



HISTORIC RESOURCES POPULAR REPORT

November 14, 2013



CHAPTER 1 – The Ohio River Bridges Project

- 6 Project Setting
- 7 Project Purpose and Need
- 9 Project Timeline
- 10 Project Sections
- 12 Public Participation

CHAPTER 2 – Historic Resources Identification

- 14 Introduction
- 14 The Section 106 Process
- 19 Popular Report Purpose

CHAPTER 3 – Regional History Overview

- 22 Introduction
- 22 Downtown Louisville
- 28 Butchertown Historic District
- 30 Phoenix Hill Historic District
- 32 Country Estates/River Road Area (Rural Jefferson County)
- 35 Jeffersonville
- 38 Rural Clark County / Utica Township

CHAPTER 4 – Architectural Descriptions

- 40 Introduction
- 42 Architectural Styles Descriptions
- 51 Architectural Building Forms or Types

CHAPTER 5 – Downtown Indiana Historic Resources

- 60 Introduction
- 61 Jeffersonville Historic Resources
- 71 Clarksville Characteristics Overview
- 72 Clarksville Historic Resources
- 78 New Albany Characteristics Overview
- 79 New Albany Historic Resources

CHAPTER 6 – Rural Indiana Historic Resources

- 98 Introduction
- 99 Clark County Historic Resources
- 110 Clark County Archeological Resources

CHAPTER 7 – Downtown Louisville Historic Resources

- 114 Introduction
- 115 East Downtown Louisville Characteristics Overview
- 115 West Downtown Louisville Characteristics Overview
- 116 Downtown Louisville Historic Resources

CHAPTER 8 – Rural Kentucky Historic Resources

- 150 Introduction
- 151 Jefferson County Historic Resources
- 173 Jefferson County Archeological Resources

APPENDIX

- 178 Glossary of Terms
- 184 Bibliography

C H A P T E R O N E
The Ohio River Bridges Project

The Ohio River Bridges Project Overview

THE BRIDGES PROJECT

PROJECT SETTING



View of Jeffersonville and Downtown Louisville Beyond

For decades, the Ohio River has served as a natural, commercial and recreational resource for the Louisville Metropolitan Area (LMA) which is comprised of five counties - Bullitt, Jefferson, and Oldham in Kentucky, and the Indiana counties of Clark and Floyd. However, the river has also served as a natural barrier to travel between the Indiana and Kentucky portions of the metropolitan area. In the past century, several bridges have been built across the Ohio River to provide transportation access between Clark and Floyd counties in Southern Indiana and Jefferson County in Kentucky. Currently, the L&I and K&I Railroad Bridges spanning the river provide freight rail connections between the two states, while only three bridges provide vehicular access. The John

F. Kennedy Memorial Bridge currently carries I-65 traffic across the river between Jeffersonville and Downtown Louisville. The Kennedy Bridge includes four northbound lanes and three southbound lanes, with reduced shoulder widths (made necessary to accommodate the fourth northbound lane in 1996). The George Rogers Clark Memorial Bridge is adjacent to the Kennedy Bridge and carries U.S. 31 traffic across the river via two lanes in each direction. Further downstream, the Sherman Minton Bridge carries I-64 traffic across the Ohio River between New Albany and western Louisville. The Sherman Minton Bridge has three lanes in each direction with no effective shoulders. There are no roadway bridges across the Ohio River upstream of downtown Louisville within the LMA.



Conversion of the Big Four Bridge into a Multi-use Trail

In addition to these vehicular bridges, local, state and Federal governments have joined together to convert the Big Four Railroad Bridge into a bicycle/pedestrian crossing over the Ohio River. The Big Four Bridge is located about 1,200 feet upstream from the Kennedy Bridge. The Big Four Bridge project includes a 22-foot-wide pedestrian/bicycle pathway with new ramps connecting to the original bridge structure. On the Kentucky side, the ramp has been completed, and rehabilitation of the bridge deck which began in 2011 was completed in early 2013. On the Indiana side, INDOT and the city of Jeffersonville have secured funding for the approach to the bridge and construction is expected to be completed in 2013.

All of this transportation infrastructure, including the Kennedy Interchange in Kentucky, where I-64, I-65 and I-71 converge at the foot of the Kennedy Bridge, are located in close proximity to a variety of land uses, including Central Business Districts, historic residential and commercial districts, active and abandoned industrial areas, parks and recreational areas. The LMA is a strong

economic and employment center that includes business services, retail, banking, shopping centers, residential neighborhoods, industrial land uses and commercial goods distribution.

The terrain in the Louisville Metropolitan Area ranges from the nearly level river valley immediately surrounding the Ohio River, to the gently rolling hills ("knobs") of western Jefferson and Floyd counties. Along the banks of the Ohio River, steep cliff lines and

rocky escarpments create a distinct topographical transition from the flat lands into frequently-inundated floodplains. These floodplains hold large amounts of sand and gravel, resulting in a high water-storage capacity. The floodplains extend along the river throughout the Louisville/Jefferson County and Southern Indiana corridor. Water features within the Ohio River watershed include streams, lakes, underground aquifers, floodplains and wetlands. Streams include Harrods Creek, Goose Creek, Little Goose Creek, Muddy Fork, Beargrass Creek and Wolf Pen Branch in Kentucky, and Lentzier and Lancassange Creeks in Indiana. The Ohio River provides over 211 million gallons of water per day to the city of Louisville and Jefferson County region. Deep wells in the gravelly outwash areas along the river also furnish an abundant water supply.



Rural Setting Near the Ohio River / Town of Utica (IN)

The urban areas of Louisville, Jeffersonville and New Albany are nearly level and are dominated by a built environment consisting of high rise office buildings, historic downtowns and residential neighborhoods, contemporary suburban development and several railroad and vehicular bridges spanning the Ohio River. Downriver from Louisville/Jeffersonville near New Albany are the McAlpine Locks and Dam and the Falls of the Ohio State Park.

PROJECT PURPOSE AND NEED

The purpose of the Ohio River Bridges Project is to improve cross-river mobility between Jefferson County (KY) and Clark County (IN). Several specific factors contribute to and demonstrate the need for improvements in cross-river mobility for both local residents and interstate travelers. These interrelated factors relate to:

- efficient cross-river mobility for existing and planned growth in population and employment
- traffic congestion on the existing cross-river transportation system
- traffic safety problems that hinder cross-river mobility
- incomplete transportation system linkage and interstate rerouting opportunities in the eastern portion of the metropolitan area
- adopted Kentuckiana Regional Planning and Development Agency (KIPDA) transportation plan which calls for two new Ohio River bridges.

The need for improvements in cross-river mobility in the LMA has become increasingly apparent over the past four decades. The combination of insufficient cross-river transportation infrastructure, including the lack of a bridge upstream of the Kennedy Bridge, and population and employment growth in certain portions of the LMA has resulted in an increasing number of vehicle trips on the existing bridges, especially the downtown Kennedy Bridge (I-65). In addition to extra congestion and delays, many travelers, particularly in the eastern portion of the LMA, incur increased travel time and distance as a result of the need to use a downtown river crossing. That additional travel time and distance results in significant costs to motorists, including both commercial and passenger vehicle traffic.

The concentration of bridges in the vicinity of downtown Louisville, and the lack of an alternate river crossing upstream from downtown, also makes the cross-river transportation system vulnerable to accidents, maintenance and other activities that

may impair travel on the existing bridges. This lack of cross-river interstate rerouting opportunities hinders the ability of transportation officials to manage construction or incidents on area interstates while maintaining the efficiency of the transportation system. In short, existing and future transportation needs downtown and in the east are interdependent because of the problems in the system downtown and the lack of cross-river access upstream of the Kennedy Bridge.

Population and employment growth has increased in portions of Jefferson and Clark counties over the past fifteen to twenty years and is projected to continue through 2025. The downtown area is expected to see continued employment growth over that period, and eastern Jefferson and southeastern Clark counties are expected to see major growth in both population and employment by 2025. Locally approved land use plans generally support these predictions. While continuing to recognize the downtown area as the economic heart of the region, those plans also call for additional commercial, industrial and residential development in eastern Jefferson and southeastern Clark counties in the near future. KIPDA, which serves as the official transportation planning forum for the local jurisdictions, has recognized these growth trends and land use plans and has identified a need to improve cross-river mobility for these high growth areas. Currently, the eastern areas in particular lack convenient cross-river access, especially from southeastern Clark County. The increasing number of cross-river trips originating and/or terminating in these high growth areas are dependent on the downtown river crossings for the nearest access. Without improvements, these high growth areas will continue to experience transportation system and economic inefficiencies, and will see further congestion on the existing transportation system.

Safety concerns are also an issue within the existing interstate system within the LMA. Along the Kennedy Bridge/Interchange, numerous left exits, weaving sections and inadequate shoulders hinder cross-river mobility, which impedes traffic safety, reduces traffic flow and reduces emergency vehicle access. The negative effects of congestion and accidents in the downtown area are amplified by the existence of only one other interstate bridge in the LMA - the Sherman Minton Bridge. Access to the Sherman Minton Bridge is impeded when I-64 traffic encounters "stop-and-go" conditions along the Kennedy Interchange.

Kentucky and Indiana have made substantial investments over several decades to construct a freeway "beltway" system in the LMA. While the Sherman Minton Bridge carrying I-64 and I-264 traffic provides a connection on the circumferential system (via I-264) west of downtown Louisville, no such eastern connection exists. This lack of cross-river linkage exists despite the fact that both I-264 and I-265/KY 841 terminate near the Ohio River in eastern Jefferson County, and I-265/S.R. 265 terminates near the Ohio River just across the river in Clark County. As a result, the nearest option for cross-river access between the eastern portions of Jefferson and Clark counties is the already heavily used Kennedy Bridge which results in increased congestion downtown and additional travel time for motorists. The lack of a system linkage upstream of the Kennedy Bridge also hinders the ability of governmental authorities to respond to crashes and emergencies and to



Kennedy Interchange in Downtown Louisville

efficiently perform routine maintenance on the existing downtown interstates and associated bridges.

The local governmental jurisdictions in the LMA, working through KIPDA, have recognized these factors and have recommended the construction of two new bridges across the Ohio River. This includes one downtown parallel to the existing Kennedy Bridge and another to the east, linking the existing KY 841 and S.R. 265. Such a proposal also includes the reconstruction of the Kennedy Interchange.

PROJECT TIMELINE

Regional, cross-river mobility issues have been a point of discussion in the Louisville-Southern Indiana region as far back as the 1960s. At that time, a study was commissioned to evaluate the need for an “east end” bridge connecting Southern Indiana and Northern Kentucky. In the early 1990s, continuing discussion over increased traffic congestion in the LMA resulted in the completion of the Ohio River Major Investment Study (ORMIS) in 1996. This initial feasibility study explored a broad range of regional issues and alternatives related to transportation benefits and potential economic impacts relating to additional cross-river linkages. The preliminary results of the ORMIS, based on a limited number of factors, revealed the potential benefits of increased cross-river mobility between the two states outweighed potential negative impacts.

To build on the results of the ORMIS, an *Environmental Impact Statement* (EIS) was initiated in 1998. As part of this process, an *Alternatives Evaluation Report* was generated that evaluated a series of transportation alternatives based on similar characteristics and public input, as well as impacts to environmental and historic resources. The EIS took a more in-depth look at these corridor alternatives by evaluating numerous factors including social, environmental and cultural impacts on the region. This study, along with previous studies, also explored the viability of “non-motorized” or alternative transportation options to alleviate existing vehicular traffic congestion within the LMA. Following the completion of the EIS in April 2003 and extensive public outreach and involvement, the Federal Highway Administration (FHWA) authorized the Ohio River Bridges Project in September 2003 by way of its Record of Decision (ROD).

The FHWA, Indiana Department of Transportation (INDOT) and Kentucky Transportation Cabinet (KYTC) agreed that two new bridges and the reconstruction of the Kennedy Interchange was the most feasible, long-term solution to meet cross-river mobility needs in the region. Following an inventory of existing conditions and analyses of several alternatives, a decision was made to build two new bridges over the Ohio River that met the stated transportation needs while minimizing the impacts to environmental resources and local communities. The proposed I-65 bridge would link downtown Louisville and Jeffersonville, and the second bridge (I-265) would be located approximately eight miles upstream from the downtown bridge. It would connect northeastern Jefferson County, KY and Clark County, IN. These two Project sections (or “crossings”) are described in greater detail under the “Project Sections” portion of this chapter.

In early 2011, the Project’s lead agencies (FHWA, KYTC and INDOT) initiated the preparation of a Supplemental Environmental Impact Statement (SEIS) for the Project

due to the passage of time since the completion of the original FEIS/ROD, the present need for tolling revenues to assist in funding the Bridges Project and the need to evaluate cost-saving measures related to the Project's design. A Notice of Intent (NOI) to prepare the SEIS was published on February 15, 2011, in the Federal Register. The NOI included a project description, a discussion of the proposed action, an expected project schedule and contact information. The Final SEIS was approved by the FHWA on April 20, 2012, and a Revised ROD was subsequently issued on June 20, 2012.

PROJECT SECTIONS

The Bridges Project is comprised of two primary components, the East End Crossing, administered by INDOT, and the Downtown Crossing, administered by KYTC. The aerial maps on the following page illustrate the scope of both the Downtown Crossing and East End Crossing, respectively.

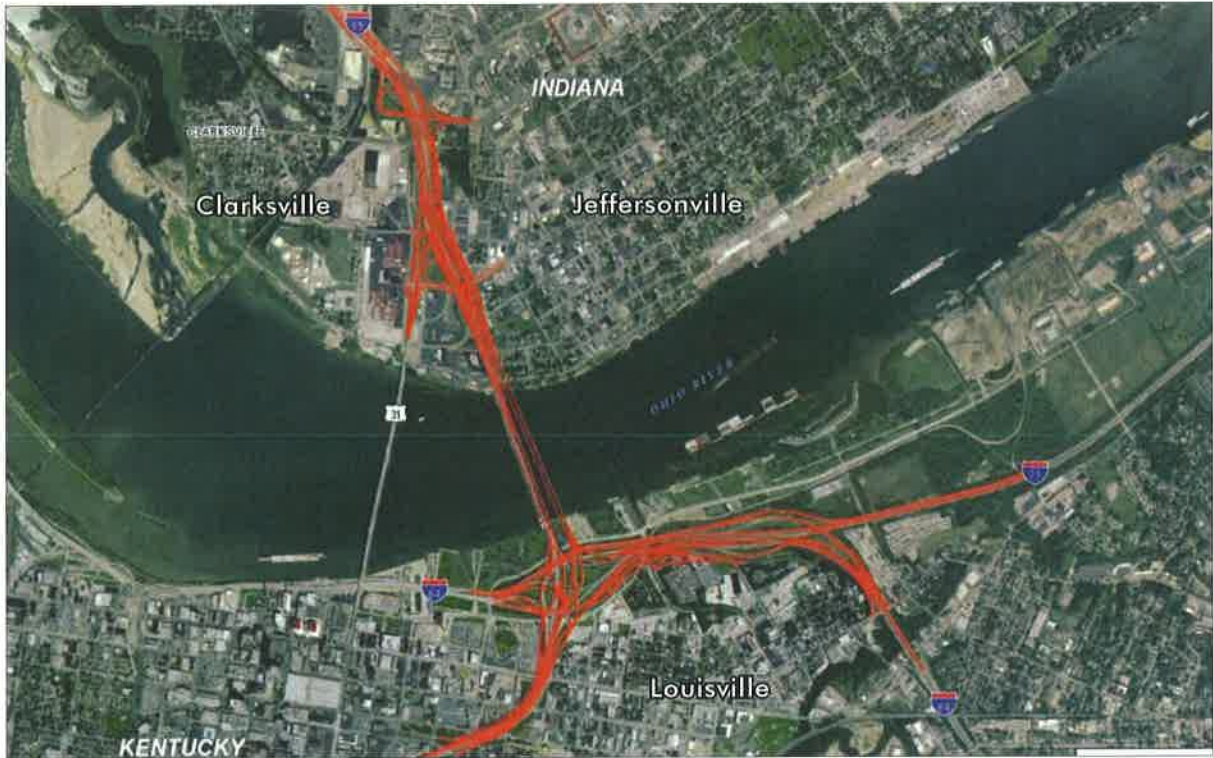
The Downtown Crossing will consist, in part, of a new six-lane bridge adjacent to the existing Kennedy Bridge to carry northbound traffic across the river. Traffic patterns on the existing Kennedy Bridge will be reconfigured to accommodate all southbound traffic. On the Indiana side, the new approach to the I-65 bridge(s), I-65 interchanges and connections between the Clark Memorial Bridge (U.S. 31), the interstate and the local street network will be reconfigured. On the Kentucky side, the Kennedy Interchange will be rebuilt within the existing right-of-way and will include the new approach to the I-65 bridge(s), widening the existing I-64/Story Avenue interchange overpass in the Butchertown neighborhood, and rebuilding the I-65/Muhammad Ali Boulevard interchange in the Phoenix Hill neighborhood. Because the Kennedy Interchange will be rebuilt in-place, much of the existing industrial and commercial land uses separating the present interstate from the Butchertown neighborhood will remain, thus reducing the Project's effect on the Butchertown historic district.

The East End Crossing includes a new "East End" bridge approximately eight miles upriver from downtown Louisville linking I-265 from the junction of I-71 in Kentucky to the existing Lee Hamilton Highway (IN 265) in Indiana. Although currently proposed as a four-lane facility, the roadway, bridge and tunnel have been designed to accommodate six lanes of traffic by simply re-striping the structures as future traffic demands warrant it. The existing Gene Snyder Freeway (KY 841) will be converted to a six-lane freeway that will tunnel under the historic Drumanard property as it

approaches the new East End bridge. This East End Crossing will also include an interchange at U.S. 42 in Kentucky, and a new interchange at Salem Road and reconfiguring the existing S.R. 265/S.R. 62 interchange in Indiana.



Ohio River Bridges Project Downtown and East End Crossings



Downtown Crossing



East End Crossing

PUBLIC PARTICIPATION

Whenever proposed changes or development in general could impact a community, those potentially affected should always have an opportunity to provide input in the decision-making process. Public involvement is essential in designing new bridges and roads that must provide the numerous benefits and needs to the communities, while simultaneously minimizing the impacts. Since 1998, the Project team has maintained open lines of communication with the public throughout the process utilizing several methods and tools. A combination of public meetings, newsletters and the Project's web site have allowed the Project team to provide information to the public and offered those affected a chance to comment on key design issues. This effort will continue throughout the design and construction of the Project, allowing people to provide feedback on issues such as the bridges' style/type, aesthetic design guidelines or issues and mitigation measures to address impacts to nearby neighborhoods.

The Bi-State Historic Consultation Team (BSHCT) was established to guide the Bi-State Management Team (BSMT) related to design and construction techniques that comply with the terms of the historic preservation commitments for the Project. Such recommendations were derived from the guidance of the Historic Preservation Advisory Team(s) described below. This consultation team consisted of representatives from the following organizations:

- Federal Highway Administration
- Indiana Department of Transportation
- Kentucky Transportation Cabinet
- Indiana State Historic Preservation Office
- Kentucky State Historic Preservation Office

The Historic Preservation Advisory Teams were created for both Indiana (IHPAT) and Kentucky (KHPAT) to ensure the Project was designed in a manner that respects the historic qualities, landscapes, buildings and features within the affected area(s). Collectively, the HPAT's are responsible for reviewing and commenting on Project work in Indiana and Kentucky. Members of the HPAT reviewed and commented on Project design details, thereby assisting the Bi-State Historic Consultation Team and the Bi-State Management Team in implementing the stipulations of the Project's First Amended MOA described in the following chapter.

C H A P T E R T W O
Historic Resources Identification

INTRODUCTION

The Bridges Project represented an opportunity for affected communities to not only enhance key elements of their neighborhoods, but also preserve and strengthen notable historic resources among other measures. An extensive survey of historic properties conducted as part of the Project also allowed elected officials, community organizations and local residents to gain a better understanding of the numerous and varied historic resources scattered throughout Southern Indiana and Northern Kentucky.

THE SECTION 106 PROCESS

As noted in the previous chapter, the purpose and need for the Bridges Project was evaluated in light of important community and environmental values. One of the primary concerns at the outset of the project was to balance transportation enhancements with conservation of the human and natural environments. One of those factors centered on identifying historic resources and evaluating the potential effects on them from the Bridges Project. Section 106 of the *National Historic Preservation Act* mandates federal agencies consider the effects of projects that they fund, implement, or approve on historic resources.

The Section 106 process centered on identifying historic properties and/or archaeological resources potentially affected by the Bridges Project, assessing its effect(s) on such resources, and determining ways to avoid, minimize or mitigate any adverse effects. However, although the Section 106 process does not require the preservation of historic properties, it is highly encouraged. For the purposes of Section 106, a historic resource is defined as a prehistoric or historic district, site, building, structure or object included in or eligible for inclusion in the National Register of Historic Places (NRHP).

In order to identify potential resources within the Project area and encourage public involvement, consulting parties were identified and invited to participate in the process through both states' State Historic Preservation Officers (SHPO). These consulting parties had a vested interest in the various historic, or potentially historic, properties found throughout the Project area in Southern Indiana and Northern Kentucky. As such, representatives included state and local historic preservation interests, city and county government entities, neighborhood associations and local historians.

Area of Potential Effect (APE)

The evaluation and/or identification of historic properties (or other environmental factors) that could potentially be affected by the Bridges Project was limited to a defined, geographic area known as the "Area of Potential Effect" (APE). This boundary was generated as part of the original Section 106 process in 2003 and was subsequently revisited and expanded during the SEIS process in 2011. Delineation of the APE was influenced by the scale and nature of specific sections of the Project and varied based on different kinds of effects caused by the Bridges Project. Aerial and topographical maps were reviewed to understand the relationship between proposed Project elements and the surrounding land. The APE initially delineated for the Project included almost 13,800 acres (25.5 square miles). The preliminary plans utilized to determine the APE provided an overview of engineering details such as roadway alignment locations, approximate elevations, expected right-of-way requirements and other anticipated Project elements.



Downtown Crossing - Indiana APE



Downtown Crossing - Kentucky APE

2

Area of Potential Effect

HISTORIC RESOURCES IDENTIFICATION

Extensions to the Original APE in 2011 were initially developed by FHWA, INDOT and KYTC officials to establish the area in which the redesigned interstate system and associated bridges for the Project might have an impact on historic resources. As part of the SEIS, FHWA, KYTC and INDOT officials conducted an analysis to identify areas that could experience changes in traffic patterns based on the proposed Project design modifications and the introduction of tolling to the Downtown and East End bridges. To consider the effects of such changes to traffic patterns, a methodology was developed for identifying areas where increases or decreases in traffic could potentially affect historic properties. This methodology, based on traffic data and results from a travel demand model, was used to estimate potential changes in traffic



East End Crossing - Indiana and Kentucky APE

conditions not only on the interstate system, but on local streets as well. This resulted in the identification of five subareas where such changes could occur including:

- portions of Jeffersonville along 10th Street
- Clarksville and the S.R. 62 corridor
- portions of downtown New Albany
- downtown Louisville
- River Road east of downtown Louisville

Based on this analysis, FHWA, KYTC and INDOT proposed adding these five subareas as part of the Original APE. To distinguish them from the Original APE, the phrase "Extensions to the Original APE" was used to refer to these areas. Because the East End Crossing essentially remained unchanged from the original design (relative to its right-of-way) it was determined there were no additional areas beyond the Original APE where traffic was anticipated to be different. As such, there were no extensions to the Indiana or Kentucky portions of the Original APE at the East End Crossing. The APE was used as the basis for more detailed field reviews of historic properties that might be eligible for inclusion in the National Register of Historic Places. Historic districts which were fully or partially within the APE boundary were considered as a whole.

Identification of Historic Properties

Within the APE, historic preservation professionals evaluated properties for inclusion in the NRHP in accordance with established NRHP criteria. The NRHP is the nation's official list of properties recognized for their significance in American history, architecture, archaeology, engineering and culture. It is maintained by the National Park Service and includes districts, sites, buildings, structures and objects. To be eligible for listing in the NRHP, a property must possess integrity and meet at least one of four criteria:

- A. Be associated with events that have made a significant contribution to the broad patterns of our history.
- B. Be associated with the lives of persons significant in our past.
- C. Embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- D. Yield, or may be likely to yield, information important in history or prehistory.

As part of the 2003 FEIS process in Indiana, surveys were conducted to identify historic and cultural resources. These surveys were compiled into the *Historical and Cultural Survey-Indiana Downtown and East End Area of Potential Effect* (November 2000). This document was referred to as part of this SEIS process to determine if there were any changes to historic sites since the completion of the FEIS in 2003. An update to the Clark County Interim Report, which is part of the Indiana Historic Sites and Structures Inventory (IHSSI), was completed under the oversight of the Indiana SHPO in early 2011. This information was disseminated through the Indiana State Historic Architectural and Archaeological Research Database (SHAARD) and served as an additional resource for research on historic resources within the Project's APE encompassing Jeffersonville, Clarksville and Utica. The city of New Albany Interim

Report (1994), which is part of the IHSSI, served as the foundation for additional research on historic resources within the expanded APE in New Albany.

As part of the 2003 FEIS process in Kentucky, *A Cultural Resource Overview for the Ohio River Bridges at Louisville, Jefferson County, Kentucky* was prepared in January 1999 which mapped and described all NRHP-listed properties within the project study area. The literature search included relevant NRHP nominations and related reports. This overview was referred to as part of the SEIS process to determine if there were any changes to historic sites since the completion of the 2003 FEIS.

In July 2000 a second report for the Kentucky properties, *The Cultural Resources Survey for the Louisville-Southern Indiana Ohio River Bridges Project*, was completed to identify sites and/or structures located within the Original APE that were listed or eligible for listing in the NRHP. As a result of an expansion of the Original APE, an additional historic survey of Kentucky resources, titled *Addendum, Expanded Area of Potential Effect, Kentucky Cultural-Historical Resources*, was completed in 2002. These documents were referred to as part of the SEIS process to determine whether there were any changes to historic sites since the completion of the 2003 FEIS.

In addition to these reports, a *Survey Update of Butchertown, Phoenix Hill, Downtown Louisville and River Road Update* was completed in 2010. This survey, undertaken to satisfy specific mitigation measures as a result of the Bridges Project, was completed through a joint effort between the Kentucky Heritage Council and Kentucky Archaeological Survey staff. The update evaluated only resources located within the Phoenix Hill Historic District, the Butchertown Historic District and other portions of the Original APE in the 2003 FEIS. Because the portion of the Extensions to the Original APE in downtown Louisville was located outside the study area of the 2010 *Survey Update of Butchertown, Phoenix Hill, Downtown Louisville and River Road*, preliminary research was conducted on that area prior to any field work.

Based on this preliminary information, site visits were conducted to document representative examples of properties over 45 years in age within this portion of the Extensions to the Original APE in Indiana and Kentucky. The site visits included walking and driving surveys of the designated areas included in the Extensions to the Original APE. A number of potentially NRHP-eligible resources were identified as a result of this field investigation. These properties within the Extension to the Original APE were photographed individually, and most of the street blocks were photographed to capture the characteristics of the surrounding context. Additional Indiana and Kentucky properties potentially eligible for listing in the NRHP within the Extensions to the Original APE, as well as properties previously identified in the Original APE and properties in the Original APE that were not identified during the 2003 FEIS process, are depicted and described in Chapters 5-8.

Determination of Effects

Following the creation of the APE and the identification of historic properties, the historical significance of such properties was evaluated and an effects determination was made. Based on Section 106 criteria, the effects determination as a result of the Bridges Project centered on one of three potential outcomes described below.

"No Historic Properties Affected"- This finding would indicate there were no NRHP or NRHP-eligible properties impacted by the Bridges Project.

“No Adverse Effect”- This determination would indicate that although there were NRHP or NRHP-eligible properties impacted by the Bridges Project, such impacts would not alter the property’s NRHP listing or eligibility for listing in the NRHP.

“An Adverse Effect”- This determination would indicate that the historic character of a property was altered in such a way by the Bridges Project that the property’s inclusion on the NRHP was compromised.

As a result of detailed evaluations, it was determined the Project would have an “Adverse Effect” on numerous resources within the APE in both Indiana and Kentucky. As such, a Memorandum of Agreement (MOA) was created which detailed mitigation measures to be undertaken that would address impacts to specific historic resources. The original MOA approved as part of the Record of Decision in 2003 outlined a number of stipulations to address affected properties throughout the Project area. During the SEIS process the 2003 MOA was reevaluated as a result of changes to the Project’s scope and a number of stipulations were modified. This resulted in the approval of the **First Amended MOA** and associated stipulations. Examples of such stipulations to mitigate the Project’s adverse effects included the creation of historic preservation plans for designated historic districts, noise and vibration plans for sensitive sites/properties, streetscape enhancements in historic neighborhoods, and treatment or reuse plans for historic buildings to name just a few.

POPULAR REPORT PURPOSE

One of the outcomes of the SEIS process was the compilation of updated information regarding historic resources identified in the Project APE. The development and publication of this Popular Report was one of many of the Project’s mitigation measures outlined in the **First Amended MOA**. **Stipulation II.P.2** of the **First Amended MOA** stated that:

“KYTC and INDOT, in consultation with FHWA, the respective SHPOs, Indian Tribes, the Advisory Teams, and other parties deemed appropriate by FHWA, shall develop a popular report, in plain English intended for the general public, describing the history, historic properties, and archeological resources identified within the APE. The parties shall consult regarding the format, content, and style of the report. FHWA shall provide an opportunity for the parties to comment on the draft(s) of the report.”

As part of the Project’s efforts to develop material such as this for public education and interpretation, copies of this report will be distributed to each respective State Historic Preservation Office, local public libraries and museums within the Project area.

CHAPTER THREE

Regional History Overview

3

Introduction

REGIONAL HISTORY OVERVIEW

INTRODUCTION

This chapter provides an overview of the history, development and other various factors that influenced development patterns in Downtown Louisville, greater Jeffersonville/Clarksville, and the rural areas affected by the Bridges Project. The following historical overview was derived from research conducted as part of the Ohio River Bridges Project which provided important insight on the historic features found in the urban and rural areas of Southern Indiana and Northern Kentucky affected by the Bridges Project.

These historic contexts were derived from the historic preservation plans which were developed to inform Project designers and engineers when developing Context Sensitive Design solutions for the Downtown and East End Sections of the interstate corridor. On the Kentucky side, historic preservation plans were created for the Butchertown and Phoenix Hill Historic Districts in Downtown Louisville, the numerous River Camps along the Ohio River, as well as the Country Estates/River Road Historic District in rural Jefferson County. In Indiana, historic preservation plans were developed for the Old Jeffersonville Historic District and the Utica Township Lime Kilns Industry.

DOWNTOWN LOUISVILLE

The modern city of Louisville is located on the south bank of the Ohio River just upstream from the Falls of the Ohio. The Falls are a two-mile stretch of usually unnavigable rapids that constitute the only natural obstacle to river traffic between Pittsburgh and the Gulf of Mexico via the Ohio and Mississippi Rivers. It was these rapids that were ultimately responsible for the establishment of Louisville. During a time when most river travel consisted of shipments of raw materials down river in manually powered keelboats and flatboats, most stopped in Louisville so pilots could guide them safely through the rapids. This location, along with other geographic and natural characteristics of the Louisville area, contributed to its early settlement and the subsequent development of outlying neighborhoods such as Butchertown and Phoenix Hill described later in this chapter.

Louisville's earliest development began with the establishment of a fort and cabins constructed by George Rogers Clark. His army of men and a few families landed on Corn



Historic Downtown Buildings (2012)

Island (now submerged), immediately upstream of the Falls of the Ohio, on May 27, 1778. The frontier militia used the encampment as headquarters for attacks against the British during the Northwest Campaigns north of the Ohio River. After his victories over the British at Kaskaskia and Vincennes, Clark ordered the few remaining settlers to abandon Corn Island and construct a new fort. The log stockade was constructed at modern-day 12th and Rowan streets and numerous settlers' cabins were constructed nearby. In 1779, a plan for a city to be named Louisville, in honor of France's King Louis XVI and his support

for the American cause during the Revolution, was prepared. In 1781, Fort Nelson was constructed between Main Street and the Ohio River near present-day 7th Street, encompassing about an acre of land. Commercial and mercantile stores developed within the urban center throughout the 1780s, including a general store, distillery, tobacco warehouse, and the city's first tavern.

The mouth of Beargrass Creek formed a natural port and safe harbor immediately upstream of the Falls of the Ohio and soon became a center of commerce. The rapids also formed a natural ford across the river and the trails (or traces) of large migratory herds including bison and elk connected the interior region of Kentucky with settlements to the north, south, and east. Louisville was the logical trans-shipment point for the warehousing and transfer of salt, agricultural products, and other natural resources brought overland from the interior of Kentucky. Products were loaded onto boats harbored at the Beargrass Creek port for distribution to burgeoning cities up and down river. This early distribution system evolved and expanded as "western" markets, such as New Orleans, became significant urban centers while transportation (steamboats, roads, canals, and railroads) developed.

Louisville grew slowly in the early 19th century and most of the town was concentrated within two blocks between the river and Market Street. By 1800, the fledgling town had a population of 359, less than a quarter of Lexington's 1,759 residents. Several factors contributed to this modest growth. First was the continued threat posed to incoming settlers by Native Americans, who remained a danger until the Battle of Fallen Timbers in 1794. Louisville also suffered from regular outbreaks of malarial-type fevers (thought to be carried by the mosquitoes that thrived in the area's numerous ponds).

In the first decade of the 19th century 60,000 tons of goods were shipped downriver from Louisville to New Orleans, while only 6,500 tons were shipped upriver. The introduction of the steamboat allowed for two-way river transportation and soon transformed Louisville from a stopping point on the Ohio River into a commercial center. On October 28, 1811, the first steamboat on the river, the *New Orleans*, arrived in Louisville heralding a revolution in transportation that would rapidly transform the entire Ohio River valley. The steamboat was not able to pass the Falls of the Ohio until the river rose in December. In 1815, the *Enterprise* arrived in Louisville from New Orleans after a trip of 25 days, a fraction of the three to four months required for flat boats and keel boats to make the upstream journey.

The steamboat sparked a new era in Louisville's prosperity. In 1823, 196 steamboats docked in Louisville. A year later this figure had risen to 300 and by 1829 over 1,000 steamboats stopped in the city. Scores of warehouses were constructed to store the goods being shipped through the city. Louisville's prosperity stemmed from the city's position as the state's leading river port, and the city achieved this status by successfully tapping the rich agricultural land in the interior of Kentucky via a series of turnpikes. After the introduction of steamboats the population of Louisville boomed. Its 1820 population of just over 4,000 was more than triple that of its 1810 population. In 1828, Louisville was chartered by the state legislature as Kentucky's first city, and in 1830, with a population of 11,345, it was the largest urban area in Kentucky. In the 1840s, Louisville's population further increased partially as a result of steam navigation on the Ohio River, and an influx of German and Irish immigrants to the

city. In 1850, Louisville was the tenth largest city in the United States and foreign-born immigrants accounted for nearly one-third of Louisville's population.

The population of Irish-born immigrants in Louisville was 3,105, about one-sixth the number of German immigrants in the city. Many of these immigrants were poor tenant farmers and impoverished victims of the potato famine (1845-1852) in their homeland, lacking the financial resources to establish themselves in business or buy property. Discrimination against Irish immigrants often forced them into menial, low-paying jobs. As a result, Irish immigrants often competed with freed blacks and slaves for jobs.

African-American Settlement

African-Americans were among the earliest settlers in Louisville and were vital to Louisville's development and growth. Kentucky was part of Virginia until 1792 and some of Louisville's early settlers were slaveholders, with a small number of freed slaves also residing in the city. For example, in 1810, Louisville's population of 1,357 included 495 African-Americans (36%), all but 11 of whom were slaves. Within the city, slaves most often were quartered on their owner's property, often at the rear or alley side of the lot. This resulted in the creation of black enclaves in the middle of blocks, which enabled the slave and free-black population to develop a discrete culture that came to revolve primarily around churches. The first black church, the Fifth Street Baptist Church, was established by 1829. By 1860, there were eight independent African-American churches, as well as a number of fraternal organizations.

The Civil War Years

In the early decades of the 19th century, Louisville had close ties to the American South, due largely to extensive trade networks that depended upon the shipment of goods between Louisville and New Orleans. Despite these ties, many city residents considered themselves neither Northern nor Southern, and the city's culture more closely resembled that of a Western river town. At the outset of the Civil War, Kentucky remained officially neutral, and residents, including Louisvillians, showed their ambivalence about the war by joining companies that fought for both the Union and the Confederate armies.

Through the middle of 1861, Louisville profited handsomely from trade with states in the Confederacy. Economic prosperity for the area's meat packers did not stop during the Civil War, as Louisville became the primary transportation and supply center for the Union Army's western campaigns. In September 1861, however, Kentucky formally declared for the Union, and the Union Army built a series of fortifications that surrounded Louisville's downtown area. These defenses included Forts Saunders, Hill, Horton, McPherson, St. Clair Morton, and Karnasch. Louisville became perhaps the Union's most important stronghold in the western theater. During the course of the Civil War, the city was twice threatened with capture by the Confederate Army. In the fall of 1861, Confederate troops got as close as Lebanon Junction. In September 1862, Confederates captured both Lexington and Frankfort, but their main force was turned back at the Battle of Perryville.

Post Civil War Growth

In the aftermath of the Civil War, Louisville took advantage of existing trade networks to expand its commercial ties with markets in the defeated Southern states, dubbing itself the "Gateway to the South." Manufacturing grew as an economic base

following the Civil War. The city grew as black and white laborers moved to the city to fill manufacturing jobs. In fact, the city's African-American population more than doubled during the 1860s, numbering approximately 15,000 by 1870.

In the years following the Civil War, the gradual expansion of livestock production in the South, the development of the transcontinental railroad network, and the concentration of the livestock industry in western cities such as Chicago, Omaha, St. Louis, and Kansas City, cut into Louisville's shipping business and severely eroded the city's standing as a national meat packing center.

Commercial and industrial growth in Louisville continued through the first quarter of the 20th century. The downtown area was densely developed, with many new buildings of masonry construction, indicative of the sustained prosperity that the city experienced in the post-Civil War years. Waterfront industry remained important to the local economy and the city's riverfront was lined with publicly-owned wharves and privately-owned mills and manufacturing works. The rapid evolution of transportation during the second half of the 19th century and the first quarter of the 20th had a significant impact on Louisville's growth and development patterns. During this period the city would be transformed by railroads, streetcar lines, interurban electric light rail systems, and automobile transportation. In addition to changing the concentration of industrial and commercial activities, these modes of transportation spurred an unparalleled rate of suburbanization in Louisville and Jefferson County.

The Rise of the Railroads

During the 1850s steam railroads supplanted steamboats, canal boats and stage coaches as the most advantageous means of transportation. The development of railroads, beginning with the Louisville & Frankfort line in 1851, encouraged the creation of suburban enclaves for the wealthy. During this period, Louisville's suburban growth occurred on the east and west sides of downtown. After 1890, with the development of streetcar lines, the city began to expand to the south, establishing the Old Louisville neighborhood. Louisville's first rail line was the Louisville & Nashville (L&N) Railroad, chartered in March 1850. Construction on the line connecting Louisville and Nashville began in 1855, and rail service between the two cities was inaugurated in October 1859. In addition to being more reliable than steamboats, railroads reduced travel time by following direct, overland routes.

The network of interconnecting rail lines opened more trade markets, connecting Louisville with other lines to Atlanta, Macon, Savannah, Memphis and New Orleans. Although the L&N continued to operate during the Civil War, the railroad's infrastructure suffered repeated damage. Despite the damage, the L&N company emerged from the war relatively intact. Its financial soundness was assured by the support of the federal government, which financed the costs of reconstruction and the purchase of rolling stock, as well as guaranteeing the railroad could continue its commercial operation in as large an area as possible.

By 1880, the L&N was the first major rail system to serve the entire South, a position that it maintained until the late-1970s. Beginning in 1867, the L&N helped construct the first bridge across the Ohio River at Louisville, enabling them to connect to the national rail hub at Indianapolis. By 1900, the L&N controlled a rail network encompassing 3,000 miles. Through the mid 20th century, it remained a powerful corporation with an extensive network of tracks throughout the Southeast.

Streetcars and Interurban Mass Transit

In 1844, mule-drawn streetcars connected Louisville and Portland; it was the third street railway in the United States. The line proved successful and more lines were planned, although they were not built until after the Civil War. These early streetcars provided transportation for workers who lived in the neighborhoods that developed around downtown Louisville and worked for the new manufacturing companies springing up around downtown's periphery. In June 1889, the city's first electric streetcar line entered service and proved immediately successful by providing larger, faster and more comfortable cars than its mule-drawn predecessors. In light of this success, plans soon were made to convert Louisville's mule-drawn streetcars to electricity. As a result, the last mule-powered streetcar was discontinued in 1901.

Electric streetcars played an important role in Louisville's geographical expansion. The relative convenience and affordability of the new cars allowed workers to travel greater distances to reach their jobs. Middle- and working-class families often took advantage of mass transit to relocate to new suburban neighborhoods that, by the late 19th century, had begun to be constructed around well-established urban cores throughout the United States. Dozens of residential developments, such as those in Old Louisville, Uptown (now known as Phoenix Hill) and Shelby Park, were constructed during this period. The character of the southern part of the city was transformed in only a few decades due in large part to a streetcar line running along Preston Street. For example, when the Louisville Jockey Club (now Churchill Downs) opened in 1875, it was well outside Louisville proper, but it is now surrounded by late 19th century urban development.

The Daisy Line commuter train between Louisville and the Falls Cities began operation via the Kentucky & Indiana Terminal Bridge at New Albany in 1886. In 1893 the Daisy Line became the first steam (heavy) rail line in the U.S. to be converted to electric power. Interurban electric light rail systems were built across the country at the turn



Big Four Bridge Connecting Louisville and Jeffersonville

of the 20th century, offering direct routes at affordable rates and speeds up to 70 miles per hour through the countryside. Interurban lines radiated from downtown Louisville and connected the city to a number of outlying communities in Jefferson and surrounding counties. Interurban service between Louisville and Jeffersonville via the Big Four Bridge began in 1905, with service to Indianapolis commencing in 1907. By 1911, a complex network of regional electric light rail routes had been completed. Travel on the interurbans was safe, convenient and dependable. In addition to spurring suburban development, the mass transit networks also played a role in the rapid expansion of Louisville's corporate limits from the 1880s through the 1920s.

While electric streetcars and interurban light rail had a profound influence in shaping Louisville's patterns of growth for almost 50 years, these transportation networks were entirely supplanted by the mid 20th century. A boom in automobile ownership during the 1920s drew riders away from mass transit, despite the higher cost and lower speed of automobile travel. By the 1930s there were more than 54,000 privately-owned automobiles in Louisville, bringing traffic congestion to the downtown

area. The American Bridge Company of Pittsburgh built the George Rogers Clark Memorial Bridge, originally known as Municipal Bridge, in 1929. It was the first bridge for automobile traffic connecting Jeffersonville and Louisville. The bridge includes approaches articulated with lighted Art Deco pylons and was listed in the National Register of Historic Places in 1984. In 1963, the six-lane Kennedy Bridge was built next to the George Rogers Clark Memorial Bridge as part of the new I-65 corridor.



