



BLUE GRASS TRUST PLAQUE APPLICATION

Purpose of Program

- Blue Grass Trust plaques are awarded to historic properties (over 50 years of age) that retain their architectural integrity and demonstrate the value of historic preservation.
- These plaques offer recognition to preservation-minded property owners and help publicize the Blue Grass Trust's mission.
- The plaques do NOT indicate inclusion in a local historic district, which are managed by the city historic preservation office. *Affixing a plaque to your property does not subject it to any additional regulations.*

Instructions

- Please fully complete all portions of the application by typing and inputting photographs directly into the document. Questions followed by "if known," are optional, but we recommend that the property owner include as much information as possible to better inform our decision.

Resources

- 1) Sanborn Fire Insurance Maps are essential for determining whether your building has been modified. Many are available through the Library of Congress: <https://www.loc.gov/rr/geogmap/sanborn/>
- 2) Links to historic maps from 1855, 1857, 1871, and 1891 are provided on our application website page.
- 3) City directories can aid in determining past occupancy. Do note that house numbers and street names often change over time. https://exploreuk.uky.edu/?f%5Bsource_s%5D%5B%5D=Lexington+City+Directories
- 4) References to additional resources are provided throughout the application and appendices.

Thank you for your interest in the Blue Grass Trust's Plaque Program! Questions relating to application content or determination procedures may be directed to Dr. Zak Leonard (zleonard@bluegrasstrust.org)

Part 1: Property Background

1. Property address (including county): 139 Rand Avenue, Lexington, Fayette County

2. Current owner: Dr. Zak Leonard

Mailing address: 139 Rand Avenue Lexington KY 40508

Email address: zleonard@bluegrasstrust.org

Phone number: ###-###-####

3. Is there a historic name associated with the property? No

4. Is the property on the National Register of Historic Places?* No

5. Is the property in a Local Historic District? If so, which one? No

6. Is the property a building (residential or commercial space fit for human habitation) or a structure (barn, garage, etc.)? Residential building

7. Year constructed (if known, indicate sources): Between 1890 and 1895

Sources: Fayette County land records, confirmed by 1890 and 1895 city directories

8. Architect/builder (if known, indicate sources): Builder was possibly Garrard Davis Wilgus due to presence of stamped Wilgus bricks on property

9. List any previous owners and their dates of residence (if known):

Note: Information on previous ownership can be obtained through a deed search of your county land records (held by the county clerk) and through city directories. For Fayette County, begin by inputting your street address at <https://fayettedeeds.com/landrecords/index.php>. Records prior to 1985 can only be accessed in-person.

Deed History

2023: Kevin and Frans Munoz Mendoza to Zak Leonard, et. al (Book 4024 Page 377)

2013: Jonathan Johnson to Kevin Munoz Mendoza (Book 3174 Page 447)

1987: Vera Johnson to Jonathan Johnson (Book 1455 Page 266)

1981: Lucille Caywood Neel to Vera Johnson and Jonathan Johnson (Book 1283 Page 371)

1965: Thomas Campbell to Joyce Maguire (trustee) for immediate reconveyance to T. Campbell and Lucille Caywood Neel (Book 868 Page 339)

1937: Thomas Campbell inherits property from Elizabeth Campbell

1927: Master Commissioner to Elizabeth Campbell (Book 247 Page 72)

* Contact Marty Perry at the Kentucky Heritage Council for National Register maps and listing data: marty.perry@ky.gov

1907: John Hagyard to Charles H. and Mary Fury (Book 148 Page 627)

1907: Walter and Lillie Warren to John and Lula Potts Hagyard (Book 148 Page 242)

1883: E. B. Warfield to Walter Warren (Book 68 Page 226). Sale of lot that extended to 6th St.

10. What is the significance of the building? (If known, indicate sources below):

Note: An association with important events or political/social movements, notable occupants, or exceptional architectural design can evidence significance.

