

JAMES J. GAFFNEY

A Study of the Man and his Architecture

By

Lisa Grace Carpenter
B.A. , University of Kentucky, 1992

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ABSTRACT

James J. Gaffney (1863-1946) was a prominent Louisville architect during the first part of the Twentieth Century. His individual style built upon a variety of influences, ranging from Victorian to Byzantine to Arts and Crafts. His widely diverse commissions included ecclesiastical, institutional, residential and commercial buildings. Some of his more notable works are St. James Catholic Church, Adath Jeshuran(now Unity Temple), Waverly Hills Tuberculosis Sanitarium, the Besten and Belvoir Apartments, and the J.D. Taggart Mansion.

A quiet man, deeply committed to his family, his work, and his Catholic faith, Mr. Gaffney contributed to the architecture of Louisville, breaking the conventional architectural barriers of his time period with his unusual stylistic combinations. His work, much of which is still standing, visually enriches the history of the city, as well as provides an increased understanding of early-Twentieth century architecture.

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CHAPTER I

1863-

January 1...Lincoln issued Emancipation Proclamation

January 15,16...One of the heaviest falls of snow ever known in Kentucky--18 inches

February 2...A letter from Col. Laban J. Bradford, of Augusta, shows that Kentucky is largest tobacco growing state

March 4...Kentucky bank notes at Louisville at 14% premium

March 18, 19...Union Democratic State Convention at Louisville

April 5...William Kaye elected mayor (of Louisville) by 710 majority over Thomas H. Crawford, both 'Union'

April 30...President Lincoln set aside this day (Thursday) " as a day of national humiliation and prayer" ¹

June 18...James J. Gaffney born to Anna McMullen and Michael Gaffney

James J. Gaffney entered this world on June 18, 1863, the second child born to Michael Gaffney and Anna McMullen Gaffney.² His parents had been married on September 22, 1861 at the Cathedral of the Assumption in Louisville, Kentucky.³

Michael Gaffney and his wife, Anna, immigrated to the United States from Ireland, most likely as refugees from the Irish potato famine of 1845-1847. Michael held the occupations of laborer and peddler during his residence in Louisville, with the latter as his primary means of income as he advanced in

¹ R.C. Riebel, Louisville Panorama 81.

² His elder brother, John, born July 3, 1862, died in infancy, according to Cathedral of the Assumption, Louisville, Kentucky, sanctimonial records and Catholic Cemeteries burial records.

³ Cathedral of the Assumption, Louisville, Kentucky, sanctimonial records.

age. The family resided at 158 East Madison Street, a poor area, settled mostly by immigrant Irish and German families. This area was a stable working class, ethnic neighborhood; known today as Phoenix Hill, it was originally known as Uptown. Although the structure has long been demolished, the family's home was probably a meager, brick shotgun-style house. The Gaffney household made ends meet with Michael's sparse wages and took pride in their close family and Catholic faith. This dedication to family and religion would have a substantial impact on the future architect's life and work.⁴

James J. Gaffney was baptized at the Cathedral of The Assumption the day after his birth by Reverend Michael Bouchest, with Thomas and Mary Kelly as his godparents.⁵ It is interesting to note that the godparents have an Irish last name, as the immigrant settlers remained a close-knit group in Louisville during the Nineteenth and early Twentieth Centuries.

Three more children were to follow James. Another brother was born in 1864 but died in infancy.⁶ A sister, Mary, was born the next year, in 1865.⁷ Maria A., born in 1869, also died in infancy.⁸

The Gaffney family were members of Saint John the Evangelist Parish, located on Walnut Street.⁹ This Gothic Revival church was designed by William Keeley and constructed in 1858.¹⁰ Although records are nonexistent, it can be assumed that James and Mary received a Catholic parochial elementary education. In 1877, James was enrolled at St. Xavier College for Boys, located at Fourth Street between Chestnut and Broadway.¹¹ Gaffney only attended for

⁴ Phoenix Hill-Louisville, Ky., Historical and Architectural Resources Survey.

⁵ Cathedral of the Assumption, Louisville, Kentucky, sanctimonial records.

⁶ St. John's Parish, Louisville, Kentucky, Sanctimonial Records.

⁷ Catholic Cemeteries Funeral Records.

⁸ St. John's Parish, Louisville, Kentucky, Sanctimonial Records.

⁹ Walnut Street is now Muhammad Ali Boulevard.

¹⁰ Phoenix Hill-Louisville, Ky., Historical and Architectural Resources Survey.

¹¹ Now Saint Xavier High School for boys, located at Poplar Level Road, Louisville, Ky.

one school year in order to receive the Sacrament of Confirmation. This was customary for many of the sons of Irish immigrants at this time, as poor families needed the financial support of the children as extra wage earners.¹² In 1880, James is listed in the city directory as working as a laborer.¹³

In 1881, however, James made an important change in occupation and one that would affect the course of his entire life: he took a job as draftsman with the architect C.J. Clarke. He remained in Clarke's employment until 1891, gaining the experience and technical skills that he utilized throughout his subsequent career.¹⁴

In 1882 the Gaffney family moved to a new residence at 428 East Madison Street, three blocks from their previous home.¹⁵ Both James and his sister, Mary, were still living at home. In 1885, Mary worked as a dressmaker and in 1888, she was employed as a seamstress at Mad. E. Dougherty.¹⁶ She was taken ill with pneumonia in the fall of 1888 and in October she died at the age of 23.¹⁷ Her father purchased a family cemetery plot in St. Louis Cemetery,¹⁸ and a tall but simple stone cross marks her grave site. Hardship befell the family again in 1891, when Michael died at sixty-seven years of age; the cause of death was listed as old age.¹⁹

On December 29, 1892 James J. Gaffney and Ella Gross were married by Jefferson County Judge, G.W. Brownfield.²⁰ They were subsequently married in

¹² Father John Joseph Stern, archivist at Saint Xavier High School.

¹³ Caron's City Directory of 1880, Louisville, Kentucky.

¹⁴ Caron's City Directory 1881-1891, Louisville, Kentucky.

¹⁵ Caron's City Directory of 1882, Louisville, Kentucky.

¹⁶ Caron's City Directory of 1885, 1888, Louisville, Kentucky.

¹⁷ Bosse Funeral Home Records, Louisville, Kentucky.

¹⁸ St. Louis Cemetery, Baxter Avenue, Louisville, Kentucky.

¹⁹ St. John's Parish Death Records, Louisville, Kentucky.

²⁰ Jefferson County Marriage Register Volume 16, June 23, 1891-August 20, 1894, 161.

St. John's Catholic Church in 1895.²¹ On June 18, 1895, their son Thomas James Gaffney was baptized at St. John's Church,²² with James Louis Gaffney baptized August 15, 1895.²³

By 1895 Gaffney had changed jobs and residences several times.²⁴ He and his family, including his mother, had relocated to 2435 West Chestnut Street the previous year²⁵ and moved into a house that Gaffney designed at 1118 East Broadway the next.²⁶ It was in late 1895 or early 1896 that Gaffney ventured out and started his own firm, located at 46 Bull Block.²⁷ However, tragedy struck the family on August 3, 1896, when Gaffney's one-year old son James Louis died of dysentery.²⁸

In 1897, the family moved again to another Gaffney-designed house located at 1311 Rubel Avenue.²⁹ James' work address was now 49 Bull Block,³⁰ which again would change in 1899 to 455 West Jefferson Street.³¹ Gaffney, by this time, was establishing a name for himself around Louisville, and more and more commissions began to come his way. One indication of this is that he moved quite frequently.

In 1901, Gaffney and family moved to 1315 Rubel Avenue.³² In

²¹ In St. John's Sanctimonial Records, Louisville, Kentucky, James Gaffney is listed as Catholic while Ella Gross is listed as "Non-Baptized," which the author interpreted to mean "Non-Catholic." One reason for having their marriage recognized in the Catholic Church is if they planned to have children and raise them Catholic.

²² St. John's Church Sanctimonial Records, Louisville, Kentucky.

²³ St. John's Church Sanctimonial Records, Louisville, Kentucky. It is interesting to speculate that the marriage in the Church in 1895 and the two children's baptismal dates so close together as possibly James and Ella had one child before their marriage in the Church. They had their marriage recognized, baptized the one child while Ella was pregnant with the second, so that the second child could receive the Sacrament of Baptism after his birth.

²⁴ Caron's City Directory 1892-1895, Louisville, Kentucky.

²⁵ Caron's City Directory 1894, Louisville, Kentucky.

²⁶ Caron's City Directory 1895-1897, Louisville, Kentucky.

²⁷ Caron's City Directory of 1896, Louisville, Kentucky.

²⁸ Jefferson County Death Records 1895-1897, Book 9, 175.

²⁹ Caron's City Directory of 1898-9, Louisville, Kentucky.

³⁰ Caron's City Directory of 1898, Louisville, Kentucky.

³¹ Caron's City Directory of 1899, Louisville, Kentucky.

³² Caron's City Directory of 1901, Louisville, Kentucky.

December, 1901, Anna McMullen Gaffney died of pneumonia at age 70.³³ By this time in James Gaffney's life--at 38 years old--he had outlived his father, mother, two brothers, two sisters, and a son. He moved again, next door, to 1317 Rubel Avenue, in 1902,³⁴ and again in 1903 to 1222 East Broadway;³⁵ It can be assumed that Gaffney purchased the wrap-around block of Rubel and East Broadway. He would design a house, build it, live in it, design and build another, and sell the previous one.

In 1905, Gaffney moved into the Belvoir Apartments³⁶ located in the Cherokee Triangle and designed by him around 1903;³⁷ he remained until 1910. Presumably, by 1910, Ella Gaffney and young Thomas had perished, for James is listed in the 1910 Louisville census as living alone.³⁸ The same year, 1910, Gaffney settled down and moved to his last permanent residence at 437 South Second Street.³⁹ There he resided, rented out part of the space, and utilized the other part of the home as his office. Also in 1910, Gaffney purchased a plot of land on River Road between Boxhill Lane and Longview. He built a home there, sometime over the years of 1910 and 1928, which he used as a weekend residence. He is listed as living there from 1928 to 1940, even though he sold the house and part of the property to John Wickliffe in 1939.⁴⁰

Although Gaffney had established a reputation for himself in the architectural field in Louisville and was extremely busy, more troubles would come his way. By 1914 he began to experience financial problems,⁴¹ and in

³³ Bosse Funeral Home Records, Louisville, Kentucky.

³⁴ Caron's City Directory of 1902, Louisville, Kentucky.

³⁵ Caron's City Directory of 1903, Louisville, Kentucky.

³⁶ Caron's City Directory 1906-9, Louisville, Kentucky.

³⁷ City of Louisville Community Development Cabinet, Louisville Survey East Report, 76.

³⁸ 1910 Census, Louisville, Kentucky.

³⁹ Caron's City Directory of 1910, Louisville, Kentucky.

⁴⁰ Jefferson County Deed Book #1723, 168, #1572, 524, #722, 529, #1526, 269.

⁴¹ American Institute of Architects Archives, J.J. Gaffney file.

1917 he made his employee of fourteen years, Carl Epping, his partner, presumably to aid the firm financially. Although Epping was a less accomplished architect than Gaffney, this union would last until 1924, when Epping started his own firm⁴².

By 1920, Gaffney's last living relative, his cousin Jennie Gaffney, was living with him at 437 South Second Street; she was two years his junior. It can be assumed that Gaffney rented out two units of his home, for in the 1920 Census a Lile Duvall, an accountant, and his wife, Pearl, are listed at the same address. Also listed are a George Demoulas, a restaurant proprietor, and his wife, Alma.⁴³

Jennie Gaffney died in 1926. James took care of her funeral arrangements and had her buried at Calvary Cemetery.⁴⁴ He had fewer and fewer architectural projects by this time, and in 1930 he retired⁴⁵ to his residence on River Road.⁴⁶

Unfortunately, the stock market crash⁴⁷ and the onset of World War II brought more financial woes to Gaffney. He ended up selling his home on River Road in 1939, for less than \$10,000.⁴⁸ After the sale of the house, Gaffney's permanent residence was his home at 437 South Second Street.⁴⁹

James J. Gaffney lived a simple life in retirement. He was advanced in age, and his personal belongings were few. He died on November 30, 1946, quite appropriately, in the addition of Saints Mary and Elizabeth Hospital which he had designed. He was eighty-three years old, and had been sick for two

⁴² Kentucky Chapter of the American Institute of Architects, file on Carl Epping.

⁴³ 1920 Louisville, Kentucky, Census.

⁴⁴ Catholic Cemeteries funeral records.

⁴⁵ Kentucky Chapter of the American Institute of Architects Minutes Book, 1935.

⁴⁶ Caron's City Directories, 1928-40, Louisville, Kentucky.

⁴⁷ The stock market crash occurred in 1929.

⁴⁸ See footnote 37.

⁴⁹ Caron's City Directories, 1941-46, Louisville, Kentucky.

weeks. Although he had been a member of the Cathedral of the Assumption his entire adult life, the Cathedral was unavailable the day of the funeral so his funeral Mass was held at Saint Louis Bertrand Church.⁵⁰ Gaffney was buried in Saint Louis Cemetery, in the family plot, even though he requested in his will⁵¹ to be buried in Calvary Cemetery.⁵²

In his will, dated November 3, 1946, Gaffney stated that "he had no living relatives." He willed his estate as follows:

- \$500 for burial
- \$1000 to Sisters of Charity for Saints Mary & Elizabeth Hospital
- \$1000 to Saint Thomas Orphanage
- \$1000 to Saint Vincent Orphanage
- \$1000 to Saint Benedict's Roman Catholic Church located at 25th & Osage
- Sufficient burial in Calvary Cemetery
- Remainder to Reverend John A. Floersh, Archbishop for Louisville for the education of young men into the priesthood.⁵³

James J. Gaffney was a quiet man who dedicated his life to his Catholic

⁵⁰ Gaffney obituary, The Record Newspaper, 1 Dec. 1946. In the family car rode Mr. and Mrs. George Bruder and son, Miss Catherine Schene, Mrs. Tom Hines, and Miss Mary Goady. In the second car rode Mr. and Mrs. Burger, and their daughter, Mrs. Knapp.

⁵¹ Will Book 295, 470. On December 13, 1946, Thomas J. Hines, the executor of Gaffney's will, compiled a personal inventory of Gaffney possessions as "wearing apparel, and household furnishings, being the furnishings for one room, all in very bad state of repair, value \$100, rent due from Bruce Hoblitzell Company \$345.49, and depositors refund check from the Louisville Trust Company \$2.34, for a total of \$447.83. Thomas Hines died in 1949 before the estate was settled, and as a result his wife Margaret Hines went to court about the estate. \$26, 822.14 was received from the sale of real estate and property, \$ 2,415.86 was received in rent from Bruce Hoblitzell for March 28, 1947 to February 10, 1948, and \$10.44 was collected in miscellaneous receipts. After taxes, fees, funeral and miscellaneous costs were taken out of the estate, only \$12, 323.13 remained.

⁵² Bosse Funeral Home Records.

⁵³ Will Book 340,1-5. Oddly enough, Mary Burger (apparently a relative of Gaffney who doesn't appear in any other documents) and her relatives contested the estate settlement, stating that Gaffney was not of sound mind when he wrote his will, and that she and her family were Gaffney's last living relatives. They took Archbishop Floersh to court, and he agreed to pay the Burgers \$6000 of the estate. The estate was turned over to S.L. Greenebaum, and went to court one last time, on September 26, 1949. It appeared that there was a sum of \$5,754.41 in possession of Thomas Hines that belonged to Gaffney's estate and that Hines died before he could distribute it. The money was awarded to Archbishop John Floersh. Will Book 327, 143-4.

faith, his family, and his profession.⁵⁴ He was also a survivor, having lived through three wars, and buried nine members of his immediate family.

Although he died without any direct heirs, his true legacy is his architecture.

Even though frustratingly little is known about Gaffney's personal life, records indicate that he received no classroom training. As previously mentioned, he began his career in 1881 at the age of eighteen, working as a draftsman for the prominent Louisville architect C.J. Clarke.⁵⁵

Charles Julian Clarke (1836-1908) was educated at the Universities of Kentucky and Louisville, but received his architectural training in the firm of H. P. Bradshaw and Brothers, English architects who immigrated to Kentucky. He was later made a partner of the firm, and eventually ventured out on his own.⁵⁶

Gaffney worked for Clarke from 1881 until 1891, when he became a draftsman for the firm of Curtin and Hutchings.⁵⁷ Cornelius Curtin (1853-1926) and J.B. Hutchings (1859-1916) were both Louisville natives, and Curtin, like Clarke, was trained in Bradshaw's office. Curtin's outstanding architectural contribution is his design of the ten-story Columbia Building, which was Louisville's first skyscraper, while Hutchings is noted for being the designer of the Kentucky Building for the Tennessee Centennial of 1897.⁵⁸

Gaffney's stay at Curtin and Hutchings was short-lived, for in 1892 he took a job as an architect working for the McDonald Brothers architectural firm.⁵⁹ This partnership, which consisted of four brothers, was established in 1878, but by 1891 was going so well that it had been said that "no less than 100 buildings

⁵⁴ Stratton O. Hammon, Telephone interview. 2 February 1996. Hammon, an architect, was practicing architecture in Louisville around the end of Gaffney's career.

⁵⁵ Caron's City Directory of 1881, Louisville, Ky.

⁵⁶ Julian Oberwarth, A History of the Profession of Architecture in Kentucky, 17-18.

⁵⁷ Caron's City Directory 1881-1891, Louisville, KY.

⁵⁸ Oberwarth, A History of the Profession of Architecture in Kentucky, 22.

⁵⁹ Caron's City Directory of 1892, Louisville, Kentucky.

had been erected in seven states" by their firm.⁶⁰

In 1891 C.J. Clarke had formed a business alliance with his chief draftsman, Arthur Loomis.⁶¹ The partnership was one of the exemplary proponents of the Richardson Romanesque style in the 1890s. During that time, they produced such Louisville structures as the Theophilus Conrad House, the George A. Robinson residence, the Levy Brothers Store, and the Louisville Medical College.⁶² In 1892, James Gaffney went to work for Clarke and Loomis as an architect and remained there three years.⁶³

In late 1895 or early 1896, James J. Gaffney formed his own firm. At first, his commissions were mainly residential dwellings, one of the earliest is located at 1411 Highland Avenue.⁶⁴ Abandoning the Romanesque of his former employer, the architect's three-story red brick structure displays influences of the Queen Anne style, with twin turrets crowning the third level. The facade of the house is ornately decorated with sandstone reliefs, most noticeably on a frieze rising above a pair of windows on the third level.⁶⁵ This is one of Gaffney's most unusual structures, its effect heightened by the eccentric ornamentation.

Close to Highland Avenue is the block of Rubel and East Broadway, which Gaffney developed around the turn of the century. The five structures in this grouping, one of which is a double house, are less ornamented than the house on Highland. The two dwellings on Rubel and the one at 1220 East Broadway feature conical turrets on each end. The house at 703 Rubel and the

⁶⁰ Marty Hedgepeth, "A Study of Four Louisville Architectural Firms: McDonald Brothers, McDonald & Sheblessy, Dodd & Cobb and McDonald & Dodd." M.A. Thesis, University of Louisville, 1981, 20, 28.

⁶¹ Architect Arthur Loomis (1857-1934), was born in Massachusetts but raised in Indiana.

⁶² Oberwarth, *A History of the Profession of Architecture in Kentucky*, 22.

⁶³ Caron's City Directory 1892-95, Louisville, Kentucky.

⁶⁴ Gaffney eventually purchased this home from the original owners, and resold it without ever living there. See M.A. Allgeier, *Highland Architecture*, 29.

⁶⁵ 1411 Highland Avenue, Kentucky Historic Resources Inventory.

one on Broadway are fairly similar in scale and massing, each with prominent projecting gables. Both have rounded arches above the entryway, while 703 Rubel has a porch sheltering the entrance.

The buildings at 1222 and 1224 East Broadway are basically twin houses, sheathed in a facade of white terracotta tile. In what would become the characteristic Gaffney fashion, he combined a variety of elements, such as Gothic ornamentation and a Palladian window. The house located at 1222 East Broadway has a three-part bay protruding from the second story, while its neighbor's bay is semi-elliptical.⁶⁶

Several houses designed by Gaffney around the turn-of-the-century contain both Gothic and Renaissance ornamentation. Constructed of red brick, 1161 East Broadway is decorated with five gargoyles projecting from the balcony below the porch.⁶⁷ The dwelling at 609 West Saint Catherine, also a brick residence, contains a pair of gargoyles projecting from the cornices on the second level; and 2102 Cherokee Parkway is adorned by lions' heads extending from the cornice of the portico.

Around 1900, Gaffney renovated two structures utilizing Classical motifs. In 1899, Gaffney renovated an Italianate structure for Mrs. Kate Grigsby of Bardstown, Kentucky, whose husband was a lumber mill supplier and business associate of Gaffney.⁶⁸ Gaffney added the front porch, offset from the facade and complete with Ionic columns. He also changed the staircase in the front hall and all the mantels and hardware on the first level. The architect was a stickler for details specifying to Mr. Grigsby the designs for the hardwood floors. Gaffney stated in a letter to Grigsby that "they have made the designs according to my instructions for all excepting the dining room and will put that

⁶⁶ 1222 and 1224 East Broadway, Kentucky Historic Resources Inventory.

⁶⁷ 1161 East Broadway, Kentucky Historic Resources Inventory.

⁶⁸ Ann Early Sutherland, Personal interview. 23 April 1996.

down any way you would suggest, but without border, we will talk about this hereafter." ⁶⁹

One of the few structures Gaffney designed in a purely Classical style is Repton, located at 314 Ridgedale Road. The original home burned in 1895, leaving only the walls and the foundation. It was purchased at an auction in 1902 by the Moran family who commissioned Gaffney to rebuild the structure to correspond with the original home. This one and one half story brick residence is sheathed in stucco, with a portico on the front of the house supported by four fluted, Ionic columns and two pilasters.⁷⁰ There are many similarities between the interior of Repton and the Grigsby home.

In the tradition of the finest architects of the Arts and Crafts movement, James Gaffney was able to combine interiors and exteriors by taking on the role of interior designer. His talent also extended to furniture designing, but, sadly, all the examples of his work were destroyed by a fire.

Another important commission Gaffney completed around the turn of the century was the J.D. Taggart residence located on Bardstown Road. Gaffney had developed a well-educated, professional, upper middle class clientele by this time. For example, Taggart, the son of the founder of the Fidelity Trust and Safety Vault Company, was a secretary for the wholesale grocery firm of Torbett and Castleman. This two and one-half story residence in the Queen Anne style contains irregular massing and multiple bays. From one corner of the main structure projects a conical turret, which is surrounded on the first level by a pedimented portico.⁷¹ Another house with fairly similar details is the Henry Besten home, designed for the owner of the Besten apartments in Cherokee Triangle. Once again, there is a conical turret with a wrap-around portico on

⁶⁹ Letter from J.J. Gaffney to B.P. Grigsby, dated 20 May 1899.

⁷⁰ Daniel Hogan, "Repton." n.p., 1970.

⁷¹ Taggart House, Kentucky Historic Resources Inventory.

the first story. The residence for Henry Besten's daughter, also located in the Triangle, has an elliptical portico, only in smaller scale.

Another Queen Anne structure in the Highlands which he designed is 2017-19 Murray Avenue, built for candy maker Fred Bauer in 1907. The east side of the house is visually consumed by a large turret, while the rest of the house is a two and one half-story classically-inspired structure, with a two-story Corinthian porch.⁷²

The houses at 1311 Cherokee Road and 2117 Cherokee Parkway are very similar in design, but the facades are reversed. Built in 1905 for Edgar Mullins, president of the Southern Baptist Theological Seminary, 1311 Cherokee is unusual in style, with a corner tower and a wrap around porch similar to the Henry Besten residence.⁷³ The columns supporting the porch are Ionic, but the rounded archway beneath the turret is stylistically reminiscent of the Belvoir Apartments. The residence at 2117 Cherokee Parkway also bears a corner tower, with the porch beneath the tower supported by Ionic columns.

