, are compatible in design and material. (Photo 116, 117)

Casselberry Road contains many outstanding examples of English Country Houses, too. No. 1714 is a stone veneer residence with half-timbering, irregular garbles, and a conical, slate porchhood. A more eclectic residence is 1748 Casselberry. The Georgian influences in the design are combined with decorative wooden grill work on the porches. (Photo 118-119)

HIGHLANDS-DOUGLASS NEIGHBORHOOD (see neighborhood map)

This neighborhood is roughly bound by Speed Avenue on the north, Cherokee Park on the east and Bardstown Road on the west. The section included in the district is bound as described above, ending at Douglass Boulevard, taking in both sides of that street.

Casselberry Road extends across Speed Avenue into the Highlands-Douglass Neighborhood. The development here is slightly later, but contains the same character as the 1700 block of Casselberry Road. No. 1812, for example, is a large English Country House style residence with half-timbering, stone veneer, massive chimneys and an abundance of stained glass. It was constructed in 1934. 1822 Casselberry Road is an outstanding eclectic residence with symmetrical proportions and classical detailing. There are two non-contributing structures in this block, residences constructed in the past several years. (Photo 120, 121)

Kenilworth Avenue is one of the earliest developments in this neighborhood. It is a two block street, neatly lined with vernacular and American Foursquare style residences. The cohesive character of this development is remarkable, with identical setbacks and scale. Kenilworth was fully built between 1905 and 1917. A typical residence in the 2000 block is No. 2004, an American Foursquare with central dormer, hip roof, bracketed cornice, classically detailed porch and entrance with transom and sidelights of leaded glass. Intermittent examples of Craftsman influences and one Princess Anne style are also found in this block. The 2100 block continues the same pattern of development, with several more unusual types. 2110 Kenilworth is a Craftsman style residence with knee braces, a half-timbered porch gable, and shingled second floor. 2111 Kenilworth, while typical in style as an American Foursquare, the material is unusual. The brick is a jumbo brick of peculiar proportions. There are two houses at the dead end of Kenilworth. No. 2120 is an English Country House, built later than the Kenilworth development in 1925. It is an ivy-covered, stone-veneer structure on a smaller scale than most in the district. 2119 Kenilworth is one of the more important structures within the entire district. This was Mason Maury's residence, built in 1910 in a pure Prairie School style. Maury was Louisville most devout follower of Frank Lloyd Wright. Although he designed other residences in this style, one located at 2115 Maryland Avenue within this district, the design of his own residence is the most complex in the Wrightian attitude. The structure seems to be one with its natural setting on a hill over-looking Cherokee Park. There are six levels which relate the exterior to its setting, and allow a greater plasticity of the interior. The exterior is a rough stucco and wood. The original roof was wood shingle. (Photo 122-125)

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Hampden Court is a short connecting street between Speed Avenue and Grasmere Drive. It contains several outstanding small scale Craftsman residences, built ca.1915, with the typical irregularity in design and plasticity of ornament. Rose Hill (National Register, 1980) is also located on Hampden Court. It is an Italianate Townhouse with elaborate detailing on both interior and exterior, including a bulbous cupola. Built in ca.1852, this was the manor house which eventually gave up its grounds for early twentieth century development. (Photo 126)

Grasmere Drive contains a combination of styles including the pressed red brick, one-and-one half-story vernacular residences found in the Bonnycastle Neighborhood, Bungalows, period apartment buildings, and Colonial Revival. Development was confined to the 1920s. The residences become more affluent on the northeastern end of the street. No. 2023 is an example of one of the apartment buildings on Grasmere. It is a two-story Colonial Revival style building with gabled porch and paired columns. (Photo 127)

Spring Drive crosses Speed Avenue and runs to Woodford Place. The character changes on this south end of Spring in that the houses are built more closely together and are of smaller scale. The Revival Styles are fully represented here. The Tudor Revival is most exuberantly displayed in Tudor Terrace, an L-shaped apartment building at 1801 Spring Drive. Built in 1927, this design contains every Tudor decorative element. 1813 Spring Drive is a Dutch Colonial Revival style residence, and No. 1913 is an eclectic residence with dramatically sloping roof and stone veneer. The development of this section of Spring Drive took place in a very short period from 1925 to 1927. Two period apartment buildings are located south of Lauderdale Road on Spring Drive in Tudor and Colonial Revival Styles. (Photo 128)

Lauderdale Road is a lengthy street which begins at Bardstown Road and curves back to meet Speed Avenue. The first block between Bardstown Road and Spring Drive, contains a 1920s residential development of single family residences on the north side and apartment buildings on the south. The most significant of the apartment buildings is Ambleside Apartments (the original name for Lauderdale Road was Ambleside Road) which actually faces Bardstown Road. It is a three-story, buff brick building with sunporches on all three levels on the corners. The other three large apartment buildings are red brick and contain less detail, but are contributing structures to the district. The single-family residences on the north side of the street are generally one-and-one-half-story Bungalow or Craftsman style residences. 2005 Lauderdale Road is a fine example of a stucco, small scale English Cottage Style residence, built in 1923. (Photo 129-130)

The Revival Style became more prevalent in the eastern section of Lauderdale. No. 2110 is a Dutch Colonial Revival with tuscan-like columns, built in 1924. 2118 Lauderdale Road is a Colonial Revival style residence with typical proportion and detailing. No. 2101 is very attractive eclectic style home, with Craftsman influence in a Wrightian vein. The arched entry is flanked by tripart windows with geometrically-shaped muntins in the transom which are reminiscent of Wright. American Foursquare and vernacular types are introduced in the remainder of Lauderdale Road. Three apartment buildings, including a stark, nearly International Style type at No. 2208, and an eclectic, orangish brick apartment building at No. 1909. (Photo 131-134)

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Dorothy Avenue, Walnut Place and Edgehill Road loop from one end of Lauderdale to the other, surrounding one of the old manor homes, located at 2114 Edgehill Road. Built ca. 1860 for Harry Bishop, this large Italianate residence is thought to have been built on the foundation of an older home owned by William Pope, a land magnate in this area of the Highlands. The house is two and three stories in height, with third floor windows on the sides and rear of the house only. The cornice is lined on all sides with consoles and dentils. The four-over-four light side windows and two-over-two light front windows all carry simple stone lintels. Both front and side porches contain elegant slender classical columns and iron railings. Three entrances on the front and sides, have transom and sidelights. Directly west of the house, in the side yard, is a one-story stone structure which served as the slave/servants quarters for the manor house. Small square windows are probably original, with slightly larger six-over-six light windows added later. The arched entrance with gabled hood and three gabled dormers were also added later. (Photo 135-137)

Two apartment buildings, both in the Tudor Revival style, are located on Dorothy Avenue. Edgehill Road continues the general development theme of Lauderdale, with a combination of styles and materials. The houses are small in scale and date from the mid-1920s. 2109 Edgehill Road is an unusual eclectic style residence with a symmetrical facade, and a large porch which wraps one side and the rear of the building, taking advantage of the site, a fairly steep hillside. The residence at No. 2117 was the stable for the Bishop Home, adaptively reused as a residence in 1927. 2201 Edgehill Road is a fine example of the vernacular style, with steeply pitched roof, symmetrical facade and modest yet, elegant proportions. (Photo 138)

Village Drive, sometimes called The Village Drive, is the most diverse of all streets in the Highlands-Douglass Neighborhood. In the first block off Bardstown Road, the north side is occupied by the Lauderdale Road apartment buildings discussed earlier. The south side contains apartment buildings as well, the Fredrick Apartments being the most prominent. Designed in the Tudor Revival Style, the building is L-shaped and is surrounded by a limestone wall. The wall extends down Bardstown Road with iron fencing atop. The Fredrick Apartments were built in 1927. Several single-family residences are located at the end of this block. They are modest in scale, vernacular or Revival in style, and date from the mid 1920s. The 2100 block of Village Drive also contains period apartment buildings, all of which contribute to the district with one exception, No. 2132, a more recent construction. There are also several residences in this block built in the late 1930s which are obviously of later construction date than most in the area, but are of the same scale and style as adjacent properties. These residences make a contribution to the district and reflect the builders concern with the continuity of cohesive character within the area. An example can be found in 2108 Village Drive. The brick veneer residence contains modest proportions, a symmetrical facade and smaller window openings. But half-timbering in stucco and brick, multi-light windows and the paneled door are evidence of the Tudor influence. There are approximately eight such structures in this block. The remainder of residential construction took place in the 1920s and the styles range from Bungalow to Colonial Revival. The 2200 and 2300 blocks of Village Drive are of the same 1920s period, but the character abruptly changes upon crossing Dorothy Avenue. The lots are wider, the houses are larger and grander, and amenities such as period lighting display an upper-class development. 2200 Village Drive, at the corner of Dorothy, is typical of the Colonial Revival Style on this scale.

