

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Hammon's Adams House

other names/site number JF--

Related Multiple Property NA

2. Location

street & number 2811 Rainbow Drive

NA

not for publication

city or town Louisville

NA

vicinity

state Kentucky code KY county Jefferson code 111 zip code 40206

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

___ national ___ statewide X local

Applicable National Register Criteria:

___ A ___ B X C ___ D

Signature of certifying official/Title Craig Potts/SHPO Date _____

Kentucky Heritage Council/State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain: _____)

Signature of the Keeper _____ Date of Action _____

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5. Classification

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

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

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

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

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

Contributing	Noncontributing	
1	0	buildings
		district
		site
	3	structure
		object
1	3	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC/Single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC/Single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Late 19th and 20th Century Revival

Colonial Revival

Greek Revival Inspired

Georgian Revival influence

Materials
(Enter categories from instructions.)

foundation: Concrete

walls: Brick (Exterior – Flemish Bond)

Concrete (Interior)

roof: Cedar Plank (original, now asphalt shingle)

other: _____

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Narrative Description

Summary Paragraph

The Adams House (JF-) sits at 2811 Rainbow Drive, in Louisville, Kentucky's largest city. It occupies lot 45 of Cherokee Gardens, immediately north of the intersection of Fairfield Drive and Rainbow Drive. The Adams House displays Colonial Revival styling by Louisville architect Stratton O. Hammon, who designed the residence in 1948. Its colonial revival styling is an eclectic collection of high style features. Major changes to the property were made in the 1980s, which include a garage addition to the house, a pool and pool house addition. The deferential siting of these additions allows the house to transmit its architectural values from 1948. The nominated property is 0.9897 acres, and includes one contributing building plus three non-contributing structures.



Adams House

Latitude: 38.246737°

Longitude: -85.682930°

Surrounding Area

To the east, west and south of the home is the residential neighborhood Cherokee Gardens, a residential area six miles east of downtown Louisville, Kentucky. Cherokee Gardens is bounded by Lexington Road, Cannons Lane, and I-64. The area was originally deeded to James Southall and Richard Charlton for their part in the French and Indian War. The land remained untouched well into the 1850s. In 1851, Frankfort Avenue was laid for travelers who wanted an alternative travel route to the railroad farther down in Clifton. The new road was

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first called Shelbyville Branch; today it is called Lexington Road. Many of Louisville's early-20th-century elite lived in the area, drawn there by the large undeveloped parcels of land accessible to downtown. Most houses in the area were built from the 1920s to the 1950s, several being designed by Hammon. Map A helps to depict such boundaries.

Most of the homes to the south and west (Rainbow Drive., Fairfield Drive and Primrose Way) are large in size, sitting on roughly 1-acre lots, which provides a parklike setting for these homes, as they sit well off the streets and have generous front yard space. Those homes farther southeast on Barberry Lane, across Garden Drive (Pee Wee Reese Lane), generally have half-acre lots, giving them a more traditional neighborhood feel. These two sections of Cherokee Gardens have separate home owners associations.

A mile southeast of the home is Seneca Park, a 530+ acre metro park established in 1928, which includes Seneca Golf Course and countless outdoor amenities. A mile or so southwest of the home is Cherokee Park, a 400+ acre municipal park designed in 1891. Both parks are well extremely popular with local residents and tourists, with Bear Grass Creek meandering through both parks. To the North of the home and across Lexington Road is the Southern Baptist Theological Seminary, while north east of the house sits the expansive Ursuline Sister campus which includes the Catholic Sacred Heart private high school for girls and Sacred Heart Model School, a private co-ed grade school. Sacred Heart Academy opened in 1877 on Workhouse Road (now Lexington Road), with a beautiful motherhouse chapel on site, which was dedicated in 1917. The presence of the church buildings on both campuses adds to the bucolic atmosphere of the home. Historic architectural styles in the area vary between Colonial, Colonial Revival, Tudor, Georgian, English cottage, and French Provencial.

Character of Site

The Adams House occupies an acre lot. It sits adjacent to two lots—one to its west, the other to its north—that front on Lexington Road (See Map B and C). “The house Josh Adams commissioned for his widowed mother was built on an expansive flat lot at the intersection of Rainbow and Fairfield Drives...It is a somewhat unusual composition for the architect, blending key elements from several of his more recent projects into a handsome whole.” The front of the home faces south, toward Fairfield Drive, while the back of the home faces north toward Lexington Road that runs parallel just beyond a single house. The home is significantly set back from Rainbow Drive, creating a large front yard. See Map E for a bird’s eye view which captures the prominence of the portico and flanking wings from an aerial view. The narrative below can clearly be followed in reference to this Map E.

A walkway from the street to the front door and portico of the home divides the yard in two, with extremely-large fully-grown beech trees to the left and right of the brick walk. The driveway on the far west of the lot is lined on the left side with dogwood, viburnum, and Southern magnolias with hydrangea, day lilies, knock-out rose bushes and nine bark thereunder, the vast majority of which bloom white at varying periods from spring to the end of summer.

The east portion of the lot includes a single enormous southern magnolia in the front yard, with a white fence and gate just beyond it to allow access to the side yard lined with laurels. This side yard leads back to the pool area, which sits behind the addition on the right side of the house.

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Much of the landscaping, including trees, were added to the lot when Adams built the home, while the shape of the lot was predetermined by prior property lines and the developers of Cherokee Garden. The house has a number of landscaped areas and extensions of the house planes. These enhance the architectural effect of the property, giving it an impression of luxury and ease. These parts of the design direct the eye to the entryways, giving strong visual cues to the motion in and out of the house, and giving a sense of welcome to the visitor. As Winfrey Blackburn noted in an e-mail to current owners, "Hammon homes have a knack for being designed to let the outside in via floor to ceiling windows, arches, transoms and designs that interact with the exterior gardens or landscaping."

Exterior Description

The Adams House originally was built with an H-plan, facing toward the south. It has a gable roof whose ridge runs east-west, with three gabled portico extensions from its front. In the 1980s, two wings were added: a western wing with a garage and an eastern wing containing a pool house. Both wings have connectors to the house to prevent the need for exposure to the elements when exiting them. The additions have been placed toward the back of the house. That placement, and landscaping screens, reduces the impact of the additions upon the house's original design.

