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HENRY WHITESTONE

Nineteenth-Century Louisville Architect

By

Elizabeth Fitzpatrick Jones
B. A., University of Cincinnati, 1965

A Thesis

Submitted to the Faculty of the
Graduate School of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Arts

Department of Fine Arts
University of Louisville
Louisville, Kentucky

May 1974

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A Thesis Approved on

March 29, 1974

(DATE)

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Walter E. Langsam, Thesis Director

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ABSTRACT

Henry Whitestone (1819-1893) practiced architecture in the nineteenth century when the prevailing mode in architectural styles was a series of historical revivals. His work, with few exceptions, was entirely within the style of the Italian Renaissance Revival. The present study is an investigation of the historical styles he used and their probable sources, his place in the architectural milieu of the era and of Louisville, and a description of his life, his practice and his clients. In accomplishing these goals much new source material, heretofore unknown, has been used.

Whitestone was extremely careful and exacting; he expected and received excellent craftsmanship. He was very conservative in his architectural practice, attempting few new styles. In fact, by the end of his career his work was already considered passe.

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The author also wishes to thank Mrs. E. D. Morton for her kindness in providing materials on her grandfather, Henry Whitestone. The author expresses gratitude to the architectural firm of Lockett & Farley, Inc. for the use of their plans and drawings.

The assistance given by the staffs of The Filson Club, the Kentucky Room of the Louisville Free Public Library and the Margaret Bridwell Art Library at the University of Louisville is gratefully acknowledged.

This paper could not have been completed without the generous assistance of the author's husband, Dr. Paul D. Jones, and the patience of her children.

TABLE OF CONTENTS

	Page
ABSTRACT.	iii
ACKNOWLEDGMENTS	iv
LIST OF PLATES	vii
 CHAPTER	
I. INTRODUCTION	1
II. BIOGRAPHY OF HENRY WHITESTONE AND A HIS- TORY OF THE FIRM	11
III. DESIGNS FOR COMMERCIAL STRUCTURES	21
Tremont House	23
Burnet House	26
Capital Hotel	26
Old Galt House	28
Louisville Hotel	28
Second Galt House	32
Whitestone Office	47
Smith Building	48
Tompkins Store	50
Louisville and Nashville Railroad Office	53
J. S. Lithgow Manufacturing Co.	56
IV. TOWN AND COUNTRY RESIDENCES	58
Hunt-Hite Residence	59
J. C. Ford Residence	61
W. R. Ford Residence	69
H. D. Newcomb Residence	70
G. Baurman Residence	73
J. Bridgeford Residence	74
White-Carley Residence	76
Joseph Tompkins Residence	76
Silas B. Miller Residence	79

TABLE OF CONTENTS Cont'd.

	Page
J. Breed Residence	82
H. V. Newcomb Residence	82
E. D. Standiford Residence	83
Barbour-Graff Residence	85
"Rosewell" (Barbour-Middleton-Blodgett Residence)	87
"Ivywood" (Allen Richardson Residence)	88
R. T. Ford Cottage	90
"Bashford Manor" (J. B. Wilder Residence)	90
"Landward House" (Stuart Robinson Residence)	93
Engelhard Residence	93
 V. PUBLIC BUILDINGS, INSTITUTIONS, AND RE- LATED STRUCTURES	 100
Ennis Court House	100
Louisville Medical Institute	102
Monsarrat School	104
House of Refuge	105
Cathedral of the Assumption Tower	107
City Hall Tower	110
Cave Hill Cemetery Vaults	113
 VI. AN EVALUATION OF WHITESTONE'S ARCHITEC- TURAL PRACTICE AND PATRONS	 115
 APPENDIX	 127
 BIBLIOGRAPHY	 270
 VITA	 281

LIST OF PLATES

		Page
PLATE 1.	Tremont House (<u>A Description of the Tremont House</u>)	128
PLATE 2.	Tremont House Plan (<u>A Description of the Tremont House</u>)	129
PLATE 3.	Burnet House (<u>Cincinnati in 1851</u>)	130
PLATE 4.	Capital Hotel (<u>The Headlight</u>) (Cat. 28)	131
PLATE 5.	First Galt House (J. B. Speed Art Museum: <u>Views of Louisville</u>) (Cat. 2)	132
PLATE 6.	Remodelled First Galt House (The Filson Club: <u>Views of Louisville</u>)	133
PLATE 7.	Louisville Hotel (<u>Louisville Illustrated</u>) (Cat. 3)	134
PLATE 8.	Second Galt House (Morton Collection) (Cat. 19)	135
PLATE 9.	Whitestone Office (Introduction to Louisville) (Cat. 13)	136
PLATE 10.	Smith Building (Paul D. Jones) (Cat. 14)	137
PLATE 11.	Tompkins Store Elevation (The Filson Club) (Cat. 18)	138
PLATE 12.	Tompkins Store (<u>Travelers Guide to the Louisville and Nashville Railroad: Views of Louisville</u>)	139
PLATE 13.	Louisville and Nashville Office (Paul D. Jones) (Cat. 25)	140
PLATE 14.	J. S. Lithgow Manufacturing Company (Paul D. Jones)	141
PLATE 15.	Hunt-Hite Residence (Morton Collection) (Cat. 6)	142

LIST OF PLATES Cont'd.

	Page
PLATE 16. Travellers' Club Garden Facade Elevation (W. H. Leeds, <u>Studies . . .</u>)	143
PLATE 17. J. C. Ford Residence Site Plan (Lockett & Farley) (Cat. 7)	144
PLATE 18. J. C. Ford Residence Facade Elevation (Lockett & Farley)	145
PLATE 19. J. C. Ford Residence Front Steps Plan (Lockett & Farley)	146
PLATE 20. J. C. Ford Residence (Morton Collection)	147
PLATE 21. J. C. Ford Residence Rear Porch Elevation (Lockett & Farley)	148
PLATE 22. J. C. Ford Residence Unexecuted Plans (Lockett & Farley)	149
PLATE 23. J. C. Ford Residence First Floor Plans (Lockett & Farley)	150
PLATE 24. J. C. Ford Residence Drawing Room (<u>The Courier-Journal</u> ; Y. W. C. A.)	151
PLATE 25. J. C. Ford Residence Second Floor Plans (Lockett & Farley)	152
PLATE 26. J. C. Ford Residence Drawing Room Cornice (<u>The Courier-Journal</u>)	153
PLATE 27. J. C. Ford Residence Drawing Room Columns Elevation (Lockett & Farley)	154
PLATE 28. J. C. Ford Residence Basement Plan (Lockett & Farley)	155
PLATE 29. W. R. Ford Residence First Floor Plan (Lockett & Farley) (Cat. 12)	156

LIST OF PLATES Cont'd.

	Page
PLATE 30. W. R. Ford Residence Second Floor Plan (Lockett & Farley)	157
PLATE 31. W. R. Ford Residence Basement Plan (Lockett & Farley)	158
PLATE 32. H. D. Newcomb Residence (Morton Collection) (Cat. 8)	159
PLATE 33. H. D. Newcomb Residence Stairhall (<u>The Courier-Journal</u>)	160
PLATE 34. G. Baurman Residence (Paul D. Jones) (Cat. 40)	161
PLATE 35. J. Bridgeford Residence (Morton Collection) (Cat. 42)	162
PLATE 36. J. Bridgeford Residence Drawing Room Ceiling (<u>The Courier-Journal</u>)	163
PLATE 37. J. Bridgeford Residence Carriage House (<u>The Courier-Journal</u>)	164
PLATE 38. T. White Residence (<u>The Record</u>) (Cat. 41)	165
PLATE 39. J. Tompkins Residence First Floor Plan (Lockett & Farley) (Cat. 22)	166
PLATE 40. J. Tompkins Residence Dining Room (<u>The Herald-Post</u>)	167
PLATE 41. J. Tompkins Residence (<u>The Herald-Post</u>)	168
PLATE 42. J. Tompkins Residence South Side (Paul D. Jones)	169
PLATE 43. Silas B. Miller Residence (Morton Collection) (Cat. 23)	170
PLATE 44. Pall Mall (<u>Architecture: Nineteenth and Twentieth Centuries</u>)	171

LIST OF PLATES Cont'd.

	Page
PLATE 45. J. Breed Residence (Morton Collection) (Cat. 57) .	172
PLATE 46. H. V. Newcomb Residence (Morton Collection) (Cat. 50)	173
PLATE 47. E. D. Standiford Residence (Morton Collection) (Cat. 26)	174
PLATE 48. Barbour-Graff Residence (Paul D. Jones) (Cat. 29)	175
PLATE 49. "Rosewell" Barbour-Middleton-Blodgett Residence (<u>Preservation Plan</u>) (Cat. 30)	176
PLATE 50. Wilson-Durrett Residence (<u>Louisville Illustrated</u>) (Cat. 39)	177
PLATE 51. "Ivywood" A. Richardson Residence (<u>The Courier- Journal</u>) (Cat. 9)	178
PLATE 52. "Dumesnil House" J. Peterson Residence (Paul D. Jones) (Cat. 43)	179
PLATE 53. R. T. Ford Cottage Elevation (Luckett & Farley) (Cat. 27)	180
PLATE 54. R. T. Ford Cottage Plan (Luckett & Farley)	181
PLATE 55. "Bashford Manor" J. B. Wilder Residence (Paul D. Jones) (Cat. 47)	182
PLATE 56. "Bashford Manor" Plan J. B. Wilder Residence (Paul D. Jones)	183
PLATE 57. "Landward House" S. Robinson Residence (Paul D. Jones) (Cat. 49)	184
PLATE 58. Engelhard House (Paul D. Jones) (Cat. 61)	185
PLATE 59. T. White Residence Interior Detail (<u>The Record</u>). .	186

LIST OF PLATES Cont'd.

	Page
PLATE 60. J. Tompkins Residence Drawing Room (<u>The Herald-Post</u>)	187
PLATE 61. J. Tompkins Residence Stairhall (Paul D. Jones).	188
PLATE 62. Ennis Courthouse (Douglas S. Richardson)(Cat. 1)	189
PLATE 63. Ennis Courthouse (Douglas S. Richardson)	190
PLATE 64. Louisville Medical Institute (<u>Historical Sketches of Kentucky, Art Work of Louisville: Views of Louisville</u>) (Cat. 4).	191
PLATE 65. Monsarrat School (Paul D. Jones) (Cat. 32) . . .	192
PLATE 66. House of Refuge (<u>Louisville Illustrated</u>) (Cat. 11).	193
PLATE 67. Cathedral of The Assumption (Paul D. Jones) (Cat. 5).	194
PLATE 68. Louisville City Hall (Paul D. Jones) (Cat. 24) . .	195
PLATE 69. Irvin Vault (Paul D. Jones) (Cat. 21)	196
PLATE 70. U. S. Federal Customs House and Post Office (Detroit Publishing Co.: <u>Views of Louisville</u>). . .	197
PLATE 71. Second Galt House Drawing Room (<u>The Courier-Journal</u>).	198
PLATE 72. R. Atkinson Residence (The Filson Club) (Cat. 34)	199
PLATE 73. Whitestone House (Morton Collection) (Cat. 20). .	200
PLATE 74. B. F. Guthrie Residence (<u>Art Work in Louisville</u>) (Cat. 46)	201
PLATE 75. J. Henning Residence (Paul D. Jones) (Cat. 52) .	202
PLATE 76. Ballard Residence (The Filson Club) (Cat. 17) . .	203
PLATE 77. J. Irvin Residence (Paul D. Jones) (Cat. 36) . .	204

LIST OF PLATES Cont'd.

	Page
PLATE 78. Residence of Dr. Grant (Morton Collection) (Cat. 58)	205
PLATE 79. Jefferson House (Morton Collection) (Cat. 56) . . .	206
PLATE 80. Visitation Home (Paul D. Jones) (Cat. 10)	207
PLATE 81. Visitation Home Stairhall (Paul D. Jones)	208
PLATE 82. J. C. Ford Residence Reception Room (<u>The Courier-</u> <u>Journal</u>)	209
PLATE 83. Old Galt House Mantel (The Filson Club)	210
PLATE 84. A. D. Hunt Residence (Detroit Publishing Co.; <u>Views of Louisville</u>) (Cat. 55).	211
PLATE 85. Portland Federal (Paul D. Jones) (Cat. 62)	212
PLATE 86. Henry Whitestone (Morton Collection).	213

CHAPTER I

INTRODUCTION

Henry Whitestone (1819-1895) practiced architecture in the nineteenth century in the United States when the prevailing mode in architectural style was a series of revivals of historical styles. These began with the Greek Revival and included Italian Renaissance, Gothic, Romanesque and other more exotic influences. The predominant mode in which Whitestone practiced was the Italian Renaissance Revival. However, he also designed Italian villas and worked in the French Second Empire style with brief sojourns into High Victorian Gothic. The present study is an investigation of the historical styles he used, the possible sources of these styles, and a description of his life and practice. Included in the discussion of selected works is a social history in biographies of his clients, their relationships with each other and with the growth of the city of Louisville. A brief discussion of the literature on the period, both contemporary and current, is included. Another important aspect of the current study on Whitestone is that it brings to light a wide assortment of primary source materials, many of which were heretofore unknown.

A problem one encounters in studying the Italian villa and Italian Renaissance Revival in the United States is the lack of general

source material on the topic. There is no single source such as Talbot Hamlin's monumental work on the Greek Revival.¹

Although both the revival of the Italian villa and the Italian Renaissance Revival originated in England, there is a distinction between the two styles. The Italian villa was a part of the reaction against Romantic Classicism and were usually asymmetrical, very three dimensional and had a tower. The Renaissance Revival style was modeled after the block-like Italian Palazzo with its symmetrical facade.

The Italian villa style was championed in England in 1802 by John Nash (1752-1835) with his design for Cronkhill for Mr. Walford at Attingham near Shrewsbury.² This style was continued by Sir Charles Barry (1795-1860) when he remodeled Georgian houses at Trentham Park, near Stoke-on-Trent, Walton House (1835-39) at Surry and Shrubland (1848-50) in Norfolk.³ Osborne House (1845-49) on the Isle of Wight was redesigned by Prince Albert and remodeled in the Italian Mode by Thomas Cubitt.⁴

In America an Italianate plan designed by John Haviland and published in The Builder's Assistant was the first of its kind in an American

¹Talbot Hamlin, Greek Revival Architecture in America (New York: Oxford University Press, 1944).

²H. R. Hitchcock, Architecture: Nineteenth and Twentieth Centuries (Baltimore: Penguin Books, 1958), p. 93.

³Ibid., p. 75.

⁴Ibid.

publication.⁵ John Notman (1810-1865) built an asymmetrical Italian villa in 1837 in Burlington, New Jersey.⁶ This style was also later illustrated in A. J. Downing's Cottage Residences (1842).⁷ Town and Davis, an architectural firm in New York, designed houses in a variety of styles including a symmetrical Tuscan villa and an asymmetrical "Etruscan or American style."⁸ The Edward King house (1845-47) in Newport, Rhode Island, designed by Richard Upjohn (1802-1878) is another example of the asymmetrical Italian villa.

The first use in England of the Italian Renaissance Revival, or the Palazzo mode, was by Sir Charles Barry who won a competition for the design of the Traveller's Club (1829) in Pall Mall. The design was modeled after the Palazzo Pandolfini (1516) in Florence.⁹ Barry continued his use of this mode in the Manchester Athenaeum (1837-39)¹⁰ and the Reform Club (1837-40).¹¹ Other architects such as Charles Fowler (1791-1867),¹² adapted Barry's Italianism. The arguments in

⁵Clay Lancaster, Ante-Bellum Houses of the Bluegrass (Lexington: University of Kentucky Press, 1961), p. 133.

⁶H. R. Hitchcock, p. 89.

⁷A. J. Downing, Cottage Residences: Rural Architecture and Landscape Gardening (Watkins Glen, N. Y.: Library of Victorian Culture, 1967) (Originally published 1842).

⁸Roger Hale Newton, Town and Davis, Architects (New York: Columbia University Press, 1942), pp. 244-263.

⁹H. R. Hitchcock, p. 73.

¹⁰Ibid.

¹¹Ibid.

¹²Ibid.

favor of a Renaissance Revival were published in 1839 by W. H. Leeds (1786-1866) in a study of the Traveller's Club.¹³

The virtues of the Palazzo mode, or the Italian Renaissance Revival mode, of architecture were first extolled in America by Arthur Gilman in 1844. In an article in the North American Review,¹⁴ Gilman suggested it as an alternative to the Greek Revival style. The first documented use of the Italian Renaissance Revival style in the United States was in Philadelphia in 1845-47 in the "Athenaeum" designed by John Notman.¹⁵ An early commercial use of the Palazzo mode was the A. T. Stewart store (1845-46), the first department store in America, on Broadway in New York City. Minard Lafever's Brooklyn Savings Bank (1846-47)¹⁶ reflects the fact that the 1840's and 50's were a transition between the Greek Revival and the Palazzo or Italian mode. Other commercial buildings in the Italian Renaissance Revival style included three by Richard Upjohn, the Commercial Exchange Bank (1854), the Trinity Building (1851-52), and the Utica (New York) City Hall (1852-53).¹⁷ All use the rounded arch extensively.

¹³W. H. Leeds, Studies and Examples of the Modern School of English Architecture (London: John Weale, 1839).

¹⁴Arthur Gilman, "Architecture in the United States" North American Review, LVIII (April 1844), pp. 437-479.

¹⁵H. R. Hitchcock, p. 89.

¹⁶Charles Lockwood, Bricks and Brownstone (New York: McGraw-Hill Book Co., 1972), p. 128.

¹⁷Everard Upjohn, Richard Upjohn: Architect and Churchman (New York: De Capo Press, 1968).

The Renaissance Revival style was introduced not only in public and commercial buildings, but also for domestic use in the 1840's. The first Italian Renaissance Revival style dwelling in New York was very likely the Herman Thorne mansion (1846-48) on west Sixteenth Street, a brownstone with a prominent cornice by Trench and Snook.¹⁸ Another New York residence in the Palazzo mode was the Richard K. Haight home (1848-49) on the corner of Fifteenth Street and Fifth Avenue, also designed by Trench and Snook.¹⁹ Thus the use of the Palazzo mode was established in the United States when Whitestone arrived.

To study this period through literature one needs to compile numerous sources because it has not been dealt with thoroughly. Contemporary literature sheds lights on the period; this includes the monograph on the Traveller's Club by W. H. Leeds in 1839, which is profusely illustrated with drawings, sections, elevations, and details. Another contemporary work was Paul Letarouilly's Edifices de Rome Moderne (1840) which contains line drawings, plans, and elevations of buildings in Rome. James Fergusson's History of the Modern Styles of Architecture (1862), although somewhat later, also probably influenced the architecture of the time.

Architectural journals such as The Builder (1842 - London),

¹⁸ Charles Lockwood, p. 132.

¹⁹ Ibid.

which as early as 1842²⁰ contained plans for a villa in the Italian style and in 1843 a view of Pall Mall with the Reform Club and the Traveler's Club,²¹ were also influential in disseminating the Italian styles.

Contemporary American literature which was generally available includes periodicals such as North American Review with articles such as that previously mentioned by Gilman. Samuel Sloan's (1815-1884) The Model Architect - A Series of Original Designs (1852) included Italian villas as did Calvert Vaux's Villas and Cottages (1857). General current works which are useful for this period include H. R. Hitchcock's Early Victorian Architecture in Britain (1954) and Architecture: The Nineteenth and Twentieth Centuries (1958), Peter Ferriday's (ed.) Victorian Architecture (1964), and Sir John Summerson's Victorian Architecture: Four Studies in Evaluation (1970).

The actual practice or architecture in the nineteenth century can be gleaned from Carl W. Condit's American Building Style: Nineteenth Century (1960) and Origins of Cast Iron Architecture in America (1970).

Monographs on the revival oriented nineteenth century architects create a clearer picture of the use of Italian sources during the period. Richard C. Smith's John Notman and the Athenaeum Building (1951), E. Upjohn's Richard Upjohn (1968), Town and Davis, (Archi-

²⁰ The Builder, I, 1 (December 3, 1842), p. 34.

²¹ The Builder, I, 24 (July 22, 1843), p. 290.

itects (1942) by Roger Hale Newton and Minard Lafever (1970) by Jacob Landy are quite insightful. There is no monograph on Isaiah Rogers but work has been done on him by Denys P. Myers.²² Many other architects of the period are subjects of articles and unpublished theses.

This study of Whitestone will supplement our knowledge of the mid-nineteenth century architectural profession and architects in Louisville. There are many architects of the period of which little is known; these include Gideon Shryock (1802-1880), Francis Costigan (1810-1865), E. E. Williams (d. 1880), J. Stirewalt (1811-1871), C. J. Clarke (1836-1908), John Andrewartha (came to Louisville in 1865), W. H. Redin and several others who need further study, some of which is forthcoming.

Also necessary for an analysis of Whitestone is a comprehension of the architectural milieu in which he worked. Books such as Rexford Newcomb's Architecture in Old Kentucky (1953), Clay Lancaster's Ante-Bellum Houses of the Bluegrass (1961), Wilbur Peat's Indiana Houses of the Nineteenth Century (1962), Theodore M. Brown's books on architecture in Louisville and Metropolitan Preservation Plan (1973), published by the Falls of the Ohio Metropolitan Council of Governments, are quite useful but information on Whitestone is by no means complete in any of them.

²²Denys P. Myers, "Isaiah Rogers in Cincinnati" Historical and Philosophical Society of Ohio Bulletin, IX (1951), pp. 121-132.

An understanding of the history of Louisville during the period can also be useful. Contemporary works such as Louis Collins' History of Louisville (1874), directories, biographies such as Louisville Past and Present (1875) are important as are retrospective works such as J. S. Johnson's Memorial History of Louisville (1896), Richard Wade's The Urban Frontier: Pioneer Life in Early Pittsburgh, Cincinnati, Lexington, Louisville and St. Louis (1959), and Samuel W. Thomas' Views of Louisville Since 1766 (1971).

Although all of the contemporary material and later works on the period are important, the most valuable source for the study of Whitestone's architectural career are primary materials. One of the major purposes of this research is to study heretofore unused documentation and sources and to relate them to the overall consequence of Whitestone and his architectural practice in Louisville. The primary source material has proven more plentiful than originally thought.

The architectural office of Lockett and Farley, Inc., the successor to the original Whitestone firm, has Whitestone's original plans and drawings for the Ford Residence, Tompkins Residence, and the City Hall Tower. In addition, there is a card index (not comprehensive) at Lockett and Farley, Inc. listing these works and others for which no plans exist. They also have plans by D. X. Murphy and Brothers along with listings in the card file (also not comprehensive). A portion of D. X. Murphy's architectural library remains as well as ledgers dating from 1887.

The Filson Club (Louisville) also has original plans and drawings of Whitestone's designs plus office notebooks containing sketches and brief notations, checkbook stubs dating back to 1865, journals and construction cost records. These materials, as well as materials relating to Whitestone's successor, D. X. Murphy, were obtained from the old Louisville Trust Company Building at Fifth and Market when the Bank vacated the structure; the materials were donated to The Filson Club. D. X. Murphy and Brothers had their office in the building and had used the tower where the materials were discovered for storage. This group of source materials aids in reconstructing the office and business procedure in Whitestone's office. The sequence of both Whitestone's and Murphy's materials provides insight into the continuing development of the firm in the nineteenth century.

This selection of professional sources represents an unusual richness in the survival of original materials. Along with these professional source materials, invaluable personal source materials exist in the possession of Whitestone's granddaughter, Mrs. Edward D. Morton (Austine Barton). This includes a diary kept by Augustus Whitestone, Henry's brother, on family history and Augustus' travels to the United States to meet his brother. In this diary is an entry by Henry Whitestone after Augustus' death in 1863, which pinpoints Henry's arrival in the United States, in Kentucky, and in Louisville. Mrs. Morton has a group of photographs of Whitestone's structures photographed by his daughter about 1891. Photographic portraits exist of Henry and

Mrs. Whitestone taken in London presumably before they left for the United States. Mrs. Morton also has a family scrapbook with newspaper articles, letters, and other materials concerning the architect and his work. Mrs. Morton's daughter, Douglas Pierce Morton (Mrs. Charles Semple) wrote her senior thesis at the University of Louisville in 1945²³ on her great-grandfather, Henry Whitestone. Her paper establishes a substantial body of knowledge on Whitestone in dealing with his life and twenty-three of his designs (twenty residences).

Other available sources were lawsuit records involving the architect, Whitestone's will, contemporary newspaper sources and obituary notices. In spite of numerous losses of major works, one (Bashford Manor) while this research was in progress, several of Whitestone's structures are still in existence (although some are altered) and available for study.

Whitestone's numerous structures for a wealthy clientele reflect the fact that Louisville was a growing river town and, as was the case all over the country in the nineteenth century, was building churches, a courthouse, a city hall, mercantile establishments, business offices, schools, entertainment halls, and residences. The talents of Whitestone were in demand to aid in the growth and refinement of Louisville and the following chapters describe how he filled the City with his Italian Renaissance Revival designs.

²³Douglas P. Morton "The Buildings of the Louisville Architect Henry Whitestone" (unpublished senior thesis, University of Louisville, Department of Fine Arts, 1946).

CHAPTER II
BIOGRAPHY OF HENRY WHITESTONE AND
A HISTORY OF THE FIRM

An article in The Builder in 1850 pointed out the supposedly degraded state of architecture in Ireland with the comment that "The principal cause of the present low state of architectural practice in Ireland is certainly the poverty of the country . . . the last years of famine and general depression have almost ruined the industrial classes and drained the country of its capital."¹

Among the many who emigrated from Ireland to the United States, was Henry Whitestone. With him he brought a letter of introduction from Crofton Vandeleur, M. P. from West Clare, to the Right Honorable Abbott Lawrence² (1792-1855) former United States Minister

¹The Builder, VIII, 387 (July 6, 1850), 316.

²Abbott Lawrence was born in Groton, Massachusetts. He and his brother Amos owned a firm which sold cotton and woolen goods. They were selling agents for manufacturers in Lowell, Mass. He visited England frequently and in ca. 1849 until Oct. 1852 he served as the U. S. Minister to Great Britain. Presumably Lawrence knew Crofton Vandeleur, who was a member of Parliament, while in England. Lawrence died in Boston and it is possible that he recommended Whitestone to Isaiah Rogers who worked in Boston. Lawrence left \$50,000 for the construction of model lodging houses, the income of which was to be forever applied to certain public charities. Information from Appleton's Cyclopedia of American Biography, James Grant Wilson and John Fiske, (ed.), (1888), V. III, p. 638.

to Great Britain. Lawrence died in Boston and it is possible that he recommended Henry Whitestone to Isaiah Rogers (1800-1869) who had worked in Boston and the northeast. Whether Whitestone used this letter is not known; it is still in the possession of Whitestone's heirs. The text read:

My dear sir:

I trust you will excuse the liberty I am taking in bringing to your notice Mr. H. Whitestone, a young man of respectable family in this country and by profession an architect in which he distinguished himself by building in this country the most commodious and handsomest courthouse in Ireland, but unfortunately there being no field for his talent he has been obliged to emigrate to your more forward land where he trusts if able to secure your most valuable influence he may be able to secure the independence he deserves.³

Whitestone's way should have been paved for him by a letter of introduction to such an important and respected man in the United States. Whitestone's exact path is unknown, but by 1853 he was in Frankfort, Kentucky. Some basic biographical information on Whitestone was available from his brother Augustus' diary.

Whitestone was born in Ireland in July of 1819 at Cloudegad House, Ballynacally, County Clare. Although the family was English, his ancestors had been in County Clare since 1667 when the Reverend Francis Whitestone was appointed Rector of Cloudegad.⁴

³Crofton Vandeleur, Kilrush House, West Clare, Dublin, letter, Dec. 8, 1852, to Abbott Lawrence (in possession of Mrs. E. D. Morton).

⁴Diary of Augustus F. Whitestone. In possession of Mrs. E. D. Morton.

Henry was the first son after three daughters born to Thomas and Catherine Fitzgerald Whitestone who had been married May 15, 1814.⁵ According to family oral tradition, Henry was educated at the University of Dublin, Trinity College, but a search of the Registrar's records of that institution revealed that Henry Whitestone was never enrolled.⁶ The records do show that his younger brother, Augustus, entered in July of 1839 at the age of sixteen years and obtained a Bachelor of Arts degree in 1847.⁷ Henry substantiates the fact that his brother had a Bachelor of Arts from Trinity College in his entry in his brother's diary after Augustus' death in 1863.⁸ It is not known where Whitestone received his education or his architectural training; in any case there was no school of architecture at the University of Dublin in the early nineteenth century.

Several sources credit Whitestone with having been the architect of the County Courthouse at Ennis, County Clare, constructed

⁵Ibid.

⁶Trinity College, Dublin, letter, Nov. 12, 1945, to Douglas Morton; Trinity College, Dublin, letter Feb. 19, 1973, to the author.

⁷Trinity College, Dublin, letter, Nov. 12, 1945, to Douglas Morton.

⁸Diary of Augustus F. Whitestone. In an entry by Henry Whitestone in Augustus' Diary it states that Augustus had a Bachelor of Arts, Trinity College, Dublin and was a member of the Irish Bar.

from about 1840 to 1850.⁹ A Dublin architect, J. B. Keane,¹⁰ was allegedly paid for a design for the Courthouse at Ennis.¹¹ Possibly Whitestone was apprenticed to Keane in Dublin, was the supervising architect under Keane for the Ennis Courthouse, and has thus been credited with the design in the Ennis area. The Classical Revival structure would have been quite an outstanding commission for the twenty-one-year-old (in 1840) architect.

A diary or journal kept by Augustus F. Whitestone (1823-1863) during his journey to the United States in 1853 states that Henry left Ireland for America in January, 1852, after marrying Henrietta Sautelle Baker.¹² The Whitestones had visited London at some time

⁹Circuit Court Office, Ennis, Co. Clare, letter, Oct. 8, 1945, to Douglas Morton; Clare County Council, Ennis, Co. Clare, letter, Aug. 10, 1973, to the author; "Safe and Elegant-A New World Palace," Courier-Journal, Supplement, March 21-22, 1869, p. 2; Undated, untitled newspaper article in the Morton scrapbook.

¹⁰The Builder, VIII, 392 (Aug. 10, 1850), 375.

¹¹Miss Jeanne Sheehy, County Wicklow, Ireland, letter, March 21, 1973, to the author stated that Edward McParland, who is researching Neo-Classicism in Ireland, has found that J. B. Keane was paid for a design for the Courthouse at Ennis; J. D. Forbes, in Victorian Architect: The Life and Work of William Tinsley (1953), p. 45, states that drawings were submitted by William Tinsley (1804-1885) for the competition for the Ennis Court House in County Clare, but he was not successful. Tinsley, who was from Clonmel, Ireland, worked as a builder-architect in Ireland until 1851 when he emigrated to the United States because of "the general stagnation in business." Tinsley worked in a variety of revival styles in both Cincinnati and Indianapolis. He competed with Isaiah Rogers for the Henry Probasco House in Cincinnati in 1857 and received the commission.

¹²Diary of Augustus Whitestone.

before their departure for America as they both had photographic portraits made, while still fairly young, by McAndrew, 44 Regent Street, Piccadilly, London.¹³ According to an entry made in Augustus' journal by Henry Whitestone in January, 1863, after Augustus' death, the architect and his wife were in Frankfort, Kentucky in 1853 and were joined there by his brother.¹⁴ They came to Louisville that same year and Augustus made his home with them. Augustus became secretary to the Louisville and Kentucky Mutual Insurance Company and died in January of 1863.

Henry Whitestone had become associated with the architect Isaiah Rogers in this country, possibly in Boston through Abbott Lawrence or in Cincinnati, as Rogers was in Cincinnati at this period.¹⁵ Whitestone went to Frankfort in 1853 to construct the Capital Hotel designed by Rogers. According to contemporary newspaper accounts Whitestone worked with Rogers on the enlargement of the old Galt House Hotel¹⁶ in Louisville and settled in that city. Whitestone's first office and home in Louisville was on Main Street between First and Brook.¹⁷

¹³Two photographic portraits are in the possession of Mrs. E. D. Morton.

¹⁴Diary of Augustus Whitestone.

¹⁵Denys P. Myers, "Isaiah Rogers in Cincinnati," Historical and Philosophical Society of Ohio Bulletin, IX (1951), 121-132.

¹⁶"Safe and Elegant-A New World Palace," p. 2.

¹⁷Louisville Directory and Annual Business Advertiser for 1855-56 (Louisville: W. Lee White Co., 1856), p. 135.

Rogers and Whitestone were partners and listed as such in directories of both Cincinnati and Louisville through 1857.¹⁸ In Louisville they were listed on Main Street between First and Brook, where Whitestone remained at least until 1859-60. In Cincinnati the office was at 168 Vine Street.

Whitestone immediately prospered as an architect in his new home city. As a fashionable architect he received such large scale and prominent commissions as the Ford and Newcomb residences. His family grew to include Austine Ford Whitestone, born in May of 1863 and named after Henry's brother Augustus and the Ford family. Another daughter, Henrietta, was born in March of 1865 shortly before Mrs. Whitestone died of pneumonia.¹⁹ Whitestone and his two daughters, cared for by a German housekeeper, moved in 1869 to a modest house he had designed at 116 Jacob Street. (Plate 73)

After Isaiah Rogers left the post of Supervising Architect of the Treasury, which post he had held from 1862-65, Whitestone was offered the position. He declined it, apparently preferring to remain in Louisville, perhaps because of his wife's death in 1865 which had left him to care for two very young children.

Under the Supervising Architect of the Treasury Whitestone was

¹⁸Ibid.

¹⁹Melville O. Briney, "A Henry Whitestone House Was Imposing and Costly," The Louisville Times, July 12, 1956.

Supervisor of Repairs of the United States Customs House in Louisville from about 1865 to 1881.²⁰ He directed work for repairs to the Customs House at Third and Green (Liberty) built from about 1853-1858 under Ammi B. Young (1798-1874) with E. E. Williams²¹ as the supervising architect. Whitestone also served as President of the Louisville Gas Company from 1877 to 1885 and is said to have held a directorship of the Bank of Commerce. He also allegedly served on a United States Commission with Captain Nathan Bradlee of Roxbury and Generals Franklin and Wilson.²²

In about 1881 Whitestone retired from practice; in 1884 he (possibly for the second time) and his two daughters visited Europe.²³ They travelled for a year, including a visit to Ireland. Whitestone

²⁰National Archives, Record Group No. 121, letters, from 1865 through 1881, from Whitestone to the Office of Supervising Architect.

²¹The Courier-Journal, August 10, 1884.

²²Undated and untitled newspaper article in Morton Scrapbook. Appears to be an obituary notice in a Boston paper.

²³National Archives and Records Service, Diplomatic Branch, Civil Archives Division, Washington, letter, August 21, 1973, to the author. The Indexes to passports issued by the Department of State, 1860-93 list a passport application for Whitestone dated March 25, 1884. Whitestone had visited Europe in about 1861 with Graham Wilder according to J. S. Johnston (ed.) Memorial History of Louisville From Its First Settlement to the Year 1896. (New York: American Biographical Publishing Co., 1896), II, pp. 477-479.

died July 6, 1893 and was buried from Calvary (Episcopal) Church²⁴ on whose location he had been consulted in 1865. His grave, with a simple marker, is in Cave Hill Cemetery. In his will, made in March of 1884, he had left everything to his two daughters except for \$1,000 to his servant Ellen Gordon. The daughters' portion was to be held in trust until they were twenty-five years old. If they died, the money was to go to the living children of a deceased brother, John Whitestone, of Ireland.²⁵

In 1874 Whitestone had hired a young draftsman, Dennis X. Murphy (1854-1933). Murphy, who took over the firm from Whitestone, was a native of Louisville and had been educated at Louisville Male High School. He had been listed in the local directories, beginning in 1872, as a draftsman boarding in the Portland area and in 1873 as an architect boarding in the Portland area with no business address. In 1874 he is listed as a draftsman with Henry Whitestone boarding on Third Street near Walnut. His brother, James C. Murphy (1865-1935), an engineer educated at the University of Louisville, was chairman of the City Zoning and Planning Commission. He joined his brother about 1890 in the firm of D. X. Murphy and Brothers, Architects. Peter J. Murphy (1868-1955), another brother, also was a member of the firm.

²⁴"Eminent Architect Dead," The Courier-Journal, July 7, 1893, p. 2.

²⁵Will Book 18, p. 337, Jefferson County Courthouse, Probate Division.

An older brother, Dan F. Murphy, was a City Assessor. Murphy had three sisters one of whom known as Sister Mary Anselm, was a member of the Nazareth Community at Bardstown, Kentucky.²⁶ D. X. Murphy had designed a Motherhouse with Ionic portico at Bardstown in 1901 and had other commissions in the Roman Catholic community for which he reduced his fee, sometimes to as little as one percent, as a donation.²⁷

Whitestone, prior to the Civil War, had Charles Julian Clarke (1836-1908) employed in his office.²⁸ Clarke, who was quite active as an architect in Louisville, was educated at the University of Kentucky. He was associated with Bradshaw and Brothers in the late 1860's²⁹ and had his own firm in 1870. He worked in the Gothic Revival style and designed the Female House for the House of Refuge in 1872.³⁰ The Carter Dry Goods Building (1874) is also by Clarke. He moved into a phase of High Victorian Gothic and designed several Presbyterian churches. In 1891 he became a partner of Arthur Loomis (1857-1934)

²⁶The Courier-Journal, Aug. 29, 1933, p. 7.

²⁷1887 Ledger from office of D. X. Murphy and Bros. at Luckett and Farley, Inc.

²⁸Henry F. Withey and E. R. Withey, Biographical Dictionary of American Architects (Los Angeles: New Age Publishing Co., ca. 1956), p. 123.

²⁹Edwards' Directory 1867-68 (Louisville: Edwards Co., 1868).

³⁰Louisville House of Refuge, Annual Report for 1872 (Louisville: City of Louisville, 1872).

and they designed the University of Louisville Medical School (1891-93) at First and Chestnut. While Clarke diverged from Whitestone's fairly strict Renaissance Revivalism Murphy worked almost exclusively in a modified Renaissance and Classic style.

George H. Gray (1874-1945) was a draftsman under Murphy. He attended the Paris Ecole des Beaux Arts from 1901-1905. He was associated with the firms of Gray and Hawes and Gray and Wischmeyer in Louisville.³¹

T. D. Lockett, who had begun as an office boy for D. X. Murphy and Brothers, took over the firm after Murphy's death in 1933. In 1935 the firm was incorporated and T. D. Lockett was one of the incorporators. Eventually he formed a partnership with Jean D. Farley, who had begun with the firm in 1947. In 1962 the firm name was changed to Lockett and Farley, Inc. which is still in practice in Louisville as the city's oldest architectural firm.

³¹ Withey, p. 248.

CHAPTER III

DESIGNS FOR COMMERCIAL STRUCTURES

The basis of the founding of Louisville in the late eighteenth century was its strategic location at the falls of the Ohio River. For a number of decades it was an important commercial shipment point to the west and south. After the opening of the Portland Canal in December of 1830 the population rose to almost 20,000 and the number of steamboats and the volume of their cargo increased markedly.¹

Since Louisville was a river town the commercial center was close to the river, on Main Street. It was there that the large hotels such as the Galt House and the Louisville Hotel were located as were the banks such as the United States Branch Bank (1832) and the Bank of Louisville (1837). The Louisville Gas Company, chartered in 1838, provided gas for illumination of the city. In 1842 the city was authorized to build a waterworks. In 1853 construction was begun on a Federal Customs House supervised by the architect E. E. Williams (d. 1880). Thus Louisville had the amenities along with the location to become an important commercial center and with the advent and growth

¹City Planning Commission, A Major Street Plan for Louisville, Kentucky (St. Louis: Harland Bartholomew, 1929), p. 15; "A History of Louisville," The Courier-Journal (Supplement), (February 17, 1963).

of railroads in the 1850's Louisville was destined to prosper. Henry Whitestone contributed to these amenities by remodelling and modernizing hotels and providing refined facades for commercial and residential structures for many members of the commercial and railroad aristocracy.

Historically, Henry Whitestone is first encountered in connection with the architect Isaiah Rogers (1800-1869). In order to discuss Whitestone in context of his building designs in the world of hotels and commercial structures it is necessary to reconstruct the crucial role that Rogers played in the design of the American hotel in the second quarter of the nineteenth century.

Isaiah Rogers was born on a farm near Plymouth, Massachusetts. His father's career as a shipbuilder probably influenced Rogers' decision, at the age of sixteen, to apprentice himself to a house carpenter. After his apprenticeship had ended he traveled south and about 1820-21 won a competition for the first theater in Mobile, Alabama. Apparently deciding then to study architecture, he spent four years in the office of Solomon Willard (1783-1861) in Boston. In 1826 Rogers opened an office in Boston and in 1828 received an important commission, that for the Tremont Hotel, which was to revolutionize hotel design. Rogers designed numerous hotels all over the United States after the success of the Tremont House. His designs include the Astor House (1834) in New York, the second St. Charles House in New Orleans, the Battle House in Mobile, the Charleston Hotel in Charleston,

South Carolina, and the Burnet House (1850) in Cincinnati. Rogers was also responsible for buildings other than hotels, including the Suffolk Bank (1834) in Boston, the Merchants' Exchange in New York, the Middle Dutch Church in New York, the Astor Place Opera House, and the Boston Merchants' Exchange. He worked on and completed the Ohio State Capitol in 1858-60. From 1862 through 1865 Rogers was Supervising Architect for the Treasury Department.²

The success of the Tremont House can be attributed to its originality in comparison with the inns and lodging houses available for travellers in 1830. The many heretofore unheard of services which were provided, the size of the structure, and the various conveniences all contributed to making the Tremont House a landmark in the history of hotels in the United States. Unfortunately the structure was demolished ca. 1895, but a study³ on the architecture of the building with drawings and elevations was published in 1830⁴ and probably became a model for numerous hotels across the United States. The preface to

²Denys P. Myers, "Isaiah Rogers in Cincinnati," Historical and Philosophical Society of Ohio Bulletin, IX, (1951), 121-132; Talbot Hamlin, Greek Revival Architecture in America (New York: Oxford Univ. Press, 1944), pp. 111, 112, 247; Henry F. Withey and E. R. Withey, Biographical Dictionary of American Architects (Los Angeles: New Age Publishing Co., ca. 1956), p. 522.

³H. R. Hitchcock, Architecture: Nineteenth and Twentieth Centuries (Baltimore: Penguin Books, 1958), Footnote 16, Chapter 5, p. 444.

⁴W. H. Eliot, A Description of the Tremont House (Boston: Gray and Bowen, 1830).

the study stated:

The present publication is intended to satisfy a curiosity, which frequent inquiries for a description of Tremont House were supposed to indicate.

Its original plan was to furnish such particulars relative to this establishment as strangers might wish to possess, but it has been extended so as to comprehend many architectural details, which will probably be interesting to mechanics; since the designs of the principal parts of the ornamental work of Tremont House, either as precise copies or general imitations, were derived from books not easy to be obtained, and have not before been executed in this country. The account given of the attempt which has been made in this edifice to remedy some of the ordinary defects of construction in large public houses; by means hitherto unknown or not used in Boston, and the advantage of examining the execution of what is here illustrated, will no doubt be thought to give additional utility to this publication.⁵

The published description conveys the importance of the Tremont House "Since the destruction of the old Exchange Coffee House in 1818, no hotel had been built in this city on a scale of equal extent with that structure"⁶ "The general effect of the exterior of Tremont House is imposing from its magnitude and its just proportions; and the selection and execution of the decorated parts of the facade exhibit the classical taste of the Architect, and his judicious adherence to the established principles of Grecian Architecture."⁷

The granite and sienite structure was on an irregular site, but

⁵Ibid. Preface.

⁶Ibid., p. 1.

⁷Ibid., p. 3.

Rogers managed to make the facade symmetrical. The plan of the building was a simple, large rectangle with rounded bays on either end. The facade was pierced by four stories of rectangular windows. The hipped roof was topped by a cupola. "Among the ornamental parts of Tremont House the most striking and elaborate is the Ionic Portico at the principal entrance in Tremont Street. The proportions, and most of the details of this work are nearly the same with those of the Doric Portico at Athens. (Stuart's Antiquities, Vol. 1, p. 21)"⁸ While the building was not a classic Greek Revival structure, it included the use of Greek Revival motifs on a modest scale. (Plate 1)

One of the innovations which made the Tremont House much different from the eighteenth century inn was the many public rooms which were across the front of the building ingeniously opening into one another by means of sliding doors. The hotel had numerous stairways, halls, and a central circulation point in the rotunda. Unusual features were the availability of private rooms, the locks on the doors, water closets and bathing rooms and other amenities. There was a bar and baggage rooms, a three-sided courtyard and other new concepts all available for two dollars per day.⁹ Rogers became well-known nationally via the Tremont House and its publicity. (Plate 2)

⁸Ibid., p. 5.

⁹Jefferson Williamson, The American Hotel (New York: Alfred A. Knopf, Inc., 1930), p. 100.

Rogers was the first architect with whom Whitestone was known to have contact in the United States. It is not clear how or where they met but it was probably in Boston or Cincinnati. In some newspaper accounts Whitestone is listed as having worked on the Burnet House in Cincinnati.¹⁰ The Burnet House opened in 1850¹¹ and Whitestone did not emigrate to the United States until 1852.¹² Therefore, he could not have been associated with it except for repairs or later alterations. (Plate 3)

Rogers and Whitestone were affiliated on the Capital Hotel in Frankfort. Whitestone was in Frankfort in 1853¹³ and supervised the construction of the hotel.¹⁴ "The old Weisinger Hotel was torn down in 1853 to make room for the structure, erected by the city of Frankfort . . . during one of the fights over the location of the Capital."¹⁵ Rexford Newcomb states that the hotel was designed by Isaiah Rogers and that John Haly was the contractor; no mention is made of a supervisor. According to Newcomb, the old Weisinger House was torn down in February of 1853 and the main portion of the new hotel was

¹⁰ Undated and untitled newspaper article in Morton Scrapbook.

¹¹ D. J. Kenney, Illustrated Cincinnati (Cincinnati: Kenney, 1875), p. 27.

¹² Diary of Augustus Whitestone.

¹³ Ibid.

¹⁴ Myers, p. 122.

¹⁵ The Courier-Journal, April 16, 1917.

completed for the legislature in December of 1853. Two years later a wing of 72 rooms was added.¹⁶

The stone exterior of the Capital Hotel was Greek Revival in style although it was much more complex and ornate than the earlier Tremont House. The Burnet House in Cincinnati (1850) and the Capital Hotel seem to have benefited from Rogers' knowledge of the series of drawings executed for the "Park" or "Astor" Hotel in New York in 1832 by the firm of Town and Davis.¹⁷ (Plate 4)

The temple front on the main portion of the Capital Hotel echoed Gideon Shryock's nearby State Capitol (1825). The hotel had a hexastyle Corinthian portico. There were wings set forward with links fronted by open porches on either side of the front. The center of the roof was marked by a low sixteen-sided cupola with narrow arched windows. The cupola resembled the drum of a dome but there was no dome beneath it.¹⁸ This is similar to the drum on the Ohio State Capitol (1839-61) on which the last stages of construction were supervised by Isaiah Rogers.

Whitestone came to Louisville from Frankfort late in 1853 ac-

¹⁶Rexford Newcomb, Architecture in Old Kentucky (Urbana, Ill.: University of Illinois Press, 1955), p. 127.

¹⁷Roger Hale Newton, Town and Davis, Architects (New York: Columbia University Press, 1942), p. 127.

¹⁸Ibid.

accompanied by his wife and his brother Augustus.¹⁹ "His first work was in conjunction with Mr. Rogers, the enlargement of the old Galt House."²⁰ The first Galt House Hotel had been built ca. 1835 at the northeast corner of Second and Main on the site of the house of the well-known Louisville physician, Dr. William C. Galt. The hotel was a four-story rectangular building with a hipped roof (Plate 5) which gave it a block-like effect. The shape was not unlike that of the Tremont House, although the Galt House was not so finely detailed architectural-ly as the Tremont House. It is not known who was the architect of the first Galt House. The old Galt House had a simple arched entryway with a rectangular door topped by arched windows with a balcony above the entrance. The windows on the upper stories were flanked by shutters. The remodelled first Galt House is perhaps already suggestive of the Renaissance Revival with the addition of a story of arched windows suggesting an attic and the segmental pediment in the center of the cornice underscored by pairs of narrow rounded arched windows. The round-arched first-story windows and the entrance are obscured by an awning in available photographs but the center is marked by a sign board and the segmental pediment. All of the windows had awnings replacing the original shutters. (Plate 6)

The Louisville Hotel, probably in competition with the Galt

¹⁹Diary of Augustus Whitestone.

²⁰The Courier-Journal Supplement, March 21-22, 1869.

House, also hired Rogers and Whitestone, who were listed as partners from 1854 to 1857 in the directories, to remodel their building. Whitestone ". . . also redesigned the Louisville Hotel converting it into the compact and handsome proportions which it now presents."²¹ The original Louisville Hotel was completed in 1834 and was designed by Hugh Rowland (Roland) in a hybrid Greek Revival style with shops under the colonnade of ten colossal Ionic Columns.²² The old hotel, with a one-hundred twenty-four foot frontage on Main Street, had sixty rooms. In advance advertising for the hotel the 1832 City Directory pointed out that the promenade entrance opened into a rotunda which was twenty-two feet in diameter. The entrance to the two wings was from passages extending the whole length of the front building (as in the Tremont House plan). There was a dining room which measured 90' x 31'. Bathing houses were also included. The main floor on either side of the entrance was given over to retail businesses with store entrances off the street. These included a saloon, lottery office, clothier, "segar" [sic] store, and a depot for passengers from the stagecoach that came in from Frankfort.²³

There is conflicting evidence as to whether changes were made

²¹Ibid.

²²Samuel W. Thomas, ed., Views of Louisville Since 1766 (Louisville, Ky.: The Courier-Journal, The Louisville Times, 1971), p. 62.

²³Undated and untitled newspaper article in Frederick Scrapbook #3. (Uncatalogued, Patterson Room, University of Louisville Library.)

in 1853 or 1856 or both. Rexford Newcomb states that "The second Louisville Hotel . . . was erected in 1853 In 1856 additions and alterations were made under the direction of Rogers and Whitestone."²⁴ However, according to a newspaper account in August of 1856 the bulk of the work was undertaken in 1856. The Louisville Daily Journal for August 1, 1856, stated that the Louisville Hotel had been ". . . closed since last January" and the ". . . old buildings have been demolished . . . new ones on an improved and modern plan have been erected."²⁵

Original plans exist for the Louisville Hotel at The Filson Club (Louisville). There are numerous sheets with seemingly more than one set of plans for the same area. Possibly there were plans that were amended and changed. One sheet is dated September, 1955; there are no other dates nor are the sheets numbered. Another possibility is that changes were made in both 1853 and 1855-56, as various sources have indicated, and the group of plans includes all of the work.²⁶ In addition there are drawing sheets for work done in 1873 for the installation of an elevator.

According to the plans the new Louisville Hotel retained some

²⁴Newcomb, p. 126.

²⁵The Louisville Daily Journal, August 1, 1856.

²⁶According to a circuit court case (45775) in February of 1856, the storehouse belonging to Wyble and Wheat was damaged when the owners of the Louisville Hotel, James Guthrie and Tevin L. Shreve, ". . . were causing certain repairs to said building" by the "skillful and experienced architects, Rogers and Whitestone, Co.

of the basic plans of the old one. The retail stores remained under a colonnade of seventeen single story columns on either side of the entrance. The roof of the shops formed a balcony or piazza. The plans dated September, 1855, named the stores in the building as a cigar store, Barnes and Brothers store, a tailor shop, a bar, a fruit store, and a jewelry store. The layout showed the F. K. Hunt Store on the east side of the hotel. The plan also contained a central courtyard which had a covered passage crossing it longitudinally leading to the water closets.

The office was reached up a flight of steps from the street and through two series of rows of columns; the first four Ionic, the second six Corinthian. The second floor contained a dining room and Ladies' Dining Room overlooking the central courtyard. Across the front of the building was a Ladies' Parlor and Ladies' Reception Room on the left and Gentlemen's Parlor and Reception Room on the right. These occupied the entire front of the building (as in the Tremont House plan). The new building had 220 rooms. (Plate 7)

There was a five part division of the facade. The newer version was more vertical than the earlier one and this is emphasized by the two colossal columns at the entrance. The rectangular windows on the second, third, and fourth floors were capped by moldings and brackets while the fifth floor windows were devoid of any emphasis. A cornice topped the building. The changes in the facade reflected the changes in the character of Main Street.

The basic plan of the Louisville Hotel does seem to emulate some of the elements of the Tremont House plan such as the public rooms across the front, a central rotunda as a circulation point, two wings, and a courtyard. Apparently, once the basic formula for a successful hotel had been implemented by Rogers he used it with modifications for the needs of the site and the city. The facade of the Louisville Hotel compares in character to the earlier Ennis Courthouse in Ireland (attributed to Whitestone) with its massive columns, horizontal wings and the five-part division of the facade.

Whitestone's major contribution to hotel design in Louisville was the second Galt House completed in 1869. Aris Throckmorton and Isaac Everett had been proprietors for many years of the old Galt House which was destroyed by fire in January 11, 1865. Charles Dickens had stayed there in 1842 and had praised it saying "We slept at the Galt House, a splendid hotel, and were handsomely lodged as though we had been in Paris rather than hundreds of miles beyond the Alleghenies."²⁷ Since the Galt House was so well thought of and was such an integral part of the city, a corporation was formed to rebuild the structure. The Western Financial Corporation was formed, under the leadership of H. D. Newcomb, to finance the rebuilding. A charter was obtained from the Kentucky legislature in February, 1865, granting both banking and hotel privileges. "The incorporators were: H. D. Newcomb,

²⁷

Charles Dickens, *American Notes . . .* (London: 1842), p. 100.

James C. Ford, Z. M. Sherley, John B. Smith, W. B. Belknap, W. B. Hamilton, S. P. Weisiger, J. M. Duncan, and B. F. Guthrie. Under the charter, the corporation was formally organized with H. D. Newcomb, President, and A. O. Brannin, Cashier, on the 1st of January, 1866.²⁸ Mr. Brannin was succeeded in October, 1866, by John B. Smith. Because of their affiliation with other banks in the city, Sherley, Belknap, Hamilton, Duncan, and Guthrie retired from the board of directors and their positions were taken by T. L. Shreve, J. Lawrence Smith, John White, W. W. Crawford, and Joseph T. Tompkins.²⁹ Interestingly Newcomb, Ford, J. L. Smith, Weisiger, and Tompkins were also private clients of Whitestone and B. F. Guthrie later purchased a residence designed by Whitestone.