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The quality of design and attention to detail found in this residence is abundant in this southeastern section of the neighborhood. Gabled dormers with arched multi-light windows, slate roofs, meticulously detailed cornices, grand entrances with leaded fanlights, arched casement windows and one-story sunporches are typical elements of the Colonial Revival Style which are very prevalent in this area.

Tudor Revival is the second most popular style on Village Drive. This development rivals Sulgrave and Casselberry in excellence of design, and is similar in scale. No. 2236 is such an example with a predominant facade gable of rubble brick and casement windows with large multi-light transoms. Eyebrow dormers and an arched stone entry are other amenities of this design.

The 2300 block of Village Drive circles around to meet Casselberry and back again. This is the most concentrated area of affluent, Revival Style homes in the district. Most date from the 1920s. The lots are large, deep and well landscaped. Of the Colonial Revival Style residences, No. 2339 is the most outstanding example. All of the typical features of Colonial Revival, including slate roof, arched dormer, grouped end chimneys, multi-light windows, detailed cornice and quoining are of the highest quality. It is, however, the grand portico which is particularly distinguished. Paired fluted columns support a balustrade above with urns. The entrance has sidelights and a large semi-elliptical panel. The door is recessed with a transom light. Built in 1936, this residence is one of the latest, contributing elements within the district, as well as one of the hallmarks. 2314 Village typifies the Tudor Revival and English Country Home style. The stone veneer, slate roof and irregular massing combines in an excellent design. It was built in 1927. 2328 Village Drive is one of a few residences in this section of eclectic design. It is a crisp, white stucco residence with paired French doors along the first floor, with classical motifs in bas relief in the tympanums. A shed-roofed wing also contains a large panel with dancing figures in bas relief. (Photo 139-143)

Woodford Place, between Bardstown Road and Dorothy Avenue, is similar in character to the rest of the Highlands-Douglass Neighborhood previously discussed. Several large Revival Style homes are in the first block, along with one intrusion on the corner of Spring Drive. The 2100 block is more densely developed with 1920s American Foursquare, Colonial Revival and vernacular residences. 2119 Woodford Place is an eclectic style residence of buff brick with a Spanish flavor in grill work and facade openings. Similarly, the 2200 block, which dead ends, is lined with smaller scale residences of mixed designs from the 1920s. 2209 Woodford is an unusual stucco Tudor Revival with an interesting but awkward porte cochere. It was built in 1926. No. 2323 contains a huge gable on the facade, the remainder of the building tucked behind the splayed end of the gable which creates protruding garden walls. A stone and stucco chimney rises up the center of this gable and the top of the chimney has a checkerboard design in brick and stucco. (Photo 144-148)

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Normandie Village is a cul-de-sac containing eight Tudor Revival residences all with the same scale, massing and proportions, but with varying details and architectural elements. This was a speculative development designed by local architect E. T. Hutchings and built by Webb-Clark Builders. Constructed in 1926, this was one of Louisville's earliest speculative developments by an architect. (Photo 149)

Rutherford Wynde is a small crescent shaped street which runs off of Woodford Place and crosses Eleanor Avenue. The irregularly shaped lots contain largely English Country style residences. All of the construction dates from the 1920s. (Photo 150)

Douglass Boulevard is the southern boundary of the district. It is a wide street of large lots. The first block contains generally later development than the rest of the boulevard and the majority of buildings are period apartment buildings. The Douglass Arms Apartments at 2039 Douglass Blvd., built in 1938, is one of few local examples of the International Style, and is one of the best. The Tayner Apartments, at 2082 Douglass Blvd., is another fine example of the quality of design in apartment buildings within this district. It is a three-story eclectic style building with influences from the Craftsman movement and the Revival Styles. A yellow-green glazed terra cotta is used as a decorative element on the entire first floor, entrance surrounds, key stones and particularly on the parapet in the form of a large tapestry-like panel. The lamp posts are also decorated with this material. No. 2040 is an example of a duplex which is found frequently in this block of Douglass, with variations in material and small details. The building has the appearance of a single-family residence except for the great depth of the building. But the quality of design is comparable to that which would be used for a single-family residence. Semi-elliptical fanlights over the paried casement windows, sunporches and the classically treated porch are particularly fine features of this style. Similar designs can be seen at 2054 and 2060 Douglass Blvd. (Photo 151-154)

The 2100 block contains the oldest residences of the street, including No. 2107, a Craftsman Style residence built in 1909 with strong Wrightian influences. 2112 Douglass Blvd. built in 1914, is a large and elaborate example of the American Foursquare. The red tile roof with flared eaves lined with dentils and oversized brackets, and the large sidelights and transom at the entrance are embellishments to the style. 2115 Douglass Blvd. was constructed in two parts, 1908 and 1926. It is a Tudor Revival Style house where all facades are half-timbered. No. 2122 is later, built in 1922, and is one of the district's finest examples of Classical Revival. (Photo 155)

The 2200 block of Douglass Blvd. is largely comprised of Revival Style residences. They are very early examples of their styles. No. 2212 is a large Colonial Revival with Georgian elements. The very formal entry is particularly rich in detail. This house was built in 1914. The crowning glory of the Colonial Revival Style in the district is found in the J. B. Hutchings design at 2240 Douglass Blvd. Built in 1917, or perhaps a few years earlier, this grand Georgian influenced residence can be described as the finest example of its type in the city of Louisville. Besides the typical features, two two-story semi-circular porches with colossal columns and balustrades on each level and at the roof, are located on each side of the house. The district ends at Douglass Blvd. South and east of Douglass the character changes dramatically. Streets are narrower, lots are smaller, houses are more modest, and construction from the 1940 to 1980s becomes more frequent. (Photo 156-157)

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The backbone of the Highlands Historic District is the Bardstown Road/Baxter Avenue commercial corridor which extends from Lexington Road on the north to Douglass Boulevard on the south. The character of the corridor changes from north to south with the older properties on the north. The character also reflects the evolution of a mixed commercial/residential strip, to a predominantly commercial corridor. Many buildings remain intact from each period of development in both commercial and residential styles. Throughout the 200 years of this transportation artery, the street name has changed several times. The entire artery was first called the Bardstown Pike. Later, Baxter Avenue was introduced, but the length of Baxter varied, until finally, in ca. 1930, Baxter Avenue became that section from Jefferson Street on the edge of Butchertown, south to Eastern Parkway. The old section of the pike, however, runs to Highland Avenue and then veers to the east becoming Bardstown Road. As described above, the section of Baxter from Highland Avenue to Eastern Parkway is residential, and was known previously as Von Borries Avenue.

The Lexington Road intersection of Baxter Avenue is the entrance to the Highlands. The hill is steep, and is lined with commercial structures of various construction dates, materials, styles and uses. Although altered on the first floor, 426 Baxter is an example of the very frequently used small scale commercial Italianate style. The slightly arched third floor windows with brick corbeling, three bays and decorative cornices are typical features. This particular version was built in 1880. Across the street at No. 435 is the residential counterpart of the Italianate Style, built in 1886. 440-42 Baxter is a six bay Italianate commercial structure with fully arched third floor windows, and was constructed in 1879. The first floor is nearly intact. The shotgun residences along this hill are also Italianate in design in both frame and brick construction. Most date ca. 1880. 538-40 Baxter is a double camelback shotgun built in 1875.

Two large complexes are located on the hill. The only remaining structures from the once grand, Phoenix Hill Park is the stable, built in 1884, and a small two-story brick building. Now an auto-electric shop, the addition and new construction do not contribute to the district. The stable building, however is an important example of nineteenth century utilitarian architecture, but is significant as well due to its relationship to Phoenix Hill Park, a nineteenth century brewery and entertainment center for Louisville which attracted the national talents of the day, as well as many political figures. The other complex, located at 447-51 Baxter, has a ca. 1915 facade, but the buildings behind the facade were used as pork houses and date from the mid nineteenth century. (Photo 158-160)

Payne Street is the intersecting street at the top of the hill. Commercial structures dating from the late nineteenth and early twentieth centuries are located on three of the corners, the fourth corner being a vacant lot. Several residences remain in this section of Baxter, but the predominant use is commercial. In several instances, a residence has remained intact but the use has been changed to commercial. Nos. 615 and 620 are examples of the shotgun style with commercial uses. They were built in 1880 and 1882, respectively. One of the oldest remaining commercial structures is 624 Baxter Avenue. This 1868 Italianate building has an altered first floor but the upper stories are intact, including pressed metal window hoods and bracketed cornice. Another early example is 623-25 Baxter Avenue, a double commercial building with intact first floor. The building dates from 1873-1878. (Photo 161-165)

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The 600 block of Baxter Avenue strongly conveys a sense of nineteenth century commerce. Even where alterations have occurred, the zero setback of the commercial buildings, and random setback of residences, along with the wealth of architectural details, retain for the area this nineteenth century character.

