

United States Department of the Interior
National Park Service

For NPS use only

National Register of Historic Places
Inventory—Nomination Form

received

MAY 25 1988
MAY 2 1988

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic CULPEPER

and or common the Doom-Crozier House

2. Location

street & number on the north side of the Springfield Road, Highway U.S.-150,
one mile east of Bardstown, Kentucky not for publication

city, town Bardstown X vicinity of

state Kentucky code KY county Nelson code 179

3. Classification

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

4. Owner of Property

name Mr. & Mrs. Thomas E. Ballard

street & number Route #5, Springfield Road

city, town Bardstown X vicinity of state Kentucky 40004

5. Location of Legal Description

courthouse, registry of deeds, etc. Nelson County Clerk's Office (Courthouse Annex Bldg.)

street & number 113 East Stephen Foster Avenue

city, town Bardstown state Kentucky 40004

6. Representation in Existing Surveys

title KY Historic Resources Inventory has this property been determined eligible? yes X no

date Summer 1978 federal X state county local

depository for survey records Kentucky Heritage Council

city, town Frankfort state Kentucky 40601

7. Description

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

Describe the present and original (if known) physical appearance

Erected about 1840, Culpeper, as its builder christened it, is a two story "L" plan frame house (photo #1). The front wing is a one-room-deep, hip-roofed mass with a five-bay facade, central passage plan (attachment #2). A rear two-story wing accommodating four rooms is flush with the east end of the front wing creating a true L-shaped form. The rear wing terminates with a gable roof at its north end. The vernacular Greek Revival styled house features a two story hip-roofed entry portico and restrained neo-classical ornamentation inside and out. Classical symmetry rules throughout with the important exception of the main facade's balance. The middle bay is not centered but the fenestration is symmetrically arranged on the flanking walls (photo #2).

The house is reached by a 700 foot driveway lined each side with white plank fence. The entry extends north from highway US-150 (photo #3 and Attachment #1). It is located about one mile east of Bardstown, county seat of Nelson, which lies approximately thirty-five miles south and east of Louisville. Geologically this is the very western fringe of the Bluegrass region in central Kentucky. The main house and dependancies are situated at the western extremity of the high, rolling tableland over-looking the east branch of Stewart's Creek. This is now called Rowan Creek on recent maps. The drainage slopes fall away sharply just west of the house (photo #4). Mature shade trees (maple, oak, and elm) shade the formal garden east of the house and areas near the house front and rear yard. A circle driveway with roses, shrubs, and flowers fronts the main entrance. The historic garden east of the house has remnants of old shrubs and ornamentals plus modern fruit trees and a large vegetable plot. The plank fence fronts the garden and defines the back yard. The weathouse is located near the back kitchen door. The main barn and springhouse are west of the dwelling. Exposed layers of natural limestone are evident west of the house with springs of various flow feeding the branch and creek below. The major spring west of the house 275 feet nurtured the plantation. The general area near Culpeper still consists generally of large and small farms. The nearest concentrated housing is about one-half mile distant to the west.

Nelson County and Bardstown have a great number of Greek Revival structures with considerable range in floor plan and detail. The majority are brick structures. In the greater Bardstown area most examples are listed in the National Register individually or included within the Bardstown Historic District, listed February, 1983. Among these, brick examples include the Carothers House (NEB-15, in the Bardstown Historic District) and the Crume-Seeger House (NEB-18 in the District). Among frame houses in Bardstown, the only Greek Revival examples for comparison are the Hynes-Cosby House (NEB-13, in the District) and the Barber House (NEB-7). About six miles east of Bardstown on US-62, the Hammond House (NE-43) has more in common with Culpeper than any other frame house in the area, with similar floor plan and proportion. Built perhaps ten years later, the Hammond House has Italianate detail and is simpler overall than Culpeper.

Culpeper is constructed with wood framing, (post and girt) mortise and tenon, cross braced timbers, with clapboard covering, 4-1/4" show of regular spacing. The outer walls are filled with brick nogging and all interior stud walls are insulated with shredded tan-bark. The house rests on a massive limestone foundation, dry-laid of coarsed blocks with tooled surfaces on the exposed front surfaces. Cellar rooms are under the front wing only. (The same kind and quality of stonework is evident in the hillside springhouse). The roof covering is a heavy composition shingle, painted. Anchoring each end of the front block is a tall, interior chimney with original water-shed drip courses and belt. A massive centralized stack originally served all four rooms of the back wing. At ground level, the resultant mass of chimney base creates an impressive island of masonry within the exterior walls, most prominent in the large and deep back-facing kitchen unit.

8. Significance

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

Specific dates 1840-1862 **Builder/Architect** Unknown

Statement of Significance (in one paragraph)

Culpeper is significant under Criterion C for the period 1840-1850 as a singular local example displaying integration of a basic vernacular form, unusual floor plan and Greek Revival detailing including several appointments of high artistic value. Its architectural significance extends to its structural materials and method of construction which are rare survivors and also appear to have been a rare option for the time. The combination of these aspects lends Culpeper a notable position in the Bardstown area's vernacular architectural development. Under Criterion A, Culpeper is significant as the location of headquarters for Confederate General Braxton Bragg's right wing commander during the September, 1862 occupation of Bardstown, a prelude to the Battle of Perryville, Kentucky, October 8, 1862. The house is one of three surviving headquarters structures in the Bardstown area and the only site with integrity of setting and feeling from this pivotal event of the Civil War period which ended the Southern attempt to liberate Kentucky from the Union.