The second Galt House was begun in May of 1866 on the northeast corner of First and Main, a block east of the original location. This was later to prove a mistake as the major commercial district moved further west on Main Street in the 1880's and south from the river. Ground was purchased from Guthrie and Company, R. A. Robinson, John Ferguson, Jr., H. D. Newcomb, and Joseph L. Kinter for a total of ninety-thousand dollars.³⁰ In 1856 there had been a passenger depot for the Louisville and Covington Railroad³¹ on the site.

²⁸ The Courier-Journal Supplement, March 21-22, 1869.

²⁹ Ibid.

³⁰ Ibid.

³¹ Thomas, p. 101.

The new limestone-faced structure was modeled after the Farnese Palace (1513-1540) in Rome designed by Antonio San Gallo the Younger and completed by Michelangelo. The impetus to use the Italian Renaissance Palazzo as a model probably came from the designs of Sir Charles Barry, as his Reform Club (1837) on Pall Mall in London also was modeled on the Farnese Palace. Whitestone had borrowed from Barry previously as will be seen in the Ford House (1858-59).

Both the Farnese Palace and the Reform Club had three main visible stores whereas the Galt House had five. The window treatment on the first floor was different in that Whitestone used recessed arched windows, as on the Monserrat School (1857) and the Hite House (1858), whereas both the Farnese Palace and the Reform Club had rectangular openings. The second floor treatment with the use of triangular and rounded segmental pediments supported by brackets capping alternate windows was the same on both the Galt House and the Farnese Palace, but the Reform Club had exclusively triangular pediments. The next two floors of the Galt House had rectangular windows with horizontal moldings above them. The top floor had windows with a rounded segmental arch. There is an apparent diminution of the size of window openings upward. The window sills and pediments, brackets and moldings project and seem to float on the smooth surface of the building in contrast to Barry's window frames which, though they project, seem to be firmly anchored to the building fabric via the supporting columns and balustrades in each window. (Plate 8)

Whitestone used even but alternating quoins at the corners. A bracketed cornice topped the Galt House which was ninety-three feet high above Main Street. The first story recessed arched windows were further embellished by a string course at the spring of the arch which continued across and around the building to unify the first floor. Another unifying element was the balustrade across the width of the facade.

The entrance was at the center of the facade. There was no real focus on a central vertical axis and thus, while the building was in fact symmetrical, the structure gives more the effect of regularity and continuity of scale and rhythm. The entryway consisted of a section extended several feet from the facade with three rounded arches repeating the motif of the first story windows. The archways, twenty-two feet high by seven feet six inches wide, were supported up to the spring of each arch by a pair of fluted free-standing Corinthian columns set on a single plinth. The impost block at the spring of the arch was omitted. The three entrance doors, recessed in the projecting bay of the portico, were reached by several steps up from the street as the building was set on a rusticated basement which projected several feet above the ground and had windows on axis with the other floors. There was an open areaway, set off by a railing, between the building and the sidewalk except at the entrance.

As the Galt House was constructed on a corner site the left side of the building, facing First Street, was clearly visible. The

site sloped toward the river so that there were sub-basements in the rear. The fenestration on the left side followed the pattern of the facade except that there were no pediments on the second floor windows. In place of the third window on the first floor on the First Street side was a rounded arched men's entryway set in massive voussoirs and topped by a cornice and balustrade. Above this was a rounded arched window which was placed there to maintain the continuity of the arched forms. At the east end of the Main Street facade was a ladies' entrance with an arched doorway topped by a cornice and balustrade.

"The plan of the building was a parallelogram, bounded on three sides by public streets and on the fourth side by an open court. On Main and Washington Streets the frontages are each one-hundred eighty-two feet; those on First Street and toward the court are each two-hundred and four feet."³²

Although there is a lack of surviving plans, fortunately there is a detailed newspaper account published immediately prior to the opening of the Galt House in April of 1869. The interior space, some of which is illustrated by a few crude engravings in an 1883 publication on the Southern Exposition,³³ is described as follows:

The vestibule of the main entrance is approached from the

³²The Courier-Journal Supplement, March 21-22, 1869.

³³The Industrial Review Supplement "Souvenir of the Southern Exposition" (1883), p. 9.

arcade through three large doorways, eighteen feet high, filled with plate glass. The vestibule is thirty-eight feet by nineteen feet, and twenty-one feet high. On the right is the baggage office, and on the left the coat room. Beyond the vestibule, and separated from it by Roman columns, is the main longitudinal hall, extended to the east and west sides. This hall is fourteen feet wide. At its west end, on the south side, is situated a large saloon or exchange for gentlemen, an apartment twenty-one feet high. On the north side branches off a hall extended one-hundred and fifty-eight feet to the northern front. At the east end of the main hall are the gentlemen's reading and writing rooms and the ladies' stairs leading to the second story. At the north side of the hall a corridor extends northward. At this point also is the passengers' vertical railway, and adjoining it the baggage and coal elevators, next to which is the sub-office or place of service for the first story. The remaining space is appropriated to staircases and chambers. The office is situated in the center of the building, and is separated from the wing buildings by courtyards, and from the hall by columns. It occupies, together with its accessories, an apartment one-hundred and ten feet long, forty-five feet six inches wide, and twenty feet high, having eighteen large windows. Here are placed a spacious marble counter and separate offices for the manager and bookkeeper. On the right is a cigar stand, and opposite it is the telegraph and railroad ticket office. The rear part of the main hall is fitted up with compartments for twenty water-closets, a lavatory, servants' waiting room, drinking fountains, etc. The portion of the first story at the rear of the office comprises three large dining rooms, one for children, one for white, and one for colored servants, with pantries, pastry room, and bakery, in which are two large brick ovens. At the north side of the hall are vestibules leading to the principal stairways. Both of these stairways commence in the basement story, from which the east stairs ascend uninterruptedly to the fifth story. The west stairs is omitted in the first story, but is resumed from the level of the floor of the second story to the floor of the fifth story. The steps throughout these stairs are seven feet long and consist of two flights and two landings to each story, and are of the most easy grade. The impression of extent and amplitude is at once imparted in passing through the main entrance, in consequence of the nearest wall in front of the beholder being one-hundred and forty-eight distant, and the nearest ceiling twenty-one feet high. To his right and left extends a cross hall one-hundred

and fifty-three feet long, with ceilings twenty-one feet high. Next, the main stairs, occupying solely for itself a space of forty-five feet long by fifteen feet six inches wide, in the well-hole of which the eye measures an unbroken extent, from the floor at the bottom to the ceiling at the top, of ninety-two feet.

The ascent being made to the second story, the visitor stands in a hall one-hundred and seventy feet long, and fourteen feet wide. On the south side of this hall are the ladies' stairs, ladies' reception room, with dressing room attached, large private parlor, ladies' parlor, music room, and gentlemen's parlor being forty by twenty-eight feet. Folding doors permit these parlors to be thrown together, giving a suit [sic] of apartments one-hundred and twenty-seven feet long by twenty-eight feet wide, and sixteen feet high. On the north side of the hall are situated the ladies writing-room and passengers' vertical railway, east and west corridors extending northward one-hundred and twenty feet, east and west grand staircases, and in the center the vestibule to the grand dining room, separated from the hall by columns and from the staircases by lobbies. Three large folding plate glass doors divide the vestibule from the dining room, the dimensions of which are one-hundred feet by forty-six feet, and twenty feet high. It is lighted in the daytime by eighteen windows, and at night by twelve magnificent chandeliers. At the north end of the refectory are doors leading respectively to the dining room wine closet, to the pastry and dessert pantry, and to the vestibule of the carving and dish rooms. A second set of doors detaches this vestibule from the carving room. The carving room is fitted up with a copper counter top, with hot water trough On the west of the carving room is situated the small dining and tea room. At the east end of the carving room is the kitchen, a large, airy apartment, fifty-six by twenty-eight feet, and sixteen feet high, the floor of which is formed of green and purple slate tiles . . . south of the kitchen is a vestibule leading to the ash-pit, a brick chamber descending to the ground, fitted with iron doors on each story. Next is the cook's cabinet or office, where the bills of fare are made and the kitchen accounts kept. Next is the terminus of the provision elevator and still beyond is the primary kitchen . . . a door from the vestibule leads to the servants' stairs. The remainder of the second story, on both sides of the corridors, is appropriated to chambers, elevators, bathrooms, stop-closets, water-closets, stairways, and to the sub-office for the story.

The third story has four corridors, two running from north to south and two from east to west. These corridors, at their intersection with their four stairways, and with three of the elevators, have ready access for assistance and egress in case of danger. A walk six-hundred and sixty-six feet long, nine feet wide and twelve feet high is afforded by these corridors. On the south side of the northern corridor are the ladies' bathing rooms. In the other corridors, bathrooms, water-closets, ash-pit, and the sub-office occupy a portion of this story. The remaining space is devoted to chambers. The central building does not extend above the floor of this story, forming at this level a hollow square, with an open central court one-hundred and ten feet by seventy-eight feet.

The fourth and fifth stories are, in extent, arrangement and accommodations, exact counterparts of the third story.

The attic is devoted to servants' dormitories. It has its windows facing toward the internal courts and consequently they are not seen from the streets. This story has a continuous corridor along the outer walls of the building nearly eight-hundred feet in length. Above the roof is the tank-house, through the center of which and of the iron water-tank in it the main smoke stack looms up at a height [sic] of one-hundred and seventeen feet from its base.

The entresol, omitted in the ascent, may be described as a portion of the high space of the first story, cut off horizontally and formed into a distinct story or floor, extended over half the area of the entire building. It is entirely devoted to chambers, with the accessories of baths, water-closets, elevators, etc., as in the upper stories.

Descending from the first story, the visitor reaches the basement story. Though called a basement, this floor is some steps above the level of Washington street. It has a distinct external entrance on First Street, which connects with the vestibule leading to the bar-room and billiard-room. At the rear of the bar-room are the bar, pantry, and liquor stores. Glass doors lead from the vestibule to a main hall fourteen feet wide and one-hundred feet long, off which, on the north side, are the general baths, comprised in twenty distinct chambers. On the north side also is the commencement of the two grand staircases, and on the south side is the barber's saloon [sic]. The east wing of this story contains storerooms, store keeper's office, receiving room,

and ice chamber. The rear, looking on Washington street, is devoted to laundry purposes

Entering the cellar, the visitor finds the immense area under the entire building subdivided into liquor stores, bottling rooms, provision and fuel stores and cooling rooms. Corridors traverse three sides of the building, in which are placed iron tram-ways for wagons. The platforms of three of the elevators reach this floor, to carry up coal and provisions as required. Here is stationed the fireman, who distributes coal for each chamber as ordered. Here also is the workshop of the house, an apartment fifty-six by twenty-eight feet, in charge of the carpenter, where all repairs of woodwork, gas, steam piping, plumbing, painting and glazing are to be executed. Adjoining the carpenter's shop is the boiler room, sixty-one by forty-one feet³⁴

A detailed description of the furniture and upholstery for the hotel was given in the 1869 Courier-Journal article. Excerpts from this description follow.

. . . The gentlemen's sitting room on the first floor is furnished with heavy walnut arm-chairs, covered with green plush, mantel glass with walnut frame, and window cornices to match the handsome valences The ladies' reception room on the second floor has Wilton carpet, Turkish sofas and easy chairs, covered with red plush, large walnut-frame mirror, with cornices to match, and window drapery of heavy rep curtains over lace The ladies' parlor is covered with a beautiful Axminster carpet, and has two large pier glasses, with gilt frames and connecting cornices; also two large mantel mirrors, and rosewood furniture, style of Marie Antoinette, covered with French moquette; the windows adorned by heavy tapestry and lace curtains. The music room has the same pattern Axminster carpet; furniture rosewood and gilt, also covered with moquette, but different colors and patterns; two large mirrors, gilt framed, with connecting cornices; drapery satin brocade and lace, style Louis XVI; one of the finest Steinway grand pianos The main dining hall has four of the largest size mirrors, in walnut frames; eighteen long tables, walnut; chairs walnut, covered with green leather The chambers are

³⁴The Courier-Journal Supplement, March 21-22, 1869.

all carpeted with the best English Brussels and supplied with oil walnut furniture of Gothic style

In the principal rooms and halls, in the basement, first and second stories, the ceilings and walls are colored in the highest and best style of the fresco painters' art The two main halls, stairways and office are done in the Pompeii style In the large and private dining rooms the frescoing is of the Renaissance [sic] style In the midst of the beautiful scrollwork and tracery on the ceiling of the large dining hall, on one side, is a fruitpicture, and on the other a group of game, fish, etc. Overhead in the ladies' parlor the artist has portrayed one of the loveliest views in the whole series. It represents the celestial sphere, with three cherubim soaring upward with the dazzling chandelier, which they have garlanded with a tiny ribbon On looking into the vestibule from the main entrance, one is confronted by two fresco statues, one on the right and one on the left, which are at once recognized as Plenty and Commerce, by the typical cornucopia and the Kentucky staples The master in all this loveliness of tint and figure is Signor F. Pedretti, a native of Lake of Como, in Lombardy. He studied for several years under Marianne, a celebrated fresco painter of Milan . . . when the Metropolitan Hotel was built in 1852, he (Pedretti) was engaged to do the frescoing. In 1855 he repaired to Montreal . . . and frescoed the Canadian House of Parliament³⁵

Other details were recorded such as the fact that there were one-hundred thirty-two chandeliers, four-hundred forty-eight brackets, and one-hundred forty-one pendants; all gas-lit. The vertical railway (elevator) was upholstered and fitted to seat fifteen persons. The myriad bits of information in the newspaper description include the fact that there were six-million nine-hundred seventy-seven thousand six-hundred bricks, exclusive of firebrick in the walls and chimneys.³⁶

³⁵Ibid.

³⁶Ibid.

The plan for the Galt House, although much larger and more sophisticated mechanically, was not unlike the basic plan for the Tremont House or the Louisville Hotel in that it contained long hallways running parallel to the front of the building and perpendicular into the wings. In all three structures the public rooms or parlors were across the front of the building and there were courtyards within the plan. One of the most unusual features of the Galt House was the view which extended from the entrance for one-hundred and forty-eight feet into the building. The main staircase extended vertically ninety-two feet. Another especially noteworthy feature was that the central part of the building on the first and second floors was isolated from the wings by courtyards allowing interior windows on the upper stories which would light areas such as the dining room. This central area extended only to the roof of the second floor forming a hollow square in the center of the building allowing windows on the upper stories.

Plans by J. Giles for the Langham Hotel, Portland Place, London, published in The Builder (London) in 1863 are strikingly similar to Rogers and Whitestone's hotel plans with the public rooms across the front, the cross-axial hallways, and an interior courtyard.³⁷ The influence of the American hotel was apparently far reaching and extended beyond the United States. In turn it is possible that some of the

³⁷J. Mordaunt Creek, Victorian Architecture A Visual Anthology (1971), p. 182.

lavish appointments at the Galt House were inspired by British clubs.

Not everyone looked with favor upon the large hotels. In 1864 an author in Duffy's Hibernian Magazine (Dublin) commented that the word hotel was "un-English and snobbish, and suggestive of paint and pier-glasses, of impudent servants and long bills, of discomfort and extortion, of indigestion and misery."³⁸ He said it brought to mind

those vast palaces of marble in Philadelphia, and Boston, and New York, with accommodations for two thousand lodgers, with receptions rooms, and lavatories, and smoking-rooms, and drawing-rooms, and cloak-rooms, and audience-rooms, and the deuce knows what else with clerks and barbers; with statues and pictures by the old masters; the landlord of which is a colonel in the United States army, a scholar, and a gentleman; where you can ruin yourself at billiards or rouge-et-noir; where you may live a miserable human item of some 1500 eating, drinking, swearing, spitting, tobacco smoking, and tobacco chewing citizens of the free and enlightened United States, for some four dollars per day³⁹

The writer preferred the eighteenth-century inn but it is interesting that the formula for large hotels was so similar in 1864 that he could have been describing the yet to be built second Galt House.

The hotels designed by Whitehouse, such as the second Galt House, combine the concepts of both commercialism and residential functions. The very regular exteriors of these hotels belied the amazing complexity and self-sufficiency of these structures.

Silas F. Miller, for whom Whitestone designed a residence on

³⁸ Duffy's Hibernian Magazine "Melbourne Hotels," V (May, 1864), p. 333.

³⁹ Ibid.

Broadway in 1872, was associated with the first and second Galt Houses. Captain Miller, a riverboat man was proprietor of the old Galt House until shortly before the conflagration. He then was associated with the Burnet House in Cincinnati, having sold it in September of 1867. He was owner of a large amount of stock in the new Galt House and was persuaded to take charge of the hotel. Under Captain Miller was Mr. Armstrong, formerly of the Burnet House. Mr. and Mrs. Taylor, as hotel managers, were responsible to Mr. Armstrong.⁴⁰

The extensive work of coordinating all the contractors associated with the construction of the Galt House fell to Mr. C. J. White, from Whitestone's office, as assistant superintendent. All the contractors are known, as are all of the suppliers. Furnishings came from many sources including washing machines from the Shaker Society in New Hampshire and carpets, curtain goods and linens from A. T. Stewart.⁴¹

The construction of the Galt House must have been Whitestone's main concern during the last years of the 1860's as few other structures designed by Whitestone, except his own house in 1868, are known to have been built during these years. This was the only building on which Whitestone allowed his name to be placed in the form of a brass plate located in the Gentlemen's Saloon. A contemporary newspaper

⁴⁰The Courier-Journal Supplement, March 21-22, 1869.

⁴¹Ibid.

account discussed Whitestone's attitude to the Galt House as ". . . tireless devotion to the work for three consecutive years" and that ". . . directly through him every order in reference to the building was executed and every dollar disbursed The perfection of every detail in the immense hotel having been contrived and superintended by Mr. Whitestone The hotel is the immortalizer of the architect."⁴²

The Galt House Hotel, although financed and managed by a number of the officials of the L&N Railroad, was not a railroad hotel in the sense of being located near the L&N Railroad depot. The L&N depot was located at 10th and Broadway as early as 1856.⁴³ The Louisville and Covington Railroad passenger depot was at 1st and Washington in 1856 although by 1865 it had moved.⁴⁴

Interestingly enough, it seems that the germination of the idea for a "walking mall," similar to the one just completed on Fourth Street in Louisville, was put forth over one-hundred years ago in connection with the then-new second Galt House. It was suggested that

. . . a spacious boulevard be opened diagonally from the southwest corner of First and Main Streets to the northeast of Third and Jefferson Streets. Such a dash among the time-honored buildings along the proposed route would seriously disturb only those at the two extreme points. In

⁴²Ibid.

⁴³Thomas, p. 101.

⁴⁴Ibid., p. 127.

carrying out the boulevard idea, the house of Brandeis and Crawford, on First and Main, and Scott Glore, on Third and Jefferson, would necessarily go by the board. Throughout the diagonal line, however, the tail ends only of the other buildings would suffer It is purposed [sic] in the idea to run the boulevard at a width of fifty or sixty feet and Nicolson-pave, cobble-stone, plank or gravel it for pedestrians only--in fact to make it a grand promenade. It is further intended that the proprietors of the real estate bordering the avenue shall erect a line of handsome stores on each side It is furthermore suggested that the new street be roofed over, arcade fashion.⁴⁵

A contemporary newspaper article in 1869 states, concerning Whitestone, that: "To him also belongs the credit of driving out the cramped dingy storehouses on Main Street with the magnificent stone front stores and colossal warehouses that beautify every square of that avenue."⁴⁶ It is not known to what buildings the article was referring, but there were possibly a number of Whitestone structures on Main Street that have been demolished or are not known to have been designed by Whitestone.

Thus Whitestone was also responsible for introducing the Renaissance Revival mode for the "commercial palaces" of Louisville in addition to hotels and residences. The genesis of the commercial palace was in New York with the A. T. Stewart Store (1846), on the east side of Broadway between Chambers and Reade Streets.⁴⁷ Ste-

⁴⁵The Courier-Journal Supplement, March 21-22, 1869.

⁴⁶Ibid.

⁴⁷Charles Lockwood, Bricks and Brownstones (New York: McGraw-Hill Book Co., 1972), p. 130.

wart's, like many of Louisville's commercial establishments, had a "marble" front unlike the later cast-iron (after 1848) in New York and Louisville. In the 1850's Rogers had used "Italian fronts" for two five-story commercial buildings on Fourth Street in Cincinnati.⁴⁸

There are no known commercial structures designed by Whitestone during his early years in Louisville prior to the Civil War; his commissions consisted mainly of residences, two hotels and several institutional buildings. After the Civil War the economy recovered sufficiently and he began receiving commercial commissions.

His own office building built about 1864 at the northeast corner of Bullitt and Main⁴⁹ was his earliest known commercial structure. Since in the 1860's Main Street was the commercial center of Louisville it was a natural place for a rising architect to build his office.

The office building was a "tiny sliver."⁵⁰ The three-story structure had only two openings per story in its facade. The door and first floor window were both recessed in rounded arched openings extending above the first floor level. The keystone arches were framed on either side by engaged pilasters, set on massive plinths, with Doric capitals. Above the extended first floor cornice, which sharply de-

⁴⁸ Charles Cist, Sketches and Statistics of Cincinnati in 1859 (Cincinnati: Wm. H. Moore & Co., 1851), p. 360.

⁴⁹ Theodore M. Erown, Introduction to Louisville Architecture (Louisville, Ky.: Louisville Free Public Library, 1960), p. 19.

⁵⁰ Ibid.

lined the first and second floors, were two rectangular windows topped by a rounded segmental arch supported by decorative brackets. This unit was set above the window lintel. The third story windows were the same except that the pediments were triangular. A string course and heavy cornice completed the structure. There is a sense of cutaway planes in the facade as if layers of the building had been peeled away leaving certain architectural members intact. (Plate 9)

In 1865 Whitestone designed a three-story structure for a Dr. J. L. Smith on Jefferson near Third. Whitestone's original drawings, plans and elevations for this building are preserved at the Filson Club. The exact function of the building is not clear. The first floor contained space for a store, the second floor a club room, billiard room, coat room, ladies' coat room and kitchen. The third floor housed a 41' x 36' "Theatre." It may have been some type of private club or investment property for Dr. Smith. In The Courier-Journal Duplex Guide to Louisville for 1883-1884 the property at 312 Jefferson is listed as being occupied by G. M. Warner--physician, J. Lawrence Smith--scientist, and Welle & Co.--printers. Thus the original purpose for which the building was constructed must not have been successful.

John Lawrence Smith (1818-1883) was graduated from the University of Virginia School of Medicine. He was a research scientist as well as a physician and was the inventor of the inverted microscope. In 1854 he married the daughter of the Honorable James Guthrie of

Louisville. Dr. Smith moved to Louisville and became chairman of the Chemistry Department at the University of Louisville Medical School from which post he resigned in 1866. In 1865-1867 he was President of the Louisville Gas Company and made his residence on Walnut between Third and Fourth Streets where he had a laboratory for research. Dr. Smith was a commissioner to the Paris Exposition in 1867. He was a mineralogist as well as an analytical chemist and had a meteorite collection. He was a member of the Walnut Street Baptist Church and founded and endowed the Louisville Baptist Orphanage.⁵¹ He was a founding member of the Polytechnic Society of Kentucky incorporated in 1878.⁵²

Dr. Smith's brick building on Jefferson Street had doors with a stairway opening right off the street in the center of the building suggesting that the upper floors were perhaps more important. On the first floor facade were two Corinthian cast-iron columns. The cast-iron work was done by J. Sayre & Co. and the ironwork drawings were dated June 30, 1865. The stonework was by M. Fillion Co. who did other work for Whitestone. The stonework drawings were signed by Jos. Schwab.⁵³

⁵¹ Louisville Past and Present (Louisville, Ky.: M. Joslin Co., 1875), p. 324.

⁵² Theodore M. Brown and Margaret M. Bridwell, Old Louisville (Louisville, Ky.: University of Louisville, 1961), p. 57.

⁵³ Plans and drawings at The Filson Club (uncatalogued).

The second and third-story fenestration was identical on the Smith building and are consistent with the elevation. It consisted of five segmental-arched windows with small panes of glass. The same type of small panes of window glass had been used on the Ennis Courthouse and the Louisville Medical Institute although those windows were rectangular. Over each of the arched windows of the Smith building was an arched plastic molding of cast-iron. A cornice with decorative stonework beneath it topped the Smith structure. Other than the division between the first and second story there are none of Whitestone's normal horizontal divisions. The structure differs from Whitestone's other works in that it is not so imposing nor is the facade as plastic as some of his designs and does not fit into his usual Italian Renaissance revival vein. (Plate 10)

Another commercial structure by Whitestone for which there is complete documentation is the Tompkins Dry Goods Store built on the west side of Sixth Street between Main and Market for Joseph T. Tompkins for whom Whitestone designed a residence about 1872. The original plans, drawings and elevations for the store, consisting of over thirty sheets, are at The Filson Club. The facade was built of light gray limestone. Instructions on the front of the elevation were as follows:

All the grey colored parts from cornice of first story to bottom of principal cornice to be of cut stone. All the stone used shall be the best light grey limestone from the White River Indiana quarries - the surface of all parts in front shall be finely droved, the returns quoins on both sides to be bush hammered. All the

moldings are to be made carefully according to full size drawings. The ashlar to be in no part less than 8" thick. The entire to be set plumb and square with close joints in the best workmanlike manner. All the necessary holes for clamps and anchor to be made by stonecutter. No pieces or mending of any kind allowed. Contractor to be responsible for any damage on stonework during progress of building.⁵⁴

The drawings for the stonework were signed by Coleman S. Gans.

There are many sheets of drawings for the cast-iron work, each signed by E. Barbaroux of Barbaroux & Co., a hydraulic foundry and machine shop located on Washington Street at the corner of Floyd.⁵⁵ These drawings include working drawings for the Corinthian columns on the first story of the facade and a full-size drawing of the capital for the cast-iron plate. Cast-iron columns with Corinthian capitals were used for interior support down the center of the building on all five floors. Iron shutters came down over the large first floor windows. The drawings for these shutters were quite similar to drawings published in 1865⁵⁶ by Daniel D. Badger, President of Architectural Iron Works. Badger had supposedly been making these shutters since 1843 and possibly Whitestone or his iron manufacturers, Barbaroux & Co., relied on these designs.

The front portion of the structure had five floors but there were

⁵⁴Ibid.

⁵⁵Edwards' Annual Directory in the City of Louisville for 1869 (Louisville, Ky.: Edwards, 1869), p. 61.

⁵⁶The Origins of Cast-Iron Architecture in America (1970), Plates XXIX & LXVIII.

only three floors in the back and four skylights provided illumination in this rear section. There was a stairway against the left wall in both the front and back of the store.

The plans for the building contain two different front elevations, one of which shows the building as illustrated in an engraving in Views of Louisville.⁵⁷ (Plate 11) The other elevation, signed by Griffith Thomas, Architect, 470 Broadway, shows a five-story building with seven Corinthian columns on the first story and rectangular windows the same on all stories with simple horizontal moldings.⁵⁸ Thomas (1820-1878), born on the Isle of Wight and educated in England, was the son of Thomas Thomas, an architect. He came to New York in 1838 and entered practice with his father working in Classic and Palladian styles. He designed many "commercial palaces" such as the Lord and Taylor Store on Broadway and hotels in New York.⁵⁹ Samuel D. Tompkins of New York City was a partner with his brother in the wholesale drygoods business and probably had the Thomas elevation sent from New York.⁶⁰

The completed version was a five-story structure with three

⁵⁷Thomas, p. 140. Originally published in Travelers Guide to the Louisville and Nashville Railroad (1867), p. 25.

⁵⁸Elevation at The Filson Club (uncatalogued).

⁵⁹Withey, pp. 594-595.

⁶⁰Edwards', p. 270.

Corinthian columns in antis on the street floor. A lintel across the front above the columns had the name "Tompkins" on it. An engaged balustrade separated the first and second floors. The four window openings on the second floor were topped by brackets and pointed pediments; on the next three floors of the narrow building the pediments, brackets and moldings were successively eliminated. A heavy sill across the width of the building separated the fourth and fifth floors giving the effect of the fifth floor as an attic. A cornice above the other cornice lines of the block capped the structure. (Plate 12)

Whitestone probably designed many more commercial buildings than are currently attributed to him. The next known commercial structure which he designed was an office building for the Louisville and Nashville Railroad which had grown and prospered during the Civil War and after. The building was not begun until 1875 and it is likely that Whitestone did design other commercial structures between the date of it and the Tompkins' store and the Smith building.

The L & N Railroad commissioned Whitestone to design a structure for the northeast corner of Second and Main Streets. This had been the site of the first Galt House which was destroyed by fire in 1865. Whitestone had designed residences and/or commercial buildings for many of the officers and directors of the L & N Railroad and this probably contributed to his being given the commission. Construction was begun in 1875 and the building was completed in 1877. The Railroad did not immediately need all of the space in the building

so they rented part of it⁶¹ to tenants such as the Bank of Commerce and the Western Financial Company.

The limestone structure, which measures 54.5 x 204 feet, is a tall three-story building with a basement level accessible from Main Street. The "Trade-Mart" building is on a sloping site so that sub-basements are accessible from the rear on Washington Street. The facade is symmetrical with a shallow entryway with an engaged portico flanked by Corinthian columns set on plinths. Above the recessed entryway, on the second and third stories, is a set of double windows crowned by a rounded segmental arch over a horizontal member upheld by brackets. The segmental pediment on the third floor is somewhat smaller. The first story of this finely proportioned building has two large windows which are framed by free-standing Corinthian columns. The deeply cut rectangular windows on the second floor are topped by a triangular pediment upheld by decorative brackets whereas the third story windows are capped by a horizontal molding supported by brackets. The building is topped by a heavy protruding cornice underscored by brackets and a horizontal string course. Quoins form the corner decoration of the building and highlight the entrance. A balustrade, as used on many of Whitestone's designs, separates the first and second floors. (Plate 13).

⁶¹Caron's Annual Directory of the City of Louisville for 1877
(Louisville, Ky.: C. K. Caron, 1877), p. 102.

The interior has high, well-lit spaces. The central hallway has a superb flying staircase to one side on minimal cast-iron supports. The floors are polychrome tile. Vaults exist under the sidewalk.

The L & N Railroad played an important role in the history of Louisville in the second half of the nineteenth century as did the individuals who were associated with it. Many of these individuals were clients of Whitestone and must have felt that his conservative Renaissance Revival style of architecture was fitting for a "commercial palace" for the railroad office. It was built in the center of the commercial area of Louisville and was consistent with the entire block from Second to First Street on Main yet formed a highly individual focal point next to the Second Street bridge entrance. The "Phoenix House" or "Trade Mart" Building, formerly the L & N Railroad office, is one of the few surviving examples of the fine design and craftsmanship in Whitestone's work and served the L & N Railroad into the twentieth century.

Entries in a "field notebook" from Whitestone's office include "Measurement of excavation at Mrs. Tyler's Store, Main Street, Oct. 14, 1870" and "Memorandum of warehouse, corner 14th and Walnut Streets, April 12, 1871."⁶² These items relate to other commercial endeavors about which there is no information at present.

Few other commercial structures by Whitestone are known. An

⁶²"Field Notebook" from office of D. X. Murphy and Bros. at The Filson Club (uncatalogued).

office building attributed to Whitestone was constructed about 1878 at the northwest corner of Third and Main Streets.⁶³ It had a Mansard roof, whereas the rest of his known commercial structures were of Italian Renaissance Revival design. The structure had a basement level accessible from the street. On the first floor the entrance was marked by an engaged portice. The most unusual feature, in comparison to Whitestone's other designs, of this building was the four colossal Corinthian pilasters which extended from the second-story floor level to the third-story roofline. The windows were rectangular. The pilasters added to the illusion of height of the building and unified it. There is no documentation for this attribution, and stylistically it is not consistent with Whitestone's oeuvre.

Since Whitestone's major endeavor was in the area of residences he probably did not participate fully in the development of Main Street westward which took place during the 1870's and '80's. The sumptuous Board of Trade had been built on the northwest corner of Third and Main Streets about 1872-75. It had been built for the J. S. Lithgow Manufacturing Company and it is thought that possibly it was designed by D. Adler of Chicago.⁶⁴ Whitestone's only known connection with the building is a notation in a "field" notebook from Whitestone's office

⁶³ The Courier-Journal Magazine, September 3, 1950.

⁶⁴ Falls of the Ohio Metropolitan Council of Governments Metropolitan Preservation Plan (Louisville, Ky.: U. S. Department of Housing and Urban Development, 1973), p. 84.

which reads: "J. S. Lithgow & Co. Building - Measurement of Flagging."⁶⁵ Whether Whitestone was merely doing finishing work or repairs or whether his investment was much deeper is a yet unanswered question. Whitestone's successor firm, D. X. Murphy and Brothers, designed an addition to the Board of Trade Building in 1895.⁶⁶ Originally built for Lithgow, who lost it for financial reasons in the Panic of 1873, it was taken over by the Board of Trade in 1879. The structure is in "High Victorian Gothic"⁶⁷ style with Romanesque motifs much different from the Italian Renaissance Revival or French Second Empire styles preferred by Whitestone.

Thus Whitestone's commercial structures were designed for a relatively limited clientele and in a limited stylistic range with one exception, the Smith Building, which was located away from the heart of the commercial district. Whitestone's designs conformed to the urban street and were dignified edifices of the highest conservative quality in contrast with some of the more flamboyant structures of the period.

⁶⁵"Field Notebook"

⁶⁶Card file at Lockett and Farley, Inc.; also original plans marked duplicate.

⁶⁷The Courier-Journal, "The Landmark or the Land," February 24, 1972.

CHAPTER IV

TOWN AND COUNTRY RESIDENCES

Henry Whitestone is best known among the older residents of Louisville for his architectural contribution in the area of domestic residences. Of the works listed in the catalogue (following the text) approximately two-thirds are residences. The development of Louisville's residential section in the 1850's was beginning to move southward from the river and east and west of the commercial district. When James Coleman Ford commissioned Whitestone to design a residence for his property on Prather (Broadway) about 1858 the location was the equivalent of the suburbs. The majority of the residences that Whitestone designed were in the area now known as the Old Louisville residential area, south of downtown, although a few were in outlying areas of Jefferson County. Suburbanization began in the Cherokee Triangle (Highlands) area as early as 1870 with the opening of the Henning-Speed Development,¹ but Whitestone is not known to have been associated with this movement.

Most of Whitestone's clients were from the higher economic

¹For a complete analysis of this subject see Judith Hart English, "Louisville's Nineteenth Century Suburban Growth" (Unpublished Masters thesis, University of Louisville, Department of History, 1972).

classes of the city, as will be seen in the biographical material concerning his clients in the discussion of their respective residences. The designs all followed similar patterns using Anglo-Italian Renaissance Revival elements. These elegant mid-Victorian structures reflected the wealth and position of the self-made men who made up Whitestone's clientele. The growth of their fortunes paralleled the fantastic growth of the United States in the nineteenth century. A number of social and economic links connected Whitestone's clients. The Louisville and Nashville Railroad, banking, the drygoods business, riverboats and the Galt House comprised the interests of many of his patrons; Whitestone designed both residences and commercial structures for several of his clients. Thus, the career of this architect can be traced through the growth of Louisville and its leaders during the second half of the nineteenth century.

The town residences designed by Whitestone will be discussed initially in this chapter followed by the country residences which are less numerous. The town residence of J. C. Ford will be discussed extensively and illustrated as an example of one of Whitestone's finest works. Not all of the residences listed in the catalogue will be discussed but those most representative of a given phase or variations thereof.

The earliest known design for a town residence by Whitestone in Louisville was for Thomas H. Hunt, 'a native of Lexington who came to Louisville in 1848 to engage in the commission business and rope and

bagging industry. He had purchased the corner lot in 1853 from B. J. Adams for the sum of \$5,617.² The Hunt residence stood on the northwest corner of Second and Walnut, and Hunt was first listed at that location in the 1858 directory. In 1865 Captain William C. Hite (1820-1882) purchased the house for \$25,000. Hite also began his career as a clerk at a commission merchant's, then moved into the carpet business, but his main interest was the river on which he became a steamboat captain. Hite branched out by purchasing an interest in the Cincinnati Mail line Company, establishing a line of packet boats between Louisville and Henderson and founding the Louisville and Jeffersonville Ferry Company. He was also cashier (apparently an important position like treasurer) of the Louisville branch of the Commercial Bank of Kentucky, held directorates in many Louisville companies, and was a trustee of Cave Hill Cemetery and the University of Louisville.³

The plan of the Hunt-Hite residence was more complex than many of Whitestone's later designs. The main block of the house was symmetrical but the design was rendered asymmetrical by a wing with a rounded bay on the front. (Plate 15) The main portion of the house contained round-arched windows set in shallow recessed frames, a motif which Whitestone repeated on the first story of the second Galt House. Thus, Whitestone combined elements of the Tuscan villa, pop-

²Melville O. Briney, "Hite House, Where the Latchstring Always Was Out," The Louisville Times, December 13, 1956.

³The Courier-Journal, December 7, 1882.

ular at mid-century for country houses, with the Renaissance palazzo mode on the exterior of this typically five-bayed residence.

The Hunt-Hite House interior contained two entrance halls, one from each of the two front entrances, connected by a cross hall. The main parlor, which had two marble mantels, extended the length of the house on Second Street. In the wing was the library, with the rounded bay, on the second floor.⁴

In 1895 the house was still owned by the Hite family. Some of the interior decoration included a crimson carpet on the walnut staircase and a mirror with an Oriental fretwork frame.⁵

Shortly after the Hunt-Hite residence Whitestone designed an elegant residence at the southwest corner of Second and Prather (Broadway) for James Coleman Ford (1798-1881) a cotton planter who had moved to Louisville from Mississippi in 1835. Born in 1798, he had entered the dry goods business at the age of sixteen and in 1826 went to Vicksburg, Mississippi, to set up a business. After his marriage to Mary J. Trimble, daughter of Judge Robert Trimble of Bourbon County, Kentucky, the Fords became cotton planters. Ford was instrumental in beginning the mills at Cannelton, Indiana. When they made Louisville their permanent home, after summering here for several years, the Fords retained extensive land interests in the South;

⁴The Courier-Journal, November 10, 1895, Section 2, p. 4.

⁵Ibid.

during the Civil War they lost over \$500,000. Ford was an incorporator and stockholder in the second Galt House, a stockholder in the Western Financial Corporation, the Louisville Water Company, the Louisville and Nashville Railroad, and in coal mines. He was a member of the Episcopal Church and politically was a Clay Whig. A son, Robert T. Ford, married and left Kentucky and a daughter, Alice, married Robert P. Huntington and moved to New York.⁶

Prior to 1859 the Fords resided on Jefferson near Eighth Street. According to the assessor's list of the City of Louisville for 1859 the 150' x 250' lot on the southwest corner of Second and Prather (Broadway) was valued at \$10,500. The Fords held seven slaves prior to the Civil War valued at a total of \$2,500; the value of their pleasure carriage was \$500.⁷ For this affluent family Whitestone built an edifice costing in excess of \$200,000.

Whitestone's design for the Ford House consisted of an elegant decorated facade, perhaps the liveliest of his designs. The facade of the Ford house, probably Whitestone's best-known residence, was very similar to the garden facade of Sir Charles Barry's Travellers' Club (1829) on Pall Mall in London. (Plate 16) This model was chosen perhaps because the house was surrounded by walks and garden area (Plate 17) or Whitestone may have been emulating the social status of

⁶ Louisville Past and Present (Louisville: M. Joslin Co., 1875), p. 71.

⁷ Assessor's list, City of Louisville, Seventh and Eighth Wards, Western District, 1859 Commonwealth of Ky. Archives, Frankfort, Ky.

an English gentlemen's club. It was said that Mrs. Ford requested "a pure Italian Villa"⁸ and perhaps Whitestone wished to achieve this image through the use of the Travellers' Club garden facade for the front of the Ford "villa." (Plate 18)

The shapes, rhythm and proportion of the Ford facade resemble the Travellers' Club facade by Sir Charles Barry. They both have a rusticated first floor although Whitestone's is more compact, less busy and perhaps more suitable for a town house facade. Each has five rectangular bays, the spacing being different as Whitestone's center opening is a double entrance door. Whitestone separates the floors by the use of the guilloche molding which Barry had used on the front of the Travellers' Club. The second stories of both have arched openings; Whitestone used a triple window in the center. Barry's window openings are actually rectangular topped by a Palladian window ornamentation, surrounded by a curved molding supported by fluted Corinthian columns. Whitestone's arched moldings surrounding the windows are decorated with incising and carving but lack the plasticity of Barry's.

It is interesting to speculate as to Whitestone's sources.

Whether he studied Barry's Travellers' Club while in London before

⁸The Courier-Journal Magazine, October 22, 1899, p. 1.

coming to the United States⁹ or used W. H. Leeds'¹⁰ article and plates or whether Barry and Whitestone were both using common sources such as Stuart and Revett's The Antiquities of Athens (1762) and Paul Letarouilly's Edifices de Rome Moderne (1840) and independently arrived at these similar designs is an intriguing puzzle. The high degree of similarity between Whitestone's facade and Barry's leads one to assume Whitestone was familiar with Barry's work.

The facade of the Ford house was of Bedford limestone from a new quarry which had just been opened at that time in Bedford, Indiana. The stonemason was a young man from Northern Ireland named David Johnson, whose work was considered excellent.¹¹ The front portico stood at the top of seven slightly narrowing steps and consisted of four Ionic columns, each a solid piece of stone. These paired columns supported a cornice with moldings and dentils above which was a balustrade. This balustrade was repeated on the low hipped roof which was subordinated to the cornice. (Plate 19)

The decorated stonework, vermiculated keystones, rustication and quoins combined with the smooth stone of the second floor present

⁹ Mrs. E. D. Morton has in her possession photographic portraits of the Whitestones taken in London which are evidence that he had been in London.

¹⁰ W. H. Leeds, Studies and Examples of the Modern School (London: John Weale, 1839).

¹¹ The Courier-Journal Magazine, October 22, 1899, p. 1; Kentucky Mechanics Institute Report (1857), p. 20.

a variety of textures. Yet the design was not plastic, as were facades in his later structures, but gave the appearance of a flat linear effect; almost a detached facade although the rounded bays on the side were visible. Whitestone achieved a balanced blend of verticals, such as the windows and columns, and horizontals, as exemplified by the cornice, guilloche molding, string course, and balustrade. (Plate 20)

The second Street or east side of the house had a porch at the corner on the first and second stories with three rounded arches springing from slender columns with Corinthian capitals. On the back or south side of the house the porch had two rounded arches with one centered Corinthian column. Steps led down to the garden from the porch (see plan of grounds). On the rear service wing near the porch steps was a small open porch with three cast-iron columns, very thinly articulated with Corinthian capitals.¹² There was another row of columns at the basement level. (Plate 21)

The plans for the completed house are different from those thought to be Whitestone's original design. In the original plans there is a rounded bay off the drawing room on the left side of the house, rendering the design asymmetrical. Moreover, in this plan the reception room is divided from the vestibule only by columns. There is a change in the front fenestration, in the upstairs hallway and in the

¹²These cast-iron columns appear quite similar to the pairs of columns on the front of the Wilson-Durrett House (Plate 50); the rear wing and front porch addition have been attributed to Whitestone.

number of dressing rooms. The service wing also changed shape in the final version. (Plate 22)

The Ford House as built was a symmetrical main block with rounded bays extending out to the sides from the drawing room and library. The plan for the front portion of the house was not unlike earlier floor plans in America with a center hall with two rooms on each side, although the staircase was at the site of the rear door. The plan is also similar to Richard Upjohn's more complex design for the Edward King House in Newport, Rhode Island (1845-47),¹³ but the plan of the King house is not so open. (Plate 23) The rectangular block was divided into nine units consisting of a reception room, vestibule, hall, library, breakfast parlor, stairwell, porch and a two-unit drawing room. Multiple cross-axes resulted from the many carefully aligned rooms, doors, openings and hallways. The rooms with their variety of shapes seem to flow into one another, Whitestone makes dramatic use of vistas such as that from the entrance doorway through the vestibule and hall to the stairwell lit by an etched glass window in the rear wall. The vista from one bay in the library through the hall and into the drawing room to the other bay opposite must also have been spectacular. (Plate 24) Whitestone made use of Corinthian columns and pilasters, as had been done by Barry in the Travellers' Club Library, to act as screens between rooms and to articulate areas as in the first

¹³A. J. Downing, The Architecture of Country Houses (New York: De Capo Press, 1968) (reprint of 1850), Figure 48.

and second parts of the drawing room. The complex, subtle and yet open plan contrasted with the more private area of the second floor.

The second story, in the main block of the house, contained four bed chambers each with a separate dressing room. The upper side porch opened off the stairwell hallway. The rear wing on the second floor had three servants' chambers, a linen closet, a bed chamber, and a large bathroom with a bathtub, foot bath, and a water closet.

(Plate 25)

On the first floor this service wing, which was about half the width of the main section of the house, was divided into a laundry, kitchen, store room, pantry, Mr. Ford's "office" room, a small porch, and two sets of stairs. The full basement included servants' quarters as well as cellar and furnace space, a wine cellar, billiard room, and gentlemen's rooms with an outside entrance. The attic contained storage and servants' areas. On the grounds in addition to the house stood a stable building, an ice house, and a fowl house. The carriageway entrance was off Second Street. (See site plan for exact positions of buildings, Plate 17.)

Mrs. Ford requested an Italian villa, possibly unknown at that time in Louisville, though quite popular elsewhere. However, White-stone did not design for the Fords a typical mid-nineteenth-century asymmetrical, towered "Italian villa" a la Downing, but a structure closely aligned with the Italian Renaissance Palazzo manner and Sansovinesque details. The classical elements were assembled in a sym-

metrical fashion, dignified and composed, but with lively details.

The interior decoration was in keeping with the exterior and thus was elegant and refined, but also lavish. An example was the molding in the drawing room which combined a naturalistic and stylistic floral motif with the classic egg-and-dart molding, an unusual but attractive combination. (Plate 26) The marble columns with Corinthian capitals in the drawing room were thirteen feet high. (Plate 27) The windows in the rounded bay of the drawing room contained convex glass from France. There were wide mirrors in gold-leaf frames over the carved alabaster mantel, and between the windows overlooking Prather (Broadway) stood a tall pier glass in a matching gold-leaf frame. French doors led from the drawing room to the east porch, the capitals of whose fluted stone columns were ornamented with carved tobacco leaves and blossoms, possibly to represent Mr. Ford's Southern connections.¹⁴

The floors were of oak parquet with inlaid borders except for the blue and white tiles of the reception hall. The main staircase was hand-carved rosewood and above it was a round-arched window of etched glass in a lacy pattern.

The west side of the house had darker woodwork with the mantels and mirror frames of hand-carved walnut. In the dining room mir-

¹⁴Helen McCandless, The House at Second and Broadway (Louisville: Y. W. C. A., 1936), n. p.

ror frame was a carved "F" surrounded by hand-carved fruit. The rosewood doors had silver plated knobs.

The heating system was unique in the 1850's in that there was a centralized furnace, at Mr. Ford's special request, but the heating pipes were only in the halls with a fireplace in every room. These pipes or radiators had been sketched in free-hand on the plans (see Plate 23). Oral history says the furnace was located under the stone floor of the porch in case of explosion, but on the plans of the basement it is shown to have been below the library. (Plate 28) This central heating system probably made possible the open plan of the house.

Another set of plans contained within those for the Ford house is inscribed "copies to W. R. Ford, April 8, 1861." The spatial relations in the first floor plan are much more dynamic than most of Whitestone's designs and are reminiscent of plans by Robert Adam (1728-1792). The curve of the staircase is repeated in the rounded extensions of the drawing room and dining room which curve out into the hall and close with sliding doors. The side entrance from the porte-cochere appears to be the principal entry as it faces the stairs and is more ceremonial than the cross-axial vestibule entrance which does not even have a portico over the doorway. This plan and the Silas Miller House (1872) are the only two of Whitestone's designs known to have had a porte-cochere. In addition to the drawing room and dining room on this floor, there was also a large library, Mr. Ford's room, and the vestibule; in the small wing by the side entrance was a pantry

with a lift, dressing closet, and a back stairway. (Plate 29) An unusual feature of the plan is a recessed porch on the right side with a convex wall at the rear owing to the interior semi-circular stairway. The porch has two columns at the entryway and an entrance to the house under the circular staircase. Exterior steps led from the porch to the garden. The hallway is decorated and the spaces articulated by four columns and a fountain in the curve of the staircase which flows both up and down (to the billiard room).

The second story of the W. R. Ford project has the same basic plan as the first without the interior rounded extensions. There are four bed chambers (three of them square), two dressing rooms, a bathroom and water closet, plus several closets. The basement contains the kitchen and scullery, in addition to a billiard room, wine cellar, and other cellars. There is a basement entrance off the kitchen. The existing plans lack an elevation. (Plates 30 and 31)

It is not known whether this house was ever built, but there is no W. R. Ford listed in the Louisville directories during this period. It is possible, however, that the plans were drawn for a relative of James C. Ford in another city.

Another of Whitestone's masterpieces contemporaneous with the Ford residence was the H. D. Newcomb residence. It was also located on Prather (Broadway) half a block from J. C. Ford's house between First and Second, where the Newcombs were first listed in 1859. Horatio Dalton Newcomb was born in 1809 in Massachusetts and

lived until 1874. He arrived in Louisville in 1832 and became a clerk in a business house. He soon had his own wholesale grocery business in the sale of sugar, coffee, and whiskey. This resulted in the Newcomb and Buchanan Company. Newcomb owned stock in coal mines and, in 1871, owned stock in the Louisville and Nashville Railroad and succeeded James Guthrie as President. Newcomb was president in 1865 of the corporation which initiated the second Galt House and he helped organize the Louisville Board of Trade. He and his wife, the former Cornelia Reed, had one surviving son, H. Victor.¹⁵

Like the Ford house, the Newcomb residence was essentially a well-proportioned rectangular block, but the facade of the Newcomb house was somewhat simpler, conservative and more severe than that of the Ford residence in that the textures of the stone work were more uniform. The corners of the Newcomb house were emphasized by the use of limestone quoins and there was a rusticated foundation. On the first floor the symmetrical facade was pierced by five bays, each consisting of four rectangular windows, and a rectangular entrance door all surrounded by simple moldings. The second story windows, with a segmented arch, were topped by a curved molding upheld by ornamental brackets. The shallow portico was reached by a flight of graceful steps with curved pedestals much like the steps of the Ford house. The four columns on the portico were Corinthian. Above was a cornice and balustrade topped by a grouping of three windows. The house

¹⁵Louisville Past and Present, p. 83.

sat back some distance from the street and had a semi-circular driveway in front of it. (Plate 32)

On the left side of the Newcomb house on both floors were recessed porches with slender (probably cast-iron) Corinthian columns with round arcades springing from them. The paneled spandrels were similar to the ones used on the Galt House (1869) entrance. The lower porch was accessible by exterior steps. Behind these porches was a bay reaching from roof to ground.

The interior was lavish with fluted carved wood columns and pilasters with Corinthian capitals and arched doorways framed by carved and paneled woodwork. The marble-tiled vestibule led to a great stairhall with a gently ascending three-sided stairway on the left side much like the later Tompkins staircase. (Plate 33) The stairwell was lit by three narrow arched windows which overlook the second floor porch. To the right of the central hall was the main drawing room with a smaller room behind it. The marble mantel in the drawing room had a hunter and his gun on the lintel "flanked by a running fox and a pheasant on one side and a hare and a hound on the other. On one side of the fireplace opening stands a little girl with flowing hair and a straw hat holding a basket of flowers and on the other side is a small boy merrily playing a flute."¹⁶ The dining room had a carved wooden mantel which reached almost to the ceiling.¹⁷ A service wing was at the rear

¹⁶Margaret Bridwell, "Requiem For A Landmark" The Cour-Journal Magazine, January 29, 1961.

¹⁷Ibid.

of the building. The basement had a billiard room with a mantel and fireplace.

The plan of the Newcomb house, somewhat different from the Ford house plan, became a model which was used again by Whitestone with some variations in the Visitation Home, the Miller house, the Tompkins house, Bashford Manor, and probably many other residences.

During the 1860's Whitestone added some new architectural elements to his repertory. These new elements included influences from Second Empire style of architecture prevalent in France under Napoleon III in the 1850's. This style which became quite popular in the United States was marked by a high degree of three-dimensionality and plasticity and made extensive use of the mansard roof. Whitestone's first known use of the mansard roof was in 1866 on the Baurman house¹⁸ on Market Street. Gustave Baurman, a Prussian immigrant,¹⁹ was a wholesale hardware merchant and was one of the suppliers for

¹⁸ Whitestone's use of the Second Empire style was possibly influenced by an alleged trip to Europe with Graham Wilder, son of J. B. Wilder. There is no evidence for this trip other than mention of it by J. Stoddard Johnston in his Memorial History of Louisville (Chicago: American Biographical Press, 1896) II, pp. 477-79. Correspondence with the Diplomatic Branch of the Civil Archives Division, dated August 21, 1973, indicates the Indexes to Passports issued by the Department of State, 1860-1893 list a passport application for Henry Whitestone dated March 25, 1884 which includes his two daughters. The Civil Archives state that passports were not required by law for American citizens traveling abroad until World War I except for a brief period during the Civil War.

¹⁹ Undated newspaper article in Morton Scrapbook. Article includes a sketch by Walter Kiser.

the second Galt House.²⁰ His house, with its concave mansard roof and liberal use of ironwork, combines the contemporary Second Empire mode with Anglo-Italian Renaissance Revival elements. (Plate 34) The interior has a central hall and contains a total of twenty-eight rooms.

