

United States Department of the Interior  
National Park Service**National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

**1. Name of Property**Historic name: Theophilus T. Conrad House/Rose Anna Hughes Presbyterian Widows HomeOther names/site number: Conrad-Caldwell HouseName of related multiple property listing: N/A

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

**2. Location**Street & number: 1402 St. James CourtCity or town: Louisville State: Kentucky County: JeffersonNot For Publication: ☐Vicinity: ☐**3. State/Federal Agency Certification**

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

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

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

\_\_\_ national \_\_\_ statewide X local

Applicable National Register Criteria:

X A \_\_\_ B \_\_\_ C \_\_\_ D\_\_\_\_\_  
Signature of certifying official/Title:\_\_\_\_\_  
Date\_\_\_\_\_  
State or Federal agency/bureau or Tribal Government

Conrad House/Rose Anna Hughes Home  
Name of Property

Jefferson County, KY  
County and State

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

#### 4. National Park Service Certification

I hereby certify that this property is:

- \_\_\_ entered in the National Register  
\_\_\_ determined eligible for the National Register  
\_\_\_ determined not eligible for the National Register  
\_\_\_ removed from the National Register  
\_\_\_ other (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

Private: ☒

Public – Local ☐

Public – State ☐

Public – Federal ☐

##### Category of Property

(Check only **one** box.)

Building(s) ☒

District ☐

Site ☐

Conrad House/Rose Anna Hughes Home  
Name of Property

Jefferson County, KY  
County and State

Structure

☐

Object

☐

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing

Noncontributing

\_\_\_\_\_

\_\_\_\_\_

buildings

\_\_\_\_\_

\_\_\_\_\_

sites

\_\_\_\_\_

\_\_\_\_\_

structures

\_\_\_\_\_

\_\_\_\_\_

objects

\_\_\_\_\_

\_\_\_\_\_

Total

Number of contributing resources previously listed in the National Register 1  
St. James-Belgravia Court Historic District NRIS #72000538, Old Louisville Residential  
Historic District NRIS #75000772

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/multiple dwelling

DOMESTIC/institutional housing

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

RECREATION AND CULTURE/museum

\_\_\_\_\_

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Richardsonian Romanesque

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**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: stone, brick, slate

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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### Summary Paragraph

The Theophilus T. Conrad House (JFCO 1488) was listed in the National Register of Historic Places as a contributing building to the St. James-Belgravia Historic District (NRIS # 72000538) on December 5, 1972, and listed again, as a contributing building in the Old Louisville Residential District (NRIS # 75000772) on February 7, 1975. This nomination expands the Criterion for its social history association as a widow's home from 1947 to 1987. The Conrad-Caldwell House, as it is referred to today, and will be throughout the nomination, was constructed in three main building campaigns: 1895, 1959, and 1966. The Conrad-Caldwell House is situated at the southwest corner of Magnolia Avenue and St. James Court, at the southern edge of the downtown core.

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### Narrative Description

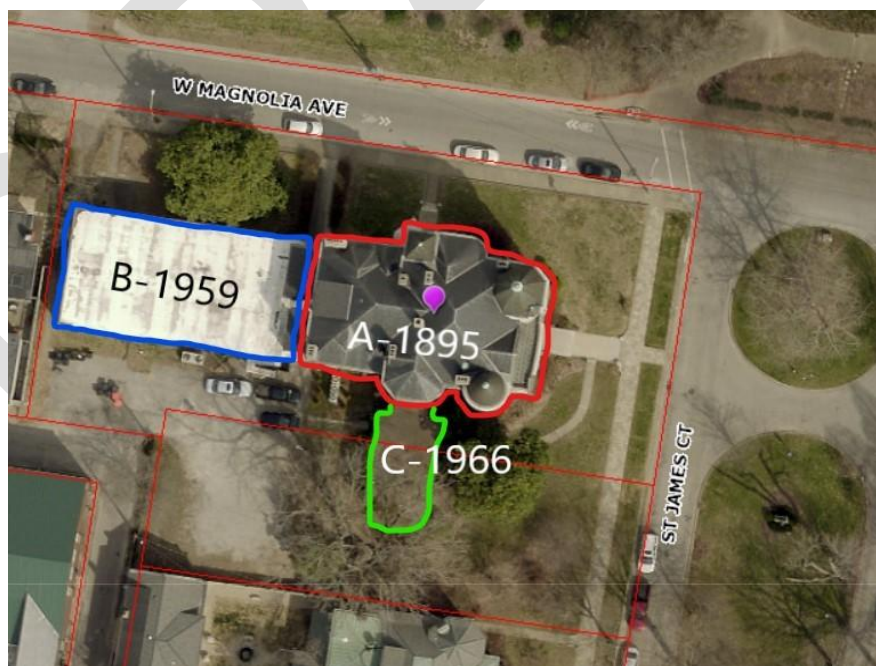
The Conrad-Caldwell House is situated prominently at the southwest corner of Magnolia Avenue and St. James Court. At the time of its construction, the building was located at the entrance to one of the most fashionable streets in the late 19th century, St. James Court, in the heart of the city's first suburb, the Southern Extension, now referred to as Old Louisville.

Nestled in the heart of a residential neighborhood, the Conrad-Caldwell House is surrounded by a great deal of park-like space. The St. James Court Greens is located directly across the street and Central Park, designed by Frederick Law Olmstead, sits to the north of the home.

Additionally, the house sits on typical residential four lots, which is the largest on the Court. To the south of the building, following a tree-lined sidewalk, are impressive late 19th and early 20th-century Victorian mansions. In keeping with Victorian customs, the Conrad-Caldwell House features very minimal landscaping tucked close to the house, mostly low-profile flowers, bushes, and plants tracing the building's foundation and highlighting its highly decorative architectural details. Mature trees flank the lot's borders.

### Property Description – Exterior

The Conrad-Caldwell House is a three-story urban mansion constructed in the Richardsonian Romanesque Style. The building was constructed in three main building campaigns (**Figure 1**). The first is the original urban mansion which was constructed in 1895. The West Wing, or Caldwell Hall, was constructed in 1959 on the west, or rear, elevation of the mansion. Haskins Hall was constructed in 1966 as an addition on the south elevation of the mansion.



**Figure 1. The Evolution of the Conrad-Caldwell House from 1895 to 1966.**

### *A- 1895 Conrad-Caldwell House*

As designed by leading Louisville architects Charles J. Clarke and Arthur Loomis, the catalog of the character-defining features of the Richardsonian Romanesque architecture style includes:

- A massive structure with the heaviness of appearance created by rock-faced stonework walls and deep window reveals
- Round arches over door and window openings
- An asymmetrical façade
- Towers with conical roofs
- Porches with broad round arches supported by squat piers
- Bold ornament, including oversized carvings, Celtic twining motifs, belt courses, web arches, carved figures (including cherubs, griffins, and lions), and corbels at cornices
- Steep gabled wall dormers

Although the Conrad-Caldwell House is typically illustrated with a straight-on elevation view of the front façade, its Richardsonian Romanesque characteristics can best be seen from a corner view showing both the highly elaborated front and north sides (**Figure 2**). With shallow front and side yards, the three and a half story stone house looms above the viewer from the corner with the large hexagonal corner tower dominating the view. Also visible are the smaller round tower on the southeast corner of the façade and the intermediate-sized square tower in the middle of the north side. Other projecting features that can be seen are the front porch and, on the north side, the large three-story elliptical bay.



**Figure 2. East and north elevations, looking southwest from the corner of St. James Court and W. Magnolia Avenue.**

Of the eleven signature stone arches on the house over doors and windows, seven can be seen with the most striking and largest being the arch topping a huge two-story round-headed window

on the large three-story elliptical bay on the east side. On the front, two elaborate arches sitting on squat columns support the large, balustraded one-story porch projecting from the façade. Additional arches are recessed and over the front door and large window on the porch.

In shape and form, the house is a massive three-and-a-half stories topped by a picturesque roofline. As a Richardsonian Romanesque house type, the Conrad-Caldwell House is what McAlester calls “hipped roof with cross gables.” She observes that “about two-thirds of Richardsonian Romanesque houses have hipped roofs with one or more lower cross gables, one front facing, and one side facing, each symmetrically placed on its respective façade.”<sup>1</sup> The heavy rock-faced ashlar walls lend the Conrad-Caldwell House a sense of weight, massiveness, and solidity that are distinctly different from delicate decorative detailing of the towered Queen Anne style. The height of stories is largely reflected in interior ceiling heights with the first floor at 13 feet, second floor at 11 feet, and third floor at 10 feet – compared to 7- and 8-foot ceilings of a modern house.

On the Conrad-Caldwell House, a variation in block size and courses in the stone masonry walls provides additional decorative variety and texture to the exterior of the house. Most striking is the gradation from larger to smaller blocks up the walls to emphasize verticality in the house. On the façade, the size of the stone blocks gets smaller in several horizontal bands from the foundation to the tympanum of the cross-gable. The first band of the largest blocks includes the foundation and extends to the middle of the first floor tower window. Smaller blocks are used above that to the band of stone lintels above the second floor windows. The third band of smaller block extends to the cornice and fourth smallest blocks are used in the cross gable.

On the north side, in addition to horizontal division by floors, there are three vertical sections – from front to rear the first section is the hexagonal tower and wall extending to the second section of the large projecting bay and the square tower sharing a common base with side porch and the rear third rear section which consists of a plain wall of small blocks terminated by a large chimney and two small dormers extending from the roof. Overall, the north side presents more variety and articulation than does the front façade. Both share one story base, which is an extension to the rear to support the tower (**Figure 3** and **Figure 4**).

On the front third of the north side, which is largely the wall of the tower, each floor has a distinctive wall treatment. The first floor continues the graduated block size from the façade with the lower half in large blocks followed by narrower courses above to the second floor belt course. The second floor level is almost a panel exhibiting larger blocks in a uniform course with square carved stone inset decorative panel featuring a gargoyle. On the third level and top of the towers featuring paired twin windows, smaller blocks are used continuing the diminution of block size with height.

