

PH0086606

# DATA SHEET

Form 10-300  
(Rev. 6-72)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

## NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: <b>Kentucky</b>
COUNTY: <b>Jefferson</b>
FOR NPS USE ONLY
ENTRY DATE <b>FEB 7 1975</b>

### 1. NAME

COMMON:  
**Old Louisville Residential District**

AND/OR HISTORIC:  
**Same**

### 2. LOCATION

STREET AND NUMBER:  
**Boundaries as shown on site plan map**

CITY OR TOWN:  
**Louisville**

CONGRESSIONAL DISTRICT:  
**03**

STATE: **Kentucky**      CODE: **021**      COUNTY: **Jefferson**      CODE: **111**

### 3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input type="checkbox"/> Private <input checked="" type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input checked="" type="checkbox"/> Commercial <input checked="" type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input checked="" type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input checked="" type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify)

### 4. OWNER OF PROPERTY

OWNER'S NAME:  
**Multiple public and private owners**

STREET AND NUMBER:

CITY OR TOWN:  
**Louisville**

STATE:  
**Kentucky**

CODE:  
**021**

### 5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:  
**Jefferson County Courthouse**

STREET AND NUMBER:  
**Sixth and Jefferson Streets**

CITY OR TOWN:  
**Louisville**

STATE:  
**Kentucky**

CODE:  
**021**

### 6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:  
**Survey of Historic Sites in Kentucky (Supplement)**

DATE OF SURVEY: **1972**     Federal     State     County     Local

DEPOSITORY FOR SURVEY RECORDS:  
**Kentucky Heritage Commission**

STREET AND NUMBER:  
**401 Wapping Street**

CITY OR TOWN:  
**Frankfort**

STATE:  
**Kentucky**

CODE:  
**021**

SEE INSTRUCTIONS

STATE

COUNTY

ENTRY NUMBER

DATE

FOR NPS USE ONLY

RECEIVED

**7 DESCRIPTION**

CONDITION	Condition of individual (Check One) structures varies.	
	<input type="checkbox"/> Excellent <input type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Deteriorated <input type="checkbox"/> Ruins <input type="checkbox"/> Unexposed	
	(Check One)	(Check One)
	<input type="checkbox"/> Altered <input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved <input checked="" type="checkbox"/> Original Site

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

A verbal description of the exact boundaries of both the proposed National Register of Historic Places Historic District and the existing local district will be found on page ix of the appended "Designation Report" prepared by the Louisville Historic Landmarks and Preservation Districts Commission in June, 1974. Historical, architectural, and physical description of each individual block and most structures appears on pp. 9-58.

The Old Louisville Residential District has received much attention from local historians and architectural historians (see Brown and Bridwell), has been several times thoroughly surveyed (Brown-Doherty, Louisville Historic Landmarks and Preservation Districts Commission's Designation Report), and much photographed by professional and amateur alike (a fairly complete visual documentation of the area, emphasizing facades but also including details of craftsmanship and "street furniture," was made by Brown and Doherty during their survey in 1961; negatives are deposited in the Photographic Archives of the University of Louisville; many--including some now lost or altered structures--appear in Brown and Bridwell, 'Old Louisville'). The views included here can only be a representative sampling, emphasizing architectural types.

Below are (I.) an overview of the architectural character and development of the area keyed into the photographs included with this form, and (II.) a discussion of the boundaries of the proposed district, intrusions within the boundaries, and the reasons for exclusion of the adjacent areas outside the boundaries.

I. Old Louisville was created by expansion south of Broadway which began in the 1830s and the area was incorporated into the city proper after the Civil War. By the 1880s this area became a center of much attention because of the Southern Exposition of 1883.

In the years following the Exposition the area became "the most elegant and fashionable section of Louisville." The Belgravia Court-St. James Court District was built on the former Exposition site and became the model for urban residential areas during the 1890s and the early 1900s.

As the area developed southward from this district, building restrictions were set up in order to avoid the crowded living conditions of other American cities. Residences were set back thirty to fifty feet with rear alleys for access to carriage houses.

Architecturally, the major significance of the houses built on the site of the Southern Exposition of 1883-87 is the diversity of styles, dwelling types, and scale within a limited chronological range, between the time

(continued)

SEE INSTRUCTIONS

**8. SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

- |  |                                       |  |  |
|--|---------------------------------------|--|--|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century            | <input checked="" type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century  | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century |  |

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |  |  |   |  |
|--|--|---|--|
| <input type="checkbox"/> Aboriginal              | <input checked="" type="checkbox"/> Education  | <input checked="" type="checkbox"/> Political           | <input checked="" type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric             | <input type="checkbox"/> Engineering           | <input checked="" type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify)           |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry              | <input type="checkbox"/> Science                        | _____  |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention             | <input type="checkbox"/> Sculpture                      | _____  |
| <input checked="" type="checkbox"/> Architecture | <input checked="" type="checkbox"/> Landscape  | <input checked="" type="checkbox"/> Social/Humanitarian | _____  |
| <input checked="" type="checkbox"/> Art          | <input checked="" type="checkbox"/> Literature | <input type="checkbox"/> Theater                        | _____  |
| <input checked="" type="checkbox"/> Commerce     | <input type="checkbox"/> Military              | <input type="checkbox"/> Transportation                 | _____  |
| <input type="checkbox"/> Communications          | <input type="checkbox"/> Music                 |   | _____  |
| <input type="checkbox"/> Conservation            |  |   | _____  |

STATEMENT OF SIGNIFICANCE

The best succinct statement of the significance of the Old Louisville Residential District is the "Overview," pages 1-5 of the appended Designation Report of the Old Louisville Preservation District prepared by the Louisville Historic Landmarks and Preservation Districts Commission in June 1974.

SEE INSTRUCTIONS





NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE Kentucky	
COUNTY Jefferson	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	FEB 7 1975

(Number all entries)

Old Louisville Residential District

## 7. Description (continued)

Page Two

of the first real estate development south of Broadway shortly before and after the Civil War, the layout of the Courts and the adjacent streets in the 1880s and 1890s, and the filling in of sidelots just before the First World War. These houses range from the magnificent limestone Conrad mansion, through fine brick and stucco freestanding houses with stone and terracotta trim, early experimental examples of apartment housing, duplexes, and grouped rowhouses, to modest vernacular brick and wooden dwellings around Sixth, First, Floyd, and Brook Streets.

The earliest residences in the area (aside from Cuthbert Bullitt's 1837 cottage now located on St. James Court) were probably virtually county residences, designed in a more or less urbane version of the Italianate villa. The finest of those remaining in the district is Landward House (the Robinson-Wheeler residence; photo 1) on the northeast corner of 4th Street and Magnolia. Surrounded by a walled garden designed in the early 20th century by Olmsted Associates and recently adopted for professional offices, this fine Indiana limestone-fronted house has the typical elegant austerity of Whitestone's designs, with symmetrical or regular composition, low roof, detailed cornice, long narrow windows (except in the attic), each with its own frame, and superb but restrained craftsmanship. There were of course many imitations of this aristocratic style, sometimes degenerating into parody, with lavishly ornamented castiron hoodmolds and entrances, multiple brackets (photo 2). This style also served for commercial structures, such as the Imorde's Building, built to house a family-owned restaurant that opened in 1873 and closed in 1974 (photo 3). Very few examples of the contemporaneous High Victorian Gothic manner survive in Old Louisville, the most elaborate of them being the Belknap-Speed house at 5th and Ormsby, much altered later, with a fine music room added for Mrs. Speed by architect Arthur Loomis during the early 20th century (photo 4). There were once many examples of the "Queen Anne" mode popular in the late 1870s in the Old Louisville area but their survival rate, too, has been slight.

The dominant architectural modes that give Old Louisville its present character were those fashionable in the late 1880s and '90s. The earlier houses on St. James and Belgravia Courts, and along Third and Fourth Streets are mainly large elaborate houses, turreted and ornamented, though there are examples of more sober designs relying on beautifully tinted brick and choice stone detail. The more opulent mansions and some of their smaller but no less richly ornamented imitators, combined the stylistic mannerisms of both H. H. Richardson and Richard Morris Hunt, the two great Paris-trained, American post-Civil War architects.

(continued)

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE Kentucky	
COUNTY Jefferson	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	FEB 7 1975

(Number all entries)

Old Louisville Residential District

7. Description (continued)

Page Three

Richardson's style juxtaposed bold, simple, and smoothly molded masses to an almost "primitive" ornamental style featuring Romanesque round arches, and naturalistic foliage often half concealing animal heads, rough-surfaced masonry casting rich shadows, and freely arranged asymmetrical openings. The Richardson style culminates in the Conrad mansion, said to have been intended to house the Governor of the Commonwealth could the Capitol have been lured to Louisville (photo 8). This great display of wealth, craftsmanship, and compositional skill is the residential masterpiece of the long-lived Louisville architectural firm of C. J. Clarke (1836-1908) & Arthur Loomis (1857-1934). Both before and after the Conrad house this firm and others produced variants of the same lavish but refined Richardsonian scheme (photos 9 and 10), including the frequently grandiose coachhouses that lined the alleys (photo 11).

A cruder but sometimes more powerful and original version of the Richardsonian Romanesque vogue antedated slightly Clarke & Loomis' in the early works of Mason Maury and his frequent partner W. J. Dodd, such as the Semple house (photo 6) and present Dougherty's Funeral Home (photo 7). In two great houses now boarded up and threatened with demolition the firms' divergent strains of Richardsonian inspiration may be seen side-by-side (a third house directly to the north provides yet a different vein). All three are of red brick with red sandstone and some terracotta detailing. The Judge Russell Houston house by Maury to the left in photo 5, is apparently quixotic in composition, plastic and imaginative in detail, with a Japanese flavor in certain elements such as the calculatedly random pattern of stonework in the third-story tympanum, and full of contrasts. The Williamson Bacon house, probably by Clarke (& Loomis) at the same date, ca. 1887-89, is more refined in detail, consciously organized in massing, and conventional in overall effect. Both illustrate the extraordinary diversity yet harmony of urban integration achieved by Old Louisville architects in its heyday.

Less grandiose, perhaps speculator-built dwellings, such as those on Belgravia Court (photos 12 & 13; see also 25 second from left) share Richardsonian features, especially the ingenious treatment of brickwork, with their extravagant neighbors. Later versions of the Richardsonian often become tighter and more restrained (see photos 19 left and 20 second from left).

The influence of Richard Morris Hunt was often still more eclectic; he drew on a number of stylistic sources, often oscillating between the late Gothic and Early Renaissance periods. These have been echoed in many houses on  
(continued)

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE Kentucky	
COUNTY Jefferson	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
FEB 7	1975

(Number all entries)

Old Louisville Residential District

7. Description (continued)

Page Four

Third and Fourth Streets with their sparkling skyline of turrets, wrought-iron cresting and chimneys on steeply-pitched hip roofs, their highly ornamented yet severely ordered terracotta surface ornament, and their projecting porches complemented by deeply recessed window and door openings.

The finest tribute to Hunt (and no doubt to his patrons the Vanderbilts) in Louisville is the row of 5 houses built for a jeweller named Werne and members of his family between Belgravia Court and Hill Street on 4th in the mid-1890s (photos 14 & 15), with their exquisite terracotta details à la François premier. A still more jagged landscape of turret and lucarnes effectively terminates St. James Court at the south end where Belgravia Court cuts across (photo 16). Chaster versions of what is sometimes called the "Chateausque" manner appear in the late 1890s (photos 17; 18 left); many of them are by the talented Dodd, an architect trained in the original Chicago School by Jenney and Beman, but a quick convert to Beaux-Arts elegance in the '90s.

The more severe residential design was reinforced toward the end of the nineteenth century by the influence of Renaissance and Colonial Revivals and of the New York architectural firm of McKim, Mead, and White. Dodd and others designed huge but block-like mansions, often occupying two or more previous residential sites such as those for Samuel Culbertson (second from left in photo 19) and the Heyburn family (middle of photo 18). There were many simpler versions of this Renaissance-inspired style--curiously like Whitestone's in some respects (photos 21, 22). The interiors and some exterior details--as in his work--compensated for this apparent exterior restraint by their exquisite design and workmanship (photo 23) and by their often elaborate interiors.

All these varied houses are marked by outstanding local craftsmanship of a quality impossible to procure today. Stone carvings, intricate brickwork, wrought-and cast-iron railings decorate exteriors. Interiors tend to be even richer featuring carpentry of walnut, oak, mahogany, poplar and more exotic woods, lavish tile and marble mantel-pieces, and exquisitely beveled, leaded, and stained glass.

One of the last palatial residences built in downtown Louisville was the Edwin Hite Ferguson house (now Pearson's Funeral Home) on South Third Street (photo 24). In 1901-1903 architects W. J. Dodd and Arthur Cobb "created a flamboyant Parisian hôtel." Built of red brick with fine stone trim, the mansion combines Neo-Baroque details and the forms of modern Art nouveau.  
(continued)

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE Kentucky	
COUNTY Jefferson	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	FEB 7 1975

(Number all entries)

Old Louisville Residential District

7. Description (continued)

Page Five

After the turn of the century, however, a reaction set in against the extravagances of the Late Victorian era. The Renaissance and Colonial Revivals (see photo 20, left, for an example of the latter), had paved the way for this tendency, but it was climaxed by The Arts and Crafts Movement and its American colleague, the Prairie School, which had some influence in the latest construction in Old Louisville. These houses were often built between their once widely-spaced neighbors, masquerading as cottages and bungalows in spite of their frequently considerable size. In Old Louisville St. James Court is most noted for this development, although it seemed more suitable for the then-suburban highlands east of downtown Louisville. Maury, sometimes directly and precociously inspired by the early works of Frank Lloyd Wright, as with the long-destroyed original Women's Club Building (an outright copy of Wright's Winslow house), and Loomis, more elegant if less original in conception, were still rivals in the new style, although now joined by John Bacon Hutchings and George Herbert Gray (photo 25, first house at left and 4th and 5th houses).

The vernacular architecture of the area ranges from the simple but elegant Bullitt-Dupont Cottage to a number of modest dwellings adjacent to the Cabbage Patch Settlement. The use of clapboarding is characteristic of these, with generous massing and large porches, sometimes enlivened by turrets and brickwork in imitation on their more grandiose neighbors. These houses, probably constructed by speculative builders without benefit of architects, have a certain dignity and round out the domestic design in the last quarter of the nineteenth century and the first decade of the twentieth.

Ecclesiastical architecture in the district--not illustrated here--naturally followed a similar stylistic evolution. The counterpart of Whitestone's Italianate residences in the 1870s were the High Victorian limestone Gothic churches in the area north of the present district. Later churches, such as the former St. Paul's Episcopal by Maury & Dodd, the Walnut Street Baptist and 4th Avenue Methodist, both by Dodd working with another partner (McDonald), were more authentic in their Gothic detailing, although often freer in their handling of masses, reflecting the diverse social functions of the turn-of-the-century Protestant sects. There were also well-handled versions in brick with stone trim of these more splendid edifices, such as the Richardsonian Stuart Robinson Memorial Presbyterian Church by Clarke & Loomis and the Parish of the Holy Trinity 1st Presbyterian (probably by Loomis). The yellow-brick Renaissance manner is represented by the Roman Catholic St. Philip Neri. All these religious buildings were once--and the more modest ones still are--integrated into the residential fabric of the area, yet provide

(continued)



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

(Continuation Sheet)

STATE <b>Kentucky</b>	
COUNTY <b>Jefferson</b>	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
<b>FEB 7</b>	<b>1975</b>

(Number all entries)

Old Louisville Residential District

Page Six

7. Description (continued)

vivid punctuation marks in the overall cityscape.

II. As mentioned above, the photographs show only a small sampling of the architectural riches to be found in the District. Although there are a few houses of similar character existing outside the designated boundaries, the latter have been considered very carefully to include contiguous structures, rather than isolated survivors. A study made in 1974 utilizing the 1909 Directory of Louisville indicated that within these boundaries over 80% of the buildings now standing were there in 1909. (That date was chosen for convenience, as north-south street numbers were changed at that time, but also at a reasonable cutoff date for the area's development, just before World War I.)

Within the area there are a number of intrusions but still perceived as such, not as the dominant feature of the cityscape. In most places, looking out from the proposed boundaries one perceives the few surviving historic structures as the exceptions to the wasteland of undeveloped property, modern development, and parking.

Intrusions on the historic fabric within the designated boundaries include Masterson's Restaurant, a rather handsome contemporary Tudor Revival structure on the northwest corner of 3rd and Avery surrounded by parking lots and with a motel development proposed to the west. Most of the churches have parking lots around and behind their sanctuaries. A low-cost housing development of Colonial Revival townhouses on the southwest corner of 4th and Hill has recently been completed. A mission-style Sunoco Station on the northwest corner of 3rd and Hill must once have seemed an intrusion to its impressive residential neighbors, but now has a period flavor of its own. There is extensive commercial development along Oak Street, particularly concentrated at 4th, but fairly continuous from east to west within the district. Although of mixed quality, these facilities provide vital services for the residential area. Other intersections are marked by neighborhood groceries, bars and restaurants, laundromats, and the like, usually without disturbing the scale and character of the adjacent blocks. The former Norton's Memorial Infirmary, which may soon find appropriate adaptive use, consists of several red-brick buildings only slightly larger in scale than its residential neighbors, although isolated from them by extensive parking lots on the north and east. The oldest structure of Norton's--a tall High Victorian Gothic structure now stripped of much of its harsh finery--dates back to the 1880s; like the early 20th-century Collegiate Gothic main wing on Oak Street and the blander north wing it is of red brick construction  
(continued)

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE	Kentucky	
COUNTY	Jefferson	
FOR NPS USE ONLY		
ENTRY NUMBER		DATE
	FEB 7	1975

(Number all entries)

Old Louisville Residential District

Page Seven

7. Description (continued)

with limestone trim. There are several recent high-rise homes for the elderly around the northern part of the area, but only one--the handsome but stark multi-story reinforced concrete Hillebrand house on the east side of 3rd Street between Oak and Ormsby--actually in the district. In general, the area north of Oak is less consistently preserved than that south, with frequent parking lots and other smaller-scale intrusions. The far eastern and western portions of the district have always housed those of more modest socioeconomic circumstances than those along the central north-south spines of 3rd and 4th Streets, and have also suffered much physical deterioration in spots, as well as occasional vacant lots. Nevertheless, they contribute much to the sense of continuity and relations of life-support that characterize the district as a whole.

The "courts"--whether consisting of stately 12-room apartments like Kensington and Resor Courts or yellow-brick bungalows like Rose and Ouerbacker Courts--as well as early low-rise apartment complexes and duplexes, may once have been considered intrusions, although usually they conform in scale and treatment to their neighbors. An interesting recent example is Minerva Court on the west side of 2nd Street between Lee and Gaulbert Streets; its wood-sheathed stacked modular units represent a not altogether successful attempt at providing a low-cost but attractive alternative to such unfortunate "suburban" intrusions as the "aged brick" two-story balconied apartment complex that turns an almost blank wall to Central Park on the east side of 4th Street between once-palatial residences.

