

Holy Name Complex Individual Landmark Draft Designation Report



**Louisville Metro Historic Landmarks
and
Preservation Districts Commission**

June 27, 2019

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Property Description

Location and Key Elements

The Holy Name Complex is located at 2914 S. Third Street and 2911 S. Fourth Street in Louisville, Kentucky just north of the intersections of S. Third Street and Heywood Avenue and S. Fourth Street and Heywood Avenue. The property is situated in the South Louisville neighborhood two blocks north of Churchill Downs, one block west of the Jim Patterson Baseball Stadium, and one block north of the locally designated Roscoe Goose House Individual Landmark.

The 2.1948 acre property is comprised of the Holy Name Complex, which includes five total buildings (**Figure 1** and **Table 1**). A portion of the property was listed on the National Register of Historic Places in 1982 (**Table 1**). The site encompasses almost half of the city block with the church and rectory facing S. Third Street and the other three buildings facing S. Fourth Street. Building 5 is not included in the designation request, and it was not listed on the National Register with the rest of the buildings.



Figure 1. Aerial View of the Subject Property with a Building Key for Table 1 (LOJIC).

****Building 5 is not included in this designation. This is not the designation boundary.***

Table 1. Structures/Resources on the Subject Property.

As Identified on Figure 1	Name of Structure/Resource	Use/Function	Construction Date	Listed on the National Register
1	Holy Name Catholic Church	Catholic Church	circa 1912	Yes
2	Rectory Building	Priest dwelling and offices for church	circa 1927	Yes
3	School Building	School now vacant	circa 1902	Yes
4	Convent Building	Convent now offices	circa 1938	Yes
5*	Gym Building	School gym, gathering space	circa 1953	No

**Building 5 is not included in this designation.*

Building Descriptions

Building 1:

The Holy Name Church is a masonry structure originally constructed circa 1912 in the Romanesque Revival style (Pennsylvania Historical & Museum Commission n.d.). It is a cruciform shape with a cross gabled roof. The lower roofs are clad in a synthetic barrel tile replacement roofing. It is possible the main roof is as well, but it was not very visible due to height. The rear portion of the roof is a hip. The building is constructed of glazed brick (brown and cream-colored) in a common bond course pattern with a poured concrete foundation. The front yard features a wide entry walkway that leads to the public sidewalk. The rear of the building ends at a paved north-south alley off Heywood Avenue.

The front façade, or east elevation, of the building features a central gable section with towers flanking either side (**Figure 2** and **Figure 3**). The gable section has a thick cornice line with long, slender brackets situated on cream-colored brick strips that rise vertically from a stone ledge. These brick strips and the brick corbeling alternate on stone creating arches along the cornice. The middle level of the gable section contains buttresses on each corner and three Romanesque stained glass windows. The central window is larger than the other two windows, but they all match in configuration and decoration, not including the stained glass design. Each window opening features cream-colored voussoirs with Greek crosses and a larger keystone with a Latin cross. The window sills are stone and the sides are cream-colored brick. A cream-colored brick band connects the windows to the buttresses with Greek cross details. The first floor level of the gable section is comprised of a shed roof supported by brackets that match those in the cornice line. The roof is clad in the same synthetic barrel tile roofing as the rest of the building. Three identical arched openings match the openings of the windows above with cream-colored voussoirs with Greek crosses and a keystone with a Latin cross. The arches are filled with elaborate mosaics that read, “Church of the Holy Name.” Each entry contains a pair of ¼ lite wood doors with arch details that match the windows above. Concrete stairs lead to the front walkway.

South of the front gable section is the south tower, which is the bell tower (**Figure 2**). It has a pyramidal roof clad in the same synthetic barrel tile roofing as the rest of the building. The cornice

has paired brackets with larger ones located on the corners. These larger brackets match those on the gable section of the building. The upper portion of the tower contains arched openings that share the same decorative treatment as the windows on the gable section. The level below is comprised of two rectangular windows within slightly recessed bays with stone and brick corbeling details that create arches like the cornice of the gable section. The lowest levels of the tower feature a stained glass window in an arch that matches the others with cross detailing. Cream-colored brick is located below the stained glass window and an inset portion of brown glazed brick is located below to simulate a window. From documentation, it appears this was a purposeful design decision not a later alteration. The south side of the tower contains windows in this lower opening. The tower has a buttress on each corner. The north tower is similar to the south, but it is shorter. The lowest levels of the tower match the south tower exactly. However, the upper level has two small windows under a decorative arch that matches the others on the façade.



Figure 2. Front façade, or east elevation, of Building 1, the Holy Name Church, looking west.



Figure 3. Front façade detail of the gable section of Building 1, looking west.

The north and south elevations of the Building 1 are identical except for the side entrances (**Figure 4, Figure 5, and Figure 6**). The entrance on the north side has a ramp while the entrance on the south side has steps. The gable sections on the side elevations match the gable section on the front façade of the building. Instead of an entry on the gable section this is a small bump out with a hipped roof on both sides of the building. The bump out contains small rectangular casement windows.



Figure 4. North elevation of Building 1, looking southwest.



Figure 5. North elevation of Building 1, looking southeast.



Figure 6. South elevation of Building 1, looking northwest.

The west, or rear, elevation has a one-story portion with shed and hipped roofs clad in the synthetic barrel tile roofing (**Figure 7**). There is a set of double entry doors. The windows on this portion of the building are 1/1 double hung wood windows. The upper portion of the elevation has no windows that face west. All of the windows face north and south. A large brick chimney extends up from the northern portion of this elevation.



Figure 7. West, or rear, elevation of Building 1, looking northeast.

Building 2:

This is a two-and-a-half-story masonry structure, originally constructed circa 1927 in an eclectic Craftsman style (McAlester 2013). It is a three bay building with a hipped roof (asphalt shingles) and an American Four-Square plan. There is a front gabled dormer on the front of the building and a hipped one on the south side. The building is constructed of brick in a common bond with a Flemish header course and a poured concrete foundation. Matching the architecture of the Church (Building 1), Building 2 has a tall foundation with four courses of cream-colored glaze brick and brown glazed brick. The front yard features a grass lawn with mature trees. A brick wall extends from the porch to the church building to screen the interior parking area (**Figure 2**). The rear of the building terminates in a parking lot.

The front façade, or east elevation, of the building is symmetrically balanced with a central entry (**Figure 8** and **Figure 9**). The first floor was comprised of a shed roof porch clad with asphalt shingles and vinyl siding with columns that mimic the buttresses on Building 1. The full lite entry door is located in an arched opening that matches the arched window openings on either side. These openings have stone arches with Greek cross and Latin cross details with cream-colored and brown glazed brick. The window arches each contain two 1/1 double hung vinyl windows. The second floor contains three window openings with 1/1 double hung wood windows. The sills are stone and the windows are surrounded with cream-colored glazed brick. The cornice line of the building is clad in vinyl and contains flat brackets. The front gabled dormer is comprised of large brackets as well as brick corbeling with stone that creates an arch detail that mimics those on Building 1. There are two 1/1 double hung vinyl windows with glazed brick and stone detailing

above. The north elevation of the building three window openings on each floor. The windows on the first floor have stone lintels and sills whereas the windows on the second floor only have stone sills. The windows closest to the front façade have cream-colored glaze brick detailing. The windows are a mix of wood and vinyl double hung windows.

The west, or rear, elevation features two sets of two 1/1 double hung vinyl windows with stone sills and cream-colored brick detailing on the first floor (**Figure 10**). The second floor has two 1/1 double hung wood windows, and the upper half story has one 1/1 double hung vinyl window. The south elevation contains a row of four 1/1 double hung vinyl windows with stone sills, cream-colored brick detailing, and Greek cross and Latin cross features. A hipped roof porch is located west of those windows with brick columns. There are two windows and a door in the porch. The second floor is comprised of five 1/1 double hung wood windows. The three larger windows contain cream-colored brick detailing. The hipped dormer is clad in asphalt shingles and contains two 1/1 double hung vinyl windows.



Figure 8. Front façade, or east elevation, of Building 2, the Rectory, looking west.



Figure 9. East and north elevations of Building 2, looking west.



Figure 10. West and south elevations of Building 2, looking northeast.

Building 3:

This is a two-and-a-half-story masonry structure originally constructed circa 1902 in an eclectic Gothic Revival style (McAlester 2013). There is a front gable portion of the building (standing seam metal roofing), a taller hipped roof portion (asphalt shingles), and a rear addition (built ca. 1928) with a shed roof (standing seam metal roofing). Six metal chimney flues extend from the roof lines. The building is constructed of brick in a running course pattern with a limestone foundation. The rear addition has a poured concrete foundation. The front yard features a parking area. The rear of the building terminates in an alley. There is another parking area located south of the building.

The front façade, or west elevation, of the building is symmetrically balanced with a central entry (Figure 11 and Figure 12). The front gable portion of the building was comprised of a hipped roof porch clad with asphalt shingles. A Dutch gable extends up from the hip and contains decorative wood detail. The porch cornice line has a decorative vergeboard with a gothic arch. The double entry doors are flanked by 1/1 double hung wood windows. There is an arched window on either side of the porch with stone finial details and sills. The upper story features three arched windows with similar stone and finial details. There is one wood casement window to the north and one vinyl sliding window to the south. The cornice line of the gable portion of the building has a decorative vergeboard with brick corbeling (similar to that on Building 1 and Building 2). The hipped portion of the building has a large window opening on the first floor on either side of the front gable portion. The window opening on the south side has a 1/1 double hung vinyl window with a transom above while the opening on the north side has the historic 1/1 double hung wood window. The second floor of the hipped portion contains stone window sills and inset brick but no windows. This appears to be a design feature and not an alteration. The upper half story is comprised of two sets of two 1/1 double hung wood windows.



