



United States Department of the Interior  
National Park Service

530

# National Register of Historic Places Registration Form

### 1. Name of Property

historic name Dodd, William J., Residence  
other names/site number JF-CO-1497

### 2. Location

street & number 1448 St. James Court

NA	not for publication
NA	vicinity

city or town Louisville

state Kentucky code KY county Jefferson code 111 zip code 40208

### 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,  
I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  
 national  statewide  local

Mark Dennen 6/10/10  
Signature of certifying official/Title Mark Dennen/SHPO Date  
Kentucky Heritage Council/State Historic Preservation Office  
State or Federal agency/bureau or Tribal Government

In my opinion, the property  meets  does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_  
Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

### 4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register  determined eligible for the National Register  
 determined not eligible for the National Register  removed from the National Register  
 other (explain:)

Edson H. Beall 8.5.10  
Signature of the Keeper Date of Action

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**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply.)

- private
- public - Local
- public - State
- public - Federal

**Category of Property**  
(Check only one box.)

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

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
0	1	buildings
		district
		site
		structure
		object
0	1	<b>Total</b>

Name of related multiple property listing

NA

Number of contributing resources previously listed in the National Register

1: the Dodd House is listed within the St. James-Belgravia Historic District

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions.)

Domestic/single dwelling

**Current Functions**  
(Enter categories from instructions.)

Domestic/single dwelling

**7. Description**

**Architectural Classification**  
(Enter categories from instructions.)

Late 19<sup>th</sup> and Early 20<sup>th</sup> Century American  
Movements  
Other: Arts and Crafts with Mediterranean  
Influence

**Materials**  
(Enter categories from instructions.)

foundation: Stone  
walls: Stucco  
roof: Terra Cotta tiles  
other:

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## Narrative Description

### Summary Paragraph

The William Dodd house (JF-CO-1497) is a 2½-story Arts and Crafts style single family home built in 1911. It is located at 1448 St. James Court, in Louisville, Kentucky's largest city and seat of Jefferson County. The house was listed in the National Register as a contributing member of the St. James-Belgravia Historic District on December 5, 1972. The St. James-Belgravia District was fully incorporated into a larger district, Old Louisville Residential District, on February 7, 1975. The property sits 1.5 miles south of Louisville's Main Street. St. James Court and Old Louisville were early residential suburbs. The property contains a house and a modern garage.

### Character of the Site and History of the Site's development

St. James Court was laid out in 1890 on the former site of the Southern Exposition, an industrial, agricultural, and cultural exhibition which attracted several million visitors from 1883 to 1887. The Exposition was remarkable for its 13-acre wooden exhibition hall and 4,600 electric lights installed by Thomas Edison. St. James Court is two city blocks in length with a broad central green, a Victorian fountain at its center, mature trees, and gas lights. St. James is transected in its southern portion by a pedestrian residential street, Belgravia Court. St. James Court contains homes built for well-to-do persons of Louisville's "gilded age". These buildings include a mansion, single family homes, apartments, and townhouses of 2 to 3 stories. They were constructed from 1892 to 1911.

Prominent architect William J. Dodd purchased a lot in St. James Court on which to build his house. It served as his personal residence from 1911 to 1913.<sup>1</sup> The Dodd house is 34' 3" wide and 65' 9" deep, and sits on a lot that's 40' wide, on the west side of St. James Court.

The house is flanked to the north by a 1905 Classical Revival house and to the south by an 1893 Victorian home. Front porches of the homes align and the heights of the buildings are similar. A small front lawn slopes down to a low wall and broad sidewalk on the west side of St. James Court. The house and its neighbor to the south are 6'2" apart; the same amount of space separates the Dodd House from its neighbor to the north. Landscaping screens the right (north) side of the house. The space between houses to the north is lined with gravel and terminates at a fence between houses toward the rear.

A walk runs along the left side of the house, leading to a side entrance and access to the rear yard. Two coal chute doors adjoin the walk. Wood fencing encloses the sides of the back yard. The Dodd house's back yard features gray stone patio areas and red brick walkways. A fountain is in the center of the back yard. Irregularly shaped beds of grass, perennials, and ornamental trees complete the yard.

From 1913 to 1919 the Dodd house was home to William S. and Effie B. Culbertson. Emma C. Baldwin lived there from 1919 to 1945 and Nell DeHart from 1945 to 1975. Mrs. DeHart converted the house to four apartments in 1956 and lived on the first floor. Charles Owen acquired the house in 1975; he too lived on the first floor and rented the upper floors, until 1988. Mr. Owen kept the house, without renters, until 2002. There have been two owners since 2002. Throughout these times the integrity of the house has been preserved owing to three factors: 1) owners chose to occupy the

<sup>1</sup> Caron's 1911 Directory, Louisville, KY, 348.

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house throughout its service as a multifamily dwelling; 2) the house has had a low turnover of owners, with just four owners from 1913 to 2002; and 3) the apartments were created mainly by closing doors and adapting existing spaces for new uses, avoiding extensive remodeling.

### Exterior Description of the House

The Dodd House has Arts and Crafts details overlaying a Foursquare plan. It has a wood frame structure and its exterior walls are covered in taupe-colored stucco. Red terra cotta tiles cover its hipped roof. The façade is ornamented by a bracketed cornice, cartouches, art glass windows, and built-in planter boxes.

The steep tile roof and its detailed cornice dominate the second floor. A third floor dormer penetrates the roof and contains two groups of three casement windows. The dormer continues the steep roof lines of the porch and main roof. A single chimney rises above the roof on the right. The cornice and tile roof extend two-thirds of the depth of the house. The chimney protrudes 10 inches and is 6'6" in width. Groups of art glass windows in the foyer and dining room face the left and right sides respectively.

The front of the house is symmetrical on the second floor, with two shuttered windows flanking a smaller central window with decorative surrounds. A simple belt-course distinguishes the first from the second floor. The first floor has a porch on the left (south) half of the front, balanced by a projecting bank of 5 art glass casement windows. A tile roof covers the porch and extends across to cover that bank of windows. A shallow planter box of stucco runs beneath these windows. The porch is 14' wide by 10' deep. The porch roof is supported by two simple piers ornamented by cartouches. In the center of the porch is a stucco planter box ornamented with leaves and coin shapes.

The front door, on the left side of the porch, is 4' wide and 8' tall and contains an art glass window. This window introduces motifs that recur in the house – rectangular geometric designs of green, yellow and orange are in each corner, and a group of oak leaves and acorns fills the center.

The right (north) side jogs in 9'3" at the rear of the dining room, to a sun porch, called the "conservatory" in a 1911 feature written about the house in the *Courier-Journal* newspaper.<sup>ii</sup> In this wall French doors open to the dining room. The house then continues back 19'5" with its conservatory. The exterior walls of the conservatory are a double set of fixed windows extending from the floor to just below the ceiling. These windows have inner and outer panels separated by four inches of air, an early effort at double glazing.

At the rear of the conservatory the right side jogs in again, this time 9'4", to the kitchen. This space contains an entry door to the conservatory and another double set of fixed windows. The right side of the house then continues back 10'2" in its third and final section along the kitchen. This section contains four modern casement windows. At the rear of the kitchen are two five-foot wide contemporary door units, each with one fixed and one opening panel. This rear wall of the kitchen is 14'11" in width. The left (south) wall of the house runs straight back to the rear of the kitchen extension.

<sup>ii</sup> "Beautiful New Home in St. James Court," *Illustrated Sunday Magazine of the Courier-Journal*, June 25, 1911, 12.

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The roof line of the third floor continues as far as the rear of the dining room, about two thirds the depth of the house. The second floor continues to the rear of the conservatory – this was originally the rear limit of the house. The kitchen extension is one story in height.

Broad wood steps connect the doors of the conservatory and kitchen to the back yard. All trim on the house and garage – cornices, windows, and doors – is painted a dark red, similar to the roof tiles. One sees essentially two colors, the red of the tile and the taupe color of the stucco, throughout the exterior views.

### Interior Description

The interior features built-in cabinets, horizontal wooden bands, recurring decorative motifs, an elaborate fireplace and a sculptured plaster ceiling. The area of the home is 4,460 square feet. The foyer is 7'6" in width and 22'3" in length. To the left are a mahogany paneled alcove and the front staircase. The newel post is topped with a carving of oak leaves and acorns. Above a pier glass in the alcove is a band of five leaded glass clerestory windows. Opposite the alcove is a symmetric paneled section where two French doors and two fixed panels of glass lights open to the living room. Above, a coffered ceiling is created by broad horizontal beams. A stained glass window, in the front stairway landing, faces the left (south) side.

The focal point of the living room is a Byzantine-style marble fireplace with glass mosaic tiles of blue and gold, and twist-fluted columns. This room was called the "library" in the news feature.<sup>iii</sup> Flanking the fireplace and to the left of the foyer doors is built-in cabinetry with art glass doors covering bookcases. Each of these doors incorporates the geometric motif of the front door. To the right (the front of the house) is a broad wooden alcove containing 7 art glass casement windows; five overlook the street and one window opens on each side of the group. To the left, double pocket doors lead to the dining room. The doors, alcove, and cabinets are surmounted by a broad horizontal wooden band that encircles the room. Two feet above this band is a sculptured plaster ceiling. The room is 20' by 23', including the alcove. The extensive use of mahogany gives this large room a comfortable warm feeling while the elaborate ceiling and fireplace impart elegance. The casement windows create a light screen that opens the room to the Court. The casing of the pocket door contains a small button that still actuates an electric bell in the rear staircase; in a bygone era, this would have been used to call servants.

Mahogany forms and glass dominate the dining room. This room is 16' by 19'. A wood band runs just below the ceiling. Broad vertical boards run from the top band to the baseboard, framing the corners, doors, and windows. To the right (north) three tall clerestory windows of art glass present the geometric motif introduced in the front door. Opposite the pocket doors are two pairs of French doors, leading, on the right, to the rear yard, and on the left, to the conservatory. In the left wall are doorways leading to the rear of the foyer and to a small butler's pantry and rear hall.

The floors of the areas just described are original quarter-sawn oak laid in a herringbone pattern, with a dark wood band accenting the perimeter.

<sup>iii</sup> Ibid., 12.

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Behind the dining room is the conservatory, a long narrow room with floor-to-ceiling windows on two sides. The floor is of red tile, which matches the floor of the front porch and lies slightly beneath the level of the dining room floor. The kitchen may be entered from the rear hall or the conservatory

Downstairs from the rear hall is the cellar. This space is divided into two main rooms, a hall, a former coal cellar and a crawlspace. Original 12" steel beams support the center of the house. A vertical shaft in the crawlspace once connected to the cold air return beneath the front stairs. The shaft leads beneath the cellar floor to the site of a long-gone gravity-feed coal furnace. A second air shaft, located beneath a large grate in the living room floor, also dives beneath the cellar floor into a brick-lined tunnel to the site of the original furnace. In the rear room of the cellar there is a row of three original laundry sinks that remain operable. Because the house was designed with a central heating system, it has only two fireplaces; in the living room and directly above in one of the front bedrooms.