On the eastern periphery the elevated expressway (I-64) that forms the boundary is an everpresent visual and aural presence. Urban Renewal has encouraged the expansion of similarly obtrusive industry east and west of the historic area south of Hill Street, but it does not infringe directly on the proposed district. To the southeast is located the University of Louisville. Between the campus proper and the designated district lies at present an undeveloped belt in which road patterns are being altered to facilitate north-south and east-west traffic. Eventually it is expected that university construction will fill up the remaining open space in this belt and connect the university with the high schools along the east side of 2nd Street between Bloom and Gaulbert. The western boundaries of the district follow the north-northwest, south-southeast tracks of the Louisville & Nashville Railway, but excluding long-standing industrial development along the tracks. The northeast quadrant roughly between Oak and 4th Streets excluded from the present district forms part of the "Limerick" area, historically the home of the Irish, more recently also housing blacks. This area has its own  
(continued)

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE Kentucky	
COUNTY Jefferson	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	FEB 7 1975

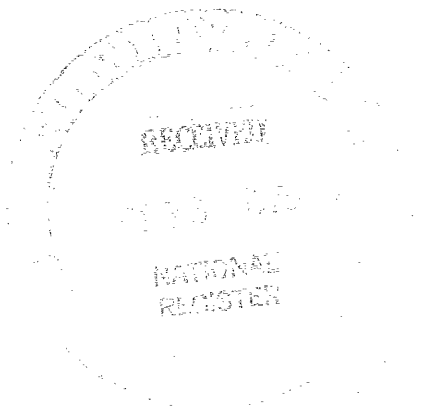
(Number all entries)

Old Louisville Residential District

Page Eight

7. Description (continued)

historic identity, focussing on St. Louis Bertrand Roman Catholic Church, and will soon be nominated as a separate district. The region north of Kentucky Street but south of Broadway was historically considered as part of "Old Louisville." Here were located many of the immediately pre-and post-Civil War Mansions of the city's mercantile aristocracy, as well as the superb structures housing many of the civic, social, charitable, educational, and religious institutions they patronized. Unfortunately, only a few lone residences, mostly variants of the Whitestone type of Italianate townhouse, survive in this area. The institutions' buildings have fared better, although much of their constituencies have moved elsewhere in the city and county. Many of these structures have been (such as Temple Adath Israel) or will be soon nominated to the National Register of Historic Places as well as to the Louisville Historic Landmarks and Preservation Districts Commission as individual landmarks. However, most of these fine buildings have become isolated through demolition of those vital connecting links that provide a meaningful context. The intervening parking lots, new and used automobile dealerships, drive-in restaurants and other commercial structures, high-rise apartment towers, and the like, prevent the nomination of this area as a cohesive district at this time.



NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE Kentucky	
COUNTY Jefferson	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	FEB 7 1975

(Number all entries)

Old Louisville Residential District

9. Major Bibliographical References (continued)

Page Two

Walter E. Langsam, "Louisville Mansions From the Civil War to World War I." The Magazine Antiques, April, 1974.

Views of Louisville Since 1776, ed. Samuel W. Thomas (Louisville, 1971).

Louisville Historic Landmarks and Preservation Districts Commission.


"Old Louisville Preservation District Designation Report." Louisville, June, 1974.

John J. Cullinane and Margaret A. Thomas. "St. James & [sic] Belgravia Courts, Historic Tour." The Louisville Times, June, October 5, 1974, pages 11-12, 17.

See also National Register of Historic Places Nomination forms for St. James-Belgravia Courts Historic Districts and Landward House.



x = intrusion  
o = empty lot

 except main  
street width  
shown



University of Louisville  
Eastern Parkway

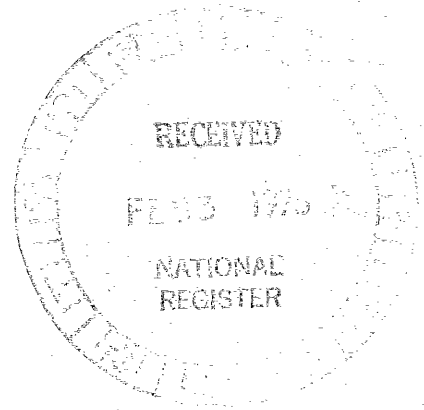
# OLD LOUISVILLE PRESERVATION DISTRICT

RECEIVED

OCT 9 1974

KY. HERITAGE  
COMMISSION

## DESIGNATION REPORT



HISTORIC LANDMARKS  
AND  
PRESERVATION DISTRICTS  
COMMISSION

JUNE 1974

OLD LOUISVILLE  
PRESERVATION DISTRICT

BLOCK-BY-BLOCK DESCRIPTION

East-west blocks are described first, starting with the north side, and in ascending numerical order by house number, which means that streets east of First are described from west to east and streets west of First are described east to west. Description of the north-south streets follows, east side first and also in ascending numerical order from north to south.

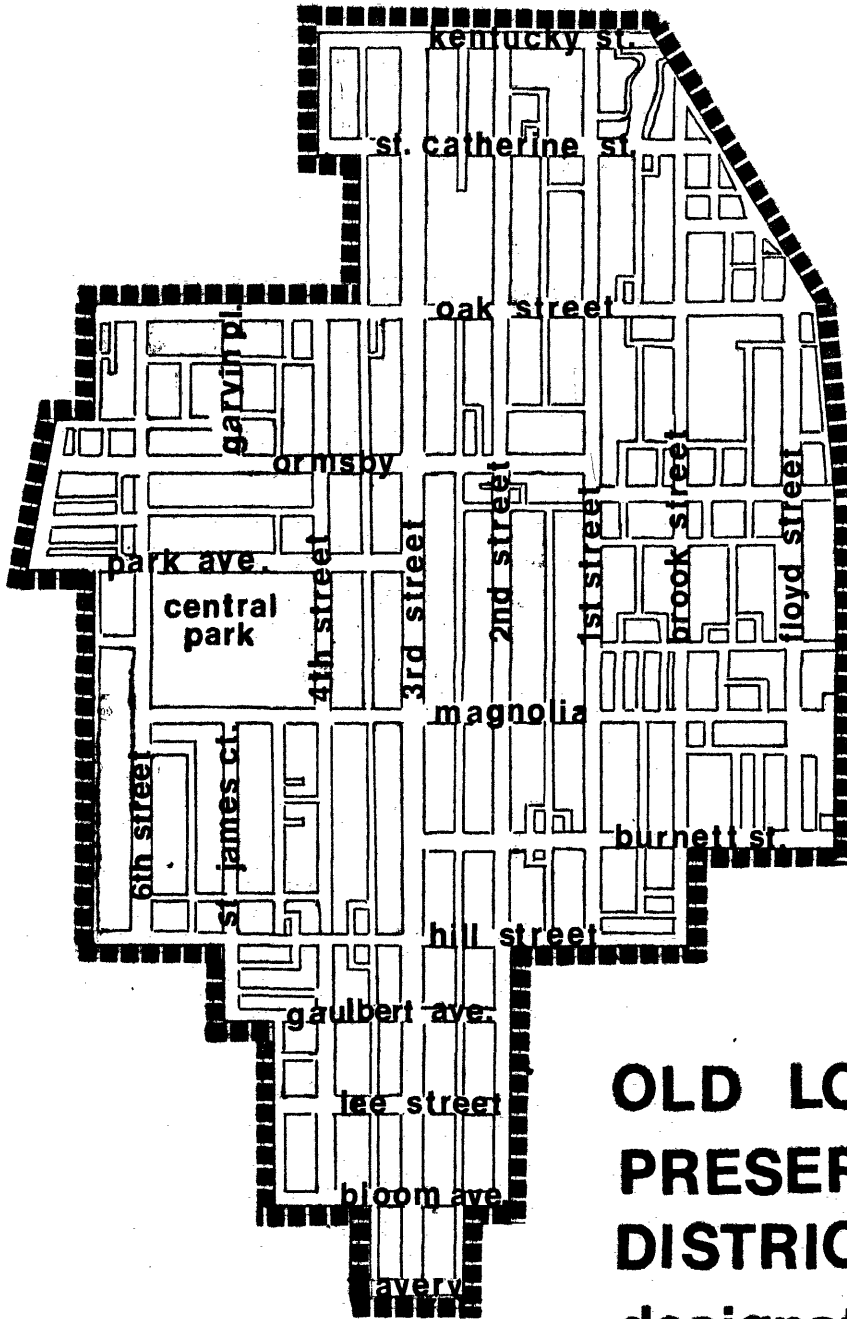
TABLE OF CONTENTS

District Map-----	vii
Boundaries-----	ix
Public Hearings-----	x
Overview-----	1
BLOCK-BY-BLOCK DESCRIPTION	
EAST-WEST STREETS	
Kentucky-----	9
St. Catherine-----	9
St. Joseph-----	10
Oak-----	11
Camp-----	13
Ormsby-----	13
Floral Terrace-----	16
Park-----	17
Myrtle-----	17
Woodbine-----	18
Julian-----	18
Magnolia-----	18
Fountain Court-----	19
Burnett-----	19
Hill Bend Place-----	21
Belgravia Court-----	21
Hill-----	24
Kensington Court-----	25
Gaulbert-----	26
Lee-----	26
Rose Court-----	26



(Table of Contents Continued)

Eutropia Court-----	26
Bloom-----	27
Avery-----	27
NORTH-SOUTH STREETS	
Floyd-----	27
Brook-----	30
Ouerbacker Court-----	31
First-----	32
Second-----	35
Third-----	39
Fourth-----	44
Riley-----	50
Garvin Place-----	50
Central Park-----	50
St. James Court-----	51
Fifth-----	54
Sixth-----	54
Ormsby Court-----	58
Seventh-----	58
DESIGNATION STATEMENT-----	59



**OLD LOUISVILLE  
PRESERVATION  
DISTRICT  
designated June 12, 1974**

## ACKNOWLEDGEMENTS

The Commission members take great pleasure in making this designation and would like to take this opportunity to thank all those who have given unstintingly of their time, and without whose efforts the Old Louisville Preservation District could not have existed at so early a stage in the Commission's life. They are: John Cullinane and Margaret Thomas of Preservation Alliance; Walter Langsam of the Kentucky Heritage Commission and an Old Louisville resident; James Porter and Carol Porter, residents of Old Louisville; Mae Salyers, Barbara Hadley, and Sandy Schardein of the Neighborhood Development Corporation; Herbert Fink of the Old Louisville Preservation Association; and Touran Latham, M.A. candidate, University of Louisville.

June 17, 1974

### COMMISSION MEMBERS:

Frank G. Rankin, Chairman  
Helen E. Abell, Vice-Chairman  
Donald J. Ridings, Secretary  
Stanley V. Benovitz  
James R. Bentley  
Edith S. Bingham  
Edward L. Cooke, III  
Russell K. Gailor  
Daniel J. Meyer  
Steward T. Pickett  
George R. Siemens

### STAFF:

Ann S. Hassett, Executive Director  
Ruth A. O'Bryan, Administrative Assistant  
Elizabeth F. Jones, Director of Research

OLD LOUISVILLE PRESERVATION DISTRICT  
BOUNDARIES

Beginning at a point in the north right-of-way line of Kentucky Street where it intersects the west property line of Fourth Street, thence extending east along the north right-of-way line of Kentucky Street, crossing the off-ramp easement of I-65, to a point which intersects the west right-of-way line of I-65, thence extending south and southeast along the west right-of-way line of I-65 to the point where it intersects the south right-of-way line of Burnett Avenue, thence extending west to the point where it intersects the east right-of-way line of Brook Street, thence extending south to the point at which it intersects the south right-of-way line of Hill Street, thence extending west to the point at which it intersects the east right-of-way line of Second Street, thence extending south to the point at which it intersects the south right-of-way line of Bloom Avenue, thence west to the point at which it intersects the east right-of-way line of the first alley east of Third Street, thence extending south along the east right-of-way line of said alley to the point at which it intersects the south right-of-way line of Avery Avenue, thence extending west to the point at which it intersects the extension of the west right-of-way line of the first alley west of Third Street, thence north along the west right-of-way line of said alley to the point at which it intersects the south right-of-way line of Bloom Avenue, thence west to the point at which it intersects the extension of the west right-of-way line of Riley Avenue, thence extending north to the point at which it intersects the south right-of-way line of Gaulbert Avenue, thence west to the point at which it intersects the west right-of-way line of Fifth Street, thence extending north to the point at which it intersects the south right-of-way line of Mill Street, thence extending west to the point at which it intersects the extension of the west right-of-way line of the first alley west of Sixth Street also known as Levering Alley, thence extending north along the west right-of-way line of said alley to the point at which it intersects the south right-of-way line of Park Avenue, thence extending west to the point at which it intersects the west right-of-way line of Seventh Street, thence extending north along the west right-of-way line of Seventh Street to the point at which it intersects the extension of the north right-of-way line of the first alley north of Ormsby Avenue, thence east along the north right-of-way line of said alley to the point at which it intersects the west right-of-way line of the first alley east of Seventh Street, thence extending north along the west right-of-way line of said alley to the point at which it intersects the north right-of-way line of Oak Street, thence extending east to the point at which it intersects the west right-of-way line of the first alley east of Fourth Street, thence north along the west right-of-way line of said alley to the point at which it intersects the south right-of-way line of St. Catherine Street, thence extending west to the point at which it intersects the west right-of-way line of Fourth Street, and thence extending north to the beginning point.

## PUBLIC HEARINGS

On January 16, 1974, the Landmarks Commission held a public hearing on the proposed designation of the Old Louisville Preservation District. The hearing had been advertised as being for the purpose of gathering information about the history of the entire study area, from Broadway to I-65 to Eastern Parkway to the L & N railroad tracks, and about what the boundaries of any future preservation district should be. Thirty persons spoke in favor of the designation, with varying opinions as to the boundaries, but all enthusiastically supporting designation of the large central portion of the study area.

On June 5, 1974, the Landmarks Commission held another public hearing on the proposed designation of the Old Louisville Preservation District, which had been reduced in size by the Commissioners after studying materials already written about Old Louisville and the testimony given at the first public hearing, after touring the entire larger area at least one more time, after reviewing carefully the boundary recommendations of John Cullinane, Executive Director of Preservation Alliance, an architect, and Walter Langsam, Assistant Director of the Kentucky Heritage Commission, an architectural historian and former professor of art history at the University of Louisville, and after studying a staff report describing the general nature and significance of Old Louisville and the architectural characteristics of the recommended perimeter. Reduction of the proposed Old Louisville Preservation District was expressly predicated upon separate designation of worthy individual landmarks and the Limerick neighborhood at a future date.

The hearing on June 5 had been duly advertised in accordance with the Kentucky public notice statute and, in addition, flyers containing a map of the proposed district, notice of the hearing, and information about the Commission were distributed by hand to occupants throughout the area and by mail to owners outside the Louisville metropolitan area. Twenty-two persons, including representatives of the Neighborhood Development Corporation, the area's numerous block associations, and many of the religious institutions in the area spoke in favor of designation. Virtually all agreed with the boundaries as proposed. Many described the characteristics of the neighborhood which have either kept them in the area or which have drawn them to it--the qualities upon which they place the highest value. These ranged all the way from the intangible feelings of neighborhood, neighborliness, and continuity with the past; through the beauty and exceptional diversity of the area, architecturally, culturally, and sociologically; to the personal satisfaction gained from restoring an old structure and the economic benefits both in personal investment and in the potential value to the City of Louisville in increased tax base and tourist dollars. The testimony received was indication of great support for the Commission's proposed designation.

## OVERVIEW

Of all of the Preservation Districts which may be designated by the Landmarks Commission, Old Louisville stands out chief among them. This comes from the importance of the area in the physical and historical development of Louisville; from the great historical "happening," the Southern Exposition of 1883, which took place on about forty acres of land largely within the district's boundaries, and which exemplified the significant technological advances and economic optimism of the day; from the quality and unity of its nineteenth-century architecture, including not only the grand townhouses built along the Third and Fourth Street suburban corridor but the progressively more modest structures built contemporaneously along the north-south streets to the east and west and on the cross streets; from the aesthetically pleasing layout of the streets and broad brick alleys, with their trees, stone walls and carved sidewalk sculpture, iron fences, and wide setbacks providing ample and attractive open space both in front of and behind the structures; from its identification with a long list of the social, cultural, civic, and political leaders, including authors, poets, journalists, painters, members of musical, literary, social, and commercial clubs, patrons of the arts, and eighteen of the city's mayors, whose contributions to the development of Louisville have had lasting influence, certainly upon the city and probably upon the commonwealth and the nation; from its identification as the work of architects whose work has influenced the development of the city, such as Clarke and Loomis, Maury and Dodd, Cobb, and others, and whose influence was nationwide, as with Frederick Law Olmsted, "the father of American landscape architecture"; from its embodiment of characteristics of a great wealth of architectural styles; from its unique blend of architectural elements, materials, and craftsmanship, creating a style quite Louisville's own; from its relationship to the historic landmarks of the city's early and present cultural life, educational and religious, historic and architectural, which are eligible for preservation and which lie both within and beyond the boundaries of the Old Louisville Preservation District; and from its singular proximity to downtown and the amenities of urban life, making it an ideal place for urban residential use, and representing a well-established and familiar visual feature within the City of Louisville.

Although Louisville's growth south of Broadway began as early as the 1830s, according to Theodore Brown in Old Louisville, and continued as the north-south avenues were extended in the 1850s to some of the elegant homes being built in the "suburbs," and as the omnibusses were extended out Fourth, by 1865 to Oak, the Southern Exposition was yet the single, most dramatic stimulus for general economic growth and population expansion. In the '80s and '90s, Old Louisville was forthrightly fashionable, and residents forthrightly prominent. Churches and schools followed the southward expansion of residences.

The Exposition of 1883 was on the most massive scale ever before seen in Louisville or in the South. It was held to "advance the material welfare of the producing classes of the South and West." The finished building by McDonald Bros. & Curtain, constructed of wood, covered ten acres. The day after it opened, a Courier-Journal editorial stated "Heretofore we have dated everything from the war; hereafter it will be from the opening of the Southern Exposition." President Chester A. Arthur was present to assist Mayor Charles D. Jacob at the opening on August 1, 1883, and so was Abraham Lincoln's son, Robert Todd Lincoln. The Edison Co. of New York provided the illumination of the building and grounds, using 4,600 16-candle-power lamps, a display so dazzling that Edison's biographer believes that this event did more to stimulate the growth of the use of incandescent lighting than anything else. Edison, himself, who had lived in Louisville's Butchertown in 1866, when he was a young telegraph operator, was here at the Exposition, and is alleged to have had to repair the generator when it failed temporarily. At a time when public transportation was limited to horsecars, there was one-half mile of electric railway to enliven the imaginations of visitors as to the further possibilities of electricity.

After the Civil War, during which Louisville served the Union armies as military headquarters and supply depot, largely because of its strategic border-state position and its newly completed railroad, Louisville emerged, undamaged, into an era of much social, economic, and technological activity. Material progress became "king." The city's growing confidence, self-satisfaction, and optimism were evidenced in 1868 by official extension of its boundaries southward from Broadway to include the House of Refuge, now the Belknap Campus of the University of Louisville, but then definitely out in the countryside.

The Southern Exposition Building was razed in 1887, after which land was parceled off in generous lots and houses began to appear with increasing frequency, although there were homes prior to and during the Exposition about which visitors were told and invited to admire, and which were said to have "ornamented" Second, Third, and Fourth Streets. Houses appeared in St. James Court in the early '90s, and building was completed by about 1905. Theodore Brown notes that the rapid development of St. James was equalled throughout the Old Louisville area. Nearby were Confederate Place, established in 1892; Kelly's Addition, between Lee and Bloom, and Fountain Court were dedicated in 1893; Avery Court, between First and Second, Brandeis and Avery, in 1904; Ormsby Place in 1905; and Ouerbacker Court, between First and Brook, Magnolia and an alley north of Julian, were dedicated in 1911. There were also Kensington and Keller Courts. A study of the entire area within the boundaries of the preservation district by residents James and Carol Porter, disclosed that over 80 percent of the extant structures were on their sites as of 1909. That information, along with information from maps prior to 1909, showing structures as of those earlier dates, will become a permanent part of data gathered on the district, which will be added to on a continual basis.

What is exceptional about Old Louisville, as pointed out in the Brown-Doherty Survey of the Louisville Central Area, is the impressive quality and overall unity of Louisville's architecture, considering the generally low quality and vast variety of much nineteenth-century architecture around the world. Also, the provision of large amounts of open space was very unusual in an era of overcrowding in other, larger cities which faced immigration of almost tidal proportions.

The prevailing mode in architecture during the nineteenth century in the United States was a series of revivals of historical styles. These began with the Greek Revival and included Italian Renaissance, Gothic, Romanesque, and other more exotic influences. In the Old Louisville area, almost every style is represented, for during the latter half of the nineteenth century, the Victorian era, architects and builders used many of the revivals in what is known as an "eclectic" style, incorporating various architectural elements into a single structure.

One of the most popular styles in the Old Louisville area, and one which gives a remarkable sense of unity and continuity visually, was a style of architecture based on the work of H. H. Richardson (1838-1866). He worked with massive forms, reviving a Romanesque style. This style of Richardsonian-Romanesque, the most pervasive in Old Louisville, was practiced by the architect, Mason Maury (1846-1919), among others.

Another style quite popular, especially in the northern section of Old Louisville, is that of the Italian Renaissance Revival, made popular here through the work of Henry Whitestone (1819-1893), the architect who designed elegant residences and commercial palaces mostly for the city's upper classes.