Culpeper was built for Benjamin Doom about 1840 by an as-yet-unidentified builder-designer, Doom named his plantation in honor of the family's Virginia origins, the county of the same name. He had made a sizable fortune in the tanning and leather business and was a partner in a saddle shop and leather works in Bardstown. In April, 1839, Doom purchased a tract of 239 acres from John Rowan. All details of design, materials and construction technique indicate the house and dependancies were built shortly after.

The Greek Revival period in Kentucky is generally agreed to have started with Gideon Shryock's Old Capitol in Frankfort, dated 1827-1829. The new models evocative of Greek democracy were thereafter the accepted vernacular for public edifices. This was not immediately true for residential structures. For some years to come most Kentucky houses, including those in the Bardstown area, would perpetuate traits associated with Georgian and Federal predecessors, while reserving the Greek manner for details.

Such is the case presented by Culpeper, apparently the first domestic design around Bardstown to utilize the new Greek mode on most of the interior trim and decoration plus the major exterior features of cornice and portico. But the general massing, roof form and window openings reflect the local vernacular Georgian-Federal antecedents. The potential source for this trend-setting design may be connected with the inter-related careers of two Bardstown craftsmen.

Classical Revival architecture took a different course in Bardstown after the arrival of John Rogers (1785-1836) from Baltimore about 1814. He came to assist Roman Catholic Bishop Flaget with his early construction projects. Ultimately, Rogers designed and supervised the building of St. Joseph Cathedral in Bardstown (St. Joseph Cathedral and College Historic District, listed in the national Register, June, 1976). Associated with him on that monumental project was the young brickmason and builder, James Marshall Browne (1795-1868). Rogers was an experienced builder-craftsman and probably worked from pattern books of the day to evolve designs. He and Browne later worked on a number of extant residential structures including Wickland (NEB-2, listed on the National Register, February, 1973), Shadow Lawn (NEB-67, in the Bardstown National Register,

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreeage of nominated property 7.7 Acres

Quadrangle name Bardstown

Quadrangle scale 1:24,000

UTM References

A	<u>1</u> <u>6</u>	<u>6</u> <u>3</u> <u>7</u> <u>4</u> <u>4</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>4</u> <u>4</u> <u>0</u> <u>0</u>
	Zone	Easting	Northing

B	<u>1</u> <u>6</u>	<u>6</u> <u>3</u> <u>7</u> <u>4</u> <u>4</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>4</u> <u>6</u> <u>8</u> <u>0</u>
	Zone	Easting	Northing

C	<u>1</u> <u>6</u>	<u>6</u> <u>3</u> <u>7</u> <u>3</u> <u>2</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>4</u> <u>6</u> <u>8</u> <u>0</u>
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D	<u>1</u> <u>6</u>	<u>6</u> <u>3</u> <u>7</u> <u>2</u> <u>8</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>4</u> <u>6</u> <u>2</u> <u>0</u>
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E	<u>1</u> <u>6</u>	<u>6</u> <u>3</u> <u>7</u> <u>3</u> <u>3</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>4</u> <u>6</u> <u>0</u> <u>0</u>
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F	<u>1</u> <u>6</u>	<u>6</u> <u>3</u> <u>7</u> <u>3</u> <u>2</u> <u>0</u>	<u>4</u> <u>1</u> <u>8</u> <u>4</u> <u>4</u> <u>3</u> <u>0</u>
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G	<u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
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H	<u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>	<u> </u> <u> </u> <u> </u> <u> </u> <u> </u> <u> </u>
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Verbal boundary description and justification

See Continuation Sheet

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

state	code	county	code
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state	code	county	code
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11. Form Prepared By

name/title David H. Hall, CLG Consultant, Preservation Coordinator

organization CLG Program, City of Bardstown date _____

street & number P. O. Box 368, 220 No. 5th Street telephone 502/348-2144 or 348-4884

city or town Bardstown state Kentucky

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature David L. Meyer

title STATE HISTORIC PRESERVATION OFFICER date 4-21-88

For NPS use only

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

Entered in the
National Register

for National Register
Keeper of the National Register date 5-28-88

Attest: _____ date _____

Chief of Registration

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Exterior trim is very restrained. A tall entablature runs unbroken around the main block including the portico and the east side rear wing. It consists of plain frieze and architrave separated by a band of denticulated molding under medium depth eaves. The combined effect is a simple cornice section. (There is no evidence hidden gutters have been eliminated. Modern metal guttering is in place). An identical entablature separates the two levels of the portico which are virtually identical to each other. Each level is composed of paired box posts, decorative cast iron railings and a trabeated entrance surround. Paired muntins create a geometric grid in the glazed transom and sidelights. The box posts vary only in their molded capitals: those at the first level have cyma reversa moldings while the second level posts have cyma recta. The manufactured cast iron railings are composed of squared, center knobbed balusters divided by reversed vining volutes at the top and elongated quatrefoils at the bottom. Window surrounds are boxed edge framing devoid of decoration with the same cap at the corners for a meeting with the siding. In addition, the house has four stylized, palmate-shaped anthemions carved from wood. Each was positioned above one of the front portico posts at the first level, mounted flat on the architrave. (These were removed for restoration in the summer of 1986 and not replaced when documentary photos were made March, 1987. Photo #6 details one anthemion unmounted).

The main windows are double-hung, nine over six sash on the ground floor (opening size 40"x86") with six over six on the second floor (opening size 40"x70"). The large panes measure 12"x16" throughout. On the main block and east facade of the rear wing, all original windows retain working blinds and wrought shutter-dogs. False windows indicated by surrounds and closed blinds were utilized to balance fenestration on the garden side east facade where three of four remain in place (photo #7).