Front Façade

"The focus of the street façade is a two-tiered portico of essentially Greek revival origins flanked by two wings that speak of more Georgian influence. Hammon had built only one double portico before this time, the academically correct Palladian ensemble for John McFerran, Jr., and appears to have found his inspiration in a period house in Bloomfield, Kentucky located just to the Southeast of Louisville...If this were indeed the source, he altered the design to ensure that on his house, the classical rule calling for placing the Doric order (albeit very simplified) below the Ionic was followed."

"The architecture of the identical projecting wings on either side of the portico is a mannered combination of previously used architectural elements. Taken together, the bay windows (a Hammon favorite) are a reprise in modified form, of the bow windows on Hammon's own home on Maple, including the heavy modillions that support the eaves. The French doors with railings recall those in the bedrooms of John McFerran's Alta Vista residence, and the segmented arches placed in the pediments in lieu of his customary oval windows harken back to the nearby house of Carter Logan on Garden Drive. Behind each pediment is a tall chimney, detailed with the post-medieval English revival blind arches, placed on axis in a way that recalls Hammon's Madisonville estate for Edwin Ruby. Enhanced by a brick skin laid in the Flemish bond he preferred for his own homes, the Adams residence is a distinctive and pleasing composition."

Pictures 1 and 2 help connect the original design to the façade as it stands unchanged today. The original blue prints were obtained from the Filson Historical Society at the suggestion of book author R. Scott Gill. The details of the design remain intact in the home today.

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Photo 1

Photo 2

The matching large white bay windows to the left and right of the portico are from ceiling to floor on the ground level, while being nearly the width of each wing flanking the front portico. As such, they balance the view of the dominant portico that pulls your eye to the middle of the façade. On the first and second level, the portico projects out from the inset brick middle of the house with double French style doors on both the first and second level. French doors are also on the second level over each of the large bay windows. The three sets of doors across the second level and the main entrance set of French doors on the first level are substantial in size, just short of floor to ceiling, and prove quite welcoming when open.

The exterior brick walls are a Flemish bond pattern which consist of a full size red brick and then a darker blue/purple, extra fired, half brick, then full red brick repeating pattern. White painted decorative heavy modillion moldings over the bay windows help tie in the white portico, railings, three gables and cornices. Just beyond the matching white stucco gables over the left and right wings, sits prominent matching chimneys, with inlays of double brick arches visible from ground level.

West Side of Subject Property

Following the walkway in front of the house west takes you down past the left bay window of the west two story wing to a set of three holly trees and a dogwood which sit in front of the west one-story wing of the house. The floor-to-ceiling French windows of the west 2-story wing are obvious. The brick walk soon turns north along the original garage, with a visible third chimney before connecting to the driveway and double-bay garage addition that was added in 1986. Beyond the garage addition is a small perennial bed, with a third uncovered bay with a shed, a small garden area, a full house generator and a line of pines trees on the back property line. A chain link style gate for access to the back yard is also just past the garage. Walking east through the gate, one arrives at the first gazebo.

A corridor between the garage addition and the left one story wing leads to a couple sliding glass doors also added in the 1986 addition (see area under lattice work in photo #4). The sliding glass doors connect the original rear entrance of the house from 1948, with columns remaining visible, while the Greek revival gable

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appears to have been unfortunately framed over, and the back end of the garage addition, which is an area for storage.



Photo 4, front façade, shot to northeast



Photo 7, front façade, shot to west

Rear North-facing Side of Subject Property

A large rounded brick porch stands in the middle of the back of the house, directly opposite of where the portico is on the front of the house. The portico and the patio fill in the open sections of the “H” floorplan discussed below and stands today as it was drawn by Hammon. Standing on the porch looking north towards the neighbors’ back yard are a pair of matching white gazebos at the rear property line with arched landscaping mimicking the circular shape of the brick patio. Facing north, one sees immense oversized French doors and equally large sidelights of the dining room. Those combine with the same-sized French doors and sidelights on the second floor to help the rear inset of the house rival that of the portico on the front of the house (see picture #4 for the actual view today, while picture #3 provides the original blueprint detail). This was a point of emphasis by Hammon as noted in an e-mail from his son Neal to current owner Jeff Reibel, which stated: “As best that I can recall, I never saw or met Mrs. Adams, but Josh Adams was around frequently...but when this house was built, all the conferences were between Josh and my father. Normally, I was the one on the telephone talking to the contractors, and out on the job making minor decisions about construction, but on this house, my father did all the design work and all the leg work. It was his baby.”

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Picture 4: rear of the house, shot to



Picture 3, blueprint of rear facade

East Side of Subject Property

The pool house addition on the east side starts with a one-story palladium window entry area, also with French doors, albeit of lesser size than the originals on the front of the house, which connects to a two story addition that includes two floor to ceiling windows on the first floor and a dormer on the second floor (see picture #7). Around the addition is the white fence and gate that allows access continuing north to a side courtyard area, with matching French doors flanking a fourth prominent Chimney. The area is designed as a courtyard expansion of the addition. Continuing north we reach the pool, which is surrounded with landscaping, acting as a complete screen to neighbors. The parklike setting of the front yard is matched by privacy and tranquility in the rear. The pool house rear entry is a set of double French doors right off the pool deck. Further west past the pool is another small gate area that conceals the pool equipment while also reaching the gazebos and the brick porch area mentioned above and captured in photo #4.

Interior Description

Interior Overview

“In plan, the house is essentially laid out in an H shaped configuration, a relative of Hammon’s U-shaped houses of the past...Off the transverse entry hall, as with Maple, is a library to one side, living room on the other and a dining room behind. The kitchen and porch are comparatively located as well. Upstairs the second floor presages the disposition of rooms Hammon would use in his upcoming residence on River Hill: a central rear facing bedroom that mirrors the room below, flanked on each side by a bedroom suite.”

The original blue prints depicting the original first and second floor plans are included at photos #9 and #15. The floor plan remains unchanged except for the use of the boiler room on the first floor which is now part of the kitchen and the section floor bathroom which was modified in a remodel by the Meigs. Current owners plan to return to the original floor plan on the second floor as conceived by Mr. Hammon to the extent possible.

“Within the house is distinguished by Hammon’s use of modified Southern Georgian detailing for the living room and library fireplace elevations. In the living room, Hammon treated the fireplace and overmantels the middle of the three arches, the left arch, a door to the porch, and the right (originally), a matching window. The

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graceful triptych recalls similar, although more elaborate, iterations found in eighteenth century Virginia. The library fireplace composition echoes that of the living room – without flanking door and window – but is executed entirely in natural oak. Both mantels feature Ionic pilasters, a reference to the upper columns of the outside portico. In the dining room, a signature Hammon corner cabinet is balanced by an angled door to the kitchen, a device originally used by Hammon in his Seneca Gardens House for Howard Banet. The dining room opens, through a pair of French doors flanked by fixed windows (similar to those used in Indian Hills for Raymond Deateale), to a brick terrace and formal garden, which was laid out by Mary Louise Speed, who also designed the gardens for Edwin Ruby.”

