

PENSACOLA PARK HISTORIC DISTRICT (H-1) DESIGNATION REPORT



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THE LOCAL HISTORIC
DISTRICT (H-1) OVERLAY
ZONING PROCESS

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BACKGROUND

At the request of the Pensacola Park Neighborhood, the Urban County Planning Commission, at its March 28, 2019 meeting, initiated an application for the designation of an H-1 Overlay (Local Historic District). The proposed district is roughly bounded by properties on the west side of Nicholasville Road from Suburban Court south to Goodrich Avenue and generally west to the rear property lines of parcels abutting the Norfolk-Western railroad tracks, (see map on page 7).

The study area is in close proximity to the Seven Parks Local Historic District, which is slightly to the north on Nicholasville Road, designated July 10, 1997.

The area within the proposed boundaries of the Pensacola Park Historic District encompass 427 parcels on approximately 95 acres. This designation report includes the results of a study of the area (defined by the map found on page 7) that was carried out during the spring of 2019. The examination of every streetscape and the exterior of all the included properties as could be viewed from the public right-of-ways was conducted. The documentation included research of public records, including plats, city directories, newspapers, archival materials and published works. The study reflects the area's development and its relationship to Lexington and its cultural, architectural and economic history, as well as an evaluation of the architectural history, integrity and character reflected in the area.

This proposed designation would provide an H-1 Overlay zone in addition to the current zoning that is in place on properties within the boundaries of the proposed designated area. As required by Article 13 of the Lexington-Fayette County Zoning Ordinance, the action of the Planning Commission commenced the process for the LFUCG Division of Historic Preservation to carry out the study and designation report and for the Board of Architectural Review to hold the first of three public hearings (the other two public hearings are held by the Planning Commission, followed by the Urban County Council).

Historic zoning (H-1) is designed to protect and preserve structures and sites of historic, cultural and architectural importance in Lexington, Fayette County. In addition to establishing the application process for H-1 designation, Article 13 of the Zoning Ordinance denotes the review and permitting process for properties that are covered by this zoning category. It requires that exterior changes to the subject properties be approved the Board of Architectural Review or staff to insure that the proposed changes do not negatively alter or affect the integrity and character of designated buildings, sites and the district. As an overlay zone, the historic zoning regulations are in addition to other regulations for existing and future underlying land use zones in the designated area.

In addition to this application for H-1 Overlay designation for this neighborhood, the identical area is currently being nominated for listing in the Federal National Register of Historic Places. This application will be heard by the Kentucky Historic Preservation Review Board at their October 22, 2019 meeting in Frankfort and then will be forwarded to the U. S. Department of the Interior for review and final determination. Successful designation to the National Register of Historic Places

will further demonstrate this area proposed for H-1 Overlay designation also meets the criteria established by the Secretary of the Interior for Federal listing. In addition, properties listed in the National Register of Historic Places are eligible to participate in the Federal and State Historic Tax Credits, facilitating homeowners and investors with substantial renovation of historic properties.

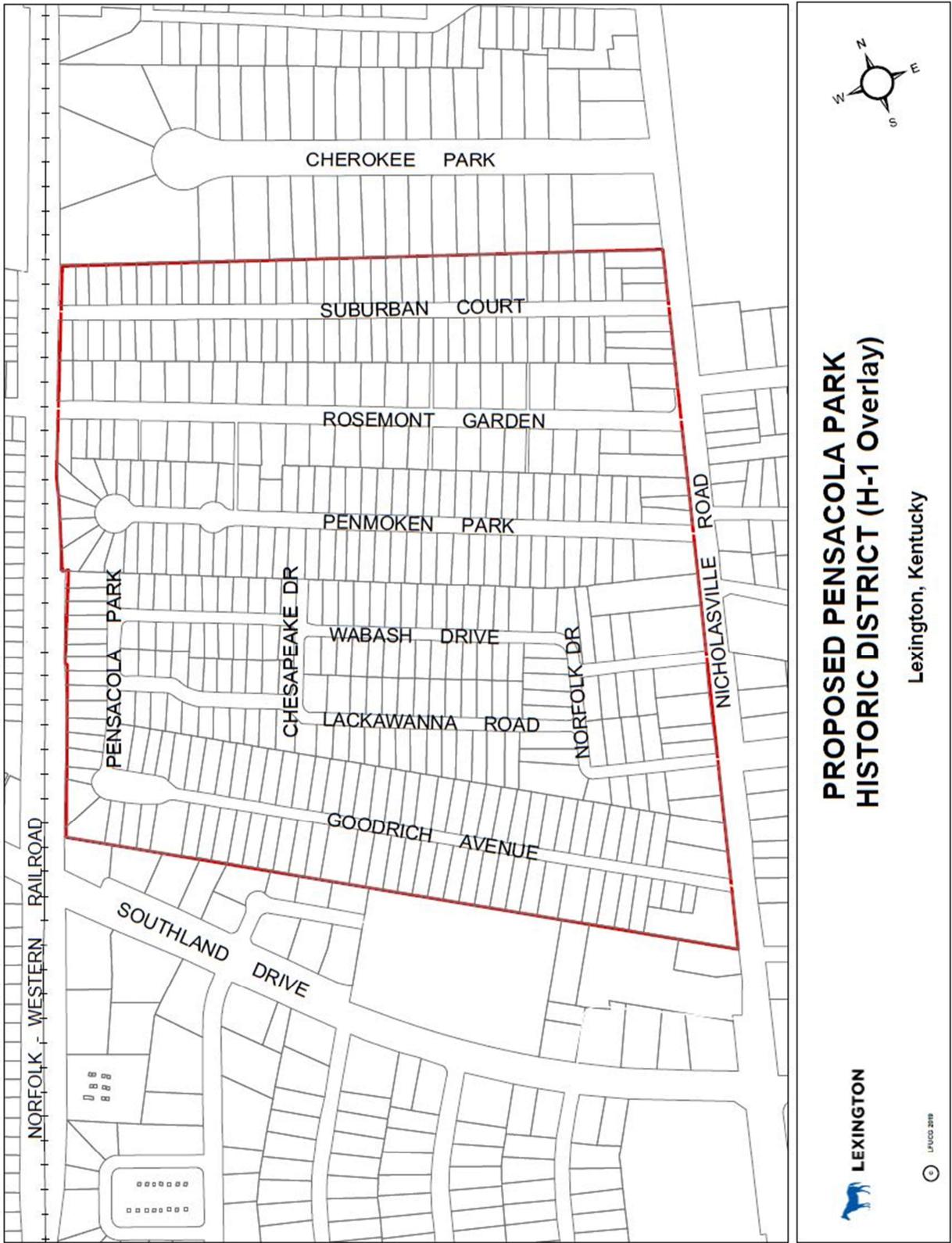


Figure 1 - Map of the proposed district.

Addresses of Properties within the Proposed Pensacola Park Historic District

<u>STREET</u>	<u>ADDRESS</u>	<u>EVEN/ODD</u>
Chesapeake Drive	No Street Addresses	
Goodrich Avenue	96 - 170	Even
Goodrich Avenue	99 - 171	Odd
Lackawanna Road	101 - 223	Odd
Lackawanna Road	102 - 224	Even
Nicholasville Road	1733 - 1915	Odd
Norfolk Drive	1855 - 1859	Odd
Penmoken Park	101 - 177	Odd
Penmoken Park	102 - 176	Even
Pensacola Park	1847 - 1877	Odd
Rosemont Garden	108 - 198	Even
Rosemont Garden	109 - 199	Odd
Suburban Court	105 - 175	Odd
Suburban Court	106 - 174	Even
Wabash Drive	101 - 161	Odd
Wabash Drive	102 - 166	Even

THE LOCAL HISTORIC DISTRICT (H-1) OVERLAY ZONE

Within an historic (H-1) overlay zone, exterior changes are monitored, through the design review process, to assure that changes made to properties do not negatively alter the character of the designated buildings, sites and/or district. Exterior changes are defined as: “rehabilitation or replacement which is not ordinary maintenance and repair; new construction of any building element, addition, building or structure; and demolition of any building element, addition, building or structure.”