Art Deco Pylons at the George Rogers Clark Memorial Bridge

A decade later, Louisville's municipal government replaced the city's streetcars with gasoline-powered buses. The last streetcar ran on May 1, 1948, to the Kentucky Derby, and the extensive infrastructure that had supported Louisville's electric mass transit systems disappeared soon after. The popularity of automobiles and the subsequent construction of highways to serve them accelerated suburban development, drawing residents away from urban neighborhoods. This trend increased dramatically following the World War II.

The Depression and World War II

As was the case across the U.S., the Great Depression slowed growth and development in Louisville. Although the region benefited from several "depression proof" industries, the unemployment rate in 1932 for white workers was 23.5%, and 37.2% for African-Americans. The outbreak of World War II had a profound economic impact on Louisville and the entire region as a result of the opening of several new war-related industries, including a \$30 million plant in Charlestown, Indiana, operated by the DuPont Company that produced smokeless powder for artillery. In 1940, a Naval Ordnance Plant was built on Rochester Drive near the L&N railroad yard that is now the location of the University of Louisville's Cardinal Stadium. Several synthetic rubber plants were also opened during this time and were operated by companies including the DuPont Company, Goodrich and National Synthetic Rubber. These factories were located close to one another near Bells Lane, leading the area to become known as Rubbertown. A second airport, originally named Municipal Airport No. 2 and later renamed Standiford Field, opened in 1941 and remains in use today as Louisville International Airport. Some of Louisville's original, pre-war industries also contributed during the war effort. The Ford Motor Company built jeeps during the war, and the Hillerich & Bradsby Company produced gunstocks for M-1 carbine rifles rather than the "Louisville Slugger" baseball bats for which it is better known for today. Even the local distilleries, which were decimated during Prohibition, became involved in the wartime effort by producing industrial alcohol which was used in the manufacture of synthetic rubber. By 1940, the unemployment rate in the Louisville area was down to 11.5%. Combined, these industries provided 80,000 war-related jobs in the Louisville area by 1944.

Post World War II

Following the war, synthetic rubber continued to be produced in Louisville, and the Curtiss-Wright plant was purchased by International Harvester. New, post-war industries included the General Electric manufacturing plant (commonly known as Appliance Park) established in 1951, and a new Ford Motor Company assembly plant built in 1955. A year later, the Kentucky Fair and Exposition Center opened.

In the years immediately following World War II, veterans returned and started families, and suburban development increased rapidly. Factors influencing this phenomenon included a spike in birth rates, the provisions of the GI Bill that funded housing for veterans and their families, the extension of utilities to outlying areas, and federal and state highway construction programs. In addition, during and after World War II, industries moved to suburban Louisville, followed in the post-war years by shopping malls and office parks.

The establishment of Louisville's park system, including Iroquois Park on the south, Shawnee Park on the west, and Cherokee Park on the east, also encouraged residential development. Increasingly, the middle and working classes could join the movement to the suburbs, as more moderately priced houses on smaller lots, combined with more lenient lending policies, brought home ownership within reach of more people.

It was also during this period that racial segregation began to be successfully challenged. The first challenge occurred in 1948 when a Louisville schoolteacher, Lyman T. Johnson, filed suit to attend graduate school at the University of Kentucky. That same year, the main branch of the Louisville Free Public Library was integrated. All the library's branches were integrated by 1952. Louisville's public parks were opened to all in 1955, and the public schools were desegregated (although not integrated) in 1956. It was not until the 1970s that court-ordered bussing resulted in integration of Louisville's and Jefferson County's schools.

BUTCHERTOWN HISTORIC DISTRICT

Prior to the establishment of the Butchertown neighborhood, much of the area was owned by Colonel Frederick Geiger, a veteran of the Revolutionary War, the 1811 Battle of Tippecanoe and War of 1812. The Geiger family immigrated from Maryland to Kentucky about 1781 as part of a group of 50 settlers led by Geiger's brother-in-law Jacob Funk. In 1790, Geiger bought land on Beargrass Creek and, by 1793, he owned 700 acres in the area that would become Butchertown. By 1797, he had petitioned the County for permission to erect a grist mill and saw mill on the

"sinking fork" (Middle Fork) of Beargrass Creek. The mill was located near Geiger's Federal-style brick home that still stands near the corner of present-day Frankfort and Story Avenues. By 1802, Geiger also owned farmland fronting the Ohio River near Towhead Island. Geiger constructed a road (modern-day Geiger Street) from the Bardstown Turnpike north to the Ohio River. Geiger also constructed a bridge over Beargrass Creek on the Bardstown Turnpike. The turnpike became the principal route for driving cattle and hogs to the Louisville market and to the port at Beargrass Creek for shipment downriver. In 1802, the county granted Colonel Geiger a license to operate a public ferry from his landing. The Geiger family operated the ferry until approximately 1840.



St. Joseph Catholic Church in Butchertown

The western portion of the neighborhood was once a part of Colonel William Preston's 1774 land grant. Preston was county lieutenant and surveyor of Fincastle County, Virginia, now part of Kentucky. Col. Preston was responsible for sending some of the

earliest surveying parties into these western lands. In 1774, John Floyd and a party of men were sent to survey bounty lands offered to veterans of the French and Indian War. Colonel Preston came into possession of approximately 1,000 acres to the south and east of modern Louisville at that time. This tract of land was annexed by Louisville in 1827 and became known as Preston's Enlargement. The tract includes the present-day western end of Butchertown and the adjoining Phoenix Hill neighborhood.

Beginning in the late 1820s, Louisville entrepreneurs developed a network of turnpikes that reached out to the city's agricultural hinterlands. Butchertown developed east of downtown where several major roads converged. New corridors such as Frankfort Pike and Shelbyville Road connected Louisville to Kentucky's interior and the forks of Beargrass Creek. In 1827, Louisville annexed part of what is now Butchertown. At approximately the same time, German immigrant butchers began to set up shops along Frankfort Pike and Story Avenue. They built homes fronting the street with small slaughterhouses at the rear of their properties alongside Beargrass Creek. Farmers and drovers delivered their herds to the slaughterhouses, which processed the animals and discarded waste products into the nearby creek. Processed meat was then hauled to the wharves in Louisville for shipment to market by steamboat. Between 1834 and the Civil War, Louisville competed with Cincinnati for the title "Porkopolis." In 1845, the city's four largest slaughterhouses processed about 70,000 animals annually. The Butchertown neighborhood prospered because of its location near the northern terminus of the Louisville and Nashville (L&N) Railroad during the second half of the century. During the 1850s, Louisville was the nation's second largest pork packing center, butchering over 300,000 hogs annually.

The growth and success of the meat packing industry led to the establishment of other industries in the neighborhood, including tanneries, soap making and candle making. Inns were opened to accommodate drovers, with associated pens and corrals to hold the animals. One of these inns, the Bourbon House, built in 1834, eventually became the Bourbon Stockyards. Until its closure in 1999, it was the oldest operating stockyard in the United States. In the early 20th century, Butchertown's family-owned meat packers faced increasing competition from large national packers who used mass production techniques. Indeed, by 1902, both the Swift and Armour corporations had established plants in Louisville. Local firms retained a significant share of the market, however, until well into the 20th century.

Just as Butchertown benefited from its proximity to the Falls of the Ohio and the Frankfort Turnpike in the first half of the 19th century, the neighborhood also prospered because of its location near the northern terminus of the L&N Railroad during the second half of the century. With the rise of the railroad, more and more of Butchertown's products were shipped by rail. Economic prosperity for the area's meat packers did not stop during the Civil War, as Louisville became the primary transportation and supply center for the Union Army's western campaigns.

One of Butchertown's most distinctive characteristics is the diversity of its land uses. The neighborhood's collection of residential, commercial and industrial buildings of historic and architectural significance create a cohesive mid to late 19th century urban setting. Other early influences on the neighborhood were local breweries and beer gardens. One such beer garden was Woodland Garden located at the east end of Market Street between Wenzel and Johnson Streets. Woodland was the last remaining beer garden in the area, finally closing in 1888.

In 1931, Louisville's new zoning laws designated the entire Butchertown neighborhood as industrial. Following the devastating flood of 1937 many houses in the area were demolished. Housing stock in the neighborhood continued to deteriorate during the 1940s and 1950s, as area residents moved to the suburbs. The construction of an interstate highway through the neighborhood in the 1960s led to further disruption and demolition. Motivated by this construction, homeowners banded together to fight for neighborhood preservation. In 1966, they persuaded the city government to change the neighborhood's zoning to partial residential. A new corporation, *Butchertown, Inc.*, was created that purchased dilapidated structures in order to renovate them for resale. This resulted in the preservation of a number of historic buildings, as well as a more stabilized and energetic community. In 1976, Butchertown was listed in the National Register of Historic Places, under Criteria A and C, for its diversity of land uses, history and architectural significance.

PHOENIX HILL HISTORIC DISTRICT

Louisville's Phoenix Hill neighborhood, originally known as Uptown, was once a part of Preston's Enlargement, a portion of Colonel William Preston's 1774 grant. Phoenix Hill was annexed to Louisville in 1827, first subdivided in 1835 and densely populated by 1860. The rectilinear grid of Louisville's streets was continued throughout most



Historic Commercial Buildings Along Market Street (2013)

of the Phoenix Hill neighborhood. A triangular portion of the neighborhood lies east of Beargrass Creek and is bound by Baxter Avenue (Louisville and Bardstown Turnpike) and East Broadway (Newburg Turnpike Road, Mercy Way). The third leg of the triangle is Beargrass Creek that runs northeast through the neighborhood. The area was not developed until after 1865, when Phoenix Hill Park opened at this location, with residential developments platted in the 1890s. Historic maps indicate that a bridge was in place across Beargrass Creek on Baxter Avenue (Bardstown Turnpike) by 1831 and another at East Broadway by 1856.

The form and layout of Phoenix Hill was greatly influenced by the religious and cultural institutions and traditions immigrants brought with them from their homelands. It was primarily a residential neighborhood within a predominately German enclave east of the central business district of Louisville that also included the Butchertown neighborhood. The first German Catholic church in Louisville, St. Boniface, was established here in 1836. The diverse neighborhood endured in spite of anti-immigrant sentiments and violence during early years. The neighborhood became known as Phoenix Hill following the Civil War in reference to Phoenix Hill Park, which was created in 1865 atop a knoll bounded by Beargrass Creek, Baxter Avenue and Broadway.

The centerpiece of the park was the Phoenix Hill Brewery, established in 1865 by Philip Zang, Philip Schillinger, and Gottfried Miller. The park proved a popular place for picnics and political rallies and by 1890 included a beer garden with a large auditorium, a skating rink, a large covered pavilion, and a bandstand, in addition to the brewery buildings. Recreational facilities included a 111-foot long bar, four bowling alleys and a card room. Crowds came to the park to enjoy the grounds, use the recreational and sporting facilities, drink Phoenix Bohemian Beer and be

entertained by bands, sporting events and political speeches. John Philip Sousa's band played in the park. Politicians who spoke at Phoenix Hill included William Howard Taft, Theodore Roosevelt, Charles Evans Hughes and William Jennings Bryan, who drew a crowd of 15,000 when he spoke in 1896 as the "free silver" candidate for president. Sporting events held at Phoenix Hill Park included the city's first indoor baseball game (1891) and a six-day bicycle race held in 1897. Although one of Louisville's most popular entertainment complexes, the Phoenix Hill Brewery and its associated entertainment complex closed in 1919 and never reopened—a victim of Prohibition. Buildings associated with the complex were razed over time and the park's great hall was demolished in 1938. Only one building from the brewery, the former stable, survives at 508 Baxter Avenue.

Phoenix Hill remained a flourishing German neighborhood well into the 20th century, though the area experienced gradual change as businesses encroached and some residents began to move to newer neighborhoods. During World War I, anti-German sentiment caused many German institutions to downplay their German identity. This led to a further decline in the German character of neighborhoods such as Phoenix Hill, whose residents sought to actively demonstrate their loyalty to the United States.

Following World War II, many of Phoenix Hill's residents and businesses moved to the suburbs, and the neighborhood entered a period of change. Phoenix Hill evolved from a primarily white, German and Irish immigrant neighborhood to a predominantly African-American neighborhood. This shift was bolstered by heavy subsidies in the form of mortgage loans insured by the the Federal Housing Administration (FHA) and Veterans Administration (VA). The FHA and the VA programs, established in 1934 and 1944, respectively, focused on funding single-family suburban housing and promoted economic and racial segregation during the decades following World War II. As white residents vacated Phoenix Hill, African-Americans took their place. Today, the majority of the neighborhood's residents are African-American.

The decline of other adjacent neighborhoods, encroachment of the interstate highway and dwindling populations contributed to the continued deterioration of the Phoenix Hill neighborhood. To combat this, several business leaders and residents organized the Phoenix Hill Association in 1975 to focus on the community's rebirth. In 1977, Louisville's mayor declared the area a prime revitalization candidate and secured federal funds for rebuilding efforts. Since that time, dilapidated housing has been removed, several new housing developments have been constructed, and new businesses have been encouraged to return to the area. In 1983, Phoenix Hill was listed in the National Historic Register of Historic Places for its diversity of land use, history and architectural significance.

COUNTRY ESTATES/RIVER ROAD AREA (RURAL JEFFERSON COUNTY)



James Taylor Subdivision Along River Road

The historical development of the Country Estates/River Road area has been greatly influenced by the evolution of nearby Louisville from a pioneer encampment and portage in the late 18th century to the economic, social and political center established by the mid 19th century. Transportation improvements facilitated the shipment of manufactured goods and agricultural produce, which led to the transformation of Louisville into an industrial center with a rapidly increasing population. The free-flowing currents of the Ohio River forced flatboats to the Kentucky side at the location of the mouth of Harrods Creek. The Harrods Creek landing also offered a safe location well upstream of the dangerous Falls of the Ohio, while the navigable creek provided access to the inland regions.

These environmental factors led to the settlement and development of the Country Estates/River Road area as an early and important river port. The ambitious platting of the town named Transylvania in the early 1800s, and the construction of the earliest phase of the Rosewell farm, is indicative of the attraction of the Harrods Creek area to early settlers.

The fertile soils and navigable streams of north and east Jefferson County resulted in choice farmland. With the proximity of farms to the nationally and regionally significant city of Louisville, local farmers benefited early from the growing urban area. Commercial farms, which shipped products to New Orleans, Nashville or Pittsburgh were operating by the mid-1780s and Louisville was becoming a significant terminal market by 1820. Louisville's rapid growth as a wholesaling, commodities trading and manufacturing center continued to spur urban-associated agriculture. Jefferson County had become a leader in the state in the production of small fruits, vegetables, potatoes and sweet potatoes, dairy products and hay. In 1800, Louisville reported that 96% of the total countywide population resided outside the urban center, but by 1840 city dwellers outnumbered farmers in Jefferson County. The fertile bottomlands in the Harrods Creek area allowed for profitable Virginia-style cash-crop plantations. Agricultural uses were generally arranged in a linear plan with fence lines running perpendicular to the River Road that ran along the Ohio River. Steep hillsides and creek banks were left wooded, but the hilltops were also cleared for agricultural use. Wood-frame farm houses, constructed in the early to mid 19th century, were occasionally later adapted as estate dwellings.

In response to the post-Civil War labor shortage resulting from the end of slave-based agriculture and the migration of many free African-Americans into Louisville, farming had become an increasingly difficult occupation in Jefferson County. However, continued improvements to farming methods and techniques and the growing need for ever-larger, inexpensive sources of food for growing urban populations, allowed agriculture to maintain its prominence as an industry. From 1883 through 1887 innovative farming methods had a national forum in Louisville at the Southern Exposition. The Rosewell and Belleview farms were leaders in the implementation of advanced technological and horticultural techniques into the 20th century and many of the country estates along River Road south of Harrods Creek still retain their historic agricultural fields in the floodplain terrace below the bluff.

Gentleman Farms

The unique convergence of urban-dependent wealth and productive farmland ownership by second generation farmers resulted in the establishment of the Gentleman Farm property type. This combined a working farm and country estate, with a greater emphasis on the aesthetic design of the main house and adjacent landscape beyond a typical vernacular farmstead. These properties were developed by wealthy landowners devoted to agriculture as a productive and practical method of land management, who benefited from the exceptional quality of the agricultural soils of western Jefferson County.



Rosewell Estate

The Belleview and Rosewell properties are two early examples of this type of agricultural development. While these farms promoted the agrarian principle of self-reliance through the production of cash crops, they were actually an intermediary between the rural and urban economies. Wealthy gentlemen farmers were dependent upon the city for their financial support, either as a market for farm products, or as a place where they made their fortune through other industries or commerce. Gentleman Farms were also proving grounds for innovative and scientific farming techniques and new agricultural machinery. Fertilization, fruit hybridization, drainage, crop rotation and erosion control were used to increase yields, prolong the viability of farming and pursue aesthetic arrangements of agricultural elements.

African-American Settlements

Freed African-Americans began independent life in the Harrods Creek area following the end of the Civil War. The Harrods Creek community, a crossroads village founded in the early 19th century, offered economic opportunities to African-Americans as independent or tenant farmers, cane harvesters or laborers on the creek or its shores. The Merriwether House, built on the bank of the creek in 1898, reflects the use of the land by these small-scale farmers and laborers. The two-story, wood frame dwelling of rectangular massing is oriented perpendicular to Harrods Creek on a limited terrace. The residents engaged in raising hogs and tending a large garden at the site.



Historic Merriwether House Along Harrods Creek

Transportation

Networks of prehistoric regional trails were formed by the natural migrations of generations of large animals crossing the river at the Falls of the Ohio. These ancestral trails were utilized by Native Americans and formed the basis for historic roads. Additional roads later branched off to access both sides of the Ohio River. River Road was completed between Louisville and the Harrods Creek port by 1819. By 1852, portions of the road had become a plank road. The Wolf Pen Branch Road followed a minor tributary of Harrods Creek to access the upland areas.

The development of rail lines into Louisville provided a reliable overland transportation method that further provided for the industrial and commercial expansion of Louisville. Railroads greatly enhanced the farmers' ability to ship to distant markets, thereby

further encouraging economic growth throughout the broader region. A group composed of prominent Louisville businessmen and many of the key landowners along River Road corridor developed an ambitious scheme to build a narrow gauge railroad from Louisville to Westport in adjacent Oldham County. To serve the properties along the river, the Louisville, Harrods Creek and Westport Railway Company was first chartered in 1870. The line was intended to provide passenger service and handle local freight. It was not until 1874 that the first section of the railroad was opened from its Louisville terminal to Goose Creek. This was followed by an extension to Harrods Creek around 1875 and to its termination point in Prospect (then Sand Hill) in 1877. By 1883, there were 21 stops along the 11-mile railway with many serving the prominent land owners who held shares in the railroad. Between 1887 and 1888 the track was converted to a wider, heavier gauge, making freight shipments along the line safer and more convenient. The railroad had a major impact on the River Road corridor, making it ideal for development and more easily accessible as a location for summer homes.

As early as 1902 efforts were underway to provide electric rail service along the River Road corridor, making it a part of Louisville's expanding interurban system. In 1904, the Louisville and Interurban purchased the Louisville, Harrods Creek and Westport Railway line and rapidly converted it to electric service. Almost immediately service on the line became much more frequent with hourly service. For the first time it became more viable to live year-round along the River Road corridor and commute to the city. By the 1920s, there were 32 stops along the line, many of which served individual country estates and many included some sort of protected waiting area such as the existing shelter at Ladless Hill (Poplar Terrace). Although the interurban was the catalyst for the increased residential development along the corridor, in the 1910s and 1920s, the automobile also contributed extensively to suburban development along River Road. Transportation convenience and the beginning of a general out-migration from the Louisville's most prestigious late 19th century and turn of the century neighborhoods led to a rapid trend toward year-round living on River Road.

By the late 19th century, the idea of summering atop the River Road bluffs caught on quickly. Around 1890, a group of wealthy Louisvillians formed the Fincastle Club on nearly fifteen acres on the bluff-top at Glenview. The Fincastle Club served as an early country club with a large, rustic, chalet-like three-story club house surrounded by seven one- and two-story summer houses built by various members of the club. The members were industrialists and business entrepreneurs, typical of the group of landowners who built atop the bluffs during the next fifty years. The Fincastle Club was short-lived and disbanded in 1899, but the tradition of summering on the bluffs remained.

In 1890, another group of three prominent Louisville businessmen purchased the Todd property off Wolf Pen Branch Road and developed a communal summer colony for their families which they named "Nitta Yuma". This communal country estate with shared barns, tennis court, gardens, orchards, vineyards and grounds was unique in Louisville and represented an unusual type of suburban country estate development. The first houses built at Nitta Yuma were sprawling wood-framed houses with ample wrap-around porches and no particular architectural distinction. The later houses were more high-style, architect-designed houses with the Colonial Revival and other revival styles associated with the year-round estate residences built in the area after 1904.

JEFFERSONVILLE

Settlement in Jeffersonville began about 1786 and was focused around Fort Finney, a post-Revolutionary military outpost located along the banks of the Ohio River from 1786-1791. The fort was originally named for Major Walter Finney who selected the site of the original outpost and was its first commander. In 1787 Fort Finney was renamed Fort Steuben when the original Fort Steuben, located in what is now Steubenville, Ohio, was abandoned. The town of Jeffersonville was organized in 1802 when Lt. Isaac Bowman obtained approximately 150 acres of land as his share of General George Rogers Clark's military grant. From its beginning as a military outpost, Jeffersonville grew into a flourishing transportation hub uniting regional river, rail, and road traffic.

Jeffersonville served as the county seat until 1812, when the county seat was moved to Charlestown. Jeffersonville was incorporated as a city in 1839 and, after a long and difficult political battle, became the county seat once again in 1878. The city saw continued growth in the early 20th century with several annexations: Port Fulton in 1925, Ingramville in 1944 and Claysburg in 1948. Jeffersonville's proximity to Louisville and the Ohio River played a large part in its settlement and growth. In 1803 Marston G. Clark, a relative of George Rogers Clark, began operation of the first licensed ferry between Jeffersonville and Louisville, using horses, poles and sails to cross the river. By 1815 there were ten ferries in operation in Clark County.

Although it never seriously rivaled Louisville, Jeffersonville quickly developed a strong and diverse economy based largely on the demand of river commerce. Jeffersonville quickly became a major shipbuilding center because of its excellent harbor. Numerous flatboats and keelboats were built in Jeffersonville before several investors financed construction of the *United States*, a 700-ton steamboat that could carry 3,000 bales of cotton. Jeffersonville's position as one of the nation's leading shipbuilding centers was secured in 1849 when James Howard opened the Howard Shipyards. For more than a century, the Howard Yards, forerunner of the present Jeffboat, Inc., turned out some of the finest craft on American waters, including such vessels as the *Robert E. Lee II*, the *Glendy Burke* and the *Mark Twain*. The boat yards, located east of the Central Business District along Market Street, have employed thousands of people throughout Jeffersonville's history.

Jeffersonville's location proved advantageous during the Civil War as the city served as a key support base for the Union Army's western theater. It was during this time that the Jefferson General Hospital was established. Operating from February 1864 to December 1866, the hospital was located in the area formerly known as Port Fulton. The land had access to the Ohio River, which provided easy transport of the wounded. With 24 wards radiating that could accommodate 60 patients in each, it was

Collection of Garry Nokes



Historic 1876 Map Showing Ferry Crossing

the third largest hospital in the country and a showpiece for the Union army. A shirt factory was established in one of the buildings of the Jefferson General Hospital. This was the beginning of the Jeffersonville Quartermaster Depot. In 1864, \$150,000 was appropriated by Congress to establish a U.S. Quartermaster Depot, also known as the Western Arsenal of the Quartermaster Department. The city of Jeffersonville and the Indiana State Legislature donated four acres of land for the site. Work did not begin for the permanent facility until 1871 and construction was completed in 1874. The facility was used to manufacture clothing, store ammunition and served as a commissary. The grounds within the Depot were designed by renowned landscape architect Frederick Law Olmsted. The complex covered 17 acres with expansions during the Spanish-American War, the First and Second World Wars and the Korean Conflict. The Depot continued operating until it was deactivated in 1958 and the buildings were subsequently sold in 1960.

Transportation

Univ. of Louisville Photographic Archives



Ferry docked along Jeffersonville shore near Spring St.

The Ohio River provided one of the main means of transportation and economic development in Jeffersonville's early history. With limited land routes available, the river provided an easier, safer and less expensive way to move goods and people over long distances. In 1802, Jefferson County, Kentucky granted Colonel Frederick Geiger a license to operate a public ferry from his landing based in Louisville. The Geiger family operated the ferry until approximately 1840.

The explosive expansion of railroads in the 1850s and 1860s began to take business from the boat trade. Initially the railroads complemented river and canal transport by moving goods and people to the interior, but the railroads soon overtook much of the regular transportation services. Three railroad lines converged in Jeffersonville: the Ohio and Indiana Railroad Company, the Jeffersonville, Madison and Indianapolis Railroad Company (originally known as the Jeffersonville Railroad) and the Cleveland, Cincinnati, Chicago and St. Louis Railroad (Big Four). The Jeffersonville Railroad line was established in 1849 and completed the first line from the town by 1851. In 1866, the railroad yards ran north from New Market Street to Eighth, extending east of Wall street to Walnut Street. By 1900, the railroad yards dominated an area from Court Avenue north to Ninth Street, between Wall and Walnut.

Commuter rail service was established in Jeffersonville with a steam railway line (1867-1921) operating between Louisville, Jeffersonville, Clarksville and New Albany. The line was nicknamed "the Dinky" because of its short trains. It made 19 daily round trips at hourly intervals between Jeffersonville, Clarksville and New Albany. The Louisville & Southern Indiana Traction Company (L&SIT) was established in 1903 and operated an interurban light rail system that connected Jeffersonville, Port Fulton, Charlestown and New Albany. Interurban service between Jeffersonville and Louisville via the Big Four Bridge began in 1905, providing residents of the Falls Cities with an alternative to heavy rail or ferry crossings to Louisville. Interurban service between Indianapolis and Louisville via Jeffersonville began in 1907.

Attempts were made to build bridges across the Ohio River between Louisville and the Falls Cities as early as 1836, but those projects were abandoned due to funding

issues. The 14th Street Bridge was built during 1867-1870 to connect the L&N with the Jeffersonville, Madison and Indianapolis Railroad at Clarksville. The Kentucky & Indiana Terminal Bridge connecting Louisville and New Albany was completed in 1886 with two outboard lanes for vehicular travel flanking the central rail line. This bridge provided the first alternative to ferry crossing for vehicular traffic. It was rebuilt between 1910-1912 to increase capacity for rail and vehicular traffic. The Big Four Bridge connecting Louisville and Jeffersonville opened in 1895 and was rebuilt in 1929.

Early African-American Settlement in Clark County

In the aftermath of the Civil War, over four million formerly enslaved people became homeless, jobless refugees. In 1957, Professor Emma Lou Thornbrough conducted a statistical analysis of Black settlement in Indiana based on census data. She noted that despite the racial tensions, the African-American population in Clark County rose precipitously after the Civil War, from 520 in 1860 to 1,970 in 1870. Starting in 1850 the Population Schedule of the Federal Census included the names, ages and places of birth of all the members of the household. In 1850, Jeffersonville appeared to have a relatively small number of scattered African-American households, made up mostly of small families.

Claysburg began as an early 19th century enclave of free black residents on the north side of Jeffersonville. Claysburg, platted by Dr. Nathaniel Field, was named after abolitionist Cassius Clay and was also known as "Sassygamus". Dr. Field owned eight acres of land in the area, Col. William Riddle owned 2 1/2 acres and Edmund Schun owned seven acres. Dr. Nathaniel Field, an abolitionist, also served as president of the Board of Trustees that acted to incorporate the city of Jeffersonville in 1839. Originally a scattering of farms, then a subdivision, Claysburg eventually became the shorthand name for a larger, predominantly African-American neighborhood to the northwest of downtown Jeffersonville and remains so today. An 1876 map indicates Claysburg as a truncated square to the west of the Jeffersonville, Madison & Indianapolis Railroad tracks, lying north of the convergence of Spring and Missouri Streets. Claysburg was annexed into Jeffersonville in 1948 and the perceived boundaries of the neighborhood expanded south and east during the following decades. A 1996 newspaper article indicated the modern boundaries of Claysburg were roughly Tenth Street to the south, Eastern Boulevard and Peacely Street to the north, the Pennsylvania Railroad tracks to the west and Dutch Lane to the east. Claysburg represented the single largest enclave of African-American residents near downtown Jeffersonville.

Kentucky was a slave state and the close proximity of Louisville to New Albany and Jeffersonville provided an opportune location for the operations of the Underground Railroad. Clark County attracted fugitive slaves due to the multiple ferry landings, an active, free African-American community, railroad connections to points north (after 1851), and at least two Underground Railroad routes out. Reportedly the first line established in Indiana was in Jeffersonville in the 1830s. New Albany also developed significant Underground Railroad activity, apparently in frequent cooperation with the Jeffersonville conductors via Clarksville. By 1820, Jeffersonville was already one of the largest towns in Indiana, making it a logical and popular destination for freedom seekers. Jeffersonville was the starting point for one of three routes from Southern Indiana leading north including one route to the town of Newport (now Fountain City), where noted Underground Railroad conductor Levi Coffin's residence was located.

RURAL CLARK COUNTY/UTICA TOWNSHIP

Utica Township was organized in 1831 from sections of Charlestown and Jeffersonville Townships and named for the town of Utica located along the Ohio River. Settlement began in Utica Township shortly after the first ferries began operation across the Ohio River. A ferry operated in the town of Utica as early as 1794. Several pioneer families settled and operated farms in Utica Township including the Swartzes, Prathers, Frys and Bottorffs. Historically some of the most fertile land in Clark County is located in Utica Township. Local farmers supplied Louisville and other markets with melons, potatoes, corn, grass and a variety of fruits.

In 1802, John Swartz and his wife Elizabeth purchased approximately 260 acres of the Clark Land Grant and settled in what is now Utica Township. The Swartz and Prather families were neighbors and both were involved with the founding of the New Chapel Methodist Episcopal Church. The original log meetinghouse was built in 1804 and the present church building was constructed in 1883. The Gothic Revival church building on New Chapel Road is rated as outstanding in Clark County's Interim Report. Many deceased family members were buried there in the New Chapel Cemetery.

By 1810 the first road, known as Middle Road, traversed the county and the county's population stood at 5,670. As people continued to settle and cultivate the land, and clear timber for building and exporting, the population continued to grow. By the 1820s the county's population was 8,709. During the 1840s and 1850s Clark County as a whole continued to be one of Indiana's leading agricultural producers. In addition to the continued success of orchard products such as apples and peaches, corn production increased dramatically by 69% during the 1850s.

In addition to the fertile land, local residents also took advantage of the areas unique rocky bluffs. As early as 1818, settlers around Utica Township processed limestone to make quicklime. During these early efforts, calcination was achieved by placing locally mined limestone inside bonfires made of logs and brush. Despite these primitive methods, capacity proved sufficient to export flour barrel-loads of quicklime to river ports as far south as New Orleans. During the early years of production, however, lime shipments were probably nothing more than cargo filler aboard flatboats loaded with pork, flour and whiskey.

Quarry resources were available in the vicinity of the town of Utica. Quarries in the Utica area were mined to serve the lime industry and possibly provided dimensional building stone. The quarries were readily accessible to the river, where workers could easily load barrels of limestone aboard river boats and barges. Limestone mining occurred from as early as 1818 to as late as the 1930s. However, the quarries were associated with lime burning from about 1818 to perhaps no later than 1907, although it is possible that lime burning continued in Utica Township on a limited basis into the 1920s.



Fry House (circa 1877) in Utica Township

CHAPTER FOUR

Architectural Descriptions

INTRODUCTION

The purpose of this chapter is to serve as an educational resource describing the various architectural styles and building types found throughout the Project area. It is intended to not only inform the reader of how to recognize numerous architectural styles and building types, but to also illustrate the rich variety of architecture found throughout the greater Louisville Metropolitan Area.

The information below and subsequent architectural descriptions and building types on the following pages are from the *Indiana Historic Sites and Structure Inventory: Field Guide for High Style and Vernacular Architecture in Indiana* published by the Indiana Division of Historic Preservation and Archaeology (DHPA). Special thanks to the DHPA for permitting the use of this information as part of the Popular Report. Photographic examples of many of these styles and types that proliferate throughout the Project area accompany many of the descriptions.

For the most part, architectural styles in Indiana, especially in the areas outside the urban centers, were expressed in a popular rather than purely academic fashion. They reached the states first, not through trained architects, but by way of carpenters' guides and builders' manuals. In the pre-railroad era, stylistic motifs derived from these books were generally applied to otherwise vernacular building forms. After the arrival of the railroads, the range of stylistic possibilities broadened as new building products and technologies were made available and as communication in general improved. Also, the post-Civil War era witnessed the rise of the architectural profession in America which resulted in an increase in the number of "high-style" buildings.

Stylistic categories are convenient labels given to buildings which share certain aesthetic or functional characteristics. At various times, different styles were popular according to tastes and economic conditions. In this way, the style of a building often reflects its age.

While "high" or pure examples of architectural styles exist in Indiana, most buildings simply rely on the proportions and general characteristics a particular style. Some buildings may utilize the form of one style and the details of several other styles, suggesting either the eccentric tastes of the owner or changes over a period of time. There are local and regional variations in the styles; hence the appearance of a style will vary from place to place. A nationally-acclaimed example of Italianate architecture may bear little resemblance to a modest worker's cottage except for the roof pitch and supporting brackets. Furthermore, many professionals disagree about the names, categorizations, and use of styles. Despite this controversy, as a convenient descriptive label for placing a building within a historical aesthetic context, the idea and use of stylistic terms is very helpful when surveying cultural resources.

The styles of the 19th century are generally revival modes borrowed from earlier European precedents. Their names are suggestive of their origins; the Federal style

Source:
Indiana Historic Sites and Structure Inventory: Field Guide for High Style and Vernacular Architecture in Indiana. Compiled by Amy E. Walker - Indiana Division of Historic Preservation and Archaeology - 2011.

evolved from English aesthetic ideals, while the Greek Revival embodied the new nation's fascination with democratic principles. The Gothic Revival and Italianate styles followed, indicating a new sympathetic relationship to nature with their design. Original sources of pattern books by Calvert Vaux, Andrew J. Downing, Bicknell Lathrop and others are available which demonstrate their popularity during the mid 19th century. The Italianate style is widespread in Indiana and Kentucky, often incorporated into very modest houses from the 1850s to the 1880s.

Following the Civil War, the Second Empire style was introduced. It was superseded by a confusing array of stylistic modes: the Stick Style, Queen Anne, Free Classic, Romanesque Revival and Colonial Revival. Any or all of the above styles were utilized between 1865 and 1895 and were often combined with one another according to the architect or owner's particular taste.

The styles of the early 20th century are more complex. While the Mission Revival style grew out of the Spanish Colonial Revival movement in the South and West, it was popular in other regions of the country as well. The extremely popular Colonial Revival style was joined by the similar Dutch Colonial Revival and Georgian Revival modes. The Craftsman style, or Arts and Crafts, was extremely popular during the first decades of the 20th century and manifested itself in the form of modest bungalows throughout Indiana. Other revival styles popular during the decades before the Second World War included the English cottage style, popular in catalog or kit houses, and the Tudor Revival.



Historic Structures at 2nd and Main Street in Downtown Louisville



Historic Structures along Spring Street in Downtown Jeffersonville

Source:

Indiana Historic Sites and Structure Inventory: Field Guide for High Style and Vernacular Architecture in Indiana. Compiled by Amy E. Walker - Indiana Division of Historic Preservation and Archaeology - 2011.

ARCHITECTURAL STYLES DESCRIPTIONS

Federal

Federal Style Howard-Hardy House in Downtown Louisville

Historians sometimes use the term Adamesque (after the English architect Robert Adam) rather than Federal. Adam created a sensation among his wealthy clients in England when he revived ancient classical ideas and motifs from Pompeii to decorate their estate houses. The style became fashionable for both furnishings and buildings in the eastern seaboard states in the 1780s. The Federal Style is characterized by its simple proportions, box-like exteriors and roofs, and large but narrow multi-paned windows. Builders limited ornamentation to simple detail around entrances, windows, and cornices. The occasional use of curvilinear forms adds to the lightness and delicacy which is typical of this style. Because the style was popular so early (from about 1810 to 1840), examples are typically found along navigable waterways such as the Ohio River and early roads where communities first developed.

Greek Revival

The Greek Revival style was most popular in Indiana from about 1840 to around 1860. In both France and England, architects created buildings which had heavy temple-like exteriors in the late 18th and early 19th centuries, rather than the delicate classicism of the previous Adamesque period. American builders, architects, and home owners caught on to the style from European sources. Generally, the style emulated the temple forms of ancient Greece, resulting in the creation of straightforward, box-like buildings. In smaller domestic structures, carpenters created simple ornamentation. Most Greek Revival buildings have evenly spaced, multi-paned windows and entrances marked by sidelights and rectangular transoms. Substantial cornices often extended into gable ends as "returns." Roofs were low pitched gables, similar to those of classical temples. Columns and pilasters proportioned to imitate ancient forms appear on larger Greek Revival buildings. Nearly always, the bolder forms of the style contrast with the lighter delicacy of the Federal style. The style was used for many different building types, ranging from county courthouses to modest farmhouses. The simplicity of the style made it practical, but it was philosophically attractive also.

Gothic Revival

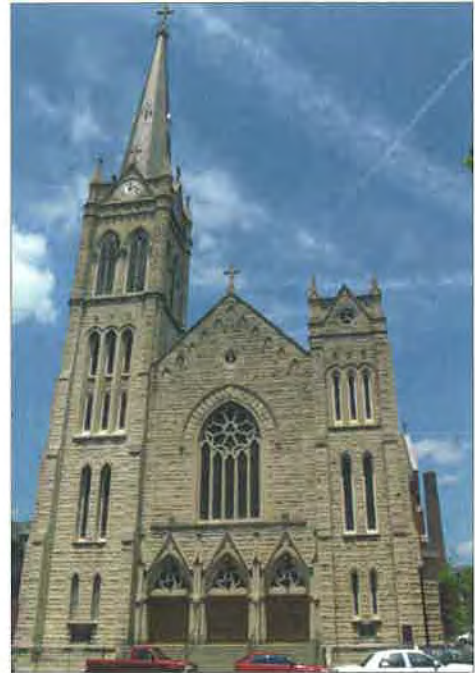
Even more romantic than the Greek Revival is the Gothic Revival, popular in Indiana and Kentucky domestic architecture from the 1840s through the 1860s and in ecclesiastical architecture from the 1840s well into the 20th century. For this style much of the inspiration returns to Britain, though the American expression is really quite different and came a generation or more later. The increased industrialization, evidence of political corruption and various other anxiety-producing factors of the mid-19th century evoked a yearning for a simpler and purer way of life.

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The Gothic style is most commonly regarded as ecclesiastical in nature; it is an emotional, upward soaring style usually associated with the great stone cathedrals of western Europe. American builders, using native materials such as wood and brick, translated elements of the Gothic style into a purely American expression which was at its most charming in domestic architecture.

The most characteristic element of the Gothic style is the pointed arch. Used by medieval builders to span widths and scale heights of ever greater dimensions, the pointed arch in the hands of American builders became a primarily decorative device. Another converted component of the Gothic style is the ornate tracery which American builders executed in wood with the aid of the newly invented steam-powered scroll saw. This tracery was applied to the eaves at gable ends and appeared in ornate porches. Steep-pitched gable roofs, often with finials at the apex, expressed the Gothic verticality and caused the Gothic Revival to be dubbed the "pointed style" in the 19th century. Some Gothic Revival buildings have medieval parapets, resembling not cathedrals but medieval fortresses. The preferred facade material was board-and-batten siding which reinforced the verticality of expression, although brick and clapboard were also used.



Gothic Revival Style Church in Downtown Louisville

The Gothic Revival style remained popular in ecclesiastical and funereal structures until approximately 1930. Gothic churches, tombstones, and mausolea appeared at various levels of sophistication and by the 20th century there was a greater concern for accuracy in the display of Gothic elements. The later Gothic-inspired structures are more accurately labeled 20th century Gothic or Late Gothic Revival.

Italianate

Of all the styles of the 19th century, the Italianate style was one of the most common in Indiana. As the name somewhat implies, Italianate architecture was a fanciful reinterpretation of Italian Renaissance architecture. The style was initiated in England in the early 1800s.

Italianate buildings were most often asymmetrical in plan, but occasionally, owners chose a more formal, balanced plan. A wide entablature with heavy scroll brackets, supporting wide eaves identifies most Italianate buildings. Windows were tall, narrow and often half-rounded or segmentally arched on top. Some were surmounted by ornamental stone or pressed metal hood molds. Architects distinguished large houses and public buildings with high towers, inspired by the bell



Italianate Style Rose-Friend House in Downtown New Albany

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4

Architectural Styles

ARCHITECTURAL DESCRIPTIONS

towers of the Italian countryside. Walls were built of clapboard siding or brick with stone detailing. Porches featuring chamfered posts and bracketed cornices were very common on Italianate homes. In Indiana the Italianate style was most popular between 1855 and 1890.

A variation of the Italianate style is the Italian Villa. Typically this is at least a two-story building with an L-shaped plan. Tucked into the corner of the L is a multi-story tower. Most towers either have a flat roof with a wide, over-hanging eave or a mansard roof.

Second Empire



Second Empire Style Culbertson Mansion in New Albany

Historians named this style for the reign of Napoleon III of France. It was a contemporary style then popular in France. In Second Empire buildings, the most distinguishing characteristic is the mansard roof, called a "french roof" by American builders. Prominent dormer windows, a wide entablature with brackets and various elaborate window treatments were typical of this style. Architects borrowed many details from the contemporary Italianate style. Plans ranged from balanced, classically-influenced types to picturesque designs with prominent towers. This style was used for large public structures as well as mansions. Shopkeepers sometimes chose the style for their commercial buildings. Second Empire homes tend to be large mansions, but smaller cottages were erected

in this mode. This style was most common in Indiana from about 1860 to 1885.

Stick

Stick style houses feature exterior walls of wood clapboard or shingles. Decorative boards raised above the wall surface and placed vertically, horizontally, or diagonally give the style its name. The style arose from ideals popularized by Andrew Jackson Downing in his successful pattern books of the mid 1800s. Medieval half-timbered houses provided the style its inspiration, as the stickwork mimics the varied surface patterns of the past. The style was most popular from 1860-1890 as architects and carpenters applied Stick ornamentation to houses and other buildings.

Other decorative elements of the Stick style include trusses under gable eaves, exposed rafter tails and braces on porch supports. Stick-style houses are relatively rare when compared to other styles of the period, such as the Italianate and Romanesque styles. Many architectural historians consider Stick style to be transitional, linking the Gothic Revival and Queen Anne styles. The Stick style's emphasis on using wall surfaces as decoration was an idea embraced by the subsequent Queen Anne style.

The Eastlake style is a decorative style of ornamentation found on other Victorian era styles, mostly Queen Anne and Stick. The style is named for English architect Charles L. Eastlake who wrote *Hints on Household Taste* in 1868. The book highlighted design that was angular, notched and carved in opposition to the curved lines of contemporary Victorian styles.

Source:

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Romanesque Revival

The architecture of the Romanesque era (A.D. 800-1150) in Europe presented Victorian builders with simple, sturdy models that could be adapted to 19th century needs. Towns, church congregations and railroads were the most frequent clients of this style, popular for large scale public buildings such as courthouses, city halls, train depots and churches. Few homeowners chose to build in the Romanesque Revival mode.

Romanesque Revival buildings usually have compact plans and blocky massing. The single most characteristic feature of the style is the use of heavy masonry (brick or roughly finished stone) walls pierced by massive, multiple coursed round arches. Architects placed massive corner towers and lofty hip roofs to give buildings a medieval fortress impression.