This house retains the important rooms it originally had: the library with large bay window (photo #11), the library mantel and fireplace arches (photo # 12), the living room triple archway and fireplace (Photo#13) and master bedroom double archway and fireplace details (photo# 14).



Photo 11: bay window

Photo 12: library mantel

Photo 13: living room arches

Entry from Rainbow Drive through the Front Portico

Entry through the double French doors with a leaded glass transom atop both doorways, brings you first into the entry foyer with 9+ foot ceilings, crown molding and a sweeping dramatic staircase. The staircase begins on the east side of the large foyer and runs west up to the second floor. Photo #8 depicts the staircase today, while photo #5 ties it back to the original blue print.

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Photo 8: entry foyer stairway

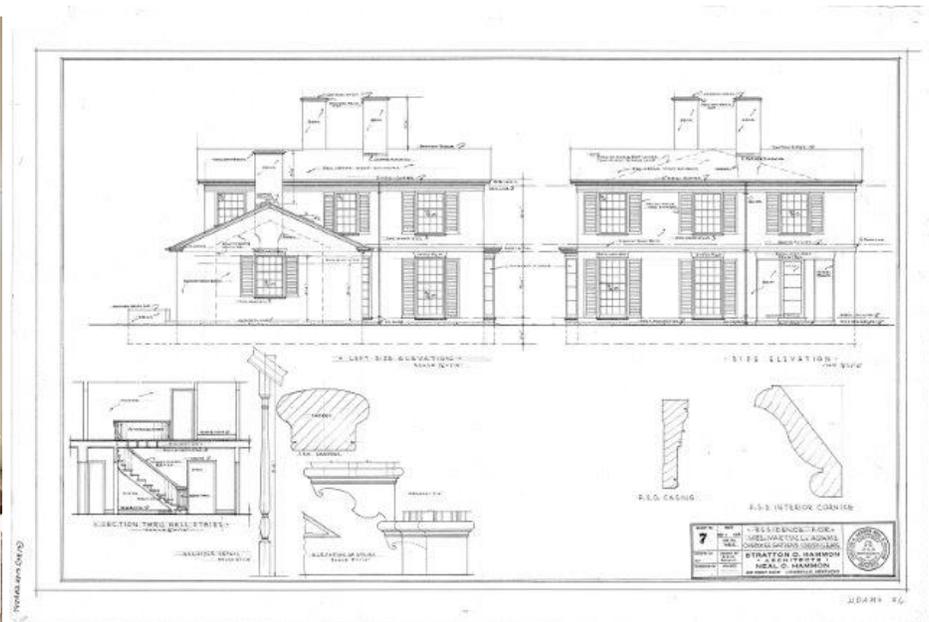


Photo 5: drawing of entry stairway (lower left corner)

Exiting the Foyer to the West

Under the spiral turn of the staircase is a doorway. Through the doorway to the left is a small powder room with a window, to the right under the staircase is a closet. Just past the closet is a double doorway, with one door leading to the oversized dining room which mirrors the room above it, while the other door leads into the breakfast nook with an original extra wide, floor-to-ceiling French window. The original kitchen area is next which was remodeled to flow into the former boiler room. When remodeled, this area's ceiling was dropped to run duct work when the original boiler and radiant floor heating was removed. The current owners intend to restore the ceiling height in the kitchen areas to their original 9+ foot size. Beyond the kitchen is the original garage which has been converted into a family room. The original rear exit now flows to the garage addition.

If we return to the powder room, just past heading west is a key Hammon feature, the library. Entry to the library is through double hinged swinging doors. Once inside the library, the square room is one of the most comfortable rooms in the house, with each wall being wood covered and the floor being a beautiful original inlaid cherry parquet. The library has 2 walls full of bookcases, 1 wall which is the large bay window that overlooks the view down Fairfield Lane and final wall is a fireplace with expansive woodwork, archway, venetian marble and ionic references. When Neal Hammon and Winfrey Blackburn came to see the house, this was the first interior room they wanted to see.

This first floor entry features were discussed by Greg Fleischaker in a Louisville Podcast with Miriam Burich (citation). Burich notes that Hammon "...does have a special, specialized style. I think that's what makes everything so consistent. He could build a 2,000 square foot house and then move up to 12,000, and you'd still be able to pick the style. Extremely different price ranges, but yet so similar in all his detail work in the house and on the exterior. The windows and the entrance, I mean, they all have certain Hammon qualities."

Exiting the Foyer to the East

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Just past the staircase entry is a second entrance into the large dining room, while a double doorway opens up the expansive living room that echoes the size and shape of the master bedroom directly above it. The dining room crown molding and trim echo that of the library and living room. The dining rooms huge oversized French doors and sidelights that run over 9 feet tall allow the exterior patio to interact or flow from inside out and outside in – a common Hammon design feature. The room was clearly designed for entertaining large dinner parties. The living room well over sized for its time enjoys expansive parklike views to the south through the oversized bay window, while its north wall has the dramatic triple archways with center fireplace (Photo #13 and #10). The archway to the left and right were original palladium style windows with access to the covered patio, which has now been enclosed.

Second Floor

From the foyer, the second floor is accessible via the sweeping staircase which arrives on the second floor at a landing area with access to the second floor portico through French doors. Just past those doors, heading east, is the doorway to the oversized master bedroom with fireplace, arched bookcase and arched doorway leading to a master bathroom of substantial size for its time. The master bedroom and bath is unchanged from its original period design, as seen in photos #10, #14 and #15. The south-facing wall includes the oversized French doors over the living room bay window to allow views down Fairfield Lane.

Returning to the landing is a door way to access the middle room with its north-facing wall covered by the huge oversized French doors and sidelight that run over 9 feet tall that match those of the dining room directly thereunder. As a result, the views of the private backyard and across Lexington Road from this room may be the best of the entire house.