In 1872, Elmira B. Warfield inherited a parcel of land in the vicinity of Sixth St. from her wealthy husband, enslaver Dr. Lloyd Warfield (the brother of illustrious doctor and horse breeder Elisha Warfield Jr.) She sold this plot in 1883 to carriage-maker Walter G. Warren, who was residing on the property by 1895. Partnering with Joseph Croghan, Warren operated a blacksmithing and carriage-manufacturing facility at the corner of Limestone and Barr streets; in 1902, he sold his interest in this enterprise to police clerk Charles Croghan (*LHL*, July 4, 1902). Warren also served as the alderman for the Fourth District, running on the Republican ticket (*LHL*, October 16, 1904). In 1907, he sold 139 Rand to a Dr. John Hagyard and purchased Hagyard's own "attractive home" on S. Broadway (*LHL*, January 18, 1907). Subsequent owners of 139 Rand included Charles Fury, who ran a saloon.

Additional sources: 1860 federal census, 1895 and 1911 city directories, *Lexington Herald-Leader* articles (available with a free trial at newspapers.com)

Part 2: Physical Analysis

11. What is the style of the building? (If known. See Appendix A for a style guide): Queen Anne (originally Spindlework, now presents as Free Classic)

12. Describe the exterior building materials

Foundation: Limestone blocks with cement parging

Walls: Solid brick

Windows (material, shape, and sash configuration): Most windows are vinyl and double-hung with two single-paned sashes. Sliding windows have been added to the front and rear shed dormers. The new windows in the west bay of the house are "Prairie style."

Roof: Asphalt shingle

13. Describe any other character-defining architectural features:

Note: These may include original doors or porch/portico components (columns, posts, balusters), fan or sidelights, drip/hood moulds over windows, window caps (pedimented, segmental), decorative brickwork (corbelling), chimneys, woodwork (bargeboard, trusses at gables), eave brackets, grilles and metalwork, shingling, prism glass, etc.

139 Rand Avenue retains its “gable and wing” form. Original features include the arched stained-glass window in the west bay, the rough-hewn limestone voussoirs over said window, the corbelling over the front gable window, the wooden front door, the limestone windowsills, and the segmental brick arches over the appropriately sized windows on the first story. Internally, its three fireplaces, moulding, and hardwood flooring are intact.

14. Has the building/structure been modified? If so, when, and how?

While 139 Rand was originally a single-owner, one-story residence with attic space (according to the Sanborn fire insurance maps), it was converted into two apartments (upper and lower) sometime after 1958. At this point, its chimneys were likely removed. The building also possessed a rear wooden porch, which was probably demolished when a staircase to the upper unit was added in the backyard.

Remnants of the front porch’s original turned posts were visible in the 2012 Google Street View. These have been removed and replaced with Tuscan columns, which lend the porch a “Free Classic Queen Anne” appearance. The original wood windows have been lost. The first and second story windows on the west bay originally consisted of two sashes each with typical Queen Anne styling (small panes bordering a large one). Modern “Prairie style” windows somewhat replicate this appearance.

15. If substantial modifications occurred in the past fifty years, were they conducted in accordance with the Secretary of the Interior’s Standards for Rehabilitation?

Note: These standards are outlined in Appendix B. The bold text is the most relevant.

The house has not undergone any expansions aside from the front and rear shed dormers, which may have been added prior to 1973. Alterations such as the porch column and window replacements could be reversed. The rear porch could also be reconstructed with historically appropriate turned posts. A chimney rebuild, however, likely would not be feasible.

16. Does the property contain any historic outbuildings or landscape features (walls, features, etc.)?

A two-story carriage house along the rear property line was demolished sometime after 1958.

Part 3: Documentation

17. Please include current color photographs of all four elevations of the building, noting cardinal direction. Consult the application template for sample photos.