Ordinary maintenance and repair is not subject to the review process. Ordinary maintenance and repair is defined as: “the correction of minor deterioration to site and building elements and structures when repairs are made with the same materials with the same size, shape, configuration, style, texture and material color.” Interior work which does not affect the exterior appearance of a building or site is not reviewed. Having property in an area protected by H-1 overlay zoning does not require a property owner to make improvements. Finally, this overlay zone does not affect the existing land use of a property, but applies in addition to the land-use zoning.

Property owners within historic (H-1) overlay zones must submit all proposed exterior changes to the Division of Historic Preservation for review by the Board of Architectural Review (BOAR) and/or the staff. Approval of proposed work is granted by the BOAR through issuing a permit called a Certificate of Appropriateness (COA). The Board of Architectural Review has mandated to the staff of the Division of Historic Preservation the review and issuance of permits for routine items such as re-roofs, substantial renovations, rear yard fences, major landscaping, etc. Other proposed work, including new construction and demolition, is reviewed by the Board of Architectural Review and, after approval, a Certificate of Appropriateness is issued. Annually, approximately 65% of applications are reviewed and permits issued by staff and approximately 35% of the applications are reviewed by the Board of Architectural Review.

The legislation and design guidelines that establish the design review process are structured so that there may be a variety of solutions to design and construction needs that do not negatively impact the structures, sites or district. The Design Guidelines that form the basis for review of each application are available on the web at lexingtonky.gov/historic. The review process helps to insure that exterior changes are compatible with the structure, site and district and new infill construction is encouraged where appropriate. The design review process does not require or encourage that new construction look like or mimic historic buildings. The goal is to ensure that new construction is compatible with its neighbors in scale, mass and materials. Guidelines for new construction, whether additions or entire buildings, emphasize building characteristics that may be shared by new and old buildings alike, regardless of “style” and allow for creative design

solutions. Attention to these elements encourages the design of buildings that clearly are new, yet do not disrupt the continuity of the historic district. These elements include:

- set back
- building height
- scale
- orientation, spacing, site coverage
- façade proportions and window patterns
- size, shape and proportions of entrances and porches
- projections
- materials, textures and color
- roof form
- landscaping, walls and fences

DESIGNATION PROCEDURE

An area may be designated with an H-1 overlay by the Lexington-Fayette Urban County Council after a series of public hearings have been held. The designation process begins with a request for a zone map amendment before the Urban County Planning Commission. A designation report is then compiled by the Division of Historic Preservation. Three public hearings are held beginning with the Board of Architectural Review, followed by the Planning Commission and concluding with the Urban County Council, which makes the final determination.

The boundaries of an historic district establish an area where exterior changes are reviewed before their implementation. For the designation of a local historic district, each review body reviews the designation report as outlined above and receives public comment as part of their consideration. Designation of an area requires the objective assessment of a proposed district in the context of the criteria in Article 13 of the Zoning Ordinance. This is not to say that the opinions of residents and property owners in a proposed district are not important. These opinions may be one of many factors considered by the Board of Architectural Review, the Urban County Planning Commission and the Urban County Council. However, the criteria contained in Article 13 forms the basis for designation.

In determining logical boundaries, careful consideration should be given to all properties within an area as initiated. Historic districts and landmarks should include whole properties and an uninterrupted sequence of properties with a logical, well defined perimeter boundary. They should include site features and other elements significant or contributing to the character of the proposed district plus newer buildings as well as vacant land and parking lots within that area. These more recently built or underutilized properties should be included as their future changes will have a significant impact on the character of the area.

If properties are omitted from the middle or along the edges of a proposed district, the district as designated is not as visually cohesive as it should be. This means that the character of the proposed district is only partially protected and the positive effects of this protection are potentially greatly diminished.

Historic district boundaries are defined by several different factors. These factors include not only the historic sites and architectural and character defining resources present, but also the overall history and development pattern of the proposed area. In addition, often the distinction of these resources from the surrounding or adjacent area helps define the boundaries. The exclusion of properties from a proposed district not only weakens its visual cohesiveness, it often results in inappropriate changes and incongruous development, thereby negatively impacting the entire area.

Boundary Information

A logical process exists for determining the edges of historic districts. The visual and environmental character of any area, particularly historic districts, derives from the spatial relationship between natural and man-made features—between the natural and the cultural environment. The relationship forms the basis for understanding why one area is different from another. The design of buildings and landscapes, the settlement patterns of communities, the ambiance of pedestrian-scale neighborhoods with tree-lined streets, and the physical connection to the past all contribute to the vibrant, harmonious relationship in historic districts.

Three general factors should be considered when establishing boundaries for historic districts:

Historical Factors

- boundaries reflecting an original settlement or planned community.
- concentration of buildings and sites reflecting the period of development of a particular area.

Visual Factors

- determinations or influences developed through an architectural survey
- changes in the visual character of an area
- topographical considerations
- gateways, entrances, and vistas to and from a district

Physical Factors

- major urban spaces
- walls, embankments, fence lines
- limits of settled area
- legally established boundary lines
- streets and other local rights-of-way
- property lines

Modern Buildings, Vacant Lots, Parking Lots

As noted below, in order to be eligible for listing in the Federal National register of Historic Places a property must generally be fifty years of age or older. While some may be of the opinion that vacant lots and non-historic buildings, i.e., those less than fifty years old, should not be covered by the H-1 designation process, the physical changes to which vacant lots and non-historic properties can be subjected may have a significant impact on a historic district. It is essential that all properties which may be subject to new construction or change, including vacant lots and non-historic buildings be subject to the design review process. In the case of Pensacola Park, a few buildings post-date 1960 and one or two empty lots exist, but the review process should nonetheless be all inclusive within the designated area.

The Pensacola Park area is a residential neighborhood in which the sum of its components and identifying characteristic is greater than its individual parts. The overall character and group of significant buildings and other elements provide the neighborhood with its identity and its physical integrity. It is the physical interrelationship of adjacent buildings that creates streetscapes, just as it is the interrelationship of each block with the next block that provides a sense of place. The Nicholasville Road corridor has a distinct relationship with each street it flanks. It reflects the development patterns and original settlement of Pensacola Park. The boundaries of the proposed Pensacola Park Historic District reflect the identical boundaries depicted in the historic plats.

In this particular proposed historic district, there is a property that includes a one story commercial building on the edge of the proposed boundaries, 1915 Nicholasville Road. It is the only contemporary commercial building in the proposed district and this property's inclusion in the district is especially important as it anchors the corner of Goodrich Avenue and Nicholasville Road. This parcel is part of the footprint of the historic plat and has always had a commercial use. Its inclusion is also important in order to allow design review of future changes to the site which would impact the adjacent properties, as well as the streetscape of Goodrich Avenue and of Nicholasville Road.

HISTORIC ZONING CRITERIA

In accordance with Article 13 of the Lexington-Fayette Urban County Zoning Ordinance, an area or property being considered for historic zoning status **must meet at least one of the nine criteria**. These criteria are as follows:

- (1) It has value as a part of the cultural or archaeological heritage of the county, state or nation;
- (2) Its location is a site of a significant local, state or national event;
- (3) It is identified with a person or persons or famous entity who significantly contributed to the development of the county, state or nation;
- (4) It is identified as the work of a master builder, designer, or architect whose individual work has influenced the development of the county, state or nation;
- (5) It has value as a building that is recognized for the quality of its architecture and that retains sufficient elements showing its architectural significance;
- (6) It has distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials;
- (7) It has character as a geographically definable area possessing a significant concentration of buildings or structures united by past events or by its plan or physical development;
- (8) It has character as an established and geographically definable residential neighborhood, agricultural area, or business district, united by culture, architectural style or physical plan and development; or
- (9) It is the place or setting of some unique geographical or archaeological location.

