

Sam Stone Bush House/The Kenwood

**Draft Report on the Proposal for
Designation as an Individual Landmark**

(21-LANDMARK-0001)



**Metro Historic Landmarks and
Preservation Districts Commission**

February 26, 2021

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Case Information

Individual Landmark

As defined by the Louisville Metro Code of Ordinances (LMCO) 32.250, an Individual Landmark is “a structure or site, including prehistoric and historic archaeological sites, designated as a local historic landmark by the Commission as provided in this subchapter or by action prior to the effect of this subchapter. A landmark structure or site is one of significant importance to the city, the Commonwealth, or the nation and which represents irreplaceable distinctive architectural features or historical associations that represent the historic character of the city, the Commonwealth, or the nation.”

21-LANDMARK-0001

This case was initiated by a request from the property owners, Tony and Stefanie Buzan, to conduct a review of the complex for designation consideration. With the revised Landmarks Ordinance effective on August 8, 2019, the processing of this request is now subject to the Individual Designation requirements in LMCO Section 32.260(J) through 32.260(R).

Property Description

Location and Key Elements

The Sam Stone Bush House/The Kenwood was listed on the National Register of Historic Places in 1979. It is located at 230 Kenwood Hill Road in Louisville, Kentucky. The Jefferson County Property Valuation Administrator (PVA) has the address as 230 Kenwood Hill Road Apt. 4. The property is situated on the north side of Kenwood Hill off a private access drive shared by three other homes (**Figure 1**). Locally designated Individual Landmark Little Loomhouse is located six lots to the east of the property. The National Register-listed Cornelia Bush Gordon House (Pending Individual Landmark Designation 21-LANDMARK-0002) is located two lots east of the property, and the National Register-listed Cornelia Bush House is located to the east on E. Kenwood Drive (**Figure 2**). The Bush House is comprised of one parcel totaling 0.8324 acres. There is a single residential building and a garage on the parcel. However, the requested Individual Landmark designation boundary does not include the entire parcel (see **Boundary Justification**).

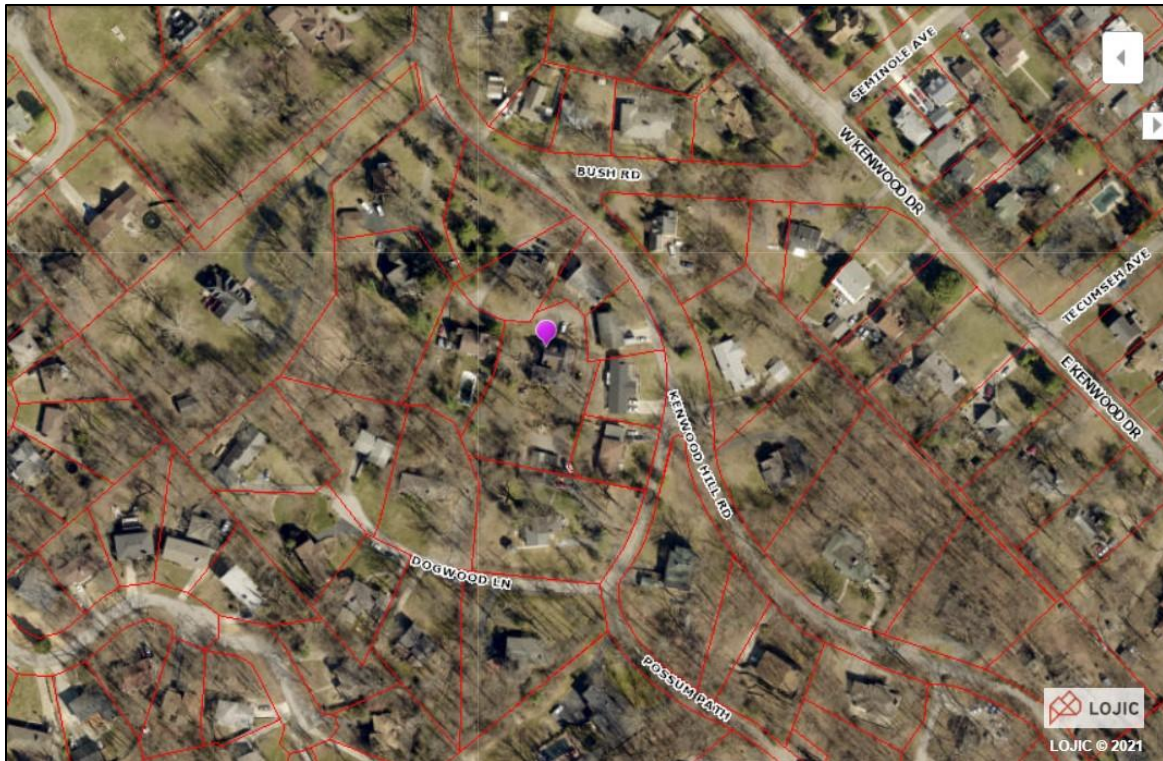


Figure 1. Aerial view of the House with a purple dot showing the location (LOJIC).

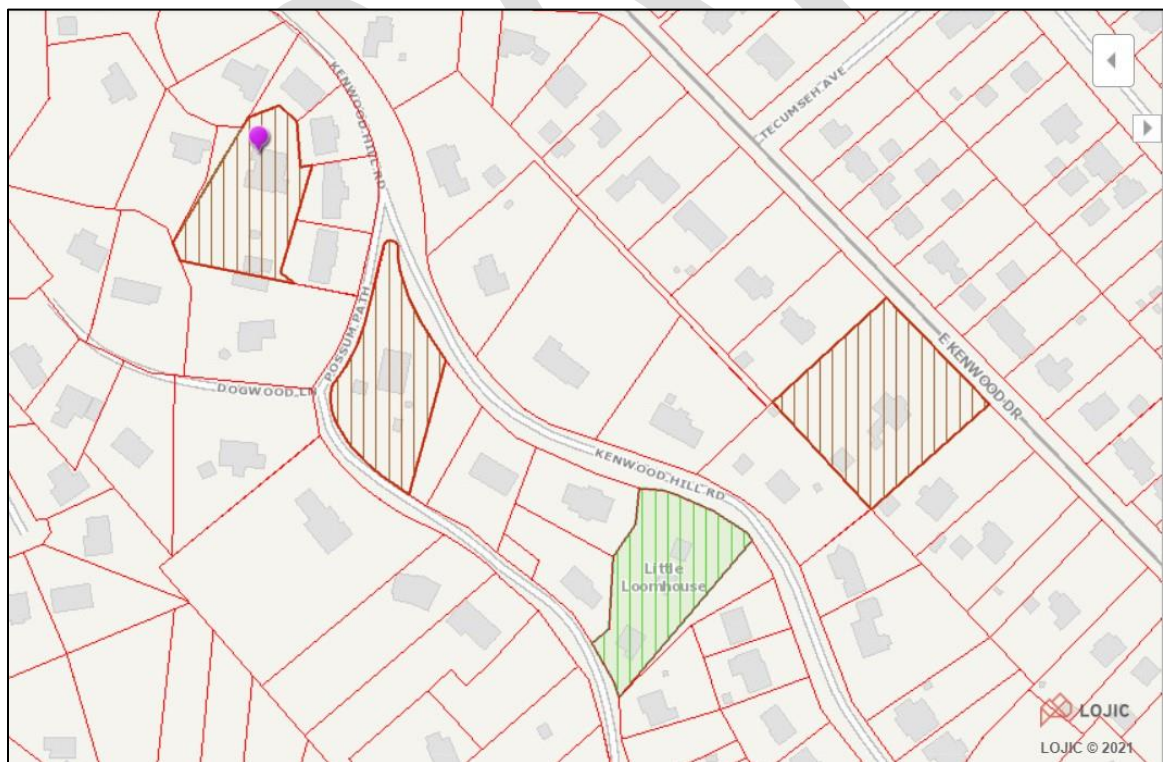


Figure 2. Map of the House (purple dot) showing the location of Individual Landmark (green hashing) and National Register-listed properties (brown hashing) (LOJIC).