Romanesque Revival Office Building in Downtown Louisville

The Romanesque Revival style first appeared in Indiana as early as the 1850s. This early phase of the style was imported by German architects and was influenced by a new interest in Romanesque architecture, which developed in Europe during the mid 1800s. Later in the century, American architect Henry Hobson Richardson (1838-86) greatly popularized Romanesque-inspired buildings. Structures that follow his designs closely are often termed "Richardsonian Romanesque" style buildings. The style remained popular in Kentucky and Indiana until about 1910.

Queen Anne

Victorians used this style mostly for residences and occasionally for commercial buildings. By combining motifs from medieval and Early Renaissance architecture, builders created one of the most popular late 19th-century styles in America. Inspired by the work of English architects, the style first appeared in the United States in 1876, when the English made several "Queen Anne" display halls for the Centennial Exposition in Philadelphia.

Variation is one of the key features of the Queen Anne style. Queen Anne homes feature an irregular silhouette with front-facing gables and large open porches. Roofs are steeply pitched hip types with irregularly placed gables. Surface texture was important to this style. It was not uncommon for an architect to combine patterned wood shingles, clapboards, half-timbering and stucco on one building. Often, masonry and wood siding were combined on the same structure. Circular towers or semi-circular bays were common on larger houses. Porches supported by lathe-turned posts were typical and often wrapped around to one side. The Queen Anne style was widely used in Indiana and Kentucky from about 1880 to 1910. Although often associated with large homes, carpenters built thousands of small, standardized Queen Anne cottages during this period.



Queen Anne Cottage in Jeffersonville

Source:

Indiana Historic Sites and Structure Inventory: Field Guide for High Style and Vernacular Architecture in Indiana. Compiled by Amy E. Walker - Indiana Division of Historic Preservation and Archaeology - 2011.

4

Architectural Styles

ARCHITECTURAL DESCRIPTIONS

Shingle

An American style, the Shingle style is based on a blend of New England Colonial architecture and Richardsonian Romanesque. Architects combined the simplicity of wood-built colonial structures and the strength implied by Richardsonian Romanesque and proceeded to cover both roof and walls with rough cut wood shingles.

There is a strong similarity in massing between Romanesque and Shingle with the use of an asymmetrical plan with an irregularity of both window types and placement. In addition to the requisite use of wood shingles, it is not uncommon to see field stone elements. There are usually large single-story porches, perhaps wrapping around multiple sides of the first floor. Sometimes there are second-story porches.

Beaux Arts



Beaux Arts style commercial building in Downtown Louisville

The term “Beaux Arts,” French for “fine arts,” came to describe this lavishly decorative style. American architects who studied at France’s Ecole des Beaux-Arts, the premiere architecture school of the time, returned to this country with a new devotion to elaborate detailing. This new-found architectural exuberance coincided with the era of America’s industrial barons and their enormous wealth. Beaux Arts-style residences can be found in New York, Boston, Washington, D.C., St. Louis, and San Francisco. Perhaps the most famous of locations is Newport, Rhode Island, where Beaux Arts summer retreats are abundant. Most of these houses were built between 1885-1915, although the style does extend up until the 1930s and the coming of the Great Depression.

Beaux Arts is a classical style and has many of the same details found in other styles of Renaissance classical inspiration including symmetrical facades, rusticated first floors, masonry walls, flat or low pitched roofs, often paired columns or pilasters and quoining. However, these earlier examples did not have the high-spirited ornamentation that typifies the Beaux Arts style. Such buildings have elaborate cornices with decorated moldings, dentils, and modillions; roofline balustrades and balustrade

window balconies; intricate window surrounds and hoods. All of this in addition to the quoining, rustication and paired columns.

Colonial Revival (and variations)

The Colonial Revival style was a reinterpretation of early American architecture from 1900 to 1930. Naturally, architects of this style used much of the same detailing, plans and ornament as actual Georgian (1700-1800) or Federal (1800 -1845) era houses. Colonial Revival homes tended to be larger and bolder than early American homes.

Variations of the style include Dutch Colonial Revival, Spanish Colonial Revival and Cape Cod. Dutch Colonial houses typically have similar ornament as Colonial Revival

Source:
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but have a gambrel roof. They may also have stepped parapets. Spanish Colonial houses came into vogue after the 1915 World's Fair in San Diego where this style was used on a massive scale. Buildings are stucco and often have clay tile roofs in red or green. Ornamental features can include curvilinear gables or parapets, ironwork and arches. The Cape Cod house has its roots in the Massachusetts area from which it takes its name. Originally built by colonists as simple shelter against the unforgiving New England elements, this small house type became popular from the 1930s through the 1950s. It is the most common form of one-story Colonial Revival house and it was inexpensive to build. Cape Cods are one- or one-and-a-half stories, side-gabled with an expansive roof and central chimney, with little or no eave overhang. Centralized entrances, sometimes topped by triangular pediments and attic-level gable dormers are common features. Builders typically clad Cape Cods in clapboard or wood shingle siding.

Free Classic

A later variation of the Queen Anne style is referred to here as the Free Classic style. This sub-type was typically built during the first decade of the 20th century as the Queen Anne style's popularity was waning. The Free Classic style has a more formal feel and is characterized by classical features applied to the asymmetrical massing of the Queen Anne house. Distinctive features may include a Palladian window in the front gable and a porch with classical columns and a pediment over the entry.

Commercial

The Commercial style developed in the late 19th century, primarily in response to the new technologies that permitted greater height and larger expanses of open floor space. It was popular between 1895-1930 and is sometimes referred to as "Chicago Style" because it was utilized in Chicago after the 1871 fire. The evolution of metal skeleton framing, first in cast iron, then wrought iron and later in steel, was foremost among the new technological developments. Typically five or more stories in height, the Commercial style's character derives from its fenestration. Whereas load-bearing masonry walls allowed relatively few windows, the new structural skeleton permitted maximum light and ventilation. The fenestration pattern is usually regular with large divided rectangular windows. A common window type is the "Chicago window," a three-part window with a large rectangular fixed central light flanked by two narrow, double-hung sashes.



Commercial Style Buildings in Downtown Louisville

Neoclassical Revival

America's interest in classical architecture was reborn in the 1890s. Civic leaders thought that classical architecture would symbolize authority and culture for their growing cities and towns at the turn of the century. The Neoclassical Revival style is similar to the much earlier Greek Revival style; however, it differs by its use of elaborate

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4

Architectural Styles

ARCHITECTURAL DESCRIPTIONS



Neoclassical Revival Example of the Colgate School in Clarksville

classical detail, usually more permanent materials (brick, stone) and more massive scale. Architects frequently combined elements from Greek, Roman, and Italian Renaissance architecture into one design.

Government, civic institutions and wealthy homeowners selected the style for public buildings, institutional structures and larger residences. Businessmen did not often choose the Neoclassical Revival style for their commercial buildings, although banks were often built in the style.

The Neoclassical Revival style is identified by its use of Greek and Roman architectural elements, such as columns, pediments and round arches. Plans and exteriors are usually symmetrical, with entrances or perhaps wings projecting from the main structure.

The Neoclassical Revival was most popular from 1895 to 1940 in Indiana. Several related styles were also popular in the early 1900s. Advocates of the Beaux-Arts style (named after the Ecole des Beaux-Arts, an architectural training school in Paris) emulated a very bold, ornamental classicism. The Renaissance Revival style was a re-adaptation of European Renaissance era buildings.

Prairie

Unlike the previous styles, followers of this movement rejected all historical styles in favor of a modern, functional approach. Frank Lloyd Wright (1869-1959) was the most renowned figure of the Prairie School. Wright called for houses that fit into the landscape, built from materials of the local landscape. The flat grasslands of the Midwest plains inspired Wright to eliminate steep, showy, Victorian forms. The emphasis was on horizontals. Wright and his school did not often use curvilinear forms. Instead, rectilinear shapes and plain walls with banks of casement windows were favored.

The Prairie Style was used mainly for houses. The ideas of Wright and his followers were radical and many possible clients did not accept them. However, a number of Indiana and Kentucky builders and architects incorporated Wright's ideas into their bungalows and American Four-Square designs.

Craftsman

Advocates of the Craftsman style harbored similar outlook to those of the Prairie Style. Both movements shared a concern for simple, modern, functional housing, which had the comfort of the occupant in mind.

The Craftsman style was named for Gustav Stickley's publication, *The Craftsman*. Stickley, who lived in upstate New York, advocated a simple, modern style for American arts and architecture. His style emphasized the use of natural, locally-sourced materials, such as fieldstone walls for porches. Craftsman homes often used

Source:
Indiana Historic Sites and Structure Inventory: Field Guide for High Style and Vernacular Architecture in Indiana. Compiled by Amy E. Walker - Indiana Division of Historic Preservation and Archaeology - 2011.

the bungalow form but other plans were also utilized. Variations include two-story homes with multiple gabled roofs and more complex, Asian-influenced detailing.

Tudor Revival

The Tudor Revival style was also very common in Indiana during the 1920s. As its name implies, this style was inspired by 15th- and 16th-century English manor house architecture. As with the Colonial Revival, this style was almost exclusively used for houses both large and small. Tudor Revival homes had rambling, picturesque plans and steeply pitched roofs. Brick with contrasting patterned stonework was a common wall material. Builders often stuccoed upper gable areas and divided them with wood strips, in imitation of medieval half-timbered construction. Entrances or openings were often marked by a broad pointed (Tudor) arch. Large bay windows and banks of casement windows were typical on Tudor Revival homes.

A scaled-down version of the Tudor Revival style is the English Cottage. It retains the picturesque elements of the larger Tudor Revival, but less heavily applied and in a smaller scale. One or one-and-a-half stories in height, the English cottage is characterized by its roofline. Generally, cross-gabled, the roof pitches are steep and asymmetrical. Prominent features include a large, usually decorative chimney and an elaborate entry. Like the Tudor Revival, the windows are generally multi-paned casements, often in large groupings.

Moderne

Moderne style buildings were similar in appearance to Art Deco, but were even more austere and functional. The style emphasized the horizontal line, often with rounded corners and streamlined decorations. A few residences were built in the Moderne style, but it was more prevalent in commercial buildings, particularly gas stations.

Art Deco

In the early 1920s, designers and artists attempted to create a method of design that reflected the needs and aspirations of 20th century society without relying on past styles. The Exposition des Arts Decoratifs of 1925 in Paris set the trend for these styles (hence the name Art Deco). Buildings took on simple forms with flat roofs. Taller buildings often had upper floors which were stepped back, giving the impression of an Aztec pyramid. Architects applied stylized floral or geometric ornamentation in striking patterns on Art Deco buildings. Designers abstracted traditional building features. Developers applied the Art Deco mode to many different building types, including tall office buildings, schools, apartments and, occasionally, residences.

Modern

Modern architecture is a style that evolved from the International Style, a designation that is sometimes used



Modern Example of the John Determan House at Transylvania Beach (KY)

Source:

Indiana Historic Sites and Structure Inventory: Field Guide for High Style and Vernacular Architecture in Indiana. Compiled by Amy E. Walker - Indiana Division of Historic Preservation and Archaeology - 2011.

4

Architectural Styles

ARCHITECTURAL DESCRIPTIONS

to identify the earliest forms of Modern architecture. The term, Modern, however, is typically used for architecture built immediately following WWII to roughly the 1980s. Like the International Style, Modern is based on the rational approach to planning and use of modern materials. However, the International Style typically relied on Bauhaus ideas that resulted in flat roofs, flush ribbon windows, a preference for smooth wall surfaces, and no reference to historical styles in an effort to create a "Machine Age" appearance, whereas the Modern Style also included influences from Wright and other practitioners. Consequently, Modern architecture employed a broader pallet of materials such as natural wood and stone and demonstrated design interests such as the integration of exterior and interior space that interested International Style architects little.

International

The International Style was the most severe of the modern styles. Although pioneered by European architects shortly after World War I, Americans did not accept the style until the mid 1930s. The Bauhaus, a German design and architecture school, had great influence over the development of the style. This style was used primarily for high-rise office or apartment buildings and seldom for homes.



International Style Office Building in Downtown Louisville

International Style designers completely rejected the architecture of previous eras as a basis for design, turning instead toward a completely modern approach for buildings. Decoration or ornament in the traditional sense was also rejected. Architects treated walls as flat, plane-like surfaces with no decorative treatment, placing windows flush to the exterior. Large windows emphasized the nontraditional look of International Style buildings.

Source:
Indiana Historic Sites and Structure Inventory: Field Guide for High Style and Vernacular Architecture in Indiana. Compiled by Amy E. Walker - Indiana Division of Historic Preservation and Archaeology - 2011.

ARCHITECTURAL BUILDING FORMS OR TYPES

Whereas the previous section provided a chronology of architectural *styles*, the following section provides an overview of building *types* common in the area. Because settlers to Indiana came from diverse backgrounds and traditions, they often combined their knowledge and expertise with popular architectural trends or styles to create what is referred to as vernacular architecture. Listed below are some of the common building types found in Indiana from the late 18th century to the early 20th century.

The building type descriptions on the following pages are from the *Indiana Historic Sites and Structure Inventory: Field Guide for High Style and Vernacular Architecture in Indiana* published by the Indiana Division of Historic Preservation and Archaeology (DHPA). Special thanks to the DHPA for permitting the use of this information as part of the Popular Report. Photographic examples of many of these types that proliferate throughout the Project area accompany many of the descriptions.

I-House

The natural progression of housing types from the simple one-and-one-half story hall-and-parlor house to a full two-story structure culminated with the development of the I-house. Like the hall-and-parlor house, the I-house evolved from the English one-room house with an end chimney. The addition of a second story onto the basic floor plan of the hall-and-parlor or central-passage house reflected the growing prosperity of an agrarian economy.

Geographically, the I-house can be found from the Middle Atlantic region, south to Maryland and Virginia, and west. First identified as a distinct building type during the 1930s, the I-house was most pervasive in Indiana, Illinois and Iowa, hence the name I-house. Its basic form made it easily adaptable to a variety of architectural styles so that the I-house persisted from the late 18th to the early 20th centuries. Despite the diversity of floor plans utilized in the I-house, its basic form is constant. The house is two stories, one room deep and at least two rooms wide. Typically the facade is symmetrical with a central entry in a three- or five-bay configuration. Sometimes, a four-bay I-house features two entries.

Besides these shared characteristics, the I-house took a variety of forms. Building materials included brick, clap board, or stone. Placement of chimneys varied. They might be found at each gable end flush with the wall, on the house's exterior or paired at the center of the structure. Demands for additional space necessitated the building of wings at the rear of the house as well as the addition of porches. Despite these modifications, the basic form of the I-house remained unchanged. Because of its simplicity of form, builders could freely apply decorative details representing diverse architectural styles. As a result, Greek Revival details such as corner posts and cornice returns or Italianate-style brackets and elaborate porches were common



I-House Example in the town of Utica

Source:

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4

Architectural Building Forms or Types

ARCHITECTURAL DESCRIPTIONS

additions to the I-house. These reactions to popular architectural styles bridged the gap between rural, folk-derived building types and the academic, architect-designed structures of urban areas.

Double-Pen

One of the most common methods of expanding the single-pen log house, a frequent occurrence as settlers' spatial needs increased, was simply to add another similar or identical pen to one of the gable ends of the existing pen. In many such cases, builders left the gable-end wall, now the shared interior wall of the two pens, intact. With the pens thus not being connected by a passage through the interior wall, an exterior door for each pen was needed.

One variant of the double-pen house is the saddlebag, which is distinguished by its central chimney. Another variant is the dogtrot. This form has two single pens with a covered open passage separating them. Each pen has its own chimney on the far end of the pen.

Though the double-pen form is most common in log construction, the two-front-door feature can be found depicted in stone, brick or frame construction. Some historians explain this as the continuation of the Upland South building tradition, but this theory does not explain why double-entry houses occur in areas far removed from Southern influences. A more likely theory is that the double-entry house developed from the tradition of keeping private, family space separate from that used for formal entertaining. Visitors would use the "formal" door that led directly into the parlor, while family would use the other door that gave access to the more comfortable (and probably less well-furnished) family space. Families with many children would also find two doors more convenient than one. Occasionally, one of the doors is more ornate or of more expensive construction, which suggests the idea of "public" space. If this theory is correct, many of the double-entry houses are more closely related to the hall-and-parlor than to the double-pen type.

Double-Pile

Another massed-plan type, the double-pile house, is rectangular in plan, two- or two-and-a-half stories in height, two rooms wide and two rooms deep with a central passage running from front to rear. Builders frequently employed this form of house during the 18th century in the United States. It is often referred to as a "Georgian" plan house, though builders continued to build the double-pile house throughout the 19th century, transcending stylistic classification.

One variant of the double-pile house has two front entries. Architectural historians sometimes call these "Pennsylvania farmhouses," but local historians refer to them as "double-entry, double-pile" houses since they often lack the gable-ended windows and masonry construction found in true Pennsylvania farm houses.

Source:
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Central-Passage

The central-passage house is similar to the hall-and-parlor and double-pen houses in its two-room, linear plan. It differs in that it has a passage between the two rooms. This gives the main portion of the house a greater sense of formality and symmetry than found in the preceding house types. The centrally located doorway and balanced fenestration lent themselves well to the Greek Revival style, which often embellished central-passage houses. As in the preceding house types, the central-passage house is of British origin. Settlers with roots in the middle and southern states of America's eastern seaboard commonly built them.

Hall-and-Parlor

The hall-and-parlor house, like the double-pen house, is composed of two rooms arranged side by side, though with only one exterior door. The hall-and-parlor house is related to the medieval English house of the same name. In this case, the hall is not a passageway but a large, multi-purpose room, while the parlor is the more private of the two rooms and is often smaller. Door placement is usually off-center. In the earlier examples, chimneys were located at one or both gable ends; later examples have interior chimneys. Like the double pen houses and other linear-plan house types, the hall-and-parlor usually had a rear extension forming an L- or T-plan, and in many cases, these extensions, along with the front portion of the house, are original.

Saltbox

The saltbox house is identifiable by its uneven roofline (the rear slope is longer than the front slope), differing from the preceding house types in that its rooms are not arranged in a strictly linear fashion but rather in a massed form (the main body of the saltbox house is two rooms deep). The distinctive roofline developed as a means of dealing with severe New England winters. The front of the house with its shorter roof slope and greater facade area faced south to receive heat and light from the sun, while the long rear slope of the roof facing north collected an insulating blanket of snow.

As with many of the vernacular house types, builders forgot the original function of the saltbox's uneven roof as it became an established house type. In some cases, saltbox houses resulted from additions along the rear of linear-plan houses.

Gable-Front

Architectural historians distinguish gable-front houses by their front-facing, gabled roof above the facade possessing the main entrance. These are found in all parts of Indiana dating from the mid 19th to well into the 20th century.

The gable-front house is rectangular in plan and most commonly one-and-a-half stories in height. Gable-front houses developed into a popular house type during the Greek



Gable-Front Style Residence in Downtown New Albany

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4

Architectural Building Forms or Types

ARCHITECTURAL DESCRIPTIONS

Revival era. They achieved the effect of a classical pediment by placing the principal facade beneath a gable end, which forms a triangle. Architectural historians call gable-fronts "temple front" houses when they are fully decorated in Greek Revival detailing. While the temple-front variety was common in New England and upstate New York, Midwestern examples appear mainly in Northern Indiana and Southern Michigan.

Rural areas as well as towns boast gable-front houses. Its suitability to narrow fronted lots in expanding urban areas made it a popular house type, as did its adaptability to a variety of styles, including Greek Revival, Italianate, Queen Anne and Craftsman. There are several variations of the gable-front houses that are briefly noted below.

The two-story gabled-ell is a gable-front house with a two-story side extension. An upright and wing house is a two story gable-front house with a one- or one-and-a-half story side extension. Both have an L-shaped footprint.

Similarly, a gable-front house having a perpendicular front projection that forms a "T" is referred to as a T-plan cottage. These are also found in a variety of heights, with both front and rear portions of the same height. Most of these T-plan houses are one- or one-and-a-half stories tall. There are also X-plan houses. Like the T-plan, there is a front projection, but there is also a back projection, giving the house an "X" footprint. Such houses can be one, one-and-one-half, or two stories in height.

Shotgun



Shotgun Style Residences in the Phoenix Hill Historic District

The shotgun house is a narrow, rectangular residence usually no more than twelve feet wide and with doors at each end that align. It was the most popular style of house in the Southern United States from the end of the Civil War through the 1920s. Shotgun-style houses usually have a gable-front and are usually three to five rooms deep and do not have hallways.

Pyramidal-Roof Cottage

Identifiable by its roof shape, the pyramidal-roof house is a one-story building commonly of frame construction. Its square plan allows for a simply, informal massing of rooms. The exterior of the pyramidal-roof house is generally plain, though additions such as ells, porches, corner towers and applied

ornamentation lend variety to some examples. Door and window placement varies according to the interior arrangement of rooms. Chimneys centrally located within the house usually appear at the apex of the steeply pitched roof.

The origins of the pyramidal-roof house are not clear. It appeared in the late 19th century and remained popular into the early decades of the 20th century. Some pyramidal-roof houses in the lower Mississippi Valley may have developed out of French colonial house types. However, in the Ohio River Valley the folk origin of

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the pyramidal-roof is less certain. What is clear is that it was a popular house type in many industrial areas, where it was often mass-produced as inexpensive housing for workers.

Bungalow

Shortly after the turn of the century, the Bungalow type emerged. By the 1930s it had become the dominant house form in American domestic architecture. The term "bungalow" comes from India, where it refers to a low house surrounded by galleries or porches. The American Bungalow originated in California and spread nationwide largely through the work of Charles and Henry Greene, by way of pattern books and architectural magazines. Responsible for the unprecedented ubiquity of the Bungalow was its suitability to the burgeoning middle class in America's urban and suburban areas. It was inexpensive, fashionable and generally of modest scale. Rooted in the Arts and Crafts movement which stressed the importance of "honest" materials and construction, the Bungalow features simplicity of detail and massing, roofs with exposed rafters and knee brackets and facade surfaces of stucco, wood or rubble stone. Porches, normally under an extension of the main roof, were integral parts of the Bungalow.



California Bungalow Style Residence in Jeffersonville

Bungalows are typically small houses one- or one-and-a-half stories tall. However, they were so popular that architects incorporated many elements of the Bungalow style, such as knee braces, ribbon windows, large porches and overhanging eaves, into larger buildings. Buildings that contain such architectural and decorative elements are often called Craftsman houses. There are a variety of types of bungalows including:

- Airplane Bungalow - several front gables or wings
- California Bungalow - a gable front and a gable-front or hipped roofed porch
- Dormer-Front Bungalow - a facade that is dominated by a single central dormer
- Side-Gabled Bungalow - a side gable but no dormer
- Western Bungalow - a hipped roof, often with dormers

American Foursquare

Similar to Bungalows in style and widespread popularity is the American Foursquare house. Like the Bungalow, its relative simplicity and practicality made it enormously popular. Sometimes classified as vernacular Prairie, Cornbelt Cube or Midwest Box, the standard two-story American Foursquare house has a low-pitch, hipped roof with hipped attic dormers; wide, enclosed eaves; and a one-story porch spanning the width of the front facade. American Foursquares are frequently



American Foursquare Style Residence in Downtown Jeffersonville

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4

Architectural Building Forms or Types

ARCHITECTURAL DESCRIPTIONS

seen with Craftsman elements such as tile roofs, knee braces, and ribbon windows. While some have no decoration at all, others may have Colonial Revival details on entries, windows and porches. A variation of the Foursquare house maintained the square, boxy shape but featured a front-gabled roof rather than the typical hipped roof. These may be classified as “front-gabled square” houses. Many American Foursquares and Bungalows were prefabricated and marketed through catalogues.

American Small House



American Small House Examples in New Albany Neighborhood

The American Small House is a small single family house built from the mid-1930s to the early 1950s. Sometimes called minimal traditional houses or simply Cape Cods, they represent a unique national response to the challenge of providing affordable housing during two decades of economic hardship brought about by the Great Depression, World War II and post-war recovery.

As its name suggests, the American Small House is a compact one-story house. It contains from three to six major rooms along with a bathroom and closets. Optional features include small porches, stoops, dormers and garages. The most common architectural style is Colonial Revival (Cape Cod), although many Small Houses are plain and display no architectural style at all.

The American Small House helped meet a national goal of increased homeownership during economically challenging times. It was created through an unprecedented collaboration among architects, builders, university service agencies, building code officials, insurance companies, mortgage brokers and the federal government. This resulted in minimum design standards and model plans. The widespread standardization of construction practices and buildings components such as windows, doors, framing lumber and the first program of government-backed private home mortgages made this a popular style during the first generation of American suburbs.

Minimal Ranch

The early ranch houses were architect-designed, individual houses. They were designed for the specific needs of the client and were integrated into the landscape of the site. As the ranch-type of house began to grow in popularity, this attention to detail, by necessity, began to wane. The mass construction practices perfected during the war and the rapid expansion of the suburbs led to an explosion in the popularity of the ranch house. An outgrowth of this popularity was the Minimal Ranch.

The Minimal Ranch reflects the growing popularity of the ranch design. It is a scaled-down version of the traditional ranch, designed to be built inexpensively; the National Home is a good example. The minimal ranch is most often found in suburban housing projects, clustered together on curved streets with small lots and a bare minimum of landscaping. Because the elaborations of the traditional ranch were eliminated or simplified, the houses were inexpensive and easy to construct.

Source:
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Characteristics of the Minimal Ranch include side-gabled roofs, a strict linear plan and footprint, and minimal use of masonry. Often, only the street-side facade is sheathed in brick or stone. Although many of these houses lacked a garage, a carport might be attached to a gable-end. Integral garages were often small, allowing only a single car. These were often quickly converted into additional living space. The focal point of the facade was generally a large picture window.

Massed Ranch

A common subtype of the ranch house is the Massed Ranch. While lacking the defining “ranch” element of a linear plan, the external appearance of this house type puts it into the ranch family. Characteristics shared with the traditional ranch include low pitch, hip roof (often with multiple planes) and wide boxed eaves covering a masonry wall with strong horizontal elements. What sets it apart is the width and depth of the footprint. The Massed Ranch generally does not present as wide a frontage to the street as the traditional ranch. Conversely, it generally extends much deeper. The internal arrangement of rooms is different as well. A more traditional arrangement of rooms is common, as well as an open circulation plan.



Massed Ranch Style Residence in Rural Jefferson County (KY)

Garages are typically attached, but not integral. The orientation of the garage generally depends on the size of the lot. Built for older or more narrow lots, the Massed Ranch did not last much past 1960. It was replaced by the Split-Level House, a type that allowed more living space on a smaller footprint.

Split-Level

Often referred to as a Tri-Level, the Split-Level was developed in the 1930s and continues to be built today as an alternative to the one-story Ranch House. By the 1950s, consumers needed larger houses to meet increased demands. This demand was met as developers split ranches near the middle of the house. The Split-Level is identified by a two-story residence connected at mid-level to a one-story wing, creating three interior levels of space. This reflected the planning theory that determined the family needs three types of living space: service areas on the lowest level; living room, dining, and kitchen on the middle level; and the upper level with bedrooms.

Wall materials are often mixed between clapboard and brick being used on the lower level. Many later examples also utilized vinyl and aluminum siding. Later examples included attached garages on the lowest level. Windows are characteristic of those that would be found on a Ranch house, with at least one picture window typically being included in the design. Houses are typically bound in traditional detailing, most often Colonial, but are not as formal in their selection or placement of ornamentation.

Source:

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C H A P T E R F I V E
Downtown Indiana Historic Resources

INTRODUCTION



Jeffersonville Riverfront and Former Colgate-Palmolive Facility Beyond

This portion of the Indiana downtown APE extends from the Pennsylvania Railroad Bridge west of the former Colgate Palmolive Plant to French Street east of the downtown. The area is comprised primarily Jeffersonville and a small portion of eastern Clarksville. The Ohio River serves as the southern edge and extends north one block north of 10th Street. In addition to including the downtown commercial historic district along Spring Street in Jeffersonville, it also includes primarily traditional, single-family residential development. Land use ranges from residential and commercial districts in both Jeffersonville and Clarksville, to industrial in Clarksville, with such major facilities as the former Colgate-Palmolive plant and a water treatment plant

immediately west of I-65. The primary east-west connections through the area include Court Avenue and 10th Street which are lined with commercial development.

Most development consists of two- and three-story brick and frame structures. One of the project area's most visible landmarks is the clock atop the former Colgate-Palmolive administrative building found along 6th Street in Clarksville. This downtown area also encompasses Jeffersonville's rejuvenated Central Business District which is anchored along Spring Street from Court Avenue south to the Ohio River.

The elevated I-65 interstate runs perpendicular to the river forming a boundary between Clarksville and Jeffersonville. Travelers along I-65 experience low quality (western) views of the water treatment plant and Colgate-Palmolive property, but attractive views of downtown Jeffersonville and associated riverfront park. Southbound motorists have obscured long views of the Kennedy and Clark Memorial bridges, as well as the downtown Louisville skyline.



Portion of the Indiana APE Comprised of Jeffersonville and Clarksville

Streets in this area vary from two- to four-lane curb and gutter with on-street parking. Views of the Ohio River are limited to breaks in the floodwall that occur at the end of select north-south streets. The elevated I-65 and associated ramps contribute negatively to the area's visual character and physically divide the two communities. There are few physical or visual breaks in the earthen embankments of the elevated interstate. These raised roadways are approximately 23 feet above street level and virtually eliminate all east-west visual connections between Clarksville and Jeffersonville. This portion of the Indiana downtown APE includes a strong urban gateway where the Clark Memorial Bridge ends at the Indiana Visitors Center in Clarksville, as well as two gateways with poor visual quality at the Court Avenue and 10th Street exits.

JEFFERSONVILLE HISTORIC RESOURCES

The eastern area of the Jeffersonville APE contains a large concentration of single-family, detached residences - a majority of which are one- or one-and-a-half stories. The style of homes includes Craftsman Bungalows from the 1920s, Italianate, Queen Anne, and some Gable-front shotgun homes. There is also some contemporary housing scattered throughout. Nearly all of the traditional city blocks have mid-block alleys accessing detached garages.

As the county seat of Clark County, Jeffersonville's Court Avenue corridor is comprised almost entirely of professional offices and institutional/government uses. This includes city/county government functions, a public library and the U.S. Post Office all of which front the north side of Court Avenue. The south side of Court Avenue includes a number of service-oriented or professional offices, as well as some retail commercial uses. Many of these buildings are older commercial buildings, typically one or two stories in height.

The 10th Street corridor is comprised primarily of commercial development characterized by new suburban-style one story structures separated from the street by parking areas. The Quartermaster Depot is a former U.S. Army facility that currently houses a mix of government offices and retail outlets, located along the northern side of the street. The character of uses for the area west of the Quartermaster Depot includes a mix of residences, small-scale industrial uses and several vacant parcels.

- **Old Jeffersonville Historic District**

The Old Jeffersonville Historic District was listed in the National Register of Historic Places (NRHP) in 1987 for its association with Jeffersonville's early commerce, transportation and architecture. This historic district is comprised of a large portion of downtown Jeffersonville and adjacent residential areas. It is roughly bounded by I-65 on the west, Court Avenue on the north, Graham Street on the east and the Ohio River on the south. The district is largely residential and consists of over 500 contributing buildings and 87 non-contributing buildings. Shotgun style houses, Bungalows, Gable-front, Tudor Revival and Craftsman style houses are all common within the district. The only property individually listed in the NRHP in the historic district is the Grisamore House.



Historic Grisamore House in the Old Jeffersonville Historic District



Former Colgate-Palmolive Facility

- **Colgate-Palmolive Historic District**

The Colgate-Palmolive Historic District is eligible for the NRHP for its association with commerce, industry, social history as a former State prison and institutional/industrial architecture. Following World War I, the Colgate-Palmolive Company wanted to build a new plant in the Midwest. As a result, the company decided to purchase a prison that the state of Indiana was closing. Known at the time as the Southern Indiana Reformatory complex, the Colgate-Palmolive Company began converting the facility in 1923, which included the Romanesque Revival main entry building. One of the prison buildings was still occupied when the actual renovation began. During the conversion, the company placed a clock on the building, measuring 40 feet in diameter. It is reported

to be the second largest clock in the world and is significant locally. In addition to adding other industrial buildings to the complex, the Colgate-Palmolive Company constructed an Art Moderne office building on the plant complex around 1940. In 2007 the Colgate-Palmolive Company ceased operations at this location, and the facility is currently vacant.

- **Ohio Falls Car and Locomotive Company Historic District**

The Ohio Falls Car and Locomotive Company Historic District is eligible for the NRHP for its association with transportation and commerce as an example of an early railroad manufacturing, repair and sales facility and for its industrial-style architecture. The Ohio Falls Car and Locomotive Company was founded in a village called Ohio Falls in 1864 and was used in constructing railcars and locomotives. The first facility built in Clarksville was destroyed by fire in 1872. When the complex was rebuilt, the buildings were constructed to be fire resistant and were spaced apart to discourage the spread of fire. In the district, the Italianate style, popular as late as the 1890s, is visible in most of the brick 19th century buildings, which incorporate gabled roofs, with later additions to the building exhibiting shed-style roofs. The industrial buildings of the former railcar company presently contain various types of commercial enterprises through ongoing adaptive reuse of the property. This resource is also significant for its associations with rail transportation and the production of railcars in Indiana.

- **Quartermaster Depot Historic District**

The Quartermaster Depot Historic District in Jeffersonville is eligible for listing in the NRHP for its significance in the areas of architecture, commerce, industry and military. The district generally lies along Quartermaster Court and Dutch Street in northern Jeffersonville. Built in the 1870s, the site operated as a manufacturing center for uniforms and a power plant. Today the Quartermaster Depot Quadrangle has been rehabilitated and is used for commercial retail and office space. The administration building was purchased by the city of Jeffersonville and functions as City Hall and as a police station.

1. **Grisamore House – 111-113 Chestnut Street**

This Federal/Greek Revival style house was constructed in 1837 for David and Wilson Grisamore, two local prominent businessmen. It was built as a double house with each brother owning a half. The house was partially destroyed by

fire in 1981, but was subsequently rebuilt and currently houses a number of offices. The Grisamore House was listed in the NRHP in 1982.

2. City School – Wall Street

The City School is eligible for the NRHP for its association with education, possibly African-American education and architecture. The school located on Wall Street is significant architecturally as a good example of the Romanesque Revival style. The school was constructed circa 1891 and was later renovated circa 1940 with a one story addition with an International Style influence. The building is currently used for storage.

3. Train Depot (Spring Street Freight House) – 1030 Spring Street

The Train Depot, now known as the Spring Street Freight House, was listed in the NRHP in March 2007 for its associations with railroad transportation in the city of Jeffersonville and architecture, as an example of a typical Craftsman influenced railroad depot of the era. It was constructed circa 1920 with Craftsman detailing enhancing a 20th century Functional style.

The Spring Street Freight House was acquired by INDOT in 2005. In 2010 INDOT initiated rehabilitation plans for the property and subsequent rehabilitation work began in the summer of 2011. This rehabilitation work and related site work was completed in 2013 and this historic resource now serves as the information center during the construction of the Ohio River Bridges Project.



Restored Train Depot (Spring Street Freight House)

4. Big Four Railroad Bridge

The Big Four Railroad Bridge, also known as the New York Central Railroad Bridge, was built in 1895 and rebuilt in the mid-1920s. In 1893, 21 workers died during construction when a crane blew over. The bridge was decommissioned in 1968. The bridge is now owned by the Commonwealth of Kentucky. This bridge is significant as an important example of early 20th century bridge technology. It was most likely designed and built by the Big Four (Cleveland, Cincinnati, Chicago and St. Louis) Railroad. The Big Four Railroad developed as an independent railroad, although it was controlled during its later years by the New York Central Railroad until finally being merged into the latter in 1930.

The bridge was recently rehabilitated and reopened as a 22-foot-wide pedestrian and bicycle path linking Jeffersonville and downtown Louisville. The ramp on the Kentucky side of the Ohio River lands within Waterfront Park and patrons of the Big Four Railroad Bridge can access to the existing bicycle and pedestrian path located along the Ohio River on River Road. The ramp in the city of Jeffersonville, is currently under construction and will include a landing plaza near the intersection of Pearl and Chestnut Streets.



Conversion of the Big Four Bridge into a pedestrian/bicycle trail

5. George Rogers Clark Memorial Bridge



Municipal Bridge Administration Building and Pylons Beyond

The George Rogers Clark Memorial Bridge, also known as the Louisville Municipal Bridge, is eligible for the NRHP for its association with transportation, engineering and for the quality of its architectural elements. The bridge was constructed between 1928 and 1929 as a toll bridge across the Ohio River and was owned by the city of Louisville. The bridge was designed to address a river crossing that had been dependent mostly on ferries. The bridge is a six-span cantilever truss bridge, with Warren through trusses. There are eight piers built of ashlar-cut limestone, with one pier anchored on each bank of the river. The bridge is 3,740 feet long with a 1,200 foot Jeffersonville approach and an 800 foot Louisville approach. It carries a four-lane roadway that is 40 feet wide, with five foot sidewalks on either side. Art Deco

limestone pylons with engaged fluted columns topped by sculptured eagles flank the approaches on each side of the bridge. An Art Deco lantern also tops each pylon. The Kentucky pylons bear the Kentucky State symbol and the word *Kentucky* on both sides. The Indiana State symbol and the name *Indiana* are similarly treated on the Indiana pylons.

The three-bay Art Deco Municipal Bridge Administration Building, located on the Jeffersonville side of the river, is a two-story limestone structure on a raised basement, with bronze main entry doors; steel casement windows are used throughout, with wrought iron grills on the basement windows. There is a shallow balcony decorated with stylized wrought iron work. The balcony is five-bay on the west elevation. Stone pilasters divide the three bays on the east façade. The north and south façades share a three-bay configuration. The parapet walls are topped with a scalloped terra cotta cap, while each corner exhibits an engaged stone column.

6. Commercial Building – 332-334 E. Court Avenue



Commercial Building at 332-334 E. Court Avenue

This Italianate commercial building was built circa 1870. The façade is divided into two bays. At the first floor, each bay contains a storefront opening framed by cast iron columns. These storefronts were subdivided into three bays each by iron columns. These columns have been covered with other materials but remain partially visible on the western storefront. The storefront openings have been in-filled with later material. A storefront cornice divides the first and second floors. The second floor is of red brick. The east bay contains three evenly spaced two-over-two double-hung wood sash windows with segmental-arched heads and stone sills. The west bay contains a pair of two-over-two double-hung wood sash windows with segmental-arched heads and a stone sill. The building is topped by a low hipped roof with soffits

clad in aluminum siding. Corbelled brick chimneys rise from the east and west walls of the building.

7. Jeffersonville High School Gymnasium Wing – 601 E. Court Avenue

The Jeffersonville High School Gymnasium Wing was built circa 1920 and reflects

the Classical Revival style. The building's primary facade along Court Avenue is divided into five bays. Each bay contains one central tripartite window opening flanked by one single window opening at each side. The windows have been replaced with aluminum windows and louvers. The outer bays project slightly, reinforcing the classical symmetry of the facade. The walls are clad in limestone to the height of the first floor window sills. The first floor is clad in oversized red brick. A wide limestone belt course forms the first floor window lintels and divides the oversized red brick of the first floor from the standard-sized reddish-brown brick of the second floor. A narrow limestone belt course extends around the second floor above the window lintels, followed by a shallow limestone cornice and a brick parapet wall with limestone coping. The secondary elevation along Meigs Avenue features evenly spaced window openings and an entrance door with a limestone surround and a limestone plaque reading "JEFFERSONVILLE GYMNASIUM". The entry doors and windows along this elevation are also replacements.



Jeffersonville High School Gymnasium Wing at 601 E. Court Avenue

8. City of Jeffersonville Community Building – 605 E. Court Avenue

The City of Jeffersonville Community Building, also known as Nachand Field House, was built in 1937 and reflects the influence of the Art Deco style in its streamlined pilasters. The building's main facade is divided into seven bays by fluted brick pilasters that run from ground level to the parapet, terminating in curved limestone caps. The central bay is the widest and contains the primary entrance at the first floor level. The main entry doors have been replaced and the transoms have been boarded over. A large limestone plaque between the second and third floors bears the name "SCHOOL CITY OF JEFFERSONVILLE COMMUNITY BUILDING." All first floor windows have been boarded over. The outer bays are the narrowest, with two evenly sized bays between the outer bays and the central bay. The second and third floors retain their original steel sash windows.

9. House – 419 Francis Court

This circa 1930 bungalow reflects the influence of the Craftsman style in its low form and divided-lite windows. The roof features a combination of hipped and gabled masses. The exterior is clad in dull orange brick with simple wood trim.

10. School Building 4 – Franklin Square

School Building 4 was built circa 1930 and reflects the influence of the Art Moderne style in its simple form and fenestration. The building is clad in red brick with limestone trim. The primary entrance facade is divided into three bays. The central bay projects slightly and contains an entry door with limestone surround. The double entry doors have been replaced, and the transom is boarded over. The limestone door surround extends to enclose a window at the second floor level. All windows are boarded over. The roof is trimmed by a tall limestone band and limestone coping.

11. House – 622 Mechanic Street

This gable-front Craftsman Bungalow was built circa 1920. The house rests on a rock-face concrete block foundation. The front porch features tapered brick piers and brick knee walls supporting Tudor-arched beams. The house is clad in wood clapboard siding. The windows are double-hung wood sash with divided-lite upper sashes over single-lite lower sashes.

12. House – 629 Mechanic Street

This Craftsman Bungalow was built circa 1920. It features a side-gabled roof and a shed-roofed dormer, both trimmed with knee braces. An incised porch extends across the facade at the first floor level. The foundation is of rock-face concrete block and the porch knee walls and piers are of red brick with limestone trim. The porch beams feature Tudor-arch shapes. The house is clad in wood clapboards. The first floor facade features a central entry door flanked by six-over-one double-hung wood sash windows. The face of the dormer features a bank of three, four-over-one double-hung wood sash windows.

13. Commercial Building – 640 Mechanic Street

Commercial Building at 640 Mechanic Street

This Italianate commercial building was built circa 1880. The first floor storefront has been infilled with brick veneer and smaller openings, but the metal storefront cornice and stone sill remain intact. The second floor of the façade contains three evenly-spaced two-over-two double-hung wood sash windows with limestone sills and metal lintels. Three chimneys rise from the hipped roof along the north elevation. The secondary elevation along Seventh Street features windows matching those of the front facade. This wall shows evidence of painted signs.

14. House – 818 Meigs Avenue

This circa 1885 house reflects the influence of the Italianate style with its tall, narrow windows, deep cornice, and low-hipped roof. The house retains its original wood window casings and a porch with turned posts and corner brackets. The exterior has been clad in vinyl siding, windows have been replaced and the front door has been downsized.

15. House – 519 E. Ninth Street

This circa 1940 American Small House features a side-gabled roof with a front-facing gabled mass. The exterior is clad in red brick and features divided-lite windows. A small gabled entry porch with unornamented wood posts shelters a side entrance, while the recessed front entry is covered by an aluminum awning. The house retains its historic wood windows and entry door.



Residence at 713 E. Seventh Street

16. House – 713 E. Seventh Street

This Craftsman Bungalow was built circa 1915. It rests on a rock-face concrete block foundation and features a gable-front roof. The first floor is clad in wood clapboard siding while the gable is clad in wood shingles. The façade is divided into two bays. The west bay contains an incised

porch with Tudor-arched beams and a concrete Ionic column resting on a rock-face concrete block pedestal. The porch shelters a 2/3 glazed wood door and sidelights with Craftsman-style muntin patterns. The east bay contains one twelve-over-one double-hung wood sash window. The gable contains a pair of divided-lite casement windows.