Figure 11. Front façade, or west elevation, of Building 3, the School, looking northeast.



Figure 12. Front façade, or west elevation, of Building 3, the School, looking east.

The south elevation of the building is comprised of identical window openings on the first and second floors of which there are six each (**Figure 13**). The rear addition, which was constructed circa 1928, has a parapet wall along the roof line with decorative brick detailing. The window openings are larger for a series of windows. All window openings on the south elevation have been infilled with glass block and smaller metal windows. The east, or rear, elevation of the building contains four window openings infilled with brick and a large, central awning window system. There are two wood entry doors with overhangs for shelter. A small one-story brick addition was constructed on the rear, likely for mechanicals. Double metal entry doors are located on the south side of the addition and triple hung wood windows are located on the east side. The north elevation of the building is almost identical to the south elevation (**Figure 14**). These window openings have also been infilled with metal windows and glass block. A one-story, yellow glazed brick garage extends from this elevation toward the north.



Figure 13. South elevation of Building 3, looking northwest.



Figure 14. West and north elevations of Building 3, looking east.

Building 4:

This is a three-and-a-half-story, L-shaped, masonry structure originally constructed circa 1938 in an eclectic style. The building is three bays and constructed of yellow glazed brick in a running course pattern with a poured concrete foundation. The roof is hipped and clad in clay tile roofing. The front yard features a walkway and lawn while the rear of the building terminates at a parking area. An alley off S. Fourth Street runs east-west along the north side of the building. A one-story, yellow glazed brick garage and a courtyard wall connect this building to Building 3 to the south.

The front façade, or west elevation, of the building is symmetrically balanced with a central entry (**Figure 15** and **Figure 16**). The front porch has a parapet detail with concrete accents and cream-colored glazed brick. Inset in the brick is a concrete tablet that reads, “Holy Name Convent.” The columns of the front porch are similar to the buttresses on Building 1 and Building 2. Brick stairs lead down to a front walk. The double entry doors are flanked by sidelights and detailed with decorative wood trim. On the second and third floors above the porch, there are three 1/1 double hung wood windows. The center window is larger while the other two are skinnier. The windows have concrete sills and are surrounded by cream-colored glazed brick with a concrete Greek cross detail. The north and south side of the façade are identical. All three floors contain three 1/1 double hung wood windows with long vertical stripes of cream-colored glazed brick. These stripes of brick mimic details on Building 1, and the details around the windows are similar to those on Building 2. Between the second and third floor there is a concrete Greek cross detail. The basement level windows are covered with wood and situated above them is a line of cream-colored glazed brick with a concrete detail on the corners. This mimics similar brick and foundation details on Building 1 and Building 2. There is a hipped dormer on the front façade of the building with four wood casement windows.



Figure 15. Front façade, or west elevation, of Building 4, the Convent, looking east.



Figure 16. Front façade, or west elevation, detail of Building 4, looking east.

The south elevation of the building is comprised of two elevation depths as the building is L-shaped to allow for a small courtyard space (**Figure 17**). The western portion of the elevation contains three 1/1 double hung wood windows on each floor. The eastern portion of the elevation, which is inset, is comprised of a mix of casement wood windows and 1/1 double hung wood windows in varying configurations for each floor. There are two doors on this elevation with metal stairs. The east, or rear, elevation of the building is similar to the south elevation in that there are two elevation depths for the courtyard space (**Figure 17**). The south portion of the elevation, which is inset, contains 1/1 double hung wood windows on the second and third floors. There is also a two-story, brick bay with no windows and a clay tile roof. The northern portion of the elevation is comprised of 1/1 double hung wood windows in varying configurations for each floor (**Figure 18**). There is a small addition on the first floor constructed of a buff brick with a hipped roof clad in standing seam metal and a metal entry door. To the north of this addition, is a ribbon of three metal windows. The yellow glazed brick courtyard wall extends south from the east elevation and connects to a one-story, two bay garage constructed of a light yellow glazed brick (**Figure 19**).



Figure 17. South and east elevations of Building 4, looking west.



Figure 18. East, or rear, elevation of Building 4, looking southwest.



Figure 19. Garage and courtyard wall connecting Building 3 and Building 4, looking west.

The north elevation of the building is comprised of two three-story stairwell bump outs that have entry doors on the first floor and 1/1 double hung wood windows on the second and third floors (**Figure 20** and **Figure 21**). In between the bump outs, a large brick chimney extends up. The elevation contains a mix of casement wood windows and 1/1 double hung wood windows in varying configurations for each floor. However, the first floor on the eastern portion of the façade has a ribbon of two metal windows that match those on the east elevation (**Figure 21**). Like the front façade, the basement windows on this elevation have been infilled with wood. The majority of the wood windows on the building have storm windows on the exterior.



Figure 20. North and west elevations of Building 4, looking southeast.



Figure 21. North elevation of Building 4, looking southwest.

Building 5 (not included in designation):

This is a two-story masonry structure, originally constructed circa 1953 in the Mid-Century Modern style (**Figure 22**). The building is constructed of brick in a common bond pattern with a poured concrete foundation. On the side elevations (north and south), the building contains series of awning windows. The front façade, or west elevation, has two small horizontal sections of 1/1 double hung vinyl windows as well as a covered entry. The front of the building is all paved with parking to the north. The rear of the building terminates in an alley.



Figure 22. Photograph of S. Fourth Street showing Building 3, Building 4, and Building 5, looking northeast.

Historic Context

History of the Holy Name Complex

Under the pastorate of Father Richard Davis, the Holy Name parish was founded in 1890. Father Louis Deppen offered the first official parish mass in 1891 in his home at 2833 S. Third Street. The Bishop of Louisville purchased the square block bound by Third Street, O Street (now Heywood Avenue), Fourth Street, and N Street (now Iowa Avenue). The first Holy Name Church was constructed in May 1891 on the northeast corner of S. Fourth Street and Heywood Avenue, formerly O Street. The church building was a frame structure (approximately 34' by 70') that faced S. Fourth Street (**Figure 23**). That same year, Father Deppen also had a residence for himself and a school building constructed on the site (Guenthner 2016; Allgeier 1982; Holy Name Church 2019; *Courier-Journal* 1891a; *Courier-Journal* 1891b; Holy Name Parish 1941). The 1892 Sanborn Fire Insurance Map shows these structures on the property (**Figure 24**).



Figure 23. Undated photograph of the first Holy Name Church buildings at S. Fourth Street and Heywood Avenue, formerly O Street (Holy Name Parish 1941).

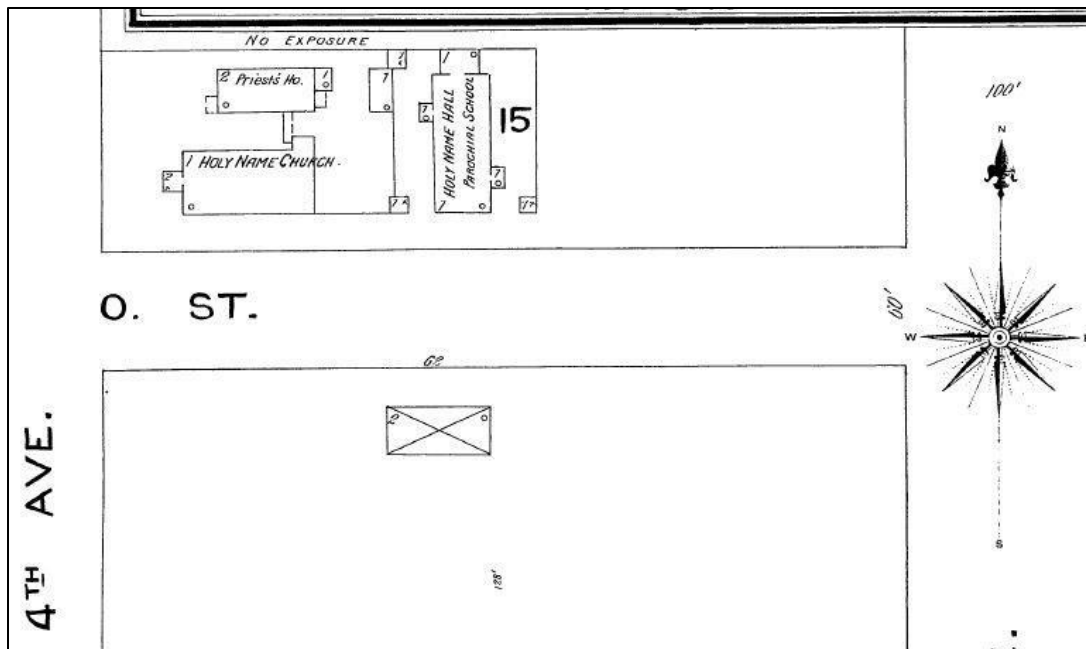


Figure 24. 1892 Sanborn Fire Insurance Map (Vol. 3, Sheet 218) showing the first Holy Name Church buildings at S. Fourth Street and Heywood Avenue, formerly O Street.