Image 1: South and east elevations



Image 2: South elevation



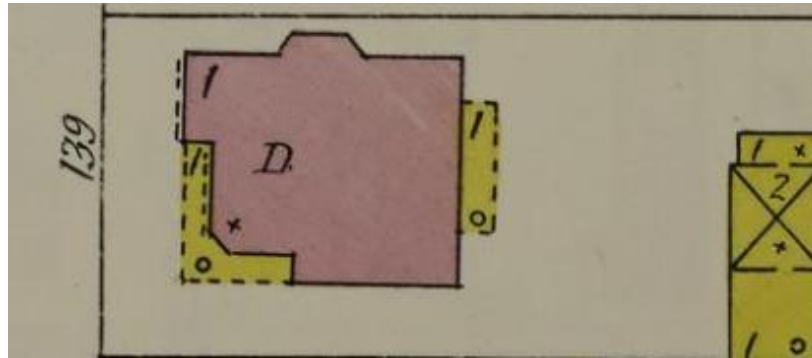
Image 3: South and west elevations



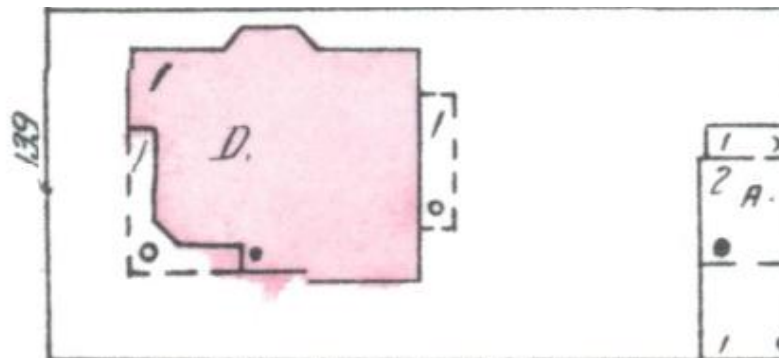
Image 4: North elevation

18. Please attach any historical photographs or maps of the building (if available).

Note: Historical images may be available online through the University of Kentucky's digital archive (Asa C. Chinn Downtown Lexington Kentucky Photographic Collection, 1920-21; Clay Lancaster Kentucky Architectural Photographs and Slide Collection; Carolyn Murray-Wooley Collection; Lafayette Studios Collection) or the Kentucky Digital Library's Bullock Photograph Collection.



1907 Sanborn Fire Insurance Map screenshot



1958 Sanborn Fire Insurance Map screenshot

Part 4: Administrative Information

The plaque fee (payable to Blue Grass Trust after application approval) covers the cost of a plaque and a one-year individual membership to the Blue Grass Trust. Please select your preferred plaque option below:

- 1) \$150 regular plaque:
- 2) \$250 bronze plaque: X

Note: By submitting this application, you are granting the Blue Grass Trust permission to use this information in its promotional materials and publications. Once affixed, plaques should not be moved to other properties.

Appendix A: Style Guide

The following is a list of common styles and their typical elements. Please note that your property may feature components of several styles (especially if it is a transitional building) and may have lost – or gained – character-defining features during later remodels.

Federal: 1780s-1820s

- A restrained style. Houses are often side-gable, center entry, with side lights and/or elliptical fanlights
- Palladian windows are common features. Other windows usually consist of two sashes with six pane-over-six pane or nine-over-six configurations. Keystone lintels above windows may be present
- Entries are sometimes topped by pediments (full, segmental, or broken)
- Some light Classical detailing, such as dentil moulding, may be present; buildings may be in a transitional state between Federal and Greek Revival styles
- Brick houses may have horizontal stone stringcourses

Classical Revival: 1770-1820

- Typically reserved for grand buildings that feature two-story columns that support pediments
- Often country estates – many include a two-story central block with one-story wings
- In terms of ornament, can appear as a hybrid of Federal and Greek Revival styles

Greek Revival: 1820s-1860s

- Columns upholding full horizontal entablature (architrave, frieze, and cornice)
- Pedimented porticos or porches are typical
- Pronounced cornices along the roof line, sometimes with returns at bottom corners of the pediment
- Side lights and/or horizontal transoms over primary entry door
- External window moulds can have “Greek ears” (that jut out in corners). Six-over-six pane sash configurations are most common

Gothic Revival: 1840-1880

- Steep gables, often with carved wood bargeboard attached to overhang
- Windows may have wood or stone hood moulds above
- Lancet windows and porches with elongated, pointed arched segments are typical
- Trefoil or quatrefoil windows/grilles in gables (locally, this feature also appears in Italianate design)
- Stone, castellated examples may have towers and parapets
- Polychrome brickwork is possible