17. House – 904 E. Seventh Street

This one-story Italianate house was built circa 1870. It has a cross-gabled form and is clad in wood clapboard siding. The front façade is divided into three bays. The eastern two bays each contain one four-over-four double-hung wood sash windows with paneled wood frames and bracketed wood window hoods. The west bay contains a recessed entry with a paneled wood frame similar to those of the adjacent windows. The entry contains a 2/3 glazed paneled wood entry door. The gable contains an arched attic vent with scroll-sawn wood trim and a wood drip mold. A cornice with scroll brackets trims the eaves.



904 E. Seventh Street Residence

18. House – 921 E. Seventh Street

This gable-front Craftsman Bungalow was built circa 1920. The house rests on a rock-face concrete block foundation. The front porch features tapered brick piers and brick knee walls supporting Tudor-arched beams. The house has been clad in vinyl siding but the corner boards, window trim and gable stickwork remain visible. The windows are double-hung wood sash with divided-lite upper sashes over single-lite lower sashes. The roof retains ornamental metal cresting. An exposed brick chimney rises along the east elevation.

19. House – 826 Walnut Street

This Queen Anne cottage was built circa 1901. It rests on a brick foundation and is clad in vinyl siding with wood fish scale-shingled gables. The house has a cross-gabled plan with a hipped and gabled roof. The front-facing gable contains one one-over-one double-hung wood sash window at the first floor sheltered by a bracketed hood with ball and stick fretwork and a metal hipped roof. This is topped by a semicircular attic window set into the shingled gable and sheltered by a smaller hood similar to that below. The soffits are trimmed with wood dentil moldings. A corner porch features Tudor-arched beams and a brick column and knee walls. The porch shelters a fully glazed wood entry door. A gabled bay window projects from the south elevation with a bracketed corner featuring ball and stick fretwork. The property is fronted by a limestone retaining wall.



826 Walnut Street Residence

5

Jeffersonville Historic Resources DOWNTOWN INDIANA RESOURCES



20. House – 834 Walnut Street

This red brick Italianate house was built circa 1870. The front façade is divided into two unequal bays. The larger north bay is accented by a gable rising from the house's hipped roof. A central pavilion projects from the façade containing two one-over-one double-hung wood sash windows with limestone lintels. The smaller south bay contains a recessed entry framed by a semicircular arch. This entry shelters a fully glazed wood entry door. The soffits are trimmed with wood dentil moldings.

21. House – 820 N. Meigs Avenue

820 N. Meigs Avenue Residence

This red brick Queen Anne cottage was built circa 1890. The house rests on a brick foundation and has a cross-gabled roof. The front-facing gable shelters a projection with clipped corners forming a three-sided bay window. The central window is a large Queen Anne window with divided-lite sash, while the two side windows are one-over-one double-hung wood sash windows. The windows have limestone sills and segmental brick-arched heads. The clipped corners are trimmed with scroll-sawn brackets supporting a wood frieze. The gable itself is clad in metal shingles. An elaborate wood porch featuring scroll-sawn fretwork and turned porch posts wraps around the south side of the house.

22. House – 823 N. Meigs Avenue

This gable-front brick shotgun house was built circa 1870. The house features a two-bay facade with a two-over-two double-hung wood sash window in the north bay and a half-glazed paneled wood entry door with transom in the south bay. Both openings are topped by limestone lintels with chamfered and scalloped decoration, reflecting the influence of the Italianate style. The gable contains an attic vent with a triangular top. Shaped rafter tails trim both ends of the gable.

23. House – 903 N. Meigs Avenue

This one-story brick Italianate house was built circa 1860. The primary facade is divided into three bays, with a recessed entry in the south bay and two-over-two double-hung wood sash windows in the other bays. The windows have limestone lintels and sills and are topped by bracketed wood window hoods. The recessed entry features a paneled door surround with scroll brackets supporting a wood hood. The entry door is a 2/3 glazed paneled wood door. A wing projecting from the south elevation is set back from the front facade but contains a secondary entrance. The facade of this wing contains one window matching those of the front facade and a smaller recessed entry similar to the front entrance. Dentil molding trims the soffits and corbelled brick chimneys rise from the hipped roof. A vinyl-sided addition extends from the rear of the house.

CLARKSVILLE CHARACTERISTICS OVERVIEW

The APE in Clarksville is comprised primarily of traditional, single-family residential development along with some commercial development at or near major intersections. Clark Boulevard represents the western edge of the sub-area, and I-65/Brown's Station Way serves as the eastern boundary.

The northern half of this area contains the most intact concentration of single-family, detached residences in which a majority are one-story structures. Many of the homes were built in the 1930s and 1940s, and exhibit characteristics typically found in the American Small House style. Nearly all of the street blocks have alleys accessing detached garages. Throughout these residential neighborhoods, there are two-way streets with on-street parking and sidewalks found intermittently throughout the area. These sidewalks are either directly adjacent to the street or separated by a grass strip between the sidewalk and street. South Clark Boulevard (between Harrison Street and Arlington Avenue) features a wide grass median containing a number of mature trees. Although some individual homes in the neighborhood have mature trees that are visible from the street, there are only a few trees found along the roadways, scattered throughout the area. Approximately one block north of Harrison Street, a small creek and associated natural/wooded area traverses the Clarksville sub-area.



Clarksville Portion of the Indiana APE

Brown's Station Way (State Road 62) is a limited access arterial connecting Clarksville to New Albany. It is comprised of two travel lanes in each direction that are separated by a grass median. The corridor is characterized by heavy commercial and some industrial developments that back up to this roadway. There are also limited views of salvage yards and mineral extraction activity southwest of the Brown's Station Way and Lewis and Clark Boulevard interchange, as well as limited views of older residential developments farther north. The character of the remaining Brown's Station Way corridor to the New Albany limits contains limited development and significant wooded areas lining the roadway, including views of the Silver Creek riparian area. The following historic resources were identified within the APE in Clarksville.

CLARKSVILLE HISTORIC RESOURCES

- **Clark Boulevard Historic District**

The Clark Boulevard Historic District was identified as eligible for the NRHP for its association with architecture. The houses are all vernacular and Cape Cod in design and all are described as American Small House that date to the 1940s. The district is comprised of eight contributing structures along North Clark Boulevard.

- **Randolph Avenue Historic District (Potential)**



120 North Randolph Street

Although the proposed Randolph Avenue Historic District was not identified in the 2011 Clark County Interim Report update, the resources that comprise the proposed district were identified as "Contributing" resources that "can be listed in the National Register of Historic Places if they are part of an historic district, but would not usually qualify individually." The proposed district includes seven houses: 120, 124, 128, 132, 136, 140 and 142 North Randolph Avenue. These houses were all built in the range of circa 1935 – circa 1940 and exhibit characteristics of the American Small House or English Cottage styles. The houses feature a uniform setback and spacing along the east side of Randolph Avenue and are distinct from adjacent buildings in their form and style. All utilize red brick with limestone accents and feature similar roof pitches and heights.

The proposed Randolph Avenue Historic District reflects housing trends of middle- and working-class American families during the 1930s and early 1940s, prior to the onset of the postwar Baby Boom and suburban tract housing. This housing also reflects the continued prosperity of Clarksville's industries during the Great Depression and early years of World War II. The continued presence of the Colgate-Palmolive Company and other manufacturers contributed to this growth.

1. **Pennsylvania Railroad Bridge**

The Pennsylvania Railroad Bridge is eligible for the NRHP for its association with transportation and engineering. The Pennsylvania Railroad Bridge consists of Pennsylvania through trusses, Warren deck trusses and a Warren polygonal chord vertical lift truss and plate girder approach spans. It is significant as an important example of early 20th century bridge technology. It was most likely designed and built by the Pennsylvania Railroad. The Pennsylvania through span of 644 feet was the longest span of its kind when constructed circa 1918.

2. House – 519 Riverside Drive

The Italianate style house at 519 Riverside Drive has a recessed entrance covered by a simple style of scrollwork. The house is significant for its architecture and is eligible for listing in the NRHP.

3. House – 527 Riverside Drive

The house at 527 Riverside Drive is a two-story, brick Italianate style house. It is located on the corner of Riverside Drive and Woerner Avenue, on the river side of the floodwall. The house is significant for its architecture and is eligible for listing in the NRHP.

4. Railroad Viaduct – Near Clark Boulevard and Winbourne Avenue

This railroad viaduct was built circa 1918. It is supported by rock-face limestone abutments with rusticated rock-face limestone coping. Steel columns with X-bracing support the middle of the span and are encased in a battered concrete base. Steel girders support wooden railroad ties and steel tracks above.

5. Colgate School – 230 E. Montgomery Avenue

The Colgate School was built in 1925 and was designed by architect O. W. Holmes. The building reflects the influence of the Classical Revival style in its symmetrical façade and entrance porches. The primary façade is divided into three bays. The outer bays project and feature panel motifs in brick and limestone. The central bay is recessed and is subdivided into three smaller bays. The central bay at the first floor contains an entrance with a semicircular fanlight. The entrance doors have been replaced. This entrance is sheltered by a porch featuring round Tuscan columns and square Tuscan pilasters supporting an entablature topped by a wrought-iron railing. The porch is flanked by two window openings containing paired six-over-six double-hung windows. The transoms of these windows are boarded over. The second floor of this section contains three banks of tripartite windows with six-over-six double-hung wood sash windows. A sheet metal cornice and simple brick parapet trim the top of the façade. Windows along the secondary elevation facing State Street are partially boarded over. A small gabled entrance porch is located on this elevation.



Former Colgate School Built in 1925

6. Commercial Building – 228 Stansifer Avenue

This Craftsman bungalow and commercial building was built circa 1925 and represents an unusual mixed-use application of the Craftsman bungalow form. The building features a front-gabled jerkin head roof. The east half of the first floor features an open arcade with two semicircular-arched openings. The west half contains a storefront with recessed entry and display windows. The gable above contains a pair of one-over-one double-hung wood sash windows and features knee braces supporting the eaves. Shed-roofed dormers project along both side elevations.



Commercial Building at 228 Stansifer Avenue

7. House – 301 W. Harrison Avenue

This Queen Anne style house was built circa 1890. It rests on a brick foundation and has a side-gabled roof. The first floor of the façade is divided into two bays. The west bay contains a half-glazed paneled wood entry door and a turned corner containing one one-over-one double-hung window. All double-hung windows are one-over-one double-hung vinyl replacement sash. This bay is sheltered by a porch with square posts and a brick foundation. The east bay of the first floor contains a projecting bay window with a hipped roof. The first floor is clad in wood clapboard siding. The second floor contains a large dormer in the form of a three-sided bay window clad in wood shingles. The center bay of this dormer contains a large fixed sash window while the others contain double-hung sash. A paneled wood band trims the top of these windows. A small hipped roof returns to the face of the shingled gable where two small sliding attic windows are centered.

8. House – 307 West Harrison Avenue

Residence at 307 West Harrison Avenue

This circa 1930 English Cottage has a side-gabled roof and a red brick exterior. Limestone trim surrounds the arched entry door. A chimney rises from the corner of the gabled entry pavilion. All windows have been replaced and false shutters have been attached to the walls at each side of the window openings. The house's integrity has been compromised by the installation of replacement windows and the entry door.

9. Railroad Bridge – N. Clark Boulevard

This railroad bridge was built circa 1870. It features stepped rock-face limestone retaining walls at either side of limestone arches fronting a brick barrel vault. The railroad tracks have been removed and the bridge is now incorporated into a walking trail.

10. House – 648 North Clark Boulevard

This circa 1935 English Cottage features a steeply-pitched gabled roof and multicolored brickwork. Limestone accents surround the entrance door and the base of the adjacent chimney. The primary opening in the front-facing gable contains a large window opening with a bank of replacement sash. A fanlight accents the attic level of the gable.



Residence at 648 North Clark Boulevard

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Clarksville Historic Resources

DOWNTOWN INDIANA RESOURCES





5

Downtown New Albany Characteristics

DOWNTOWN INDIANA RESOURCES

NEW ALBANY CHARACTERISTICS OVERVIEW



Downtown New Albany

The APE in New Albany encompasses much of the downtown area and extends from Shelby Street/Culbertson Avenue along the north, West 5th Street on the west, the floodwall berm on the south, and Silver Creek along the eastern edge. Land use ranges from the traditional Central Business District centered on State and Market streets, to residential and commercial districts east of the downtown area. Much of the area between Brown's Station Way and the river (between New Albany and Clarksville) can be characterized as industrial, including a quarry operation and several salvage yards.

Development within the downtown New Albany area east of I-64 is comprised almost entirely of commercial, professional offices and institutional/government uses.

This includes city-county government offices, a public library and a federal courthouse. The small area west of I-64 includes a mix of residential and small/light commercial uses and some vacant parcels. The traditional street grid contains a series of one-way streets containing two to three travel lanes with turn lanes at intersections. Nearly all of the blocks have mid-block alleys accessing parking, delivery areas or similar



service areas. A number of these downtown streets also include on-street parking, trees and raised plantings, as well as other decorative street furniture.

Much of the area east of downtown is characterized by traditional, urban residential development. However, the Vincennes Street corridor, which bisects Spring Street, is characterized primarily by commercial development along with some residences near the high school. This development includes new suburban-style, one-story structures separated from the street by parking areas as well as redeveloped traditional two- and three-story commercial buildings immediately adjacent to the sidewalk.



Residences Along Vincennes Street

In downtown New Albany, views of the Ohio River are confined to breaks in the floodwall embankment that occur at the end of north-south streets. There is a short section of concrete floodwall between 14th and 9th streets with some residences located on the river side of the wall. Downtown New Albany contains a riverfront amphitheater and waterfront path/park with boat ramp inside the floodwall earthen embankment. A section of railroad runs along the top of a portion of this earthen embankment immediately south of downtown. The elevated I-64 expressway contributes negatively to the downtown's visual character and serves to physically divide the downtown into eastern and western subsets.

The traditional downtown street grid is comprised of a series of one-way streets containing two travel lanes with some on-street parking. These blocks also contain mid-block alleys that serve both businesses and residences. Streets vary from two- and four-lane curb and gutter with parking, to the elevated I-64 that crosses the river via the Sherman Minton Bridge. Brown's Station Way transitions into Spring Street, which serves as the primary street into the downtown area from the east (Clarksville). Motorists crossing the river on I-64 from the south experience high-quality views of downtown New Albany and its riverfront amenities. Southbound motorists have low-quality views typical of suburban development when approaching the city and limited views of the downtown.

The following information details the numerous historic sites (both individual properties and districts) that were evaluated to determine their NRHP-eligibility. These investigations were conducted in 2011 during the updated Section 106 Process as part of the FSEIS.

NEW ALBANY HISTORIC RESOURCES

Similar to residential areas in Clarksville and Jeffersonville, New Albany's residential areas are single-family, detached residences which are primarily one-story structures. Many of the homes were built in the 1930s and 1940s and exhibit characteristics typically found in the American Small House style. Although some of the residential street blocks have alleys accessing detached garages, recent housing provides access from the street. Throughout these residential neighborhoods, there are two-way streets with on-street parking. Sidewalks are generally provided in pre-World War II developments and most are separated from the street by a grass strip that contains mature trees.

Most of the historic buildings in the downtown are two- and three-story brick structures with cast iron storefronts and frame structures. However, although this area contains continuous sidewalks, there are very few trees or other streetscape features.

- **New Albany Downtown Historic District**



Historic Structures Along State Street

The New Albany Downtown Historic District was listed in the NRHP in 1999. The district generally lies along Main, Market, and Spring streets, from State Street to Fifth Street. New Albany was one of the largest and most prosperous cities in Indiana in the 1800s. Its favorable position on the Ohio River and several rail lines made it a center of shipping, commerce and industry. In the early to mid-19th century, the economy was based on steamboat building and shipping; following the Civil War, it was a center for glass production.

The district contains a significant collection of commercial buildings that were constructed above the riverfront and date from the first half of the 19th century. Eventually, religious, residential and other types of buildings were integrated with the commercial buildings, many surviving today. Generally, the oldest buildings are located along Main Street, which is significant for its high concentration of Federal and Greek Revival style buildings.

- **Mansion Row Historic District**

The Mansion Row Historic District in New Albany was listed in the NRHP in 1983. The district generally lies between Floyd and Market streets, from Second Street to Fifteenth Street. The district is significant for its association with the development of New Albany and for its excellent examples of 19th century commercial and residential architecture. Most of the oldest remaining residences exhibit the restrained Federal style. Later residences became more elaborate as the city grew and prospered; Upper High Street (later renamed East Main Street) was the fashionable address for New Albany's 19th-century elite.



Historic Culbertson Mansion in the Mansion Row Historic District

The Indiana State Bank Building, the first bank in New Albany, built in 1837 and the Isaac Smith House at 523 East Main Street, built in 1840, are excellent examples of the Greek Revival style. The Merchant's Bank Building, built in 1869 and the Sloan-Bicknell-Paris House (600 East Main Street) represent the Italianate style. The oldest residence (106 East Main Street) is that of Joel Scribner, one of the founders of New Albany. The Italian Villa style is demonstrated by the residence at 1003 East Main Street. Washington C. DePauw, one of the wealthiest men in the state, lived in the Second Empire residence at 714 East Main Street. William Culbertson built the Second Empire style mansion at 916 East Main Street, which is now

a state historic site. One of the significant churches in the district is St. Paul's Episcopal Church, a Gothic Revival style building constructed in 1895.

- **East Spring Street Historic District**

The East Spring Street Historic District in New Albany was listed in the NRHP in 2002. The district generally lies along Spring, Market and portions of Elm streets, from Fifth Street on the west to Vincennes Street on the east. The district developed between 1840 and 1920, generally as a middle- to upper-middle class neighborhood. Its development is related to the industrial growth of New Albany as the city outgrew its original plan due to success in the steamboat building industry. Large residential plats were made to the east and west, starting in the 1830s. Lots are generally larger on Market Street whereas houses are smaller and less elaborate moving northward.

One of the oldest houses in the district is the Metchell-Wolf-Easley House, a substantial two-story brick house at 613 East Spring Street built in 1847. Among other impressive dwellings are a Second Empire style house at 1420 East Market Street, a Queen Anne style house at 1119 East Spring Street and a Colonial Revival style house at 1001 East Spring Street. In addition, there are many good examples of vernacular house types, including gabled-ell, cross-plan and shotgun. There are also several churches and commercial structures within the district.

- **Cedar Bough Historic District**

The Cedar Bough Historic District in New Albany was listed in the NRHP in 2008. The district lies along Cedar Bough, a residential extension of East Thirteenth Street between Elkin Avenue and Beeler Street. The land was undeveloped until the late 19th century. When development began, quality of the construction caused Cedar Bough to be considered one of New Albany's most prestigious addresses. Houses in the district, built between 1890 and 1910, are mostly Queen Anne style houses, with cross-plan and composite cottages featuring Queen Anne style detailing. The house at 831 Cedar Bough Place is the most elaborate example of the style. Other structure styles represented in the district include American Four Square, Bungalow and Craftsman.

- **Shelby Place Historic District**

The Shelby Place Historic District in New Albany was listed in the NRHP in 2008. The district lies along Shelby Place, a residential block between East Fifteenth Street and Vincennes Street. Shelby Place was developed within a short period of time soon after the turn of the 20th century. Previously, it had been a lumber yard. An esplanade runs through the center of this short street. Houses were built within a short period of time and are similar in size, scale, materials, and detailing. Most are modest middle-class houses of the Craftsman, Bungalow or Colonial Revival styles. The district has a high degree of integrity.

- **Northside Industrial Historic District**

The Northside Industrial Historic District in New Albany is bounded by Culbertson Avenue to the north, East Fourth Street to the east, Oak Street to the south and Pearl Street to the west. The district retains a high concentration of 19th century and early 20th century industrial buildings. The oldest among them is the New Albany and Salem Railroad Station/Train Shed, built around 1851. Listed in the NRHP, it is the oldest surviving structure associated with the railroad.

The building at 627 East Fourth Street, built in 1854, was the New Albany Gas and Lighting Company. The outstanding Italianate style building at 401 East Fourth Street, built around 1875, was the beam house for the Day Leather Company Tannery. The building just to the north dates from about 1905 and contained the vats and leather storage for the company.

- **Oak Street Historic District**

The Oak Street Historic District in New Albany generally follows Elm Street, Oak Street, Culbertson Avenue and Elkin Avenue, between Fourth Street on the west and Vincennes Street on the east.

With the industrial expansion of the 19th century, the population grew rapidly. The steamboat industry ended after the Civil War, but the glass industry took its place. When several glass industries failed in the 1920s, the economy went into a recession, population began to decline and house construction nearly ceased. Up until this point, houses were being rapidly constructed in the Oak Street neighborhood. The area is a cohesive, working class, residential area that developed between 1840 and 1920. Most houses are examples of vernacular types (shotgun, cross-plan, gabled-ell and gable-front), with a few examples of high-style residences, stores and churches.

- **Catherine Place Historic District**

The Catherine Place Historic District in New Albany lies along Catherine Place, a residential block between Elkin Avenue and Beeler Street. The district was part of the Lowery estate. The Lowery House was situated near the north end of the west side of the street, near a 1960s era apartment building today. The street was developed by John Verina shortly after the turn of the 20th century. Many of the houses were built by Verina to be rentals and are similar in appearance. The majority of structures are composite cottages or bungalows.

- **East Residential Historic District**

The East Residential Historic District in New Albany is generally bounded by Division Street to the south, Silver Street to the east, Shelby Street to the north and Vincennes Street to the west.

The East Residential Historic District represents residential growth in New Albany in the late 19th and early 20th centuries. Houses in the western part of the district were generally built in the late 1800s prior to an economic recession, followed later by the eastern portions in the 1910s and 1920s. The neighborhood is historically a working and middle-class neighborhood. The earlier developments generally do not include garages, have smaller lots and include composite cottages, cross-plan cottages, bungalows and small shotgun style houses. Larger houses include those of the Italianate, Queen Anne and American Four Square styles. The district has a few nonresidential buildings indicating that the commercial areas were well established by the time the neighborhood was developed.

- **Silver Grove Historic District**

The Silver Grove Historic District in New Albany is generally bounded by Silver Street on the west, Rear Market Street on the south, Beharrell Avenue on the east, and Beeler Street on the north. Silver Grove was established in 1886 as a separate town. With additions, the town boundaries were roughly Silver Street on the west, Willow Street on the south, Beharrell Avenue on the east, and

Charlestown Road on the north. The streetcar line extended from New Albany, enabling Silver Grove to become a suburb. The town was annexed in 1914 but continued to maintain its identity as a neighborhood.

Historically, Silver Grove was a community of modest, middle-class houses. Among house types found in the district are cross-plan, gabled-ell, shotgun and composite cottages. The most common style is the Bungalow. The town hall was located in a building on the west side of Indiana Avenue near the corner of Shelby Street. The Advent Christian Church, built in 1891, remains as a neighborhood focal point. At one time, Silver Grove had a number of stores and light industries; few of these remain. One which does is a popular ice cream eatery, Emery Ice Cream, built in 1930.

- **Glenwood Historic District**

The Glenwood Historic District in New Albany follows Glenwood Court and Glenwood Park, both dead-end streets of Beharrell Avenue. Glenwood is a small residential neighborhood which was developed between the late 1930s and the early 1950s. An amusement park known as Glenwood Park was established on the site in 1903. The park, which was a popular regional attraction, had a theater, baseball diamond, bowling alley, pond, bandstand and dance hall. The 1917 tornado destroyed some of the park buildings; the 1937 flood caused its ultimate demise.

The short period in which the houses were built represents the rapid expansion of housing in the New Albany area during and after World War II. Glenwood was a middle- to upper-middle class neighborhood. The houses are set back from the street on large parks. Period Revivals are predominant, including the Colonial Revival style house at 2523 Glenwood Park, the Jacobethan-style cottage at 2509 Glenwood Court and several simple brick Upright-and-wing cottages on Glenwood Court.

- **West End Historic District**

The West End Historic District in New Albany generally lies along Market and Spring streets, from the creek to Sixth Street. The West End Historic District represents the oldest intact working-class neighborhood in New Albany. It was a part of an early addition to the city, just west of the original plat, and was first developed in the late 1830s. The West End was historically a working-class neighborhood, housing the families of carpenters and laborers.

The historic district contains a fine collection of vernacular house types. Among notable examples are a shotgun cottage at 605 West Spring Street and a cross-plan cottage at 708 West Spring Street. There is one rare example of an early dogtrot cottage at 806 West Market Street, although this has been altered to some extent. There are some good examples of academic styles in the historic district. One of these is the Greek Revival style Woodward House, built in 1837. Another Greek Revival style building located at 702 West Market Street has served as a neighborhood grocery since about 1860.

1. **House – 210 W. Main Street**

This Federal style house was built circa 1830. It features Flemish-bond brickwork and flared brick lintels above window and door openings. The façade is divided into three bays, each containing one opening at each floor. The outer openings at the first floor contain doors and transoms, with both the doors and the transoms

being contemporary replacements. The other openings contain one-over-one double-hung windows with limestone sills. A simple frieze trims the edge of the side-gabled roof. A chimney rises from the west gable.

2. Industrial Building – 315 W. Main Street



Industrial Building at 315 W. Main Street

This brick industrial building was built circa 1890. The façade is divided into five bays by brick pilasters. The central and outer bays each contain one window opening. These openings contain one-over-one double-hung replacement windows within the segmental-arched openings with corbelled brick hoods. The remaining bays contain door openings with contemporary infill. The upper part of each bay contains corbelled brickwork. A paneled brick parapet conceals the building's low gabled roof. The west elevation retains its historic six-over-six double-hung wood sash windows at the first floor and divided-lite windows at the basement level.

3. Commercial Building – 320 W. Main Street

This circa 1870 commercial building is clad in red brick and has stone lintels and window hoods. The second and third floors of the façade each contain three window openings, all infilled with brick or sheet metal. The storefront is entirely concealed by metal siding and a metal-sided pent roof. The parapet shows signs of a cornice that has been removed. The storefronts have been concealed by infill and metal siding and a metal-sided pent roof has been constructed across the façade. Four of the six window openings at the second and third floors have been infilled with brick while the remaining two have been downsized and infilled with sheet metal.

4. Commercial Building – 402 W. Main Street

This small commercial building was built circa 1920 and features an unusual exterior design utilizing concrete block components. The one-story building has a façade divided into three bays. The central bay contains the door opening flanked by one window opening in each of the outer bays. All openings are boarded over. The building is composed of a variety of rock-face and smooth-face concrete block components. Either side of the façade is lined by rock-face concrete block pilasters with chamfered edges. The three openings are topped by rusticated concrete block units. The area below the window sills is clad in small rock-face blocks, as is the parapet. The upper portion of the parapet features crenellations topped by molded concrete capitals, reflecting the influence of the Late Gothic Revival or Collegiate Gothic. The building has many early 20th century concrete block components commonly used for porch columns and piers. This distinctive design represents a unique application of concrete block components for the construction of a highly ornamented small building.

5. Commercial Building – 131 W. Market Street

This commercial building was built circa 1925 and reflects the influence of the Mission style in its shaped parapet. It is likely associated with early 20th century commerce in New Albany, likely automobile-related commerce, and retains a moderate to high degree of integrity. The building features a three-bay storefront containing historic metal storefront glazing components and a recessed entry with textured glass. The brick façade and stone coping have been painted. The

building's form and design suggest that it may have been built for an automobile dealership.

6. House – 308 W. Market Street

This vernacular side-gabled frame house was built circa 1830. The façade is divided into two bays, with one opening per bay on each floor. The east opening at the first floor contains a half-glazed paneled wood entry door topped by a transom. The other openings contain six-over-six double-hung wood sash windows. The second floor windows feature projecting molded wood lintels. A circa 1920 hipped roof porch with square posts extends across the first floor of the façade. The original clapboard siding remains exposed.

7. House – 314 W. Market Street

This T-plan Queen Anne Cottage was built circa 1910. The house features a front porch composed of concrete block components. Rock-face piers support round columns with rock-face banding and square capitals. Concrete balustrades trim the porch. The porch roof features a wood frieze with dentil moldings and a curved corner. The front gable of the house contains a large window on the first floor composed of a large fixed sash flanked by two narrow sashes and topped with a stained and leaded glass fanlight. The front door retains a historic wood storm door.

8. Hoosier Fire Station #3 – 319 W. Market Street

The Greek Revival style Hoosier No. 3 Fire Station was built in 1855 to house a fire company established in 1839. The façade is divided into three bays, with the center bay slightly recessed. At the first floor level, the outer two bays each featured rusticated limestone columns flanking paneled doors with glazed upper halves and four-lite transoms. The columns support a Doric entablature. The center bay of the first floor currently contains a glazed paneled wood garage door with bead-board siding above. This door is a later addition, and the columns at either side have been cut back to accommodate a wider opening. The entablature above this door features raised stone letters bearing the name of "HOOSIER No. 3." At the second floor level, the outer bays each contain one six-over-six double-hung window with a segmental-arched head. These windows are set between paneled pilasters. Stone plaques with stucco frames are set into the facade above each window. The west plaque reads "INSTITUTED MAY 30, 1839," while the east plaque reads "ERECTED A.D. 1855." The center bay contains a large 12-over-12 double-hung wood sash window with a molded stucco surround. A wood cornice trims the top of the building. Few mid 19th century firehouses survive in Indiana, and this building is a distinctive high-style example of this rare building type.



Hoosier Fire Station #3 Built in 1855

9. House and Industrial Building – 2115 E. Market Street

These two concrete block buildings appear to represent the work of an individual builder utilizing decorative concrete block components. The western building, apparently built as a residence, is a one-story concrete block building with a flat roof. The building's exterior is clad in rock-face concrete block up to the sill level

5 New Albany Historic Resources

DOWNTOWN INDIANA RESOURCES





of the first floor windows, where the sill forms a projecting smooth concrete block band that encircles the building. The walls are stuccoed above this level. The building's windows are four-over-one divided-lite wood sash windows reflecting the influence of the Craftsman style. One window has been replaced with a vinyl replacement window. A gabled roof over the entry door also reflects the influence of the Craftsman style in its knee braces. The roof is surrounded by a balustrade made up of concrete block components including turned balusters, pedestals, and ball finials. The balustrade has been covered with plywood along the façade. The eastern building, apparently built for industrial uses, is clad in rusticated concrete block and features a barrel vaulted roof with a stepped parapet at the front façade. The building has two steel sash windows flanking a central entry door. The stepped parapet features ball finials at either end of the façade.

10. House – 207 W. Spring Street

This circa 1890 Queen Anne style house features a hipped roof central block with gabled projections. The front facade features porches at the first and second floor level with some historic fretwork remaining. A diamond-shaped stair window is visible on the side elevation. The house has been clad in vinyl siding, and all window and door trim appears to have been covered with aluminum. Perforated vinyl siding indicates the presence of attic vents that have been concealed by the siding. Although the upper fretwork of the front porch remains intact, the porch posts have been cut off below the fretwork and replaced with contemporary stock turned porch posts. A surviving engaged porch post indicates that the new posts do not reflect the original design. Railings at the porch and balcony have been replaced by new railings with turned spindles that do not match the heights of the original railings. While the visible windows appear to retain their historic sash behind storm windows, it is unclear whether other window openings have been concealed by the vinyl siding.

11. James Carr House – 217 W. Spring Street

This Italianate house was built in 1853. It features a narrow rectangular plan more commonly seen in Kentucky than Southern Indiana. The facade is two bays wide with one opening per bay on each floor, reflecting the simple fenestration of the Federal style. The eastern opening on the first floor contains a paneled wood door with transom. The other openings contain six-over-six double-hung windows with limestone sills. The facade is topped by a bracketed cornice along the edge of the side-gabled roof.

The house was given an "Outstanding" rating in the 1994 New Albany Interim Report, meaning that "the property has enough historic or architectural significance that it is already listed, or should be considered for individual listing, in the National Register of Historic Places."

12. Rose-Friend House – 229 W. Spring Street

The Rose-Friend House was built circa 1855. It reflects the influence of the Italianate style in its tall, narrow windows and bracketed door surround. All windows are one-over-one double-hung wood sash windows with storm windows. The façade is divided into five bays with the central three bays projecting forward under a gable with an arched attic window. The central bay of the first floor contains the main entrance with a bracketed wood door surround. Other bays contain one window opening with a limestone sill and lintel at each floor. The house features elaborate Italianate side porches with brackets and chamfered columns.

13. Double House – 219 - 221 W. Lafayette Street

This gable-front Italianate double house was built circa 1860. The façade is divided into four bays, each with one opening at the first and second floors. The outer bays contain the entrances to both houses. These entrances feature transom bars with dentil molding and gabled pediments. The doors have been replaced with contemporary steel entry doors. The other bays each contain one six-over-six double-hung window with trim matching that of the door openings. The gable contains a louvered attic vent with a triangular cap and molding similar to the other window trim. The original clapboard siding has been covered with vinyl siding and the scrolled cornice brackets have been removed. The siding has been fitted around the window trim, leaving all of the trim intact.

14. House – 225 W. Lafayette Street

This Gable-Front Greek Revival house was built circa 1850, with a front porch added circa 1905. The facade of the house is divided into three bays, with one opening per bay at each floor. The south bay contains a recessed entry with a fully glazed wood door. The other two bays at the first floor contain floor-length window openings that are currently boarded. At the second floor, the outer bays each contain one six-over-six double-hung wood sash window. The center bay contains a pair of four-lite casement windows. An attic vent centered in the gable has been covered with vinyl shutters and vinyl louvers. The original clapboard siding has been covered with vinyl siding. The porch features a concrete floor, rock-face concrete block piers supporting square brick columns, turned wood balusters and scrolled stone brackets flanking the front steps.



Greek Revival House at 225 W. Lafayette Street

15. House – 415 E. First Street

This vernacular gable-front house was built circa 1870. It has a narrow plan with a two-bay façade. Each bay contains one opening per floor. The south opening of the first floor contains the entrance door and transom. The door has been replaced with a contemporary steel entry door. The other openings contain one-over-one double-hung vinyl replacement sashes. The roof is lined by a simple frieze and cornice returns, with a central circular vent in the gable. A hipped-roof porch spans the front façade at the first floor. The porch posts are square wood posts with paneled bases and fluted upper sections trimmed by scroll-sawn brackets reflecting the influence of the Italianate style. The site also retains a limestone retaining wall along the sidewalk.

16. House – 419 E. First Street

This vernacular side-gabled house was built circa 1870. It has a narrow plan with a two-bay façade. Each bay contains one opening per floor. The south opening of the first floor contains the entrance door and transom. The door is a half-glazed paneled wood door. The other openings contain one-over-one double-hung wood windows. The roof is lined by a simple projecting box gutter. A hipped-roof porch spans the front façade at the first floor. The porch posts are square wood posts with scroll-sawn brackets and fretwork reflecting the influence of the Stick or Eastlake style. The site also retains scrolled limestone brackets flanking the front steps.

17. Commercial Building – 502 State Street

Commercial Building at 502 State Street

This three-story brick commercial building was built circa 1850 and reflects the influence of the Federal and Greek Revival styles in its simple massing and fenestration. The first floor storefront is divided into three bays by limestone columns with Doric capitals and chamfered edges. These columns support a simple stone entablature. The storefront openings have been infilled with contemporary materials. The second and third floors each have three window openings per floor. The windows have been replaced with single-lite replacement sash but the limestone lintels and sills remain intact. Two S-shaped tie rod brackets are found on the façade between the second and third floors. The building has a low hipped roof with a parapet along the north side. The south elevation along Elm Street features upper floor openings matching those of the front facade. The storefront returns along this elevation for the depth of one bay.

18. Commercial Building – 504 State Street

This one-story commercial building was built circa 1905 and reflects the influence of the Colonial Revival style. The facade features two openings, a storefront window and an entrance door. The storefront window is a large segmental-arched opening with a stone keystone and stone accents at the spring of the arch. The window openings retain operable five-lite transom sashes. The door opening features a semicircular arch with a keystone and stone accents at the spring of the arch. The door has been replaced but the leaded glass fanlight remains intact. The facade is topped by a simple brick parapet. Wood pilasters and a small roof were applied around the door opening at a later date.

19. Commercial Building – 638-642 State Street

This commercial building was built circa 1950 and appears to have incorporated earlier buildings on the site. The building features a rock-face random ashlar facade. The southernmost section of the building appears to have incorporated an earlier gable-front building and evidence in the facade suggests that it was connected to the building at a later date. The central section is a two-story structure, while the north portion is one story in height. The building features aluminum storefront in all first floor openings except one door containing wood infill and a contemporary steel entry door. The second floor openings contain one-over-one double-hung replacement windows.

20. Marble Works Building – 501 W. Pearl Street

The Marble Works Building was built circa 1920 and reflects the influence of the Craftsman style in its divided-lite transoms and simple-patterned brickwork. The building's facade is divided into six bays. Each bay contains an opening at the main level and a buff-brick panel outline at the parapet. Storefront windows occupy four of the bays. These consist of paired single-lite display windows with divided-lite transoms and limestone sills. A soldier course forms the lintels and divides the lower facade from the parapet. A similar soldier course trims the top of the parapet. In both cases, limestone corner blocks accent these horizontal elements.

The building entrance is set below transoms matching those of the storefront windows. The entrance consists of a pair of $\frac{3}{4}$ glazed wood entry doors flanked by sidelights. The northernmost bay contains half-glazed divided-lite folding wood paneled garage doors. The building's south elevation along Elm Street extends for two bays. The eastern bay contains a storefront window matching those on the primary façade. The western bay contains a similar window with one-over-one double-hung wood sash windows in place of the fixed display windows

21. Commercial Building – 510-512 Pearl Street

This circa 1870 commercial building features a facade divided into five bays by projecting brick pilasters. Segmental-arched window openings have stone sills. The first floor storefront is divided by the pilasters and has been covered in siding at the transom level. Replacement sashes at the second floor are covered by metal bars. The parapet shows evidence of a cornice that has been removed. The storefront openings have been infilled and contain smaller replacement windows. The upper part of the storefront is covered in siding, and no historic fabric remains visible at the first floor level.

22. House – 1837 Shelby Street

This circa 1880 Gable-Front Italianate house features simple cornice returns and a pedimented window hood supported by wood brackets. A side porch retains its porch posts, brackets and frieze, with contemporary railings and balusters. The exterior has been covered with vinyl siding and the windows have been replaced.



Italianate House at 1837 Shelby Street

23. House – 903 Silver Street

This circa 1920 Gable-Front Craftsman Bungalow features a gabled front porch. The porch gable contains a pair of divided-lite wood sash windows and is supported by buff brick piers rising from a matching knee wall surrounding the porch and an adjacent terrace. The gables are clad in wood shingles, while the first floor walls are clad in wood clapboards.

24. Commercial Building – 601-603 Vincennes Street

This three-story brick commercial building was built circa 1910 and reflects the influence of the Classical Revival style in its cornice details. The first floor of the primary façade is divided into two storefront bays. Each bay contains a central recessed entry with display windows on either side. The transoms of the storefront and entry doors have been boarded over. The cast-iron columns of the storefront remain intact, as does the storefront cornice. The second and third floors each contain five evenly-spaced one-over-one double-hung vinyl replacement windows with stone sills and brick lintels. A sheet metal cornice trims the top of the façade. The side elevation along Oak Street features clerestory windows at the first floor level aligned with double-hung windows on the upper floors matching those on the front facade.

25. House and Commercial Building – 621 Vincennes Street

This two-story brick Italianate combination house and commercial building was built circa 1870. It features a corner commercial section with storefront attached to a residential wing set back from the street behind a small front yard and

front porch. Windows on the front elevation of both sections are two-over-two double-hung wood sash windows with corbelled brick hoods and limestone sills. The storefront features limestone columns with chamfered edges supporting an entablature with cornice molding. An angled corner contains a half-glazed wood entry door and sidelights with transoms and paneled knee walls. The front storefront window has been replaced with two double-hung replacement windows.

The second floor of the commercial section contains three window openings. The southern window opening has been in-filled and a smaller window has been installed in the opening. The residential section has a façade divided into three bays. Each bay contains a window except for the north bay of the first floor, which contains a recessed entry. The door is a two-over-three glazed paneled wood entry door. A front porch extends across the first floor of this façade. The porch roof is supported by square wood posts atop decorative concrete block piers.

26. Gebhart-Hedden House – 801 Vincennes Street



Gebhart-Hedden House at 801 Vincennes Street

This house was built in 1877 for John R. Gebhart by James and William Banes, master builders. The Gebhart family was a prominent New Albany family and was involved with the nearby New Albany Woolen Mills. John R. Gebhart's granddaughter Jennie married William Hedden in 1878. Hedden was a proprietor of the Hedden Dry Goods Company and later founded the New Albany Hosiery Mill. The house was connected to New Albany's first telephone exchange. The Hedden family later developed Hedden Court and Hedden Park (now known as Hedden's Grove).

The Hedden House is a two-story frame house on a brick foundation. It features a cross-gabled roof. The front gable façade contains a three-sided bay window at the first floor with one-over-one double-hung wood sash. Above this is a pair of two-over-two double-hung wood sash windows topped by a small canopy. All other windows on the primary elevations are two-over-two double-hung wood sash with similar flared canopies, reflecting the influence of the Stick or Eastlake style. Two half-glazed paneled wood entry doors are located within the corner formed by the projecting front gable and the projecting south gable. A porch shelters these entrances. The porch rests on a brick foundation and has replacement aluminum-clad porch posts. A balcony railing atop the porch roof appears to retain historic fabric. The exterior of the house has been clad in vinyl siding with door and window trim wrapped with sheet metal trim.

27. House – 720 Vincennes Street

This Queen Anne style house was built circa 1900. It is a two-story frame house on a brick foundation. The front facade of the house is divided into two bays. The north bay projects slightly from the facade and contains a cottage window at the first floor level and a projecting three-sided oriel window with one-over-one double-hung wood sash at the second floor. A gable with square attic window tops this bay. The south bay contains a half-glazed paneled wood entry door and a one-over-one double-hung wood sash window at the first floor with a larger one-over-one double-hung wood sash window at the second floor. A hipped roof porch extends across the first floor. This porch rests on a rock-face concrete block foundation with brick knee walls and square brick piers.

28. House – 702 Vincennes Street

This Craftsman bungalow was built circa 1910. It features a side-gabled form and rests on a concrete foundation. All first floor windows are divided-lite wood casement sash. A small gabled entry pavilion projects from the main facade. This pavilion shows the influence of the Georgian Revival style in its corner pilasters. The pavilion contains a pair of fully glazed divided-lite entry doors. Banks of casement windows are located on either side of the entrance pavilion. Portions of the first and second floors are clad in either red brick or wood clapboard siding. A gabled dormer projects from the center of the roof. This dormer contains a Palladian window with divided-lite double-hung wood sash. A projecting sunroom at the southeast corner of the house features a bank of casement windows sheltered by a projecting shingled canopy supported by knee braces.

29. Commercial Building – 624 Vincennes Street

This Italianate commercial building was built circa 1880. The building's primary facade along Vincennes Street is divided into three bays. The first floor storefront features limestone columns with chamfered edges and diamond-shaped panels. Each bay of the storefront is topped by a low segmental arch with a paneled motif above. Limestone brackets rise from the capitals of each column and support a limestone storefront cornice trimmed with dentil molding.