The middle section consisting of the three-story projecting bay topped by a shallow pyramid roof and four-story square tower with a pointed square roof is the most richly and intricately articulated part of the house. Overall the reduction in size upward on the section continues with some variation to create patterns and points of interest and to emphasize the different plains of

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<sup>1</sup> McAlester, Virginia Savage, *A Field Guide to American Architecture*, (New York: Alfred A. Knopf, rev. 2013) pp. 386-94.

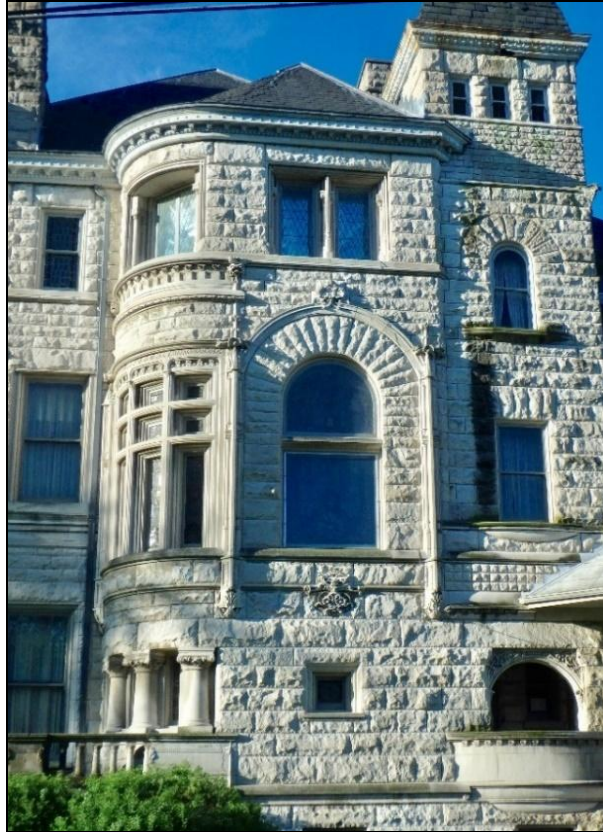


the walls. Also, the graduation is reversed in the upper two sections of the bay with stone blocks in the second floor section smaller than those in the base but somewhat larger blocks used in the top section of the bay. On the square tower, mid-sized blocks are used in the mid-section but extremely small almost brick size blocks are used to wall the top, the fourth story.



**Figure 3. North elevation, looking south from W. Magnolia Avenue.**





**Figure 4. Detail of the bay on the north elevation, looking south from W. Magnolia Avenue.**

Framed by two towers and the entry porch, the front facade of the Conrad-Caldwell House is topped by a highly asymmetrical and picturesque roofline created by the hip roof of the house fronted by the roofs of the towers and the triangular cross gable between them (**Figure 5**). Almost obscuring the hip roof behind, the cross gable and the roofs of each of the four towers – including a small turret on the largest tower on the northeast corner – exhibit different shapes reflecting that of the tower they cover. The small tower on the southeast corner of the façade is topped by a conical roof with fish scale slate shingles, the largest hexagonal tower on the opposite northeast corner has a hexagonal pointed roof with square slate shingles. Finally, the smaller square town toward the rear of the north side has a square ogee-shaped pointed roof with square slate shingles. In keeping with Richardson Romanesque design, the two chimneys are short and squat so as not to distract from the shape of the building or prominence of towers. One is a small chimney set immediately and almost hidden behind the large northeast tower, and the second is a large short chimney at the rear northwest corner.



**Figure 5. Front, east elevation, looking west from St. James Court.**

Windows, in addition to lighting the interior, are important elements in the Richardsonian design vocabulary in creating a massive, highly textured, three-dimensional asymmetrical Richardsonian house. In addition to the signature feature placing windows under wide masonry arches, nearly all windows in the Richardsonian style are recessed with deep reveals to emphasize the thickness of the wall and its massiveness. Also, as with the stone courses, windows are smaller with each successive higher story. Windows have three elements. The window itself has double sashes and a frame, which fits into a window opening in stonewall. Around the wall opening is the window surrounded with a lintel across the top, a sill at the bottom, and jams forming the sides.

The windows themselves are commonly large double sash ones with a single pane of glass in each sash, although the upper sash may occasionally be multi-paned sometimes with colored glass. Double-sashed round-head windows under an arch are topped with a semi-circular transom. Windows are often flanked with squat columns or thin ones called columnettes. In addition to single windows, Richardsonian windows are incorporated into a band of three within a larger frame divided by columns. These are often seen below central gables as appears on the Conrad-Caldwell House. The band on the Conrad-Caldwell House is framed in a formal Greek temple form the motif, which introduces a smooth elegant formal contrast to the rough, ashlar wall.

The Conrad-Caldwell House exhibits a great variety among its 80 windows of which a sample of ten window types can be seen from the corner view. Below the banded windows set in the horizontal columned Greek Revival temple front frame below the cross gable, on the second level wall there are two evenly spaced rectangular windows with heavy rough-cut stone lintels. The tall hexagonal corner tower has tall narrow double sash windows on the first and second levels emphasizing the verticality of the tower (**Figure 6**). On the tower's top level, the windows are smaller reflecting the upward reduction in size with a two-paired window and a small arched window. On the east side on the projecting bow are two very unique windows. One on the second level is a large rectangular one divided into nine frames with three vertical ones on the bottom and six square ones of above divided by stone muntins. Above that on the third level is a square deeply recessed window. One the side of the curved bay can be seen the largest window at the house – the very large arched window sharply framed by rough cut stone voussoirs.



**Figure 6. Detail of the Front, east elevation, of the northeast tower looking west from St. James Court.**

*B- 1959 Caldwell Hall or the West Wing*

In 1959, Peyton McDowell Davis, a self-employed architect recognized for his postwar federal housing, was hired to add a two-story brick addition on the western side of the home costing \$100,000. To make space for this addition, the original portico and carriage house were demolished. The addition, known as Caldwell Hall or the West Wing, was completed to add more living space for the widows. This mid-century vernacular addition, unlike the original facade, is composed of a red brick veneer in the common bond style. There is also a small recessed lighter red brick section connecting the wing to the main house. This detailing is also located between the window openings. With its location on the back of the house, the builders kept with a simpler and more cost-effective design utilizing red brick rather than limestone.



Windows are 1/1 aluminum sash with a brick header course with concrete sills. The windows on the first floor have an additional detail of concrete keystones. The northwesternmost first floor windows were replaced in the 1990s with a double door with single panes (**Figure 7**).

This addition is utilitarian in its design making it quite a contrast to the highly ornate mansion portion of the building. However, it was constructed in a period where the ornate fashions that preceded the 1950s were going out of style. Mid-century design was sleek and streamlined, which made it very different from the elaborate Victorian interior of the mansion. Furthermore, it represents the form of the modernist style of architecture that developed in the 1940s and 1950s to meet the needs for inexpensive institutional buildings, such as schools. A programmed style designed to meet specific needs, as is all modernist architecture, it was a simple contemporary functional modern style. Thus, Caldwell Hall was designed to meet the specific needs of a retirement house and was planned as such.



**Figure 7. Caldwell Hall, Front (North) Elevation showing the new double doors, looking southeast.**



**Figure 8. Caldwell Hall, Rear (South) Elevation, looking north.**

*C- 1966 Haskins Hall*

In 1966, the Rose Anna Hughes Home for Widows hired architect Frederick Lindley Morgan to design an addition, known as Haskins Hall on the south elevation. Mr. and Mrs. Owsley Haskins had originally purchased the Conrad-Caldwell House for the Home. This addition was designed for the sole living quarters of Mrs. Alma Haskins after her husband passed and was stipulated in the original agreement between the Home and Mr. and Mrs. Haskins. The one-story addition was designed to blend in with the Richardsonian Romanesque style of the main portion of the house with a roughly hewn limestone facade on the eastern and southern sides and red brick on the back. Windows are 1/1 wooden sash with concrete sill and limestone header. The door is wooden with two sidelights and a transom all composed of wood. The addition sits on a concrete foundation (**Figure 9** and **Figure 10**).





**Figure 9. Haskins Hall, South and Front (East) Elevations, looking northwest.**



**Figure 10. From left to right: Brick rear elevation of Caldwell Hall, Stone Urban Mansion, and Brick rear elevation of Haskins Hall, looking northeast.**

## Property Description – Interior

### *A- 1895 Conrad-Caldwell House*

Typical of high class Victorian urban mansions, the Conrad-Caldwell House's interior has a circulation system of stairs and halls that separated the movement of family and servants as well as social and business visitors. This separation is best exemplified by the back-to-back staircases in the middle of the house with the front grand staircase providing access to the upper floors of the front family portion of the house and the utilitarian rear staircase behind it providing access for servants and business visitors. Furthermore, the house has an organic centralized floor plan, which was organized around a great hall with a monumental staircase. In the late 1870s, H.H. Richardson created what became the Richardsonian Romanesque residential style based on a centralized floor plan, which was a downsized and simplified scale of the Romanesque style commercial and ecclesiastical buildings. This idea was furthered by local architects designing and building urban mansions in the Richardsonian Romanesque style, much like Clarke & Loomis who designed the Conrad-Caldwell House.

Spatially, the Conrad-Caldwell House is divided into both vertical and horizontal zones. These zones have three aspects: the first is functional areas in terms of family and work areas with functional distinctions within them; the second is architectural of which rooms, halls, and stairs are the unit; and the third is decorative which expressed the hierarchy of the rooms and physical characteristics in terms materials used such as woods, decorative schemes, elaborate floor plan, and other characteristics. Beyond that, the house is also segregated horizontally by floor. On the first floor, the family space contains the most important public rooms restricted to family and invited guests. These reception and entertaining rooms include the parlor, library, dining room, and the grand staircase in the reception area. Intended to impress the visitor, it is designed to show off the family's wealth, good taste, and sophistication. The front parlor sits at the apex of the decorative hierarchy and is the "best" room.

In the Victorian era different types of woods had associations that communicate the character and function of a room. For example, light blood woods, such as ash, are considered feminine while darker heavier woods, such as oak or walnut, are considered masculine. Rare woods were also used to signify higher status in the hierarchy of rooms. For example, in the Conrad-Caldwell House, the use of the rare blonde birds-eye maple in the front parlor, which is both the best room in the house and ladies sitting room, symbolizes both status and gender orientation. Cypress is used in nine lower status and utilitarian rooms including the bedroom and water closet of the housekeeper. Overall eight woods were used in 19 rooms and halls for decorative and finishing purposes: bird-eye maple (1); walnut (1); mahogany (1); white maple (1); oak (3); cherry (3); and cypress (9).