Local historic districts are intended to encompass a wider array of properties than those eligible for the National Register of Historic Places. Among other criteria, properties listed in the National Register usually must be over fifty years of age. Local historic districts often include properties such as modern buildings, vacant lots, altered buildings and parking lots. Since the purpose of a local historic district is to provide design review that will protect and enhance the integrity and character of the area, it is very important that the whole fabric of a neighborhood, with all its properties, is included within the boundaries of the designated district.

THE LFUCG COMPEHENSIIVE PLAN

The current (2018) Comprehensive Plan, Imagine Lexington, for Lexington-Fayette County, Kentucky, strongly encourages the protection and enhancement of existing neighborhoods. Reflected in the document is the recognition that Lexington and Fayette County include a collection of diverse neighborhoods with significant identifiable characteristics that are the building blocks of the community as a whole. The Comprehensive Plan notes the importance of preserving, protecting and maintaining existing residential neighborhoods so that they provide stability and the highest quality of life for all residents.

The following Themes, Goals and Objectives included in the 2018 Comprehensive Plan are especially relevant to historic neighborhoods:

THEME A: Growing successful neighborhoods

Goal 3 - Provide well-designed neighborhoods and communities.

Objectives:

- A. Enable existing and new neighborhoods to flourish through improved regulation, expanded opportunities for neighborhood character preservation, and public commitment to expand options for mixed-use and mixed-type housing throughout Lexington-Fayette County.
- B. Strive for positive and safe social interactions in neighborhoods, including, but not limited to, neighborhoods that are connected for pedestrians and various modes of transportation.
- C. Minimize disruption of natural features when building new communities.
- D. Promote, maintain, and expand the urban forest throughout Lexington.

THEME D: Improving a desirable community

Goal 3 - Protect and enhance the natural and cultural landscapes that give Lexington-Fayette County its unique identity and image.

Objectives:

- A. Protect historic resources and archaeological sites.
- B. Incentivize the renovation, restoration, development and maintenance of historic residential and commercial structures.
- C. Develop incentives to retain, restore, preserve and continue use of historic site and structures, rural settlements and urban and rural neighborhoods.

Density Policy #2, Neighborhoods

Infill residential can and should aim to increase density while enhancing existing neighborhoods through context sensitive design.

In areas where the preservation of existing neighborhood design characteristics is of high importance, infill residential should apply the recurring building patterns of the area.

PLACEMAKING POLICY #9: Honor Lexington's History by requiring new development & redevelopments to enhance the cultural, physical, & natural resources that have shaped the community....Significant contrasts in scale, massing and design should be minimized while attempting to not impact the density of a proposed development.

Lexington's history can be told in many ways, but none better than to look around and see the cultural places, the important structures and the natural landscapes that created this community. In order for the community to continue to move forward, there must be recognition of the importance of the past, ensuring that it lives for future generations.

Historic and architecturally significant buildings are important in that they create a unique place to live and work. A well-planned community incorporates both the new and the historic; a balance that attracts businesses, residents, and tourist who seek a unique environment. Historic properties and sites are resources that provide citizens not only with places to experience and enjoy, but also economic development and tourism opportunities.

The preservation of historic buildings, neighborhoods, landscapes and other cultural resources provide benefits to the citizens that in many ways cannot be measured. These benefits include:

- A Sense of Place
 - Historic buildings, neighborhoods, ...and other places have unique characteristics, define the community, and have qualities that are, in many cases, indefinable. These buildings, neighborhoods, ...and other places are resources that are important to protect and preserve.
- Economic Benefits
 - Benefits from Historic Preservation accrue in a variety of ways. Federal and State Historic Tax Credits may be available as an incentive for historic restoration and to offset some of the costs. Preserved buildings can be put to use as economic generators, for both private and public use...
- Community Pride and Accomplishments
 - Preservation efforts as citizens of the community become involved in projects that protect or enhance important symbols of heritage.

Lexington has protected assets through National Register designation of historic districts (25), landmarks (3) and individually listed properties. ...

Lexington designated its first local historic district in 1958...Since that time 15 districts and two landmarks have been so designated, and are under the jurisdiction of the Board of Architectural Review....The Community has continued to designate local historic districts at the pace of about two per decade...and even expanded a couple of those districts.

Although local historic district designation is one way to protect historic structures...the community should continue to work to encourage preservation that have value within the community...Infill and redevelopment projects should take extra care to acknowledge the architectural character, materials, height and mass, scale and connectivity of historic neighborhoods, and create developments that enhance these areas.

Growth Policy #5

Utilize Critical Evaluation to Identify and Preserve Lexington's Historic Assets, while Minimizing Unsubstantiated Calls for Preservation that Can Hinder the City's Future Growth

With any future development of Lexington, reverence and critical review of the city's history is imperative. Through the utilization of existing preservation policies, specifically through the Division of Historic Preservation, and through partnership with organizations like the Blue Grass Trust for Historic Preservation and the National Register of Historic Places, Lexington can protect, preserve, and enhance its stock of historic properties, which act as a bridge between present day and Lexington's 243-year history.

While the preservation of Lexington's historic properties is important, it is equally critical to distinguish between properties that contribute to the historical record, and those that are less significant historically. During the development process, the age of properties is frequently utilized as a guideline for preservation in opposition to new construction. However, the 50-year test must be corroborated with levels of historic significance. Historical significance of a site considers the impact on or importance to American history, architecture, archaeology, engineering, and/or culture, and can be attributed to districts, sites, buildings, structures, and/or objects (National Register Criteria for Evaluation).

...the property must possess high levels of integrity regarding location, design, setting, materials, workmanship, feeling and association. These criteria for preservation and/or enhancement of a structure should be employed to analyze the importance to the history and character of Lexington.

Through this crucial evaluation process, properties and districts that contribute to the historical record, as well as representative samples of architectural styles, will be preserved for future generations to experience. However, without a critical review of a property's contribution, Lexington will see a proliferation of unsubstantiated calls for preservation that can hinder the growth and densification within the urban service boundary.

Additionally, a proactive and comprehensive inventory of historic assets should be undertaken by the Department of Planning, Preservation, and development to identify architecturally and historically significant properties. This should result in the initiation of additional H-1 Districts, as appropriate, to supplement the 15 existing districts that fundamentally contribute to Lexington's urban fabric. Ideally, this assessment should be completed prior to development proposals to eliminate confusion as potential developments are evaluated.

Note:

The above texts are direct quotes from the Imagine Lexington: 2018 Comprehensive Plan, LFUCG Division of Planning.

HISTORY

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THE DEVELOPMENT OF PENSACOLA PARK

Although the development of the study area is a story of the early twentieth century, it is necessary to examine the forces at work in the prior decades that laid the groundwork for the residential growth of the south side of Lexington. Suburbanization, strictly defined, is the spread of residential communities on the outskirts of a city.

Suburbanization has a definite transportation focus. In the early-twentieth century, the people moving to the suburbs were not necessarily the affluent suburban borderland dwellers of the late-nineteenth century, but were instead working middle class people of sufficient means to afford to live outside the city and commute for work.¹ Early-twentieth century suburban development radiated out along streetcar lines, turnpike roads and railway right-of-ways.²

Lexington's road system evolved from the heart of town similar to a wagon wheel, one of which, Nicholasville Road, was a previously rural road linking the regional market town of Lexington to Nicholasville. Nicholasville Road's development can be traced back to the second half of the nineteenth century. After the Civil War, redevelopment in Lexington, in both the economic and social sense, was stagnant. The city limits at the time extended only a mile in every direction from the courthouse (located at Main and Upper streets), and Lexington's earlier distinction as the "Athens of the West" had faded as the cities of Louisville, Covington and Newport exploited their proximity to water.

As a landlocked city, Lexington's population and municipal growth ebbed in comparison. During the 1880s, however, Lexington enjoyed numerous improvements: an expanding railroad, telephone service, a municipal waterworks, and streetcar system.

The Kentucky Agricultural and Mechanical Arts College moved to the south side of Lexington in 1882, after being founded in 1866 on Henry Clay's former farm, Ashland. This relocation signaled the beginning of a change in the development of the south side of town as well.