The floor plan of Culpeper features four rooms on two levels in the main block arranged around a central passage (floor plan, attachment #2). There is access at each level to spaces originally occupied by a two-tiered gallery that ran along the west facade of the four-room rear wing. Oral tradition indicates that both levels of the gallery were equipped with large horizontal louvers which could be adjusted for light and airflow. (The Doom-Sympson House in Bardstown, NEB-17, is the only building in the vicinity known to retain this feature). The central hallway is host to a curved, cantilevered staircase. It begins with a curved bottom tread and a volute curl on the hand-rail where it caps the bottom newel (photo #8). The rail is then continuous from bottom newel to the back wall in the upper hall. It is supported by paired balusters of a slender, double-tapering design. The rear wing with four rooms on two levels has two additional staircases. From the parlor, an enclosed staircase ascends straight up to the bed-chamber over the dining room (photo #9). Curiously, that middle chamber originally could be reached only by the parlor stairs. As built, the chamber did not connect with anything else, even the galleried porch. Although all remains below ceiling level, the parlor stairs has long since been closed at the second level and passage doors cut between the adjacent rooms. Another enclosed staircase ascends from the kitchen turning ninety degrees to emerge in the back chamber of the back wing. Thus, the second floor at Culpeper was essentially divided into three units: the back unit served by the kitchen stairs with access to the main front unit via the gallery and central hallway, the individual and isolated middle chamber with its private stairs, and the main front chambers (east and west) with central hallway exiting to portico and served by the circular stairs. (Culpeper also has an original inside stairs from dining room down to the cellar under the main front block).

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On the ground level floor plan a different division existed. The rooms of the east front, main block are not as deep as those on the west front (at both levels, about four feet less, 18' compared to 22'). Behind the ground floor parlor, this space is given over to the dining room. The two formal rooms become as one when the triple folding doors dividing them are fully opened. There was no passage directly from dining room to kitchen, located behind it; one was added when the kitchen was modernized in the 1950's. A side door exits directly from the dining room to the garden walk on the east side. A back door from the kitchen makes a short path to the meathouse and what was (according to oral history), the slave quarters, (located beyond the backyard fence and not included in this nomination due to excessive alterations). Another original door in the kitchen's west wall gave access to the galleried porch (attachment #2). The north-west rear corner of the house, under the slant of what may have once been a porch roof, has long been enclosed into finished rooms, up and down. The physical evidence indicates soon after the house was built (by 1875) one or both spaces were enclosed, and the upper room could be original to the house, c. 1840. Thus, for many years the gallery was embraced at the front by the main wing and at the back by these enclosed rooms.

Trim inside the house is based on Greek Revival designs featuring the 'dog-ear' or crosseted door surrounds also carried through to the more formal mantelpieces. The parlor features a built-in press with paneled doors to right of fireplace (photo #10). Among the most distinctive decorative features are the round composition ornaments 3-1/2" across in a stylized dogwood blossom pattern applied to the trim in the most formal downstairs rooms and entryway. These appear on door, window and mantelpiece trim applied flat to the surface (photo #11, detail). Inset dado panels are featured beneath the windows in all three formal downstairs rooms, now hidden by radiators. Perhaps the most striking ornamental feature of the house is the applied plaster ceiling medallion in the entrance hall. It is composed of two concentric rows of blade-shaped leaves around the central cone; a third circle of twenty shell-shaped anthemion ornaments (smaller but otherwise identical to the exterior carved anthemions) finishes the elaborate plaster ornament (photo #12, attachment #4, and footnote A). Culpeper's door designs vary with fielded and plain six-panel construction used for interior passage and closet positions. But the portico doors at both levels are single units with long, vertical, two-panel construction, extra heavy bottom member and laid-on moldings as panel surrounds.

Modifications to the house since it was erected about 1840 have been relatively few and sympathetic. Someone had crudely enclosed the galleried porch many years before Mr. and Mrs. Tom Ballard purchased the plantation in 1950. The only bathroom had been located in the small room at the northwest rear corner, adjacent to the kitchen. The Ballards rebuilt the deteriorated gallery section to incorporate a large sun room and side entry at ground level, with bath and boy's room on the second floor. Doors were cut for better circulation in the rear wing. The cooking fireplace was re-opened, restored and is used constantly. Four other original fireplaces were restored at the same time. In the kitchen, a shorter double window replaced the original 9-over-6 window on the east wall and one of the false windows at ground level near the back was eliminated. Within a few years, the Ballards gathered native stone including worked pieces which were discarded about the plantation and built a patio-courtyard in the 'ell' of the house with a low railing edge along the western side (photo #13).

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Near the dwelling house are the original garden and meathouse, integral to the domestic complex. Twenty-five feet east of the house is a low garden wall of shaped stone blocks with steps ascending to the higher level of the garden, still planted with old flowers, trees and ornamentals. The carved stone pillars were found discarded in a back lot (photo #14). The Ballards re-installed one at the front (southwest) corner of the garden wall and utilize the other for mailbox mount at the entrance (not included in nomination because it is in the highway right-of-way). The wooden story-and-one-half meathouse, northeast of the dwelling house is sheathed in vertical board and batten. Now used as storage, it exhibits the materials, methods, and detail of dependancies for curing meat erected between 1840 and 1875. It is in good condition (photo #15).

To the west of the house about 200 feet is the springhouse built of squared, coursed, dry laid stone blocks; on the uphill or east side is a round, stone walled, open pool. Flights of cut stone steps descend down both sides to the enclosed part. A healthy flow still fills the holding pools to serve the farm stock (photo #16). A short distance west, across the intervening drainage way, is the hillside barn, excluded from this nomination due to shed additions and alterations made because of storm damage. Within the nominated area, in the rear yard immediately north of the house is a c.1960 underground storm cellar indicated by a grassy mound topped by a concrete entrance, considered non-contributing.