During the Civil War a portion of Cave Hill Cemetery (National Register, 1979) became a National Cemetery. In 1868, the building at 637 Baxter Avenue was constructed as the lodge for the Superintendent of the National Cemetery. It is a very unusual one-and-one-half-story Second Empire style structure and is intact. (Photo 164)

The intersection of Baxter Avenue, Cherokee Road and East Broadway is also the location of the Cave Hill Cemetery entrance. The west side of this intersection contains several intrusions to the district, but the east side retains a very sylvan character. This intersection is also the northwest corner of the Cherokee Triangle Historic District. (National Register, 1976). The 900 block of Baxter Avenue continues the nineteenth century character of the earlier blocks. Although most of this section was developed in the 1880s, there are scattered examples of earlier residential and commercial styles. Louisville's oldest continuously operating tavern (even through prohibition) is located at 914-916 Baxter Avenue. Built in 1874 in the commercial Italianate style, the stone lintels have varying leaf patterns. The first floor has been altered, but the stone piers remain intact. 942 Baxter is a smaller and earlier example of the same style, built in 1869. One of the more interesting structures in this section of the corridor is 954 Baxter. It is a two-story vernacular residence built in 1868. The building faces south, however, rather than east toward the street. Its address was Highland Avenue until the front yard was subdivided near the turn of the century. (Photo 166-171)

Also located in this section of the corridor is: the old Cumberland Telephone and Telegraph Company Building at No. 900, a 1902 intact Classical Revival structure; the Kirchoerfer Building, No. 918 an intact, three-story, imposing structure with eclectic elements built in 1903; the old Highland Theatre and Highland Hall, No. 919 a Classical Revival structure with altered first floor, built in 1909; and No. 975, a large Classical Revival style commercial building with altered first floor. It was built in 1905. These are the major, turn-of-the-century commercial buildings in this section of Baxter Avenue. The residential structures vary in material, style and decorative treatments, but many remain intact. From Italianate to turn-of-the-century vernacular, they contribute to the district (Photo 169)

It is within this section of Baxter Avenue that an architectural phenomenon is first seen on the corridor. As the commercial value of the corridor frontage increased, residences were adapted to commercial use by building a one-story addition to the front of the residence, and extending it out to a zero setback. The style which was used almost exclusively consists of red pressed brick with a parapet wall containing a minimum of decorative elements, a central entrance flanked by display windows, and transom lights. This phenomenon began occurring ca. 1915 and continued for about fifteen years. The style was also used in new construction.

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The house located at 923 Baxter Avenue was built in 1885 and is a frame, Victorian vernacular residence with stained glass and Eastlake detailing. The storefront was added ca. 1915 and is intact. 934 Baxter Avenue is a shotgun residence built in 1867 with a double storefront added. There are three identical shotguns at Nos. 944, 948, and 950. No. 948 is intact, No. 944 has a storefront addition and No. 950 has a 1940s facade alteration, an excellent example of the evolution of buildings on the corridor over a fifty year period. 810 Baxter, built in 1916, is an example of the style in new construction. Several intrusions are located in this section of the district, mostly on the west side of the corridor. (Photo 170 & 167)

Between Highland Avenue and Grinstead Drive, where Bardstown Road begins, the character changes somewhat. The west side of the street contains a continuous row of residences with identical setbacks, all on a diagonal due to the triangular shape of the old block. Most of the buildings are now used commercially, including a small church built in 1908. In the past year, an intrusion was constructed in the middle of this side of the block, unfortunately interrupting the consistency of setback. The overall character, however is retained. Most of these residences, varying in style from Victorian cottage to two-story vernacular types, were built in the first decade of this century. (Photo) The east side of the corridor is of generally earlier construction dates and is predominantly commercial. 1001 Bardstown Road is a large corner commercial structure built in 1890. It has a Queen Anne turret and mansard roof. Although the first floor is altered, it is one of the most important commercial buildings in this section of the corridor. Several 1880s frame, small scale commercial buildings with intact facades, and several intrusions are also located in this block. (Photo 174)

The corner of Bardstown Road and Grinstead Drive has undergone radical changes in the past ten years. All four corners contain intrusions. South of this intersection, the character of the corridor reflects a turn-of-the-century development, with an equal number of commercial and residential buildings. A few older buildings dot this section of the corridor. 1117 Bardstown Road is a two-and-one-half-story frame, Victorian vernacular residence which is intact. The corner commercial building at No. 1130 was built in 1895 and is also intact, including the projecting display windows. No. 1138 is also an older residence, built in 1893 in the Queen Anne Style and has a full Eastlake porch. (Photo 175-180)

A group of residences dating from the turn of the century line the east side of the 1200 block. Most are still used as residential space and few alterations have occurred. The vernacular storefront era saw considerable development in this section of the corridor in the form of new construction, Nos. 1114 and 1153 being the most notable, and both built in the 1920s. (Photo 177 & 180)

The next block contains the largest concentration of intrusions in the district. Several fast food franchises and a shopping mall create a break in the historic character of the corridor. Fortunately, this area spans only one block, from Beechwood to Longest. There remain several period residential and commercial buildings in this block, as well as Highland Church of Christ, a small Gothic Revival Church built in 1899. (Photo 181-184)

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A 1907 eclectic style residence with fish scale shingles covering the second floor is located at 1267 Bardstown Road and is one of the finest residences from this period on the corridor.

The concentration on contributing structures again increases in the 1300 block. Fine examples of utilitarian, commercial and residential architecture, as well as storefront additions in the vernacular style discussed earlier, are found in this block. The 1916, Classical Revival Telephone Company building at 1816 Rosewood Avenue, Highland Police Station at 1306 Bardstown Road built in 1908, and the firehouse located at 1330 Bardstown Road, constructed in 1900, are all excellent examples of utilitarian architecture. The group of commercial buildings at Nos. 1313-21 display several treatments from the 1920s with the Globe Furniture building being a sterling example of the vernacular style mixed with classical elements. It was built in 1928. (Photo 185-187)

Cherokee Flats, on the corner of Cherokee Parkway and Bardstown Road, was built in 1906. The first floor is commercial space with an intact facade. This is a fine example of the vernacular style and is also indicative of the simultaneous commercial and residential development of the corridor. Several intrusions in this section of the corridor includes a new bank building, a convenience food mart and restaurant, all on corners. The one-story commercial additions to the facades of residences have in some cases been so radically altered they too must be considered non-contributing. No. 1375 is such an example.

A cluster of storefronts wrap the residences at 1859 Edgeland Avenue on the corner and 1839 Edenside, also on the corner. Built ca. 1920, these small shops take full advantage of the corridor frontage. (Photo 188)

Two major churches, St. James Roman Catholic Church (National Register, 1982) and Edenside Christian Church are landmarks in the community. They also reflect the suburbanization of the area during the second decade of this century. (Photo 189-190)

New buildings, which are non-contributing structures, become more abundant in the area near Eastern Parkway, two gas stations and a fast food restaurant among them. South of Eastern Parkway to Bonycastle Avenue, the character appears more commercial, although residential use is also found. There are more buildings with a zero setback, similar to the Baxter Avenue section of the corridor, but of a construction date generally twenty years later. Some residences have storefront additions but most of the buildings were constructed anew, ca.1910-1930. Again, there are intrusions in the form of recent construction and gross alterations, but the character of a 1910s to 1930s development is nevertheless conveyed. (Photo 191)

The Schuster Building on the corner of Eastern Parkway is the most outstanding building in this section of the corridor. It was individually listed on the National Register in 1980. The row of shops on the first floor of this mixed use building, sets a precedent for this area

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The Bonnycastle Building, a Tudor Revival style commercial building at Bonnycastle and Bardstown Road, wraps the corner with shops. 1570-1582 Bardstown Road is a cluster of eight storefronts and across the street, between Alta and Bonnycastle is nearly a full block of commercial fronts. Some alterations and new construction cause an aesthetic interruption, but the overall character of the area, pronounced by zero setbacks, is of an early twentieth century nature. This pattern is repeated on both sides of the street, particularly with the row of storefronts from Nos. 1600 to 1624. Bardstown Road Presbyterian Church and Deer Park Baptist Church in the 1700 block were built in 1912 and 1914 respectively. They are substantial ecclesiastical structures which greatly contribute to the district, as does the firehouse at 1735, a two-and-one-half-story vernacular building which reflects the residential styles of the adjacent neighborhoods. (National Register, 1980) (Photo 192-198)

At Speed Avenue, the district boundary shifts to include only the east side of the corridor for the remainder of the district. The neighborhood adjacent to the corridor on the west, is of a character different from the rest of the district. Although, construction dates are contemporary with some areas of the district, better examples of these generally vernacular styles can be found elsewhere. Most structures which have Bardstown Road frontage in this section, actually face the cross streets, giving a very clear delineation of neighborhoods.