After the 1883 Southern Exposition, structures of many different architectural styles were built in Old Louisville; eclecticism was in the highest favor, and many new elements of the colonial revival, Japanese influence, and the influence of Frank Lloyd Wright were also soon to be seen.

Our contemporary feeling for simple, restrained architecture may put an unfavorable light on the playful and decorative Richardsonian, while approval might be given to the more classical forms. Brown and Doherty feel that favoring one style and rejecting the other because of current architectural values is most unfortunate. They should be appreciated for their individual qualities and as reflections of different stages of the American mentality. Theodore Brown says that "Architecture in Old Louisville is... a microcosm of America's post-bellum building; and it speaks of the air of confidence and buoyant prosperity of Louisville's Gilded Age."



The 1876 Atlas, never completed, listed hundreds of people living between Broadway and Ormsby, Brook and Seventh, most of them in substantial brick houses. These were prominent business and professional men. Theodore Brown said that they worked hard to live up to the magnificence of their houses. At the same time they were building their homes, they were building social customs and traditions, churches, parks, schools, and founding social, civic, cultural, and commercial clubs, with far-reaching influence.

Old Louisville has long been a favorite with authors and artists, doctors, architects and attorneys, and it has been the home of many of Louisville's mayors. Captain William F. Norton, retired banker, who lived on Fourth Street south of Broadway, became a successful and popular producer and showman. He built an amphitheater and auditorium at Fourth and Hill Streets, which had a seating capacity of 3,000. A handsomely landscaped park and lake were next to the building. Plays by Shakespeare were performed, and Captain Norton's summer operas became an institution; some of the first presentations of Gilbert and Sullivan in the United States were performed there. Margaret Bridwell, in Old Louisville, lists impressively what she called "only a handful" of literary lights of Old Louisville; literary societies and salons were much coveted. It was also a home for journalists of high repute and influence.

A thoughtful report prepared by the Urban Studies Center, University of Louisville, in 1969 for the Neighborhood Development Corporation said that Old Louisville is "the one identifiable neighborhood which offers Louisville the opportunity to preserve a historic neighborhood of national significance," and it recommended among other proposals, that it be designated an historic district.

Robert J. Doherty, in a survey including the Old Louisville area observed that the area from the North-South Expressway to Sixth Street and from the University of Louisville to Broadway was "a uniform coherent neighborhood, particularly Oak to the Expressway to Burnett to First to Hill to Sixth."

Margaret Bridwell wrote "Old Louisville is the heart, or the essence, of Louisville. It represents a century of Louisville's background, its cultural and great architectural heritage, and as such is truly an historic area."

Brown and Bridwell said Old Louisville "remains today the only nineteenth-century segment of the city that is mostly intact."

Theodore Brown wrote, "In the process of selection, groups of buildings rate first priority. Blocks, neighborhoods, sectors of the city that have maintained their earlier character can be functionally absorbed into the evolving form of the city. Compromise in terms of use and appearance is inevitable; often, totally new circulation and living patterns are needed. But a thread linking us to our roots can be maintained if extant

architecture is sensitively weeded instead of artlessly bulldozed.

"New architecture can be incorporated into older groups; yet it cannot and should not be a copy of existing work. Rather, it should be conceived in the best contemporary form possible. Harmony will be achieved if the architect has the humility to respect the scale, color, materials, etc. of the work of his predecessors, just as one can join a going conversation and contribute to it without completely disrupting it."

Structures within the boundaries of the district which were selected to be part of the Metropolitan Preservation Plan published recently by the Council of Governments, though it was cautioned that additional structures may also have significance and be worthy of preservation efforts, are: Landward House, Speed House, Fourth and Hill townhouses, Rose Anna Hughes Presbyterian Home, Pearson's Funeral Home, the Central Presbyterian Church Parish House, Fourth Avenue Baptist Church, Walnut Street Baptist Church, Gospel Assembly Church (formerly St. Paul's Episcopal), Stuart Robinson Memorial Presbyterian Church, St. Philip Neri Roman Catholic Church, First Church of Christ, Scientist, rowhouses at Second and St. Catherine, the Whitestone facade at Fourth and Ormsby, the house on Kentucky between First and Second, the row of three houses at Fourth and Park, and the Grabfelder House.

KENTUCKY, EAST, between First and I-65  
south side only 100-128

The southeast corner of First and Kentucky is occupied by a two-and-one-half-story brick residence of Richardsonian-Romanesque style which fronts on First. From there to the Expressway there are three red-brick structures, two-and-one-half stories high. Number 108 has had the front remodeled but 110 and 114 are fine examples of Richardsonian-Romanesque style with details of limestone trim and original stained and leaded glass.

KENTUCKY, WEST, between First and Fourth  
south side only 100-318

At the southwest corner of First and Kentucky is a one-story brick wing of the new Victor H. Engelhard Elementary School. An empty lot next to it is used for school parking. A commercial tavern occupies the one-story brick-and-cinder-block structure which was added to the front of a three-story Italian Renaissance Revival townhouse. No. 124, adjacent, is a fine example of "Queen Anne" architecture. This two-story brick residence is decorated with colored tiles, a multi-gabled roofline, and Gothic bric-a-brac trim. At 126 stands a three-story brick apartment house of an eclectic type of architecture which fronts on Second Street.

The southwest corner of Second and Kentucky to the alley is a used-car lot, which also extends fifty feet west of the alley.

The southeast corner of Third and Kentucky contains a two-story brick structure housing Superior Auto Sales, which fronts on Third Street. The southwest corner of Third and Kentucky to the alley contains an old brick carriage house which has been converted to commercial use by Circus Auto Sales; the corner includes their used-car parking lot.

The southeast corner of Fourth and Kentucky, fronting on Fourth, is occupied by the Central Presbyterian Church built of limestone in the Greek Revival style from 1884 to 1929, built by E. T. Hutchings. Behind the church at 318 West Kentucky is the Parish House built in 1896.

ST. CATHERINE, EAST, between First and I-65  
north side 101-113  
south side 100-218

All of the structures in these blocks are of the same materials, red brick and limestone, and of the same scale two-and-one-half to three stories. Much of the architecture is of an eclectic style, using both Richardsonian Romanesque and the Italianate motifs. Several are definitely in the Italianate mode (101-103, 116, 120-118). A number of the structures have original stained glass (108, 212, 214). The majority are in good repair and are occupied as residential apartments.

typo

ST. CATHERINE, WEST, between First and Fourth

north side 101-325

south side 100-314

The block between First and Second Streets has a medley of styles including a shotgun style (104-106), several Italianate townhouses (108, 110, 112-114), residences in the Richardsonian-Romanesque style (117, 119), and a new one-story structure facing Second which houses the Kentucky School of Mortuary Science on the southeast corner of Second and St. Catherine. The southwest corner of First and St. Catherine contains an abandoned gas station and the northwest corner is the Engelhard School playground. There is a commercial intrusion at 114 with a laundromat on the first floor, and an empty lot between 119 and 125.

The south side of the block between Second and Third Streets is occupied by the Christian Activities Building on the southwest corner (built in 1969) and the Educational Building of Walnut Street Baptist Church. The alley separates these structures from the church which stands on the southeast corner of St. Catherine at Third. The Bedford limestone structure of Walnut Street Baptist Church was designed by K. MacDonald in the Gothic Style in 1902. The northwest corner of Second and St. Catherine is an empty lot; the north side has a three-story red-brick apartment house (209-211-213-215) in the Richardsonian-Romanesque style. A drive-in restaurant in a modern one-story building and a Texaco gas station complete the north side.

The northwest corner of Third and St. Catherine to the alley consists of a parking lot for the Walnut Street Baptist Church. West of the alley is an empty lot. Two three-story painted-brick Italianate townhouses (323 St. Catherine and one fronting on Fourth) complete the block. Both structures are vacant and boarded-up. The south side of the block from Third to the alley east of Fourth Street is occupied by a large three-story Italianate brick building with cast-iron corner entrance, fronting on Third, formerly a drug store according to the inlaid mosaic tile, and a one-story cinder block grocery store and then two Italianate red-brick townhouses (310, 314), one of which is unoccupied.

ST. JOSEPH, between Brook and I-65

north side 211-219

south side 206-230

The 200 block of St. Joseph Street is lined with large oak trees. There are three buildings on its north side and nine on its south. Nos. 228 and 230 are frame-construction, one-story shotguns. Others are brick construction, one and two story. No. 217 is a two-and-one-half-story building, St. Joseph's apartments. All buildings seem to be in fair condition.

OAK, EAST, between First and I-65  
north side 101-301  
south side 101-238

The northeast corner of Oak and First is a three-story apartment building which faces First and is built of red brick with stone foundations. The southeast corner of Oak and First is a modern commercial extension which houses a liquor store and belongs to the structure facing First. From First to Brook, both the north and south sides of Oak are commercial, modern fronts on red-brick houses. Exceptions are 118, 120 and 128 on the south side (120 has stylized cornucopias!) and 113-115, a two-story red-brick duplex with incised lintels on the north side.

The Manly Junior High School building, designed by Clarke and Loomis at their best, dominates the southeast corner of Brook and Oak. Its broad red-brick walls are highlighted by stone (now painted white) and terra cotta ornament, including six busts of unknown worthies set in niches in the attic story of the two bulging towers that frame the entrance on Brook Street. The corner portion is Richardsonian; a later wing to the south is more severe. Beside the school are exquisite wrought-iron gates, now leading to the gymnasium, that probably were originally located between the two magnificent stone gate posts on Oak Street that sweep up from the low walls edging the school grounds. There is no finer or imaginative stone carving in Old Louisville; urns rest on vivid stone claws; stars alternate with Louisville's fleur-de-lis around the pedestal.

Forming an anticlimax opposite the school are four cottages with altered surfaces; on the east side of the alley in mid-block is a rare wooden Renaissance Revival house, 213, in poor condition, with a repair shop in the front extension. A pair of tall, turreted Richardsonian brick and chipped-brick houses (223, 225) are in good condition, although the second-story windows of 223 have been filled in with aluminum clapboard and "colonial" windows. The northwest corner of Floyd and Oak is a modern commercial one-story building facing Oak. Number 233 and the structure to the west are two-story red-brick, the latter unoccupied.

Also from First to the Expressway are many older houses, some still facing directly on the street, others with commercial extensions on the front. Many are late-Victorian modified Renaissance Revival, their brick walls trimmed with incised stone lintels, bracketed doorways, and cornices. On the south side, number 238, with its well-placed corner turret facing the Expressway, ends the row of houses extending east from Manly School. These are well-kept residences set back behind trees, lawns, and handsome wrought-iron fences in limestone curbs. Their red-brick walls are relieved by incised lintels and, on 236, unpainted red-sandstone capitals and bands.

OAK WEST, between First and the first alley east of Seventh  
north side 101-315  
south side 100-614

Oak Street forms the East-West commercial axis of the Old Louisville residential area. At its heart, Fourth and Oak, the automobile-dominated scale of the suburban shopping center has taken over, with parking lots, sprawling one-story buildings, and over-scaled signs; admittedly providing a valuable service to the residents and keeping their shopping in the neighborhood.

On the northwest corner of Oak at First is a one-story commercial building containing a supermarket and other retail shops extending to mid-block. On the remainder to the northeast corner of Oak at Second is a delightful block of shops topped by apartments in the Tudor manner of the 1920s or '30s. On the southwest corner at First is a house over a shopfront with a revolving metal pennant atop its corner turret. In mid-block is a group of four rowhouses (110-116) which, though in poor condition, have particularly interesting Richardsonian-cum-Queen Anne detail, grouped as a unit yet varied in detail. Next are two detached houses (118 and 120). Extending to the southeast corner of Oak at Second is a late-Victorian Gothic Revival church (with truncated tower) that unfortunately, from the architectural point of view, has had its openings closed up with concrete and plywood to accommodate its present use as Dismas half-way house.

The north side of Oak between Second and Third is occupied by Norton Memorial Infirmary and adjacent parking. The original early 1880s building still exists, though stripped of some of its High-Victorian-Gothic porches and other detail, behind the more discreet Collegiate-Gothic twentieth-century portion on Oak. On the southwest corner of Oak at Second is a fine example of the use of colored brick, here purple and tawny orange, and glazed tile with red tile roof. It is an apartment complex, probably built after the turn of the century. The entrance-door surrounds of green and tan Art Nouveau ribands and foliage are especially fine. Next door is the "Alberta" apartment 212-214; in its present deteriorated state, architecturally nondescript. The remainder of this block on the south side is occupied by a modern one-story brick-and-glass structure housing a dentist's office and a drive-in laundry to the corner of Third Street.

The northwest corner of Oak and Third is a drugstore on the side of 301 West Oak, a two-and-one-half-story red-brick building with painted-stone trim. The southwest corner of Oak at Third is an Ashland oil gas station. An alley separates this property from the rest of the block to the west on which is situated the Fourth Avenue Baptist Church, originally an offshoot of the Walnut Street Baptist Church called the McFerran Memorial Chapel. The building dates from about 1890; the rear portion of the present structure contains the "Akron Plan" meeting hall, ringed by Sunday School rooms opening onto it, which was first used as the sanctuary.

The 400 block of West Oak is largely commercial, with a one-story branch of the First National Bank and adjacent parking lot at the east end of the block and several retail shopfronts in the middle of the block. It is expected that commercial development will continue along Oak Street unhampered, and it is certainly preferable to have needed services for the residential area confined to one thoroughfare than scattered throughout. However, several two and three-story 1870s-type Renaissance-Revival houses survive on Oak flanking Garvin Place and west to Sixth, (426, 428, 430, 502, 504, 506, 508, 514). These generally have cast iron ornament; 426 has an exquisite "New Orleans-type" cast iron filigree porch on the east side. Most of these are fairly well kept up, and 504 has recently been tastefully renovated as a doctor's office. It would be fortunate if these houses could be preserved and adapted as transitional to the residential area to the south. No. 512 West Oak, the only house in these blocks of Oak Street built after 1910, has recently been redone in yellow asphalt shingle; it has two stories and a wide porch. The west end of the 500 block is more varied, with a brick house with Romanesque carved pillars beside the door (516), two gabled houses (520, 524), a vacant lot, and a charming one-story Gothic cottage with acute-angled gables, frilly bargeboards, and a wrought-iron fence.

On the southwest corner of Sixth and Oak stands a three-story red-brick residence facing Sixth with the facade severely altered. Attached to the rear of this building at 606-608 West Oak, is a modern brick two-story storefront addition. No. 610 is a painted-brick two-story structure with modern front projection. No. 614 is a white-frame Italianate two-story residence with scalloped-wood-shingle flaired details between the first and second stories. The alley is adjacent.

CAMP, between Floyd and I-65  
north side 311 only  
south side 300-312

Numbers 311 and 312 are the only houses fronting on Camp. No. 311 has a rusticated limestone foundation with shingle board covering the frame above. No. 312 is a simple frame shotgun house facing north, covered with asphalt brick.

ORMSBY, EAST, between First and I-65  
north side 101-313  
south side 112-312

The name Ormsby is from the Ormsby family, (Collis, Henrietta, R. J. and E. R.) who set up and recorded their subdivision in 1855 in the area between Park (then Weissinger Avenue), Oak, Second and Sixth Streets.

The structure at the southeast corner of East Ormsby and First fronts on First Street. At 112 is a red-brick one-story house with an empty lot to the east. On the south side of East Ormsby

between First and Brook Streets are residence numbers 118, 120, 124, 126; the first three are two-and-one-half-story red-brick with limestone trim in the Richardsonian-Romanesque style. The northeast corner of First and East Ormsby is an empty lot. At 113 East Ormsby is a two-story brick cubic-style apartment. Nos. 115 and 117, 121 are two-and-one-half-story brick residences of Richardsonian-Romanesque styles with various architectural details. At 125-131 is a two-story brick apartment with a tile-roof porch supported by brackets and Doric columns.

The northeast corner of Brook and Ormsby, 201, is a three-story brick apartment, the front of which has been connected to a grocery-drug store. At 205 is a one-story cinder-block-and-brick structure of modern construction housing a grocery store. Next to an empty lot at 219 is a two-story brick apartment with triangular gables. Nos. 225, 227, 229-231 are two-story frame residences. The south side of Ormsby has two-and-one-half to three-story red-brick apartments at (208, 210-212, 216). The remainder of the block has two-story frame houses (220, 232) and a two-story brick at 224. A commercial beauty shop is in the one-and-one-half-story wood-with-brick-siding structure at 226 East Ormsby. The northwest corner of Ormsby and Floyd is a frame house fronting on Floyd. On the northeast corner of Ormsby at Floyd is a brick structure housing a grocery store, with a one-story brick addition on the back which houses an auto service. At 313 East Ormsby is a two-story brick bungalow. At 312 East Ormsby next to the Expressway is a two-story stucco house with a two-story porch.

ORMSBY, WEST, between First and Seventh

north side 101-637

south side 100-636

West Ormsby from First to Second is one of the most cohesive blocks in the Old Louisville area. At the southwest corner of Ormsby at First is the First Presbyterian Church of red brick in a Gothic style built in 1921. No. 110 is buff brick with a tile roof similar to 119. The Richardsonian-Romanesque style is used exclusively on the north side of the street (with the exception of 119). The well-kept red-brick structures (except 119, which is a later stucco building) were all built in the 1880s. The buildings are brick with limestone trim and have exciting craftsmanship in the various brick designs employed on the facades. The south side of this block is somewhat cohesive but there are more variations in style. Again, the structures are mostly two-and-one-half-story red brick in the Richardsonian-Romanesque style (124, 128, 130). Both sandstone and limestone are used as trim. Some structures are in an Italianate style (116 and 122). There is a building of modern construction at 118 West Ormsby; it is a two-story red brick which is not compatible in either scale or style to the area.

The northwest corner of Second and Ormsby at 207 is a one-story brick commercial structure of modern construction housing a



laundromat, grocery and cafe. The Slater Printing Company is a one-and-one-half-story red-brick building which is compatible with the area in scale and materials. The northeast corner of Third and Ormsby is a three-story brick Italianate structure which fronts on Third (Imorde's), but 225 West Ormsby is part of this building. From the corner of Second and Ormsby on the south side to the alley are found mostly two-and-one-half-story red-brick (except 206-208-210 which are painted-brick) residences in the Richardsonian-Romanesque style with exotic and rich architectural elements. Terminating the south side at Third and Ormsby, facing Third, is the First Church of Christ Scientist.

The brick structure on the northwest corner of Third and Ormsby fronts on Third Street. Next to it is a brick carriage house at 325 converted to commercial use. An alley separates this from a two-story brick-and-stone office building of modern construction on the northeast corner of Fourth and Ormsby. On the south side, the structure at the southwest corner of Third and Ormsby fronts Third. Next to this at 314-316-318-320 is a three-story brick-and-stucco building with Tudor-style timbering. It is used as apartments and for the Musicians Club. The first story has been remodeled and does not retain original architectural elements. The southeast corner of Fourth and Ormsby is a parking lot.

From the northwest corner of Fourth and Ormsby to the alley is the side of the Puritan, which fronts on Fourth Street. Next to the alley is an abandoned three-story stucco apartment house with Italianate details (419). At 425 is the Mayflower, a multi-storied brick-and-limestone residential apartment. The south side of Ormsby between Fourth and Sixth Streets is an interesting mix of architectural styles. At the southwest corner of Fourth and Ormsby is the three-story brick IBM building of modern construction, on the site of the Weissinger-Chambers residence designed by Whitestone. Number 408, now known as "Ormsby Manor", is also attributed to the architect, Henry Whitestone, who designed it for James Henning in about 1877. The limestone Italian Renaissance-Revival facade has been altered. From numbers 408 to 504 is an interesting mix of styles and materials, although the scale is relatively constant. The styles include the Italianate, Richardsonian Romanesque, Queen Anne, and neo-Colonial. There is considerable handsome relief work in this row of houses which are set back from the street in elevated small front yards. The Adams House at 512 is a seven-story brick apartment house of modern construction. No. 516 is separated from 520 by an empty lot. These two and 522 are two-story residences, the latter one of stucco and the others of brick, all built in the twentieth century. From Garvin Place to Sixth Street is another cohesive stretch of buildings. On the northwest corner of Garvin Place and Ormsby at 505 is the James Breckinridge Speed House which was purchased by him in 1893, although it was probably built in the late 1870s. It is a large brick structure in the High-Victorian-Gothic style. A music room was designed by Arthur Loomis in 1916 and added to the rear of the structure. The

building is now being used as office space by Corhart Refractories. Grossman, Martin and Chapman, Architects have restored 517. It is a brick High-Victorian-Gothic-style structure which has been converted for commercial office space. The brick carriage house in the rear has also been converted for office space. An empty lot for parking is to the east. No. 521 is also going to be restored by the same architectural firm that occupies 517. Nos. 521, 525, and 527 are three-story brick apartment houses, once single-family dwellings. No. 525 is a Richardsonian-Romanesque structure currently being used as Manthom House, an alcoholic drop-in center.