Whitestone's most elaborate use of the Second Empire motifs was in the Bridgeford house (ca. 1869-70) on Broadway near 4th Street. James Bridgeford had accumulated his wealth through metalworks and stoves, having founded the Louisville Stove, Grate and Foundry Company. He was also President of the Second National Bank.²¹

The design of the Bridgeford facade contained some features not common in Whitestone's architectural vocabulary; it included the most exuberant entryway of his career. It apparently represents an attempt by Whitestone to break out of his restrained, strict Renaissance Revival style. The mansard roof on the Bridgeford House was less concave than that on the Baurman house but was not yet the bulbous style Whitestone used on the City Hall tower (1876) and in use throughout the United States at the time. The three-story house was topped by an iron cresting. A most unusual element in Whitestone's work was the pair of balustraded stairways that wound down from either side of the pairs of Corinthian columns on the rounded portico although he used

²⁰"A Safe and Elegant Palace," The Courier-Journal Supplement, March 21-22, 1869, p. 2.

²¹Louisville Past and Present, p. 95.

the double stairway again on the Chambers house (ca. 1878).²² (Plate 35) The Bridgeford facade with Whitestone's typical five bays had rounded arched windows on the first floor which were topped by a rounded segmental arch supported by sculptured heads. The second story windows were rectangular with a simple horizontal member above them. The attic story in the mansard had rectangular windows with ornamental hoods. A three-sided bay protruded from the first story on the right side near the front of the house. The central portion of the building, containing double windows on the second floor and a portico on the first floor, projected slightly as it did at Bashford Manor, the Dulaney house and other structures. The Bridgeford House corners were treated with quoins. A balustrade topped the portico roof and continued across the width of the house as it did on the first floor. A string course delineated the two main floors. The entryway was a rectangular opening with a fan shaped glass transom above it. The front door was a recessed double door with glass panes, possibly etched.

The interior of the Bridgeford house was also somewhat different from Whitestone's usual treatment in that the mahogany stairway went straight up on the left side of the central hall; it was not the architect's usual three-sided staircase. The staircase had an elaborate newel post carved with fruit and flowers. An arched doorway led from

²²Douglas P. Morton "The Buildings of Louisville Architect Henry Whitestone" (Unpublished senior thesis, University of Louisville, Department of Fine Arts, 1946), p. 70.

the hall to the rear of the house. The hallway was lit by an amber skylight on the third floor. The main parlor opened into the back parlor by means of a pair of fourteen foot high mahogany doors. The parlor ceiling had a leafy branch and butterfly fresco and the walls had panels to match the ceiling. (Plate 36) A pink Vermont marble mantel was in the dining room. A kitchen and library completed the first floor and bedrooms and dressing rooms were on the second floor. A carriage house with round-arched windows was in the rear of the property.²³

(Plate 37)

Whitestone by no means abandoned the Anglo-Italian Renaissance Revival style of architecture for the Second Empire. In about 1869 he designed an asymmetrical residence at 835 South Fourth Street for Thomas P. White, a dry goods merchant.²⁴ The three-story limestone facade had ironwork on the upper edge of the porch which was located on the left side of the front of the house. The porch was supported by pairs of slender cast-iron Corinthian columns. (Plate 38)

The original interior decoration scheme by Whitestone is not known because of a major redecoration in 1879 which will be discussed later in this chapter.

Another Fourth Street residence designed by Whitestone in ca. 1869 was for Joseph T. Tompkins, a neighbor of Thomas White.

²³The Courier-Journal Magazine, March 11, 1951, pp. 20-21.

²⁴The Record (Louisville) September 6, 1957.

Tompkins (1820-1877), was a native of Lynchburg, Virginia. At the age of 17 he came to Louisville and began as a clerk in the dry goods house of W. C. Fellowes at Fourth and Main Streets. Later he entered the firm of James Low and Company and then began his own wholesale dry goods business in partnership with his brother, Samuel Tompkins of New York. Tompkins married Sarah Sawtell, daughter of the Reverend Eli N. Sawtell of the Second Presbyterian Church. Tompkins was a member of St. Paul's Episcopal Church and was buried in Cave Hill Cemetery in a vault which was probably designed by Whitestone.²⁵

The extensive drawings for the Tompkins residence include plans for the house and coach house, site plans, plumbing diagrams, and specifications. There were no interior or exterior elevations. The plans for the cast-iron were also extensive and were executed and signed by J. Barbareux of Barbareux and Co. who had also executed the cast-iron drawings for the Tompkins Dry Goods Store.

Neither the facade nor interior plan of the Tompkins residence presented anything new in Whitestone's architectural practice as most of the elements had been used before but were slightly rearranged. The plan has a center hallway with a superb three-story stairwell on the right lit by a stained glass skylight. In front of the stairwell is a reception room and beyond of the stairhall is a library with a bay window extension. A lavatory, unusual on the first floor during this per-

²⁵The Courier-Journal, September 17, 1877; Melville O. Briney, "Nazareth's Modern Walls Hold Memories of Past," The Louisville Times, April 20, 1961.

iod, and the back stairs comprise the rest of the right side of the house. On the left of the hall is a drawing room almost forty feet long with a bay on the center of the side wall flanked by double fireplaces. A dining room, pantry-breakfast room, and kitchen make up the remainder of the left side which extends to a rear service wing.

An interesting feature of the plans for the Tompkins residence is the indication of changes during the planning stage of design.

The original plans are somewhat different from the completed interior. Originally, there were fireplaces on the same wall, i. e., the rear wall of the drawing room and the front wall of the dining room, with no doorway between the two rooms. The house as built has a large doorway between these two rooms with two fireplaces on the outside wall of the drawing room and one on the rear wall of the dining room. The stairway is shown only as two stories on the original plans but goes to the third floor in the house as built. Sketches were made on the plans of the third floor perhaps denoting the extension to that floor during the original execution. Windows were eliminated on the outside staircase wall both on the plans and in the executed building. A skylight which exists in the stairwell is not indicated on the floor plans or roof plans. On the plans it is indicated that the stairway was to ascend from the right side of the stairhall, whereas in reality the ascent is from the left side. In addition, there are changes for doorways on the second floor sketched in the plans. (Plate 39)

These changes were all probably made in the initial construc-

tion rather than concurrent with the redecoration of the interior by George C. Buchanan. Buchanan was a distiller and partner to H. D. Newcomb in the Newcomb and Buchanan Co., and he purchased the Tompkins house in 1880 and had it redecorated. This redecoration will be discussed later in the chapter along with the White-Carley house in relation to changing taste in Louisville in the 1880's. There are many portions of the house which are original such as the fireplace mantel in the dining room. (Plate 40)

The original entrance of the Tompkins house, which is now hidden by a later addition, was to have four columns but the facade as executed has a simple arched door surrounded by quoins and topped by a balustrade. (Plate 41) The original front steps and railings probably added in the Buchanan redecoration were moved to the side of the house which is still visible. (Plate 42)

About 1872 Whitestone again executed his formula for an elegant town house on the north side of Broadway between First and Second Streets. This house was commissioned by Captain Silas B. Miller, who allegedly travelled in Europe while the house was being built giving Whitestone carte blanche on the structure. Miller, who was born in Louisville, began his river life in 1839. He soon progressed to the captaincy of several vessels and amassed a fortune as the owner of a packet line. His last ship was the Robert J. Ward which he sold in 1859. He was the managing proprietor of the first Galt House for five and one-half years. On January 1, 1865, ten days before the fire, he

had sold his interest in the Galt House and reinvested in the Burnet House in Cincinnati. In September of 1867 he sold the Burnet House to retire but he owned stock in the new Galt House and was persuaded to take charge of it.²⁶

This house was said to have been considered by Whitestone as the purest type of Italian Renaissance Revival which he built.²⁷ It was allegedly built at a cost of \$80,000. The Louisville Commercial said of the Miller house that "it is perfect in symmetry, complete in all of its expressions; is placed back from the street; has ample space about it to bring out its noble outlines, and has a beautiful approach. It is said to be a miniature Galt House but it has a finer porch"²⁸

The three-story Miller residence had five bays with rectangular windows framed by simple moldings on the first and second floors and smaller windows with segmental arched tops on the attic story. Each story was delineated by a horizontal element. As on other residences, the corners were decorated by uneven quoins and a heavy decorated cornice. The highly plastic Corinthian multi-columned front porch was topped by a balustrade which continued across the front of the house. This unusually rich porch was, however, quite similar to the porch on the Edward Wilder residence by Whitestone which was built

²⁶The Courier-Journal Supplement, March 21-22, 1869, p. 2.

²⁷The Courier-Journal, "Eminent Architect Dead," July 7, 1893, p. 5.

²⁸The Louisville Commercial, "Henry Whitestone," July 7, 1893.

about 1870 on Broadway at Fifth Street. (Plate 43) On the right side of the Miller house was a porte-cochere with Doric columns. This was the only porte-cochere known to have been executed by Whitestone. (There was a porte-cochere on the plans for the W. R. Ford house (1861) but the house is not known to have been built.)

The interior of the Miller house was probably similar to others by Whitestone. The stairway of the Miller house was a three-sided staircase, similar to that in the Tompkins house,²⁹ and probably had a cross-axial hall serving the porte-cochere.

The three-story town houses by Whitestone in the early 1870's such as the Miller house and the Tompkins residence relate to Sir Charles Barry's Reform Club (1837) on Pall Mall next to the Travelers' Club. (Plate 44) The Reform Club has three stories with horizontal divisions between each one, uneven quoins, an emphasized cornice underscored by dentils and a quilloche trim; all of which were used by Whitestone on the Miller and Tompkins residences. The porch on the Miller residence adds to the facade a plasticity which is lacking somewhat on the Reform Club and the Tompkins house.

In addition to these typical symmetrical town house facades, Whitestone also designed residences with asymmetrical facades employing his normal Anglo-Italianate Renaissance Revival motifs. Ex-

²⁹Interview with Evelyn Snider, former librarian at the University of Louisville when College of Liberal Arts was located in Miller House (June 18, 1973).

cellent examples of this deviation are the Breed house (before 1870) and the H. V. Newcomb house (ca. 1872).

The main portion of the Breed house was a three-story town house with three bays in the facade not unlike the house Whitestone designed for himself in 1868. In addition, the Breed house had a wing to the left which ended in a three-sided bay. On the front of the wing was a small porch with thin (perhaps cast-iron) columns and iron railing trim on the roof. (Plate 45)

Whitestone's facades became increasingly plastic through the addition of deeply carved moldings and ornamentation. The residence of H. Victor Newcomb (b. 1844), son of H. D. Newcomb, for whom Whitestone had designed a house in 1859, was built in 1872 on Fourth Street near Ormsby. H. Victor Newcomb had married Florence Danforth, daughter of Joseph L. Danforth a Louisville merchant.

Victor, who was an attorney and had attended Harvard, succeed his father as President of the Louisville and Nashville Railroad and later moved to New York to practice law. In the east he had the firm of McKim, Mead and White design two houses for him, one in Elberon, New Jersey (1880-81) and one in New York.³⁰ It is interesting to contrast that in his houses in the east he chose a more avant-garde architect than the conservative and established Whitestone.

³⁰The Courier-Journal, June 29, 1924. For source of H. V. Newcomb's residences by McKim Mead & White see G. W. Sheldon, Artistic Homes (1883) and V. Scully, The Shingle Style (1955).

Interestingly enough, the facade of the H. Victor Newcomb house resembled the Louisville and Nashville Railroad office building in that both have very plastic window ornamentation, even quoins, extended cornice, Corinthian columns and smooth wall surfaces. The double windows in the Newcomb house are almost identical to the center double windows on the third floor of the Louisville and Nashville Railroad Building. The Newcomb house windows were devoid of any trim or molding. The openings seem cut out of the wall and, topped by the large segmental arch molding, the effect is almost Manneristic in character.

At first glance the structure appears symmetrical, but on the left side a shallow wing projects with a porch entrance on the facade. The porch had a paneled archway supported by thin Corinthian columns (cast-iron?); it is topped by a balustrade. (Plate 46)

Whitestone's last known town house was designed for Elisha David Standiford (1831-1887) on the west side of Fourth Street near Broadway in about 1879-80. Standiford, a physician, is first listed at the Fourth Street address in 1880. He was President of the Farmers and Drovers Bank, the Louisville Car and Wheel Company and the Louisville and Nashville Railroad. He was also a state senator.³¹

The facade of the Standiford house was not unlike the numerous

³¹ Louisville Past and Present, p. 91.

other town houses which Whitestone designed. However, it is not so plastic as several of his late buildings such as the H. V. Newcomb house and the L & N Railroad Office building and was more decorative than the Joseph T. Tompkins residence across the street. The middle bay of the five-bayed Standiford house contained a round arched entrance door which was flanked by a pair of Corinthian pilasters on either side. A balustrade topped the portico cornice. The double, narrow round arched windows on the second story were flanked by quoins at the corners. The quoins rose only to the horizontal band which traced the shape of the small attic segmental arched windows. The house had five bays, horizontal delineations, an extended cornice underscored by brackets and several side bay extensions illustrating that Whitestone used many of his basic design elements to the end of his career. (Plate 47)

In addition to the numerous town houses the design of several country residences have also been attributed to Whitestone. That Whitestone did receive commissions for country houses can be substantiated from a contemporary newspaper article which stated that he ". . . extended his plastic genius into the country round about, leaving here and there evidences of his handiwork . . ." ³²

Country houses in the United States were normally more informal on the facade and in the plan than were town houses and the country

³²The Courier-Journal Supplement.

houses were not as urban or street-oriented. At the middle of the century country houses were not of one specific style. One of the most influential and charming types was the picturesque and landscape-oriented work of Andrew Jackson Downing (1815-1852). Other architectural styles used for country houses included the Italian or Tuscan villa, usually asymmetrical, and the Gothic Revival as employed by Alexander Jackson Davis (1803-1892) and others. The Greek Revival had also been used earlier in the century and was at mid-century, a blend of Greek Revival and Italian elements. Of the country houses attributed to Whitestone, three different types are presented: the hybrid Greek Revival, the Barbour-Graff House and "Rosewell"; the Italian villa, "Ivywood" or "Woodleigh"; and a Second Empire cognate, "Bashford Manor."

The problem with the Barbour-Graff House and Rosewell is that they are transitional modes of architecture combining at least two styles: the Greek Revival and Italian villa, both of which are within Whitestone's stylistic practice of architecture. The question of chronology is raised with both structures as they were supposedly built before Whitestone emigrated to the United States. Both houses could have had additions to them or remodelling done by Whitestone to bring the structure to the then currently fashionable Italian Renaissance Revival. We will see that this change of taste and the desire for the fashionable mode occurs again with Whitestone's work when the White House and the Tompkins House are redecorated in the 1880's.

The Barbour-Graff house in eastern Jefferson County has been attributed to Whitestone. The family history concerning the Barbour house is that it was built ca. 1843 by Henry Whitestone. This would have been impossible inasmuch as Whitestone did not emigrate to the United States until 1852. There is evidence in the basement foundations that the house has had additions made to it. It is possible that Whitestone remodeled the house, adding a wing and Renaissance Revival style brackets above the windows and under the entrance porch (where they appear to be upside down which would be highly unlikely under Whitestone's supervision) causing his name to be associated with the house in the family history. (Plate 48)

The structure is a hybrid Greek Revival style with elements of an Italian villa. The central location of the chimneys and the bay on the right side are of Italian vintage. It is not known whether the porch is original. This type of structure in the Bluegrass area of Kentucky has been discussed by Clay Lancaster in Ante Bellum Houses of the Bluegrass. An early example or antecedent is the Pope house (1811) and a late type the Cloud house (1857) near Lexington.³³

The square block of the Barbour-Graff House has shallow recessed panels at the corner of the facade forming implied pilasters. A low-hipped roof tops the structure and is underscored by a cornice supported by brackets. The middle section of the house projects for-

³³ Clay Lancaster, Ante-Bellum Houses, p. 133, Fig. 73.

ward slightly, a motif used by Whitestone on many structures but not limited to his work.

The second structure in eastern Jefferson County which has been attributed to Whitestone is a house known as Rosewell on Transylvania Beach near Harrod's Creek. The house has shallow paneling or implied pilasters at the corners. The porch has four Corinthian columns over an arched doorway with double doors. A center hallway traverses the length of the house to an identical doorway and porch facing the river. A wing extends to the right of the house. (Plate 49)

The interior has a ceremonious three-sided stairway to the right of the hallway not unlike later designs by Whitestone for the Newcomb (1850) and Tompkins (1869) residences. A set of double parlors linked by sliding doors extends to the rear of the house on the left side.

On the Bergman map of 1858, the property is shown with a structure at the curve of a driveway in the position of the existing house. It is listed as under the ownership of P. S. Barber.³⁴ Both Rosewell and the Barbour-Graff houses were to have been built for members of the Philip Barbour family, thus, unless Bergman's spelling of the family name is incorrect for the Rosewell property, two different families owned the two structures rather than the same family as oral history has implied.

The date for Rosewell has usually been given as about 1850

³⁴C. T. Bergman, Map of Jefferson County, (1858).

which would have been too early for Whitestone to have designed it.

No evidence exists for the attribution except oral history; however, it seems plausible stylistically, as the hybrid Greek Revival style was present in Whitestone's early designs in conjunction with Isaiah Rogers.

Rosewell is analogous in style to the Wilson-Durret house which was at First and Chestnut. (Plate 50) Whitestone's name has also been associated with the Wilson-Durret house in regard to later additions. Perhaps this is also the case with Rosewell, as with the Barbour-Graff house, and Whitestone's name has then been associated as the original architect.

Another country house which has been said to have been designed by Whitestone ca. 1859 was "Woodleigh," an Italian villa on Dundee Road. This structure was included on the list by Whitestone's daughter in the Morton family scrapbook. It was designed for Allen Richardson, who in 1859 had purchased 18 acres of land on what is now Emerson Avenue (not listed on the Bergman map of 1858). The land joined that of his wife's father, Dr. Charles Wilkins Short, a botanist.³⁵ In a reference to Mr. Richardson as a horticulturist in the Farmer's Magazine in 1877 his home was called "Ivywood" and the plantings and landscaping were described.

The design of "Ivywood" is similar to a design by A. J. Downing in his Cottage Residences, Rural Architecture and Landscape Gar-

³⁵The Courier-Journal Magazine, October 29, 1949, p. 9.

dening (1842) for a villa in the Italian style, Bracketed (Design VI).

The asymmetry of the Italian or Tuscan villa which had been in use since the early nineteenth century in England, and the picturesque irregularity appealed to country gentlemen in the United States. This was partly as a reaction against the Greek Revival style and as a result Downing's illustrations were used for numerous "cottages" across the country.³⁶

Whitestone's design had two rectangles placed perpendicular to each other asymmetrically. A tower extended from behind the right block and the house had a variety of roof lines and chimneys. The shape of the house was very irregular with bays, porches, extensions, and the tower. As on the contemporary Ford house, there were rectangular windows on the first floor and rounded arched windows on the second. There was liberal use of ironwork as on the Baurman house of 1866. "Woodleigh" had iron on the tower, the rear side porch, two balconies and the front porch which in shape and proportions foretold the entrance portico of Whitestone's later Galt House. (Plate 51)

At "Ivywood" there was a central hallway with a circular cantilevered staircase which is the only circular staircase known to be by Whitestone. The Dumesnil House (1870), a country villa which has been attributed to Whitestone, has a circular staircase but this attribution is doubtful on stylistic grounds. (Plate 52) To the right of

³⁶ Downing, Cottage Residences.

the entrance was a large drawing room with a bay window and marble fireplace. To the left was a parlor, dining room, and library. There was a service wing with kitchen, laundry, and servants' quarters. Five large bed chambers were on the second floor.³⁷ There was a total of 18 rooms, an Italian bathtub and seven marble mantels.³⁸

Within the group of Ford House plans were drawings for a cottage for R(ober) T. Ford, Esq. The elevation (Plate 53) shows a small country structure similar in style to Farmington (1810) and the Caldwell House (1810-1865). The plan (Plate 54) shows a five-room structure with a central hall and a detached kitchen connected to the main block by a porch. It is not known where the cottage was constructed but William Kendrick in his reminiscences of Louisville mentions the Ford cottage on the river.³⁹

"Bashford Manor" was designed by Henry Whitestone ca. 1871 for James Bennett Wilder who named it after his ancestral home in Maryland. Wilder, a descendent of Lord Baltimore, was co-owner, with his brothers Edward and Oscar, of a drug firm. He was a Director of the Louisville and Nashville Railroad, a Director of the Bank of Louisville, President of the Falls City Jeans and Woolen Company and

³⁷The Courier-Journal Magazine, October 29, 1949, p. 9.

³⁸The Courier-Journal, April 5, 1954.

³⁹William Kendrick, Reminiscences of Louisville (Unpublished manuscript, 1937).

a Trustee of the University of Louisville.⁴⁰

There was originally a beautifully landscaped garden, complete with lagoons, designed by Graham Wilder (1843-1885), J. B. Wilder's son. The young Wilder had been abroad in Paris (possibly with Whitestone) to study architecture and landscaping.⁴¹ Perhaps Wilder's trip to Paris interested him in the Second Empire style and he in turn interested Whitestone if Whitestone did not actually accompany young Wilder. A carriage house and a number of barns and stables were also on the grounds.

Bashford Manor was, like the Bridgeford house, derived from Second Empire modes of design. This style is somewhat unusual in a country house. Whitestone was not the only architect employing the style in the area, however, as the Culbertson Mansion (1868) built in New Albany, Indiana by builder-architect named Banes is in the same style.

Bashford Manor was brick without a stone front like many of Whitestone's town house designs. The Second Empire lends itself well

⁴⁰ J. Stoddard Johnston, Memorial History, p. 480.

⁴¹ A house opposite the garden area and across Bashford Manor Lane had been partially destroyed by fire and rebuilt eliminating an original second floor and other changes were made. The architectural style of the house is analogous to Whitestone and perhaps was designed by him for a member of the Wilder family. Or, Graham Wilder may have designed it emulating Whitestone's style. No evidence exists for this speculation. The 1876 Atlas of Jefferson County appears to show the property owned by C. L. Jones.

to a three-dimensional composition and plasticity. The residence had a concave mansard roof, similar to the Bridgeford House, with hooded rectangular windows set in the roof on axis with the windows on the first and second stories. The mansard roof was underscored by dentils and pairs of highly plastic brackets. The round-arched windows in the first floor were simplified versions of the Ford House second-story windows. Bashford Manor's second story windows had segmental arched windows. Uneven quoins decorate the corners and the extended central portion of the facade. Thus, in Bashford Manor many of the new familiar Whitestone motifs are used in a slightly different and more emphatic combination. (Plate 55)

The original entrance (before the Ionic columned veranda was added ca. 1888) was approached by five broad stone steps. The uncovered ". . . entranceway had a suppressed arch supported by three clustered, fluted Corinthian pilasters on either side. The spandrels had a plain panelling following the lines of its spaces and above this was a straight cornice with dentils and a pair of console-shaped brackets." ⁴²

The interior followed a plan similar to other Whitestone designs. There was a wide central hallway with a two-wall staircase on the left. To the left of the entrance was a small reception room or library; to the right was a large drawing room connected by a large

⁴² Douglas P. Morton, p. 55.

arched double door to a smaller parlor. Beyond the staircase on the left was the dining room with a bay window. All of the woodwork was mahogany. The exterior doors had panels of etched glass. The second floor contained bed chambers and dressing rooms. On the third floor were servants' quarters, nursery, and possibly the billiard room. The service wing extended on the left rear of the main block and was reached through an arched doorway from the central hall. The plan made the house very compartmentalized and quite different from the openness of the Ford house plan. The superimposition of lead-bearing walls apparently determined the repetition of the same plan on all three floors. As fireplaces were used for heating, the rooms needed to be enclosed. (Plate 56)

Bashford Manor was the last country house attributed to Whitestone, but he designed other town houses, some of which have been previously discussed, during the last decade of his career.

Whitestone undoubtedly had an effect on the speculator-built houses which were constructed in Louisville in the 1870's and 1880's. The Old Louisville residential area has many structures showing Whitestone's influence. A house such as the Landward House, which is attributed to Whitestone and was built for Dr. Stuart Robinson about 1872, shows the motifs copied by the builders. These motifs include a flat roof, a five-part facade and Renaissance Revival details. (Plate 57) The Engelhard house (Plate 58), which is quite similar to the Breed House and to Whitestone's own home, is also an example of the

use of Whitestone's motifs by, perhaps, another architect-builder.

There are two structures on Third Street with mansard roofs, one on the northwest corner of St. Catherine and Third and the other on the northwest corner of Ormsby and Third, which show strong Whitestone influence and may even be his own work.

That the taste in architecture was turning toward eclecticism in architectural styles during the 1870's and 80's is evidenced by several factors. Many different styles began to play a part in the architecture of the Louisville area. These included a hard-edged Renaissance Victorian, such as the Verhoeff residence on Second Street (ca. 1875); the Queen Anne style, as the Hutchinson home (ca. 1880-90) on Elm Street in New Albany, Indiana; High Victorian Gothic style as in the Speed house (ca. 1876) on West Ormsby; and the Richardsonian Romanesque Revival style seen in much of Old Louisville. These variants are apparent in Louisville Illustrated (1889).

Not only did the style of architecture begin to change in the 1870's in Louisville, but the residential areas also were mobile. The Henning-Speed Subdivision in the Cherokee Triangle area was one of the several "suburban" residential patterns to develop.⁴³

An article in The Courier-Journal in 1887, extolling Louisville as the "new Gotham," shows that Louisville was ready for and was accepting these changes. In discussing the architecture of Louisville

⁴³ English, "Louisville's Suburban Growth."

reference is made to Whitestone's work without mentioning his name in the description of structures on Broadway that were "broad and square"; "massive and imposing." The article stated that five or six years ago architecture began to change to the good and "vary the monotony of architecture"⁴⁴ that had prevailed. The newspaper included a sketch of one of Whitestone's late works, "Dr. Standiford's Residence." One specific criticism given in the article which was directly related to Whitestone's designs was:

One deplorable fault in the houses of this city is the building of the front of stone or pressed brick, while the sides which are quite as much exposed to view as the front are made of ordinary brick. The effect is that of an embroidered silk panel inserted in the skirt of a plain print dress. Too many of the new houses have preserved this evidence of bad taste⁴⁵

Further indication that perhaps Whitestone's conservatism was being overcome by more current styles was the fact that two of his houses built around 1870 underwent extensive redecoration in 1879 and 1880. The first of these was the Thomas White Residence on Fourth Street which had been built in 1869. Whitestone's original interior decoration scheme is not known because, in 1879, Frank D. Carley, who had accumulated his wealth through interests in Standard Oil, purchased the house and had it redecorated as described in The Art Journal in 1880 and in a much later newspaper article in 1957. This re-

⁴⁴ The Courier-Journal, "A New Gotham," March 19, 1887.

⁴⁵ ibid.

decoration suggests the reaction against Whitestone's interior for the current mode of decoration, a "hard-edged modernity."⁴⁶ Intense stained-glass lit the stairwell from the skylight and entrance doors. The parlor mantel was of dark wood with a hand-carved teakwood and ivory inlay set against an 18-carat gold-leaf background matched by the 18-carat gold chandelier in the middle of the room. The fireplace itself was surrounded by pale green tile decorated with Grecian vases, draped female figures, a cupid and birds.⁴⁷ Another mantel had a carved creature and sculpture topping a "reptile skin" decoration on a fireplace hood. (Plate 59) The illustration in The Art Journal⁴⁸ of the "hall" shows a fantastic array of patterns in the ceiling, walls, balustrades, woodwork, fireplace, rugs, and floor. The staircase panels were "inlaid with different woods in geometric-cut patterns resembling an Indian blanket."⁴⁹ This combination of patterns is an example of the contemporary Aesthetic movement.

Another of Whitestone's masterpieces, the Tompkins Residence of about 1870, was redecorated in 1880 after George C. Buchanan pur-

⁴⁶Walter E. Langsam, "Louisville Mansions of the Gilded Age, From the Civil War to World War I," The Magazine Antiques, Vol. CV No. 4 (April 1974), p. 857.

⁴⁷The Record (Louisville), September 6, 1957.

⁴⁸"A Louisville Mansion," The Art Journal, VI (1880), pp. 336-337.

⁴⁹The Record.

chased the property. It is not known who oversaw the redecoration of either house but it probably was not Whitestone who, although a practicing architect, was still quite conservative. He retired from practice about 1881. The decorating firm of E. Scott is mentioned in auction accounts in 1884 when Buchanan was forced to sell his property due to an economic depression⁵⁰ and is possibly responsible for the transformation. The redecoration scheme is quite similar to the changes made by Carley, the owner of the adjacent property. The new look included the drawing room ceiling of painted canvas depicting "flattened Japanese latticework beneath an implied sky."⁵¹ (Plate 60) In the reception room is a gold hand-tooled leather ceiling and an intricate inlaid ebony mantel with the servants' ringer on the side. The graceful walnut staircase has panels, carved floral decorations, incising and an ornate square newel post. Possibly some of the accouterments and the newel post were added to Whitestone's original staircase. Chandeliers of crystal and gold plate on brass are in almost all the rooms on the first floor. A pier glass is between the Fourth Street windows of the drawing room. There are panels of etched glass on the interior doors. In the central hall is a large mirror and hat rack said to have been displayed at the Exposition of New Orleans in 1884 during

⁵⁰ The Courier-Journal, December 17, 1884; Meddis and Southwick, Catalogue of Trustees' Sale at Public Auction---Residence of George C. Buchanan (Louisville: Meddis and Southwick, 1884).

⁵¹ Falls of the Ohio Metropolitan Council of Governments, Metropolitan Preservation Plan (Louisville: U.S. Dept. of Housing and Urban Development, 1973), p. 141.

the auction of the Buchanan estate. (Plate 61)

These interior changes illustrate the changing tastes of the times but either facets came into play also. D. X. Murphy, who took over Whitestone's firm, may have been well thought of in Louisville. This could have been the result of the anti-Catholic feeling prevalent in the city at that time or, perhaps, it was because he still represented Whitestone's conservatism. Thus, some of Whitestone's clients sought the talents of another architect of a more avant-garde nature. Mason Maury (1846-1919) took over several of Whitestone's clients. He built the Kenyon Building, considered Louisville's first skyscraper, on Fifth Street in 1885 for James Henning, and built a residence for Judge Russell Houston at Fourth and Magnolia in about 1888. Both of these structures were of the Chicago School, Richardsonian Romanesque, and in red brick and red sandstone. Maury also refurbished the Louisville Hotel in 1888.

By the time of Whitestone's death in 1893 the trend was swinging back to the Italian Renaissance Revival style which he had conservatively employed in Louisville for about thirty years. A contemporary newspaper comment at Whitestone's death referred to the World's Fair then taking place:

But visitors from Louisville to Chicago, as they consider the marvelous White City by the lake, will feel that they have seen something like that before; something that gives the same satisfaction and leaves the same record of beauty and completeness. What they see there recalls the productions of a great architecture which Henry Whitestone has given to

the citizens of Louisville as a permanent inheritance.⁵²

⁵²The Courier-Journal, "A New Gotham," March 19, 1887.

CHAPTER V
PUBLIC BUILDINGS, INSTITUTIONS
AND RELATED STRUCTURES

Residential and commercial structures comprised the majority of Whitestone's architectural designs. However, his earliest known venture into the design of public buildings, and also his earliest known involvement in the field of architecture, was the Court House at Ennis in his native County Clare, Ireland. Whether Whitestone actually designed the Court House is not known. J. B. Keane was paid for a design of the Court House although it is not known whether his design was executed.¹ Newspaper obituaries at the time of Whitestone's death, including one in an Irish newspaper printed in English,² credit Whitestone with the design of the Ennis Court House as do County officials.³ A letter of introduction from Lord Vandeleur to the Right Honorable Abbott Lawrence, which Whitestone brought with him to the United States,

¹ Miss Jeanne Sheehy of County Wicklow, Ireland, letter, March 21, 1973 to the author states that Edward McParland, who is working on Neo-Classicism in Ireland, found that J. B. Keane was paid for a design for the Courthouse at Ennis.

² Undated, untitled newspaper article in the Morton Scrapbook.

³ Circuit Court Office, Ennis, Co. Clare, letter, October 8, 1945, to Douglas P. Morton; Clare County Council, letter, August 10, 1973, to the author.

stated ". . . he distinguished himself by building in this country the most commodious [sic] and handsomest Courthouse in Ireland" ⁴
 (Plate 62)

The fact that J. B. Keane, a Dublin architect, was paid for a design for Ennis Court House could mean that Whitestone was the supervisor of the construction, possibly as part of an apprenticeship to Keane or another architect. Whitestone was young (21) when the Court House was begun in about 1840 and therefore probably did not design it. The Court House would have been too important a commission for such a young architect to have obtained on his own.

The building with its temple front of six Ionic columns is in (Plate 63) the Romantic Classical style in use in the early nineteenth century in Europe and is characterized by the most correct Greek Revival elements probably based upon studies by Stuart and Revett in the eighteenth century. ⁵ This style was popular in Dublin in the late eighteenth century and into the nineteenth century, for example the Carlow County Court House (1830) ⁶ by W. V. Morrison. Some of these same classical elements were being used in America in the Greek Revival

⁴ Crofton Vandeleur, M.P., Kilrush House, West Claire, letter, December 8, 1852 to Abbott Lawrence in possession of Mrs. E. D. Morton. For full text see Chapter II.

⁵ James Stuart and Nicholas Revett, Antiquities of Athens (London: Tuant, 1922) (1762, 1787, 1794).

⁶ Information furnished by Douglas S. Richardson, Department of Fine Arts, University of Toronto.

style. The old Kentucky Statehouse in Frankfort (1825) by Gideon Shryock is said to have been inspired by the Temple of Minerva at Priene in Ionia probably through the work of Stuart and Revett. The temple front of Ennis Court House is similar to the old Kentucky Statehouse in the use of the six Ionic columns, triangular pediments, and corner pilasters. A significant difference is the use of fluted columns in Frankfort and smooth columns at Ennis.

The first public building in the United States with which Whitestone is known to have been associated was the Louisville Medical Institute. Interestingly enough this building and the Courthouse at Ennis shared some of the same forthright character. Each had an Ionic portico with triangular pediment, rusticated foundations, small-paned windows and a horizontal emphasis.

The Medical Institute had originally been designed by Gideon Shryock and built about 1838. It stood at the S. E. corner of Eighth and Chestnut Streets in Louisville. In 1856 the building "burned to the ground."⁷ The foundations, two piers in antis and the two Ionic columns of the portico were all that remained.

Whitestone used the same basic symmetrical facade as did Shryock (Plate 64) but made subtle changes in fenestration and floor arrangement and eliminated the weak dome. Shryock's design had three floors with four windows per floor on either side of the entrance.

⁷Helen Duke Miller, "The Louisville Medical Institute" (Unpublished paper, University of Louisville, 1945), p. 27.

Whitestone also had three stories in his revision, but one was the attic story. Whitestone's design had a rusticated basement on the facade and small basement windows on the side. The fenestration of Shryock's facade seems more balanced in proportion to the wall space than does that of the Whitestone facade.

According to an 1857 newspaper account describing the Medical Institute:

The lecture rooms will accommodate 500 persons. The rooms for Museum, Library, cabinet, Dissections, and apparatus are all much superior to those in the old building. A suite of smaller rooms will be devoted to the use of the professors . . . and a larger one will be especially appropriated to the students when not occupied in the lecture rooms. The building was thoroughly ventilated and well lighted and will be warmed throughout by hot water conveyed through iron pipes.⁸

Isaiah Rogers' name is not associated with the Medical Institute although he and Whitestone were still listed as partners in the directories. Perhaps the Medical Institute is one of the first commissions that Whitestone handled alone and thus the Medical Institute relates closely stylistically with the Court House at Ennis and to the Louisville Hotel. It is not known why Whitestone, rather than Shryock, was chosen to redesign the Institute. Shryock, who had designed the original building, was still practicing architecture in Louisville.

Evidence that Whitestone was the architect of the new Medical Institute is found in the faculty record of the University of Louisville

⁸ The Louisville Daily Journal, June 23, 1857.

Medical Department for 1857 which states:

RESOLVED - that the faculty express thro' the Dean to Mr. Whitestone that they realize the efficient manner in which he discharged his duty as an architect of the University building, and feel the utmost satisfaction with the arrangement of the building and the economical outlay of the funds of the institution.⁹

Another public building possibly designed by Rogers and Whitestone is the Monsarrat School at Fifth and York Streets. In 1855 Rogers and Whitestone were sued for damages done to an adjacent building while taking down a school at Fifth and York.¹⁰ In 1857 the Fifth Ward School, known as the Monsarrat School and probably named for David T. Monsarrat, President of the Board of Councilmen in 1856,¹¹ was completed. The fact that Rogers and Whitestone were demolishing a building on that site two years earlier suggests that they had been commissioned to design a new structure for that property. Furthermore, the design of the structure (Plate 65) with its rounded recessed arched windows and triangular pediments is similar to other works by Whitestone of the same period. It resembles the Hite House (ca. 1858) (Plate 15) on Second and Walnut with its recessed arched windows and horizontal delineations. Round-arched windows are also used

⁹ Faculty Record, University of Louisville Medical Department, November 28, 1857.

¹⁰ Circuit Court Case 45498, Commonwealth of Kentucky Archives, Frankfort (1855).

¹¹ J. S. Johnston, Memorial History, p. 646.

during this period in the Ford House, the House of Refuge and Woodleigh. Arcades of round-arched windows are not unusual treatment for this period and furthermore, there were several school buildings built in Louisville about 1853¹² such as the Emma Dolfinger which had the round-arch window motif. But they did not relate as well to Whitestone's other works as does the Monsarrat School.

Among the books, plans, and papers at The Filson Club from D. X. Murphy and Bros. (formerly the Whitestone firm) was a journal with the frontispiece reading "House of Refuge, Jefferson County, Kentucky, 1860 . . . completion of House of Refuge, September, 1865."¹³ Within the notebook were lists of costs and payments for materials relating to the construction.

In June of 1859 the Louisville Daily Courier reported that a resolution had been passed in City Council relative to the erection of a House of Refuge and a committee was to ". . . be appointed to ascertain a suitable location and the cost of erecting buildings"¹⁴ A few days later the newspaper proposed the Southern Cemetery Grounds for the House of Refuge.¹⁵ Sixty thousand dollars was ap-

¹²Raymond Riebel, Louisville Panorama: A Visual History of Louisville (Louisville: Liberty National Bank and Trust Co., 1954), p. 93.

¹³Records from the office of D. X. Murphy and Bros., The Filson Club (uncatalogued).

¹⁴Louisville Daily Courier, June 17, 1859.

¹⁵*Ibid.*, June 22, 1859.

proved on July 2, 1859, for the building; construction commenced one year later.¹⁶ The building constructed to Whitestone's design, was named after John G. Baxter (b. 1826) who served on the City Council and the Board of Aldermen and was president of both these governing bodies. Baxter was manager of the House of Refuge for six years. In addition he was a school trustee, served as director of the Louisville and Nashville Railroad from 1868 to 1870.¹⁷

According to Johnston's Memorial History the House of Refuge encompassed $82\frac{1}{2}$ acres of what had been part of the Oakland Cemetery. When the Civil War broke out two buildings were completed and the buildings were used as a hospital during the war. In July of 1865 the first boy was committed to the House of Refuge.¹⁸

In the Annual Reports of the House of Refuge no mention is made of an architect until 1872 when C. J. Clarke is listed as the architect of a new building, the Female House, a Gothic Revival structure. Clarke was a draftsman in Whitestone's office prior to the Civil War and possibly had some responsibility in the original work on the House of Refuge. However the University of Louisville Art Library lists the

¹⁶Louisville House of Refuge, Annual Report (Louisville: City of Louisville, 1866), p. 1.

¹⁷Louisville Past and Present, p. 225.

¹⁸Johnston, p. 342.

plans and drawings as having been signed by H. Whitestone. Unfortunately these plans are missing. Clarke had opened his own office by 1870.

Although built as an institution the House of Refuge was architecturally rather domestic in character and lends a more humane atmosphere to the House of Refuge. The original main building was brick with limestone trim. The three-story structure had a central portico with what appears to be a grouping of three thin columns (Plate 66), the order of which is indistinguishable, at the corners. Above this portico was a balustrade and above it on the second and third stories was a triple window. Both the second and third stories had round-arched windows; both types were set in limestone frames. A deep cornice was underscored by wide dentils which echoed the shape of the limestone quoins.

Whereas Whitestone was active in many other types of buildings, he had only a few known connections with ecclesiastical structures. He was a member of Calvary (Episcopal) Church and, although he did not design the present building, in about 1865 he was consulted ". . . in reference to the size of lot and building required"¹⁹ for another site.

In a contemporary newspaper article which discussed Whitestone's achievements was the following note:

The Cathedral of the Assumption having long remained in

¹⁹Walter E. Langsam, "Cornerstone Centennial Celebration of Calvary Episcopal Church 1872-1972," (1972), p. 2.

an unfinished state, Mr. Whitehouse was employed by Bishop Spalding to design and construct the tower and spire. In execution of this work he gave to our city one of its grandest features. The spire is the highest in the United States, being two-hundred and eighty-five feet from base to apex, one foot and a half taller than the spire of Trinity Church in New York.²⁰

According to the article the work on the tower was done by Whitestone prior to 1859. (Plate 67)

The Cathedral of the Assumption was begun in 1849 and allegedly completed in 1852 according to the designs of William Keely (1816-1876) an important mid-century Catholic architect. Keely used the Gothic Revival style for the Cathedral, and Whitestone's design and construction of the tower and spire are also in this style. It is extremely rare for Whitestone to work in the Gothic Revival style but it was in keeping with the original building and he was possibly requested to do so by Bishop Spalding. Although the tower and spire are in the Gothic Revival style they are much simpler when compared with others in this same style such as Trinity Church (1844-46) in New York by Richard Upjohn.²¹ In one of Whitestone's field notebooks at The Filson Club there are sketches of Gothic architectural motifs which could have been in connection with the Cathedral although there are no dates or notations.²²

²⁰ Courier-Journal Supplement, March 21-22, 1869, p. 2.

²¹ H. R. Hitchcock, Architecture: Nineteenth and Twentieth Centuries, Plate 53:A.

²² Records from office of D. X. Murphy and Bros., Filson Club (uncatalogued).

Unfortunately, there are no primary resource papers available on the construction of the Cathedral.²³ The tower which was not completed until 1858,²⁴ housed a bell weighing over 4000 lbs. and a clock, from the firm of Blin in Paris, which cost \$2,000.²⁵ These were housed in the tower in 1858. After D. X. Murphy took over the firm from Whitestone Murphy supervised repairs on the spire and tower and constructed the rectory.²⁶ (In the family scrapbook are pictures of the Cathedral tower and spire; family tradition attributes it to Whitestone.)

In an office notebook of Whitestone's at The Filson Club are sketches for work on a Baptist church dated June 9, 1864, a note on a synagogue dated August 30, 1864, possibly the Adath Israel Temple built in 1868 at the southeast corner of Sixth and Broadway, and the notation, "Presbyterian School House."²⁷ Whitestone was also con-

²³Interview with Rev. Clyde F. Crews. Brother Thomas Spalding checked a typescript which he had of Bishop Spalding's Journal written from 1860 to 1864. In the Journal he found a reference to the Cathedral tower and spire that stated it was completed in the summer of 1858 and that the contractor for the tower was Vonsagren who was also the contractor for St. Patrick's Church.

²⁴Clyde F. Crews, Presence and Possibility: Louisville Catholicism and Its Cathedral (Louisville: Archdiocese of Louisville, 1973), p. 39.

²⁵Louis Deppen, The Louisville Catholic Family Guide of 1887 (Louisville: Diocese of Louisville, 1887).

²⁶D. X. Murphy and Bros., Index to Ledger 1887-1904, at Luckett and Farley, Inc.

²⁷Records from office of D. X. Murphy and Bros., The Filson Club (uncatalogued).

sulted on the Church of Our Lady in Portland when it was rebuilt in 1870.²⁸ Thus Whitestone's work was interdenominational.

Whitestone was also connected with federal structures and served as Superintendent of Repairs of the United States Customs House in Louisville from at least 1865 to 1881²⁹ and directed work on repairs to the old United States Customs House at Third and Green (Liberty). He was offered the office of Supervising Architect of the Treasury in 1865 but he declined.

Whitestone's only documented work for the City of Louisville was the rebuilding of the City Hall tower in 1875-76. As early as August of 1866 the Board of Aldermen accepted the plans of C. S. Mergell and John Andrewartha.³⁰ (Plate 68) In July of 1873 the new City Hall was completed. The construction of the City Hall was delayed because of various problems in the plan which were finally worked out with the city engineers.³¹

Not much is known of the career of John Andrewartha. He was hired by the city for a variety of jobs such as the City Hall, work on

²⁸ J. Stoddard Johnston, Memorial History, p. 120.

²⁹ Copies of correspondence from Whitestone to the Office of Supervising Architect dated from 1865 through 1881. On file at the National Archives, Record Group No. 121.

³⁰ Board of Aldermen, Minutes, Louisville City Hall, Journal No. 10, August 9, 1866, p. 499 and Journal No. 11, April 4, 1867, p. 33.

³¹ Ibid., Journal No. 14, April 24, 1873, p. 90 and City Hall Journal, July 3, 1873.

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UNIVERSITY MICROFILMS.

reconstruction of the City Hall tower the clock face be enlarged to a size not less than ten feet in diameter.³⁷ On December 2, 1875, a commission was appointed to adjust questions between the City and the Insurance Company in regard to the late fire at the City Hall with an amendment appointing John Andrewartha to the commission.³⁸ It is not known why Whitestone rather than Andrewartha reconstructed the tower in 1876. The Administration did not change as Charles Jacob was mayor from 1873 until 1878. The tower as now standing is much like the original design with the exception of the larger clock face, and Whitestone probably did not actually redesign it but reconstructed it. Twenty drawings by Whitestone's firm for the tower are at Lockett and Farley, Inc., as is the expense account. Whitestone earned \$349.38 as his commission on the tower, which cost \$6,987.75. The only instance in which Whitestone is mentioned in the minutes of the Board of Aldermen is on December 7, 1876 when his claim for \$349.38 was allowed.³⁹

According to Whitestone's notebooks at The Filson Club he had worked on other public buildings during the 1870's. On November 23, 1871, he recorded dimensions at the City Hospital and on June 21, 1871, dimensions at the old jail. What work was involved is unknown; accord-

³⁷Board of Aldermen, Minutes, Journal No. 15, November 18, 1875, p. 259.

³⁸Ibid., Journal No. 15, December 2, 1875, p. 275.

³⁹Ibid., Journal No. 16, December 7, 1876, p. 706.

ing to Johnston's Memorial History the remodeling of the new east wing at City Hospital was finished in 1870.⁴⁰ Stylistically the old City Hospital on Chestnut Street fits into Whitestone's general pattern of design, but there is no evidence that it was designed by him.

Whitestone's work included the designing of cemetery vaults at Cave Hill Cemetery in Louisville. One of the best documented designs is a vault for Captain James F. Irvin who was owner of the New Albany Ferry.⁴¹ Plans and elevations for this vault are at The Filson Club. None is signed. There is also a colored rendering which is not signed but which has the date of April 29, 1870, on the back. Captain Irvin died in 1883.

The style of the Irvin vault⁴² is more ornate than Whitestone's other works during this period. (Plate 69) It is in the vein of High Victorian Gothic. The small structure has almost the quality of a jewel box with its traceried windows and decorative iron work on the door and roof. The lacy Romanesque Corinthian capitals contrast with the short stout porphyry columns which support a pointed center arch. On the voussoirs and keystone is the name "Irvin." Within the arched openings is a window with a cinquefoil frame in the center with circular frames on either side. The structure is of large blocks of

⁴⁰ Johnston, Memorial History, p. 106.

⁴¹ The Courier-Journal, "K&I Offices," June 23, 1968.

⁴² Plans, elevations and rendering at The Filson Club (uncatalogued). The Irvin vault is in Cave Hill Cemetery, Section P, Lot D. On list in Morton Scrapbook.

limestone in a cross-plan on the four sides of which all but the front have recessed closed arches. The extensions are topped by triangular gables. The center of the building is marked by a square tower echoing the shape of the structure and topped by a cross.

Another vault at Cave Hill which has been attributed to Whitestone is the Tompkins vault. In the notebooks at The Filson Club from Whitestone's office a notation was made which read, "Tompkins vault, September 19, 1863."⁴³ Joseph Tompkins did not die until 1877 but his two infant daughters, Sarah and Lucy, died in 1863. There are two Tompkins vaults set into a hillside. The vaults are very plain compared to the Irvin vault. Each has a rectangular door which is enclosed by side supports decorated with even quoins. The top of one of the vaults is a horizontal molding capped by rounded protrusions similar to that on the remodeled first Galt House; the other vault has a simple cornice.

Whitestone designed many different types of structures as discussed in the preceding pages, but the main bulk of his work was in residential and commercial designs. The majority of the few public buildings that he designed were in a restrained Classical or Renaissance Revival style in contrast with the flamboyant Italianate style employed by John Andrewartha.

⁴³Records from office of D. X. Murphy and Bros., The Filson Club (uncatalogued).

CHAPTER VI

AN EVALUATION OF WHITESTONE'S ARCHITECTURAL PRACTICE AND PATRONS

Whitestone's professional career was a mirror of one phase of the nineteenth-century age of revivalism. His architectural practice was characterized by conservatism; he was an extremely honest, careful and forthright man. At Whitestone's death Mason Maury (1846-1919), a Louisville architect a generation younger than Whitestone and one who had taken over some of his practice, said of his deceased colleague:

He was very strict about details. Of this there were many instances. Once he noticed that the contractors had put in a different sort of molding from that described in the specifications. The difference was so slight that no one else would have even noticed it, yet Mr. Whitestone made them tear the roof from the house and tear down the walls as far as the molding, so that the change could be made. He gave attention to the details of everything and left nothing to be guessed. When building the Ford House, now the Green residence, the contractor put some material into the basement that was heavier than specified. Mr. Whitestone noticed this and asked about it. 'I thought it would make a better job,' was the reply, whereupon Mr. Whitestone said, 'We don't want it better; tear all that away and put in what is specified.'

¹ The Courier-Journal, "A Famous Architect," July 9, 1893, p. 5. For a more detailed discussion of Mason Maury and Whitestone see Chapter IV, p. 98.

John Mitchell, a Louisville contractor during the second half of the nineteenth century commented on Mr. Whitestone and his architectural practice, saying that:

. . . Mr. Whitestone was uniformly kind to those working under him. But he was eccentric about some things. He would not build a house unless the money was deposited, so that the laborers could be paid every Monday evening. Nor would he build a house that did not suit his fancy. When the old Cochran house, that now stands in Eastern Park, was to be built Mr. Cochran came to him. A plan was drawn up and submitted to Mrs. Cochran. It didn't suit. She wanted a tower on one corner, and Mr. Cochran informed the architect. 'Well, in that case, I won't build the house,' said Mr. Whitestone, and he didn't.²

Whitestone was said to believe that good work could only be done by good men, and if a man in his employ was known to drink or divert his earnings from the support of his family he was promptly dismissed.³

It is possible to reconstruct partially the office procedure in Whitestone's mid-nineteenth-century architectural firm. Mr. Whitestone's suppliers were paid by check, but his payroll was in cash.⁴ Whitestone apparently supervised jobs himself and had the contractors working directly under him. On the Galt House Whitestone had as assistant superintendent, C. J. White.⁵

²Ibid.

³Undated, untitled newspaper article in Morton Scrapbook.

⁴Whitestone's office account checkbook stubs, records from D. X. Murphy and Bros. office, The Filson Club (uncatalogued).

⁵The Courier-Journal Supplement, "A Safe and Elegant Palace," March 21-22, 1869, p. 2.

Whitestone had young draftsmen work for him, probably serving apprenticeships much like his own in Ireland. Prior to the Civil War C. J. Clarke was in the office; in 1874 Dennis X. Murphy entered the firm as a draftsman and upon Whitestone's retirement took over the firm.

Whitestone apparently provided working drawings in addition to the original plans. Plans for the Ford House at Luckett and Farley, Inc. are labeled carpenter's plans and, in addition there are framing plans. Drawings signed by "Henry Whitestone, architect," dated September 29, 1866, for improvements to Mr. Coke's house on Fourth Street (and Walnut) include plans for bricklayers' work.⁶ Although the number of plans which survive from Whitestone's office is fairly substantial few are signed, initialed or dated.

In addition to the floor plans, framing and bricklayers' plans there were also a few elevations such as those for the Ford House (Plate 18) and the Tompkins Store (Plate 11.) The only perspective drawing yet discovered was for the Irvin vault. It was on stiffer paper than the plans and perhaps could not be rolled as easily and therefore larger perspective drawings were discarded.

There was apparently no standardization for the types of drafting materials used in Whitestone's office. Many different colors,

⁶Plans for Improvements to Mr. Coke's house, records from D. X. Murphy and Bros. office, The Filson Club (uncatalogued).

sizes and types of paper were used for the plans. Most of the sheets were quite large. The plans for the Louisville Hotel were of various sizes and types of paper including one sheet which was of a material similar to oilcloth. Some plans were on a heavy brown paper. The plans are drawn in black ink with pencil revisions on several sets of plans including the Ford and Tompkins residence designs.

Cast iron had begun to be used in the United States as far back as the 1830's and 1840's in New York by Daniel Badger and James Bogardus.⁷ Whitestone's first documented use of cast iron, although he had probably used it earlier on hotels, was for columns on a side porch on the Ford Residence in about 1859, perhaps somewhat behind his contemporaries. Drawings for the Tompkins Store include sheets for cast iron work by E. Barbaroux and Co. Cast iron was used both on the exterior and the interior in both the Tompkins Store and the Smith Building. The ironwork for the Smith Building was by J. Sayre and Co.⁸ with drawings signed by Gast (or Garst) and Frank. The cast iron work for the Galt House Hotel was by Snead and Co. of Louisville.⁹

Other materials used by Whitestone included brick and limestone.

⁷Origins of Cast-iron Architecture in America, (New York: Da Capo, 1970). An article in the Louisville Daily Ledger (September 18, 1873) stated that J. Andrewartha had introduced cast-iron commercial architecture to Louisville.

⁸Plans for the building on Jefferson Street for Dr. J. L. Smith, from D. X. Murphy and Bros. office, The Filson Club (uncatalogued).

⁹The Courier-Journal Supplement.

Of Whitestone's residential designs most were of brick with a limestone facade. Some of these were the Ford, Newcomb, and Tompkins residences. Other more modest residences, such as his own house on Jacob Street and the Baurmann House on Market Street, were of all brick construction. The main building of the House of Refuge was of brick with limestone trim, no doubt for the sake of public economy. The Galt House is known to have been of limestone on the front and west sides. Other commercial structures were of varying materials. The Smith Building was brick whereas the Tompkins Store had a limestone facade.