The open floor plan centered on staircases and central hall is repeated on the second and third floors above. Reserved only to the family and invited guests, the second floor is their inner sanctum of privacy. Bedrooms, or chambers, and other family uses, such as a study, are organized around a central hall or landing of the grand staircase. A hall extends to the rear with a bathroom and two other chambers on the south side and the housekeeper's room, elevator, and



utility room on the north side. The third floor is devoted to less important family activities, such as children's rooms, and leisure activities, such as a game room and office. Another aspect of the importance of rooms were their location in the house and floor plans. All family rooms were located in an area of the house with exterior towers or bay windows, and thus, each has an irregular asymmetrical floor plan, which is a defining element of a Romantic style house. Most of the family rooms were located in the front of the house.

### First Floor

The first floor family area of the original mansion includes four rooms. The major and largest is the central entry and reception hall with the grand central staircase in the middle of the first floor. The entry features an intricate parquet floor under 19-foot ceilings and walls of carved oak wainscoting below fashionable wallpaper. At the front of the hall, two wide pocket doors provide views of two flanking rooms. On the left is a highly decorated sitting room with paneled walls in the French provincial style, decorated in the extremely rare blonde wood, all considered a feminine décor by Victorians and signaling it to the province of the lady of the house. The parlor is situated in the southwest tower. Opposite the parlor, finished in walnut and darker hues throughout and considered a masculine décor, is a library in the northeast tower. Below a ceiling of boxed timbers, the library has a second pocket door opening revealing a two-story reception hall featuring a grand and elaborate oak u-shaped staircase, which extended off the entry hall beyond an elaborate wooden grill (**Figure 11** and **Figure 12**). The Dining Room is the third room on the first floor (**Figure 13**). The predominant wood in this room is the Golden Oak as seen in the hallway and grand staircase. The south side of the room originally had a stained glass window. In 1966, the southern wing was added for use by a resident of the retirement home. The stained glass window was removed and placed in the Director's office on the third floor.



**Figure 11. Interior photograph taken from the reception hall looking toward the front doors, looking east. The library entry and mantle are visible on the left.**



**Figure 12. Interior photograph taken from the library looking toward the reception hall and grand staircase, looking west. The entry hall is visible on the left.**



**Figure 13. Interior photograph of the dining room looking toward the entrance to Haskins Hall, looking south.**

Connected to the dining room are two doors leading into the working area of the house - one into the china closet and the other into the hallway leading to the servant's staircase. Nearly all of the service and support spaces were located on the first floor at the rear of the house behind the two-story service staircase, which is behind the grand staircase. The rear of the house was serviced by a central hall that was a continuation of the front entry hall. The working areas consisted of a kitchen with storeroom and laundry at the back of the house in the northwest and southwest corners respectively. During the Widow's home years these rooms were the infirmary. Remnants of sinks and storage remain hidden behind bookcases and shelves. These rooms now function as offices for the museum. The kitchen is now the volunteer office, the laundry room is now the Assistant Director's office, and the storeroom is now the Education Coordinator's office. There is also a large china closet behind the dining room and a "gentleman's lavatory" at the north side



entrance for business associates of Misters Conrad and Caldwell who conducted business from the third floor office. Those two rooms are currently on display in their original capacities. The elevator is located in the southwest corner of what was the original kitchen. It was installed in 1959, during the Widows Home era, to service all three floors of the mansion and the basement and now allows the museum to be in compliance with the Americans with Disabilities Act.

Above the oak coffered back wall of the main staircase is an immense mural called “Isola Bella of Lake Maggiore in Northern Italy,” a large oil on canvas painting by Italian immigrant and New Albany, Indiana resident Guy Leber (**Figure 14**). Above the first landing extending into a large bay, the stairwell is lit by colorful complex story-high stained glass windows.



**Figure 14.** The mural called “Isola Bella of Lake Maggiore in Northern Italy,” looking west.

## Second Floor

The more private second floor contains nine family rooms. Opening off a large hall at the top of the grand staircase, the rooms are chambers with two in the front of the house in the tower corners above the first floor parlor and library (**Figure 15**). The two chambers are separated by a dressing room. A third chamber is above the dining room. The northeast chamber evolved from a bed chamber to a sitting room in 1906. During the group quarter years, it was used as a bedroom from 1940 until 1987 and returned to the family sitting room when restored.

At the rear of the house, down the back hall into the servants space, are four additional rooms. On the south side of the hall was a cedar lined linen closet and a guest chamber. On the north side of the hall was the housekeeper’s chamber and the servant and family bathrooms (**Figure 16**). The linen closet was dismantled in the 1948 renovation for a bathroom with the original family tub. The family bathroom on the north side of the hall was also renovated at that time to include the elevator shaft and create more bathroom facilities for the retirement home residents. The only original feature in that bathroom was the pedestal sink. The museum now uses that room for storage. Additionally, on the north side of the hall between the family bathroom and the housekeeper’s room was a dumbwaiter. It has since been converted into a utility closet, but the call button remains. At the end of the hall on the south side remains the door to the laundry

chute. There is also a metal sleeping porch at the back of the house that replaced a wooden verandah.

The second floor was similar to the first floor in terms of quality of materials and attention to detail. The front three chambers, dressing room, and landing all had intricate parquet floors, decorative hardware, and more expensive woods. The working area of the second floor had more durable woods, simpler hardware, and less ornate flooring.



**Figure 15. Interior photograph of the front bedroom known as Mrs. Caldwell's Bedroom, looking south.**



**Figure 16. Interior photograph of the housekeeper's bedroom, looking west.**

### Third Floor and Upper Half Story

The five third floor rooms wrap around the house from a chamber on the mid-north side of the house in the top of the large bay housing the grand staircase. In the front a large chamber occupies the top of the hexagonal tower on the northeast corner while on the opposite southwest corner is the large billiards room, with a southward facing balcony occupying the opposite south east corner (**Figure 17** and **Figure 18**). The third chamber is at the southwest rear corner projecting south into the bay window above the dining room. Today it houses the Executive Director's office and archives of the Conrad-Caldwell House Museum. There are no support functions on the third floor.

Although framed out, the five rooms on the third floor, which only cover the front (east) half of the house, were not completed when the Conrads moved into the home in 1895. As originally designed, the third floor consisted of three chambers, a bathroom, and a large ballroom off a central hall at the top of a single staircase from the second floor. Unusual for most three-story Victorian mansions where the third floor is consigned to servants, the third floor of the Conrad-Caldwell House was designed for family use. When the third floor was finished, Lucy Conrad changed the ballroom to a billiards room. The two chambers on the north side of the house were used as bedrooms for the Caldwell children. The northeast corner chamber was used as an office for William Caldwell and a bedroom for his son Walter when he was home from college. After 1940, the third floor bedrooms were used for roomers during the boarding house period and after becoming a retirement home in 1947, the billiard's room became an office for its director and the rear chamber as his bedroom.

There is also unfinished storage space on the west side of the third floor. This space leads to an upper half story attic space that is over the front (east) portion of the house. This attic space has always been used as storage.



**Figure 17. Interior photograph of the front chamber in the northeast tower, looking east.**





**Figure 18. Interior photograph of the billiards room, looking northwest.**

## Basement

There is a basement under the first floor of the main portion of the house. The basement comprises eight rooms and follows the general floor plan of the first floor. The laundry room was moved to the basement by Mrs. Caldwell, and it was located under the dining room. Two of the basement rooms held coal while the others were general storage. Today, they are still utilized for storage.

## *B- 1959 Caldwell Hall or the West Wing*

The interior of Caldwell Hall, or the West Wing, consists of two floors: the first floor, and the ground floor. The first floor consists of a central hallway with 14 dormitory style rooms: 7 rooms on the south side and 7 rooms on the north side. Two of the bedrooms, #s7 and 8, have full bathrooms. The 12 other rooms all have sinks and vanities while a handful have toilets. Additionally, there are five shared restrooms (two shower stalls, two toilets with sink, one foot bath with a sink), a utility closet with a sink, and two storage closets. These former dormitory style rooms are now income generating, long term rental apartments (**Figure 19** and **Figure 20**). The ground level floor consisted of a commercial kitchen, dining room, and beauty salon. Today this space is utilized for events (**Figure 21** and **Figure 22**). The interior of Caldwell Hall was purpose-designed for the retirement home. There are only two floors with minimal stairs. All of the bedrooms are on a single floor with shared bathrooms off the central hallway. They are designed to accommodate wheel chairs and equipped with bars and handles to help elderly maneuver in the facility. In addition to large kitchen and dining facilities on the ground floor where residents could be served by the staff, there is also a sizable communal kitchen on the first floor where residents can cook and prepare their own meals.



**Figure 19. Interior photograph of the hall of the first floor of Caldwell Hall, looking east.**



**Figure 20. Interior photograph of the shared kitchen on the first floor of Caldwell Hall, looking south.**





**Figure 21. Interior photograph of the kitchen on the ground floor of Caldwell Hall, looking west.**



**Figure 22. Interior photograph of the former dining room, now event hall, on the ground floor of Caldwell Hall, looking west.**

### *C- 1966 Haskins Hall*

The interior of Haskins Hall was meant to blend in with the main portion of the house as it was connected through the original dining room. Similar to the entrance to the main house, to enter Haskins Hall, one would walk through a narrow hallway into a much larger, ornate space. Since the addition was used as a living space, it featured a full bath, two closets, a small kitchenette, crown molding, a decorative fireplace, and large windows (**Figure 23** and **Figure 24**). Mrs. Haskins utilized the mansion's dining room as her bedroom. A stained glass window in the mansion was removed to make way for a doorway. The window remains in the museum on the third floor. Presently this space is used as a gift shop and exhibit hall for the museum. There is also a basement located under Haskins Hall with two rooms. These were used to house the hot water heater and HVAC unit, in addition to general storage. There is a window connecting this basement to the mansion basement.



