

United States Department of the Interior
National Park Service



NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

1. Name of Property

historic name Pendennis Club

other names/site number JF - CD - 151

2. Location

street & number 218 West Walnut Street not for publication N/A

city or town Louisville vicinity N/A

state Kentucky code KY county Jefferson code 111 zip code 40202

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

David L. Morgan
Signature of certifying official
David L. Morgan, SHPO and Executive Director, KHC

9-29-03
Date

Kentucky Heritage Council/State Historic Preservation Office

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

Signature of certifying official / Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

Signature of the Keeper
Elson H. Beall

Date of Action
12/4/03

- entered in the National Register
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

5. Classification

| Ownership of Property | Category of Property | Number of Resources within Property | | |
|---|---|-------------------------------------|-----------------|------------|
| | | Contributing | Noncontributing | |
| <input checked="" type="checkbox"/> private | <input checked="" type="checkbox"/> building(s) | 1 | 0 | buildings |
| <input type="checkbox"/> public-local | <input type="checkbox"/> district | 0 | 0 | sites |
| <input type="checkbox"/> public-State | <input type="checkbox"/> site | 0 | 0 | structures |
| <input type="checkbox"/> public-Federal | <input type="checkbox"/> structure | 0 | 0 | objects |
| | <input type="checkbox"/> object | 1 | 0 | Total |

Name of related multiple property listing
N/A

Number of contributing resources previously listed in the National Register N/A
(Do not count the number of previously listed resources above.)

6. Function or Use

Historic Functions (Add more category and subcategory lines if needed)
Cat: Social

Sub: Clubhouse

Current Functions (Add more category and subcategory lines if needed)
Cat: Social

Sub: Clubhouse

7. Description

Architectural Classification
Cat: Late 19th and 20th Century Revivals
Sub: Colonial Revival

Materials (Enter categories from instructions)
foundation Concrete
roof Slate
walls Brick
other Brick, Limestone, Iron

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

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes)

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

Criteria Considerations

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

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

(Cite the books, articles and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey

- recorded by Historic American Engineering Record

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

N / A

Areas of Significance

Architecture

Period of Significance

1928

Significant Dates

1928

Significant Person

N / A
(enter only if Criterion B selected)

Cultural Affiliation

N / A
(enter only if Criterion D selected)

Architect/Builder

Nevin, Wischmeyer and Morgan /Architects
Wortham Construction Company / Builder

10. Geographical Data

Acreage of Property 0.37100

| UTM References | Zone | Easting | Northing | Quad Name |
|-----------------------|-------------|----------------|-----------------|-----------------------|
| Coordinate 1: | <u>16</u> | <u>608 960</u> | <u>4234 180</u> | <u>New Albany 133</u> |

Verbal Boundary Description

Beginning at the southwestwardly corner of Muhammad Ali Boulevard (formerly known as Walnut Street) and Second Street; thence westwardly along the southwardly line of Muhammad Ali Boulevard (formerly known as Walnut Street) 124 feet and extending back southwardly between parallel lines 342 feet to Guthrie Street, the eastwardly line of said lot being coincident with the westwardly line of Second street.

Boundary Justification

The boundary includes the Pendennis Club and the original lot boundaries historically associated with the site. The area surrounding the property has been cleared for surface parking lots, newly constructed buildings, and a few scattered remnants of late Victorian and early twentieth century commercial development. They are not proposed for listing here because they do not retain enough historical integrity to justify National Register listing.

11. Form Prepared By

| | | | | |
|-----------------|-----------------------------|--------------|-----------------------|----------------|
| name/title | <u>Christina Mitchell</u> | | | |
| organization | <u>N / A</u> | | | |
| street & number | <u>3937 Kennison Avenue</u> | telephone | <u>(502) 891-0255</u> | |
| city or town | <u>Louisville</u> | state | <u>KY</u> | |
| | zip code | <u>40207</u> | date | <u>9/19/03</u> |

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 minute series) indicating the property's location.

A **Scaled Floor plan**.

Photographs

Representative **black and white photographs** of the property.