Most buildings on the east side of Bardstown Road between Speed Avenue and Douglass Blyd. also face the cross streets with the exception of the 1800 block, where there are generally American Foursquare residences, also found in the adjacent Kenilworth Avenue development. At 1953 Bardstown Road is the St. Francis Apartments. Built ca. 1975, these four buildings are intrusions to the district. However, they are lined up, one behind the other, so that only one is visible from any street. (Photo 199, 200)

At the intersection of Bardstown Road and Douglass Blyd., the character changes again, mainly due to the widened road at this point. From Lexington Road to Douglass Blyd., the corridor is four lanes wide. Beyond Douglass Blyd., it is six lanes wide. This area is called "The Loop", so named from the early part of this century when the trolley stopped here, looped around Dundee Road and headed back to town. The area does not retain the historic character prevalent in the northern section of the corridor, largely due to demolition and alterations.

Two large churches, Douglass Blyd. Christian Church and St. Paul United Methodist Church, are located at this intersection and are within the district. St. Paul's is a Gothic Revival Church built ca. 1930. Douglass Blyd. Christian Church, Colonial Revival in style, dates ca. 1949.

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A cluster of storefronts are located on the corner of the district at 2223-2229 Bardstown Road. Accomodating the triangular lot was achieved by stepping each of the four storefronts back on the lot, retaining a zero setback . Built in 1927, they are the finest examples of this small scale vernacular construction on the corridor. Each entry contains engaged columns supporting pediments and windows on two sides. These buildings are unfortunately slated for demolition. (Photo 202)

The residential sections of the district, which comprise approximately 90% of the structures have seen hardly any change in the past fifty years. There are only rarely found vacant lots and equally as rare non-contributing structures. Only 6% of the structures in the district as a whole are non-contributing. The sense of time and place is strongly conveyed in every section of the district, from the Victorian working-class period of the Highland Neighborhood, to the avant guard upper-class development in the Highland-Douglass Neighborhood.

The commercial strip which is the backbone of this district contains approximately 90 non-contributing structures, approximately 27% of its buildings. Although this percentage is high when separated from the district as a whole, the overall character of the corridor, as it moves away from town, corresponds with its adjacent neighborhoods. The cohesiveness of many clusters of historic commercial buildings outweighs the sporadic architectural intrusions and their affects on the character of the district. The corridor is a visual documentary of vernacular styles and their evolution. It is an integral part of the architectural history of Louisville, and was the impetus for development in the Highlands.

The Highlands Historic Distric, as evidenced in the preceeding text, includes nearly every architectural style, use, condition, density, color, material, scale, and decorative treatment found in Louisville. The district is a visual catalogue of the evolution of residential and commercial architecture in Louisville, laid out in a very neat, southeastwardly progression.

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Preston's Lodge, built in 1815, was a two-story log home built by Major William Preston, the son of the 1874 grantee, Col. William Preston. This log home is thought to be at the core of the building located at 1072 Baxter Avenue. All records and existing physical evidence lead to this conclusion, but due to a clapboard exterior and additions made ca. 1880, absolute proof is impossible without dismantling some walls. Major Preston lived here only seven years before his untimely death, and his wife and six children moved to town. Major Preston's son, William, was to become a leading local, state and national figure. He was a Harvard graduate with a prosperous legal career in Louisville. He entered a life of public service in 1874 with a command position in the Mexican War. He also served in the State House of Representatives, the United States Congress, as United States Minister of Spain, and finally as General in the Confederate Army. After a period of exile in Canada, Preston was allowed to return to Kentucky. He lived in Lexington until his death in 1887. Preston was buried in Cave Hill Cemetery in Louisville, less than one mile from his boyhood home, Preston's Lodge.

About 1880, the one-story front section was added to the house. It remained a single family residence until the turn of the century. At that time, the Kentucky Children's home bought the entire 1000 block of Baxter Avenue and remained there for twenty years. (Photo

Another older residence associated with the Preston family is a large Greek Revival residence with large Classical Revival alterations located at 1505 Rosewood Avenue in the Tyler Park Neighborhood. This house, commonly known as the Goddard Mansion, was first owned by William Preston Johnson, nephew of General William Preston. Johnson was also a Civil War hero for the Confederacy and was later president of Tulane University. The house served as a hospital during the Civil War and was later sold at auction. Julius Von Borries, a prominent local merchant, bought the house at that time and finally sold it in 1887 to E. A. Goddard.

The house originally faced Baxter Avenue, then known as Von Borries Avenue. In 1909, Goddard re-oriented the house to face Rosewood Avenue and added two large Classical Revival porches. The house was converted to apartments at that time. The actual construction date of the house is not known, but was probably built ca. 1850. (Photo 46, 47)

There were several residences in the Deer Park Neighborhood, but only two remain and both fall outside of the district boundaries. The Bullock-Clifton House (National Register, 1982) is the oldest, built in 1834 with a large steamboat Gothic addition made in 1873. It is located on Rosedale Avenue two blocks outside the district.

The Bonnycastle House, from which the neighborhood took its name, is obscured by a brick synagogue built ca. 1950. The Bonnycastle House was built in 1863 in a Greek Revival style, with a central, two-story, pedimented portico. The portico has been removed and a one-story concrete block structure added on the south side. But the interior and much of the exterior

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remain intact. John C. Bonnycastle and his wife Harriet Everett Bonnycastle, whose father owned the land upon which they built their house, were prime movers in the Louisville elite. They raised nine children in this home, two of whom remained in residence here until 1929 when they sold the property to the Kentucky Home School. In 1948, Congregation Brith Sholom purchased the property. (Photo 113-115)

There are three older residences in the Highlands-Douglass Neighborhood. "Woodbourne", located at Bardstown Road and Woodford Place, sits unusually close to the road considering its construction date of ca. 1830. Whereas most large country estates were nestled back in wooded areas, Woodbourne sits only about 200 feet from then Bardstown Pike. Starks Fielding, a cotton planter from Mississippi, built this large Southern Colonial residence with four colossal fluted columns and second floor Palladian window. His land contained 200 acres which stretched back to what is now Cherokee Park. George Douglass, namesake for this neighborhood, purchased the property about 1870. He was president of Western Union Telegraph Company. Douglass' daughter inherited the property and donated a portion to the Parks Board in the 1890s. The house was later owned by John Price Starks and in the 1930s became the Louisville Rugby School. The house is virtually intact on the exterior and has retained its spacious lawn. It is now owned by Douglass Blyd. Christian Church and serves as offices. (Photo 208)

The Bishop Home sits atop a bluff which is now surrounded by Edgehill Road and its 1920s development. Built ca. 1860, this is one of Louisville's fine Italianate manor houses. It was built for Harry Bishop on land bought from William Pope. It may in fact have been built on the foundation of Pope's older residence. One of the unique features of this older estate is the adaptive reuse of its outbuildings. The servant quarters, a one-story stone structure is currently a residence, probably remodeled by the addition of domers and windows in the 1920s, during the development of Edgehill Road. The stable, at 2117 Edgehill Road, was stuccoed and radically altered in 1925, adapted as a single family residence in a style compatible with the surrounding development. (Photo 135-137)

The last of the older estates in the Highlands-Douglass Neighborhood is Rose Hill located at 1835 Hampden Court. Kenilworth Avenue was originally the driveway to Rose Hill, an Italianate residence built in 1852 for Emory Low, a wealthy Louisville merchant. Rose Hill is one of Louisville's grandest, most formal Italianate residences. It is intact on both interior and exterior, including a graceful cupola. Rose Hill was individually listed on the National Register in 1980. (Photo 126)

Each of the large estate previously discussed were eventually given over to residential development, generally by the heirs of the estate. As the city grew and demand for housing away from the city's core increased, the Highlands became one of the most attractive areas in which to live.