**Figure 23. Interior photograph of the former sitting room, now event space, of Haskins Hall, looking south.**



**Figure 24. Interior photograph of the former sitting room, now event space, of Haskins Hall, looking north into the dining room.**

### **Changes to the Building after the Period of Significance**

There have been very few changes to the exterior of this building since 1971, which is the end of the Period of Significance. The house was converted to a historic house museum in 1987. The northwesternmost first floor windows of Caldwell Hall were replaced in the 1990s with a double door to provide egress for the new event space. Despite these changes, the building retains its historic architectural fabric and features, such as historic wood and metal windows and stone detailing.

Interior changes have been minimal as well. The main public spaces in the mansion remain intact in terms of materials, workmanship, and design. Much of the interior of the mansion was restored to photographs from 1908. Historic trim, decorative details, and materials define these spaces, which were still present during the days of the Rose Anna Hughes Home for Widows. The 1987 restoration focused more on wallpaper, fabrics, etc. One main change from the occupation of the Rose Anna Hughes Home to the house museum was removing a wall that had been installed by the Home. A circa 1900 photograph shows how the staircase and landing appeared historically (**Figure 25**). The 1979 Historic American Buildings Survey (HABS) photograph shows this wall at the top of the main staircase (**Figure 26**). During the restoration of the mansion for the historic house museum, this wall was removed (**Figure 27**). The main change to the interior plan was the conversion of Caldwell Hall was converted to long-term rental apartments and event space, and Haskins Hall was made a gift shop and exhibit hall for the museum. These changes are nominal, when compared to the overall retention of fabric and design. The apartments themselves are fairly intact, especially given the number of modern



updates necessary to obtain tenants. The majority of the apartments (former retirement rooms) retain original details, such trim, interior doors, and some fixtures. Changes to apartment interiors include replacing flooring and appliances.



Figure 25. Circa 1900 Photograph of the grand staircase looking down into the foyer.<sup>2</sup>

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<sup>2</sup> The Conrad-Caldwell House Museum. *A Brief History*, <https://conrad-caldwell.org/brief-history/>.



**Figure 26. 1979 HABS photograph showing a wall at the top of the main staircase.<sup>3</sup>**



**Figure 27. Photograph showing the current condition of the top of the main staircase.**

<sup>3</sup> HABS. Library of Congress, HABS KY-144, <https://www.loc.gov/pictures/collection/hh/item/ky0011/>.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

**Areas of Significance**

(Enter categories from instructions.)

SOCIAL HISTORY

ARCHITECTURE

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1947-1987 (Criteria A)

1895 (Criteria C)

\_\_\_\_\_

**Significant Dates**

1947

1959

1966

1987

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Clarke & Loomis

Morgan, Frederick Lindley

Davis, Peyton McDowell



**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Conrad-Caldwell House (JFCO 1488) meets National Register Criterion A and is locally significant within the historic context of “Evolution of the Urban Mansion to Group Quarters to Historic House Museum” because of its association with Social History. The Conrad-Caldwell House is indicative of how an opulent, architect-designed urban mansion is continuously occupied and adaptively reused: first as a boarding house, then a widow's home, and finally a historic house museum. While many mansions in urban areas have fallen victim to the wrecking ball and modern developments, the Conrad-Caldwell House continued to adapt to its surrounding environment while retaining the magnificence and significance that still draw so many to it. The Rose Anna Hughes Presbyterian Widows Home occupied the home for 40 years, arguably during the most trying time for the Old Louisville Neighborhood. This tenure saved and preserved the house. Thus, the period of significance of the Conrad-Caldwell House includes the tenure of the Widows Home: 1947-1987.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

**Historic Context: Evolution of the Urban Mansion to Group Quarters to Historic House Museum**

From 1800 to 1950, the American economy went through three phases transitioning from a mercantile economy in the first half of the nineteenth century to a rapidly industrializing one in the second half accompanied by great increase in population and growth of cities. It culminated in the Gilded Age of which the 1895 Conrad-Caldwell House is an architectural manifestation of great wealth. The twentieth century saw a shift to a more service-oriented economy, with continuing population and urban growth interrupted by the Depression of the 1930s, but which resumed with the Post-World War II baby and suburban booms. The three phases were associated with changes in transportation modes with the mercantile period of the first half of the century associated with water-based transportation. Then with industrialization of the second half associated with rail-based transportation with trains and then streetcars. The twentieth century is famously associated with the revolutionary mobility of internal combustion engine driven cars and trucks.

These transportation changes radically influenced the way cities grew geographically. Often called the “walking city” with a radius limited to how far one could walk in less than an hour, the mercantile city was very compact, often radiating out from a river or ocean ports. With the introduction of trains and then horse-streetcars after 1850, coupled with rapid growth, a greater population could be concentrated around its economic center and cities grew denser leading to the development of taller buildings, among other things. At the same time, led by the middle and upper classes, the fixed rail horse cars and then electrical trolleys of the 1880s facilitated what became “streetcar” suburbs radiating out along tracks creating a star shaped city. The coming of

the automobile in the twentieth century opened the entire edge of the city to suburbanization filling in the star. Automobile-based suburbanization reached its peak in the suburban boom after World War II.

### *Louisville trends*

Within the larger context of periods in the growth and development of Louisville from 1850 to 1987, the Conrad-Caldwell House reflects two broad periods of Louisville history. The first is the second half of the nineteenth century with rapid growth and development culminating in Louisville's Gilded Age of which the Conrad-Caldwell House is the culminating architectural expression within Old Louisville, its premier neighborhood an expression of the Gilded Age. The second period was the first eight decades of the twentieth century. The century started with a decade of population decline which also saw the decline of the Richardsonian Romanesque architectural style. Recovery came with World War I, continuing into the Roaring Twenties until the Depression in the 1930s, which saw Louisville suffering both population loss and economic decline. It was during this time that Old Louisville began to see decline. With the advent of technology, including manufacturing jobs that paid more than servants wages and the railway connecting downtown to the eastern end of the city, the era of the urban mansion as the center of society came to an end. Business owners could live further away from their businesses in smaller homes that required less paid help. The flight to the eastern suburbs was also accelerated by the Depression. Owners couldn't afford to maintain their mansions with less servants and dwindling resources. From 1917 through 1945, many of these houses, with encouragement from the federal government providing low interest loans, were quickly and cheaply converted into apartments or multi-family houses to accommodate a growing labor market. Louisville saw a boom during and after World War II, which led to suburbanization and corresponding urban decline. The 1960s and 1970s saw the rise of the historic preservation movement, and urban resurgence of the 1980s and 1990s. The Conrad-Caldwell House was both influenced by all of these trends and represents aspects of them.

Unlike many other mansions in Old Louisville, however, the Conrad-Caldwell House was spared decline because its owner maintained his fortune, and later because of the encouragement from the federal government to convert properties into multifamily. In this large twentieth century period, the Conrad-Caldwell House evolved through three stages. The first, from 1893 to 1939, was the "Urban Mansion Period" in which the house functioned as an urban mansion occupied by the Conrad and Caldwell families. The second stage, from 1939 to 1987, called "The Adaptive Reuse Period from Palace Boarding House to Widows Home," the house was adaptively reused as a boarding house and then a retirement home for Presbyterian widows. The third stage, which dates from 1987 to the present is called "The Historic House Museum Period."

The conversion of the house to group quarters was an ideal reuse for protecting its architectural character and integrity. Its architectural organization of central public space with bedrooms above and service areas to the rear, was ideally suited for reuse as group quarters. The Presbyterians would expand the house to its current configuration with two additions, Caldwell Hall and Haskins Hall. Its integrity was also protected by a lengthy 40-year ownership by the Presbyterian national organization serving the state of Kentucky. Because of this, the house avoided some of the threats to its integrity suffered by other mansions in Old Louisville

including demolition from Louisville's urban decline of the mid-twentieth century. In 1987, the need for more space led the Presbyterian Church to seek a larger facility to house the women, and eventually men. As word got out that the house would be vacant, residents of St. James Court banded together to form a private, non-profit foundation, the St. James Court Historic Foundation, to purchase the building to run as a museum. Today, the building functions as a historic house museum providing daily tours, field trips, lectures, fundraisers, and educational programming.

### **Conrad-Caldwell House: Urban Mansion Period (1893-1939)**

#### *The Conrads and the Caldwells*

The nomination form for the St. James-Belgravia Historic District (NRIS # 72000538) and the Old Louisville Residential District (NRIS # 75000772) covers much of the Urban Mansion time period. Thus, this portion of the context will not be included in this nomination. Information about this Period has been added to the St. James-Belgravia Historic District and the Old Louisville Residential District forms via continuation sheets. We'll add the new NRIS# for the AD's before sending to the NPS.

### **Conrad-Caldwell House: The Adaptive Reuse Period from Palace Boarding House to Widows Home (1939-1987)**

#### *Palace Boarding House (1939-1947)*

In 1939, one year after the death of William Caldwell, his children Walter and Grace allowed Vesta Lasley to use the house as a boarding house, responding to a housing shortage during World War II. A boarding house is a house (often a family home) in which lodgers rent rooms and receive meals. Lodgers are known to rent one or more rooms nightly, weekly, monthly, and even permanently. The daughter of Manoah and Victoria (King) Lasley, Vesta appeared to operate the boarding house for her own income. Both of her parents were deceased, and Vesta was unmarried. Her remaining family included her brother, niece, and aunts and uncles. According to the 1940 United States Federal Census, Vesta was the owner/operator living in the house with her brother Edwin, a widower; her uncle William D. King, a 82 year old single male; a maid, Jesse M. Barker, a 19 year old African American female from Arkansas; a cook, Minnie Barker, a 36 year old African American female from Arkansas; and the following boarders:

- Elizabeth C. Lee, a 78 year old, female, widow;
- Fonda Gray Williams, a 30 year old, single, male, life insurance salesman;
- Lewis S. Corbin, a 45 year old, single, male, office worker;
- Georgie F. Corbin, a 63 year old, female, widow;
- Velma Samuel, a 48 year old, single, female, teacher;
- Mary Lou Sutton, a 68 year old female married to fellow boarder Thomas H. Sutton, a 73 year old, male, diamond broker;
- Preston P. Bruce, a 70 year old, single, female, interior decorator;
- Benjamin M. Lear, a 24 year old, single, male, salesman;
- Florence Newman, a 37 year old, divorced, female, cashier at a transfer warehouse; and,

- Dowell Atterbury, a 30 year old, divorced, female, stenographer.