One of the strongest influences on James Gaffney's style was the Arts and Crafts movement, which stemmed from the English designer William Morris's ideals of a "house to be conceived and built as a unified whole inside and out..."⁷⁴ This movement prided itself on quality of materials, sound craftsmanship, and a return to a vernacular architecture. One of the chief American exponents of this movement was Frank Lloyd Wright. This utilitarian ideal is evident in the Highlands home of Dr. B.J. Lammers, where Gaffney incorporated a dentist's office into the structure, with a separate entrance to allow for easy access.⁷⁵ However, this part of the building was so cleverly

⁷² 2017-19 Murray Avenue, Kentucky Historic Resources Inventory.

⁷³ 1311 Cherokee Road, Kentucky Historic Resources Inventory.

⁷⁴ John Milnes Baker, *American House Styles*, 70

⁷⁵ 1833 Windsor Place, Kentucky Historic Resources Inventory.

designed that when facing the facade, it is not evident that the building was anything more than a private residence.

Of all the houses by Gaffney still standing in Louisville, most contain Arts and Crafts influences. J.J. Gaffney and the MacDonald Brothers were the two firms in Louisville during this time period that were designing in this style. However, most of the homes in this area containing these influences were ordered from catalogues and do not contain the fine details of those homes designed by an architect. The residence at 2121 Highland Avenue built for J.H. Waggener around 1900 is similar in scale, roof pitch, front porch with plain columns, and gables to Gustav Stickley's "A Craftsman Cottage" published in June, 1905.⁷⁶ The description of the home, according to Stickley, is "a small cottage that is comfortable, attractive, and inexpensive."⁷⁷ The house located at 1612 Edenside, for example, built for C.H. Yost, a partner in the J. Dautrich Cigar Box Manufacturing Company, is a one and one-half story Craftsman style bungalow with a hipped, red tile roof. This brick dwelling was built in 1911.⁷⁸

Several of Gaffney's Arts and Crafts styled homes are located around the Cherokee Triangle area. Built around 1916 for a Mr. Ember, 1462 Cherokee Road is a two and one-half story brick residence with red tile roofs. Aggregate stone accentuates the gable of the first level porch, which is offset from the center of the facade.⁷⁹ Another home located in the same area which utilizes aggregate stone on the gable is 1228 Everett Avenue, built for Alice Adams. This two and one-half story residence also contains two sets of columnar supports on the front porch. The first pair, located on the outside, are of the Doric style and are massive in scale. The second pair, located on the inside of

⁷⁶ Gustav Stickley, Craftsman Homes, 15.

⁷⁷ Stickley, Craftsman Homes, 15.

⁷⁸ 1612 Edenside, Kentucky Historic Resources Inventory. There has been some alterations to the original facade.

⁷⁹ 1462 Cherokee Road, Kentucky Historic Resources Inventory.

the other set, is horizontally ribbed and are quite large in scale. There is also stone aggregate above the first story window. Similar in massing to the Alice Adams residence is 922 Cherokee Road. This two and one-half story residence contains leaded glass windows in the top gable, which is decorated with half-timbering. The porch, which contains an open pediment, has two sets of Corinthian columns.⁸⁰

The residences at 1458 Cherokee Road and 1358 South First Street are similar in that they both contain a large amount of decorative mosaic tile on the facade. Built for F.A. Gruber in 1912, 1458 Cherokee Road utilizes brown brick on the first level, while mosaic tile work decorates the front of the columns on the porch and in a half-moon shape above the first story window. The second level is orange brick, with two stringcourses of dark gray brick below the cornice, while the roof is red tile.⁸¹

W.B. Doherty, a physician, was the first occupant of 1358 South First Street, built around 1913. This two and one-half story grayish-tan brick residence has a full porch on the first level, with decorative brick work on the front columns. The second level contains two windows, each with decorative brick work around, in-between, and above the windows; the pattern work above the two windows is in a half-moon shape. The gable contains a light-colored stone aggregate, and the apex is sheathed in fish-scale shingles. To complete this riot of color and texture, the base of the gable is banded with a Greek key motif.⁸²

A home almost certainly designed by Gaffney is located at 2517 Top Hill Road. It contains block-like massing, a shallow pitched roof and a sheltered

⁸⁰ 922 Cherokee, Kentucky Historic Resources Inventory.

⁸¹ 1458 Cherokee Road, Kentucky Historic Resources Inventory.

⁸² 1358 South First Street, Kentucky Historic Resources Inventory.

overhang all typical of the Prairie style.⁸³ The architect, however, added rectilinear mosaic patterns above the first story windows to this buff brick structure, and a herringbone pattern of darker glazed brick around the eaves of the building.⁸⁴

Of all of James Gaffney's residential structures, the one that is most unique to him architecturally and stylistically is his home on Upper River Road, which combines Mannerist, Pre-Columbian, and Arts and Crafts styles. Built sometime between 1910 and 1927, this home was used as a weekend retreat by Gaffney until 1928, and it became his primary residence from that date until 1939, when he sold the home and most of the property around it. This three-story multi-color brick structure is block-like in massing and appears externally to be much smaller than it really is; although the home has three stories, the first story is below grade level and is invisible from River Road. A stone, brick and mortar wall, several feet high, surrounds much of the property. A pair of garage doors contains stained glass windows with lily and lotus designs, which are also found in four windows on the first level. The garage has stepped arches above each door, and this stepped brick pattern is mimicked in the two chimneys on opposite ends of the facade. Below the raised entrance on the first level is a large pre-Columbian sun motif, its dark color accented by the white stone foundation which it flanks. On either side of the sun are brick patterns resembling two abstract columns. There is a white wooden hood above the front entrance, displaying the influence of the Arts and Crafts style. An unusual pattern of stone and brick wraps around the top of the home at the roof line.⁸⁵

It has been shown that glazed brick, terracotta, and tile roofs, usually red, became Gaffney trademarks. Although other architectural firms in Louisville

⁸³ See Baker, American House Styles, 113, for a comparative drawing and stylistic description.

⁸⁴ Louisville Landmarks Commission file on 2517 Top Hill Road.

⁸⁵ 4515 Upper River Road, Kentucky Historic Resources Inventory.

such as McDonald and Dodd were utilizing these materials, there was almost always something different, odd, or unexpected about Gaffney's work that made it unique to him and it is this somewhat Mannerist approach which separated him from his colleagues. One firm rather close in style to Gaffney is Joseph and Joseph, but its structures have more Classical influences, and study of the two firms' work suggests more differences than similarities.

One of the sources Gaffney utilized for his materials was the Brazil Clay Company, located in Brazil, Indiana. The company manufactured, among other building products, impervious face brick--light flashes, dark flashes, tan and iron spot.⁶⁶ Another choice material for Gaffney was terra cotta.⁶⁷ For a man who loved color and texture as much as Gaffney, these were ideal materials to allow him to communicate his ideas three-dimensionally in a very expressive and artistic manner.

The Minnie Laib Residence designed by Gaffney at 1161 East Broadway, bears large, white squares of terra cotta on the facade, recalling similar decorations of Chicago architect Louis Sullivan.⁶⁸

Gaffney, as we have seen, also utilized other decorative materials such as glass and tile mosaic, as well as stained glass. The tympanums of the Saint Ives Apartments and the vestibules of the Besten Apartments both contain

⁶⁶Western Indiana's natural abundance of clay made tile yards popular and tile manufacturing flourished from the turn of the century until the Depression. see Scott Zimmerman, "Brazil Brick Story" n.p., 1996.

⁶⁷A term Americanized in the 1880's to mean "any glazed blocks intended for architectural use." In Great Britain, however, where the material resurged in popularity in the mid-1800's, the term was coined to mean "glazed ware." see Michael Stratton, The Terracotta Revival, 13. The Chicago Terra Cotta Company was the first architectural terra cotta factory in the United States. In 1866, a builder by the name of Joseph Glover, of Louisville, Kentucky, began to produce clay imitations of cast iron and stone urns. He relocated to Indianapolis and sold his business to two Chicago florists, which eventually became the Chicago Terra Cotta Company. For more information on this subject see Sharon Darling, Chicago Ceramics and Glass, 161-62.

⁶⁸Louis Sullivan(1856-1924), one of the leaders of the Chicago school of architecture, was an American proponent of terra cotta usage as ornamentation on his buildings. For more information, see William Jordy, American Buildings and Their Architects, 148-49.

mosaic work. Much of the stained glass found in his houses contain patterns inspired by the Arts and Crafts movement. This willingness to use and combine materials and textures keeps Gaffney's structures fresh, alive, and appealing.

Gaffney's idiosyncratic combinations of materials and textures appear in several of his apartment structures in Louisville which he designed and are still standing today. One that was demolished in 1982 was The Saint Charles Place Apartments, built about 1901-2 and located at 252-531 South Second Street. This was a U-shaped, three story apartment house constructed of red brick with buff brick and stone trim and adorned with decorative details and Classical motifs.⁸⁹

Three other horseshoe-shaped apartment structures by Gaffney are similar in construction, scale, and massing. Garden apartments with courtyard plans were fairly common in Louisville between 1910-1920. According to preservation consultant Carolyn Brooks, they were "typically located in suburban neighborhoods where land was less expensive and lots were larger. These apartments were intentionally blended into their surroundings by placing these units in a landscaped setting and retaining a residential scale."⁹⁰ The Thierman Apartments, one example, located at 416-420 West Breckenridge Street, was constructed in 1913. This three story building is constructed of two tones of orange glazed brick and is in the Craftsman style.⁹¹ Additional features of this complex are a landscaped courtyard, multiple entries, and a balcony for each unit.⁹²

The Lincoln Apartments, located at 1026 South Fourth Street, and the Walden Place Apartments at 1726 South Second Street, both in Old Louisville,

⁸⁹ St. Charles Place Apartments, Kentucky Historic Resources Inventory.

⁹⁰ Carolyn Brooks, "The Cumberland." National Register Nomination Form. 1995.

⁹¹ Thierman Apartments, Kentucky Historic Resources Inventory.

⁹² Carolyn Brooks, "The Cumberland." National Register Nomination Form. 1995.

are very similar in scale and massing. Both are three stories high with projecting bays. The Walden Place Apartments, built around 1913, are constructed of yellow brick with darker brick used as quoining. They display the influence of Classical Revival and Mission Styles.⁹³ The Lincoln Apartments are ornamented with pressed metal hoods with lions' heads located over the entryways. The light colored brick, decorative tile work, and the masonry are reminiscent of the Mission Style.⁹⁴

The Magnolia Apartments, located at 104-112 East Magnolia Avenue in Old Louisville, were constructed in 1911. This three story structure is situated on a corner lot and spans half the block of Magnolia. The first two levels are yellow brick, with the third level containing alternating bands of yellow and red brick. The porches project from the building, with the tops of the support on the second level resembling Corinthian capitals.

Another corner-lot structure is the Saint Ives Apartments located on Second and Oak Streets in Old Louisville. Four stories high on a raised foundation, this building was built in 1914 and displays the influences of a variety of architectural styles. The predominant color of the brickwork is dark brown, with vertical courses of tan brick framing each pair of windows. A lighter color brick is also utilized to accentuate the projecting three part bays. The corners of the building have decorative patterns in the brickwork below the third and fourth stories. One of the most striking features of the building is the mosaic door surround in bright colors, with gold trumpets and spirals and the words "Saint Ives." The roof of the building is constructed of red tile.⁹⁵

Not only did Gaffney have a large amount of residential commissions in Cherokee Triangle, but he also designed apartment buildings in the area. The

⁹³ Walden Place Apartments, Kentucky Historic Resources Inventory.

⁹⁴ Lincoln Apartments, Kentucky Historic Resources Inventory.

⁹⁵ St. Ives Apartments, Kentucky Historic Resources Inventory.

Belvoir Apartment building, located at 2227 Cherokee Parkway, was Gaffney's own residence for several years after the turn of the century. The fact that the architect lived in the Highlands area probably generated some of his business. Built around 1903, this four story building is composed of rusticated limestone on the first level, dark red brick on the second and third levels, and alternating bands of light and dark brick on the fourth level. This building is notable in Louisville's architectural history due to its Art Nouveau motifs, mainly displayed on the first story with its rounded windows and tympanum above the entrance with a distinct pattern and the word "Belvoir" above the doorway.⁹⁶

The Besten Apartment Complex, dating to 1906 and located at 2014 Cherokee Parkway, is quite eye catching due to its massing and its location. It is situated on a corner lot, and can be seen from Bardstown Road and the Cherokee Triangle. This four story buff brick structure contains a rusticated limestone base, with a red tile roof extending over one entrance. The second and third stories contain horizontal bandings of darker brick and the fourth story contains diagonal cross bandings forming a diamond pattern. A conical tower flanks one end of the structure and there are several dormer windows projecting from the red tile roof.⁹⁷

Across the street from the Besten Apartments stand the Park-View Apartments, located at 1330-1334 Cherokee Road, and dating to 1907.⁹⁸ These apartments complement the Besten, as the three story structure is adorned with part of the facade in brown brick with horizontal banding of light brick. The other part of the structure is solid tan brick on the top two levels. A

⁹⁶ Originally located only on the corner lot, an addition to the structure was made later. For more information see Belvoir Apartments, Kentucky Historic Resources Inventory.

⁹⁷ Besten Apartments, Kentucky Historic Resources Inventory.

⁹⁸ Although this structure was incorrectly attributed to the Joseph and Joseph architectural firm in the Kentucky Historic Resources Inventory, the location, the date of construction, the massing, and the decorative brickwork and detailing of this complex suggest the Gaffney style. If not solely by Gaffney, then perhaps it could have been a joint effort between the two firms.

massive two story portico containing Ionic columns faces the park. There are stacked courses of brickwork on the roof of the structure similar to those of Gaffney's residence on River Road.⁹⁹

Of the institutional structures that Gaffney designed, all that remain are pictures, documents, and memories. One of the most monumental of his commissions was the annex to the main building of Saints Mary and Elizabeth Hospital, completed in 1911. This structure, which was located at Twelfth and Magnolia Avenue, has massing somewhat similar to the Besten Apartments'. The Catholic Woman's Club Tenth Anniversary News described the building as being "equipped with the most improved means for lighting, heating, and sanitation. It contains seventy-four private rooms, three large airy sun parlors, four surgical and four medical wards, three operating rooms, two for general surgery, the third for special treatment of eye, ear, and throat troubles, and a well-equipped pharmacy."¹⁰⁰

Gaffney also designed one part of the Waverly Hills Tuberculosis Sanitarium, constructed in 1911, and located on Dixie Highway. Because of stylistic similarities, his building was believed to be the two-story frame and half-timbered structure with a hipped roof. This complex was established around 1909-11, and destroyed in 1996.¹⁰¹

The commercial projects that Gaffney was involved in varied in use, type and style; few remain and the ones that do have been altered. The Bernheim Store Building, located at 213-217 East Jefferson Street, was built in 1910. The top two levels are constructed of dark brown brick, but the first level has been modified. In a newspaper account of the time Gaffney was quoted as

⁹⁹ Park-View Apartments, Kentucky Historic Resources Inventory.

¹⁰⁰ Dan Walsh, jr., The Catholic Woman's Club Tenth Anniversary News, 1913.

¹⁰¹ The name was taken from the site, which once held the estate of Major Thomas Hays, which he called "Waverly Hill." For more information see Waverly Hills T.B. Sanitarium, Kentucky Historic Resources Inventory.

stating that "the new buildings will be of near-fireproof construction."¹⁰² The structure contains a wealth of ornamental brickwork, some reminiscent of Pre-Columbian motifs. There is banding on the top left side of the building similar to the decoration on the Besten Apartments. On the second level, on the left side of the structure between the four sets of windows, are three large bees fashioned from tile.

Before major alterations to the facade, the garage located at 217 East Guthrie had similar designs to those on the Bernheim Store Building. This structure was bi-level, with the center portion elevated and containing a mini-tower at each end, and was built by 1917. Above each garage was a pointed arch with a keystone with a "T" in it, presumably for the owner's last name.

The Bosler Fireproof Garage, now altered, located at 423-5 South Third Street, is a monumental utilitarian structure. Built in 1919, it initially stood six stories high and was the first indoor parking garage in the state of Kentucky.¹⁰³ Gaffney fashioned this building in the Romanesque Revival style, and originally the building was capped with a small dome on each end, as well as a central structure, arched and domed. Today, the building stands only two stories high and all that remain are three arched bays.¹⁰⁴

As important as the Bosler Fireproof Garage and the Bernheim Store building are, Gaffney is most remembered for the ecclesiastical buildings that he designed. Their dates range from 1897-1922, all are brick structures, and all are relatively monumental works.

Gaffney's first religious commission was Saint Philip Neri Catholic Church in 1897, located at 236 Woodbine Street in Old Louisville. According to

¹⁰² There originally were four three-story storehouses. See *Courier Journal*, 7 December 1910, 12.

¹⁰³ Jack Welch, "Ghostly Garage." *Louisville Magazine*. n.d.

¹⁰⁴ Bosler Fireproof Garage, Kentucky Historic Resources Inventory.

former Louisville Landmarks Commission research director Marty Hedgepeth, "this church is one of the most outstanding Classical Revival religious structures in Louisville based on the work of Palladio."¹⁰⁵ The exterior of the Church is yellow brick, with the central entry of the church extending out much like the portico, such as that of the very influential Sixteenth-Century Italian architect Andrea Palladio's San Francesco della Vigna, Venice. The front facade contains Corinthian pilasters, capped with a large pediment at the top extending across the entire front, ornamented by dental molding. The doorway is flanked by columns with a pediment above. The side bays echo this design with entries with arched pediments. At the rear of the structure is a gold-domed bell tower so situated that it does not detract from the Palladian facade.¹⁰⁶

The next religious commission Gaffney received was across the Ohio River in Floyds Knobs, Indiana. Saint Mary of the Knobs Catholic Church was constructed around 1908 to replace a former church which had stood on the property. Gaffney designed the structure in the English Gothic style, and was paid a fee of \$150.¹⁰⁷ The bricks, according to St. Mary's historian Tammy Becht, "were made on the Perrin farm by Mr. Bocking from Huntingburg¹⁰⁸. The timber was supplied by the Spriglers."¹⁰⁹

The Church has a tall steeple, topped with a cross, which rises high above twin towers. The structure is somewhat reminiscent of St. Mary's Roman Catholic Church, Warwick Bridge, Cumberland, England, designed by Gothic revivalist A.W. N. Pugin in 1840.¹¹⁰ Gaffney, however, personalized the

¹⁰⁵ St. Philip Neri R.C. Church, Kentucky Historic Resources Inventory.

¹⁰⁶ St. Philip Neri R.C. Church, Kentucky Historic Resources Inventory.

¹⁰⁷ Tammy Becht, "History of St. Mary's of the Knobs." n.d.

¹⁰⁸ Huntingburg, Indiana.

¹⁰⁹ "History of St. Mary's of the Knobs." Becht also states that "the bricklayers were the highest paid men on the job, getting \$3.10 for an eight hour day and the carpenters got \$2.75 a day. The church cost a little over \$19,000. The high altar, some of the statues, and the art windows were donated."

¹¹⁰ For more information see James Macaulay. The Gothic Revival 1745-1845, 292-93.

structure with the glazed brick common to the area and the red tile roof, although this structure is much simpler and less ornate than many of his other buildings.

Another Catholic commission that Gaffney received was the Holy Name Church, located at 2936 South Third Street, in South Louisville.¹¹¹ Completed in 1912, the Church is composed of brown glazed brick accented with cream-colored brick trim. Built in the Romanesque style, it is reminiscent of the Twelfth-Century Church of Santa Maria in Trastevere in Rome. Both have a central gabled section and flanking towers, but the arrangement of Gaffney's building is more symmetrical. Santa Maria's tallest tower contains a clock on the facade, while Holy Name's has a bell tower. Both structures utilize rounded arches and red tile roofs; but Gaffney's structure contains more architectural details, and Santa Maria boasts of painted murals on the facade, large Ionic columns along the front, and statues.¹¹²

Holy Name Parish commissioned Gaffney to design its rectory, which was completed in 1927. This structure, which complements the Church, is a two and one-half story orange brick symmetrical residence.¹¹³

The architect's next two religious commissions were very important to his career, and they are probably the two he is most remembered for today. The first of these, which was completed in 1913, was Saint James Catholic Church, located on Bardstown Road in the Highlands. This monumental cruciform structure dazzles the area due to its dominating presence, bright colors, and

¹¹¹ Louisville architect Stratton O. Hammon, who was practicing during the end of Gaffney's career, stated in a telephone interview on February 2, 1996, that the Catholic Church would not give a religious commission to a non-Catholic during this era.

for information on Holy Name Church, see Kentucky Historic Resources Inventory.

For information relating to Santa Maria, see James Snyder, *Medieval Art*, 319-20.

¹¹³ Holy Name Complex, Kentucky Historic Resources Inventory.

strong Mediterranean flavor.¹¹⁴ Fashioned of two shades of orange glazed brick with a red tile roof, the ornate exterior displays the influence of the Spanish Renaissance, Roman, and Byzantine styles.¹¹⁵ The arrangement of the structure on the site draws from the spirit of San Vitale, Ravenna, Italy, completed 546-48. The multi-leveled church contains an octagonal, double-shell plan with ambulatory, galleries, and semicircular niches.¹¹⁶ However, Gaffney's church has a campanile topped with a copper cross which reaches toward the sky. It is 122 feet high from the grade line to the apex of the cross and contains a 2200-pound bell.¹¹⁷ Cream terra cotta decorates the facade, accenting the stained glass window surround, the decorative pilasters, and the three rounded entryways.¹¹⁸

Stained glass windows imported from Germany¹¹⁹ are placed throughout the structure and below the central dome which spans 56 feet.¹²⁰ At the oculus is a glass eye, with a light behind it to make it appear realistic. There is also sculptural terra cotta ornamentation throughout the interior, for example, displayed by the figures of angels surrounding the dome. This is James Gaffney at his best and most creative.

¹¹⁴ Monsignor Alfred Hourigan, of Louisville, stated in an interview on January 23, 1996, that he had heard from Monsignor Willett, the pastor who was instrumental in Gaffney receiving the commission, that Gaffney had taken some excursions abroad and that this Church was an exact replica of a church in Turkey. However, after several trips to Turkey and much inquisition by Father Hourigan, this rumor could never be proven a fact. The author, also, was unable to locate any information on Gaffney relating to travels of this nature.

¹¹⁵ Saint James Church, National Register Nomination Form, written by M.A. Allgeier, 1982.

¹¹⁶ For information on San Vitale see James Snyder, *Medieval Art*, 118-19.

¹¹⁷ Alfred Hourigan. *St. James Catholic Church, Louisville, Kentucky, Parish History (1906-1981)*, II.

¹¹⁸ One of the few ornaments still surviving today that is as ornate as Saint James is the entrance to the Merchants National Bank, Grinnell, Iowa, 1914, by Louis Sullivan. Author William Jordy states of this building that "the concentration of the visual excitement as a central burst against the peripheral plainness; the blaze of the ornament against the varied reds of the tapestried brick; the sureness and unexpectedness of the size and placement of the openings into the wall..." He could, though, just as easily use this description for Saint James Church.

¹¹⁹ Alfred Hourigan. *St. James Catholic Church, Louisville, Kentucky, Parish History (1906-1981)*, II.

¹²⁰ Saint James Church, Kentucky Historic Resources Inventory.