Thus in summary, the nomination includes approximately seven and seven-tenths acres which incorporates the original road frontage, entrance and driveway and the historic garden area east of the house, three contributing buildings (house and two dependancies) and one contributing object (the decorated stone pillar). There is one non-contributing structure.

Footnote A - Newcomb, Rexford. Old Kentucky Architecture. (New York, Bonanza Books, 1940) The plaster ceiling decoration at Scotland, near Frankfort, Kentucky, built 1840-1845, is depicted in Plate 109. It is virtually identical to the medallion at Culpeper.

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District, February, 1983), Roseland (NEB-14, in the Bardstown District) built for Browne's first house and later utilized as "Roseland Academy", plus John Rogers' own house (NEB-114, in the Bardstown District) located at 212 South Third Street. That house design featured the first known portico to be applied to a Bardstown residence. At the time of his sudden, unexplained death in 1836, Rogers' house stood unfinished for want of funds. He was working in Louisville with Gideon Shryock on the Bank of Louisville Building when he died.⁶ Some later residential designs credited to Rogers are almost certainly the work of his associate, James Marshall Browne, who had a much longer career and must have been educated and influenced by Rogers.

The background on Rogers and Browne has been drawn because Culpeper incorporates four major decorative design features associated with the two designers' wide range of work. These features are: the trend setting two-tiered portico; the false windows with closed shutters; the cantilevered, circular stairs; and the entry plasterwork medallion. Rogers introduced to the Bardstown area circular stairs, flattened pilasters, interior decorative plasterwork and the columned portico.⁸ Plus, he made great use of the false window with closed shutters for design balance as displayed at Shadow Lawn (NEB-67) and Wickland (NEB-2). Certain design features, including the distinctive four incorporated at Culpeper, and the flattened pilasters, apparently were learned by Browne from association with Rogers, and became characteristic of Bardstown area Greek Revival houses.

The likely conclusion that Rogers and/or Browne contributed to the Culpeper design and its attendant area significance is further strengthened by greater analysis of what followed. The two Greek Revival houses most clearly associated with Browne are Bruntwood (NEB-4, listed in the National Register, September, 1975) and Beechland (razed in 1974, see footnote 7). Both incorporated certain major points found at their predecessor, Culpeper, such as Beechland's two-tiered entry portico virtually identical to that of Culpeper except for a pedimented roof.⁹ Bruntwood incorporates a cantilevered circular stairs serving three levels reminiscent of Shadow Lawn (NEB-67) and its one-tier entry portico has virtually identical trim to the trend-setting Culpeper design.

Three interrelated design features incorporated into Culpeper have no local peer for comparison. The attention paid to both front facade and garden facade is out of the ordinary. It indicates the garden location and design were integral considerations with the house and that the designer intended the garden facade to have similar importance as the front. The third feature is the floor plan with its curving stairs, folding door partition, and two rooms of unequal width producing unbalanced fenestration in the front block.

Two interior appointments at Culpeper have exceptional artistic value in design and execution. The curved, cantilevered staircase is outstanding when compared to four other Bardstown examples, two the work of John Rogers at Shadow Lawn (NEB-67) and Roseland (NEB-14, see footnote 8) and one at Bruntwood (NEB-4) probably the work of James M. Browne, as noted above. The Carothers house (NEB-15, in the Bardstown District) built about 1850, has a cantilevered circular stairs serving three levels and built with an iron railing to be fireproof. (While the designer is unknown, this unusual Greek Revival house design cited by Newcomb as outstanding, displays certain features and details in common with Browne's known work.) In comparison, the Culpeper staircase

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flows in a graceful manner enhanced by the railing and slender balusters. There is greater sweep in this design, with wider trends and gentler rise than any of the local examples. The cost of design and construction surely made circular stairs the exception in central Kentucky as elsewhere. Rexford Newcomb observed, "Inside the Greek House the staircase seems to have remained steadfastly Georgian". And yet, this generality is contradicted in the Bardstown area, where of seven Greek Revival houses which existed (six survive) three have circular stairs. Of these, Culpeper is the earliest and the best, indicating again its trend-setting role in local architecture. Likewise, the plaster medallion decorating the entryway ceiling is the most elaborate example found in any structure, residential or public, in the Bardstown area. It compares favorably with similar, outstanding plaster decorations rendered elsewhere in Kentucky during the Greek Revival period.

The unusual choice of post and beam framing, wood cladding and total infill of walls (brick infill on the exterior walls and tanbark in all interior stud partitions) for a substantial Greek Revival style house is unprecedented for this era. Timber framing was not the favored method of building major structures after 1795 in the Bardstown area. As the first log or timber framed buildings began to be replaced in whole or part, the large majority of new construction was stone or brick. Timber framing continued in use for fairly simple structures, none of which exhibit the size and scope of Culpeper. The only survivors of local timber framed predecessors, the Adam Anthony house (NEB-89, included in the Bardstown District), and the Able-Price house (NEB-34, in the Bardstown District) both with wall infill date twenty or thirty years before Culpeper. Another early example now destroyed also had exterior wall infill (Col. Andrew Hynes house, c.1795 was dismantled in 1973). Perhaps Culpeper set another trend. Although nothing quite so impressive followed, timber-framed houses increased after 1840 in the greater Bardstown area. Two of these with special merit are the Hynes-Cosby house (NEB-13, included within the Bardstown District) and the Barber house (NEB-73, nomination to the National Register in progress). The houses date ten or twenty years after Culpeper and display certain Greek Revival details such as pilasters and entryways with entablatured surrounds. Both of these vigorous vernacular examples illustrate the continued overlay of stylistic details on basic structural forms. The Hynes-Cosby house does share the one-tiered version of entryway portico which seemingly pre-dominates after Culpeper's erection. Beyond that, the three houses have little in common but method and material, excepting wall-infill missing in later examples.