The half block from Sixth west to the alley on the north side of Ormsby contains three structures, two of which (603 and 607) were probably built in the twentieth century. No. 603 is a two-story stucco house with a tile roof. The Frank Lloyd Wright-influenced structure is now used as law offices. Number 605 is a two-and-one-half-story brick of an eclectic type including both Italianate and Richardsonian Romanesque details. Nos. 613 and 621 are structures which are part of the Ormsby Court complex which is described with the north-south streets. On the north side between Ormsby Court and Seventh Street are three two-story frame duplexes with double-story porches on the front, (629, 633, 637). West Ormsby on the south side between Sixth and Seventh contains eight dwellings, all but two, 626 and 628 are red-brick and two-and-one-half stories, all probably twentieth century except 614, which has Richardsonian-Romanesque details and a graceful Ionic-columned entrance porch.

FLORAL TERRACE, between Sixth and Seventh  
north side 613-635  
south side 604-638

This one-block area extends east-west from Sixth to Seventh, opening from the middle of the block. A central sidewalk, which deviates only around the stump of a lost tree, is flanked by houses on raised lawns with several mature trees, including an unusual row of (non-tulip) poplars. The older and larger houses are two-and-one-half-story red brick, with some stone trim. Most have gambrel roofs treated as gable-ends (604, 610, 613, 619); others have merely triangular gables (612, 615, 618, 624); their design is identical to some houses, also probably speculator-built, on Baxter Avenue across from St. Brigid's R. C. Church. These pre-1910 houses on Floral Terrace have considerable dignity and interest, despite their repeated designs; they seem to have been built on alternate lots to provide side yards, now mostly filled in (as was also the case on Belgravia Court). The other dwellings on Floral Terrace, some between the brick ones, most at the west end of the block, are small but respectable two-story frame houses, post-1910, and generally in keeping with their neighbors. Some nearby residents have recently bought a number of buildings on Floral Terrace, up-graded their condition and helped re-establish a community feeling.

PARK, between Third and Seventh  
north side 307-641  
south side 302-614

From Third to Fourth on Park is a series of sides of buildings, except for 317, which is a two-story red-brick carriage house in Richardsonian-Romanesque style which has been converted to apartments.

The south side of Park in the 400-500 blocks is Central Park, and there is a variety of houses which face it. All of these structures were built after the close of the Southern Exposition in 1887. The two-story brick house, 415, with a Federal doorway is on a much smaller scale than the other structures in this block and was possibly built later. A parking lot is west of the alley. A shingle and brick house, reminiscent of Richard Norman Shaw's (1831-1912) work in England, is at 427. The elegant Italianate townhouse at 431 is three-stories and red-brick with limestone trim. No. 433 Park is a two-story red-brick apartment with a two-story porch with Doric columns.

A handsome Richardsonian structure at 501 houses the architectural firm of Arrasmith, Judd, Rapp and Associates. The building is in excellent condition and has many interesting architectural features. It uses the fleur-de-lis motif under the second-story bay window. No. 505 is an example of Federal style, a two-story red-brick with an Ionic portico. At 511 is an example of the Richardsonian-Romanesque style in a two-and-one-half-story buff-brick house with a tower-like bay extending from the first to the second story on the right. At 515 is a marvelous three-story red-brick townhouse with an Ionic portico. This asymmetrical structure has both incising and relief facade decorations, including the fleur-de-lis in the second-story frieze. At the northeast corner of Sixth and Park is the high bricked fence which encloses the yard for Our Lady's Home for Infants at 523. This is supposedly the former William Speed mansion, stripped of its upper story and given a colonial treatment.

From Sixth to Seventh Street, the north side of Park contains a number of modest frame shotgun houses, many well-maintained though with unsympathetic "improvements" such as asphalt-shingle siding, modern iron porch-supports, and the like. Some others are in poor condition, but the block as a whole has a consistent scale and character. Nos. 627-41 Park Street were built before 1910, the somewhat larger two-story frame houses (611, 613) slightly later.

MYRTLE, between Sixth and Levering Alley  
north side 603-615  
south side 610-612

Myrtle is a one-block-long street running between Sixth and Seventh Streets. The corner lots are occupied by structures which face

on to Sixth Street. The remainder of the street to Levering Alley contains one-story shotgun-type houses. Nos. 611 and 615 are frame and Nos. 610 and 612 are of wood construction with asbestos siding.

WOODBINE, between Brook and I-65

north side 213-311  
south side 208-314

The 200 block of Woodbine, from Brook to Floyd, includes four structures on the north side (213, 215, 219, 221) which are two-and-one-half-story frame in a type of "Stick-style." The south side is in red brick in Italianate style with various architectural features, including incising and stained glass (208, 210, 212-14). An educational building for the church, a one-story late-nineteenth-century yellow-brick structure with a limestone foundation, stands at 216, with a parking lot around it. At 230 Woodbine is a two-story yellow-brick residence in Colonial-Revival style, with a four-columned Doric portico. The southwest corner of Floyd and Woodbine contains St. Philip Neri (Roman Catholic) Church (ca. 1898). It is yellow-brick with limestone trim in a neo-classic style.

The 300 block of Woodbine, from Floyd to the Expressway, contains six structures, four of which are almost identical (305, 307, 309, 311) two-story frame, cubic houses with brick-columned porches. The Powhatan Apartments, which front on Floyd, take up most of the south side with a two-story brick edifice which anchors the southeast corner of Floyd and Woodbine. No. 314 is a one-story frame shotgun.

JULIAN, between First and Brook

north side no addresses  
south side no addresses

Julian is an east-west walking court containing the sides of structures facing First, Ouerbacker Court and Brook.

MAGNOLIA, EAST, between First and I-65

north side 211-237  
south side 104-230

At the southeast corner of First and Magnolia is a three-story, yellow-brick apartment house with red-brick trim, probably built in the early twentieth century. The remainder of the block from First to Brook consists of side lots, with Ouerbacker Court going off to the north.

On the block from Brook to Floyd on east Magnolia, frame and brick one-story shotgun houses are combined with two-story houses of both frame and brick construction. Most of the shotgun houses (210, 212, 216, 217, 219, 230) have a small portico. The larger

houses are in both an Italianate style and the Stick-style. One of these more modest houses in Old Louisville has stained-glass windows (224). At 223 East Magnolia is the St. Philip Neri Social Hall, built in 1912, which provides recreational facilities for the area. At 231-233 East Magnolia on the northwest corner of Floyd and Magnolia at the I-65 Expressway is a three-story, red-brick apartment house with Tudor-style trim.

MAGNOLIA, WEST, between First and the first alley west of Sixth  
north side 126-616  
south side 105-617

The block from First to Second on Magnolia consists of sides of buildings and side yards. From Second to Third is the same with the exception of a parking lot on the southwest corner of Second and Magnolia. From Third to Fourth on Magnolia consists of sides of buildings or side yards.

The western portion of Magnolia has few structures because Central Park is on the north and there are many side yards. At 416 is a two-and-one-half-story brick apartment decorated with reliefs, egg-and-dart moldings, and textured brick, in what is basically a Richardsonian-Romanesque structure. At 520 Magnolia is a red-brick Richardsonian-Romanesque structure which houses the Neighborhood Development Corporation office. It is owned by the Stuart Robinson Memorial Presbyterian Church which was built in 1891 and is located at the southeast corner of Sixth and Magnolia.

FOUNTAIN COURT, between Fourth and St. James Court  
north side 407-415  
south side 406-418

Fountain Court links Fourth Street and the fountain, now in the center of the original exposition area. Its eastern end marks the site of the entrance to the Exposition Building itself. Here, two matching, highly picturesque dwellings form gateposts to the Court with their lively porches, angled entrances, turrets, and gables. The remaining houses on Fountain Court (except for the townhouses already described facing the side of the St. James Apartments in the western half) are related to the earlier chipped brick houses on Belgravia Court, although unfortunately most of them are in far poorer condition. This court contributes to the overall quality of the area, and deserves comparable restitution.

BURNETT, EAST, between First and I-65  
north side 107-315  
south side 108-120

The southeast corner of Burnett and First is a two-story red-brick structure facing First. To the east are three two-and-one-half-story residences: Nos. 108 and 110 are red brick with some wood-shingle treatment; No. 114 is in an eclectic Victorian style with a rusticated first level and wood-siding upper levels. East of the alley which is next are Nos. 116 and 118, both two-story

red-brick apartment buildings built about 1930. The southwest corner at Burnett and Brook is occupied by a one-story red-brick commercial building which faces Brook.

On the north side, a two-story red-brick commercial building housing a small grocery is followed to the east by an empty lot and an alley. Nos. 117, 119, 123, 125, and 127 are two-and-one-half-story frame houses; Nos. 117 and 127 are covered by aluminum siding. No. 129 is an empty two-and-one-half-story frame structure with asphalt shingle.

The side of a two-story wood frame store-house faces Brook (Tic Toc Inn) at the northeast corner of Brook and Burnett.

No. 207-209 is a Victorian Renaissance Revival, one-story double house of wood frame. No. 215 is an undistinguished style, one-story, three-house office building of red brick. Nos. 223, 225, 227, and 229 are all one-story bungalows of red brick with small variations. No. 233-235 is a cubic undistinguished style one-story yellow-brick veneer office building. A parking lot is to the east.

At the northeast corner of Burnett and Floyd is an empty lot.

Nos. 309, 311, 313, and 315 Burnett are four small bungalows of wood frame with full porch. There is an empty lot between the alley and Floyd.

BURNETT, WEST, between First and Third

north side 109-221

south side 100-226

The south side of Burnett, Nos. 100 to 116, is occupied by two-and-one-half-story red-brick residences in a late Victorian style with Richardsonian-Romanesque architectural motifs. On the north side of this block Nos. 109, 111, and 115 are two-and-one-half-story red-brick residences. No. 115 has a two-story Ionic-columned porch, which was added later. At No. 119 is a three-story brick apartment house with a two-story porch. No. 125 is a two-story Richardsonian-Romanesque residence designed on a smaller scale than the remainder of the block. The East corner structures face Second Street.

Both corner structures on the west side of Second face Second Street. No. 206 on Burnett is the rear entrance of the structure facing Second on the southwest corner. Nos. 210, 212, 214 are two-and-one-half-story red-brick Richardsonian-Romanesque structures which are in very poor condition. A three-story red-brick apartment house in a Richardsonian-Romanesque style is at 216-218-220-222-224-226 Burnett. There are three entrances, symmetrically placed.

The north side of Burnett between Second and Third has a two-and-one-half-story "Queen Anne" style residence as the first

structure in this block. The first story is of rough limestone blocks and the second story is of wood shingles. On the left side of the second-story overhang is a tower room. The remainder of the block is occupied by two-and-one-half-story red-brick residences in a Richardsonian-Romanesque style, from No. 215 to 221. Both west corner structures front on Third.

HILL BEND PLACE, between First and Brook  
north side 117-131  
south side no addresses

The side of 1477 First, a yellow-brick bungalow with roof dormers, is at the northeast corner of First and Hill Bend.

To the east are ten attached single garages followed by an alley.

No. 117 Hill Bend Place is a one-story wood frame bungalow with a half front porch.

No. 121 is a one-story stucco bungalow painted green, with an inset doorway and a half porch or veranda. No. 123 is a one-story wood-frame bungalow, covered by white aluminum siding. It has a Palladian window at left front, porched-in doorway and shingle roof. No. 125 is a white one-story wood frame bungalow with an inset half porch with iron supports. No. 129 is a white one-story wood-frame bungalow with pedimented front gables and an extended half porch or veranda. No. 131 is a one-story wood-frame bungalow painted green. It has a Palladian left-front window, and an inset veranda with classic column supports. (This building seems unoccupied and in need of repairs.)

The southeast corner of Hill Bend and First contains the side of a one-story undistinguished brick commercial building which faces First. Next comes a one-story concrete-block commercial building which faces Hill, followed by an alley and a parking lot. At the southwest corner of Hill Bend and Brook is a two-story late-Victorian brick commercial building, facing Hill.

BELGRAVIA COURT, between Fourth and Sixth  
north side 403-525  
south side 402-530

Belgravia Courts, East and West, link St. James Court at its southern limit with Fourth Street. The houses on the Court's south side at one end and Sixth Street on the other define the southern boundary of the Exposition area. This is emphasized by the closeness of the houses, particularly on the south side of both Belgravia Courts, and above all by the shallow but continuous group of rowhouses, 416-420-424. There are also several duplexes (1472 St. James - 502 Belgravia, 510-512 Belgravia) and clustered houses on corners (1469 St. James; 503-507-509). Both sections

of Belgravia Court seem to have been developed about the same time as the earlier houses on St. James, but originally lots were left open between several of the residences, and later filled in (see 411, 419 on the East; 515 on the West).

Belgravia Court West was one of the first areas to be redeveloped over a decade ago. The last pockets of unrehabilitated housing have just recently been renovated. Most of the buildings have been adapted into three or four apartments, although several remain or have been returned to single-family dwellings. In the process of renovation, some historically inappropriate details have been added to the facades, but it is likely that as the area as a whole regains its original character some of these additions will seem dated and perhaps will be removed. Belgravia Court East has been slower in redevelopment, but has therefore suffered less recent alteration, aside from painted-brick surfaces. The character of the courts as a whole, however, depends less on individual details than on the harmonious scale of the structures, the quiet sense of enclosure made possible by the green islands flanked by pedestrian walkways (though there is convenient access by automobile from the alleys that bisect each court) and by the urban closures at each end, contrasted with the openings onto St. James Court in the center. All these factors make Belgravia Court not just a more modest version of St. James but lend it a distinctive and in some ways even more appealing style of its own.

Belgravia East is entered from Fourth Street past one of Louisville's greatest urban assets, the magnificent row of houses built for the jeweller Joseph Werne and members of his family before the turn of the century (probably designed by W. J. Dodd). They are the finest imitations in Louisville of fashionable New York architect, Richard Morris Hunt's French-Renaissance chateaux built along Fifth Avenue for the Astors and the Vanderbilts of the Gilded Age. Between Hill Street and Belgravia East these five narrow houses form a superb block, defined at the southern corner by a picturesque slender turret, while on Belgravia the northernmost structure in this row (402) presents a broad, formal facade to the court itself. A beautifully curved double staircase of limestone with Richardsonian carving makes a transition from the sidewalk of the court to the rather high main-floor entrance which has exquisite terra cotta detailing. The surfaces here are banded both horizontally and vertically with terra cotta columns and moldings and filled with delicate foliate arabesques, yet the overall impression is of order and restraint. This facade seems to set the tone for the south side of Belgravia East, particularly the triple rowhouses west of the alley (416-420). The former two of these retain their unpainted brick facades, matched by terra cotta details and panels. This group has a "modern," Sullivanesque quality, particularly in the open, recessed loggias on the top stories of the two outer houses; the center facade has



a higher gable with a band of brick that unifies the group into a whole. Similar detailing and materials appear on the somewhat simpler structures that define the other three corners of the alley and the transition into St. James Court (414, 415, 417, 421-1469 St. James Court). The latter included the residence of architect W. J. Dodd, who probably designed all of these residences, which rely for effect mainly on carefully conceived massing and a minimal amount of terra cotta detail at the entrances.

On both courts, there are several houses of regular brick, offset with chipped brick, including some in which the latter is dominant and the smooth brick used just for trim. These include what may be the oldest houses on the courts. They often have corbeled-brick cornices and vertical bands of bricks set diagonally out of the wall. Perhaps the most impressive of this type, all of which have a vaguely Richardsonian flavor, not so much because of their details as because of the contrasts of surface texture provided by the treatment of the brick, is 504 Belgravia. This flat-fronted, pyramidal facade appears in early photographs of St. James Court (about 1895) as the southern terminus of the west side of St. James. Its large, round arches are now edged somewhat incongruously with delicate iron filigree, but that hardly detracts from the powerful effect. Without detached towers, many of this type have a vertical appearance, sometimes with gables facing the front. Many have been painted and received later trim. Among this type are 406, 408, 414 on the east; 506, the duplex 510-512, 514, 520, 522 (with its crow-step gable), elements of 503-507-509, 511 and 519. It is interesting that 514 is believed to have been designed by F. W. Mowbray, architect of Union Station on Broadway, for a man who was first a draughtsman, later civil engineer for the L & N Railroad. It is possible that others of this type are also by the little-known Mowbray, although the somewhat similar 511 was for long the home of another architect, Arthur Loomis.

There are other types of design on Belgravia Court, most of them seeming to date from somewhat later. At the east end on Fourth Street across from the Werne group was a fine and unusual stucco house with an Arts and Crafts flavor. Some of its detail evoked the Art Nouveau. The site is now vacant, the structure having been demolished after a series of fires made it untenable, leaving a gap that might, under some circumstances, form a pleasant oasis but that here destroys the sense of enclosure so essential to the court's charm.

Adjacent to the west is a brick house whose now-exposed side was somewhat damaged by the fire. This has a Tudor feeling, especially the half-timbered stucco gable. It has recently been imaginatively remodeled by the young owners. Two large houses to the west have flat fronts, 405 of buff brick with lavishly carved foliate stone accents and peacock's-tail leaded-glass windows on the second story. No. 411, of brick and composition stone blocks, has an added two-story porch. No. 419 has a rough limestone

surface with large smooth lintels and other features; it is known to have been fitted in after its neighbors were erected.

There are some plainer houses in Belgravia West, with a certain blocky dignity: 513 with its Greek-key molding surrounding a wide opening with Gothic terra cotta spandrels, 515 with a broad Ionic porch, 516, and 524. The west end of the court is terminated by 530, whose unexpectedly late incised lintels match those of 521, and by 525, a dramatic turreted brick structure with anachronistic mansard roof and a large porch that leads around the corner onto Sixth Street.

HILL, EAST, between First and Brook  
north side only no addresses

At the northeast corner of First and Hill is the side of 1501 First, which has a flat brick wall with a central small window.

At 105 East Hill is the side of a one-story painted-stone building of undistinguished architectural style. To the east is a parking lot.

At the northwest corner of Hill and Brook is a two-story, red brick commercial building with stone trimmings.

HILL, WEST, between First and the first alley west of Sixth  
north side 107-531  
south side no addresses

At 107 is a three-and-one-half-story yellow-brick apartment house. It has a central doorway flanked at each side by two projected shingle bays, each extending the length of the second and third stories. At 111 and 115 are two-and-one-half-story, red-brick apartment houses with projected covered verandas on the second stories and Palladian windows directly above the verandas. An abandoned one-story painted-yellow-brick garage and body shop with no number visible is next. At the northeast corner is the side of a house which faces Second.

Nos. 211, 213, 215 are two-and-one-half story red-brick Richardsonian-Romanesque residences. Nos. 213 and 215 have original leaded glass. No. 215 has a porch added. No. 217-219-223 is a large three-story red-brick apartment house. The attached building has three separate recessed entrances. The building has rough brick trim and Richardsonian-Romanesque architectural motifs. The structure at the northeast corner fronts on Third. The south side of Hill between Second and Third consists of empty lots.

The northwest corner of Third and Hill contains a gasoline station. At 315 is a three-story brick apartment, "The Delrose," with a wooden two-story, Doric-columned porch. Nos. 317 and 319 are two-and-one-half-story red-brick Richardsonian-Romanesque structures with brickwork trim. Both have porches added. The northeast corner of Fourth and Hill has a structure which houses a drugstore and fronts on Fourth. The south side of Hill between Third and Fourth consists of empty lots.

The northwest corner of Hill and Fourth is occupied by a brick residence which fronts on Fourth. An empty lot is next. Nos. 417, 419, 421, 425 occupy the remainder of the block. They are two-and-one-half-story red-brick residences of eclectic style. No. 417 has a leaded door and a two-story porch added later, as does No. 419. The structure at the northeast corner of Hill and St. James is an apartment house which fronts on St. James.