Building Description

The house was built in two stages. The first in circa 1893 is the main portion of the house, which was designed by architects Maury and Dodd (see **Historic Context**). The second in circa 1899 includes the second story addition on the rear that contains the library and the sleeping porch. This addition was designed by architects Dodd and Cobb (see **Historic Context**). According to the National Register nomination, “The structure is a splendid one-and-one-half story shingle style residence which stands today as a Kenwood Hill landmark. The foundation, including the five-room cellar and the left side of the first floor façade is built of massive natural brownish sandstone. The remainder of the first floor exterior, including the right side of the facade, is one-and-one-quarter inch cedar clapboard siding. Also, the right side of the facade is protected by a large open porch with a cedar clapboard skirted railing. The first floor windows are of various styles and sizes. The sandstone portion of the facade contains one four-sectioned bay window with diamond pattern. The wood part of the facade contains one smaller three-section bay window which projects onto the wood front porch, also, with diamond pattern” (Hedgepeth and Kramer 1978) (**Figure 3**, **Figure 4**, and **Figure 5**).



Figure 3. Front façade, or north elevation, looking south.



Figure 4. Front façade details, looking south-southwest.



Figure 5. North and west elevations, looking southeast. The 1899 addition is visible on the right side.

The west elevation of the house contains a front gable portion and a mansard portion to the south (**Figure 5** and **Figure 6**). The mansard portion is the 1900 addition. “Centered near the peak of the facade gable is a Dutch design (Hex symbol) rendered in shingle – the meaning of the motif is unknown at this time. ... The mansard portion and the remainder of the sloping roof are all protected by the use of cedar shingles. The gutters are recessed into the roof structure and the roof overhangs the first floor walls about 18 inches. The windows are of various sizes, some of Dutch design with diamond pattern and others of the more familiar rectangular style” (Hedgepeth and Kramer 1978). The upper floor of the mansard portion was previously an open sleeping porch that was enclosed with casement windows. The original columns are present between the windows.



Figure 6. The west and south elevations, looking northeast.

According to the National Register nomination, the rear of the home contains “The library, which is also in the rear, has truly unique windows which were hand-crafted by the insertion of clear wine bottle bottoms into lead sheets which results in the transmission of a diffused mellow light into the room. The remainder of the windows on the first floor are similar to those already described. The half-story portion is distinguished by the large sloping mansard roof with projecting dormers and three chimney stacks. The mansard portion and the remainder of the sloping roof are all protected by the use of cedar shingles” (Hedgepeth and Kramer 1978) (**Figure 7**). The eastern portion of the rear elevation features a one-story shed roof addition with a bay window that faces east. This portion of the house was originally a smoking porch that was later enclosed (**Figure 8**).



Figure 7. Rear (south) elevation, looking north.



Figure 8. Detail of the east side of the south elevation, looking north.

The east elevation “of the home contains two stained glass windows in a chamfered recess which mutes some of the light entering into the front dining room. One Dutch style window and two extra large clear paned rectangular windows suffice for lighting the kitchen and pantry which are to the rear of the left side” (Hedgepeth and Kramer 1978) (**Figure 9**).



Figure 9. East elevation, looking northwest.

Historic Context

History of the Sam Stone Bush House/The Kenwood

The history of the Sam Stone Bush House/The Kenwood is closely related to the history of Kenwood Hill. “In 1860, Benoni Figg purchased 125 acres of land, including Cox’s Knob from John A. Shrader. Figg had a rock quarrying business on the hill from which he supplied rock for roadbuilding in southern Jefferson County. The Little Loomhouse cabin was built in 1870 as an office and caretaker’s quarters for Figg’s operation. It is located three lots up Kenwood Hill from the Cornelia Gordon House. In 1876, Charles Gheens, son-in-law to Figg, gained title to the property and used the Loomhouse as a summer house” (Allgeier 1981).

During the summer months of the late 19th century to early 20th century, Kenwood Hill “was the playground for Louisville’s elite to escape the heat of the city and retreat to the often elaborate cabins that dotted the wooded terrain of Kenwood Hill. The social columns of the local newspaper were teeming daily with news of the happenings on the Hill” (Buzan n.d.). In 1890, Charles Gheens sold the Gordon House property and the Loomhouse property to the Kenwood Park Residential Company, of which he was an officer. Sam Stone Bush, secretary of the company, in turn purchased several parcels of land from the company, including these specific lots. He was also a member of the Coleman-Bush Investment Co. that developed large tracts of land in the area. At the same time, Louisville Mayor Charles Jacob purchased 300 acres of Burnt Knob for the city’s largest park, Jacob’s Park, which is now Iroquois Park. Thus, the Fourth Street streetcar line was extended down Third Street, past Churchill Downs, to the entrance of this new park. By 1897, Senning’s Park was another entertainment center at the corner of Kenwood Avenue and New Cut Road near Jacob’s Park (Buzan and McCandless 2007; Hedgepeth and Kramer 1978). These developments certainly helped the popularity of Kenwood Hill as a summer retreat.

Sam Stone Bush (**Figure 10**) was responsible for the construction of his own home at 230 Kenwood Hill Road, construction of 316 E. Kenwood Drive for his mother, and the remodeling and additions of 308 Kenwood Hill Road for his sister, Cornelia Gordon, and her husband, Fulton Gordon. He hired the architecture firm Maury and Dodd to do this work (**Figure 11**). Sam Stone Bush was born on February 12, 1864 to Sam and Cornelia (Wheat) Bush. Sam Stone Bush, Sr. was a notable Kentucky attorney, and Cornelia was the first women elected to public office in Kentucky, state librarian. On October 27, 1886, Sam married Mary M. Allen. Together, the couple had four children: Sam Stone, George Allen, Monroe, and Richard Alexander (**Figure 12**, **Figure 13**, and **Figure 14**). According to the 1900 Federal Census, the family had two African American servants living with them. Millie White was a 50-year-old widow and Andrew Boon was a 28-year-old married man from Tennessee. There were no other servants listed on other census records.



Figure 10. Undated photograph of Sam Stone Bush (Buzan and McCandless 2007).