Streetcars and the Interurban

It is safe to assert that Pensacola Park would not have developed in the time period it did, without the arrival of the Interurban Railway. The first generation of streetcar in Lexington came in 1882, with the incorporation of the Lexington Street Railway by the state legislature. Previously, mule or horse-drawn streetcars had been operating since the 1850s and Lexington's mule-car system covered nine miles around town.³ This first streetcar system ended at the gates of the Kentucky Agricultural and Mechanical Arts College, at Colfax Street on South Limestone. The electric streetcar debuted in Lexington in 1890, and 12 years later, interurban lines (light rail for travel between outlying towns) were introduced.

¹ Richard Harris and Peter J. Larkham, "Suburban Foundation, Form, and Function," in Richard Harris and Peter J. Larkham ed. *Changing Suburbs: Foundation, Form, and Function*, (London: E & FN Spon, 1999), p. 5.

² Ames and McClelland, *Historic Residential Suburbs*, pp. 16-20.

³ Rachel Kennedy. "Promise Derailed." *Business Lexington*, March 2, 2012.

The Development of Pensacola Park

On an 1891 map of Lexington, the project area is shown as belonging to G. W. Bain. The Bain name was well-known in Lexington at the time. Colonel George W. Bain, although cited by one source as a “developer,” spent most of his time traveling the country as a lecturer on the Temperance circuit, having “given the abstinence pledge to thousands of men all over the country.”⁵

In August 1891, Bain sold approximately 58 acres two miles from downtown Lexington on the west side of the Nicholasville Pike to Ed S. Riggs. The farm changed hands again the next year when Riggs sold the property to L.B. Fields, who in turn sold the parcel in 1894 to the Louisville Savings and Loan Building Corporation. In 1898, the parcel would be purchased by L.C. Price, as he accumulated acreage in order to form his Penmoken Farm.

Price, a retired businessman with the dry goods firm of Price & Cassell, entered the horse farm industry in the last decade of the nineteenth century. Penmoken Farm was featured, along with other Bluegrass farms, in the 1904 publication *Country Estates of the Blue Grass*.⁶ Price’s approximately 200 acre farm concentrated on Shetland ponies and the farm was described as “a delightfully interesting place...[where] the boys and girls of the Bluegrass love to linger, for there are a half dozen or more herds of the finest ponies in the land.”⁷

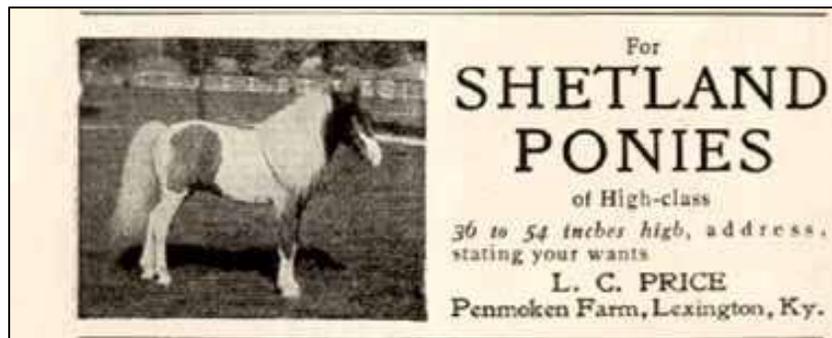


Figure 3 - An ad for Price’s Shetland ponies at Penmoken Farm.

In addition to his “welcome and interesting diversion” of a farm, which remained in agricultural use until 1919, Price was instrumental in furthering the development of the south side of Lexington.

Price worked with the Interurban railway company (known as the Kentucky Traction and Terminal Company), to secure property along Nicholasville Pike. In 1909, Price purchased the Anglin farm

⁵ “Colonel George W. Bain Dies After Week’s Illness.” *Lexington Herald*, March 29, 1927, pages 1 and 3.

⁶ Thomas A. Knight and Nancy Lewis Greene. *Country Estates of the Blue Grass*. (Original publication 1904 by Thomas A. Knight. 1973 edition published by the Henry Clay Press, Lexington, Kentucky)

⁷ Knight and Greene, 42.

on the Nicholasville Pike, securing the right of way for the interurban line. The interurban line would run on the east side of Nicholasville Pike, across from Price's farm.

In addition to acting in the interests of the Kentucky Traction Company, Price stated that his main objective in purchasing the Anglin tract was to "convert the property into a new suburban residence section...of small tracts of two, three, five and ten acres."⁸ This potential 1911 development, was planned for the east side of today's Nicholasville Road, across from what would become the proposed Pensacola Park Historic District.

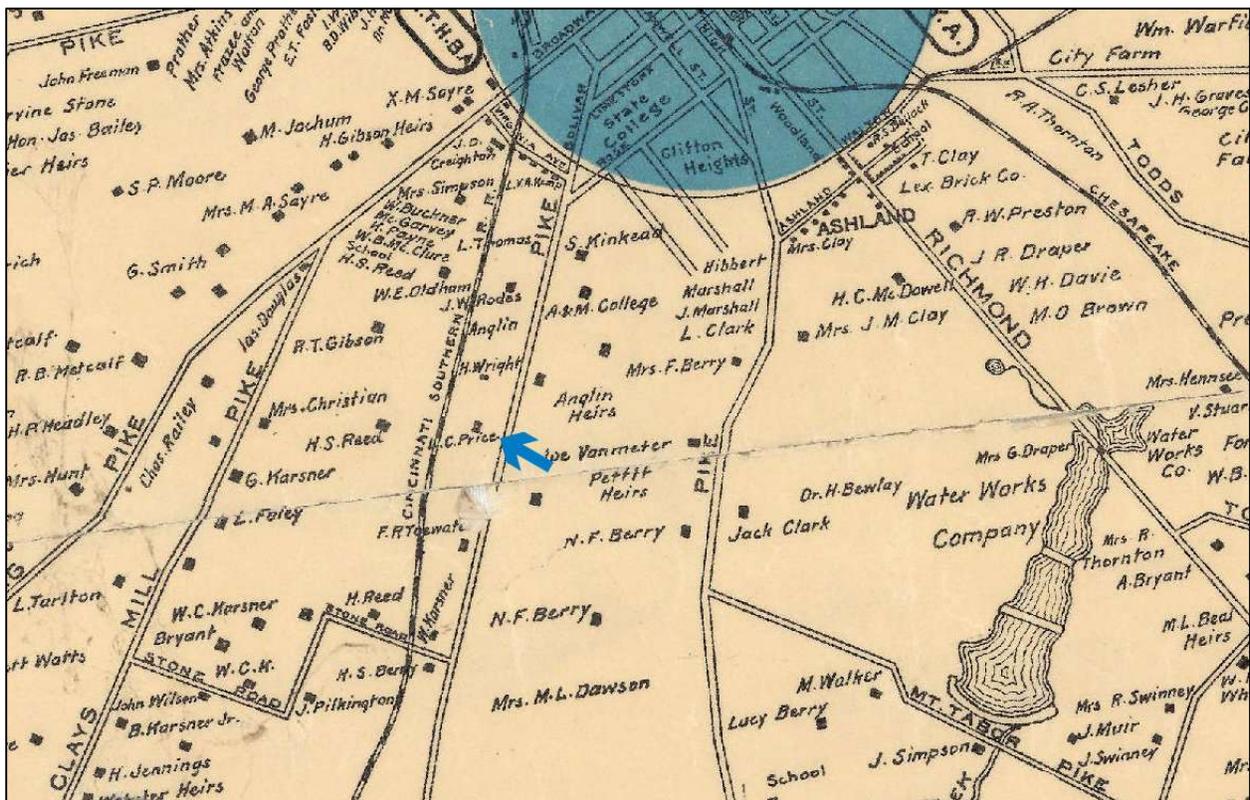


Figure 4 - Section of a 1904 map of Lexington showing the farm of L. C. Price on the Nicholasville Pike.

It doesn't appear, however, that Price was able to carry out his plans. He died suddenly at the age of 65 in December 1915. On February 26, 1919, the 181 acres of Penmoken Farm were auctioned, bringing "the highest price ever received for a farm of this acreage in Central Kentucky."⁹

⁸ "Clear Right of Way Now." *Lexington Leader*, March 11, 1909. Front page.