Property Owner

| | | | |
|-----------------|--|--------------|-----------------------|
| name | <u>Pendennis Club</u> | | |
| street & number | <u>218 West Muhammad Ali Boulevard</u> | telephone | <u>(502) 584-4311</u> |
| city or town | <u>Louisville</u> | state | <u>KY</u> |
| | zip code | <u>40202</u> | |

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Pendennis Club
Jefferson County, Kentucky

Summary

The Pendennis Club (JF – CD – 151), 218 W. Muhammad Ali Blvd., Louisville, Jefferson County, Kentucky is a three-story, Georgian Revival structure of brick and Indiana limestone with a rectangular plan, a low-pitched, hipped roof, and a front porch. The walls, chimneys, and roof balustrade are made of brick, the terrace, porte-cochere, pilasters, and other decorative details are constructed of Indiana limestone, and the foundation is composed of reinforced concrete. A balustrade surrounds the front terrace with a shallow, iron balcony above the simple stone arched entrance. A central arrangement of windows separated by four stone pilasters with Corinthian capitals rises from the second story behind the balcony. The windows have arches of brick with stone keystones. The wide stone entablature includes an architrave, frieze, and a cornice that is emphasized with dentils and brackets. The entablature is capped with a balustrade that surrounds the roof. The interior of the Club was inspired from original Georgian and Adam buildings. The 3rd floor ballroom was patterned after a room in a house at Crichel in Dorsetshire.

“The Club is in Louisville’s Central Business District on the south side of Muhammad Ali Boulevard. It occupies a rectangular-shaped lot situated on the eastern two-thirds of a block. The terrain of the area in which the Pendennis is located is flat with no landscaping except for a few, randomly spaced street trees. The effect, which appears to be consistent with historic photos from the 1920s, gives the building a cold, sterile appearance. The streets in the surrounding area are laid out in a basic grid that forms rectangular blocks with streets running north/south and east/west. The east/west streets are slightly wider than those running north/south. The Club fronts north onto the Boulevard and has a shallow setback to the street. The property is in good condition and has remained largely unaltered on both the interior and exterior giving it a remarkably high level of integrity in terms of location, design, setting, material, workmanship, feeling and association.”¹

“The Pendennis Club is just one of many buildings in the immediate facility which displays a high level of architectural significance. Other buildings nearby have been honored with National Register listing. They include the Stewart’s Dry Goods Building (National Register, 1982), the Seelbach Hotel (National Register 1975) and the Kaufman Strauss Building (National Register, 1978). To the west of the Pendennis is a

¹ Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

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grouping of two-and three-story commercial building that may have enough architectural and historic integrity to make it eligible for the National Register of Historic Places as an intact and cohesive turn-of the-century commercial district. Other buildings in the immediate area are either non-historic or have been architecturally compromised and therefore lack enough integrity to warrant National Register listing. The Pendennis Club retains its architectural character as a significant example of the Colonial Revival movement, at the local level. In addition, it remains an important part of the commercial vitality of Louisville's Central Business District."²

Architectural Description

The Pendennis Club is a three-story building facing north located at the center of the block on Muhammad Ali Boulevard between Second and Third Street in the Central Business District. Since its construction in 1928, it has been in continuous use as Louisville's downtown businessmen's social club. Designed by Louisville architect Frederic Lindley Morgan with the Nevin, Wischmeyer and Morgan firm, the building embodies the spirit that prevailed in Louisville in the early 20th century.

The Club has a rectangular plan, approximately 100 feet by 160 feet, excluding the porte-cochere on the east façade. The wall foundation consists of poured concrete footings that are reinforced with internal steel rods. The structural system consists of a platform steel-frame system with monolithic walls of pre-cast concrete reinforced with internal steel rods. The structural system is sheathed with a Flemish bond brick veneer and an Indiana limestone coating on the front section of the first floor. The simple low, hipped roof is constructed by means of an all-common steel rafter system with walls of pre-cast concrete reinforced with internal steel rods. Resting upon the framework are slate shingles in a plain pattern, which adds texture and color to the sloping roof planes. In addition to the walls and roof, many kinds of architectural details contribute to the external appearance of the club. Starting with an elevated terrace fixed with a limestone balustrade that wraps around to the east elevation emphasizes the front façade. Two large limestone urns that rest upon the balustrade and two iron stair rails, call attention to the main staircase. The main entrance is centered on the north façade and consists of unglazed double-doors, topped by a semi-circular fanlight and accentuated only by changes in the surrounding limestone pattern. It is flanked on either side by evenly spaced six-over-six segmental arched windows. Each window has a change in the limestone pattern to create the lintel with a keystone. Separation

² Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

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between the first and second floor windows is marked by a belt course and the transformation in the masonry from limestone to brick. A symmetrical shallow, projecting limestone balcony with an iron balustrade and limestone brackets accent the second floor. Four evenly spaced limestone pilasters with Corinthian capitals separate the central arrangement of three identical, fully arched windows. The pilasters rise from behind the balcony and extend to the entablature. On either side of the central arrangement are two twelve-over-twelve windows. All the windows on the second floor are topped by a change in the brick pattern along with voussoirs and enclosed by means of an iron balcony. "Much smaller six-over-six windows on the third floor are each topped by a change in the brick pattern and a single limestone keystone. The roof-wall junction consists of a slight eave over-hang, boxed with limestone modillions and dentils in addition to a wide band of trim below. A brick balustrade tops the limestone entablature with limestone balusters on the front section. Tall interior end chimneys are on the east and west façades of the building."²

The window patterns found on the building's north façade continue around to the building's east, west, and south elevations. "The special attention to detail on these less visible sides of the building is worth noticing. The east side of the Pendennis Club is given added importance by the projecting limestone porte-cochere which features a simple moderate pitched, hipped roof along with changes in the limestone pattern to form three semi-circular arches. It was originally intended to serve as a ladies' entrance."³ The porte-cochere roof and the main roof retain their original slate shingles in a plain pattern.

Interior Description

The functions of the Pendennis Club are divided as follows. The basement largely functions as storage. The major portion of the first floor is devoted to the Grille, billiard and poolroom. The most distinguishing feature in this area is the teak paneling that covers the walls, floors, and ceiling. Also on the first floor are the barbershop, library, reading room, cigar counter, lobby, ladies lounge, coatroom, front desk, restrooms and offices. The main floor treatment is white marble with black inserts.

The second floor is devoted to the main dining room, along with five private dining rooms: The Independence Room, The Lafayette Room, The Early American Room, The

² Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

³ Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

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Zachary Taylor Room, and The Hindustan Room. The Center Lounge, Gold Room, and The Card Room also occupy the second floor. The second floor is comprised of maple, oak, pine, and walnut. The most distinguishing wall treatment would be found in the Independence and Hindustan rooms. These two private rooms contain hand-blocked Zuber wallpaper.

The athletic facility followed by the ballroom, and four private dining rooms: The Thackeray Room, The Daniel Boone Room, The Jefferson Davis Room, and The Stephen Foster Room largely occupy the third floor. The third floor is finished primarily in maple and oak. Most of the attic is devoted to storage.

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Statement of Significance

The Pendennis Club, 218 W. Muhammad Ali Blvd., Louisville, Jefferson County, (JF – CD – 151) is eligible for the National Register under criterion C, and is locally significant in the area of Architecture. The Pendennis Club is locally important for its Georgian Revival style architecture. The building is significant within the historic context “Colonial Revival Style in Louisville, Kentucky, 1876 – 1935.” It was constructed in 1928, and designed by Louisville architect Frederic Lindley Morgan of Nevin, Wischmeyer and Morgan. “This style originally saw use in modest buildings of private residences. In its later stages, architects found ways to adapt Georgian Revival styling to more sizable structures, particularly to commercial buildings. The Club’s elegant style adds a refined architectural presence to Muhammad Ali Boulevard (formerly known as Walnut Street).”⁴ The period of significance is 1928, the year of the Pendennis Club’s construction.

The Pendennis Club features wallpaper made by the renowned Zuber and Company of Rixheim, France. The interior designer used this wallpaper to enhance the Colonial Revival identity of the building. The Zuber and Company was in business at the time of America’s colonial period and their wallpaper was contemporaneous with the colonial-era buildings that serve as the source of Colonial Revival architectural design. Therefore, using Zuber and Company wallpaper in the 1920s is significant because it alludes to the eighteenth century aesthetics, giving the building certain appropriateness in interior design that other 1920s wallpaper options might not have given. The Zuber and Company has been making wallpaper continuously since 1797 in the former headquarters of an order of knights, using precisely the same methods as they did over 200 years ago. Wooden blocks about 5 cm thick create the panoramic landscapes, which became popular in the United States in the mid- to late-19th century. These blocks have four wood-layers, the first layer made from a pear tree and the bottom three layers cross-glued from a fir tree to save weight. The blocks are stored in a humid cave and before printing they are tramped in water to prevent possible cracking due to wood shrinking caused by drier atmosphere above ground level. To print these detailed scenes, one block was used for each color and a certain block is always used first, another for the second layer and so on. Zuber’s woodblocks by themselves have been considered so valuable historically that the French government gave the blocks a