This site for the Holy Name Church was off the Fourth Street streetcar line that led to Churchill Downs and Iroquois Park. Furthermore, the Louisville Railway Company constructed an electric streetcar line along Central Avenue (formerly P Street). According to the Streetcars entry in the *Louisville Encyclopedia*, “The switch to electric cars produced a revolution in public transit, however. As the electric lines stretched beyond the limits of the slow-paced mule system (sometimes beyond the city limits, as to Iroquois Park and Fontaine Ferry), areas that were open country became ripe for development. ... From the 1890s to the mid-1920s, practically all advertising for new subdivisions stressed the proximity of a streetcar line” (Kleber 2001). The rapid development of streetcar suburbs in the south end of Louisville had a vast impact on the city’s physical design. It allowed for an expansion of the city’s boundaries and allowed for the spatial arrangement of individual subdivisions and connection to developing commercial and institutional areas (Darr 2015).

Father John T. O'Connor was appointed pastor in 1893 and remained at Holy Name for 38 years. Under his pastorate, the Holy Name parish continued to grow rapidly. The continued growth of Churchill Downs and the completion of the streetcar lines and southern Parkway (formerly Grand Boulevard) accelerated development in the southern part of the city. Thus, the parish received permission to hire architect James J. Gaffney to design a brick structure (Building 3) that would house the church and the school (**Figure 25**, **Figure 26**, and **Figure 27**). Completed in 1902, the building features Gothic Revival style elements and accommodated 300-500 students on the first floor with the second floor used for the church, which could seat 700 people. Sisters of Charity of the Nazareth taught the students at the school (Guenthner 2016; Allgeier 1982; Luhan, et al. 2004; Holy Name Church 2019; *Kentucky Irish American* 1902; Kleber 2001; Holy Name Parish 1941). The 1905 Sanborn Fire Insurance Map depicts the new building with the previous buildings on the property (**Figure 28**).

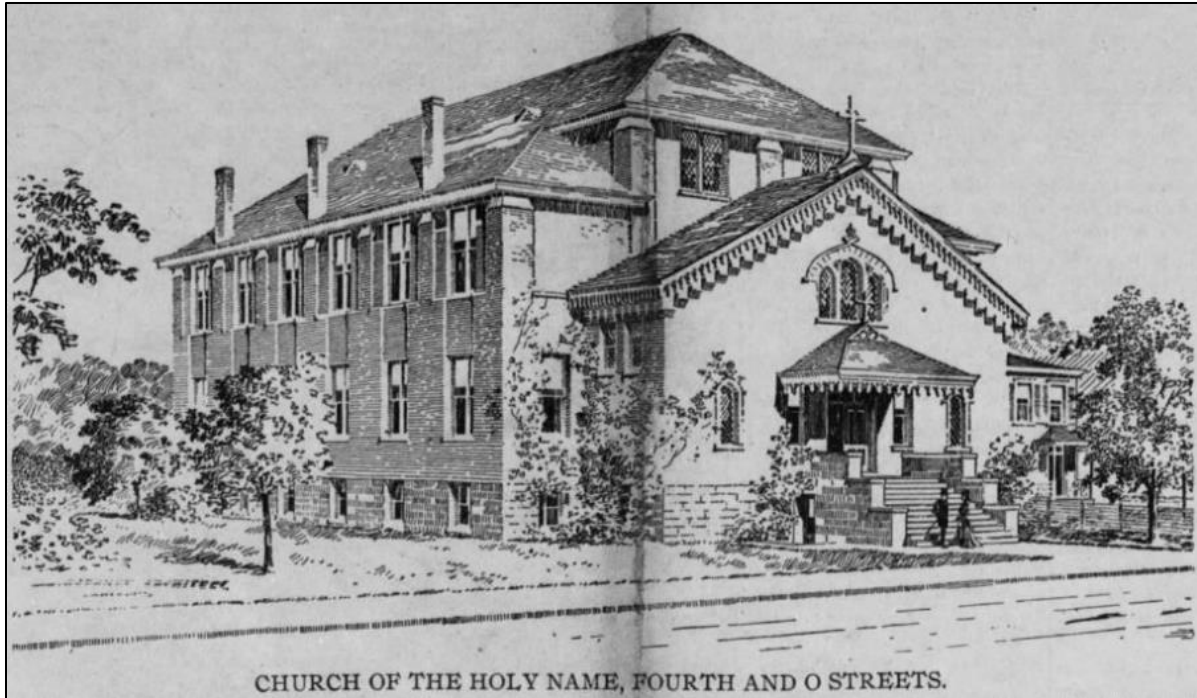


Figure 25. 1903 Drawing of the new church and school building designed by James J. Gaffney, known as Building 3 (*Kentucky Irish American* 1903).



Figure 26. 1941 photograph of the church and school building designed by James J. Gaffney, known as Building 3 (Holy Name Parish 1941).



Figure 27. 1945 Photograph of Boy Scout Troop 66 on the front porch of Building 3 (Guenthner 2016).

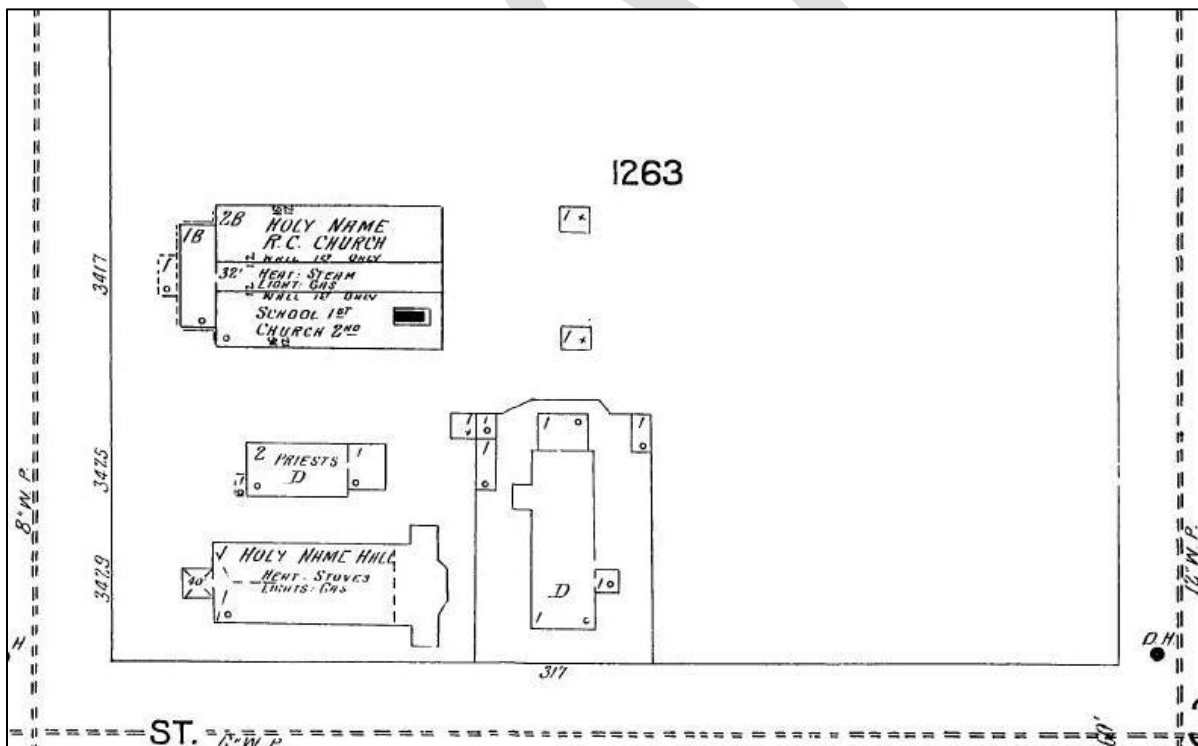


Figure 28. 1905 Sanborn Fire Insurance Map (Vol. 4, Sheet 362) showing the first Holy Name buildings as well as the new church and school building, known as Building 3.

The congregation of the Holy Name Church continued to grow, especially after the freight terminal of the Louisville and Nashville Railroad was moved to South Louisville in 1905 bringing many workers to the Southern portion of the city. Thus, the need for more school rooms and church space led again to the hiring of architect James J. Gaffney to design the current Holy Name Catholic Church (Building 1). The cornerstone of the church was laid in 1911. According to an article in the *Kentucky Irish American*, approximately 5,000 people attended the ceremony, which included Father Deppen, Father O'Connor, Rev. Dr. George Schuhmann, and Bishop Denis O'Donaghue. A procession led by the School of Reform Band and Major General Michael Reichert with the Catholic Knights of America and the Knights of St. John, began at S. Third and Avery Streets (now Cardinal Boulevard) and ended at the new church site approximately one mile away (*Kentucky Irish American* 1911; *Courier-Journal* 1911). In 1912, the church at Third and Heywood was completed (**Figure 29, Figure 30, and Figure 31**). The church was designed in the Romanesque Revival style with Byzantine references. It seated approximately 850 people. In 1927, the rectory (Building 2) was constructed and designed by Gaffney to complement the church (Guenthner 2016; Allgeier 1982; Luhan, et al. 2004; Holy Name Church 2019; Holy Name Parish 1941). Many decorative motifs found on the church were repeated in the rectory (**Figure 32 and Figure 33**). The 1928 Sanborn Fire Insurance Map shows the location of Building 1, Building 2, and Building 3. The rear addition to Building 3 is shown on the map. The building (labeled Sisters) on the northeast corner of S. Fourth Street and Heywood Avenue was later demolished (**Figure 34**).