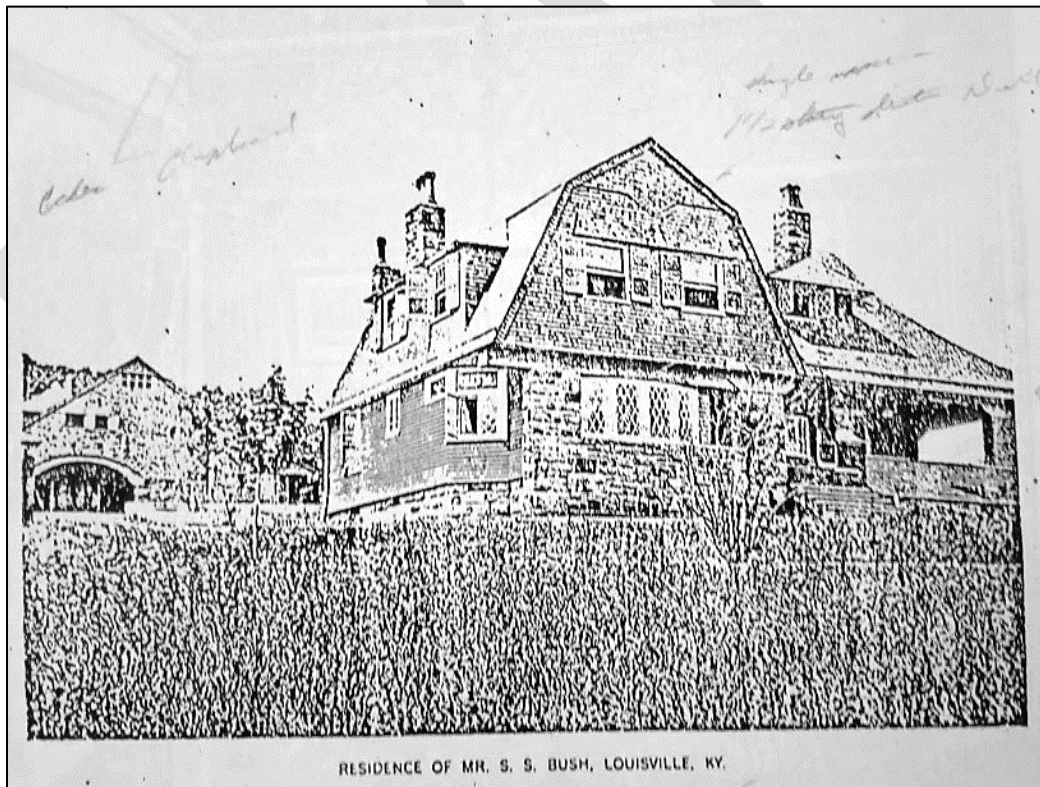


Figure 11. Pre-1899 photograph of Sam Stone Bush House without the rear addition. The original carriage house is visible in the rear (Courtesy of Stefanie Buzan).



Figure 12. Undated photograph of Sam Stone and Mary Bush with their grandchildren. The house is in the background (Buzan and McCandless 2007).



Figure 13. Undated photograph of Sam Stone and Mary Bush's children and grandchildren on the side porch (Buzan and McCandless 2007).

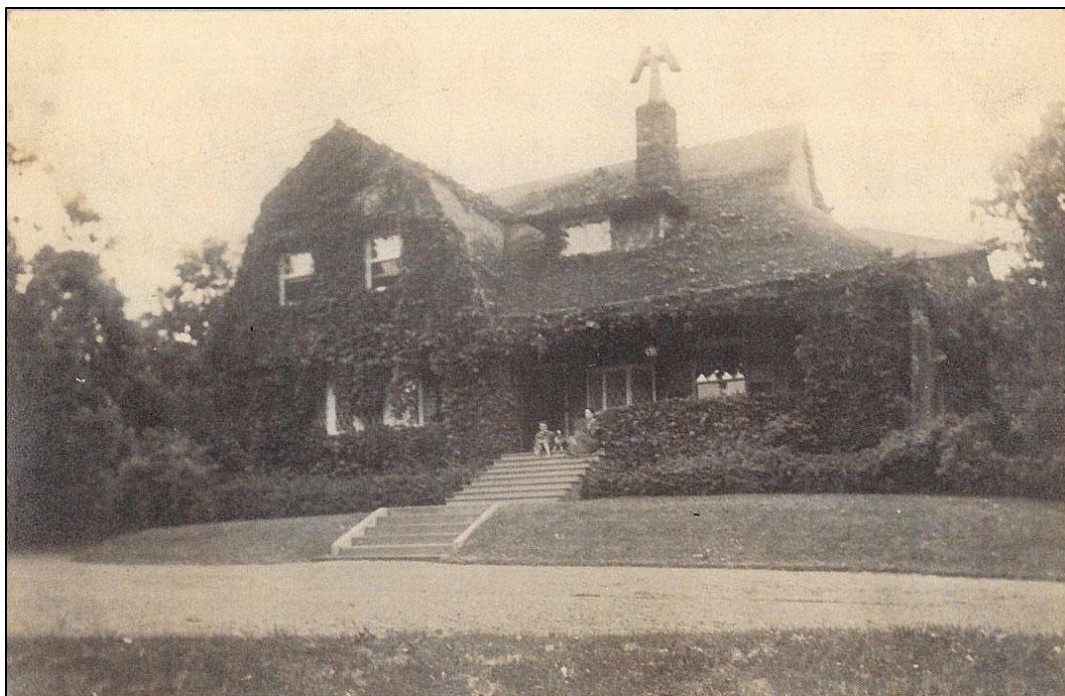


Figure 14. Pre-1930 photograph of Sam Stone Bush House with family members on the porch (Courtesy of Stefanie Buzan).

In 1899, Bush contracted Dodd & Cobb to design a two-story addition on the rear of the house. The addition would contain Bush's library on the first floor and an open sleeping porch on the second floor (**Figure 5** and **Figure 6**). In 1900, the Sam Stone Bush House was featured four times in the *Courier-Journal* as part of a series on new architecture in Louisville. Among drawings by James J. Gaffney, Charles D. Meyer, and Dodd & Cobb, the addition to the Bush House was briefly discussed on January 28, 1900 as part of the portfolio of Dodd & Cobb (*Courier-Journal* 1900). On February 25, 1900, a photograph of the foyer of the home was featured as part of the "Artistic Entrances and Hallways in Some New Louisville Homes" (*Courier-Journal* 1900). On March 18, 1900, it was described, "Perhaps all of the beautiful rooms that are in modern Louisville houses, there is no one with a more positive character than the "Flemish library" in the house of Mr. Samuel Stone Bush at Kenwood. This apartment is a recent addition to the house, and in its design the architects, Messrs. Dodd & Cobb, have succeeded admirably" (*Courier-Journal* 1900). An interior photograph of the library was published on March 25, 1900 (*Courier-Journal* 1900).

On February 20, 1930, the house caught fire with an estimated loss at \$30,000, which would be approximately \$470,000 today. The *Courier-Journal* noted that the Bush Family's African American servant Clarence Rivers discovered the fire and reached out to neighbors to help. The home's distance from town caused a delay from the fire department, but Rivers and neighbors were able to move some of the furniture and belongings out of the house. The Bush family was not home at the time (*Courier-Journal* 1930). Photos of the fire damage (**Figure 15** and **Figure 16**) show the roofline and front gambrel section with damage. The home was insured and rebuilt. However, the front chimney was never rebuilt and the dormer on the front façade, which originally had two casement windows was changed to three.



Figure 15. 1930 photograph showing fire damage on the roof and front facade (Courtesy of Stefanie Buzan).

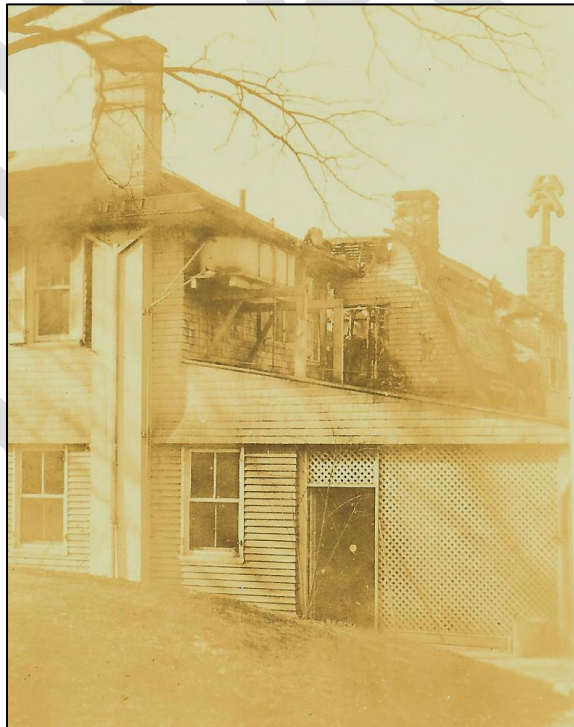


Figure 16. 1930 photograph showing fire damage on the roof (Courtesy of Stefanie Buzan).