Photo 14: Master Bedroom

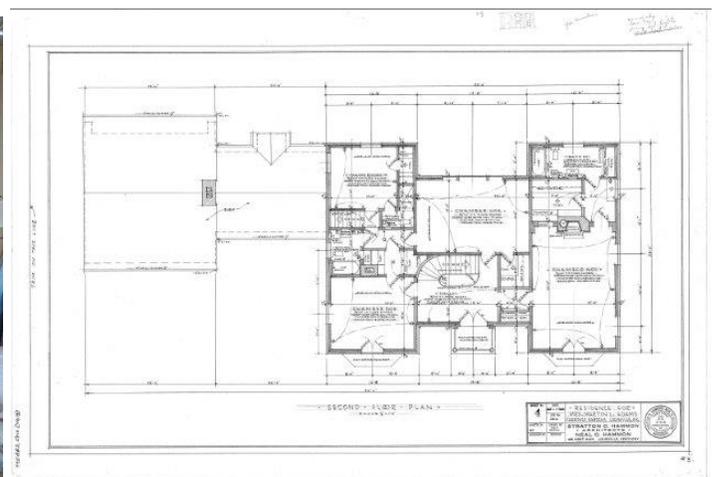


Photo 15: upper floor plan

On the west side of the second floor are two bedrooms with a shared bath which were remodeled by the Meigs to be a single suite, but awkwardly adding numerous doors and a shower in the hall, which lose the original flow and design. To the extent possible, the current owners' plan to return this west side second floor to the original 2 rooms and a shared bath design as envisioned by Mr. Hammon in Photo #15.

The 1986 Pool House Addition

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The perfectly square former covered porch area now connects the Pool house addition, when headed east through the palladium window doors and quadruple oversized skylights, this arrangement gives the feel of an arboretum, before reaching the oversize pool house main room with fireplace mantle, large crown molding, built in book cases, wet bar area and queen size murphy bed. A long bathroom (double sink vanity, bidet, toilet, whirlpool tub and closets) runs north on the west side of the room reaching the pool with another bathroom via a pocket door (sink, toilet and shower exclusive for the pool with exits to the covered porch area as well). French doors on the north wall of the main room open to a covered patio before the pool. The main room's fireplace, with hand carved mantle by Bittner's, is flanked by two large floor-to-ceiling French doors that allow direct access to the east-side courtyard, while the south wall's built in book case frame two French style floor to ceiling windows (murphy bed in between framed in book cases) to enable views into the park like front yard. The north east corner of the room include double spiral staircase down to the basement and up to a studio which overlooks the pool on the north side and the front yard on the south side. This studio includes 2 massive closets for storage, while the north side window is a large sweeping arch, while the south facing window mimics the palladium arched window of the core home, flanked by two sidelights. The basement, which is only under this addition, is finished for storage, while including a full bathroom and laundry room.

Description of the Pool (non-contributing structure)

The pool is a rectangular concrete pool that starts at 3 feet deep and goes to 4.5 feet deep. The pool deck has a random stone block pattern with squares and rectangles, varying between two sizes, 1' x 1' and 1' x 2'.

Description of 2 gazebos (2 non-contributing structures)

The gazebos are both wood constructions and are painted white. Each is in a hexagonal shape with black shingle roof and white finial on top. Each gazebo is large enough for 2 chairs, so they are modestly sized. The gazebos have power and water. Three of the gazebo panels are open, allowing lines of sight to the pool to the east and into the dining room to the south. Three of the panels are closed, providing privacy from neighboring properties.

Changes to the Property since the Period of Significance

Hammon's Adams House has been remodeled and enlarged. The original garage was converted to a family room with a new garage added. Subsequently, the kitchen was expanded into the utility room and a new wing by Frankfort architect Gary Scott, has been constructed to the East including the pool. Hammon-designed architectural features in the core house are largely unchanged except as noted below.

The radiant heating boiler system has been removed and replaced with forced air heat that allows for both heat and air conditioning, a system that was not available with the boiler heater. There have been interior changes in the décor and appliances, especially in the kitchen, to allow for the updating of appliances since the construction but such updates from the 1980s are no longer current. At that time, the ceilings were also dropped in the breakfast nook, kitchen and original boiler room. The west-side second floor was converted at some point to a "men's" suite, with bedroom, bathroom, collection of doors, a hallway shower and dressing room.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1948

Significant Dates

1948

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

N/A

Architect/Builder

Hammon, Stratton Owen

Period of Significance (justification)

The Period of Significance is the year of construction, 1948, which follows the National Register convention for selecting the Period of Significance for an architecturally significant property.

Criteria Considerations: NA

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Statement of Significance

Summary Paragraph

The Residence of Mrs. Martin L. Adams (JF-) meets the first term of National Register Criterion C, as it possesses the distinctive characteristics of a type of construction. In this nomination, the type is an architectural style, Colonial Revival. The significance of the house is evaluated within the context “Colonial Revival in Louisville, Kentucky.” The Adams House was designed by the locally-born and nationally-known architect, Stratton Owen Hammon, and built in 1948. Hammon, as detailed below, established a significant following with his designs that have stood the test of time by continuing to command substantial demand over 30 years after his death and in many cases a half a century after originally drawn. The Adams House is on its third owner since Mrs. Adams. The house has had little alteration of the core design, which has allowed the structure to remain a functioning example of locally significant residential architecture.

Historic Context: Colonial Revival Design in Louisville, Kentucky

The main design element present at 2811 Rainbow Drive is the Colonial Revival style. This type of architecture became a national movement in the mid to late 1920s, as Stratton O. Hammon began his architectural career which advanced from local to national influence. The Adams House is featured on the cover of *Kentucky Homes of Stratton Hammon* by Winfrey P. Blackburn, Jr. and R. Scott Gill. The book researched, documents, photographs and for a select number, comments on Hammon-designed homes in Kentucky. The book discusses the Adams House on pages 164 to 167, which includes provides a description for the subject property from an architect’s more technical viewpoint. Sections below in quotations are excerpts directly from that book unless otherwise stated. Note that current owner and nomination author Jeff Reibel met with book authors Scott Gill and Winfrey Blackburn, as well as Neal Hammon, Stratton Hammon’s son who followed in his father’s footsteps as an architect, prior to including within this narrative. The history of the colonial revival movement AND Mr. Hammons career help outline the framework against which the Adams House is evaluated.

Features of Colonial Revival Design

Colonial Revival is one of the most long lasting popular styles in this Country. It design definitions are broad enough that it has been applied to numerous types of buildings, and plastic enough to allow it to be reinvented over the more than a century since its inception.