The architect's success with this Church led to commissions for its school and rectory. The school was constructed in 1924 and displays the influence of the picturesque Tudor and Elizabethan styles. Two stories high of red brick with buff brick accents, there is a string of diamond patterned brickwork between the first and second levels. Three rounded arches mark the entrance which is composed of stone half-way up, consistent with the raised foundation.¹²¹

Saint James rectory was constructed in 1928 of glazed brick and cream terra cotta ornamentation to match the Church. This symmetrical structure is two and one-half stories tall, with a porch, marked by rounded arches and extending across the front. A gable with a window projects from the red tile roof.¹²² Of the pastor instrumental in the commission, Monsignor Hourigan states:

Father Willett was traditional, conservative, orthodox, and conventional in taste and temperament. Gaffney was one of Louisville's most unconventional architects, engaging in dramatic departures from prevailing styles. Yet in some fashion the very unlike pastor and architect worked together happily and successfully over many years to build an entire parish complex..whatever the explanation, one can applaud the results.¹²³

Adath Jeshuran, built in 1919 for the Jewish community, was also in the Neo-Byzantine style.¹²⁴ The architect utilized yellow-glazed tile and decorative color mosaic accents.¹²⁵ This is the only synagogue in Kentucky constructed in the Byzantine style;¹²⁶ however, the critic Lewis Mumford recommended always using the style, stating that " if it were possible for the dome to be used consistently in synagog architecture in America, a very definite step would be taken towards a coherent architectural style, which would give the stamp of

¹²¹Saint James Elementary School, Kentucky Historic Resources Inventory.

¹²²Saint James Rectory, Kentucky Historic Resources Inventory.

¹²³ Alfred Hourigan, *St. James Catholic Church Parish History*, 14.

¹²⁴The synagogue was sold in 1957, when it became the Unity Temple.

¹²⁵Adath Jeshuran Temple, Kentucky Historic Resources Inventory.

¹²⁶ Lee Shai Weissbach, *The Synagogues of Kentucky*, 76-7.

Judaism to a synagog... " ¹²⁷ However, two other temples in the Old Louisville area, the Adath Israel Temple, ¹²⁸ constructed in 1905-6, and the Keneseth Israel Building, dating to 1929, both display Classical influences in their style of architecture.

Even though he was a devout Catholic, Gaffney showed his flexibility in style and ability to master projects to the client's satisfaction and to convince both Catholics and Jews to use his own idiosyncratic integration of Byzantine architecture. Adath Jeshuran contains interesting detail work displaying Eastern influences, such as the Star of David on the capitals of the Ionic columns and at the center of the dome in the place of worship. The stained glass windows contain common Hebrew symbols such as the Torah and the decalogue. The facade of the building is basically in two levels, with the front entrance consisting of three rounded entryways with mosaic tympanums. The top contains slightly rounded arches with a variation of pilasters on each end crowned with narrow, rounded pieces. The facade draws on the Hagia Sophia in Istanbul, ¹²⁹ especially the second level, which mimics the first only in larger scale, and gives the appearance of the actual temple being recessed¹³⁰.

Gaffney's commitment to his work is evident, not only in the buildings he designed, but also in his membership in professional organizations. In 1908, when the Louisville chapter of the American Institute of Architecture was started, J.J. Gaffney was a charter member and a member of the Executive

¹²⁷ Quoted in Lee Shai Weissbach, The Synagogues of Kentucky, 76.

¹²⁸ Keneseth Israel building, Jacob Street, Louisville, Kentucky, built in 1929. The architects were Joseph and Joseph. For more information, see Lee Shai Weissbach, The Synagogues of Kentucky. Adath Israel Temple, 834 South Third Street, Louisville, Kentucky, built in 1905-6. The architects were McDonald & Sheblessy. For more information, see Hedgepeth thesis.

¹²⁹ Anthemius of Tralles and Isidorus of Miletus, Hagia Sophia, Turkey, 532-537. For further study, see James Snyder, Medieval Art, 98ff.

¹³⁰ Constructed in 1925, Adath Jeshuran School is consistent with the temple in materials. The two buildings connect via an iron gateway. The school, more Classical in style, is symmetrically massed and topped with a parapet. For further study see Adath Jeshuran School, Kentucky Historic Resources Inventory.

Committee.¹³¹ In 1914 Gaffney applied for initiation into the national organization of the American Institute of Architects. Although his acceptance date was September 16, 1914, he failed to send in his professional dues, so his membership was never put into effect. Gaffney wrote a letter, dated January 8, 1916, stating that he had:

been in business for eighteen years on my own account, and up to the past two years there never was a season that I did not turn over surplus business to some of our town boys. The lack of business and the shrinking real estate values has brought me to practice economies that I never dreamt of coming to...altogether matters look bright with me, and it will not be long before I square up on all my obligations.¹³²

Unfortunately, times were tough in Louisville and an impending war did not help matters. As previously mentioned, in January of 1917 James Gaffney formed a partnership with his assistant of fourteen years, Carl J. Epping, but from August of 1918 through June of 1919 Epping served in the United States Corps of Engineers Office in Louisville. He and Gaffney practiced together¹³³ until Epping went out on his own in 1924.¹³⁴

James Gaffney reapplied for membership in the American Institute of

¹³¹ Julian Oberwarth. A History of the Profession of Architecture in Kentucky, 43.

¹³² American Institute of Architects, Washington, D.C. file on James Gaffney.

¹³³ In Gaffney's home, office and boarding house located at 437 South Second Street.

¹³⁴ Kentucky Chapter of the American Institute of Architects Archives, Frankfort, Kentucky, file on Carl Epping. Carl Epping was in many ways similar to James Gaffney. Twenty five years Gaffney's junior, he was also an Irish Catholic. He attended Saint Xavier's College in Louisville for the 1901-2 school year, and began working for Gaffney in 1903 as an apprentice draftsman. In 1912-13, Epping studied engineering at the Louisville Institute of Technology, and he taught an architectural drawing night class there from 1913-19. After Epping left the partnership and went out on his own, he was placed in charge of the Designing Department for the Muldoon Monument Company. He also designed Muldoon's office at 808 East Broadway, which, incidentally, was located next door to his own office at 806 East Broadway and his family's bottling company complex, Epping Bottling Works, located in the same block. He applied for membership to the State Board of Examiners and Registration of Kentucky in 1930. He passed his senior examination in 1934, with a grade of 85. Probably one of the most famous commissions of his solo architectural career is the Celtic Cross monument in Cave Hill Cemetery. However, after his career ended, Epping did not leave an architectural legacy behind in Louisville like that of that James Gaffney.

Architects and was accepted in 1921.¹³⁵ He is pictured as a member of the Kentucky Chapter of the American Institute of Architects in 1930, the year he retired.¹³⁶ Gaffney applied for architectural registration in 1935 and on September 17, he was granted certification #148, under exemption class "b", having fulfilled ten years of satisfactory experience.¹³⁷

By the beginning of the Great Depression, this country, Louisville included, had lost interest in the Arts and Crafts movement. Art Deco was alive, well, and flourishing, and more up-to-date materials such as chrome and aluminum, reinforced concrete and steel suddenly became appealing. Skyscrapers, stylized motifs, and architecture with a prefabricated, high-tech appearance had become the architecture of choice. Gaffney chose an ideal time to retire, for the architectural world had changed and no longer had a prominent place for him. In 1930, he was 67 years old--perhaps too old to alter his style to keep up with this new, fast-paced world. Instead, he retired gracefully and with dignity to live a simple life, focused on his Catholic faith. How fitting that the building that he is most remembered for is Saint James Roman Catholic Church.

Gaffney left an architectural legacy in Louisville which includes churches, houses, apartments buildings, and commercial structures. Although he received no formal architectural education and was a local "town boy," this architect was able to take the ideas of those who came before him and combine them successfully, giving them his personal touch to make them his own. His quiet manner and his modesty might have prevented him from making more of

¹³⁵ American Institute of Architects Archives, Washington, D.C. file on James Gaffney.

¹³⁶ Oberwarth, *A History of the Profession of Architecture in Kentucky*, 169.

¹³⁷ Kentucky Chapter of the American Institute of Architects Archives, Frankfort, Kentucky, 1935 minutes book. Beginning in 1930, architects in Kentucky were required to pass an examination in order to be certified. Gaffney did not apply until 1935, five years into his retirement, and was grandfathered in without having to take an examination.

an impact on American architecture, even had he practiced in a larger city such as Chicago. Nevertheless, his obsession with details, his picturesque and eccentric use of color and texture, and his ability to produce well-built structures created a visual statement that enriches Louisville to this day.

APPENDIX I

CATALOGUE OF THE KNOWN WORKS OF JAMES J. GAFFNEY AND GAFFNEY & EPPING

This catalogue lists the basic information as available for each structure. Frequently used references have been abbreviated (see following table). All structures are in Louisville unless otherwise noted. All Louisville addresses were obtained from the Caron Directory of the City of Louisville, (Louisville: C.K. Caron, 1870-1914). Post 1909 street numbers and current street names have been used.

ABBREVIATIONS FOR CATALOGUE REFERENCES

CJ	<u>Louisville Courier-Journal</u>
KHRI	Frankfort, Kentucky Historic Resources Inventory of the Kentucky Heritage Commission (on subject building unless noted).
NRNF	National Register of Historic Places Nomination Form (on subject structure unless noted).
\$	Construction Price of Building

James J. Gaffney 1895-96-1916
 Gaffney & Epping 1917-1924
 James J. Gaffney 1924-1930

Residential Structures:

J.H. Waggener House 1895
 1411 Highland Avenue (Old 1109)

Ornate, three-story, brick Queen Anne residence with a slate roof. Turrets on both sides of the facade are crowned with unusual metal rods.

Decorative motifs accent a panel above the windows on the second floor, the bay window on the first floor, and the area above the entrance. Flemish quality of central cartouche.

Poor Condition.

Sources: M.A. Allgeier, Highland Neighborhood History (Louisville: Highland Neighborhood Association, 1979) p.29.

Edward M. Bobbit House 1898
 1473 South Fourth Street (Old 1639) \$8,000

Three story unusual residential dwelling, which contains a bowed projection from the second and third levels, which forms the porch on the first level. Ionic columns, an arch overlapping the second story, and elaborate terracotta carving add to the unusual facade.

Good Condition.

Sources: American Architecture and Building News (5 Mar. 1898).
 Louisville Landmarks Commission File on Fourth Street.

Gaffney Residence 1898
703 Rubel Avenue (Old 1311)

Two and one-half story Victorian residence.
Symmetric facade which contains a pair of squat corner
turrets with conical roofs and a single window in each
story.
Good condition.

Source: KHRI, written by Hugh Foshee, 1980.

Kate Grigsby House(Gaffney Addition/Remodeling) 1899
207 East Flaget Avenue, Bardstown, KY

This house, built between 1830-50, is a combination of
Greek Revival, Italianate, and Colonial Revival styles.
Gaffney changed all the oak flooring on the first level, the
hardware throughout the house, installed a spiral
stacked staircase, and all the mantels on the first level.
Excellent condition.

Sources: Great Friends Info, unpublished document
written by Ann Early Sutherland, 10
December 1993.
Letter from J.J. Gaffney to B.P. Grigsby, dated
20 May 1899.

J.D. Taggart House(Now Wildwood Country Club) c.1899
5000 Bardstown Road \$11,000

Two and one half story residence with irregular massing
and multiple bays fashioned in the Queen Anne style. A
round turret with conical roof project from one corner
while a circular veranda surrounds the tower,

continuing into the pedimented portico at the entrance.
Burned and rebuilt in a contemporary mode.

Sources: "The House Beautiful," CJ, 28 Jan. 1900.
KHRI, written by Mary Jean Kinsman, 1979.

Thomas Keeley House c.1900
609 West Saint Catherine(Old 607) \$6,000

Roman brick dwelling with French Gothic ornaments on
front facade.
Good Condition.

Sources: "The House Beautiful," CJ, 28 Jan. 1900.
David May, Owner.

Minnie Laib House c.1900
1161 East Broadway(Old 1155) \$8,000

Two and one-half story Roman brick residence with
French Renaissance stone carvings on the facade. The
front porch is supported by octagonal pillars with
stylized capitals, above each at the cornice is a large
gargoyle.
Good Condition.

Sources: "The House Beautiful," CJ, 28 Jan. 1900.
KHRI, written by M.A. Allgeier, 1981.
Kentucky Deed Book 553, pg. 118, Laib to
Clark.

J.H. Caperton House "Rio Vista" c.1900
River Road?(2 miles east of water works) \$11,000

Frame structure in the Colonial style. Architect also
designed interior trim, fireplaces, and furniture in the

same style.
Burned.

Source: "The House Beautiful" CJ, 28 Jan. 1900.

Ophelia Waggener House 1900
2121 Highland Avenue \$8,000

Chateau style dwelling of red brick topped with green
slate roof.
Good Condition.

Source: "The House Beautiful" CJ, 28 Jan. 1900.

Gaffney Residence 1900
705-7 Rubel Avenue (Old 1315-17)

This two and one-half story brick duplex contains a
gabled, standing seam metal roof. The front corners
have hexagonal turrets that are nearly free-standing.
Good condition.

Source: KHRI, written by M.A. Allgeier, 1984.

1222 East Broadway 1901

This eclectic two and one-half story residence has a
facade of white terra cotta tile, a gabled roof, a Palladian
window, and Gothic style ornament. A three-sided bay
projects from the second floor.
Good Condition.

Source: KHRI, written by M.A. Allgeier, 1981.

1224 East Broadway 1901

This two and one-half story residence, a counterpart to 1222 East Broadway, has a facade of white terra cotta tile. A semi-elliptical bay protrudes from the second floor, and Gothic ornaments and a Palladian window in the gable make this building an example of the eclectic style. Good Condition.

Source: KHRI, written by M.A. Allgeier, 1981.

Repton House(Gaffney Renovation) 1902
314 Ridgedale Road

This Classical Revival Home was rebuilt after a fire in 1895, using the walls and the foundation of the original structure. A one and one-half story brick residence sheathed in stucco, the front facade contains a portico supported by four fluted, Ionic columns and two rear pilasters.
Good Condition.

Source: NRNF, written by Marty and Stephen Hedgepeth, 1981.

1220 East Broadway c. 1903

Two and one half story symmetrical orange glazed brick residence with rounded arch over entrance. Turrets on both ends of the facade on the top level, with a gable in between with a window. Classical detailing.
Good condition.

Source: This residence can be attributed to Gaffney because of the massing, the choice of materials, the detailing, and the location.

Henry Besten Residence c. 1905
2026 Cherokee Parkway

Two and a half story brick residence with Colonial Revival details. A circular porch with conical roof and a porte cochere. Brick carriage house in rear. Fair condition.

Source: KHRI, written by Elizabeth Jones, 1977.

2117 Cherokee Parkway c. 1905

Three story Queen Anne residence with Classical detailing on front porch, which is topped with a black tile roof. Above porch is a two-story turret with fish scale roof and unusual finial at the top. Window is on opposite side of turret on third story to give balance. Excellent Condition.

Source: This structure displays elements similar in structure and massing to 1311 Cherokee Road.

1200 East Broadway c.1905

Three story red brick residence with tan brick detailing. Rounded archway surrounding first story window. Portico over entry, with square columns. Unusual metal rods extending from extension on third level.

Good Condition.

Source: This residence can be attributed to Gaffney because of the exterior detailing, the massing, and the location. The extension on the third floor is reminiscent of the bell tower of St. James Church.

Edgar Mullins House 1905
1311 Cherokee Road

Two and one-half story eclectic red-brick residence with corner tower and wrap porch.
Excellent Condition.

Sources: Letter from Gaffney to Mullins dated May 29, 1905 Isla May Mullins, Edgar Young Mullins (Nashville: Sunday School Board of the Southern Baptist Convention, n.d.).
KHRI, written by Denise McNulty, 1977.

Residence of Henry Besten's Daughter c.1907
2102 Cherokee Parkway

Two and one-half story Colonial Revival dwelling comprised of buff brick and limestone trim. Doric columns and lions heads decorate a round portico on the front of the facade.
Good Condition.

Sources: KHRI, written by Elizabeth Jones, 1977.

Alice Adams Residence 1910
1228 Everett Avenue \$6,000

Two and one-half brick residence with stone aggregate above window on first floor and archway on the front of the porch over the entrance. Red tile roof. Four columns in front supporting porch. Classical motifs.
Good Condition.

Sources: House Blueprints, courtesy of Michael Osborne.
Building Permits-CJ, 30 June 1910.

922 Cherokee Road c.1910

Two and one-half story Arts and Crafts structure of red and buff brick, with the attic story containing wooden half-timbering and leaded glass windows. Open pediment porch of wood and limestone Corinthian capitals.
Good Condition.

Source: KHRÍ, written by Mary Jean Kinsman, 1977.

Gaffney Residence, Office, and Boarding House 1910
437 South Second Street

Destroyed

Sources: Gaffney Obituary-CJ, 1 Dec. 1946.
Caron's City Directory.

Gaffney House built 1910-1927(weekend residence until 1928)

4515 Upper River Road

Three story multicolored brick residence on fallaway lot overlooking the Ohio River. Shows influence of Classical details, Arts and Crafts, Prairie School, and Mayan motifs.
Good Condition.

Sources: House Elevations, courtesy of Sharon Higgins.
KHRI, written by Cheryl Davis, 1983.

C.H. Yost House 1911
1612 Edenside \$2,500

Residential bungaloid built on a raised limestone foundation with a full gabled porch across the front with exposed timbering in its gable in geometric patterns.
Facade Altered.

Sources: KHRI, written by Hugh Foshee, 1982.
CJ, 4 May 1911.

Dr. B.J. Lammers House 1911
1833 Windsor Place

Three story orange-glazed brick residence in the Arts and Crafts style. There was an attached one story office to the Bardstown Road side, so that Dr. Lammers could operate his dental practice from his home.
Excellent Condition.

Source: Glenn Kleier, owner.
KHRI, written by Neil O'Connor, n.d.

F.A. Bauer House 1912
2017-19 Murray Avenue \$10,000

Two and one-half story Queen Anne residence. The East side is comprised of a turret, while the two story porch is located under a large gable with a Palladian window which gives balance to the facade.
Good Condition.

Source: Building Permits CJ, 16 July 1912.
KHRI, written by M.A. Allgeier, 1982.

F.A. Gruber House 1912
1458 Cherokee Road

Two and one-half story residence is an example of Arts-and-Crafts style. There is a mixture of brown, orange and gray brick on the facade decorated with mosaic tile work around the arched window and on the front porch pillars.
Excellent Condition.

Source: KHRI, written by Mary Jean Kinsman, 1977.

1462 Cherokee Road c. 1912

Two and one half-story symmetrical brick residence with red tile roof. Stone aggregate above porch entrance. Three-part bay window on right and left side of the facade on the second level.
Good condition.

Source: KHRI, written by Mary Jean Kinsman, 1977.

W.B. Doherty House c. 1913
1358 South First Street

Two and one-half story gabled residential dwelling exemplifying the Craftsman style. An abundance of decorative brick pattern work.
Excellent Condition.

Source: KHRI, written by Marty Hedgepeth, 1982.

2517 Top Hill Road

Two story symmetrical structure with block-like massing. Pyramidal roof. Multicolored mosaic patterns ornamenting windows.
Good Condition.

Source: KHRI, written by Joanne Weeter, 1985.

Mrs. E.J. Clooney Bungalow 1922
1868 Douglass Boulevard

One and one half story bungalow with gabled roof. This house displays more predominant features of Carl Epping than J.J. Gaffney.
Excellent Condition.

Source: House Blueprints, courtesy of Jerry & Portia Brown.

Dr. Alan McNally House 1926
269 Pennsylvania Avenue

Two story frame house with gabled red tile roof. An L-shaped porch has paired brick paired piers and a brick parapet accented with stone coping.

Source: KHRI, written by Marty Hedgepeth, 1982.

Apartment Structures:

St. Charles Place Apartments c.1901-1902
525-531 South Second Street \$100,000

A U-shaped, three-story apartment house constructed of red brick with buff brick and stone trim. Decorative details and Classical motifs adorn the structure. Destroyed.

Sources: CJ, 16 June 1896.
KHRI, written by Mary Jean Kinsman, 1978.

Belvoir Apartments c. 1903
2227 Cherokee Parkway (Old 1525)

Four story red brick apartment building, with the first level constructed of rusticated limestone. Alternating light and dark brick bands decorate the top story. The left part of the structure was a later addition. Good Condition.

Source: KHRI, written by Elizabeth Jones, 1977.

Besten Apartments c. 1906
2014 Cherokee Parkway

Four story eclectic apartment structure with a round tower on one side of the building. Buff brick tile, mingled with dark brown ornamental brick course work on the fourth story. Red tile roof. Good condition.

Source: NHRI, written by Elizabeth Jones, 1977

Park-View Apartments 1907
1330-1334 Cherokee Road

This three story eclectic apartment structure is fashioned with buff and red brick. It utilizes Beaux-Arts motifs. It is a nice complement to the Besten apartments, located across the street. Possibly a joint effort between Gaffney and Joseph and Joseph architectural firm. Good Condition.

Source: KHRI, written by Mary Jean Kinsman, 1977.

Magnolia Apartments 1911
104-112 East Magnolia Ave

Three story apartment building with raised basement. First two levels are yellow glazed brick, while third story contains rows of yellow and red brick, and topped with a wide cornice and a parapet wall.

Source: KHRI, written by Joanne Weeter, n.d.

Thierman Apartments 1913
416-420 West Breckenridge Street

Three-story orange-glazed brick building in the Arts & Crafts style, U-shaped with central courtyard.
Fair Condition.

Source: KHRI, written by Marty Hedgepeth, 1981
Gregg Swem "Going condo: An old downtown residence updates its lifestyle," CJ, 27 May 1986.

Walden Place Apartments c.1913
1726 S. Second Street

Three-story U-shaped residential building constructed of yellow brick with darker brick used as quioning. Displays influence Classical Revival and Mission styles.
Good Condition.

Source: KHRI, written by Joanne Weeter, 1986.

St. Ives Apartments (Dyck Apartments) 1914
1200-1202 S. Second and 200-206 W. Oak

Four story multi-family apartment building displaying the influence of eclectic, Italian Renaissance, and Art Deco styles. Utilizes three colors of brick. A glass paned entry flanked by side lights and set within a mosaic surrounding the door.
Good condition.

Sources: Advertisement for Brazil Clay Company, courtesy of Mary Jean Kinsman
KHRI, written by Joanne Weeter, 1985.

Lincoln Apartments 1918
1026 South Fourth Street

Three story multi-family residential dwelling, U-shaped with twelve projecting bays and pressed metal hoods with embossed lion's heads located over entryways. Decorative tile work and ornamental masonry work reminiscent of the mission style.
Good Condition.

Source: KHRI, written by Joanne Weeter, 1984.

Commercial Buildings:

Central Stock Yards(Built?) 1901

Source: "Under Construction" CJ, 27 Aug. 1901.

Louisville Home Telephone Company 1901
523-525 South Fifth Street(Old 627-629) \$30,000

Four-story building with conical turrets capped with tile roofs on the top front corners of the facade.
Destroyed

Sources: CJ, 15 Aug. 1901.
CJ, 27 Aug. 1901.

Pastime Boat Club
River Road

Destroyed

Source: Gaffney Obituary-CJ, 1 Dec. 1946.

Office Bldg c.1905
5th Between Walnut & Chestnut

Destroyed?

Source: University of Louisville Photographic Archives
#68237: Caufield and Shook Collection

Garage c. 1910
217 East Guthrie

Source: The motifs on the building, coupled with the glazed brick exterior, are in the Gaffney style and similar to Gaffney's residence on River Road.
Facade Altered.

Bernheim Store Building 1910
213-217 East Jefferson \$35,000

Three story commercial building with elaborate tile work and large bee motifs on the facade. First level altered.
Good Condition.

Sources: CJ, 7 Dec. 1910.
Ad for Brazil Clay Company, courtesy of Mary Jean Kinsman

Cumberland Telephone and Telegraph Co.
442-466 West Jefferson(Old 426)

Four story office building very similar to Louisville Home Telephone Co. in design, scale, and massing save for the first level, which has more of an Italianate feel.
Destroyed.

Sources: Caron's 1906 City Directory
University of Louisville photo archives #1671:
Potter Collection.

Bosler Fireproof Garage(Morris garage) 1919
423-5 South Third Street

Two story brick and stucco utilitarian structure divided into three bays in the neo-Romanesque Revival style.
Facade Altered.

Sources: KHRI, written by Marty Hedgepeth, 1978.
Sheldon Shafer "Morrissey Building is Sold,"
CJ, 26 Jan. 1996.
Rachael Kamuf "Historic Morrissey Building
to Change Hands, be Renamed," CJ, 29
Jan. 1996.
NRNF, written by M.A. Allgeier, 1983.