Whitestone used a variety of contractors for his stone and brick work. The cut stone work for the Galt House was by Peters and McDonald¹⁰ of Louisville and the cut stone work for the Ford House was by Peters.¹¹ The stone masonry for the Galt House was by Urban Stengel¹² of Louisville and stone work for the Smith building was by M. Fillion with the drawings for the stone work by Joseph Schwab.¹³ According to an old Louisvillian, M. Fillion whose stoneyard was at Fourth Street just south of Liberty (Green) did the stone work for many Whitestone structures including the Newcomb Residence and the Silas

¹⁰ Ibid. Executed by David Johnston see Chapter IV, p. 64.

¹¹ Plans for the Ford Residence, Lockett and Farley, Inc.

¹² The Courier-Journal Supplement.

¹³ Plans for the building on Jefferson Street for D. J. L. Smith.

Miller Residence.¹⁴

Whitestone's attention to detail and the high quality of his work earned his commissions from many of Louisville's most esteemed citizens. The architect's clients were almost entirely a group of self-made men. The majority of these men were inter-connected in the city of Louisville through various networks such as the Louisville and Nashville Railroad, the wholesale dry-goods industry and the Galt House. Those involved in the L & N Railroad included Messrs Ford, H. D. Newcomb, Houston, J. B. Wilder, Standiford, and H. V. Newcomb. The individuals connected with the Galt House were Messrs H. D. Newcomb, Ford, Weisiger, B. F. Guthrie, J. Lawrence Smith, Tompkins, and Miller.

This business-oriented group used a portion of their newly-acquired wealth to erect residences which bespoke gentility and affluence. The palazzo mode of the Renaissance Revival style of architecture as practiced by Whitestone symbolized the life style his clients were attempting to emulate. Sir Charles Barry had used the Renaissance palazzo in England for the elite clubs of London and English residences built for individuals who were prospering during the Industrial Revolution in Britain. Architects in the United States absorbed the style and it became highly popular especially for townhouses. The J. C. Ford mansion (1858-59) was one of the first residences in Louisville in the

¹⁴Wm. Kendrick, Fond Reminiscences of Old Louisville, p. 91.

Renaissance Revival style by Whitestone and it soon became an appealing model for Louisvillians although few homes equalled it.

Stylistically Whitestone's practice of architecture was in a somewhat conservative vein, perhaps ten to fifteen years behind the national trends in architecture. His early work in the Romantic Classical mode of the Greek Revival transferred well into his partnership with Isaiah Rogers in the United States. The Renaissance Revival style had been used as early as the 1840's in the United States so Whitestone's work in that mode in the late 1850's was not too far behind the national picture. Whitestone, in the years immediately after his partnership with Rogers, was using Italian villa motifs such as the rounded-arched windows set in shallow recessed arches and asymmetrical facades as in the Hite House (1858) or the country estate, Woodleigh (1859). While still using the round arches he combined them with rectangular openings in a symmetrical facade on the Ford House. This was in a much more decorative phase, reminiscent of the garden facade of Barry's Travelers' Club (1829). Whitestone's style became gradually more plastic, even on town houses, until it arrived at the almost sculptural facade on the H. V. Newcomb House (1872) and the L & N Building (1877). Slightly later in the same period as the more decorative Ford House (1858-59) Whitestone's facades became more severe yet very elegant as in the facades of the H. D. Newcomb House (1859) and the Visitation Home (ca. 1860). These differences probably reflect the taste of the clients as well as Whitestone's architectural designs. Whitestone's

goals were a sense of balance, harmony and proportion.

In 1866 Whitestone used a mansard roof on the Baurman House on Market Street. The mansard, revived in the nineteenth century from the designs of Francois Mansart (1598-1666) was fairly common in France by the late 1840's¹⁵ and was beginning to be used in both England and the United States before the Civil War. Whitestone's first mansard design, in 1866, is of a concave form rather than the straighter, taller roof which he later used on the Bridgeford House and Bashford Manor or the bulbous convex form which appeared on the City Hall tower rebuilt by Whitestone in 1876. Thus in his use of the mansard roof he broke out of the Anglo-Italian Renaissance Revival mode, and, at times, used the more fashionable and current French Second Empire style which had its roots in the Renaissance Revival. The Gothic Revival was used on the Cathedral of the Assumption tower and a type of High Victorian Gothic in the Irvin Vault (1870). With a few known exceptions, Whitestone employed a narrow range with subtle variations, but the vast majority of his work was in the Renaissance Revival style. By the 1870's he was far behind the national trend to "eclecticism" in architecture.

In 1874 Whitestone had hired a young man, Dennis X. Murphy, who had been practicing as a draftsman for two years.¹⁶ Murphy was

¹⁵H. R. Hitchcock, Architecture: Nineteenth and Twentieth Centuries, p. 133.

¹⁶Caron's Annual Directory of the City of Louisville for 1872 (1873), (Louisville: K. Caron, 1872-73).

destined to take over the firm after Whitestone's retirement. As far as we know Murphy's training and knowledge was only what he could glean from his apprenticeship to Whitestone and his own reading of architectural sources. Nothing is known of any travel by Murphy. The earliest information on his architectural prowess comes from a group of plans at The Filson Club signed, D. X. Murphy, Architect. These plans, dated 1878, were for a house for a Charles Merriwether on Third Street. It was a narrow three-story house with three window openings across the front with a bay in the center of the windows and the entrance on the right side. On the facade was a one-story porch in a style relevant to the Aesthetic Movement in England. This porch was probably added later.

The design of the porch is much different from the Renaissance Revival style which had become somewhat mechanical by the end of Whitestone's professional career. This work of Murphy's goes beyond Whitestone Renaissance Revivalism and, in this case, Murphy's work is very fashionable and current. In many other instances of Murphy's later works, however, we see attempts to combine emulation of Whitestone's motifs with a number of historical styles such as the Gothic, Greek Revival, and others into an unusual "eclectic" mode.

There is a dearth of information available concerning the years of transition in the firm from Whitestone to Murphy. Whitestone was President of the Louisville Gas Company from 1877 to 1885 and retired from architectural practice about 1881. During his last years of prac-

tice few structures are known to have been built. The ones built include the City Hall Tower rebuilding of 1876, L & N Building of 1877, an office building at Third and Main in 1878, Weisiger Residence about 1878, and Standiford House about 1880. In 1887 Whitestone was honored as the oldest architect in Kentucky and was made an honorary member of the Western Association of Architects.¹⁷

Other than the Merriwether House previously discussed, little is known of Murphy's early work. Several references to Murphy were found in the Inland Architect and News Record¹⁸ for 1886 and 1887 which included structures being built by Murphy such as an opera building, edifices, a public school and residences. The first dated structures listed in the card file at Lockett and Farley, Inc. are from about 1886; these include the Engelhard School on Kentucky near Brook, the Louisville Car Barn at 27th and Chestnut, and Turkish Bath Rooms for the Galt House. Ledgers which document work by Murphy exist from 1887.

The major work which occupied Murphy in the latter half of the 1880's was the Federal Customs House at Fourth and Chestnut. Murphy was the Supervising Architect for the project. This job probably fell to Murphy because of Whitestone's position as Superintendent in Charge of Repairs. A newspaper article in The Courier-Journal for

¹⁷ Inland Architect, X, 7 (December 1887), p. 85.

¹⁸ Inland Architect and News Record, VIII, 2 (February 1886), p. 13. Ibid., IX, 5 (June, 1887), p. 85. Ibid., IX, 4 (May 1887), p. 50.

August 10, 1884, credits the Supervising Architect of the Treasury Mifflin E. Bell (1846-1904) as having drawn the plans. A description of the building and a picture were "furnished The Courier-Journal by the Department in Washington."¹⁹ Bell designed, or at least signed drawings for, numerous Customs Houses while Supervising Architect.²⁰ The Customs House in Louisville is typical of many public buildings at the time designed in a "Neo-Baroque" manner using Renaissance Revival and Second Empire motifs in a very plastic three-dimensional mass of forms. It is not known whether either Whitestone or Murphy had any hand in the actual design of the building²¹ but from the evidence available it is not likely. (Plate 70)

Whitestone's architectural career is not a microcosm of architectural practice in the mid-nineteenth century in that he was much more conservative than many of his colleagues. His work was an example of the high degree of interest in the revival of historical styles

¹⁹The Courier-Journal, August 10, 1884.

²⁰Historical American Building Survey, American Architectural Drawings (Washington, D.C.: Department of the Interior, 1937), M. E. Bell signed plans, p. 146.

²¹Comparison could be made with Ammi B. Young. See Lawrence Wodehouse, "Ammi B. Young, 1798-1874," Society of Architectural Historians Journal, XXV, (December 1966), p. 270. Following quote from p. 280: "Records exist in the National Archives on almost every building which Young designed, but it is usual in local histories that the buildings, if considered worthy of mention, are attributed to the Superintendent architect, who supervised the actual erection on the site and submitted reports and requisitions."

which swept nineteenth-century American architecture. Whitestone's use of the Renaissance Revival mode of architecture was fully accepted by his clients, and apparently Whitestone was more than comfortable in applying this style. Thus it remained predominant in his designs.

Whitestone, to a certain extent, determined the character of the Old Louisville area before the Southern Exposition of 1883 as many houses were built in a Renaissance Revival style. Until his retirement Whitestone's talent lay in his ability to use the Renaissance Revival motifs in a variety of combinations, all achieving a certain aura of permanence and elegance, coupled with exacting, precise craftsmanship and excellence of materials.