The style came about through the desire to recall the buildings of America’s Federal period, the first decades of this country’s social and architectural life after the adoption of the US Constitution (ca. 1789-1830). As a style of house design, though, Colonial Revival is difficult to define narrowly since its sources have been stretched chronologically to incorporate houses much earlier than the late-eighteenth century, and geographically from upper New England to the Deep South. Within the heading of Colonial Revival fit houses that are Neo-Palladian, Georgian, Adamesque, Jeffersonian and Washingtonian, as well as the vernacular Cape Cod saltbox, New England garrison, Connecticut farmhouse, and the Southern Big House with its’ two-story pedimented portico. Other European antecedents, such as post-medieval English cottages and Dutch Colonial houses in New York also provide precedent elements for Colonial Revival.

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Henry Bull House, Rhode Island, claimed 1639

Krahwinkle House, Dutch Colonial Revival, Davies County, ca. 1915

Born at the 1876 Philadelphia Centennial Exhibition, backers of the Colonial Revival included the United States government which repeatedly built replicas of Mount Vernon at world's fairs and Sears Roebuck which introduced both its named houses and the Colonial Revival in 1918. The Centennial Exhibition reawakened Americans to their colonial past. This movement gained momentum in the 1890s and was accelerated by the early 20th century advent of the automobile, which expanded the ability of ordinary Americans to visit sites connected with their heritage. By the time that John D. Rockefeller Jr. began to fund the restoration of Williamsburg, Virginia to its colonial moment in 1924, the Colonial Revival was a nation-wide phenomenon. Hammon's career began at the same time this national phenomenon developed, which led to his local and national influence in the movement itself which align with the unique characteristics of Hammon's Adams House.

An interest in America's early period was certainly fueled by the country's first centennial, in 1876. At that time, a handful of architects began to incorporate designs reminiscent of the federal era into their residential commissions. One of the major events bringing mass awareness and popularity to Colonial Revival style was the 1893 World's Columbian Exposition in Chicago. Prominent architects from across the US designed buildings at this exposition to showcase their design skills. A series of wooden buildings were constructed, but painted white to simulate stone, giving rise to what the exposition's journalists called the "White City." At night, the impact of White City was heightened by electric lights magic of the city transcended anything seen before; all the buildings were lit in electric lights. The effect was far reaching, as millions traveled to Chicago to see the fair. When they left, they took an appreciation for new forms—many drawn from classical architecture of ancient Greece and Rome—with them. Some of those classical architectural features had found their way into the federal-era architecture, and those elements became further digested and adopted to the Colonial Revival starting in the 1890s. The reason for the continued popularity of the Colonial Revival is its nostalgia for an idealized era—whether that is America's earliest days or Classical antiquity—as well as its adaptability to almost any building program. The popularity of Colonial Revival has endured for more than a century. Because of that enduring popularity, unless you are extremely knowledgeable of building materials and techniques, it's sometimes difficult to date any Colonial Revival property with absolute accuracy.

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Adding to the success of the Colonial Revival was its relatively inexpensive construction costs, compared to the cost of Victorian houses, which required elaborated millwork and complicated forms. Building trade journals emphasized the simplicity of construction for a Colonial Revival house, which maximized building profits while making houses affordable to the working class. Not all Colonial Revival style residences were economical. Some were excessive: a marriage of Queen Anne ostentation with Greek and Roman details. A sub-type of the Colonial Revival, Neo-Classical, is one expression of the synergy between the two.

However, instances of Colonial Revival after 1900 began to lean back toward design restraint. The Arts and Crafts movement emphasized quality and craftsmanship and what the Colonial Revivals tended to lose in exotic detail they tended to gain in proportion and dignity. A variety of cleaner, simpler designs evolved after World War I that were classically informed bungalows and cottages coming full circle to their American Colonial roots during the late 1920s and 1930s, when the Cape Cod and Garrison styles attained more prominence. The US Government, through the Federal Housing Administration (FHA), fostered a small house movement, which put the Colonial Revival on tens of thousands of residences from the 1930s through the 1960s. The FHA provided house plans and loan guarantees to enable the construction of residences for people who formerly could not afford housing, and these small houses looked handsome with the Spartan details of Colonial Revival. Because the style can be applied to a rectangular form of nearly any size, and with its vaguely patriotic connotations, it's no wonder that Colonial Revival continues to be popular even today.

Characteristics of Colonial Revival Style

Colonial Revival style is not only popular for residential use, through the entire 20th century, worked well on institutions that benefitted from the sense of stability and solidity that the style conferred. This included banks, schools, governmental buildings, and churches.

A loose list of features that identify Colonial Revival include (from the Pennsylvania Historical Commission's *Pennsylvania Architectural Guide*:

<http://www.phmc.state.pa.us/portal/communities/architecture/styles/colonial-revival.html>):

- Symmetrical facade
- Double-hung sash windows, often multi-paned (6-over-6 and 9-over-9 are common)
- Side gabled or hipped roofs
- Cornice with dentils or modillions
- Porch with classical columns or portico
- Sidelights on the front door
- Pedimented door, windows or dormers
- Pilasters
- Wood shutters with patterned cut-outs
- Broken pediment over the front door
- Decorative pendants
- Symmetrical façade
- Bay windows, paired windows, or triple windows

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Kentucky Examples:



West 6th Street, Russellville



Superintendent's House, Mammoth Cave



US Post Office, Glasgow

Colonial Revival Movement

Mail-order house catalogs like *Sears and Roebuck*, *Aladdin*, *Wardway*, and *Gordon Van-Tine* featured numerous examples of Colonial Revival houses that a homeowner could even build without the aid of a contractor. With the wide distribution of mail-order catalogs, the Colonial Revival style became widely disseminated and its prominence was grounded in its offering of a connection to a proud American past especially suited to the twentieth century. Immigration, the patriotic fervor surrounding America's entry in World War I, the rocky political climate of the 1920s which segued into the financial hardships of the Depression and the governmental response of the New Deal Era, the resurgence of patriotism surrounding World War II and the ensuing Cold War Era all contributed to the sustained popularity of the Colonial Revival. This foundation has allowed Colonial Revival homes to transcend time from an appeal and demand perspective.