Commercial Building at 624 Vincennes Street

The storefront retains its historic paneled knee walls and two-over-three glazed paneled wood entry doors. The second floor is trimmed with rusticated limestone quoins at both corners. Three segmental-arched window openings with limestone hoods and sills are evenly spaced across the second floor facade. The window sashes have been removed and single-lite windows have been installed on the interior side of the original window frames. The north elevation along Culbertson Avenue features window openings with stone hoods and sills matching those of the front facade. Many of these openings retain one-over-one double-hung wood sash windows while a few have been boarded over. The storefront returns for the depth of one bay along this elevation, matching the details of the front facade.

30. House – 614 Vincennes Street

This circa 1900 Colonial Revival house features a gable-front facade. A semicircular attic window opening remains but the sash has been removed. The second floor of the facade is divided into panels by wood pilasters. These panels have been covered with vinyl and aluminum siding and appear to have once contained additional window openings. The first floor is sheltered by a porch with square wood posts. First floor openings have been modified, and their historic configuration is unclear.

31. House – 610 Vincennes Street

This Colonial Revival house was built circa 1895. The primary facade is divided into two bays. The south bay projects slightly from the facade and features a cottage window at the first floor, a projecting oriel window with one-over-one double-hung wood sash at the second floor, and a steel sash attic window within the front-facing gable. The north bay contains an entry door and one-over-one

5

New Albany Historic Resources DOWNTOWN INDIANA RESOURCES





double-hung wood sash window at the first floor with a pair of French doors, transom, and elliptical window at the second floor. The edge of the hipped roof is trimmed with a cornice featuring scrolled modillions. A porch extends across the front of the north bay at the first floor level. A rock-face concrete block foundation supports a concrete slab with stuccoed piers below turned wood Tuscan columns. A wooden entablature with dentil moldings supports a wood balcony railing at the second floor level. The property also contains a carriage house that appears to retain its historic integrity.

32. Commercial Building – 608 Vincennes Street

This one-story vernacular commercial building was built circa 1935. It features an orange brick facade and a hipped roof. The front façade contains a large two-part storefront window and a turned corner containing a fully glazed aluminum entry door. A projecting canopy may be an original feature or could be an early addition.

33. Commercial Building – 428 Vincennes Street



Commercial Building at 428 Vincennes Street

This circa 1900 commercial building is of brick with a cast iron storefront. The building features a chamfered corner with a rectangular roof supported by brackets at this corner. The storefront has been infilled and second floor windows have been modified in size. The first floor cast iron storefront columns and metal cornice remain intact but the storefront openings have been infilled. At the second floor level, two of the three window openings of the primary facade have been altered in size and shape and the historic windows have been replaced with aluminum storefront. Although two brackets remain at the projecting corner of the roof, the remainder of the cornice has been stripped down and clad in aluminum siding.

C H A P T E R S I X
Rural Indiana Historic Resources

6

Clark County Characteristics

RURAL INDIANA RESOURCES

INTRODUCTION

Much of rural Clark County consists of suburban residential development radiating north and east from Jeffersonville and transitions to a more rural setting comprised of agricultural land. There are some heavy industrial uses (land-intensive) along Port Road east of Jeffersonville. It includes the town of Utica and surrounding unincorporated Clark County communities. Utica itself has changed very little since the devastating flood of 1997. Since that time, there has been some residential development along the banks of the Ohio River.

The upland plateaus up to 250 feet above the Ohio River are expansive with wooded ravines and bluffs limited to the areas west of Utica, along with tributaries leading to the Ohio River. This area includes Twelve Mile Island on the east, to Lancassange Creek on the west. Much of the agricultural land is located within the Ohio River floodplain. A limited number of roads and the rocky bluffs typically found along the Ohio River valley have combined to limit growth around Utica. Roadways are typically winding two lane rural routes, rarely having curb and gutter.

The following information details the numerous individual historic sites and districts that were evaluated to determine their eligibility for the National Register of Historic Places. These investigations were conducted as part of the original Section 106 Process conducted in 2003, and again in 2011 for the updated Section 106 Process as part of the FSEIS.



Former Quarries and Woodlands Along the Ohio River Upland Area



Active Farm and Associated Outbuildings Along Port Road

CLARK COUNTY HISTORIC RESOURCES

- **Central Utica Historic District**

This resource is included in the Architectural and Historical Resources of Utica Township Multiple Property Listing (MPL).

The town of Utica's original town plan is intact from 2nd Street west and from Ash Street to approximately Chestnut Street. This area represents the original town plat with the exception of the eastern half of Front Street that was lost to the river. The original 100 x 100 foot square lots are intact within the district, and throughout much of the central part of the town. Streets, including the drainage structures and systems measure approximately 60' in width. Earthen open drainage swales are present within the core of the district and are probably a part of the town's early system. The Town Square, a shared public space, has remained. Today, it has a modern concrete community center on the northern half, but the south half is intact with children's play equipment for use of the public. Two dedicated streets that once bounded the square have been abandoned and planted in grass. Their locations are obvious, as mature trees were planted along their length, providing landscape evidence of the original street locations.

A number of early Federal brick houses have survived, particularly along Mulberry Street. In addition, several examples of the use of local limestone as building materials are also present. In various places within the district, the inventive use of local materials for porches, walks and retaining wall construction is evident. Representative structures, particularly along 4th Street, represent construction activities during the early twentieth century.



Brick Residence Along Mulberry Street

- **Ranney Wells Historic District**

The Ranney Wells Historic District is named for a unique water collection system developed to serve the nearby Indiana Army Ammunition Plant (INAAP), an operation that required large amounts of water. The company constructing the plant, DuPont, chose a then state-of-the-art system for collecting water – the radial well. The system that was installed had a capacity of 70 million gallons per day, and is still the largest water well system ever constructed in the United States.

The radial well system was first designed by the Ranney Water Collection of New York, and named for Leo Ranney, the Canadian-born founder of the company and developer of the technology. The system offers a more efficient method of retrieving large quantities of water from a source than traditional vertical wells. The Ranney Wells consist of a 13-foot caisson that extends to the bottom of the water-bearing formation. In the bottom section are ports through which 8" laterals are pushed. They are slatted almost their entire length, which can extend outward up to 250 yards, giving them much greater contact with the water-bearing strata. Prior to 1940, there were only four such systems in the United States. Construction began in November 1940 and seven wells were installed by May 1941.

Each well house contains two pumps with a combined capacity of 49,000 gallons

per minute, giving the well system a capacity of 70.56 million gallons. The water is stored in two 5 million-gallon reservoirs, one at each powerhouse and one overhead tank for drinking water.

The system today consists of seven Ranney Wells and two vertical wells. The latter supply a number of large storage tanks around the reservation. Only two of the Ranney Wells are in operation today because of a reduced need for their use. They are leased by the U.S. Army to a private company, which provides water for various manufacturing entities around the plant. The wells could be upgraded to increase their capacity. However, during the time of peak production in World War II, pumping was still well below the rated capacity of the system.

- **INAAP Igloo Storage Historic District**

The primary purpose of the Indiana Army Ammunition Plant (INAAP) operation was the production and storage of smokeless powder for ammunition, an operation that required large amounts of water. An available, abundant source of water was one of the considerations for selecting the locale for the plant. Storage of materials at the INAAP property required care and special considerations. The large storage area with small structures located at regular intervals was termed the Igloo Storage Area. These structures and the complex with which they are a part were constructed in 1941.

The Igloo Storage System is a network of parallel roads, bounded roughly by Patrol Road on the south, Avenue R and its extensions on the west and Water Line Road on the north and east. The storage area abuts the Powder Preparation area on the north. The streets within the storage complex are asphalt and are oriented in roughly a north to west pattern. They are named avenues (north/south roads) and streets. The avenues are named alphabetically and the streets are numeric. Connections are curved rather than at right angles, for the most part, especially at the perimeter of the storage area.

The igloos are small, concrete, bermed, bunker-type structures. A large number of these structures (estimated at 176) were required to minimize the size of the powder storage in any one igloo. Thus, if an explosion occurred, it was less likely to ignite other igloos. In addition, the distances between the igloos were designed to maximize access and minimize the possibility of multiple combustion episodes. The area is grassed and well maintained. All of the igloos are identical in design and construction.

1. **Utica Lime Kilns (Industry)**

The Utica Lime Kilns and quarry areas are eligible for the NRHP as a multiple property group under criteria A and D. The lime industry was active in Utica Township during the latter 19th and early 20th centuries. The town and township became known for the production of lime, which came from the dolomitic limestone found along this area of the Ohio River. For a period of time, the lime industry actually supported the town. Utica was known up and down the Ohio River for this product. According to contemporary sources, about 13 individuals or local families were involved in lime production.

Limestone mining occurred at local quarries from as early as 1818 to as late as the 1930s. However, the quarries were associated with lime burning from about 1818 to perhaps no later than 1907, although it is possible that lime burning occurred here on a limited basis into the 1920s. Although Utica's lime

industry was nearly finished by the late 1890s, numerous quarrymen and lime manufacturers initiated businesses at Utica well into the 1920s and 1930s.

Two types of kilns are known to have been used in or around Utica Township. A ground hog or temporary, limited-use kiln was built into the side of a hill and later, larger more permanent (“perpetual”) kilns operated in the area. As part of the Bridges Project, research conducted related to the development of a historic context for the lime industry in Utica Township identified nearby quarries that are associated with the four kilns.

2. Thomas Benton Jacobs House – 4002 Utica Pike

The house is a Federal/Greek Revival style farm house built in 1840. The Jacobs House retains a high degree of integrity, with its historic clapboard siding, wood sash windows, and exterior trim intact. The property’s association with the Indiana State Reformatory in Jeffersonville adds to the house’s significance. As an intact example of a mid 19th century farmhouse in Clark County, the house is recommended as eligible for listing in the NRHP.



Thomas Benton Jacobs House

This two-story house includes a side gabled roof flanked by end chimneys. The main entrance is centered and topped with a portico. The windows are double-hung, four-over-four and symmetrically placed. The house has been altered by a south addition, a boarded doorway and the removal of a second story door that has been replaced by a double-hung sash window. The residence is currently vacant.

3. James Smith Farmstead – Utica-Sellersburg Road

The original James A. Smith Farmstead consisted of a farmhouse, cemetery, farm lane and several outbuildings. The house is a brick, two-story structure, circa 1830. The symmetrical plan of the main façade is typical of the Federal/Greek Revival era, which the house represents. Other buildings and features on the property include several outbuildings, including sheds, a springhouse and a family cemetery. The cemetery contains a number of marked burials relative to the Smith family with readable dates from 1835 to 1887. An 1875 atlas of the county shows property ownership by the Smith family, and a 1920 plat map shows portions of the property also owned by the Smith family, thereby maintaining considerable continuity throughout the years. However, the farmhouse was struck by lightning in 2007 and subsequently burned, essentially destroying the historic integrity of the residence.



Fry House – 2408/2409 Utica-Sellersburg Road

4. Fry House – 2408/2409 Utica-Sellersburg Road

The Fry House and farm are eligible for the NRHP for their association with agriculture and as an excellent example of mid 19th century rural architecture. The Fry House is an 1877 I-house in excellent condition, with an ornate, open porch and other detailing. It

is a good surviving example of an intact 19th century I-House. The house is an "L" plan, two story clapboard structure with a front gable at the center, repeated in the porch roof. The main door has a fanlight and most of the windows are two-over-two lite, with a projecting cornice above flat heads.

5. Prather Farm – 4075 Herb Lewis Road

The Prather Farm is eligible for the NRHP for its association with local agriculture and as an example of a Federal house with a farm complex, which retains adequate integrity for its association with early agricultural practices. The farm consists of a main house built circa 1820. It is a Federal/I-house with six-over-six and nine-over-six light windows in a five-bay façade with a main, round-arched entry on the ground floor and a front, open porch with turned wood posts, and a dentil frieze in the cornice. The main entry also has a wood framed elliptical fan light within the brick arch. The narrow cornice on the house also features dentils. There are a number of outbuildings, which add significance to the farmstead, including a corncrib or granary and a bank barn, as well as a summer kitchen and other buildings. The Prather Farm is significant historically for its associations with early settlement and agriculture in Clark County. It is also significant architecturally as a good example of the I-House form.

6. Woods House – 3818 Utica Pike

The Woods House is eligible for the NRHP for its association with events and architecture as a good example of late Federal-style architecture and ethnic heritage. The two-story brick house built circa 1820 is of the double-pen/Federal style with six-over-six windows in a five-bay facade and a main entry with sidelights and transom. A lattice-surrounded 'widow's walk' on the roof is a modern reconstruction of an original walkway. The south side of the house faces the Ohio River. This house was built for a riverboat captain, and during the Civil War the house was reportedly a stop on the Underground Railroad.

7. John Hoffman House – 2405 Utica Pike

This notable Queen Anne/Free Classic house features an irregular plan on a dressed, rock-faced stone foundation. Built circa 1880 by John H. Hoffman, the house was originally part of a 120-acre farm. The walls are over sided with vinyl. There is a long, rectangular back addition that is composed of a three-car garage, turrets and lanai. The addition is also over sided with vinyl. The house has a wrap-around veranda. Two inset second floor porches have Eastlake openwork. Columns and railings are situated to either side of the second story



John Hoffman House at 2405 Utica Pike

double window, which is surrounded with appliquéd decoration on the front facade. There is also a central turret. The double front door is composed of art glass, possibly made by Tiffany, with a transom. The windows include two-over-two windows, one-over-one windows, three vertical over one windows in the attic, single panes and art glass. The windows in the gable end of the cross gable roof have a modified shingle roof and are tri-partite in type with art glass and a three part projecting paneled bay at the base on the front facade. The outbuildings are a three-car carport, guesthouse and a horse stable. In 1939, John H. Hoffman sold the house to Mr. and Mrs. Robert Sheehan who constructed the stable and training areas located behind the house.

8. Moss Family House – 3011 Utica Pike

Also known as the Warren Allison House, descendants of the Moss family built this notable two-story Federal brick farmhouse in 1861. Warren Allison was the grandfather of Dale Moss, the current owner. Six generations of the Moss family have occupied the house since its construction. The home was the original house for the Warren Allison farm on which much of nearby Oak Park subdivision was built during the 1950s. The "ell" plan house rests on a brick foundation. The brick used in its construction was fired on the premises (Cf. "Jeffersonville's Annual Historic Home Tour," Evening News, December 8, 1990). The windows are six-over-six with segmental arches and are flanked by wooden shutters. The second story door is infilled with vinyl siding and has a replacement window. The roof is gabled with wide returns. Additions include the front and back porch, which are enclosed with a shed roof and vinyl siding, a one-story vinyl over sided addition with a shed roof at the rear of the house, and a two-story vinyl over sided addition with a shed roof located in the center of the ell. A three-car garage with vinyl over siding and an above ground swimming pool are situated on the grounds behind the house.



Moss Family House

9. House – 3209 Utica Pike

Constructed by James and Henry Hoffman in 1878, this notable two-and-one-half-story free classic house with its circa 1890 additions utilizes a combination plan with irregular massing. The original block was probably Italianate in style. The house has a brick foundation and is covered with wide aluminum over siding. There is a two-sided portico on the front and northwestern sides. The latter rests on a cast-stone block foundation. The portico possesses a wide decorated lintel and Tuscan columns. The windows are primarily one-over-one with several small windows made of stained and art glass, including a medallion with opalescent glass. There are decorative cornices on the front windows. The bay window on the southwest side contains art glass, as does the double front door. On the front facade, the second story window is recessed with columns and has a swag underneath. A similar feature is found on the southwest side where the window is decorated with swag, but is not recessed. The roof is a combination of hipped and gabled with dormers. Finials are used in the roofline detailing. An in-filled porch has been added. There is a detached brick two-car garage to the rear of the house.

10. House – 216 Longview Drive

The house is a circa 1940 Colonial Revival of one-and-a-half story constructed on a rectangular plan and situated on a concrete foundation. The walls are of used brick. The windows include eight-over-eight on the back and front sides, six-over-nine on the front, and various others in addition to the radiating voussoirs on the front facade. There are brick sills all around. Wood shutters flank the windows with armatures. The front door is an entablature with a dental frieze, pilasters to the left and right, and slightly recessed sidelights with panels underneath. There



House at 216 Longview Drive

is a wood panel door and storm door. Access to the basement is gained via a narrow outside entrance. The high-sided gable roof features a wide fascia with dentils and wide returns at the eaves line. An aluminum over-sided dormer with a shed roof has been added to the back. The garage is connected to the house by a wooden ell addition.

11. Farmstead – 1117 Utica-Sellersburg Road

Included as part of the Architectural and Historical Resources of Utica Township Multiple Property Listing (MPL), the farmstead consists of a circa 1840/1860 Federal/Greek revival house, two barns and a modern concrete garage. The two-story, side-gabled central passage house was built circa 1840. The foundation is parged concrete over stone and the walls are common bond brick. There is a small front porch. The residence has a large circa 1860 rear addition with cornice returns and long porches on each side. A small half-hip porch extends from the facade. The house has one-over-one double-hung windows, a cellar entrance on the west elevation and a well opening. The rear addition has two-over-two windows, replacement porch posts and aluminum storm windows. The chimneys are located on the end walls of the front structure and on the ridge of the rear addition. The rear structure also features overhanging eaves and vinyl over siding. The home is located on a hill with retaining walls to the north and south. The barns are located on the southwest corner of the property.

12. Utica Cemetery – Chestnut and 4th Streets, Utica



Utica Cemetery

Included as part of the Architectural and Historical Resources of Utica Township MPL, the Utica Cemetery, circa 1820 to the present, exemplifies the development of monument art in southern Indiana through the variety of material and styles utilized in the headstones. With burials as early as 1822, sandstone, granite, marble and concrete stones are carved using the popular motifs of three rings, lambs, cut logs, hands, eyes, flora, bibles, a cross and crown, doves and fraternal emblems. Frequently decorated with scrolls and drapery, the headstones take the form of tablets, obelisks, Greek crosses, podiums and columns. Some of the headstones feature text written in German. Cast concrete borders section off family plots. The cemetery has a circular drive, a flagpole, a mausoleum and a caretaker's shed constructed of rounded cinder block with a picket fence at the rear.

Among the families interred in the cemetery are Daneld, Snider, Lentz, Smith and Fleitz. The cemetery also includes a memorial to Captain Robert George of Arlington Springs, Virginia (d. 1808), who served under General George Rogers Clark in the winning of the Northwest Territory. There are graves related to the Civil War, World Wars I and II, the Korean War and the Vietnam War. Incorporated in 1932, the cemetery is located on a hill overlooking the Ohio River at the East End of 4th Street.

In addition to its association with the development of the town of Utica and with various important families, this cemetery, although vernacular, has definite design qualities. Such features include a circular drive, subsidiary stone building and adaptation of the stones to the topography and the plantation of vegetation that make it significant.

13. Utica Methodist Episcopal Church – Mulberry and 6th Streets, Utica

Included as part of the Architectural and Historical Resources of Utica Township MPL, the 1847-1882 Greek Revival church features an irregular basilica plan on a rubble stone and concrete block foundation. Situated on a corner lot in a residential area, the walls of the church are common bond brick surmounted by a gable front roof. There is an arched central door and five large stained glass windows along each side. The steeple is located on the ridge of the roof toward the facade. The church has been altered by the addition of vinyl over siding to the soffits and by the addition of aluminum siding on the lintels of the windows. There is a 1956 concrete block addition with steel casement windows, concrete sills and rounded corners. A small flat roof has been added above the secondary entry on the northeast side. Even with these structural changes, the church appears to retain adequate integrity and association with the early history of the town.

14. Howes Farm – 606 Old Salem Road

Included as part of the Architectural and Historical Resources of Utica Township MPL, Howes Farm consists of an 1851 Greek Revival house, a transverse frame barn and a modern carport. The clapboard house is a one-story, Central Passage style dwelling on a rubble stone ashlar foundation with a side gabled roof. Only one cornice return remains. Three bays are present on the front and on the sides. Vinyl replacement windows are present. The centered entry has a transom and sidelites. The side and rear elevations also have transoms above the doors. There is a circa 1870 hipped roof addition and a circa 1870 front porch. The two chimneys are located on the roof ridge of each section. The structure has been altered by a mid 1950s shed roof addition with steel casement windows.

15. House – 609 Locust Street, Utica

Included as part of the Architectural and Historical Resources of Utica Township MPL, this one-story, Italianate cottage, circa 1860, originally had an upright and wing plan prior to the rear addition. The house is clapboard on rubble stone and has a concrete block foundation. The roof is a gabled ell. Many of the original features remain, including tall two-over-two double hung windows with large projected lintels, a flower-shaped vent in the gable end and simple exposed rafters. The entrance on the façade includes a two-pane transom window. A new porch on the façade and a polygonal bay window on the north elevation have altered the home. There is a modern detached two-car garage.

16. Utica Christian Chapel – 300 4th Street, Utica

Included as part of the Architectural and Historical Resources of Utica Township MPL, this one-story chapel is an example of a high style Greek Revival church with a basilican plan. Constructed in 1877, the church has a dressed ashlar foundation, common bond brick walls and a gable front roof. The facade has a large projected arched double door entry that is centered. The gabled ends of the building are elaborated by a series of decorative cross bracing members, exposed rafters, and gothic arched stained glass windows. The side elevations have similar arched stained glass windows, brick buttresses, and brick crenellations. Also present is a series of projected brick courses. The rear of the



Utica Christian Chapel

original structure has been altered by a modern two-story brick addition with an exterior stairway. The addition has a low gabled roof and multi-pane steel casement windows. A chimney is located on the main building's southeast elevation end wall.

17. House (Black Horse Tavern) – 206 2nd Street, Utica

Included as part of the Architectural and Historical Resources of Utica Township MPL, this I-house/Federal-style structure was built circa 1820. The house is a two-story, three-bay, brick structure. With low side gables and a chimney in the gable end, the house has six-over-six windows and a recessed main door with a transom. The rear wing of the house is brick on the west side and frame on the east, or riverside. The house faces Locust Street with the side elevation on 2nd Street. Outbuildings on the property include a modern garage and a small shed.

18. William Brindle House – 115 4th Street, Utica



William Brindle House at 115 4th Street

Included as part of the Architectural and Historical Resources of Utica Township MPL, this I-house/Federal-style structure was built circa 1824. The brick house, located at the intersection of 4th and Locust Streets, is a two-story, five-bay structure and has two chimneys at each of the side gable-ends. It has a medium gable roof with simple cornice, six-over-six windows and a central, recessed main entry. One window on the front facade has been replaced with a multi-pane, oversized, modern window. There is an attached, one-story rear wing made of brick, with six-over-six windows and a high chimney. At the front of the house, a simple stoop and concrete pad has been added, with local stone slabs as a front patio. The latter detail was once common for sidewalk treatments in the town of Utica.

19. House – 108 Locust Street, Utica

Included as part of the Architectural and Historical Resources of Utica Township MPL, this house is of the log I-house style, circa 1815. This is a five-bay, double pen, two-story log building. It has an attached chimney on the north facade and a second, interior chimney on the opposite side. The windows are all new replacements, as is the main door. There is a modern rear, shed roof wing. Because of the pattern of notching and local information, it is possible



Log House at 108 Locust Street

that this building dates to the early period of the town, when a number of log structures were built as a planned development, circa 1816. However, this appears to be two structures combined later into one.

20. Lentz Cemetery – Upper River Road

This resource is included in the Architectural and Historical Resources of Utica Township Multiple Property Listing. This cemetery is circa 1812-1900.

21. Lentz Heirs Cemetery – Salem Road

Included as part of the Architectural and Historical Resources of Utica Township MPL, this cemetery is located in the East End of the INAAP on a hill in the middle of an

open field off South Patrol Road. It is surrounded by open pasture for free-range cattle. The cemetery contains the burial of a Revolutionary War drummer with a recently-placed marker.

22. WPA Sea Wall

Constructed in 1936, the sea wall composed of limestone rock runs along the Ohio River from Ash to Walnut Streets, the length of the original town plat of Utica. There are entrances at each intervening east/west street. No plaque commemorating the work exists although it is locally purported that one was to be set upon a stone at the foot of Mulberry Street, the main commercial thoroughfare. This resource is eligible for its association with WPA efforts in the town of Utica and elsewhere in Indiana.

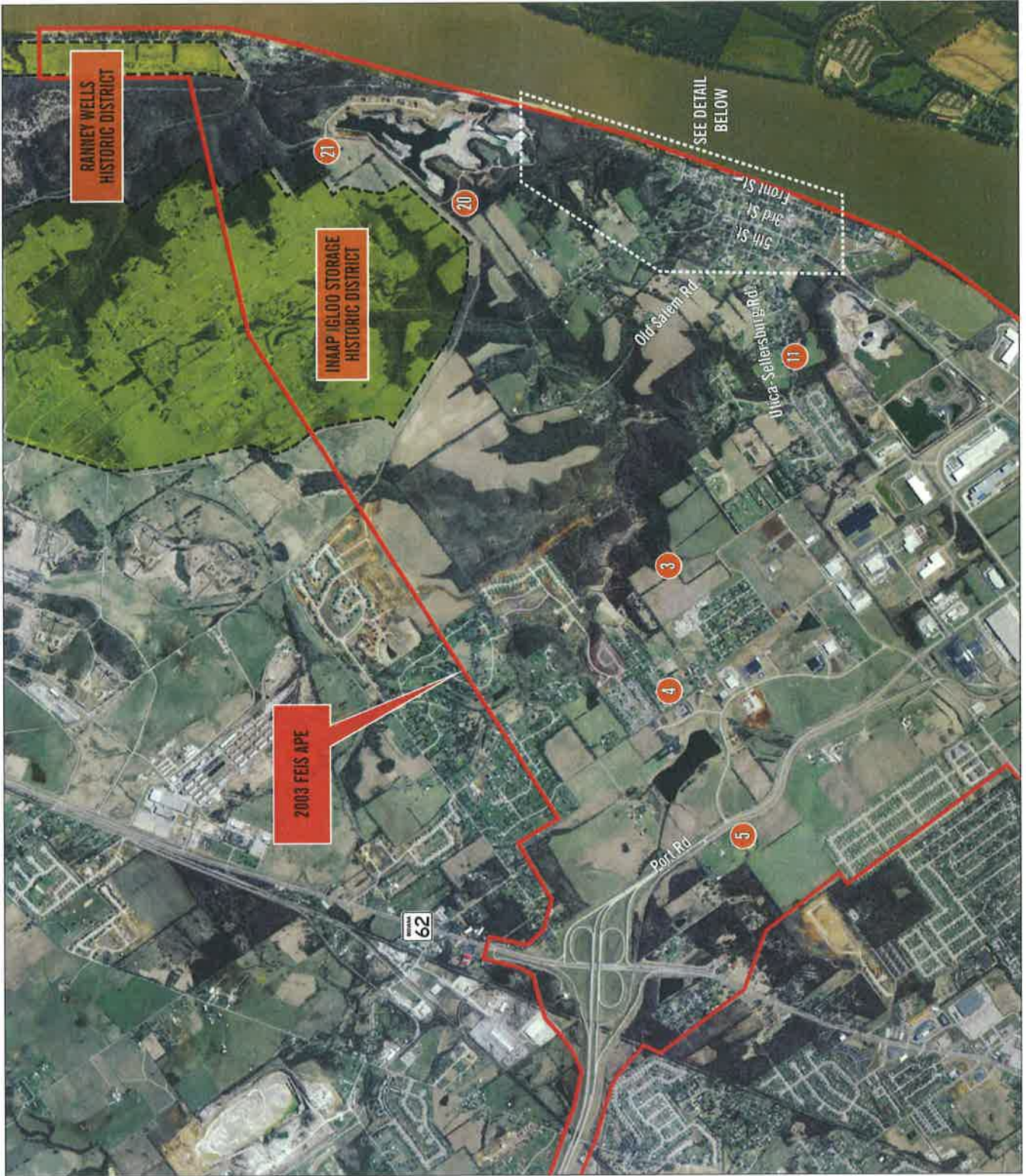
23. House – 203 4th Street, Utica

This house located at the intersection of 4th Street Locust streets is of Central Passage/Craftsman style circa 1810-1920. The house is a one-and-a-half story stone, three-bay structure and has one chimney at the back of the structure.

6

Clark County Historic Resources

RURAL INDIANA RESOURCES





CLARK COUNTY ARCHAEOLOGICAL RESOURCES

According to the Society for American Archaeology, "Archaeology is the study of the ancient and recent human past through material remains." Archaeological artifacts can take on a variety of forms and can be found above ground, underground and underwater. The condition of a given area can reveal "clues" concerning the probability of finding underground deposits. In general, areas or settings with fewer disturbances can increase the likelihood of finding intact archaeological deposits. Archaeological sites can be found in farm fields, country estates, woodlands, cemeteries, public parks and/or recreational areas, urban lots, as well as bodies of water. Archaeology can generally be divided into prehistoric and historical archaeology. As noted on the Society for American Archaeology website:

"Prehistoric archaeology focuses on past cultures that did not have written language and therefore relies primarily on excavation or data recovery to reveal cultural evidence. Historical archaeology is the study of cultures that existed (and may still) during the period of recorded history."

Archaeological resources were investigated in the Project area in Indiana and Kentucky to satisfy requirements of each state's SHPO, and mitigation requirements outlined by the Bridges Project's First Amended MOA. It should be noted that it is the policy of both States to not show the specific locations of archaeological sites, nor to describe them in detail in an effort to protect them from theft, destruction and/or desecration. **Stipulation IV.B.2** of the Project's First Amended MOA states the:

"Federal Highway Administration shall examine all locations where ground-disturbing activities are proposed or where they may occur within temporary easements and permanent right-of-way. These locations may include, but are not limited to, roadway cuts and fills, bridge foundations, tunnel shafts, drainage excavations, waste areas, borrow sites, dredge disposal sites, construction staging areas, storage areas, and wetland and other mitigation sites."

Archaeological investigations related to the Bridges Project have been ongoing since the original FEIS process completed in 2003. A number of intact prehistoric and historic deposits were recovered at many sites in Downtown Louisville and Jeffersonville. Archaeological resources were investigated in the Project's APE to determine if there were any sites listed on or eligible for listing on the NRHP. These investigative methods evolved as a result of changing technologies as well as the types of resources discovered. Such investigations range from archival research often relying on historic Sanborn maps, to survey work in the field, to small scale hand excavation, to machine excavation at a larger scale.

During the original FEIS process in 2003, the archaeological resources evaluation conducted in Indiana consisted of a two-phase study approach. First, a literature review was conducted to obtain information on archeological surveys previously conducted in the Bridges Project area. This review found that 24 archeological surveys had been conducted within the project area since 1975. As a result of those previous surveys, 88 archeological sites were identified during the original FEIS process. After the completion of the literature review, archaeologists conducted archaeological investigations in the Project area, and more detailed (Phase 2) investigations on specific resources along the proposed corridor(s). The results of the literature review

and investigations were documented and submitted to the Indiana SHPO for review. Most of those sites were either considered ineligible for inclusion in the NRHP or had an unknown eligibility status. One site was determined to be eligible for inclusion in the NRHP and three were potentially eligible for the NRHP. No sites have been placed on the NRHP.

During the SFEIS process completed in 2012, nine archaeological sites were identified within the Project APE in Indiana. Within the Downtown Crossing area, two historic sites were identified. Within the East End Crossing area, the seven sites included two prehistoric sites and five historic sites including the lime kilns and quarries located in Utica Township. The results of the literature review and investigations were documented and also submitted to the Indiana SHPO for review.

Sampling of Archaeological Resources

As noted above, numerous sites have been recorded and examined in Indiana as part of the Bridges Project. Within the Downtown Crossing in Jeffersonville, one of the sites investigated took place in an area where a prison operated during the early to mid-1800s. The site also revealed artifacts in an area that served as a dump from the late 1800s until the early 1900s, as well as remnants of historic residential and commercial lots. The other site within the Downtown Crossing is associated with the Spring Street Freight House.

The East End Crossing includes two prehistoric sites that were determined not eligible for NRHP listing and two historic sites associated with original farmsteads. The remaining (three) sites all relate to the lime industry prevalent in Utica Township during the latter 19th and early 20th centuries.

Limestone mining occurred at local quarries from as early as 1818 to as late as the 1930s. However, the quarries were associated with lime burning from about 1818 to perhaps no later than 1907, although it is possible that lime burning occurred here on a limited basis into the 1920s. Although Utica's lime industry was nearly finished by the late 1890s, numerous quarrymen and lime manufacturers continued businesses well into the 1920s and 1930s.

Two types of kilns are known to have been used in or around Utica Township. A ground hog or temporary, limited-use kiln was built into the side of a hill. Over time, larger more permanent ("perpetual") kilns operated in the area. As part of the Bridges Project, research conducted related to the development of a historic context for the lime industry in Utica Township identified quarries possibly associated with nearby kilns.



Groundhog Type Kiln Remnants in Utica Township

C H A P T E R S E V E N
Downtown Louisville Historic Resources

INTRODUCTION

The Area of Potential Effect for the Bridges Project in downtown Louisville includes an area extending from the Ohio River and associated floodwall on the north, 9th Street on the west, Broadway to the south, and I-64/I-71 and Zorn Avenue to the east. The urban fabric of Louisville's Central Business District (CBD) contains a range of architectural styles and development scales ranging from historic commercial buildings to modern, high-rise office buildings. The buildings in the eastern and western portions of the CBD, by contrast, are lower in scale with many dating from the mid to late 19th century. Much of the western portion, in particular Main Street from 6th Street to 9th Street, has been redeveloped into such uses as the Louisville Slugger Museum and the Louisville Science Center. The eastern portion near the Kennedy Interchange includes the Louisville Slugger Field stadium, Louisville Art Museum and Waterfront Park along the river between the Clark Memorial and Kennedy Bridges.

Downtown streets vary from two- and four-lane curb and gutter with on-street parking, to elevated interstates that run parallel to the Ohio River. A majority of these streets are one-way. Views of the river are limited, confined to breaks in the floodwall that typically occur at the end of north-south streets. Motorists traveling along the Kennedy Interchange area experience quality views of downtown architecture and parks, unobstructed views of the Kennedy, Clark and Big Four Bridges and the Indiana riverfront. However, the elevated interstate contributes negatively to the downtown's visual character and, when combined with the floodwalls, physically divides the riverfront from the rest of downtown. An upper-level public plaza and river overlook between 4th and 5th streets spanning I-64 affords panoramic views of the entire riverfront from the Falls of the Ohio State Park, to the Big Four Pedestrian Bridge and Downtown Jeffersonville riverfront. The Clark Memorial Bridge ends at 2nd and Main streets providing a strong urban gateway to Downtown Louisville.



Downtown Louisville Central Business District (CBD)

EAST DOWNTOWN LOUISVILLE CHARACTERISTICS OVERVIEW

As noted previously, this area includes the Butchertown and Phoenix Hill neighborhoods, and is bounded by the river on the north, I-65 and the Kennedy Bridge on the west, Broadway to the south, and along I-64/I-71 to Zorn Avenue on the east edge. This area east of downtown contains a range of architectural styles and land uses, from mid 19th century and contemporary residential structures to industrial facilities such as storage tanks and automobile salvage yards. In many instances, these uses are found adjacent to one another.

The network of streets in these neighborhoods includes a combination of one- and two-way streets along with mid-block alleys. Streets vary from urban, tree-lined two- and four-lane curb and gutter with on-street parking to elevated interstates that traverse both the Butchertown and Phoenix Hill neighborhoods.

The section of River Road that runs through this area is a relatively narrow, two-lane road with greenspace along its southern edge and a variety of industrial uses along its northern edge. Although motorists can drive to the riverfront, it is separated visually from Butchertown by the floodwall, the Kennedy Interchange and large industrial facilities. In addition, the lack of pedestrian amenities linking the neighborhoods to the riverfront makes it nearly impossible to reach as a pedestrian. A motorist traveling east on I-64/71 experiences poor quality views of industrial land uses within Butchertown. Traveling west, however, there are higher quality, unobstructed views of Downtown Louisville, Waterfront Park, the Kennedy and Clark Memorial bridges, the Big Four Pedestrian Bridge, as well as the Indiana riverfront.



Historic Buildings Lining East Market Street (Phoenix Hill)

WEST DOWNTOWN LOUISVILLE CHARACTERISTICS OVERVIEW

This area west of downtown includes the Portland and Russell neighborhoods and is bounded by the Sherman Minton Bridge/I-64 on the west, Northwestern Parkway and Jefferson Street on the south and 9th Street on the east. This densely developed collection of urban neighborhoods contains a range of architectural styles and land uses. The area includes early to mid 19th century brick residential, industrial and commercial structures north of Main Street and 1960s-era public housing south of Main Street near 9th Street. The Shawnee Golf Course is also located here along the river near the Sherman Minton Bridge.

The network of city streets varies from tree-lined, two- and four-lane curb and gutter with on-street parking to the elevated I-64 that runs parallel to the Ohio River. Motorists traveling east on I-64/71 enjoy high to moderate quality views including unobstructed views of the McAlpine Locks and Dam, Falls of the Ohio State Park, the Kennedy and Clark Memorial bridges, the Big Four Pedestrian Bridge, the downtown Louisville skyline and the Indiana riverfront.

Views of the river are confined to breaks in the floodwall that occur at the end of north-south streets. However, quality views of the river are presented to the motorist when approaching the Sherman Minton Bridge crossing into Indiana. Public parking and industrial land uses typically occupy the land between the floodwall and the riverfront park system, degrading the quality of the views. The 9th Street interchange plays a dominant role, with most east-west streets offering clear views of the structure.

DOWNTOWN LOUISVILLE HISTORIC RESOURCES



Historic Downtown Buildings

As part of the original FEIS process in 2003, *A Cultural Resource Overview for the Ohio River Bridges at Louisville, Jefferson County, Kentucky* was prepared in January 1999, which mapped and described all NRHP-listed properties within the project study area in Kentucky. The literature search included relevant NRHP nominations and related reports including, but not limited to, the *Ohio River Master Plan*, *Histories of Ohio Falls Cities and Their Counties*, *Historic Jefferson County*, and the *Ohio River Major Investment Study (ORMIS)*. As a result of an expansion of the Original APE, an additional historic survey of Kentucky resources, titled *Addendum, Expanded Area of Potential Effect, Kentucky Cultural—Historical Resources*, was completed in February 2002. These documents were referenced as part of this SFEIS process to determine

whether there were any substantive changes to the historic sites since the completion of the 2003 FEIS.

A Survey Update of Butchertown, Phoenix Hill, Downtown Louisville and River Road was completed in November 2010. This survey, conducted to satisfy MOA Stipulation II.G.2, was completed through a joint effort between the Kentucky Heritage Council and Kentucky Archaeological Survey staff. The update evaluated only resources located within the Phoenix Hill Historic District, the Butchertown Historic District, and other portions of the Original APE in the 2003 FEIS. Because the portion of the Extensions to the Original APE in downtown Louisville was located outside the study area of the 2010 Survey Update of Butchertown, Phoenix Hill, Downtown Louisville and River Road, the project team conducted preliminary research on that area prior to any field work.

Based on this preliminary information, site visits were conducted to document representative examples of properties over 40 years in age within this portion of the Extended Original APE. The site visits included walking and driving surveys of the downtown area as well as along the section of River Road included in the Extensions to the Original APE. Some additional resources were identified as a result of this field investigation. These representative examples of properties over 40 years in age within this portion of the Extended Original APE were photographed individually, and most of the street blocks were photographed to capture the character of the surrounding context.

Listed below are descriptions of the four National Historic Landmark (NHL) properties located within the Downtown Louisville portion of the APE.

A. Belle of Louisville

James Rees and Sons of Pittsburgh built the Belle of Louisville in 1914. Named the Idlewild, the boat was used for excursion traffic in the 1920s and 1930s. Sold in 1947, the vessel was renamed the following year as the Avalon and traveled the Mississippi River until it was sold at auction to the Jefferson Fiscal Court in 1962. The Belle of Louisville, a National Historic Landmark, is the oldest steamboat operating on the Ohio River. It was listed in the NRHP in 1972.

B. Mayor Andrew Broaddus

The Mayor Andrew Broaddus (Coast Guard Life-Saving Station No. 10) was listed in the NRHP in 1989. It is a floating former life-saving station on the Ohio River. Broaddus now serves as the wharf boat and offices for the city's other historic vessel, the Belle of Louisville. Broaddus has a two-deck superstructure atop a rectangular scow form hull. This superstructure follows the design of most lifesaving stations with bays for two lifeboats at one end. The hull is built of riveted steel plates and the superstructure is constructed of wood over a steel frame. The hull is 98 feet long with a 38-foot beam and 5.5 foot maximum draft.

The Life-Saving Service was established in 1848 to rescue shipwrecked mariners. Life-saving stations were established around the country near dangerous waters. The first life-saving station on the western rivers was established at Louisville in 1881 to guard the treacherous Falls of the Ohio River. The Mayor Andrew Broaddus is the direct descendant of that station. It is one of the few remaining U.S. Life-Saving Stations of any kind in the country.

The location of the station remained at the foot of 2nd Street from 1881 to 1936, but the construction of the George Rogers Clark Memorial Bridge made the relocation of the station necessary. The moorings were moved downstream to the foot of 4th Street.

C. Bank of Louisville – 322 W. Main Street

The Bank of Louisville was listed in the NRHP in 1971 and is also a National Historic Landmark. The Bank of Louisville building was designed by New Orleans architect James H. Dakin (1806–1852). Dakin, a former apprentice to and later partner with New York architects Alexander Jackson Davis and Ithiel Town, designed a number of prominent buildings, including the Old Louisiana State Capitol. The building has been erroneously attributed to Louisville architect Gideon Shryock, a local architect who oversaw the construction on Dakin's behalf. The building's facade is of limestone and consists of a monumental incised portico supported by two ionic columns flanked by tapering pylons. The entablature contains a simple frieze and dentil molding surmounted by a limestone cornice with a large cast-iron panel at the center featuring scrolls and a palmette ornament.



Former Bank of Louisville Building (1835-1837)

D. Louisville Water Company Pumping Station – 3005 River Road

The Kentucky General Assembly incorporated the Louisville Water Company in 1854. Theodore R. Scowden, the chief engineer of the water company, designed the Louisville Water Company Pumping Station. In 1893, an additional pumping facility was completed on the site to double the capacity of the water works. The Louisville Water Company Pumping Station was listed in the NRHP in 1971.

The original pumping station is composed of an engine room and the standpipe tower. Both structures are designed in the Classical Revival style. The two-story, brick engine and boiler room is in the form of a temple of the Corinthian order. It is three bays wide with a handsome tetrastyle entrance portico. Flanking the central section are long, one-story wings, which are also three bays wide. The Corinthian capitals and rich entablature detail are made of terra cotta. Immediately in front of the entrance portico is the 169-foot standpipe tower,

which imitates a triumphal Roman column in the Doric order. A balustrade peristyle of ten Corinthian columns surrounds the base of the column. On the top of each pedestal is a life-sized classical statue of mythological figures such as Ceres, Flora or Diana. The shaft of the standpipe is made of riveted plates of steel and sheet metal. The standpipe was blown over during the 1890 tornado, but was immediately rebuilt by chief engineer Charles Hermany, who had been Scowden's assistant at the time of its original construction.