Breslin Building(Fincastle Bldg)(Joseph & Joseph is credited
with the architecture;Gaffney associated with
construction) 1927
305 West Broadway

This six-story, buff brick and terracotta building consists of five bays. It displays a delicate Renaissance treatment coupled with Mediterranean motifs.

Sources: Gaffney Obituary-CJ, 1 Dec. 1946.
NRNF, Breslin Building, written by Marty
Hedgepeth, 1983.

Institutional Buildings:

Waverly Hills T.B. Sanitarium (Gaffney designed one part)
1911 8101 Dixie Highway

Two story frame and half-timbered building with hipped
roof.
Destroyed.

Sources: "History of the Complex," unpublished
document written by Betsy Hatfield, 1988
KHRI, written by Mary Jean Kinsman, 1979
American Architect, XCVI, 21 July 1909, p.8.
Gaffney Obituary-CJ, 1 Dec. 1946.
Leslee Keys and Donna Neary, Historic
Jefferson County

Sts. Mary and Elizabeth Hospital (Annex to Main Building) 1911
12th & Magnolia \$14,500

Elevated eighteen feet above city level, this institution
displays massing much like the Besten Apartments.
Destroyed.

Sources: CJ, 30 June 1911.
CJ, 8 Jan. 1912.
Gaffney Obituary-CJ, 1 Dec. 1946.
Dan Walsh, jr. The Catholic Woman's Club
Tenth Anniversary News, 1913.

Louisville General Hospital(D.X. Murphy is credited with the
architecture; Gaffney is associated with) 1914
323 East Chestnut Street
Destroyed.

Source: Gaffney Obituary-CJ, 1 Dec. 1946.

Ecclesiastical Buildings:

Saint Philip Neri Catholic Church 1897
236 Woodbine Street

Classical Revival style building of two stories in
Palladian style with bell tower with gold roof.
Excellent Condition.

Sources: CJ, 27 Sept. 1995.
KHRI, written by Marty Hedgepeth, 1982.

Saint Mary of the Knobs Catholic Church c.1908
3033 Martin Road, Floyds Knobs, In 47119 \$19,000

Glazed brick church in the English Gothic style.
Excellent Condition.

Sources: Postcard dated 1909, courtesy of Saint
Mary of the Knobs.
Becht, Tammy. "History of St. Mary of the
Knobs." unpublished document, n.d.

Holy Name Catholic Church 1912
2936 South Third Street \$40,000

Holy Name Rectory 1927
2914 South Third Street

Holy Name Church is a brown, glazed brick Romanesque building, coupled with cream-colored brick trim, a central gabled section and flanking towers. Holy Name Rectory is a two and one-half story orange glazed brick symmetrical residence designed to compliment the design the Church. Good Condition.

Sources: KHRI, written by M.A. Allgeier, 1981.
NRNF, written by M.A. Allgeier, 1982.
Souvenir of Golden Jubilee Holy Name
Parish 1891-1941
"The Establishment and Early Growth of Holy
Name Parish," unpublished paper, courtesy
of Catholic Archdiocese Chancery Archives.

St. James Catholic Church 1913
1430 Bardstown Road \$70,000

St. James Elementary School 1924
1819 Edenside Drive \$85,000

St. James Rectory 1928
1918 Edenside Drive

St. James Catholic Church displays the influence of the Spanish Renaissance, Roman, and Byzantine styles. The exterior is orange glazed brick, banded with a deeper shade of orange, and has decorations of cream and terra cotta ornaments. The roof is red tile. The rectory, consistent with the church is style and materials, is a symmetrical two and one-half story residence. The elementary school is eclectic in design, consisting of two stories of red brick, banded, quoined,

and decorated in buff brick. It reflects the influence of Tudor and Elizabethan styles.
Excellent Condition.

Sources: Church Plan/Elevation, courtesy of Louisville Catholic Archdiocese Archives
Construction Photographs, courtesy of St. James Church
KHRI (Church and Rectory), written by Marty Hedgepeth, 1978
KHRI (School), written by M.A. Allgeier, 1980
"Architecture and Description," unpublished document by M.A. Allgeier, n.d.
Fr. Alfred Hourigan, St. James Catholic Church Parish History (1906-1981), n.p., 1981.
NRNF, written by M.A. Allgeier, 1982.
Louisville Survey East Report Oct. 1979 p.80

Adath Jeshuran Synagogue (Unity Temple since 1954) 1919

Adath Jeshuran Auditorium 1925
749-57 South Brook Street

Neo-Byzantine centralized Synagogue with yellow-glazed tile with decorative color mosaic accents. Yellow-glazed tile school in the Classical style and topped with a parapet.
Good Condition.

Sources: Synagogue Seating plan, courtesy of Adath Jeshuran.
Letter from Carl Epping to Mr. Switow, dated 13 December 1922, courtesy of Adath Jeshuran.
Dedication Exercises of the Adath Jeshuran Synagogue, dated Sept. 7, 1919.
KHRI, written by Marty Hedgepeth, 1980.

NRNF, written by Marty Hedgepeth, 1982.
CJ, 1 Aug. 1911.
CJ, 13 Oct. 1911.
Adath Jeshuran Minutes, 7 Dec. 1917, 17 Mar.
1918, 3 Mar. 1919., courtesy of Adath
Jeshuran.

St. Benedict Church 1922
25th & Osage

A temporary structure, which was also the school was built and utilized until 1949, when the permanent church was erected. However, present records do not confirm or deny whether the temporary structure was that of Gaffney & Epping. The cornerstone on the school building is marked "1922" and the structure appears to be in the style of Carl Epping.

Sources: Louisville Herald Post, 27 Aug. 1922.
Louisville Herald Post, 1 Apr. 1922.
Archives of the Sisters of Loretto.
St. Benedict's Golden Jubilee Celebration
Program.

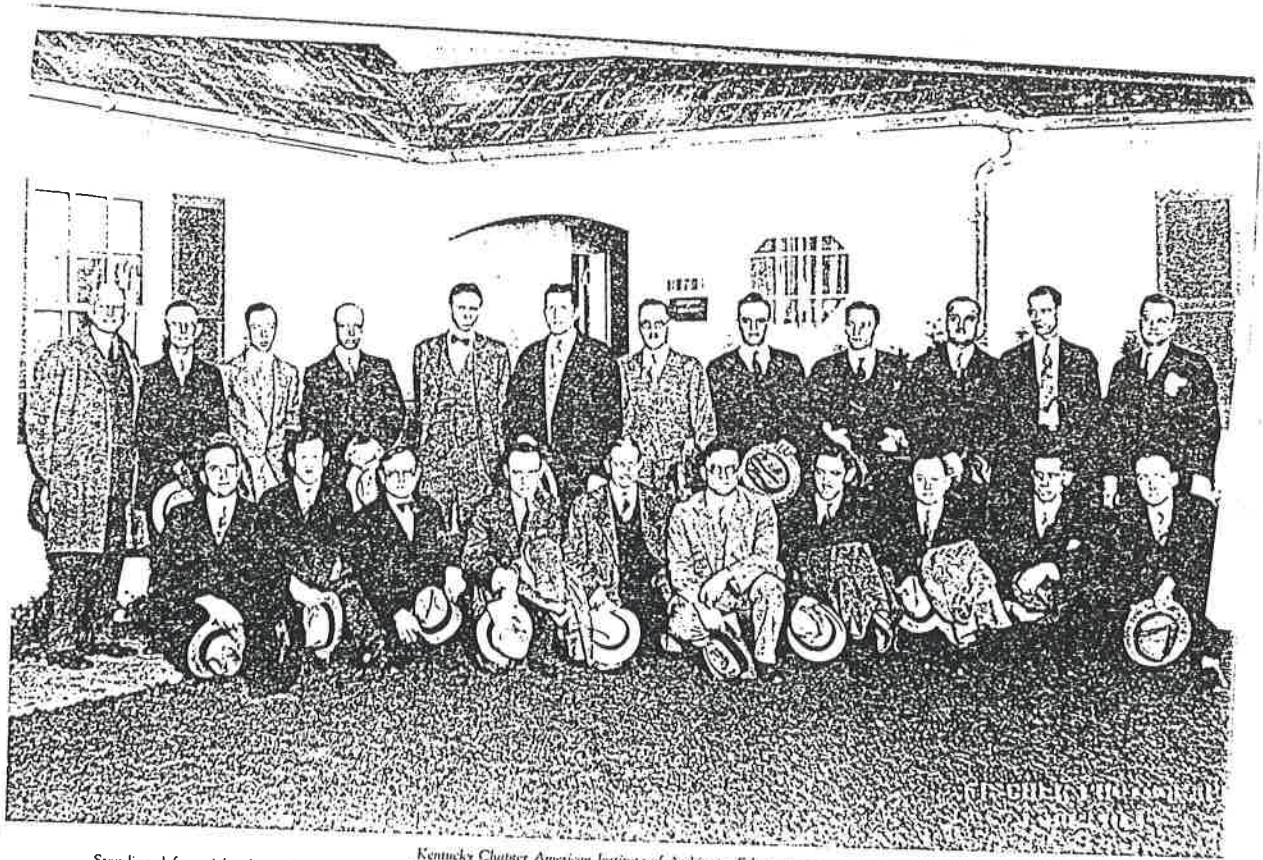
APPENDIX II
FIGURES

20000175 (M) 0000175 (M) 11/15/2000



J.J. Gaffney

Figure 1. JAMES J. GAFFNEY. Oberwarth, C. Julian. A History of the Profession of Architecture in Kentucky. (Louisville: Gateway Press, 1987.)



Kentucky Chapter American Institute of Architects, February 1930
 Standing, left to right: James Gaffney, Hermann Wischneyer, Elliott Lea, Louis Plais, Fred Elwick, Strudwick Arrasmith, Otto Mock, Joseph Kolbrook, Edward Gregg,
 Arthur Tafel, James Hawkins, and Albert Bachmann.
 Kneeling, left to right: Edgar Rastiner, Courtwood Grimes, W. E. Glossop, John Campbell, Frederick Murgan, Fred Shonkweiler, Stratton Hammond,
 Edward Diebold, Hunter Fiskett, and Herbert Redman.
 (Stratton Hammond)

Figure 2. Kentucky Chapter American Institute of Architects, 1930. Oberwarth, C. Julian. A History of the Profession of Architecture in Kentucky. (Louisville: Gateway Press, 1987.) Gaffney is far left, back row.



Figure 3. J.H. Waggener House, 1411 Highland Avenue, 1895.
Photo, Lisa Carpenter.

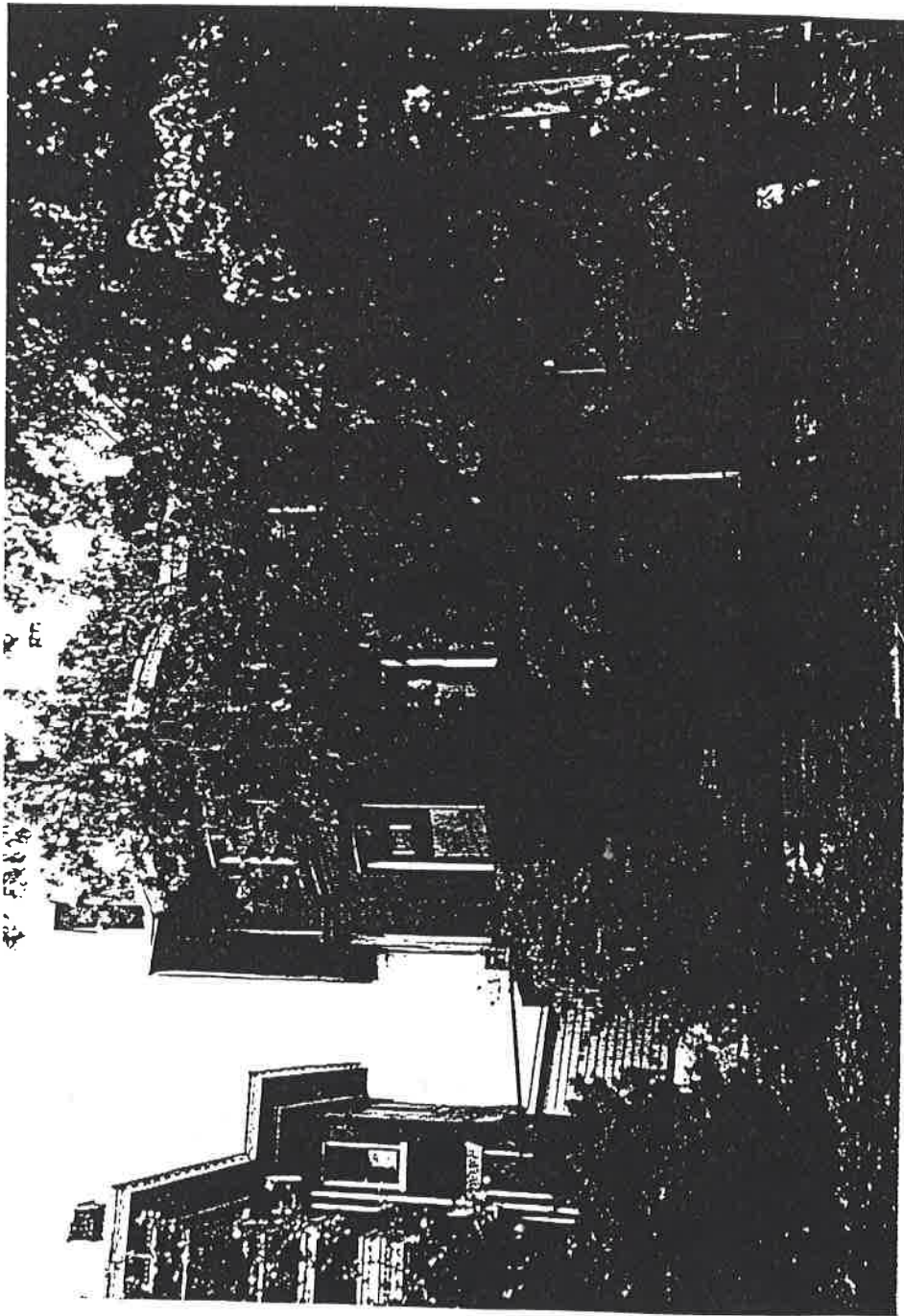


Figure 4. Edward M. Bobbit House, 1473 South Fourth Street, 1898.
Photo, Lisa Carpenter.

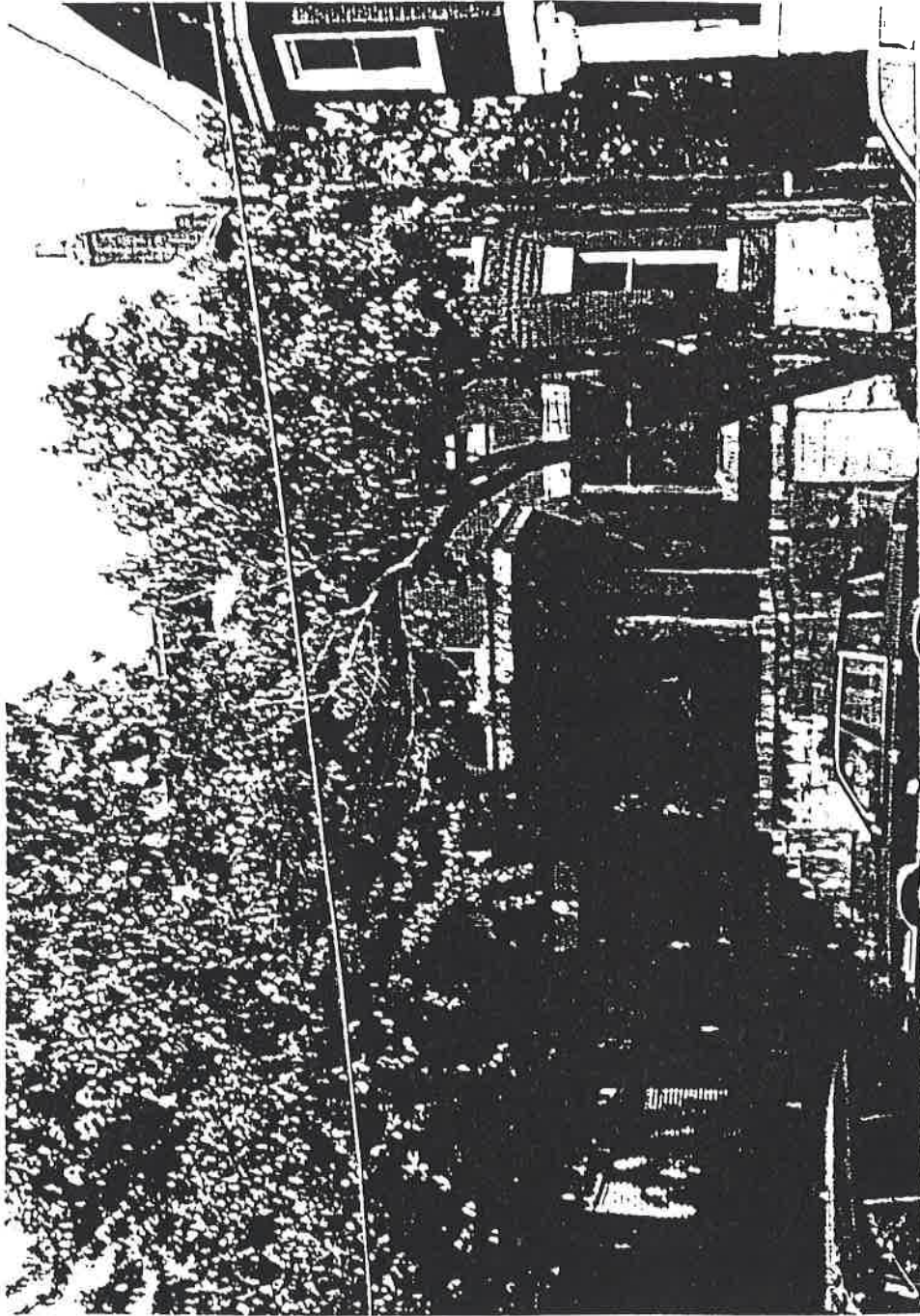


Figure 5. Gaffney Residence, 703 Rubel Avenue, 1898.
Photo, Lisa Carpenter.

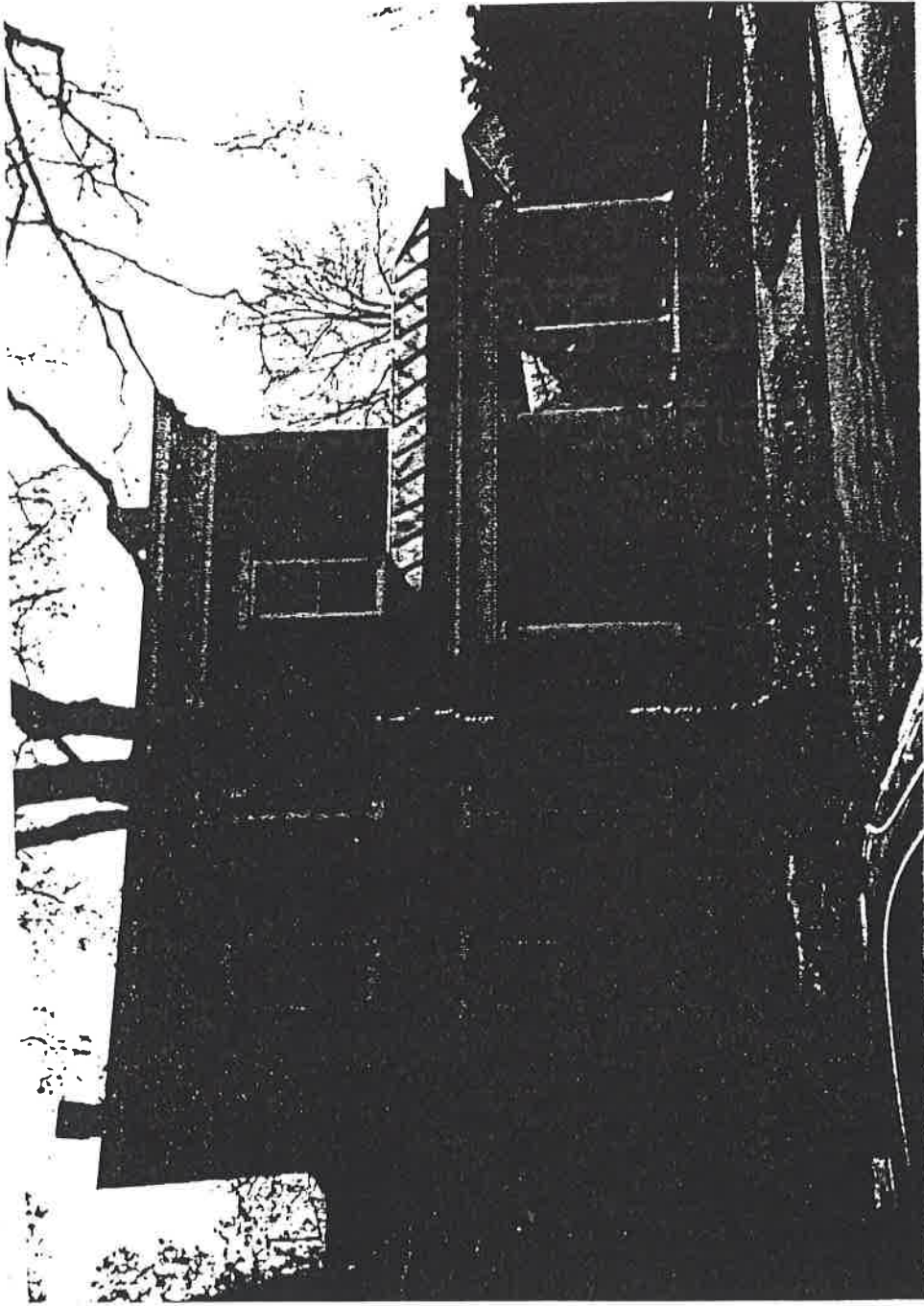


Figure 6. Kate Grigsby House, Barastown, Kentucky, 1899.
Photo, Lisa Carpenter.



Figure 7. J.D. Taggart House, 5000 Bardstown Road.
Photo, Jefferson County Historic Preservation Office Archives.



Figure 8. Thomas Keeley House, 609 West Saint Catherine, c.1900.
Photo, Lisa Carpenter.