In 1932, Mary (Allen) Bush passed away. Two years later, Sam Stone Bush took his own life by jumping off the Heyburn Building. According to his obituary, “Mr. Bush was a great believer in the future of Kenwood Hill as a residence section. The original Bush residents, at the front of Kenwood Hill, not far from the trolley line which runs to Iroquois Park at Grand Boulevard, was the show place of the Kenwood Hill section twenty-five years ago” (*Courier-Journal* 1933). Sam Stone Bush is credited with developing much of the South End of Louisville. The Coleman-Bush Investment Co. owned and developed residential properties in Beechmont, Oakdale, Highland Park, Kenwood Hill, Bryn Mawr, and Jacob’s Park (Iroquois Park). Frequently listed among the *Who’s Who in Louisville* and the *Notable Men of Kentucky*, he was an executive for several railroads and utilities such as the Cincinnati, Flemingsburg & Southeastern Railroad Co. as well as those in Jackson, Tennessee; Rome, Georgia; Pascagoula, Mississippi; and Vincennes, Indiana (Buzan and McCandless 2007; Hedgepeth and Kramer 1978; Kramer 2009; LaBree 1902; Lipscomb 1903; Seekamp and Burlingame 1912; *Courier-Journal* 1932).

Mary (Allen) Bush, Sam’s wife, was also an important part of Louisville society. Mary was very involved into charitable work as treasurer of the Woman’s Club, finance committee of the Louisville Free Kindergarten Association, member of the Colonial Dames, board of directors of the Jefferson County Public School Improvement League, and admission committee of the King’s Daughters and Sons. The Woman’s Club is known as a suffrage organization that promoted and supported civic improvements and education as well as philanthropy for women and children. The Club also fought for women’s rights, specifically women’s rights to own property and have custody of their children after divorce. The King’s Daughters and Sons was organized as a charitable organization, and its first mission was to establish the Home for the Incurables, which provided residential services for Kentuckians with physical disabilities or diseases (Woman’s Club of Louisville n.d.; *Courier-Journal* 1900; *Courier-Journal* 1903; *Courier-Journal* 1909; The King’s Daughters and Sons Foundation of KY, Inc. 2021; *The Jeffersonian* 1909).

After the death of Sam Stone Bush, his heirs sold the property in 1935 to Loretta Burke and Austin Luckett. The Burke family built three additional houses on the property for their children, which have a cottage style to complement the main house. “Due to the fact that each house on the private road belonged to someone in the Burke family, each house adopted the 230 address” (Buzan and McCandless 2007).

During the early 20th century, development on and around Kenwood Hill was primarily confined to summer houses as well as a few year-round homes. Real development in the area began at the end of the 1930s when the Kenwood Park Residence Company sold building sites in an area they named Kenwood Village and Southlawn. The Bush Family was at the helm of this company, which became a vital force in the development of the South End of Louisville. The Bush Family houses became lots in this subdivision (**Figure 17**). The Sam Stone Bush House was an example of a Kenwood Village house in the development brochure (**Figure 18**). After World War II, Kenwood Heights, Iroquois View, and Kenwood Manor subdivisions were developed on the north and west sides of Kenwood Hill. Father and son, T.G. and William Eckles built 400 homes in Kenwood Heights and Iroquois Acres. In the 1960s, they began developing Kenwood Estates near the summit of the Hill while another builder, Robert Thieneman, was developing Kenwood Terrace subdivision on the southern side of Kenwood Hill. By the end of the 1960s, the residential character of Kenwood Hill and the surrounding area was well established. Much of this development saw

the shrinking of the large rural parcels on Kenwood Hill, including that of the Sam Stone Bush House. In 1962, the Burkes sold the residence (0.9 acres) to W.E. and Alaneda Jackson. The property continued to change hands into the 1970s. Current owners, Tony and Stefanie Buzan, purchased it in 2001 (Buzan and McCandless 2007; Hedgepeth and Kramer 1978).

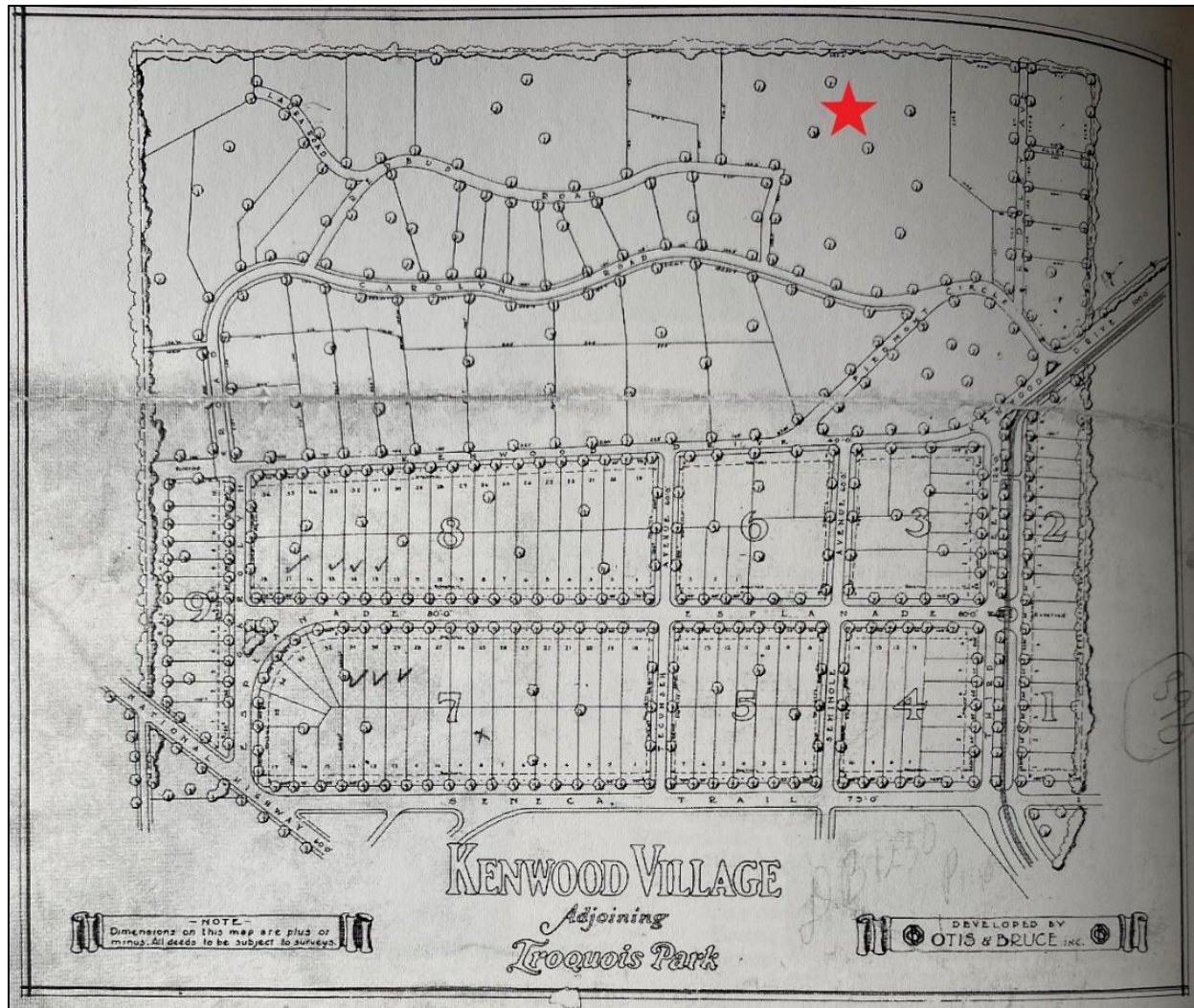


Figure 17. 1926 map of Kenwood Village—the red star shows the property on which the Sam Stone Bush House sits (Buzan and McCandless 2007).