- **Phoenix Hill Historic District**



Commercial Buildings Along Market Street in Phoenix Hill

The Phoenix Hill Historic District is listed on the NRHP for its association with events and architecture. Present day Phoenix Hill, known locally as Uptown, was part of the original city of Louisville. Land subdivision began around 1835 and accelerated with the influx of immigrants in the next decade. The early development of Phoenix Hill as a middle and working-class neighborhood is evident in the number of remaining structures which predate the Civil War. The Bloody Monday riots, perpetuated by the Know Nothing Party's successful attempts to deny naturalized citizens the vote, occurred on Election Day, August 6, 1855. Bloody Monday began in Phoenix Hill. Riots, street fights, ransacking and fires spread throughout other ethnic neighborhoods of the city resulting in numerous deaths and major property damage. Bloody Monday was successful in discouraging further immigration to Louisville

for sometime afterwards. The ethnic heritage of the neighborhood can be seen in the churches, which were established by the German and Irish populations. German-Catholic populations founded St. Martin's Church and St. Boniface; St. John the Evangelist was founded for the Irish immigrants. The residential architecture in Phoenix Hill spans nearly a century with some examples dating as early as 1840. These are some of the earliest residential examples, which remain in the inner city. The most common style of housing in Phoenix Hill is the shotgun, represented in nearly every variation in both frame and brick construction.

As noted in the *2010 Survey Update of Butchertown, Phoenix Hill, Downtown Louisville and River Road*, Phoenix Hill has a strong residential character, along with significant ecclesiastical architecture and commercial and industrial building stock. The neighborhood was irrevocably shaped by the development of the Louisville Medical Center campus (which covers 24 blocks at the eastern edge of the neighborhood) as well as the 1940s Clarksdale Public Housing development, which has since been replaced by the Liberty Green Housing development.

The *2010 Survey Update* intensively surveyed all of the historic structures in the Phoenix Hill District. A total of 382 historic sites were recorded in Phoenix Hill; some of these sites were documented in the 1980s, but the majority was previously undocumented. However, it did not identify any additional properties within the downtown Louisville portion of the Original APE as individually eligible for the NRHP. The update did recommend the expansion of the Phoenix Hill Historic District boundary in three different locations to include additional, potentially eligible properties.

- **Butchertown Historic District**

The Butchertown Historic District is listed on the NRHP for its association with events and architecture. Significant geographical features for Butchertown in the early 19th century were Beargrass Creek and the Frankfort Pike, which connected Louisville at the Falls of the Ohio with the fertile Bluegrass region of central Kentucky. Drovers of cattle and hogs, products of the Bluegrass, were driven down Frankfort Pike to the mouth of Beargrass Creek on the Ohio River, a point of departure to the southern states. Some animals were shipped live, but it was more practical to butcher them in Louisville, salt the pork, pickle the beef, and pack the products in barrels. Louisville's first city directory in 1832 listed twelve butchers in the area covered by present-day Butchertown. Germans who immigrated to the area after 1848 eventually dominated Louisville's butchering business. As the butchering business expanded, special inns with pens for livestock were built to accommodate the drovers and their herds. These livestock pens were absorbed into the Bourbon Stock Yards, which opened in its present location in 1869.



Variety of Land Uses and Building Types in Butchertown

The skilled German butchers built their shops facing Frankfort Pike, which became Main Street in the late 1840s. The butchers' slaughtering sheds were to the rear of their properties along Beargrass Creek, which provided water needed during the butchering process and also served as a drain for the waste. From these independent butchers came the name "Butchertown" in the early 1850s. In addition to the butchers' shops, packinghouses, tanners, coopers, soap and tallow makers, were a woolen mill, furniture factory and two breweries. In the late 1860s, a young Western Union telegrapher, Thomas Edison, boarded at a house on East Washington Street. According to local history, Edison's stay in the neighborhood was ended when he was fired for ruining his boss's office carpet with one of his experiments. Butchertown is distinguished by the intermingling of modest wood shotgun houses with larger, more ambitious brick dwellings and various industrial plants. Butchertown's architectural diversity is one of its unique characteristics.

As noted in the *2010 Survey Update of Butchertown, Phoenix Hill, Downtown Louisville and River Road*, Butchertown covers approximately 223 acres. Part of the neighborhood was annexed by the city of Louisville in 1827, but its settlement dates back to the 1790s. The confluence of transportation corridors, both roads and waterways, spurred the neighborhood's growth in the first half of the 19th century.

As part of the *2010 Survey Update*, all of the historic structures in the Butchertown Historic District were intensively surveyed. The update recorded 427 historic resources, encompassing previously surveyed sites within the district, as well as historic resources previously undocumented. It also included a historic context to fully understand these historic resources and their role in the development of Louisville and Jeffersonville County. However, it did not identify any additional properties within the downtown Louisville portion of the Original APE as individually eligible for the NRHP. The update did recommend the expansion of the historic district boundary to include additional, potentially eligible properties along both East Main Street and Mellwood Avenue.

- **West Main/10th Street Manufacturing Historic District**

This district is eligible for its significance as a small manufacturing district. The West Main/10th Street Manufacturing Historic District consists of several properties located in the vicinity of the West Main/10th Street intersection. These include the Illinois Central Freight Terminal building, U.S. Post Office garage at 1001–1007 West Main Street, a three-story commercial building at 1004, 1006, 1008 West Main Street, the National Biscuit Company building at 117 South 10th Street, buildings at 108, 116 and 120 South 10th Street, the New Enterprise Tobacco warehouse and the Tobacco Realty Company building.

- **Peaslee-Gaulbert Paint Manufacturing Historic District**

This property contains the paint manufacturing facilities of the Peaslee-Gaulbert Company. A comparison of the existing buildings with a tracing of the 1940 Sanborn Map shows that most of the buildings are still in place. Structures along Northwestern Avenue have been covered with a modern metal fabric.

The Peaslee-Gaulbert Company was founded in 1867 and in 1920 had offices at 139 West Main Street. In an advertisement in the 1920 City Directory, the company celebrated fifty years of business. Other facilities associated with the company include the paint factory at 15th Street and Lytle Street; varnish factory at 16th Street and High Street; mirror plant at Floyd Street and A Street; warehouse at 15th Street and Portland Avenue; and warerooms at 114, and 137-139 Bullitt Street.

From 1900 to 1920, George Gaulbert was the president of the company with G.W. Gaulbert, Vice President. The company sold paints, oils, glass and lamps at a store at 413-417 West Main Street. In 1930 the company was listed as the Peaslee-Gaulbert Paint and Varnish Company with an address at 223 North 15th Street. In 1940, Peaslee-Gaulbert was affiliated with the Kentucky Varnish Company, or Progress Varnish Company. By 1940, Peaslee-Gaulbert was associated with Devoe and Reynolds, a New York Company.

In the 1950 City Directory, Peaslee-Gaulbert advertised the sale of wholesale oils, lead, glassware, auto, electric, radio supplies, floor coverings and furniture. The executive offices and warehouse were located at 226 North 15th Street at the corner of Lytle Street. The factory for a division of Devoe and Reynolds, manufacturer of paints, varnish and enamel, was located at 223 North 15th Street. The wholesale and retail facilities were at 224 West Broadway Street. In 1961, the Peaslee-Gaulbert Paint and Varnish Company sold wholesale carpet at 1535 Lytle Street and also had a wholesale/retail store at 224 West Broadway Street. Devoe and Reynolds currently have a wholesale and retail paint store in the Shelbyville Road Plaza.

Included in this district are two additional properties which were listed in the NRHP in 1983. These include the Wrampelmeier Furniture Company (circa 1880) located at 226-228 North 15th Street, and the Peaslee-Gaulbert Warehouse, (circa 1902) located at 1427 Lytle Street.

Wrampelmeier Furniture, which was located in this neighborhood before the Civil War, first occupied this commercial structure in 1880. The next occupant was Stratton and Terstegge, stove manufacturers, which was established here in 1895. The Peaslee-Gaulbert Corporation, which added the stone entry, moved its offices here in 1935. The five-story, brick commercial structure has a central recessed entry with a door surround made of smooth, coursed ashlar stone. The

first story windows are multi-paned with brick relieving arches. Penetration in the upper four stories is identical and consists of multi-paned windows resting on stone sills, which are capped by segmental arches below arched corbelled brick hoods. Brick pilasters separate the windows. A solid brick parapet with corbelling creates the roofline.

The warehouse was built for Peaslee-Gaulbert, a paint manufacturing company. It is a four-story, brick warehouse which occupies an entire block of 15th Street. The 15th Street facade is divided into bays by brick pilasters, which are rounded at the point of juncture with the parapet. Each bay contains a pair of segmentally arched windows.

- **Savoy Historic District**

The Savoy Historic District was listed in the NRHP in 1988 for its association with a significant event, persons and architecture. The district lies along Jefferson Street, between Second and Third streets. The district was determined historically significant (under Criterion A) for its contribution in the area of local commerce, especially in the area of theater and entertainment; for its association with John and James Whallen, brothers who were influential political bosses during the late 19th and early 20th century (Criterion B); and for the Savoy Theater's excellent eclectic theater design by prominent Louisville architect D. X. Murphy, and its distinct characteristics of Victorian era commercial architecture (Criterion C). The district's period of significance spans from 1880 to 1913, during which time all of the buildings were constructed and underwent major remodeling and the district experienced its heyday as one of Louisville's premier entertainment centers.

According to information obtained from the NRHP nomination form, the original district included three contributing structures and one noncontributing site (a parking lot). However, these resources have since been demolished and now the Kentucky International Convention Center occupies the location.

- **Second and Market Streets Historic District**

The Second and Market Streets Historic District was listed in the NRHP in 1988 for its association with commerce and architecture. The district lies roughly centered on Second and Market streets. It originally contained eight buildings over a nine acre area with a period of significance ranging from 1850–1924. The resources, having a style of Late Victorian and Chicago, were associated with architect Henry Whitestone. A majority of the resources have since been demolished.

- **Third and Jefferson Streets Historic District**

The Third and Jefferson Streets Historic District was listed in the NRHP in 1988 for its architecture, association with commerce and German/Jewish ethnic history. At the time of its nomination, the district contained five buildings dating from 1883 through 1908. All of these structures were removed for the new Marriott Hotel. However, components of the façade of the Coleman Building, formerly located at 240-244 West Jefferson Street, were incorporated in the facade of the hotel.

- **Third and Market Streets Historic District**

The Third and Market Streets Historic District was listed in the NRHP in 1988 for its architecture, association with commerce and German/Jewish ethnic history. At the time of its nomination, the district contained ten buildings dating from 1869 through 1925. All buildings have since been demolished.

7 Downtown Louisville Historic Resources

LOWDOWN LOUISVILLE RESOURCES





7 Downtown Louisville Historic Resources

DOWNTOWN LOUISVILLE RESOURCES





- **West Market Street Historic District**

The West Market Street Historic District was listed in the NRHP in 1974 for its association with architecture. The district lies along the north side of the 200 block of Market Street. At the time of its listing, the district contained nine commercial structures with only one intrusion, a surface parking lot located in the middle of the block. The district was comprised of a variety of building styles and represented a range of building periods. The buildings represented works by various local architects, including Charles D. Meyer. The district has lost several of its contributing resources as a large multistory parking garage has been erected in the middle of the block.

- **Whiskey Row Historic District**



Historic Buildings Along Whiskey Row

The Whiskey Row Historic District was listed in the NRHP in 2010 for its association with architecture and commerce. The district lies along the north side of the 100 block of West Main Street and includes addresses 101 through 133 West Main Street (odd street numbers only). The area, originally called "Whiskey Row," was named this because of the buildings' cast-iron facades and the many whiskey businesses that began there. The historic Whiskey Row Block is a row of attached three- to four-story buildings built between approximately 1852 and 1905. Architects included Henry Whitestone, John Andrewartha and D. X. Murphy. Many of these structures were built and used by pork dealers and whiskey companies. The L&N Railroad Company and Belknap Hardware Company also had headquarters in the buildings. Today, some buildings have been rehabilitated for new uses while others remain in varying stages of disrepair.

1. **Brown Tobacco Warehouse**

The Brown Tobacco Warehouse built circa 1892 is listed in the NRHP for its association with architecture. The Brown Tobacco Warehouse is representative of the architecture of the tobacco warehouses built after the 1890 tornado. It is part of a block face that is unified in scale and style. The building is a two-story brick structure with a central semi-circular arched entry for vehicles, which is flanked on each side by three narrower round arched bays containing windows. The arches are capped by eyebrow-shaped stone molding. The central section of the roofline is elevated and contains a clerestory of windows, which extends to the rear of the building.

2. **Snead Manufacturing**

Snead Manufacturing is listed in the NRHP for its association with architecture as an excellent example of early 20th century functional design with an almost total absence of decorative details. This building, constructed in 1910, is an eight-story, nine-bay structure made of reinforced concrete and brick. The minimal ornamentation includes the pedimented parapet over the three central bays. It is believed that its construction marked one of the earliest uses of reinforced concrete on such a large scale in Louisville.

3. **New Enterprise Tobacco**

The New Enterprise Tobacco Company is listed in the NRHP for its association

with architecture as one of the finest remaining examples of the many warehouses that formed the center of Louisville's vast tobacco trade in the 19th century. The New Enterprise Tobacco Warehouse was built in the last half of 1890, following a tornado. The two-story, brick warehouse is 80 feet wide and 200 feet deep. The facade, presently painted gray, is composed of five compound arches separated by brick piers, which rise two stories. The central projecting bay is round-arched while the flanking smaller arches are segmentally arched. The piers rest upon large rough-cut bases. Below the capitals, the brickwork resembles fluting. The cornice line features brick corbelling. Hidden by the front facade is a clerestory of windows that runs almost the entire depth of the building.

4. Tobacco Realty Company

The Tobacco Realty Company is listed in the NRHP for its association with architecture. The Tobacco Realty Company is a two-story, English bond, brick structure with one-story wings. It was designed by C.A. Curtin, a prominent local architect and was built circa 1912. The long, narrow, front-gabled building faces 10th Street. All of the entries and windows in both stories are brick relieving arches that have undergone considerable alteration. The warehouse was designed with a clerestory of windows running the entire length on each side providing light to the interior and ventilation to aid in the drying of the tobacco. The building is situated in what was once the heart of Louisville's tobacco district.

5. Givens, Headley and Company Tobacco Warehouse

This two-story brick structure with a central, segmental-arched vehicular entrance is flanked on each side by four bays. In the bays are narrow doors and windows. Several openings have been altered. Two on the west end of the building have been converted to a vehicular entrance. Along the roof peak, a set of clerestory windows provides light and ventilation to the interior of the tobacco warehouse. In 1889, Givens, Headley and Company decided to move from this warehouse completed in 1886 to a new location in the 800 block of West Main Street, which was damaged by the 1890 tornado. This tobacco warehouse in the 1100 block was unharmed. The following uses are documented in the City Directories:

1900: Independent Tobacco Warehouse (1119-1125)

1905: Louisville Warehouse Company-United Park Warehouse No. 3
(Sanborn 1905)

1910: Louisville Tobacco Warehouse (1113-1123)

1920: G.O. Truck International Planters Corporation (1113-1123)

1930: Merchants Wholesale Grocery Company (1119-1123)

1940: R.C. Auto Service (1117-1123)

This property was listed in the NRHP as part of a multiple property nomination entitled "The Historic Resources of West Louisville." The boundary consists of the lot upon which the tobacco warehouse is located. The NRHP nomination form notes that this is the oldest remaining tobacco warehouse in the immediate area.

6. Conrad-Rawls Shoe Company

The facade of the Conrad-Rawls Shoe Company building on Rowan Street is five stories in height and was constructed in 1903. The other sides are four stories due to the slope of the land. A band of brick corbelling runs beneath the roof cornice. Windows, which retain their original sash, are double-hung with four-

over-four lights. The openings for many other windows have been bricked. On the 1905 Sanborn Map, only the four-story, rectangular brick section is shown. On the side adjacent to 12th Street is a row of dwellings. The 1950 Sanborn Map identifies the structure as the Kentucky Sanitary Bedding Company and shows an addition on the west side toward 12th Street. Occupants of the building as listed in the city directories included:

1904-1907: Conrad-Rawls Shoe Co.

1908-1913: Conrad Shoe Co.

Forman-Breen Manufacturing Co., wholesale saddles

Kentucky Harness Stay Co. (1913 only)

1914-1915: Forman-Breen Manufacturing

F.E. Reesor Shoe Manufacturing Co.

1916: F.E. Reesor Shoe Manufacturing Co.

1917-1923: F.E. Reesor Shoe Manufacturing Co.

Henry L. Kroehler Manufacturing Co.

1924-1928: U.S. Shoe Co.

1929-1937: Vacant

1937-1968: Kentucky Sanitary Bedding Co. (div. of Booker-Price in 1968)

1969-1970: Vacant

After 1970: Louisville Seed Co. (relocated from 831 W. Main Street)

7. E.J. O'Brien Office

The E.J. O'Brien Office is a two and one-half story, brick commercial structure with cast-iron pilasters on the first floor. Above the first story is a narrow band of red sandstone. Above each of the windows on the second floor is a roundelle with iron grillwork. Sandstone globes rest on each corner of the front-gabled roof. Windows still open on the first floor.

8. Pennsylvania Lines Freight Depot

The angled orientation of the building on this property reflects the former alignment of Portland Avenue, which came through the site. Included on the property are a two-story office building and an attached one-story loading dock, which retains the shed-roofed coverings on both sides. In the two-story section, the segmentally arched windows have stone sills and hood moldings. In the gabled ends is brick corbelling in a repeating arched pattern. The depot was built for the Jefferson, Madison and Indianapolis Railroad Company, but later served as the freight depot of the Pennsylvania lines. In 1919 the Louisville Bridge and Terminal Railroad Company purchased it. Within the depot are offices and some storage for the Adkins Construction Company.

9. Louisville Medical College Building

The Louisville Medical School was designed by the firm of Clarke & Loomis and was built between 1891 and 1893 for the Louisville Medical College founded in 1869. The Romanesque Revival style building was listed in the NRHP in 1975 and is also listed as a Local Landmark. This four-and-a-half story building is made of rusticated limestone with carved detailing in both rough and smooth faced stone. On the corner is a six-story square tower, which has a pyramid

roof. To the north is a two-story facade with a four-story building to the east which was completed in 1935. In 1907-1908, the Louisville Medical College merged with the University of Louisville Medical School and the Louisville Hospital Medical College. The University of Louisville School of Medicine occupied the building from 1907 until 1970.

10. Theodore Ahrens Trade High School

A section of the Trade School contains a gym dating back to 1870. All other sections were built in either 1925 or 1938. Theodore Ahrens (1859-1938) was a Louisville business leader and philanthropist. Ahrens opened his own plumbing business in Louisville in 1880 and later bought his father's company, Ahrens and Ott, which produced plumbing supplies. Capitalizing on the growing popularity of in-home bathrooms, Ahrens consolidated nine other businesses related to plumbing to create Standard Sanitary Manufacturing Company. After World War I, the company merged with American Radiator Company to become one of the nation's major industrial firms.

Ahrens believed that well-trained workers were an asset to any industry and was instrumental in the establishment of the city's first vocational school in 1913. Ahrens financial contributions grew as the school expanded. In 1925, Ahrens contributed \$300,000 for a new building with the provision that the school board contributes land and equipment. A building at 546 South 1st Street formerly owned by the school board for 70 years and vacated by Male High School in 1915, and surrounding lots were selected. When it was completed in 1926, the name for the new school was changed from the Louisville Vocational School to Theodore Ahrens Trade School in honor of his interest and generosity. Over the course of his lifetime, Ahrens contributed over \$1 million to the school. The school closed in 1980, but the building continues to be used as the Graham Brown School and the Ahrens Educational Resource Center.

11. Commercial Building, 102 W. Main Street

This Italianate commercial building was built circa 1890. It features a bracketed cornice and corbelled brickwork. The second floor is defined by paired double-hung windows with one-over-one wood sashes. The storefront has been in-filled. The building was occupied by a saloon in the 1890s and by a blacksmith shop as of 1905.

12. Commercial Building – 104 W. Main Street

This Italianate commercial building was built circa 1880. It features a facade of cast-iron and sheet metal components. The first and second floors feature cast-iron columns with swag-draped capitals. Paneled and molded sheet metal and cast-iron trim the piers at the sides of each floor. The second floor features two large one-over-one double-hung windows. The bracketed cornice features panels and rosettes.

13. Caldwell Building – 106 W. Main Street

This Italianate commercial building was built circa 1875. The first floor features a cast-iron storefront. The second floor features three windows with window hoods bearing incised Eastlake motifs. These windows have been partially infilled. The bracketed cornice features sheet metal components. The building was occupied by a wholesale flour company in the 1890s.



Belknap Hardware & Manufacturing Co. Building - circa 1900

14. Belknap Hardware & Manufacturing Co. Building – 110 W. Main St.
This circa 1900 commercial building features large expanses of glass reflecting Chicago School influence. The first floor storefront has been replaced by new materials. The second and third floors feature banks of windows divided by pilasters with Beaux Arts-inspired capitals. The building is crowned by a corbelled brick cornice. This building was occupied by the Belknap Hardware & Manufacturing Company's stock rooms and saddle and harness factory as of 1905.

15. Commercial Building – 114 W. Main Street

This circa 1925 commercial building reflects vague influences of the Arts and Crafts and Craftsman styles in its patterned brickwork. The facade is clad in buff brick and features limestone coping and window sills. A central entry door is flanked by two replacement storefront windows. A recessed panel in the upper facade may have once contained signage.

16. Commercial Building – 122 W. Main Street

This Italianate building was built circa 1880. It features a cast-iron storefront with chamfered columns and Tudor arches. The second and third floors have windows with limestone lintels bearing incised ornament. A sheet metal cornice extends across the facade. The building was occupied by Eugene B. Dye's hardware firm. The firm dealt in a variety of products including roofing, building papers, tinware, hardware, woodenware, twines, baskets, feathers, dusters, mops, brooms and brushes. Elaborate painted signs from the Dye store remain faintly visible across the facade.

17. Commercial Building – 124 W. Main Street

This Classical Revival commercial building was built circa 1900. It features an elaborate metal façade. The first floor storefront is surrounded by a wide frame with an egg-and-dart molding. A Tuscan column divides the storefront into two bays. The east half retains its historic wood entrance door and framing. The west half features a projecting display window with a transom above. A signage panel rises from the top of the storefront. The second floor features arched windows with one-over-one double-hung sashes. This level is divided into two bays by Tuscan pilasters supporting a frieze and cornice. The rooftop is trimmed by a Neoclassical balustrade featuring ball finials.



Income Life Insurance Co. Building / Kentucky National Bank - 1890

18. Income Life Insurance Co. Bldg./ Kentucky National Bank – 300 W. Main St.

The Romanesque Revival style Income Life Insurance Company Building, later known as the Kentucky National Bank Building, was designed by the Louisville firm of Kenneth, Henry and Donald McDonald. It was listed in the National Register of Historic Places in 1979. The building's limestone exterior exhibits many characteristics of the Romanesque Revival style popularized by H.H. Richardson, including the use of rock-face masonry, round arches and foliate carved details. The building has round-over-one double-hung wood windows with transoms.

19. Bowles Building – 316 W. Main Street

The Bowles Building was built circa 1860 for Joshua B. Bowles. It housed the leather goods company of Mooney, Mantel & Cowan and later by the carpet store of J. G. Mathers. A furniture store occupied the building during the 1890s. The building's facade is divided into two bays, each containing a three-bay storefront at the first floor and three arched windows on the second through fourth floors. The windows have semicircular arched tops, wood casement sashes, transoms featuring a circle motif and cast iron window hoods. A bracketed cornice crowns the facade. This building is located within the expanded boundaries of the Main Street Historic District and was listed in the NRHP in 1980.

20. McKnight Building – 324 W. Main Street

This Renaissance Revival style building was built in 1886 for the wholesale carpet firm of William H. McKnight and was designed by Louisville architect C. J. Clarke. The first floor storefront is framed by cast-iron pilasters supporting an entablature with ornate corner blocks. The storefront opening has been in-filled. The second through fifth floors contain three one-over-one double-hung windows each. The outer sides of the facade are treated as pilasters, with elaborate terra cotta ornament and capitals. The center portion containing the windows features Corinthian pilasters, ornate spandrel panels, and a variety of moldings. The building is topped by a cornice featuring consoles and a fan motif. A metal fire escape has been added to the facade. This building is located within the expanded boundaries of the Main Street Historic District and was listed in the NRHP in 1980.

21. Commercial Building – 328-330 W. Main Street

This Italianate building was built circa 1875. It was occupied by a liquor store and a restaurant during the 1890s. The storefront has been concealed by the addition of brick veneer. The second and third floors of the facade are divided into two bays, each containing three arched one-over-one double-hung windows with cast-iron window hoods. The upper floors are clad in stone and feature rusticated quoins at the second floor and paneled pilasters at the third floor. A bracketed cornice rises above a paneled frieze at the attic story. This building is located within the expanded boundaries of the Main Street Historic District and was listed in the NRHP in 1980.

22. German Insurance Bank/Liberty Insurance Bank – 207 W. Market St.

The 1887 German Insurance Bank Building was designed by German-born Louisville architect Charles D. Meyer. Additions to the building were made in 1900 and 1919. The German Insurance Bank was established in 1854. Due to anti-German sentiment during World War I, the bank was renamed the Liberty Insurance Bank, later operating as the Liberty National Bank & Trust Co. The building's eclectic limestone facade reflects the influence of a number of styles and movements, including the Beaux Arts, Renaissance Revival, Second Empire, and Italianate. The German Insurance Bank Building was individually listed in the NRHP in 1985.



German Insurance Bank/Liberty Insurance Bank

23. Levy Brothers Building – 235 W. Market Street

The Levy Brothers Building was built in 1893 and was designed by the Louisville firm of Clarke & Loomis. The

building reflects a combination of Romanesque Revival and Renaissance Revival influences. The exterior is clad in buff brick with extensive terra cotta ornament. The first floor consists of a tall storefront with cast-iron grilles over the transoms. A marquee projects from the south façade. A corner tower rises to a height of six stories and is crowned by a hipped slate roof with copper trim. Floors two through five of the building contain one-over-one double-hung windows of a variety of shapes and configurations. Large arched openings running through the second and third floors of both facades contain metal-clad bay windows with acroterion ornaments. All openings are trimmed with terra cotta ornament reflecting a variety of patterns and motifs. An elaborate copper cornice trims the building's roofline. A 1913 annex along the north side of the building was designed by the firm of Joseph & Joseph. This annex matches the materials of the main building but features more restrained detail and simpler fenestration. The building housed the Levy Brothers clothing store. The Levy Brothers Building was listed in the NRHP in 1978.

24. Commercial Building – 301 W. Market Street



Commercial Building at 301 W. Market St.

This circa 1850 commercial building appears to have originally reflected the Greek Revival style. Windows along the east elevation retain their original lintels with decorative corner blocks. The building appears to have been remodeled in the Italianate style circa 1870, with new segmental-arched windows on the south façade featuring cast-iron window hoods. The building contained a saloon during the 1890s and 1900s. The first floor storefront features cast-iron columns. The second and third floors are clad in tan brick with three one-over-one double-hung windows per floor. The building was remodeled in the Spanish Colonial Revival style circa 1925. At that time, a deep projecting bracketed cornice supporting a tile roof was added to the building.

25. Commercial Building – 303 W. Market Street

This Italianate commercial building was built circa 1880. It contained a saloon during the 1890s and a commercial establishment during the early 20th century. The first floor storefront features paneled cast-iron columns. The second and third floors each have three window openings with limestone lintels and sills. These openings have been partially in-filled and contain smaller replacement windows. The façade is crowned by a bracketed cornice atop a band of corbelled brickwork.

26. Bensinger Buildings – 313-315 W. Market Street

This property consists of two buildings built for the Bensinger Outfitting Company, dealers in furniture and other items. The larger Bensinger Building was built circa 1905 and reflects the influence of the Chicago School in its large banks of windows while exhibiting neoclassical details in orange brick and polychrome terra cotta. This building features a large first floor storefront opening with a terra cotta frame. The second through fifth floors feature three bays of windows, with large sized windows at the second floor and one-over-one double-hung sash at the upper floors. Spandrel panels feature a terra cotta panel with a border of orange brick. Terra cotta pilasters divide the upper facade into three bays. A bracketed terra cotta cornice is surmounted by a brick parapet wall with terra cotta accents. The Bensinger Annex was built in 1909 and also reflects

the influence of the Chicago School and Neoclassical detailing. The first floor storefront is surrounded by a simple orange brick frame. The second through fourth floors feature large fixed windows flanked by casements in an adaptation of the Chicago window form. These windows are flanked by orange brick pilasters with limestone capitals and bases. A frieze and cornice topped by a brick parapet wall crown the façade.

27. YMCA Building – 227-229 W. Broadway

The Louisville Young Men's Christian Association was organized in 1853. This building designed by Louisville architects Kenneth McDonald and William J. Dodd in association with the Chicago firm of Shattuck & Hussey was completed in 1913 and housed the Y.M.C.A. from 1913 until 1976. The Beaux Arts design of the red brick and limestone building is reflected in the Weissinger-Gaulbert Building (1911–1912), also designed by McDonald & Dodd and located directly across Broadway. The Y.M.C.A. Building was listed in the NRHP in 1977.



YMCA Building at 227-229 W. Broadway

28. Commercial Building – 100 E. Broadway/201 S. First Street

This one-story commercial building was built circa 1925 and reflects a combination of the Collegiate Gothic and Mediterranean Revival styles, apparently reflecting the Collegiate Gothic style of the Louisville Presbyterian Theological Seminary across Broadway to the north. The building extends for three bays along Broadway and for ten bays along S. First Street. The facades are clad in tan glazed terra cotta and feature green marble knee walls and brown brick panels above the storefronts. The outer bays of the west elevation feature gables trimmed by pilasters with Gothic-arched panels. Plasters along the west elevation are topped by terra cotta finials. The gables each contain a semicircular-arched attic window with a projecting metal railing. The north façade along Broadway features three shed-roofed dormers and a clay tile roof. Four bays along the west façade have been concealed by later brick veneer and metal panels. The storefronts of the north commercial space have been replaced with aluminum storefront glazing. The four south bays of the west elevation contain historic metal storefronts with recessed entries.

29. Louisville Presbyterian Theological Seminary – 107 E. Broadway

This structure was built in several phases between 1903 and 1909 to house the Louisville Presbyterian Theological Seminary. The seminary was established in 1853 in Danville, KY., and opened in 1893 in Louisville. Prominent Louisville architect William J. Dodd (1862-1930) had trained under Chicago architects William Henney and Solon S. Beeman. The building is an outstanding and high-style example of the Collegiate Gothic style. The exterior is clad in limestone from quarries near Bowling Green, KY. Grant-Robinson Memorial Hall in the building's west wing was funded by a donation by William Thomas Grant and his wife Mary Robinson Grant. Other spaces in the complex include Harbison Chapel, Lucy Stites Barrett Library, Mary Belknap Refectory, Haldeman Hall and Todd Memorial Hall. The construction of I-65 adjacent to the campus on the east prompted the school to relocate to the suburbs in 1963. The campus was purchased by Jefferson Community and Technical College in 1966 and was renovated from 1967–1968. The building was listed in the NRHP in 1978.

30. Raymond E. Myers Hall, Louisville College of Dentistry – 129 E. Broadway

Raymond E. Myers Hall, Louisville College of Dentistry

Myers Hall was built to house the Louisville College of Dentistry of Central University, later housing the University of Louisville's Dental School from 1918 until 1970. The building was named for Raymond E. Myers, former dean of the Dental School. The Classical Revival building features a rock-face stone basement, a first floor clad in smooth limestone, and upper floors clad in textured buff brick with smooth-face buff brick quoins. A cornice and pediment with dentil molding trim the top of the building's façade. A central entrance is framed by a semicircular arch, paneled Tuscan pilasters, a frieze, and a plaque bearing the name "LOUISVILLE COLLEGE OF DENTISTRY." The entrance is flanked by two semicircular arched windows with pediments and molded surrounds. A pair of windows at the second floor over the main entrance is trimmed by a similar molded surround and

pediment. The building retains its historic one-over-one double-hung wood sash windows. The building's east elevation along Brook Street features an unusual bank of eighteen fixed sash windows with transoms. The exterior retains a high degree of integrity. Notable alterations include the infill of basement windows, replacement of the front entrance doors, and the installation of metal louvers in two window openings on the east elevation.

31. Tyler-Muldoon House – 132 E. Gray Street

Tyler-Muldoon House

This house was built in 1866 for Erastus D. Tyler, an insurance and real estate agent. In 1868 the house was sold to Alice Lithgow Muldoon, wife of Michael Muldoon, founder of a prominent Louisville marble-cutting firm. The Muldoons sold the house in 1877. From 1892 until 1920, the house was owned by the Herman Rotherth family. Rotherth's son, Otto A. Rotherth, was a historian and president of the Filson Club from 1917 to 1945. In 1976 the house was purchased by the J. Graham Brown Foundation for use as offices. The property was acquired by the University of Louisville and was named for Arthur H. Keeney, dean of the University of Louisville Medical School from 1973 to 1980.

The house features elaborate cast iron window hoods, a semicircular entrance door with pedimented door surround and a cornice with dentil moldings and scrolled modillions. The attic story features small segmental-arched casement windows trimmed by corbelled brick hoods that tie into a string course that wraps the house. The house retains its historic double-hung wood sash windows at the first and second floor. Cast iron porches are found on the east and south elevations and a cast-iron fence encircles the property. A concrete retaining wall extends along Gray Street and supports the fence. The Tyler-Muldoon House was listed in the NRHP in 1977.

32. Old U.S. Customs House and Post Office – 300 W. Liberty Street

The design for the 1853-1858 U.S. Customs House is attributed to the Louisville architect Elias E. Williams in association with Ammi B. Young, Supervising Architect

of the Treasury from 1852 to 1860. The building was listed in the National Register of Historic Places in 1977. It contained the offices of the customs collector, federal courts and a post office until a new federal building was completed in 1896. The Old Customs House was used as a warehouse for several years before being remodeled to house the offices of the *Louisville Courier-Journal* newspaper in 1912. The 1912 renovation under the direction of Louisville architect John Bacon Hutchings involved the modification of the storefronts, infill of the open arcades, subdivision of the second floor into two levels and the complete interior reconstruction of the building. A new steel and reinforced concrete structure within the original walls supported the heavy printing presses and other machinery of the newspaper company. The *Courier-Journal* occupied the building until 1948.



Old U.S. Customs House and Post Office at 300 W. Liberty Street

The building reflects the Italian Villa variant of the Italianate style in its round-arched windows with molded hoods and its bracketed cornice. The first floor features rusticated limestone while the upper floors are clad in smooth limestone. The original second floor windows were removed in 1912 and the openings were divided to accommodate the division of this floor into two levels. The original third floor (now the fourth floor) retains the original window tracery, featuring two arched windows topped by a small round window within a larger arched opening.

33. Fireproof Storage Warehouse Building – 310 W. Liberty Street

The Fireproof Storage Warehouse Building was built in 1907 and reflects the influence of Beaux Arts classicism. The buff brick façade features limestone trim with classical motifs. The first and second floors are faced with limestone, while the upper floors are clad in buff brick. The third through sixth floors are divided by three sections of rusticated yellow brick simulating pilasters. These are topped by limestone capitals featuring eagles at the line between the sixth and seventh floors. The parapet features Neoclassical ornament. The building was listed in the NRHP in 1980.

34. St. Boniface Monastery – 501 E. Liberty Street

The St. Boniface Monastery was designed by Louisville architect D. X. Murphy and was built in 1899, at the time of the construction of the present church. The building is clad in red brick with limestone trim. The symmetrical façade features rectangular windows at the first floor and pointed-arch windows at the second floor. Two gabled dormers project from the hipped roof and align with the façade at either end of the building. A hipped dormer rises from the center of the roof. The St. Bonifacius Kirche Complex was listed in the NRHP in 1982.

35. St. Boniface Catholic Church – 529 E. Liberty Street

The Gothic Revival style St. Boniface Catholic Church was designed by Louisville architect D. X. Murphy and was built between 1898 and 1900. The building features rock-face limestone and tall, narrow lancet windows. The primary faade features a central gable mass with a large rose window above a bank of three entrance portals. The gabled façade is flanked by two towers, a smaller eastern tower and a larger western tower topped by a belfry and spire. St. Boniface Catholic Church is the oldest German Catholic congregation in Kentucky and

the second oldest Catholic congregation in Louisville. The St. Bonifacius Kirche Complex was listed in the NRHP in 1982.

36. St. Boniface School/Holy Angels Academy – 531 E. Liberty Street

St. Boniface School was designed by John F. Sheblessey and was built in 1907. The building reflects both the Collegiate Gothic and the Renaissance Revival in its massing and details. The building is clad in red brick with buff brick quoins and limestone trim. The school was later known as Holy Angels Academy. Attached to the rear of the building is the one-story St. Boniface Hall, designed by D. X. Murphy. This wing is clad in red brick with limestone trim. The St. Bonifacius Kirche Complex was listed in the NRHP in 1982.

37. St. Boniface Teachers' Home/Convent – 531 E. Liberty Street

The St. Boniface Teachers' Home was built circa 1910 by John Tobe. This simple building reflects the influence of the Craftsman style in its form and its knee braces. The exposed foundation is of limestone while the remainder of the building is brick. A hipped-roof dormer rises from the center of the hipped roof. The building was later used as a convent. The St. Bonifacius Kirche Complex was listed in the NRHP in 1982.

38. Commercial Building – 211-215 W. Muhammad Ali Boulevard

This circa 1895 commercial building reflects the influence of Beaux Arts classicism. The first floor is clad in limestone while the second and third floors are clad in red brick. The façade is divided into five bays, the outer two having rusticated masonry and rectangular openings topped by limestone-framed oval attic windows while the center three feature smooth masonry and arched openings at the first floor and attic level. The building is topped by a cornice with modillions and dentil molding. The building features details of molded brickwork and terra cotta in addition to carved limestone. Elliptical metal-clad oriel windows featuring panels with swag motifs project from the east and west elevations.

39. Pendennis Club – 218 W. Muhammad Ali Boulevard

It was designed by Frederic Lindley Morgan of Nevin, Morgan & Wischmeyer and was built between 1927 and 1928. The building is a high-style example of the Georgian Revival style and was built for one of Louisville's prominent businessmen's social clubs. The basement and first floor of the building are clad in Indiana limestone while the second and third floors are clad in Flemish-bond red brick. The façade is divided into three bays, the central bay forming a central pavilion divided by four Corinthian pilasters and accented by arched windows and an iron-railed balcony at the second floor level. A limestone entablature and cornice support a brick and limestone balustrade at roof level. Large brick chimneys rise from the east and west elevations. A terrace with a limestone balustrade extends across the front façade. Divided-lite double-hung windows of varying patterns are used on all elevations. A porte-cochere extends from the east elevation. The building retains its original slate roof.



Pendennis Club at 218 W. Muhammad Ali Boulevard

The building contains many public spaces including a barber shop, billiard room, poolroom, grille, library, reading room, ladies' lounge, a main dining room, nine

private dining rooms, the Center Lounge, the Gold Room, the Card Room and a ballroom. The lavish interiors feature paneling, plasterwork and panoramic art wallpaper by the French firm of Zuber & Company. The Pendennis Club was listed in the NRHP in 2003.

40. Commercial Building – 230 W. Muhammad Ali Boulevard

This circa 1905 commercial building reflects the influence of the Italianate style and the Renaissance Revival style. The first floor storefronts are framed by an egg and dart molding. The storefronts have been altered. The second floor features two banks of three one-over-one double-hung windows with stone sills. A projecting cornice supported by three corbels features dentil molding and raised corner details. The building is capped by a simple brick parapet with limestone coping.

41. Speed Building – 319 Guthrie Green

The Speed Building was designed by Louisville architect Arthur Loomis of the firm of Loomis & Hartman and was completed in 1917. The Neoclassical building is clad in white glazed terra cotta. The building consists of four sections alternating between two and four stories. The storefronts have been altered. The upper floors contain large banks of windows reflecting the influence of the Chicago School. Some windows are double-hung sash with transoms while others have been replaced with aluminum storefront. The upper façade features pilasters, banding, cornices supported by scrolled consoles, and rooftop balustrades. The building was listed in the National Register of Historic Places in 1983.



Speed Building Designed by Louisville Architect Arthur Loomis

42. Christ Church Cathedral – 421 S. Second Street

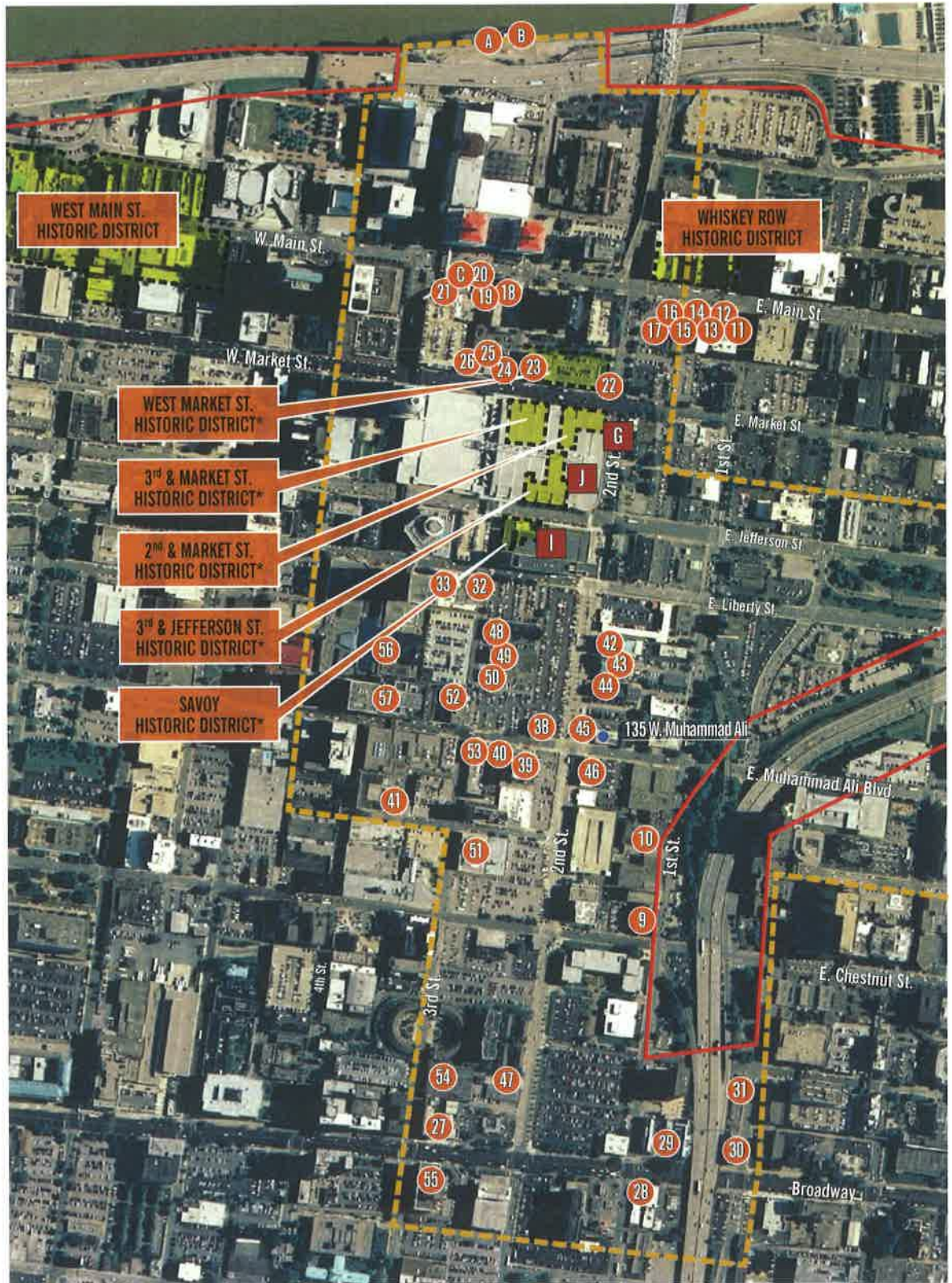
Christ Church was established in 1822 and the nave of the present church was completed in 1824. The original building reflected the Federal style in its simple massing details. The east end of the church was enlarged in the mid-1840s by Louisville architect John Stirewalt (1811-1871). In 1859 a chancel was added following the design of English-born Louisville architect W. H. Redin. Redin also designed the church's new facade, completed in 1870. This facade is clad in rock-face limestone and is divided into three bays. A central gable contains three semicircular-arched windows and is flanked by two towers; a lower northern tower topped by a tall copper-roofed belfry and a taller southern tower with a flat roof. Redin's use of round arches follows the Norman Revival variant of the Gothic Revival style. Stained glass memorial windows were installed in the nave during the last quarter of the 19th century. Christ Church became Christ Church Cathedral in 1894 and remains Louisville's oldest existing church building. The Christ Church Cathedral was listed in the NRHP in 1973.