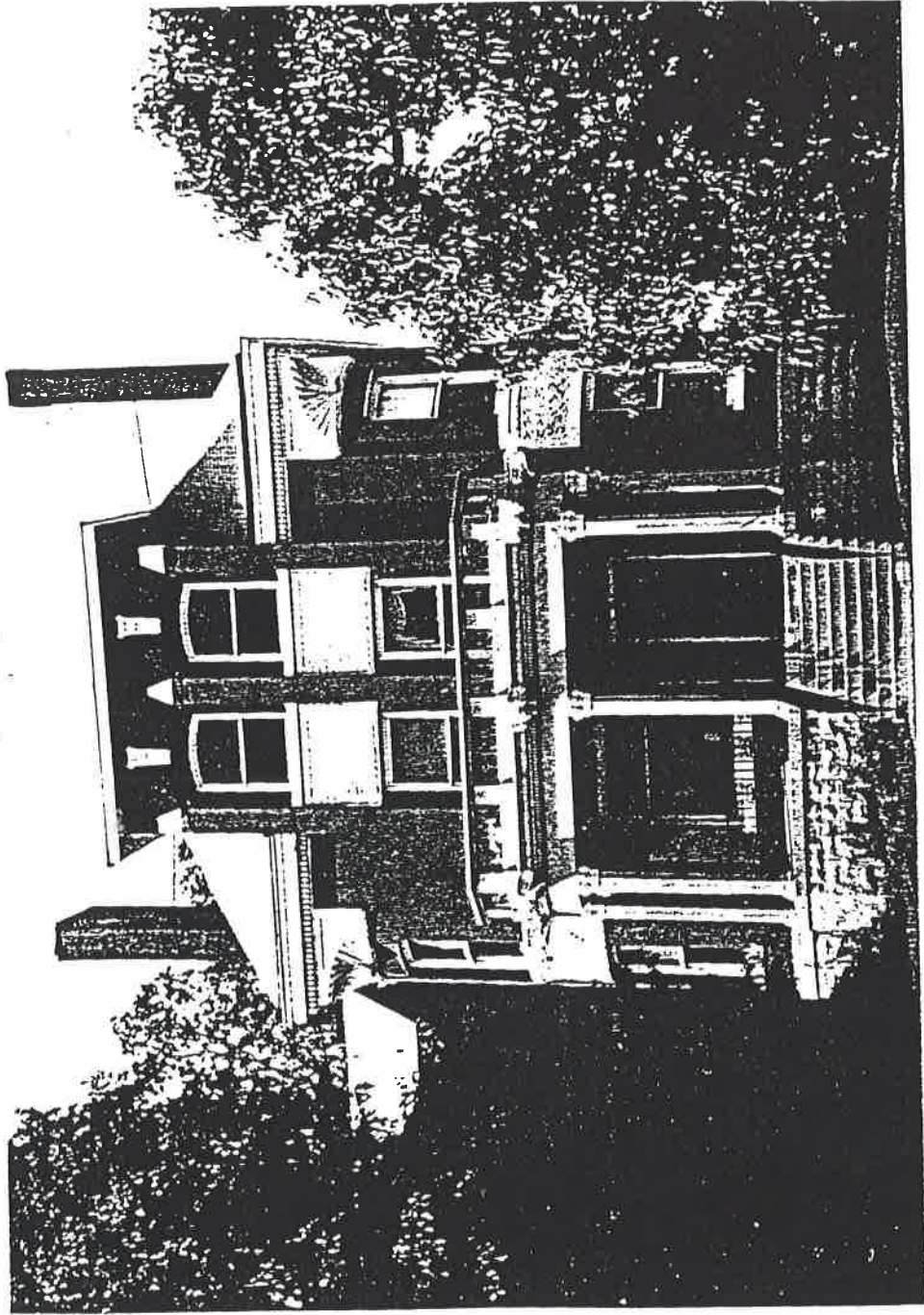


Figure 9. Minnie Laib House, 1161 East Broadway, c.1900.
Photo, Lisa Carpenter.

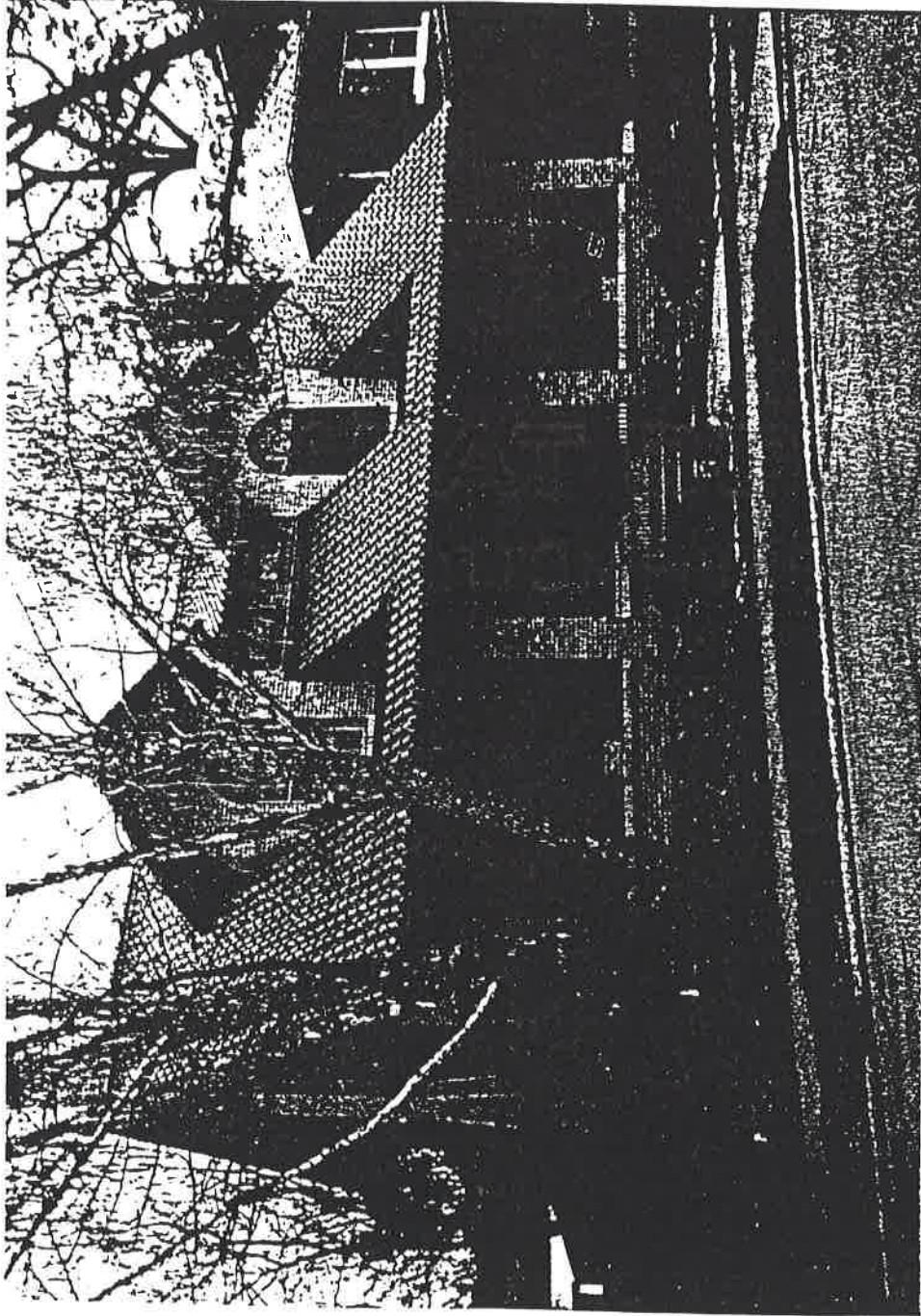


Figure 10. Ophelia Waggener House, 2121 Highland Avenue, 1900.
Photo, Lisa Carpenter.

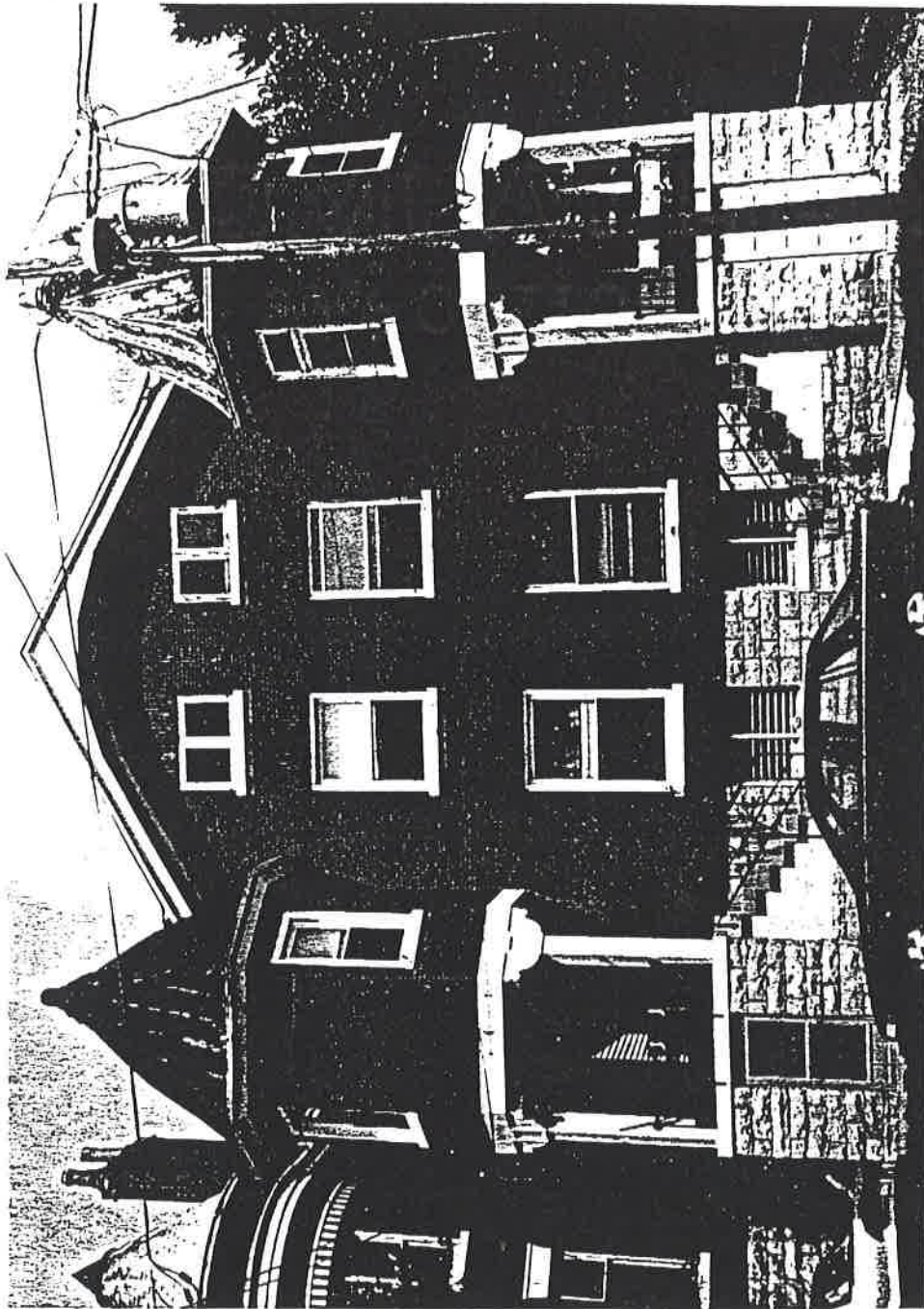


Figure 11. Gaffney Residence, 705-7 Rubel Avenue, 1900.
Photo, Lisa Carpenter.

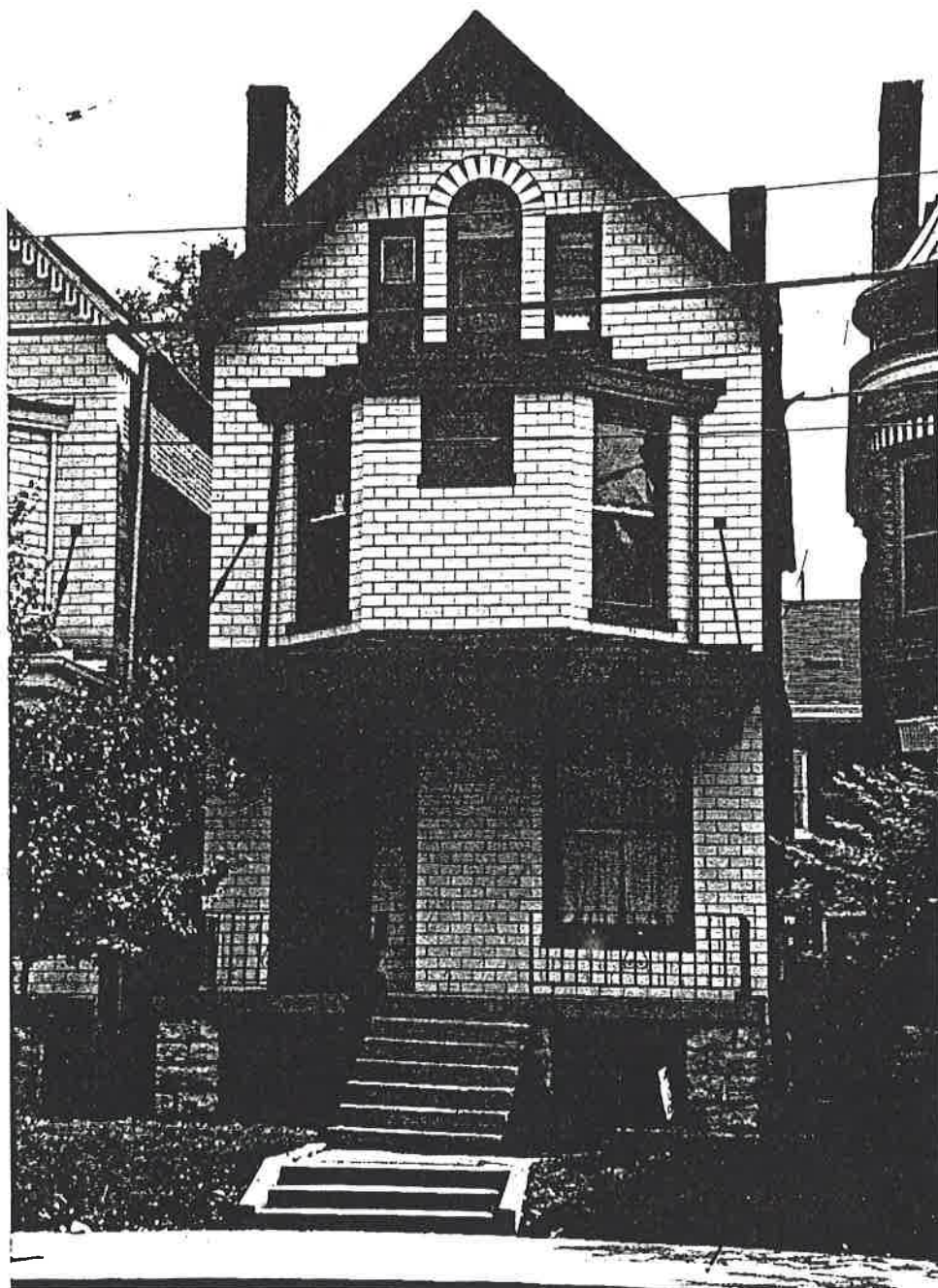


Figure 12. 1222 East Broadway, 1901.
Photo, Lisa Carpenter.



Figure 13. 1224 East Broadway, 1901.
Photo, Lisa Carpenter.



Figure 14. Repton, 314 Ridgedale Road, 1902.
Photo, Lisa Carpenter.

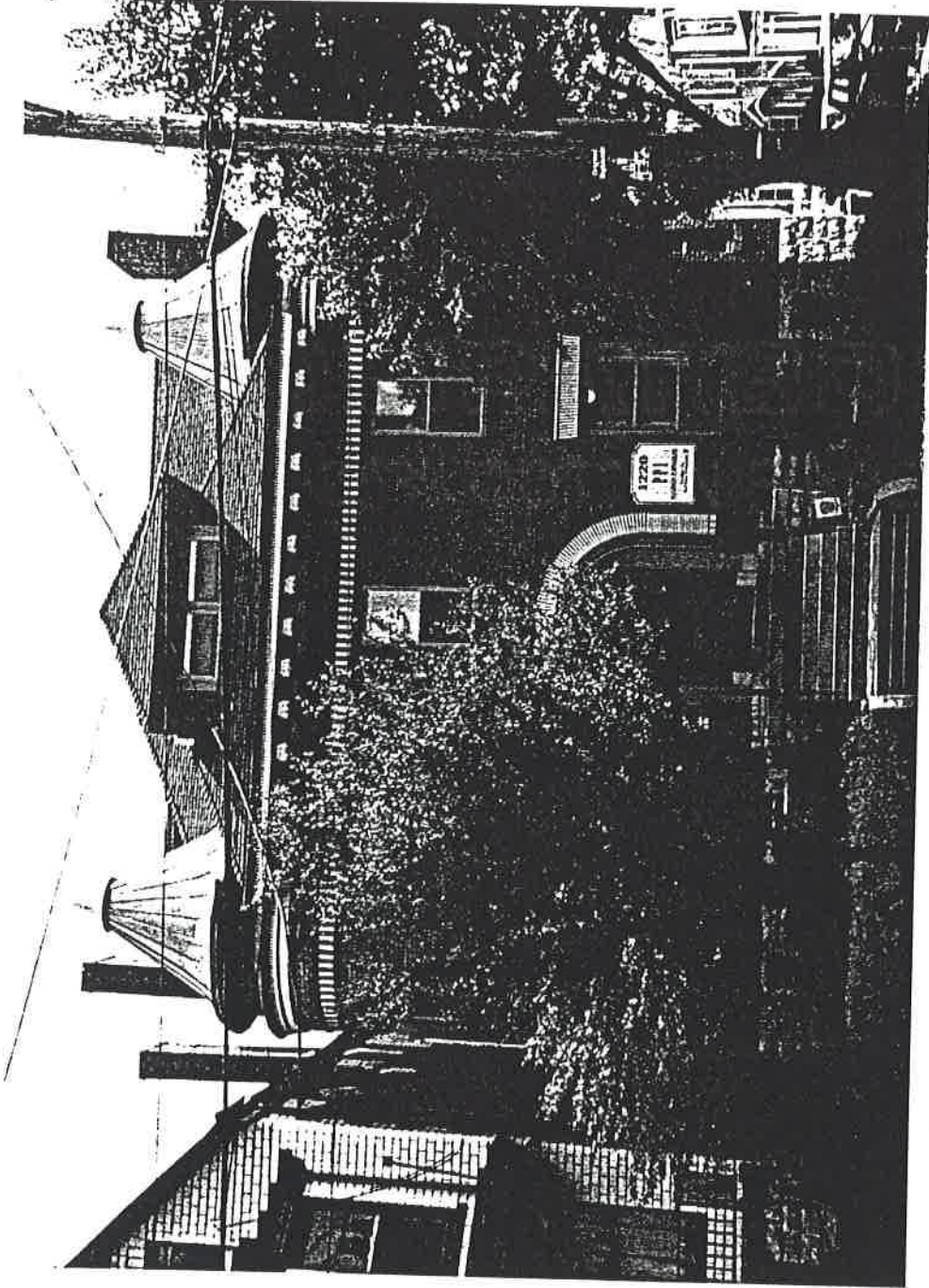


Figure 15. 1220 East Broadway, c. 1903.
Photo, Lisa Carpenter.

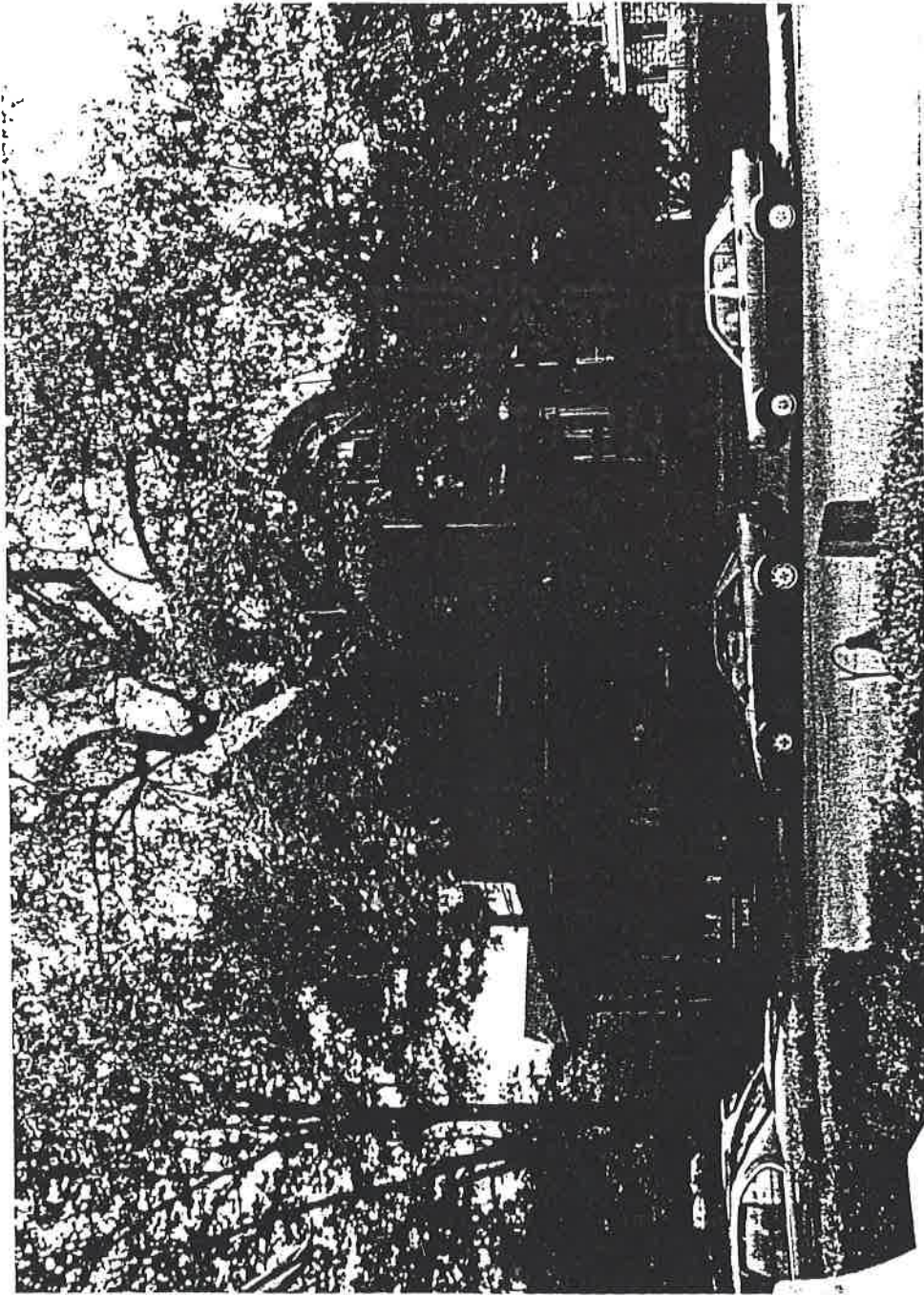


Figure 16. Henry Besten Residence, 2026 Cherokee Road, c.1905.
Photo, Lisa Carpenter.

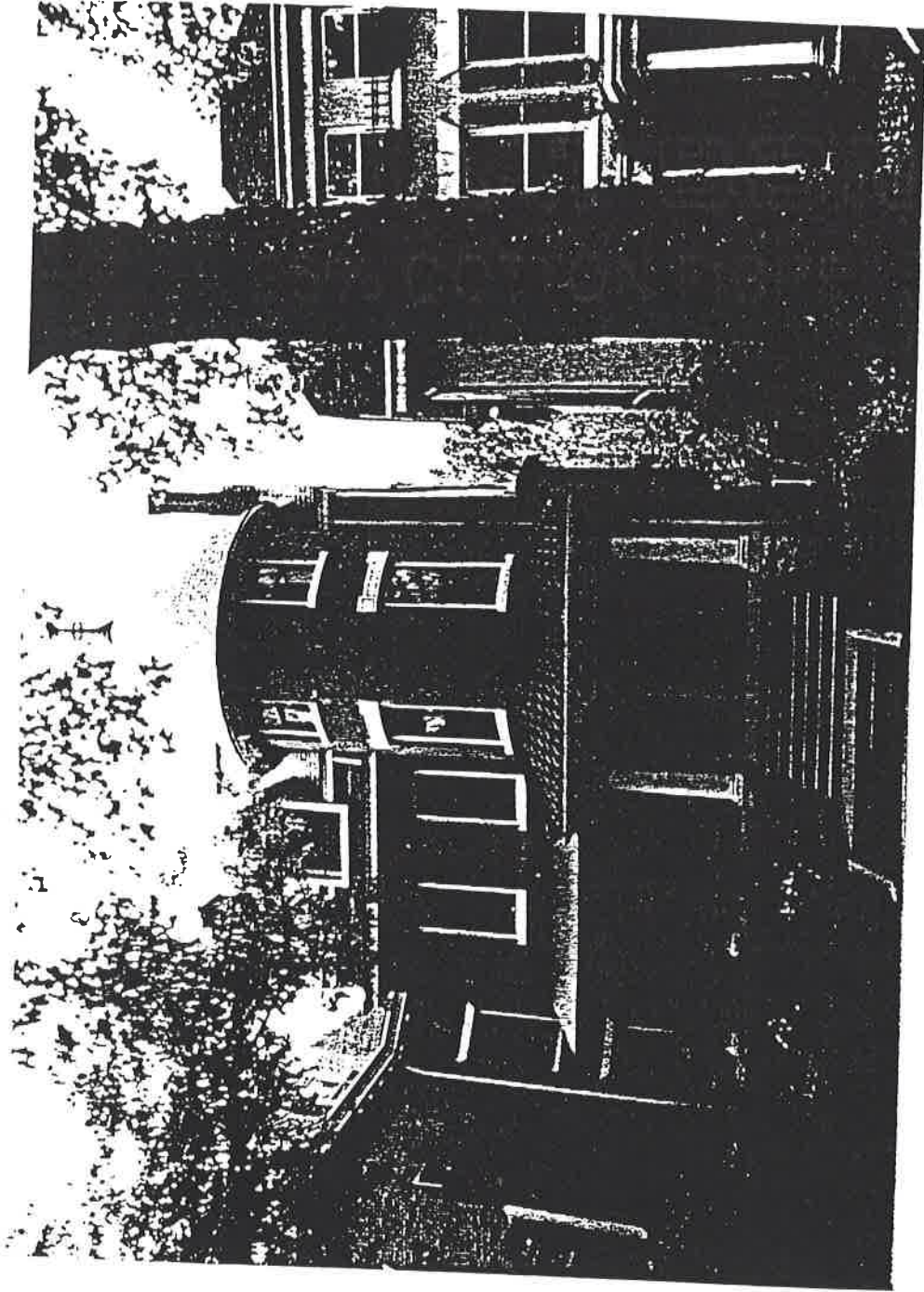


Figure 17. 2117 Cherokee Parkway, c. 1905.
Photo, Lisa Carpenter.