The front staircase leads up to a landing and a stained glass window with oak designs and geometric motif. The balusters of the staircase are square, consistent with Arts and Crafts style. At the top of the front stairs is a broad hall that leads to two bedrooms at the front of the house. A door allows the rear of the second floor to be closed off from this hall. The front bedrooms are original in configuration. Between them is a bathroom with marble walls and original tub. The small window with the ornamental surround looks out from this bath to the Court. A variation on the geometric motif occurs in this window.

Behind the front hall of the second floor is another hall with built-in floor-to-ceiling linen cabinets. This area connects with the rear stairs, a large bedroom to the rear of the house, and a staircase to the third floor. These portions of the second floor appear original.

The third floor has two small bedrooms, a living room, a kitchen, and a fourth full bath. These rooms have sloped ceilings and knee walls around the perimeter of the space, eight-foot ceilings at the high point, and original plasterwork. All rooms have casement windows.

#### **Changes to the Dodd House over time.**

The house is in excellent condition. The historic integrity of the front two thirds of the house is preserved with no significant alterations. The interiors of the rear portion of the first and second floors have been remodeled but most original windows remain.

City directories indicate the house was a single family home until 1956, when it was converted to four apartments. From 1956-1988, owners occupied the first floor apartment while two units on the second floor and one on the third were let to renters. Since then, the house has again been a single family home.

In 1956 the original kitchen was extended ten feet to the rear of the house and converted to a bedroom. This room measures 14' by 22' 6". The extension involved removing a chimney from the original rear wall of the house (the base of which remains in the cellar) and covering the original stairs from the cellar to the rear yard. The conservatory was made into a kitchen. Original decorative lattice on the interior wall of the conservatory, visible in the 1911 news feature, was removed. A full bath was created under the front stairs. This bath has a mirrored door, black tile on the floor and walls, and a shower enclosure with a compact pink bathtub. An original passage from the foyer to the rear hall was likely eliminated when this bath was installed. Two window openings on the first floor were filled in during remodeling of the first floor bathroom and the kitchen.

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A locked door was placed at the top of the rear stairs to the second floor. The first floor apartment was separated from the upper floors at these stairs and by closing entries from the foyer to the living and dining rooms. Tenants used the front stairs to reach the second floor, and the upper section of the rear stairs to reach the third floor.

Apartments on the second and third floors were separated from common areas simply by closing and locking doors. This minimized the need for structural changes. In 1956 two closets between the front bedrooms on the second floor were combined to make a small kitchen for the front apartment. The rear half of the second floor was a third apartment. The location of a kitchen in this unit is unknown.

The third floor apartment has a large modern kitchen and two skylights, all of which appear to date from the 1980s. The original use of the third floor kitchen room is unknown. No sign remains of a 1956 kitchen on the third floor, though one must have existed.

In 2003 new owners returned several of the above changes to the original configuration. The original kitchen became a kitchen once again. This kitchen is a long, wide room with modern cabinetry, counters, flooring, and appliances. Looking to the rear of the house, a row of modern casement windows is on the right and two double doors open to the rear yard. The kitchen was designed by Louisville architect Ted Bressoud. The cabinets and floors are cherry. Bi-level counters are granite. The professional gas stove with eight burners and two ovens, a prep sink, and a warming oven indicate the cooking interests of the owners at the time. The conservatory returned to its role as a sunny living area. The kitchen of the second floor front apartment was removed and the space restored to two bedroom closets.

An opening was made in the wall between the conservatory and kitchen in 2003, enabling people to circulate around the rear of the first floor. At the same time, a large bedroom in the center of the second floor and an adjacent bath were remodeled to enlarge and modernize the bath and provide a laundry room. Marble wall panels and a vanity top from the old bath were stored in the cellar. The new bath connects with the rear bedroom and a new, smaller bedroom in the center section of the house. New casings, baseboards, and doors were milled to original styles, integrating the remodeled areas well with the house.

The butler's pantry was converted to a food pantry in 2003, and then restored in 2008 with the addition of mahogany cabinets, art glass repeating the geometric motif, and a marble counter. The counter was made of marble from the original second floor rear bath. This space connects to a hall which leads to an exterior side door, cellar stairs, a small pantry, the rear staircase, and the kitchen.

In the second floor front bath a marble sink top, retrieved from the cellar, rests on a mahogany Arts and Crafts vanity built in 2008.

### **Description of the Garage**

To the rear of the house a recently added garage, in similar style and materials, spans the lot and opens to the alley. The garage runs from lot line to lot line across the rear of the back yard. It is made of concrete block with stucco, painted to match the house. It was designed by Ted Bressoud and built in 2008.

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The garage entry from the yard has a red terra cotta roof, a wood door with art glass windows, and transom. A stucco band surrounds the upper portion and seven pilasters divide the wall facing the house. Three clerestory windows facing the house align vertically with the transom and share the art glass pattern. The garage coping is terra cotta tile. The effect of the garage is to enclose the yard, like an outdoor room, in a style sympathetic to the house.



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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Areas of Significance**

(Enter categories from instructions.)

Architecture

**Period of Significance**

1911

**Significant Dates**

1911

**Significant Person**

(Complete only if Criterion B is marked above.)

NA

**Cultural Affiliation**

NA

**Architect/Builder**

Dodd, William James (architect)

**Criteria Considerations**

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

Property is:

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

**Period of Significance (justification)**

The Period of Significance is the year when construction on the house is complete, which is a convention of the National Register for the Period of Significance assigned to a building meeting Criterion C.

**Criteria Considerations (explanation, if necessary)**

NA

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### Statement of Significance, Summary Paragraph

The William Dodd House (JF-CO-1497) meets the second term of Criterion C, i.e., it represents the work of a master, architect Williams James Dodd. Architect William James Dodd (1862-1930) designed this house as his personal residence.<sup>iv, v</sup> Its architectural value and meaning will be interpreted within the historic context, "The Architectural Designs of William James Dodd in Louisville, Kentucky, 1886-1913." The house proposed for listing was constructed in 1910 for Dodd and his wife lone Estes; they lived there from 1911 to 1913.<sup>vi</sup>

### Historic Context: "The Architectural Designs of William James Dodd in Louisville, Kentucky, 1886-1913."

Dodd began his career as apprentice to Chicago architect William LeBaron Jenney. Dodd then joined the office of Solon S. Beman, also of Chicago. He moved to Louisville, Kentucky in the mid-1880s and worked in association with several architects on many significant buildings in the area. In 1913 Dodd relocated to Los Angeles, California where he continued his career until his death in 1930.<sup>vii</sup>

Dodd's work includes a broad range of styles and types of buildings, including hotels, libraries, office buildings, churches, and fine homes. Architectural historian Samuel W. Thomas describes Dodd as Louisville's preeminent architect of the last century.<sup>viii</sup> In 1979 the Director of Research for the Louisville Landmarks Commission, Marty Poynter Hedgepeth, wrote "Dodd can be considered one of the most important architects in Louisville and the southeast region of the United States from 1890 to 1913."<sup>ix</sup>

William J. Dodd trained in the cradle of the Chicago School of architecture. He served an apprenticeship in architecture with Major William LeBaron Jenney, designer of the first steel-frame skyscraper, the Home Insurance Building in Chicago. In the 1870s Jenney trained several men who became architectural leaders, including Daniel Hudson Burnham and Louis Henry Sullivan. Dodd later joined the Chicago office of Solon S. Beman, the designer of the nation's first planned company town, Pullman. According to Thomas, Dodd worked two years with the New York firm of McKim, Mead & White before moving to Louisville, probably early in 1886.<sup>x</sup>

<sup>iv</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 60.

<sup>v</sup> Gregory A. Luhan et al., Louisville Guide (New York: Princeton Architectural Press, 2004), 242.

<sup>vi</sup> Old Louisville Neighborhood Council, Caron's City Directory Street Listings for Old Louisville 1884-1921, <http://www.oldlouisville.com/History/Carons-ALL-byName.xls> (accessed October 26, 2009)

<sup>vii</sup> American Biographical Index 3<sup>rd</sup> Cumulated and Enlarged Edition, Volume I. (Munich: KG Saur Verlag, 2007). Fiche 443, frame 453.

<sup>viii</sup> Samuel W. Thomas, The Architectural History of Louisville 1778 – 1900. (Louisville: Filson Historical Society, 2009), 7.

<sup>ix</sup> National Register of Historic Places, Nomination Form "Fourth Avenue Methodist Episcopal Church," 1979, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/79001006.pdf> (accessed November 3, 2009).

<sup>x</sup> Samuel W. Thomas, The Architectural History of Louisville 1778 – 1900. (Louisville: Filson Historical Society, 2009). 176

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Dodd practiced with four partners in Louisville: Oscar C. Wehle 1887 – 1889; Mason Maury 1889 – 1896; Arthur Cobb 1896 – 1904; and Kenneth McDonald 1905 – 1913. McDonald and Dodd was described as the leading architectural firm in the city in the period 1905 – 1913.<sup>xi</sup>

Dodd's work in Kentucky in the 1880s was primarily in the Richardsonian Romanesque style of Victorian architecture. With Oscar Wehle, he designed the Louis Seelbach house in the Limerick neighborhood<sup>xii</sup>, the Standard Club<sup>xiii</sup> (a downtown social club for Louisville's Jewish community, this building has been demolished), and the Jacob S. Bockee house.<sup>xiv, xv</sup> The Kentucky Heritage Council, which serves as the State Historic Preservation Office, does not have a survey record for these properties under the names given here.

In 1889 Dodd began his partnership with Mason Maury. Hedgepeth writes "Maury and Dodd designed some of the finest Victorian townhouses as well as several outstanding commercial structures in the Richardsonian Romanesque style".<sup>xvi</sup> In 1889 Maury and Dodd won a design competition for the new Louisville Trust Building (JF-CD-115, NR 1977), a seven story Romanesque Revival building which was the first fireproof structure of more than one story erected in Louisville.<sup>xvii</sup> Maury and Dodd's house for George Newman (JF-CO-114, Old Louisville Historic District) was chosen to illustrate the Chateausque style in A Field Guide to American Houses (1986).<sup>xviii</sup>

Maury and Dodd were busy in and around St. James Court. In 1892 Dodd built a turreted Victorian home for himself at 1467 St. James Court (JF-CO-1430), where he lived from 1893 through 1910.<sup>xix</sup> Maury and Dodd designed St. Paul's Episcopal Church (JF-CO-1317) by the north end of the court and the J. C. Hughes residence (JF-CO-1429), two doors north of the first Dodd residence.<sup>xx, xxi, xxii</sup> The firm also designed three residences in the 1400 block of neighboring Fourth Street.

<sup>xi</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 16-18.

<sup>xii</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 16.

<sup>xiii</sup> Samuel W. Thomas, The Architectural History of Louisville 1778 – 1900. (Louisville: Filson Historical Society, 2009), 211.

<sup>xiv</sup> Tooba K. Latham, Mason Maury and the Influence of the Chicago School in Louisville. (Louisville: University of Louisville, 1975), 104.

<sup>xv</sup> Old Louisville Neighborhood Council, "Caron's City Directory Street Listings for Old Louisville 1884-1921," <http://oldlouisville.com/History/Carons-ALL-byName.xls> (accessed November 13, 2009).