⁹ "Penmoken Farm Sold for Record." *Lexington Leader*, February 27, 1919.

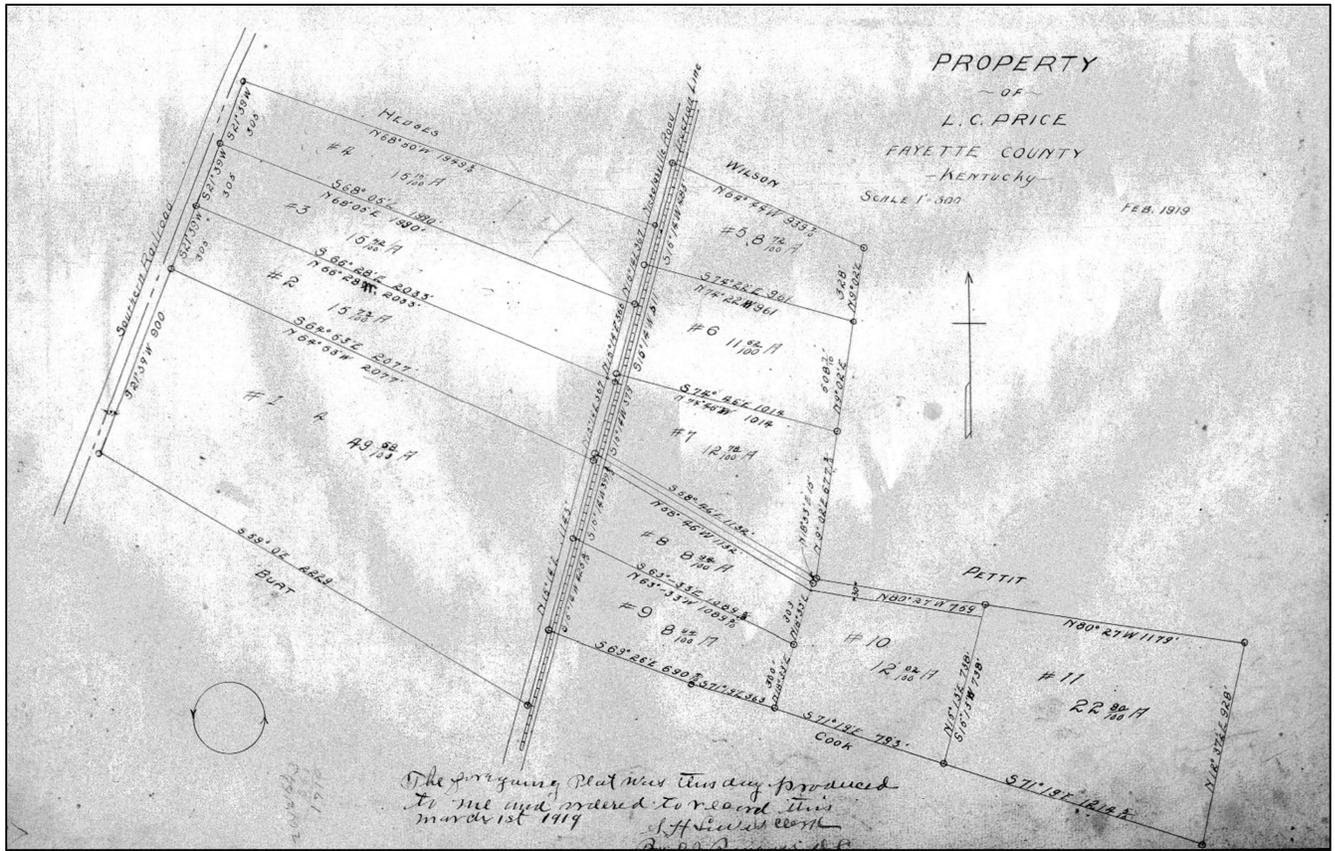


Figure 5 - From the Fayette County Plat Book 2, page 32 showing the division of L. C. Price's land following the 1919 auction of Penmoken Farm.

Following the auction, the race was on to develop the former farmland, not in the large lots Price may have envisioned for the Anglin tracts, but into “well-located, properly developed suburban property.”¹⁰

The development of Penmoken Farm into a suburban subdivision was well-positioned to take advantage of national trends filtering into Kentucky at the time. The City Beautiful Movement of the late-nineteenth century provided ample inspiration for Lexington’s local builders and developers. A key proponent of the principles of the City Beautiful Movement was Fredrick Law Olmsted and the Olmsted firm, who played a key role in the development of another farm in Lexington, the Ashland estate, as well as significant projects throughout the country, including Central Park in New York City.

Principles of the movement included “coordination of transportation systems and residential development” and a focus on tree-lined, curvilinear streets, large, landscaped lots, and a sense of privacy within a pastoral setting.”¹¹ The Progressive movement, with its emphasis on the health

¹⁰ Advertisement, *The Lexington Leader*, 10-8-1922

¹¹ Ames and McClelland, 39.

benefits of fresh, clean air and the idyllic qualities of the countryside, also played a role in this shaping of suburban development in the early-twentieth century.

Both the Progressive Movement and its accompanying house type, the bungalow, stressed the importance of homeownership. It was believed that the type of home could influence the moral character and happiness of its inhabitants' lives.

These two philosophical movements coalesced into the belief that the more people who owned their own homes and gardens would make America as a whole healthier and stronger. The resulting directive was to then build small, affordable homes that Americans could buy; the perfect market for the bungalow and its kin.

The bungalow, especially, was seen as the answer to the Victorian excess of the late-nineteenth century. However, while the bungalow may be the dominant house type in the proposed historic district (188 bungalows total), the neighborhood reads like a text book of popular early-twentieth century housing types and styles. Bungalows, Tudor Revival dwellings, Cape Cods, Colonial Revival style, Dutch Colonial Revival style – all of these and more soon populated the former pastures of Penmoken Farm and became one of the largest new suburbs built on the south side of Lexington between the world wars.

ARCHITECTURAL STYLES AND HOUSING TYPES

The Craftsman Influence: Bungalows & American Foursquares

The Craftsman style of architecture is most associated with two residential housing forms, the Bungalow and the American Foursquare. However, characteristics of the style, including low-pitched gable roofs, exposed rafter tails, tapered and square porch columns, full-width porches and bracketed gables, are often found on types other than those two. Many nineteenth century buildings in Lexington were remodeled to feature fashionable Colonial Revival and Craftsman details.



Figure 6 - A bungalow at 157 Suburban Court displaying the square porch columns, low- pitched gable roof and a full-width porch.

The bungalow was an unpretentious design which helped increase the appearance of an average size lot through its horizontal lines and low height.¹ The use of varied materials emphasized the design and construction flexibility of the bungalow.

¹ K.T.Jackson, *Crabgrass Frontier: The Suburbanization of the United States*. (New York: Oxford University Press, 1985), 186.

The inexpensive nature of this form also appealed to young couples and middle class families, making it a perfect fit for the first residents of the proposed Pensacola Park Historic District.² The bungalow became popularized through the use of plan books (Aladdin, Sears Roebuck Company and others) and illustrations in magazines such as *Ladies Home Journal*.³

The bungalow was the antithesis of Victorian architecture. The Progressive era saw the advent of national reforms which emphasized cleanliness, hygiene and space. The overcrowded slums of the inner city caused a national movement to eradicate vice and disease and create a more family oriented atmosphere. The Bungalow and cottage styles of architecture represent this shift in American thinking.

The low lines of the bungalow gave the building a solidity which offered comfort and security.⁴ The open, wide front porch was also a feature particular to the Bungalow. The porch created a harmonious nature between the outside world and the home with its rusticated piers and airy nature. The front porch also allowed owners to chat with passersby who walked on the sidewalks invoking a neighborly feeling, which is still the case in this neighborhood today.