The south side of Hill between Fourth and Fifth is occupied by a series of detached new townhouses of brick and wood construction. They are in a neo-Federal style and are very incompatible in scale and style with the structures nearby.

The northwest corner of Hill and St. James is the side of 1478 Fifth, a three-story red-brick apartment.

At 507 is a red-brick two-and-one-half-story villa-style building with projected full-front veranda. No. 509, painted green, is similar to 507 with the exception of arched attic windows. No. 511 is a two-and-one-half-story, painted-brick structure of eclectic style (Second Empire mansard roof with villa-style facade). No. 515 is a two-and-one-half-story gray-painted-brick villa-style with Palladian bay windows, projected porch, and arched lower window and doorway. No. 519 is a two-and-one-half-story, yellow-brick Renaissance-Revival building with open full balustraded attic. No. 521 is an eclectic (Romanesque and Renaissance Revival) style. It is two-and-one-half stories and of beige-painted brick. No. 523 is a two-and-one-half-story, basically Renaissance-Revival brick structure with a two-story left-side bay window. No. 525 Hill Street is a two-and-one-half-story brick Renaissance-Revival structure with a projected porch. No. 527 is a red-brick two-and-one-half-story Renaissance-Revival building with a two-story bay on the left side. No. 531 is a red-brick two-and-one-half-story Renaissance-Revival (modified) structure, with a full porch supported by Corinthian Columns.

On the northwest corner of Sixth and Hill is the red-brick Bethlehem Church of Christ, which faces Sixth. It is in a Romanesque-Revival style with a centralized bell tower.

KENSINGTON COURT, between Fourth and Fifth  
north side 407-431  
south side 408-432

Kensington Court is a walking court which runs between the west side of Fourth and Fifth Streets. It is occupied by eight structures all of which are three-story brick, modified Renaissance-Revival apartment houses. One exception, No. 407, is a brick two-story townhouse residence with an Ionic-columned porch.

GAULBERT, WEST, between Second and Fifth  
north side 401-405  
south side 304-314

From Second to Third on Gaulbert is a series of side yards and empty lots. Many of the east-west streets provided service entrances to the alleyways, etc., and they had few structures. The block from Third to Fourth is the same way with only the sides of structures. Between Fourth and Fifth on the south side of Gaulbert are basement apartments (10-30) from Reeser Place, a three-story red-brick early-twentieth-century structure. On the north side are two three-story apartment buildings No. 425 and The Stratford, which fronts on Fourth, both of undistinguished architectural style.

LEE, WEST, between Second and Riley  
north side 215-417  
south side 202-414

The 200 block of Lee Street contains four structures plus side yards from Second and Third. There is a fine grouping of two-and-one-half-story red-brick Richardsonian-Romanesque residences (208, 210, 212). All three structures have individualized brick trim and all have inset entrances. On the north side is a three-story red-brick cubic structure built in the twentieth century (215).

From Fourth Street to Riley Avenue, Lee Street contains side yards including that of the Jehovah's Witnesses Kingdom Hall. The 300 block of Lee has eight brick structures, several of which are painted. There is much continuity in the style and scale of the residences; all have small, raised front yards with the limestone iron fence base intact. The architecture is of an eclectic style with a rich variety of relief work. A majority of the structures has a small portico with Doric or Ionic columns (310, 314, 315, 316, 317, 319). Several of the residences retain original stained and leaded glass (310, 320).

ROSE COURT, between Fourth and Riley  
1-11

Rose Court is on the west side of Fourth Street near Bloom. It is a U-shaped walking court occupied by one-and-one-half-story buff-brick bungalows built in the second decade of the twentieth century.

EUTROPIA COURT, between the alley east of Fourth and Fourth  
1-10

This cohesive walking court contains one-story red-brick bungalows built around the second decade of the twentieth century. They all have small porches and a common green area in front.

BLOOM, WEST between Second and Riley  
north side 405-415  
south side 310-314

The north side of Bloom between Second and Third Streets consists of the side of an apartment, Walden Place, fronting on Second, side lots, and garages. Bloom between Third and Fourth Streets contains the side of the Third Avenue Baptist Church Annex, fronting on Third, a parking lot and the side and back yards of structures on Eutrophia Court. Between Fourth and Riley is the side of a three-story extruded red-brick apartment house from the early twentieth century which fronts on Fourth.

On the south side of Bloom between the alley east of Third and Third are garages and the side of a duplex facing Third. Between Third and Riley are the side of a three-story apartment building fronting on Third and a one-story commercial building.

AVERY, WEST, between the alley east of Third and the alley west of Third  
north side only

Avery contains the sides of buildings fronting on Second and Third.

FLOYD, SOUTH between I-65 and burnett  
east side 1151-1443  
west side 1138-1442

The 1100 block of South Floyd is a short block cut off by the Expressway. At the northeast corner of Floyd and Oak is an empty lot. On the west side of Floyd, six residences are facing east, five of them are one-story brick shotgun structures, in good condition and simple in design, with decorative window and door lintels and roof brackets. They are set back from the sidewalk approximately fifteen feet. A limestone curb which had an iron fence is between the lawn and the sidewalk. The houses are set approximately five feet above the sidewalk.

One house, 1140, is two-and-one-half-stories, brick-with-smooth-brick and with Richardsonian-Romanesque window heads and doorway and painted limestone or sandstone windowsills and beltcourses. No. 1144 has brick foundations, indicating possible construction prior to the Civil War. Others have rusticated limestone foundations. No. 1144 has a rear addition and is two stories in back.

The 1200 block of South Floyd, east side, is partially cut off by the Expressway and the back yards abut the highway right-of-way. No. 1221 is a particularly handsome brick shotgun with limestone foundation and two-story rear. It has simple classical roof brackets and dentils.

The houses from 1223 south are frame construction, one and two stories. No. 1227 has been painted and looks restored, as is 1235.

The buildings appear to be in good repair. The houses are approximately fifteen feet. All are basic, horizontal wood-siding with some simple detail. The street is tree-lined on both sides. Nos. 1231, 1243, and 1255 are the only structures which seem to be in poor repair. The houses on the west side of the street are primarily brick. Starting with No. 1261, the houses are set approximately twenty-five feet back from the sidewalk and the east-side tree-line is lost. The houses are two-stories and are wood with detailed front porches.

The building at the northeast corner of Floyd and Ormsby is a grocery store. It is two stories tall, and is brick with detailed corbeling above the second-story center window.

The southwest corner of Floyd and Oak is occupied by the side of a large two-and-one-half-story red-brick building in Richardsonian-Romanesque style, facing Oak. South to the alley are three two-and-one-half-story red-brick residences of undistinguished style (1210-1214); 1212 has a frame addition above the front porch which is decorated with turned-wood spindles, and 1214 has Italianate cornice brackets. The houses south of the alley, 1216-1244, are red brick, of simple design, with added front porches and a variety of limestone and brick window details.

Nos. 1226 and 1228 are wood-frame shotguns, the latter covered with aluminum siding. No. 1226, in need of repair, features Italianate window heads and cornice brackets and turned, spindle decorations on the porch. Nos. 1230 and 1238 are brick shotguns; 1234, north of an empty lot, is a narrow, one-story structure housing the South Central Chapel of God.

Nos. 1236, 1242, 1244, and 1246 are two-story residences, covered variously with wood shingling or clapboard, and asphalt brick; the latter two have brick first levels.

No. 1250 is a distinguished late nineteenth-century two-and-one-half-story red-brick house with cut limestone detailing, decorative bargeboard cornice brackets, and leaded-glass transoms. Nos. 1254 and 1248 are one-and-one-half-story clapboard houses of later construction (ca. 1920), both with brick-columned porches.

"FORT GEORGE" on the west side of Floyd, between 1254 and 1268, is the site of the home of George Gray (1739-1822) who was a captain in the 3rd Virginia Infantry during the Revolutionary War. He was a fellow officer, friend, and neighbor of George Washington, a cousin of James Madison, and a charter member of the Cincinnati Society. His children married into the Ormsby family. A miniature of Gray is at the Filson Club and a marker on the site of his home was erected by the John Marshall Chapter of the D. A. R. in 1947.

From 1266 south to Ormsby, the houses -- two-and-one-half-story white-frame structures -- are generally in poor repair. No. 1266, covered with wood shingling on the front and asphalt stone on the sides, has particularly handsome leaded windows.

The sidewalks between Oak and Ormsby are a mixture of concrete, brick, and hexagonal concrete tiles; the tree line, which begins at Oak, breaks off south of Fort George.

The line of two-and-one-half-story wood-frame houses, in need of repair, continues across Ormsby, from 1300-1316. Bargeboard partially covers 1300, which has a square turret; 1316 is covered with asphalt brick.

From Oak south to 1316, all the structures are set back approximately twenty feet from the sidewalk; south of 1316, they are thirty feet back from the sidewalk, which in turn is an additional five feet back from the curb.

Nos. 1318 and 1320 are two-and-one-half-story red-brick residences with Richardsonian-Romanesque detailing; No. 1318 features a mansard roof with dormers and 1320 has a square turret. What appears to be an extremely old two-story brick townhouse stands at 1326; it features an Italianate cornice and brackets, a front-bay brick addition and a one-story side addition toward the rear of the lot. Its neighbors, 1328 and 1330 are two-and-one-half-story brick duplexes of undistinguished style. The two-story red-brick residence at 1336 has cut-limestone window heads, a large Palladian window and added front and side porches.

A one-story bungalow covered with aluminum siding, stands at 1336. Nos. 1338, 1340, and 1342, like 1370, 1372, and 1374 one block south across Woodbine, are two-and-one-half-story red-brick homes in Richardsonian-Romanesque style with rusticated brick detailing and added front porches. No. 1340 has particularly handsome granite entrance columns. Completing the block to Woodbine, 1346-1352 are undistinguished two-story wood-frame structures from the early twentieth century.

Nos. 1301-1317 on the east side are two-and-one-half-story structures, used mostly as apartments, and set approximately fifteen feet back from the sidewalk. No tree line exists until 1317. Nos. 1303-1315 are brick construction with limestone detail, basically simple in design. Nos. 1301 and 1317 are in bad repair; others are fair.

From 1319 south, the houses are set back approximately thirty feet from the sidewalk. Except for a short gap, there is a tree line. Houses are basically frame with horizontal siding, two-and-one-half stories in height with front porches done in classical detail. The houses are set approximately four feet above the sidewalk. The houses from 1319 south are in good repair with most freshly painted. Nos. 1331 and 1337 are brick construction with Richardsonian details. Nos. 1335, 1345, and 1347 are in good repair.

Nos. 1367 and 1369 are full three-story brick houses; 1375 is two-and-one-half stories; the rest are two stories. The street has a reasonable number of trees and properties are separated by hedges. Houses are in good repair.

The southwest corner of Woodbine and Floyd is taken up by the buff brick side of the Church of St. Philip Neri, which fronts on Woodbine. The northwest corner of Magnolia and Floyd contains a three-story red-brick apartment house, fronting on Magnolia, with Tudor-frame detailing and limestone spotted in the brick walls (c. 1930).

The 1400 block of Floyd, from Magnolia to Burnett, contains one-and-one-half to two-story houses, variously of brick, wood frame, and stucco (1402 and 1416). Nos. 1400 and 1408-1416 have gable roofs which face the street. Nos. 1406 and 1418 are red brick with Richardsonian-Romanesque detailing. Nos. 1422 and 1426-30 are frame, early twentieth-century structures of undistinguished styles, with front porches and small yards. Painted lime green, 1432 is a two-story wavy-wood frame structure, with a hexagonal front bay and particularly handsome wood detailing.

A two-and-one-half-story red-brick duplex at 1440-42 has a double-winged brick porch and second floor balcony with cut limestone and rolled-brick sills.

The northwest corner of Floyd and Burnett is a paved lot, providing parking for a commercial structure which fronts on Burnett.

The east side of the 1400 block of South Floyd starts at an Expressway ramp which seems to be a continuation of Magnolia: No. 1409, the first house, is a one-and-one-half-story brick; 1411-15 are one-and-one-half-story frame, and from 1417 south are one-story frame shotgun houses in good repair. The street is tree-lined. No. 1429 needs repair. The northeast corner of Burnett and Floyd is an empty lot.

BROOK, SOUTH, between I-65 and Hill  
east side 1002-1500  
west side 1027-1449

From the Expressway to St. Catherine is a block which faces the Expressway but maintains, at least on the west side, the flavor of Old Louisville, with two-and-one-half-story brick residences, including Italianate and Richardsonian-Romanesque architectural elements.

St. Catherine to Oak is a block (1100s) which has not been intruded upon except for the southwest corner of Brook and St. Catherine which has a commercial establishment on the first floor of an old building. The block is unified by scale, materials, and style, exhibiting predominately Italianate characteristics, with some Richardsonian-Romanesque motifs. There are several shotgun houses, although most structures are two and two-and-one-half-story buildings. The northwest corner of Oak and Brook is a two-and-one-half-story cast-iron storefront commercial building (1164), with brick and limestone beltcourses, window heads, and sills.



The southeast corner of Brook and Oak is occupied by Manly Jr. High School, which was constructed in red brick and limestone, with architectural features which blend with the neighborhood. The southwest corner of Brook and Oak is a one-story commercial building attached to a two-and-one-half-story brick residence with Italianate detail.

Oak to Ormsby is a cohesive block of later nineteenth-century architecture, similar in scale, materials, and style, and predominantly Richardsonian Romanesque. The northeast corner of Oak and Brook is a three-story brick structure with Italianate detail; the first level is commercial. No. 1251 is an early twentieth-century apartment complex, brick and limestone in Tudor-frame style. It forms an interior court. The structures from Ormsby through 1355 on the east side are cohesive in scale and materials and exhibit the same late nineteenth-century architectural features as structures on Second and Third Streets, but on a smaller and less ornate scale. All are set back with small front yards.

The east side of Brook, Woodbine to Magnolia, contains two-and-one-half-story brick residences in late nineteenth-century architectural styles.

The west side, starting at Ormsby is a cohesive group of late nineteenth-century architecture of an eclectic style. Nos. 1342 through 1380 back up to Ouerbacker Court are all one-and-one-half-story bungalows of the second decade of the twentieth-century.

The 1400 block of Brook Street is occupied by two and two-and-one-half-story residences of both brick and frame construction. The architectural styles combine both Richardsonian Romanesque and Italianate features in a later nineteenth-century eclectic style of architecture.

Nos. 1411 and 1415 are one-story shotgun houses.

No. 1434 is abandoned.

Nos. 1456-1468 are one-story shotgun houses of brick and frame construction. Nos. 1452, 1454 are two-story brick residences of an eclectic style.

OUERBACKER COURT, between the east-west alley south of Ormsby  
and Magnolia  
east side 1359-1383  
west side 1358-1382

Ouerbacker Court is occupied by one-and-one-half-story red-brick bungalows built approximately during the second decade of the twentieth century.

It is intersected by Julian which is a walking court.

FIRST, SOUTH, between Kentucky and Hill

east side 1001-1501

west side 1000-1482

The west side of First to St. Catherine contains the new Victor H. Engelhard Elementary School and school yard. Nos. 1001-1005 on the east side of First are two-and-one-half-story red-brick buildings of varied architectural styles, including a Richardsonian-Romanesque on the southeast corner of First and Kentucky. No. 1007 is a two-story with attic, brick residence of undistinguished architectural style. Nos. 1011, 1013, are one-and-one-half-story brick bungalows of later construction. Nos. 1015, 1017, 1019 are two-and-one-half-story frame houses in need of repair. Nos. 1021-1023, 1025, 1027-1029, are two-story brick houses with porticoes and Italianate elements.

On the southwest corner of First and St. Catherine is an abandoned gas station. On the east side of First, Nos. 1101, 1103, 1105-1107, 1109, 1111-1113, 1115-1117, 1119, are two and two-and-one-half-story brick residences in fair condition. While consistent in scale and materials, they exhibit individual architectural techniques. At 1121, the residence has been destroyed and all that is standing is an abandoned one-story front addition of structural clay tile. Nos. 1127 and 1131 are brick Italianate structures. No. 1135 is the Jewish Home for Convalescent Children which is a wonderful three-story red-brick structure with limestone trim. The Italianate structure has a fine tower above the roofline in axis with the main entrance. Nos. 1143 and 1149 are brick Italianate townhouses. No. 1153 is a fine example of Richardsonian-Romanesque architecture. No. 1157-1159 is a two-story red-brick Italianate double townhouse with a wooden porch of bargeboard and carved columns. No. 1161 is a two-and-one-half-story red-brick Italianate townhouse with incised limestone trim and an Ionic portico. The southeast corner of First and Oak is a three-story red-brick apartment house.

On the west side of First at Nos. 1108, 1110, 1114, 1116, 1120, 1124, 1128, are two-and-one-half to three-story red-brick structures in an Italianate style with individual architectural features on each structure. No. 1132 is an abandoned two-and-one-half-story Richardsonian-Romanesque structure with an empty lot to the south. Nos. 1140, 1144, 1148, are Italianate brick townhouses. No. 1154 is a two-story frame house of later construction. Nos. 1156 and 1158 are red-brick residences in the Richardsonian Romanesque and Italianate style respectively. The northwest corner of First and Oak has a one-story brick grocery store of modern construction.

FIRST, between Oak and Ormsby

The southwest corner is occupied by a three-story brick structure (1200) with a rounded tower at the corner. It houses a liquor store in the remodeled first floor. The southeast corner also

houses a liquor store in a one-story brick addition to an Italianate townhouse. Nos. 1203, 1207, 1209, 1213, 1215, are three-story brick residences in the Italianate style with incised limestone trim. No. 1219 is a two-and-one-half-story red-brick residence in the Richardsonian-Romanesque style with original stained glass and iron gates. Nos. 1223, 1225, 1229, 1233, are red-brick residences in an Italianate style with limestone incised trim.

Nos. 1235, 1239, 1241, 1243, 1245, 1249 are two-and-one-half-story red-brick structures of an eclectic type of architectural style dominated by the Richardsonian-Romanesque style. Nos. 1235-1245 each have a large oak tree in the front yard. Nos. 1251, 1255, 1259, 1261, 1263, 1267, 1269 are two-and-one-half-story red-brick structures in a Richardsonian-Romanesque style coupled with the hard-edged elements of Late Victorian architecture, many still have original stained glass. No. 1269 next to an empty lot at Ormsby, houses a commercial tax service.

On the west side of First between Oak and Ormsby at Nos. 1202, 1204, 1208, 1212, 1214, 1216-18, 1220, 1222, are red-brick two-and-one-half-story townhouses in Italianate style, all on a similar scale. Nos. 1226, 1228, 1230, 1234, 1236, 1238-40, 1242, 1244, 1246, (at Ormsby) are two-and-one-half-story red-brick structures of an eclectic style, some exhibiting features of both the Italianate style and the Richardsonian-Romanesque style, both popular in Louisville in the late nineteenth century.

FIRST, between Ormsby and Magnolia

On the west side at the southwest corner is the First Presbyterian Church in late Gothic Revival style; built of brick with limestone detail, it has a truncated tower and gargoyles at the two-story roof line. Nos. 1310, 1314, 1316, 1320, 1322, 1324, 1326 are a cohesive group of two-and-one-half-story brick residences with predominantly Richardsonian-Romanesque features. Nos. 1330, 1334, 1336 are Italianate in style with triangular pediments with wooden trim at the roof and bay windows on the left front. No. 1340 is a two-story Italianate townhouse with incising. No. 1342 is a one-story brick shotgun house. Nos. 1346, 1348, 1350, 1354, are brick two-and-one-half-story houses in the Richardsonian-Romanesque style with porches added later. No. 1352 is a two-story red-brick cubic style of later construction. No. 1358 is a two-and-one-half-story buff brick with an imposing cornice and portico. The facade has colored tile trim. Nos. 1360, 1364, 1366, are two-and-one-half-story brick structures of an eclectic style. No. 1382 is a two-and-one-half-story red-brick with limestone trim in Italianate style and an ornate iron porch. No. 1390, 1392, 1394 are two-and-one-half-story brick residences in an eclectic style. No. 1390 houses "Tau Pi Sigma." No. 1396-98 is a larger two-story buff brick of Italianate style with two-story porch. It is abandoned.