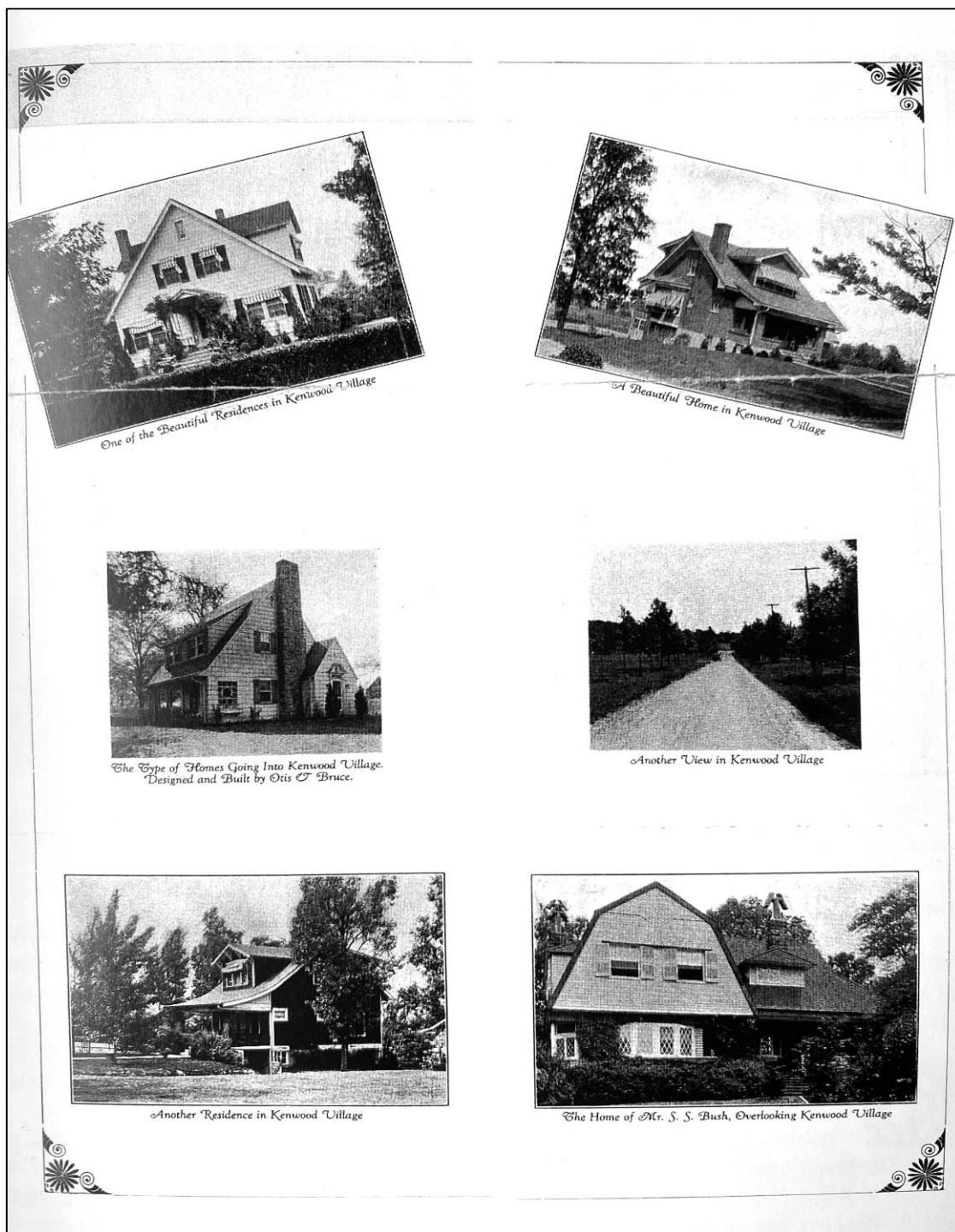


Figure 18. 1926 brochure of Kenwood Village—the Sam Stone Bush House is on the bottom right (Buzan and McCandless 2007).

Architects Maury and Dodd

According to the National Register nomination, “The credentials of the architects selected by Mr. Bush are impeccable. Maury and Dodd are considered among the premier builders of the period. Educated in Chicago, William J. Dodd (1862-1930) was an exceedingly important design force in Louisville's turn-of-the-century architectural scene. His early training in the cradle of the Chicago School could not have occurred under more propitious circumstances. Working there in the early 1880s, he trained with Major William LeBaron Jenney, often regarded as inventor of the structural steel skyscraper, and Solon S. Beman, with whom Dodd participated in the design of the planned industrial city of Pullman, Illinois. Arriving in Louisville in about 1884, Dodd worked first in partnership with O. C. Wehle. In 1889 he began a joint venture with Mason Maury which lasted until about 1896” (Hedgepeth and Kramer 1978).

“Maury (1846-1919), one of Louisville's most prolific architects, collaborated with Dodd in several projects significant in delivering the revolutionary Chicago Style to this city and illustrative of the latter's developing talent. One of this team's earliest buildings was the 1889-91 Louisville Trust Bank Building. In it, they captured successfully the spirit of the modern message for the first time locally in a Richardsonian skyscraper. Together they also produced a host of magnificent dwellings in fashionable Old Louisville and in the burgeoning suburb of the Cherokee Triangle. True to the national trend, many of the dwellings were executed in the immensely popular Romanesque Revival mode; yet some, such as their 1893 American Colonial Revival home for George T. Wood on Cherokee Road, reveal a fascinating propensity that the two had for embracing the most novel feature of the quickly changing style reservoir and modeling it to this region's particular likes and dislikes. Indeed, this period, crucial in the evolution of a modern order, marked a departure in architectural practice which was echoed in a split between Maury and Dodd. While Maury was attracted to the new world of Louis Sullivan, Dodd opted instead for the popular classical style invoked by architects from the East and planted, ironically, in Chicago during its Columbian Exposition of 1893. It was Dodd who was responsible for Kentucky's building at the fair. Unquestionably, its Beaux-Arts conformity acted as a precedent for his remaining endeavors” (Hedgepeth and Kramer 1978).

“From 1896 and lasting until about 1905, Dodd worked with Arthur Cobb in producing some of Louisville's most lavish and, admittedly, beautiful pre-war era residences. In this Dodd and Cobb partnership (notice that Dodd's name is first in the firm title, a unique occurrence in his Louisville career), his Beaux-Arts expertise blossomed in homes for a number of the city's most influential citizens, including his own on St. James Court. Their quintessential effort was a mansion for cottonseed oil king Edwin Hite Ferguson (Pearson's Funeral Home) erected in 1901-03 nearby on Third Avenue. Dodd was a partner in the firm of McDonald and Dodd from 1907-1913. The firm's major works in Louisville include the YMCA building (National Register December, 1977), the Tyler Hotel, the Weissinger Gaulbert Apartments (National Register December 1, 1977), and the Presbyterian Seminary. Dodd moved to Los Angeles in 1913 and practiced with William Richards, in the firm of Dodd and Richards until his death in 1930” (Hedgepeth and Kramer 1978). From family records, it's clear that Dodd and Sam Stone Bush were friends. Maury and Dodd were hired to design houses in Beechmont when the Coleman-Bush Investment Co. was selling the lots there. Maury and Dodd's designs were used in real estate advertisements. Furthermore, Bush contracted the firm to design his house and his mother's house on Kenwood Hill. Then in 1899, Bush

contracted Dodd and Cobb to design the two-story addition on the rear of the Sam Stone Bush House (Buzan and McCandless 2007; *Courier-Journal* 1893). **Appendix 1** includes much of Maury and/or Dodd's known Louisville work that is extant; however, it is not a comprehensive list. The following are examples of Maury and/or Dodd's architecture constructed during the same time period as the Sam Stone Bush House (circa 1893):

1111 Bellewood Road:

Bonnycot, or the Charles Bonnycastle Robinson House was built circa 1890 in Anchorage. Wehle & Dodd designed the house in the Shingle Style Architecture. It contains a stone foundation, shingles, a complex form, and decorative elements. The building was listed on the National Register of Historic Places in 1983.