The inside of a Bungalow is as simple and efficient as its exterior. It has an open floor plan, which has no delineation between public and private space. The rigid formality of Victorianism disappeared as it became acceptable to place bedrooms near the dining and living rooms. Bungalows also have an interconnected floor plan which facilitates efficient movement within the dwelling.

The designers of Bungalows tried to appeal to women of that era with their efficient interior and supposedly “hygienic” design which made them easier to clean. Bungalows also suggested a less formal lifestyle for the occupants which would allow more casual living and recreational activities.

Bungalows make up the majority of the resources along Rosemont Garden, Suburban Court and Penmoken Park. In fact, most of Rosemont Garden’s houses were built by Lexington developer W. McC. Johnston who coined himself “The Bungalow Man” in advertisements for the subdivision in the 1920s.

Built mainly of brick veneer or siding, some of the bungalows of the proposed Pensacola Park Historic District are clad in stone veneer or stucco. They range from one story to one and one-half stories, with dormers providing light to the upper spaces and porches spanning the front facades. Common modifications over the years include siding changes and replacement windows, but the level of historic integrity overall remains very high. Some of the best bungalows in Lexington are to be found in this neighborhood and are excellent examples of the early to mid-twentieth century.

² Clifford Edward Clark, Jr. *The American Family Home 1800-1960*. (Chapel Hill: University of North Carolina Press, 1986), 185.

³Ibid, 179

⁴ Ibid, 173.



Figure 7 - Dormers are a common element on bungalows and they came in all shapes and sizes. At left, a full-size front dormer with faux half-timbering on the bungalow at 1733 Nicholasville Road and at right, a very low-pitched front gable roofed bungalow that is only intended for light and ventilation on at 133 Rosemont Garden.



Figure 8 - 149 Suburban Court (left) and 169 Rosemont Garden (right).

149 Suburban Court (Figure 8, left): This one story, wire-brushed brick bungalow is an excellent example of the one story, hipped roof type. The house sits on a pressed concrete block foundation and has two large windows, another common feature of bungalows, on the façade. The partial porch has an open rail brick balustrade, which is not only practical, but decorative, and a brick column at the outside corner. Many of these one story bungalows feature well-scaled dormers and this hipped roof dormer is especially nice, with three original, three-light casement windows. The upper level was typically just attic space, but having the dormer provided light, ventilation and a nice line to the roof.

169 Rosemont Garden (Figure 8, right): The frame, front gable type bungalow is nicely illustrated by the bungalow at 169 Rosemont Garden. This building features many of the stylistic elements used to accent this type of house including exposed rafter tails and brackets. This one story bungalow has two intersecting gables on the façade; each well-scaled gable is detailed with paired or tripled angled brackets and exposed rafter tails. The front porch has tapered porch columns (wider at base, tapering to top).



Figure 9 - Roof configuration is one detail that distinguishes many bungalows, including this handsome example at 163 Penmoken Park (left) that has a jerkinhead, or clipped, gable roof. The bungalow at 108 Lackawanna Road uses front gables to add character and interest to its façade. The front porch has paired, tapered columns on brick piers, a frequently used design combination on bungalows.

American Foursquare

The American Foursquare is another twentieth century house form that arose from the Arts and Crafts Movement, and took many of its design cues from the Progressive era as well. The form of a Foursquare is that of a two-story cube, usually with a hipped or pyramidal roof. The name derives from the arrangement of most examples of having four principal rooms on each floor.

Like the Bungalow, a one story front porch is almost always present, either framing the entrance bay or stretching across the majority of the front facade. Foursquares were built in a variety of materials, including frame and brick and stone veneer, usually on a continuous foundation. Many Foursquare houses feature elements of the Craftsman style, such as exposed rafter tails, wide overhanging eaves, dormers on the attic level and Craftsman-style double-hung windows. The Colonial Revival style tends to be popular on American Foursquares' detailing as well, such as the classically inspired columns on the house at 1827 Nicholasville Road.

The American Foursquare tends to be a larger house, usually two to two-and-one-half stories, and in the proposed district, smaller houses tend to be the rule. It is not surprising, then, that only three American Foursquares were identified within the proposed district: 164 Rosemont Garden, 1827 Nicholasville Road, and 116 Goodrich Avenue.

These three houses are diverse – although all are two-and-one-half stories with hipped roofs and porches, they are clad in brick veneer, stone veneer, and siding.



Figure 10 - The stone veneer American Foursquare at 116 Goodrich Avenue is two and one-half stories with a hipped roof attic dormer and a balanced façade. The entry porch is centered on the front façade, which features a single door with sidelights.



Figure 11 - The brick American Foursquare at 1827 Nicholasville Road is a classic example of the type. The full, width hipped roof porch echoes the hip roof of the main house



Figure 12 – The frame American Foursquare at 164 Rosemont Garden has a full width front porch with paired, stylized columns on brick piers. Additions to either side of the original dwelling give it an asymmetrical floor plan.

Tudor Revival

Although the Tudor Revival style is popularly believed to take its inspiration from the Tudor style in England in the 16th century, it is really a combination of style and influences stemming from late medieval English building elements. The very early Tudor Revival style dwellings in the United States were often architect-designed and closely mirrored actual English houses from the Elizabethan and Jacobean eras.

In the first part of the twentieth century, a less ornate version of this medieval English style soared in popularity, finding fans through mail order catalogs, builders' guides and pattern books. These plans, and the houses, were fairly inexpensive and they appealed to the young couples and middle class families buying in the Pensacola Park neighborhood and in some of Lexington's other significant neighborhoods of the period..⁵ Elements of the Tudor Revival style include a steeply pitched roof, cross gables on the façade, large chimneys (often on the façade) and details such as round arched entryways and arched windows. Faux half-timbering, often in the gables, is another characteristic of the style.

⁵ Clark, 185.



Figure 13 - The Tudor Revival dwelling at 1863 Nicholasville Road is an excellent example of the type. It has a flared front gable with a nicely articulated chimney and an arched entry and entrance door.

There are several types of Tudor Revival style houses in the proposed district, with just enough variation to reflect a wide array of design variations. The Tudor Revivals in the area tend to be brick or stone veneer and are one and one-half to two stories tall (occasionally, there is a two and one-half story example). It is common to have multiple types of wall cladding, frequently a mix of brick and stucco, on a Tudor Revival house. Sharply peaked gables, sometimes multiple gables, often define the primary elevations of the house.

There are 36 houses that can be classified as Tudor Revival style in the proposed Pensacola Park Historic District.



FIGURE 14 - 130 Goodrich Avenue (top) and 139 Goodrich Avenue (bottom).

130 Goodrich Road (Figure 14, top): This two story brick veneer and stucco house is an excellent example of the Tudor Revival style. The sharply peaked gable on the façade has faux half-timbering that contrasts nicely with the buff brick of the first story and gable end walls. This house actually appears to be a “catalog” house, from a published catalog of building designs made available to builders and home owners by C.L. Bowes Company out of Cleveland, Ohio.

139 Goodrich Avenue (Figure 14, bottom): The one and one-half story brick veneer dwelling at 139 Goodrich Avenue is a good example of some of the more modest scaled and detailed Tudor Revival houses built in the proposed Pensacola Park Historic District. The characteristic sharply peaked front gable, which runs almost all the way to the ground, is present, as is a chimney and arched entry door.



Figure 15 - 145 Wabash Drive (top) and 118 Goodrich Avenue (bottom).

145 Wabash Drive (Figure 15, top): This nice example of a stone veneer Tudor Revival is one and one-half stories, with two gables on the façade and a façade chimney.

118 Goodrich Avenue (Figure 15, bottom): This is a highly intact example of a two and one-half story Tudor Revival style. Two intersecting gables frame the façade, which has red brick contrasting with a cream colored stucco with faux half-timbering in the gable end. The arched entry door is contained within the smaller front projecting gable, which functions as a vestibule. Tucked adjacent to the front gables is a brick chimney. Mack and Lucille Morgan were the first owners of this home in 1931. Mr. Morgan was the Lexington district manager of the Sun Life Assurance Company of Canada.