<sup>xvi</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 16.

<sup>xvii</sup> American Biographical Index 3<sup>rd</sup> Cumulated and Enlarged Edition, Volume I. (Munich: KG Saur Verlag, 2007). Fiche 443, frame 453.

<sup>xviii</sup> Samuel W. Thomas, The Architectural History of Louisville 1778 – 1900. (Louisville: Filson Historical Society, 2009), 219.

<sup>xix</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 45-46.

<sup>xx</sup> *Ibid.*, 42.

<sup>xxi</sup> Old Louisville Neighborhood Council, "Caron's City Directory Street Listings for Old Louisville 1884-1921," <http://oldlouisville.com/History/Carons-ALL-byName.xls> (accessed November 6, 2009).

<sup>xxii</sup> Tooba K. Latham, Mason Maury and the Influence of the Chicago School in Louisville. (Louisville: University of Louisville, 1975), 107.

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Dodd turned away from the Richardsonian Romanesque style during the end of his partnership with Maury. In 1893 Dodd was responsible for the design of the Kentucky Building for the World's Columbian Exposition in Chicago.<sup>xxiii</sup> This building was an elaborate and ornate structure utilizing classical motifs. The exposition was the major influence in the return to classical styles in the U.S. in the 1890s and beyond. This was the style in which Dodd worked primarily from 1893 until he left Louisville in 1913.<sup>xxiv</sup>

In a Masters thesis, Latham noted Maury and Dodd designs incorporated "a great deal of the classical elements..." "This new classicism proved of no interest to Maury in later years, whereas it became an infatuation with Dodd". "After dissolving his partnership with Maury in 1896, Dodd, in joint partnership with Arthur Cobb, erected numerous buildings in Louisville which nourished themselves on the eclectic classical style revived by the Columbian Exposition".<sup>xxv</sup>

Hedgepeth describes Dodd's evolution from 1896 to 1904: "Dodd developed a highly sensitive approach to the classical revival, drawing inspiration from both the French École des Beaux-Arts and the works of American architects such as McKim, Mead, & White. His classicism was restrained, dignified, and uncluttered".<sup>xxvi</sup> Two Dodd and Cobb residential designs of this period enhance St. James Court – the Edmund F. Trabue house (JF-CO-1416) and the John A. Stark house (JF-CO-1489).<sup>xxvii</sup> At the east end of neighboring Belgravia Court a group of five Chateausque townhouses are thought to be Dodd designs.<sup>xxviii</sup> All these buildings are on the National Register within the Old Louisville Historic District.

According to Morgan, the Samuel Grabfelder house demonstrated "a more refined and restrained approach; the profusion of Victorian ornament is replaced by sparing use of Italian Renaissance Revival detail" reflecting the growing influence of the classical principles of the École des Beaux-Arts. This influence is further evident in the Edwin H. Ferguson house (JF-CO-1137) of 1905, in which Dodd and Cobb "employed a range of elaborate classical and Baroque details within a symmetrical and controlled façade to produce a formal and elegant composition. The house's symmetry and restraint illustrate the growing influence of Parisian academic training and the rejection of the Victorian preference for asymmetry and medieval sources".<sup>xxix</sup>

Dodd and Cobb contributed excellent examples of Gothic Revival ecclesiastical architecture to Louisville. Both the Fourth Avenue Methodist Episcopal Church (JF-CN-35; NR 1979) and the Louisville Presbyterian Theological Seminary (JF-CD-246, NR 1978) are listed in the National

<sup>xxiii</sup> Luhan, Gregory A., Dennis Domer, and David Mohney. Louisville Guide. (New York: Princeton Architectural Press, 2004), 24.

<sup>xxiv</sup> National Register of Historic Places, Nomination Form "Fourth Avenue Methodist Episcopal Church," 1979, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/79001006.pdf> (accessed November 3, 2009).

<sup>xxv</sup> Tooba K. Latham, Mason Maury and the Influence of the Chicago School in Louisville. (Louisville: University of Louisville, 1975), 37, 41.

<sup>xxvi</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981). 43-44.

<sup>xxvii</sup> *Ibid.*, 94, 96

<sup>xxviii</sup> Gregory A. Luhan et al., Louisville Guide (New York: Princeton Architectural Press, 2004), 243

<sup>xxix</sup> Thomas, Samuel W. and William Morgan. Old Louisville: The Victorian Era. Louisville, Kentucky: Data Courier, Inc., 1975. 78, 82.

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Register of Historic Places. Of the seminary, the Louisville Times reported Lewis Pilcher, noted New York architect and professor of architecture, remarked "... the building had no parallel in its magnificent architectural style in all the west".<sup>xxx</sup>

Dodd and Cobb completed the George Berry mansion in Frankfort, Kentucky (FR-F- 7, NR 2002) in the Colonial Revival Style and shortly thereafter ended their partnership. In 1905 Dodd worked with Frank Mills Andrews of Dayton, Ohio on the design of the "new" Seelbach Hotel (JF-CD-154; NR 1975). Mills also designed the Kentucky State Capitol.<sup>xxxii</sup>

In 1905 Dodd joined architect Kenneth McDonald to form McDonald and Dodd. This firm designed the Lincoln Bank Building, a fourteen-floor glazed-enamel brick and stone structure which was the largest in the city at the time, and the Stewart's Dry Goods Building, a seven-story structure of buff colored brick and terra cotta.<sup>xxxiii</sup>

McDonald and Dodd designed the Western Colored Branch of the Louisville Free Public Library, a Beaux-Arts design. It was endowed by Carnegie and is said to be the first library in the country built for African-Americans.<sup>xxxiii</sup>

Between 1908 and 1911 McDonald and Dodd showed an interest in the Mediterranean influence within the Beaux-Arts framework, making use of stucco, terra cotta, and tile roofs. During this period McDonald built his own home at 1428 St. James Court and Dodd built his house, the subject of this document, five doors south of his partner.<sup>xxxiv</sup>

Between 1910 and 1913 the firm designed mansions for prominent Louisville figures including Alfred Brandeis (brother of Supreme Court Justice Louis Brandeis), Louis Seelbach, and William R. Belknap.<sup>xxxv</sup> In the same period McDonald and Dodd worked with Daniel H. Burnham of Chicago as associate architects in the design of the Starks Building.<sup>xxxvi</sup>

Dodd moved to Los Angeles in 1913 and, with J. Martyn Haenke, assisted architect Julia Morgan with the exotic Herald Examiner Building in the Spanish Mission Revival style. He then joined William S. Richards in the firm Dodd and Richards. They designed several public and commercial buildings in Los Angeles, including libraries, office buildings, residences, and department stores. In 1930 Dodd became ill while on a vacation to Europe. He returned to Los Angeles and expired.<sup>xxxvii</sup>

A partial listing of Dodd-designed buildings in Jefferson County, Kentucky is below, followed by Dodd buildings in this region of the U.S. and in Los Angeles.

<sup>xxx</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981). 51.

<sup>xxxii</sup> *Ibid.*, 52.

<sup>xxxiii</sup> *Ibid.*, 54-57.

<sup>xxxiii</sup> *Ibid.*, 57.

<sup>xxxiv</sup> *Ibid.*, 59.

<sup>xxxv</sup> *Ibid.*, 103 and 106.

<sup>xxxvi</sup> *Ibid.*, 105.

<sup>xxxvii</sup> American Biographical Index 3<sup>rd</sup> Cumulated and Enlarged Edition, Volume I. Munchen: KG Saur Verlag, 2007. Fiche 443, frame 453.

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### Ecclesiastical and civic Buildings in Jefferson County

- Louisville Standard Club, 639 Fifth Street, Second Renaissance Revival style, Wehle and Dodd, 1889 (demolished).<sup>xxxviii, xxxix, xl</sup>
- Adath Israel Cemetery Chapel, 2716 Preston Street (right of entry gate), Richardsonian Romanesque style, Maury and Dodd, 1890.<sup>xli</sup>
- St. Paul's Episcopal Church, 1400 Fourth Street, Gothic Revival style, Maury and Dodd, 1895-97.<sup>xlii</sup>
- Fourth Avenue Methodist Episcopal Church, 318 West St. Catherine Street, Gothic Revival style, Dodd and Cobb, 1900 – 1902.<sup>xliii</sup>
- Louisville Presbyterian Theological Seminary, 109 East Broadway, Collegiate Gothic style, Dodd and Cobb, 1902-1909.<sup>xliv</sup>
- Temple Adath Israel, 834 Third Street, Grecian Ionic style, McDonald and Dodd, 1906.<sup>xlv</sup>
- Louisville Free Public Library, Western Colored Branch, 604 Tenth Street, Beaux-Arts style, McDonald and Dodd, 1907-8.<sup>xlvi</sup>
- First Christian Church, 850 Fourth Street, Beaux-Arts style, McDonald and Dodd, 1910-11.<sup>xlvii</sup>
- YMCA Building, 233 West Broadway, Beaux-Arts style, McDonald and Dodd, 1912-13.<sup>xlviii</sup>
- Louisville Country Club, 40 Mockingbird Valley Drive, Beaux-Arts style with Mediterranean influence, McDonald and Dodd, 1909-1910.<sup>xlix</sup>

### Commercial buildings in Jefferson County

- Louisville Trust Building, 200 Fifth Street, Richardsonian Romanesque Chicago style office building, Maury and Dodd, 1891.<sup>l</sup>

<sup>xxxviii</sup> Allison, Young Ewing, City of Louisville and a Glimpse of Kentucky (Louisville, Kentucky: The Louisville Board of Trade, 1887), 76

<sup>xxxix</sup> Henrietta Szold, editor. The American Jewish Year Book 5668, September 9, 1907 to September 25, 1908. (Philadelphia: The Jewish Publication Society of America, 1907). 185.

<sup>xl</sup> Samuel W. Thomas. The Architectural History of Louisville 1778 – 1900. (Louisville, Kentucky: Filson Historical Society, 2009), 211.

<sup>xli</sup> National Register of Historic Places, Nomination Form "Adath Israel Cemetery," 1982, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/82002702.pdf> (accessed November 3, 2009).

<sup>xlii</sup> Tooba K. Latham, Mason Maury and the Influence of the Chicago School in Louisville. (Louisville: University of Louisville, 1975), 110.

<sup>xliii</sup> National Register of Historic Places, Nomination Form "Fourth Avenue Methodist Episcopal Church," 1979, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/79001006.pdf> (accessed November 3, 2009).

<sup>xliv</sup> National Register of Historic Places, Nomination Form "Old Louisville Presbyterian Seminary," 1978, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/78001362.pdf> (accessed November 3, 2009).

<sup>xlv</sup> National Register of Historic Places, Nomination Form "Temple Adath Israel," 1974, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/74000882.pdf> (accessed November 3, 2009).

<sup>xlvi</sup> National Register of Historic Places, Nomination Form "Western Colored Branch, Louisville Free Public Library," 1975, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/75000771.pdf> (accessed November 5, 2009).

<sup>xlvii</sup> National Register of Historic Places, Nomination Form "First Christian Church," 1979, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/79001005.pdf> (accessed November 5, 2009).