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Logically, the earliest residential development was in the northernmost section of the district, that which is closest to town. The area now known as the Highland Neighborhood was laid out by the Preston heirs as early as 1858, but little construction took place until the 1870s. There was, however, enough of a German population in this area during the Civil War that an 1865 defense map shows the area as "New Hamburg".

Several factors led to the rapid development of the area. The Central Passenger Company, in 1871, extended its street car line out Baxter Avenue to Highland Avenue making the area a more practical place to live, still accessible from the center city. But the establishment of building and loan associations in the 1870s and 1880s allowed the rising numbers of the middle class to own their own homes in the suburban settings previously reserved for the elite.

The third factor which led to the turn-of-the-century development of the Highlands was the creation of the park system in the 1890s, and establishment of the parkways as connectors to these parks.

By 1884 the northern end of the neighborhood was well developed with mostly shotgun residences in frame construction. In the late 1880s and through the 1890s, the construction boomed and the area as we know it today was nearly complete. East Broadway, Highland Avenue and Hepburn Avenue rivaled the Cherokee Triangle real estate market of the 1890s and 1900s, with spacious late Victorian and vernacular residences containing all of the aesthetic amenities found on Cherokee Road. 1411 Highland Avenue and 1420 Hepburn are among Louisville's finest examples of the Queen Anne style. (Photo 31 & 24)

While these three streets, particularly, housed the professionals, the remainder of the housing stock is a working-class design, but with an abundance of architectural amenities, including Eastlake detailing, iron fencing, and stained glass. One of the construction features which is more frequently found in the Highland Neighborhood than in any other section of the district, is the various types of clapboard used in construction. Besides the typical four inch reveal horizontal wood siding, beaded, beveled, double beveled, and two inch reveal are also used frequently. This simple variation gives each house, although similar in floor plan, an individual identity. The Highland Neighborhood is also the only section of the district where alley structures remain.

Besides the grand Victorian residences and modest shotguns, the Highland Neighborhood also contains examples of the American Foursquare in both frame and brick construction, and a few Italianate residences.

South of the Highland Neighborhood is St. Louis Cemetery, one of the oldest Catholic Cemeteries in Louisville. The cemetery opened in ca. 1860 and is the resting place for many prominent Louisvillians. The limestone wall and many fine monuments of nineteenth century vintage contribute to the architectural character of the district. (Photo 203)

Tyler Park Neighborhood, which surrounds St. Louis Cemetery, contains a much more diverse collection of architectural types, reflecting the various developments within the neighborhood. The residences on Ellwood, Lucia, Beechwood and Rosewood are among the oldest in Tyler Park. Generally dating 1890-1905, the styles range from shotgun to American Four-square.

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On Beechwood, some of the most outstanding residential designs in the district can be found. Laid out in 1889, this street contains an unusual semielliptical porch on a Queen Anne residence, and a one-story, tiny but remarkably detailed, Classical Revival style house.

In this older section of the neighborhood a very strong sense of time and place surfaces. The craftsmanship and regularity of setback, material and scale are evidence of a relatively short and cohesive development period.

All of the early development in Tyler Park took place between Baxter Avenue and Bardstown Road, a direct result of the attractiveness of living near a "suburban" shopping corridor. Tyler Park, Edenside and Edgeland Avenue were also laid out prior to 1900, and contain a variety of styles.

It was however, from 1900-1920 that Tyler Park experienced its major development. Several features of this area were attractive to the home buyer. In 1910 Tyler Park was laid, designed by F. L. Olmsted's firm. In 1908, the City of Louisville built an overpass for Baxter Avenue bridging two small hills and creating a massive stone arched passage from one side of the park area to the other. The attractive stone structure and the sylian character of the terrian made a perfect setting for a park. Tennis courts were added to the park as early as 1920, and are still a major attraction to the area. The proximity of this neighborhood to the newly established Cherokee Park and Eastern Parkway, as well as the extension of the Bardstown Road street car line, were added incentives for development. (Photo 204-206)

About this same time, Castlewood within the Tyler Park Neighborhood was being developed. The first subdivision was platted in 1905, with subsequent developments in 1909 and 1912, but the major construction took place in the 1910s and 1920s. Castlewood is located on a hill with three rambling streets through this picturesque area of mostly revival style homes.

Much of the housing stock throughout the neighborhood built from 1900-1915 is typical of the vernacular suburban styles popularized nationally through publications such as Gustav Stickley's The Craftsman and the Sears, Roebuck & Company Book of Modern Homes and Building Plans. The American Foursquare style residence, frequently elaborated with various shingling techniques and decorative carpentry, is the most common style. "Princess Anne" is also a predominant style, with Bungalows and Craftsman styles also used.

Windsor Place is one of the most cohesive developments in Tyler Park. It is a three-block street which was laid out in 1910 with deed restrictions limiting builders to masonry veneer structures, with identical setbacks. The buildings were not to include duplexes or apartment buildings and were to be a minimal construction cost of \$8000. Utility lines were confined to alleys, and maple trees were planted forty feet apart the full length of the street on both sides. Windsor Place today, completely intact and in a park-like setting, is evidence of the results of a well planned and executed subdivision. This section of the neighborhood never experienced the decline felt by other sections during the 1950s and the 1960s. (Photo 53, 54)

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The Deer Park neighborhood, due south of the Tyler Park neighborhood, developed in a much more compact time period and displays more architectural cohesiveness than other sections of the district. The area was largely farm land with truck gardens, and even contained some wooded areas. The neighborhood was, in fact, named such due to the large numbers of deer which lived in this area.

Subdivision began in 1889 and, for the section of the neighborhood included in the district, came to an end ca.1910. The houses built in Deer Park are predominantly frame, with the shotgun style found almost exclusively on the northern end and larger, late-Victorian residences on the southern end. As seen in the earlier developments in the Highland and Tyler Park neighborhoods, attention was paid to detail in the construction of the working-class shotgun residences. Deer Park Avenue contains the largest number of late Victorian residences, with Queen Anne features frequently used to ornament the structures. The lots are large and the middle-class nature of the street contrasts with the smaller houses and lots to the north. However, the overall character of the neighborhood is that of the comfortable middle and working class of the turn-of-the-century. A very strong sense of time and place is conveyed in the Deer Park Neighborhood.

The Bonnycastle Neighborhood reflects several periods of development, with late nineteenth century styles confined to a small section of the northern end of the neighborhood, largely on Sherwood Avenue, which was first subdivided as early as 1872. Construction, however, did not begin until the early 1890s.

In 1900, Ms. Harriett E. Bonnycastle opened a large tract of land for development. It extended south to Speed Avenue and east to what is now Cherokee Park. At the same time, Mrs. Bonnycastle donated considerable acreage to the park board which added to the attractiveness of the development. Alta, Bonnycastle, Murray and Maryland Avenues contain most of the development of the first decade of the twentieth century. Although style, scale and material vary, the character of the area is cohesive and displays the architectural philosophies of the period. The homes are practical in size and design, but contain many of the Victorian decorative elements of the previous decades.

Development in the area was steady through the 1910s and these same streets saw infill construction with styles reflecting the craftsman movement. This second decade of construction included features such as sunporches, shingling techniques, and wide exposed eaves. Maryland Avenue particularly contains a collection of these Arts and Crafts style residences.

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Maryland Avenue also contains one of two, pure Prairie School residences designed by Mason Maury, Louisville's most Wrightian architect. 2115 Maryland Avenue was built in 1911 and exhibits the very wide eaves, squarish form and even the oriental details common in the Prairie School. (Photo 96)

The second, at 2119 Kenilworth, only two blocks to the south, was Maury's own residence. Located on a hillside, the house becomes one with its natural setting, containing as many as six interior levels, adapting the interior space to the exterior topography, a clearly Wrightian philosophy. Both of these houses hold considerable significance to Louisville's architectural history. (Photo 124,125)

The area of the Bonnycastle Neighborhood east of Cowling Avenue contrasts with the western section in several areas. The homes in this area were built for the upper middle class and elite on large lots. Most of these homes were built 1915-1930 in eclectic and Revival Styles, and the area displays a remarkable sense of the era of affluence during which these residences were constructed. Attention to detail, similar scale, and insistence on quality craftsmanship and design were universal concerns during the development of this area. The terrain is picturesque, and streets were laid out in accordance with the terrain, creating hilly, winding streets and irregularly shaped lots. The homes along Spring Drive sit back from the road a considerable distance.