Boarding houses were common in most cities in the United States through the 19<sup>th</sup> century and into the 1950s. In *The Boarding House in Nineteenth-Century America*, Wendy Gamber approximates that “between one third and one half of nineteenth-century urban residents either took in boarders or were boarders themselves.” Boarders were a diverse group of people that included married couples, single men and women, divorced men and women, retirees, workers, and sometimes whole families.<sup>4</sup> Boarding houses were different from lodging houses as they provided meals, usually served in a common dining area, and housekeeping services. Boarding houses ranged from large buildings that were constructed specifically for this use to private homes where one or two rooms were rented for income. Large private homes were often converted to boarding houses when members of families died, like the Caldwells, or when families moved to more fashionable neighborhoods. Some boarding houses referred to themselves as “private” establishments in order to limit the clientele and indicate gentility and respectability. Semantics were a necessity for boarding houses so that they did not receive reputations as houses of ill-repute.<sup>5</sup> Paul Groth in his book *Living Downtown*, coined the term “Palace Boarding/Rooming House” to describe mansions converted to boarding or rooming houses. In discussing the conversion of houses to boarding houses he observes, “to attract people with polite middle-income pretensions, either the food offered or the architecture of the original house had to be quite grand.”<sup>6</sup> In her newspaper advertisements Vesta Lasley advertised her boarding houses architecture as well as the “excellent home cooking” (Figure 28 and Figure 29).

Rooms with Board.	81
<b>HIGHLANDS</b> —Desirable location, private home; gentleman; 2 in family; all modern conveniences; references. Highland 5882-W.	
<b>HIGHLANDS</b> —Twin bedrooms; excellent meals; 2 girls, couple; furnace heat; near 2 cars. Highland 2251-J.	
<b>HIGHLANDS</b> —Attractive room, adjoining bath; private home; garage; block of car; gentleman. Phone HI 3933-W.	
<b>HIGHLANDS</b> (945 Barrett)—Good home, gentleman; private family; convenient. JACKSON 5658.	
<b>KENTUCKY, W.</b> 2103—2 business women share front bedroom. SH 3155-R.	
<b>NEAR CENTRAL PARK</b> —Room, suitable for 2 gentlemen; in desirable surroundings; within walking distance of shopping area; reasonable. HI 0321-J.	
<b>OAK, 2504</b> —Double, single room; garage; private home. SHawnee 1520-M.	
<b>ORMSBY, W.</b> 124—2 rooms, adjoining bath; 3 gentlemen; garage.	
<b>PARK, 421</b> —2 doors from 4th; double, single; 3 baths, separate shower; 1 floor reserved for gentlemen.	
<b>ST. JAMES CT., 1402</b> —Magnificent stone house; beautiful grounds, adjoining park; large rooms; private bath.	

<sup>4</sup> Gamber, Wendy. *The Boarding House in Nineteenth-Century America*. JHU Press, 2007.

<sup>5</sup> Graham, Ruth (13 January 2013). "Boardinghouses: Where the City was Born." *The Boston Globe*.  
Gamber, Wendy. "Tarnished Labor: The Home, the Market, and the Boardinghouse in Antebellum America." *Journal of the Early Republic*, Vol. 22, No. 2 (Summer, 2002), pp. 177-204.

<sup>6</sup> Groth, Paul. *Living Downtown: The History of Residential Hotels in the United States*. University of California Press, 1994.

**Figure 28. September 1939 Advertisement for Vesta Lasley's Boarding House highlighted in yellow.<sup>7</sup>**

Rooms with Board.	81
CASTLEWOOD—A-1 Highland home; 2 in family; gentleman. HI 5832-W	
CHEROKEE RD.—Large attractive front room, private bath, Highland 6011.	
CRESCENT HILL (134 N. Bayly)—Room, adjoining bath; excellent meals.	
CRESCENT HILL (Stilz Ave.)—Adult family; congenial man. BELmont 1344-J.	
HIGHLANDS — Attractive room, home privileges; business people; reasonable. Highland 2119-J.	
KENTUCKY, E. 231—Comfortable room; good meals; 2d floor; \$5 weekly; business girls. JACKson 5639.	
PARK AVE., 421 (Off 4th)—Attractive double room; hot water heat; reasonable.	
ST. JAMES, 1402—Beautiful rooms, every comfort; excellent home cooking; \$50 single, double room \$75.	

**Figure 29. December 1939 Advertisement for Vesta Lasley's Boarding House highlighted in yellow.<sup>8</sup>**

Old Louisville began to attract rooming and boarding houses in the early 20th century due to a combination of housing shortages in the city and housing vacancies in Old Louisville. These vacancies in Old Louisville occurred because the neighborhood was no longer attractive to the new wealthy or to existing residents as new, elite developments were constructed to the east. The mansions were no longer architecturally fashionable and made functionally obsolete by changing technology and life styles. Changing technologies included technical modernization of residential utility systems such as plumbing and electrical systems which new building codes were requiring at the owner's expense. Also, in terms of labor costs, the mansions required several servants to maintain. Because of labor shortages and higher wages offered by manufacturing jobs none but the wealthiest families were able to afford servants. Boarding houses were popular in Old Louisville because of the easy conversion of the large mansions. The interior layout of the buildings offered individual bedrooms that were clustered together and large shared spaces. The capacity of these buildings could be increased by physically subdividing large bedrooms, converting other rooms to bedrooms, and/or by charging such high rents that tenants had to double up to afford them.

Beginning in the late 1800s, urban reformers established a movement to modernize cities and to create “uniformity within areas, less mixture of social classes, maximum privacy for each family, much lower density for many activities, buildings set back from the street, and a permanently built order.”<sup>9</sup> By the early 1930s, urban reformers used code and zoning to enforce “uniform and protected single-use residential district[s] of private houses,” which was the preferred housing type of the reformers. In 1936, the Federal Housing Administration's (FHA) Property Standards

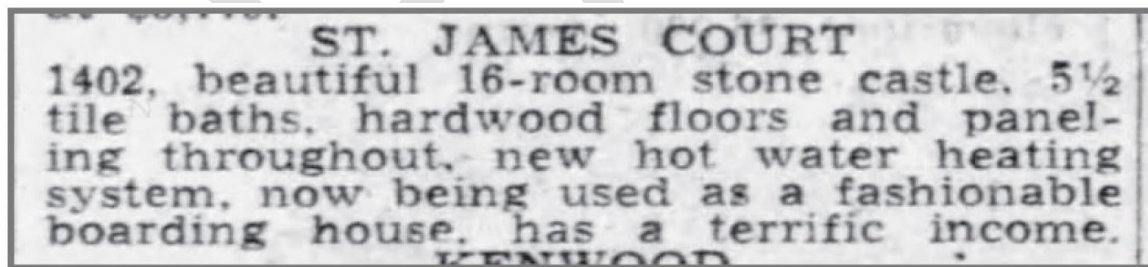
<sup>7</sup> *The Courier-Journal*, 2 September 1939.

<sup>8</sup> *The Courier-Journal*, 1 December 1939.

<sup>9</sup> Groth, Paul.

defined a dwelling as “any structure used principally for residential purposes.” The FHA Property Standards also noted that “commercial boarding houses and tourist homes, sanitariums, tourist cabins, clubs, or fraternities would not be considered dwellings” due to a lack of private kitchens and baths. Thus, the number of boarding houses began to decline in the early 20<sup>th</sup> century.<sup>10</sup> Other factors that contributed to the decline of boarding houses were the post-World War II housing booms and improved mass transit, which made commuting from the city to the suburbs more manageable.<sup>11</sup>

On August 1, 1944, Walter and Gertrude Caldwell and Grace Caldwell Hall, the heirs of William and Elaine Caldwell, sold the house to Vesta Lasley who had been operating her boarding house there for four years already.<sup>12</sup> In 1945, there was an advertisement for the sale of the building in the *Courier-Journal*, which stated, “beautiful 16-room stone castle, 5 ½ tile baths, hardwood floors and paneling throughout, new hot water heating system, now being used as a fashionable boarding house, has terrific income” (**Figure 30**).<sup>13</sup> As previously mentioned the use of the adjective “fashionable” was vital and indicated that this boarding house was a respectable establishment. Furthermore, the 1940 census data shows that Lasley’s boarders were middle class individuals with reasonable income levels. Based on current evidence, this boarding house is a good example of a 19<sup>th</sup> century mansion that was adaptively reused to meet a new demand of the Old Louisville Neighborhood. Conveniently located near downtown, Central Park, and public transportation, it was still a desirable neighborhood for many to live in. It is difficult to determine how many mansions in Old Louisville were converted to boarding houses. Although boarding houses were required to have licenses since the 1930s, no historic information is available. Also, boarding houses in residential neighborhoods like Old Louisville were “invisible” with no signage in order to maintain their elite status. Very few were even listed in city directories as boarding houses because of this.



**Figure 30. June 1945 Advertisement for the sale of the Conrad-Caldwell House.<sup>14</sup>**

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<sup>10</sup> Groth, Paul.

<sup>11</sup> Graham, Ruth.

<sup>12</sup> Jefferson County Deeds, Jefferson County Clerk, Deed Book 1958, pages 503-504.

<sup>13</sup> *The Courier-Journal*, 3 June 1945.

<sup>14</sup> Ibid.



### *Rose Anna Hughes Presbyterian Widows Home (1947-1987)*

Vest Lasley sold the Conrad-Caldwell House to the Rose Anna Hughes Presbyterian Home on January 7, 1947.<sup>15</sup> The Rose Anna Hughes Presbyterian Widows Home opened in the Conrad-Caldwell House on September 1, 1947.<sup>16</sup> Using funds provided by the Rose Anna Hughes Trust and augmented by funding from the Owsley Haskins family, the home began with 13 widows sharing bedrooms on the second and third floors, with the first floor used as communal space. As Old Louisville was experiencing a decline, the Presbyterian Church of Louisville was searching for a building to house its new widow's home. Retirement homes, like this, were popping up all over the country in places like Florida, Pennsylvania, California, Minnesota, and Kentucky.<sup>17</sup> The mansion in Old Louisville was chosen because of its availability, proximity to a Presbyterian Church and transportation system, large size, and use as a boarding house.