APPENDIX I

PLATE I

Tremont House

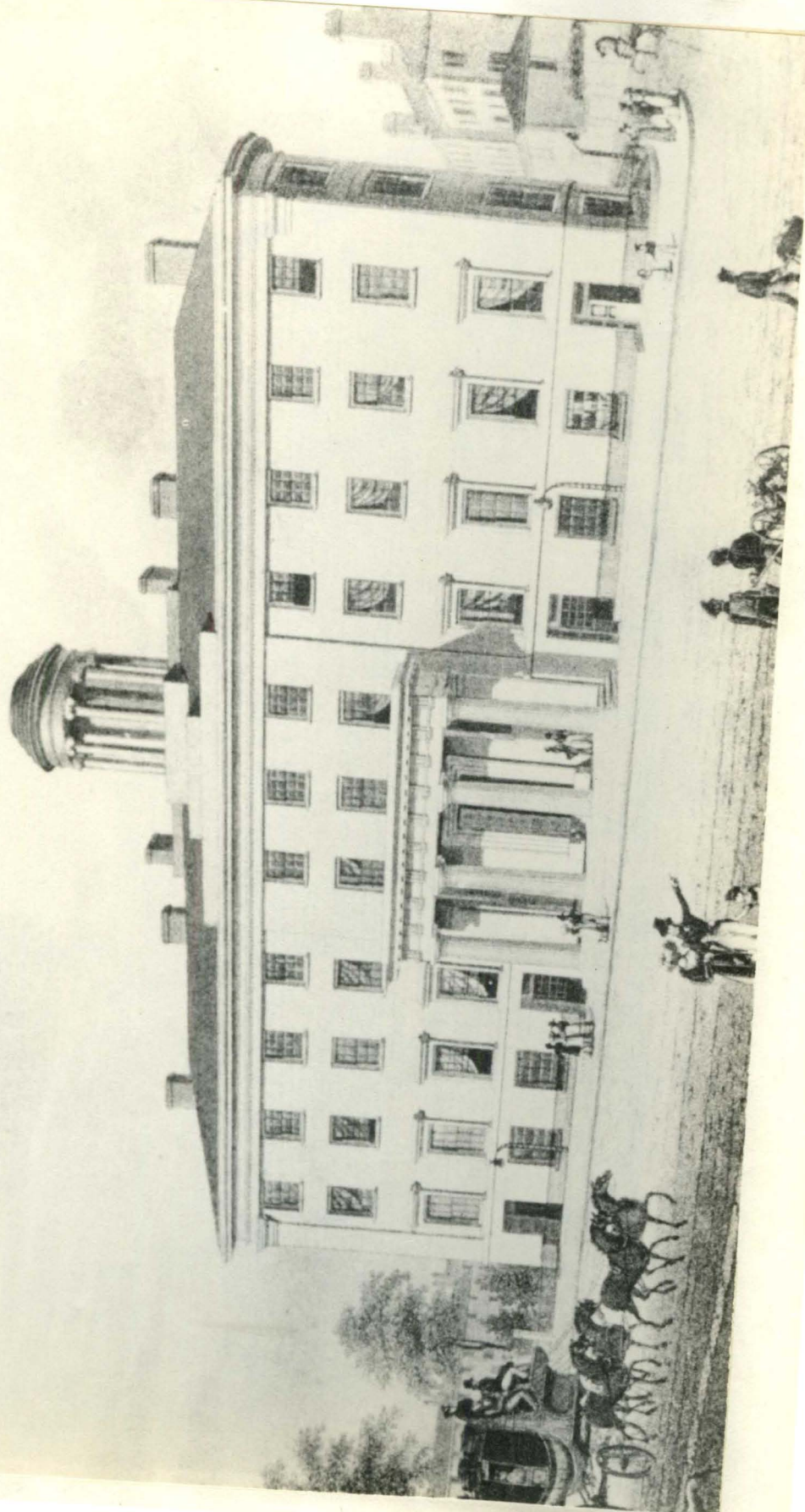


PLATE 2

Tremont House Plan

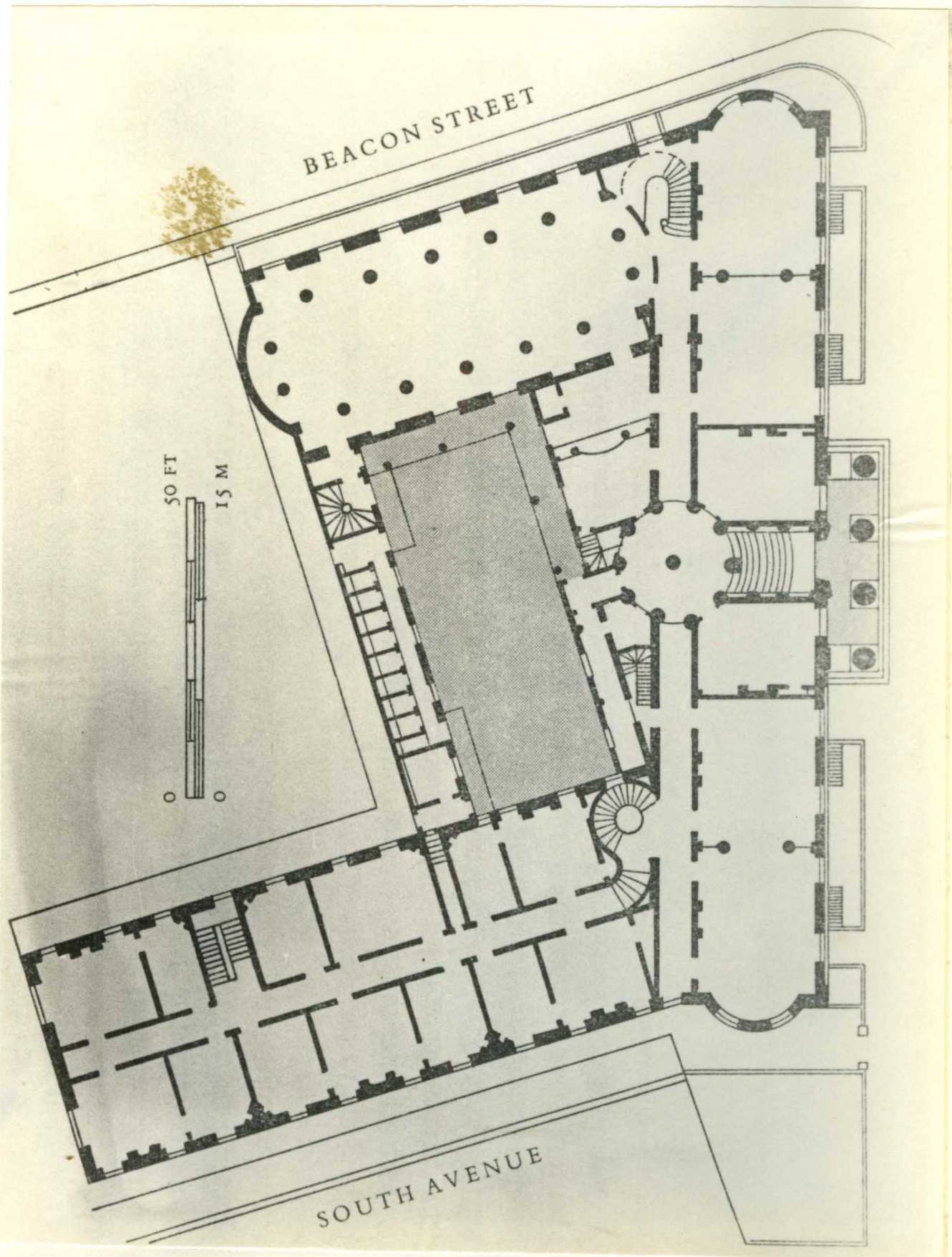


PLATE 3

Burnet House

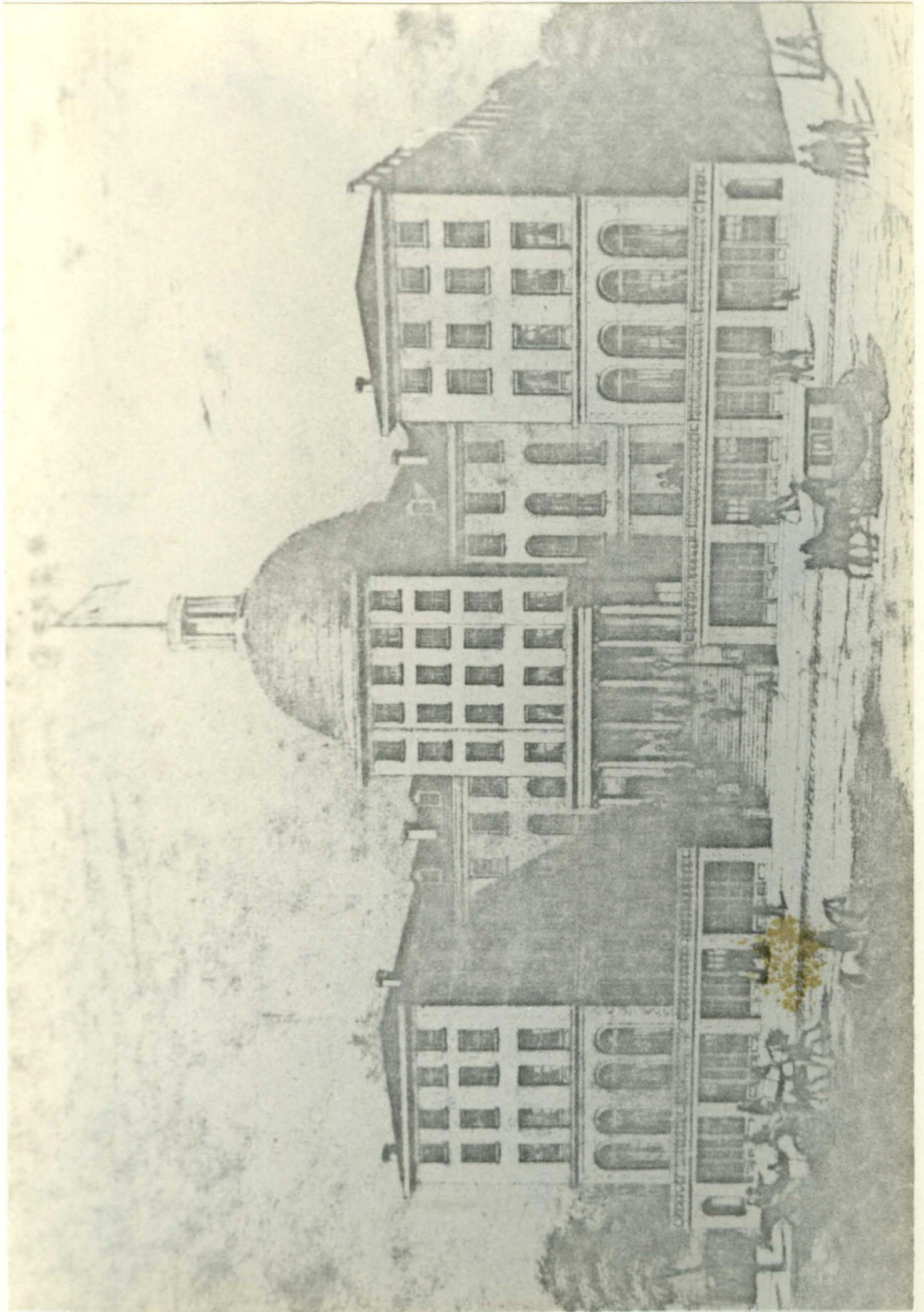


PLATE 4

Capital Hotel

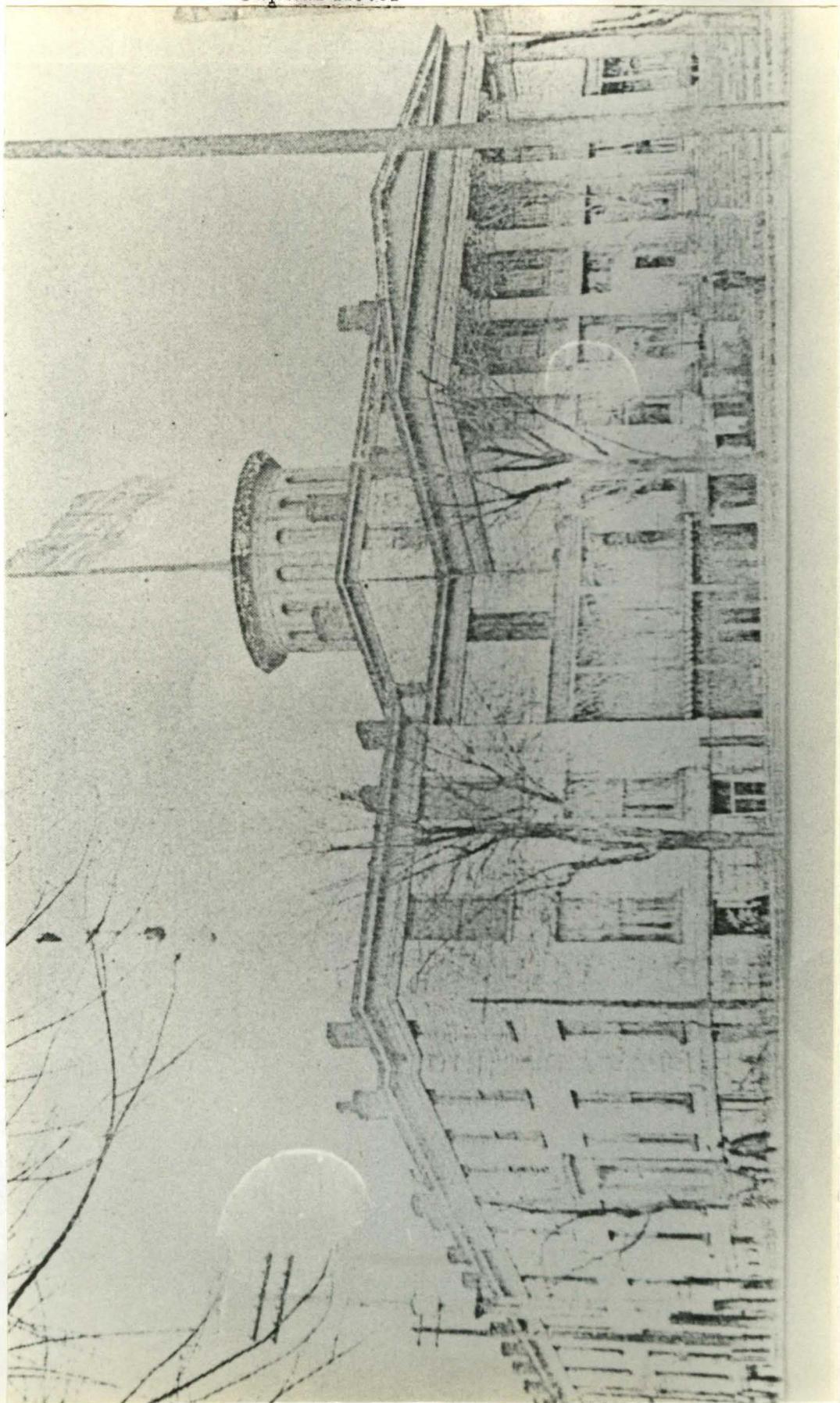


PLATE 5

First Galt House

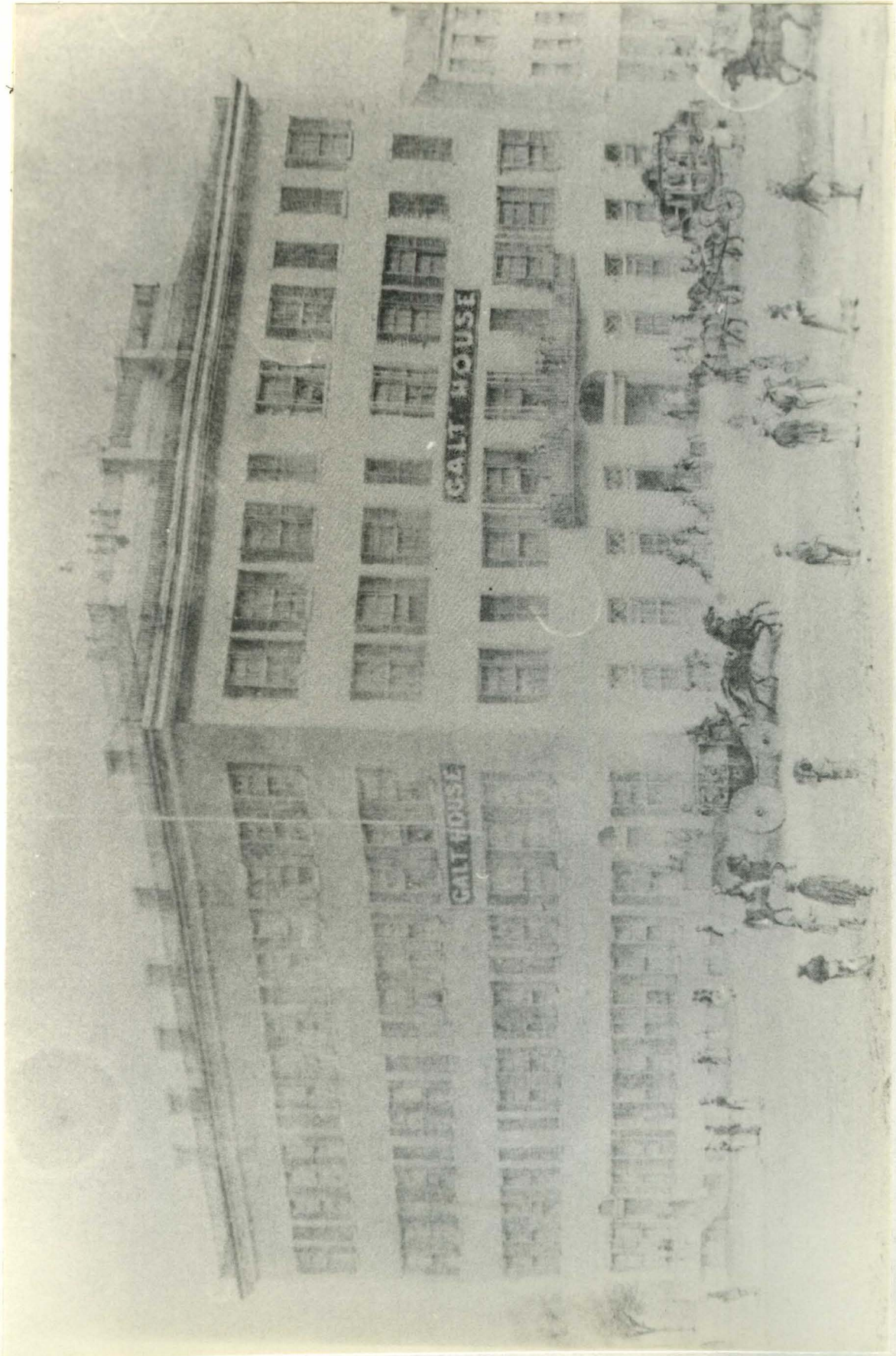


PLATE 6

Remodelled First Galt House

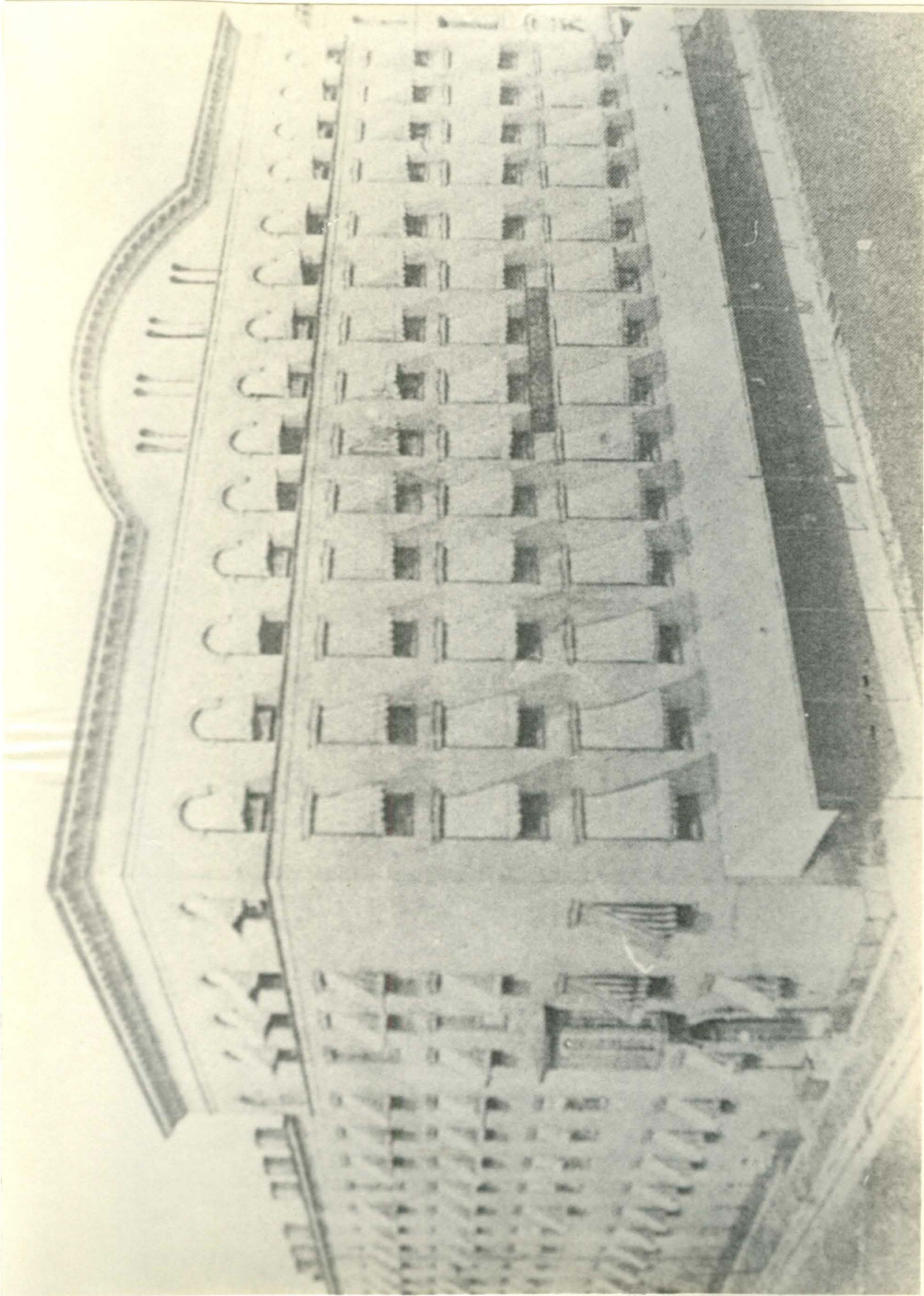


PLATE 7

Louisville Hotel

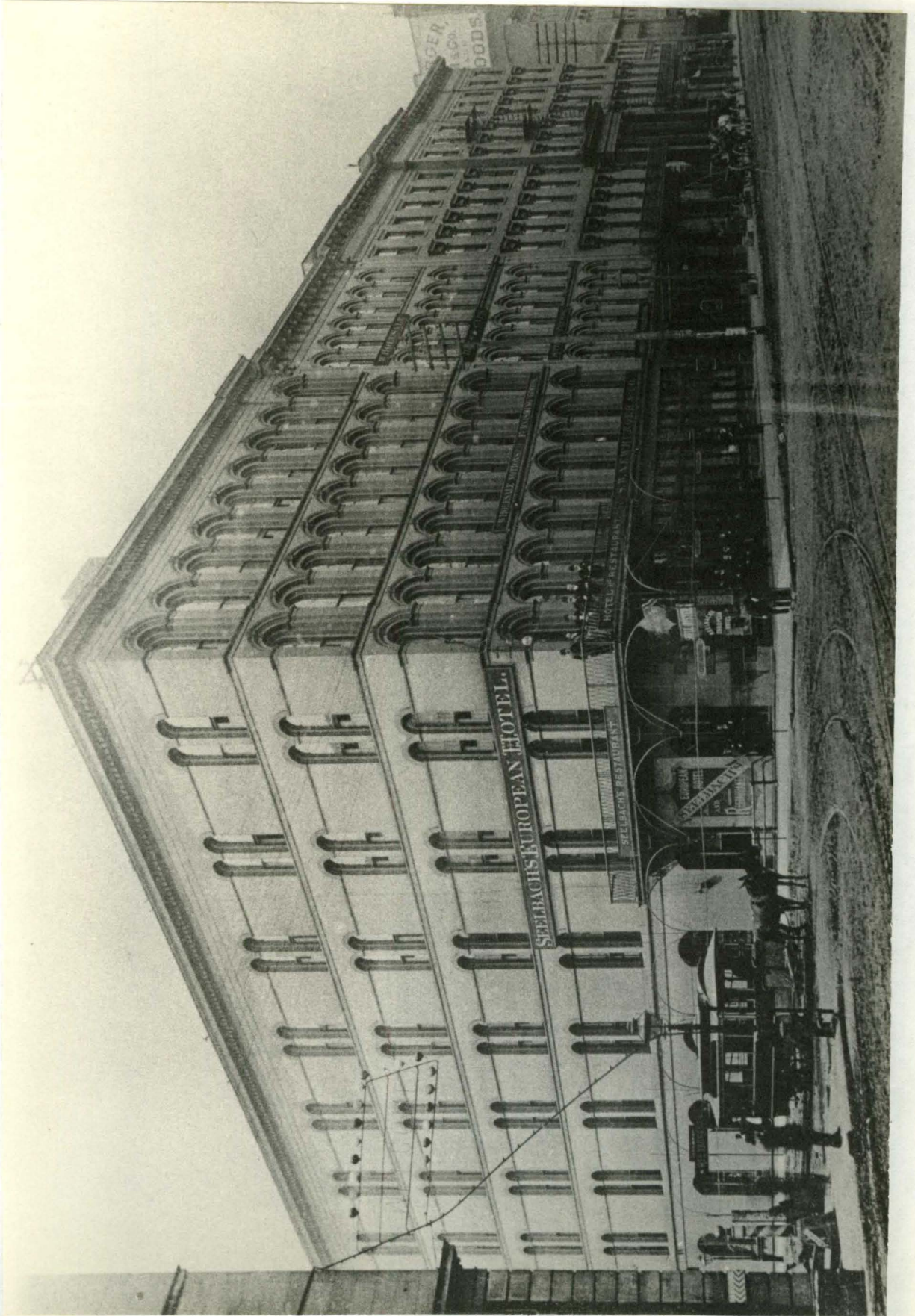


PLATE 8

Second Galt House

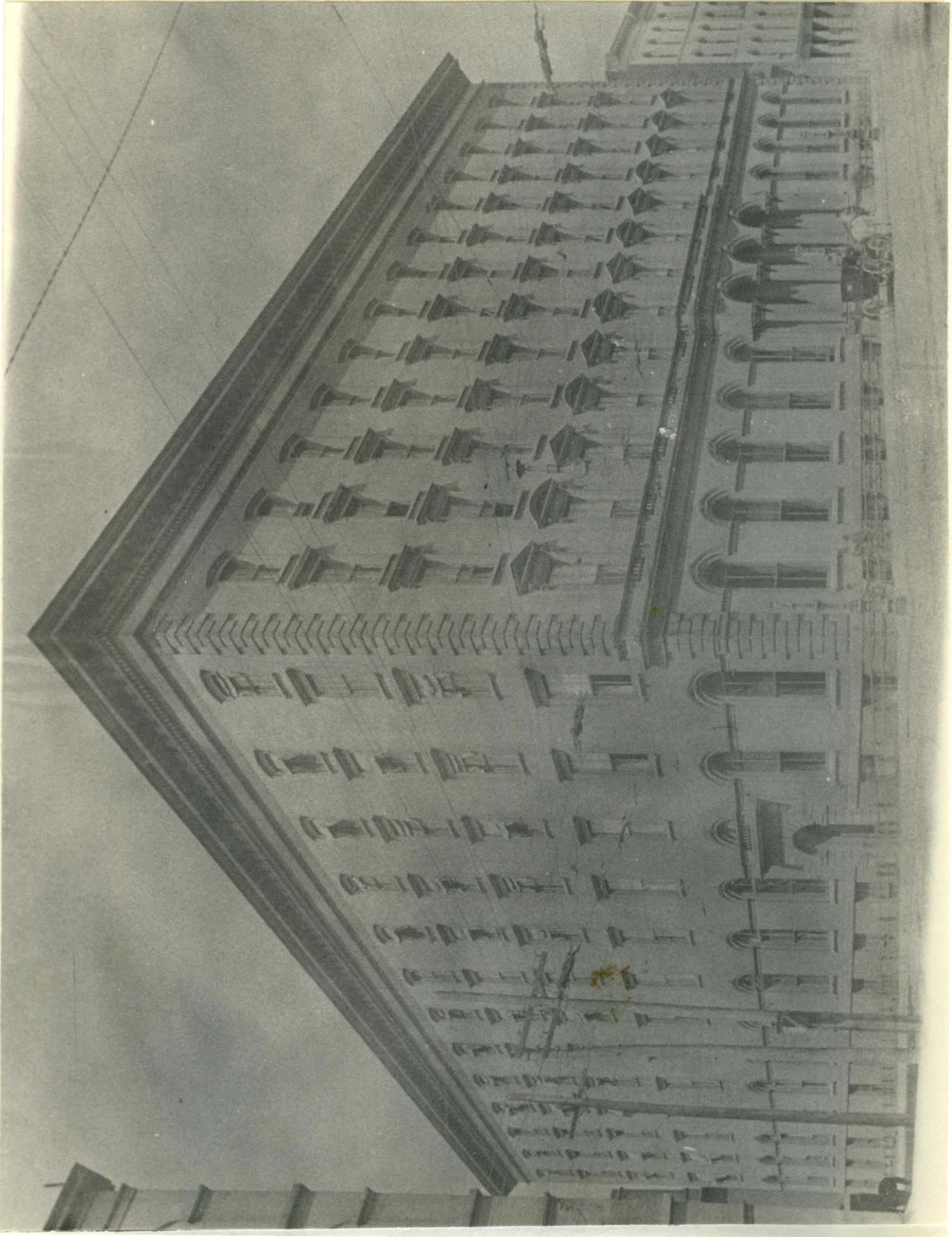


PLATE 9

Whitestone Office



PLATE 10

Smith Building



PLATE II

Tompkins Store Elevation

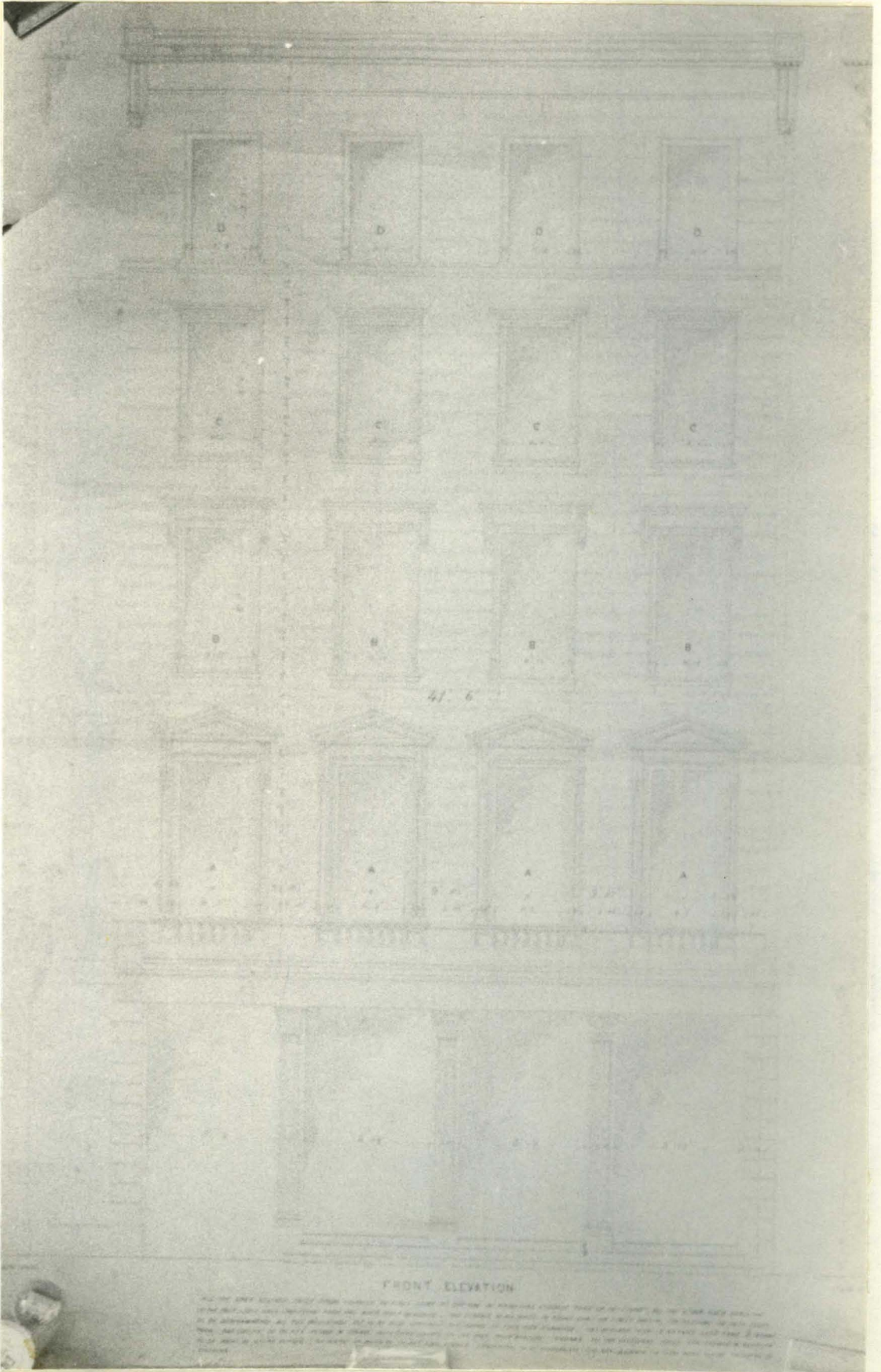


PLATE 12

Tompkins Store

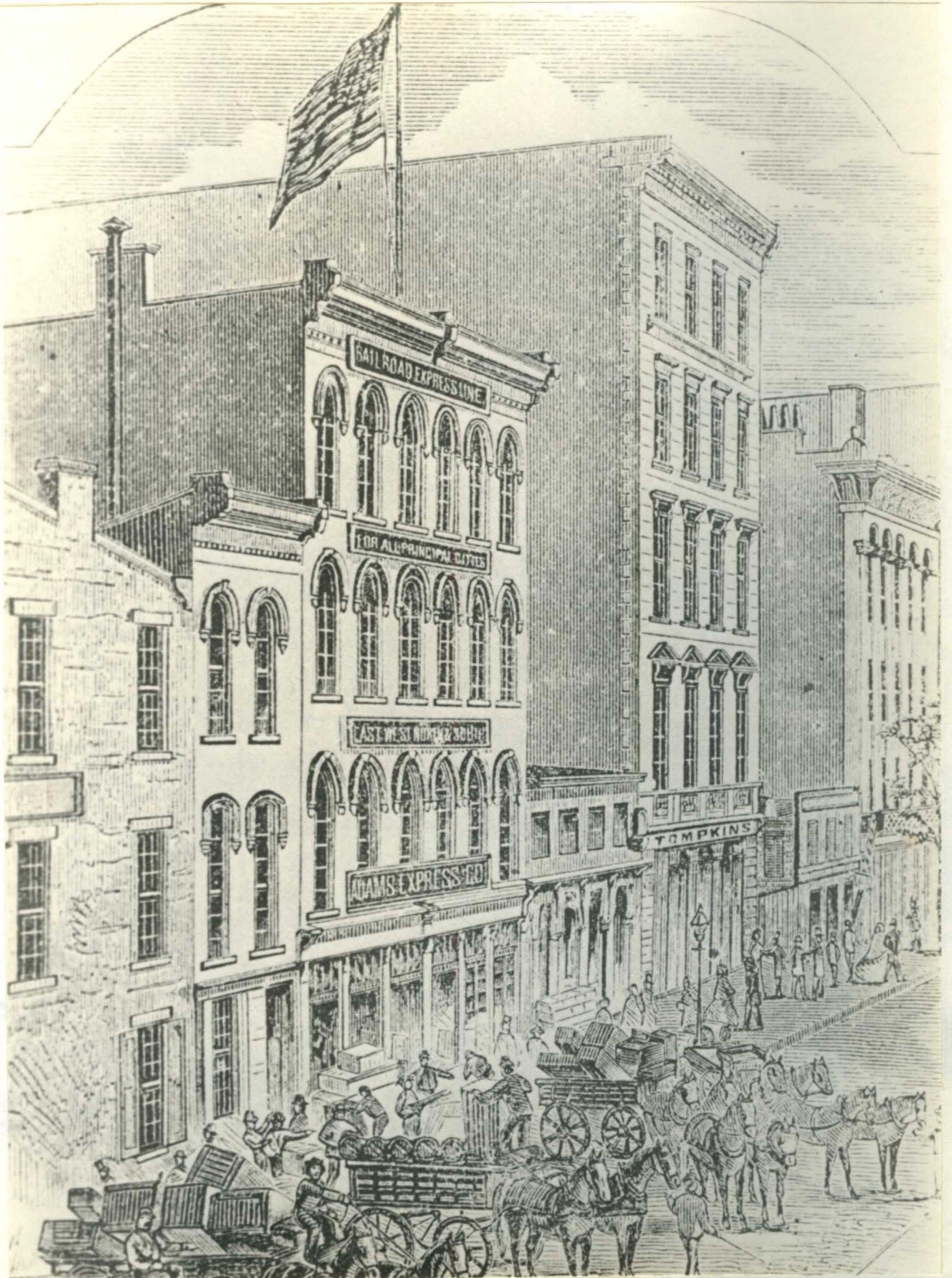


PLATE 13
Louisville and Nashville Office



PLATE 14

J. S. Lithgow Manufacturing Company



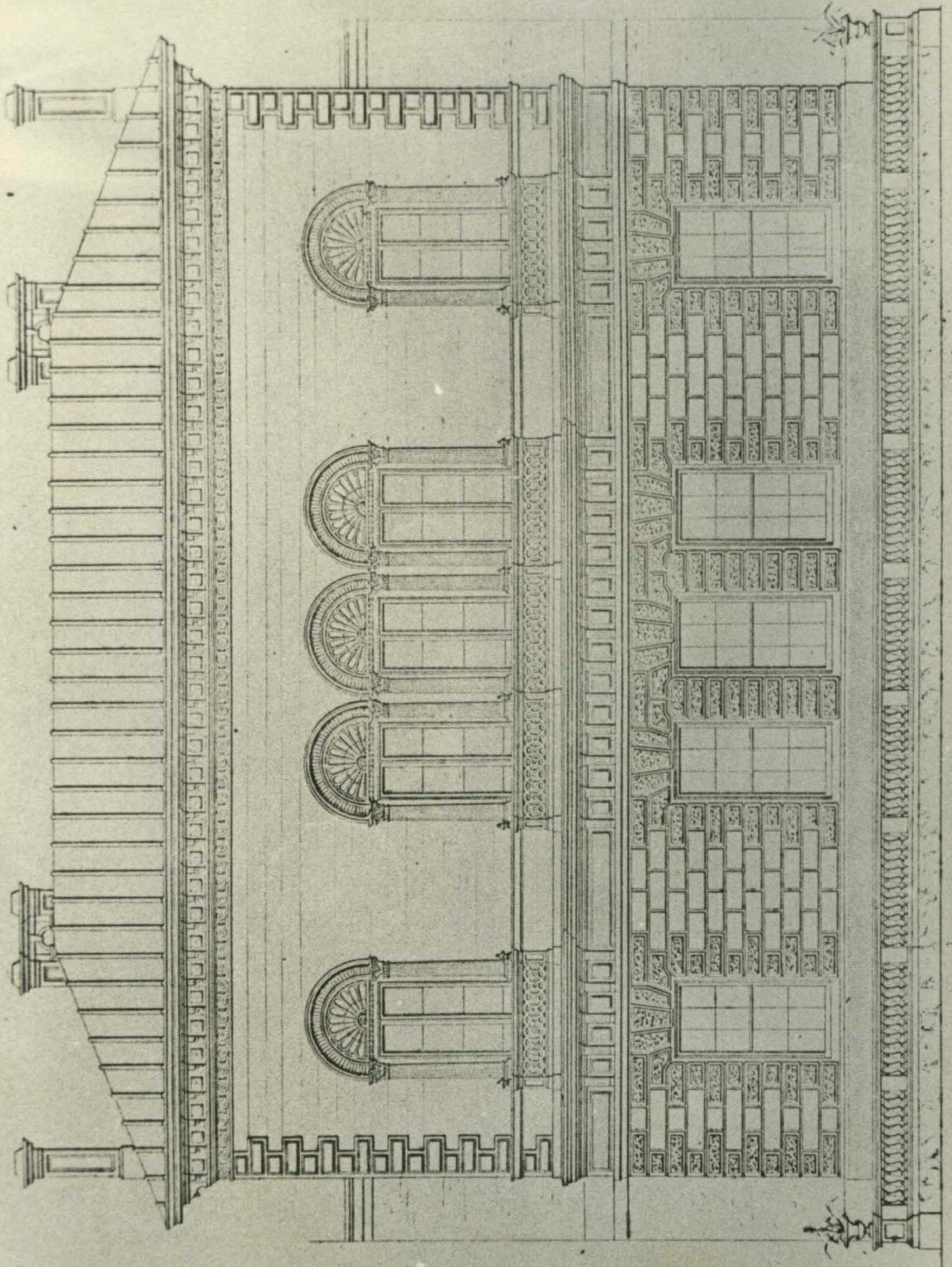
PLATE 15

Hunt-Hite Residence



PLATE 16

Travellers' Club Garden Facade Elevation



ELEVATION OF BACK FRONT

PLATE 17

J. C. Ford Residence Site Plan

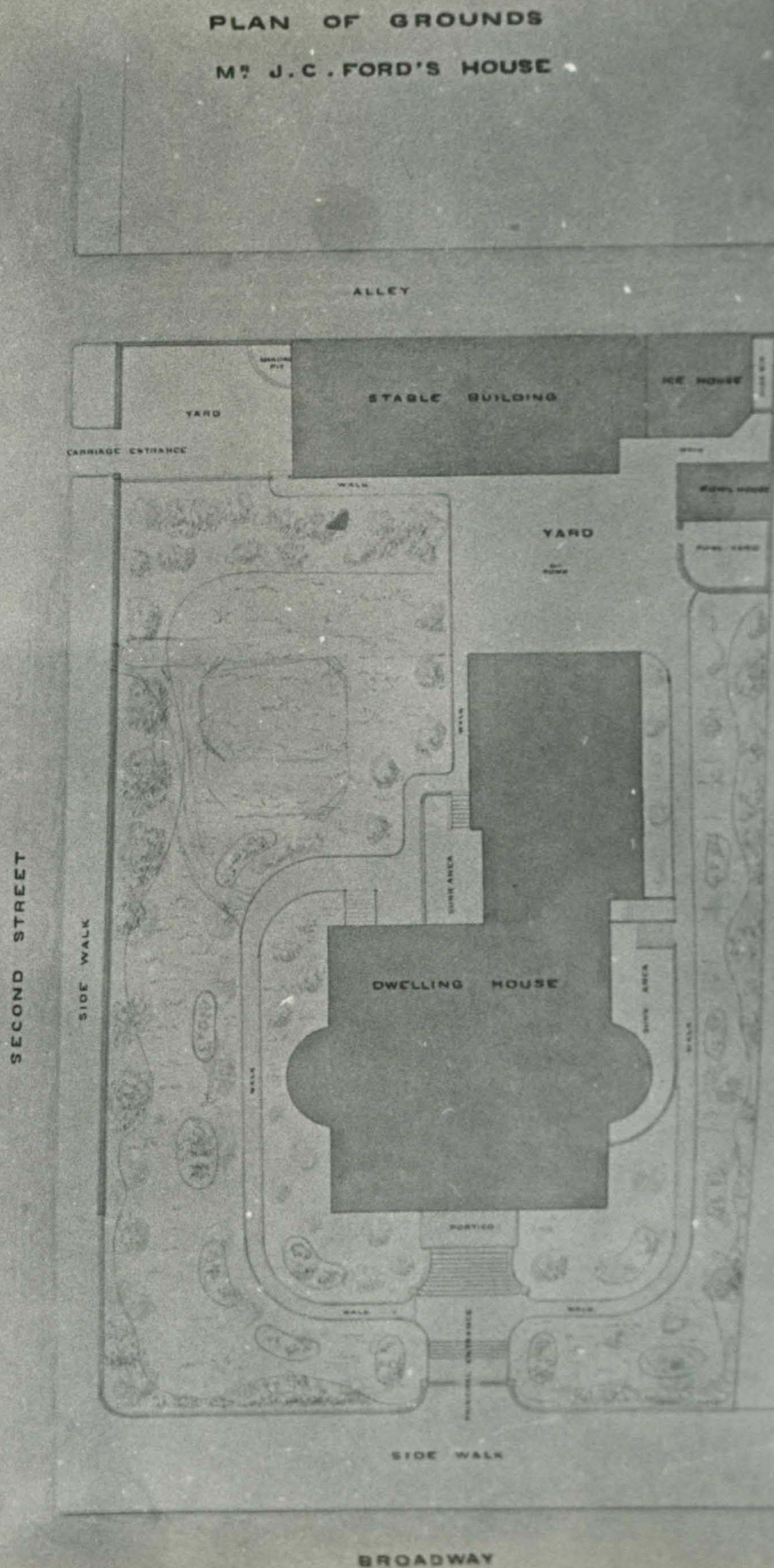


PLATE 18

J. C. Ford Residence Facade Elevation

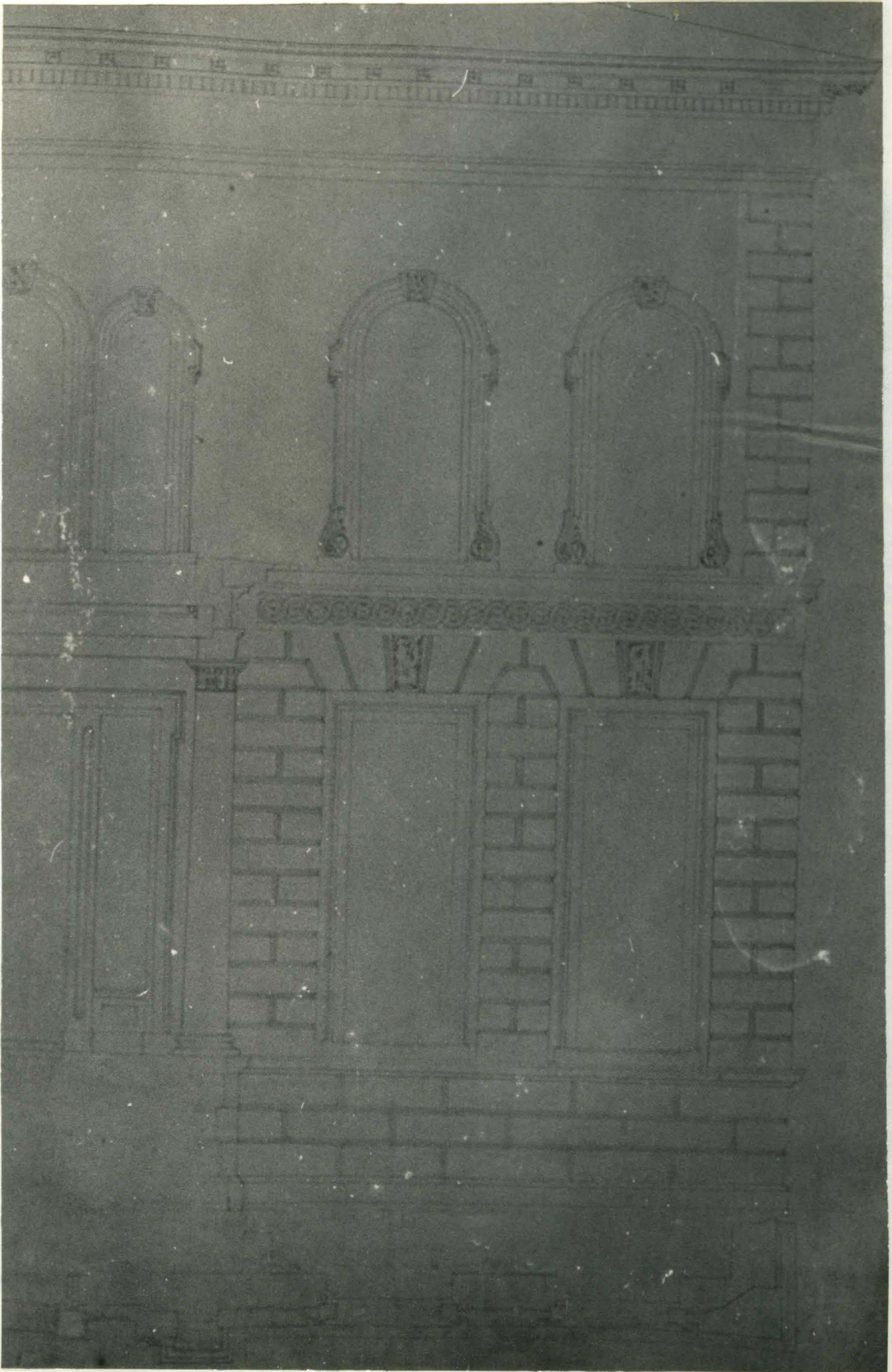
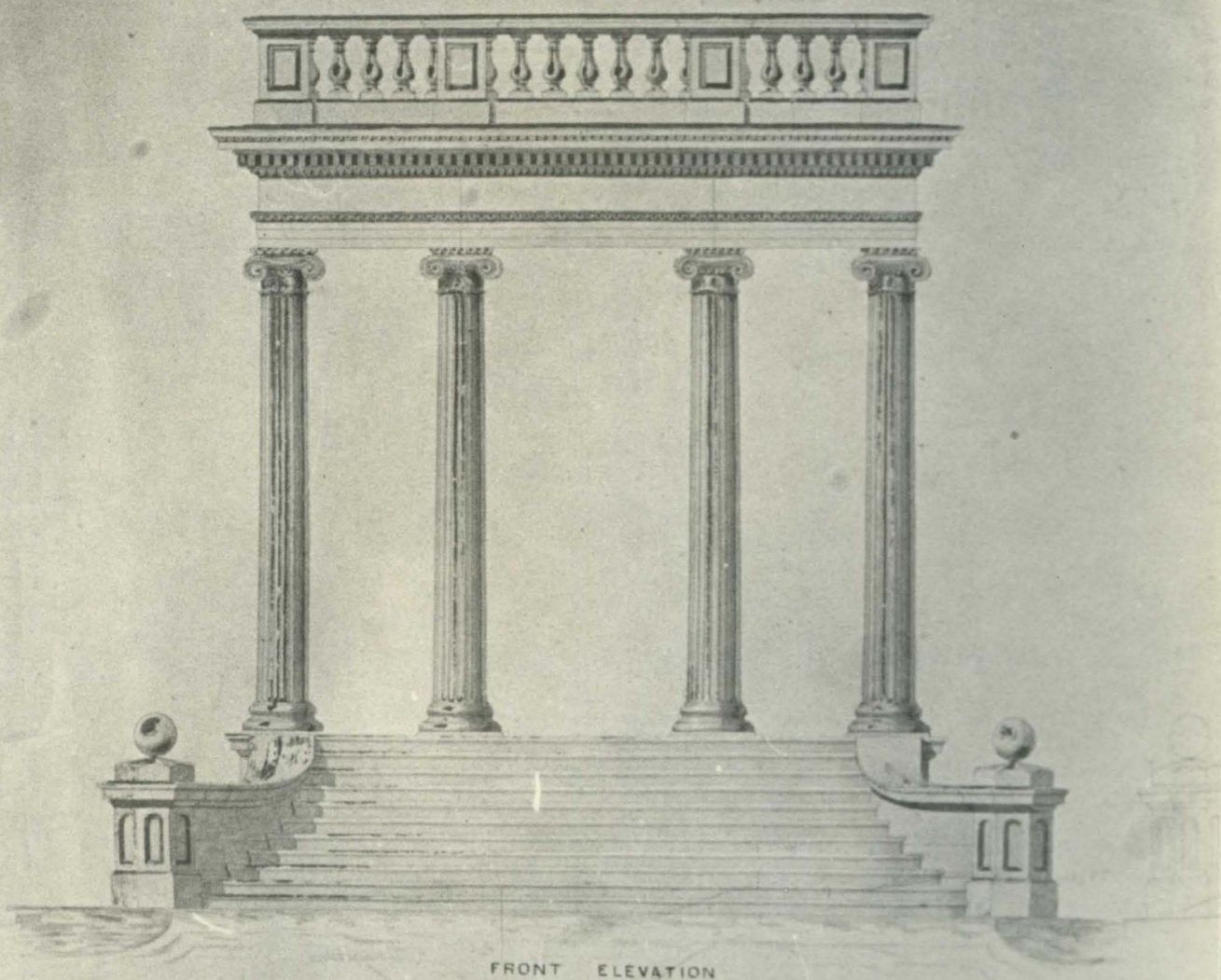