<sup>xlviii</sup> National Register of Historic Places, Nomination Form "Y.M.C.A. Building," 1977, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/77000631.pdf> (accessed November 5, 2009).

<sup>xlix</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 102.

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- Stewart's Dry Goods Company Building, 501 Fourth Street, Classical Revival style, McDonald and Dodd, 1907. <sup>ii</sup>
- Seelbach Hotel, 500 South Fourth Street, Beaux-Arts style, by Frank M. Andrews with William Dodd, 1905-1907. <sup>iii</sup>
- Citizens National Life Insurance Building, 100 Park Road, Anchorage, Kentucky, Beaux-Arts style, McDonald and Dodd, 1911. <sup>iiii</sup>
- Starks Building, 455 South Fourth Street, Beaux-Arts style, McDonald and Dodd with D.H. Burnham and Company, 1913. <sup>lv</sup>
- Weissinger-Gaulbert Apartments – Third Street Annex, 709 Third Street, Beaux-Arts style, McDonald and Dodd, 1912. <sup>lv</sup>

### Residences in Jefferson County

- Jacob S. Bockee house, 1230 Third Street, Richardsonian Romanesque style, Wehle and Dodd, 1888. <sup>lvi, lvii</sup>
- Louis Seelbach house, 926 Sixth Street, Richardsonian Romanesque style, Wehle and Dodd, 1889. <sup>lviii</sup>
- Berry Hill mansion renovation, 5900 Burlington Avenue, 1890, Colonial Revival style, Dodd. <sup>lix</sup>
- Bonnycot house, 1111 Bellewood Road, Anchorage, Kentucky, Shingle style, Dodd, 1890. <sup>lx</sup>
- Mrs. James Clarke residence, 1114 Third Street, Richardsonian Romanesque style, Maury and Dodd, 1890. <sup>lxi</sup>
- Charles L. Robinson residence, 1334 Third Street, Chateausque style, Maury and Dodd, 1891. <sup>lxii</sup>

<sup>i</sup> National Register of Historic Places, Nomination Form "Louisville Trust Building," 1977, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/77000624.pdf> (accessed November 5, 2009).

<sup>ii</sup> National Register of Historic Places, Nomination Form "Stewart's Dry Goods Company Building," 1982, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/82002725.pdf> (accessed November 5, 2009).

<sup>iii</sup> Marty Lyn Poynter Hedgepeth, *The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd.* (Louisville: University of Louisville, 1981), 99.

<sup>iiii</sup> National Register of Historic Places, Nomination Form "Citizens National Life Insurance Building," 1977, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/77000622.pdf> (accessed November 5, 2009).

<sup>lv</sup> Marty Lyn Poynter Hedgepeth, *The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd.* (Louisville: University of Louisville, 1981), 105.

<sup>lv</sup> National Register of Historic Places, Nomination Form "The Weissinger-Gaulbert Apartments – Third Street Annex," 1977, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/77000630.pdf> (accessed November 5, 2009).

<sup>lvi</sup> Tooba K. Latham, *Mason Maury and the Influence of the Chicago School in Louisville.* (Louisville: University of Louisville, 1975), 104.

<sup>lvii</sup> Old Louisville Neighborhood Council, "Caron's City Directory Street Listings for Old Louisville 1884-1921," <http://oldlouisville.com/History/Carons-ALL-byName.xls> (accessed November 13, 2009).

<sup>lviii</sup> Marty Lyn Poynter Hedgepeth, *The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd.* (Louisville: University of Louisville, 1981), 16.

<sup>lix</sup> Samuel W. Thomas, *The Architectural History of Louisville 1778 – 1900* (Louisville: Filson Historical Society, 2009), 44-45.

<sup>lx</sup> National Register of Historic Places, Nomination Form "Bonnycot," 1983, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/83002638.pdf> (accessed November 5, 2009).

<sup>lxi</sup> Tooba K. Latham, *Mason Maury and the Influence of the Chicago School in Louisville.* (Louisville: University of Louisville, 1975), 105.

<sup>lxii</sup> Samuel W. Thomas, *The Architectural History of Louisville 1778 – 1900* (Louisville: Filson Historical Society, 2009), 218

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- William Dodd house, 1467 St. James Court, Classical Revival style, Maury and Dodd, 1893.<sup>lxiii</sup>  
lxiv
- George Newman house, 1123 Third Street, Chateausque style, Maury & Dodd, 1893.<sup>lxv</sup>
- Sam Stone Bush House, 230 Kenwood Hill Road, Shingle style, Maury and Dodd, 1893, and library, Dodd and Cobb, 1900.<sup>lxvi</sup>
- Suzette G. Stewart residence, 1208 First Street, Classical Revival style, Maury and Dodd, 1893.<sup>lxvii</sup>
- Cornelia Gordon house, 308 Kenwood Hill Road, Colonial Revival style, Maury and Dodd, remodeled 1894.<sup>lxviii</sup>
- Cornelia Bush house, 316 Kenwood Drive, Colonial Revival style, Maury and Dodd, 1894.<sup>lxix</sup>
- J. C. Hughes residence, 1459 St. James Court, Classical Revival style, Maury and Dodd, 1895.  
lxx, lxxi
- Dr. George W. Lewman residence, 1365 Third Street, Chateausque style, Maury and Dodd, 1895.<sup>lxxii</sup>
- Eckstein Stockdale residence, 1414 Third Street, Classical Revival style, Maury and Dodd, 1895.<sup>lxxiii, lxxiv</sup>
- Patrick F. Walsh residence, 1397 Third Street, Classical Revival style, Maury and Dodd, 1895.  
lxxv
- E. L. Brown residence, 1451 Fourth Street, Renaissance Revival style, Maury and Dodd, 1895.  
lxxvi
- John W. Brown house, 1455 Fourth Street house, Renaissance Revival style, Maury and Dodd, 1895.<sup>lxxvii</sup>

<sup>lxiii</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 45.

<sup>lxiv</sup> Old Louisville Neighborhood Council, "Caron's City Directory Street Listings for Old Louisville 1884-1921," <http://oldlouisville.com/History/Carons-ALL-byName.xls> (accessed November 13, 2009).

<sup>lxv</sup> Samuel W. Thomas, The Architectural History of Louisville 1778 – 1900. (Louisville, Kentucky: Filson Historical Society, 2009), 219.

<sup>lxvi</sup> National Register of Historic Places, Nomination Form "Bush, S. S., House", 1979, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/79000998.pdf> (accessed December 8, 2009).

<sup>lxvii</sup> Tooba K. Latham, Mason Maury and the Influence of the Chicago School in Louisville. (Louisville: University of Louisville, 1975), 103.

<sup>lxviii</sup> National Register of Historic Places, Nomination Form "Gordon, Cornelia, House" 1982, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/82002711.pdf> (accessed November 13, 2009).

<sup>lxix</sup> National Register of Historic Places, Nomination Form "Bush, Cornelia, House", 1982, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/82002708.pdf> (accessed December 8, 2009).

<sup>lxx</sup> Tooba K. Latham, Mason Maury and the Influence of the Chicago School in Louisville. (Louisville: University of Louisville, 1975), 107.

<sup>lxxi</sup> Old Louisville Neighborhood Council, "Caron's City Directory Street Listings for Old Louisville 1884-1921," <http://oldlouisville.com/History/Carons-ALL-byName.xls> (accessed November 13, 2009).

<sup>lxxii</sup> Samuel W. Thomas, The Architectural History of Louisville 1778 – 1900 (Louisville: Filson Historical Society, 2009), 221

<sup>lxxiii</sup> Tooba K. Latham, Mason Maury and the Influence of the Chicago School in Louisville. (Louisville: University of Louisville, 1975), 110.

<sup>lxxiv</sup> Old Louisville Neighborhood Council, "Caron's City Directory Street Listings for Old Louisville 1884-1921," <http://oldlouisville.com/History/Carons-ALL-byName.xls> (accessed November 13, 2009).

<sup>lxxv</sup> Tooba K. Latham, Mason Maury and the Influence of the Chicago School in Louisville. (Louisville: University of Louisville, 1975), 112.

<sup>lxxvi</sup> Historic Landmarks and Preservation Districts Commission, Old Louisville Preservation District Designation Report. (Louisville, 1974), 48.



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- William T. Johnston residence, 1457 Fourth Street, Renaissance Revival style, Maury and Dodd, 1895. <sup>lxxviii</sup>
- William Semple house, 1452 Fourth Street, Classical Revival style, Dodd and Cobb, 1897. <sup>lxxxix</sup>
- Shackelford Miller house, 1454 Fourth Street, Classical Revival style, Dodd and Cobb, 1897. <sup>lxxx</sup>
- William Thalheimer residence, 1433 Third Street, Chateausque style, Dodd and Cobb, 1896. <sup>lxxxii</sup>
- Townhouse Group 1468, 1470, and 1472 Fourth Street and 402 Belgravia Court; Joseph Werne house, 1476 Fourth Street; Chateausque style, Dodd and Cobb, 1897. <sup>lxxxii</sup> These buildings have been stylistically attributed to Dodd though documentation is unclear.
- Samuel Grabfelder house, 1442 Third Street, Beaux-Arts style, Dodd and Cobb, 1897. <sup>lxxxiii</sup>
- Edmund F. Trabue house, 1419 St. James Court, Colonial Revival style, Dodd and Cobb, 1897. <sup>lxxxiv</sup>
- John A. Stark house, 1412 St. James Court, Classical Revival style, Dodd and Cobb, 1898. <sup>lxxxv</sup>
- J. L. Smyser house, 1035 Cherokee Road, Classical Revival style, Dodd and Cobb, 1902. <sup>lxxxvi</sup>
- Edwin H. Ferguson house, 1310 Third Street, Beaux-Arts style, Dodd and Cobb, 1901-4. <sup>lxxxvii</sup>
- C. L. Nelsen house, 2327 Cherokee Parkway, McDonald and Dodd, Arts and Crafts style, 1911-12. <sup>lxxxviii</sup>
- Ladless Hill, the Alfred Brandeis house, 6501 Longview Lane, Arts and Crafts style, McDonald and Dodd, 1912. <sup>lxxxix</sup>
- Lincliff, the William R. Belknap house, 6100 Longview Lane, Georgian Revival style, McDonald and Dodd, 1911. <sup>xc</sup>
- Thomas Hoyt Gamble house, 119 West Ormsby Avenue, stylistically attributed to McDonald and Dodd, Arts and Crafts style, 1912.
- Louis Seelbach residence, 715 Alta Vista Road, Neo-Georgian style, McDonald and Dodd, 1911. <sup>xcii</sup>

<sup>lxxxvii</sup> Ibid., 48.

<sup>lxxxviii</sup> Ibid., 48.

<sup>lxxxix</sup> Ibid., 48.

<sup>lxxx</sup> Ibid., 48.

<sup>lxxxii</sup> Samuel W. Thomas, The Architectural History of Louisville 1778 – 1900 (Louisville: Filson Historical Society, 2009), 221

<sup>lxxxiii</sup> Luhan, Gregory A. and Dennis Domer and David Mohney. Louisville Guide. (New York: Princeton Architectural Press, 2004), 243.

<sup>lxxxiv</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 96.

<sup>lxxxv</sup> Ibid., 94.