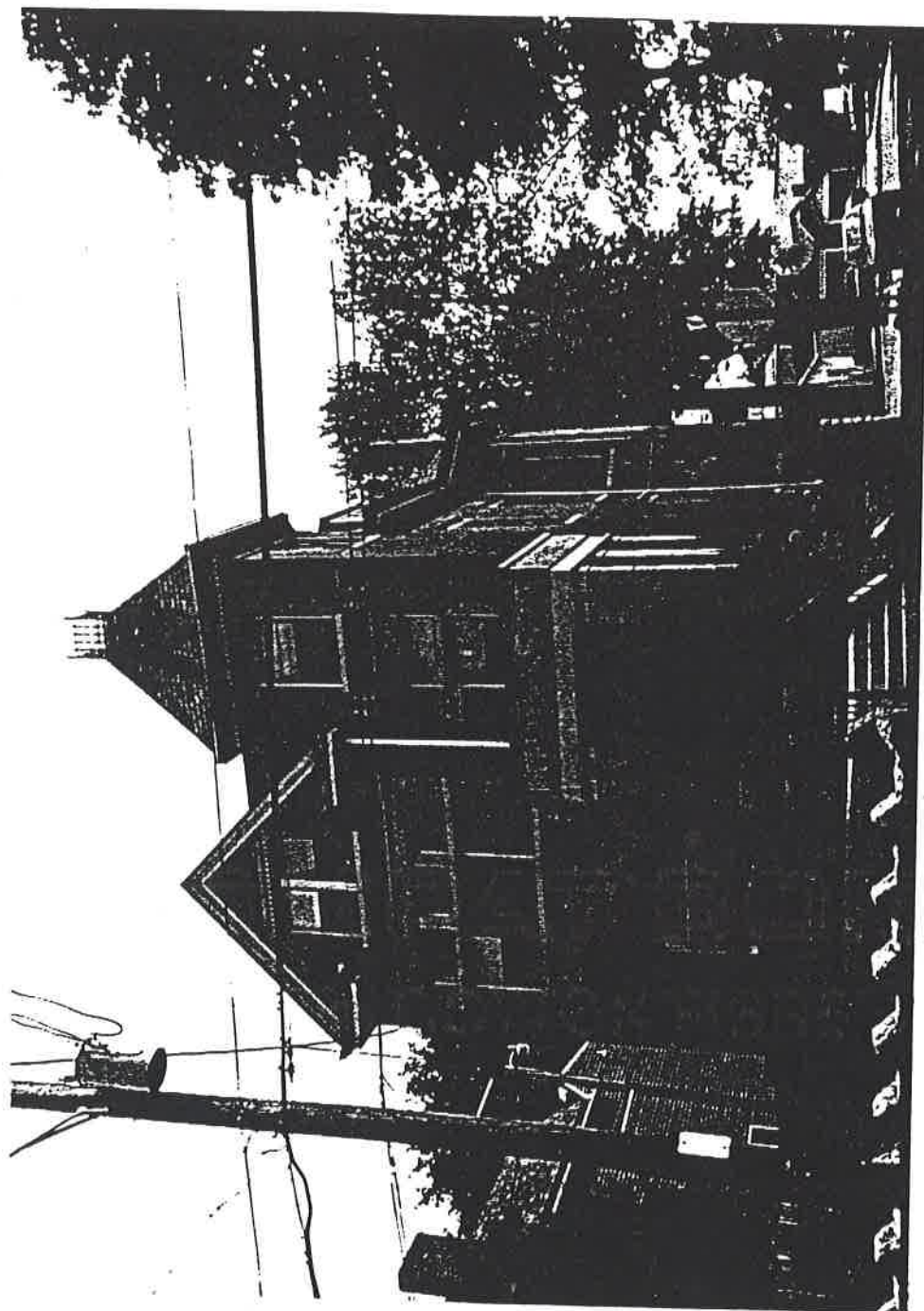


Figure 18. 1200 East Broadway, c.1905.
Photo, Lisa Carpenter.

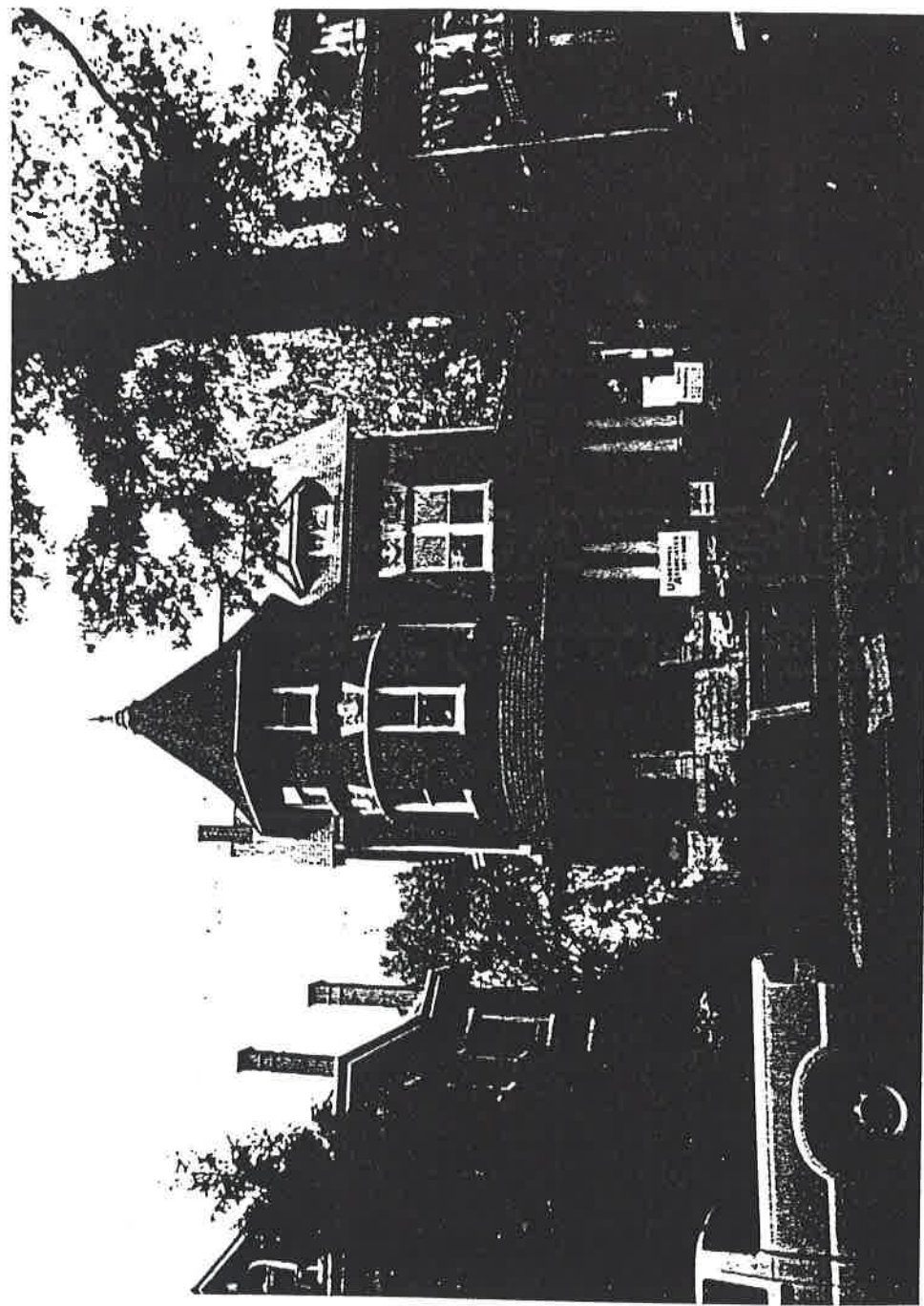


Figure 19. Edgar Mullins House, 1311 Cherokee Road, 1905.
Photo, Lisa Carpenter.

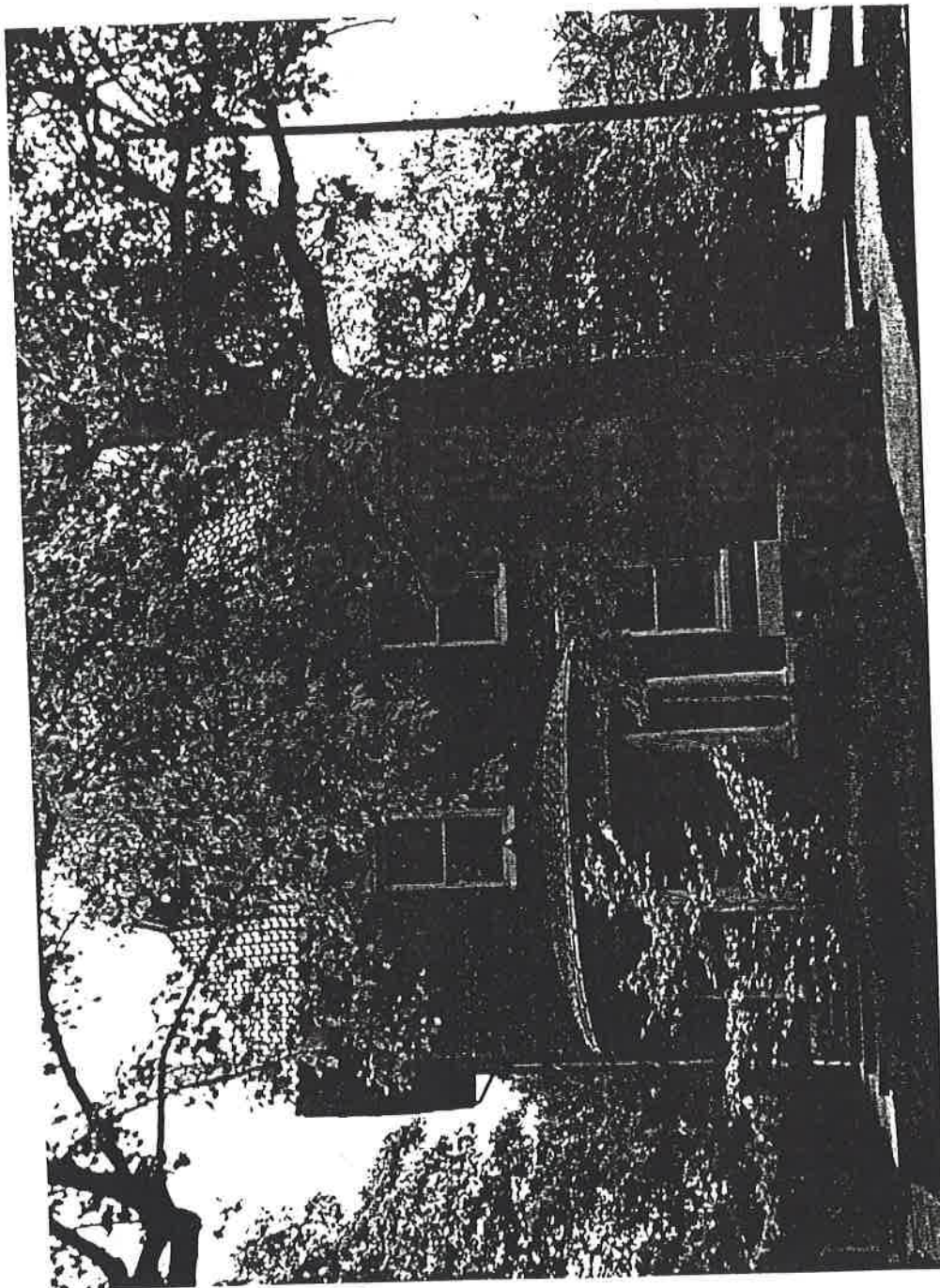


Figure 20. Residence of Henry Besten's Daughter, 2101 Cherokee Parkway, c. 1907.

Photo, Lisa Carpenter.

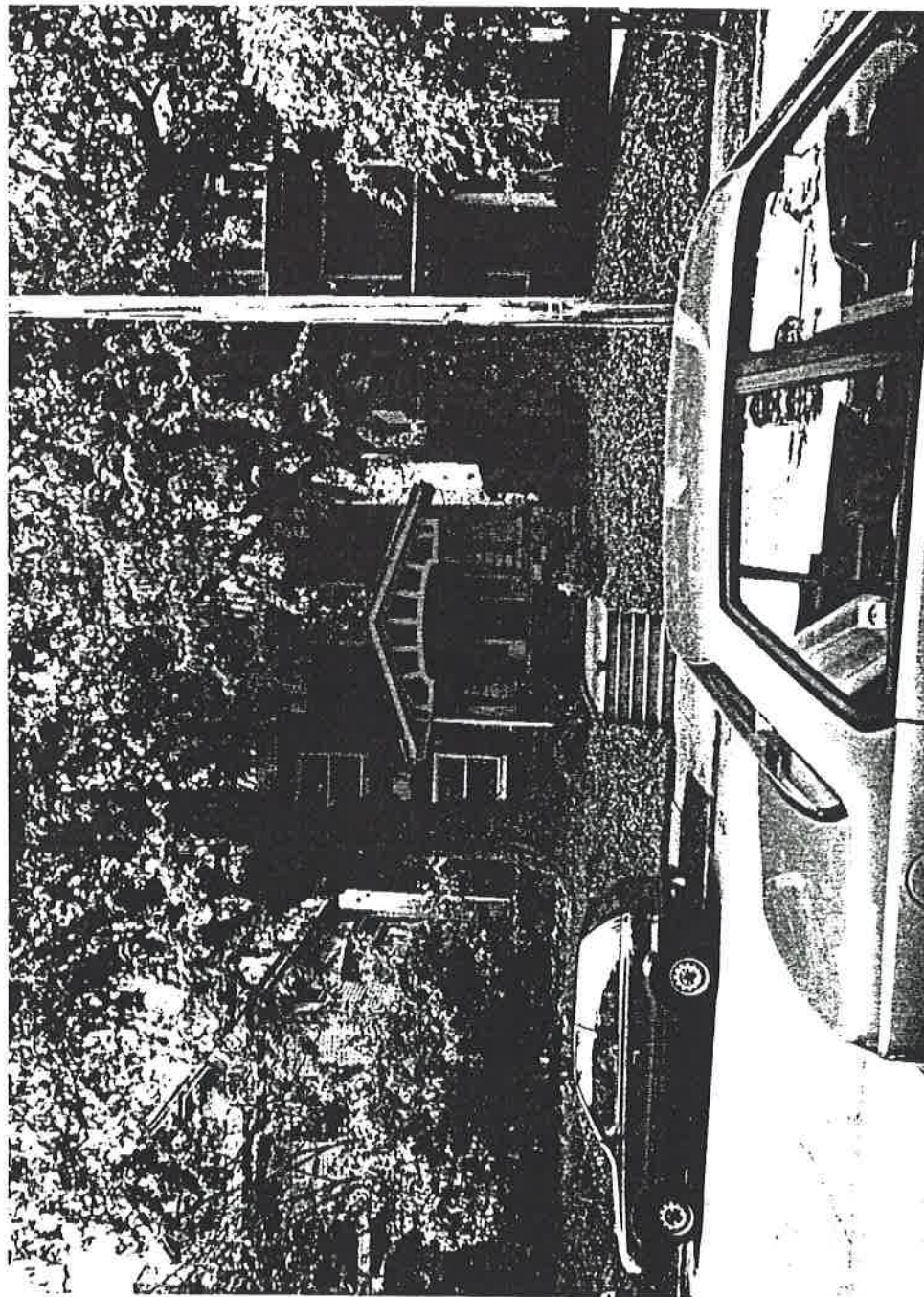


Figure 21. Alice Adams Residence, 1228 Everett Avenue, 1910.
Photo, Lisa Carpenter.



Figure 22. 922 Cherokee Road, c. 1910.
Photo, Lisa Carpenter.

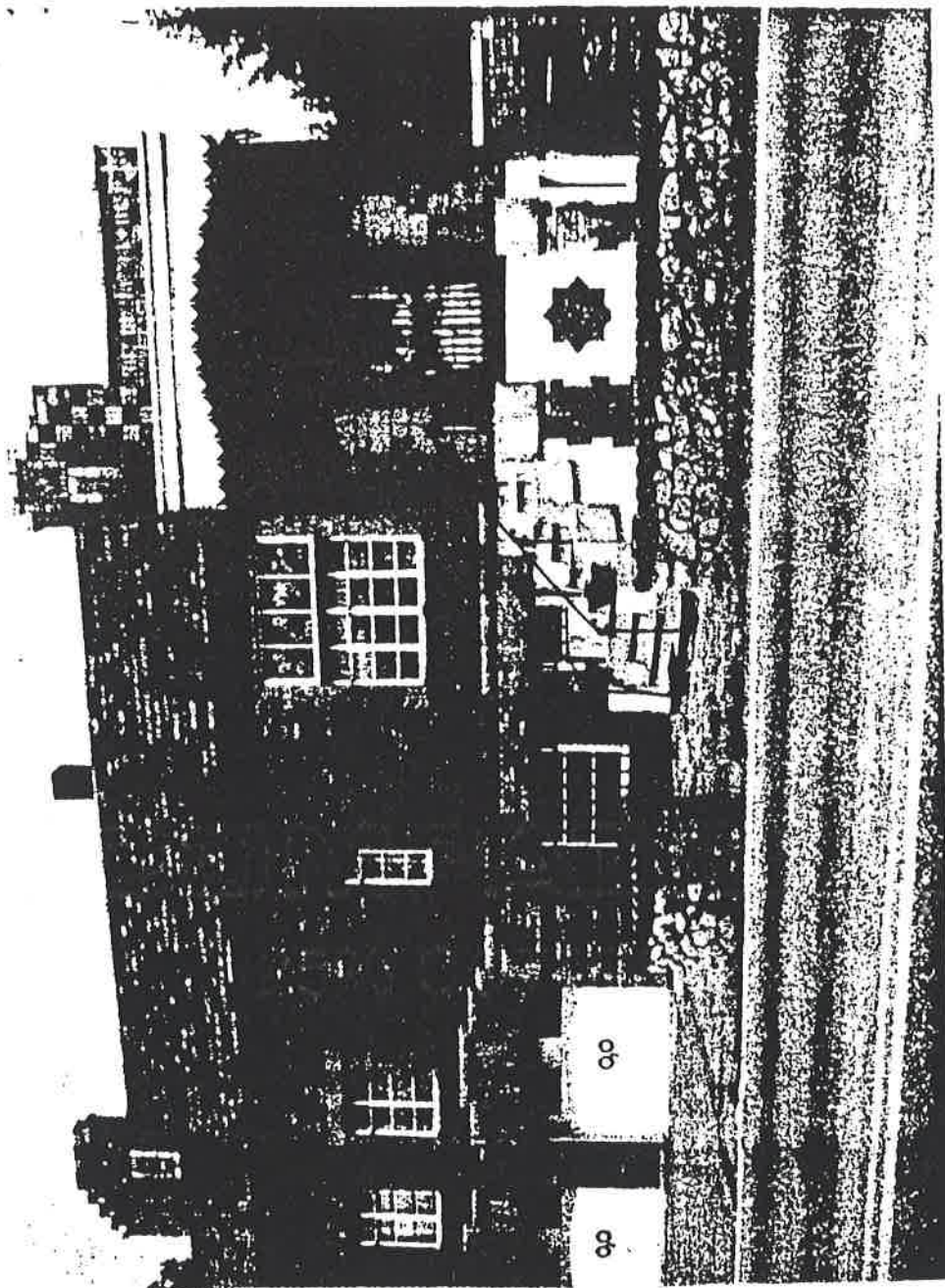


Figure 23. Gaffney House, 4515 Upper River Road, built 1910-1928.
Photo, Jefferson County Historic Preservation Office Archives.

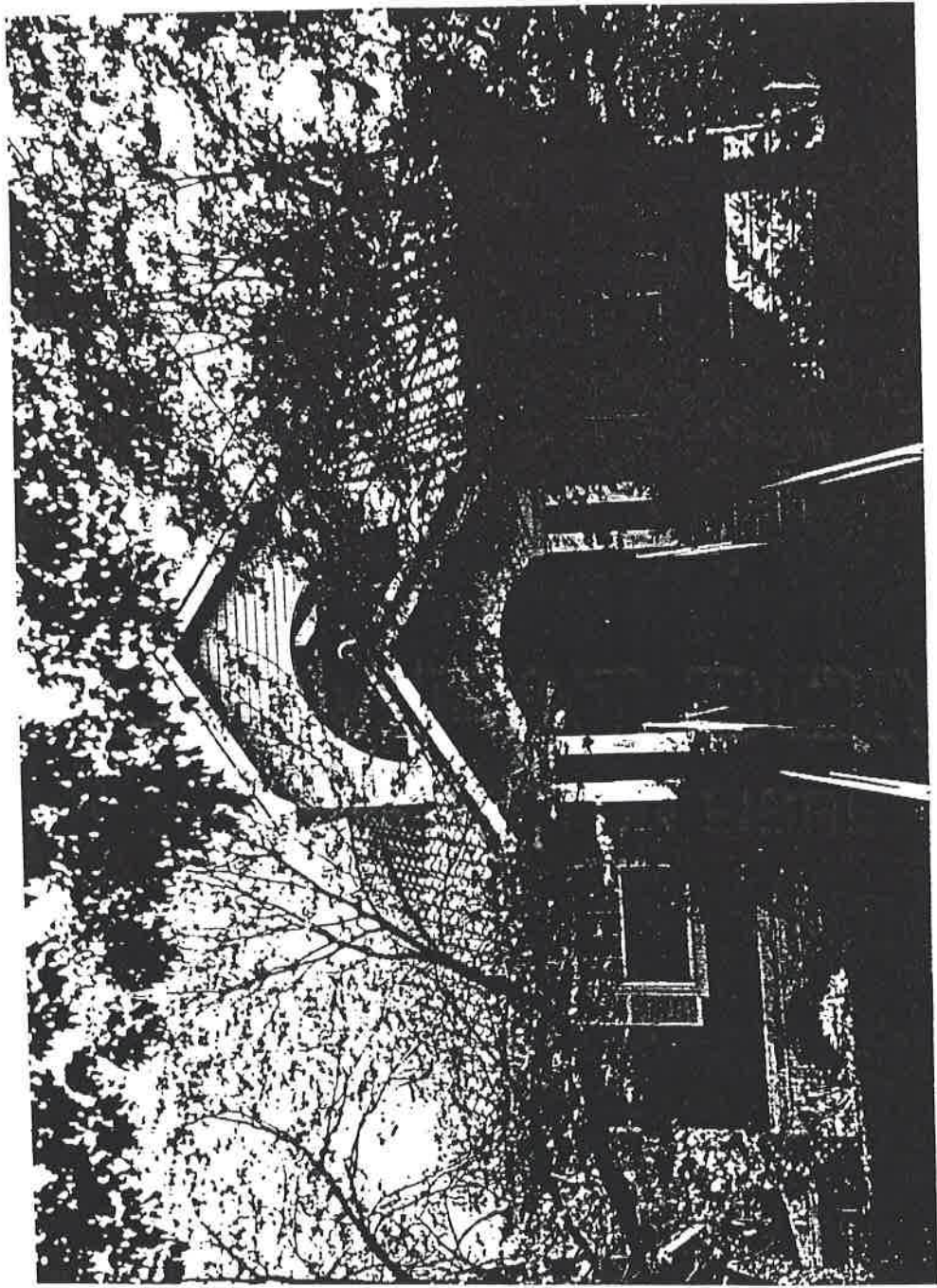


Figure 24. C.H. Yost House, 1612 Edenside, 1911.
Photo, Lisa Carpenter.