PLATE 19

J. C. Ford Residence Front Steps Plan

J. C. FORD'S HOUSE

DRAWINGS
FOR FRONT STEPS & PORTICO

FRONT ELEVATION

PLATE 20

J. C. Ford Residence

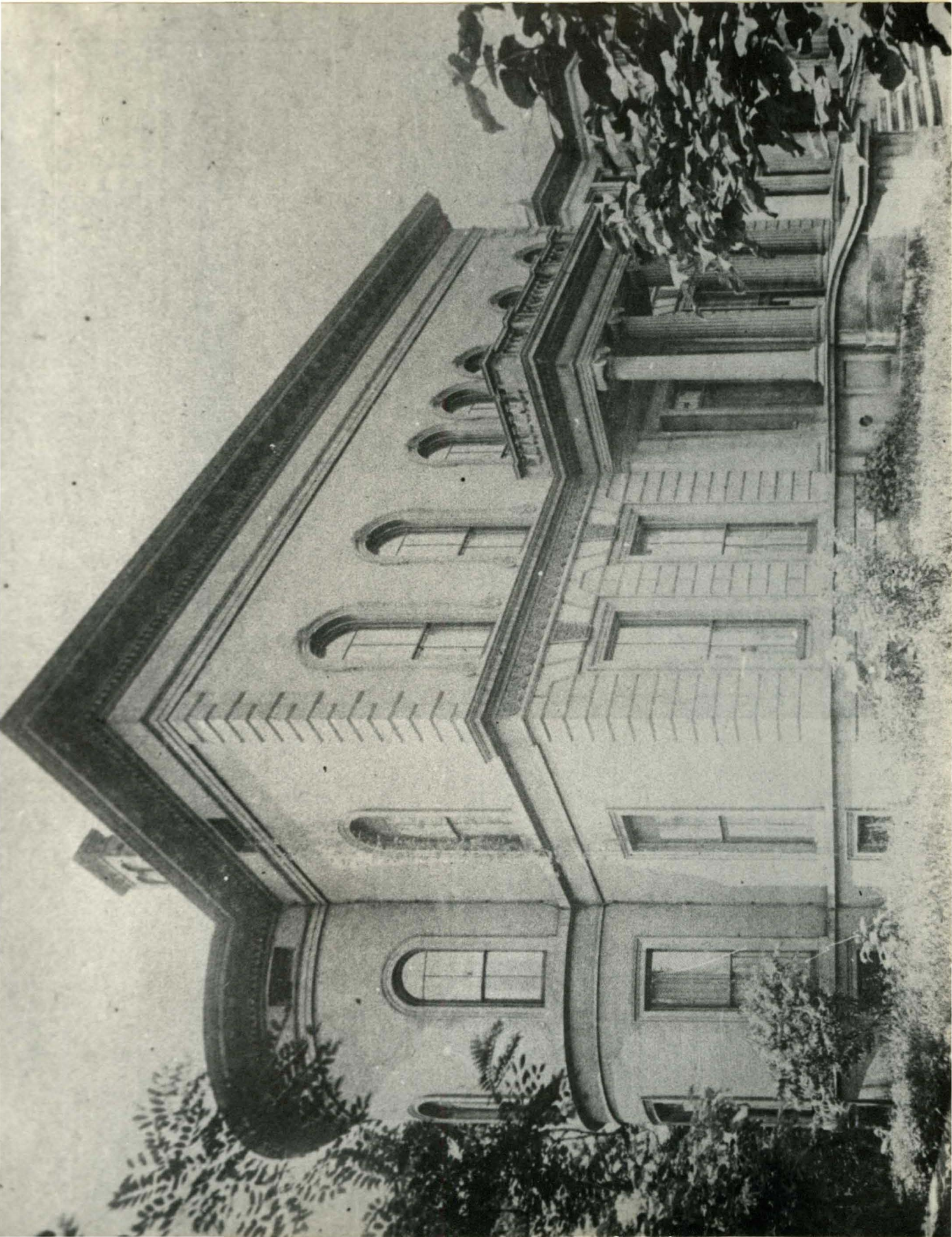


PLATE 21

J. C. Ford Residence Rear Porch Elevation

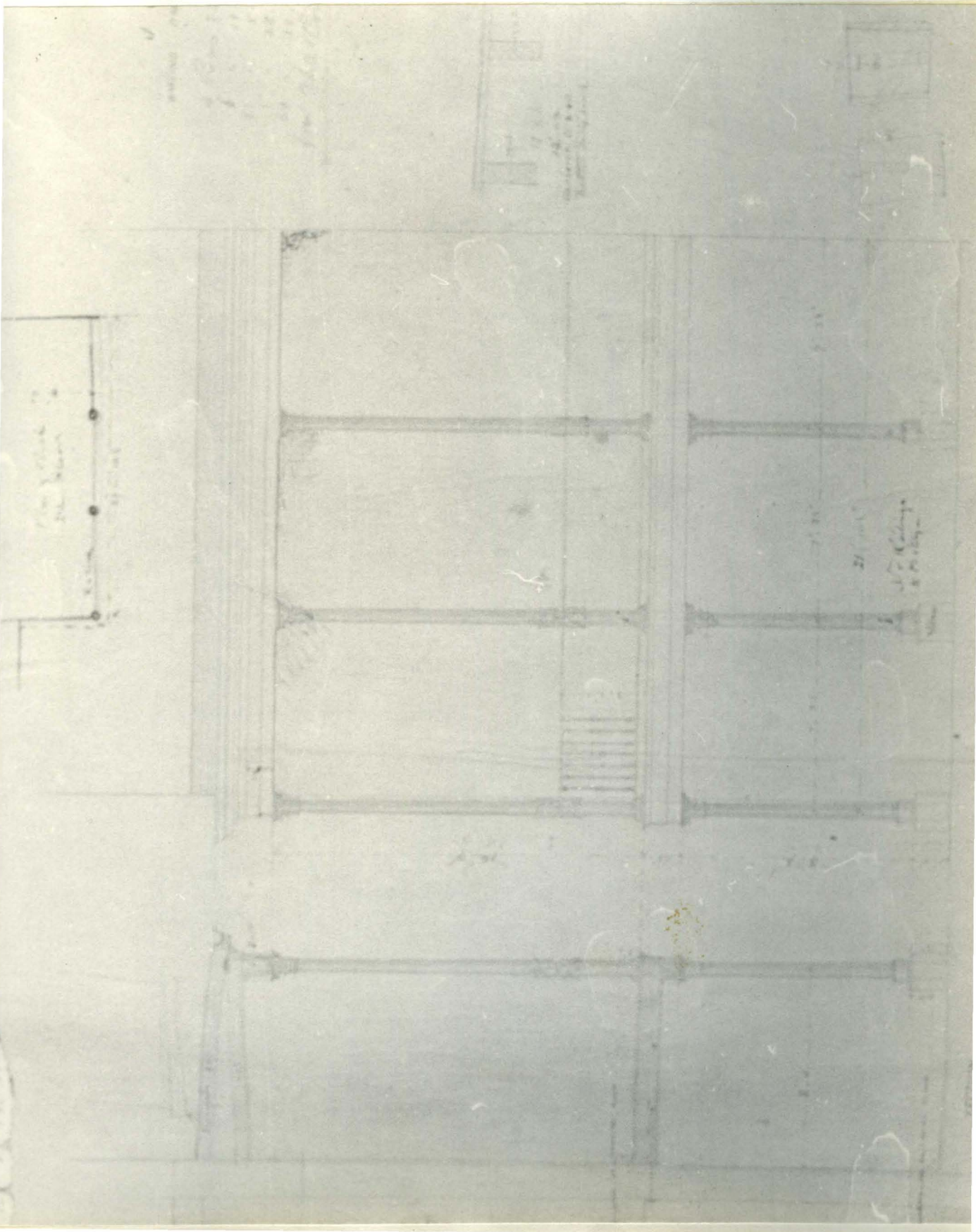


PLATE 22

J. C. Ford Residence Unexecuted Plans

PLANS FOR DWELLING HOUSE

FOR

J. C. FORD ESQ.

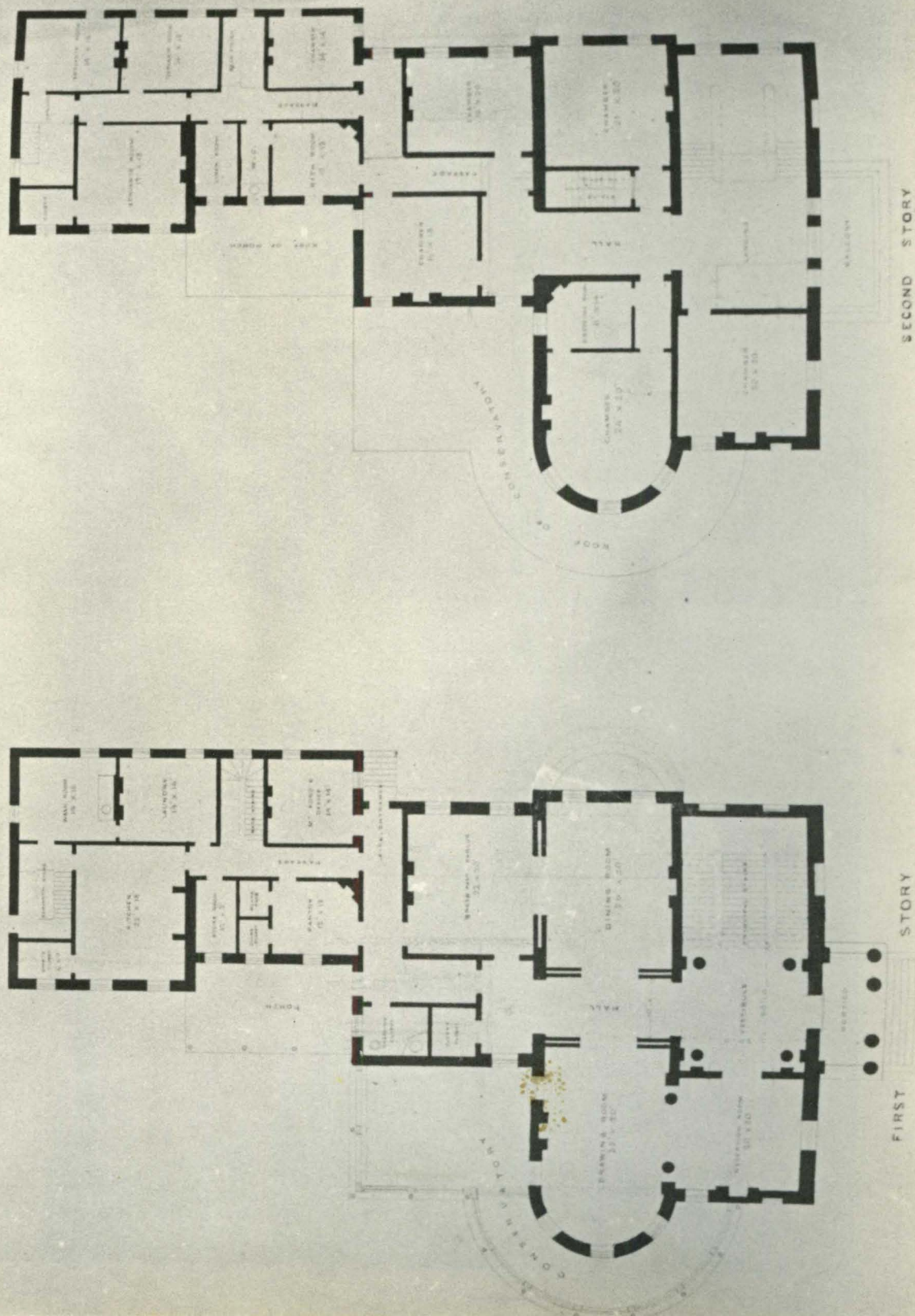


PLATE 24

J. C. Ford Residence Drawing Room

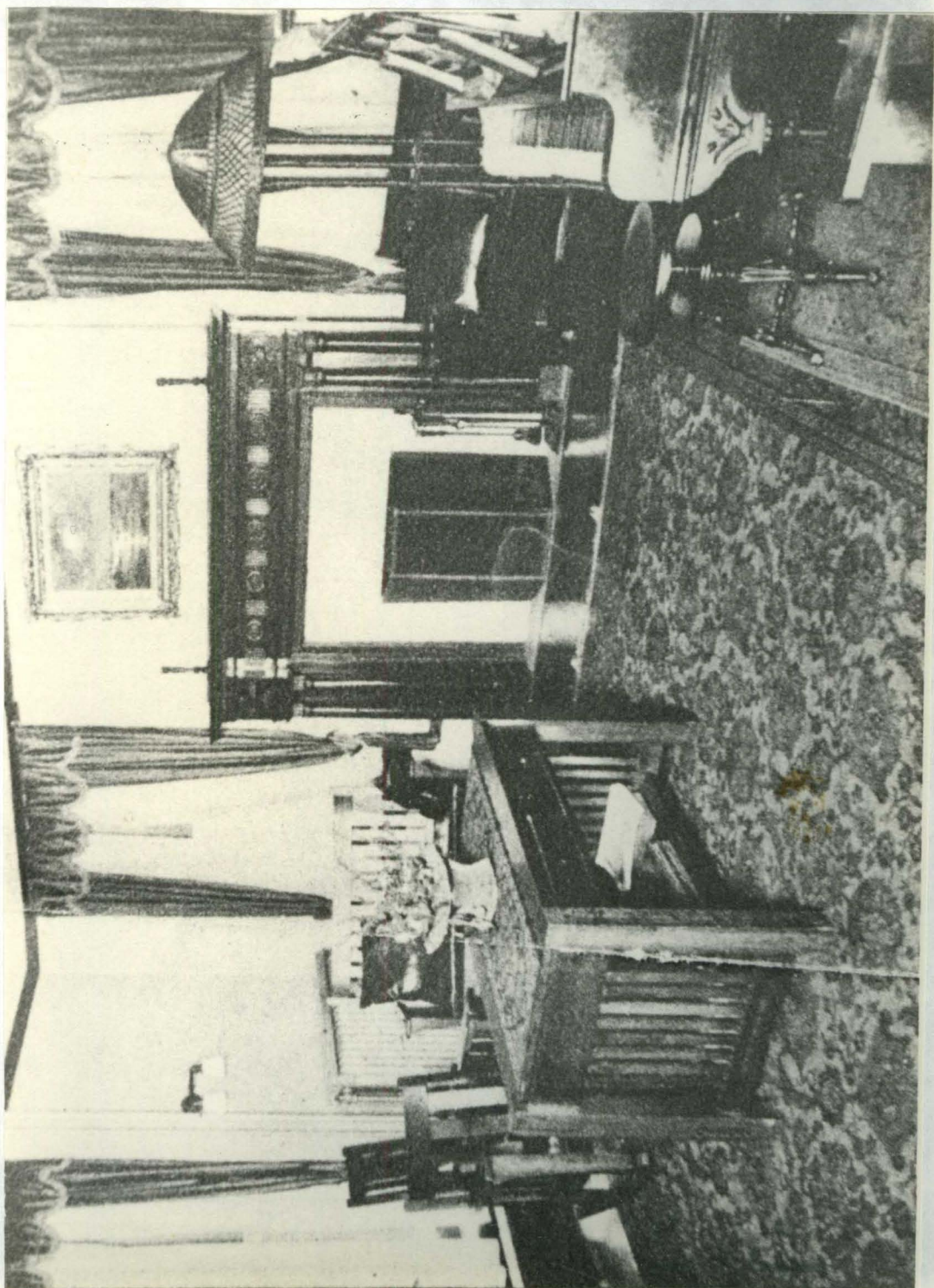


PLATE 25

J. C. Ford Residence Second Floor Plans

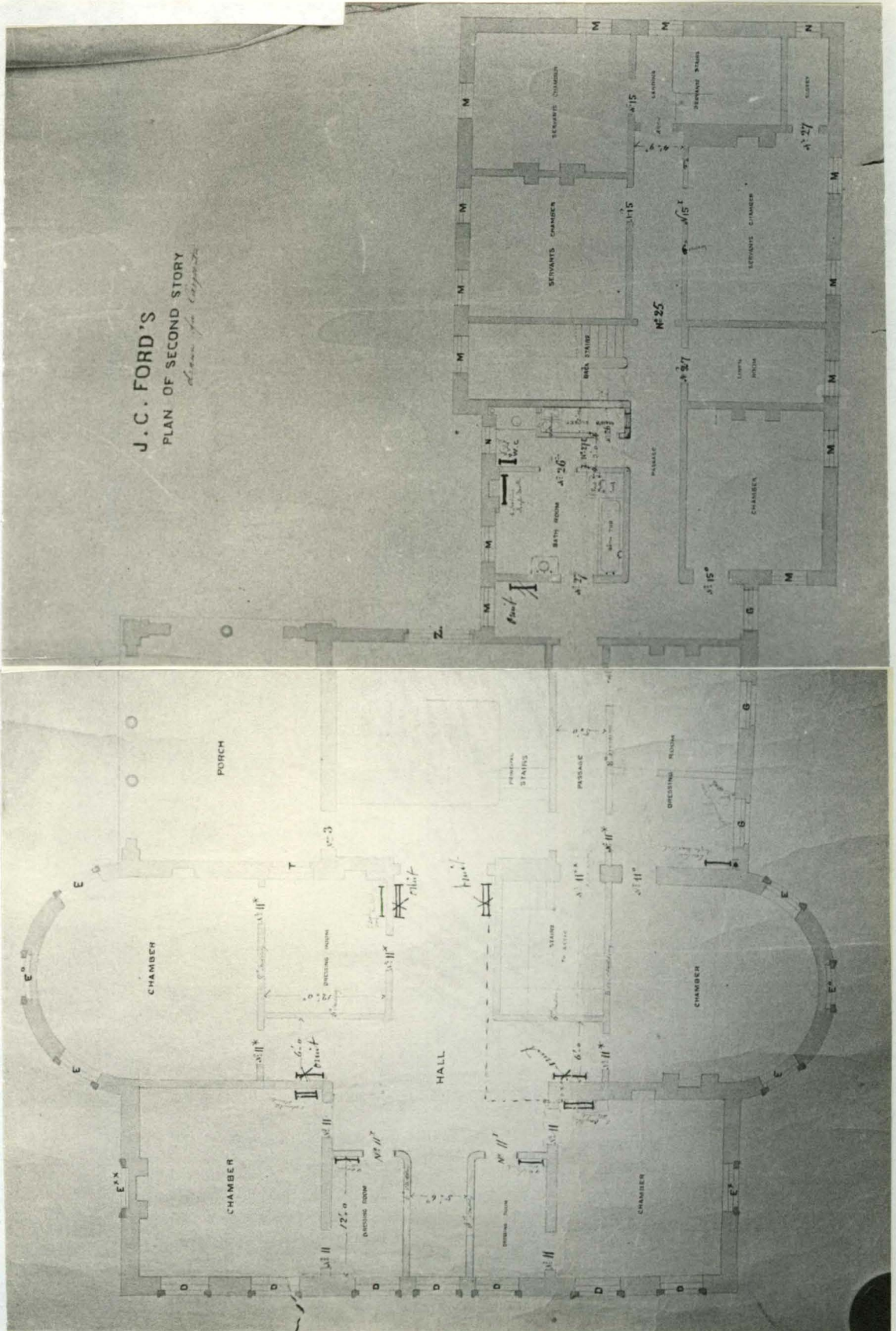


PLATE 26

J. C. Ford Residence Drawing Room Cornice



PLATE 27

J. C. Ford Residence Drawing Room Columns Elevation

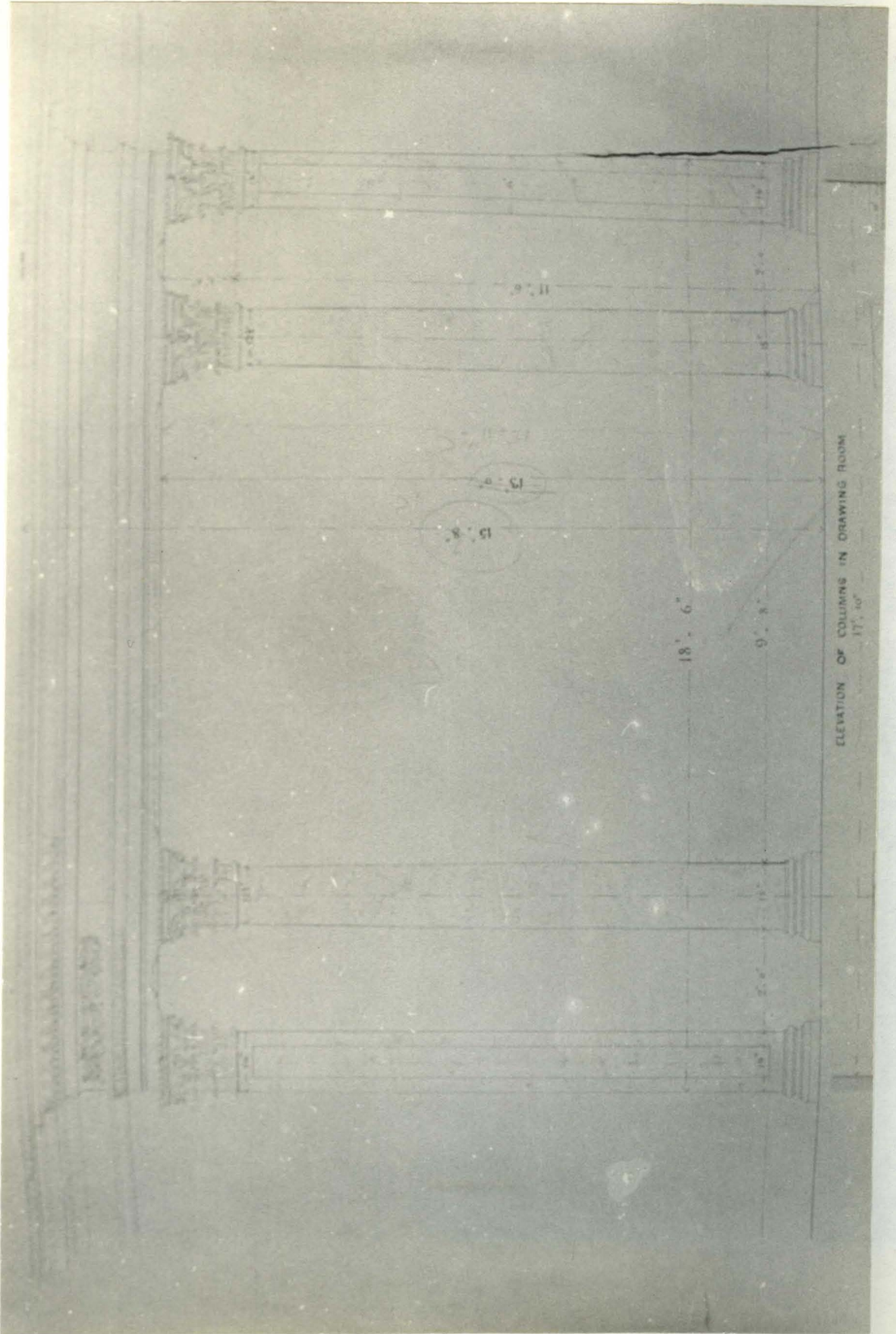


PLATE 28

J. C. Ford Residence Basement Plan

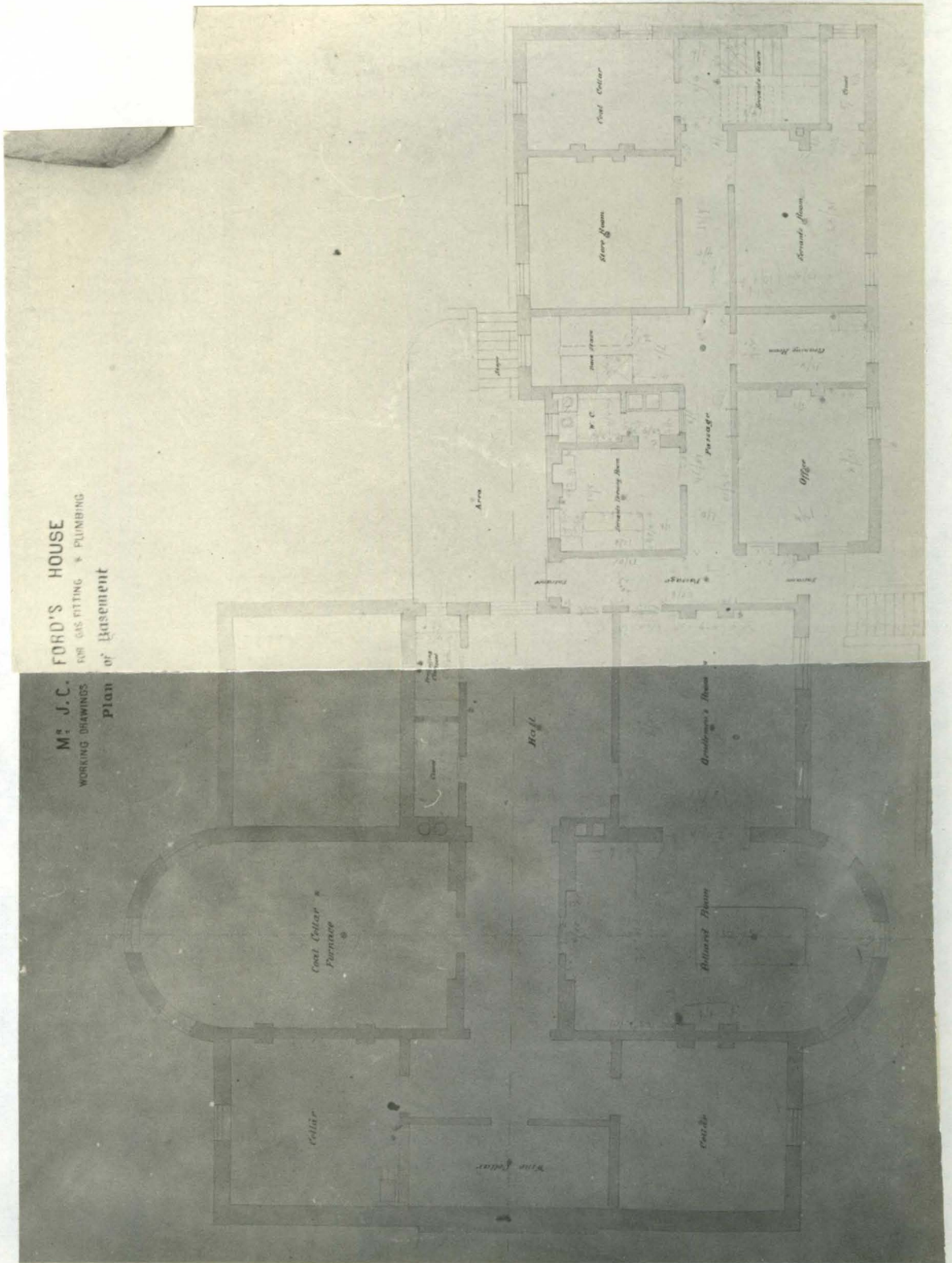


PLATE 29

W. R. Ford Residence First Floor Plan

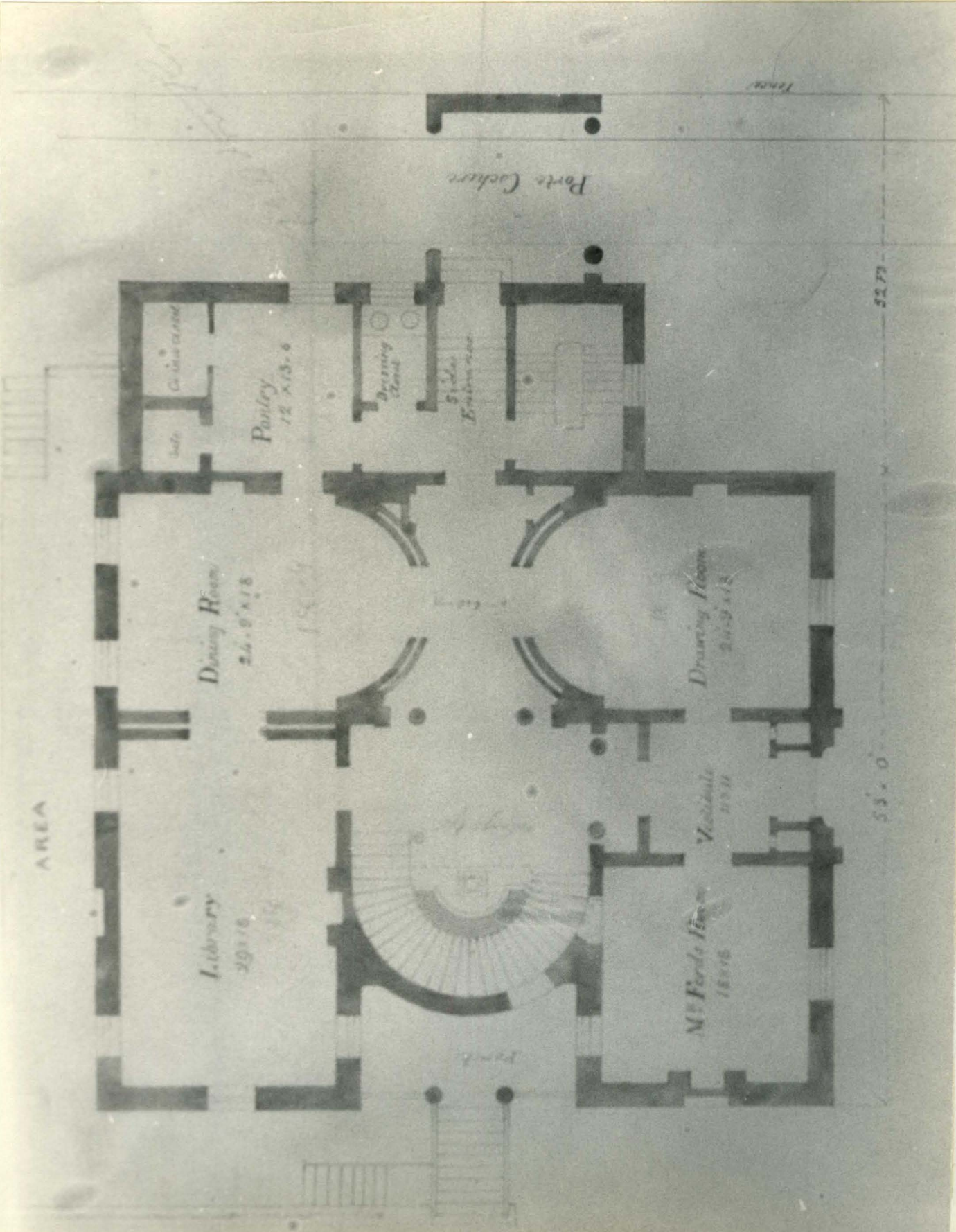


PLATE 30

W. R. Ford Residence Second Floor Plan

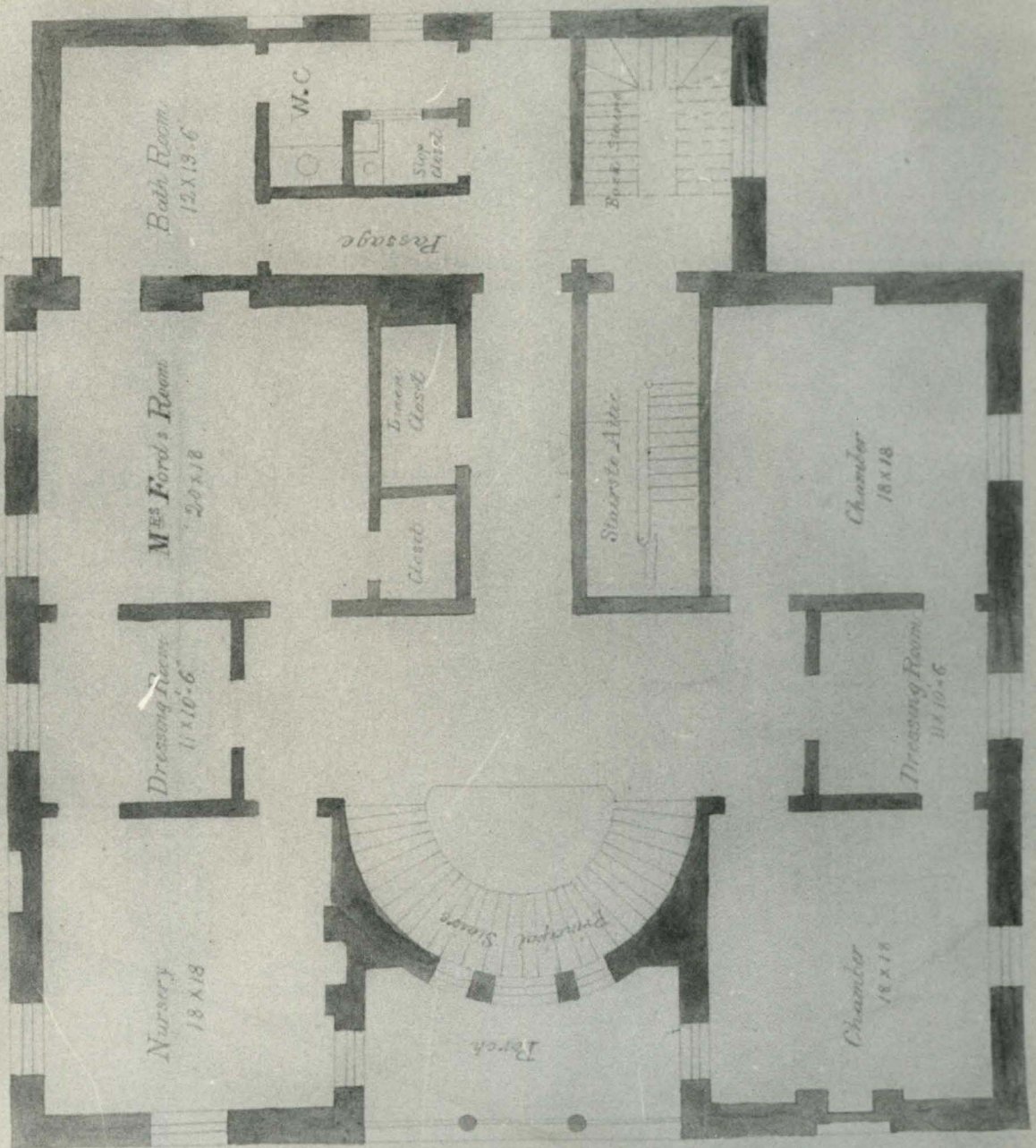


PLATE 31

W. R. Ford Residence Basement Plan

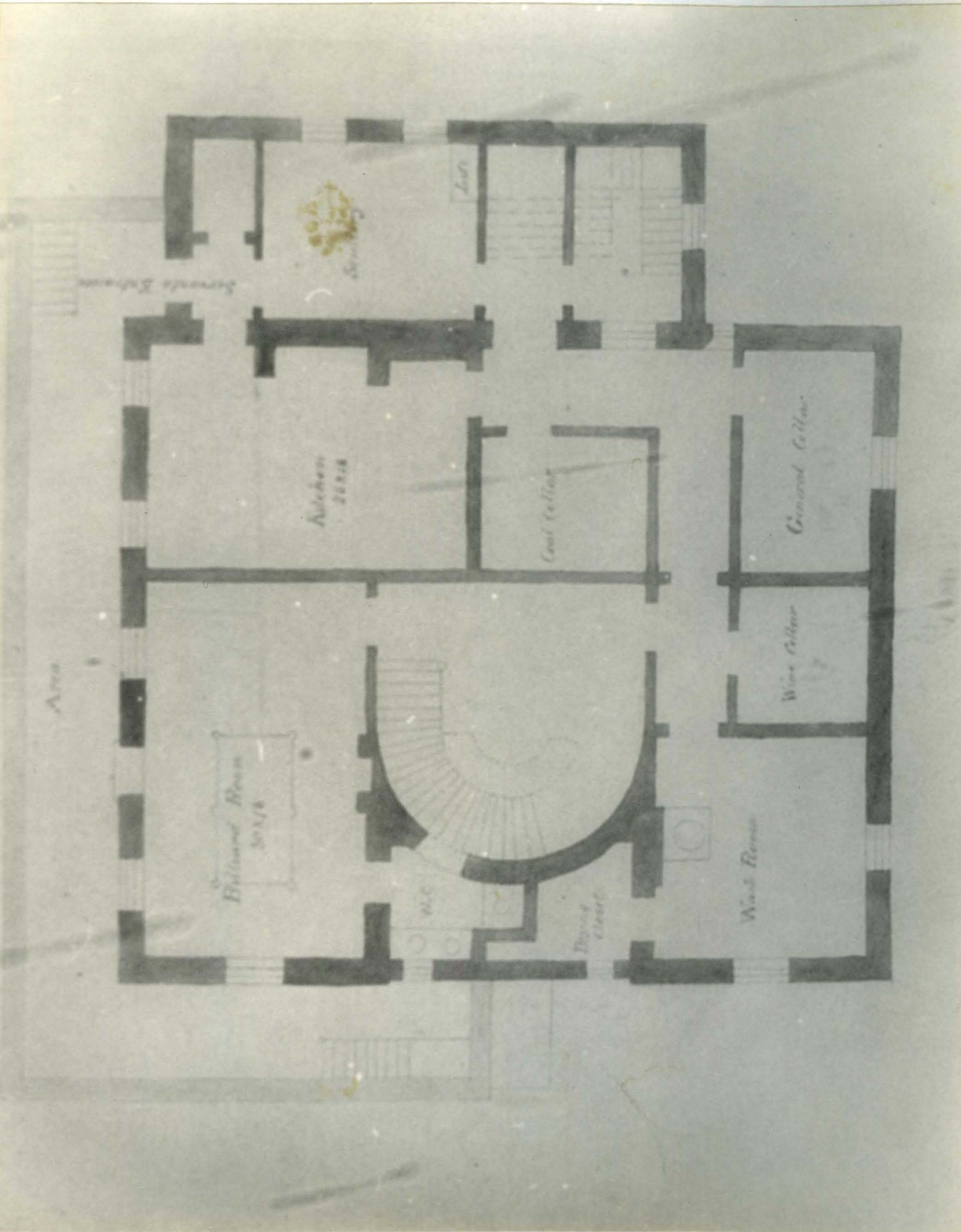


PLATE 32

H. D. Newcomb Residence

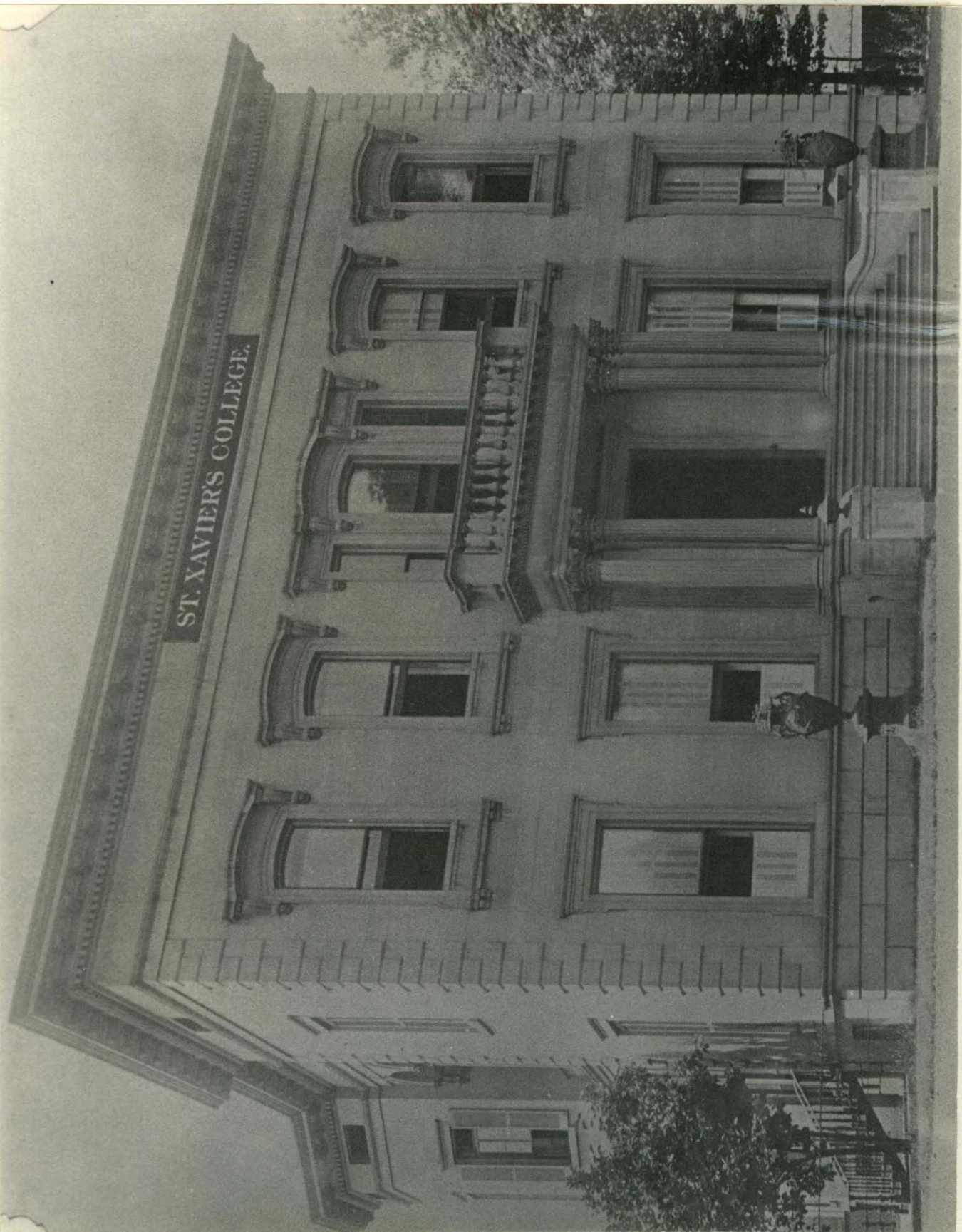


PLATE 33

H. D. Newcomb Residence Stairhall



PLATE 34

G. Baurman Residence



PLATE 35

J. Bridgeford Residence

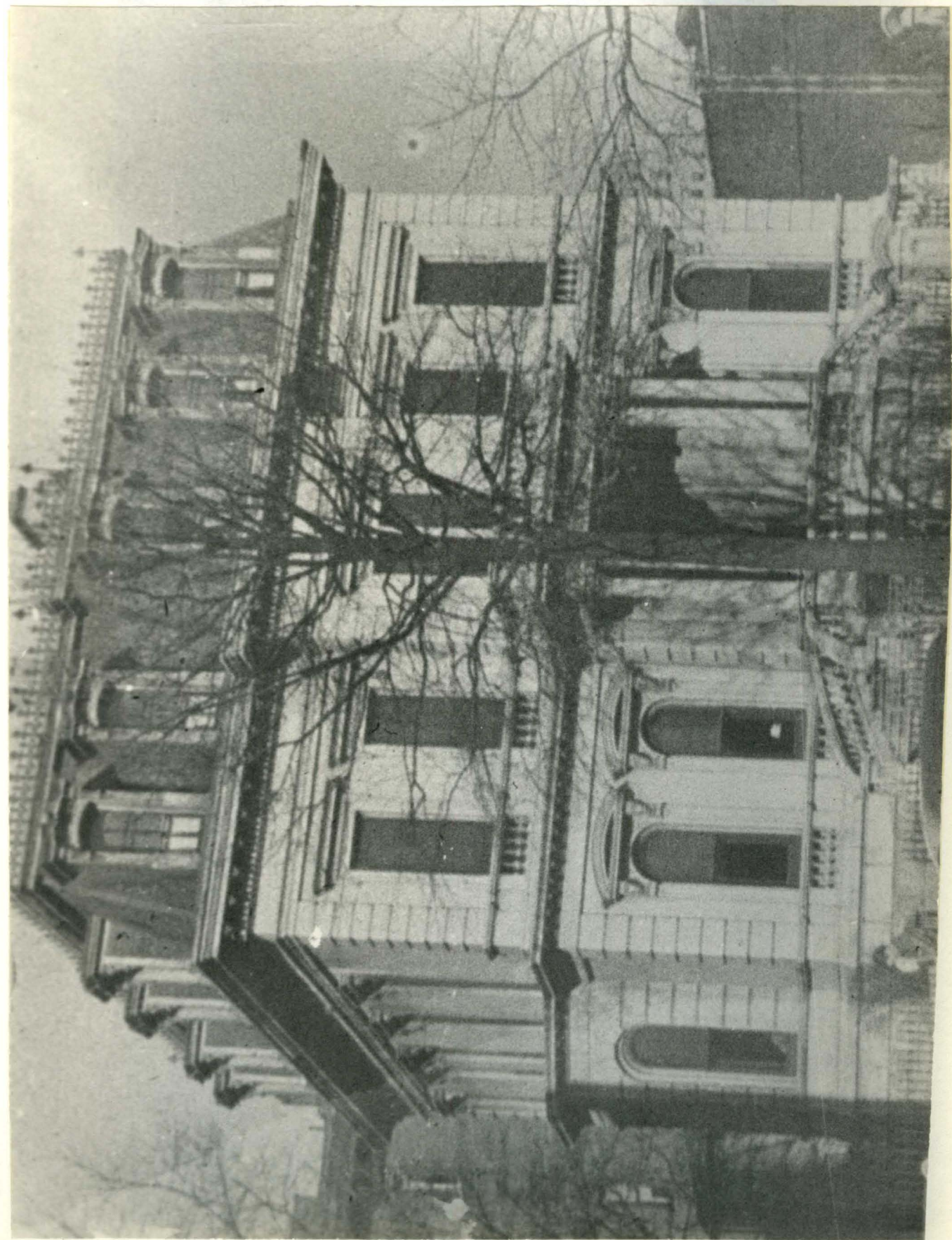


PLATE 36

J. Bridgeford Residence Drawing Room Ceiling

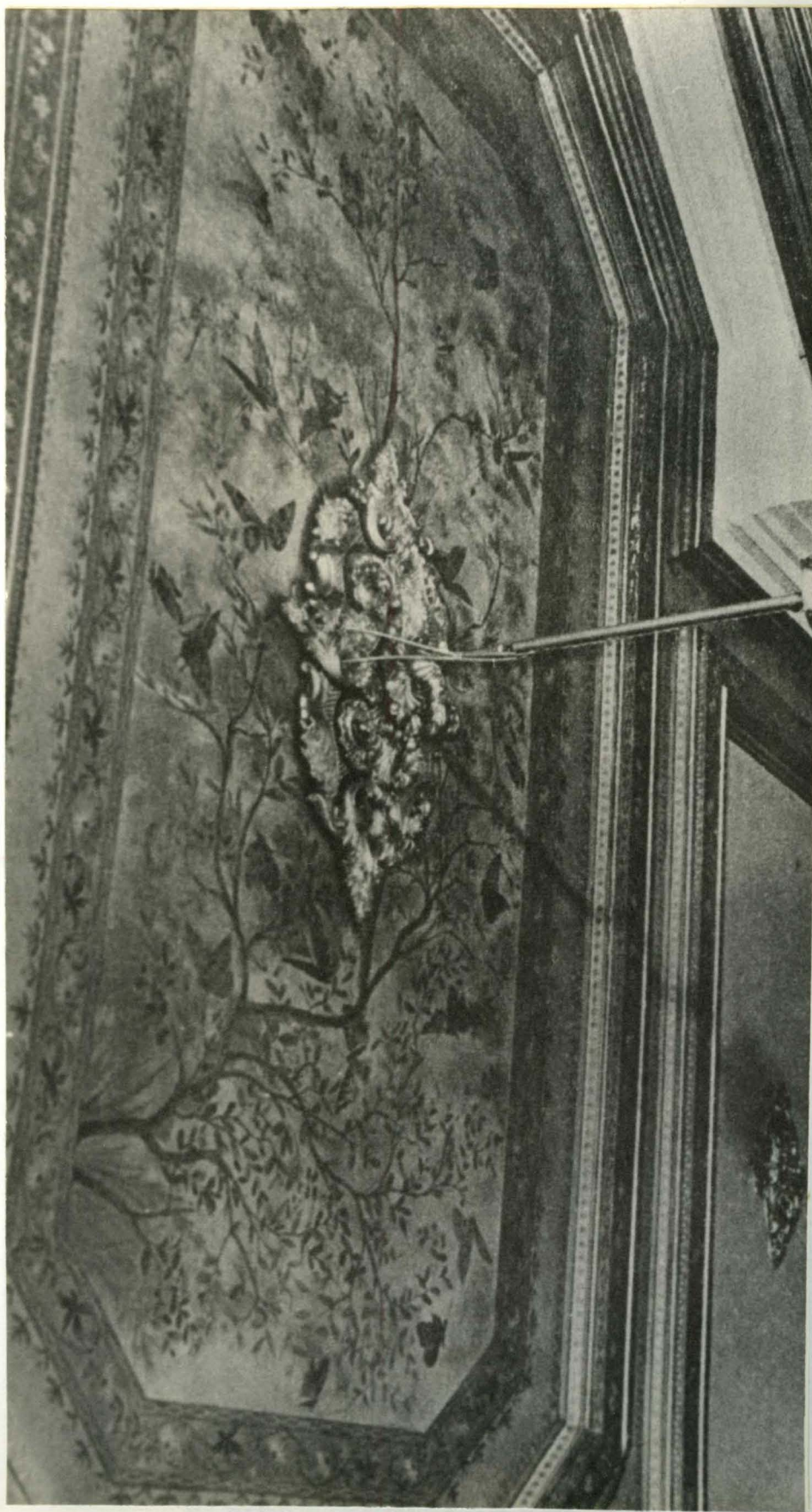


PLATE 37

J. Bridgeford Residence Carriage House

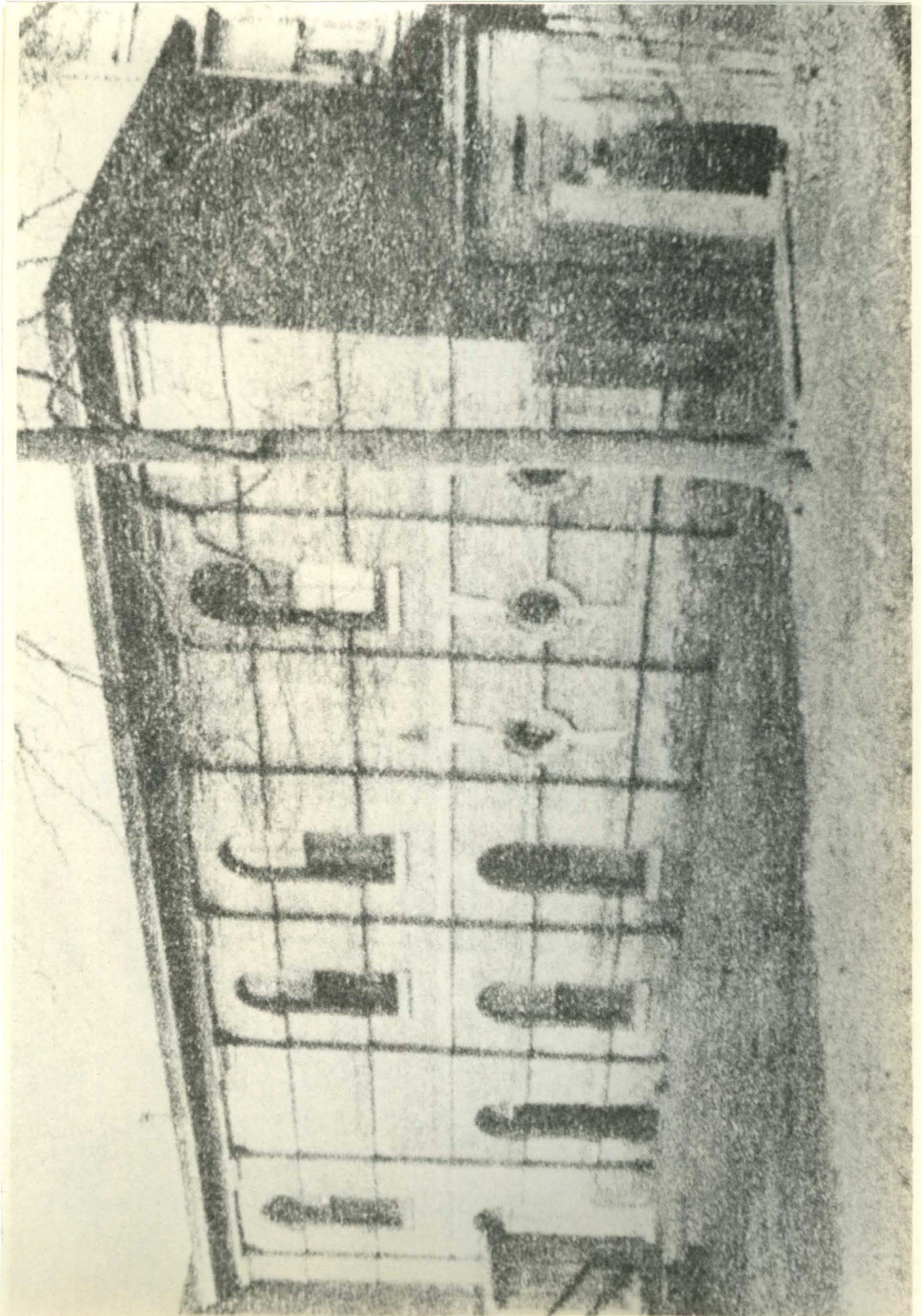


PLATE 38

T. White Residence

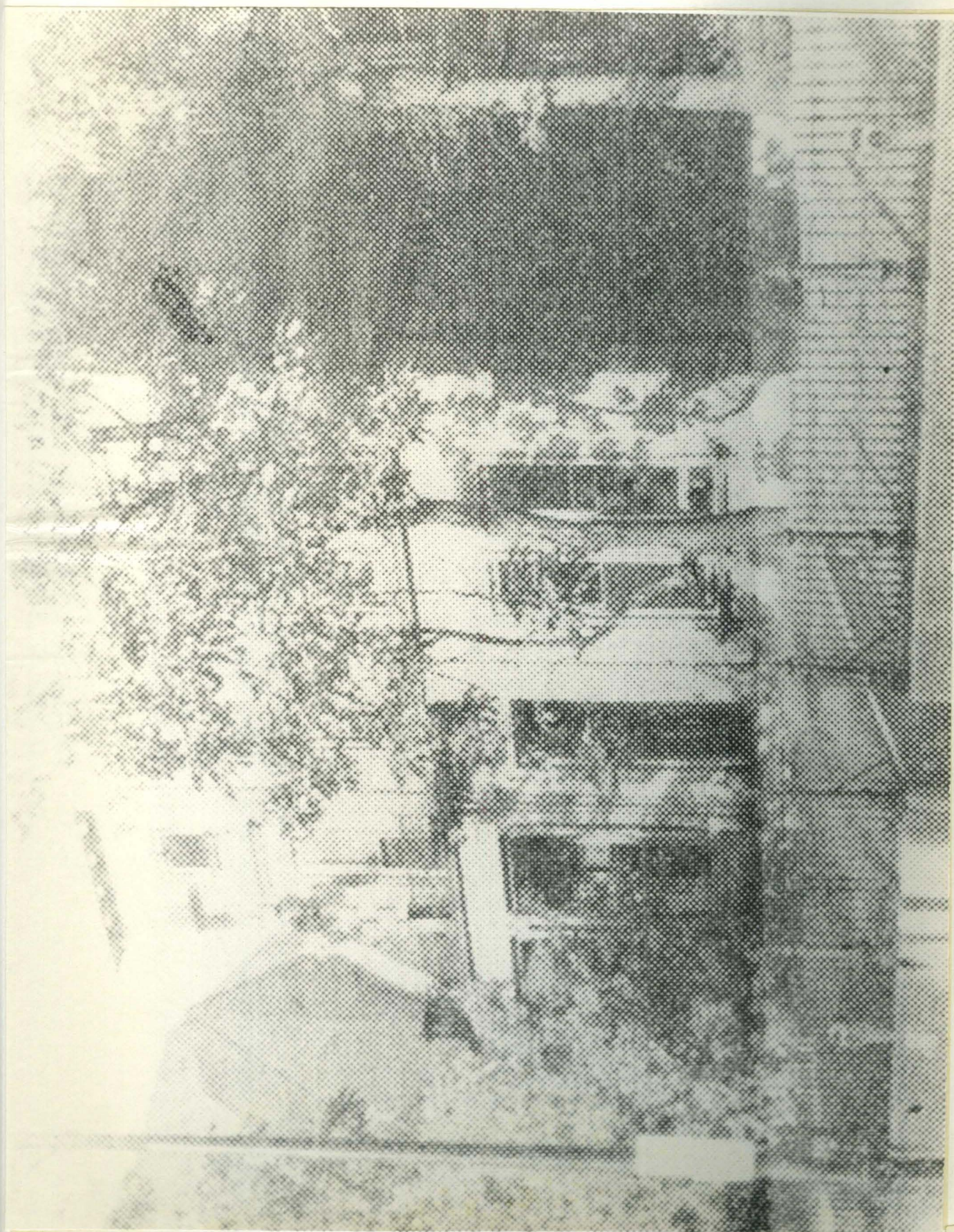
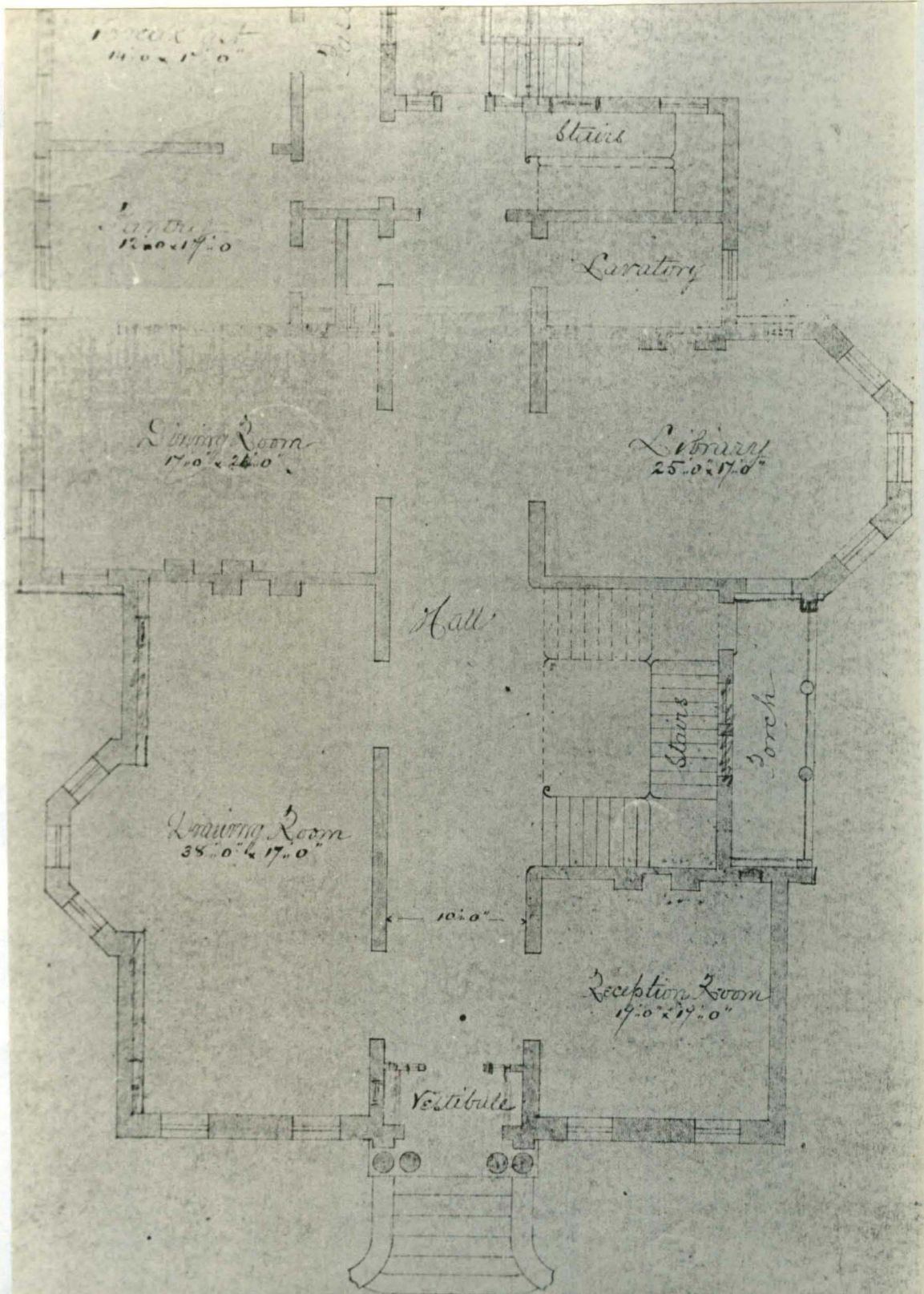


PLATE 39

J. Tompkins Residence First Floor Plan



Plan of First Story

PLATE 40

J. Tompkins Residence Dining Room



PLATE 41

J. Tompkins Residence

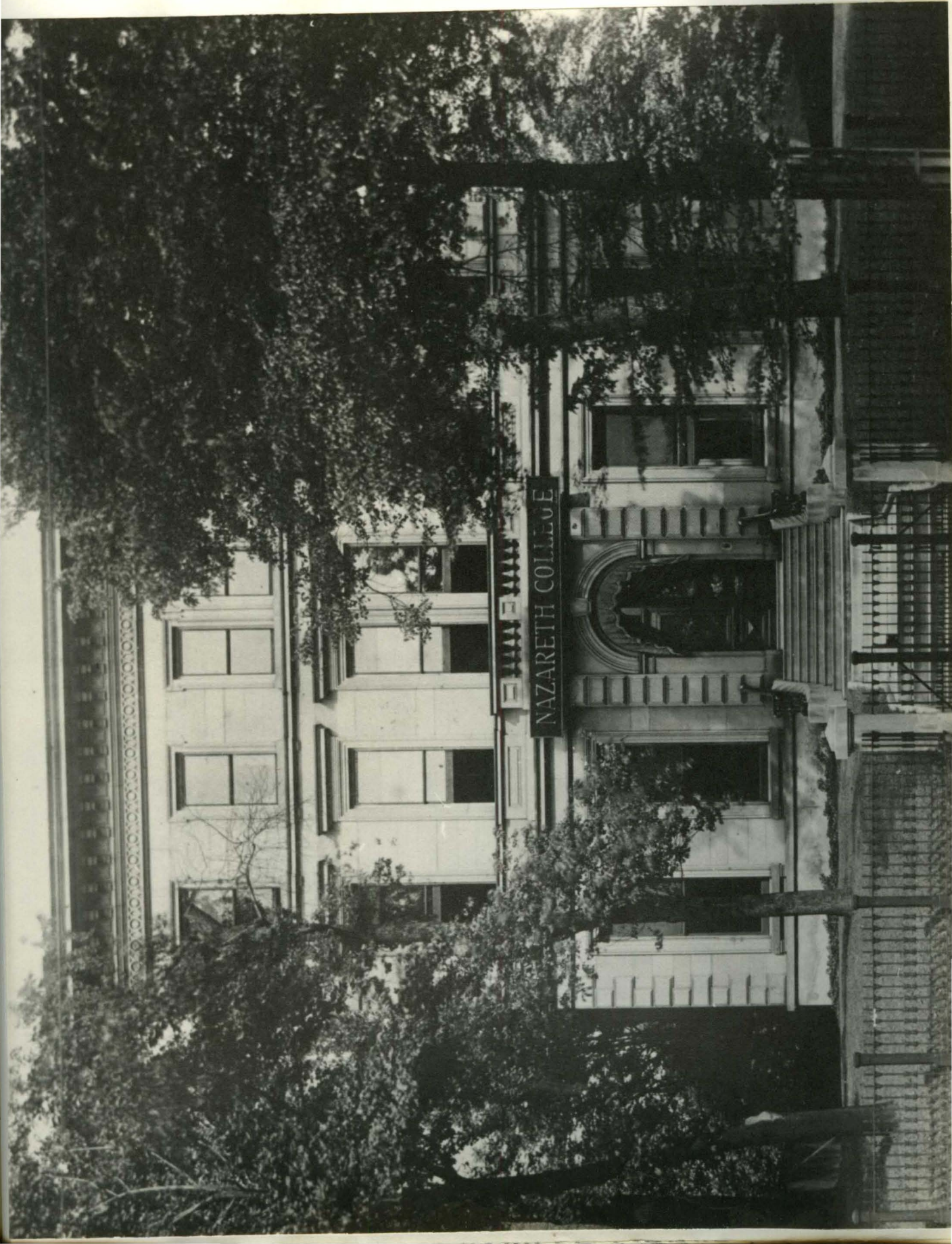


PLATE 42

J. Tompkins Residence South Side



PLATE 43

Silas B. Miller Residence

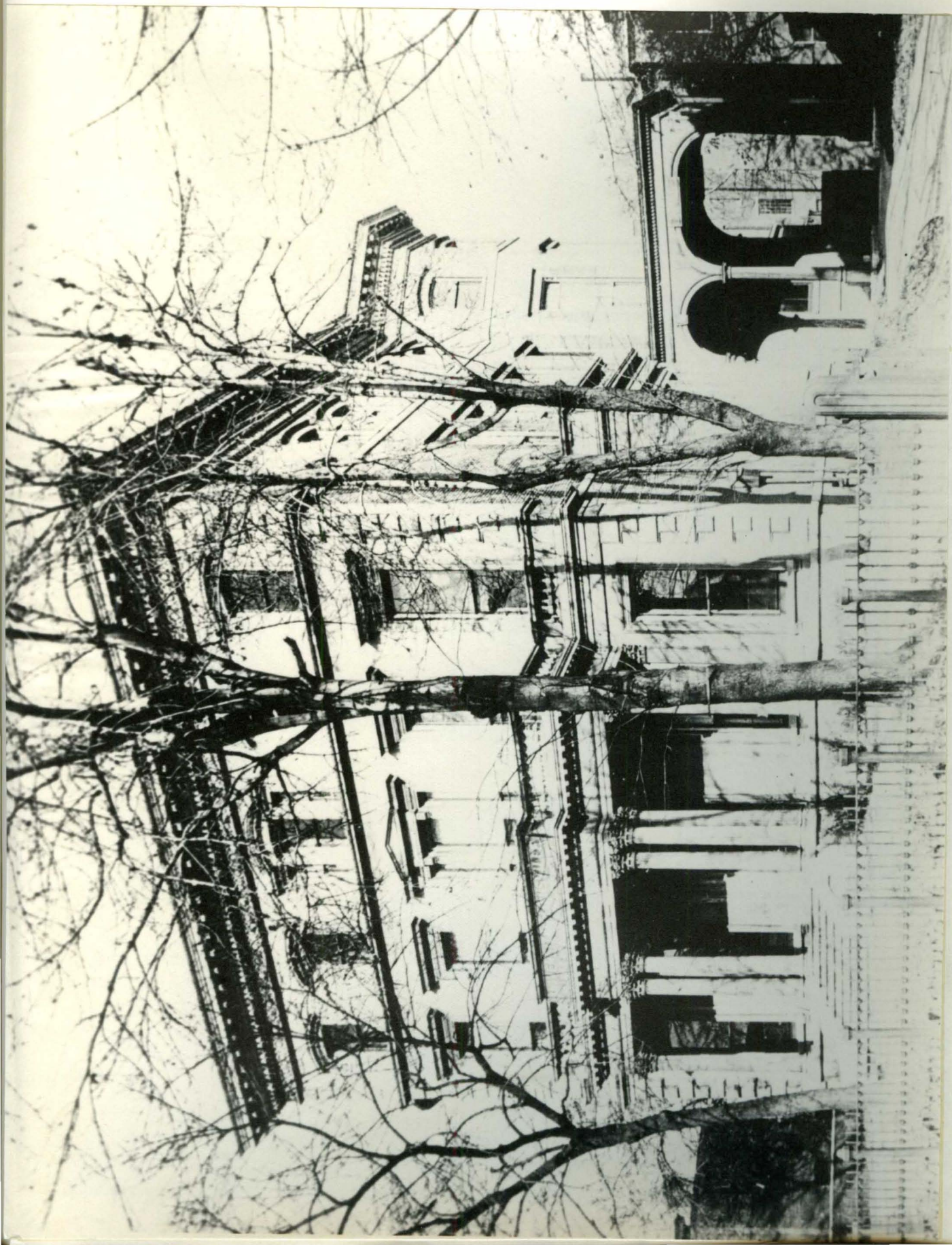


PLATE 44

Pall Mall

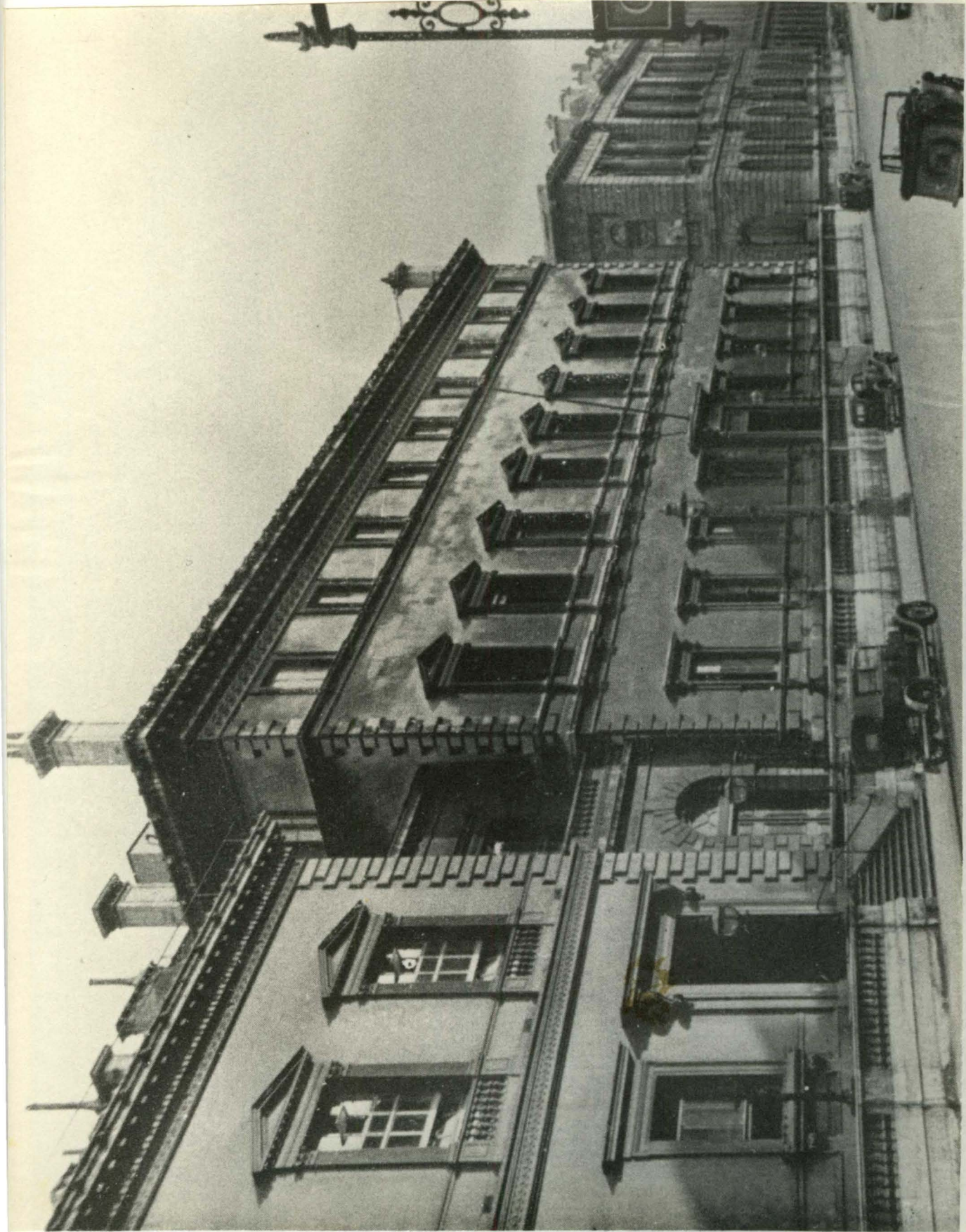


PLATE 45

J. Breed Residence

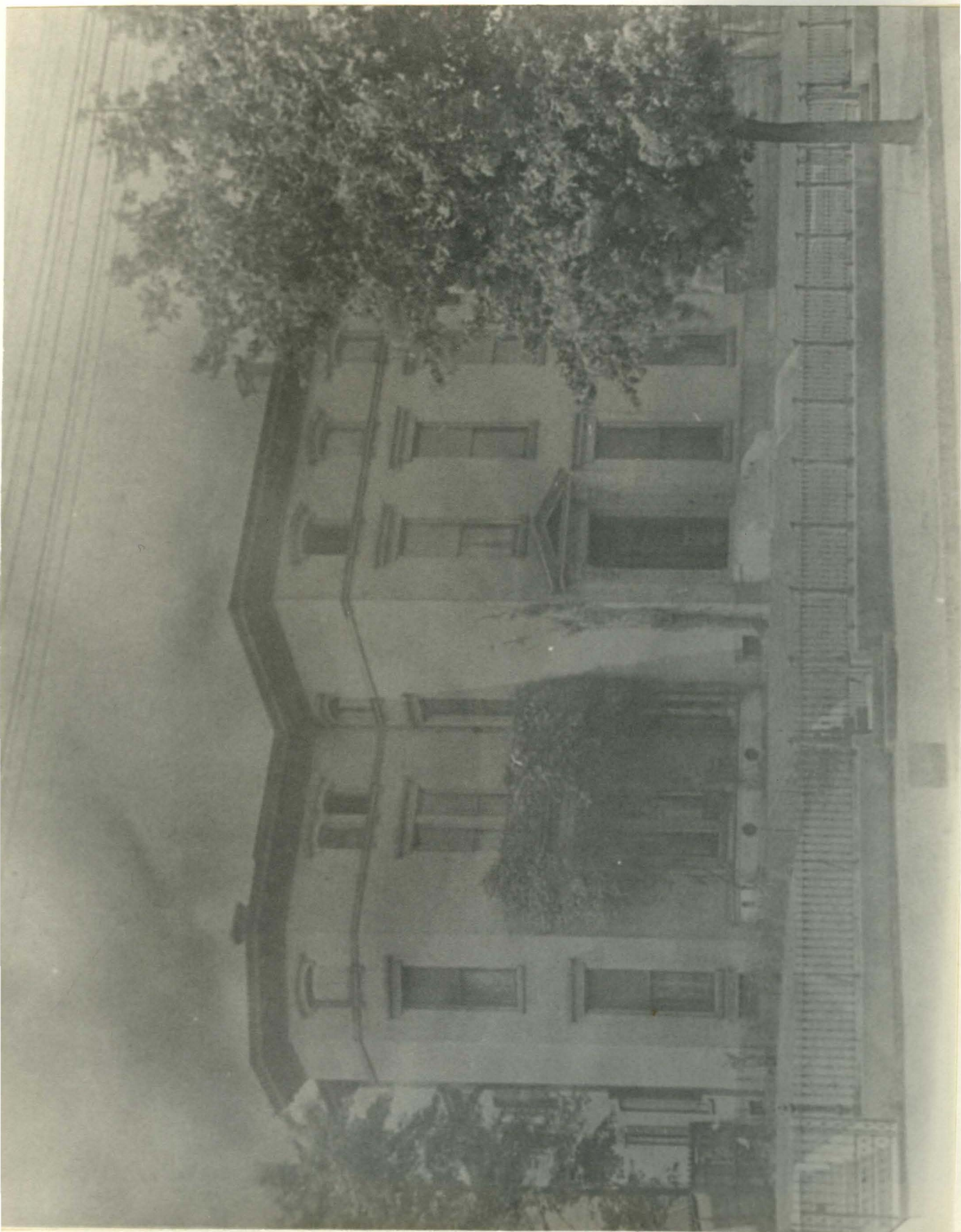


PLATE 46

H. V. Newcomb Residence

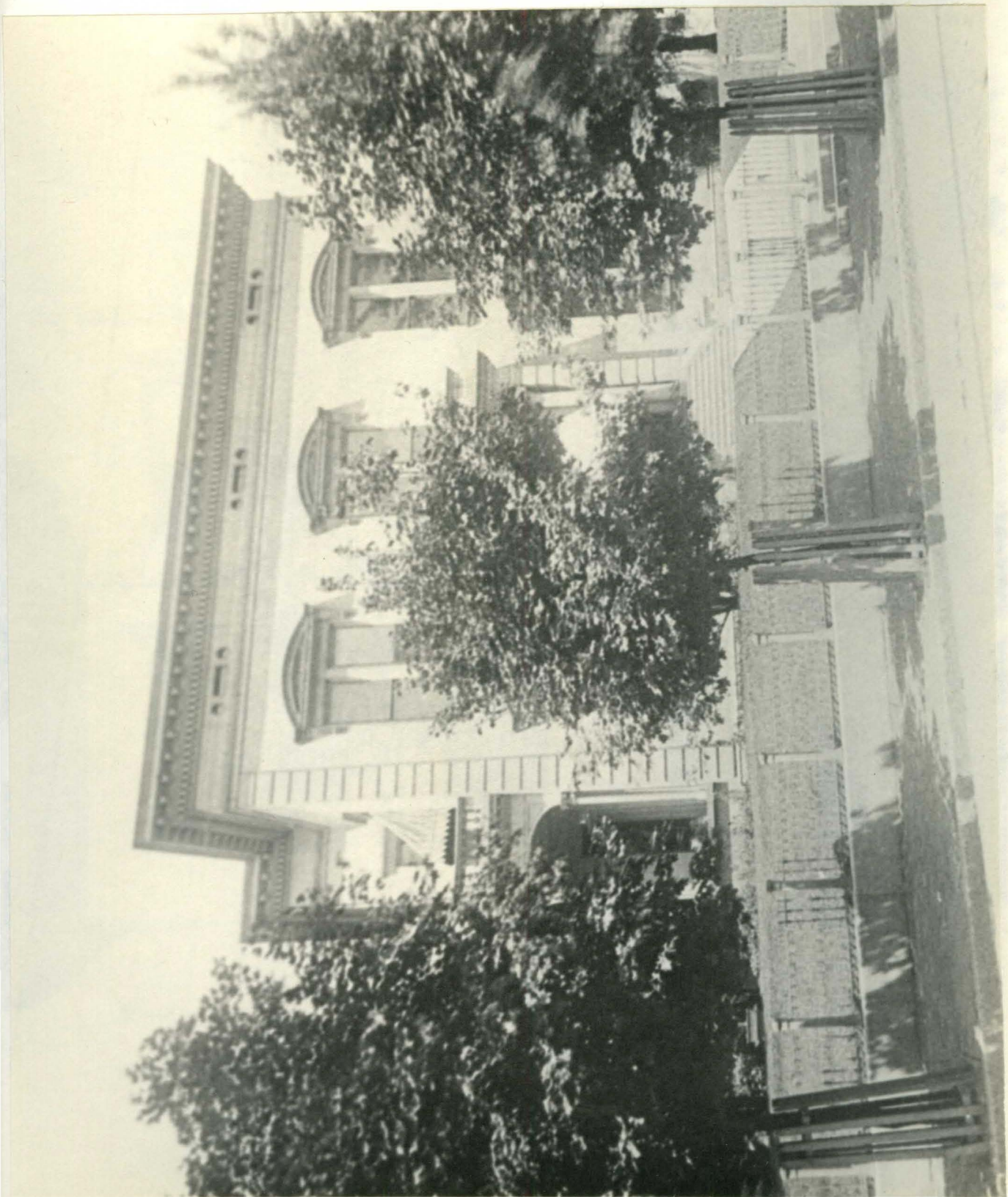


PLATE 47

E. D. Standiford Residence



PLATE 48

Barbour-Graff Residence

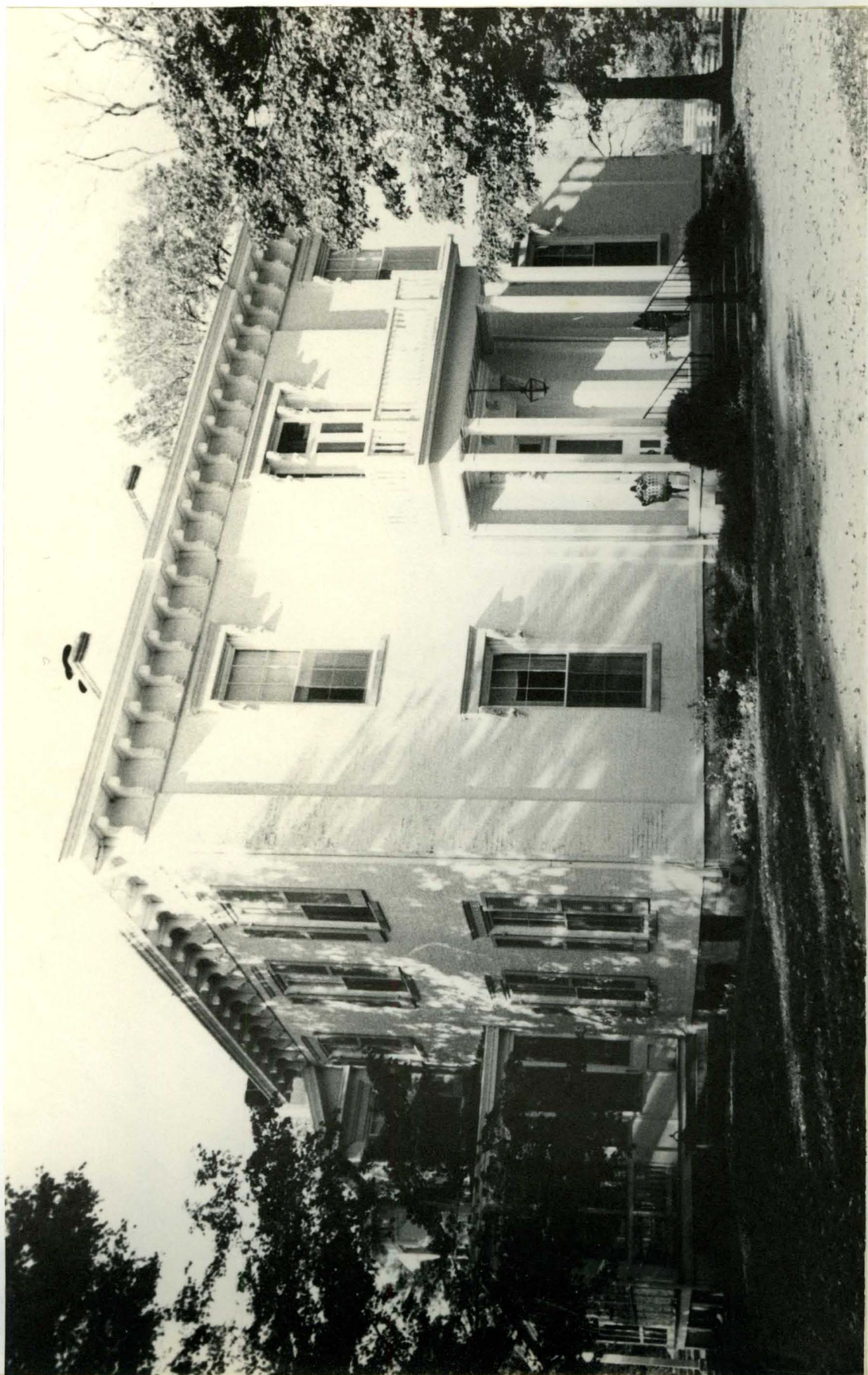


PLATE 49

"Rosewell" (Barbour-Middleton-Blodgett Residence)



PLATE 50

Wilson-Durrett Residence

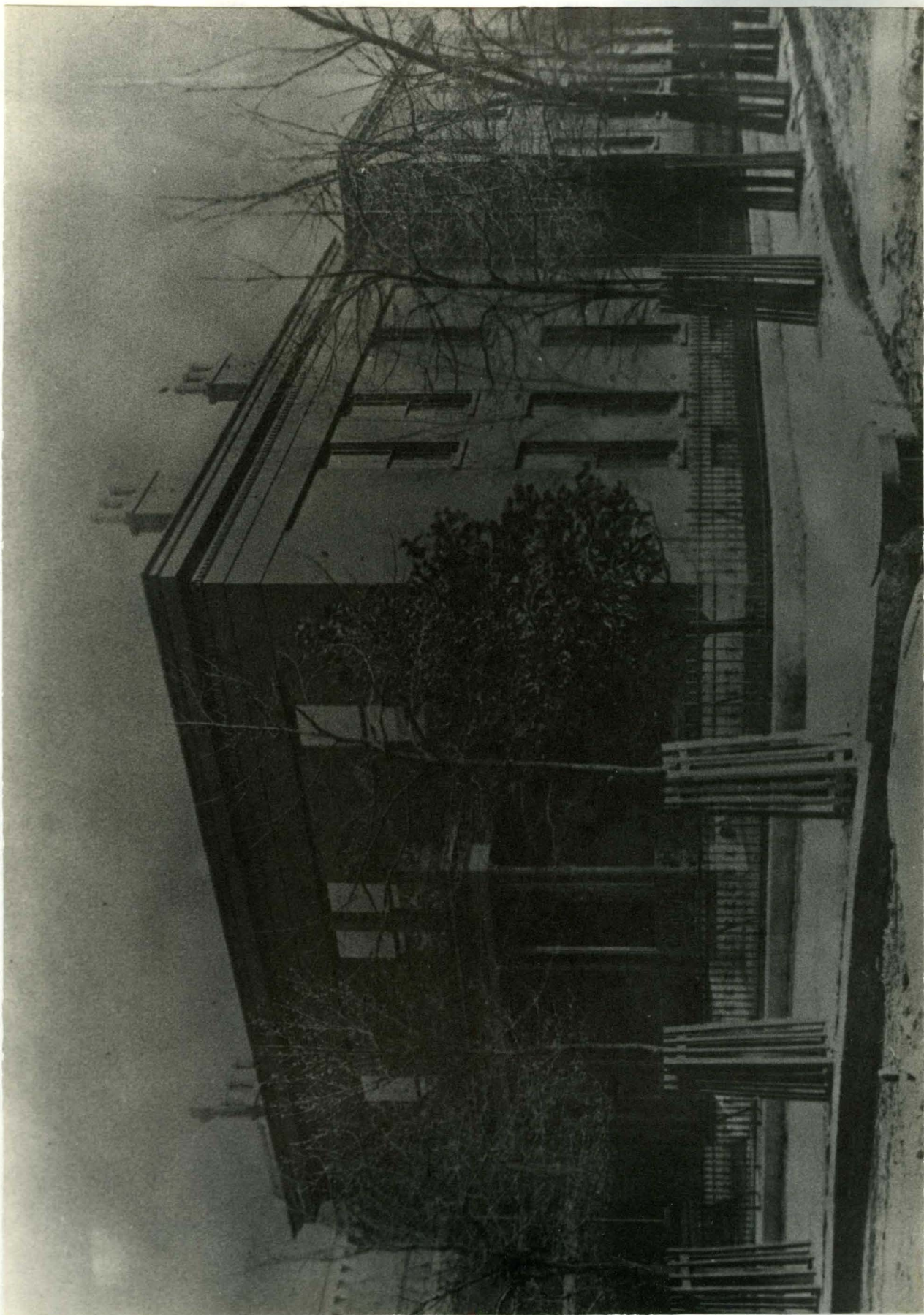


PLATE 51

"Ivywood" (A. Richardson Residence)

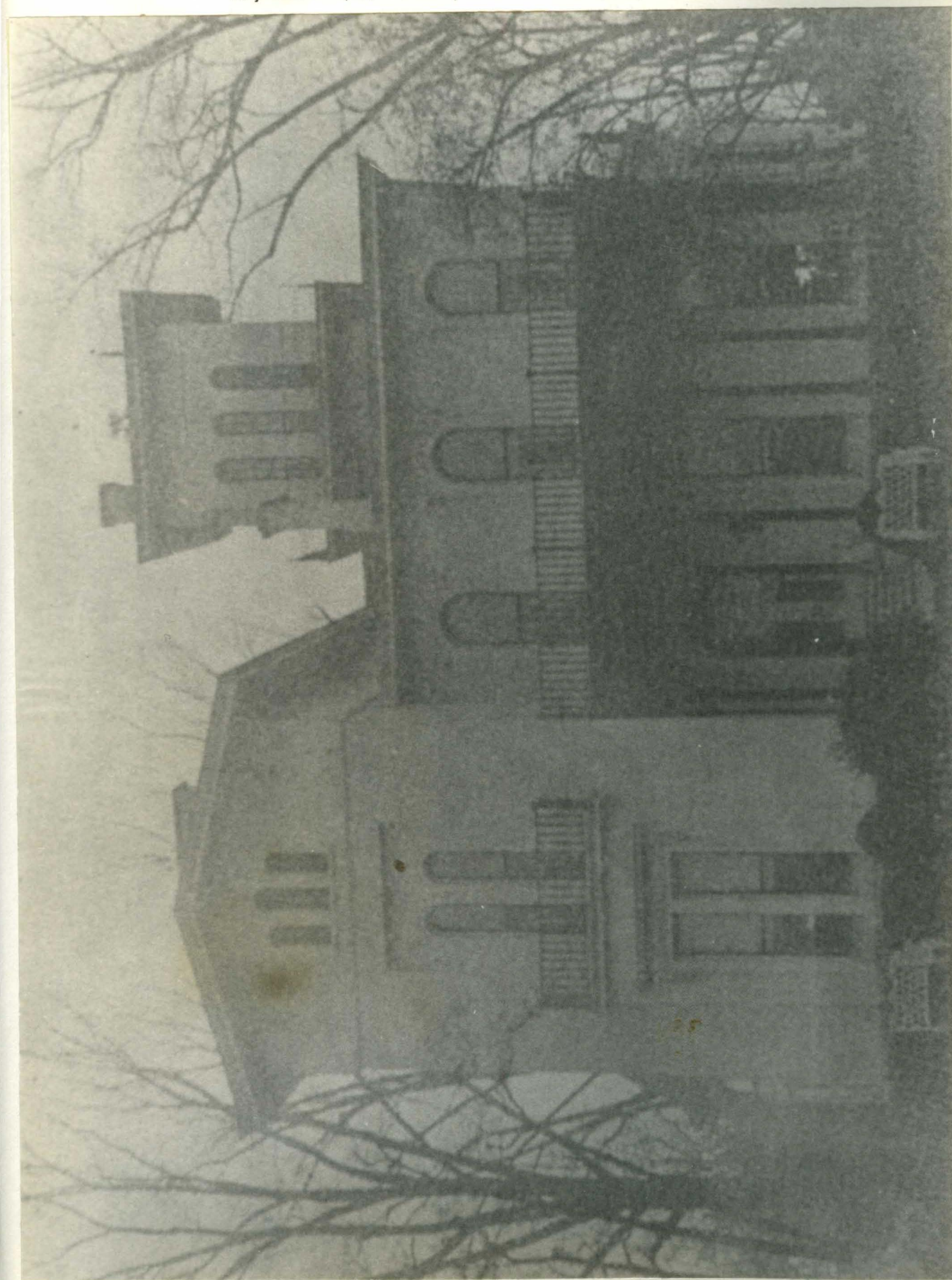


PLATE 52

"Dumesnil House" (J. Peterson Residence)



PLATE 53

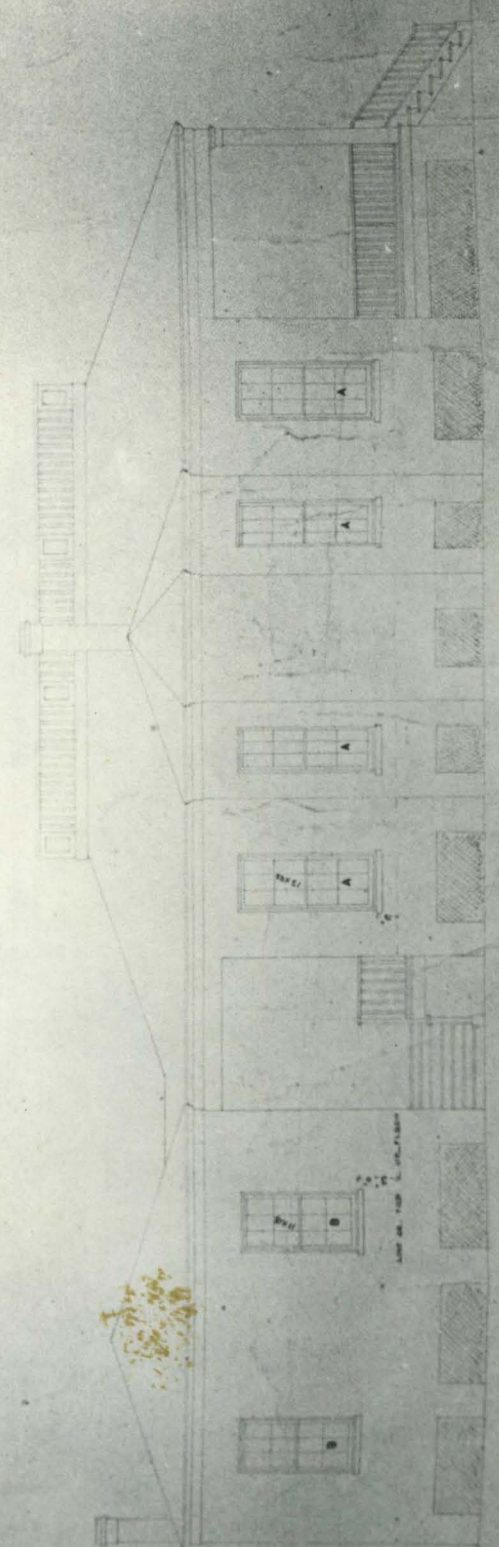
R. T. Ford Cottage Elevation

DUPLICATE

DRAWINGS FOR A COTTAGE
FOR
R. T. FORD ESQ.



FRONT ELEVATION



SIDE ELEVATION

PLATE 54

R. T. Ford Cottage Plan

DUPLICATE

DRAWING FOR A COTTAGE
FOR
R. T. FORD ESQ.