43. Christ Church Cathedral House – 425 S. Second Street

The Christ Church Cathedral House was built during 1911 and 1912. The building contained a kitchen, meeting room, parlor, auditorium, Sunday school rooms and a Sexton's apartment. The building reflects the trends of the Collegiate Gothic but utilizes the semicircular arch of the Norman Revival as well as

7 Downtown Louisville Historic Resources

DOWNTOWN LOUISVILLE RESOURCES





fenestration patterns evoking the Renaissance Revival. The Cathedral House was listed in the NRHP in 1973 as a part of the Christ Church Cathedral complex.

44. Howard-Hardy House – 429 S. Second Street



Howard-Hardy House circa 1830

The Howard-Hardy House was built circa 1830 for John Howard and was listed in the NRHP in 2004. It is a Federal style urban house featuring a small front yard and a narrow plan conforming to its urban location. The house features simple Federal details including limestone lintels with carved corner blocks and a simple cornice and frieze. The entrance features an elliptical fanlight and molded limestone trim. A cast-iron balcony with a concave canopy projects from the south elevation. The Howard-Hardy House is the last existing pre-Civil War house in downtown Louisville with its slave quarters intact and is one of only two pre-1840 houses remaining in downtown Louisville. The house was acquired by prominent merchant Nathaniel Hardy in 1834. Lawyer Patrick Joyes owned the house from 1866 until 1904. A one-story addition was built across the front of the building circa 1905-1906 to house a restaurant. This addition was removed during the rehabilitation of the house between 2004 and 2006.

45. Service Station – 456 S. Second Street

This circa 1960 service station is rectangular in form, with two garage bays and an office/sales space featuring aluminum storefront glazing. The enameled metal panel exterior has been painted over, obscuring the historic colors. The doors of the garage bays have been replaced with later solid metal garage doors.

46. Office Building – 501 S. Second Street



Office Building at 501 S. Second Street

This circa 1950 office building originally served as the headquarters of the Louisville Cement Company until it was purchased by Coplay Cement in the 1980s. Its design reflects the influences of the International Style mixed with Classical Revival and Art Deco elements. The main block of the building features red brick walls with banks of three eight-over-eight double-hung windows set in a limestone frame. A stair tower rises from the corner of the building and features a neoclassical limestone entrance with Doric pilasters topped by a tall rectangular window. The side elevation of this tower features three stair landing windows with Art Deco influenced spandrel panel motifs.

47. Commercial Building – 652 S. Second Street

This circa 1910 brick commercial building features a two-bay façade. Each bay contains a first-floor entry door and surround centered below a second floor opening. Both openings are contained within a semicircular-arched panel topped by a keystone. All openings contain aluminum storefront or glass block infill. A simple frieze contains small attic vents.

48. Transfer Livery/Bosler Fireproof Garage – 423-425 S. Third Street

The facade of this Romanesque Revival building was built circa 1895 and originally fronted a livery stable. In 1919 a new fireproof garage designed by

Louisville architect J. J. Gaffney was built behind this facade. The garage building retained the original configuration with a central arched drive entrance flanked by two storefronts. The central entrance arch is centered on a projecting pavilion featuring decorative brickwork and springs from ornate terra cotta molding. The second floor is divided into three bays by pilasters and contains three arched openings. These openings originally contained large divided-lite windows but were infilled with brick and smaller steel sash windows sometime after 1920. An ornamental terra cotta cornice extends across the facade and is partially covered by a sheet metal cornice with Art Deco motifs. The building contained two small commercial spaces along the sidewalk and a corkscrew concrete ramp at the rear connecting the two levels and the roof. The Bosler Fireproof Garage is the oldest surviving automobile garage building in Louisville. It was listed in the NRHP in 1983.



Bosler Fireproof Garage at 423-425 S. Third Street

49. Commercial Building – 427 S. Third Street

This circa 1925 commercial building reflects the influence of both the Tudor Revival and the Art Deco in its simple limestone façade with Tudor-arched storefront and the simulated balustrade at the parapet. The second and third floor windows are grouped in vertical openings with white marble spandrel panels between them. The windows have been replaced with large single-lite windows. An Art Deco neon sign remains in place across the first floor, bearing the name of the Falls City Theatre Equipment Co.

50. Louisville Water Company Buildings – 455 S. Third Street

The Louisville Water Company Buildings were built in 1912 and reflect the influence of the Classical Revival and Georgian Revival styles with their quoins, corbelled cornices, rooftop balustrades and Ionic-columned entrance porch. The two buildings are of tan roman brick with limestone foundations, quoins and friezes. The north building features an entrance porch with ionic columns and a rooftop balustrade. Both feature sheet metal cornices with dentil moldings and modillions as well as one-over-one double-hung windows with limestone lintels featuring keystones. An office and garage building was built behind the two-front building in 1915.

51. Madrid Building – 545 S. Third Street

The Club Madrid was built in 1929 and designed by the Louisville architect E. T. Hutchings. It was listed in the National Register of Historic Places in 1985. The building contained a ballroom and bowling alley over first floor retail space. The rear portion of the building originally contained a three-level parking garage. In 1952 the building was purchased by the FBI and converted into office space. The building's first floor is clad in limestone and contains storefront openings. The second and third floors are clad in red brick and are divided into bays by limestone pilasters. These floors feature divided-lite double-hung windows set in limestone frames. The third floor level features rectangular windows at the outermost bays on each façade with arched windows between. A simple terra cotta entablature supports a brick parapet wall with terra cotta accents.

52. Commercial Building – 438 S. Third Street

Commercial Building at 438 S. Third Street

This commercial building appears to have been built circa 1840. The building reflects the simple massing of Federal and Greek Revival commercial buildings of the early and mid 19th century. The upper floors feature six-over-six double-hung wood sash windows with limestone sills and lintels. A simple corbelled brick cornice trims the top of the parapet. The facade has been coated with stucco. The first floor storefronts were rebuilt circa 1920 and reflect the influence of the Arts and Crafts movement in their simple pattern of black and white tile panels. The storefront transoms and the tiled recessed entry floors remain intact.

53. McDowell Building – 503 S. Third Street

The McDowell Building was built circa 1905 and reflects Classical Revival and Colonial Revival influences. The first floor storefront has been boarded over but the storefront cornice remains exposed. A large entry portal is centered on the west façade. The second floor features paired one-over-one double-hung windows in segmental-arched openings with molded brick frames and keystones. Molded stringcourses forming the sill and lintel lines of the third floor extend around the building. The third floor windows are paired one-over-one double-hung windows flanked by narrow pilasters. The fourth floor window treatment matches that of the third except that the pilasters have no capitals. A cornice molding and parapet crown the façade.

54. Parking Garage – 659 S. Third Street

This parking garage was built circa 1925 and reflects the design of new purpose-built parking garage buildings within the urban fabric of Downtown Louisville during the 1920s. The building originally contained five storefront bays along the street with parking space at the rear of the first floor and at the second floor. The facade is clad in textured buff brick with limestone accents. A sheet metal cornice trims the top of the façade. Pilasters define the garage entrance bay and the ends of the building, projecting through the cornice and featuring limestone panel accents. The storefronts have been boarded over. Despite the windows at the second floor level that have been removed from the masonry openings, the building's historic facade remains largely intact, providing a good example of an early urban parking garage with street-level storefronts.

55. Weissinger-Gaulbert Apartments (Third Street Annex) – 707 S. Third Street

The Weissinger-Gaulbert Apartments – Third Street Annex was built in 1912 and was designed by the Louisville firm of Kenneth McDonald and William J. Dodd. The building followed the construction of two earlier buildings; the Weissinger-Gaulbert Building (1903) at the southwest corner of Broadway and Third Street and the Broadway Annex (1907). The other two buildings were demolished in 1955 and 1963. The nine-story building features a brown brick exterior with limestone trim and projecting oriel windows. It retains its historic one-over-one double-hung wood sash windows. The Weissinger-Gaulbert Apartments were listed in the NRHP in 1977.

56. Kaufman-Strauss Building – 427–437 S. Fourth Street

The Kaufman-Strauss Building designed by Louisville architect Mason Maury (1846–1919) was built in 1902–1903. Maury was the only Louisville architect of this period whose work reflected the developments of the Chicago School. Five floors of the building were designed to house a department store while the sixth housed a public library. The building's façade follows the format of Louis Sullivan's Gage Building (1899) but adapts it to a wider mass. The storefront level of the building has been in-filled with brick and aluminum storefront.

The second through sixth floors are divided into five recessed bays by a series of molded pilasters topped with bursts of Sullivanesque ornamentation. Each bay contains an identical series of windows. The second floor windows extend entirely across each bay and feature stained glass transoms. The third through fifth floors feature two window openings per floor, divided by narrow brick pilasters, and topped with stained glass transoms matching those at the second floor. The fifth floor windows extend the width of each bay but have no transoms. The outer edges of the façade are trimmed with a dentil molding that wraps the two sides and the top. A cornice projects from the top of the facade and features coffers with rosettes. The Kaufman-Strauss Building was listed in the NRHP in 1978.



Kaufman-Strauss Building by Local Architect Mason Maury

57. Starks Building – 455 S. Fourth Street

The Starks Building was built during 1911 to 1913 to the design of D. H. Burnham & Co. An extension to the east side of the building was built in 1926 and was designed by Graham, Anderson, Probst & White following the original design. The building's facades extend 14 bays along Muhammad Ali Boulevard and nine bays along South Fourth Street, with identical ornamentation on both elevations.

The first and second floors are treated as one unit, with large masonry openings divided by paneled piers and topped by a projecting cornice above the second floor. The first floor storefronts have been replaced with aluminum storefront. Bronze spandrel panels divide the first and second floors. A pair of two-over-two double-hung windows occupies each bay at the second floor, divided by bronze mullions featuring bas reliefs. The third through 13th floors are treated as one unit, forming the shaft of the base-shaft-capital division favored by neoclassical architects of this period. Each bay features a pair of two-over-two double-hung windows divided by a narrow brick pier. The bays are divided by wider brick piers with projecting pilasters. The windows of the third floor feature molded consoles over their central piers, supporting shelves with finials at the fourth floor level. The spandrel panels between the third and fourth floors feature elaborate bas relief sculpture. The spandrel panels between the 12th and 13th floors feature medallions with lions' heads surrounded by swags and other ornaments. The panels between the paired windows of the 13th floor also feature bas relief ornament. A fluted and molded band divides the 13th and 14th floors. The 14th floor features bas



Starks Building at 455 S. Fourth

7 Downtown Louisville Historic Resources - River Road Map

DOWNTOWN LOUISVILLE RESOURCES





relief panels with Renaissance motifs between each window. A brick parapet caps the facade. The Starks Building was listed in the NRHP in 1985.

58. Margaret Wright Paget House – 1562 Fulton Street

The Margaret Wright Paget House was built in 1838 as an addition across the front of the circa 1820 house on the site. The Paget House was built by carpenter Jeremiah V. Hollinshead (also spelled Hollingshead). Margaret Wright Paget (1791–1842) and her husband Jonathan Paget divorced in 1838 while the house was under construction. Margaret Paget owned the house until her death in 1842. The house passed through numerous owners before it was acquired by the Louisville Board of Park Commissioners in 1941. It was used as a meeting house for the Riverview Boat Club for many years.

In 1940, Margaret Paget's great-grandson, Louisville architect Stratton O. Hammon, designed a residence for a client with a near-replica of the Paget house façade. The Hammon-designed house is located at the fork of Lightfoot Road and Mayfair Lane in Louisville.

The Paget House is a brick I-house with a side-gabled roof. Second floor windows feature lintels with Greek key designs. Photographs taken before the house was stabilized show six-over-six double-hung windows and an entrance door with columned surround. It is not known whether these details remain under the plywood covering the openings. The railing of the 1838 cast-iron balcony has been removed but may be in storage. The Paget house is the last remaining structure from the neighborhood once known as "The Point." The Paget House was listed in the National Register of Historic Places in 1978 as a contributing element of the Paget House–Heigold House Facade nomination.

59. Heigold House Façade, Frankfort Avenue (median at River Road)

This facade was originally part of a house at 264 Marion Street (no longer existing) just southeast of River Road. The house was built after 1853 and the carving of the facade began in 1857. The house is believed to have been completed by 1866. The carving was done by the owner, German stone mason Christian Heigold. The sculpture was originally painted in bright colors and some traces of paint were visible into the late 20th century. The facade was dismantled and the house demolished in 1953 to make way for expansion of the city dump. The preservation of the facade was due to the work of Dr. Walter Creese, professor of art history at the University of Louisville, and George A. Hendon, Jr., executive assistant to Mayor Charles Farnsley. The façade was reassembled on a new site on the north side of River Road west of the Paget House.



Heigold House Façade at Frankfort Avenue and River Road

The facade exhibits the strong influence of Georgian architecture, very unusual for the mid 19th century. The gabled facade is divided into three bays, with a projecting central pavilion. The outer bays each feature one six-over-six double-hung window (the glass has been removed) at each floor. The foundation is of limestone with a molded water table. Quoins trim either side of the red brick façade. The first floor windows of the outer bays feature sills and scrolled pediments supported by corbels. Panels below these windows contain swag motifs. A molded stone stringcourse divides the first and second floors. The second floor windows feature lintels supported by corbels and have wreath-

patterned panels below their sills. The upper portions of the gable are of brick with simple limestone caps and copper flashing. The central pavilion is entirely of stone. A series of limestone steps lead to a recessed entry with molded frame and a lintel supported by corbels. A Greek Revival door surround is set within the portal. The door opening is flanked by pilasters with rosettes and sidelights with stone panels below. The door opening is topped by a stone transom bar with a central keystone, above with the transom opening contains divided-light window frames (without glass).

At the second floor level the area above the entrance porch is treated as a shallow balcony. The face of this balcony features elaborately carved stone panels with wreaths, stars swags, and bas relief sculpture. The central panel contains an allegorical bas relief with figures, eagles, shields and foliate ornament. Other panels contain depictions of Liberty and Justice flanking the Constitution with an unidentified male (possibly meant as a likeness of George Washington) bust at center. The base of this panel features the inscription *"George Washington the First President of the Untied States the Man Whose Greatness Has Never Been Surpassed To Whom Americans Thank Their Freedom and the World Owes Its Love and Esteem."* A central door opening features a carved frame and a lintel supported by corbels. This opening is set within an arch rising from Corinthian pilasters at either side of the window. The arch is ornamented with 31 stars, likely representing the number of states then in the Union, with a central keystone bearing a shield with "E. Pluribus Unum." Above the lintel and within the arch is a smaller arched niche containing a bust of President James Buchanan. The arch also bears the inscription, "James Buchanen [sic] 15th President of the U.S. in 1857. His Virtues And Patriotism Entitle Him To A Crown Of Laurel From The Gratitude of His Country," and "The Union Forever. Hail to the Union. Never Dissolve It." A stone course above the second floor bears the inscriptions "Hail All men of the U. States." And "Hail to the City of Louisville." A shaped stone parapet rises above the arch and is topped with copper flashing.

The Heigold House Facade was listed in the NRHP in 1978 as a contributing element of the Paget House–Heigold House Facade nomination.

60. Industrial Complex – 2035–2039 River Road

This industrial complex appears to date from circa 1910 to circa 1940 and contains three notable structures. A circa 1910 industrial building with a clerestory monitor, pilastered brick exterior and steel sash windows appears to be the earliest building on the site. Adjacent to this building is a large steel-reinforced concrete structure. The exact purpose of this structure is unknown, but it appears to have been designed to support a heavy load on top of the concrete deck. A small tower-like structure of unknown purpose is also located near these buildings.



Industrial Complex at 2035–2039 River Road

C H A P T E R E I G H T
Rural Kentucky Historic Resources

INTRODUCTION

In rural Jefferson County, the predominant land uses include horse farms, agriculture and large-lot suburban residences. Motorists traveling River Road along the riverfront experience a mix of single-family and multifamily residences, as well as a series of riverfront parks at the western end including Eva Bandman Park, Cox Park, Twin Park, Riverfields Park and Hays Kennedy Park. This area also includes City Soccer Park, located east of Beargrass Creek between River Road and I-71.

Characteristics generally found within this landscape consist primarily of open, upland plateaus up to 250 feet above the Ohio River with steep wooded ravines. It contains tributaries to the river, including Harrods, Little Goose and Lentzier Creeks. Roadways are typically winding two-lane rural routes, rarely having curb and gutter and often lined with steep embankments of trees and other vegetation as well as exposed limestone outcroppings. Many of these scenic roads are lined with the white or black wood fencing on rural estates or horse farms.

This area between Twelve Mile Island on the east and Beargrass Creek on the west includes portions of the communities of Glenview, Indian Hills, Harrods Creek and Prospect, with a mix of development ranging from historic, large estates to contemporary subdivisions. Twelve Mile Island is an undeveloped island on the far eastern edge of the project area. Wooded ravines aesthetically define much of the Kentucky uplands. Views of the river and other natural settings from private lands, public open spaces and roadways tend to be picturesque and are rarely influenced by development.

This area also contains the relatively flat, expansive floodplain adjacent to the Ohio River that ranges from approximately 2,625 feet in width between Harrods Creek and downtown to approximately 5,250 feet east of Harrods Creek. The landscape is occasionally punctuated by a vegetation-lined stream (e.g., Harrods, Little Goose or Lentzier).



Development Along Harrods Creek



Large-lot Suburban Development Adjacent to Historic Estates

JEFFERSON COUNTY HISTORIC RESOURCES

- **Country Estates Historic District**

The Country Estates of River Road consists of all, or portions of, a string of contiguous estates, many with designed landscapes, covering approximately 700 acres northeast of Louisville. Four historic districts and 10 individually listed properties are contained within the district.

The estates developed from circa 1875 to 1938. They stretch in a line along the Ohio River bottomlands and the steep river bluffs behind them. The Country Estates Historic District encompasses the historic districts of Nitta Yuma, Harrods Creek, Glenview and Drumanard. The majority of the residences in the District, dating from 1900 to 1938, are high style, two and one-half story, architect-designed houses. The architecturally significant styles range from Colonial, Georgian, Tudor Revival and Craftsman, to eclectic mixes which use elements from several of these. Estates may be listed on the NRHP for their architectural or historical significance, determining to a certain extent the necessary degree of integrity of design, materials and workmanship required to render the property or its individual elements contributing.

Frederick Law Olmsted's firm of landscape architects was contracted by the city of Louisville in 1891 to design its three major public parks. The string of country places along River Road generated one of Olmsted's largest clusters of clients in the area. Marian Cruger Coffin and Arthur Westcott Cowell also designed gardens in the district. The stock market crash in December 1929 and the ensuing depression brought residential construction along River Road to an abrupt halt and also ended the golden age of the country estate.

The total acreage within the four historic districts described below is 475 and include the Harrods Creek Historic District (316 acres), Glenview Historic District (81 acres), Drumanard Historic District (48 acres) and Nitta Yuma Historic District (30 acres).

- » **Harrods Creek Historic District**

The Harrods Creek Historic District is the largest historic district within the Country Estates Historic District. It is located along the northern edge of the District. River Road forms a major portion of the boundary, extending from near Captains Quarters to the Drumanard Historic District, southeast of the River Road-Wolf Pen Branch Road intersection. Two of the individually listed NRHP properties – Ashbourne and Bingham-Hilliard – are located within the Harrods Creek Historic District.

- » **Glenview Historic District**

The Glenview Historic District is near the middle of the Country Estates Historic District. It is more or less centered on Glenview Avenue, extending approximately 0.25 mile north and south. It extends approximately 0.5 mile southeast from the Ohio River floodplain.

- » **Drumanard Historic District**

The Drumanard Estates Historic District is near the northern edge of the Country Estates Historic District. It is located on the north side of Wolf Pen Branch Road, opposite the Nitta Yuma Historic District.



Scenic Drive Along Wolf Pen Branch Road



Rolling Landscape and Residence at Nitta Yuma

» **Nitta Yuma Historic District**

The Nitta Yuma Historic District is near the northern edge of the Country Estates Historic District. It is located on the south side of Wolf Pen Branch Road, opposite the Drumanard Estates Historic District.

Ten individually listed properties in the National Register of Historic Places include:

» **Ashbourne**

Ashbourne is individually listed in the NRHP for its association with architecture. Ashbourne is approximately fourteen acres in size and is located adjacent to the northern boundary of the Harrods Creek Historic District

on the eastern end of the Country Estates Historic District.

» **Bingham-Hilliard**

Bingham-Hilliard is individually listed in the NRHP for its association with architecture. The property is approximately nine acres in size and is located within the Harrods Creek Historic District.

» **Rogers Clark Ballard School**

Rogers Clark Ballard School is individually listed in the NRHP for its association with architecture. This resource consists of approximately two acres atop a bluff from Lime Kiln Lane.

» **Shwab House**

The Schwab House is individually listed in the NRHP for its association with architecture. The Schwab House is located on the northwestern NRHP boundary line of the Country Estates Historic District. The resource encompasses approximately seven acres.

» **Rockledge**

Rockledge is individually listed in the NRHP for its association with architecture. Rockledge covers approximately six acres within the Country Estates Historic District, and its northern boundary is located adjacent to the Schwab House boundary.

» **Winkworth**

Winkworth is individually listed in the NRHP for its architecture.

» **Ladless Hill**

Ladless Hill is individually listed in the NRHP for its architecture. This resource is located on a bluff overlooking the Ohio River.

» **Jesse Chrisler House**

Jesse Chrisler House is individually listed in the NRHP for its architecture.

» **Lyndcliffe**

Lyndcliffe is a three-story, stuccoed structure with a hipped roof, dormers and interior brick chimneys. The window sills, lintels and quoins are limestone. Vast lawns, accented by large trees and extensive gardens surround the house. In addition to the main dwelling, the contributing structures on the site include a carriage house, generator house, barn and two stuccoed cottages built for servants, gardeners or caretakers. There are two non-

contributing greenhouses, which date from the 1960s. Lyncliffe was listed in the NRHP in 1983 for its architecture. It is evident of significant early 20th century Georgian Revival mansion.

» **Blankenbaker Station**

Blankenbaker Station is sited on grounds above the Ohio River and was completed in 1916. It is a two-and-a-half story, Neo-colonial stone structure that is flanked by wings on each side. Dormers ornament the slate roof. A pent roof between the first and second stories highlights the main facade. The name "Blankenbaker Station" refers to the Interurban Station, which stood at the bottom of the hill in the early twentieth century. Blankenbaker Station is a good example of the Neo-Colonial Revival movement of the early 20th century.

• **Juniper Beach Historic District**

The Juniper Beach Historic District is eligible for the NRHP for its association with events through the context of River Recreation. North of the entry drive connecting Beach Road to River Road is a concentration of small one-story, concrete block or brick river camps most of which date from the mid 1940s to the early 1950s. The Juniper Beach Historic District has retained integrity of scale and materials for its association with the context of river recreation.



Residence at Juniper Beach

• **Harrods Creek Village Historic District**

This District is composed of several properties located along Harrods Creek, extending north from the Wolf Pen Branch Road and River Road intersection. This small community is composed of several businesses and a few homes. The individual properties within this district include:

» **Lang's Garage**

The building on this site was built circa 1934 as a gas/service station. A concrete block addition was placed on the southwest side. The former service station retains the canopy, which covered the gas pumps. John C. Lang died at the age of 86 on December 25, 1990. He was the owner of Harrods Creek Auto Service and a member of the St. Francis in the Fields Church. He was married to Mary Elizabeth Bader Lang. His sister Virginia Abell lived in Crestwood. The current occupant of the garage is Harrods Creek Imports and Service.



Historic Structures at Wolf Pen Branch and River Road Intersection

» **Walter Bader's Grocery Store**

Bader's Grocery Store is a one-story, three-bay, frame, shed-roofed structure constructed circa 1925. Windows are located on each side of the central entry. Walter L. Bader, who died at the age of 68 on March 25, 1954, was the husband of Mary Eifler Bader, who had inherited the property from her mother Mary Eifler in 1921. The Prospect Interurban passed through the center of the grocery store and Hoskins General Store.

» **Mary Elizabeth Bader Lang House**

The Lang House is a one-story, five-bay, brick, ranch house constructed post 1955. Mary Elizabeth Lang died in December of 1996 at the age of 83. The dwelling was constructed around 1955. The property was acquired in 1955 from Mildred Robinson. It was part of property acquired by Mamie Eifler Bader in 1921.

» **Finch or Finney House**

The Finch House is a one-story, side-gabled, frame house that has been made into a T-plan through an addition, which has three bays. Metal posts support the shed-roofed porch. In 1927, this site was part of 14 acres including the Merriwether House, which was owned by B.J. Craighead.

» **House**

This one-story, square, firebrick dwelling with a hipped roof has two large plate glass windows flanking the central entry. Based on information obtained by locals, the dwelling is approximately 30 to 40 years old. The property upon which the dwelling is located was part of 14 acres including the Merriwether House, which was owned by B.J. Craighead in 1927.

» **General Store and Old Post Office**

The General Store is a two-story, weatherboard structure with side-gabled and hip-roofed sections. It was constructed in the 1910-1925 time frame. In the 1927 property atlas, a person named M. B. Claybrook is mentioned as owning either five or 0.5 acres.

» **House**

This one-and-one-half story, flat-roofed stuccoed single-family dwelling was constructed post 1950. R. H. and Mary Hoskins owned the property in 1895. William Wheeler acquired the property from the Hoskins family and held the property in his name until his death in 1936.

» **House**

This one-and-a-half story, side-gabled frame dwelling has a centrally located chimney. A modern addition was placed on the front and side of the dwelling for its present use as a business. It was constructed circa 1900. J. B. Chisler owned the property in 1913 and C. C. Schneitmiller was shown as the owner in 1927.

• **James T. Taylor Subdivisions Historic District**

Residences Along Shirley Avenue - James Taylor Subdivision

Shirley Avenue was shown as early as September 1922 and Duroc Avenue as early as September 1924 on plats of this subdivision. Two plats were filed by James T. Taylor (1885-1965) and his wife J. Etta Taylor on land created by the partition of the A.E. Shirley Estate in 1912. The subdivision of Portion No. 2 (30 acres) to create Shirley Avenue was approved in 1923. A second subdivision was approved in 1925 for Portion No. 1 to create Duroc Avenue. Between the two Taylor subdivisions, a private road is indicated for access to the William C. Baass (later spelled Bass) House.

Some of the early residents along Shirley Avenue included Will Clay, Edward Wilson (whose house burned), Fred Rudy, James T. Taylor (6600), Alonza Howard and Burrell Ditto. James

T. Taylor originally lived in a house on Wolf Pen Branch Road, but later built a house at 6900 Shirley Avenue. His son, James Stewart Taylor, later lived in the William Baass House and developed the nearby nursing home and subdivisions.

Although the plats showing the lots were filed in the early 1920s, few houses appear to have been built prior to World War II. The 1937 and 1947 aerial photographs show houses primarily on the south side of Shirley Avenue. These houses are interspersed with houses of much later construction.

- **Jacob School Road Historic District**

A number of single-family dwellings constructed between 1912 and 1947 are located within this district. A parcel was also dedicated for the Jefferson Jacob School. The dwellings within this site include:

6713: One-story, two-bay, frame, front-gabled dwelling with a full-width, hip-roofed porch supported by modern metal columns

6707: One-and-one-half story, frame bungalow with side-gabled roof, containing a shed-roofed dormer-porch has been enclosed to create an additional room

6701: Two-story, side-gabled, frame dwelling with a wrap-around porch

6711: Modern frame ranch dwelling

6401: Jefferson Jacob School

6511: Modern frame ranch house

6508: One-and-one-half story, side-gabled, frame bungalow with porch enclosed to create additional room

6505: One-story, front-gabled, modern frame dwelling

6503: One-story, front-gabled frame dwelling with a full-width, hip-roofed porch supported by square wood posts

6419: One-story, hip-roofed dwelling that has been covered with a brick veneer

6417: One-story, modern frame, ranch house

6413: Two-story, front-gabled frame building that may have been originally used as a store; a modern shed-roofed porch covers central doorway and on the side is a shed-roofed, concrete block addition visible from the road

6411: Front-gabled, one-and-a-half story frame dwelling

- **Upper River Road Historic District**

The Upper River Road Historic District consists of a number of properties along Upper River Road. Included houses are the C. W. Stoll/James Callahan House at 405 Mockingbird Valley Road, John V. Collis House at 3720 Upper River Road, Attila Cox House at 3750 Upper River Road, William C. and Frances Dabney House at 3760 Upper River Road and the Louisville Country Club at 3744 Upper River Road.

- **River Hill/Stonebridge Historic District**

This proposed district consists of River Hill Road (Huston Hills Subdivision), Stonebridge Road (Riviera Subdivision) and River Bluff (Rio Vista Subdivision). It is a neighborhood of single dwellings of multiple forms, built from 1915 to the

present. The dates for the plats of the subdivisions involved include Huston Hills Subdivision (1906) and Riviera Subdivision (1926). Rio Vista Subdivision to the south was approved in 1956. The date of construction for dwellings within or adjacent to the expanded APE, range from 1915 (Dr. J.E. Mays) to 1997. Ten of the 19 properties are less than 50 years of age.

- **Woodhill Valley Road Subdivision Historic District**

The Woodhill Valley Road Subdivision Historic District is eligible for listing in the National Register under Criterion A. The Woodhill Valley Road Subdivision Historic District was identified in the 2010 Survey Update of Butchertown, Phoenix Hill,



Residence in the Woodhill Valley Road Subdivision

Downtown Louisville and River Road as eligible for listing in the NRHP. Thirteen structures along Woodhill Valley Road were surveyed as part of the survey update. Twelve were determined to be contributing resources to a potential historic district once the 50-year threshold was reached under a context of mid-century suburban development in Jefferson County.

- **Mockingbird Valley Historic District**

The Mockingbird Valley Historic District was listed in the National Register in 2007 under Criterion A for its association with community planning and suburban development in eastern Jefferson County between 1905-1955. The Mockingbird Valley Historic District is a residential neighborhood five miles east of the center of downtown Louisville. The identity of the area

began to take shape in 1905 as owners initially purchased acreages from several large farms to establish a loose group of country estates. By the 1920s, a neighborhood of upscale suburban developments had coalesced, bounded by I-71 on the north, Brownsboro Road on the south, Swing Lane on the east and Jarvis Lane on the west. Mockingbird Valley Road provides the spine of the district. The undulating landscapes, sharp bluffs, a meandering creek bed, stone outcroppings, floodplains and stands of trees are the character-defining features of this residential, suburban landscape. The built environment complements and enhances the natural setting, with curvilinear roadways, deep setbacks and architect-designed buildings and landscapes. The most popular architectural style is Colonial Revival and there are also examples of Neo-Classical, Italian Renaissance, French Eclectic, Mission, Modernist, International and Monterey styles.

1. **Ohio River Recreational Camps/Communities (multiple properties)**

As noted in the Survey Update of Butchertown, Phoenix Hill, Downtown Louisville and River Road, the recreational river camps/communities originated in the late 19th century and were designed for weekend or summer recreational activities. Historic examples along the Ohio River range from the 1930s to the late 1950s. The properties include small cabins built parallel or perpendicular to the river, along with beaches that were developed along the Ohio River and Harrods Creek. Many of these properties have been continuously remodeled and updated since their original construction. This group of properties also includes second-generation river camp structures that are typically one-story, concrete block or masonry buildings. Many of these recreational camps/communities are accessed from long entrances connecting to River Road.

Select properties located within the camps/communities were identified in the 2010 Survey Update of Butchertown, Phoenix Hill, Downtown Louisville

and River Road as eligible for listing as a multiple property group in the NRHP under Criterion A for their association with river recreation. This group would consist of a number of residences within nine camp and/or riverfront neighborhood locations located along the Ohio River between Longview and Glenview. Individual properties were identified as eligible as a group, but not as a contiguous district. The survey update recommended undertaking a Multiple Property Documentation Form (MPDF) to document the contexts and property types for a multiple property listing.

A multiple property listing refers to a group of historic properties related by common theme, general geographical area and period of time for the purpose of National Register documentation and listing. The nine properties identified as being part of an Ohio River Camps MPDF listing included Beachland Beach, Creekside Court, Eifler Beach, Guthrie Beach, Juniper Beach, Transylvania Beach, Turner's Beach, Waldoah Beach and the Riviera neighborhood.



Waldoah Beach Along River Road

2. **John Determan House – 6100 Transylvania Beach**

The John Determan House is a one-story, flat-roofed, concrete block structure completed in 1954. Its form and detailing reflect the Art Modern style. The Determan House is eligible for the NRHP for its association with events as an unaltered, intact example of a river camp which is characterized as a weekend dwelling made of masonry to survive the repeated flooding of the Ohio River and utilizing steel windows. It is significant for its recreational use as a river camp.



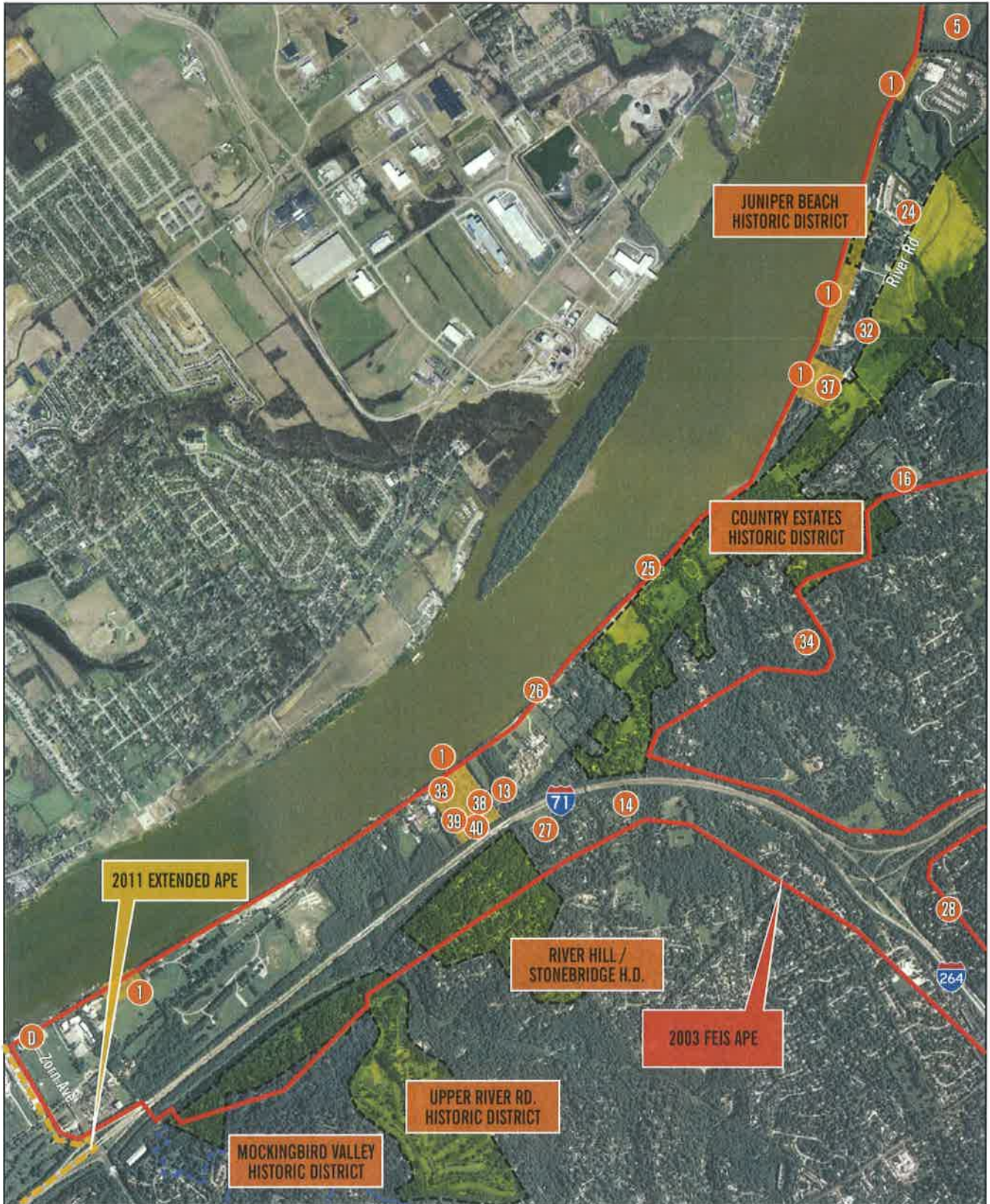
John Determan House - circa 1954

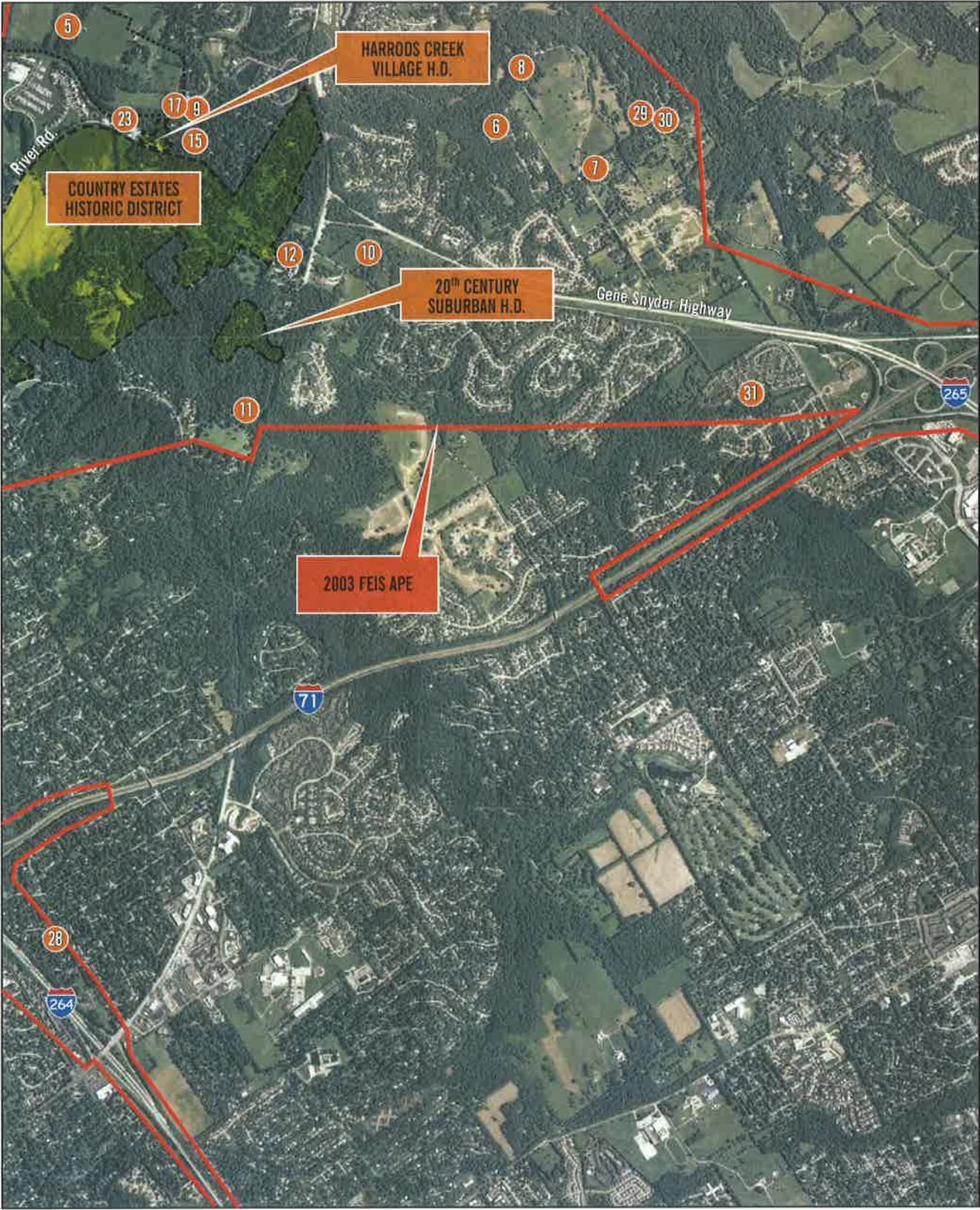
3. **J. Schildknecht House – 6306 Transylvania Beach**

The J. Schildknecht House is eligible for the NRHP for its association with events as an intact example of a river camp characterized by its masonry construction and raised first floor. The J. Schildknecht House is composed of one-story atop a full foundation. It is a three-bay, flat-roofed, brick, river camp dwelling. It was built circa 1941. The house is one of the few remaining examples of a pre-World War II river camp.

4. **Rosewell House – 6415 Transylvania Avenue**

Rosewell, also known as the Barber House, is listed in the NRHP for its architecture. Rosewell is a two story, three-bay, central passage dwelling. It is basically Greek Revival with certain details that indicate a transition to the Italianate style. The house was built circa 1851 and is one of the few remaining examples of the Greek Revival era in Jefferson County. The design of Rosewell has been attributed to Henry Whitestone, one of Louisville's most prominent 19th century architects. To the east of the main dwelling is a brick smokehouse. There is a modern three car garage on the site.





5. Belleview – 6600 Upper River Road

Belleview represents a 19th century Gentleman Farm and is listed in the NRHP for its association with agriculture. The property achieved its significance as a fully realized Gentleman Farm between 1860 and 1930. The original section of the main dwelling is a two-story, single pile I-house. Later the house was remodeled; the central part of the main dwelling now consists of a two-story, double-pile, brick structure. The architect of the house is unknown.

6. Bruce House – 5641 Wolf Ridge Road

The Bruce House has several other names including the Smith House, Royal House and Kolbrook. The Bruce House is eligible for the NRHP for its association with architecture as an intact example of Colonial Revival architecture. The house is a one-and-a-half story, three-bay, side-gabled, double-pile, frame Colonial Revival structure. It was built circa 1940. The architect is unknown.

7. Crowfoot – 7500 Wolf Pen Branch Road



Crowfoot Property at 7500 Wolf Pen Branch Road

Crowfoot, also known as the R.F. Cate House, is eligible for the NRHP for its association with architecture as an intact example of Colonial Revival architecture. It was designed by Wischmeyer, Arrasmith and Elsmith, a prominent local architecture firm in the early 20th century. The dwelling is a one-and-a-half story, three-bay, side-gabled, brick, Colonial Revival, saltbox type structure. It was built circa 1936. At the northeast corner along Wolf Pen Branch Road, on the adjacent property is a small family cemetery with the graves of Joseph Miller (1805-1868) and Cristina who died in 1839. The proposed NRHP boundary follows the property lines of Crowfoot but does not include this adjacent cemetery.