Nos. 1301, 1303, 1305, 1307, 1309, 1311, 1313, (alley), 1315, 1317, 1321, 1323, 1325, 1329, 1333, 1335, 1337, are a cohesive

row of two-and-one-half-story brick residences. They are similar in materials and scale. The architecture is of the eclectic style of the late nineteenth century with Richardsonian-Romanesque architectural elements predominating. No. 1339-1341, presently being remodeled, is a two-and-one-half-story red-brick-and-limestone structure with a massive round tower room on the left side. No. 1343 is a two-and-one-half-story red-brick with a bay window over the door.

Julian Avenue, a walk through, intersects between 1365 and 1369. Nos. 1359, 1361, 1363, 1365, 1369, 1371, 1373, 1375, 1377, 1379, 1381 are one and one-and-one-half-story brick bungalows of the same type as on Ouerbacker Court, which runs behind. These were constructed after 1909.

#### FIRST, between Magnolia and Burnett

On the southwest corner of First and Magnolia is the Colonial-style red-brick structure of modern construction which houses the Kentucky Nurses Association (1400). No. 1406 is a two-and-one-half-story stucco residence with porches. Nos. 1410, 1414, 1416, 1420, 1422, 1426, 1428, 1430, 1434, 1440, 1442, 1444, 1448 (at Burnett) are two-and-one-half-story brick structures combining both Richardsonian-Romanesque architectural features and Late Victorian features. Some have fine relief work. Some of the houses are in poor repair. No. 1438 is an abandoned two-and-one-half-story brick.

On the east side of First between Magnolia and Burnett Nos. 1405, 1407, 1409, 1413, 1417, 1419, 1421-23, 1425, 1427, 1431 are a cohesive group of two-and-one-half-story brick residences in good repair. Most are Richardsonian-Romanesque style with porches added. Nos. 1433, 1435, 1439 are abandoned two and three-story brick houses of an eclectic style. No. 1411 is an abandoned two-story frame house. Nos. 1443, 1445, 1447 are two-and-one-half-story brick structures in a Richardsonian-Romanesque style combined with hard-edged late Victorian features. They are in a poor state of repair. No. 1451, northeast corner of First and Burnett, is a two-story brick grocery store with the first floor remodeled.

#### FIRST, between Burnett and Hill

On the west side Nos. 1460, 1462 are two-and-one-half-story red-brick Italianate residences with Ionic porticoes. Nos. 1466 and 1482-80 are one-story brick shotgun houses. Nos. 1478, 1474, 1472, are two-story brick structures of an eclectic style. Nos. 1470 and 1468 are two-story frame houses with porches.

On First on the east side between Burnett and Hill (Hill Bend intersects) Nos. 1453, 1455, 1457, 1461, 1463, 1465, are two-and-one-half-story brick residences employing the Richardsonian-

Romanesque style as much as the Italianate style. Nos. 1471, 1473, 1475 and one-and-one-half story houses built later than the other structures. No. 1477 is a one-story commercial structure, as is 1501.

SECOND, SOUTH, between Kentucky and Bloom  
east side 1001-1483  
west side 1000-1730

SECOND, between Kentucky and St. Catherine

On the southeast corner of Second and Kentucky No. 1001-1003 is a three-and-one-half-story apartment house built in the twentieth century. Nos. 1009, 1011, 1013 are two-and-one-half-story red-brick apartment residences set close to the street in an Italianate style with bays on the right front and incised limestone trim. A large parking lot is next in the block. Nos. 1031, 1033, 1035, 1037 are two-and-one-half-story red-brick Richardsonian-Romanesque-style residences.

No. 1032 is a two-and-one-half-story brick Richardsonian-Romanesque residence. The remainder of the west side is occupied by a vacant lot and the highrise cement Baptist Tower structure.

The northwest corner of Second and St. Catherine is an empty lot.

SECOND, between St. Catherine and Oak

The southeast corner of Second and St. Catherine is occupied by the Kentucky School of Mortuary Science.

Nos. 1105, 1109, 1111, 1115 are fine examples of the Italianate townhouse in the Whitestone tradition. They are two-and-one-half-story brick three-bay structures with smooth limestone facades. The window and door hoods and caps are ornate carved limestone. No. 1109 is occupied by the "All The Way House" Christian Rehabilitation Home.

On the southwest corner of Second and St. Catherine is the side of the Walnut Street Baptist Christian Education building.

No. 1118 is the only residential structure on the west side of the block. It is a three-story painted-brick Italianate townhouse with incised window caps. A front porch has been added.

Nos. 1119, 1121, 1125, 1127, 1131, 1133, 1135 are two-and-one-half-story brick townhouses exhibiting Richardsonian-Romanesque architectural motifs in addition to Italianate elements.

No. 1141 is a large brick Richardsonian-Romanesque structure built probably as an apartment house. The first floor has been remodeled for the Peniel Revival Center.

Nos. 1143, 1145, 1147, 1151, 1153 are two-and-one-half-story brick Richardsonian-Romanesque style residences.

The northwest corner of Oak and Second is part of the parking lot for the old Norton's Hospital Complex.

At the northeast corner is a two-story Tudor-style structure housing a drug store and other commercial establishments.

SECOND, between Oak and Ormsby

On the southwest corner of Second and Oak is a four-story red and yellow-brick apartment house (1200) with a tile decoration around the door.

The southeast corner of Oak and Second contains a red-brick-and-limestone Gothic Church which is being remodeled.

No. 1204 is set closer to the street than the structures to the south and is a three-story red-brick apartment house with three stories of porches added on the front.

Nos. 1208, 1210, 1212, 1218, 1222, 1226 (parking lot and rear of highrise Hillebrand house), 1240, 1242, 1246, 1244, 1248 are set back with small front yards. It is a row cohesive in both scale and materials of red brick and limestone. The majority of the houses are in a Richardsonian-Romanesque style although each exhibits individual characteristics. Several of the residences are Italianate in style (1242, 1244, 1246, 1248). No. 1226 houses the office of the Federation of Teachers.

At the northwest corner of Second and Ormsby is a one-story brick commercial structure.

Nos. 1207, 1209, 1211, 1213, 1217, 1219, 1223, 1225, 1227, 1231, 1233, and 1237 (with an empty lot and an alley, respectively, to the south) are late nineteenth-century houses in an eclectic style, combining Richardsonian Romanesque and Italianate motifs.

Nos. 1245 (just south of alley) 1249, 1251 are set closer to the street than other structures on the street. They are two-and-one-half-story red-brick residences in a hard-edged late-Victorian style with Richardsonian-Romanesque architectural elements.

SECOND between Ormsby and Magnolia

Nos. 1308, 1310 are two-and-one-half-story brick Italianate residences which are set closer to the street than the remainder of the block.

Nos. 1312, 1314, 1316, 1318, 1322, 1324, 1326, 1330, 1332, 1334, 1338, 1342; 1346, 1348 (parking lot), 1358, 1360, (parking lot),

1368, 1370, 1374, 1376, 1378, 1380, 1382, 1388, 1390 are all similar in scale and materials (brick and limestone) and are all basically in the Richardsonian-Romanesque style of the late nineteenth century, but all the elements are used in a variety of ways so that each structure exhibits its own individual character and is interesting for its own sake.

Nos. 1316 and 1318 have porches added later.

No. 1332 has a new stone facade.

No. 1374 has had extensive restoration begun on it. In addition, there is a high brick wall around the front yard.

No. 1394 is a one-story brick commercial structure housing a variety store. It is on the left-side front of a two-and-one-half-story Italianate red-brick apartment which has two entrances with Corinthian porticoes. The northwest corner of Second and Magnolia, with a one-story red-brick commercial structure on the front of a two-and-one-half-story red brick, was originally a residence.

No. 1311 is a two-story brick apartment residence set closer to the street than any of its neighbors to the south.

No. 1315-1317-1319 is a two-and-one-half-story brick apartment house in the Richardsonian-Romanesque style with three inset arched entrances. It is just south of an alley.

Nos. (empty lot), 1323, 1325, 1335, 1339, 1341, 1343-45, 1347, (abandoned) 1351, 1353, 1357, 1359, 1363, 1367, 1369, 1371, 1375, 1377, 1385, 1387, 1391 are in the red-brick Richardsonian-Romanesque style and Nos. 1329, 1331, 1381, 1383 exhibit more Italianate architectural characteristics.

No. 1369 has a porch added.

No. 1393 is a two-and-one-half-story red-brick Richardsonian-Romanesque residence with an added Ionic porch.

To the south is a one-story brick and limestone structure of modern construction, used as a grocery store. No. 1399 is a three-story red-brick apartment house with a restaurant on the remodeled first floor storefront.

#### SECOND, between Magnolia and Burnett

On the southwest corner of Second and Magnolia (1408) is a two-and-one-half-story brick building with limestone trim. It is an office structure built in the twentieth century by South Central Bell.

Nos. 1416, 1414, 1412, 1410, 1420, 1428, 1430, 1432, 1436, 1438, 1440, 1444, 1446 are two-and-one-half-story red-brick buildings of late-Victorian style with Richardsonian-Romanesque motifs. Most

have interesting brick work and relief and many have original stained-glass windows. Nos. 1428 and 1438 have porches added.

Nos. 1422 and 1424 are two-story red-brick houses which are smaller in scale than the remainder of the block but built during the same period in an eclectic style combining Italianate and Richardsonian-Romanesque elements.

No. 1405-1411 is a one-story frame commercial structure housing a grocery store.

Nos. 1401, 1403, 1413, 1415, 1429, 1441, 1443 are two-and-one-half-story brick, some in poor repair, in Italianate style.

No. 1417 is a two-story yellow-brick cubic-style apartment house.

No. 1427 "The Oxford" is a three-story yellow and red-brick apartment house with limestone trim and two bay windows.

No. 1435 next to an empty lot to the south is a one-and-one-half-story brick bungalow with a tile roof built in the twentieth century.

No. 1445 is a three-story red brick apartment house of newer construction.

The northeast corner of Burnett and Second has a Richardsonian-Romanesque two-and-one-half-story brick structure which houses a liquor store on its remodeled first floor. A round tower at the corner relates it to the site (1447).

#### SECOND, between Burnett and Hill

Nos. 1451, 1453, 1455, 1457, 1463, 1465, 1469, 1471-73, 1479, 1481 are two-and-one-half-story brick Italianate residences with limestone trim. Most have small porticoes and 1451 and 1453 have Richardsonian-Romanesque motifs. No. 1477 is an Italianate red-brick residence with a one-story brick building of modern construction, used as a grocery store, on the front.

Nos. 1450, 1452, 1454, 1458, 1460, 1462, 1464, 1468, 1470, 1472, 1476, 1478, 1480 are two-and-one-half-story red-brick residences built during the late nineteenth century in a Richardsonian-Romanesque style. Many have interesting brick work and relief work. Most have limestone trim and original stained glass. Nos. 1460, and 1462 have porches which were added later.

#### SECOND, between Hill and Gaubert

The southwest corner of Hill and Second is vacant to No. 1510. Nos. 1510, 1514, 1516 are three-story red-brick townhouses in an Italianate style. At 1520 is a two-and-one-half-story light-brown brick with a clay tile roof. At 1524 is the "Navarre" apartment house and at 1530 is the "Wyoming." They are three-story



structures of brick with wood trim and a curtain wall at the top to hide the roof.

SECOND, between Gaulbert and Lee

The southwest corner of Second and Gaulbert is an empty lot. Nos. 1606, 1608, 1610, 1612 are two-and-one-half-story brick eclectic-style architecture of the late nineteenth century, with Italianate and Richardsonian-Romanesque motifs. A new two-story cubic-style brick and wood apartment called "Minerva Court" is in the middle of the block. At the northwest corner of Lee and Second is a two-and-one-half-story red-brick Richardsonian-Romanesque structure with iron cresting.

SECOND, between Lee and Bloom

The southwest corner of Second and Lee is an empty lot. Nos. 1702, 1704, 1706 and 1708 are brick two-and-one-half-story residences in the Richardsonian-Romanesque style. Nos. 1704 and 1706 have porches which are later additions. Nos. 1704, 1706 and 1708 have original stained glass. No. 1712 is a two-and-one-half-story brick Italianate structure. No. 1720 is a new brown-brick-and-redwood, modern cubic-style apartment house. No. 1722 is a restored three-story painted-brick apartment house with a three-floor porch on the front. At 1724-1726 is a U-shaped yellow-brick apartment called "Walden Place" built in the early twentieth century.

THIRD, SOUTH, between Kentucky and Avery

east side 1001-1831  
west side 1000-1828

THIRD, between Kentucky and St. Catherine

The southeast corner of Third and Kentucky is occupied by a two-story red-brick structure with limestone trim built in the early twentieth century, now housing an automobile salesroom. The southwest corner has a used car lot with a parking lot next door. A fair number of houses are in the Italianate style (1010, 1011, 1013, 1018, 1019, 1023, 1024-26). Others are Richardsonian-Romanesque (1014, 1022). No. 1014 was designed by Mason Maury about 1886 for a Major J. W. Stine who was President of the Louisville Southern Railroad Company. No. 1017 is a two-story brick commercial structure and No. 1010 has a basement entrance added on the front for an office entry. The structure also houses the Odd Fellows Lodge Hall. No. 1024-26 has a one-story brick addition on the front. The northwest corner of Third and St. Catherine is occupied by the Walnut Street Baptist Church parking lot and the northeast corner by a gasoline station.

THIRD, between St. Catherine and Oak

On the southeast corner of Third Street and St. Catherine is the Walnut Street Baptist Church built in 1902 and designed by

MacDonald. The Church had previously been located at Fourth and Walnut, hence the name. The Church is in the Gothic style and is built of limestone from Bedford, Indiana.

The 1100 block has a variety of architectural styles. The most noteworthy are several in the Richardsonian style. These include 1106 and 1114 the latter of which is a magnificent red-brick-and-sandstone structure which houses the United Cerebral Palsy Office. It was designed by Mason Maury about 1895 for a Mrs. Jones Clarke. At 1118 is the Dougherty and Son Funeral Home, a three-story brick structure with a rough limestone facade in the Richardsonian-Romanesque style. Other structures are in the Italianate style (1100, 1117, 1124-26, 1228, 1150, 1154). There are several commercial intrusions including a one-story red-brick addition on the front of 1124-26, and a two-story brick addition on the left side of the front of the eclectic style building, No. 1136-40. No. 1123 is a two-and-one-half-story brick with a limestone facade. The porch is in an exotic Moorish style. This structure has been attributed to Mason Maury although it is different from some of his other work. It was built in 1891 for George A. Newman, and now used by River Region Mental Health as its Alcoholic Drop-in Center.

The northwest corner is occupied by a one-and-one-half-story brick commercial addition on the front of a three-story red-brick residence. The northeast corner is occupied by the old Nortons Hospital complex originally designed by D. X. Murphy and Brothers.

### THIRD, between Oak and Ormsby

The 1200 block is a mixed block as far as use is concerned and also architecturally. The southwest corner is occupied by a modern building for the Ashland Oil and Refining Company. The southeast corner is occupied by a one-story commercial dry-cleaning establishment. No. 1205 is a marvelous eclectic, Gothic and Richardsonian-Romanesque structure with a rough limestone facade. No. 1209 is a fine Richardsonian-Romanesque style in red brick and sandstone. No. 1211 is the elegant Ainslie House now used for office space. Nos. 1218 and 1220 are tourist-guest houses, one is Richardsonian-Romanesque and the other is Italianate. A new two-story brick apartment structure is at 1221 and at 1235 is the multi-storied high-rise Hillebrand House, built of brick and limestone, as a home for the elderly. Nos. 1226 and 1228 are alike with their exotic Moorish elements. No. 1230, a two-and-one-half-story brick with circular motifs, houses the Kentucky College of Barbering. A Richardsonian-Romanesque structure at 1234 is now an office building. Nos. 1244 and 1246 are Italianate in style, but No. 1244 has had an unfortunate tile one-story addition on the front. No. 1250 is an exciting three-story brick with a limestone facade, rich in detail. At the northwest corner stands a two-story brick residence with a limestone facade, rich in detail. At the northwest corner stands a two-story brick residence with limestone facade and

a mansard roof. This Whitestone-type structure now houses a doctor's office.

On the northeast corner of Third and Ormsby is a two-and-one-half-story brick structure rich in Italianate detail, including arched windows and an extended cornice supported by highly plastic brackets. It was probably built by 1876 and was used for many years as a grocery store and Imorde's restaurant. Undoubtedly originally a residence, the first floor was remodeled at some point.

THIRD, between Ormsby and Magnolia

The southeast corner of Third and Ormsby is occupied by the neo-classical limestone First Church of Christ Scientist. The southwest corner has a three-story red-brick house in poor condition. The 1300 block of Third Street has a vast and exciting array of architectural motifs in the structures.

One of the most interesting is Pearsons Funeral Home at 1310. It was built in the Beaux-Arts Classic style about 1903 and designed by W. J. Dodd and Arthur Cobb. It was built as a residence for E. H. Ferguson, a merchant.

At 1325 is a fine example of the Colonial-Revival style while the carriage house to the north of 1325 is a marvelous brick Richardsonian-Romanesque structure. The Lee E. Cralle Funeral Home is a handsome brick-and-limestone building with leaded glass and an Ionic portico. No. 1334 Third, at Park, is a red-brick residence with twisted columns. The Cook House, connected to Century Court at 1355, is an example of the Arts-and-Crafts movement with its fantastic lion trim and terra cotta relief work. No. 1355 was built as a residence in a neo-classical style at the turn of the century. It is now used for offices. No. 1348 is perhaps one of the older structures in the area. It has been attributed to Whitestone and for many years was the Victor Engelhard home. It now houses the Community Action Commission.

The array of structures in this block is so vast and varied that it is best to highlight particular structures. No. 1365 is a two-and-one-half-story painted-brick building with a tower, relief work, leaded glass, and a Moorish influence on the cut-work-decorated columns and ogee arch. No. 1370 is a two-and-one-half-story red brick with rough brick trim. There is a porch with Corinthian columns, a rounded, leaded bay, and relief work featuring the fleur-de-lis.

Although the architecture expresses individuality through the detail on each structure, there is a cohesiveness that is exemplified by the same scale and placement on the lot, by an almost even cornice line, and by a compatibility of materials.

At 1382 Third is the Harriette Meadows Home, an Italianate-style structure. It is at the site of St. Patrick's Well. Both the northeast and northwest corners are marked by intact residences.

THIRD, between Magnolia and Hill

The 1400 block of Third is a very cohesive and unified block in the setback, the scale of the structures, and the materials. Almost the entire block, with a few exceptions in limestone or painted brick, is built of red brick. Many have either limestone or red sandstone trim. But even though the residential structures are so similar and were all built during the 1870s, '80s and '90s, there are subtle differences in massing and detail to make each structure individual and unique. The vast majority of the structures exhibit Richardsonian-Romanesque characteristics while some are Italianate, neo-classical, Gothic, and other architectural styles prevalent in the late nineteenth century. Many have original stained glass intact.

There is an especially nice brick residence in an Italianate mode with a carved wooden porch in an "Eastlake" style at 1408. At 1442 is a massive two-and-one-half-story limestone structure in a Beaux-Arts style. It was built for Samuel Grabfelder in about 1897. Grabfelder was a native of Bavaria who came to the United States in 1856; he was a distiller and served as President of Temple Adath Israel and of the Standard Club.

The majority of houses are single-family residences and apartments but several have been converted to offices without losing their exterior integrity. No. 1416 is occupied by an accounting firm, No. 1426 by an advertising agency, and No. 1429 which has been attractively painted by Schimpeler-Corradino Associates. The most obvious intrusion upon the residential character of the neighborhood is the gasoline station on the northwest corner of Third and Hill, but it is an older, unusual structure, an open pavilion. It is Spanish in style with a tile roof.

There is an abandoned two-story stucco house with an Ionic porch on the east side of the street. It has no house number visible. No. 1475 is a two-story dark-red brick with a horizontal bent reminiscent of Frank Lloyd Wright. It was built later than the other residences. At 1455 is a two-story red-brick apartment house of modern construction. It is smaller in scale than the remainder of the structures. The northeast corner of Third and Hill is occupied by a two-story red-brick apartment of mid-twentieth-century vintage. It has a Federal-style doorway.