Figure 29. Undated photograph of the Holy Name Catholic Church designed by James J. Gaffney, known as Building 1 (Royal Photo Company, n.d.).



Figure 30. 1946 Photograph of the Holy Name Catholic Church's First Communion Class showing the entry details of Building 1 (Guenther 2016).



Figure 31. 1965 Postcard of the Holy Name Catholic Church designed by James J. Gaffney, known as Building 1 (Curteichcolor Postcard 1965).



Figure 32. 1941 photograph of the Rectory Building designed by James J. Gaffney, known as Building 2 (Holy Name Parish 1941).



Figure 33. 1941 Photograph of the Holy Name Catholic Church's Golden Jubilee showing Building 2 (Guenthner 2016).

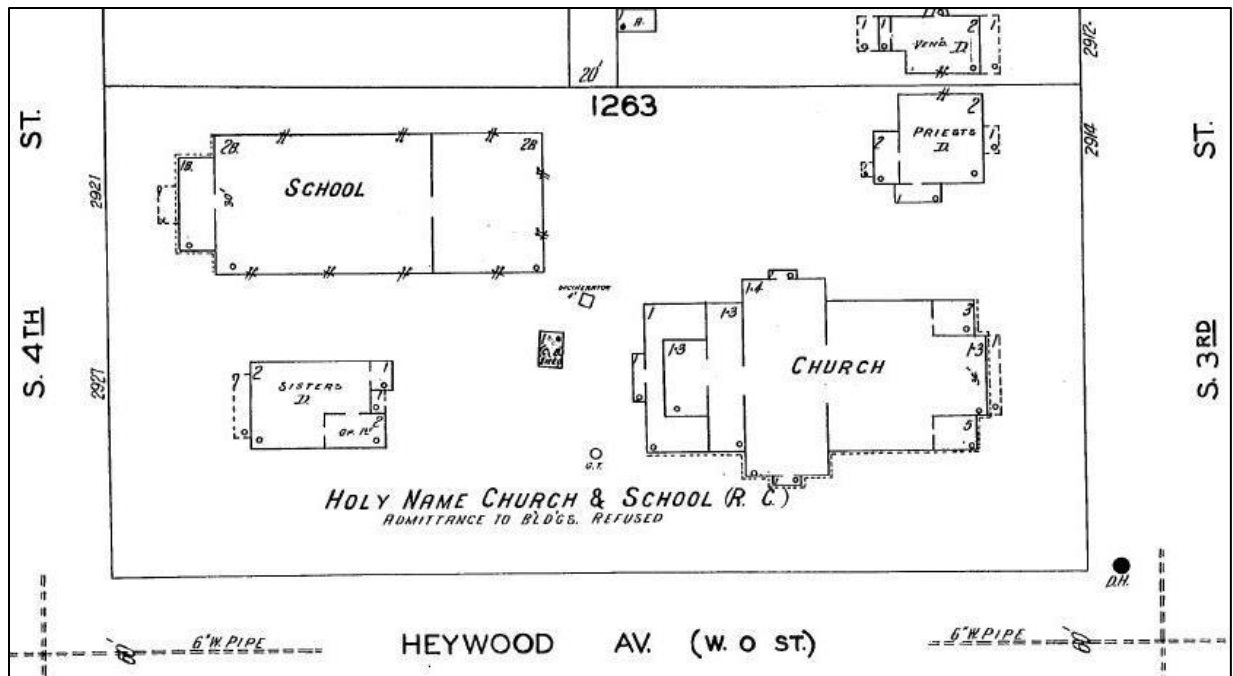


Figure 34. 1928 Sanborn Fire Insurance Map (Vol. 5, Sheet 806) showing the location of Building 1, Building 2, and Building 3. The building (labeled Sisters) on the northeast corner of S. Fourth Street and Heywood Avenue was later demolished.

In 1932, Father Francis A. Timoney was appointed pastor of Holy Name Church. One of his first undertakings was renovation of Building 3, which included a new kitchen and cafeteria, basement remodel, and converting the second floor to classrooms. As the school enlarged so did the number of faculty to twenty-two sisters. Many of the nuns commuted to the school daily from the convent on Newburg Road. A new convent building (Building 4) was constructed north of Building 3 in 1938 (**Figure 35, Figure 36, and Figure 37**). Building 4 was designed by architect Thomas J. Nolan. Sullivan and Cozart were the contractors. The older convent building, which was originally built as Father Deppen's home and then converted to a convent in 1922, was eventually demolished (Guenthner 2016; Allgeier 1982; Luhan, et al. 2004; Holy Name Church 2019; *Courier-Journal* 1937; Holy Name Parish 1941).

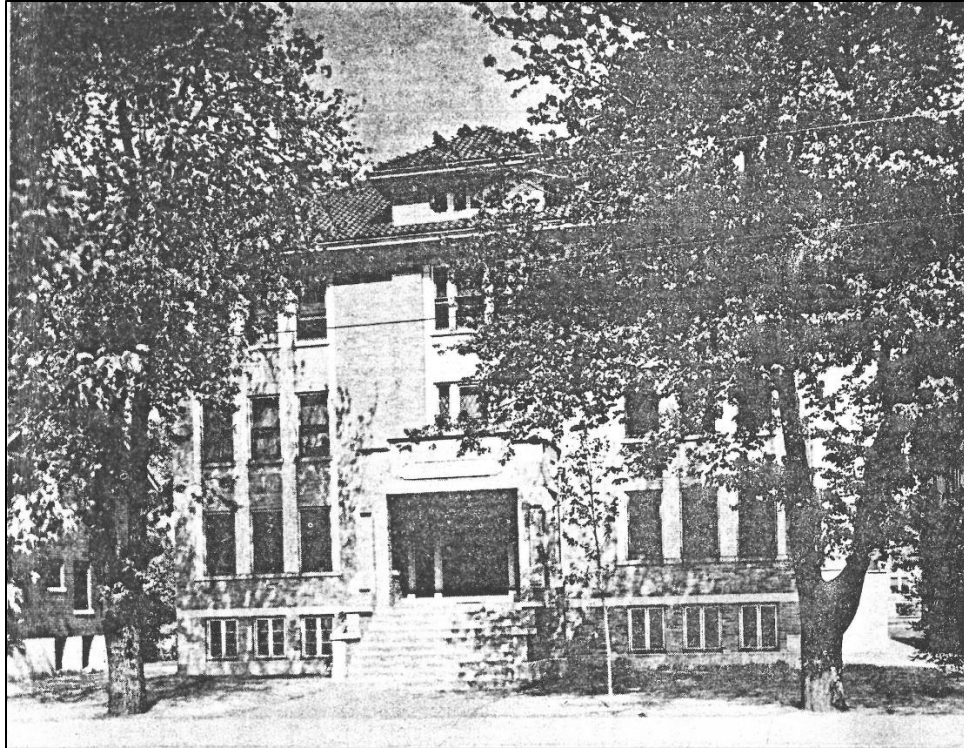


Figure 35. 1941 photograph of the Convent Building designed by Thomas J. Nolan, known as Building 4 (Holy Name Parish 1941).



Figure 36. Undated photograph of the corner of S. Fourth Street and Heywood Avenue looking toward Building 3 and Building 4 (Guenthner 2016).



Figure 37. 1942 Photograph of the Holy Name School's Graduating Class showing details of Building 4 (Guenthner 2016).

The 1946 Park Aerial Survey depicts the Holy Name Complex at the time (**Figure 38**). Building 1, Building 2, Building 3, and Building 4 are all visible in the aerial. The previous convent building is extant south of Building 3. There is also a house that faces Heywood Avenue and is located west of Building 1. This house was visible on the 1892 and 1905 Sanborn Fire Insurance Maps (**Figure 24** and **Figure 28**). It was not drawn on the 1928 Sanborn Fire Insurance Map (**Figure 34**); however, it is on the 1950 Sanborn Fire Insurance Map (**Figure 39**).



Figure 38. 1946 Park Aerial Survey showing details of the Holy Name Complex in red (Park Aerial Survey, Inc. 1946).

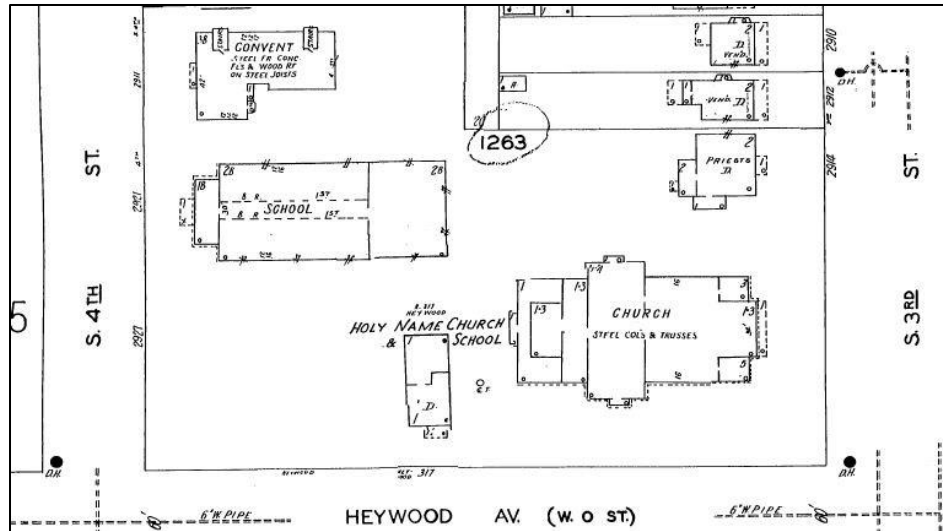


Figure 39. 1950 Sanborn Fire Insurance Map (Vol. 8, Sheet 806) showing the location of Building 1, Building 2, Building 3, and Building 4. The building (labeled D) west of Building 1 was later demolished.