Hammon's Participation in the Colonial Revival Phenomenon

Stratton O. Hammon was born and raised in Louisville, Kentucky in 1904. He began his formal architectural training at what is now the University of Louisville. In his own words, "[The University of Louisville] School of Architecture was a member of the Beaux-Arts Institute of Design in New York, now known as the National Institute of Architectural Education. The curriculum was operated on the French atelier (literally translated as workshop) system. The only compulsory attendance at class occurred for a two-hour period every six weeks at which time architectural problems were submitted to the several classes of the entire architectural school. Each student then was allowed two hours to prepare what was called a "l'esquisse l'esquisse (sketch-sketch) which were then mailed the very same day to New York by one of the Louisville professors. After this initial exercise, the students had six weeks in which to develop his problem and then draw and render it on a large sheet of Waterman's water color paper which had been mounted wet across the top of a drawing board. Students would hurry from their jobs at five o'clock and, as the time grew short, work into the wee hours of the morning. Toward the end of the six weeks, many students would work all night at school and then appear groggy at their places of business the next morning." (all quotations from Stratton O. Hammon's autobiographical notes, now at the Filson Historical Society in Louisville). With those "real life" problem solving skills at heart, Hammon built his architectural practice around the idea of designing richly embellished, good quality traditional houses and became one of the foremost practitioners of the Colonial Revival style. There may be no more revered residential architect in Louisville and Kentucky during the post-WWII era than Hammon. His very name evokes

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images of timelessly handsome, and classically beautiful homes that remain highly sought-after many decades after their construction.

Hammon started his architectural career at just the wrong moment economically speaking; while the Wall Street Crash of 1929 spelled the end of many incipient careers but Hammon forged ahead. As mentioned above, full-scale model homes offered a substantive means of dreaming to the American public and in 1929, Hammon won a local competition held by the Louisville Real Estate Board and saw his full-scale model home erected at the Louisville Armory. The house was later dismantled and re-built at 4004 Norbourne Boulevard, in Louisville Kentucky. Hammon later described the New England Colonial style house, "It has an exterior of early colonial lines of repose and stability. The use of wide clapboard adds scale and texture to the wall surfaces and contributes to the impression of length and lowness. The gables are of vertical siding with butterfly joints and the roof is of variegated rustic slate." His experience here follows that outlined in the origins of the Colonial Revival phenomenon above.

Encouraged by his early success, the young architect began to enter competitions at the national level, including one at the professional journal, *Pencil Points*, in which he placed seventh. While establishing himself as a designer of charming and historically correct Colonial Revival cottages in Louisville (e.g. the *Whitney*, *Kingham* and *Pencil Points* houses), Hammon built a national reputation by publishing his house designs in shelter magazines such as *American Home Journal*, *Better Homes and Gardens*, *Good Housekeeping*, *House Beautiful*, *Ladies' Home Journal*, *McCalls*, *Southern Living*, and *Pictorial Review*. The mind-set of Hammon and his readers of these magazines in the 1930s is captured by such titles as, "*Spaciousness in a Bungalow*," "*Compactness for the Suburbs*," "*A Small Colonial Home for \$8,000*," "*A Little Home to Love and Keep*," and "*A Little Big Home*." Hammon typically received five cents a word for his articles and a flat fee or commission on plans purchased from the magazines by readers nationwide. A total of 46 Hammon publications were documented from 1930 through 2006 by Mr. Blackburn. Although there is no record of how many houses were ultimately built from Hammon's plans, his magazine work cemented Hammon's national standing as a master of the Colonial Revival.

That Hammon was a descendent of George Washington may account for the overt references to the First President's own architectural masterpiece in Hammon's West house. Hammon drew endless inspiration from the home of his Louisville ancestor, Margaret Paget (e.g., the Davis and "Better Living" houses) and the influence of Thomas Jefferson, who was long believed to have designed the Speed family home known as "Farmington" in Louisville, is most keenly felt in his Miller and Goldberg houses. Hammon's mastery of the American Colonial Revival style culminated in the crafting of a style fitted and fitting to the city of his birth. Hammon's Kentucky houses were one-off, unique designs, often for wealthy clients who appreciated the rich detailing and expansive designs the architect offered.

Hammon's trademarks include historically inspired fanlights and richly milled door surrounds. It is worth noting here that Hammon owned at least a partial set of the important White Pine Series of Architectural Monographs which were promotional booklets that features photographs and measured drawings of early American houses that were distributed by the White Pine Bureau to architects between 1915-1940. Hammon favored Flemish bond brickwork for its rich surface patterning, enlivened by the employment of blue cast "clinker" bricks as headers. His entryways typically included elaborated turned staircases derived from early Virginia and Kentucky houses while his paneled libraries were of Georgian proportions, and his parlors might include such period details as coved ceilings and pocket doors. Hammon's elaborately wide chimney stacks were most

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frequently derived from Colonial Virginia precedents while he drew on Kentucky models for his wrought iron balcony rails. Hammon's most explicit architectural reference is found at a house of 1935 at 537 Garden Drive in Louisville (Residence for Mr. & Mrs. E. Carter Logan), the façade of which is a copy of the Vassall-Craigie-Longfellow house of 1759 in Cambridge, Massachusetts. Hammon was equally capable of working in other revivalist idioms but it is for his mastery of the Colonial Revival style combined with his staggering publication record that put him in league with among others, Royal Barry Wills, whose brochures popularized the Cape Cod cottage as the house type most thoroughly suited to building the "American Dream."

Supplemental Historical Information on Stratton O. Hammon

While making his living as a "paper" architect, Hammon was creating a name for himself in Louisville as a master Colonial Revival architect. He joined the American Institute of Architects (AIA) in 1936 and later served as Vice President of its Kentucky Chapter. Hammon was appointed to the State Board of Examiners and Registration of Architects in 1945 and returned after the war to serve as Secretary-Treasurer beginning in 1947.

Service in World War II

In 1942, Hammon was called to active duty as a Captain in the U.S. Army Corps of Engineers. By this time, he boasted 22 years of experience as an architect including thirteen years as the owner of his own firm. In July of that year, he was appointed Area Engineer, Contracting Officer, and Commanding Officer of the project to build the soon to be called Bakalar an Air Force Basebase in Columbus, Indiana Columbus in just five months. He was later a member of the famous Monuments, Fine Arts and Archives Committee (MFAA) of the United States Army. The Atterbery Army Air Field was latter commentated with a historical marker in 2007 by the Indiana Historical Bureau and Atterbury-Bakalar Air Museum.

The front side of the marker reads, "Construction begun summer 1942 under Captain Stratton O. Hammon, who used broad authority over laborers, suppliers, and railroad; base in use February 1943. More than 1,000 workers employed during construction. Base was over 2,000 acres, cost over four million dollars, and included more than one hundred buildings, intended to be temporary." The second side of the marker reads, "WW II uses included training B-25, B-26, and glider pilots; by 1944, wounded from Europe received here for Wakeman Hospital. Wounded soldiers during Korean War received here. Renamed 1954 to honor Lt. John Bakalar. Base closed 1970. Original building made into chapel; restored and named for Women's Air Service Pilot Jean Lewellen Norbeck 1990s."