⁴ Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

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protected status of 'Nationally valuable historical monuments' in 1995 for their culture-historical value, and because there is no longer anyone alive able to reproduce them.⁵

Historic Context: Colonial Revival Style in Louisville, Kentucky, 1876 - 1935

As the third quarter of the 1800s neared an end, Louisville lives, as well as American life, were profoundly affected by industrialization, urbanization, immigration, and an 1873 financial panic. Frustration with these forces, as well as with the Civil War and Reconstruction, Americans longed for economic stability and social simplicity. By mid-19th century in this country, a sentimental view of the national past became a compelling antidote to qualms with the present condition.

Centennial celebrations in 1876 unleashed an unabashed patriotism and appreciation for American history. A new style of architecture grew out of this fervor, the Colonial Revival, a movement characterized by the rebirth of early English and Dutch styles. The Colonial Revival attempted to appeal to American citizens with allusions to houses from a more rural, patriotic, and unified society.

The Georgian and Adam styles form the backbone of the Revival followed by Postmedieval English and Dutch Colonial prototypes. Early national examples of the Colonial Revival were vernacular structures with details inspired by colonial precedents but built on a larger scale. Windows were generally paired and larger than the originals, having divided lights only on the upper sash. No original Georgian or Adam building ever used paired windows. The building's appearance is usually an instant clue to the age of the structure. Victorian buildings were often adapted to the Colonial style, contributing to the wide variety of structures considered Colonial Revival. This is also evident in Louisville – early examples are Woodside/John T. Bate House (1850), Cornelia Bush House (1875), and the Bayless House (1875).

By the early 1900s, Revival fashion shifted toward carefully researched copies with more correct proportions and details. Revival buildings built between 1915 and 1935 reflect these influences by more closely resembling early prototypes than those built earlier or later. These later examples of Colonial Revival can be found in Louisville, as evident in the Haldeman House (1925) and James Courteney House (1925).

The Colonial Revival style features façades that normally have symmetrically balanced windows and a center door (less common with door off-center). Buildings would have

⁵ "Zuber & Cie. Infopage" http://www.wanhatkonstit.fi/Zuber_info.htm (Wanhat Konstit, 2003)

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been covered with a bevel siding or a smooth brick wall finished with fine joints, with brickwork often set in a Flemish bond pattern. The front doors are emphasized, often with a decorative crown or broken pediment supported by pilasters or extended forward and supported by slender columns to form an entry porch. Doors commonly have overhead fanlights or sidelights. They also feature regular, machine-made finishes on entrance details. The flatter door surrounds, with less wood and fewer and shallower moldings, are used to gain a similar frontal effect, but less depth and relief are apparent when these surrounds are viewed from the side. Windows are double-hung sashes, usually with multi-pane glazing (six, eight, nine, or twelve panes) in one or both sashes. Bay windows, paired windows, or triple windows (except the Palladian) are also common. In addition, some windows are frequently in adjacent pairs while some cornices have open eaves and rake, or even exposed rafters.⁶

In Louisville, the style was adapted to commercial buildings as early as 1927. The earliest use of the Colonial Revival style in the Louisville area is the Schuster Building (1927). The same architectural firm, Nevin, Morgan and Wischmeyer that designed the Pendennis Club designed the Schuster Building (National Register – 1980). Here the firm used common Colonial Revival features such as the front door that is emphasized with a decorative broken pediment supported by pilasters with an overhead fanlight. The windows are multi-paned casements; more common are double-hung sashes, with multi-pane glazing. The bay windows are also a common feature on Colonial Revival styles. The Schuster Building is also sheathed with a common bond brick pattern. Most Colonial Revival buildings were often set in the Flemish bond pattern as the Pendennis Club.

The Pendennis Club is the only freestanding downtown businessmen's social club in Louisville, Kentucky. The architectural firm of Nevin, Morgan and Wischmeyer paid great attention to accurate proportions and details of the American Colonial period when designing the Club. From the building's symmetrical façades, accentuated front door and double-hung window sashes, to its voussoirs, limestone modillions and dentils, Flemish bond brick veneer and many more Colonial details, the Pendennis Club is therefore significant as the embodiment of an architectural planning scheme that is an incomparable example of Colonial Revival design in Louisville, Kentucky.