Benjamin Doom lived out his life at Culpeper. With his death about 1854, his widow, Cassandra, became mistress with dower rights and apparently remained in residence through the remainder of her life which ended shortly after the Civil War.

During late September, 1962, Culpeper served as headquarters for Confederate Major General Leonidas Polk, who commanded the right wing of Braxton Bragg's Army of the Mississippi during the only full-scale invasion of Kentucky by Confederate forces. After capturing Munfordville, Bragg wheeled to the east to occupy Bardstown while waiting for re-supply and the second invading Confederate army under General Kirby Smith. The two armies planned to attack Louisville, left with little protection after Union General Don Carlos Buell moved his forces to Tennessee and Alabama.

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Bardstown was officially occupied on September 20, 1862. Named in official dispatches, Culpeper was Polk's headquarters until a shift to the nearby Maywood plantation later in the month. As such, Culpeper was the site of strategic planning for a campaign that would culminate in one of the war's major battles. On September 28, when Bragg left for Lexington "to inspect the country, its . . . capacity to sustain an army" and solidify Confederate occupation by installing a defacto government by inauguration of Richard Hawes in Frankfort, Polk assumed command of the entire army (with headquarters at Edgewood, the Ben Hardin house). General Benjamin F. Cheatham took command of the right wing.¹² Within six days, approaching Union forces forced Polk to quit Bardstown and shift all the major units of the Confederate army to the east to link up with Kirby Smith's army now located near Frankfort. (He had entered Kentucky via the Cumberland Gap about August 15th). General Buell, who had rushed his Union forces back to Louisville, left the city expecting to engage the Confederates near Bardstown. Numerous rear-guard actions between the Confederates and pursuing Union forces climaxed on October 8, 1862 in the unexpected collision at Perryville. This Civil War battle ended in a stalemate but decided Kentucky's fate. Against some advice, Bragg did not pursue the limited tactical success gained that one day of battle. The Confederate armies finally united near Harrodsburg, then withdrew from the state permanently, never to return in force.

The heirs of Cassandra Phillips Doom (1795-1866) conveyed the plantation to Eliza Crozier Wilkinson, January 1, 1868. A native of Bardstown, she was connected to the Doom family by marriage rather than blood. Having removed to Mississippi, home of her husband Judge Edward C. Wilkinson after their 1839 marriage in Bardstown, the widowed Eliza returned permanently to Nelson County and lived out her life at Culpeper after its purchase.¹³

With no children, Eliza Crozier Wilkinson left the plantation to family members. In 1882, her estate administrator conveyed the plantation to Patrick H. Bowman who was kin to the Croziers by marriage. In the year 1926, Bowman willed the property to Mary B. Crozier who conveyed it to relatives (Mary L. Wood, thence to D.B. Wood and Julia D. Wood).¹⁴ All this time, the various residents at Culpeper were direct kin of the Crozier family. Locally, the place has been known as the Crozier House since the late 19th century. Apparently the descendants strove to keep that name alive as it was disappearing from the local list of Bardstown surnames.

In 1932, Julia D. Wood conveyed Culpeper to M.D. Briggs who lived there and continued the farm operation until the sale August 26, 1950 to Mr. and Mrs. Tom Ballard who remain in residence.

FOOTNOTES

1. The Bardstown area is defined as a three mile radius from the Nelson County Courthouse. All the major plantation houses built in the period 1790-1860 near Bardstown display the general influence of varied design, detail and construction methods found within Bardstown.

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2. Oral history from descendants has passed down this version recorded in Smith's Historic Nelson County, page 344.
3. This entire original tract remains today with the mansion house as Culpeper plantation--see survey attachment #3, land plat, and Nelson County D.B. 22-p. 347.
4. Rexford Newcomb's analysis in Old Kentucky Architecture, Bonanza Books, 1940. See the text (pages unnumbered) entitled, "The Greek Revival in Kentucky (1825-1860)".
5. Remaining evidence indicates it was a one-tiered version of the type later used at Culpeper. Major parts were salvaged and reinstalled on a side entrance c.1900 when a pedimented, classical portico was built.
6. John Rogers' association with Gideon Shryock is documented by records held by the Filson Club collection (Louisville) on the building of the Bank of Louisville (1835-1837).
7. The National Register Nomination for Bruntwood (NEB-4) states: "The house is said to have been designed by John Rogers. . . architect of St. Joseph Cathedral". Bruntwood, placed on the Register in 1975, was apparently built between 1845 and 1855. John Rogers had died in 1836. James Marshall Browne was a brother or first cousin to Joseph Brown, Bruntwood's owner. He (James M. Browne) built his own country home, Beechland (razed in 1974 for a shopping mall) on adjacent acreage to the north about 1845. It is most likely that James M. Browne designed and built Bruntwood, influenced by Rogers' designs and training, plus the latest Greek Revival oriented design books. He always used the "e" on the end of his name, while other family members did not, reflected in the family cemetery plot.
8. Shadow Lawn (NEB-67) is apparently John Rogers first Bardstown residential design erected c.1820. It has four false windows on the east gable end and contains a counter clockwise cantilevered circular stairs of three flights. The front facade features a projecting center pavilion with pediment. The cornice has Rogers' favorite pattern with stepped, flattened modillion blocks. At 411 N. Third Street, James M. Browne added the major front to his existing residence now known as Roseland (NEB-14) about c.1825. Almost identical to Shadow Lawn in mass and proportion, Roseland's floor plan is reversed and the cantilevered, circular stairs of three flights is clockwise. On the exterior, the front facade features six flattened pilasters instead of a projecting center pavilion; first known use of pilasters on a residence in Bardstown. The cornice section is identical to that used on Shadow Lawn. Both of these houses were designed and built devoid of any entrance portico although both now sport revival (1890-1910) columned porches. These were the first two examples (virtually identical) of circular stairs known to have been constructed in Bardstown. In addition, Roseland has a decorative plaster medallion in the entrance ceiling. John Rogers is credited with fashioning and installing the plaster decorations in St. Joseph Cathedral (1816-1819) after which the entrance medallions are often found in structures associated with his career or that of James Marshall Browne.