In 1953, Holy Name School, under the pastorate of Father Timoney, commissioned Thomas J. Nolan & Sons to design a gymnasium building on the northeast corner of S. Fourth Street and Heywood Avenue (Building 5—not included in this designation). Al J. Schneider was the general contractor (*Courier-Journal* 1953a; *Courier-Journal* 1953b). Father Timoney, sometimes referred to as the Mayor of the South End, served Holy Name until 1966 (**Figure 40**). During his tenure, he not only advanced the Holy Name Complex but he grew the Holy Name Society, which sponsored the Corpus Christi Procession at Churchill Downs, the Holy Name Band and Choral Club, the Holy Name Athletic Program, and the Holy Name Salvage Bureau (now known as St. Vincent DePaul Thrift Stores). The Holy Name parish was so large that at least six other parishes were founded from it: Most Blessed Sacrament (1937), Our Mother of Sorrows (1937), St. Thomas More (1944), Sts. Simon and Jude (1950), St. John Vianney (1951), and St. Jerome (1953).



Image 40. 1955 photograph of Father Timoney parking cars for Derby in front of Building 1 (Guenthner 2016).



Image 41. 1949 photograph of school crossing guard Watseka Stanley in front of Building 3 (*Courier-Journal* 1949).

However, as parishioners aged and their children moved to other parts of the city, the size of the Holy Name parish decreased. With the commercial and industrial growth of the surrounding area, there are fewer homes. As a result, enrollment in the Holy Name School diminished until it was closed in 1992. In its 101 years of existence, the Holy Name School graduated over 4,000 children from elementary school and 600 from commercial classes. Approximately 200 Sisters from the Sisters of Charity of the Nazareth taught at the school. The Holy Name Church has had 14 priests since its establishment in 1890. While the congregation of Holy Name is significantly smaller than in the past, regular masses are still held at the church. An influx of Latin American and South American families in the parish led the Church to offer masses in Spanish and English. The convent is no longer used as a residence for the sisters, but rather serves as offices for Catholic Charities of Louisville (Guenthner 2016; Allgeier 1982; Luhan, et al. 2004; Holy Name Church 2019).

James J. Gaffney, AIA

James J. Gaffney was born on June 18, 1863 to Michael and Anna (McMullen) Gaffney, in Louisville, Kentucky (**Figure 42**). His parents were Irish immigrants who lived in the Phoenix Hill neighborhood. The Gaffney family were members of the former St. John the Evangelist Parish (700 E. Muhammad Ali Blvd.). From 1881-1890, James J. Gaffney worked as a draftsman for architect Charles J. Clarke and for Curtin & Hutchings in 1891. Gaffney married Ella Gross on December 29, 1892 and together they had two children: Thomas James and James Louis. He was then listed in the city directories as an architect with McDonald Bros. and with Clarke & Loomis. He formed his own company in 1896 (Carpenter 1996; Kleber 2001; Thomas 2009). Gaffney designed many notable buildings throughout Jefferson County and used many similar design features, including glazed brick, Byzantine influences, Craftsman style influences, clay tile roofs, and round elements.



Image 42. Photograph of James J. Gaffney (Oberwarth 1987).

However, Gaffney's earlier work, while still quite ornate, did not consistently use the aforementioned design features. **Appendix 1** contains a compiled list of extant Gaffney buildings.

Based on current research, his first known building was designed for his own home, 2511 W. Chestnut Street (formerly 2435 W. Chestnut Street) in the Russell Neighborhood. The frame house was built circa 1894 and has many Victorian-era design elements including a front bay window, decorative molding, and a Chateausque scallop detail at the dormer. Some of his subsequent designs used similar motifs including the Waggener House (1411 Highland Avenue) and Laib House (1161 E. Broadway formerly 1155 E. Broadway). Gaffney purchased property at E. Broadway and Rubel Avenue to design, build, and sell homes. According to city directories, Gaffney frequently moved into the buildings he was constructing and then sold them when the work was complete (Carpenter 1996; Kleber 2001; Thomas 2009). At the turn of the century, Gaffney began designing buildings blending in some of his signature elements. These transitional buildings include a large part of Rubel Avenue and E. Broadway, specifically 1220 E. Broadway, 703 Rubel Avenue (formerly 1311 Rubel Avenue), 1222 E. Broadway, and 1224 E. Broadway. The Holy Name School has Gothic Revival details fitting a church building and also incorporates decorative verge boards similar to those used on 1222 and 1224 E. Broadway.

Gaffney began using more glazed brick and Craftsman style ornamentation in his apartment building designs, examples include Belvoir, Besten, St. Ives, Park-View, and Thierman. His church designs featured these Craftsman style aesthetics as well while also incorporating exotic revival elements, such as Byzantine, Islamic, and Italian. The Holy Name Church, St. James Catholic Church, and Adath Jeshurun Temple reflect his design trend. Furthermore, Gaffney's own house featured Craftsman style mixed with Mayan details (Carpenter 1996; Kleber 2001; Thomas 2009).

In 1917, Gaffney promoted his employee of 14 years, Carl Epping, to partner. They worked together until 1924 when Epping started his own firm. Gaffney retired from architecture in 1930. A master's thesis written on Gaffney supposes that Gaffney had money troubles around 1914 and they continued well into the 1930s. He sold his home on River Road for less than \$10,000 in 1939, just two years after the 1937 flood. Gaffney died on November 30, 1946 from pneumonia at the Sts. Mary and Elizabeth Hospital (Carpenter 1996; Kleber 2001; Thomas 2009). James J. Gaffney designed buildings for Waverly Hills Tuberculosis Sanatorium and Sts. Mary and Elizabeth Hospital; new churches; and numerous homes and apartment buildings throughout Jefferson County. The following are examples of Gaffney's architecture constructed during the same time period as the Holy Name School (1902), the Holy Name Church (1912), and the Holy Name Rectory (1927):

1220, 1222, and 1224 E. Broadway:

This collection of buildings located at E. Broadway and Rubel Avenue were designed by Gaffney between 1897 and 1901. 1220 E. Broadway was constructed of red brick with glazed brick detailing. 1222 and 1224 E. Broadway are clad in white glazed brick with decorative verge boards. The buildings are located in the Highlands National Register District.

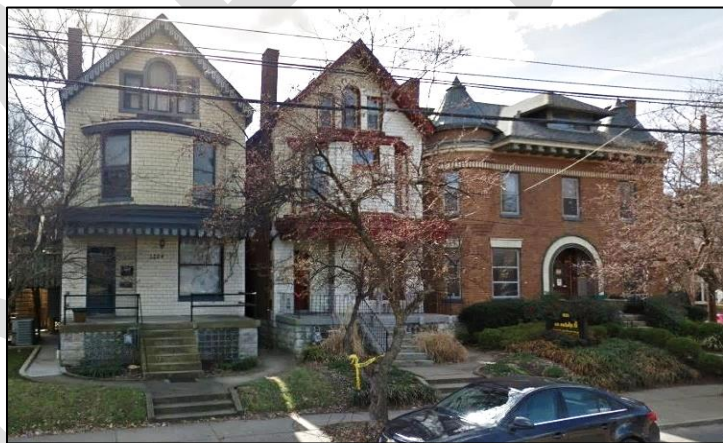


Figure 43. 1220, 1222, and 1224 E. Broadway (Google)

703 Rubel Avenue:

This building was built circa 1897 on Rubel Avenue just south of E. Broadway. Constructed of brick, this building contains rounded elements with classical detailing along the porch and the cornice line. The building is located in the Highlands National Register District. This building and the others on E. Broadway are examples of Gaffney's early work.



Figure 44. 703 Rubel Avenue (Google)

St. Ives Apartments:

This apartment building was built circa 1910 at the intersection of S. 2nd and W. Oak Streets. Constructed of glazed brick, this building contained a clay tile roof as well as large brackets and decorative tiles around the entryways. The building is located in the Old Louisville National Register District. This building shows a transition to Craftsman style elements.

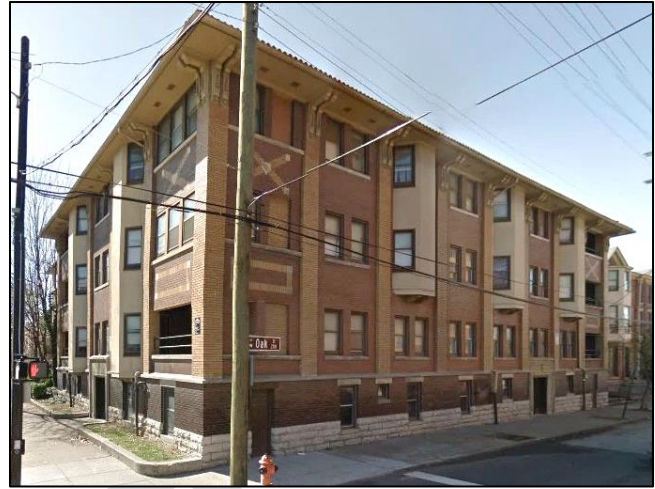


Figure 45. St. Ives Apartments, 1202 S. 2nd Street (Google)

F.A. Gruber House:

The house was built in 1912 facing Cherokee Park. Constructed of orange glazed brick with red glazed brick, the house contains a mix of Craftsman Style detailing with a clay tile roof and ornate decorative tiles on the first story façade and porch columns. The building is located in the Cherokee Triangle National Register District.