Throughout the twentieth century, one of the main ministries of the Presbyterian Church has been the care of the elderly, specifically women over a certain age who were widowed and with no family support. This ministry tied directly to James 1:27, which states, "Religion that is pure and undefiled before God, the Father, is this: to care for orphans and widows in their distress." The Presbyterian Church still runs outreach programming based on this scripture.<sup>18</sup> By 1922, the Presbyterian Church at the national level had a series of church boards to focus on their various outreach and mission projects. One of those boards was the Board of Relief, which provided financial aid to retired and disabled ministers and missionaries; provided aid to the families of deceased ministers; and operated homes for disabled ministers and the widow and orphans of deceased ministers.<sup>19</sup> Widowhood could be seen as a catastrophic life event as a woman loses her source of support (emotionally and financially), and thus, it dropped many women into poverty. Historically in the United States dependent elderly widows had been taken care of by their families. The only public support was almshouses, so-called "poor houses," and they were not gender specific and typically included mentally ill and physically disabled people. They also provided no services except food and a place to sleep.

Initially, the Rose Anna Hughes Home accepted only women who were "presbyterian minister's widows, missionaries, and women engaged in recognized church vocations, whose work has been in other states, but who live in Kentucky at the time of application."<sup>20</sup> They had to be women who were 65 and older; unable to provide themselves with a home; and able to walk, take care of themselves, and of good character to live in a home with others.<sup>21</sup> In 1952, a suit was filed to allow "maiden women" admittance to the home if no applications for widowed women

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<sup>15</sup> Jefferson County Deeds, Jefferson County Clerk, Deed Book 2196, pages 556-557.

<sup>16</sup> *The Courier-Journal*, "Widows' Home To Be Opened In September," 8 August 1947.

<sup>17</sup> The Presbyterian Outlook, *Presbyterians caring for seniors: A faithful history*, <https://pres-outlook.org/2019/01/presbyterians-caring-for-seniors-a-faithful-history/>.

<sup>18</sup> Presbyterian Children's Homes and Services, *Church Initiatives*, <https://www.pchas.org/what-we-do/church-initiatives>; The Presbyterian Outlook, *Presbyterians caring for seniors: A faithful history*, <https://pres-outlook.org/2019/01/presbyterians-caring-for-seniors-a-faithful-history/>.

<sup>19</sup> Bittinger, Benjamin F. (1922). *Manuel of Law and Usage* (Revised ed.). Philadelphia: Presbyterian Board of Publication and Sabbath-School Work.

<sup>20</sup> Rose Anna Hughes Presbyterian Widows Home brochure, on file at Conrad-Caldwell House Museum archive.

<sup>21</sup> Ibid.



were pending.<sup>22</sup> The home at 1402 St. James Court came with multiple benefits: comfortable, homelike surroundings; close proximity to downtown for shops and restaurants; and the Stuart Robinson Memorial Presbyterian Church located one block away. It was also the only home in Kentucky operated by the Presbyterian Church for elderly women, which also made it desirable.<sup>23</sup>

The home's namesake, Rose Anna (Fetter) Hughes, was born in Maryland in 1789. At 14, she married Mr. James Hughes, the son of a wealthy family. In 1803, James moved his young wife to Louisville and lived in the fashionable part of the city at 3<sup>rd</sup> & Main Streets. Mr. Hughes amassed a great fortune, allowing his wife to become highly connected within the city. Rose Anna was a devout Christian and a member of the Warren Memorial Church. She was described as a woman of unusual strength of mind with extensive education. The death of her husband left Rose Anna financially comfortable for the remainder of her life. A benevolent individual, she bequeathed \$18,000 to the Presbyterian Church of Louisville, with instructions to use the money for the maintenance of a home for elderly Presbyterian widows. At the time of her death in 1891, Rose Anna Hughes was the oldest woman in Louisville, having passed away at the age of 102.

On June 28, 1948, *The Courier-Journal* reported that after 57 long years of waiting, the bequest of Mrs. Rose Anna Hughes would finally be fulfilled. Mr. and Mrs. Owsley Haskins assisted with the purchase of the Conrad-Caldwell House by donating \$27,000.<sup>24</sup> Owsley Haskins, one of Louisville's most prominent and benevolent residents, was the originator of Morton's frozen pies. His wife, Alma, was president of the Women's Guild at Fourth Avenue Presbyterian Church, and of the Louisville Presbyterian Society. When Owsley Haskins died in 1964, Alma moved into the Rose Anna Hughes Home for Widows and lived there for fifteen years before passing away. A physical contribution she made to the home was the addition of the southern wing on the mansion known as Haskins Hall. Frederick Lindley Morgan, "Louisville's Society Architect" and historic renovation expert, was hired to add an addition to the widow's home which included a living room, full bathroom, small kitchen, hallway, and closets for use by Mrs. Haskins. She utilized the mansion's dining room as her bedroom. On October 15, 1967, the south wing was dedicated and used as living space for Alma Haskins.<sup>25</sup>

As the need for space arose, Peyton McDowell Davis, a self-employed architect recognized for his postwar federal housing, was hired in 1959 to add an addition on the western side of the home costing \$100,000. According to *The Courier-Journal* article about the dedication of the addition, "the red-brick addition is on the rear of the gray stone four-floor, 24-room residence once known as 'the castle'" (**Figure 31**). The article went on to say that this addition raises the capacity of the home to 30 women. Since the 11 years of operation, 41 women had lived there and two of the original tenants were still living there.<sup>26</sup>

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<sup>22</sup> *The Courier-Journal*, "Suit Asks That Widows Home Be Opened to Maiden Women," 5 August 1952.

<sup>23</sup> *Ibid.*

<sup>24</sup> *The Courier-Journal*, "Hughes Home For Widows Is Dedicated," 28 June 1948.

<sup>25</sup> *The Courier-Journal*, "Wing to Be Dedicated At Presbyterian Home," 14 October 1967.

<sup>26</sup> *The Courier-Journal*, "Church Home Addition Dedicated," 10 June 1959.



**Figure 31. June 1959 Photograph of the new west addition on the Conrad-Caldwell House.<sup>27</sup>**

According to a 1967 *Courier-Journal* article, the Home cleaned the exterior stone masonry, which “renewed the many faces of the gargoyles, lions, and other figures that adorn the building’s exterior. Such decorations, plus pinnacles, galleries and towers are, in part, responsible for the building’s often being called ‘The Castle’” (**Figure 32**).<sup>28</sup> In 1971, the Crescent Hill Woman’s Club held an art contest for all high school students in the area to submit drawings of “any community landmark which is easily indefinable” for their calendar fundraiser. Don Nicoulin of Western High School drew the Rose Anne Hues Home and was one of the 12 winners for the calendar (**Figure 33**). In 1982, the Preservation Alliance of Louisville gave the directors and staff of the Home an award for the “preservation and maintenance of a community landmark” at its 7<sup>th</sup> Annual Preservation Awards.<sup>29</sup>

<sup>27</sup> Ibid.

<sup>28</sup> *The Courier-Journal*, “New Look for Old ‘Castle’,” 24 September 1967.

<sup>29</sup> *The Courier-Journal*, “Seelbach developers honored for work,” 14 May 1982.



**Figure 32. September 1967 Photograph of the newly cleaned Conrad-Caldwell House.<sup>30</sup>**



**Figure 33. September 1971 Drawing of the Conrad-Caldwell House. Caldwell Hall is visible on the far right as the drawing stops.<sup>31</sup>**

<sup>30</sup> *The Courier-Journal*, "New Look for Old 'Castle'," 24 September 1967.

<sup>31</sup> Kay, Joan. "Sketchbook calendar reappears with new scenes." *The Courier-Journal*. 19 September 1971.

In 1987, the need for more space led the Presbyterian Church to seek a larger facility to house the women, and eventually men.<sup>32</sup> As word got out that the house would be vacant, residents of St. James Court banded together to form a private, non-profit foundation, the St. James Court Historic Foundation, to purchase the building to run as a museum. Funds came from many different avenues: Jefferson Fiscal Court- \$25,000; Louisville Board of Alderman- \$100,000; conventional loan; and fundraisers.<sup>33</sup> The museum opened to the public in December 1987.

The Rose Anna Hughes Home's 40-year tenure in the Conrad-Caldwell House saved and preserved the house. The additions to the building not only allowed for the institution's growth but also future adaptive reuse. As previously stated, the Victorian-era mansions in the Old Louisville Neighborhood were ideal candidates for boarding houses as the interior layouts offered individual bedrooms that were clustered together and large shared spaces. This also made the home an ideal candidate for the Rose Anna Hughes Home. By adding the additions, the Home could keep up with the trends and changes in retirement home care. Never described as a nursing home, which infers skilled nursing care, the Rose Anna Hughes Home was created for elderly women to live and enjoy certain amenities. Based on current research, there were no other retirement homes in Old Louisville during the tenure of the Rose Anna Hughes Home. There was a nursing home, the Harriet Meadows Nursing Home, that moved into a historic house at 1382 S. Third Street in 1953, which remained there until the 1980s.<sup>34</sup> However, the nursing home was not exclusive to women and advertised its nursing care and medical ward, which is a stark difference from the Rose Anna Hughes Home.<sup>35</sup> In a neighborhood comprised of over 1,900 buildings, the Rose Anna Hughes Home was unique.

### *Historic Preservation Movement in Louisville*

The historic preservation movement in Louisville mirrors the movement nationwide, which began with women's groups saving historic homes and converting them to house museums. In Louisville, the city's elite initiated preservation activities during the 1950s. Notably, the Historic Homes Foundation, Inc. was established in 1957 to purchase and preserve Farmington, the home of John and Lucy Speed. Farmington was among the first historic house museums in Louisville. Moreover, the Louisville River Area Foundation, Inc., a group now known as Riverfields, was established in 1959 to conserve natural and historic resources around the Ohio River. In Louisville, Urban Renewal and Federal Highway Administration projects in the 1950s and 1960s energized grassroots activism. Citizens came together to establish neighborhood associations like the Old Louisville Association and Butchertown Inc. to preserve the historic neighborhoods and have a voice during these large projects. Groups like Restoration Inc. and the Neighborhood Development Corporation also initiated and organized efforts to revitalize and rehabilitate historic neighborhoods.<sup>36</sup> In the late 1950s and early 1960s, Old Louisville began the slow climb toward revitalization. In 1957, residents of St. James Court, led by Malcolm Bird, established

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<sup>32</sup> *The Courier-Journal*, "Women leave historic home, but memories go with them," 27 June 1987.