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9. Beechland was cited by Rexford Newcomb in Old Kentucky Architecture among the fine Greek Revival houses in Bardstown. James Marshall Browne built it about 1845, as his last personal residence. The brick house featured six flattened pilasters on the front facade and a decorative cornice of formed brick. Thus, the house concentrated all decorative elements and exterior wood trim to the center porticoed entryway and fanlight portals at first and second levels. (Beechland had been altered with ell addition and infill which replaced the original staircase about 1915.)
 10. Rexford Newcomb states in Old Kentucky Architecture, "A prominent interior feature of this [Greek Revival] period was the elaborate decorative plaster work in the form of . . . central medallions in the ceiling. . . radial designs, embodying the Greek water leaf, anthemion, acanthus and other motifs, . . . tinted in delicate pastel colors, formed the motif from which the crystal chandeliers were suspended". The plate 109 of Scotland's medallion (built c.1843 near Frankfort) is virtually identical to Culpeper.
 11. John B. Thomas, Jr.'s, A History of the Civil War in Nelson County, published in The Kentucky Standard, Bardstown, Kentucky, 1987-88.
 12. Kenneth A. Hafendorfer's, Perryville, Battle for Kentucky, McDowell Publications, Owensboro, Kentucky, pages 71-73, gives Bragg's reasoning for Polk's promotion and arrangements before leaving Bardstown. When Leonidas Polk assumed overall command, he moved to Edgewood, which had apparently served the same purpose for Bragg. General Cheatham was probably already quartered at Maywood since his original position on the right (east) is noted as "upon the waters of Mill Creek". Maywood was on high ground, west of this watershed and was owned by Squire Murphy, related by marriage to the Doom-Crozier families. Of interest, Major General W.J. Hardee's left wing headquarters was Bruntwood (NEB-4), the home of Joseph Brown.
 13. Lewis Franklin Johnson's, Famous Kentucky Tragedies and Trials, Revised 1972, page 68, Judge Wilkinson's stop in Louisville to prepare for the Bardstown wedding led to his part in the infamous "Galt House Killing", in December, 1838. One of Kentucky's most famous criminal trials followed whereby Wilkinson was acquitted of murder and then the couple returned to his home. His death at age fifty and burial in Bardstown have no available explanation. The gravestone in St. Joseph's Catholic Cemetery states: "Judge Edward C. Wilkinson, Citizen of Mississippi".
 14. Attachment #3 lists all transfers by Deed Book and page number. The Wood family was the interconnecting link by marriage to both Doom and Crozier families.

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9. MAJOR BIBLIOGRAPHICAL REFERENCES

Nelson County, Kentucky, Records--Deeds and Wills

An Atlas of Nelson and Spencer Cos., Kentucky, published by D.J. Lake & Co., Philadelphia, PA, 1882

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Thomas, John B., Jr.'s, A History of the Civil War in Nelson County, published in The Kentucky Standard, Bardstown, Kentucky, 1987-88.

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10. GEOGRAPHICAL DATA

Verbal Boundary Description & Justification

The area of nomination for Culpeper begins at a point on US-150 approximately one mile east of the intersection of US-150 and KY 49, and approximately 2000 feet west of the Bluegrass Parkway and US-150 interchange. At the point marked 'A' on the site plan in the front right-of-way approximately 200 feet east of the main drive's center line, the boundary moves to the north approximately 850 feet to intersect the backyard fence line at point 'B'. Turning west approximately 90 degrees, the line follows the back fence line to a gate post by a driveway and continues across open ground a total of approximately 425 feet to intersect an existing fence line at point 'C'. Turning southwest, the line follows the fence line down the slope and near the northwest corner of the spring house, continues across open ground, approximately 240 feet to the drainway (branch) between the spring house and hillside barn, point 'D' on the site plan. Turning east by southeast, the line follows the drain-branch approximately 150 feet to point 'E' on the site plan. Turning south, the boundary line moves 670 feet to point 'F' in the front right-of-way approximately 200 feet west of the main drive's center line. Turning east, the boundary follows the right-of-way line on the north side of Highway US-150, 400 feet to the beginning, point 'A' on the site plan, attachment #1.

The boundaries chosen incorporate the essential historic frontage of Culpeper's plantation site, necessary for the integrity of the landscape. The total area nominated of approximately 7.7 acres then runs back to include the dwelling, its dependancies and landscape features historically associated with the site, including the garden area to the east. The back boundary line was chosen to exclude the dependency north of that fence (servants' quarters) because of excessive alterations. The boundaries then extend to the west to include the hillside spring-house, built with exceptional stonework and originally essential to the plantation house as a dependency. It then turns back sharply using the drainbranch as a natural divider to exclude the hillside barn, deemed non-contributing because of extensive storm damage repairs and shed additions. Thus, the resultant area nominated with Culpeper includes all contributing elements possible and seeks to establish the viable frontage area required to assure preservation of the historic landmark and its setting.