Hammon was involved in the construction of three more Army airfields, a general hospital, a quartermaster depot, and a modification center for the alteration of Army Air Corps bombers. In light of these accomplishments, Hammon was promoted to Major and served as Battalion Commander of the 371st Engineers. The Chief of Engineers soon loaned him to the European Civil Affairs Division (ECAD) because of his training in art and architecture. Hammon was assigned to First U.S. Army in France and designated the commander of an advanced landing party which crossed the Channel on the liberty ship, John R. Park. Landing at Utah Beach in June 1944 (the Normandy Invasion), his detachment advanced to St. Lo. After First U.S. Army broke the German line, Hammon's detachment was ordered back to a rest camp at Mont à la Quesne near Cherbourg.

Hammon rose to the rank of lieutenant colonel by the end of the war and also served as one of the Monuments Men at the close of the war, who were responsible for locating and repatriating European art treasures stolen by the Nazis during the war. The French government awarded him both the Croix de Guerre and the Legion of Honor for his efforts in France during World War II. In addition, he found the time to study International Law

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at the University of Virginia and attended Military Government School in Shrivenham, England. His exposure to European architecture throughout his life can be seen in the mixed use of various European influences into uniquely blended homes.

Post-war Activity

After the war, Hammon returned to his architectural firm in Kentucky, which now specialized in the effects of explosives and vibration on structural integrity. His son, Neal Owen Hammon, joined his father in 1948 and the firm's name was changed to Hammon & Hammon. His interest in architecture and historic preservation endured for the rest of his life: he became a member of both the Filson Historical Society and the Kentucky Historical Society and wrote numerous articles for their publications. He was a three-time President of the Kentucky Chapter of the Sons of the American Revolution and a member of the State Historical Marker Committee. In later years, he was an expert witness on construction-related subjects including the effects of explosives on structural integrity. He was an opinionated and colorful character who was a frequent contributor of letters to the editor on various subjects that interested him. He was married three times and was the father of three children. Stratton Hammon passed away on October 22, 1997. Ten years after his death, he was memorialized in his beloved Louisville, Kentucky with the exhibit Kentucky Home: The Colonial Revival Houses of Stratton O. Hammon at The Speed Art Museum. This exhibit of his life's work was accompanied by the book Kentucky Houses of Stratton Hammon and a lecture series given by architectural historian Richard Guy at the Filson Historical Society.

Evaluation of the Architectural Significance of the Adams House within the Context of Colonial Revival Styling in Jefferson County, Kentucky

One of the most classic, understated house styles is the Colonial Revival, for which we have summarized the key features. This nomination offers the conclusion that the Adams House exhibits the distinctive characteristics of the Colonial Revival style. The most significant Colonial Revival homes are those that are stately and distinguished, rather than cute or cottage like. The significant instances are substantial homes that declare that the owners are persons with a solid center and traditional values. The Adams House transmits this value in several ways, from the parklike feel of its 1-acre lot setting, to its unique façade, and its rear, all provide a solid foundation for a classic Colonial Revival home.

The most significant Colonial Revival homes have symmetrically composed front facades. The Adams House's H-shaped floor plan is symmetrical both from front to back as well as from side to side. Its decorative elements are restrained and drawn from Greek and Roman classical architecture. The Adams House's 2-story portico exhibits Greek Revival influence in its Ionic capitals on the second floor columns, while the flanking 2-story wings have the Georgian (Roman) influence with the prominent white gables.

The entry for a Colonial Revival is always a focal point of the house's design. The Adams House's entrance achieves this effect with is centered and accented with columns, pilasters, pediment, and/or maybe hooded to create a covered porch. It may have a fanlight or transom, sidelights, and/or a paneled door. The Adams House's use of Flemish bond brick pattern also is a feature which distinguishes the house from other Colonial Revival designs.

Other design elements may include classical columns, two-story pilasters, quoins at corners, dentil trim under eaves, and bay and/or Palladian windows. The Adams House uses other design elements throughout the home

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to strong effect. The façade's two-story columns, modillions (heavy dentil molding), bay windows on the 2-story wings, and Palladian windows are defining features. The strong coordination of interior and exterior features mark this as a house of special distinction in Jefferson County.

Significance of Hammon's Design

Hammon is known for the more than 130 distinctive homes he designed in Kentucky. Because certain of his residential home designs were widely published, it is impossible to know how many homes were built based on these plans in various parts of the United States. Hammon's delightfully livable and historically inspired homes were largely constructed in Louisville, Kentucky neighborhoods that continue to be in high demand today, Indian Hills, 4 on Jarvis Lane alone, Mockingbird Gardens, Rolling Fields, Cherokee Gardens, the Highlands, Reidlawn, Seneca Gardens, Anchorage and Audubon Park, but they are not limited to Louisville or even Kentucky. His direct work can be found in Lexington, Hopkinsville, Owensboro, Elizabethtown, Glasgow, Bardstown and Somerset to name a few Kentucky cities, to the states of Alabama, Florida, Georgia, Illinois, Indiana, Iowa, Mississippi, New York, Ohio and Tennessee, with international work from Normandy, France (1944) and Istanbul, Turkey (1948).

By today's standards such variety of locations does not seem so unusual, but during the early post-war period, most architects found work close to home, and a mark of an architect's quality was his or her work that occurred in a multi-state arena. Hammon houses combine the classic beauty of Colonial American architecture and the latest conveniences of modern life, while servicing the modern needs of their owners at the time of their design. A blog by Lenihan Sotheby's International Realty on November 26, 2015 by Greg Fleischaker in a Louisville Podcast with Miriam Burich, "*Perspectives: The Architectural Legacy Of Stratton Hammon In Louisville*" and further in a January 5, 2016 podcast, "*Perspectives: Buying And Selling Stratton Hammon Homes In Louisville*" profiled the demand for Stratton Hammon homes, while also discussing their appeal and architectural significance. The links are below:

- <http://www.lenihansothebysrealty.com/blog/perspectives/the-architectural-legacy-of-stratton-hammon-in-louisville/> and
- <http://www.lenihansothebysrealty.com/blog/perspectives/buying-and-selling-stratton-hammon-homes-in-louisville/>

Evaluation of the Integrity of the Architectural Significance of the Adams House and its Current Physical Condition

The Adams House is important for enabling us to appreciate the value of Colonial Revival design in Jefferson County, as interpreted by a master designer, Stratton Hammon. To give us this appreciation, and thus qualify under the first term of Criterion C, a house must retain certain integrity factors which reinforce the essential aspect of Colonial Revival style: integrity of feeling. The Adams House can be said to possess integrity of feeling if it retains two other fundamental integrity factors: integrity of materials and integrity of design. If the Adams House retains integrity of materials, design, and feeling, then it will be eligible for National Register listing. All seven integrity factors of integrity are discussed here.