<sup>lxxxvi</sup> Ibid., 96.

<sup>lxxxvii</sup> Ibid., 97.

<sup>lxxxviii</sup> Ibid., 96.

<sup>lxxxix</sup> Ibid., 105.

<sup>xc</sup> National Register of Historic Places, Nomination Form "Ladless Hill", 1983, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/83002693.pdf> (accessed December 8, 2009).

<sup>xcii</sup> National Register of Historic Places, Nomination Form "Lincliff", 1983, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/83002694.pdf> (accessed December 8, 2009).

<sup>xciii</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 103

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### Dodd Designs in the Region

- Nelson County Courthouse, Bardstown, Kentucky, Richardsonian Romanesque style, Maury and Dodd, 1891.<sup>xcii</sup>
- Greenwood, the C. Hunter Raine house, 1560 Central Avenue, Memphis, Tennessee, Colonial Revival style, Dodd and Cobb, 1904.<sup>xciii</sup>
- Muhlenberg County Courthouse, Greenville, Kentucky, Neo-Classical with Baroque tower, McDonald and Dodd 1907.<sup>xciv</sup>
- Berry, George F., House, 700 Louisville Road, Frankfort, Kentucky, Colonial Revival Style, Dodd and Cobb, 1900, and music room, McDonald and Dodd, 1912.<sup>xcv</sup>

### Los Angeles, California Designs by Dodd

- Herald Examiner Building, 1111 South Broadway, Spanish Mission Revival style, Julia Morgan with Haenke and Dodd, 1914.<sup>xcvi</sup>
- Ville de Paris Department Store, 712 South Olive Street, Beaux-Arts style, Dodd and Richards, 1916.<sup>xcvii</sup>
- Heron Building, 510 West Sixth Street, Beaux-Arts style, Dodd and Richards, 1920-21.<sup>xcviii</sup>
- Pacific Mutual Building, 523 West Sixth Street, Beaux-Arts high rise office building, Dodd and Richards, 1922.<sup>xcix</sup>
- Brock and Company Jewelry Store, 515 West Seventh Street, Beaux-Arts style, Dodd and Richards, 1922.<sup>c</sup>

### Evaluation of the Dodd House within the context: "The Architectural Designs of William James Dodd in Louisville, 1886-1913."

Several grounds validate the claim for Dodd's status as a master designer. These include his large output, the impressive retention of his buildings (a sign of quality design and construction), the several academic studies of his work, and the extensive preservation recording of his buildings in the Kentucky Heritage Council survey inventory and National Register listings. He is identified as the

<sup>xcii</sup> Ibid., 42-43.

<sup>xciii</sup> National Register of Historic Places, Nomination Form "Greenwood", 1979, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/79002468.pdf> (accessed December 8, 2009).

<sup>xciv</sup> National Register of Historic Places, Nomination Form "Muhlenberg County Courthouse", 1978, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/78001390.pdf> (accessed December 8, 2009).

<sup>xcv</sup> National Register of Historic Places, Nomination Form "Berry, George F., House", 2002, <http://pdfhost.focus.nps.gov/docs/NRHP/Text/02000915.pdf> (accessed December 8, 2009).

<sup>xcvi</sup> Curtis C. Roseman, "Los Angeles Herald-Examiner Building," University of Southern California Department of Geography, [http://college.usc.edu/geography/la\\_walking\\_tour/south\\_park/los\\_angeles\\_herald-examiner\\_building.html](http://college.usc.edu/geography/la_walking_tour/south_park/los_angeles_herald-examiner_building.html) (accessed November 5, 2009).

<sup>xcvii</sup> American Biographical Index 3<sup>rd</sup> Cumulated and Enlarged Edition, Volume I. (Munich: KG Saur Verlag, 2007). Fiche 443, frame 453.

<sup>xcviii</sup> Alan Michelson, "Heron Building," The Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/structures/1862/> (accessed November 5, 2009).

<sup>xcix</sup> Alan Michelson, "Pacific Mutual Insurance Company Building #1, Los Angeles, CA," The Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/structures/6260/> (accessed December 11, 2009).

<sup>c</sup> Alan Michelson, "Brock and Company Jewelry Store, Los Angeles, CA," The Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/structures/1859/> (accessed November 5, 2009).

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architect on 31 surveyed buildings in Jefferson County alone. Of that group, only 3 are not listed on the National Register: two have been demolished and the third is identified as eligible for listing.

Three characteristics typify Dodd's design history in Louisville. The first is a pattern of dramatic change in design style every few years. The second is a series of changes in his professional practice of architecture. The third is artful and tasteful use of ornamentation integrated with each style of design.

Dodd had several periods of sustained work terminating in shifts in style and partners. During his career he worked skillfully in the Richardsonian Romanesque and Chateausque styles, and then shifted to Classical Revival styles, and then Beaux-Arts style. In Louisville he moved through four partnerships over 27 years with some independent work between affiliations. Dodd's design work was marked by facile change over time; he was apparently a quick study who adopted new forms easily. The use of tasteful, restrained ornamentation is a continuous theme through all his work.

The Dodd house, and the period in which he lived there, demonstrate the characteristics of Dodd's design history and may help one to understand the body of his work and career in Louisville.

The Dodd house represents an abrupt stylistic shift, embodying elements of modern architectural styles that arose from 1890 to the early-twentieth century, specifically Arts and Crafts, American Craftsman, and the Prairie school. These elements include simple lines, flat planes, clean geometric forms, grouped windows, art glass, built-in cabinets, open views between rooms, interior bands of natural wood, squared spindles, and natural colors. Dodd was 48 years old when this house was built – at this point he was a leading architect in Louisville and could easily have continued a successful career with his previous styles. Instead he embraced and interpreted new styles emerging in early-twentieth-century America, creating a showcase for them in this house. It is probable he intended the house to be a demonstration of his artistic mastery, given the elaborate fireplace and the sculptured plaster ceiling, the recurring geometric motifs and organic plant illustrations, and the not coincidental news feature of 1911. Continuing his pattern of periodic change in his professional practice, it must have been in this house that Dodd contemplated and decided upon his move to Los Angeles in 1913. Relocating his practice across the country at age 51, at the apparent apex of a successful career, must have been an unusual act for an accomplished professional at the time. Taken together, the Dodd house and his move west suggest significant changes in Dodd's personal design evolution at the time he designed and lived in the Dodd house.

The third characteristic of Dodd's creative accomplishment is masterful use of ornamentation. This is apparent in each of his stylistic periods, from graceful circular entrances of the Seelbach and Bockee houses (Richardsonian Romanesque), to the elegant arches and stone latticework of the Newman house (Chateausque), the gothic arches and spires of the Louisville Presbyterian seminary (Gothic Revival), and the beautiful façade of the Ferguson house (Beaux-Arts). The Dodd house demonstrates this successful use of ornamentation in its bracketed cornice, decorative planter box, cartouches, art glass, and the second floor window surround of the façade. The theme continues in the interior with its sculptured ceiling, geometric and nature motifs, and ornate fireplace.

The Dodd house embodies the three characteristics that typify and interpret the creative history of the architect.

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Writing about Dodd's firm from 1905 – 1913, Hedgepeth states "The most interesting residential work of the firm, more specifically Dodd's work, was his own house at 1448 St. James Court. This house is popularly known as the 'Arts and Crafts house'. A wealth of fine decorative detailing is employed along with an interest in textural contrast. The domination of the roof pitch, the stuccoed walls and the first floor windows point to the English architect, C.F.A. Voysey. ... The composition, combination of textures and the richness of the ornament make this structure one of the more original homes of the period in Louisville."<sup>ci</sup>

The Dodd house incorporates distinctive Arts and Crafts elements such as horizontal bands and planes of wood, stucco exterior, natural materials and finishes, built-in furnishings, bands of casement windows, and colored art glass with geometric compositions. The house shows a Mediterranean influence in its red tile roof and colored stucco exterior. This influence also appears in contemporary Dodd designs such as the Citizens National Life Insurance Building (JF-626; NR 1977) and the Louisville Country Club (JF-1331; NR 2007 within the Mockingbird Valley Historic District).<sup>cii</sup> High artistic values are demonstrated in the subtle exterior ornamentation and the themes of nature and geometric designs which recur in woodwork and art glass throughout the house. In 1911 the Sunday Magazine of the Courier-Journal featured the house in an article titled "Beautiful New Home in St. James Court". Photos in the magazine show the house front, the living room, the fireplace and built-in bookcases, and the conservatory.<sup>ciii</sup>

### **Evaluation of the Integrity of the Dodd House within the context**

The integrity of the Dodd house can be assessed within the context of Dodd's residential work in Louisville, viewing his design as the work of a master. The salient integrity factors that allow this house to exhibit its significant qualities are design, materials, workmanship, and feeling. The house possesses those 4 factors, as well as integrity of location and setting. Because Dodd also lived there, the house provides us some ability to associate the property with him as a designer of residences.

**Location** – The house is on its original site with no changes to the property boundaries or neighboring structures since built. Dodd houses in Louisville were built in relatively wealthy neighborhoods which have largely been preserved without intrusions. This is true for most of the Dodd houses in Old Louisville, in the Cherokee neighborhood, and in the eastern River Road area. An unfortunate exception is the 1911 mansion Dodd designed for Louis Seelbach on Alta Vista Road, which is obscured by encroaching modern homes.

**Design** – The frontal and side views of the Dodd house and lot are unchanged from 1911. The roof, stucco material, chimney, windows, cornice, planter boxes, and doors in these views are original with the exception of two filled-in window openings on the left (south) side. The façades of the many

<sup>ci</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 60.

<sup>cii</sup> Marty Lyn Poynter Hedgepeth, The Victorian to the Beaux-Arts: A Study of Four Louisville Architectural Firms, McDonald Brothers, McDonald & Sheblessy, Dodd and Cobb, and McDonald and Dodd. (Louisville: University of Louisville, 1981), 58.

<sup>ciii</sup> "Beautiful New Home in St. James Court," Illustrated Sunday Magazine of the Courier-Journal, June 25, 1911, 12.

William J. Dodd House  
Name of Property

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Dodd houses in Louisville are generally preserved and their original distinctive designs can be easily discerned.

**Setting** – The neighboring buildings and the St. James – Belgravia neighborhood are well-preserved. The property use remains residential except the Conrad-Caldwell mansion at the north end of St. James Court, which now is a house-museum. A bronze reproduction of the original neighborhood fountain is centered in central green of St. James Court. The residential settings of Dodd houses in the Cherokee neighborhood and in country estates along River Road also remain original. Again, a home designed for Louis Seelbach, this one in 1889, is an exception. This Seelbach house, in the Limerick neighborhood, is now opposite a mostly vacant block of rubble and chain link fences.

**Materials** – In the façade the original roof tiles, windows, stucco and ornamentation persist. This is generally true of Dodd houses in the city, though some show changes in roof materials and minor deterioration.

**Workmanship** – The sculpted cartouches and planter box, the window ornamentation, sculptured plaster ceiling, and the Byzantine marble fireplace are unchanged from 1911 and demonstrate a level of workmanship that would be difficult, if not impossible, to replicate today. Most Dodd houses have sculptural ornamentation, fine cornices, and decorative stone and/or brick work that typify fine workmanship from the period.