NE-136
 CULPEPER
 Attach. #2
 page 1 of 2

1st Floor - PLAN

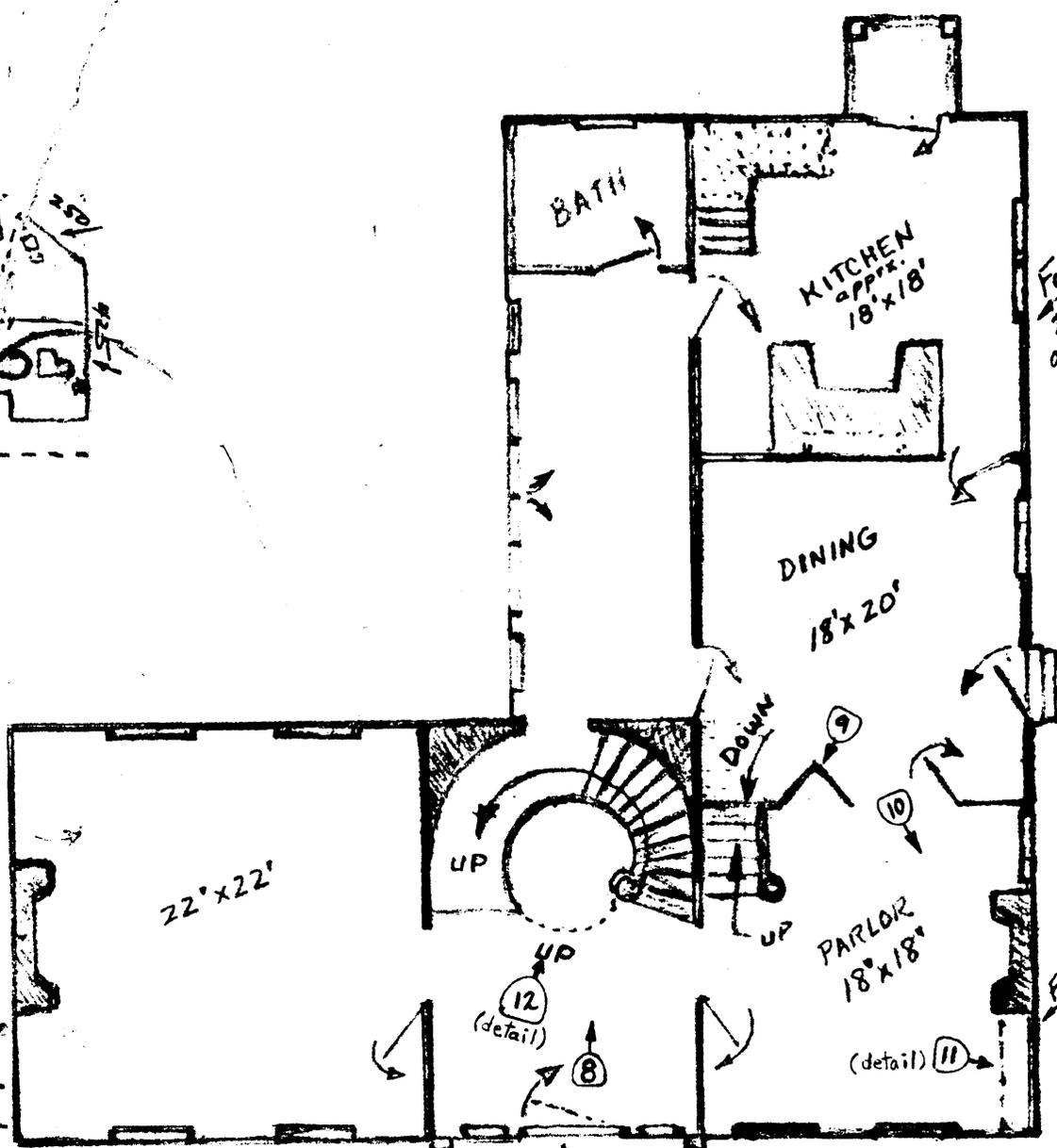
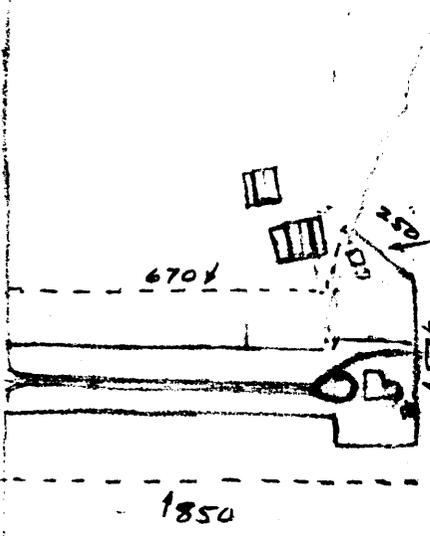
APPRX. 7 1/2 ACRES

US-150

1 350
 1 000

TRINCHMILL

1/4" = 100'