Figure 25. Dr. B.J. Lammers House, 1833 Windsor Avenue, 1911.
Photo, Lisa Carpenter.



Figure 26. F.A. Bauer House, 2017-19 Murray Avenue, 1912.
Photo, Lisa Carpenter.

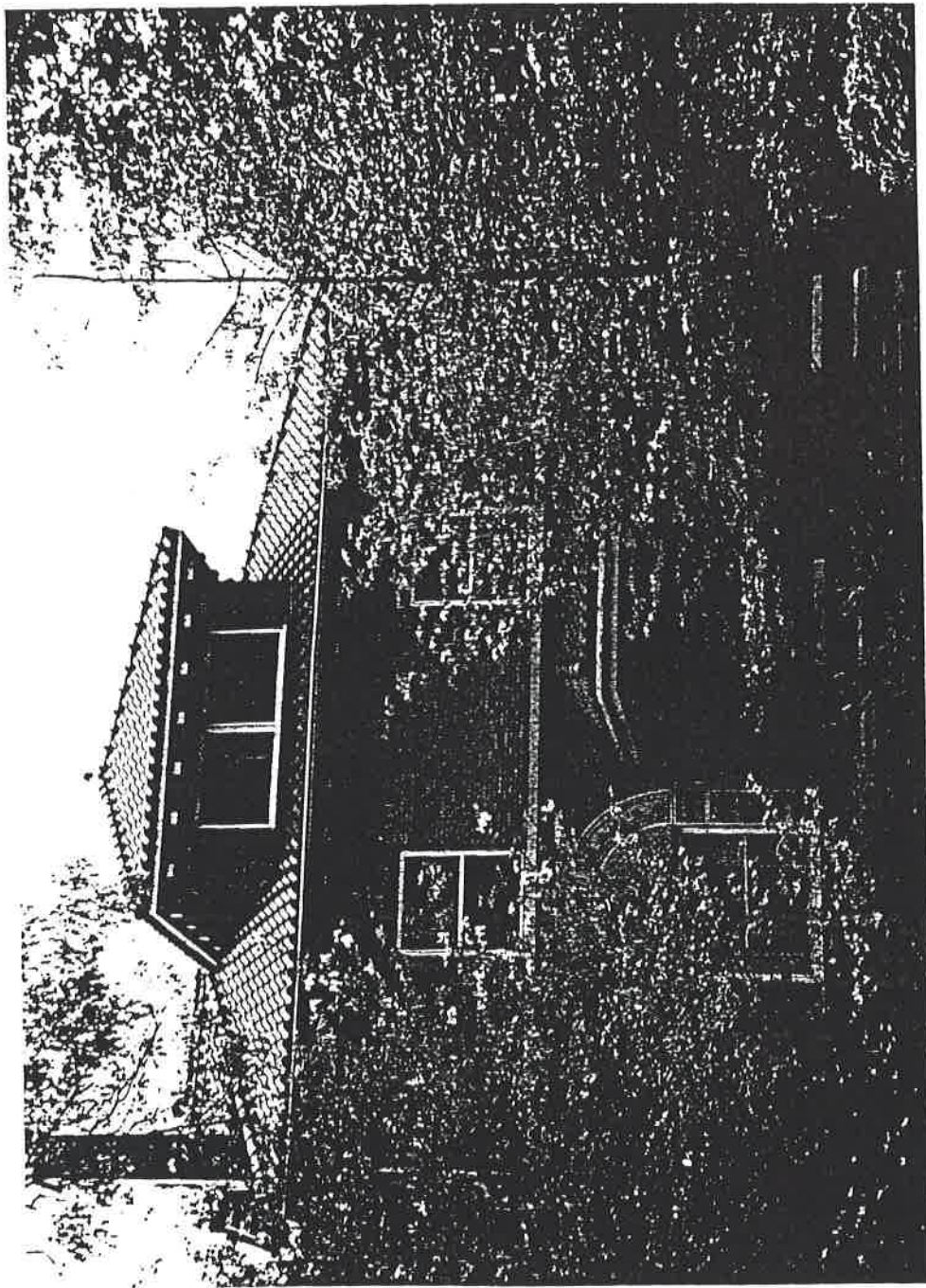


Figure 27. F.A. Gruber House, 1458 Cherokee Road, 1912.
Photo, Lisa Carpenter.



Figure 28. 1462 Cherokee Road, c. 1912.
Photo, Lisa Carpenter.

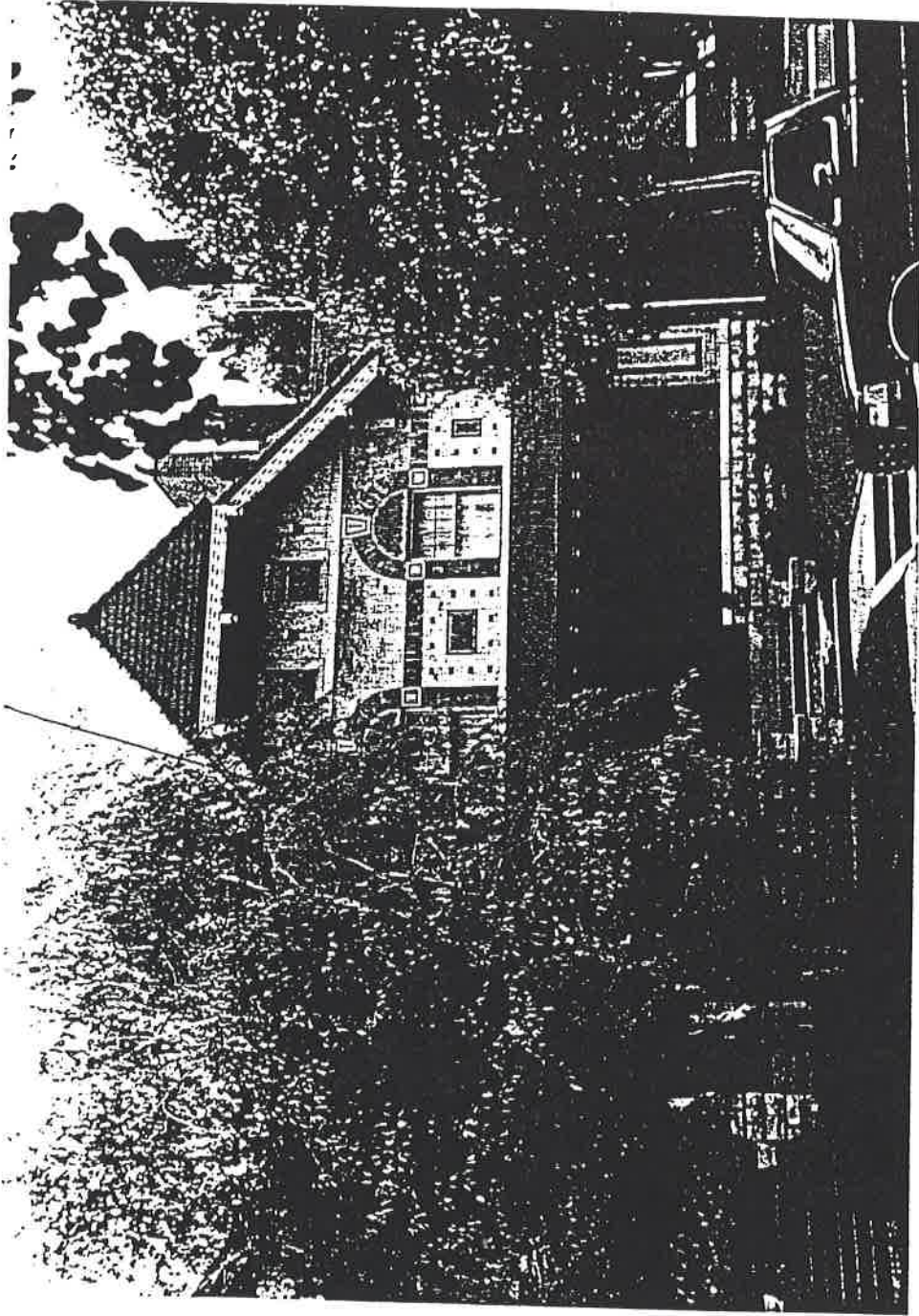


Figure 29. W.B. Doherty House, 1358 South First Street, c.1913.
Photo, Lisa Carpenter.

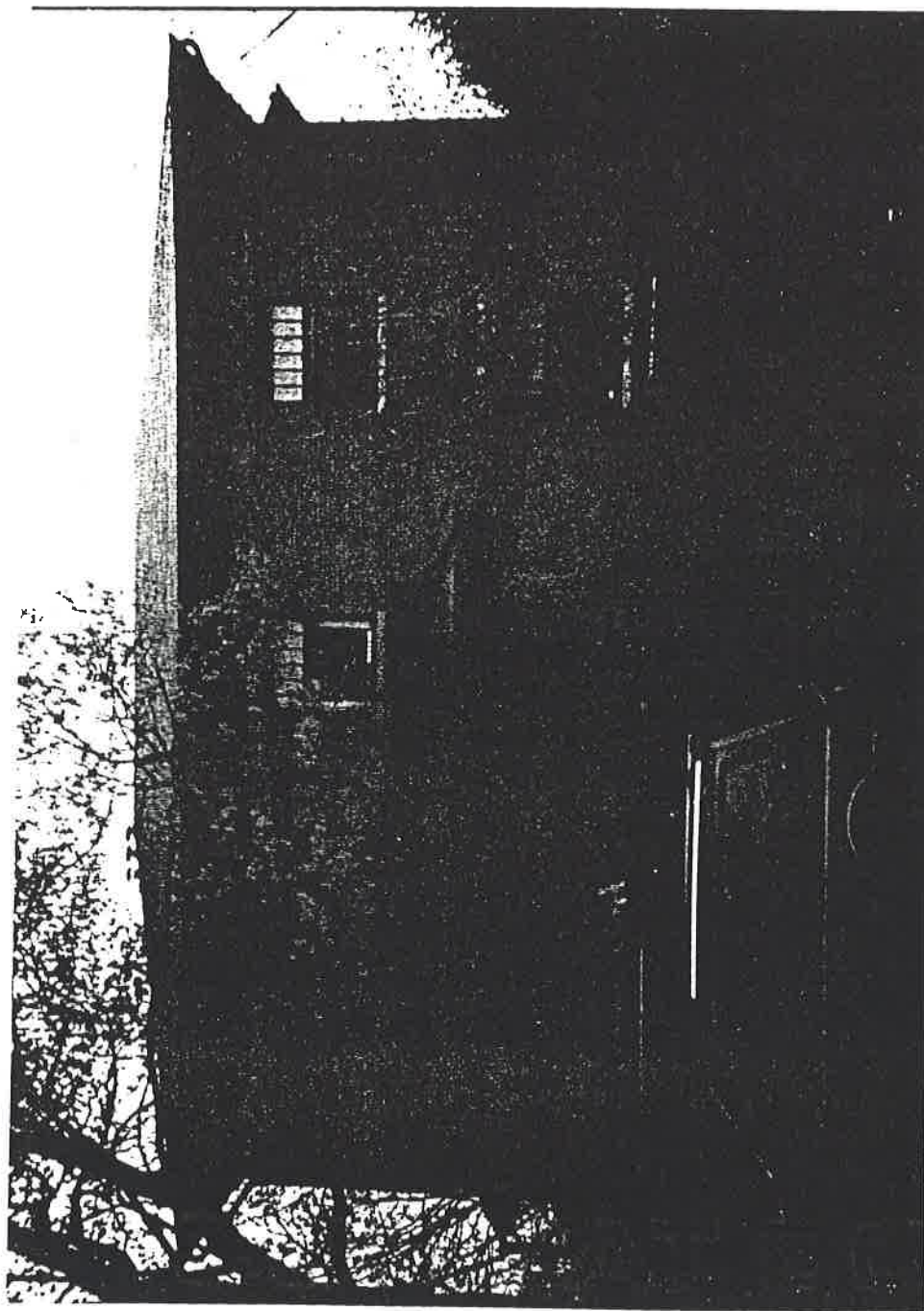


Figure 30. 2517 Top Hill Road.
Photo, Lisa Carpenter.

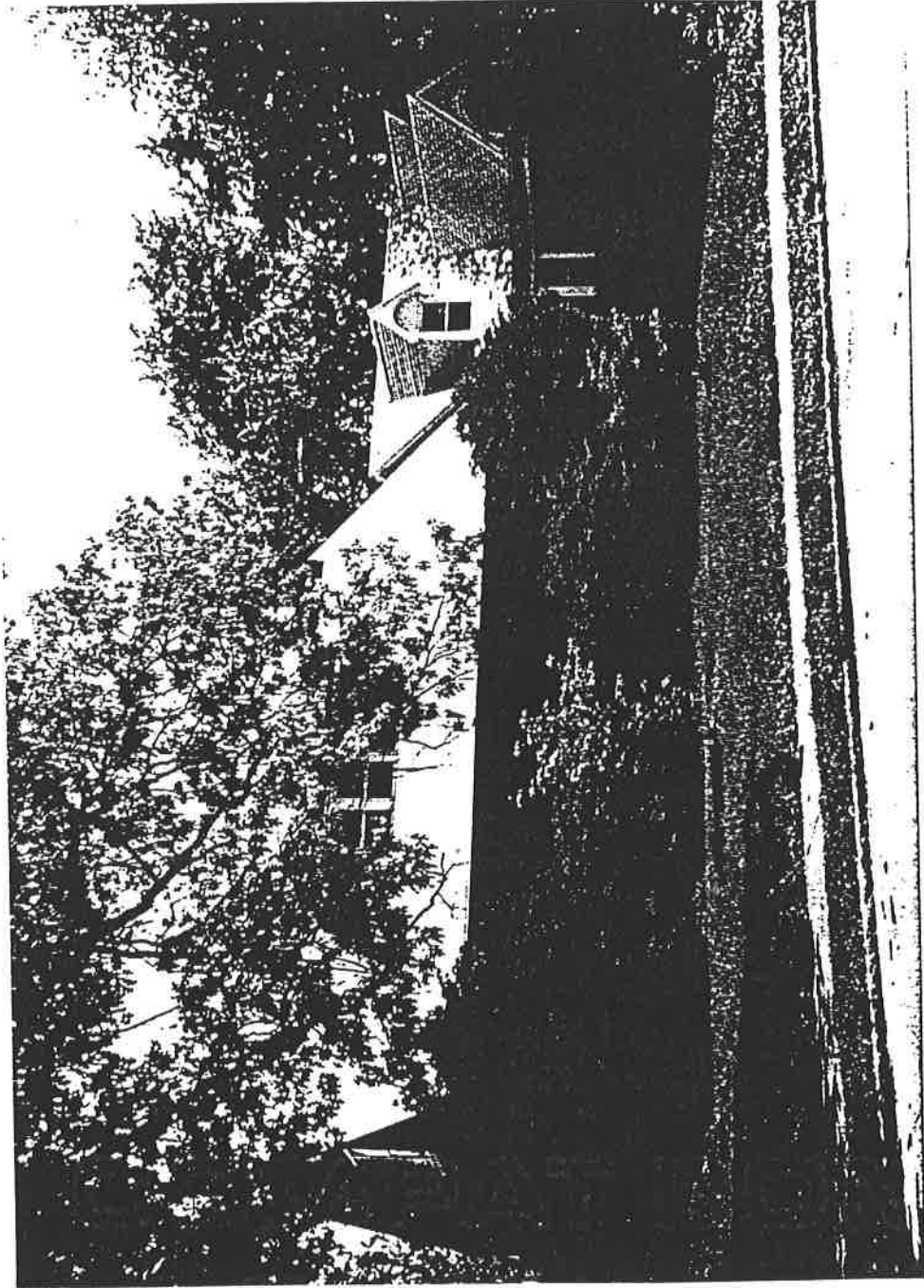


Figure 31. Mrs. E.J. Cloney Bungalow, 1868 Douglass Boulevard, 1922.
Photo, Lisa Carpenter.

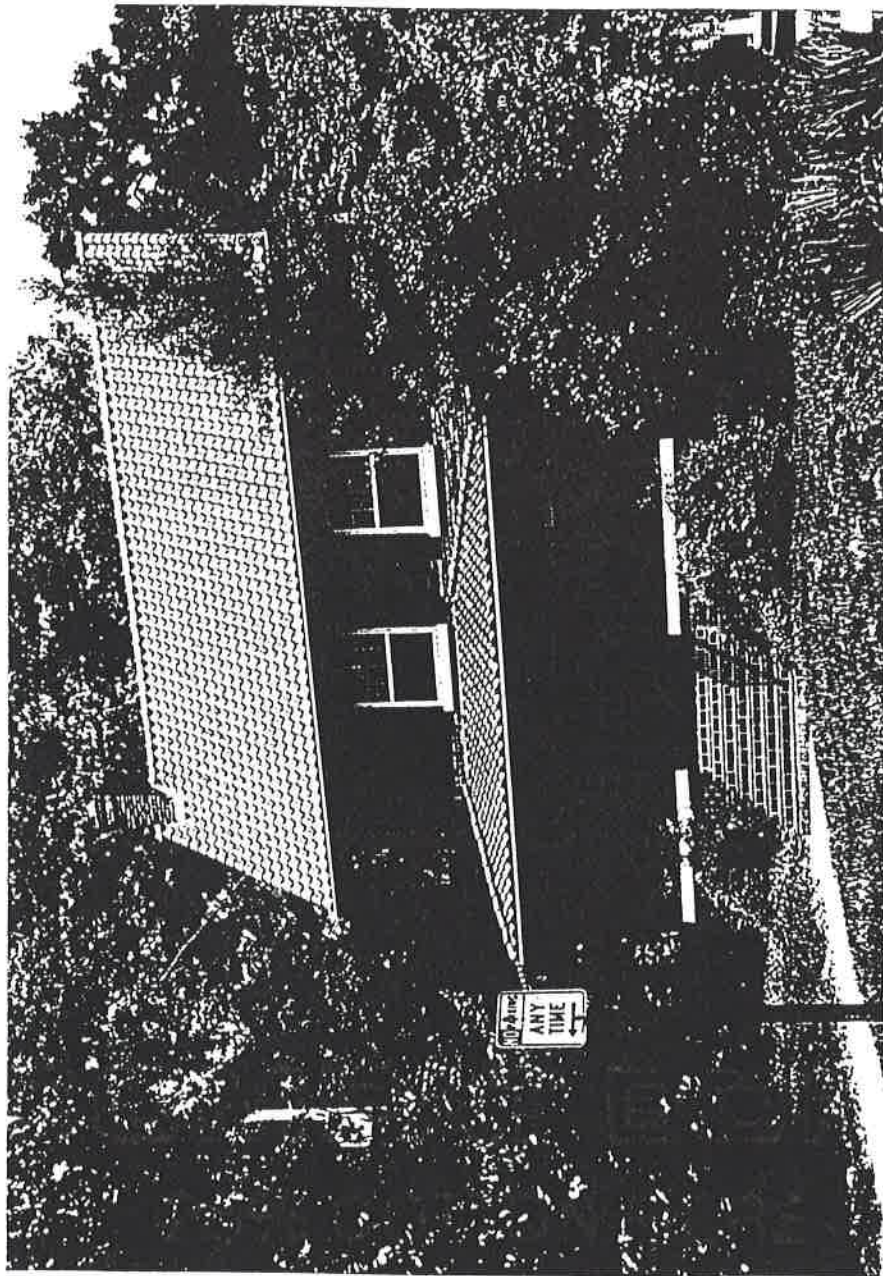


Figure 32. Dr. Allan McNally House, 269 Pennsylvania Avenue, 1926.
Photo, Lisa Carpenter.

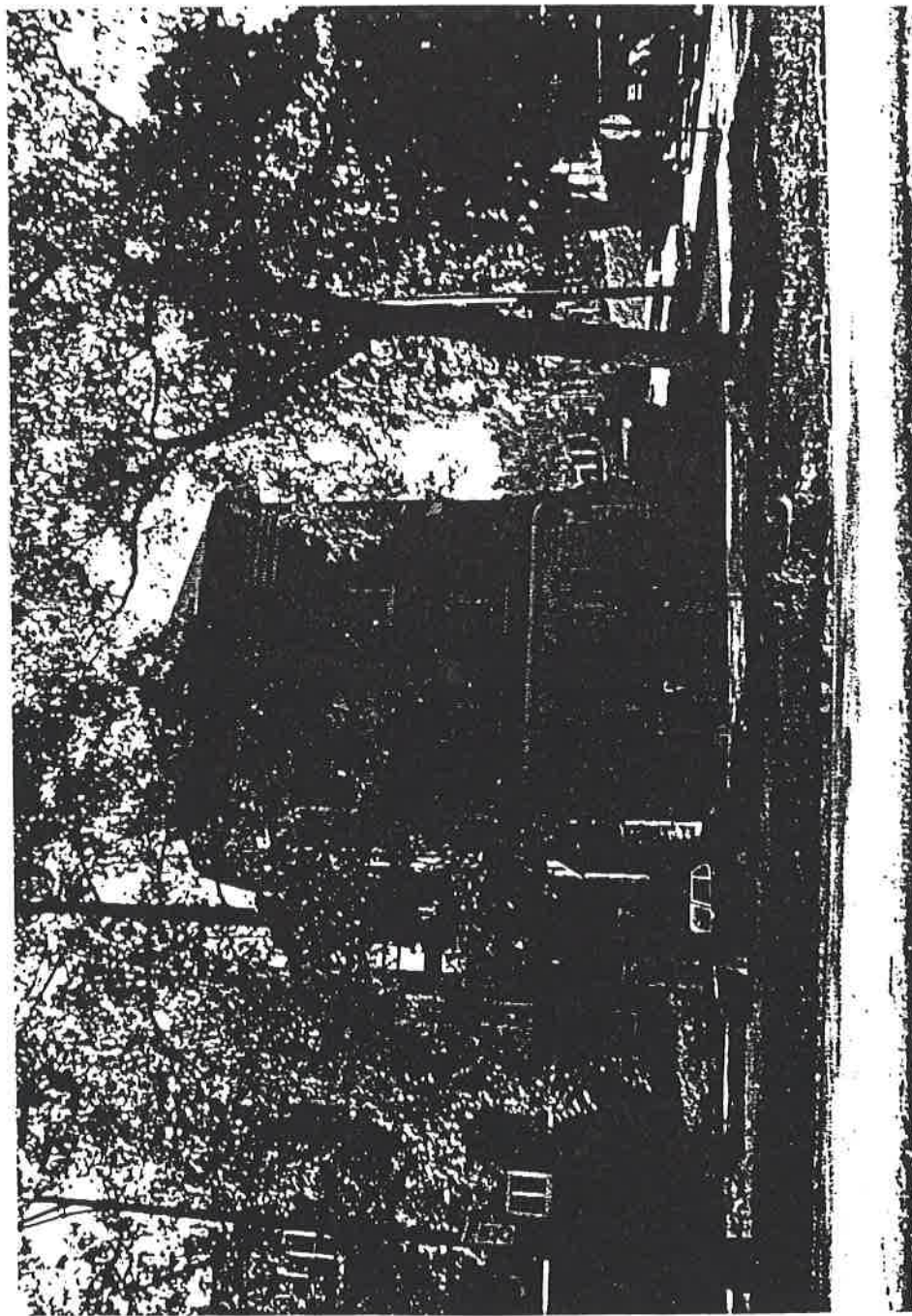


Figure 33. Belvoir Apartments, 2227 Cherokee Parkway, c.1903.
Photo, Lisa Carpenter.