⁶ Mc Alester, Virginia and Lee, A Field Guide to American Houses. (New York: Alfred A. Knopf, 1997) 321-326

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Pendennis Club
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Historic Development and Architectural Significance

The founding of the Pendennis Club in 1881 began with a group of seven prominent and successful gentlemen. These men were Levi Bloom, John L. Dodd, T. Wilson Todd, John S. Noyes, W. W. Hite, Sam B. Churchill, and Major John M. Wright.⁷

Initially, the Club was called the Calumet Club, but only for a very brief period. Samuel B. Churchill, Jr., the Club's first Treasurer, suggested the present name for the Club. The name was taken from novelist William M. Thackeray's book entitled *The History of Pendennis* whose main character is Major Pendennis. Thackeray borrowed the name *Pendennis* from a castle built on the west side of the entrance of the Falmouth harbor. In the southeast corner of England not far from Land's End, there stand two castles erected for Henry VIII in the 16th century. The one on the west, situated on the highest point of the promontory, is called Pendennis. The other castle, St. Mawes, lies to the east and has a large hill for a backdrop. Appropriately, the name Pendennis comes from the Welsh "Pen Dinas," meaning "high place." The civil war of 1646 brought these castles for the only time into the bright light of history. The fates of the two, however, contrasted as much as their sites. St. Mawes yielded without a shot, whereas Pendennis defied the forces of Parliament for five months. Pendennis Castle is still standing on Pendennis Point, one mile southeast of Falmouth. The British Ministry of Public Building and Works currently maintain the castle as "an ancient monument and historic building."⁸

In the Club's first year, membership totaled thirty-five men. The Club's first home was some rented rooms above Ross's Grocery Store, which stood on the current site of the Seelbach Hotel, at the southwest corner of Fourth Street and Muhammad Ali Boulevard (formerly known as Walnut Street). In 1883 the club, needing more space to accommodate an increase in membership, moved to its first permanent headquarters just east of Fourth Street on the south side of Muhammad Ali Boulevard, where Stewart's department store has long been a landmark. Later that same year, "the Pendennis Club purchased a grand Italianate style residence as its new headquarters, also located on Muhammad Ali Boulevard. William B. Belknap, the founder of the Belknap Hardware Company, formerly occupied the house."⁹

⁷ Bloom, Levi, Speech of Mr. Levi Bloom, charter member of the Pendennis Club, of the Gay Nineties Stag Dinner of the Club, October 19, 1934. (S.I.: S.N., 1934)

⁸ Lenihan, Joseph L., Centennial of the Pendennis Club. (Louisville: Pendennis Club, 1981) 8-13

⁹ Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

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By the 1920s the Pendennis Club membership, again feeling pressure to accommodate more members and to provide more modern facilities, decided another club building was needed. After briefly considering a Gothic Revival design by Louisville architect Brinton B. Davis, himself a member of the club, the Pendennis board of directors chose to build a Georgian Revival building after the plans of Frederic Morgan from the firm of Nevin, Morgan and Wischmeyer.¹⁰ Morgan took his inspiration directly from great English houses.¹¹ The ballroom, for example, was patterned upon a room in a house at Crichel in Dorsetshire.

"The decision to construct the Pendennis Club in the block of Walnut Street (now Muhammad Ali Boulevard) between Second and Third Streets followed an early-20th-century trend in Louisville's Central Business District to replace residential buildings with commercial structures. A marked change can be traced by looking at 1892, 1905 and 1929 Sanborn Insurance maps. The footprints of grand, large scale, two- and three-story residential structures standing side-by-side with small-scale commercial establishments gradually give way to commercial buildings of three stories or more. The trend signaled the flight of homeowners away from the center city toward newer suburban locales."¹²

The architectural firm of Nevin, Morgan and Wischmeyer was well known to the Pendennis Club's members because they had been responsible for the design of numerous churches and homes for Louisville's prominent citizens during the early 20th century. They had a well-deserved reputation for excellence in architectural design. The architects were noted for their scholarly, high style design approach, which would have appealed to the well-traveled and well-educated club membership. Many of the buildings this firm designed have stood the test of time. Several Nevin, Morgan and Wischmeyer-designed buildings are individually listed on the National Register of Historic Places. The Scottish Rite Temple, constructed in 1930 in the Classical Revival style, was listed in 1982 while the Schuster Building, a commercial structure built in 1927 in the Colonial Revival style, was listed in 1980. Many more can be counted among Louisville's 13,000 buildings listed on the National Register.¹³