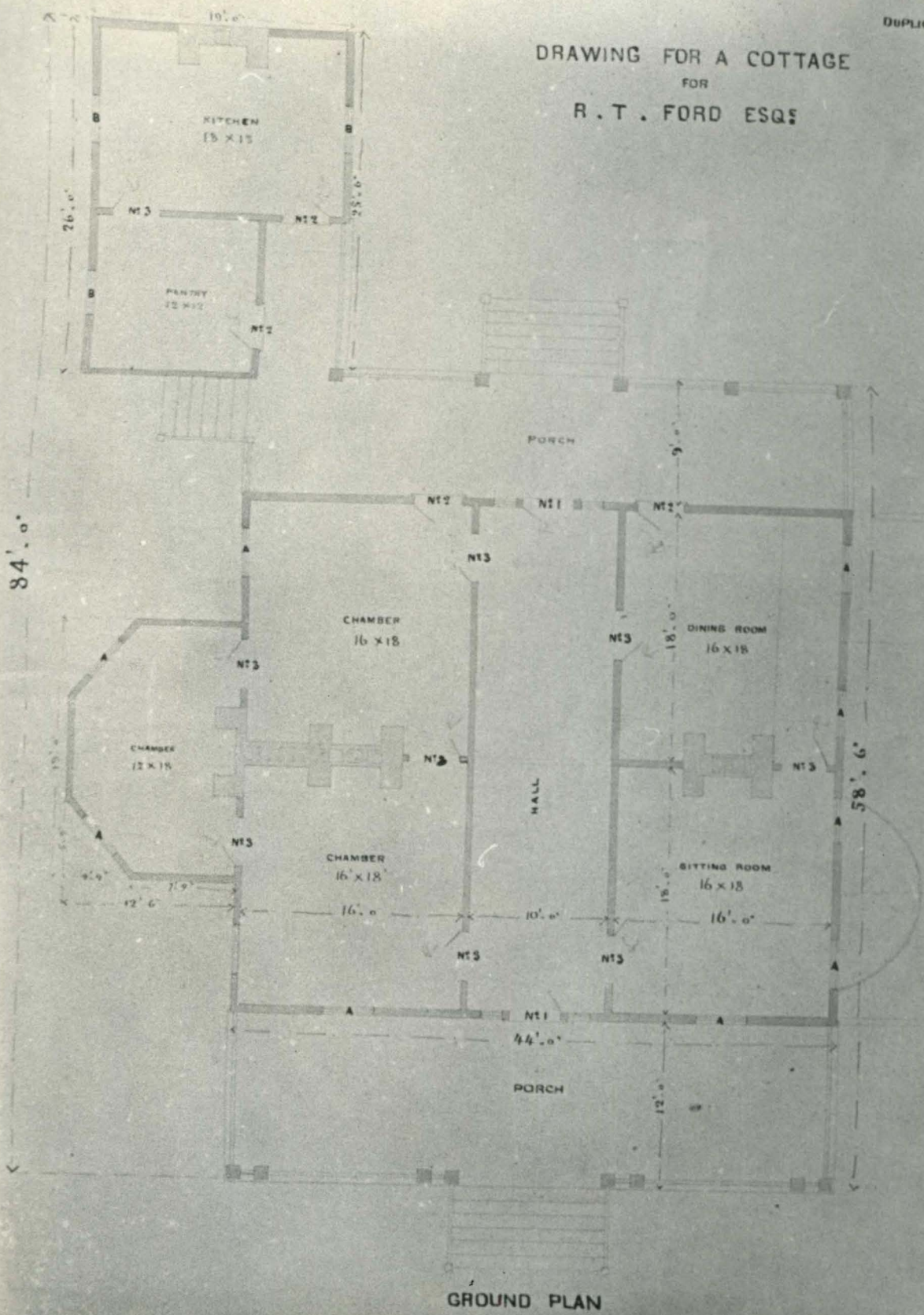


PLATE 55

"Bashford Manor" (J. B. Wilder Residence)



PLATE 56

Plan of First Story of Bashford Manor

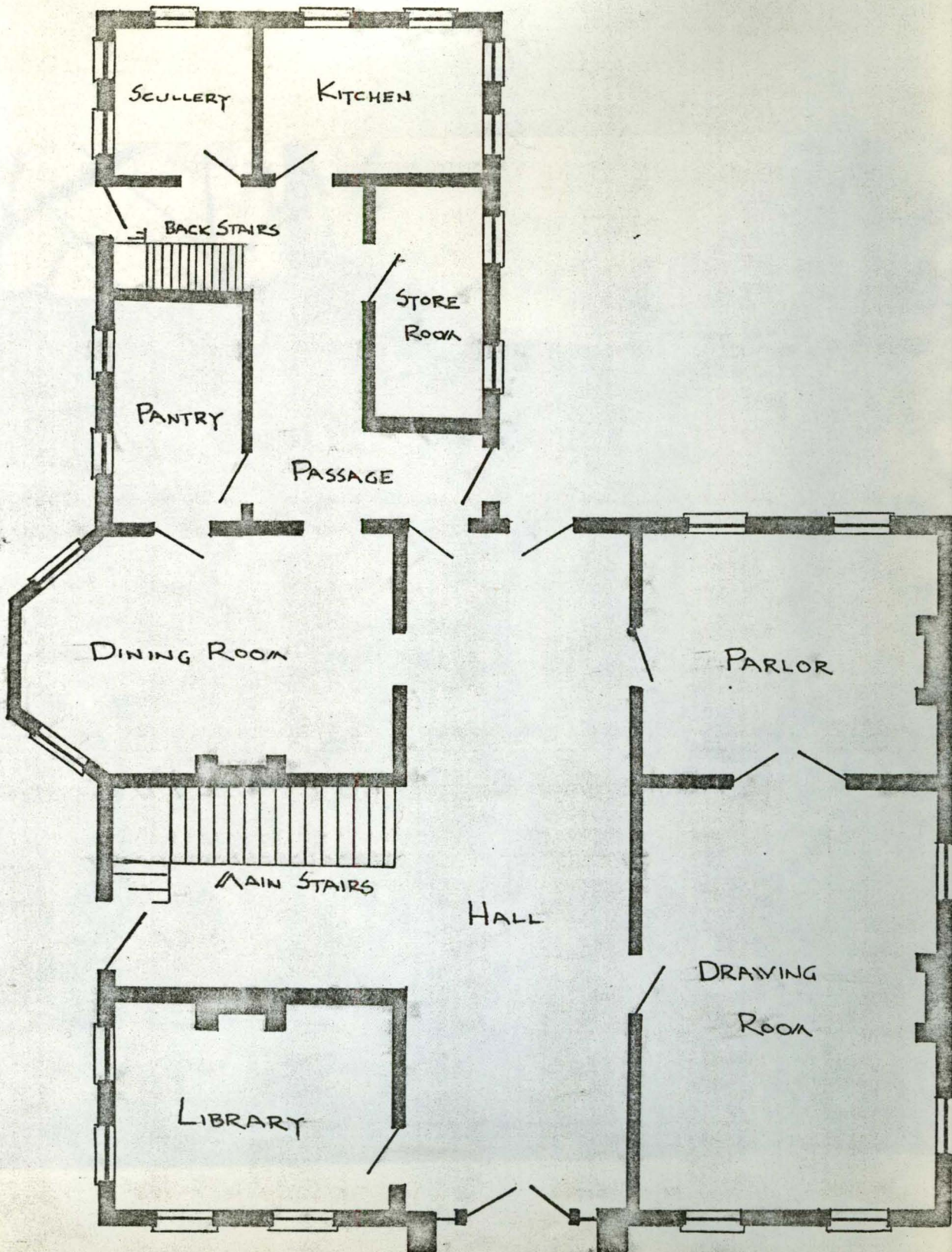


PLATE 57

"Landward House" (S. Robinson Residence)



PLATE 58

Engelhard House

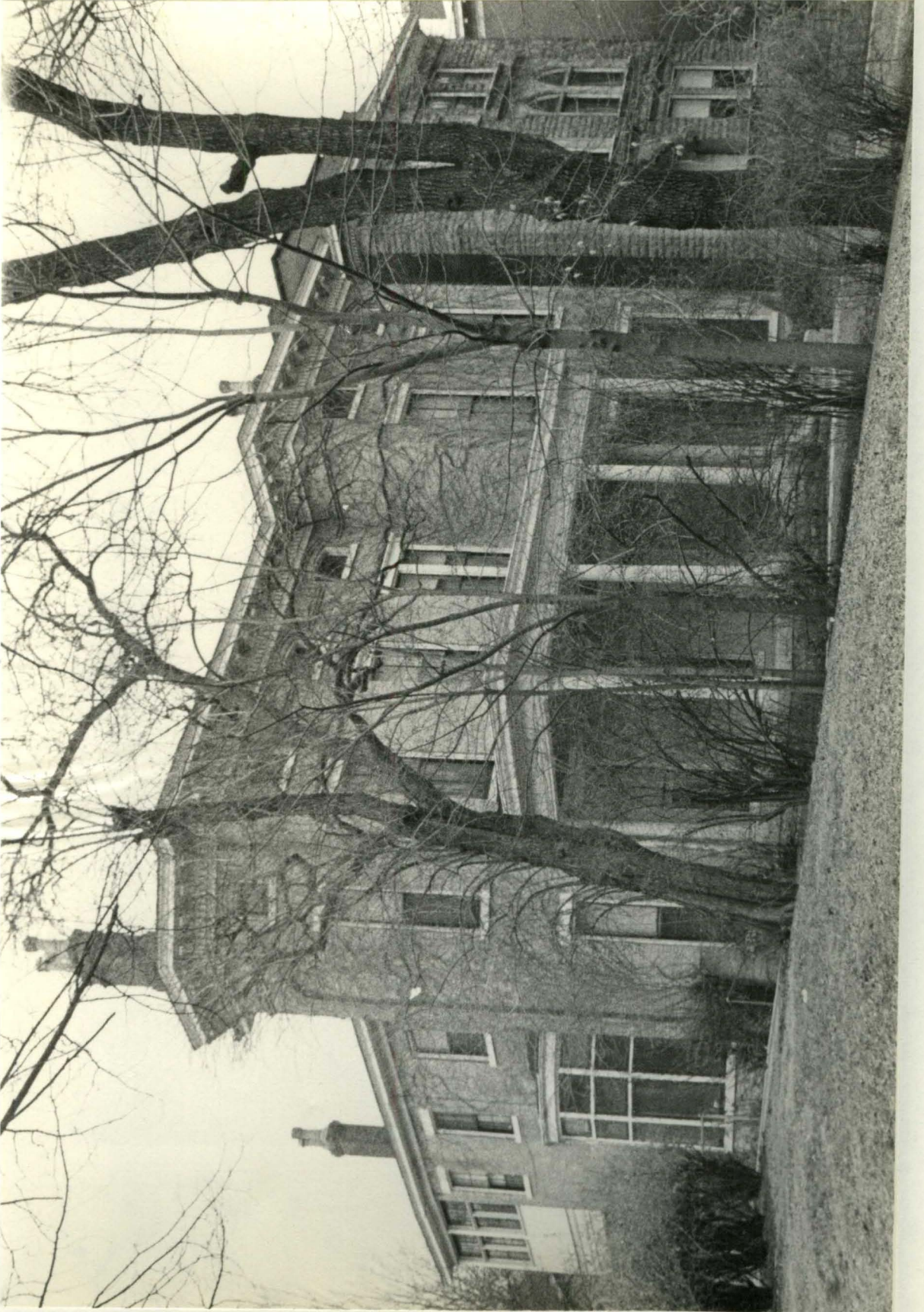


PLATE 59

T. White Residence Interior Detail



PLATE 60

J. Tompkins Residence Drawing Room



PLATE 61

J. Tompkins Residence Stairhall



PLATE 62

Ennis Courthouse

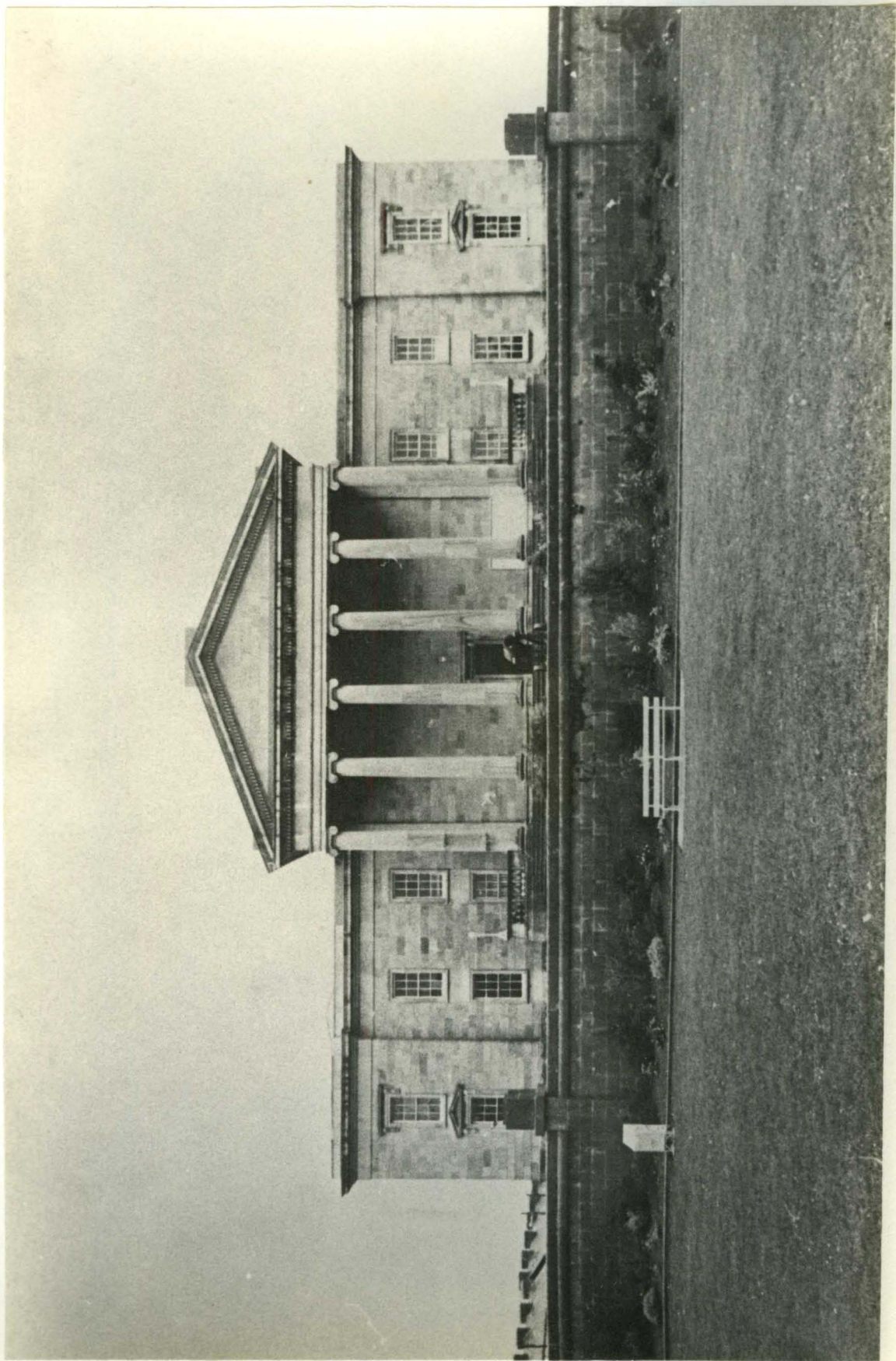


PLATE 63

Ennis Courthouse

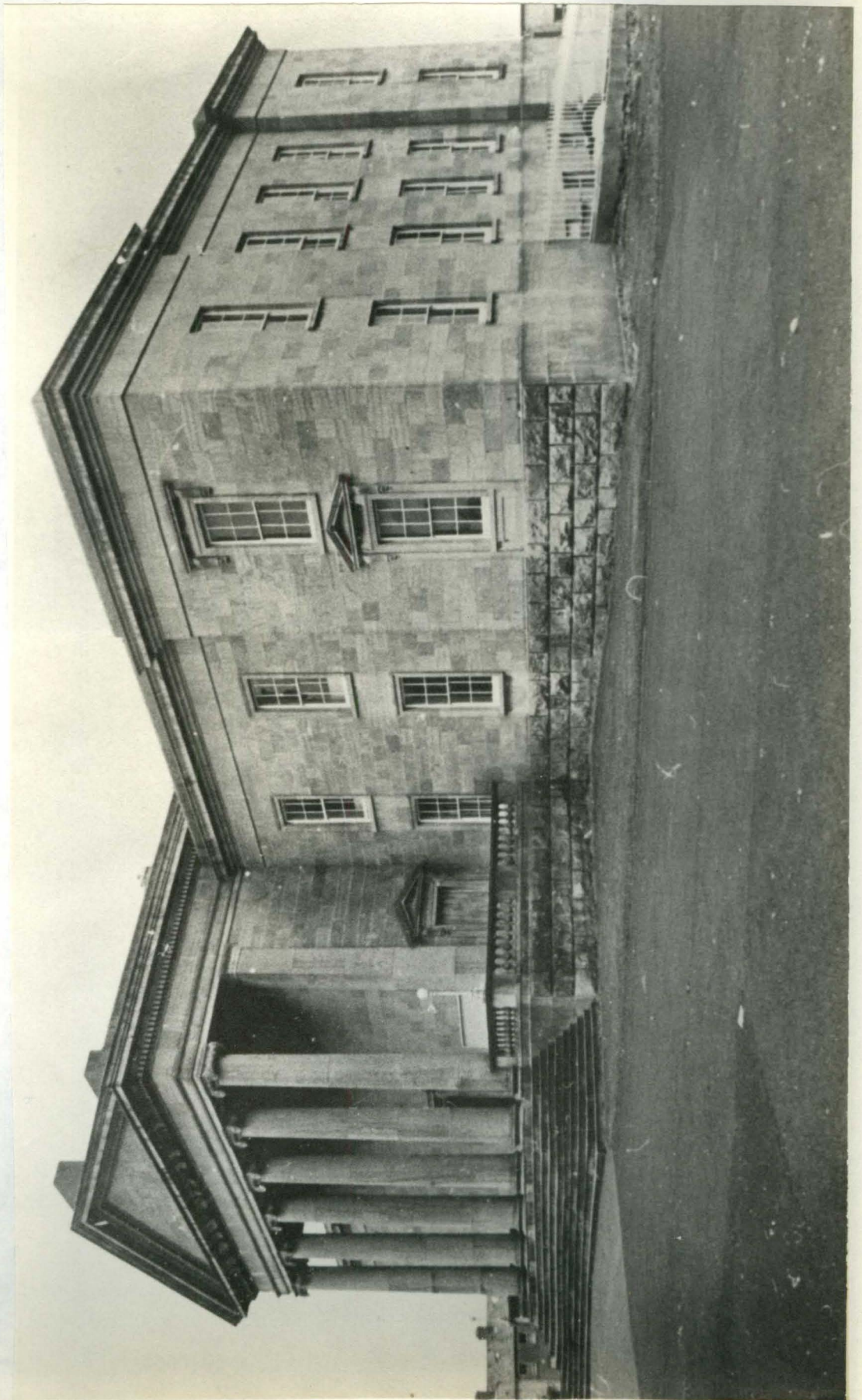
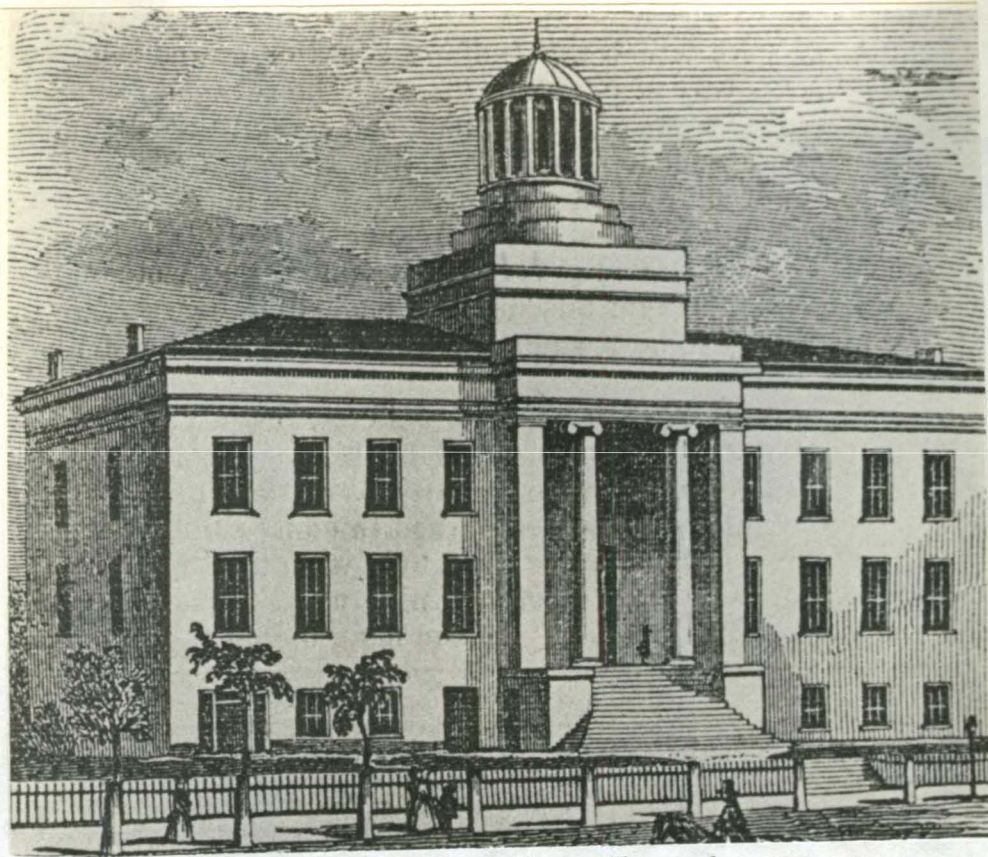


PLATE 64

Louisville Medical Institute



Facade by Gideon Shryock

Facade by Henry Whitestone



PLATE 65

Monsarrat School

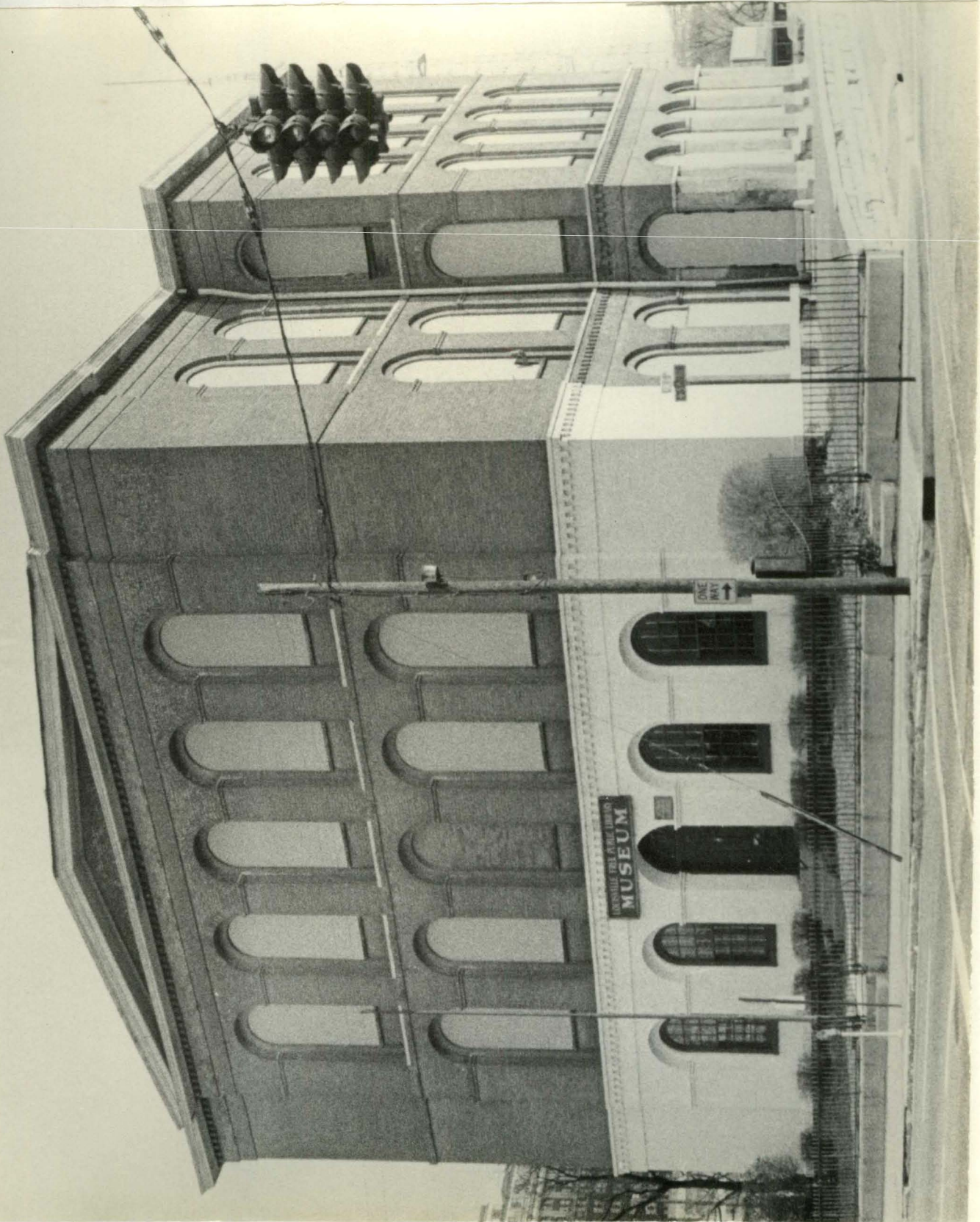


PLATE 66

House of Refuge

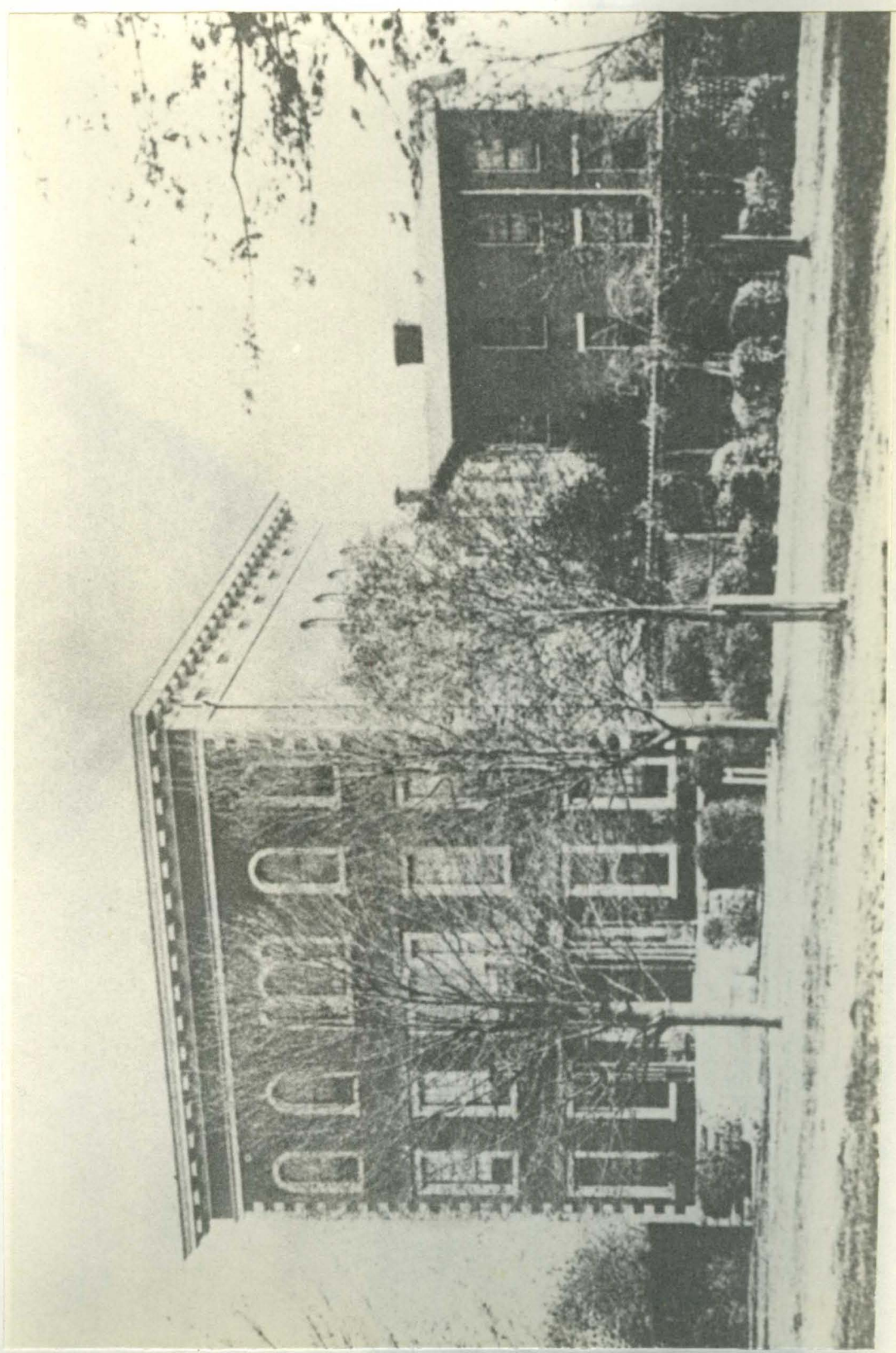


PLATE 67

Cathedral of the Assumption



PLATE 68

Louisville City Hall

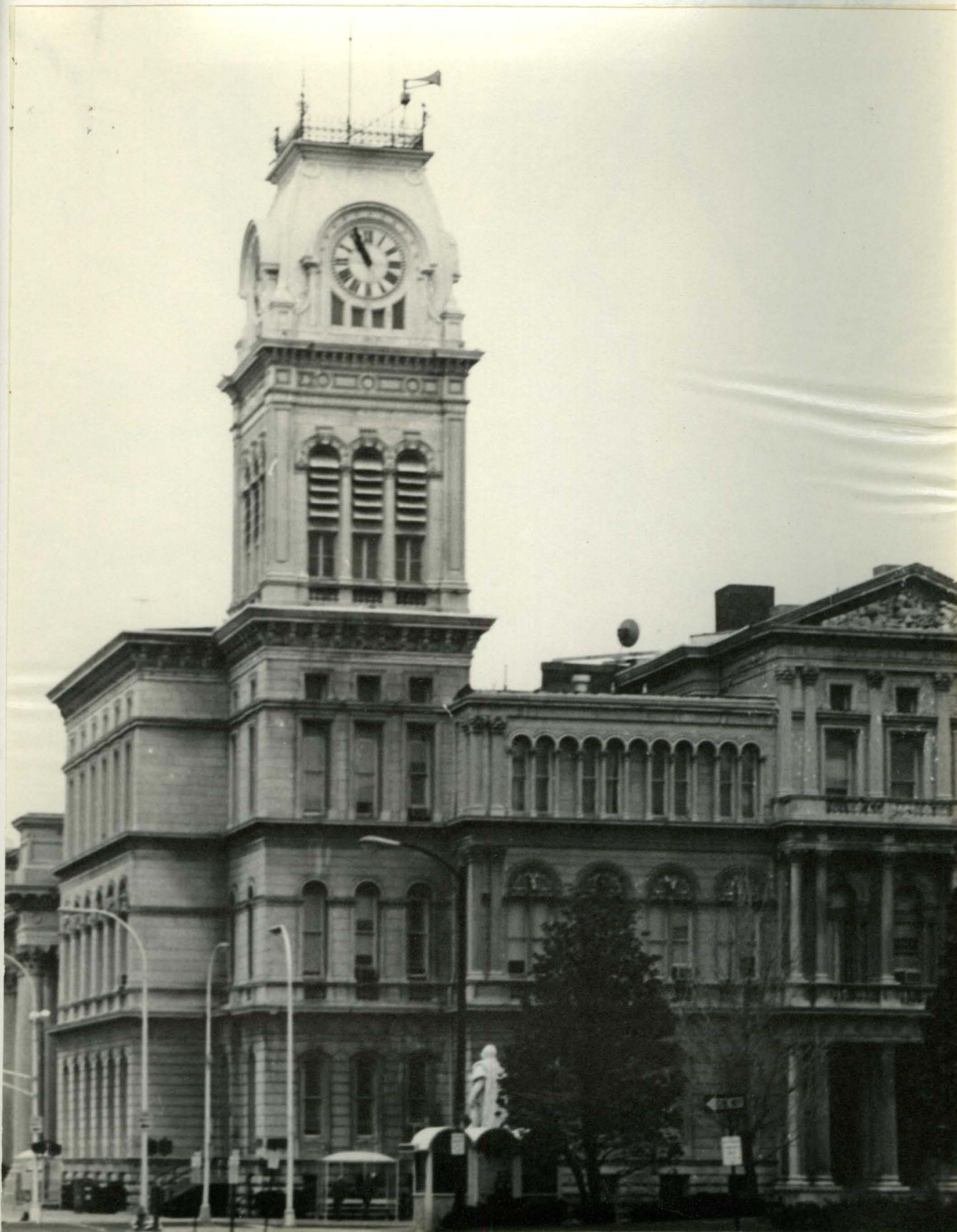


PLATE 69

Irvin Vault



PLATE 70

U. S. Federal Customs House and Post Office



PLATE 71

Second Galt House Drawing Room

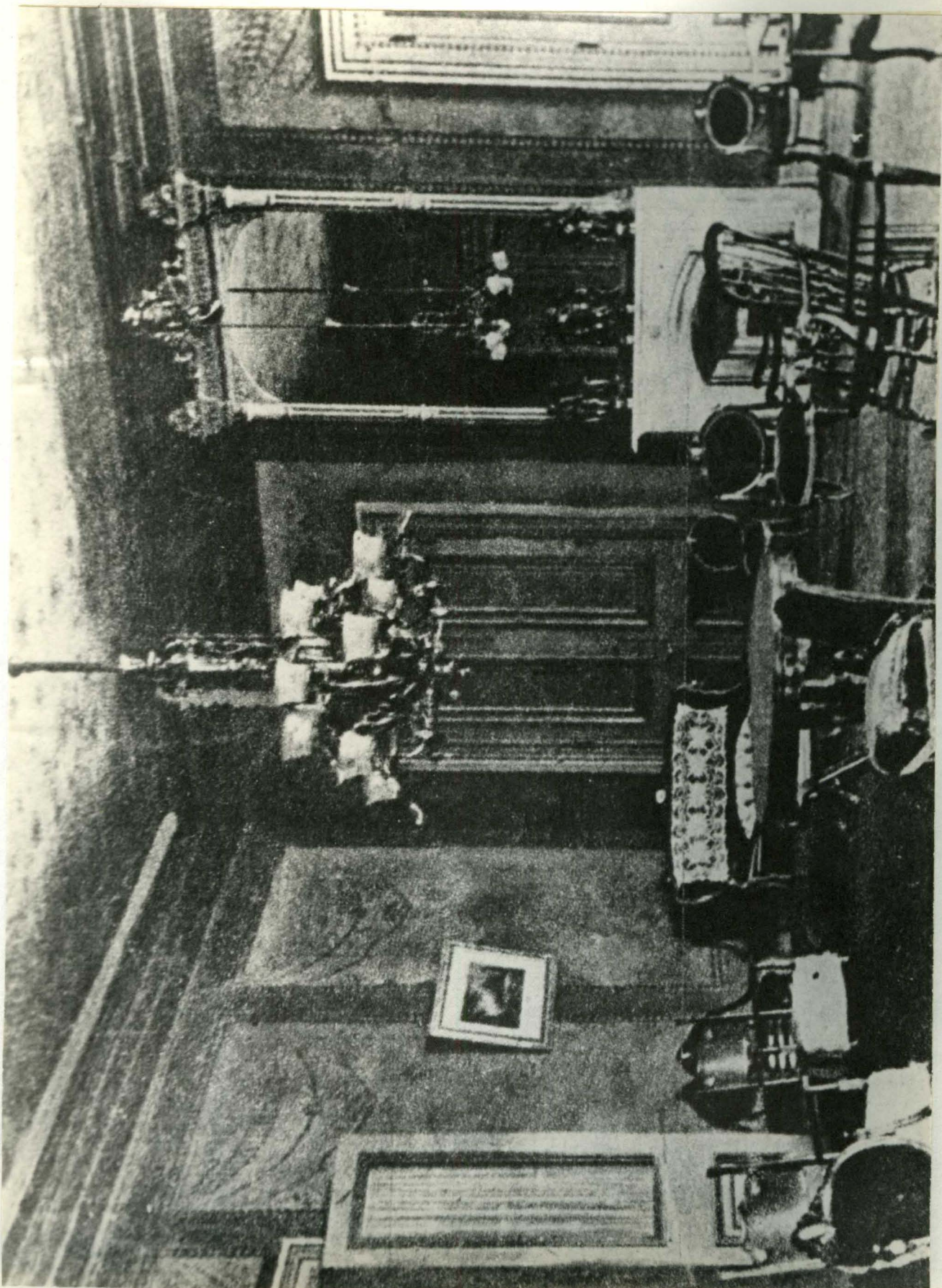


PLATE 72

R. Atkinson Residence

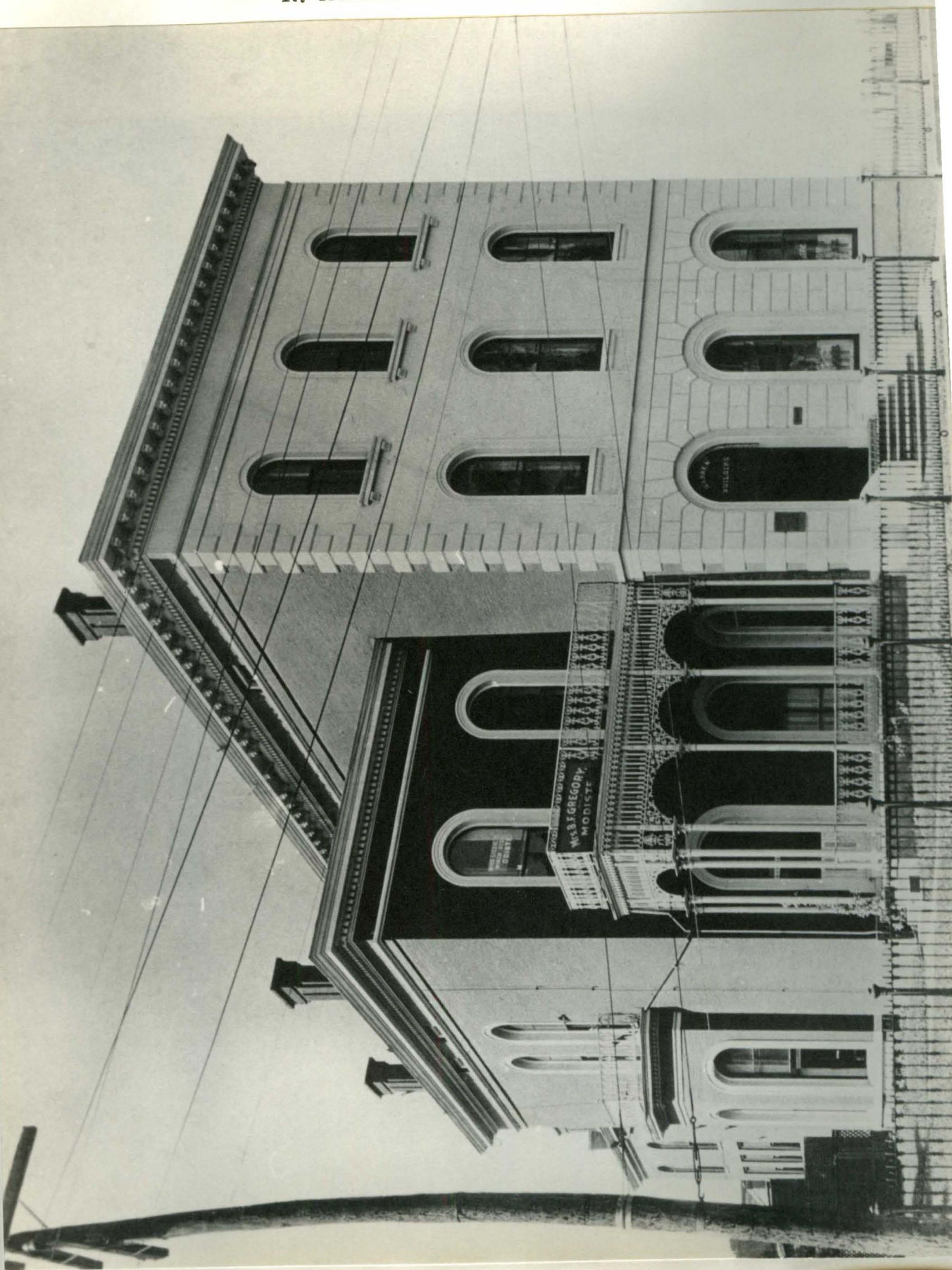


PLATE 73

Whitestone House



PLATE 74

B. F. Guthrie Residence

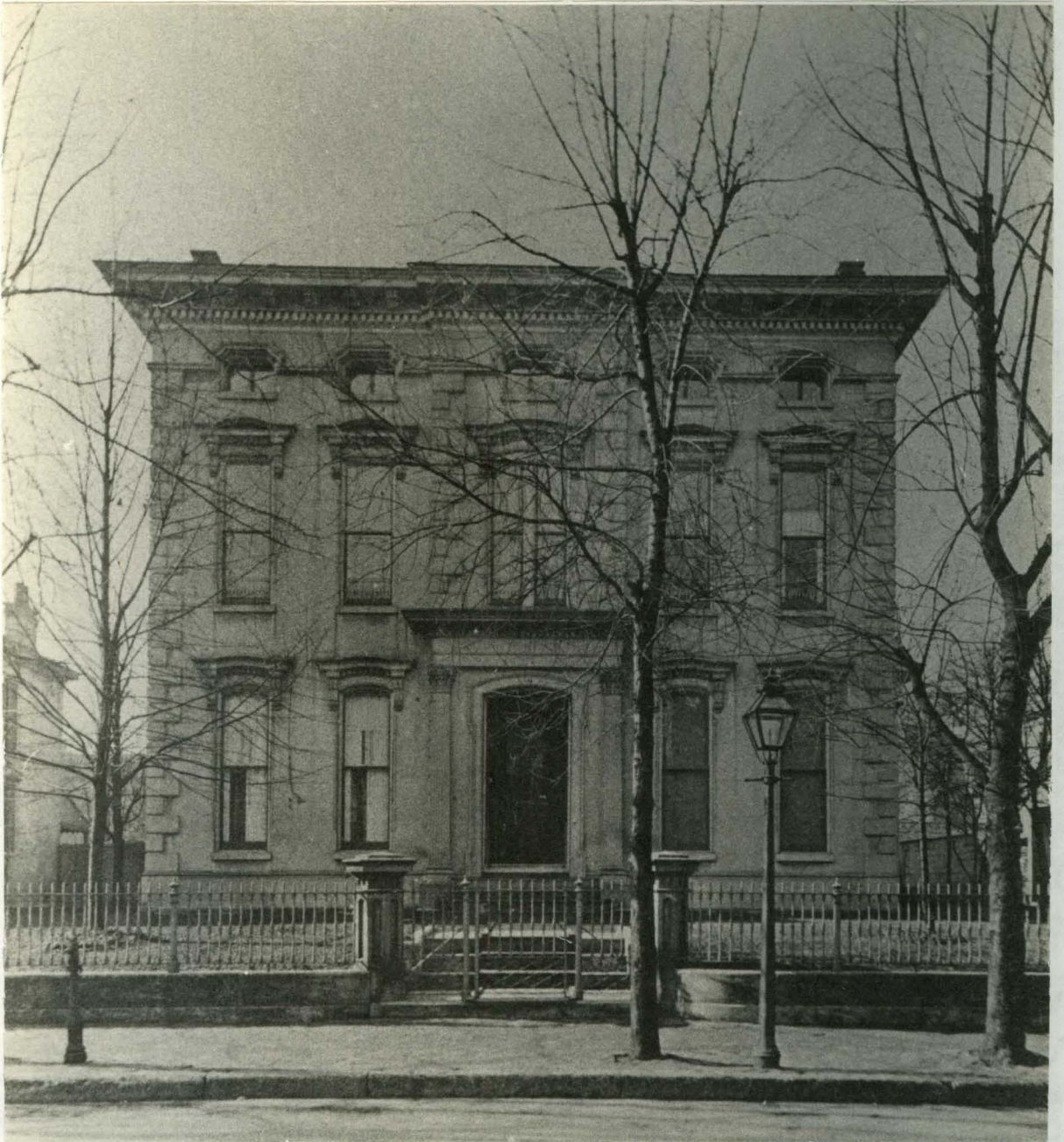


PLATE 75

J. Henning Residence

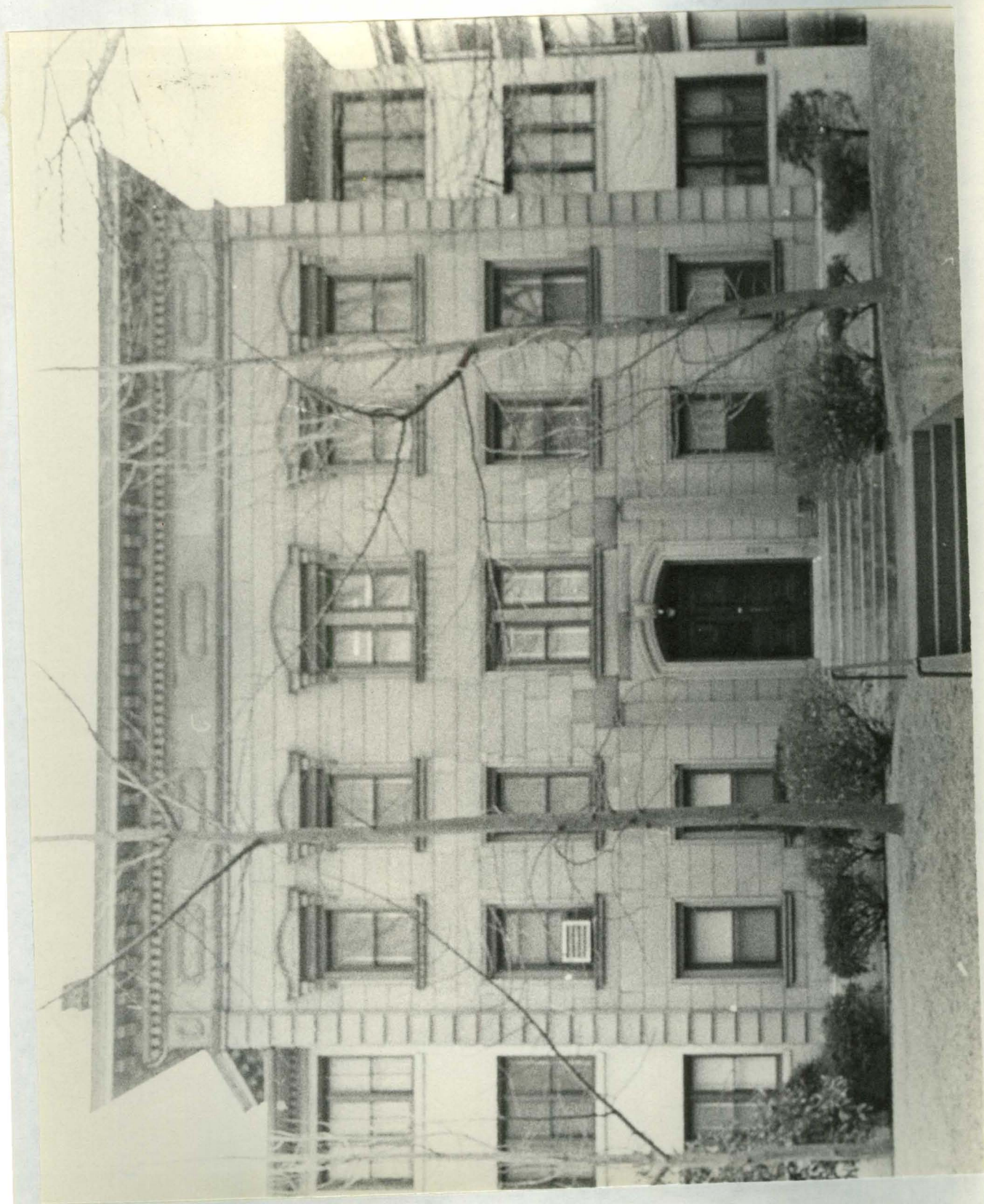


PLATE 76

Ballard Residence



PLATE 77

J. Irvin Residence



PLATE 78

Residence of Dr. Grant

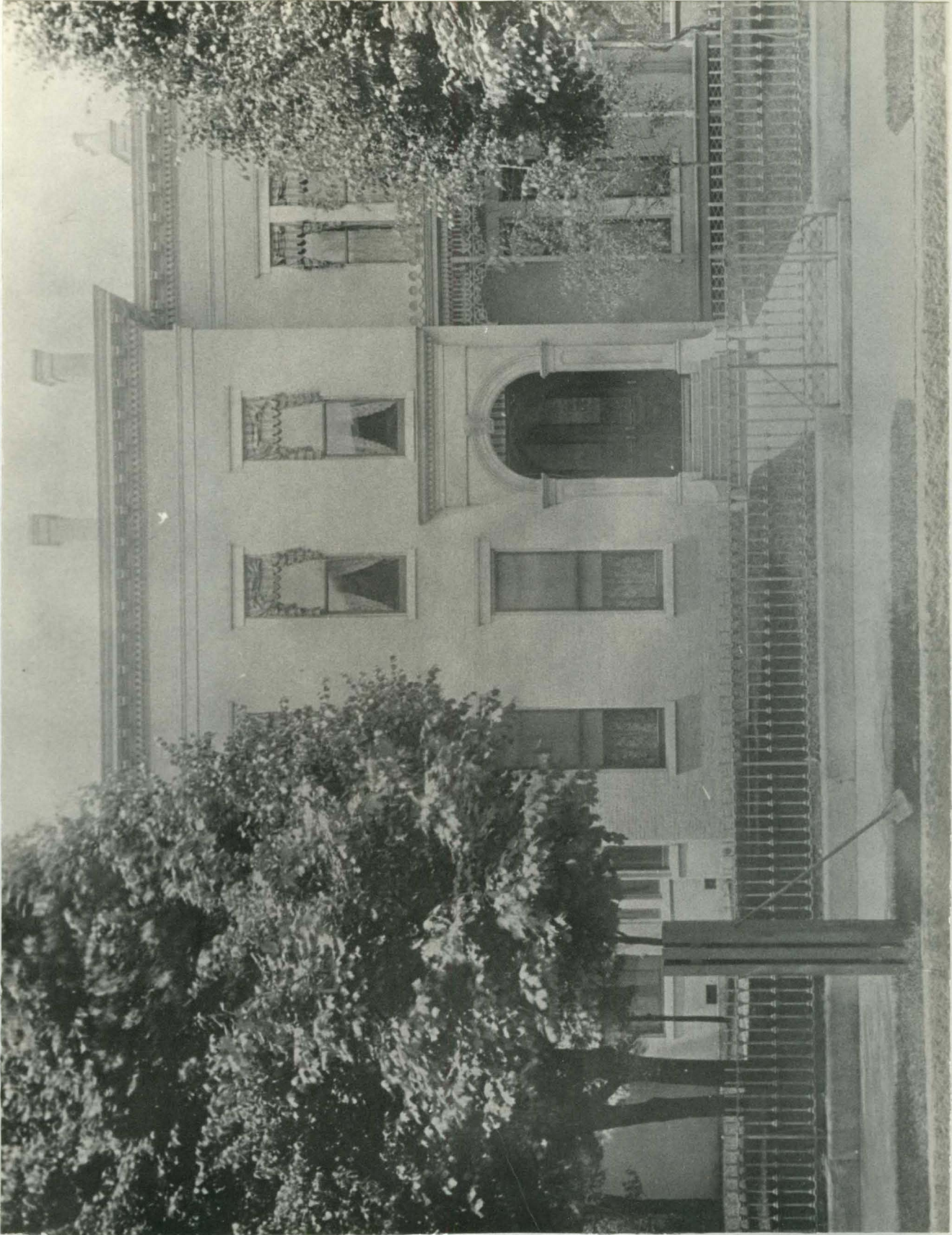


PLATE 79

Jefferson House



PLATE 80

Visitation Home



PLATE 81

Visitation Home Stairhall



PLATE 82

J. C. Ford Residence Reception Room

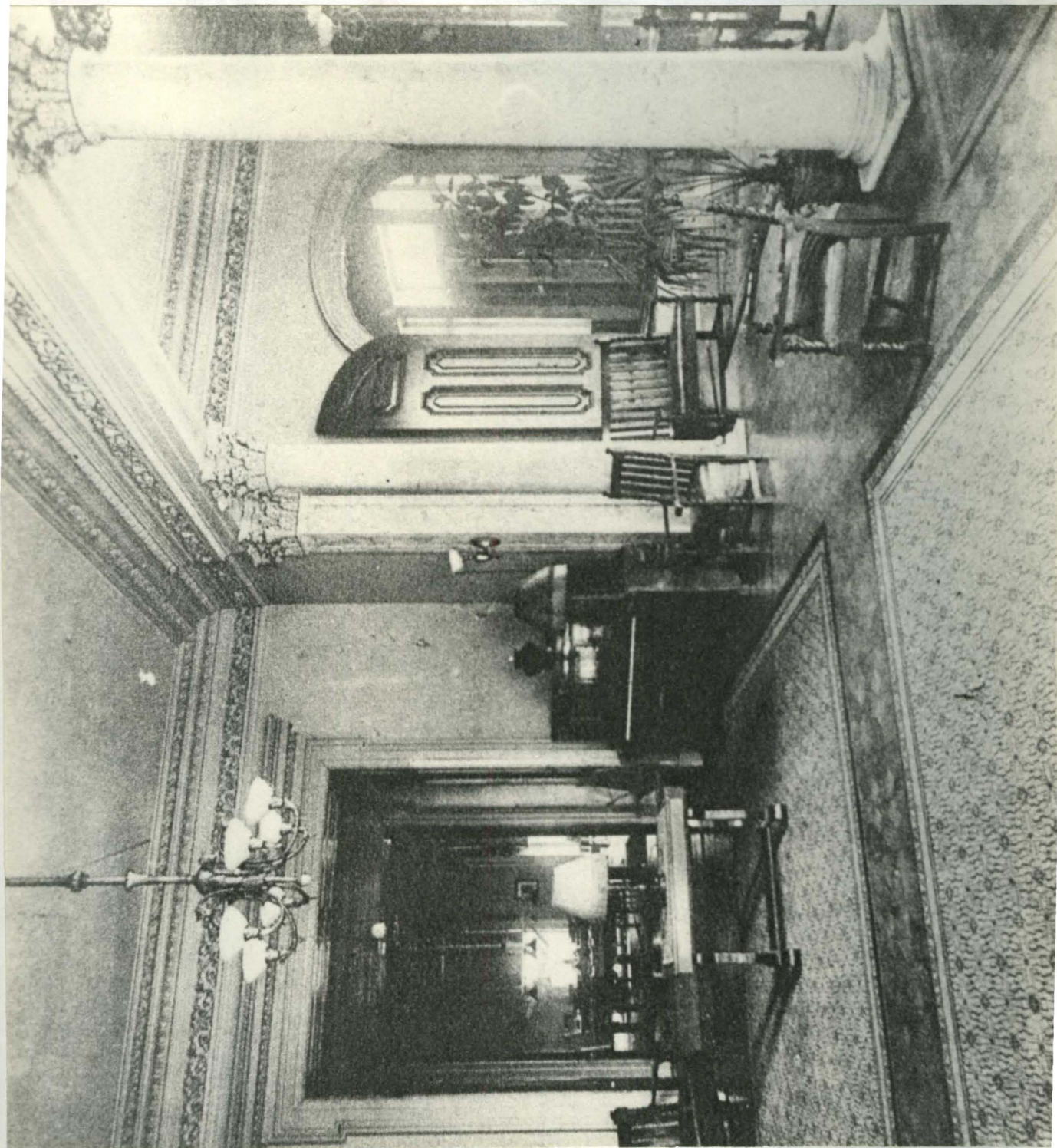


PLATE 83

Old Galt House Mantel

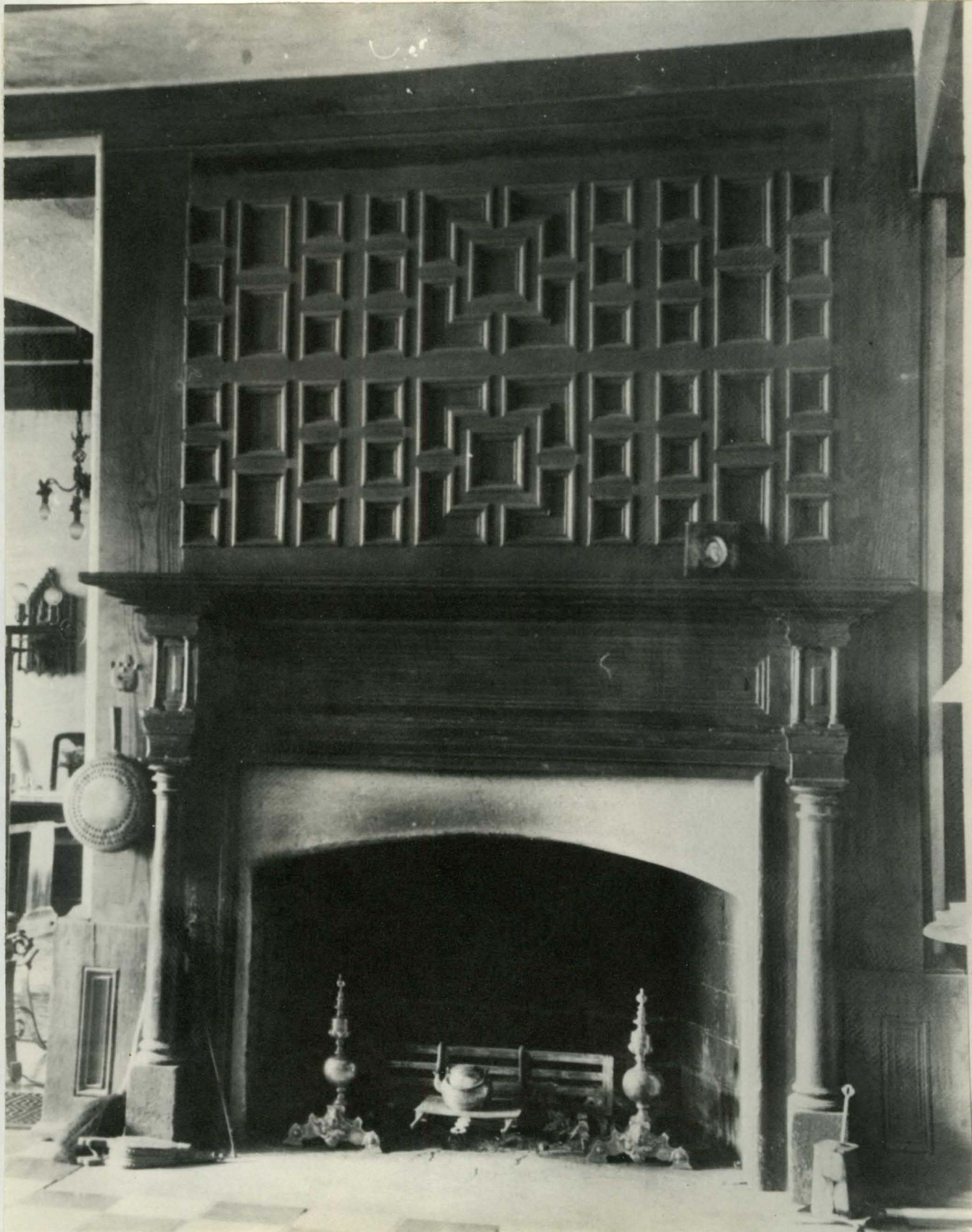


PLATE 84

A. D. Hunt Residence

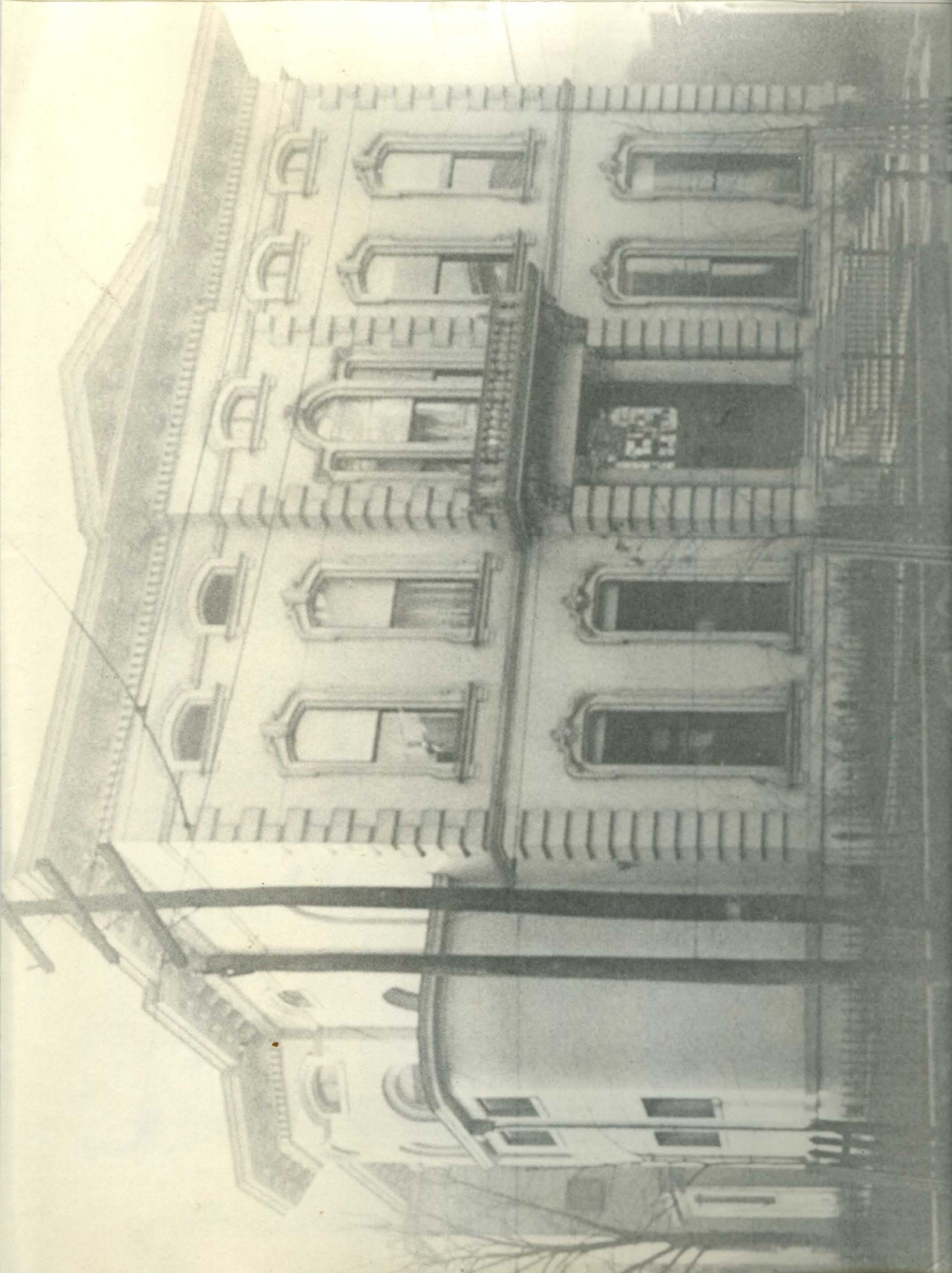


PLATE 85

Portland Federal Building



PLATE 86

Henry Whitestone



APPENDIX II

CATALOGUE: THE WORKS OF HENRY WHITESTONE

This catalogue contains all known works and works attributed to Henry Whitestone either in association with others or on an individual basis. The works are divided into two sections. The first section lists works for which plans exist or for which contemporary newspaper sources or other contemporary sources exist. The second section contains works which are attributed to Whitestone and includes the source of the attribution.