Dutch Colonial Revival

The Dutch Colonial Revival style house is considered to be a subset of the Colonial Revival style, with the main stylistic difference being it has a gambrel roof. The style, popular in America from around 1900 to 1950, was adapted from 18th century farmhouses built by Dutch settlers. The Dutch introduced the gambrel roof to America in the Mid-Atlantic colonies.

The gambrel roof may or may not have flared eaves. There is almost always a shed roof dormer that runs the width of the house on the front and rear façades. These houses are typically one and one-half stories tall, but the shape of the gambrel roof and the use of the dormers allow for a footprint that is virtually two story without the expense of building a two-story house.

Dutch Colonial Revival houses typically have a symmetrical façade and often a full-width porch with classical columns. The front door is usually centered on the façade and may have some Classical features, like a fanlight or sidelights. Chimneys are located on the gable ends of the house. Windows are double-hung sash and often paired, though single windows are also common.

There are only four dwellings within the proposed district that fall into the Dutch Colonial Revival category.



Figure 16 - 105 Suburban Court (left) and 123 Goodrich Avenue (right).

105 Suburban Court (Figure16, left): This two story house is a good example of how the style was interpreted in the neighborhood. The house is clad in buff brick veneer and clapboard siding and rests on a stone foundation. It has a gambrel roof and is three bays wide with a central entry door flanked by paired windows to either side. Ten-light sidelights are located on either side of the entry door. The gambrel roof has a narrow cornice running from each gable end above the first floor windows. The spacious porch has four Tuscan columns, a nod to the Colonial Revival influence on the design of the house.

123 Goodrich Avenue (Figure 16, right): While the house at 105 Suburban Court is brick veneer, the Dutch Colonial Revival at 123 Goodrich Avenue is a good example of the practice of using brick on the first story, and siding on frame on the second story. The gambrel roof is only visible at the ends of the house, as the shed roof dormer camouflages the roof shape on the front of the house. A porch with Tuscan columns runs across the front of the house. Dr. Edward Derringer and his family were the first occupants of this house in 1931.



Figure 17 - 117 Goodrich Avenue (left) and 1739 Nicholasville Road (right).

117 Goodrich Avenue (Figure 17, left): This Dutch Colonial Revival dwelling is, like 105 Suburban Court, brick veneer on both lower and upper floors. It sits on a stone foundation and has a three bay wide shed roof dormer across the front. Triple windows flank the entry door on the first story. The full-width porch has Tuscan columns and exposed rafter tails. This home, built in 1930, was first owned by Lloyd and Luella Frisbee, who ran a grocery at 205 Rosemont Garden.

1739 Nicholasville Road (Figure 17, right): This stone and siding example of a Dutch Colonial Revival style house nicely incorporates a sharply peaked gable rising above the entrance bay and between two shed dormers on the front façade with a gambrel roof running the width of the house. The house is stone on the first floor and clad in clapboard on the second with a recessed porch on the south end of the façade.

Colonial Revival Style

Nationally, the period of influence for the Colonial Revival style is considered 1880 to 1950. The style's rise was fueled by an interest in the structures associated with the colonial period, particularly English and Dutch houses on the Atlantic seaboard. The first proponents of this style, which was seen as a simplified and classically motivated response to the Victorian era, were professional architects. Richard Morris Hunt's house, Sunnyside, in Newport, Rhode Island, dating from 1870, has been identified by architectural historian Vincent Scully as the "first built evidence

of colonial revivalism to exist anywhere.”⁶ Central Kentucky architects quickly followed suit and evidence of that influence is seen especially in the early to mid-twentieth century is Lexington neighborhoods.

Colonial Revival houses borrow freely from the Federal and Greek Revival styles of the nineteenth century and typically include a symmetrical façade with multi-light, double-hung windows; a central entry with some sort of surround, either a hood or fanlight and sidelights; a one story porch or portico; usually side-gabled; dormers are common as well.



Figure 18 A – 1855 Nicholasville Road is an excellent example of the Colonial Revival style in the neighborhood.

1855 Nicholasville Road: This two-story brick structure features many of the elements identified with Colonial Revival structures. Its symmetrical façade has a one story, full-width front porch with paired columns and centered steps leading to the front door, which is flanked by sidelights. The second story windows are rhythmically spaced, as are the three small gabled dormers on the side gable roof. The original brick garage with pyramidal roof is located at the rear of the property.

For the purposes of this study, the Colonial Revival category is confined to the houses that cannot be misconstrued as a Cape Cod style house. The Colonial Revival houses in the area are rectangular or square in shape and are typically two to two and one-half stories in height, though there a few one and one-half story examples in the proposed district.

⁶ Cynthia Johnson. “Weehawken.” *Nomination to the National Register of Historic Places*. Copy on file at the Kentucky Heritage Council. Listed 2007.

They have symmetrical facades and classical detailing such as dentils or jackarches above the windows. The doorway is typically centered and has sidelights or a pedimented surround. The Colonial Revival is not as frequently found in the proposed district as some other Revival styles. Only 10 examples of Colonial Revival buildings are scattered throughout the neighborhood.



Figure 18 B – 1823 Nicholasville Road (top) is square in plan with a two-story front porch, unlike most other examples in the proposed district. The two story, rectangular house at 1901 Nicholasville Road (bottom), while less ornamented, retains the symmetrical façade and style of Colonial Revival architecture.

1823 Nicholasville Road (Figure 18 B, top): This two story brick house possesses a square floor plan with a pyramidal roof. While not the common plan for this style, it still maintains its symmetrical façade and balanced design. It's monumental, two story front portico with large square columns and second floor access, as well and the smaller one story side porch, relate to the earlier Colonial style of the nineteenth century.

1901 Nicholasville Road (Figure 18 B, bottom): This two story example of the Colonial Revival style uses more simplified design elements with no covered front porch. The centered front entrance features sidelights and pedimented wood moldings. The rhythmic window spacing and side gable roof also reflect the style.



Figure 20 - 107 Suburban Court (left) and 217 Lackawanna Drive (right).

107 Suburban Court (Figure 20, left): The Colonial Revival house at 107 Suburban Court is a more eclectic example of the style, but nicely detailed and executed. Three front gable wall dormers punctuate the façade, which makes use of arched openings on the first story. Mrs. Rose Brumagen, a widow, was the first owner of this house in 1928. Mrs. Brumagen, who had been married to Earl Brumagen, was listed variously as a secretary and a notary public in a real estate office. It is interesting to note that in the 1930 census, this house was listed as being valued at \$8,000.

217 Lackawanna Drive (Figure 20, right): The Colonial Revival house at 217 Lackawanna Drive has a side passage configuration, with the entry door on one side, likely leading right to the stairwell. The entry door is flanked by fluted pilasters and an entablature hood mold. The first owners of this house, in 1940, were Harry and Nannie Wright. Mr. Wright was a salesman with E.D. Hinkle and Company.

Cape Cod

The Cape Cod, which “is the most common form of one story Colonial Revival houses,” across the United States, it is a smaller house form that adapted the side gable form of the Colonial Revival and some of the architectural detailing of that style.⁷

The average Cape Cod house in the proposed Pensacola Park Historic District is one to one and one-half stories high, with a symmetrical, carefully scaled façade, usually composed of a central entry door with carefully proportioned and placed windows to either side. The windows are double hung sash, often with shutters. One story, side gable wings are not uncommon.

⁷ Virginia and Lee McAlester, *A Field Guide to American Houses*. (New York: Alfred A. Knopf, 1998), .



Figure 21 - The Cape Cod at 105 Goodrich Avenue has two front gable dormers set in its gable roof, a pedimented doorway and a side gable wing (in this case a screened-in porch).

The front door is often a highlighted feature, with sidelights or a fanlight, and a small pediment supported by pilasters or narrow columns to form a shallow entry porch. Often, the door surround features fluted pilasters or dentils. Dentils at the cornice are also a typical ornamentation. Most, but not all, Cape Cods will have small front gable dormers on the second story of the façade. Chimneys are located on the gable ends. The difference between Cape Cods, Minimal Traditional houses and the American Small House can seem slight, but focus on scale, proportion and classical detailing (or a purposeful lack of ornamentation).