Figure 19. 1111 Bellewood Road (Redfin 2012)

1293 Cherokee Road:

The George Wood House was built circa 1892. Designed by Maury and Dodd, this building is indicative of Colonial Revival Architecture. Constructed of brick, this building contains traditional elements. The building is located in the Cherokee Triangle National Register District.



Figure 20. 1293 Cherokee Road (PVA)

316 E. Kenwood Drive:

The Cornelia Bush House was built circa 1894. Designed by Maury and Dodd, this frame house is an example of Colonial Revival Architecture. The building was listed on the National Register of Historic Places in 1982.



Figure 21. 316 E. Kenwood Drive (PVA)

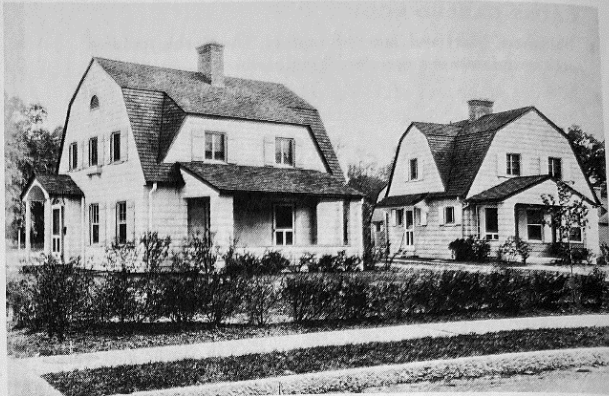
Shingle Style Architecture

Shingle Style Architecture originated in the late Victorian era (1880-1910). It is believed that the style was an outgrowth of the Queen Anne Style as it shares similar features and forms but lacks the heavy ornamentation. The style began in New England influenced by the early shingled buildings of the colonies, and then moved throughout the country. However, it was never as popular as other late Victorian era architectural styles like Second Empire, Queen Anne, and Richardsonian Romanesque. The Shingle Style contained wood shingles not just on the roof but on the exterior walls as well. However, today many of these roofs have modern roofing materials rather than wood shingles. The first floor of a building could be clad in shingles or constructed of stone or brick. Shingles would also cover porch columns and curved towers. Furthermore, there were no corner boards on these buildings as the shingles continued from one wall to another. Porches were often expansive, and the roof lines contained a myriad of hips, gables, and/or gambrels. Windows were multi-paned and grouped in pairs or triples. Unlike most of the other Victorian era architectural styles, the Shingle Style does not emphasize detailing around doors, windows, or cornices (Pennsylvania Historical and Museum Commission 2015; McAlester 2015).

The photographs below are from Virginia Savage McAlester's *A Field Guide to American Houses*, in which she identifies 5 different subtypes of Shingle Style Architecture (**Figure 22** and **Figure 23**). The subtype relevant to the Sam Stone Bush House, is the gambrel roof. From the photographs below, the variety of Shingle Style Architecture is evident. However, what the homes have in common include gambrel roofs, porches, multi-paned windows, and shingles. The Sam Stone Bush House contains similar elements to the houses in the photographs. A portion of the first floor is constructed of stone with the single above on the gambrel roof. There is a large front porch with columns clad in siding. The windows are grouped together and contain multi-panes.



1



2



4



5



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Figure 22. Examples of gambrel roof Shingle Style houses (McAlester 2015).

GAMBREL ROOF

1. Nebraska City, Nebraska; 1902. Morton House. The off-center doorway and the asymmetrical upper story emphasize the unusual roof form: the left half is gambreled, the right gabled.
2. Cincinnati, Ohio; late 19th century. The walls of these two houses have unusually large shingles.
3. Kansas City, Missouri; 1890. Alderson House. An uncommon three-story example.
4. Salisbury, North Carolina; late 19th century. The cantilevered balcony over the entry is unusual.
5. Wichita, Kansas; 1887.
6. New Haven, Connecticut; late 19th century. Note the dramatic use of windows of varying shape in the dominant front gambrel (see also Figure 5).
7. East Hampton, New York; 1898. Quakenbush House. Cyrus L. W. Eidlitz, architect. Note that both front-facing gambrels have a three-part window (with a blind-arch above to simulate a Palladian window). In the larger slightly asymmetrical gambrel on the left this is grouped with a small triple window above and a small elliptical window to the side. In the smaller gambrel on the right it stands on its own.
8. Gainesville, Texas; late 19th century. Although this house has a side-gabled roof, the dominant front-facing gambrel places it in the gambrel subtype.



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Figure 23. Examples of gambrel roof Shingle Style houses (McAlester 2015).

Statement of Significance

Historic Significance

The Sam Stone Bush House/The Kenwood is historically significant for its association with the development of Kenwood Hill as well as its Shingle Style Architecture designed by Maury and Dodd. During the summer months of the late 19th century to early 20th century, Kenwood Hill “was the playground for Louisville’s elite to escape the heat of the city and retreat to the often elaborate cabins that dotted the wooded terrain of Kenwood Hill” (Buzan n.d.). The circa 1893 Sam Stone Bush House was one of the first year-round homes built on the hill. Bush was also responsible for the construction of the Cornelia Bush House for his mother, the rehabilitation/construction of the Little Loomhouse cabins, and the conversion of the Cornelia Bush Gordon House from a summer house to a year-round house. Sam Stone Bush was a prominent real estate investor who was responsible for the development of large tracts of land. Bush is credited as a vital force in the development of the South End of Louisville and was one of the reasons the trolley lines were extended out Third St., allowing accessibility to the city center. The Coleman-Bush Investment Co. owned and developed residential properties in Beechmont, Oakdale, Highland Park, Kenwood Hill, Bryn Mawr, and Jacob’s Park (Iroquois Park).

The Sam Stone Bush House/The Kenwood is architecturally significant for its Shingle Style Architecture designed by Maury and Dodd. This architecture duo designed very prominent and ornate homes and institutional buildings across Louisville. However, the Sam Stone Bush House appears to be their only Shingle Style residence. Dodd in his partnership with O. C. Wehle had previously designed a Shingle Style residence, Bonnycot in Anchorage. This late Victorian era architectural style was not as popular as Queen Anne, Richardsonian Romanesque, and Second Empire architectural styles. Characterized by complex forms clad in wood shingles with less ornamentation, there are examples of Shingle Style architecture across Louisville, mostly clustered near Crescent Hill, Glenview, Anchorage, and Old Louisville. However, there are fewer examples of the gambrel roof subtype of the style.