The Adams House retains a high level of integrity of **location** and **setting**. The dwelling has not been moved, and it has much of its historic site setting and it retains its historic relationship with its neighboring properties. It is in proximity to other houses built shortly after the Second World War, when eastern Jefferson County was

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suburbanizing. Eastern Jefferson County had been recognized as a site of estate homes for Louisville's elites from the early part of the 20th century. Part of the appeal of suburbanization in this part of the county after World War II came from the sense of attaining a version of a house of the elites. Land development resulted in higher density housing than was typical for owners of great wealth, not as dense as housing in Louisville's urban core. The choice of Colonial Revival style for the Adams House, erected in this place and time, helps tell that story of the values that led to a great deal of the post-war development of this part of Jefferson County. The non-historic alterations to the site—construction of a pool and 2 gazebos—do not have a strong impact on our ability to perceive the house's essential design value. Landscaping in the front of the lot, as well as the siting of these features behind the house, allow them to remain obscure from public viewing points.

The Adams House retains a minimal intactness of its **design, materials, and workmanship**. The house has had changes in the form of room-sized additions. These additions have been done in a compatible manner, with deferential siting, so that the house's original design remains the dominant message. The changes do not interfere with our ability to perceive the essence of the house's Colonial Revival design.

Due to the high retention of architectural drawings, carefully curated at a local historical repository, as well as the highlighting of the property within a monograph on its architect, Stratton Hammon, the house has a high degree of integrity of **association**. This area of Jefferson County is known to have many of Hammon's commissions. Hammon's work is indeed associated with eastern Jefferson County. The Colonial Revival style is one of Hammon's most recognized design vocabularies, which furthers the association between the Adams House and the particular style seen in it.

Because the Adams House retains integrity of location, materials, workmanship, association, and design, it retain integrity of **feeling**. Its design has the feeling of Louisville's affluent development in the era after World War II, a time in which America felt its strength as a nation among nations. The Colonial Revival style conveyed the message about this country's strength: that the American substance had a presence from its earliest days. The Colonial Revival style, in the Adams House and others in its vicinity, communicated messages of a social character that were comforting balms during the era of insecurities that colored life during the Cold War. Thus, the Adams House and its boundary are proposed as eligible for listing in the National Register of Historic Places.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

In addition to those directly cited in the nomination form Narratives, we note the following additional sources of information:

- A complete inventory of Hammons archives were reviewed in preparation of the nomination form. The link to the Filspn Historical Society follows: <https://filsonhistorical.org/research-doc/hammon-stratton-o-1904-1997-architectural-drawings-1929-1996/>.

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- <https://www.monumentsmenfoundation.org/the-heroes/the-monuments-men/hammon-maj.-stratton>
- https://www.youtube.com/watch?v=56ZLcD_U4cA
- <http://antiquehomestyle.com/styles/colonial-revival.htm>
- A blog by Lenihan Sotheby's International Realty on November 26, 2015 by Greg Fleischaker in a Louisville Podcast with Miriam Burich, "Perspectives: The Architectural Legacy Of Stratton Hammon In Louisville" and further in a January 5, 2016 podcast, "Perspectives: Buying And Selling Stratton Hammon Homes In Louisville" profiled the demand for Stratton Hammon homes, while also discussing their appeal and architectural significance. The links are below:
 - <http://www.lenihansothebysrealty.com/blog/perspectives/the-architectural-legacy-of-stratton-hammon-in-louisville/> and
 - <http://www.lenihansothebysrealty.com/blog/perspectives/buying-and-selling-stratton-hammon-homes-in-louisville/>

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1 acre
(Do not include previously listed resource acreage.)

UTM References

UTM per google maps: <https://mappingsupport.com/p/gmap4.php?utm=14N,460555,4257618&tilt=off&z=5&t=1>. See Map D.

1	<u>16</u> Zone	<u>615250</u> Easting	<u>4234010</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description

The Adams House rests on a portion of land bordered North by a residential two story on Lexington Road, on the South by the intersection of Fairfield Drive and Rainbow Drive, on the West by a residence on the corner of Rainbow Drive and Lexington Road, and on the east by a residence on Rainbow drive with an alley connecting Rainbow Drive and Lexington Road on its east property line (the lot between this residence and Lexington Road remains vacant). At a more macro boundary level the property is bordered by the Presbyterian Seminary across Lexington Rd. to the north, Cherokee Garden residential neighborhood to the south connecting to Seneca Park, Cherokee Park to the west and the St. Mathews City center to the east.

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Boundary Justification

Streets are clear man-made boundaries for the subject property on the lot originally designed for such a residence, while the macro boundary discussion highlights significant landmarks in the city of Louisville, Kentucky, while also representing area of natural topographical changes.

11. Form Prepared By

name/title Jeffrey T. Reibel
organization _____ date 9/30/2017
street & number 2811 Rainbow Dr. telephone 502.608.8173
city or town Louisville state KY zip code 40206
e-mail reibelje@yahoo.com

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

MAP A – Google Maps Satellite View of Subject Property Surrounding Area

Photographs:

Name of Property: Adams House
City or Vicinity: Louisville
County: Jefferson
State: Kentucky
Photographer:
Date Photographed:
Location of Original Digital Images: Kentucky Heritage Council

Description of Photograph(s) and number of photograph:

- 1 of 15:
- 2 of 15:
- 3 of 15:
- 4 of 15:
- 5 of 15:
- 6 of 15:
- 7 of 15:
- 8 of 15:
- 9 of 15:
- 10 of 15:
- 11 of 15:
- 12 of 15:
- 13 of 15:
- 14 of 15:
- 15 of 15:

Property Owner:

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Jefferson Kentucky
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name Herman and Martha Miller
street & number 10501 Highway 60 West telephone 270-764-1003
city or town Owensboro state KY zip code 42301