**Feeling** – The original layout of the front two-thirds of the house on first and second floors, and of the third floor, combine with original materials to convey the feeling of early twentieth century. The well proportioned rooms and extensive use of natural wood create comfortable, relaxing spaces. Remodeling of the rear portions of the first and second floors, into a modern kitchen and master bedroom suite, make the Dodd house practical by contemporary standards. The selection and execution of materials in the remodeled areas blend well with the original design. The Sam Stone Bush house, Edmund F. Trabue house, and Thomas Hoyt Gamble house (Dodd designs in Louisville) also create the sense of comfortable, well proportioned space and strong associations with their respective times of construction.

The Dodd house possesses a high level of integrity of six qualities of authenticity: location, design, setting, materials, workmanship, and feeling. In general the houses designed by Dodd in Louisville persist with high levels of authenticity, owing to their settings in good neighborhoods and their fine design, materials, and workmanship.

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## 9. Major Bibliographical References

### Bibliography

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William J. Dodd House  
Name of Property

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County and State

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National Register of Historic Places Nomination Forms, <http://nrhp.focus.nps.gov/>

Curtis C. Roseman, "Los Angeles Herald-Examiner Building," University of Southern California Department of Geography, [http://college.usc.edu/geography/la\\_walking\\_tour/south\\_park/los\\_angeles\\_heraldexaminer\\_building.html](http://college.usc.edu/geography/la_walking_tour/south_park/los_angeles_heraldexaminer_building.html)

Alan Michelson, The Pacific Coast Architecture Database, <https://digital.lib.washington.edu/architect/structures/>

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University  
 Other  
Name of repository: \_\_\_\_\_

Historic Resources Survey Number (if assigned): JF-CO-1497

**10. Geographical Data**

**Acreage of Property** 0 acres

(Do not include previously listed resource acreage.)

William J. Dodd House  
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Jefferson County, Kentucky  
County and State

**UTM References**

**Louisville West Quad**

Coordinate Values below expressed according to 1983 NAD, calculated by GIS

1	16	608 205.30	4231 782.48	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			
	Zone	Easting	Northing		Zone	Easting	Northing

**Verbal Boundary Description**

The legal description of the property in Deed Book 8957, page 0731, in the office of the Jefferson County Clerk. This property at 1448 St. James Court measures 40 by 180 feet. It is on the west side of St. James Court, four lots south of the fountain located at the center of the Court.

**Boundary Justification**

In conformance with National Register conventions, the boundary selected is the entire urban lot for this architecturally significant building. This is the minimum amount of land by which the resource can exhibit its significance.

**11. Form Prepared By**

name/title John E. Crum/owner  
organization \_\_\_\_\_ date March 3, 2010  
street & number 1448 St. James Court telephone 502-635-8625  
city or town Louisville state KY zip code 40208  
e-mail John\_crum@bellsouth.net

**Additional Documentation**

Site and floor plans. Added as continuation sheets

**Photographs:**

Name of Property: William Dodd House  
City or Vicinity: Louisville  
County: Jefferson State: KY  
Photographer: John E. Crum  
Date Photographed: February, 2010

Description of Photograph(s) and number:

Photo 1 of 9 (KY\_Jefferson County\_William Dodd House\_0001)  
East façade, camera facing west.

William J. Dodd House  
Name of Property

Jefferson County, Kentucky  
County and State

Photo 2 of 9 (KY\_Jefferson County\_William Dodd House\_0002)  
West elevation, rear of house, camera facing east.

Photo 3 of 9 (KY\_Jefferson County\_William Dodd House\_0003)  
Kitchen extension, camera facing south-southeast.

Photo 4 of 9 (KY\_Jefferson County\_William Dodd House\_0004)  
Conservatory exterior, camera facing east-southeast.

Photo 5 of 9 (KY\_Jefferson County\_William Dodd House\_0005)  
Foyer interior, camera facing east.

Photo 6 of 9 (KY\_Jefferson County\_William Dodd House\_0006)  
Living room interior, camera facing north.

Photo 7 of 9 (KY\_Jefferson County\_William Dodd House\_0007)  
Living room alcove and casement windows, interior view, camera facing east.

Photo 8 of 9 (KY\_Jefferson County\_William Dodd House\_0008)  
Dining room clerestory windows, interior view, camera facing north.

Photo 9 of 9 (KY\_Jefferson County\_William Dodd House\_0009)  
Conservatory interior, camera facing west.

**Property Owner:**

(Complete this item at the request of the SHPO or FPO.)

name John E. and Kimberly G. Crum  
street & number 1448 St. James Court telephone \_\_\_\_\_  
city or town Louisville state KY zip code 40208



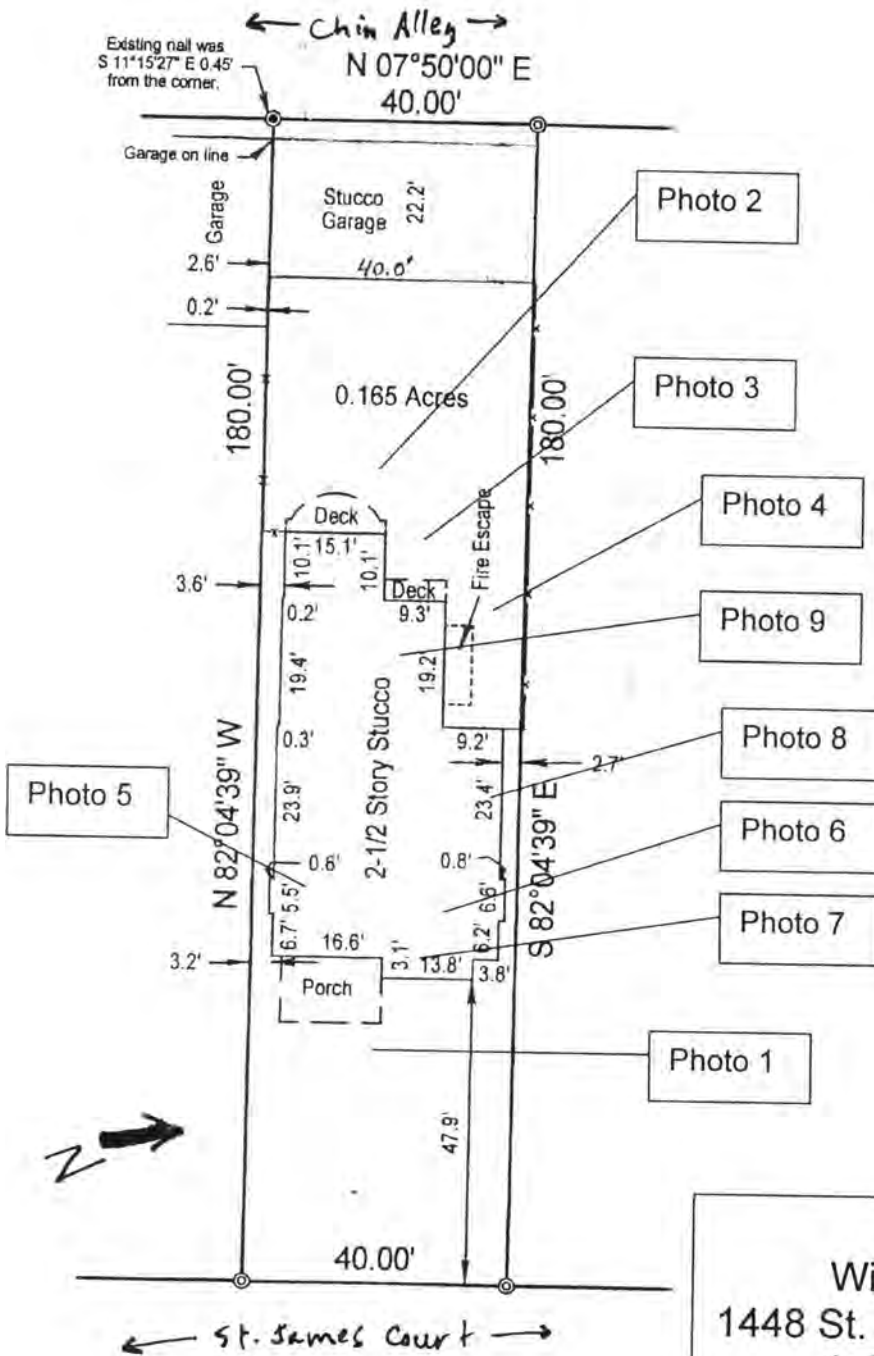
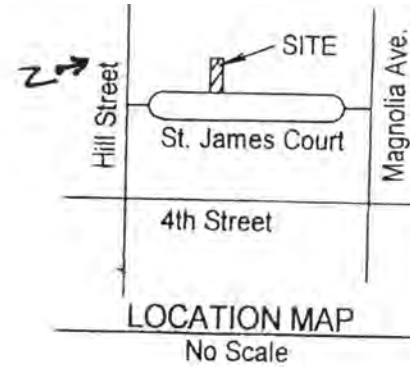
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

William J. Dodd House
Name of Property
Jefferson County, KY
County and State
NA
Name of multiple listing (if applicable)

Section number \_\_\_\_\_ Additional Documentation \_\_\_\_\_

Page 1



Site Plan  
 William Dodd House  
 1448 St. James Court, Louisville,  
 Jefferson County, KY