Archaeological Significance

The Sam Stone Bush House has potential to contain archaeological resources. Although the lot has been reduced over time, the remnants of domestic outbuildings and artifact middens associated with domestic activities are likely present on the property, as has been demonstrated by excavations conducted at similar properties throughout Jefferson County (Bader 1997; DiBlasi 1997; Slider 1998; Stallings and Stallings 1999; Stottman 2000; Stottman 2001; Stottman and Watts-Roy 1995; Stottman et al. 2004).

Integrity Assessment

As defined by the LMCO 32.250, integrity is “The authenticity of a structure or site’s historic integrity evidenced by survival of physical characteristics that existed during the structure or site’s historic or prehistoric period. To retain historic integrity a site must possess some of the following aspects: location, design, setting, materials, workmanship, feeling, or association.” Note that the integrity as applied by the Landmarks Ordinance is for the exterior of the structure since that is the extent of regulation if designated.

The Sam Stone Bush House/The Kenwood retains its integrity in *location* and *association* to support the historic significance of the structure as it relates to its association with the history of Kenwood Hill and the architecture of Maury and Dodd. The house is in its original location and it maintains its association with Kenwood Hill. The complex retains its integrity in *feeling* and *setting*. Comparing the 1926 subdivision map to a LOJIC map (**Figure 16** and **Figure 1**), the changes that have occurred around the property are evident. The lot size has changed over time and there is a great deal of infill construction from the developments. However, these changes are not so drastic to say the complex has lost its integrity in *feeling* and *setting*.

The Sam Stone Bush House/The Kenwood retains a high level of integrity in *design*, *materials*, and *workmanship* to support the historic significance of the structure as it relates to the history of Kenwood Hill and the architecture of Maury and Dodd. The House has had some alteration on the exterior including the enclosure of two rear porches and the loss of a chimney. However, these changes occurred historically and are in keeping with the overall design of the building. The current property owners built the stone arbor and retaining wall in front of the house, which were designed to match the architecture of the house. The house retains most of its original windows. The wood shingles and stone foundations were recently repaired by the property owners. When comparing historic photographs to the current building, the majority of the historic fabric is intact and the changes to the property do not detract from those (**Figure 24**, **Figure 25**, **Figure 26**, **Figure 27**, **Figure 28**, and **Figure 29**). Thus, the building retains a high level of integrity.



Figure 24. Pre-1930 photograph of Sam Stone Bush House (Courtesy of Stefanie Buzan).



Figure 25. Front façade, or north elevation, looking south. After the fire, the windows in the dormer were converted from two to three and the chimney was not rebuilt.



Figure 26. Pre-1930 photograph of Sam Stone Bush House (Courtesy of Stefanie Buzan).



Figure 27. Front façade, or north elevation, looking south.



**Figure 28. Pre-1930 photograph of Sam Stone Bush House (Courtesy of Stefanie Buzan).
The second floor sleeping porch is visible to the right.**



Figure 29. North and west elevations, looking southeast. The second floor sleeping porch enclosed with windows. A vent was added under the gable.

Designation Criteria Analysis

In consideration of a potential designation of an Individual Landmark, LMCO 32.250 defines an Individual Landmark structure or site as “one of significant importance to the city, the Commonwealth, or the nation and which represents irreplaceable distinctive architectural features or historical associations that represent the historic character of the city, the Commonwealth, or the nation.”

In accordance with LMCO 32.260(O), considering the designation of any area, site, or structure in Louisville Metro as an Individual Landmark, the Commission shall apply the following criteria with respect to such structure, site, or area. An Individual Landmark shall possess sufficient integrity to meet criterion (a) and one or more of the other criteria (b) through (e).

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

During the late 19th century and early 20th century, development on and around Kenwood Hill was primarily confined to summer houses as well as a few year-round homes. The circa 1893 Sam Stone Bush House was one of the first year-round homes built on the hill. Bush was also responsible for the construction of the Cornelia Bush House for his mother, the rehabilitation/construction of the Little Loomhouse cabins, and the conversion of the Cornelia Bush Gordon House from a summer house to a year-round house. These buildings are all located within 0.1 miles of each other. Bush’s family presence on Kenwood Hill also led to further residential development of the area from the 1930s well into the 1960s. Later property owners, Loretta Burke and Austin Luckett built houses for their children on the Sam Stone Bush property, which remain today. These further illustrate the development of Kenwood Hill. Thus, the Sam Stone Bush House/The Kenwood is important to the development and heritage of Louisville.

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

There are no singularly significant historic events that give the site its historic significance.

C) 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 Sam Stone Bush House/The Kenwood is named for its first owner, Sam Stone Bush, a prominent real estate investor who was responsible for the development of large tracts of land. Bush is credited as a vital force in the development of the South End of Louisville and was one of the reasons the trolley lines were extended out Third St., allowing accessibility to the city center. The Coleman-Bush Investment Co. owned and developed residential properties in Beechmont, Oakdale, Highland Park, Kenwood Hill, Bryn Mawr, and Jacob’s Park (Iroquois Park). Bush was also an executive for railroad companies and promoted the continued construction of the railway

lines across the country. Furthermore, Bush's work as a developer was passed on to his sons who were part of the Kenwood Park Residence Company, which at the end of the 1930s, began selling building sites in an area they named Kenwood Village and Southlawn. The work of the Bush family led to the residential development of Kenwood Hill and the surrounding areas. Mary (Allen) Bush, Sam's wife, was also an important part of Louisville society. Mary was very involved in charitable work as treasurer of the Woman's Club, finance committee of the Louisville Free Kindergarten Association, member of the Colonial Dames, board of directors of the Jefferson County Public School Improvement League, and admission committee of the King's Daughters and Sons. The work of Mary's clubs helped many Louisvillans. Thus, Sam Stone Bush and his family contributed immensely to the development of the South End of Louisville and the betterment of Louisville as a whole.

D) Its embodiment of distinguishing characteristics of an architectural type or specimen; or its embodiment of a significant architectural innovation; or 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 Sam Stone Bush House/The Kenwood is architecturally significant for its Shingle Style Architecture. This late Victorian era architectural style was not as popular as Queen Anne, Richardsonian Romanesque, and Second Empire architectural styles. Characterized by complex forms clad in wood shingles with less ornamentation, there are examples of Shingle Style architecture across Louisville, mostly clustered near Crescent Hill, Glenview, Anchorage, and Old Louisville. However, there are fewer examples of the gambrel roof subtype of the style. The Sam Stone Bush House has a gambrel roof, shingles on the exterior walls, stone foundation and walls, and multi-paned windows, which are all features of the style. Thus, it is the embodiment of distinguishing characteristics of an architectural type or specimen.

The house does not represent a significant architectural innovation.

The Sam Stone Bush House/The Kenwood was designed by architects Maury and Dodd. While their partnership only lasted from 1889 to 1895, their collaborative work was significant, such as the Louisville Trust Building, which is iconic to downtown Louisville. "Together they also produced a host of magnificent dwellings in fashionable Old Louisville and in the burgeoning suburb of the Cherokee Triangle. True to the national trend, many of the dwellings were executed in the immensely popular Romanesque Revival mode; yet some, such as their 1893 American Colonial Revival home for George T. Wood on Cherokee Road, reveal a fascinating propensity that the two had for embracing the most novel feature of the quickly changing style reservoir and modeling it to this region's particular likes and dislikes. Indeed, this period, crucial in the evolution of a modern order, marked a departure in architectural practice which was echoed in a split between Maury and Dodd" (Hedgepeth and Kramer 1978). Individually and with later partners, both architects contributed greatly to the architectural history of Louisville. Each of their preferred design styles is reflective in the city. Maury and Dodd are architects whose collaborative and individual work influenced the development of Louisville.

E) Its historic significance is based on its association with an underrepresented history within the city, the Commonwealth, or the nation and broadens our understanding of these underrepresented histories.