There are 69 Cape Cods in the proposed Pensacola Park Historic District, many of which are excellent examples of the style so popular in that time period.



Figure 22 - The Cape Cod at 114 Wabash Drive (left) displays the dormers and pedimented doorway common to the type in the proposed historic district. The Cape Cod at 143 Wabash Drive does not have dormers, but has a classical entryway and a symmetrical façade with a gable end chimney.



Figure 23 - 209 Lackawanna Road (left) and 136 Rosemont Garden (right).

209 Lackawanna Road (Figure 23, left): This one and one-half story Cape Cod is a good example of the type within the proposed historic district. Clad in brick veneer, the dwelling has a symmetrical three bay wide façade, a small front gable portico and two front gable dormers. Its first owners, in 1940, were Steward and Wynna McCray. Mr. McCray was an insurance agent with Prudential Insurance Company in Lexington.

136 Rosemont Garden (Figure 23, right): This one and one-half story brick veneer Cape Cod really stands out among all of the bungalows on Rosemont Garden. The house rests on a stone foundation and the front gable portico (with paired columns on brick piers) highlights the entry door, which boasts a nicely scaled fanlight and sidelights. A one story, one bay wide wing is located on the west side of the house. The first resident of this house, in 1937, was Thomas Todd, an insurance agent with Lexington's Prudential Insurance Company offices.

Minimal Traditional

Minimal traditional houses are a “simplified form based on the previously dominant Tudor style of the 1920s and 1930s.”⁸ These houses are characterized by a front gable on the façade that echoes the Tudor Revival style, but without the overly steep pitch of the Tudor roof and the ornamentation of Tudor Revival houses. There is no front façade chimney, arched openings or faux half-timbering that is traditionally found on Tudor Revival houses.

The Minimal Traditional houses in the proposed district are typically one and one-half stories in height and are clad in stone or brick veneer or frame cladding. They may have dormers, but not in the symmetrical fashion that defines a Cape Cod-influenced dwelling. There is usually only one off-set dormer on the façade. A Minimal Traditional house may or may not have a porch, but when there is a porch, it tends to have wooden posts, and a shed roof.

Chimneys, if present, are located on the gable ends. This type of house tends to be three bays wide with a door and window on one side of the façade, and another window contained within the front gable. There are 52 dwellings classified as Minimal Traditional identified within the study area.



Figure 24 - A frame example of the Minimal Traditional type is located at 104 Penmoken Park. While the house has no covered porch, there is an open terrace. A front gable ell, to the right, defines the terrace. As is characteristic of this house style, there is no exterior ornamentation.

⁸ Virginia and Lee McAlester. *A Field Guide to American Houses*. (New York: Alfred A. Knopf, 1998), .



Figure 25 - Minimal Traditional houses at 142 Lackawanna Drive (top) and 126 Wabash Drive (bottom).

142 Lackawanna Drive (Figure 25, top): This compact, brick veneer Minimal Traditional house is typical of the type within the proposed district. The three bay wide house has a front gable on the left side of the front façade, a small stoop leading to the central entry door and no exterior detailing. This dwelling was built about 1947, toward the end of the post-war development boom experienced in the Pensacola Park neighborhood. Its first owners were Edward and Margaret DeSolier. Mr. DeSolier, a World War II veteran and recipient of the Bronze Star, worked as a hospital attendant.

126 Wabash Drive (Figure 25, bottom): This one and one-half story Minimal Traditional house has a shed roof porch, and is four bays wide instead of the more commonly found three bays. Its first owners, in 1937, were Solomon and Irene Cole. Mr. Cole was a salesman with R.M. Coons Company.



Figure 26 - 122 Goodrich Avenue (top) and 1863 Pensacola Park (bottom).

122 Goodrich Avenue (Figure 26, top): This one and one-half story Minimal Traditional house has, in addition to the slightly projecting front gable on the façade, a projecting entryway. A chimney is located on the gable end. The brick veneer house has a stone foundation. Built around 1942, its first owners were Roy and Alma Taft. Mr. Taft was a bricklayer.

1863 Pensacola Park (Figure 26, bottom): This one story brick veneer Minimal Traditional house is a variation on the more frequently seen type, which includes the front gable (a relic from the Tudor Revival period) at the side of the façade. This dwelling has a projecting front gable, containing the entry door, centered on the façade. Double-hung sash windows flank the front door. In 1942, the first owners of this house were Robert J. and Anne M. Mook. Mr. Mook, a veteran of World War II, worked in and later owned an auto repair shop.

American Small House

The American Small House is defined as a “compact three, four, or five room house with an irregular floor plan, usually with a moderately pitched end-gable roof, sometimes with small wings or rear ells; built from the 1930s to the 1950s.”⁹

These houses do not typically have a porch, just a front stoop, with minimal ornamentation on the exterior. In this neighborhood, these houses are characterized as one to one and one-half stories, with a side gable roof (there is no projecting front gable on the house that may point to Tudor Revival influence) and no porch. Exterior detail and ornamentation is intentionally minimal. If there are chimneys or flues, they are typically located on or below the ridgeline of the roof.



Figure 27 - 127 Lackawanna Drive is a one story, brick veneer dwelling with a side gable roof, small entrance stoop and no exterior detailing.

The American Small House was, at the time of their construction, the utter simplicity of the form, and the way in which it lent itself to multiple possibilities of use and future expansion. From the 1930s and into the post-World War II era, these small homes were often “starter homes.” From their modest floor plan (often just four rooms on the first floor, two rooms deep), the basement or attic could be finished or more rooms added as families grew. They are reflective of the working and middle class families often owning their first house within a successfully established family neighborhood.

⁹Richard Cloues. “House Types,” in the *New Georgia Encyclopedia*, available online at <http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-2663&hl=y>

The American Small House only figures into the later development of the proposed Pensacola Park Historic District, and as such, its numbers are fairly small. Only 32 recorded examples were identified.



Figure 28 - 1861 Pensacola Drive (left) and 169 Goodrich Avenue (right).

1861 Pensacola Drive (Figure 28, left): This one story brick house has a small pediment over the central doorway, but otherwise a very restrained façade. The side gable asphalt shingled roof encompasses almost as much mass as the façade. The gable ends are clad in weatherboard. A poured concrete stoop spans the width of the house on the façade. The first residents of this house, in 1942, were James H. and Pauline Shippey. The couple lived at another house in the neighborhood, 173 Penmoken Park, when Mr. Shippey registered for the draft on October 16, 1940.

169 Goodrich Avenue (Figure 28, right): This is a good example of a frame American Small House. The one story dwelling rests on a stone foundation and is three bays wide with a small front gable portico over the central entry door. In 1943, this was the home of Julius and Wilma Guidi. Mr. Guidi, a native of Milford, Massachusetts, owned a novelty shop on Virginia Avenue in Lexington.

More Recent Buildings



Figure 29 – 134 Goodrich Avenue was recently completed in the neighborhood

There are approximately 11 structures, 10 residences and 1 commercial building, that have come to be built in the neighborhood in the last few decades. They are scattered throughout the proposed Pensacola Park Historic District, with one being completed in the last few months. Most of the newer houses are similar in scale to the neighboring houses and some are more successful than others in integrating well into the character of the area. All together they represent less than 4% of the properties in the study area. It should be noted that almost every one of Lexington's existing 15 Local Historic Districts included more recent properties in addition to the majority of the historic properties within the boundaries of what became the designated areas. They are accepted as part of the existing condition at the time the designation is determined and are as any other property per the review process once a district is designated.



Figure 30 – 1917 Nicholasville Road is the only contemporary commercial building in the proposed district.

The proposed Pensacola Park Historic District only includes one commercial building. Built ca. 1998, on land that historically is part of the original plat, occupying the corner with Goodrich Avenue. It is important that properties such as this be included within the boundary when H-1 Overlays are designated to assure the design review process will be in place as changes evolve in the future, particularly as it is a highly visible corner of the neighborhood.

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