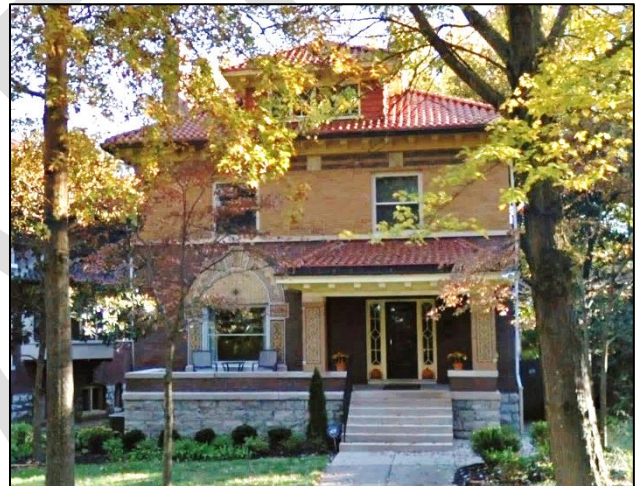


Figure 46. F.A. Gruber House, 1458 Cherokee Road (Google)

St. James Catholic Church:

The church was built in 1912-1913 at the intersection of Bardstown Road and Edenside Avenue. Constructed of orange glazed brick with red glazed brick, the church was designed in the Byzantine Baroque style with Italian influences. The building was listed on the National Register of Historic Places in 1980.

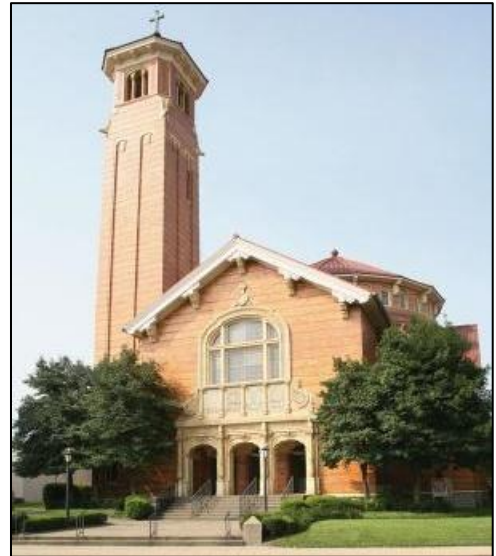


Figure 47. St. James Catholic Church, 1430 Bardstown Road (Archdiocese of Louisville 2019)

**Adath Jeshurun Temple
(Unity of Louisville):**

This building was built in 1918 on S. Brook Street near E. College Street. It was constructed of glazed yellow brick with glazed tiles in geometric motifs. The building was designed in a revival of Near-Eastern architectural styles with Byzantine and Islamic motifs. The building was listed on the National Register of Historic Places in 1981.

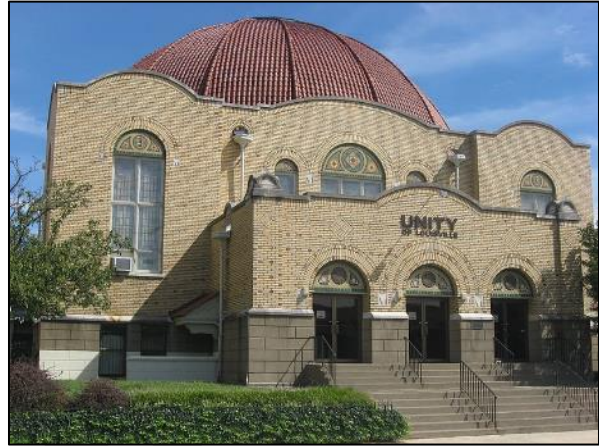


Figure 48. Adath Jeshurun Temple, 757 S. Brook Street (Wikimedia Commons 2012)

Dr. B.J. Lammers House and Office:

The building was built in 1920 at the intersection of Bardstown Road and Windsor Place. Constructed of orange glazed brick, the house contains a mix of Craftsman Style detailing with Exotic Revival and Classical Revival. The building is located in the Highlands National Register District.



Figure 49. Dr. B.J. Lammers House and Office, 1833 Windsor Place (Google)

St. James Catholic Church Rectory:

The Rectory Building was built circa 1928 behind the Church on Edenside Avenue. It is a simplified version of the Church building's Byzantine Baroque style. Similar materials are used such as glazed bricks, clay tile roofing, and round elements. The building was listed on the National Register of Historic Places in 1980.



Figure 50. St. James Catholic Church Rectory, 1826 Edenside Avenue (Google)

Thomas J. Nolan, Sr., AIA

Thomas J. Nolan, Sr. was born on June 23, 1884 to Edward and Mary (Driscoll) Nolan in Louisville, Kentucky (**Figure 51**). His parents were Irish immigrants who lived in the Smoketown neighborhood. Nolan married Bertha Schuman on June 24, 1908 and together they had six children. Nolan was first employed as an architect by Dodd and Cobb, and he later worked for D.X. Murphy. He formed his own company in 1911 concentrating on educational, ecclesiastical, and governmental buildings. In 1929, his son, Thomas J. Nolan, Jr. joined the firm, and in 1945, his son Robert A. Nolan, Sr. joined the firm. The firm was renamed Thomas J. Nolan & Sons. By 1968, Thomas's grandson, Thomas J. Nolan, III joined the firm and it was renamed Nolan & Nolan. However, Thomas J. Nolan, Sr. died on January 24, 1969 (*Courier-Journal* 1968; *Courier-Journal* 1969; Kleber 2001; Murphy 2015; Weeter 1987). Nolan and his firm designed many notable buildings throughout Jefferson County and across the state, including schools, churches, hospitals, and courthouses. The firm was so large that it's difficult to track all of the buildings they designed, and to discern which were specifically designed by Thomas J. Nolan, Sr.

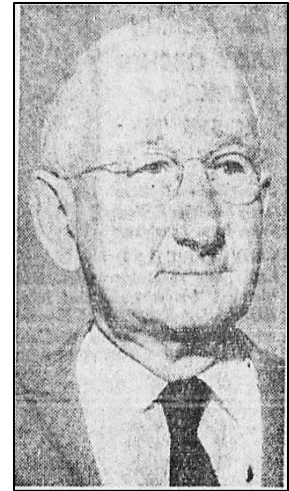


Image 51. Photograph of Thomas J. Nolan (*Courier-Journal* 1956).

Based on current research, examples of Nolan's work include the Knights of Columbus Building/Spalding University Center built in 1925 (824 S. Fourth Street); Christ the King Church and School built in 1928 (718 S. 44th Street); Holy Cross Catholic Church Complex built in 1929 (3146 W. Broadway); St. Francis of Rome School built in 1930 (2105-2117 Payne Street); Holy Spirit Catholic Church and School built in 1937 (3345 Lexington Road); Holy Name Convent Building (Building 4) built in 1938 (2911 S. Fourth Street); Greathouse School built in 1939 (3940 Grandview Avenue); St. Benedict's Catholic Church built in 1950 (2325 Osage Avenue); Monastery of Mary Immaculate and St. Joseph built in 1951 (1740 Newburg Road); and Holy Name Gym Building (Building 5) built in 1953 (2911 S. 4th Street) (Kleber 2001; Weeter 1987).

Whereas James Gaffney's work is distinctly his style and easily recognizable as such, Nolan's body of work is not so easily identifiable. His Knights of Columbus Building is Classical Revival while the Christ the King Church and School, built three years later, is Gothic Revival. The St. Francis of Rome School Building is also very different in an ornate Italianate Renaissance style. There do not appear to be consistent characteristics carried from building to building. It seems that his work is more contextual to respond to site conditions. From the 1950s on, Nolan's style transitions to Mid-Century Modern like the Holy Name Gym Building (Building 5), which is not part of this designation. The Holy Name Convent Building (Building 4) that he designed and built in 1938 is unlike much of his other work likely because it was designed to complement the existing Holy Name buildings. The use of multiple colors of glazed brick and clay tile roofing make it compatible with Gaffney's Holy Name Church and Rectory buildings on site. The scale and massing of the building is complementary to the residential structures to the north, which would have been there prior to construction. Thus, the design of Building 4 is more like Nolan's interpretation of a Gaffney design. The following are examples of Nolan's architecture constructed during the same time period as the Holy Name Convent (1938):

St. Frances of Rome School (Holy Trinity Clifton Campus):

This school building was built circa 1930. Designed in the Italian Renaissance style of architecture, the building contains a matte-finish yellow brick with a clay tile roof. The front façade features Corinthian columns and decorative tiles. The building was listed on the National Register of Historic Places in 1987.



Figure 52. St. Frances of Rome School, 2105-2117 Payne Street (Google)

Holy Spirit Catholic Church and School:

This school building was built circa 1937 at the intersection of Cannons Lane and Lexington Road. Designed in a Colonial Revival style, this building was constructed of brick with large ionic columns. The church boasts a large steeple. The school building is of a similar design and faces Cannons Lane.