<sup>33</sup> McDonough, Rick. "Old Louisville home for the elderly to be preserved." *The Courier-Journal*. 10 June 1987; *The Courier-Journal*, "County give St. James group \$25,000," 24 September 1987.

<sup>34</sup> *The Courier-Journal*, "Nursing-Home Operator Buys Famed Well on Third Street," 3 May 1953.

<sup>35</sup> *The Courier-Journal*, 21 September 1953.

<sup>36</sup> Weeter, Joanne. Historical Perspective of Louisville's Preservation Movement 1940s to the Present. Unpublished white paper.



the first St. James Court Art Show to raise funds to restore the St. James Court fountain. In 1961, a news reporter, Douglas Nunn, took the initiative to kickstart preservation efforts in the neighborhood by restoring 10 homes on St. James Court. Concurrently, the Rose Anna Hughes Home was working on its improvements as mentioned previously.

In the 1970s, private preservation organizations like the Louisville Historical League and Preservation Alliance of Louisville and Jefferson County were established.<sup>37</sup> As previously mentioned, the Preservation Alliance awarded the directors and staff of the Rose Anna Hughes Presbyterian Home an award for the “preservation and maintenance of a community landmark.”<sup>38</sup> In 1973, the Louisville Board of Alderman passed an ordinance that created the city historic preservation commission.<sup>39</sup> Ann Hassett was the first director of the city's Landmarks Commission. Before her appointment with the city, she worked with the Preservation Alliance.<sup>40</sup> Since the inception of local ordinances, there has been an active effort to survey and list historic sites and to designate individual landmarks and districts. The Landmarks Commission designated Old Louisville as the first preservation district in 1974.<sup>41</sup> Despite Urban Renewal efforts in the 1960s to rehabilitate properties in the neighborhood, it was still considered blighted and in danger of losing many historic buildings. The preservation district designation created a review process for demolition, which significantly positively impacted the neighborhood. Furthermore, Old Louisville was listed on the National Register of Historic Places in 1975, which opened financial incentives to property owners in the Old Louisville Residential District.<sup>42</sup> These preservation tools coupled with a strong neighborhood association helped revitalize the Old Louisville Neighborhood. Furthermore, this revitalization was a driving force behind the establishment of the St. James Court Historic Foundation in 1987, which purchased and restored the Conrad-Caldwell House.

### **Conrad-Caldwell House: Historic House Museum Period (1987-present)**

The current chapter of the Conrad-Caldwell House Museum began at the April 16, 1985 meeting of the St. James Court Association. President Don Mudd read a letter from Margaret Vaughn, Rose Anna Hughes Presbyterian Home director, asking for a proposal of intent and purchase offer by May 10, 1985, for the property at 1402 St. James Court. By that point, the Rose Anna Hughes Home had outgrown its current space and was looking for a replacement facility. Residents on St. James Court had expressed interest in the property once they learned the building was for sale. After several offers and counteroffers, the St. James Court Association purchased the building at 1402 Saint James Court for \$350,000 in 1987 intending to turn it into Association offices for the annual St. James Court Art Show, a historic house museum, a wedding venue, and apartment rentals. Before the purchase, there was much discussion within

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<sup>37</sup> Ibid.

<sup>38</sup> *The Courier-Journal*, “Seelbach developers honored for work,” 14 May 1982.

<sup>39</sup> Crowder, Vincent. “Eight named to board on historic preservation.” *The Courier-Journal*. 29 August 1973.

<sup>40</sup> Boyd, Terry. “Historic preservation pioneer Ann Hassett dies; was Louisville’s first Landmarks Commission director.” *Insider Louisville*, 4 August 2011, <https://insiderlouisville.com/uncategorized/historic-reservation-pioneer-ann-hassett-dies-was-louisvilles-first-landmarks-commissioner/>

<sup>41</sup> Fineman, Howard. “Landmarks commission creates first protected historic district.” *The Courier-Journal*. 13 June 1974.

<sup>42</sup> Runyon, Keith. “Old Louisville listed in the federal register.” *The Courier-Journal*. 12 February 1975.

the association about the quality of the home, its excellent condition, and historic value, and how important that was in keeping with the integrity of the historic nature of the neighborhood.

After the home was purchased and transferred to the St. James Court Historic Foundation, the local interior design company, Bittners, was hired to restore the home to the year 1908. This decision was made for several reasons including the length of time the Caldwells had owned the home and the fact that their upgrades were more prevalent in the home than were the Conrad's original features. As word got around that the house was entering a new phase, the Caldwell family members still living in Louisville became involved and began donating furniture, archival materials, and their stories to the foundation. The Foundation hired Bittners interior designers specializing in historic interiors to outfit the home accordingly. Except for a handful of rooms used for staff offices, the museum now interprets each room as it was when the Caldwell family occupied the home from 1908-1939.

### **Evaluating the Conrad-Caldwell House under the Historic Context: Evolution of the Urban Mansion to Group Quarters to Historic House Museum**

The Conrad-Caldwell House is an important example of how an opulent urban mansion can be adaptively reused over time to fit the ever-changing needs from housing trends and overall trends in Louisville's history. The adaptive reuses of each period modified the house in ways that changed it and gave it its unique character, integrity, and coherence as a type of property reflecting its new purpose. For each period as the function changed and so did the architectural, social, and functional trends of the significance with which it was associated. Furthermore, the adaptive reuse conversion of the Conrad-Caldwell House first to group quarters/boarding house, then to a retirement home, and finally to a historic house museum was an ideal reuse journey for protecting the building's architectural character and integrity.

Architecturally, the Conrad-Caldwell House has been considered an important landmark building throughout its history, including the present day. Its exterior style, overall plan and scale, and its interior arrangements and finishes are commonly noted. The Conrad-Caldwell House was and is located in a sought-after portion of Old Louisville with the Olmsted-Firm designed Central Park across the street and proximity to nearby churches and amenities. Despite the decline that was going on around it, newspaper accounts, such as the 1967 photo after renovation work **Figure 32** and the 1971 drawing contest piece in **Figure 33**, consistently document the building and its grandeur.

The evolution of adaptive reuse of the Conrad-Caldwell House is historically significant not only as a one-time reuse but as a process of change over time both in terms of the social and economic trends it represents in terms of the expansion of the facility. The most striking reflection of its change of function over time is reflected in the changing role from a boarding house to a retirement home, and then the change in function of the retirement home as it grew and was required to provide more space, support, and amenities. The building was almost perfectly suited to be a boarding house as it had large common spaces with smaller rooms in other portions of the building for sleeping. While the conversion to a retirement home took more effort, it still did not radically change the building in the process. The 40-year tenure of the Rose Anna Hughes Home

saved and preserved the building, arguably, during the most trying time for the Old Louisville Neighborhood.

In summary, the Conrad-Caldwell House is an excellent intact example of the evolution of the urban mansion to group quarters to historic house museum. The history and significance of the building is clearly conveyed through its material form. Furthermore, the building has a high level of integrity to its period, which can be seen in the section below.

### **Evaluating the Integrity of the Conrad-Caldwell House**

Throughout its evolution from a large, single-family urban mansion to be adaptively reused first as group orders (a boarding house and then retirement home) and then as a historic house museum, the Conrad-Caldwell House retained an extraordinary degree of physical integrity. For group quarters reuse, it retained integrity because the physical layout of the mansion as a large house with multiple bedrooms sharing common spaces was almost ideally suited for that reuse. Moreover, maintaining the architectural quality and elegance of the house contributed to its attractiveness as quality housing. In its last stage of adaptive reuse as a historic house museum, the integrity of the mansion portion was restored to its 1908 state while adaptively repurposing later additions from the group quarters period. As described in Section 7, the Conrad-Caldwell House has retained integrity of location, setting, design, materials, workmanship, feeling, and association. This integrity enables the significance of this property in Louisville, Kentucky to be understood.

The Conrad-Caldwell House is in its original *location*. The building has not been moved or demolished and remains at the southwest corner of Magnolia Avenue and St. James Court. The *setting* of the Conrad-Caldwell House in the Old Louisville Residential District and St. James-Belgravia Historic District remains intact. The grounds have retained landscape characteristics associated with its period of significance, including setback from the street, plantings, and other landscape features that are indicative of the residential character of the site and its surroundings.

The Conrad-Caldwell House has a high level of integrity of *design*. The building retains its overall shape in planview with the original mansion and the two additions. There have been very few exterior changes to any portions of the building. Caldwell Hall had its northwesternmost ground level windows converted to double doors to allow for egress. However, the original mansion and Haskins Hall have seen little to no changes. The Richardsonian Romanesque design of the original mansion is intact and readable as is the copy of it on Haskins Hall to the south. The vernacular midcentury modern Caldwell Hall addition retains its design as well despite the conversion of two windows to double door.

The interior of the Conrad-Caldwell House has also retained its historic *design* as well. While adapting to modern needs, the main public spaces have not generally experienced much alteration. The main change to public space has occurred at the top of the stairs where the Widows Home had installed a wall that has since been removed during restoration for the historic house museum. In addition, Caldwell Hall has seen some changes to convert the former widow residence rooms to long term, income-producing apartments. However, these changes have been minimal and in keeping with the original design.

The Conrad-Caldwell House retains a high level of integrity of *materials* and *workmanship*. The building maintains the original mansion's stone exterior, intricate stone detailing, and historic wood windows. Haskins hall retains its stone veneer, brick veneer, and wood windows while Caldwell Hall retains its brick veneer, concrete detailing, and aluminum windows. Very little has changed regarding the building's exterior architecture. Interior updates have occurred more frequently. Wallpaper covers interior wall surfaces where there was once wallpaper, then painted walls, but again, the plaster surfaces remain intact below this treatment. Very little has been removed from the building's public spaces. The apartments have been updated more frequently with modern appliances. Despite these alterations, the interiors retain much historic fabric, such as trim, interior doors, and fixtures.