¹⁰ Lenihan, Joseph L., Centennial of the Pendennis Club. (Louisville: Pendennis Club, 1981) 23

¹¹ Kleber, John, Editor. "Pendennis Club," The Kentucky Encyclopedia. (Lexington: The University Press of Kentucky, 1992)

¹² Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

¹³ Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

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"The formal exterior of the current Pendennis Club features a terraced entry level behind which stands a brick and limestone facade with a symmetrical design. The building's primary entrance along Muhammad Ali Boulevard was originally intended for use only by the club's gentlemen members, while the side entrance with its formal porte-cochere was intended for female guests. Aside from the grand third floor ballroom, one large main dining room and nine private dining rooms, the Pendennis features seven card rooms, a billiard room, a library, a writing room, a Rathskeller, a center lounge, and a lady's reception. In addition, the Club's athletic facility features squash courts, which were once a rarity in Louisville. Finishes on the interior of the Pendennis were lavish and included gum, maple, oak, pine, teak, and walnut woods, marble, gilding, and even hand-blocked Zuber wallpaper. The local interior design firm of Bittner's was primarily responsible for supplying the building's interior furnishings."¹⁴ In a speech on October 19, 1934 at the Gay Nineties Stag Dinner, Mr. Levi Bloom, a charter member, stated that the new club was one of the most beautiful in the country.¹⁵

Louisville, primarily known for its high style Victorian architecture, has few large-scale examples of the Georgian Revival style. Among the National Register listed examples are the 1938 Heigold House, which was likely designed by its first resident and owner, Charles Heigold. Other examples include the 1901 Jefferson County Courthouse Annex designed by architect Kenneth McDonald and the 1910 Hook and Ladder Company designed by John Bacon Hutchins. While these buildings are fine renditions of the Georgian Revival style, none are as well proportioned or as finely detailed as the Pendennis, nor do they display the same high level of architectural integrity. In fact, all of these buildings have noticeable alterations while the Pendennis Club stands today as it did in 1928 with no clearly discernible alterations. The unchanged appearance of the Pendennis gives the Club an almost unparalleled degree of historic and architectural integrity. While smaller scale examples of Georgian Revival architecture exist in Louisville, these fall into the category of residential buildings and cannot be evaluated by the same criteria as larger scaled examples.¹⁶

¹⁴ Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

¹⁵ Bloom, Levi, Speech of Mr. Levi Bloom, charter member of the Pendennis Club, of the Gay Nineties Stag Dinner of the Club, October 19, 1934. (S.I.: S.N., 1934)

¹⁶ Weeter, Joanne, Preservation Officer, Louisville Historic Landmarks & Preservation Districts Commission, Louisville, KY. Unpublished paper submitted as class work for Goucher College.

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Bibliographic Resources

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Photographs

Photo 1: Pendennis Club
218 W. Muhammad Ali Boulevard
Jefferson County, Kentucky
Christina Mitchell
June 8, 2003
Looking south, across W. Muhammad Ali Boulevard at the main façade.

Photo 2: Pendennis Club
218 W. Muhammad Ali Boulevard
Jefferson County, Kentucky
Christina Mitchell
June 8, 2003
Looking southwest, across the W. Muhammad Ali Boulevard and 2nd Street intersection at the east corner. Viewing both the east and main façades.

Photo 3: Pendennis Club
218 W. Muhammad Ali Boulevard
Jefferson County, Kentucky
Christina Mitchell
June 8, 2003
Looking west, into the writing room in the library, on the first floor.

Photo 4: Pendennis Club
218 W. Muhammad Ali Boulevard
Jefferson County, Kentucky
Christina Mitchell
June 8, 2003
Looking southwest, from the billiard room into the Grille, on the first floor.

United States Department of the Interior
National Park Service

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Jefferson County, Kentucky

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- Photo 5: Pendennis Club
218 W. Muhammad Ali Boulevard
Jefferson County, Kentucky
Christina Mitchell
June 8, 2003
Looking northwest, main dining room on the second floor.
- Photo 6: Pendennis Club
218 W. Muhammad Ali Boulevard
Jefferson County, Kentucky
Christina Mitchell
June 8, 2003
Looking southeast, Zuber wallpaper in the Hindustan Room on the second floor.
- Photo 7: Pendennis Club
218 W. Muhammad Ali Boulevard
Jefferson County, Kentucky
Christina Mitchell
June 8, 2003
Looking northwest, ballroom on the third floor.