8. Fincastle – 7501 Wolf Pen Branch Road

Fincastle is listed in the NRHP for its association with architecture and landscape for the high quality and high degree of integrity of the home as well as the surrounding landscape. Ann Bruce Haldeman, a well-known landscape architect, designed the formal landscape surrounding the home. The land beyond the home was left in a natural state. In 1936, the Chicago architectural firm of Ambrose E. Cramer designed a Colonial Revival dwelling for Fincastle. The house is a two-story, Greek Revival style homestead. The house is one story on the east elevation and two stories on the west elevation, with five-bay windows and central block. Fincastle is a significant example of architecture and landscape architecture for the period 1937-1940.

9. Merriwether House – 6421 River Road

The Merriwether house is listed in the NRHP for its association with events and as a well-preserved illustration of the settlement of African-Americans in the rural community of Harrods Creek in the last quarter of the 19th century. In 1898, Harry Hall Merriwether acquired the property and, according to oral history, the dwelling was built a short time later. A terrace was built on the creek bank of Harrods Creek to provide a level building site. There the Merriwether family engaged in small-scale agriculture, raising and slaughtering hogs, tending

a large garden and managing rental docks and cottages along the creek. The house and its site on the bank of Harrods Creek reflect the use of the land by these small-scale farmers and laborers.

10. Allison-Barrickman House – 6909 Wolf Pen Branch Road

The Allison-Barrickman House is listed in the NRHP for its association with architecture as an intact example of a modified Greek Revival house, unique in Jefferson County. The Allison-Barrickman House, built circa 1844, is a one-and-a-half story, five-bay, front-gabled, frame structure that rests upon a stone foundation. It has a full width porch supported by four squared columns; the porch is ornamented by a later sawn bargeboard. References to Greek Revival in the detailing include pilaster corner boards, returns and sidelights that flank the central doorway. On the interior, a central passage runs the length of the dwelling. North of the house is a dairy barn and silo that date to 1918. North of the barn area is a family cemetery and a slave cemetery. To the east of the house are farm outbuildings and an icehouse ruin.



Merriwether House at 6421 River Road

11. Dogwood Hill – 7001 U.S. Highway 42

Dogwood Hill is listed in the NRHP for its association with architecture and landscape architecture. Dogwood Hill is significant architecturally for its carefully detailed Colonial Revival brick house designed by Ossian P. Ward. It is also significant for its landscape design. Henry Fletcher Kenney, in the Olmsted tradition, landscaped the grounds. The W.G. Simpson House at Dogwood Hill is a two-story, five-bay, Colonial Revival dwelling. The main block is flanked on the east by a projecting one-story wing. On the west is a small lateral wing attached to a one-and-a-half-story garage. The central entry porch is octagonal with a gently sloping pyramidal roof. The portico resembles the main entrance to Gunston Hall in Fairfax County, Virginia.

12. St. Francis in the Fields Church – 6710 Wolf Pen Branch Road

St. Francis in the Fields Church is eligible for the NRHP for its association with events. The congregation for this church was organized in 1945 when a committee of local neighbors formed a new parish at Harrods Creek with Rt. Reverend Charles Clingman who was the bishop of the diocese. This church was completed in the spring of 1948. Plantings from the 1946 Olmsted landscape plan for the grounds of the church were installed in 1947 and 1948. St. Francis in the Fields Church is significant because it clearly illustrates the continuum of seeking the design guidance of professional landscape designers in Jefferson County, including Olmsted and the Olmsted firms. The period of significance of the site is 1945-1951. Modern additions were placed on the church building in 1958. The study of Rt. Reverend Benjamin Bosworth Smith, who was an early leader of Episcopalians in Kentucky, was moved to the church grounds and restored circa 1959.



St. Francis in the Fields Church

13. Croghan-Blankenbaker House – 4306 River Road

The Croghan-Blankenbaker is listed in the NRHP for its association with architecture. The Croghan-Blankenbaker House is significant as a fine example of the Greek Revival style. The double parapet chimneys are unique in Jefferson County. Also significant as a farm complex, the property has four original outbuildings and is surrounded by a stone fence made from stone quarried on the property. The main dwelling was completed circa 1832. Included in the NRHP listing is the Blankenbaker-Mattingley House, slave quarters, a smokehouse and a forge. This two-story, frame dwelling was built after 1879 (before 1900). The l-house has interior chimneys and a three-bay facade. The house is referred to as "Aunt Fannie's House."

14. Midlands – 25 Poplar Hill Road

The Midlands is listed in the NRHP for its association with architecture as an example of an early 20th century Georgian Revival house designed by one of Louisville's outstanding architectural firms. J.B. Hutchings and Sons designed the house that was built circa 1913-1914. The Midlands dwelling is a three-story, brick, Georgian Revival house. The six-acre site retains a rural ambiance.

15. James T. Taylor/James W. Chandler House – 6209 Wolf Pen Branch Road

The dwelling was built and owned by James Taylor (1885-1965), an African-American contractor who developed the Taylor subdivisions on sections of the A.E. Shirley estate on the north side of River Road in the early 1920s. James T. Taylor, son of Fannie Lang Taylor, inherited the land in 1928. He was the heir and nephew of J.W. Lang, George Lang and A. D. Lang. The property changed hands, ultimately from E. N. and Irene Andriot to Nathan and Ruth Lord in 1945.

16. Alice Speed Stoll House – 5711 Stoll Hill

Alice Speed Stoll, wife of Berry V. Stoll, was the daughter of William S. Speed, president of the Louisville Cement Company and founder of Louisville Collegiate School, and daughter-in-law of Charles C. Stoll, president of Stoll Oil Refining Company. Berry V. Stoll (b.1894), who married Alice Speed in 1928, became a vice-president of Stoll Oil Refinery in 1919, director of the Louisville Cement Company, Black Star Coal and the Louisville Street Railway.

Mrs. Stoll was kidnapped in October 1934 from her home on Lime Kiln Lane. She was returned safely to Louisville after the payment of a ransom. Thomas Henry Robinson, the kidnapper, was arrested in California in 1936. Alice Speed Stoll acquired the property from the administrator of the will of Adeline Holme Strater in 1930. The J. B. Speed Art Museum obtained the property in 1998. Ownership of the property changed again in 1998, ultimately with a transfer to Paul Jones Breckinridge.

17. Upper River Road Bridge Over Harrods Creek

The Upper River Road Bridge over Harrods Creek is composed of three poured concrete arches with concrete spandrels. According to the *Survey Update of Butchertown, Phoenix Hill, Downtown Louisville and River Road*, construction began on the one-lane, triple-span reinforced concrete arch bridge at Upper River Road in 1910. Jefferson County Fiscal Court records illustrate a long and often contentious effort to construct the bridge, which was awarded to the firm of Adams and Sullivan. In January 1912, the wing walls were under construction. Later that year, the Fiscal Court records note that "the part of the spandrel wall

that has fallen, was pulled down by the wing wall" and a motion to file suit against Adams and Sullivan carried. Flooding damaged portions of the bridge in 1913. The county decided to raise the bridge above the 1884 flood mark and raise the approaches leading up to the bridge. Concrete piers that support an open concrete railing and balusters form the side walls of the bridge. A cut stone foundation from an earlier bridge is located on the west side of the current bridge. The bridge was upgraded with a new two-lane deck and railing in 2010. The Upper River Road Bridge over Harrods Creek is eligible for listing in the National Register under Criterion C.



Upper River Road Bridge over Harrods Creek

18. Greencastle Baptist Church – 216 Rose Island Road

The congregation of the Green Castle Baptist Church was formed in 1869. The sanctuary for this church was raised in 1946 and the addition finished in 1979. It is associated with the development of the African-American community in the Harrods Creek area.



(Former) Greencastle Baptist Church Along Rose Island Road

19. Prospect Store – 2500 Rose Island Road

This two-and-a-half story, front-gabled, frame store building has a first floor entry flanked by display windows and covered by a shed-roofed porch. The upper floors have apartments. In the gable ends are wood shingles with brackets beneath the wide roof eaves. A series of modern decks and stairways were attached to the north side when the building was remodeled for use as apartments.

20. Sutherland Farm – 24 U.S. Highway 42

The Sutherland House is a two-story, five-bay, frame Neo-Colonial dwelling, which rests upon a stone foundation. Three dormers and tall, exterior, paired brick chimneys accent its steeply pitched hip roof. Sidelights and a fanlight are located at the top frame of the central entrance. A one-story porch covers the central entry and a bay on each side. Modillions and dentils ornament the cornice. Walter N. Haldeman, publisher of the *Courier Journal* acquired the site in 1872. Samuel Russell, a banker, lawyer, and member of the Kentucky General Assembly later owned it.

S.J. and Eva Burford acquired the land in two tracts in 1899 and 1905 and possibly built the main part of the house. S.J. Burford was the secretary of the Rhodes-Burford Furniture Company. Eva Burford sold the property to F.D. and Ella Wood in 1917. In 1921, William F. Knebelcamp, president of the Louisville Baseball Company, which owned the old Louisville Colonels baseball team, acquired the property. George Garvin Brown, founder of the Brown-Foreman Corporation, bought the house and acreage in 1943. The Olmsted Brothers firm worked on the property from 1946 to 1963.

Of the 300 acres, Joe D. Cross, a former automobile-dealership owner, sold 245 acres to the old STM Development Corporation, which was eventually developed by NTS Corporation. Associated with the Sutherland property is

the Sutherland Mound, the only known prehistoric mound in Jefferson County, which was incorporated into green space in the development. Additional recent development has occurred to reduce the amount of land associated with the dwelling.

21. A.E. Shirley/William C. Baass/James S. Taylor House – 6300 Bass Road



Shirley/Baass/Taylor House at 6300 Bass Road

The Baass House is a one and one-half story Bungalow with a red tile roof and buff brick exterior. The site includes a garage and fishpond. Ownership of the property is outlined below:

1912: Deed of partition of the heirs of Andrew Elias (A.E.) Shirley who acquired the land from his father's will (John Shirley, which was probated in November 1831) and mother's will (Jane Shirley, which was probated January 16, 1882)- land partitioned into six tracts

1919: William Baass acquired property upon which the house is located

1950: Lena Nieman was left the business buildings and storerooms at 112-114 East Market Street in the will of William Baass, who died December 21, 1950 (L.A. Henry Baass, brother of William was executor)

1953: L.A. Henry Baass and wife Ivy H. Baass and Pauline C. Rettig, and Henrietta Bass to C.C. Saunders

1957: C.C. Saunders to James S. Taylor

James Stewart Taylor, an African-American, was the son of James T. Taylor, the developer of the subdivision, which includes Shirley and Duroc Avenues. James S. Taylor and wife Bettie L. Taylor developed the subdivisions Beachland, Section 1 with 16 lots (Riverway) in 1958 and Beachland, Section 2 with 14 lots (Restway) in 1959. He also developed Beachland Nursing Home, Mount Lebanon Nursing Home and Mount Lebanon Cedars of Lebanon Apartments. As a licensed funeral director and embalmer, Taylor served on the board of Rodgers Funeral Home. Taylor was the first African-American to be elected to the Louisville Real Estate Board in 1965.

22. Jefferson Jacob School – 6401 Jacob School Road

The Jefferson Jacob School is a two-and-one-half story, frame, four-bay, cross-gabled structure. Also located on the site with the school is a two-story, frame cottage built in the 1930s for home economics and wood shop classes. Vinyl siding covers the original exterior fabric and the entrances have been altered. The school, which served the local African-American community, was opened in 1916. According to local history, two smaller one-room schools for black children in the area were consolidated into this school. The Rosenwald Foundation financed part of the construction. The school was closed by the school board and sold to Prospect Masonic Lodge #109 in 1957.

Julius Rosenwald, the president of Sears and Roebuck and Company, began a fund to build schools for black children in the south. Rosenwald's

generosity stemmed from a friendship with Booker T. Washington who exposed Rosenwald to the plight of African-American education. Rosenwald gave grants for the construction of approximately 5,000 schools in the south for African-American children. To tie the schools to the communities, Rosenwald required funding contributions from the community and the local school district.

Frank Lloyd Wright designed the floor plans of the schools with large windows. Each school was built on an acre of land to ensure room for playground facilities. By the time of Rosenwald's death in 1932, he had contributed \$4.3 million for the construction of about 5,400 schools, shops and teachers' homes in fifteen Southern states. According to the Kentucky Heritage Council, 155 Rosenwald Schools were built in Kentucky and today, approximately 20 to 30 Rosenwald Schools remain.



Jefferson Jacob School at 6401 Jacob School Road

23. Bennett/Griesbaum/Lang House – 6317 River Road

The Bennett/Griesbaum/Lang House was constructed pre-1905, possibly 1875-1880. It is a two-story dwelling whose first floor is limestone block and the second is frame. The first floor is two-bays and the second is three-bays. Across the second floor is a full-width, shed-roofed porch with wooden supports. The original windows have been replaced by metal ones. To the rear is a flat-roofed, concrete block addition. Deed research on the property revealed the following:

1879: J. Bennett shown with building here (1879 Beers Map)

1913: S. Griesbaum was shown as owner (1913 Property Atlas)-Property to Susan Bennett Griesbaum by will of Edward Pitchford-Daisy Pitchford to Bennett, same property to Joseph Bennett (1875-1876)

1938: B. Frank and Nellie Bennett to Henry and Addie Lang (B. Frank Bennett was heir of Susan Bennett (Griesbaum), widow without a will who died January 13, 1916)

1943: Henry Lang (widower) to John C. Lang and Virginia Lang Abell

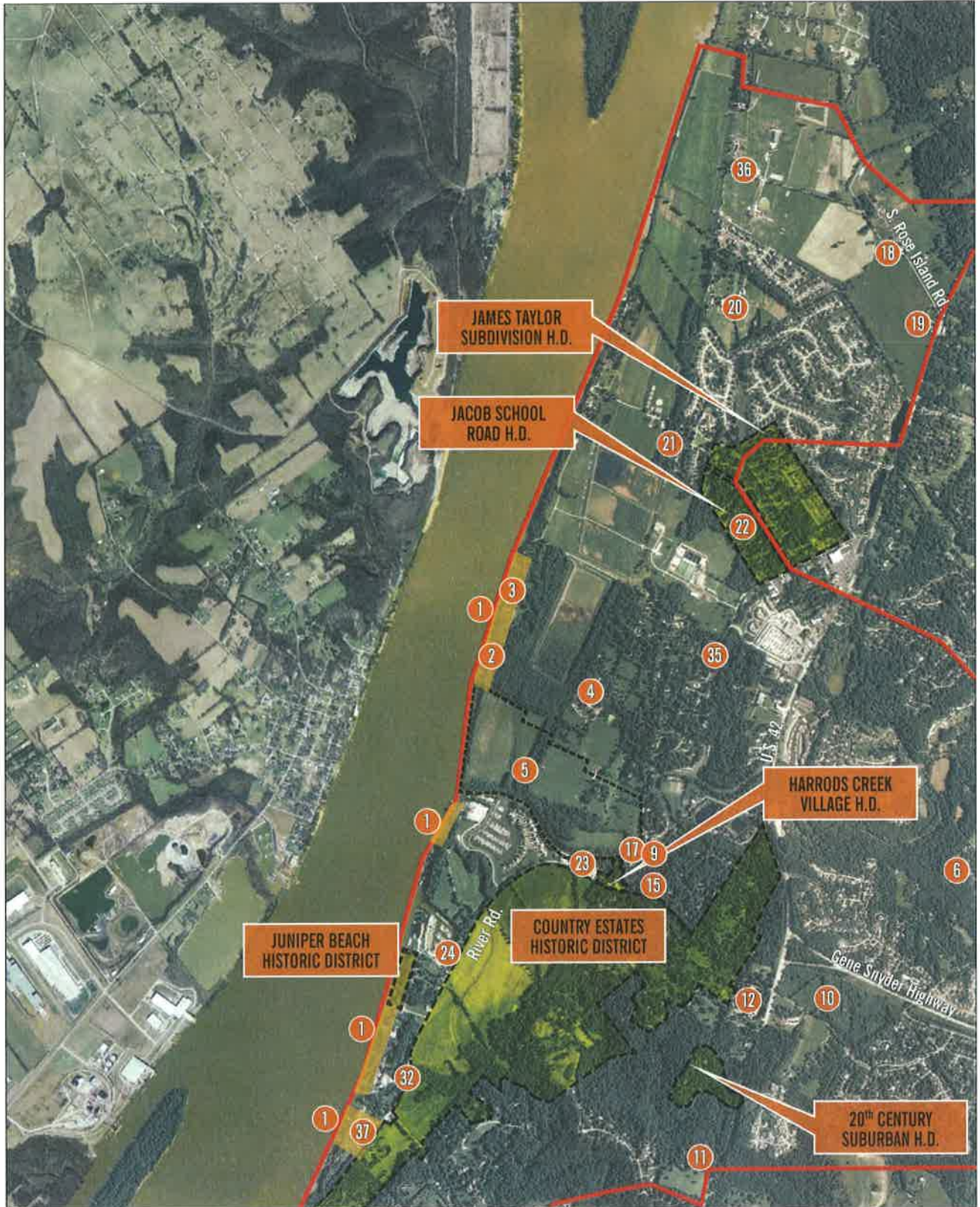
1954: Virginia Lang Abell (sister) half interest to John C. Lang

24. Dr. J.C. Metcalfe House – 5901 River Road

In 1871, Dr. J.C. Metcalfe bought 130 acres of land on the Ohio River and Goose Creek from Gerard and R.T. Bate. Metcalfe purchased an additional 17 acres from William R. and Sallie Lentz, who were heirs of Henry Lentz. On the 1879 Atlas of Jefferson County are several structures along River Road with Dr. Metcalfe's name or initials. The Bank of Louisville sold the property in 1885 to Heinrich Louis Vornholdt. The Vornholdts owned the property until 1923. Owners after the Vornholdts have included J.C. and Charles Bright, Fielding H. Dickey, Consolidated Realty Company, John Redman and John Lang (1937).

25. Gaffney House – 4525 Upper River Road

J.J. Gaffney (1863-1946) was a prominent Louisville architect from the late 19th century until his retirement in 1930. His designs include the first building







Dr. J.C. Metcalfe House at 5901 River Road

in a Tudor Gothic style at Waverly Hills Tuberculosis Sanatorium, Taggart House (now the Wildwood Country Club), St. James Church, Holy Name Church and the Belvoir and Besten Apartments.

J.J. Gaffney purchased the land in 1910 and completed the house before 1927. J.J. Gaffney designed his weekend home using a mixture of design motifs from Arts and Crafts, Prairie Style and the Mayan culture. The one-story structure rests upon a raised basement that overlooks the Ohio River. Bricks of different colors are laid in multiple patterns to give texture to the exterior walls of the house. It was listed in the NRHP in 1983.

26. Edgewater Garden/Richmond Boat Club – 4417 Upper River Road

W.F. Woodruff built the building on this property in 1922 as a nightclub or roadhouse on property he inherited from his grandfather Abraham Blankenbaker in 1900. The nightclub was rumored to have been the scene of bootlegging, bathtub gin and gambling. Woodruff was murdered in the late 1920s and found in the driveway to his home, the Croghan-Blankenbaker House. The building was purchased in 1926 by the Richmond Boat Club and sold to the Knights of Columbus in 1965. The first floor is veneered with random ashlar limestone reported to have been quarried from behind the Croghan-Blankenbaker House. The present-day five-acre property includes the clubhouse facility overlooking the Ohio River on the west side of River Road. East of River Road are a bath house/concession building, pool, tennis court, parking lot and wading pool.

27. John C. Doolan House, Dunmanway – 701 Blankenbaker Road

The Doolan House was originally associated with 10 acres on Lot 1 of the Fort Stanyx Subdivision from 1907. The property passed to his wife, Katherine Doolan, in 1946. Ben Reid bought the property in October of 1955 and a subsequent owner, J.M. Clark, subdivided the property into six lots for Poplar Woods Subdivision, leaving approximately five acres with the house in 1987. To the north is the Poplar Crest Subdivision.

John Calvin Doolan was born in Shelby County in 1868 and married Katherine Clark in 1905. He was a lawyer in general and corporate practice in Louisville from 1890 as a member of the firm of Trabue, Doolan, Helm and Helm. Doolan was the District Attorney for Kentucky for the I.C. and C. I. and L. Railroad Companies. He served as the president of the Louisville Bar Association in 1917 and the Kentucky Bar Association from 1925 to 1926. His home on Upper River Road was called Dunmanway.

28. McFerran House – 5903 Jenness Court

The McFerran House is a two-and-one-half story, frame house completed circa 1900. On the main facade is a massive, two-story, pediment porch, which is supported by fluted Ionic columns. A semi-elliptical fanlight, tracery and modillions enhance the pediment. James C. McFerran and his son John B. McFerran bought the site for this house from John T. Bate circa 1879. James C. McFerran had acquired part of present day Berry Hill in 1868 and established a trotting horse-breeding farm. The name was changed to Glenview Stock Farm.

29. J.E. Skinner House – 7811 Wolf Pen Branch Road

The Skinner House is a two-story, three-bay, front-gabled, frame structure with a centrally located brick chimney. It was constructed in the 1865-1875 time frame. It is an example of a significant architectural form.

30. T.G. Peyton House – 7849 Wolf Pen Branch Road

The Peyton House is a one-story, double-pen, log structure with a dogtrot. On the exterior of the north end is a stone chimney. A stone and brick chimney can be found on the south end of the structure. The entry is centered on the west side of the north pen. It was constructed in the 1865-1875 time frame.

31. Cedarbrook Farm – 4800 Springdale Road

The present-day dwelling completed by Lewis G. Kaye in 1940 absorbed the second Harbold I-house, which dated from circa 1860. Lewis Kaye (b. 1897) was a banker associated with Citizens Union National Bank. After Kaye acquired the property in 1932, he moved stone from a circa 1790 house in Vevay, IN., to the present-day Cedarbrook Farm. The main block of the house was built of this stone. Fred Elswick, a locally-prominent architect, supervised the reconstruction.

The main block of the dwelling is a large one and one-half story, seven-bay, central passage, single-pile structure that exhibits elements from the Federal and Greek Revival periods. On the main facade is a pedimented portico, which is supported by four columns.

South of the main house are two connected log structures. The eastern pen, which has dovetail notching, is reputed to be the first dwelling of the Harbold Family. The second cabin, which has V-notching, is connected to the first by an enclosed dogtrot. It was moved to its present location from outlying fields in 1932. The second cabin was reputedly the first schoolhouse in Jefferson County. Zachary Taylor is said to have attended school here. South of the log cabins is the stone spring house on Little Goose Creek. Northwest of the house is the agricultural complex, which includes a horse barn, grain silo, garage/farm equipment shed, tenant house and slave quarters.

With a boundary of 30 acres, Cedarbrook Farm was listed in the NRHP in 1990 representing an active and evolving example of a gentleman farm. Recently, the northern section of Cedarbrook Farm along Springdale Road was developed into a subdivision called Asbury Park.

32. Old Upper River Road Bridge Over Goose Creek

The Old Goose Creek Bridge is made of mortared stone with a rounded arched opening. Stone buttresses anchor each end of the bridge. Access to the bridge is blocked by a newer bridge built in 1935.

33. Addison W. Lee House – 4218 River Road

The Lee House is a two-story, three-bay, side-gabled, frame Colonial dwelling with a full-width, two-tiered porch on the main facade. It has two interior-end chimneys with clay pots, a concrete foundation and weatherboard siding. A flat roof porch supported by foursquare posts, stretches across the full width of the



Old Goose Creek Bridge

home. The most significant aspect of this home is that, other than a small porch addition on the rear, there have been no changes since its construction in 1928.

Addison W. Lee purchased Lot 97 in the Riviera subdivision on September 16, 1926 from the Consolidated Realty Company. This subdivision was surveyed in 1924 and the Lee House was the only one constructed prior to the mid 20th century. The house is cited on the second of the four lots, consisting of 0.81 acre. It is the only structure on the property and is surrounded by a lushly landscaped yard, with an excellent view of the Ohio River. Addison W. Lee retained ownership until 1940, when he sold the property to Claude and Frances Graham.

While Addison W. Lee was president of the Louisville Gas and Electric Company, he is best known for his contributions to Jefferson County's aviation history. The Lee Terminal Airport Building at Standiford Field, which opened in 1950, was named after Addison W. Lee. A bronze plaque on the building commemorated Lee's contributions which read: "The guiding spirit in the development of Bowman Field. He was a pioneer in aviation in this community, and, as first chairman of the air board, served continuously from October 16, 1928, to the date of his death on May 1, 1949." Addison W. Lee House was listed in the NRHP in 2000.

34. Horner House – 3509 Woodside Drive

Clarence completed the two-story frame section of this house circa 1900 and Octavia Bate Graves on a tract, which was part of Woodside Subdivision, developed by Clarence Bate, the father of Mrs. Graves. In 1928, a subsequent owner, Charles Horner, president of Kosmos-Portland Cement, added a two-story, brick wing. The first story of the new wing contains a library, which is a pre-Georgian paneled room, which the Horners purchased in England. The pickled pine paneling was installed under the direction of Joseph Bittner, head cabinetmaker of the Louisville firm of Bittner Brothers.

The original farmhouse, a vernacular structure with references to Colonial Revival, was similar to several other structures in the area, which were built as summer homes. The brick wing added in 1928 exemplifies the influence of English revival styles in the architecture of a number of country houses built in the area from 1900 to 1930.

35. Kirzinger House – 7314 River Road

The Kirzinger House is eligible for listing in the National Register under Criterion C. The Kirzinger House at 7314 River Road is a Federal-style house.



Kirzinger House at 7314 River Road

It is rectangular in form with a side-gabled roof and horizontal siding. The windows of the front facade are symmetrical with wood shutters and double-hung, six-over-one sashes. There is a small extended entry porch topped by a triangular pediment. The centered entrance is flanked by sidelights and a transom.

36. Stone Place Stables – 7718 Rose Island Road

The Stone Place Stables property is eligible for listing in the National Register under Criterion C. The house at 7718 Rose Island Road is a Colonial Revival style cottage. It is a single-story house with a side-gabled roof and has a cut away porch supported by a simple, round corner column. The main fieldstone chimney protrudes from

the side of the house. The windows are double-hung two-over-two sashes, but appear to be replacements. The property also contains a gambrel-roof frame barn, a caretaker's house, a machine shed, a horse stable, a horse training barn, several small sheds and a mobile home. The barns date to the first half of the 20th century and contribute to the historic character of the site.

37. Eifler House – 5209 River Road

This one and one-half story Craftsman style bungalow was constructed in 1913 by William Eifler who founded Eifler Beach. The stone fence that forms the front boundary of the property was constructed circa 1914. The house has original two-over-two wood windows and the original rolled tin roof. Eifler's house is at the entry to Eifler Beach Road, where approximately nine river cabins are located. The beach-front land has historically been part of the current property; the cabins are owned by various individuals.



Eifler House at the Entrance to Eifler Beach Road

Although the house exhibits moderate alterations, it is eligible for NRHP listing under Criterion A for its association with early 20th century river camp communities and possibly under Criterion B for its association with William Eifler.

38. House – 906 East Riverside Drive

This one-and-one-half story Tudor Revival dwelling was probably constructed in the late 1930s. The building measures three structural bays with the north and south gable bays projecting from the main body on the front façade to form a recessed central entry. A stone chimney is situated in the center bay. The house has wooden casement windows on the principal façade and elevations with Tudor-style multi-paned leaded glass and some one-over-one wood double-hung windows. The house is located within the Riviera neighborhood which was platted in 1924 as a vacation community.

39. House – 906 West Riverside Drive

This one-and-a-half story structure is eligible for NRHP listing as an example of the Cape Cod/Tudor Revival style in Louisville. It was constructed in the late 1930s. The house has some eight-over-eight double-hung wood windows and some three-light wood casement windows. A central entry bay projects symmetrically on the façade.

Two symmetrically-placed, shed-roofed dormers flank the main entry onto the steeply pitched top half-story. The building's south elevation includes a brick chimney. To the north of the main body of the house is an attached garage designed in the same style. The house is also located within the Riviera neighborhood which was platted in 1924 as a vacation community.



House at 906 West Riverside Drive in the Riviera neighborhood

40. House – 4210 Riviera Drive

Residence at 4210 Riviera Drive

This moderne-inspired ranch house is eligible for NRHP listing as a modern beach architecture. It was constructed in 1954 by Charles Farmer to resemble a ship. The house has a prominent picture window on the front façade, low horizontal lines and a stone-veneered chimney pylon projecting asymmetrically from near the center of the main body of the house. The house also features low overhanging roof eaves that extend from the main body of the house on the south elevation to create a sheltered entry porch. The house is also located within the Riviera neighborhood.

JEFFERSON COUNTY ARCHAEOLOGICAL RESOURCES

As noted previously in Chapter 6, archaeological artifacts can take on a variety of forms and can be found above ground, underground and underwater. The condition of a given area can reveal “clues” concerning the probability of finding underground deposits. In general, areas or settings with fewer disturbances can increase the likelihood of finding intact archaeological deposits. Archaeological sites can be found in farm fields, country estates, woodlands, cemeteries, public parks and/or recreational areas, urban lots, as well as bodies of water. Archaeology can generally be divided into prehistoric and historical archaeology. As noted on the Society for American Archaeology website:

“Prehistoric archaeology focuses on past cultures that did not have written language and therefore relies primarily on excavation or data recovery to reveal cultural evidence. Historical archaeology is the study of cultures that existed (and may still) during the period of recorded history.”



Example of a Country Estate in the East End Crossing Area

Archaeological resources were investigated in the Project area in Indiana and Kentucky to satisfy requirements of each state’s SHPO, and mitigation requirements outlined by the Bridges Project’s First Amended MOA. It should be noted that it is the policy of both States to not show the specific locations of archaeological sites, nor to describe them in detail in an effort to protect them from theft, destruction and/or desecration. **Stipulation IV.B.2** of the Project’s First Amended Memorandum of Agreement states the:

“Federal Highway Administration shall examine all locations where ground-disturbing activities are proposed or where they may occur within temporary easements and permanent right-of-way. These locations may include, but are not limited to, roadway cuts and fills, bridge foundations, tunnel shafts, drainage excavations, waste areas, borrow sites, dredge disposal sites, construction staging areas, storage areas, and wetland and other mitigation sites.”

Archaeological investigations related to the Bridges Project have been ongoing since at least 2001. One of the most important things learned during this time was that many of the excavations took place in areas assumed to be heavily disturbed, if not destroyed, by the construction of I-65 and its associated ramps. While this was true in many cases, intact prehistoric and historic deposits were recovered in many other sites in Downtown Louisville and Jeffersonville. Archaeological resources were investigated in the Project’s APE to determine if there were any sites listed on or eligible for listing on the NRHP. These investigative methods evolved as a result of changing technologies as well as the types of resources discovered. Such investigations range from archival research often relying on historic Sanborn maps, to survey work in the field, to small scale hand excavation, to machine excavation at a larger scale.

During the original FEIS process in 2003, the archaeological resources evaluation conducted in Kentucky, like Indiana, consisted of a two-phase study approach. Initially, a literature review was conducted of information obtained from the Kentucky Office of State Archaeology and the Kentucky Heritage Council. Documentation of 83

previously evaluated sites was also reviewed. Of these sites, one was listed on the NRHP and two were considered potentially eligible. Following the literature review, a geoarchaeological study was conducted to define features and to assess the potential for buried archaeological resources in the Project area. Data was evaluated from the topographic maps and the Soil Survey of Jefferson County.

Based on the initial evaluations, archaeologists determined which areas had the highest potential to contain archaeological resources to determine which would require more detailed field surveys. Field methods consisted of an intensive pedestrian survey, screened shovel testing and bucket augering. In areas of good surface visibility, the survey was primarily visual with screened shovel tests conducted at 100 foot intervals. Where surface visibility was poor, survey techniques consisted of screened shovel testing along a 65 foot grid. Selected shovel tests were supplemented with bucket augering to depths ranging from three to thirteen feet below the surface. Field surveys were conducted in approximately 25% of the project area on the Kentucky side of the river. No shovel testing or bucket augering was conducted in the Downtown Crossing in areas of high topographic slope, on properties where permission to enter could not be obtained or areas of extensive urban development.

Within the Project area in Kentucky during the SFEIS process completed in 2012, ten archaeological sites were identified within the Project APE. Within the Downtown Crossing area, three historic sites were identified dating from the mid-1800s. Within the East End Crossing area, the seven sites included five prehistoric sites including one associated with the Rosewell Plantation, and two historic sites including one associated with the Allison-Barrickman Plantation. The results of the literature review and investigations were documented and submitted to the Kentucky State Historic Preservation Office for review.

Sampling of Archaeological Resources

As noted previously, numerous sites have been recorded and examined in Kentucky as part of the Project since 2001. These range in time from approximately Native American camps and shelters 9,000 – 10,000 years ago, to residences and businesses from the early to mid-20th century. The oldest prehistoric sites that have documented represent some of the early inhabitants of Kentucky and include places where people may have camped on a short-term basis, places where they may have lived for a season, or a year or more. Many of these encampments were established to take advantage of natural resources such as wildlife, quality stone (e.g., chert), the numerous rivers and streams in the area for both transportation and fishing, and the Falls of the Ohio as a natural stopping point along the Ohio River.

Historic archaeological sites that were investigated revealed the ethnicity of the people living in Louisville and outer Jefferson County, their income level, occupations, interests and even the foods they ate. Such investigations revealed population changes in different neighborhoods over time. The material goods left behind at certain sites also informed archaeologists about the historic immigrants of German, Jewish, Irish, and African-American heritage who inhabited Downtown Louisville throughout the 19th and into the early to mid-20th centuries.

Several sites in Downtown Louisville were investigated in the former Haymarket commercial area. They revealed artifacts from the earliest beginnings of the market,

started out simply as an outdoor market when farmers from the outskirts of Jefferson County would bring their produce into town to sell from the backs of their trucks. As the market continued to grow over time, stalls and eventually buildings were added and some of the foundations of these buildings may have been identified during investigations related to the Bridges Project. Some of the archaeological work revealed privies, cellars, foundations, basements, porches, and other features associated with residences and businesses around the I-65 corridor between Chestnut Street and the Ohio River. The locations, time periods, and owners of various businesses such as saloons, picture frame makers, auto repair shops, bakeries, grocers, blacksmith shops, distilleries, a clothing factory, slaughterhouses, and many more businesses or religious and civic institutions were identified through archival research. In some cases, the artifacts discovered field-verified the related documentation.

One property under part of what is now I-65, was likely a church originally in 1855. By 1876, it was a Baptist Church and in 1892 it had become a Jewish Synagogue and school. By 1940, it had been converted to a Syrian Orthodox Church. Another interesting property identified was that of Turner Hall. Although no longer standing, it represented a German physical fitness movement that still exists today. The Turners were gymnastic clubs started in the early 19th century. Archaeological investigations may have potentially identified remnants of one of the two structures the Turners had used within the Bridges Project area. In addition to their physical fitness focus, the groups promoted political and educational goals, as well. In fact, the organization was interested in getting Abraham Lincoln elected. Today, the national headquarters of the American Turners remains in Louisville.

Archaeological investigations also revealed Downtown Louisville included an upscale red-light district in the area of what is now referred to as "Hospital Curve" along I-65. Based on research, the different "female boarding houses" (aka "brothels") competed with one another for business from different conferences that came to town. At the site of one former known brothel, the ceramic artifacts found largely consisted of refined tableware as opposed to utilitarian ware, suggesting more emphasis was placed on presentation of the dishes over food service and storage (Faberson 2007:458). By 1895, the city had become so well known for its brothels that when Louisville hosted the twenty-ninth encampment of the Grand Army of the Republic (GAR), it was noted that the city was specifically selected for its number of bawdy houses. The GAR's guide featured advertisement for some of these establishments.

With the number of large gentleman farms, woodlands and similar natural areas, the East End Crossing area contains a number of archaeological resources. As noted earlier, five prehistoric sites including one associated with the Rosewell Plantation, and two historic sites including one associated with the Allison-Barrickman Plantation were identified. One of the most notable prehistoric sites includes the Sutherland Mound located near the town of Prospect.

Special thanks to Susan Neumeyer, Archaeologist Coordinator-Division of Environmental Analysis at KYTC for providing a portion of this overview of the Kentucky archaeological resources investigations for the Bridges Project.

A P P E N D I X
Glossary of Terms

Area of Potential Effects (APE):

A geographic area within which a Federal undertaking may directly or indirectly cause alterations in the character or use of historic properties. Its boundaries are defined to encompass geographic areas where project effects may occur, independent of the presence of historic properties or districts.

INDOT:

Indiana Department of Transportation

Infrastructure:

Facilities and services needed to sustain industry, residential, commercial, and all other land use activities, including utilities and streets.

KIPDA:

Kentuckiana Regional Planning and Development Agency

KYTC:

Kentucky Transportation Cabinet

LMA:

Louisville Metropolitan Area - Geographic area comprised of Bullitt, Jefferson, and Oldham counties in Kentucky, and the counties of Clark and Floyd in Indiana.

MOA:

Memorandum of Agreement - Originally approved as part of the Record of Decision in 2003 which outlined a number of stipulations to address affected historic properties throughout the Bridges Project area.

First Amended MOA - Revisions made to a number of stipulations in the original MOA during the SEIS process as a result of changes to the Bridges Project's scope.

National Register of Historic Places (NRHP):

The nation's official list maintained by the National Park Service of properties recognized for their significance in American history, architecture, archaeology, engineering, and culture. It includes districts, sites, buildings, structures, and objects. To be eligible for listing in the NRHP, a property must possess integrity and meet at least one of four criteria:

- A. Be associated with events that have made a significant contribution to the broad patterns of our history.
- B. Be associated with the lives of persons significant in our past.
- C. Embody the distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.
- D. Yield, or may be likely to yield, information important in history or prehistory.

Riparian Area:

Continuous vegetated areas comprised of grasses, trees, or similar plantings located along waterways such as rivers, streams or creeks.

Section 106:

Part of the National Historic Preservation Act which mandates federal agencies consider the effects of projects that they fund, implement, or approve on historic resources. The Section 106 process centers on identifying historic properties and/or archeological resources potentially affected by a project, assessing its effect(s) on such resources and determining ways to avoid, minimize or mitigate any adverse effects.

SHPO:

State Historic Preservation Officer

A

Glossary of Terms - Architectural

APPENDIX

The following definitions obtained from the *Illustrated Dictionary of Historic Architecture* and the *Dictionary of Architecture*.

Acroterian Ornament:

Ornamentation located at the corners or peak of a roof.

Armatures:

Structural ironwork in the form of framing or bars used to reinforce or support slender columns, or to consolidate canopies hanging members.

Balustrade

An entire railing system including a top rail, its balusters (small columns or spindles), and sometimes a bottom rail.

Bargeboard:

A board often elaborately carved and ornamented which hangs from the projecting end of a roof covering the gables.

Bas Relief:

An ornamental carving, embossing or casting moderately protruding from the background plane.

Buttress:

An exterior mass of masonry set at an angle to, or bonded into a wall for added strength or support.

Capital:

The head or crowning feature of a column. In classic architecture this feature is based on one of the five classic orders: Composite, Corinthian, Doric, Ionic or Tuscan.

Chamfer:

A bevel or cant such as a small splay at the external angle of a masonry wall.

Chancel:

The sanctuary of a church reserved for the clergy.

Clerestory Window:

An upper area of wall pierced with windows admitting light to the center of a lofty room.

Coffer/Coffering:

Decorative feature applied to a ceiling, vault or soffit comprised of recessed squares or polygonal ornamental panels.

Coping:

A protective cap or top of wall, parapet, pilaster or chimney typically made of stone terra-cotta, concrete, metal or wood. Often sloped, double-beveled or curved to shed water so as to protect the wall below.

Corbel (Corbelling):

Typically a masonry projection or series of masonry projections with each stepped progressively farther forward with height. Anchored in a wall, story, column or chimney to support an overhanging member above.

Cornice:

Any molded projection which crowns or finishes the part on which it is affixed. Also the exterior trim of a structure at the intersection of the roof and wall; usually consists of bed molding, soffit, fascia and crown molding.

Crenellation:

Also referred to as a battlement. A fortified parapet with alternate solid parts and openings. Generally for defense, but also employed as a decorative motif.

Dentil:

One of a band of small, square, tooth-shaped blocks forming part of the characteristic ornamentation of the Ionic, Corinthian, and Composite orders.

Eastlake Openwork:

A forerunner to the Stick Style with rich ornamentation and heavy brackets. Named for the English architect Charles Lock Eastlake who was a pioneer of the Tudor Revival style.

Egg and Dart Molding:

An egg-shaped ornament alternating with a dart-like ornament used to enrich moldings and decorative bands.

Entablature:

In classic architecture, the elaborated beam member carried by the columns, horizontally divided into architrave (below), frieze and cornice (above).

Facade:

The exterior face or architectural front of a building, often distinguished from the other building sides by elaborate architectural or ornamental detailing.

Fenestration:

The arrangement and design of window openings in a building.

Finial:

An ornament which terminates the point of a spire or pinnacle.

Fretwork:

Ornamental openwork or interlaced work in relief especially when elaborate and minute in its parts and patterns of contrasting light and dark.

Frieze:

The middle horizontal member of a classical entablature between the cornice and architrave.

Lintel:

A horizontal structural member (i.e. beam) often made of wood or stone over an opening which carries the weight of the wall above.

Lite (Light):

The individual glass panes that comprise a window or door units.

Mansard Roof:

A roof having a double slope or pitch on all four sides with the lower slope being much steeper. Typically associated with the Mansard or Second Empire Style.

Modillion:

A small decorative bracket usually in a series used to support the upper section of a cornice.

Mullion:

The vertical member or other upright post dividing a window or opening into two or more lites.

Muntin:

The vertical member in the framing of a door, screen or panel that terminates into a horizontal rail.

Oriel Window:

Typically in English residential architecture for a bay window corbeled out from the wall of an upper story. Also a projecting bay forming the extension of a room or the top of an exterior stairs.

Pediment:

Feature in classic architecture of a low-pitched gable usually above a facade opening or entrance.

Pent Roof:

A small, sloping roof usually above the first floor windows in which the upper end butts against the exterior wall of a house.

Peristyle:

A colonnade (series of columns) surrounding either the exterior of a building or an open space/courtyard.

Pilaster:

A pier or column projecting from a wall, often with a capital and base.

Porte Cochere:

A doorway or opening large enough to allow a vehicle to pass through from street to parking area/driveway.

Roundele:

A small circular panel or window also referred to as an oculus. In glazing, a bull's-eye or circular light similar to the bottom of a glass bottle.

Rusticated/Rustication:

Cut stone having strongly emphasized recessed joints and smooth or roughly textured block faces. The edge of each block can be chamfered or beveled on opposite or all four sides.

Soffit:

The exposed undersurface of any overhead component of a building such as an arch, balcony, lintel or cornice.

Spandrel:

A triangular shape between two adjoining arches often ornamented tracery. In a multistory building, a wall panel filling the space between the top of a window and the sill of the window in the story above.

Tetrastyle:

Having four columns in the front or end row; consisting of a row or rows of four columns.

Tracery:

The curvilinear openwork shapes of stone or wood creating an ornamental pattern within the upper part of a Gothic window or an opening of similar character.

Transom:

A horizontal bar of wood or stone across a window. Also the cross-bar separating a door from the fanlight (window) above.

Tripartite:

Divided into or comprised of three parts, usually associated with window openings.

Vousoir:

Wedge-shaped masonry unit in an arch or vault whose converging sides are cut as radii of one of the centers of the arch.

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