Finally, the *feeling* and *association* linked to the Conrad-Caldwell House help convey its historic significance. Frequently called "The Castle," the house maintains that feeling of history and opulence, which it has retained throughout its tenure on St. James Court within the Old Louisville Neighborhood. Due to the high levels of integrity of *location*, *setting*, *design*, *materials*, and *workmanship*, the Conrad-Caldwell House remains historically associated with its period of significance from 1895 to 1971 as an important example of an urban mansion, group quarters, and historic house museum.



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**Previous documentation on file (NPS):**

☐ preliminary determination of individual listing (36 CFR 67) has been requested  
☒ previously listed in the National Register  
☐ previously determined eligible by the National Register  
☐ designated a National Historic Landmark  
☒ recorded by Historic American Buildings Survey # HABS KY-144  
☐ recorded by Historic American Engineering Record # \_\_\_\_\_  
☐ recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

☒ State Historic Preservation Office  
☐ Other State agency  
☐ Federal agency  
☐ Local government  
☐ University  
☒ Other  
Name of repository: Conrad-Caldwell House  
Museum

**Historic Resources Survey Number (if assigned):** JFCO 1488

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**10. Geographical Data**

**Acreage of Property** 0.8418

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_  
(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 38.229196 | Longitude: -85.766009 |
| 2. Latitude:           | Longitude:            |
| 3. Latitude:           | Longitude:            |
| 4. Latitude:           | Longitude:            |

**Or**

**UTM References**

Datum (indicated on USGS map):

☐ NAD 1927    or    ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

**Verbal Boundary Description** (Describe the boundaries of the property.)

The property boundary corresponds to parcels 033A01840000 and 033A00690000 in the Jefferson County Property Valuation Administrator records. See Logic map below.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundary matches the parcel boundaries, which are the historic extent of the property. See Logic map below.

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**11. Form Prepared By**

name/title: David Ames, Savannah Darr, Kate Meador  
organization: St. James Court Historic Foundation  
street & number: 1402 St. James Court  
city or town: Louisville state: Kentucky zip code: 40208  
e-mail: kmeador@conradcaldwell.org  
telephone: (502) 636-5023  
date: 1/29/2021

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**Additional Documentation**

Submit the following items with the completed form:



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

### Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

### Photo Log

Name of Property: Conrad-Caldwell House

City or Vicinity: Louisville

County: Jefferson

State: Kentucky

Photographer: David Ames

Date Photographed:

Description of Photograph(s) and number, include description of view indicating direction of camera:

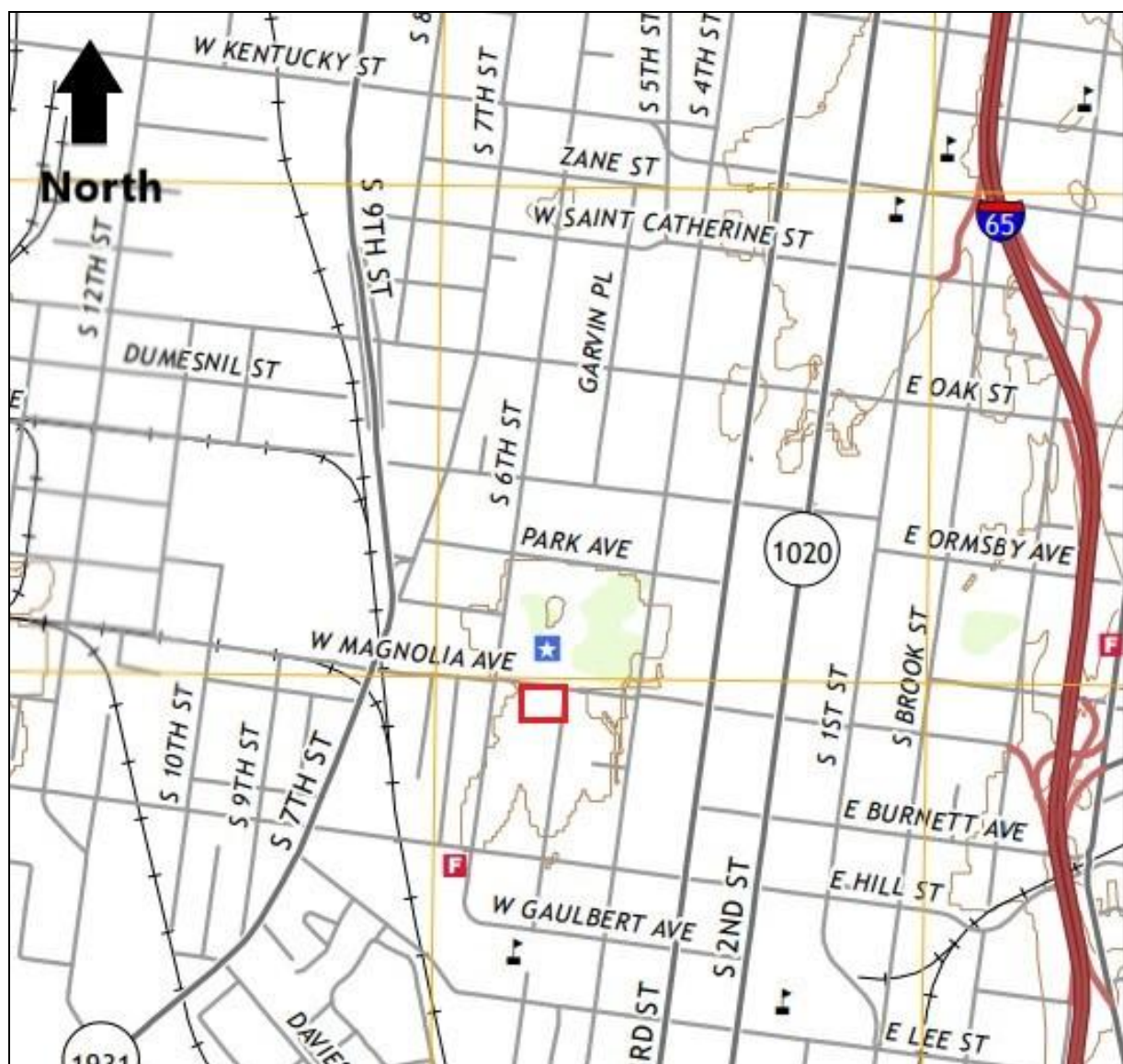
1 of \_\_\_\_.

**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

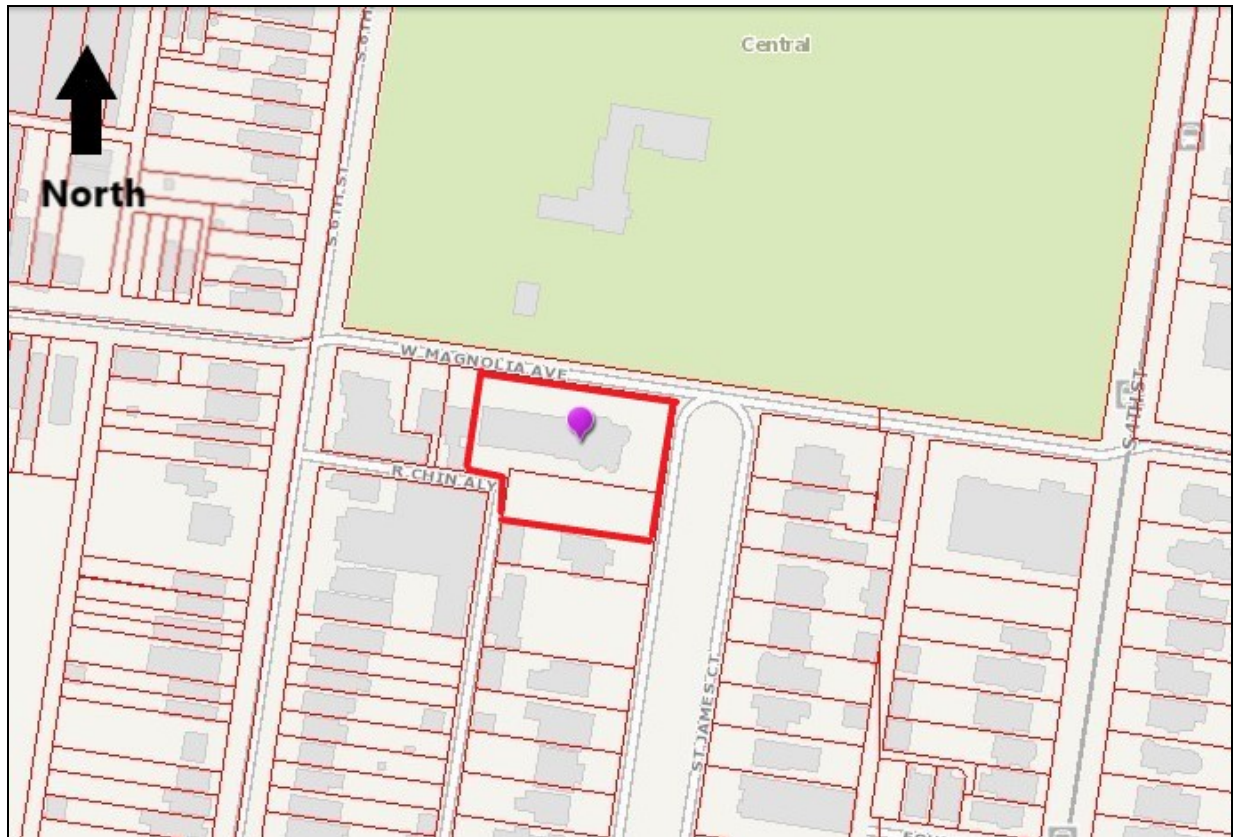
**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours  
Tier 2 – 120 hours  
Tier 3 – 230 hours  
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.



2019 USGS 7.5 Minute Louisville West Quadrangle Map showing Conrad-Caldwell House location (red box).



**2021 Lojic Map showing Conrad-Caldwell House location (purple dot). The two parcels associated with the boundary are outlined in red.**

bing maps

1402 Saint James Ct, Louisville, KY 40208

Location: 38.229174, -85.763698



2021 Bing Map showing Conrad-Caldwell House location (white dot).