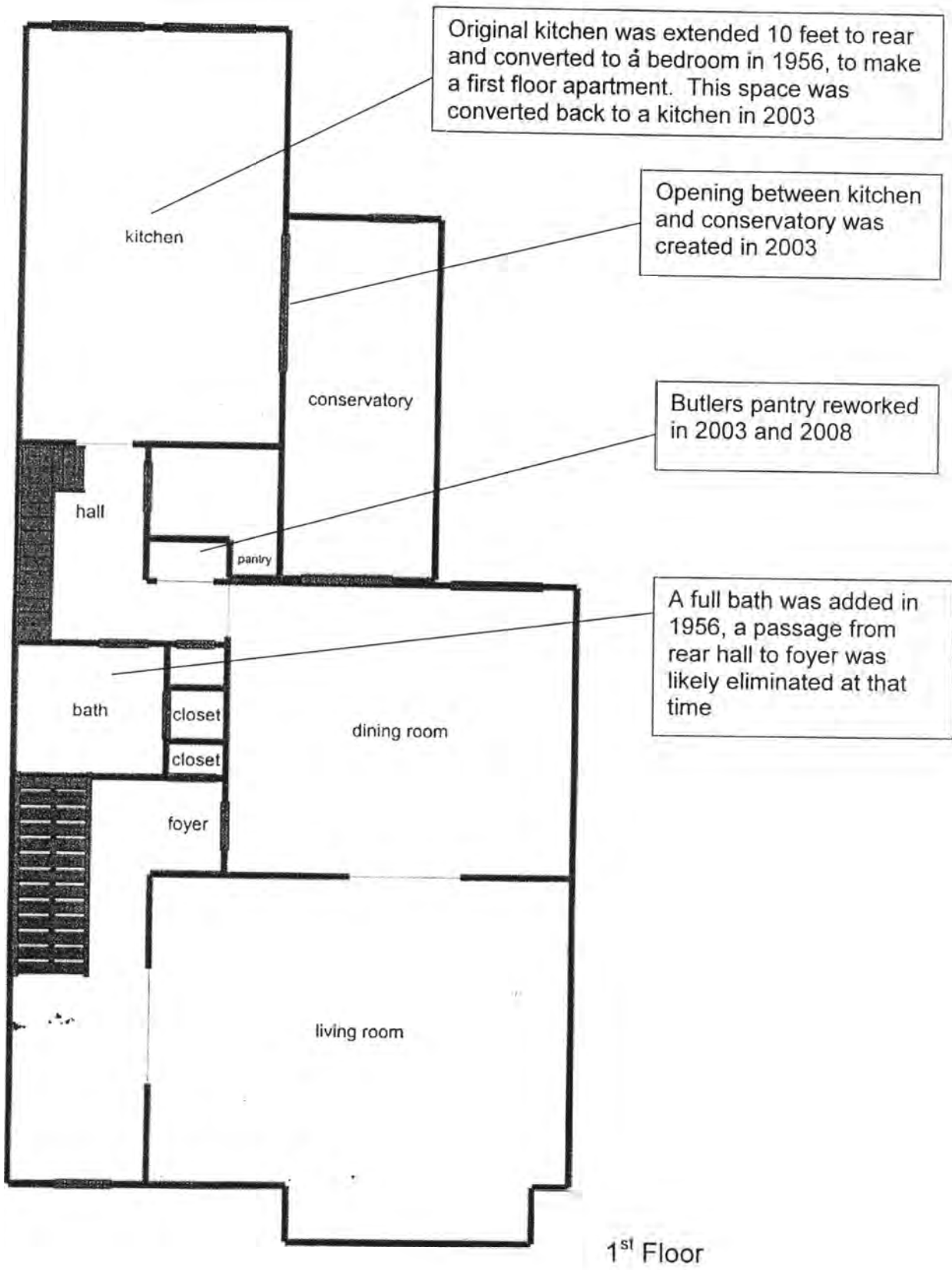
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

William J. Dodd House
Name of Property
Jefferson County, KY
County and State
NA
Name of multiple listing (if applicable)

Section number Additional Documentation

Page 2



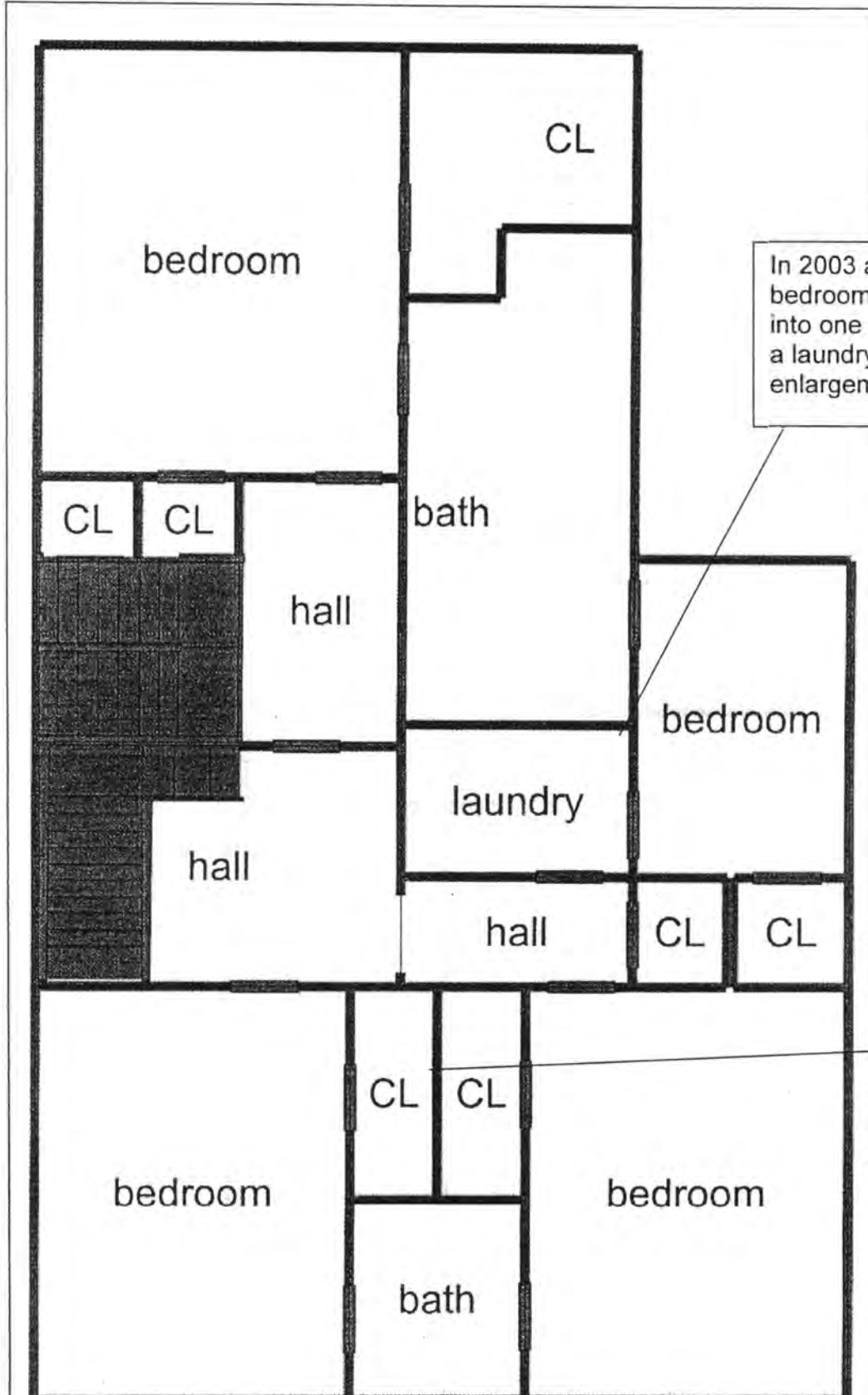
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

William J. Dodd House	
Name of Property	Jefferson County, KY
County and State	NA
Name of multiple listing (if applicable)	

Section number Additional Documentation

Page 3



In 2003 a large bedroom was divided into one small bedroom, a laundry room, and enlargement of bath

In 1956 two closets were converted to a kitchen; restored to closets in 2003

2<sup>nd</sup> Floor

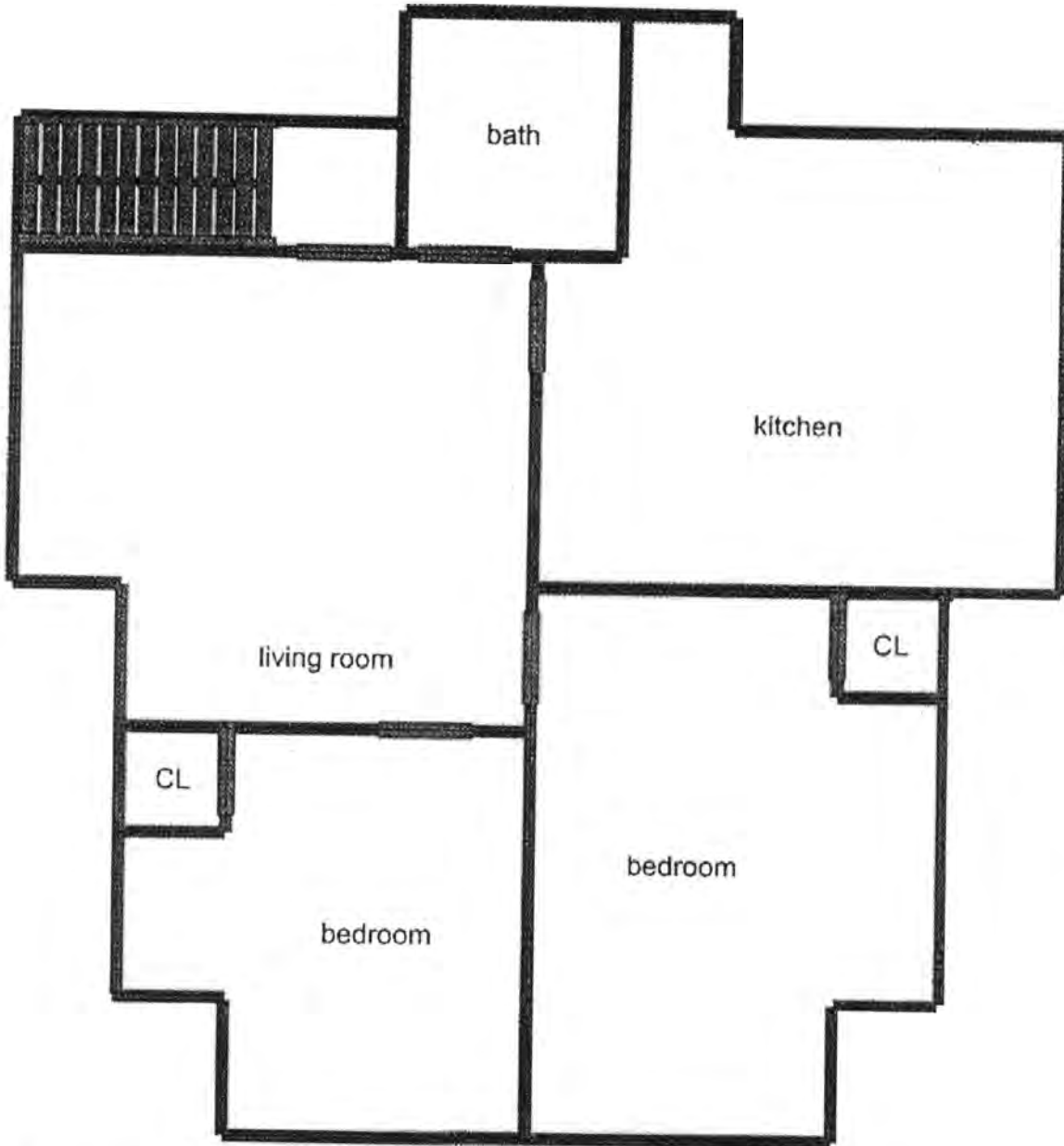
United States Department of the Interior  
National Park Service

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Name of Property
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NA
Name of multiple listing (if applicable)

National Register of Historic Places  
Continuation Sheet

Section number Additional Documentation

Page 4



3<sup>rd</sup> Floor

There are no known structural changes to the 3<sup>rd</sup> floor

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

William J. Dodd House

Name of Property

Jefferson County, KY

County and State

NA

Name of multiple listing (if applicable)

Section number Additional Documentation

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This map is not a legal document and should only be used for general reference and identification.