Italianate: 1850s-1890s

- Extremely common in Lexington. Key features are brackets (single or double) supporting roof eaves, segmental-arched windows, double or triple windows, pediments over windows supported by brackets (thin) or consoles (thick), and rounded hood molds over windows
- Garret/attic level double windows are common in this region
- Original sashes usually have two panes each (side by side)
- Towers/belvederes may be present

Second Empire / Mansard (rare in Bluegrass region): 1860s-1900

- Tell-tale mansard roofs (where a hipped roof conceals a full upper story)
- Look for dormers, patterned (slate) roofs, roofline metal cresting, and towers

Queen Anne: 1880-1910

Spindlework

- Most common subset: machine-turned porch posts, porch friezes, brackets, and balustrades
- Elaborate shingling in gables
- Window sashes in which one large pane is surrounded by smaller ones

Free Classic

- Columns instead of posts are used in porches
- Palladian windows, dentil mouldings on cornice, and decorative garland friezes may be present

Shavian Manorial (named for British architect Richard Norman Shaw)

- Half timbering, patterned brick, dominant chimneys, decorative terracotta work, oriel windows

Folk Victorian: 1870-1910s

- Often presents as a vernacular, more subdued version of the spindlework Queen Anne. Buildings are humbler and can include gable-and-wing (aka T-plan) or shotgun layouts

Romanesque: 1880-1900

- Large-scale, stone or brick. Often feature curved towers and Roman (half circle) arches on thick, squat columns with carved capitals
- May have ornate wall dormers and Syrian (low-reaching) arches in front of recessed entries

Tudor Revival: 1890-1940

- Half-timbering, especially in upper stories, is typical
- Facades may have steeply pitched, curved gables that sweep close to ground (catslide gable)
- Entry vestibule itself may be gabled
- Primary stories may be clad in brick or stucco
- Small paned windows (often casement, with lattice muntins) are common
- Often more geometric, less fanciful than Shavian Manorial Queen Anne subset

Colonial Revival: 1880-1955

- Roofs may be side-gable, hipped, or gambrel (Dutch)
- Can feature medley of Federal, Classical Revival, and Greek Revival detailing
- Quoins and dormers (gable or wall) may also be present
- Inspect building massing in ambiguous cases: the composition of a Free Classic Queen Anne may be irregular, while Colonial Revivals are often symmetrical

Neoclassical: 1895-

- Trademark exuberant Ionic or Corinthian porch columns (often two-story) supporting pediment
- In detailing, can often be difficult to distinguish from Georgian/Colonial Revival (especially in public buildings)

Prairie: 1905-1925

- Horizontal forms accentuated (think Frank Lloyd Wright)
- Low hipped roof with expansive eaves is common
- Often brick or stucco exterior
- Decorative features can be naturalistic/organic or geometric
- Primary doors often have flanking panels with sidelights
- Windows may have longer panes in upper sash or rectangular border panes surrounding central pane
- In this region, often associated with “foursquare” houses

Spanish/Mediterranean Revival: 1915-1940

- Clay roof tiles, stucco renders, arcaded sections, and small rounded towers
- Look for intricately carved wooden doors, carved rope mouldings, decorative iron work, and glazed tiling

Craftsman (bungalow or multi-story): 1905-1935

- Frequently features street-facing overhanging gable resting upon square or tapered columns
- Rafter tails are exposed. Single brackets may also be present under roofline
- Original windows often include a multi-paned upper sash with a single-pane sash beneath
- Foundation and/or chimney may consist of rubblestone
- Shed or gable dormers are common

Modernistic: 1920-1945

- May include subvariants of Deco (streamline, zigzag, Works Progress Administration-moderne)
- Features geometric forms, glazed terracotta, smooth stucco exteriors, flat roofs, curtain windows
- For storefronts, pigmented structural glass (such as Vitrolite) may be present

Appendix B: Secretary of the Interior's Standards for Rehabilitation

- 1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- 2) **The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.**
- 3) **Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.**
- 4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- 5) **Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.**
- 6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. **Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.**
- 7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- 8) Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- 9) **New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.**
- 10) **New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.**