THIRD, between Hill and Gaulbert

The 1500 block also has unity and a cohesive quality. The structures are similar in scale and materials and all are set back.

Nos. 1503, 1504, 1507, 1509, 1511, 1514, 1515, 1518, 1520, 1524, 1528, and 1530 are two-and-one-half-story red-brick structures with varying types of trim, including limestone and sandstone. They

are eclectic in style and most have porches which were probably added later. The intrusion in this block is at 1521-25, on the northeast corner of Third and Gaulbert. The new Belknap Apartments are three-stories and red brick with a mansard roof. The scale does not harmonize with the neighborhood.

THIRD, between Gaulbert and Lee

On the southeast corner of Gaulbert and Third is the Granville Inn, housed in a one-story brick addition which is on the front of an Italianate townhouse (1601). The other commercial intrusion in this otherwise residential block is the South Central Bell Office at 1605, a two-story red-brick cubic structure with limestone trim and classic details. There are two large apartment buildings in the block, Nos. 1605 and 1629. Both are large, three-story red-brick structures built after the turn of the century. No. 1629 at the northeast corner of Third and Lee is much more ornate with bays, iron trim, a heavy cornice, and brackets. No. 1615 is another brick, three-story apartment house.

Nos. 1600, 1609, 1613, 1625, are in an Italianate style. Nos. 1614, 1626, are Richardsonian-Romanesque types.

THIRD, between Lee and Bloom

The 1700 block has a number of outstanding structures. At the southeast corner of Third and Lee at 1701 is a High-Victorian house in red brick with Richardsonian-Romanesque details; it is being restored. Nos. 1700, 1704, 1715 have neo-classical details. At 1707 is the Louisville Bible College in a brick-and-limestone classical revival with colossal Ionic columns, built for the Mengel family. No. 1712 is owned by the Louisville Bible College and is a two-and-one-half-story red brick with Richardsonian-Romanesque details; it has a handsome wooden entry door with stained and leaded glass. Nos. 1708 and 1711 are Richardsonian-Romanesque. Nos. 1721 and 1725 are almost identical three-story brick structures in brick, both smooth and rough, and limestone. They each have a round tower on the left and No. 1725 has a porch addition. No. 1729 is a hard-edged three-story red brick with painted trim; the inset leaded-glass door is surrounded by open relief work. An empty lot is to the south on the northeast corner of Third and Bloom. At the northwest corner of Bloom and Third is the Third Avenue Baptist Church, plus their educational building and parking lot. The rough limestone Church was built in 1911 and the one-story buff brick educational building is of modern construction.

THIRD, between Bloom and Avery

There are some intrusions in the 1800 block. At the southwest corner of Third and Bloom at 1800-1802, is a three-story red-brick apartment from the early twentieth century which is attached

to No. 1804. A remodeled first floor is occupied by offices. Nos. 1804, 1806 are late nineteenth century three-story brick Italianate townhouses. Both have Doric porticoes, probably added later. No. 1810 is a two-story red brick with dormers. It was built in the early twentieth century. Masterson's Restaurant which is a large new structure in a neo-Tudor style occupies the northwest corner of Third and Avery.

The southeast corner of Third and Bloom is occupied by a three-story painted-brick double townhouse with a mansard roof (1801-1803). It has Italianate elements in the Whitestone tradition. A wrought-iron-trim porch is a later addition. No. 1807 is a two-and-one-half-story red-brick townhouse with limestone trim. There is a Doric porch which was a later addition. The house has the original leaded-glass door. No. 1809 is a buff-brick three-story Italianate residence with extensive limestone trim and relief work.

No. 1811-1813 is a new apartment complex which does not harmonize with the area in scale or materials. No. 1823 is a buff-brick two-and-one-half-story house with Tudor-style second floor. No. 1827 is a two-and-one-half-story red-brick late Victorian residence with sandstone and terra cotta trim. Nos. 1829 and 1831 are three-story red-brick residences with limestone trim. Nos. 1827, 1829, and 1831 have Doric porches which were added later.

FOURTH, SOUTH, between Kentucky and Bloom  
east side 1001-1039 and 1201-1721  
west side 1200-1736

FOURTH, between Kentucky and St. Catherine

This block has radical contrasts in both architectural period and present condition. Several of the houses on it are deserving of landmark status (1009, 1015); several represent an older type of row-house (1031, 1035), once common but now relatively rare. The former are magnificent limestone-front Richardsonian-Romanesque mansions both probably dating from before 1890. No. 1009, now a well-kept-up rooming house, has a richly carved, plastic facade; No. 1015, originally the George Robinson house, has been renovated and adapted efficiently for commercial or professional use by its present occupants. Several original drawings for this superb structure, including an elevation of the front and two floor-plans (a drawing of one of the side elevations is known only through a slide in the University of Louisville Department of Fine Arts collection), are among the few known surviving drawings by the outstanding architects, C. J. Clarke and Arthur Loomis. Central Presbyterian Church, anchoring the southeast corner of Fourth and Kentucky, is a handsome limestone Georgian-Revival building. Behind it, on Kentucky, is the earlier Church House designed by George Herbert Gray, said to have been the first major building in Louisville of reinforced concrete.

The one-story red-brick commercial structure and its adjacent driveway, just south of 1015 is an unfortunate intrusion and out-of-keeping with the scale, setback, and residential appearance of the remainder of the east side of the block. To the south are four houses very much alike, of an earlier type than their Richardsonian neighbors to the north.

Nos. 1023-35 are examples of the typical architectural solutions of the 1870s in Louisville, though the limestone facade of 1027 seems intended to bring it up to date with its neighbor opposite (1012), whose incised details suggest more the late 1870s and early 1880s. Nos. 1009 and 1015, described above, represent the shift in the late 1880s to Richardsonian-Romanesque or Chateausque design, with their uniformly but constantly varied rich, or even rough, surfaces, compact yet varied massing at the skyline, much use of integral porches and loggias, and varied fenestration. The earlier townhouses tend to have flat, plain surfaces, flat and sometimes bracketed cornices, and ornament confined to trim around the openings. Thus, two major types are juxtaposed on this block, (with the double house at the south end of the block falling somewhere between the two in its individual manner), reflecting its position between the mostly earlier houses near Broadway and the later houses, whose location was determined in reference to the 1883-87 Southern Exposition, and which spread northward from the Central Park area from the end of the Exposition until about 1900.

No. 1023 is a type of two-and-one-half-story townhouse modeled after Henry Whitestone's mansions on Broadway and Fourth, with two well-proportioned stories topped by an attic whose small segmental-arched windows are joined horizontally by a band of raised brick that "bends" around the upper part of the windows to form a frame for them; above this is a bracketed cornice. Houses of this type usually have three or five-bay fronts, sometimes with two bays in a recessed wing at one side. The variants include, as here, lavishly ornamented, often cast iron, hoodmolds over the windows and doors of the two main stories. Nos. 1031 and 1035 are similar but have flatter fronts; No. 1027 is of the same type but with an ashlar limestone "false front," so characteristic of Old Louisville, here with incised detail of a later character than the adjacent houses. The block is terminated by a double house (1037-39) of a fanciful Queen Anne character, now in a dilapidated state thanks to neglect and recent use as a Halloween "Haunted House." The Neighborhood Development Corporation has made efforts to prevent the site's being rezoned for commercial use, but the building itself may be beyond repair.

FOURTH, between Oak and Ormsby

The southwest corner of Fourth and Oak is occupied by a modern brick bank building and parking lot. The Bob Brady appliance store was built around the burned-out structure that was the Woman's Club of Louisville in the early twentieth century. It was designed by Mason Maury in a style similar to the then-new style of Frank Lloyd Wright. Only a rear portion on the left remains where the bricked-up window openings can be seen from the alley. The facade is a modern storefront. The northwest corner of Fourth and Ormsby is occupied by "The Puritan," a large, residential apartment house and hotel. The multi-storied red-brick structure was built in the early twentieth century. It is on the site of the H. Victor Newcomb mansion designed by Whitestone in the 1870s.

The east side of Fourth between Oak and Ormsby is occupied by residences in various styles, scale, and materials. There are also several commercial establishments and additions to structures. The southeast corner of Fourth and Oak has the Fourth Avenue Baptist Church which was originally the McFerran Memorial Church. The rough limestone structure was designed by MacDonald and Dodd in 1901. The Gothic facade is topped by a massive mansard roof. The northeast corner of Fourth and Ormsby is occupied by a modern brick office building.

FOURTH, between Ormsby and Park

The southwest corner of Fourth and Ormsby is occupied by a three-story brick-and-limestone modern, cubic office building. It was the site of the Samuel P. Weissinger residence designed by Whitestone in about 1878. At 1320 South Fourth is the Woman's Club, built in 1928 in a Georgian style of red brick with limestone trim and Ionic columns. In the carriage house at the rear is the Deaf Oral School run by the Woman's Club. The house to the south, a red-brick Richardsonian-Romanesque structure which belonged to William Belknap, is now used as the Committee House of the Woman's Club. No. 1328 is a fine Richardsonian-Romanesque structure in red brick. The northwest corner of Park and Fourth is occupied by a magnificent brick and sandstone structure built about 1888 for Russell Houston who was an attorney for the Louisville and Nashville Railroad for many years and also its President. The house (1332) was designed by Mason Maury in a Richardsonian-Romanesque style with an interesting and plastic facade. This structure assisted by its neighbors to the north and west, admirably anchors the corner, as it turns to face Central Park.

The east side of Fourth between Ormsby and Park has a mixture of uses. At the southeast corner of Fourth and Ormsby is a parking lot. There are two limestone-faced Italianate townhouses with incised details. To the south is a parking lot. The northeast corner of Fourth and Park is a two-story buff-brick office building of modern construction.



FOURTH, between Park and Magnolia

On the west side of the block is the eastern boundary of Central Park. The east side of Fourth is occupied by structures with varied uses.

Most of the block is a combination of residential structures and former residences that have been converted to office space. The structure on the southeast corner of Park and Fourth is a two-and-one-half-story red-brick Italianate residence with a wooden porch. Also in the block is an apartment house with a wooden porch. Also in the block is an apartment house with a limestone facade dating from the last quarter of the nineteenth century, known as "The Park." In the middle of the block is a brick apartment building of modern construction which does not harmonize with the area; a token of iron trim is on the facade. There is one parking lot where a residential structure originally stood.

On the northeast corner of Fourth and Magnolia, at 1385, is "Landward House." It was originally built about 1872 for Dr. Stuart Robinson, pastor of Second Presbyterian Church from 1858 to 1881. Robinson's son-in-law, Col. Bennett H. Young, a Confederate veteran and noted local historian, lived in the house until 1909, when it was sold to Dr. Joseph B. Marvin, a practicing physician on the faculty of the University of Louisville School of Medicine. In 1913 the property was inherited by Mrs. Blakemore Wheeler, Dr. Marvin's daughter and benefactress of the J. B. Speed Art Museum, who lived there until her death in 1964. It is now the office of the landscape architectural firm of Miller, Wihry and Lee. The design of the house has been attributed to Whitestone and it was remodeled by Arthur Loomis. A garden wall was built enclosing a formal and informal garden designed by the Frederick Law Olmsted landscape firm which also designed Louisville's park system. The structure is a three-story limestone in a severe Italianate Renaissance-Revival style. It now has iron trim.

FOURTH, between Magnolia and Hill

Both sides of the street are tree-lined and the houses are consistently set back about thirty-five feet and are built five feet above sidewalk level. Only two houses on the entire block have been lost since the area was built. No. 1410 was demolished for a parking lot for the Gospel Assembly Church (originally St. Paul's Episcopal, 1895) on the southwest corner of Fourth and Magnolia. No. 1460 was demolished late in 1973 after a series of fires occurred in the vacant stucco house. It was situated on the northwest corner of Fourth and Belgravia.

The west side of the block was built on the site of the Southern Exposition and is now on the National Register of Historic Places. The buildings on this side of the block date from after

1887, with the majority from the mid-1890s. The buildings are in various revival styles popular in the late nineteenth century. A number of the structures are in French Renaissance-Revival style (1430, 1432, 1468, 1470, 1472, 1476). Other styles represented from Nos. 1414 through 1456 include Colonial revival and Renaissance-Revival styles. There is much terra cotta ornament in the block. Nos. 1452 and 1454 were designed by the architectural firm of Dodd and Cobb about 1896. Fountain Court intersects between 1430 and 1432 both of which have angled front doors relating them to both Fourth Street and Fountain Court.

The east side of the block was built up earlier than the west side and was begun as early as about 1882 with an Italianate-style house at what is now 1407 for A. J. Dupont. As on the west, many architectural styles are represented, but there were structures built as late as 1910, as at No. 1441 which is a three-story brick apartment house with twin bays enclosing a porch. No. 1469 was designed by the Clarke and Loomis architectural firm in about 1900 and is now used by Zimmer-McClaskey-Lewis Inc. as their office. Nos. 1451, 1455, and 1457 were designed by the architectural firm of Maury and Dodd in about 1895 in a Renaissance-Revival mode, with a wealth of terra cotta detail. No. 1461 was built in about 1886 with "Queen Anne" details for the theater entrepreneur J. D. MacCauley.

#### FOURTH, between Hill and Gaulbert

For the most part this is a residential block with a few commercial intrusions. Nos. 1510, 1512, and 1514 are two-and-one-half-story red-brick residences on a limestone base. These structures are from the early twentieth century and have both roof dormers and porches. Next on the west side is a three-story painted-brick apartment house with a two-story Ionic and Doric-columned porch. The building is currently being renovated. At 1530 is a two-story brick structure with a tile roof. The northwest corner of Fourth and Gaulbert is occupied by a one-story new brick structure occupied by a tavern.

On the east side of Fourth is a cohesive series of Richardsonian-Romanesque residences in brick with sandstone trim in relief. No. 1513 has a rough limestone facade and No. 1511 has the original leaded-glass door. No. 1515 is a brick Italianate townhouse and No. 1519 is a brick-with-limestone-trim residence in the late Victorian hard-edged style. No. 1521 is a three-story brown brick apartment house with a two-story porch with Doric columns similar to the one being renovated across the street. At 1523 and 1527 are one-story commercial intrusions, of wood and brick respectively, used as a restaurant and grocery store. On the northeast corner of Fourth and Gaulbert is an empty lot.

#### FOURTH, between Gaulbert and Lee

At the southeast corner of Fourth and Gaulbert is an empty lot. This is followed on the east side by a cohesive grouping of

Italianate brick townhouses in excellent condition, (Nos. 1605, 1607, 1611, 1613 and 1615). All of the residences are marked by a wealth of detail with the use of both relief and incising. At 1621 is a new one-story brick church housing the Seventh Day Adventists. Nos. 1623 and 1629, separated by an empty lot, are both painted-brick Italianate townhouses with No. 1623 having a porch addition. At 1633 on the corner of Fourth and Lee is a two-and-one-half-story painted-brick structure in a late Victorian style; a porch is a later addition.

Reeser Place is reached from the west side of Fourth and is a walking court between Fourth and Riley Avenue (alley). There are four three-story brick apartment houses, all of the same symmetrical style, with a central portico and open porches on all three floors at either end of the facade. Farther south at 1622 is a two-and-one-half-story painted brick in an eclectic Italianate style with incising. At 1628A is a two-story painted-brick Renaissance townhouse in excellent condition. The southwest corner of Fourth and Lee is empty.

FOURTH, between Lee and Bloom

At the southwest corner of Fourth and Lee is the new Kingdom Hall of Jehovah's Witnesses. The modern one-story structure is in brick with wood trim, and has a truncated tower covered in cedar shingles. Nos. 1712, 1718, and 1720 are two-and-one-half and three-story brick residences in the Richardsonian-Romanesque style. All three have porches which were later additions. No. 1718 has an original stained-glass window transom. Rose Court intersects on Fourth. No. 1730 is a two-and-one-half-story painted-brick structure in an eclectic style including a wooden porch with decorative turned spindles. At the northwest corner of Bloom and Fourth, at 1736, is a three-story brick apartment house with a key punch school on the first floor.

The east side of Fourth between Lee and Bloom is a cohesive grouping of residences. Nos. 1701, 1703, 1705 are three-story brick residences in late Victorian eclectic style. The limestone trim is highlighted by decorative brickwork and relief. No. 1709 is a two-and-one-half-story brick with relief work on the facade. Nos. 1711 is another brick residence with relief work and a later porch across the front. No. 1713 is a new two-story red-brick residence with wood trim. It is comparable in scale to the block but has an aluminum porch on the left side of the facade which detracts from the area. No. 1715 is a one-and-one-half-story brick, cubic residence of modern construction. No. 1719 is a two-and-one-half-story residence in an eclectic style with an angled front door similar to residences on Lee Street. At 1721 is a one-and-one-half-story brick bungalow of newer construction. Eutrophia Court intersects Fourth at this point.

RILEY, between Gaulbert and Bloom  
east side only 1707-1711

The southeast corner of Gaulbert and Riley contains the sides of the red-brick Reeser Place apartment buildings. To the south are parking lots, one for the Kingdom Hall of Jehovah's Witnesses. No. 1707 is a white wood-frame one-story double bungalow. Next, a parking lot and a garage are followed by the sides and back of three of the one-story yellow-brick-and-stone Rose Court structures.

GARVIN PLACE, between Oak and Ormsby  
east side 1201-1237  
west side 1200-1238

The 2100 block of Garvin Place contains twenty-four structures. All of these structures are brick with the one exception of 1209, which is a one-story frame-with-asbestos-siding shotgun house. The structures, set back from the street with small front yards, are used as residences, many of them apartments. There is one commercial intrusion at 1221-23. It houses a consulting engineer, among other offices, but the use of the structure for commercial purposes is not apparent except for tasteful commercial signs. Quite a few of the structures (1204, 1210, 1212, 1218, 1215, 1216, 1232) are in the Italianate style, while others are of a more eclectic architectural mode. At least one is in the Richardsonian-Romanesque style (1238). The entire block, with one exception, was built prior to 1909.

CENTRAL PARK, between Park and Magnolia, Fourth and Sixth

An integral part of the Old Louisville residential area, in fact its core, is Central Park. One of the higher points south of the downtown area between the river and the hills beyond Kenwood, it was a farm during the first half of the nineteenth century, belonging among others to Cuthbert Bullitt, for whom the cottage now in St. James Court was built in 1837. At mid-century, the property was owned by Col. Harry Weissinger for whom the present Park Avenue was earlier named, and who developed the original virgin planting with picturesque pathways and specimen trees. After the Civil War, the site belonged to Dr. Stuart Robinson, noted Presbyterian minister for whom, about 1870, a villa was built on the height of the park, as well as the double residence on the northeast corner of Fourth and Magnolia into which he moved about 1872, now called Landward House. Members of the A. B. Dupont family bought the property from Dr. Robinson and it was they who offered it as the site for the pleasure gardens of the Southern Exposition. A swampy area to the south was the site of the actual exposition building. There was a pond where the tennis courts are now placed along Park; a wooden Stick-style pavilion housed an art gallery on its shore; and Col. Weissinger's winding paths provided relief from the sights of the industrial exposition and the residences fast growing up around it.

When the exposition closed in 1887, the land was divided into building plots creating St. James Court and Belgravia Court; the street Magnolia was originally named Victoria in recognition of England.

Although generously made available to the public by the Duponts until the end of the century, the property was not bought by the City until 1904, thanks to the generosity of a gentleman from New Orleans who was grateful to Louisville. About 1903-1905, the present park buildings were erected to the design of the noted firm of Hutchings and Hawes. (John Bacon Hutchings and his son, Eusebius T. Hutchings, designed most of the turn-of-the-century mansions in Glenview, as well as numerous public and commercial buildings in the Falls region during the first quarter of the century.) Replacing the Dupont house and its outbuildings at the crest of the ridge, slightly west of the middle of the park, these long, low stucco and red-tile-roofed structures have a slightly exotic flavor that enhances the contrast of the park to its urban neighbors. Their style reflects the Spanish Colonial Mission Revival, in vogue particularly after the 1901 San Francisco Panama Exposition, although here the extreme simplicity of detail has a proto-modern quality that actually antedates the now much-admired work in a similar vein of Southern California architect Irving Gill. The effect of the buildings in Central Park relies entirely on the free, yet orderly composition of masses along the top of the hill, extended by the fine colonnade with its pergola at the far end; the vividly colored but gently flowing red-tile roofs; the varied openings, mostly of wide and narrow rounded arches that seem almost chiseled out of the smooth stucco wall surfaces that flow down into the ground through vestigial buttresses. This is truly distinguished park architecture, now effectively adapted as a neighborhood police station, and a superb focus for the naturalistic landscaping, which still includes some of Col. Weissinger's ancient trees and the winding paths of the Dupont's and the Exposition's pleasure gardens. It is all made the more precious by their dramatic relationship to the townhouses and churches on all four sides of the park.