Map showing location of 1448 Saint James Court, Louisville, KY

Source <http://www.lojic.org/standard/viewer.htm> accessed February 20, 2010

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Dodd, William J., Residence

MULTIPLE NAME:

STATE & COUNTY: KENTUCKY, Jefferson

DATE RECEIVED: 6/22/10      DATE OF PENDING LIST: 7/21/10  
DATE OF 16TH DAY: 8/05/10      DATE OF 45TH DAY: 8/06/10  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000530

REASONS FOR REVIEW:

APPEAL: N    DATA PROBLEM: N    LANDSCAPE: N    LESS THAN 50 YEARS: N  
OTHER: N    PDIL: N    PERIOD: N    PROGRAM UNAPPROVED: N  
REQUEST: N    SAMPLE: N    SLR DRAFT: N    NATIONAL: N

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    8.6.10 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in  
The National Register  
of  
Historic Places**

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

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

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

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.











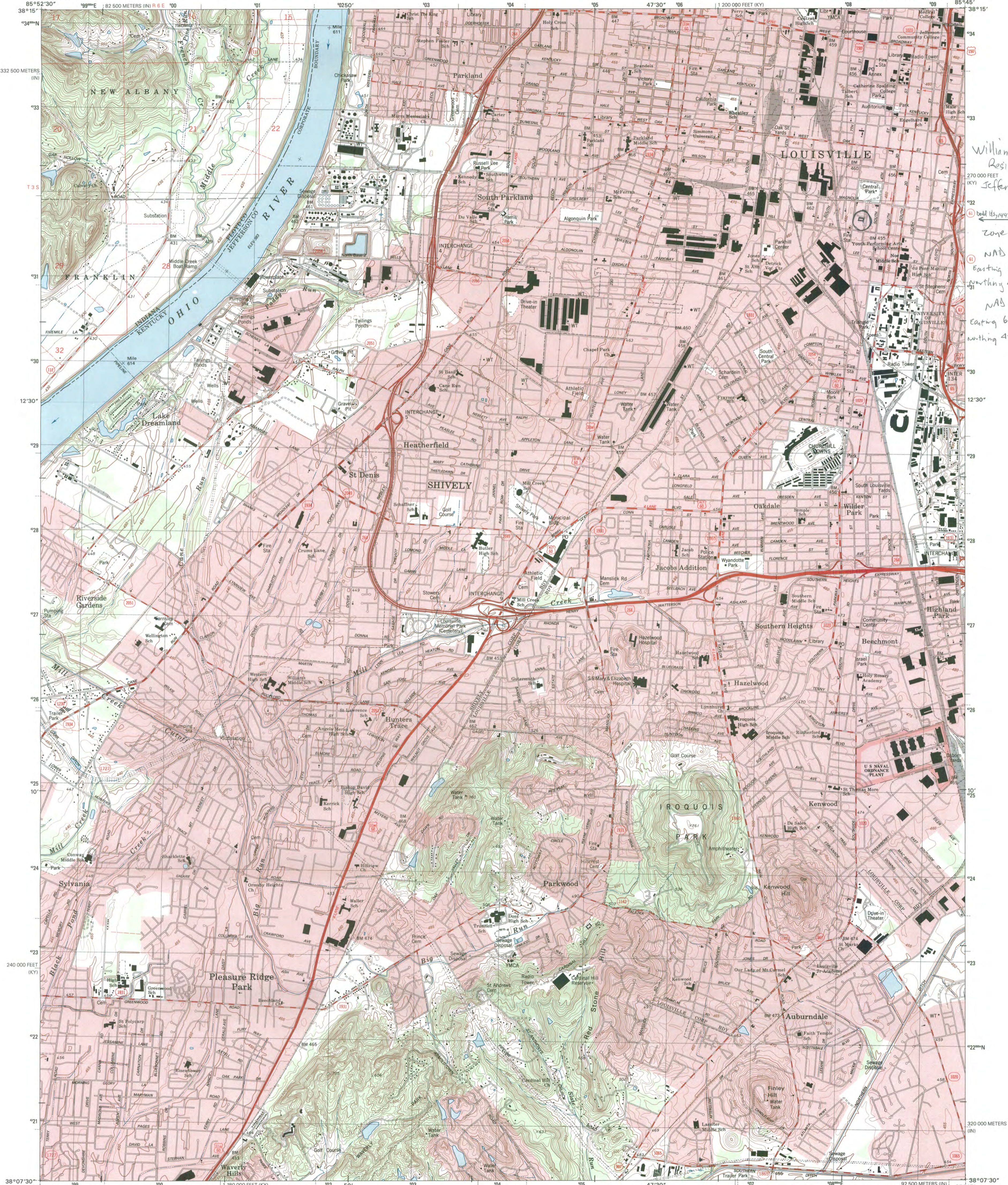






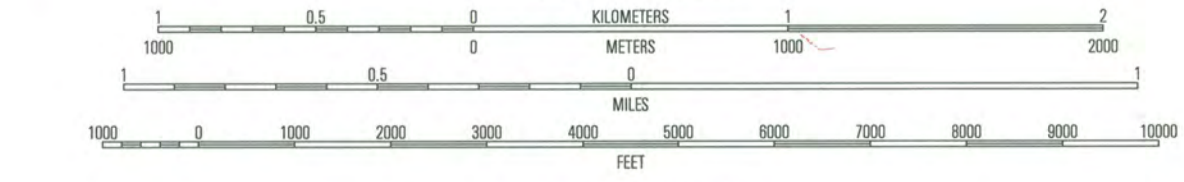
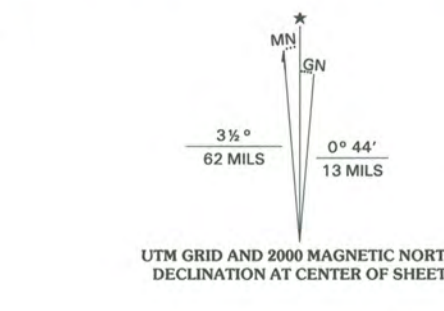






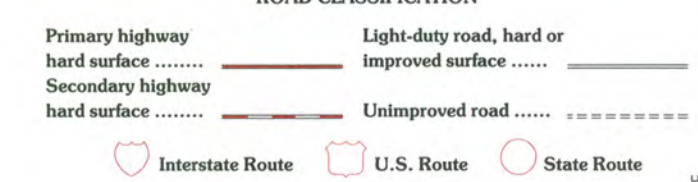
William J. Bodd  
Residence  
Jefferson County, KY  
1111 43rd St. Jones Ct.  
zone 16  
NAD 27  
Easting 608 204.83  
Northing 4231 561.40  
NAD 83  
Easting 608 205.30  
Northing 4231 782.48

Produced by the United States Geological Survey  
Topography compiled 1978. Planimetry derived from imagery taken 1958 and other sources. Survey control current as of 1979  
North American Datum of 1983 (NAD 83). Projection and 1000-meter grid: Universal Transverse Mercator, zone 16  
10 000-foot ticks: National Geodetic System of 1983 (north zone). 2 500-meter ticks: Indiana Coordinate System of 1983 (east zone)  
North American Datum of 1927 (NAD 27) is shown by dashed corner ticks. The values of the shift between NAD 83 and NAD 27 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software  
There may be private inholdings within the boundaries of the National or State reservations shown on this map  
Landmark buildings verified 1979



CONTOUR INTERVAL 10 FEET  
SUPPLEMENTARY CONTOUR INTERVAL 5 FEET  
NATIONAL GEODETIC DATUM OF 1929  
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225  
KENTUCKY GEOLOGICAL SURVEY, LEXINGTON, KENTUCKY 40506  
KENTUCKY DEPARTMENT OF COMMERCE, FRANKFORT, KENTUCKY 40601  
AND INDIANA DEPARTMENT OF NATURAL RESOURCES, INDIANAPOLIS, INDIANA 46204  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



1	2	3
4	5	6
7	8	

**LOUISVILLE WEST, KY-IN**  
1998  
NIMA 3860 III NE-SERIES V853





**CERTIFIED LOCAL GOVERNMENT REVIEW OF NATIONAL REGISTER  
NOMINATION REPORT**

(Instructions in parentheses. For fuller instructions, see reverse side. Print or type your responses.)

Certified Local Government Metro Louisville

Name of Property being considered William Dodd House

**INITIATION** (enter one date only on the line, below, which describes the nomination action):

- nomination submitted by CLG to State Historic Preservation Officer (SHPO). SHPO is asked to review the nomination as soon as possible.
- SHPO submits nomination to CLG for review. CLG has 60 days to review nomination and return this report form to SHPO.

**REVIEW BASIS** (enter a check mark into at least one line of Resource Type/Criterion; write the name of the corresponding Commission member on one of the following three lines)

**Resource Type/Criterion Selected (See Nomination Form)**

<u>Resource Type</u>	<u>Criterion /Basis for Significance</u>
<input checked="" type="checkbox"/> Historical	National Register Criterion A or B
<input type="checkbox"/> Architectural	National Register Criterion C
<input type="checkbox"/> Archaeological	National Register Criterion D

**Name of Commission Member Representing Significance Area**

- \_\_\_\_\_ Historian (when property meets Criterion A or B)
- Mary Jean Kinsman Architectural Historian/Architect (for Criterion C)
- \_\_\_\_\_ Archaeologist (when property meets Criterion D)

**RECOMMENDATION**

- (Check mark one of the four blanks below, sign and enter date):
- Commission Recommends Approval
  - Commission Recommends Disapproval
  - Commission Recommends Approval, Report Attached
  - Commission Recommends Disapproval, Report attached

3/25/2010  
Date

[Signature]  
Commission's Signature

- (Check mark one of the two blanks, sign and enter date):
- Chief Elected Official Recommends Approval
  - Chief Elected Official Recommends Disapproval

5-7-10  
Date

[Signature] Mayor  
Official's Signature/Title



STEVEN L. BESHEAR  
GOVERNOR

**TOURISM, ARTS AND HERITAGE CABINET  
KENTUCKY HERITAGE COUNCIL**



MARCHETA SPARROW  
SECRETARY

THE STATE HISTORIC PRESERVATION OFFICE

300 WASHINGTON STREET  
FRANKFORT, KENTUCKY 40601  
PHONE (502) 564-7005  
FAX (502) 564-5820  
www.heritage.ky.gov

NAT. REGISTER OF HISTORIC PLACES  
NATIONAL PARK SERVICE

MARK DENNEN  
EXECUTIVE DIRECTOR AND  
STATE HISTORIC PRESERVATION OFFICER

June 10, 2010

Ms. Carol Shull, Keeper  
National Register of Historic Places  
National Park Service 2280  
National Register of Historic Places  
1201 "P" (Eye) Street, NW 8<sup>th</sup> Floor  
Washington DC 20005

Dear Ms. Shull:

Enclosed are nominations approved at the May 11, 2010 Review Board meeting. We are submitting them for listing in the National Register:

- J. J. Nesbitt House**, Bath County, KY
- St. Bartholomew Parish School**, Jefferson County, Kentucky
- William Dodd House**, Jefferson County, Kentucky
- Christian Church of West Liberty**, Morgan County, Kentucky
- Coombs-Duncan-Brown Farmhouse**, Nelson County, Kentucky
- Standard Oil Company Filling Station**, Warren County, Kentucky
- Maple Grove**, Washington County, Kentucky
- Kalarama Farm**, Washington County, Kentucky

We appreciate your consideration of these nominations.

Sincerely,

Mark Dennen, SHPO and  
Executive Director  
Kentucky Heritage Council