Works within each section are listed in chronological order although some dates are approximate. Most of the dates are the dates of completion of the structure. The location of the structure with the present address is given in addition to the original numbering system when available.

All known owners of the structure are listed as are known alterations to the structure and the availability and location of plans and drawings. Notation is made of structures no longer extant together with the year of demolition or destruction if available. Included in the citation is the source (in abbreviated form) in which material on each structure appears.

Key to Abbreviations:

- Morton Thesis: Douglas P. Morton, "The Buildings of The Louisville Architect Henry Whitestone," unpublished Senior Thesis, Department of Fine Arts, University of Louisville, 1946.
- Morton Photograph Collection: A group of ten photographs of Whitestone structures taken by his daughter, Henrietta, in ca. 1891. These photographs are in the possession of Mrs. E. D. Morton. Prints are among the plates of this paper.
- Morton Scrapbook: A scrapbook containing newspaper clippings and material relating to Whitestone designs. It belongs to Mrs. E. D. Morton.
- List: This is a list (incomplete) compiled by Whitestone's daughter, Henrietta. It is in the Morton Scrapbook. It lists structures designed by Whitestone.
- Thomas, Views: Samuel W. Thomas, Views of Louisville. Louisville: Courier-Journal, 1971.
- Frederick Scrapbooks: Warren Frederick, Twenty Scrapbooks of Louisville and Kentucky including photographs, newspaper clippings, copies of deeds, etc. University of Louisville Library, Patterson Room (uncatalogued).
- Bergman map: C. T. Bergman, Map of Jefferson County showing names of property owners, houses, churches, schools, etc. 1858.
- Brown: Theodore M. Brown, Introduction to Louisville Architecture. Louisville: Louisville Free Public Library, 1960.
- Bridwell and Brown: Margaret M. Bridwell and Theodore M. Brown, Old Louisville. Louisville: University of Louisville, 1961.
- Kentucky Heritage Commission Survey: Kentucky Heritage Commission, Survey of Historical Sites in Kentucky. Lexington: Spindletop Research Inc., 1971.
- Preservation Plan: Falls City Metropolitan Council of Governments, Metropolitan Preservation Plan. Text by Walter E. Langsam. U. S. Department of Housing and Urban Development, 1973.
- Newcomb: Rexford Newcomb, Architecture in Old Kentucky. Urbana: University of Illinois Press, 1953.

SECTION I: DOCUMENTED WORKS

1. Ennis Court House: County Clare, Ireland (ca. 1840-1850)

The Court House has been attributed to Whitestone through contemporary newspaper sources both in the United States and Ireland, correspondence with the Clare County Registrar, and family history. An article entitled "Architecture and Artistic Doings in Ireland" in The Builder (London), VIII, 392 (August 10, 1850), mentions the Court House stating, "Mr. Joseph Kirk, the sculptor is in Ennis at present superintending the fixing of his statue of the late Master of the Rolls in the new court-house." A later issue stated "The O'Loghlen Testimonial has been placed during the last week, in the large entrance hall of the new Court-house, Ennis. The statue is eight feet high and represents Sir Michael in his judicial chair, draped in full dress costume of Master of the Rolls, it is placed on a pedestal five feet high, at the corner of which stand two female figures representing justice and mercy."

See text (p.101) for newspaper commentary and stylistic description.

See Plates 62, 63.

Nothing is known of other works in Ireland. Whitestone may have been the superintendent on this job for the architect to whom he

was apprenticed.

Still standing.

Sources:

Morton Scrapbook (untitled, undated newspaper clipping).

The Courier-Journal Supplement, March 21-22, 1869.

The Builder.

The Shell Guide to Ireland. London: Ebury Press, 1967.

Morton Thesis, p. 16.

Correspondence with Clare County Council.

Correspondence with Douglas S. Richardson.

2. First Galt House: Northeast corner of Second and Main, Louisville, Kentucky (1835-1853).

The architect of the original Galt House built in 1835 is not known, but contemporary newspaper accounts state that Whitestone, as an associate of Isaiah Rogers, came to Louisville in 1853 to enlarge and remodel the hotel.

See text, p. 28.

See Plate 5.

Destroyed by fire in 1865.

Sources:

Courier-Journal, March 21-22, 1869.

Thomas, Views, pp. 62-63.

3. Louisville Hotel: 608-616 West Main Street, Louisville, Kentucky
(1832, 1855-56).

The structure was originally designed in 1832 by Hugh Rowland. It was enlarged and remodeled in 1855-56 by Isaiah Rogers and Henry Whitestone. Plans of several versions are at The Filson Club.

See text, p. 31.

See Plate 7.

Demolished in 1950.

Sources:

Luckett and Farley card file.

Plans at The Filson Club.

Newcomb, Old Kentucky, p. 126.

Thomas, Views, pp. 62, 122, 219.

The Louisville Daily Journal, August 1, 1856.

The Courier-Journal Supplement, March 21-22, 1869.

Circuit Court Case 45775.

Frederick Scrapbook No. 3 (newspaper article with photograph).

4. Louisville Medical Institute: Eighth and Chestnut, Louisville,
Kentucky (1838, 1857).

The original medical school on this site was designed by Gideon Shryock in 1838 and burned in 1856. Henry Whitestone redesigned the structure on the same foundation in 1857. Rogers name is not known to have been connected with it.

See text, p. 102.

See Plate 64.

Demolished in 1971.

Sources:

Luckett and Farley card file.

Miller, Helen Duke. The Medical Institute (1945).

Morton Thesis, p. 18.

Morton Scrapbook.

The Louisville Daily Journal, June 23, 1857.

Faculty Record, University of Louisville Medical Department
(November 28, 1857).

Thomas, Views, Photograph, p. 75.

5. Tower of the Cathedral of the Assumption: 443 South Fifth Street,
Louisville, Kentucky
(1852)

The Cathedral had been built from 1849 to 1852; designed by William Keely (1816-1876). According to The Courier-Journal for March 21-22, 1869, Whitestone constructed the tower and spire before 1859. There is no primary source material on the building of the Cathedral, and Whitestone's name was not found by the Reverend Clyde Crews, Historian of the Cathedral, in his research.

Family history has associated Whitestone with the Cathedral tower, and there are several pictures of it in the family scrapbook.

D. X. Murphy and Brothers did repairs on the tower later in the century.

See text, p.108.

See Plate 67.

Still standing.

Sources:

Preservation Plan, p. 66 (photograph).

The Courier-Journal Supplement, March 21-22, 1869.

Interview with the Reverend Father Clyde F. Crews, June, 1973.

Crews, Clyde F. Presence and Possibility: Louisville Catholicism and its Cathedral, (1973).

Morton Scrapbook (photograph).

Deering, Richard, Louisville.

and Social Advantages, (1859) (Engraving of Cathedral with spire).

Deppen, Louis, The Louisville Catholic Family Guide of 1887, (1887).

6. Hite House: Northwest corner of Second and Walnut, Louisville, Kentucky (ca. 1858).

The house was originally built for Thomas H. Hunt by Henry Whitestone ca. 1858. Captain Hite bought the house in 1865.

The structure still stood in 1945 but it had been altered and made into a store.

There is a photograph of the house in the group of photographs in the possession of Mrs. Morton allegedly taken by Whitestone's daughter about 1891.

See text, p. 60.

See Plate 15.

Demolished.

Sources:

The Courier-Journal, November 10, 1895, Section 2, p. 4.

Briney, Melville O., "Hite House, Where the Latch String was Always Out," The Louisville Times (December 13, 1956) (Sketch).

Morton Thesis (referred to as Ballard House), p. 35.

7. Ford House: Second and Broadway, Louisville, Kentucky (1858-59).

This spacious Anglo-Italianate Renaissance Revival building was one of Whitestone's earliest designs in this style and his most famous residence. It was built for James Coleman Ford. After Mr. Ford's death in 1881 the house was sold to Dr. Norvin Green who was President of the Western Union Telegraph Company. The house was sold by a surviving Green daughter in 1909 to a group of businessmen who sold to the Young Women's Christian Association in 1912. Additions were made by the YWCA. In 1964 the Portland Federal Savings and Loan Association purchased the property and razed the building.

Parts of the building, such as a marble mantel which is now in the din-

ing room of Hume Logan's "Whitehall" on Lexington Road in Louisville, were sold at auction.

Copies of the original site plan, elevations, drawings, and plans are at Lockett and Farley, Inc.

See description in text, p. 62.

See Plates 17 - 28.

Demolished in 1964.

Sources:

Morton Thesis, p. 21.

Assessors List, City of Louisville 1859. (Kentucky State Archives)

McCandless, H. House at Second and Broadway, (1936).

Kendrick, William, Reminiscences of Louisville, (1937).

Brown, T., Intro., p. 24.

Bridwell and Brown, Old Louisville, p. 22 (Photograph).

Louisville Commercial, July 6, 1893, July 7, 1893.

The Courier-Journal, July 7, 1893.

The Courier-Journal Magazine, October 22, 1899, p. 1.

The Courier-Journal, April 6, 1930 (interior photographs);

September 9, 1952 (photograph and letter from W. Creese);

January 14, 1962 (photograph); January 8, 1963; March 29,

1963; May 26, 1963 (interior photographs); August 8, 1963;

November 12, 1963 (photograph); November 14, 1963 (photo-

graph); May 4, 1964 (photograph); June 27, 1964 (letter to the

Editor from Mrs. W. Chamberlain); July 21, 1964 (photograph);
November 18, 1964 (photograph).

8. Newcomb Residence: 118 West Broadway, Louisville, Kentucky
(1858-59).

This Renaissance Revival residence was built for Horatio Dalton Newcomb by Henry Whitestone in 1858-59. The Newcombs lived in the house until 1887 when it was sold to Louisville Female Seminary run by a Mrs. Nold. In 1891 the Xavierian Brothers bought the house and converted it into St. Xavier's College (High School). They moved the facade of the old residence to the front of a larger new building and added a third floor. The core of the original building was behind this new structure. In 1961 St. Xavier's moved and the complex was demolished.

The original plans are at Lockett and Farley, Inc.

See description in text, p. 71.

See Plates 32, 33.

Demolished in 1961.

Sources:

The Courier-Journal Magazine, January 29, 1961, Margaret
Bridwell, "Requiem for a Landmark."

The Louisville Commercial, July 7, 1893.

The Courier-Journal, July 7, 1893.

List in Scrapbook.

Morton Thesis, p. 30.

T. Brown, Intro., p. 24.

Catalogue of Art Collection, Louisville, 1867.

Meddis and Southwick Auction Catalogue. Sale of the Personality at the residence of H. D. Newcomb, deceased, No. 24 West Broadway, Tuesday 27th, 1877 (Filson Club).

The Courier-Journal, "Auction of Contents of Residence,"
December 2, 1877.

Daily Ledger, August 25, 1873.

9. "Ivywood" Woodleigh (Claggett Estate): 3000 Dundee Road,
Louisville, Kentucky (ca. 1859).

This "Italian Villa" with a square tower and an asymmetrical front, reminiscent of Downing's designs, was built for Allen Richardson, a horticulturist, who lived there until 1880. A Frederick Adams lived there in 1894 and Charles Claggett purchased it in 1913.

The structure is cited as by Whitestone on list by his daughter in the family scrapbook. Several newspaper articles attribute it to Whitestone.

See text, p. 89.

See Plate 51.

Demolished in 1954.

Sources:

List.

The Courier-Journal, November 6, 1947 (Photograph).

The Courier-Journal Sunday Magazine, October 29, 1949, p. 8.

The Courier-Journal, April 5, 1954 (Photograph).

Frederick Scrapbook number 4, p. 37 (Klauber Photograph).

Farmers Magazine, I (November, 1877), p. 9.

10. The Visitation Home: 957 South Fourth Street, Louisville, Kentucky (ca. 1860).

Structure listed in Kentucky Heritage Commission Survey of Historical Sites in Kentucky (1971) with Whitestone listed as the architect. The building is listed on daughter's list in family scrapbook.

Original owner is unknown; it was purchased by Sisters of Mercy in 1920 and made into a home for working girls. Now called "The McCauley."

See text, p. 73.

See Plate 80.

Still standing.

Sources:

Kentucky Heritage Commission Survey.

List.

The Louisville Times, June 27, 1972.

11. House of Refuge: Third and Shipp Streets, Louisville, Kentucky
(1860-1865)

Among materials at The Filson Club from Whitestone's office is an account book for the House of Refuge (Baxter Building) dated 1860 and a statement that the date of completion was September 1865. The University of Louisville Art Library catalog has listed seven drawings and plans of the House of Refuge signed by Henry Whitestone but with no date. These drawings are missing from the print cabinet. The Annual Reports are available but no mention is made of an architect until 1872 when C. J. Clarke is listed as the architect of a new building, The Female House.

The main structure was demolished to make way for The J. B. Speed Art Museum. The complex, portions of which remain, was used as the Industrial Reform School and the University of Louisville.

See text, p. 107.

See Plate 66.

Partially destroyed by fire and demolished in 1924.

Sources:

U of L Art Library Catalogue.

Account books (Filson Club).

Annual Report of the House of Refuge.

Thomas, Views, p. 138.

Walter Creese, University Report on the Belknap Campus n. d.

(Photograph).

12. W. R. Ford House: address and location unknown (1861).

A set of plans inscribed "copies to W. R. Ford, April 8, 1961" is contained within the plans for the J. C. Ford House at Luckett and Farley, Inc. It is not known if this design was ever executed. There is no W. R. Ford listed in the directories for this period.

See text, p. 70.

See Plates 29 - 31.

Source:

Plans at Luckett and Farley, Inc.

13. Whitestone Office: Corner of Bullitt and Main, Louisville, Kentucky (ca. 1864)

This narrow three-story building was designed by Whitestone as his office.

See text, p. 48.

See Plate 9.

Demolished.

Sources:

T. Brown, Intro., (photograph), p. 14.

List.

14. Smith Building: Jefferson between Third and Fourth Streets, Louisville, Kentucky (1865).

The exact function of this building designed by Whitestone for Dr. J. L. Smith is not known.

The original drawings, plans, and elevations for this building are preserved at The Filson Club.

The structure is still standing in use as a bookstore as of April 1974, but is in an area to be demolished for Exhibition Center Parking Facility.

See text, p. 50.

See Plate 10.

15. J. Guthrie Coke House: Fourth Street, Louisville, Kentucky
(1866), alterations.

The plans at The Filson Club are labeled "plans for the improvement of Mr. Coke's House on Fourth Street." They are signed "Henry Whitestone, Architect, September 29, 1866."

The additions to the small house include a dining room, pantry, china closet, back stairs, kitchen-washroom on the first floor. On the second floor were added three chambers, a passage, water closet and bathroom. A coal cellar and provision cellar were also added. An additional set of plans read, "plans for bricklayers work for J. G. Coke's house on Walnut Street" and "Plans for bricklayers work for J. G. Coke's house on Fourth Street." Both inscriptions are on the same set of plans.

J. G. Ccke, an attorney, resided at 62 Walnut Street near Second from 1865 until he moved from Louisville in 1874.

Whether Whitestone designed the original house is not known.

Demolished (?)

Sources:

Plans at Filson Club.

Listed in card file at Luckett and Farley, Inc.

16. G. Schurmann Store: South side of Main Street between Seventh and Eighth, Louisville, Kentucky (1866).

Listed in the card index at Luckett and Farley, Inc. No other source is known and there is no further information available. Schurmann is not listed in the Louisville City Directory for that period.

Source:

Luckett and Farley, Inc. (Card index).

17. Ballard House: 241 East Walnut (North side of Walnut between Floyd and Brook), Louisville, Kentucky (ca. 1866-67).

This brick residence was designed by Whitestone for A. J. Ballard (1815-85). A complete account of the receipts for the money collected from Mr. Ballard are at The Filson Club. They date from April, 1866 to August, 1867.

See Plate 76.

Demolished.

Sources:

Photograph at Filson Club.

Account receipts at Filson Club.

Morton Thesis uses "Ballard House" to designate Hunt-Hite House.

18. Tompkins Dry Goods Store: West side of Sixth Street between Market and Main, Louisville, Kentucky (before 1867)

Joseph T. Tompkins, a dry goods merchant, had Whitestone design this five-story structure between 1864 and 1867.

An engraving, reproduced in Views of Louisville, shows the building in 1867.

The original plans, which include an elevation, are at The Filson Club.

See text, p. 52.

See Plates 11 - 12.

Demolished.

Sources:

Plans at Filson Club.

Thomas, Views, p. 160.

List.

19. Second Galt House: Main Street at First, Louisville, Kentucky (1869)

This famous hotel was built by Whitestone after fire in 1865 destroyed the first Galt House which had been a block farther west on Main Street.

A plan of the building has been reconstructed from descriptions.

See text, p. 34.

See Plates 8, 71.

Demolished in 1921.

Sources:

Morton Thesis, p. 48.

Newcomb, Old Kentucky, p. 127, p. 161.

Account books at Filson Club.

Material in "notebook" at Filson Club.

Johnston, Memorial History of Louisville, p. 104.

The Galt House, 1914 (pamphlet at Filson Club).

Briney, Melville O. Fond Recollections, p. 92.

Thomas, Views, pp. 143-144 (photograph).

Roseberry, M. T. "The Galt House," Filson Club Quarterly,
v XXXV (1961).

The Courier-Journal Supplement, March 21-22, 1869.

The Louisville Democrat, April 5, 1869.

The Courier-Journal, May 13, 1869, May 14, 1869, December
31, 1885.

Louisville Commercial, July 6, 1893, July 7, 1893.

The Courier-Journal, July 7, 1893.

The Louisville Post, July 7, 1893.

The Louisville Times, April 26, 1921, April 27, 1921.

The Courier-Journal, May 22, 1921, May 1, 1934.

The Louisville Times, January 14, 1954 (photograph).

The Courier-Journal, March 10, 1957 (photograph), February 14, 1962 (interior photograph).

The Courier-Journal and Times Magazine. Selma Jacob,

"Grandpa Greenberg's Galt House," August 6, 1972, p. 34

(photographs).

Interview with Selma Jacob, June 1973.

Kendrick, William. Reminiscences, p. 91.

20. Whitestone House: 116 East Jacob Street, Louisville, Kentucky
(ca. 1869)

Whitetone built this modest dwelling for his family in 1868-69.
and lived there until his death in 1893.

The plans for the house are at The Filson Club, and a photograph
is in the collection of Mrs. Morton.

See text, pp. 16, 82.

See Plate 73.

Demolished.

Sources:

Original plans at Filson Club.

Photograph in Morton Collection.

Morton Thesis, p. 44.

21. Irvin Vault: Cave Hill Cemetery, Section P, Lot D, Louisville, Kentucky (1870).

The vault was designed for Captain James Irvin who died in 1883.

The original plans, elevations, and drawings are at The Filson Club. In addition, there is an exquisite colored rendering with an inscription from a stone mason on the back and date of April 29, 1870.

See text, p. 113.

See Plate 69.

Still standing.

Sources:

Plans at Filson Club.

Preservation Plan, p. 163.

Morton Thesis, p. 63.

List.

22. Tompkins House: 851 South Fourth Street, Louisville, Kentucky (ca. 1871)

This house was built for Joseph T. Tompkins for whom White-stone had built a store on Sixth Street in ca. 1864.

George C. Buchanan, a distiller, purchased the house in 1880 after Tompkins' death. For Buchanan the interior was thoroughly re-decorated. In 1884 a Trustees' Sale was held on behalf of the bankrupt Buchanan and in 1886 Rhodes B. Rankin and James Shuttleworth ob-

tained the property. In July of 1905 Rankin bought Shuttleworth's portion. In 1918 the Sisters of Charity of Nazareth bought the home and grounds for \$75,000 and opened Nazareth College in 1920. In 1943 the facade of the house was covered by the present front block of Nazareth College (Spalding College). Both the north and south sides of the original structure are visible as are the original front stair railings which were moved to the right side entrance. The interior is well preserved.

See text, p. 78.

See Plates 39 - 42, 60, 61.

Facade no longer visible; sides of structure and interior remain.

Sources:

Morton Thesis, p. 58.

Preservation Plan, pp. 140-141 (photographs).

Welcome to Louisville, May 23, 1973, pp. 32-34 (photographs).

The Courier-Journal, December 17, 1884, July 9, 1893 (photograph).

The Louisville Herald, September 9, 1923 (photographs).

Briney, Melville O. "Nazareth's Modern Walls Hold Memories of the Past," The Louisville Times, April 20, 1961.

Sister Mary Ransom Burke, The Story of 851 (1953).

Spalding College Archives, Sister Mary Michael Creamer.

Morton Scrapbook.

Photograph in Morton Collection.

Kendrick, William. Reminiscences of Old Louisville, p. 59.

Meddis and Southwick, Catalogue of Trustees Sale at Public Auction, commencing Tuesday morning, December 16, 1884 at 10. Residence of George C. Buchanan, 12 pp. (Filson Club). Plans at Lockett & Farley, Inc.

Walter E. Langsam, "Louisville Mansions of the Gilded Age." The Magazine Antiques, CV No. 4 (April 1974), pp. 885-869.

23. Silas B. Miller House: North side of Broadway between First and Second, Louisville, Kentucky (ca. 1872).

This house was built for Silas B. Miller, a former riverboat captain who was proprietor of the new Galt House. The structure was used as the University of Louisville College of Liberal Arts until 1925.

See text, p. 81.

See Plate 43.

Demolished.

Sources:

Morton Thesis, p. 60.

Federal Writers Project, Centennial History of the University of Louisville, 1939, p. 17 (photograph).

Morton photographic collection.

The Louisville Commercial, July 6, 1893.

Interview with Evelyn Snider former U of L Librarian who worked in the structure.

Briney, Melville O. "A Henry Whitestone House was Imposing and Costly," The Louisville Times, July 12, 1956 (Sketch).

24. City Hall Tower: Sixth and Jefferson, Louisville, Kentucky (1876)

John Andrewartha and C. S. Mergell were the designers of City Hall. After a fire in 1875, during which the tower was destroyed, Whitestone reconstructed the tower. It was completed in 1876.

Plans for the tower plus the expense account are at Lockett and Farley, Inc.

See text, p. 110.

See Plate 68.

Still standing.

Sources:

Thomas, Views, p. 160 (photograph).

The Courier-Journal, March 3, 1959.

Plans at Lockett and Farley, Inc.

Minutes, Board of Aldermen, City of Louisville.

25. Louisville and Nashville (Henderson) Railroad Office: 131 West Main Street, Northeast corner of Second and Main, Louisville, Kentucky (1877).

Whitestone designed this structure for the L & N Railroad on the site of the first Galt House. It was used by the railroad until 1907 (?) when they moved to their present location on Broadway. The structure, now referred to as the Trade Mart Building or the Phoenix House, has been used for a variety of purposes. It now houses an import shop, a photographic studio, an architect's office and many other business

enterprises.

On National Register of Historic Places.

See text, p. 54.

See Plate 13.

Still standing.

Sources:

Preservation Plan, p. 81 (photograph).

Brown, T. Intro., p. 15 (photograph).

Herr, Kincaid A. L & N Magazine (1959), pp. 33-34.

-----, The Louisville and Nashville Railroad 1850-1940, 1941-1959 (1959).

In card file at Luckett and Farley, Inc.

26. Standiford Residence: 472 Fourth Street (near Breckenridge),
Louisville, Kentucky (ca. 1880).

This residence was designed by Whitestone for E. D. Standiford, President of Farmers and Drovers Bank and the Louisville Car Wheel Company. Standiford is first listed on Fourth Street in 1880 at which time he was President of the Louisville and Nashville Railroad. Prior to 1880 he was listed at 176 Third Street near Walnut.

The house was owned by William Patterson in 1893.

Attributed to Whitestone in his obituary in The Courier-Journal.

See text, p. 84.

See Plate 47.

Demolished.

Sources:

The Courier-Journal, July 7, 1893.

Allison, Young E. City of Louisville and a Glimpse of Kentucky
(1887), p. 34 (sketch).

The Courier-Journal, March 19, 1887, p. 12, col. 3 (sketch).

27. R. T. Ford, Esquire Cottage: address and location unknown
(date unknown).

Within the group of plans for the Ford House at Luckett and Farley, Inc. were plans for a cottage for R. T. Ford, Esquire. Robert Ford was the son of J. C. Ford and was not listed in the Louisville directories except at his parents' Jefferson Street address prior to 1859. He married and left Kentucky. It is not known whether the cottage was ever constructed.

See text, p. 90.

See Plates 53, 54.

Source:

Plans at Luckett and Farley, Inc.

SECTION II: ATTRIBUTED WORKS

28. Capital Hotel: Main Street, Frankfort, Kentucky (1853).

Isaiah Rogers was the architect of the hotel and Henry White-stone was the superintending architect.

See text, p. 27.

See Plate 4.

Destroyed by fire in 1917.

Sources:

Newcomb, Old Kentucky, p. 127.

The Herald, April 6, 1917.

The Courier-Journal, April 6, 1917.

Art Work of Franklin County (photograph).

Morton Scrapbook.

Morton Thesis, p. 3.

Myers, Denys P. "Isaiah Rogers in Cincinnati," Historical and Philosophical Society of Ohio Bulletin, IX, pp. 121-132, (illustrated).

The Headlight (Frankfort) (March, 1898), p. 15. (At Kentucky Historical Society).

29. Barbour-Graff House: Barbour Lane off Old Brownsboro Road, Jefferson County, Kentucky (date unknown), attributed.

This home was built for Philip D. Barbour, one of several Barbours in the Goose Creek area. According to oral tradition the architect of the house was Henry Whitestone. However, family history indicates that it was built in 1843, nine years prior to Whitestone's emigration to the United States.

Whitestone is listed as the architect in a 1930 sale brochure when A. B. Sawyer, Jr. sold the property. Now owned by Sloane Graff.

The site and structure are indicated as property of P. D. Barbour on the Bergman map of 1858.

See text, p. 86.

See Plate 48.

Destroyed by a tornado, April 3, 1974.

Sources:

Louisville Real Estate and Development Company, Sales Brochure for Auction of Sawyer Estate, Monday, June 23, 1930 (Filson Club).

Morton Thesis, p. 38.

Bergman map, 1858.

The Courier-Journal, September 26, 1972, (photograph).

31. Hutchins Bank Building: Corner of Bullitt and Main, Louisville, Kentucky, (date unknown), attributed.

This structure is attributed to Whitestone in The Courier-Journal Magazine of October 22, 1899.

In the Louisville Directory and Annual Business Advertiser for 1855-56, p. 89 Hutchings and Co. bankers are listed at the corner of Bullitt and Main.

In Views of Louisville there is an ambrotype from about 1858 which shows the North side of Main west of Bullitt. On the corner of Bullitt and Main is a building which may be the Hutchins Bank Building. There is no identification of the buildings in the reproduction.

Sources:

The Courier-Journal Magazine, October 22, 1899, p. 1.

Louisville Directory (1856).

Thomas, Views, p. 113, Plate 183. (Filson Club).

32. "Monsarrat," Seventh Ward Public School: Fifth and York, Louisville, Kentucky (1857), attributed.

The author has attributed this structure to Whitestone primarily on the basis of style. It relates very closely to the Hite House of 1858 and other structures of this period. In addition, the fact that Rogers and Whitestone had demolished a structure on this site suggests that they had been commissioned to design a new structure for the site.

30. "Rosewell": Transylvania Beach, Harrod's Creek, Jefferson County, Kentucky (date unknown), attributed.

This country home, according to oral tradition, was built for a member of the Barbour (or Barber) family by Henry Whitestone. The date usually given is ca. 1850; Whitestone did not come to Louisville until 1853. On the Bergman map of 1858 a structure exists at the site of the present house. The property is listed as belonging to P. S. Barber [sic] .

A 1958 real estate advertisement attributes the design to Whitestone. This attribution seems plausible stylistically but no documentary evidence is available.

The home belonged to Charles G. Middleton and was purchased in 1958 by Dr. William A. Blodgett, the present owner.

See text, p. 87.

See Plate 49.

Still standing.

Sources:

The Courier-Journal, May 25, 1958 (Real Estate Section; photograph).

Morton Thesis, p. 79.

Preservation Plan, p. 128.

See text, p. 104.

See Plate 65.

Still standing (houses Louisville Free Public Library Museum).

Sources:

Circuit Court Case 45498.

Preservation Plan, p. 55 (photograph).

33. Burge House: Seventh Street and the River, Louisville, Kentucky
(ca. 1858), attributed.

An undated newspaper clipping in a scrapbook in the Patterson Room (University of Louisville Library) attributes this home of tobacco magnate Richardson Burge to Henry Whitestone. The home was built on the site of Fort Nelson in an hybrid Italian Villa style. The facade was symmetrical with a square tower in the center of the roof. This house relates stylistically to several homes in New Albany, Indiana, from this same period, c. f. The Turly Nursing Home (1851) and St. Paul's Parish House (1857). The porch, which extended across the center two-thirds of the front of the Burge House, was topped by a balustrade and was supported by four sets of double columns. Rectangular windows pierced the facade with narrow round arched openings in the tower.

According to Melville Briney the interior of the home had a winding staircase in the center hall, a conservatory, and a drawing room the length of the house. Briney attributes the structure to White-

stone.

Demolished ca. 1888.

Sources:

Undated newspaper clipping from The Louisville Times in Frederick Scrapbook number 2, p. 103, Patterson Room (photograph).

Article by Briney in The Louisville Times (sketch), undated.

No other references located.

34. Atkinson Houses: Southeast corner of Fourth and Walnut Streets, Louisville, Kentucky (ca. 1859), attributed.

Richard Atkinson was a commission merchant for whom, according to Melville O. Briney, Whitestone designed this house. The house was purchased by L. L. Warren, a wholesale shoe merchant, in 1863 for \$37,000. Mr. Warren lived there until 1884.

See Plate 72.

Demolished.

Sources:

Briney, Melville O. Fond Recollections, p. 10.

The Courier-Journal, July 13, 1924 (photograph).

The Courier-Journal, September 14, 1956 (photograph).

Filson Club (photograph).

Art Work of Louisville (1897) (photograph).

35. Durrett House (Newstead): 4341 Preston Highway, Louisville, Kentucky (ca. 1861) attributed.

Several newspaper articles attribute this brick "Italian Villa" type house to Whitestone. One undated newspaper article, accompanied by a sketch by Walter Kiser, attributes it to Gideon Shryock.

The ten-room house was built for a pioneer Jefferson County family, the Durrettts. The last person to occupy the house was Lydian Durrett, a nurseryman and florist. His parents were Dr. Robert Durrett and Sallie Phillips Durrett and his uncle was Col. Reuben Durrett.

Demolished.

Sources:

The Courier-Journal, May 26, 1968, p. D 12 (photograph).

The Courier-Journal and Times, May 12, 1968 (photograph).

The Courier-Journal Magazine, June 5, 1960 (photograph).

36. Irvin House: 2910 Northwestern Parkway, Louisville, Kentucky (ca. 1860-67), attributed.

The brick house was built for Captain James Irvin, owner of the New Albany Ferry. It was later the home of Enoch Lockhart, the Superintendent of the Portland Canal. The Kentucky and Indiana Terminal Railroad bought it in 1910 and is still using it for their office.

Whitestone designed a vault for Irvin in Cave Hill Cemetery and quite possibly designed his home which is analogous to other residences by Whitestone.

See Plate 77.

Still standing.

Sources:

Kentucky Heritage Commission, Survey of Historic Sites in Kentucky, III-63.

The Courier-Journal, June 23, 1968 (photograph).

37. Henning-Swearingen House: Broadway on Southside between
Second and Third Streets, Louisville,
Kentucky (Ca. 1862) attributed.

An article in The Louisville Times for May 21, 1953 discusses a house built for James W. Henning, a real estate man. A sketch accompanies the article and on the basis of the sketch it would be possible to attribute it to Whitestone as it was stylistically analogous to Whitestone residence design. Also Henning built another house in ca. 1877 which is attributed to Whitestone (see catalog entry under Henning House).

This structure became the property of the Swearingen family.

Demolished.

Source:

The Louisville Times, May 21, 1953 (sketch).

38. Calvary Episcopal Church: 821 South Fourth Street, Louisville,
Kentucky

Whitestone did not design this church but ca. 1865 he was consulted ". . . in reference to the size of lot and building required." This quote, based on vestry minutes transcribed by Harry Thorne, is from the Cornerstone Centennial Celebration of Calvary Episcopal Church (1872-1972). Whitestone was a member of this church.

Source:

Walter E. Langsam, "Calvary Episcopal Church 1872-1972,"
Louisville Cornerstone Centennial Celebration Committee,
1972.

39. Wilson House: Southeast corner of Brook and Chestnut, Louisville, Kentucky (date unknown), addition attributed.

The house built for Thomas Edward Wilson was probably designed by Gideon Shryock prior to 1848. Whitestone allegedly remodeled the house, adding a porch with four sets of thin double columns with Corinthian capitals. The columns were very similar to the ones, which were cast iron, on the side porch of the rear wing of the Ford House. Whitestone probably also added the rear wing to this house with a hallway and staircase connecting the two parts.

In 1876 the house was sold to Colonel Reuben T. Durrett, organizer of The Filson Club. The Durrett family owned the house until 1930. It was used as a boarding house for some years.

In 1942 the Episcopal Church bought the house for the Home of the Innocents which used it until 1970. Various architectural fragments survive.

See text, p. 88.

See Plate 50.

Demolished 1971.

Sources:

Investigation of structure by Walter E. Langsam, Fall, 1970.

List.

Historical Summary from Home of the Innocents, May, 1964

(Copy in Morton Scrapbook).

The Louisville Times, May 14, 1971 (photograph).

Thomas, Views, p. 191.

Brown, Intro., p. 8.

40. Baurman House: 1518 West Market Street, Louisville, Kentucky
(ca. 1866) attributed.

This house was designed by Whitestone for Gustave Baurman, a hardware merchant emigrated from Prussia. The house was owned and occupied by Baurman's daughter, Mrs. Claude Gressman, after his death.

The house has been altered in that the windows have been filled in and made smaller, the roof and dormer windows redone and most of the ironwork removed.

See text, p. 74.

See Plate 34.

Still standing (altered).

Sources:

Morton Scrapbook (newspaper articles and sketch by Walter Kiser, n. d.).

Morton Thesis, p. 32.

41. White House: 835 Fourth Street, Louisville, Kentucky (ca. 1869) attributed.

This brick structure with limestone facade was built for Thomas P. White, a dry goods merchant. The Whites lived there for ten years after which Frank D. Carley purchased the property about 1879 and made interior changes. In 1888 Allen P. Houston bought the house and lived there until 1904 when Dr. Ap Morgan Vance acquired it. In 1920 Mrs. Mary Vance sold the property to a real estate firm. The Westfall family resided there for some years and in 1940 Nazareth College obtained the property from the Gaertner estate.

An article in The Record of September 6, 1957, attributes this work to Whitestone. Photographs of the exterior and interior are included. The Art Journal for 1880 article shows two redecorated interior illustrations.

See text, p. 76.

See Plates 38, 59.

Demolished in 1957.

Sources:

The Record (Louisville), September 6, 1957, p. 3 (photograph).

"A Louisville Mansion," The Art Journal, VI (1880), pp. 336-7,
(illustrated).

42. Bridgeford House: 149 Broadway near Fourth, Louisville, Kentucky (ca. 1869) attributed.

This house was built for James Bridgeford by Whitestone. In 1890 Richard Montfort purchased it and in the twentieth century it became a home for working girls in memory of Mrs. Montfort.

Newcomb and Riebel attribute it to Whitestone.

See text, p. 75.

See Plates 35-37.

Demolished in 1953.

Sources:

The Courier-Journal Magazine, November 11, 1951, p. 20
(photograph).

Morton Thesis, p. 45.

Riebel, p. 127 (photograph).

Frederick Scrapbook Number 2.

Newcomb, Kentucky, p. 159.

43. Dumesnil House: 301 South Peterson, Louisville, Kentucky
(ca. 1870), attributed.

The house, constructed for Joseph Peterson, has been attributed to Whitestone. Peterson Avenue was named for Joseph Peterson, the father of Joseph P. Dumesnil for whom the house is named. The house belonged to the family until it was purchased by the Louisville Board of Education in 1948.

The veranda in front was probably added later in the century or in the twentieth century.

See Plate 52.

Still standing.

Sources:

The School-Community Observer, Louisville Board of Education, V. 2, No. 3 (November, 1967), p. 2, (photograph).

McCurdy, Mary Lucille, Field Study Report for ICC, University of Louisville, 1958.

Preservation Plan, p. 125 (photograph).

44. Dulaney House: 710 West Broadway, Louisville, Kentucky
(ca. 1870), attributed.

This house was built by Woodford H. Dulaney, a banker, and remained his property until 1901. It was subsequently used by a religious group, by the Louisville and Nashville Railroad Company, and as the Welsworth Hotel.

Family history attributes it to Whitestone.

Demolished.

Source:

Morton Scrapbook (undated newspaper article with photograph).

45. Wilder House: 425 West Broadway, Louisville, Kentucky (1870),
attributed.

This house was built by Whitestone for Edward Wilder, co-owner of a drug firm with his brother J. B. Wilder for whom Whitestone built Bashford Manor. The porch was quite similar to the porch on the Silas Miller House.

The structure was used as the Seneca Hotel in the twentieth century.

Demolished in 1964.

Sources:

The Courier-Journal Magazine, November 24, 1968, (photograph).

Morton Scrapbook (undated article by Melville O. Briney, "The Life and Times of the Three Wilder Brothers").

List.

46. Guthrie House: Third Street between York and Breckinridge,
Louisville, Kentucky (ca. 1870), attributed.

This house was originally built for Herman Beckurts by Henry Whitestone and was purchased by Benjamin Franklin Guthrie in 1875. The Guthries' daughter, Mrs. Akers, occupied the house until 1904 when Temple Adath Israel purchased the site.

Melville Briney attributes the structure to Whitestone.

See Plate 74.

Demolished ca. 1904.

Sources:

Briney, Melville O. "A Dwelling Where Temple Adath Israel now Stands," The Louisville Times, January 14, 1956 (sketch).
Art Work in Louisville (1897) (photograph).

47. Bashford Manor: Bardstown Road and Bashford Manor Lane,
Buechel, Louisville, Kentucky (ca. 1871), attributed.

Whitestone built the house for James Bennett Wilder. In 1888 the house and farm were owned successively by John T. Ewing, George Scroggan, and George J. Long. George Long established a thoroughbred farm at Bashford Manor and where he had owned three Kentucky Derby winners. He added the veranda which is not of Whitestone design. The home remained in the Long family housing the Peabodys until the Buechel Women's Club purchased the house and property in

1951. It was sold to the Louisville Trust Company in 1973. D. Irving Long and George Peabody, grandsons of George Long, repurchased the property from the Louisville Trust Company and, after an auction, demolished the house. The Bashford Manor Shopping Center was developed on the farm land by Long and Peabody and surrounded the home prior to demolition.

See text, p. 92.

See Plates 55 - 56.

Demolished in 1973.

Sources:

Morton Thesis, p. 55.

Morton Scrapbook (undated article by Melville O. Briney with sketch).

Frederick Scrapbook, No. 3.

The Courier-Journal, August 20, 1964 (photograph).

The Louisville Times, February 26, 1973 (photograph).

The Courier-Journal, May 25, 1973.

Investigation of structure by author prior to and after demolition (June, 1973).

48. Houston House: 924 South Fourth Street, Louisville, Kentucky
(ca. 1872), attributed.

This house was built for Judge Russell Houston. For many years it was the Cross School. It is attributed to Whitestone in several

newspaper articles.

The house was purchased by an automobile dealer.

Demolished in 1959.

Sources:

Morton Scrapbook, article from the Herald Post, August 17, 1935 (photograph).

The Courier-Journal, April 23, 1959 (photograph).

49. Landward House: 1385-8 South Fourth Street, Louisville, Kentucky (1872), attributed.

This house, built in 1872 for Dr. Stuart Robinson, has been attributed to Whitestone. A garden was designed by the firm of Frederick Law Olmsted in 1910. Exterior changes and additions were carried out by Arthur Loomis.

It is presently well preserved by the landscape architects Miller, Wihry, Sabak, Wilson, and Lee, Inc.

See text, p. 93.

See Plate 57.

Still standing.

Sources:

Preservation Plan, p. 133.

50. H. Victor Newcomb House: 642 Fourth Street near Ormsby,
Louisville, Kentucky (ca. 1872-73),
attributed.

H. Victor Newcomb, son of H. D. Newcomb, had a residence designed by Whitestone on the site where the Puritan Apartments now stand. Newcomb moved to New York and had a famous house designed by McKim, Mead, and White in "Shingle Style" in Elberon, N. J. in 1880-81 and a house in New York.

A Bloom family resided in the house at one time.

See text, p. 83.

See Plate 46.

Demolished.

The Courier-Journal, June 29, 1924.

Morton Thesis (referred to as Bloom House), p. 65.

Photograph Collection.

51. Barn (at rear of Philip A. Gaertner Home): 1500 Douglas Boulevard, Louisville, Kentucky (ca. 1875), attributed.

This barn has been attributed to Whitestone but no evidence exists to support this attribution.

Area residents say the structure was a residence for many years and had been altered.

Demolished in 1973.

Sources:

Morton Thesis, p. 78.

Morton Scrapbook (undated article and sketch by Walter Kiser).

52. Henning House: 408 West Ormsby, Louisville, Kentucky
(ca. 1877), attributed.

Douglas Morton refers to this house simply as the Henning House. In the 1877 Directory James W. Henning, a real estate broker who developed the Henning-Speed Highland Addition and built the Kenyon Building, is first listed as residing on Ormsby Avenue near Fourth. This is probably his residence. It has been attributed to Whitestone.

The structure has been altered and made into an apartment house. The facade windows were filled in and made much smaller. Additions were made to both sides and the entryway was denuded of some architectural elements.

See Plate 75.

Still standing (altered).

Sources:

Morton Thesis, p. 73.

Kentucky Heritage Commission, Survey, III, p. 58.

Bridwell, p. 22 (photograph).

53. Weisiger-Chambers House: 402 Ormsby (Southwest corner of Fourth and Ormsby), Louisville, Kentucky (ca. 1878), attributed.

This house was originally built for Samuel P. Weisiger, President of the Western Financial Company and one of the incorporators of the second Galt House. He is first listed in Caron's Directory at this address in 1878. The house was later owned by Henry Chambers.

See text, p. 75.

Demolished, 1956.

Sources:

Briney, Melville O. "A Gifted Native of Ireland Beautified Louisville," The Louisville Times, July 5, 1956.

Briney, Melville O. "A Henry Whitestone House was Imposing and Costly," The Louisville Times, July 12, 1956.

Morton Thesis, p. 70.

54. Office Building: Northeast corner of Third and Main, Louisville, Kentucky (1878), attributed.

This structure has been attributed to Whitestone. It may have been built for the O'Neil Company, Coal Dealers, who occupied it in 1884.

See text, p. 56.

Demolished.

Sources:

The Courier-Journal Magazine, September 3, 1950 (photograph).

Thomas, Views, p. 64.

Atlas of the City of Louisville, Kentucky, and Environs. G. M. Hopkins, C. E., Philadelphia, Pennsylvania, 1884.

55. A. D. Hunt House: Walnut between Third and Fourth, Louisville, Kentucky (ca. 1880), attributed.

A. D. Hunt built the house and sold it to William Garvin. Mrs. John Bell owned it and the Belknaps purchased it from her. The Pendennis Club bought it about 1883 and occupied it until 1926.

See Plate 84.

Demolished.

Sources:

Briney, Melville O. Fond Recollections, p. 10.

Thomas, Views, p. 190.

56. Jefferson House: Address unknown, Louisville, Kentucky (date unknown), attributed.

A photograph of this house was in the group of photographs taken by Whitestone's daughter. Nothing is known about its owners or location.

See Plate 79.

Sources:

Morton Thesis, p. 74.

Photograph in Morton Collection.

57. Breed House: Fourth Street, Louisville, Kentucky (date unknown), attributed.

According to Whitestone family history this house was the Breed home on Fourth Street. In the 1870 Louisville Directory a Per-sis Breed, widow of James E., is listed at 484 Fourth Street with her son George H. Breed, a clerk at Newcomb, Buchanan and Company.

The Cortlandt Hotel later stood on this site.

See text, p. 82.

See Plate 45.

Demolished.

Sources:

Morton Thesis, p. 68.

Photograph in Morton Collection.

List.

58. Dr. Grant's House: address unknown, Louisville, Kentucky (date unknown), attributed.

A photograph of this house is in the collection of Whitestone's daughter. Douglas Morton refers to it as Dr. Grant's house but there is no evidence for this.

See Plate 78.

Demolished.

Sources:

Morton Thesis, p. 71.

Photograph in Morton Collection.

59. Bristow House: address unknown, Louisville, Kentucky (date unknown), attributed.

On the list in the Morton scrapbook compiled by Whitestone's daughter is "General Bristow's House."

In the directories for the period is listed a Benjamin H. Bristow, lawyer. In 1870 he resided on the east side of Third Street between York and Breckinridge, in 1874 he boarded at the Galt House, and in 1878 resided at 153 Broadway near Fifth Street. Whether this is the individual for whom the house was built is not known.

In the checkbook stubs at The Filson Club several checks written in 1874 were for work done for Bristow.

Benjamin H. Bristow (b. 1832) was the Secretary of the U. S. Treasury and a law partner with John M. Harlan later a U. S. Supreme Court Judge. Bristow was considered as the Republican party's nominee for the Presidency of the U. S. in 1876.

Sources:

List.

Edwards Directory of Louisville, 1870, 1874, 1878.

The Biographical Encyclopedia of Kentucky (Cincinnati, Ohio:

J. M. Armstrong & Co., 1878), p. 16.

60. Barret House: Third Street between York and Breckinridge,
Louisville, Kentucky (date unknown), attributed.

This residence was built for John G. Barret next to the Guthrie home to which it was allegedly identical. It was occupied by the Kentucky Society for Crippled Children in the 1950's.

Melville O. Briney attributes it to Whitestone.

Demolished.

Source:

Briney, Melville O. "A Dwelling where Temple Adath Israel now Stands," The Louisville Times, January 14, 1956.

61. Engelhard House: 1348 Third Street, Louisville, Kentucky (date unknown), attributed.

This house was originally built for the Hickman family and later purchased by the Engelhards.

Exterior and interior plans fit Whitestone's oeuvre although there is no evidence that he was the architect.

See text, p. 93.

See Plate 58.

Still standing.

Source:

Bridwell and Brown, Old Louisville, p. 33 (photograph).

62. Portland Federal Building: Northeast corner Market and Sixth Street, Louisville, Kentucky (date unknown), attributed.

Building is pictured in Louisville Illustrated (1889); the sign on the building reads Ph. Hollenbach & Co., importers. The 1884 Atlas of the City of Louisville Kentucky and Environs lists a brick or stone building at 539 Market.

See Plate 85.

Still standing.

Sources:

Louisville Illustrated (1889).

Atlas of the City of Louisville Kentucky and Environs (1884).

APPENDIX III

LIST OF CONTRACTORS AND SUPPLIERS
FOR THE SECOND GALT HOUSE
FROM THE COURIER-JOURNAL SUPPLEMENT
(MARCH 21-22, 1869), p. 2

Excavations--Nicholas Lamb, Louisville

Stone masonry--Urban Stengel, Louisville

Brick making--T. J. Howard, Jeffersonville; A. Willis and others,
Louisville

Brick laying--E. N. Gibbs, Louisville

Cut stone work--Peters and McDonald, Louisville

Sawn timber--Champion Sawmills, Louisville

Dressed lumber--Irvine and Merwin, and W. H. Dix, Louisville

Carpenters' work--Seaman and Hughes, John Hampton, William Cahill,
T. D. Fox, J. Dixon Brown and Co., and H. G.
Vanseggern, Louisville

Stairs, W. P. B. Kennedy, Louisville

Iron cornices--Dunn and Witt, Cincinnati

Metal roofing--G. L. Smith, Louisville

Plastering--James Dale, Cincinnati

Steam heating--Greenwood Pipe Co., Cincinnati

Plumbing and gas fitting--Carr and Roche, Louisville

Gas fixtures--Mitchell, Vance and Co., New York

- Wrought iron girders--John Pearch, Louisville
- Cast iron work--Snead and Company, Louisville
- Locks and telegraph wires--James Dealy and Co., Louisville
- Hardware--G. Baurmann and Co., and James Dealy and Co., Louis-
ville
- Telegraph instruments--Charles T. and J. N. Chester, New York
- Steam engine and shafting--Julius Barbaroux, Louisville
- Steamboilers--Joseph Mitchell, Louisville
- Glass--Peaslie, Gaulbert and Co., J. V. Escott and Son, Louisville,
and Noel Saurel and Antonie, New York
- Marble floors--Muldoon, Bullitt and Co., Louisville
- Marble mantels--Fisher and Bird, New York
- Iron mantels and grates--Cochran, Hacket and Co., Louisville
- Painting--R. G. Parker, Jeffersonville and Patrick Cunningham,
Louisville
- Graining--John Hoskins, Louisville
- Washing machines--Shaker Society, New Hampshire and D. M. Weston,
Boston
- Hoisting machinery--Otis Brothers and Co., New York
- Kitchen ranges, etc.--Moneuse and Duparquet, New York
- Carpets, curtain goods and linens--A. T. Stewart and Co., New York
- Parlor furniture--H. Suckow, New York
- Bed room furniture--Haley, Morse and Boyden, Boston
- Sitting and reading room chairs and recess setees--John Simm and Co.,

Frames, Harig, Coop and Co., Louisville

Bedroom parlor suits--Grove, Buhrlage and Co., Louisville

Dining room tables and furniture for servants' rooms--John Shrader
and Son, New Albany

Mirrors and cornices--J. V. Escott and Sons, Louisville; E. H. Pur-
dy and Co., New York, and Pope Brothers and
Co., Cincinnati

Fringes, cords and tassels--Pickering and Miller, Cincinnati

Steinway grand piano--D. T. Faulds, Louisville

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Mrs. Evelyn Snider, June 18, 1973, Louisville, Kentucky.

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