Casselberry and Sulgrave roads were the last to be developed. In 1924 the streets were laid out and considerable deed restrictions placed on the properties. The most significant restrictions were a minimum construction cost of \$12,000 and the confinement of style to an "English Type". As a result, these two streets combine to create a very cohesive, Tudor Revival style community. Nearly all of the residences were built between 1924 and 1927. Later infill ca.1950, introduced five non-contributing structures.

As the turn-of-the-century development began in Bonnycastle, streets were being platted in the Highlands-Douglass Neighborhood. In 1907, Kenilworth was platted. Kenilworth is one of the neighborhood's most homogenous streets. The houses display their individuality in architectural and decorative elements, but the scale setback and style is consistent. This street is lined with eclectic residences of American Foursquare and Arts and Crafts influences. All were constructed between 1907 and 1915.

The 1910s saw sporadic construction throughout the neighborhood, particularly on Douglass Blvd., Speed Avenue and Hampden Court. It was the 1920s which witnessed the building boom. The area of the Highlands-Douglass Neighborhood closest to Bardstown Road developed as a middle and working class area of moderate eclectic and Craftsman Style homes, while the area closer to the park, with winding streets and large lots, was reserved for the upper classes with Revival Styles almost exclusively adopted.

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Edgehill Road and Lauderdale Road which wind around the imposing Bishop Home appropriately fall midway between the two extremes and display elements of both. Generally, the homes are moderate in scale, but the respect for landscape and diversity of style reflect the upper end of the socioeconomic scale. English Country Cottage, Craftsman, Colonial Revival and Eclectic styles are represented in this area.

The eastern end of Village Drive circles back on itself creating a quiet pocket of residences which are adjacent to the park. Following a national attitude in development toward subdivision design which centered around natural topography, excellence in architecture and diversion of through traffic, the Village Drive development is its epitome. With the exception of three houses which post date 1930, all of the homes in this development were built in the 1920s. Excellent examples of the revival styles on large and impressive scales line this street.

One of the area's most interesting development is Normandie Village, probably Louisville's first cul-de-sac. Designed, constructed and marketed by E. T. Hutchings, a local architect, these eight residences of Tudor Revival Style are nestled together on small, well landscaped lots and create a very medieval atmosphere.

The eastern portion of Village Drive and Woodford Place are lined with many combinations of the 1910s and 1920s architectural attitudes which blend well with each other and within the neighborhood as a whole. Even the random infill construction of the 1930s and 1940s adhere to those attitudes of the previous decades.

Douglass Blvd., as well as, was sporadically developed, containing residences dating from 1909 to 1930. These are generally of larger scale, on larger lots and of excellent architectural quality. 2240 Douglass Blvd. may very well be the finest local example of the Colonial Revival Style. The two semi-circular, two-story porticos on each end of the structure are of particular note. (Photo 157)

Throughout the Highlands Historic District the apartment complex plays an important architectural role. Apartment living became popularized in the suburbs in the 1910s, as the benefits of living in the suburbs were appreciated by all levels of the social and economic structure. Within the district, there are several clusters of apartment buildings. Douglass Blvd., in the 2000 block, is 50% apartment buildings. Nearly all were built in the 1920s, including the Tayner Apartments at No. 2082, an eclectic style structure embellished with glazed terra cotta tile. Many of the apartment buildings appear to be single family residences in style, such as Nos. 2040, 2042, and 2060, with great attention to detail in the leaded glass transoms and sunporches. They were built ca. 1925. The Douglass Arms Apartments at 2039 Douglass Blvd. is a 1938 International Style apartment building, one of few buildings of the style in Louisville, and one of the best examples. (Photo 151-154)

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Another cluster of apartments is found on Lauderdale Avenue in the 2000 block. Built in 1927, the four buildings are simple in design and contain modest detailing. They are representative of supply and demand in the 1920s as it relates to suburban housing.

Eastern Parkway was another popular location for apartment buildings. The Lamar, Castlewood and Hilmar apartment buildings in the 1400 block are upper middle-class dwelling units with sunporches on all floors and on all sides overlooking the Parkway on the fronts and Calvary Cemetery on the rears. (Photo

Large apartment buildings are found mainly in the Bonnycastle and Highlands-Douglass Neighborhood. The Commorde, an imposing, eleven story, orange brick and cream-colored terra cotta structure in the Spanish Renaissance Revival Style is the district's landmark in apartment buildings. It was individually listed on the National Register in 1982. Located at Cowling Avenue and Spring Drive, this was the height of apartment living in 1929, overlooking the Park and the beautifully developed neighborhood. Tudor Terrace at 1801 Spring Drive, Spring Drive Apartments at 1601 Spring Drive and the Springdale Apartments at 2000 Spring Drive are all large Tudor Revival style structures built ca. 1925. (Photo 59)

Another major architectural factor within the district is the abundance of historic ecclesiastical structures. There are nine major churches in the district which represent a variety of styles and denominations. They are; Concordia Lutheran, 1127 E. Broadway, a Ralph Adam Cram designed Gothic Revival Church, 1939; Trinity Lutheran Church, 1434 Highland Avenue, a Charles D. Meyer designed Gothic Revival Church, 1895; St. Brigid Roman Catholic Church, 1002 Baxter Avenue, a C.A. Curtin designed Early Christian Basilica style church, 1913; Highland Church of Christ, 1273 Bardstown Road, a Gothic Revival style church, 1899; Edenside Christian Church, 1415 Bardstown Road, a W.C. Cullen designed Gothic Revival Church, 1910; St James Roman Catholic Church, 1430 Bardstown Road, a J. J. Gaffney designed, Byzantine Baroque Style Church, 1913; Bardstown Road Presbyterian Church, 1722 Bardstown Road, a D.X. Murphy designed Gothic Revival Church, 1912; Deer Park Baptist Church, a Classical Revival Style Church, 1914; and St Paul United Methodist Church, a Gothic Revival Church, 1927. (Photos 1, 27, 33, 184, 189, 190, 196, 197)

Educational buildings are scattered throughout the district as well. The four major educational structures are; Breckinridge Elementary, a Beaux Arts, B. B. Davis structure, 1910; Woerner Middle, 1418 Morton Avenue, a Joseph and Joseph designed Neo-Jacobean Style school, 1924; Bloom Elementary, a Classical Revival Style school, 1896; and Longfellow school, a Thomas and Bohne designed Classical Revival building, 1908. (Photos 2, 21, 40, 75)

Besides the five neighborhoods which comprise the Highlands Historic District, the Bardstown Road/Baxter Avenue corridor is a major architectural and historical entity in the district. Extending from the northernmost tip of the district at Lexington Road to the southernmost boundary at Douglass Blyd., the corridor is lined with commercial, residential, ecclesiastical and mixed-use buildings which hold architectural significance to the district and to the city of Louisville at large.

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As discussed in the opening paragraph, the pioneer route which was eventually to be named Bardstown Road and Baxter Avenue is rich in history as a vital trade and access route. In 1784, the Jefferson County Court issued an order to find the shortest route from the river to "Beard's Town". In the early years, the upkeep of the road was left to the local resources of residents and business owners. But as the population of Louisville increased, the use of the Bardstown Pike also increased and people were willing to pay for the use of a well built and well maintained road.

The Louisville Turnpike Company, incorporated in February, 1819, set up its first toll booth near the railroad tracks where Lexington Road crosses Baxter Avenue. After a time, the toll booth was moved to where now stands the church of the Advent Parrish House, 901 Baxter Avenue. The third site was at Slaughter Avenue (now Patterson Avenue), 1153 Bardstown Road, the fourth at Eastern Parkway in 1873, and the last at Speed Avenue in 1901 when the Turnpike Company sold out to Jefferson County.

Beginning at Lexington Road, just south of Beargrass Creek, Baxter Avenue rises to higher land at a steep slope, clearly identifying the entry to the Highlands. This section of Baxter Avenue is lined with the oldest structures on the corridor. Most are commercial Italianate buildings, three story in height, of brick construction, and date from the 1870s. The buildings served a variety of commercial enterprises and included residential space on the upper floors. 440-42, 623-25 and 624 Baxter Avenue are the most outstanding. Residential buildings, generally located in the center of the blocks, also date from the 1870s and 1880s, are predominantly Italianate Shotguns of brick construction. One of the oldest and most interesting building in this section of the corridor is located at 637 Baxter Avenue. Built in 1868, this small, one-and-one-half-story, Second Empire style residence, housed the superintendent of Cave Hill's National Cemetery after the Civil War.