In consideration of significance associated with underrepresented histories, the evaluation relates to inclusion and telling a comprehensive history.

The Sam Stone Bush family employed African American servants but not much information has been discovered to date. It is unclear how long these servants were employed by the family and what impact they had. Very few documents can be found to answer these questions. Based on this current information, the house does not appear to be significant for its association with underrepresented histories.

Boundary Justification

The property proposed for designation is located at 230 Kenwood Hill Road. According to the Jefferson County PVA, the property (parcel number 062E00130000) contains a total 0.8324 acres of land. However, the proposed boundaries for the Sam Stone Bush House/The Kenwood Individual Landmark designation area do not include the total parcel. The owner requested designation boundaries are represented on the LOJIC map below (**Figure 30**). The designation boundary is outlined in yellow and includes the footprint of the house. It does not include the remainder of the parcel.



Figure 30. LOJIC map showing location of the designation boundary for the Sam Stone Bush House/The Kenwood in yellow.

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Appendix 1

Table 1. Extant buildings designed by Maury and/or Dodd in Louisville.

Name of Building	Address	Architect	Architectural Style	Date of Construction
Russell Houston House	1332 S. 4 th Street	Maury	Richardsonian Romanesque	ca. 1886
Max Selinger House	1022 S. 3 rd Street	Wehle & Dodd	Richardsonian Romanesque	ca. 1886
Foster Thomas House/Frazier House	1322 S. 4 th Street	Maury	Richardsonian Romanesque	ca. 1886
Kilbourne Smith House/Bishop Floersh	1118 S. 3 rd Street	Maury	Richardsonian Romanesque	ca. 1887
Charles E. Wood House	943 Cherokee Road	Maury	Queen Anne	ca. 1887
W.F. Rubel House	1515 Hepburn Avenue	Maury	Queen Anne	ca. 1887
Louis Seelbach House/Charles H. Parrish House	926 S. 6 th Street	Wehle & Dodd	Richardsonian Romanesque	ca. 1888
Charles Bonnycastle Robinson House, Bonnycot	1111 Bellewood Road	Wehle & Dodd	Shingle Style	ca. 1888
George Newman House	1123 S. 3 rd Street	Maury & Dodd	Chateausque	ca. 1891
Charles Robinson House	1334 S. 3 rd Street	Maury & Dodd	Chateausque	ca. 1891
Mary Lafon House	1343 S. 4 th Street	Maury & Dodd	Chateausque	ca. 1891
Louisville Trust Building	200 S. 5 th Street	Maury & Dodd	Richardsonian Romanesque	ca. 1891
Covenant Presbyterian Church/Fifth Street Baptist Church	1901 W. Jefferson Street	Maury & Dodd	Gothic Revival	ca. 1891
William J. Dodd House	1467a St. James Court	Maury & Dodd	Eclectic	ca. 1892
Paul Cain House	1467b St. James Court	Maury & Dodd	Eclectic	ca. 1892

Name of Building	Address	Architect	Architectural Style	Date of Construction
George Wood House	1293 Cherokee Road	Maury & Dodd	Colonial Revival	ca. 1892
Bernard Flexner House	525 W. Ormsby Avenue	Maury & Dodd	Eclectic	ca. 1893
Jacob Flexner House	531 W. Ormsby Avenue	Maury & Dodd	Eclectic	ca. 1893
Sam Stone Bush House	230 Kenwood Hill Road	Maury & Dodd	Shingle Style	ca. 1893
Harry McGoodwin House	1504 S. 3 rd Street	Maury & Dodd	Classical Revival	ca. 1893
Cornelia Bush House	316 E. Kenwood Drive	Maury & Dodd	Colonial Revival	ca. 1894
St. Paul's Episcopal Church/West End Baptist Church	1400 S. 4 th Street	Maury & Dodd	Gothic Revival	ca. 1895
J.W. Brown House	1455 S. 4 th Street	Dodd & Cobb	Classical Revival	ca. 1896
W.T. Johnson House	1457 S. 4 th Street	Dodd & Cobb	1457 S. 4 th Street	ca. 1896
Dr. George W. Lewman House	1365 S. 3 rd Street	Dodd & Cobb	Chateausque	ca. 1896
Arthur Cobb House	4561 S. 2 nd Street	Dodd & Cobb	Colonial Revival	ca. 1896
William Thalheimer House	1433 S. 3 rd Street	Dodd & Cobb	Chateausque	ca. 1897
Edward Trabue House	1419 St. James Court	Dodd & Cobb	Colonial Revival	ca. 1897
Benjamin Straus House	1464 S. 3 rd Street	Dodd & Cobb	Classical Revival	ca. 1897
Eugene Leander House	1384 S. 2 nd Street	Dodd & Cobb	Classical Revival	ca. 1897
Joseph McCulloch House	1435 S. 3 rd Street	Dodd & Cobb	Classical Revival	ca. 1897
Joseph P. Starks House	1412 St. James Court	Dodd & Cobb	Eclectic	ca. 1898
Samuel Grabfelder House	1442 S. 3 rd Street	Dodd & Cobb	Beaux Arts	ca. 1899
Jacob Smyser House	1035 Cherokee Road	Dodd & Cobb	Beaux Arts	ca. 1902

Name of Building	Address	Architect	Architectural Style	Date of Construction
Fourth Avenue Methodist Church	1113 S. 4 th Street	Dodd & Cobb	Gothic Revival	ca. 1902
First Lutheran Church	417 E. Broadway	Maury	Gothic Revival	ca. 1904
Edwin Ferguson House/Filson Historical Society	1310 S. 3 rd Street	Dodd & Cobb	Beaux Arts	ca. 1905
Presbyterian Theological Seminary/Jefferson Community & Technical College	101 E. Broadway	McDonald & Dodd	Gothic Revival	ca. 1906
Adath Israel Temple	834 S. 3 rd Street	McDonald & Dodd	Greek Revival	ca. 1906
Stewarts Department Store/Embassy Suites	501 S. 4 th Street	McDonald & Dodd	Beaux Arts	ca. 1907
Seelbach Hotel	500 S. 4 th Street	McDonald & Dodd	Beaux Arts	ca. 1907
Western Branch Library	604 S. 10 th Street	McDonald & Dodd	Beaux Arts	ca. 1908
Walnut Street Theater	414 W. Muhammad Ali Boulevard	McDonald & Dodd	Beaux Arts	ca. 1910
William J. Dodd House	1448 St. James Court	McDonald & Dodd	Craftsman Style	ca. 1910
House	143 N Bayly Avenue	McDonald & Dodd	Craftsman Style	ca. 1910
Citizens National Life Insurance	100 Park Road	McDonald & Dodd	Beaux Arts	ca. 1910
YMCA/St. Francis School	233 W. Broadway	McDonald & Dodd	Beaux Arts	ca. 1911
William R. Belknap House, Lincliff	6100 Longview Lane	McDonald & Dodd	Georgian Revival	ca. 1912
Charles Nelson House	2327 Cherokee Parkway	McDonald & Dodd	Craftsman Style	ca. 1912
Alfred Brandeis House, Ladless Hill	6501 Longview Lane	McDonald & Dodd	Craftsman Style	ca. 1912

Name of Building	Address	Architect	Architectural Style	Date of Construction
Louis Seelbach House, Barnard Hall	715 Alta Vista Road	McDonald & Dodd	Classical Revival	ca. 1912
Standard Oil Headquarters/School of Urban and Public Affairs	426 W. Bloom Street	McDonald & Dodd	Beaux Arts	ca. 1912
Weissinger Gaulbert Apartments	709 S. 3 rd Street	McDonald & Dodd	Craftsman Style	ca. 1912