Figure 53. Holy Spirit Catholic Church, 3345 Lexington Road (Google)

Greathouse School (St. Matthews City Hall):

This school building was built circa 1939. Designed in an eclectic style, the brick building contains classical details in the concrete decorations along the cornice line and the arches over the entry doors. However, the window fenestration is slightly more modern in its design.



Figure 54. Greathouse School, 3940 Grandview Avenue (Google)

Fern Creek High School:

This school building was built circa 1940. Designed in an eclectic style, the brick building contains Art Deco details including the vertical lines on the façade that emphasize the height of the building. While not wholly an Art Deco design, it is evocative of the style.



Figure 55. Fern Creek High School, 9115 Fern Creek Road (Google)

Statement of Significance**Historic Significance**

From its first iteration, the Holy Name Complex site was established as a complex at this location. The Bishop of Louisville purchased the entire block for the church's use. By 1892, there was a church building, rectory, and school/parish hall. The site continued to develop from 1902 to 1953 when the last building was constructed. The complex is uniquely sited on a portion of the South Louisville neighborhood that was very underdeveloped in the 1890s. However, the expansion of the electric streetcar to Churchill Downs and Iroquois Park as well as other factors led to the rapid growth of this neighborhood. This development also led to the rapid growth of the Holy Name Catholic Church parishioners and school attendees, which in turn led to the expansion of the complex with the five extant buildings. The neighborhood, both residential and commercial, was developed around this complex. With the ever changing and expanding development across Louisville Metro it is not highly common to have an intact complex of buildings that served as an institutional center of the area.

This intact complex illustrates how distinctive architectural design, styles, and preferences change over time while still remaining complementary to one another and the neighborhood as a whole. Architect James J. Gaffney was contracted to design three of the five complex buildings: Building 1, Building 2, and Building 3. Architect Thomas J. Nolan was contracted to design two of the buildings: Building 4 and Building 5 (Building 5 is not part of this designation). Gaffney is identifiable for his eclectic and unique approach to architecture. It is high-style architecture which makes references to classic examples, but Gaffney imprints his designs with a recognizable signature. The "Gaffneyesque" style includes clay roof tiles, glazed bricks, decorative tiles, Craftsman style influences, Byzantine influences, and rounded elements. This site is indicative of his design change over time, which reverberated across the city to other neighborhoods. The 1902 Gothic Revival Building 3 was the first of the new buildings. The 1912 Romanesque Revival Building 1 was the next constructed, and while it is quite different from Building 3, its form is complementary as is the Craftsman Style Building 2. Nolan was contracted to design the 1938 eclectic Building 4 partially because Gaffney had retired in 1930. However, the design is not like

any of Nolan's other buildings. It appears to be Nolan's interpretation of a Gaffney design using similar materials and motifs from the other three buildings on the site. Gaffney is a lesser known but prolific local architect that had a tremendous impact on character, architecture, and development in Louisville. These buildings while sharing similarities to some of Gaffney's other designs in materials and form are unique to the Holy Name Complex. Nolan's Convent Building harmonizes with Gaffney's buildings to underscore the unified design of the complex.

Archaeological Significance

The Holy Name Complex has potential to contain archaeological resources. The Sanborn Fire Insurance maps show that there has been a fair amount of development and redevelopment on the property between 1892 and 1951, as buildings were constructed and demolished and then newer buildings constructed. Even in such conditions, significant archaeological resources have been found in Louisville (Pollack 2008). The 1892 map shows a couple possible privies in an area that appears to have not been covered with a building, and thus it is possible that privy vault features from the late 1800s to early 1900s could be preserved under currently paved surfaces. It is also possible some water cisterns could be present, as they most certainly would have been present historically. It appears that most of the earlier buildings were built over by the construction of later buildings, but it is possible that some remnants from those buildings such as foundations could be preserved. Overall, the archaeological potential of the property is fair given the amount of development and redevelopment, with the possibility that a privy or cistern feature could be present. If such a feature could be found, it could possibly be significant since there have been few investigations of religious sites in Louisville, the most notable of which was the extensive work done at the Cathedral of the Assumption (Mansberger 1990; 1995).

Integrity Assessment

The Holy Name Complex retains its integrity in location, setting, and association to support the historic significance of the structure as it relates to its association with the development of South Louisville and the work of Architect James J. Gaffney. This is one of the most intact mixed-use blocks in the South Louisville neighborhood and appears much as it did historically. The complex retains a moderate level of integrity in feeling because of the construction of the Jim Patterson Baseball Stadium for the University of Louisville. The stadium is visible from Heywood Avenue and Third Street and does affect the feeling when looking east. However, that is not true for the entire complex.

Building 1 and Building 4 retain a high level of integrity in design, materials, and workmanship to support the historic significance of the structures, as it relates to architectural style and the work of architect James J. Gaffney. Building 1 has had little alteration on the exterior. Building 4 has had some window replacement and additions constructed on the rear. However, these changes are in keeping with the overall design and materials of the building. Thus, they have a high level of integrity. Building 2 and Building 3 retain a moderately high level of integrity in design, materials, and workmanship to support the historic significance of the structures, as it relates to architectural style and the work of architect James J. Gaffney.

Many of the windows on Building 2 have been replaced over time. Based on pictorial evidence, some of those replacement windows do not match what was there historically. However, this change is not enough to say the building has a low level of integrity as new, more appropriate windows could be added to the building. The roofing material of Building 2 has also been changed from clay tile to asphalt shingle; however, this change is not a big impact on the building's integrity. A majority of the character defining details and the building's form remain intact.

Many of the windows on Building 3 have been replaced over time and are very inappropriate for the architectural style. However, this change is not enough to say the building has a low level of integrity as new, more appropriate windows could be added to the building. Some of the roofing material of Building 3 has also been changed from standing seam metal to asphalt shingle; however, this change is not a big impact on the building's integrity. A majority of the character defining details and the building's form remain intact. Furthermore, the circa 1928 addition on the rear of the building is appropriately scaled and does not overwhelm the older portion. It was designed to be of its own time and not falsely historic.

Designation Criteria Analysis

In accordance with Louisville Metro Code of Ordinances Section 32.260(E)(1), considering the designation of any property or structure as a Local Landmark, the Commission shall apply the following criteria:

A) Its character, interest, or value as part of the development or heritage of the City, the Commonwealth, or the United States.

Louisville experienced significant suburban growth within its south neighborhoods due to the streetcar, Southern Parkway, expansion of Churchill Downs, and location of Louisville and Nashville Railroad freight terminal. The Holy Name Complex was an earlier ecclesiastical complex in this part of Louisville, and the neighborhood and rapidly growing suburbs developed around it. The complex is indicative of an institutional presence in neighborhood development. It is an identifiable feature, or node, in the South Louisville area that is character defining of the pattern of growth in this part of the City.

B) Its exemplification of the historic, aesthetic, architectural, prehistoric or historic archaeological, educational, economic, or cultural heritage of the City, the commonwealth, or the nation.

The four buildings on the Holy Name Complex exemplify the aesthetic and architectural heritage of the City. Architect James J. Gaffney designed three of the buildings: Building 1, Building 2, and Building 3. Architect Thomas J. Nolan designed two of the buildings: Building 4 and Building 5 (Building 5 is not part of this designation). Gaffney is known for having an eclectic and unique approach to architecture. It is ornate, high-style architecture that is not indicative of any one style but rather a new expression of a fusion of styles. This site is a unique collection of buildings that are indicative of how Gaffney's designs changed over time as well as overarching trends across the nation. Nolan was contracted to design the 1938 eclectic Building 4 partially because Gaffney had retired in 1930. However, the design is not like any of Nolan's other buildings. It appears to be Nolan's interpretation of a Gaffney design using similar materials and motifs from the other three buildings on the site. These buildings while slightly similar to some of Gaffney's other designs in materials and form are unique to the Holy Name Complex.

C) Its location as a site of a significant historic event.

No known significant historic events are associated with this site.

D) Its identification with a person or persons who significantly contributed to the culture and development of the City, the commonwealth, or the nation.

In consideration of significance associated with a person or persons, the evaluation relates to whether an individual's period of significant contribution or productivity occurred while residing or occupying a building, structure, or site. The Catholic community as a whole has significantly contributed to the culture and development of the city. With this building, however, there is no

known significant association with any person or persons who contributed to the culture and development of the City, the commonwealth, or the nation.

E) Its embodiment of distinguishing characteristics of an architectural type or specimen.

The four buildings on the Holy Name Complex are not necessarily indicative of any one specific architectural type. Architect James J. Gaffney used influences from specific architectural styles like the Gothic Revival style of Building 3, but then blended in features of other styles to make it a true Gaffney design. While the front portion of Building 3 reads Gothic Revival, the larger hipped portion is more of a form in the Craftsman Style. Furthermore, the decorative vergeboard is not like those in the style books. It's unique to Gaffney. Building 2 appears to be of the Craftsman Style, but it is designed to match the Romanesque Revival style of Building 1. Thus, it is not a typical Craftsman Style example. Additionally, Nolan's design of Building 4 is not indicative of any true architectural style. It is a mix of many design elements to complement the distinctive and unique "Gaffneyesque" aesthetic on the complex site.

F) Its identification as the work of an architect, landscape architect, or master builder whose individual work has influenced the development of the City, the commonwealth, or the nation.