The character of Baxter Avenue in the blocks between East Broadway and Highland Avenue is similar to that described above. Many of the commercial buildings are intact and are complimented by residential structures more substantial than those north of East Broadway. In this section of the corridor, commercial and residential construction from the turn of the century is also introduced.

Use was also more broad, including Cumberland Telephone and Telegraph Company at 900 Baxter Avenue, 1902 Highland Theatre, one of Louisville's first suburban theatres built in 1909 at 919 Baxter Avenue, and Rieger Studio at 810 Baxter Avenue, the first building in Louisville constructed specifically for a photography studio. The skylights and glass walls constructed for the studio are still visible. Rieger was one of Louisville's premier photographers, most noted as being the first in Louisville and second in the nation to successfully use the color process only months after it was developed in France. (Photo 207)

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It is also in this section of Baxter that a vernacular architectural type is first introduced along the corridor. In the 1910s and 1920s, the Bardstown Road and Baxter Avenue corridor was a flourishing commercial sub-center. Frontage on the corridor became increasingly valuable as commercial space. The existing residences still provided a viable use, but the front yards were seen as valuable and wasted commercial space. As a result, one-story buildings, generally of red pressed brick with a central entrance and flanking display windows were attached to residential structures. This adaptation of the property took full advantage of the valuable frontage and yet retained the viable residential space. These commercial additions are an integral part of the architectural evolution of the commercial corridor and represent a significant vernacular style of the early twentieth century in Louisville. Examples of this vernacular style are abundant in this section of the corridor. 923 and 946 Baxter Avenue are the best examples. (Photo 167 & 170)

At the intersection of Highland Avenue, Baxter continues due south and Bardstown Road veers to the east. From this point, Baxter Avenue becomes residential, Bardstown Road following the old Pike route. The 1000 block of Bardstown Road contains a few late nineteenth century buildings but most represent the turn-of-the-century character prevalent throughout the remainder of the corridor. The vernacular additions discussed above are found here, as well as new construction of the same period and in the same style. Nos. 1015 and 1062 are examples.

Bardstown Road from Grinstead Drive south to Eastern Parkway, reflects the development periods of the adjacent neighborhoods. The character is that of the early twentieth century. Many residences from the 1910s, most American Foursquare in style, line this section of the corridor with commercial buildings generally situated on corners. Although many of the residences now serve commercial use, the mixed residential/commercial character of the corridor is intact. Clusters of the vernacular commercial additions can be seen in 1313-21, 1384-94, and 1414-22 Bardstown Road. Three of the district's major churches are also located in this section of the corridor.

South of Eastern Parkway to Speed Avenue, Bardstown Road displays the development of the 1920s. Older structures are detected behind commercial additions and less frequently as separate entities. But most of the structures were built anew in the 1920s. This character is most strongly conveyed at the Bonnycastle Avenue intersection, where nearly every structure dates from that period. Two of the district's major churches are located in this section of the corridor.

South of Speed Avenue to Douglass Blyd, only the east side of the street falls within the district. A very distinct change occurs south of Speed Avenue. On the west side of the street, a few buildings face Bardstown Road but rather they face the residential cross streets creating a very strong sense of division from one side to the other side. The buildings on both sides are predominantly residential and largely American Foursquare in design.

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At the Douglass Blvd. intersection, Bardstown Road widens and the historic character is greatly diminished by demolition and insensitive alterations to older structures.

Approximately 27% of the structures on the Bardstown Road/Baxter Avenue corridor are non-contributing structures, with a district-wide rate of 6%. In spite of the higher rate of non-contributing structures along the corridor, the strip is not only an integral part of each adjacent neighborhood and the district as a whole, it is an "above ground"² archeological study of small scale commercial architecture in Louisville. The late nineteenth and early twentieth century sense of time and place is interrupted in two locations on the corridor, and there only briefly. Those locations are: the intersection of Grinstead and Bardstown Road; and the 1200 block of Bardstown Road between Beechwood and Rosewood. Most of the non-contributing structures are buildings constructed in the past twenty years, although some are older buildings which have been so altered that their historic fabric has been stripped away.

It is necessary to view the corridor as the commercial backbone to this otherwise residential district. The architectural evolution which has taken place on the corridor, and continues today with considerable rehabilitation and adaptive reuse, is historically important as a reflection of the suburban development of the early twentieth century, the mid century urban demise, and the current return-to-the-city movement as experienced by the Highlands. Thomas J. Schlereth of Notre Dame University states in his article "The City as Artifact":

For those historians who are willing to become "above-ground archeologists," and thereby try to discover, identify, decipher and interpret the surviving physical evidence of the urban past, the city can be examined as a mammoth artifact, an open-air classroom wherein urban history can be taught in a novel way.³

In 1981, a "Strategy Plan of Guided Growth and Redevelopment for the Bardstown Road/Baxter Avenue Corridor" was published by the Louisville and Jefferson County Planning Commission and adopted by the City of Louisville. In 1978, the Louisville Community Design Center conducted a survey of business owners on the corridor and residents of the adjacent neighborhoods, and published a report in the form of a tabloid entitled "Inform". Both studies call for the preservation of the commercial corridor. The Planning Commission study sites the architectural character and cohesiveness, in spite of the intrusions, as the single most attractive feature of the corridor. It also recommends that the character of the area be retained through design standards, that demolition be discouraged, and that new infill construction and major rehab be compatible in terms of setback, height, materials and landscaping. The survey of residents and business owners supports those recommendations.

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The adjacent neighborhood residents, through strong neighborhood associations, actively work toward the preservation and revitalization of the corridor. Two organizations, the Highlands Commerce Guild and the Bonnycastle Business and Professional Association, are comprised of business and/or property owners along the corridor who are preservation oriented, but spend most of their efforts improving the image of the business community. A third organization, Bardstown Road Tomorrow, is comprised of business owners and neighborhood residents who work at attain many of the business associations' same goals, as well as represent the residents stake in the revitalization of the corridor. Bardstown Road Tomorrow received a \$10,000 grant this year from the Community Development Cabinet to fund a project to improve parking conditions along Bardstown Road and Baxter Avenue. Vacant rear lots will be consolidated to provide parking from the alley and to preserve the extant structures.

The Highlands Historic District reflects, in a microcosm, the national trends in architecture, suburbanization, transporatation, and city planning over a period of 150 years. Its major significance is its architecture, displaying residential and commercial styles from Victorian to Wrightian, frivolous to utilitarian, massive to modest. The early nineteenth century residences which remain, further contribute to the sense of time and place in the development of the Highlands. The Highlands Historic District is Louisville's largest intact example of late-nineteenth and early twentieth century surburbanization.

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Footnotes

¹"Transportation and Commerce. Road for the Past," Inform, September, 1978, p.4

²Thomas J. Schlereth, "The City as Artifact," American Historical Association Newsletter
February, 1977, p.6

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alterations and a lack of cohesive character in housing stock. Both sides of East Broadway have been included. The Victorian character of the district becomes strongly evident upon approaching the hill at the intersection of Barret and E. Broadway, with large Queen Anne and late Victorian vernacular residences lining both sides. The St. Anthony's Hospital complex and two adjacent city blocks have been omitted due to demolition by the hospital.

Barret Avenue is the southwest boundary of the district. The character again changes to the southwest of Barret. The adjacent Germantown-Paristown Neighborhood is generally later in construction and contains less architectural character. The buildings on the corners of Barret and cross streets generally face the cross streets and not Barret, giving a further definition of neighborhoods.

Eastern Parkway is one southern boundary and includes both sides. South of the Parkway is Calvary Cemetery, laid out ca. 1920s, a natural boundary.

Only the section of Deer Park which continues the architectural character of the district is included. Both sides of Sherwood Avenue, an earlier development, and both sides of Fernwood are included. The Fernwood houses face the boundary instead of the side streets. The rest of the Deer Park Neighborhood is generally modest vernacular second and third decade twentieth century residences. The residences south of Speed Avenue, another Deer Park boundary, follow the same pattern. The remaining boundary on the southwest is Bardstown Road and includes the road itself as well as the property on the northeast side. Here too, most property faces the cross streets, not Bardstown Road and the neighborhood definition is obvious.

The entire northeast boundary of the district follows natural boundaries; Cave Hill Cemetery (National Register, 1979), the Cherokee Triangle Historic District (National Register, 1976), and Cherokee Park (National Register, 1982). On the southeastern corner of the district the boundary does not follow the park due to later development (ca. 1940 through 1970s), and rather follows Ellerbe Avenue and a few property lines. The southernmost boundary is the alley south of Douglass Blvd., so chosen because of a change in character in the neighborhood. Although the development of Woodbourne is, in part, coincidental with the Douglass Blvd. area, the size, scale, quality and character of the housing stock is very different. As the neighborhood moves further southward from Woodbourne, the older housing becomes less and less cohesive due to more recent infill construction.