False 2nd ONLY

False 1st and 2nd

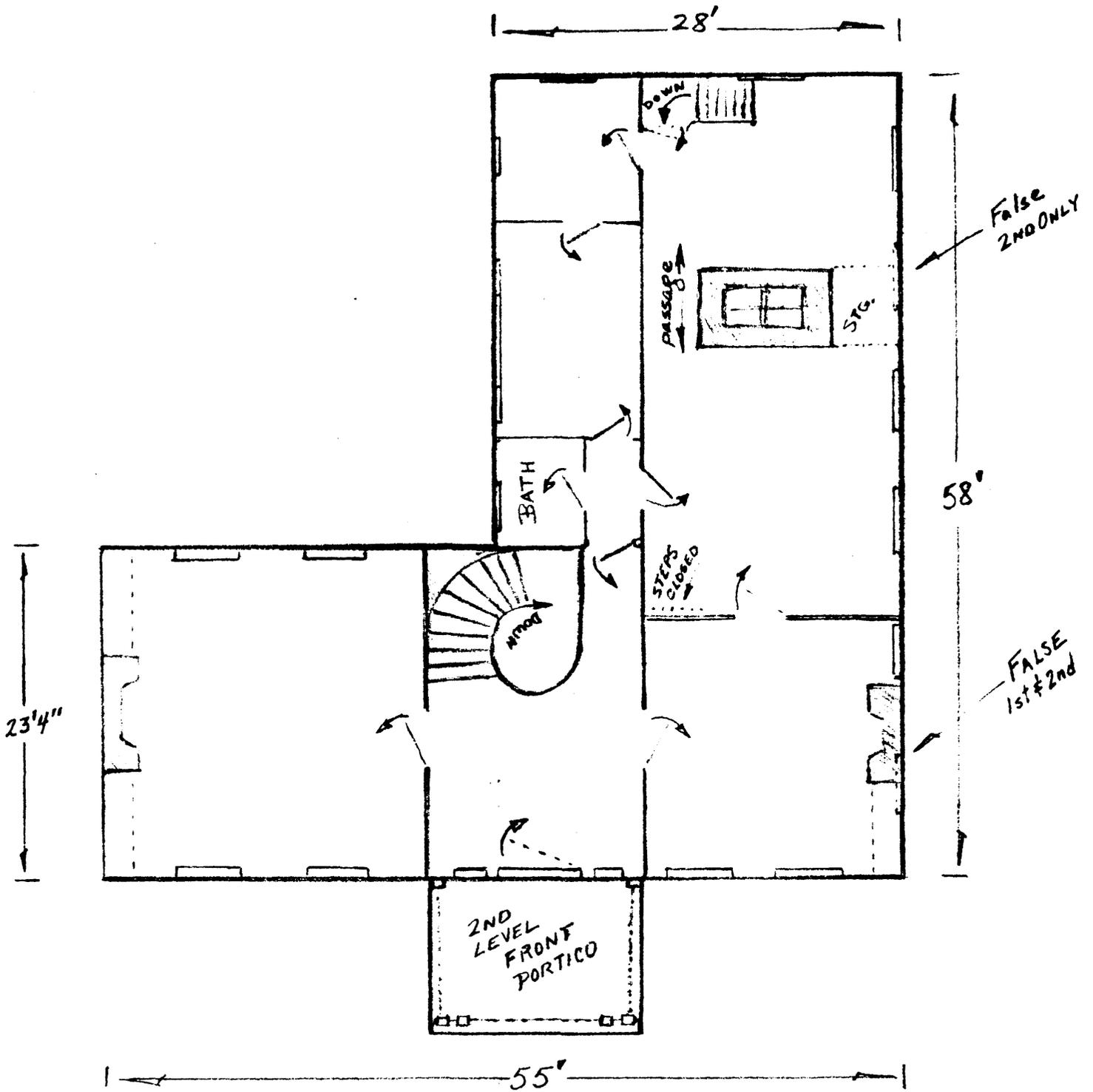
Callus Entry

CULPEPER - 1" = 10 ft.

Portico ↑
 Entry

Note: ⑥ picture-detail of Anthemion made on steps of Portico, ground level.

NE-136
CULPEPER
Attch # 2
page 2 of 2
2ND FLOOR - PLAN



SCALE: 1 INCH = 10 FT.

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Section number Misc. Page 1 PHOTOS.MISCELLANEOUS, REQUIRED PHOTO INFORMATION

Photo information, except as listed individually, is the same for all.

- 1) Culpeper, NE-136
- 2) Bardstown (vicinity), Kentucky
- 3) David H. Hall
- 4) Spring, 1987
- 5) CLG archives, City Hall, P.O. Box 368, Bardstown, KY 40004
- 6) Front facade and portico, looking northeast
- 7) Photo #1

- 6) Front facade, southeast corner and portico, looking northwest
- 7) Photo #2

- 6) Entrance driveway and setting from Highway 150, looking north
- 7) Photo #3

- 6) Drainage slopes and barns to the west from house steps, looking southwest
- 7) Photo #4

- 6) Rear wing and back kitchen door, looking south, southeast
- 7) Photo #5

- 6) Detail, portico decoration, carved wood anthemion on front steps
- 7) Photo #6

- 6) Garden facade with false windows, also stone post, looking northwest
- 7) Photo #7

- 6) Curved, cantilevered staircase from the front entry
- 7) Photo #8

- 6) Folding doors, parlor stairs and door to front entry, from the dining room
- 7) Photo #9

- 6) Parlor fireplace, mantel surround and flanking press, from the dining room
- 7) Photo #10

- 6) Detail, 3-1/2" wide composition ornaments, dogwood blossom, on the parlor press lintel
- 7) Photo #11

- 6) Detail, applied plaster ceiling medallion, ground floor entryway
- 7) Photo #12

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- 6) Rear wing with enclosed gallery and stone walled courtyard, looking southeast
- 7) Photo #13

- 6) Detail, carved and decorated limestone post at south end of garden wall, looking southeast
- 7) Photo #14

- 6) Meathouse, timber framed with vertical sheathing, looking northeast
- 7) Photo #15

- 6) Springhouse with dry-laid, coursed walls and upper pool, looking southwest
- 7) Photo #16