The Holy Name Complex is a grouping of buildings designed by or influenced by James J. Gaffney. Three of the buildings were designed by him, and the Convent Building (Building 4), which was designed by Thomas J. Nolan, is very much influenced by Gaffney's designs on the site. Gaffney is a lesser known but prolific architect that had a tremendous impact on architecture and development in Louisville. He is identified for having an eclectic and unique approach to architecture. It is high-style architecture with a unique fusion of styles. Looking at the breadth of Gaffney's architectural design catalog, the times when his designs changed is actually ahead of many national trends like the Craftsman Style. He utilized many of the same materials and design features in all of his work, which makes his work so easily identifiable and unique to Gaffney. His work is spread across the city, located in South Louisville, the Highlands, Cherokee Triangle, E. Broadway, Old Louisville, Downtown, Russell, River Road, and Crescent Hill.

G) Its embodiment of elements or architectural design, detail, materials, or craftsmanship, which represents a significant architectural innovation.

The buildings do not represent a significant architectural innovation.

H) Its relationship to other distinctive areas, which are eligible for preservation according to a plan based on an historic, cultural, or architectural motif.

A survey has not been conducted in the neighborhood of the Holy Name Complex. *A Cultural-Historic Survey of the Proposed Improvements to Southern, Algonquin, and Southwestern Parkways* report was required due to federal project funding (Maas and Pfau 2013). The project area is south and west of the complex. While the report determined that nearby individual neighborhoods are eligible for the National Register of Historic Places, the complex's

neighborhood was outside of this project area. Thus, it is not currently described as eligible for preservation according to any plan because the area has not been surveyed.

I) Its location or physical characteristics representing an established and familiar visual feature or which reinforce the physical continuity of a neighborhood, area, or place within the City.

The Holy Name Complex has the same setbacks as the surrounding houses the block. Some of the corner commercial buildings are located closer to the streets and lack the front lawn spaces. The complex site reinforces the continuity of the mixed-use portion of the South Louisville neighborhood. Other parts of the neighborhood are not as intact as this block which contains no vacant parcels or breaks from the historic development. Its location serves as a gateway to South Louisville, and it is a distinctive node with unique and identifiable architectural character.

Boundary Justification

The property proposed for designation is located at 2911 S. Fourth Street and 2914 S. Third Street. According to the Jefferson County Property Evaluation Administrator (PVA), the property (parcel number 050J01660000) contains 2.1948 acres of land. The proposed boundaries for the Holy Name Complex Individual Landmark designation area are represented on the LOJIC map (**Figure 56**). The designation boundary is outlined in blue and includes Building 1, Building 2, Building 3, and Building 4 as well as the yard and parking areas between those buildings. The southwest corner of the parcel, which includes Building 5, is not included in the designation boundary. While Building 5 was designed by Nolan, the gym building is very utilitarian in design and use, which is in stark contrast to the other four buildings on the complex site. Its location on the site also separates Building 5 from the rest of the complex. The use of a yellow glazed brick is the only design feature that attempts to unify the building with the others; however, it is not enough to create unity.



Figure 56. LOJIC aerial showing location of the designation boundary for the Holy Name Complex in blue and the full property boundary in red.

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Appendix 1

Table 2. Known Extant Gaffney Designed Buildings in Jefferson County.

Circa Construction Date	Building Name	Building Address	Architectural Style	Featured Design Elements
1894	2511 W. Chestnut Street	2511 W. Chestnut Street (formerly 2435 W. Chestnut Street)	Eclectic with Chateausque details	Chateausque details
1897	1220 E. Broadway	1220 E. Broadway	Eclectic with Classical details	Red brick, glazed brick, rounded elements
1897	703 Rubel Avenue	703 Rubel Avenue (formerly 1311 Rubel Avenue)	Eclectic with Classical details	Red brick, glazed brick, rounded elements
1898	St. Philip Neri	236 Woodbine Street	Classical Revival	Classical details and scallops
1898	Waggener House	1411 Highland Avenue	Eclectic with Chateausque details	Chateausque details
1898	Keeley House	609 W. St. Catherine Street (formerly 607 W. St. Catherine Street)	French Gothic	Gothic arches
1899	Taggart House (Wildwood Country Club)	5000 Bardstown Road	Queen Anne with Classical Revival details	Rounded elements, Tuscan columns
1900	Laib House	1161 E. Broadway (formerly 1155 E. Broadway)	Eclectic with Chateausque details	Chateausque details
1900	705-707 Rubel Avenue	705-707 Rubel Avenue (formerly 1315-1317 Rubel Avenue)	Eclectic with Queen Anne details	(very modified—difficult to determine)
1901	1222 E. Broadway	1222 E. Broadway	Eclectic with Queen Anne and Gothic Revival details	Glazed brick, decorative verge board
1901	1224 E. Broadway	1224 E. Broadway	Eclectic with Queen Anne and Gothic Revival details	Glazed brick, decorative verge board
1902	Holy Name School	2911 S. 4 th Street	Eclectic with Gothic details	Gothic arches, decorative verge board

Circa Construction Date	Building Name	Building Address	Architectural Style	Featured Design Elements
1902	Repton	314 Ridgedale Road	Reconstruction of burned Classical Revival	(N/A—reconstruction)
1904	Belvoir Apartments	2227 Cherokee Parkway	Craftsman Style with Art Deco details	Glazed brick
1904	2102 Cherokee Parkway	2102 Cherokee Parkway (formerly 1400 Finzer Avenue)	Craftsman Style with Classical details	Glazed brick, clay tile roof, rounded elements
1904	Henry Besten House	2026 Cherokee Parkway (formerly 1806 Cherokee Road)	Classical Revival with Craftsman details	Clay tile roof, rounded elements
1904	922 Cherokee Road	922 Cherokee Road (formerly 1340 Cherokee Road)	Craftsman Style	Glazed brick, clay tile roof
1904	2117 Cherokee Parkway	2117 Cherokee Parkway (formerly 1411 Finzer Avenue)	Craftsman Style with Classical details	Clay tile roof, rounded elements
1905	Edgar Mullins House	1311 Cherokee Road	Queen Anne with Richardsonian details	Clay tile roof, rounded elements
1907	Ormsby Apartments	125-131 E. Ormsby Avenue	Craftsman Style	Glazed brick, clay tile roof
1907	2019 Murray Avenue	2019 Murray Avenue	Queen Anne	Rounded elements
1907	Besten Apartments	2014 Cherokee Parkway	Craftsman Style with Italian Renaissance details	Glazed brick, clay tile roof
1907	Park-View Apartments	1330-1334 Cherokee Road	Craftsman Style with Italian Renaissance details	Glazed brick, clay tile roof
1910	St. Ives Apartments	1202 S. 2 nd Street	Craftsman Style with Italian Renaissance details	Glazed brick, clay tile roof, decorative tiles
1910	Adams House	1228 Everett Avenue	Craftsman Style	Clay tile roof, aggregate stone details
1910	2517 Top Hill Road	2517 Top Hill Road	Prairie Style with Exotic Revival Details	Glazed brick, decorative tiles
1910-1927	Gaffney House	4515 River Road	Craftsman Style with Prairie School and Mayan motifs	Glazed brick, clay tile roof, exotic elements

Circa Construction Date	Building Name	Building Address	Architectural Style	Featured Design Elements
1911-1912	Holy Name Church	2914 S. 3 rd Street	Romanesque Revival style with Byzantine references	Glazed brick of various colors, rounded elements
1911	4108 W. Broadway	4108 W. Broadway	Craftsman Style	Glazed brick, rounded elements
1911	Magnolia Apartments	104-112 E. Magnolia Street	Craftsman Style	Glazed brick
1911	1612 Edenside Drive	1612 Edenside Drive	Craftsman Style	Clay tile roof
1912	Thierman Apartments	416 W. Breckinridge Street	Craftsman Style	Glazed brick, clay tile roof
1912	F.A. Gruber House	1458 Cherokee Road	Craftsman Style	Glazed brick, clay tile roof
1912-1913	St. James Catholic Church	1430 Bardstown Road	Byzantine Baroque style with Italian influences	Glazed brick of various colors, rounded elements, clay tile roof, decorative tiles
1913	Walden Place Apartments	1726 S. 2 nd Street	Craftsman Style	Glazed brick
1916	Marmaduke Building (Besten and Langen)	520 S. 4 th Street	Classical Revival with Egyptian Revival	Glazed brick, exotic elements
1916	Ember House	1462 Cherokee Road	Craftsman Style	Clay tile roof, aggregate stone details
1917	Lincoln Apartments	1026 S. 4 th Street	Craftsman Style	Glazed brick
1918	Adath Jeshurun Temple	757 S. Brook Street	Revival of Near-Eastern architectural styles with Byzantine and Islamic motifs	Glazed brick of various colors, rounded elements, clay tile roof, exotic elements
1919	W.B. Doherty House	1358 S. 1 st Street	Craftsman Style	Glazed brick, clay tile roof, decorative verge board
1920	Dr. B.J. Lammers House and Office	1833 Windsor Place	Craftsman Style	Glazed brick, exotic revival details
1924	St. James Catholic Church School	1818 Edenside Avenue	Byzantine Baroque style with Italian influences	Brick patterns and colors

Circa Construction Date	Building Name	Building Address	Architectural Style	Featured Design Elements
1927	Holy Name Rectory	2914 S. 3 rd Street	Romanesque Revival style with Byzantine references	Glazed brick, clay tile roof
1928	St. James Catholic Church Rectory	1826 Edenside Avenue	Byzantine Baroque style with Italian influences	Glazed brick of various colors, rounded elements, clay tile roof, decorative tiles