The Bardstown Road/Baxter Avenue corridor is included from Lexington Road on the north to the alley south of Douglass Blvd. on the south. The road itself, in its entirety is included but in some sections only the structures on one side are included.

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Beginning on southeast corner of Lexington Road and Baxter Avenue, thence eastwardly following the south right-of-way line of Lexington Road to the southwest corner of Lexington Road and the first alley east of Baxter Avenue., thence southwardly following the west right-of-way line of said alley 340'± to a point, thence eastwardly following the north property line of City Block 68E Lot 1 485'± to a point in the west right-of-way line of Cooper Street., thence, southwardly to the northwest corner of Cooper Street, and Hull Street, thence westwardly following the north right-of-way line of Hull Street 330' to a point thence southwardly across Hull Street to the southwest corner of Hull Street and the first alley east of Baxter Avenue, thence southwardly following the west right-of-way line of said alley to a point 55'± inside the Eastern Cemetery property thence westwardly 184' to the east right-of-way line of Baxter Avenue, thence southwardly following said right-of-way to a point 215' north of the northeast corner of Christy Alley and Baxter Avenue, thence eastwardly 150' to a point in the west right-of-way line of the first alley east of Baxter Avenue, thence southwardly following said right-of-way line to a point in the south right-of-way line of Midland Avenue 130'± east of Bardstown Road, thence eastwardly following said right-of-way 83'± to a point on the southwest corner of Midland Avenue and the first alley east of Bardstown Road, thence southwardly following the west right-of-way line of said alley to a point in the north right-of-way line of Edgeland Avenue 130'± east of Bardstown Road, thence westwardly to the northeast corner of Edgeland Avenue, and Bardstown Road, thence eastwardly following the east right-of-way line of Bardstown Road to the northeast corner of Bardstown Road and the first alley south of Edgeland Avenue, thence eastwardly following the south right-of-way line of said alley 150'± to a point, thence southwardly following the east property line of City Block 77A Lot 34, thence across Baringer Avenue to a point in the south right-of-way line of said avenue 60'± east of Bardstown Road, thence eastwardly 20'± to a point, thence southwardly following the east property line of City Block 77A Lot 35, 150' to a point in the north right-of-way line of the first alley south of Baringer Avenue, thence westwardly 16' to the northeast corner of said alley and Bardstown Road, thence southwardly following the east right-of-way line of Bardstown Road to a point on the southeast corner of Bardstown Road and Eastern Parkway, thence eastwardly following the south right-of-way line of Eastern Parkway to the southwest corner of Eastern Parkway and the first alley east of Bardstown Road, thence following the west right-of-way of said alley 155' to a point, thence eastwardly following the south right-of-way line of said alley, thence following rear property lines to a point in the south property line of City Block 77C Lot 88, 58' north of the north right-of-way line of Sherwood Avenue, thence southwardly 58' to a point in said right-of-way, thence eastwardly following said right-of-way, thence across Cherokee Road to a point in the northeast right-of-way line of said road, thence northwardly and eastwardly following said right-of-way as it winds around the park boundary to a point in said right-of-way 150' east of Sulgrave Road, thence southwardly across Cherokee Road and following rear property lines 408' to a point, thence eastwardly 615'± following the north property line of City Block 78B Lot 104 to a point in the west right-of-way line of Park Boundary Road, thence southwardly following said right-of-way 245'± to a point, thence

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westwardly following the south property line of City Block 78B Lot 104 434'[±] thence northwestwardly 55'[±] to a point, thence southwardly 63'[±] to a point thence westwardly 120'[±] thence southwardly 170'[±] across Spring Valley Road to a point in the south right-of-way line of said road, thence eastwardly following said right-of-way 485'[±] to a point thence southwardly following the east property line of City Block 78B Lot 43 468'[±] to a point, thence eastwardly 260'[±] to a point in the west right-of-way line of Woodford Place, thence southwardly 752'[±] following said right-of-way to a point, thence across Woodford Place and following the east property line of City Block 78E Lot 26, 225'[±] to a point, thence eastwardly 154'[±] to a point in the west right-of-way line of Ellerbe Avenue, thence southwardly following said right-of-way line, to the northwest corner of said avenue and the first alley south of Douglass Blvd., thence westwardly following the north right-of-way line of said alley to a point in the south right-of-way line of Bardstown Road 70'[±] east of Harvard Drive, thence following said right-of-way line westwardly and northwardly to a point in the northwest corner of Speed Avenue and Bardstown Road, thence southwardly following the northwest right-of-way line of Speed Avenue to a point in the northeast corner of said avenue and the first alley southwest of Fernwood Avenue, thence northwestwardly following the northeast right-of-way line of said alley to a point in the southeast corner of said alley and the first alley north of Deerwood Avenue, thence eastwardly following the south right-of-way line of the first alley north of Deerwood Avenue 60'[±] thence northwardly across said alley and following the east property line of City Block 76H Lot 53, 228.5' to a point in the north right-of-way line of Shady Lane, thence westwardly 10'[±] to a point, thence northwardly across Shady Lane and following the east property line of City Block 76H Lot 33, 130' to a point in the south right-of-way line of the first alley north of Shady Lane thence eastwardly 30' following said right-of-way, thence northwardly across said alley and following the west property line of City Block 76H Lot 21, 81' to a point thence eastwardly 37'[±] to a point in the west right-of-way line of Fernwood Avenue, thence northwardly following said right-of-way to a point in the northwest corner of said avenue and the first alley south of Sherwood Avenue, thence westwardly following the north right-of-way line of said alley to a point in the northeast corner of said alley and Norris Place, thence northwardly following the east right-of-way line of Norris Place to a point 80' south of Eastern Parkway, thence westwardly across Norris Place and following the north property line of City Block 76B Lot 101, 157'[±] to a point thence westwardly following the north right-of-way line of the first alley south of Eastern Parkway to a point in the west right-of-way line of Quadrant Avenue 90' south of Eastern Parkway, thence westwardly 155' following the south property line of City Block 76H Lot 63 to a point in the west right-of-way line of the first alley west of Quadrant Avenue, thence southwardly 32' to the northwest corner of said alley and the first alley south of Eastern Parkway, thence westwardly following said right-of-way to a point in the northeast corner of said

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alley and Baxter Avenue, thence northwardly 17' to a point in said right-of-way thence westwardly across Baxter Avenue and following the north property line of Calvary Cemetery to a point in the east right-of-way line of Barret Avenue, thence northwardly following said right-of-way to a point in the southeast corner of Barret Avenue and East Breckinridge Street, thence eastwardly following the south right-of-way line of Breckinridge Street to a point in the southeast corner of Breckinridge Street and Edward Avenue, thence northwardly following the east right-of-way line of Edward Avenue to a point in the southeast corner of St Anthony Place and Edward Avenue, thence eastwardly following the south right-of-way line of St Anthony Place to a point on the southeast corner of St Anthony Place and Benton Avenue, thence westwardly across St Anthony Place to the northwest corner of St Anthony Place and the first alley south of East Broadway, thence westwardly following the north right-of-way of said alley to the northeast corner of said alley and Barret Avenue, thence northwardly following the east right-of-way line of Barret Avenue to a point in the southeast corner of Barret Avenue and the first alley north of Broadway, thence eastwardly following the south right-of-way line of said alley to the southwest corner of said alley and Rubel Avenue, thence southwardly following the west right-of-way line of Rubel Avenue, 140'[±] to a point, thence eastwardly following the south right-of-way line of the first alley north of Broadway, 300'[±] to a point, thence northwardly following the east right-of-way line of the first alley west of Baxter Avenue to a point in the southeast corner of said alley and Hull Street, thence eastwardly following the south right-of-way line of Hull Street to a point in the southwest corner of Hull Street and Baxter Avenue, thence northwardly 180'[±] following the west right-of-way line of Baxter Avenue to a point, thence westwardly following the south property line of City Block 68C Lot 1, 155'[±] thence northwardly 107'[±] to a point in the south right-of-way line of Barret Avenue, thence eastwardly 50'[±] to a point in said right-of-way, thence northwardly across Barret Avenue and following the east right-of-way line of the first alley east of Baxter Avenue to a point in the south east corner of said alley and Lexington Road, thence eastwardly following the south right-of-way line of Lexington Road to point of beginning.