ST. JAMES COURT, between Magnolia and Hill  
east side 1401-1483  
west side 1400-1478

St. James Court is distinguished by the diversity of the individual mansions within the harmonious whole. There are several dramatic gate posts but every building has its role in the ensemble. The magnificent "Conrad's Folly," the Theophilus T. Conrad house, built in 1893-95 at the western intersection of St. James Court and Magnolia, is now beautifully maintained as the Rose Anna Hughes Presbyterian Home. This vast, all-limestone pile was designed by Arthur Loomis of Clarke and Loomis at the peak of his career (contemporaneously with the University of Louisville Medical College building at First and Chestnut). No residence in Old Louisville is more lavishly ornamented with the most refined

and skilled work of the stone-carver, or was more expensive in its day. (The original cost was at least \$35,000: the next most expensive price for a residence of the period recorded was about \$25,000; most of the huge houses of brick with stone or terra cotta trim before 1900 seem to have cost between \$8,000 and \$12,000! The use of Indiana limestone seems to have been the major determinant of cost.) This design is one of the purest examples of the influence of the great American architect H. H. Richardson in the Falls of the Ohio region, although Loomis maintains a quality all his own, particularly in the details that relieve, in some cases even whimsically, the bold Syrian or Romanesque round arches, the varied and deeply set window embrasures, and the massive turrets that seem to grow out of the nobly massed main block. A limestone wing set back along St. James Court and a contemporary brick wing on Magnolia extended the structure for its present sympathetic use.

At the opposite end of St. James, where it joins Belgravia East, is a more narrowly turreted, gabled, and pinnacled house that forms an equally effective terminus. Perhaps originally designed as the St. James Casino by a virtually unknown architect named Frank Peixotto, it was until recently the headquarters of the Women's Christian Temperance Union.

Several rooms were added harmoniously over the entrance porch at an early date. Across from it, linking St. James and Belgravia West, is a double buff-brick building with sophisticated Colonial-Revival detail.

Another landmark of the Court is the St. James Apartments, built in the 1890s for Theophilus T. Conrad, over the protests of his neighbors, as the first apartment house in the area. Its overwhelming six stories were perhaps fortunately reduced by fire to three, still enormously high, at an early date. Stylistically it is anomalous, but this is more than made up for by the elegance of the six townhouses of yellowish brick that turn the opposite corner from St. James into Fountain Court. These were designed by noted architects Maury and Dodd and illustrated in The Brick-Builder in 1901; their refined details include the deliberately over-scaled entrance hoods on Fountain Court (unfortunately in poor condition) reminiscent of designs in the Queen Anne" style by English architect Richard Norman Shaw. Somewhat similar, is the tall apartment house of yellow brick, 1415, the home for many years of Louisville Mayor Bruce Hoblitzell (1957-61). It features a spectacular spiral staircase visible from the exterior above a stumpy Doric entrance.

As elsewhere in Old Louisville, the residences built just after the Exposition have a more picturesque tendency than many of those built earlier or later. What is thought to be the oldest house on the Court, 1445, may have been designed by the almost forgotten firm of Drach and Thomas for members of the Slaughter family, original developers of the Exposition site. Drach and

Thomas also designed the Howard Steamboat Museum mansion in Jeffersonville, the office building overlooking the lake in Cave Hill Cemetery, and numerous individual speculative residences in Old Louisville, the West End, and elsewhere. Long the home of Mrs. Marguerite Gifford, the "Queen of the Court," 1445 resembles several on Belgravia West, with its plain and chipped brick and corbeled moldings. More extravagantly Richardsonian examples are 1440, shown in the earliest photographs of the court with vacant lots flanking it, with its both incised and embossed limestone trim and lively silhouette. No. 1431 has richly carved detail and varied surfaces and openings, but unfortunately the surface has been painted and is deteriorating. Among those first redeveloped are the similar early houses, 1456 and 1464; 1463 has more refined Gothic detail.

Between these elaborate early structures are a number of more restrained, blocky houses. Some of them have a Georgian-Revival character, such as the huge symmetrical 1457, and 1436, the home of Madison Cawein (1865-1914), with its elegant bowed porch supporting a large bay window giving out into the fountain. This large buff-brick house was probably designed by W. J. Dodd for his frequent patron Isaac F. Starks (for whom Dodd also designed the earlier part of the Starks Building at Fourth and Chestnut, replacing the Old First Christian Church, whose building at Fourth and Breckinridge, in turn, was probably not by coincidence also designed by Dodd, in partnership with Kenneth MacDonald). The former Starks residence, with its restrained details and compact massing is flanked on one hand by the Rose Anna Hughes Home and to the south by the small wooden cottage (now extended sympathetically at both ends) which was originally on the present site of Central Park as a honeymoon cottage in the country for Cuthbert Bullitt in 1837. It was later used as a gardener's cottage and party pavilion by the Dupont family, one of whose descendants still lives in it. Set far back from the street with ample planting, it forms a welcome and historical oasis at this point. To its south is a large house with the most surprising eclectic detail in the Court, perhaps added later a Venetian-Gothic porch of richly carved stone surmounted by two stories of brick trimmed with almost Baroque detail. The very fine Brent-Trabue house opposite, long the first house south of Magnolia on the east side, has a highly symmetrical facade with flowing gable but very severe detail. It too was designed by W. J. Dodd. Its three-story neighbor to the south, 1421, is still simpler, with minimal Georgian detail and a wide porch. On the same side are two simply detailed residences that rely for their startling effect on the salmon-pink brick used. Another house designed by an architect for himself is the George Tachau house at 1453; Tachau, who had just returned from the Ecole des Beaux-Arts in Paris, designed the superb Louisville Free Public Library building in the first decade of this century, as well as his St. James Court house, before going on to a distinguished career in New York City. Tachau's house has odd but effective contrasts of scale: three large arches across the front (originally probably open) have female heads

as keystones. These sophisticated features contrast to the almost rustic balconies on the second story and the central dormer, which are deliberately diminutive so as to increase the apparent size of the facade as a whole.

A group of still later and more blocky houses filled in the early gaps. Many of them have an Arts-and-Crafts or Prairie flavor that recalls the contemporary work in and near Chicago of Frank Lloyd Wright and his school, with which Louisville architects seem to have had ready contact at the turn of the century. Outstanding of this type are the two adjacent residences lived in, in sequence, by Alice Hegan Rice (1870-1942) and Mayor Charles F. Grainger (1901-05). Mrs. Rice was the author of Mrs. Wiggs and The Cabbage Patch (referring to the poor Irish area, literally across the tracks from Old Louisville to the west, which was serviced by the still-existing settlement house on Sixth). Her husband, Cale Young Rice, was a noted poet. They are said to have lived first in the exquisite stucco, red-tile-roofed house at 1448, which is in perfect original condition, with its delicate stucco relief panels and geometric leaded glass. The Rices later moved next door to the house said also to have been designed for them by Arthur Loomis, and even more horizontal in design, but with somewhat more traditional Georgian detail. Several of the other large, low houses of that era seem to aspire to a "cottage" or bungalow look, with almost coarse details and broad porches on heavy brick piers (1401, 1407, 1428, 1432, 1460). A vaguely Tudor apartment house, 1411, completes the range of styles, from the Exposition to World War I, represented in the Courts.

Also contributing much to the distinctive character of the area, of course, are the exquisite cast-iron patinated fountain, now being recast from the original, which is ringed by a lovely cast-iron railing from a demolished downtown theater; the two amusing bronze lions on the green; several fancy cast-iron garden urns made by the New Albany foundry of Conrad's son-in-law, J. Hegewald; and above all, the magnificent old trees.

FIFTH, SOUTH, between Gaulbert and Hill  
east side only no addresses

There are no structures facing Fifth, only side lots and the side of an apartment building.

SIXTH, SOUTH, between Oak and Hill  
east side 1201-1463  
west side 1200-1480

SIXTH, between Oak and Ormsby

Both sides of the 1200 block of Sixth are primarily residential, with few intrusions; the houses are of several scales and periods.



The north end of the block is bounded on the east side by the Limerick Tavern and on the west by a medical office in poor condition and with an unattractive corner parking lot. The latter structure, however, was clearly originally intended as the end-piece of a row of delightfully detailed red-brick houses with limestone trim and imaginative spindled and bracketed stoop-roofs (1200, 1202, 1206, 1208); except for the corner building, these are all in fairly good condition with healthy trees in front. The remainder of the block includes some large and fairly well-preserved Renaissance-Revival houses (1212, 1215, 1218, 1220, 1226, 1232). Some of these have leaded-glass transoms (1212-20), odd stone lintels (1218), and other interesting details; No. 1232 has a handsome later Doric porch, but the front window has been unsympathetically filled with brick and glass-brick. No. 1228, a red-brick, bungalow-type, dates from after 1910, unlike the other houses on the block. The outstanding buff Roman-brick facade of 1233, with its unusual Gothic limestone lintels and pinnacles may have been added later to a pre-existing structure. No. 1229 is a wide two-and-one-half-story red-brick house with angled corners and exquisite wrought-iron grilles in the entrance alcove. Its neighbor, 1227, has interesting dormers with foliate arabesques. No. 1225 has been freshly painted and is backed up by contemporary motel-like galleried apartments with access from an adjacent parking lot that replaced a period house. No. 1209, behind the Limerick Tavern, is a small but charming one-story cottage with rosettes on its cornice. Other houses on the block are of substantial red-brick character, quite well-maintained.

SIXTH, between Ormsby and Park

The block consists of a number of larger houses, interrupted on the west side by Floral Terrace. Only Nos. 1315 and 1300 date from after 1910; the latter is a well-maintained pink-stucco house on the southwest corner of Ormsby. Nos. 1204, 1306, 1308, 1310, 1312 are of related design, the last three obviously built simultaneously, and only slightly altered by paint over the red-brick and terra cotta surfaces (except for unpainted No. 1308) and a porch on No. 1310. No. 1312 was the house of Louisville's noted nineteenth-century flower painter, Patty Thum. It has particularly fine terra cotta friezes both on the paneled Sixth Street facade and on the side facing Floral Terrace. Their three-story flat-roofed facades seem like a return to the more severe planar Renaissance-Revival facades of Whitestone and his contemporaries. No. 1306 is varied by round arches, No. 1317 by chipped-brick detail. The block is concluded at the south by the red-brick garden wall of Our Lady's Home for Infants and by an extensive and well-maintained yellow-brick U-shaped apartment court that opens from Sixth and has its south wing along Park. This sturdy three-story complex which probably dates from just after 1910 has generous porches and bays.

SIXTH, between Park and Myrtle

This block is bounded on the west by north-south alley and faces Central Park to the east. The scale, date, and condition of the houses varies, but there are no vacant lots or other intrusions. The double house at the southwest corner of Sixth and Park is perhaps one of the oldest buildings in the area, said to have been moved from the northwest corner of Fourth and Walnut Streets during the nineteenth century. Although covered recently with pale-green asphalt shingle, it retains its rural cottage or farmhouse flavor, with a low gabled roof sheltering wooden bric-a-brac and an exquisite cast-iron ventilator grille (a duplicate appears on No. 620 Park around the corner), delicate porch columns, and a mini-turret marking the corner. There is also an old related coachhouse on Park at the alley. Four substantial and well-maintained three-story brick houses are south of the double house: No. 1338 is a four-square, more or less Georgian-Revival design, while matching houses at Nos. 1340, 1344, and 1346, dating probably from the 1890s, have incised limestone lintels and wooden-spindled stoop-hoods (like those from Nos. 1212 to 1208). Nos. 1348 and 1350 are fine brick shotguns with long narrow 1870s windows and enriched cornices, virtually unaltered though at present only moderately well-maintained. Their small scale is emphasized by the huge magnolia tree that dwarfs them. Nos. 1352, 1354, and 1356 are deteriorated two-and-one-half-story clapboard-surfaced frame houses, dating like the rest of the block from before 1910. The handsome, double brick house with swagged porches on the northwest corner of Sixth and Myrtle has also recently been allowed to deteriorate.

SIXTH, between Myrtle and Magnolia

The houses on this block also vary as to type and condition. There are two vacant lots and at least one house beyond retrieval (No. 1368); another frame house is currently being restored from only slightly better condition (No. 1380). Just south of Myrtle is a double two-story brick house, dating from before the Exposition. Although rich entrances and flat cornices survive, the only trace of the original cast-iron sculptural window hoods is their outline on the weathered brick wall. No. 1366 is another shotgun house with asphalt-brick siding. South of blighted No. 1368 and the adjacent vacant lot are three substantial red-brick two-and-one-half-story houses dating from about 1890, in fairly good condition. Like most of the houses on the west side of Sixth, they have lots two-hundred feet deep. Details are either incised in limestone lintels or vaguely Richardsonian in chipped brick; No. 1376 has a handsome semi-circular leaded-glass lunette and Minton-type tiled vestibule floor. The somewhat more modest two-story frame house to the South is covered in red asphalt shingle. Nos. 1382, 1386, 1388, and the demolished No. 1384 must all have been similar originally with projecting bay windows on the upper stories, although asphalt siding, altered porch supports, and some deterioration have taken their toll.

SIXTH, between Magnolia and Hill

The 1400 block includes a number of outstanding structures, such as the superb Stuart Robinson Memorial Presbyterian Church on the southeast corner of Sixth and Magnolia. The Richardsonian-Romanesque church of brick, with stone trim, obviously intended to blend in with its residential neighbors, was designed by the distinguished firm of Clarke and Loomis in 1891 and balances their magnificent Conrad House (now Rose Anna Hughes Presbyterian Home) at the opposite end of the block on St. James Court. Although the exquisite wooden window tracery has been allowed to deteriorate to an alarming extent, threatening the fine original opalescent memorial windows, the structure is largely intact.

Another landmark institution on the block is the Cabbage Patch Settlement Home and Library, which survives from the turn of the century when the wealthy ladies of St. James Court and other nearby sections expressed their concern for their materially less fortunate neighbors to the west. The humble but sturdy structures of the Settlement House do not disturb the residential appearance of the block. Across from them is the spectacular apartment house once the Jennie Casseday (or Dr. McMurtry's) Infirmary (No. 1412). It is claimed plausibly that shingles from the roof of the Exposition building were used to sheathe the walls as well as the mansard roofs and towers of the two earlier houses which were apparently incorporated into the enlarged structure. Unfortunately, the original polychrome hexagonal slates have just recently been painted slate-gray in an attempt to "spruce up" the exterior. The structure features a Victorian bric-a-brac porch, an elegant Palladian window in the center of the main block of the second story, etched-glass door panels, and an extensive iron fence set into limestone posts and curbs (sadly, only a few of the cast finials remain). Belgravia Court enters on the east side of the block toward the south end, which is terminated on the west side by the handsome, small-scale, Early Christian Romanesque-inspired brick Bethlehem United Church of Christ (formerly German Evangelical). A cornerstone dated 1891 and 1899 is over a basement entrance on the north leading from a narrow parking lot; it may refer to this or an earlier church on the site or elsewhere.

There are several interesting houses on the block, particularly No. 1456 with its exquisitely detailed Moorish terra cotta trim (partially defaced for lengthening of two upper-story windows, but recoverable), beveled-glass doors and transom. No. 1451 is a tall three-story structure with limestone Richardsonian trim and many opalescent-glass transoms. No. 1460 is of the brick Whitestone-type with a handsome later Ionic porch. No. 1474 is a shingled quasi-shotgun, with spindles in the gable. Other houses on the block, most of them dating before 1910, include large two-and-one-half or three-story brick or clapboard structures, a one-story house of the Butchertown type (No. 1420-22), a modest asphalt-shingle cottage probably dating from after

the second World War, No. 1436, and an early two-story duplex apartment block (No. 1424-30). The remaining residences show a diversity of materials, size, and condition but remain essentially intact (with no vacant lots) since before 1910.

ORMSBY COURT, between Oak and Ormsby  
east side 1239-1245  
west side 1240-1246

Ormsby Court is an oasis of mature planting and well-conceived design, perhaps by noted architect John Bacon Hutchings. The group consists of six houses built before 1910 and two built shortly after (Nos. 1242 and 1245) in harmonious style. It is also likely that four, more modest clapboard-and-shingle two-story houses on Seventh, backing up to Ormsby Court, were erected as part of the complex. All have rather boxy two-story massing enlivened by varied materials: natural-stained shingle curved out over the first story, brick, plain stucco, and half-timbered stucco on the two linked houses that close the vista at the north end as seen from the handsome wrought-iron gates that lead into the complex from Ormsby, between stone piers. The house immediately to the right of the gates has a slightly different but congenial character: it has Flemish-bond brick with glazed headers, some buff-brick trim, and an over-scaled iron-and-glass marquee. The others have massive porches with classical or cottage detail. A vacant lot to one side of the central sidewalk is used as a common garden. The whole enclave is well-maintained.

SEVENTH, SOUTH, between the alley north of Ormsby and Park  
east side only 1239-1327

From the alley south stands a row of four two-story frame residences from the early twentieth century (Nos. 1239, 1241, 1243, and 1245); with shingles covering the second levels. Asphalt brick and asphalt stone cover the first levels of Nos. 1239 and 1243, respectively. To the south are the sides of buildings fronting on Ormsby, Floral Terrace, and Park, a series of one-story garages and a one-story concrete-block commercial structure at No. 1327.

DESIGNATION

On the basis of careful consideration and pursuant to Ordinance Number 58, Series 1973, as amended, the Historic Landmarks and Preservation Districts Commission does hereby designate the Old Louisville Preservation District containing the property within the boundaries:

Beginning at a point in the north right-of-way line of Kentucky Street where it intersects the west property line of Fourth Street, thence extending east along the north right-of-way line of Kentucky Street, crossing the off-ramp easement of I-65, to a point which intersects the west right-of-way line of I-65, thence extending south and southeast along the west right-of-way line of I-65 to the point where it intersects the south right-of-way line of Burnett Avenue, thence extending west to the point where it intersects the east right-of-way line of Brook Street, thence extending south to the point at which it intersects the south right-of-way line of Hill Street, thence extending west to the point at which it intersects the east right-of-way line of Second Street, thence extending south to the point at which it intersects the south right-of-way line of Bloom Avenue, thence west to the point at which it intersects the east right-of-way line of the first alley east of Third Street, thence extending south along the east right-of-way line of said alley to the point at which it intersects the south right-of-way line of Avery Avenue, thence extending west to the point at which it intersects the extension of the west right-of-way line of the first alley west of Third Street, thence north along the west right-of-way line of said alley to the point at which it intersects the south right-of-way line of Bloom Avenue, thence west to the point at which it intersects the extension of the west right-of-way line of Riley Avenue, thence extending north to the point at which it intersects the south right-of-way line of Gaulbert Avenue, thence west to the point at which it intersects the west right-of-way line of Fifth Street, thence extending north to the point at which it intersects the south right-of-way line of Hill Street, thence extending west to the point at which it intersects the extension of the west right-of-way line of the first alley west of Sixth Street also known as Levering Alley, thence extending north along the west right-of-way line of said alley to the point at which it intersects the south right-of-way line of Park Avenue, thence extending west to the point at which it intersects the west right-of-way line of Seventh Street, thence extending north along the west right-of-way line of Seventh Street to the point at which it intersects the extension of the north right-of-way line of the first alley north of Ormsby Avenue, thence east along the north right-of-way line of said alley to the point at which it intersects the west right-of-way line of the first alley east of Seventh Street, thence extending north along the west right-of-way line of said alley to the point at which it intersects the north right-of-way line of Oak Street, thence

extending east to the point at which it intersects the west right-of-way line of the first alley east of Fourth Street, thence north along the west right-of-way line of said alley to the point at which it intersects the south right-of-way line of St. Catherine Street, thence extending west to the point at which it intersects the west right-of-way line of Fourth Street, and thence extending north to the beginning point.