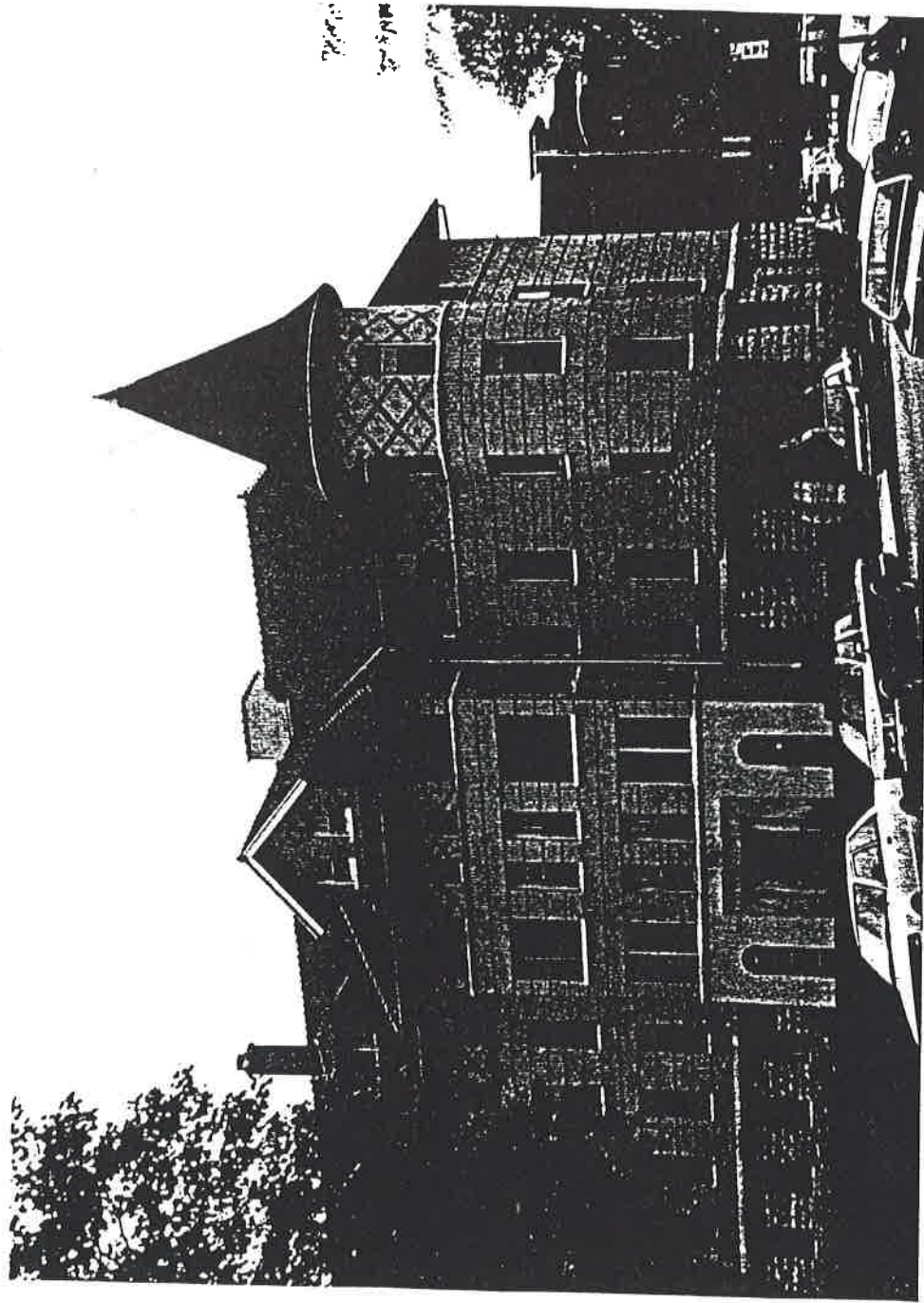


Figure 34. Besten Apartments, 2014 Cherokee Parkway, c.1906.
Photo, Lisa Carpenter.

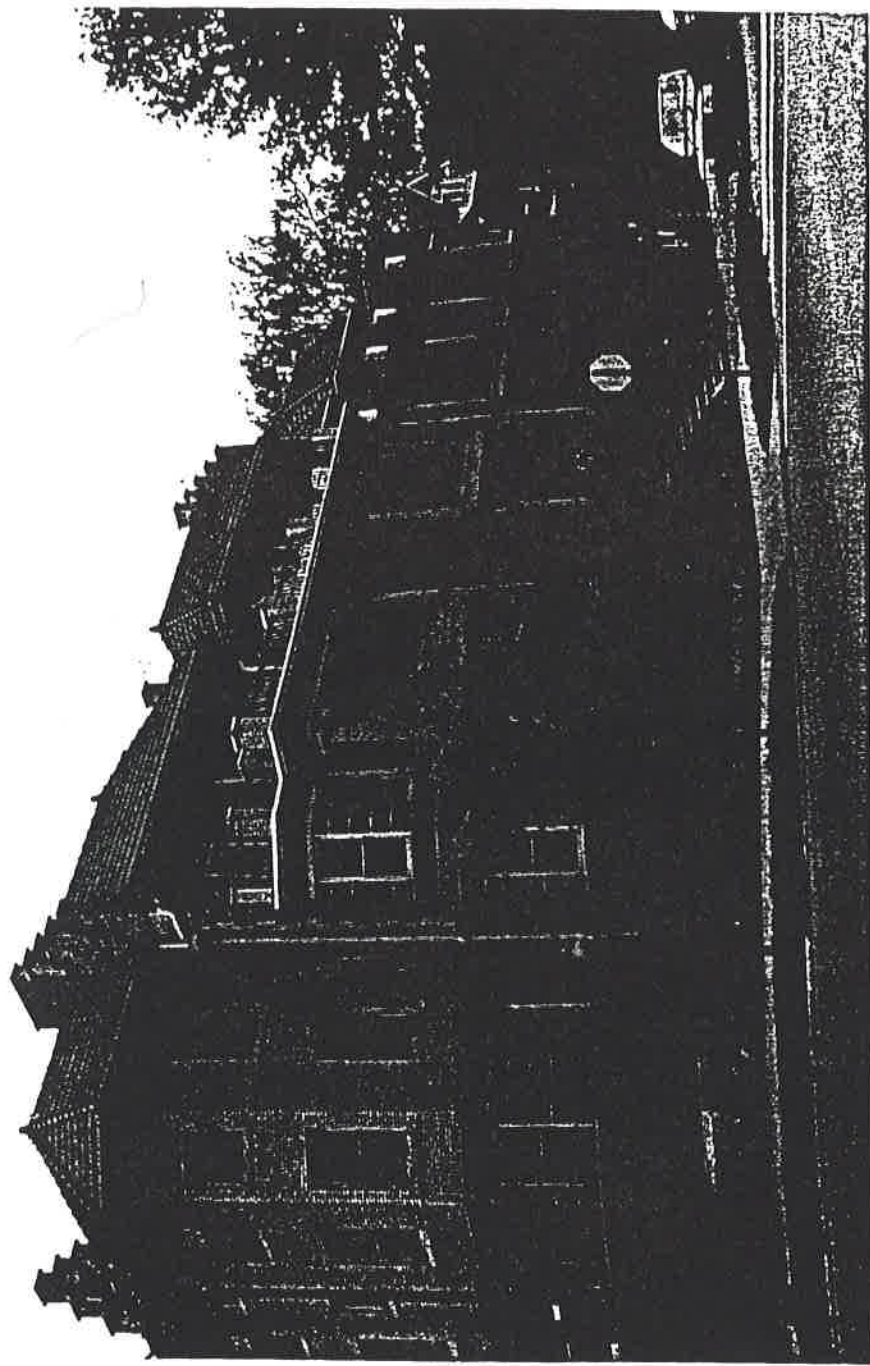


Figure 35. Park-view Apartments, 1330-1334 Cherokee Road, 1907.
Photo, Lisa Carpenter.

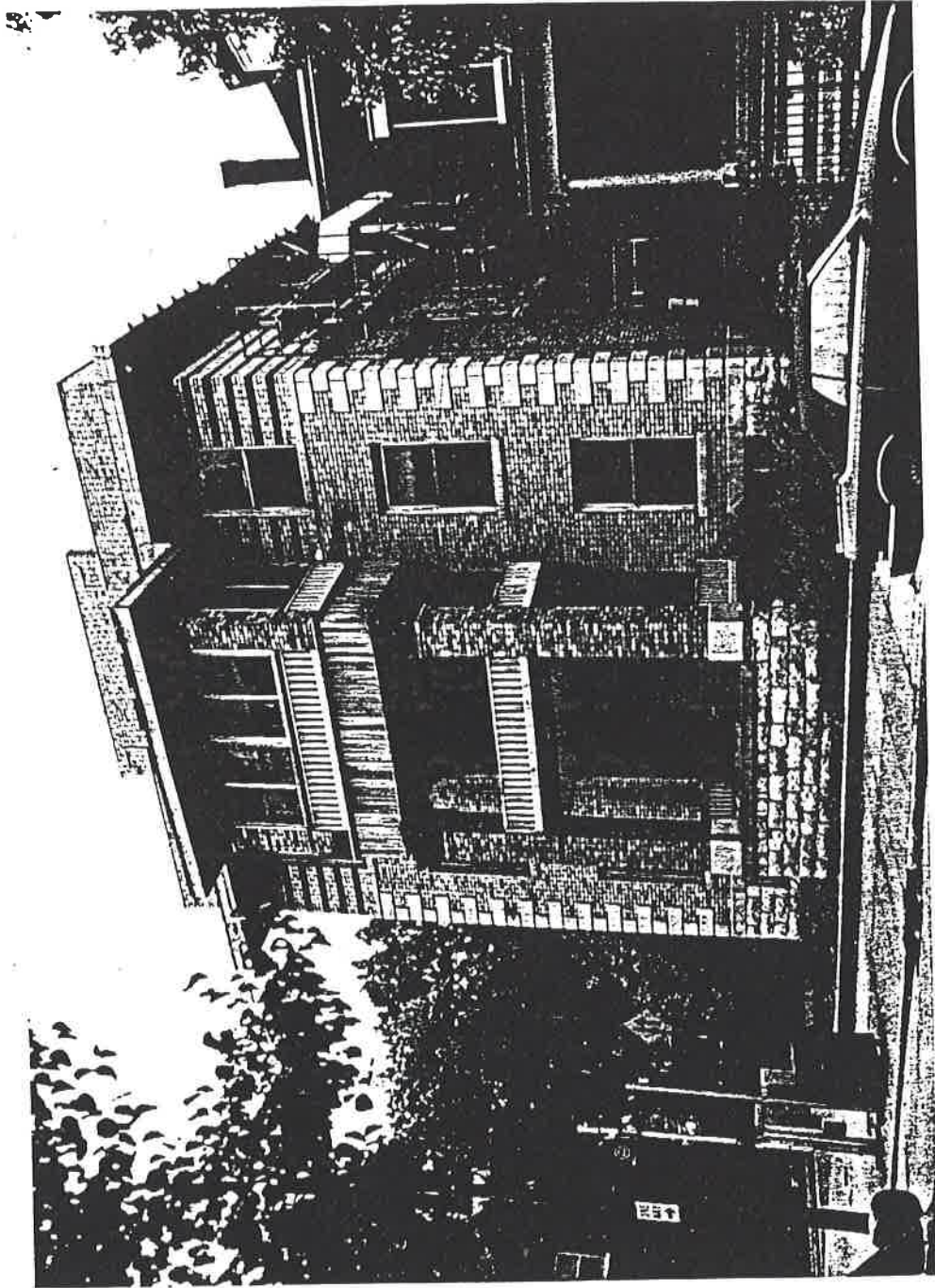


Figure 36. Magnolia Apartments. 104-112 East Magnolia Avenue, 1911.
Photo, Lisa Carpenter.

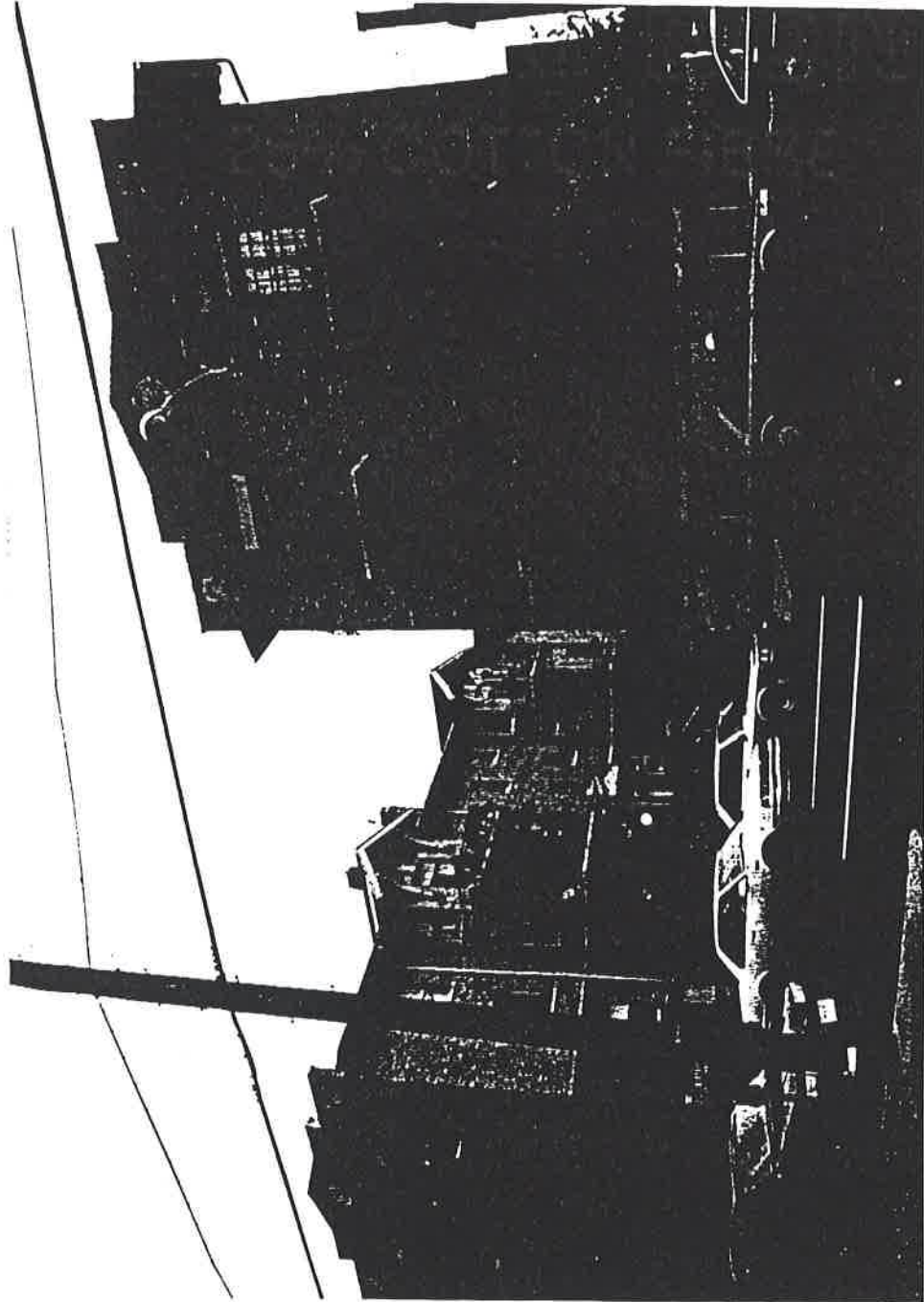


Figure 37. Thierman Apartments, 416-420 West Breckenridge Street, 1913.
Photo, Lisa Carpenter.

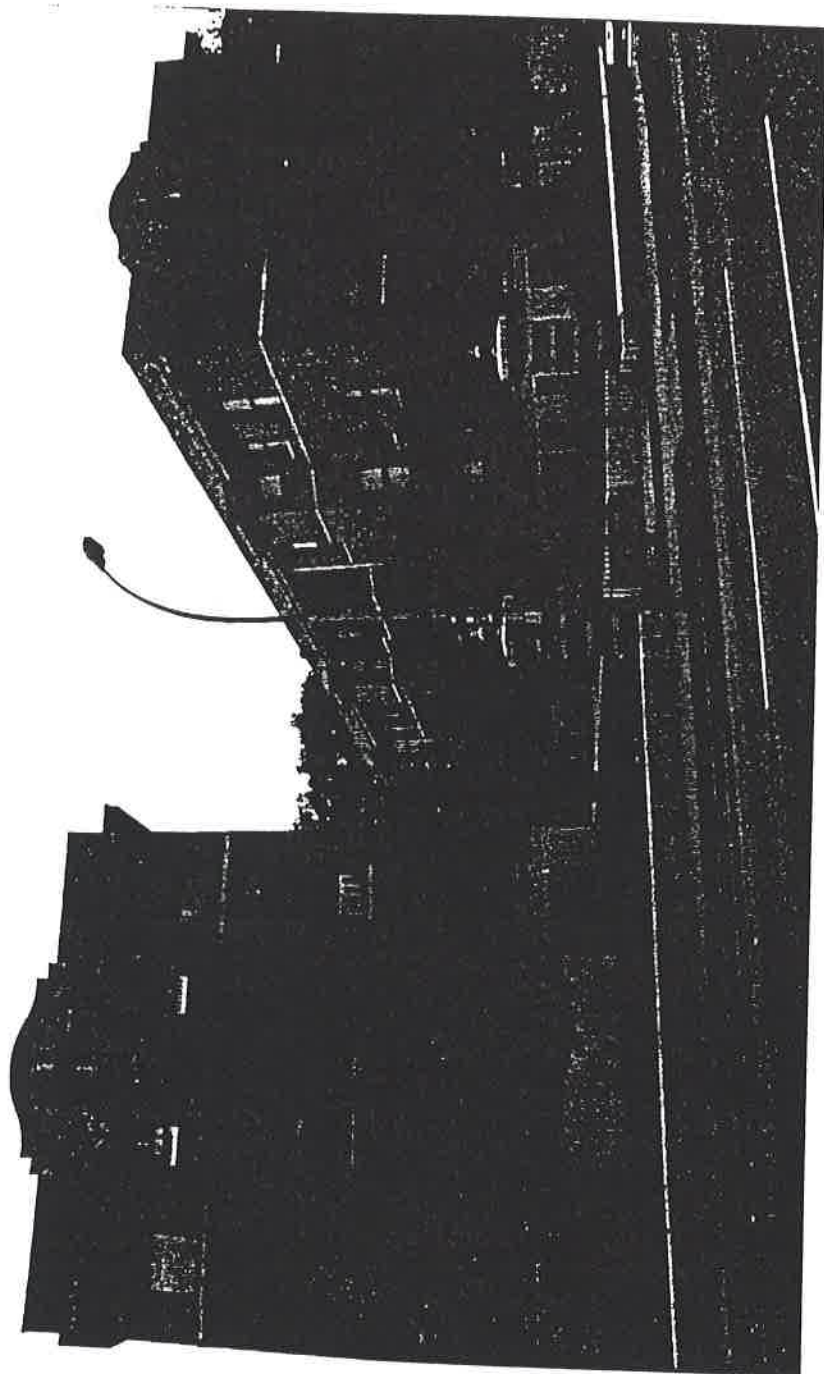


Figure 38. Walden Place Apartments, 1726 South Second Street, c.1913.
Photo, Lisa Carpenter.

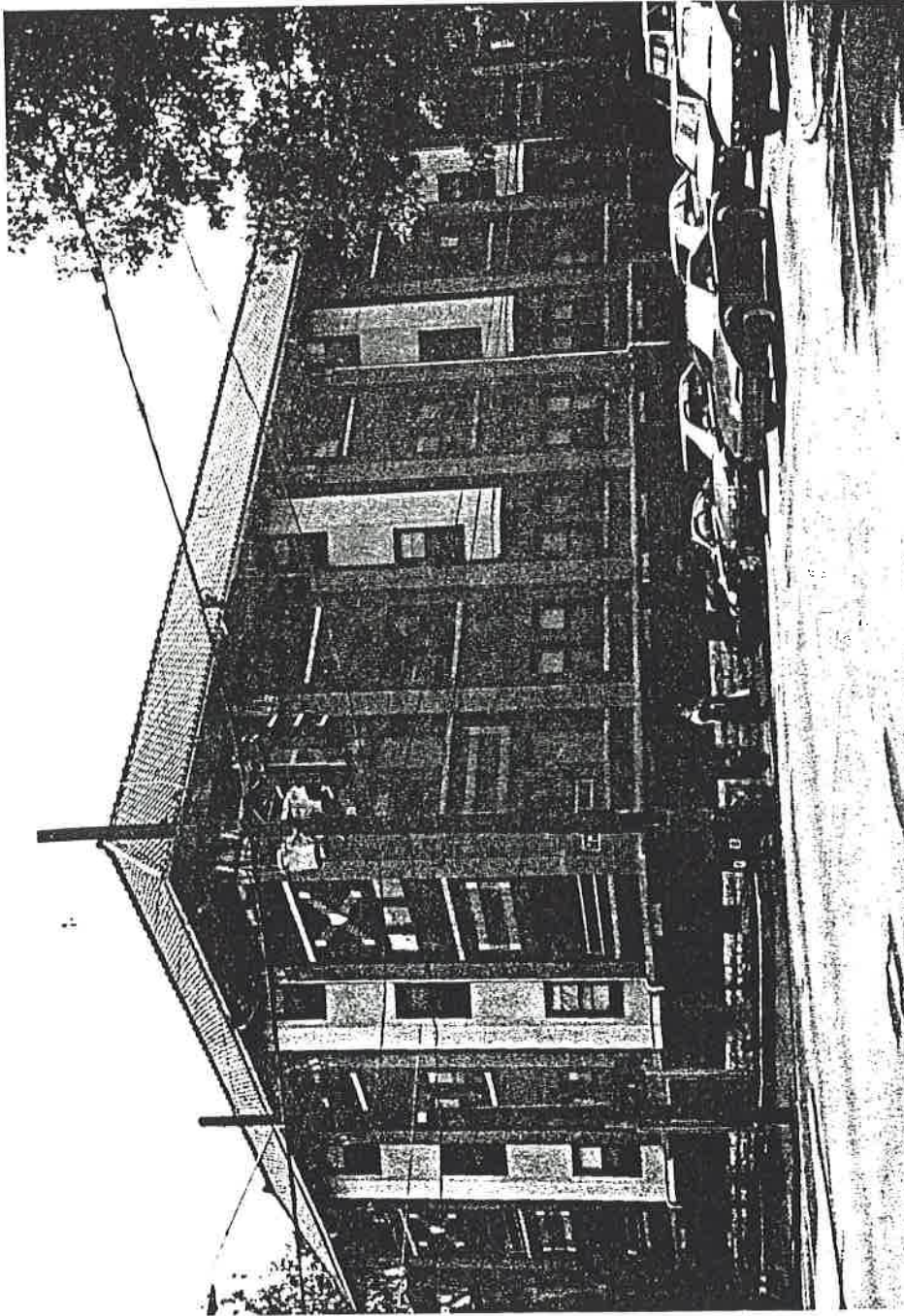


Figure 39. Saint Ives Apartments, 1200-1202 South Second Street and 200-206 West Oak Street, 1914.
Photo, Lisa Carpenter.

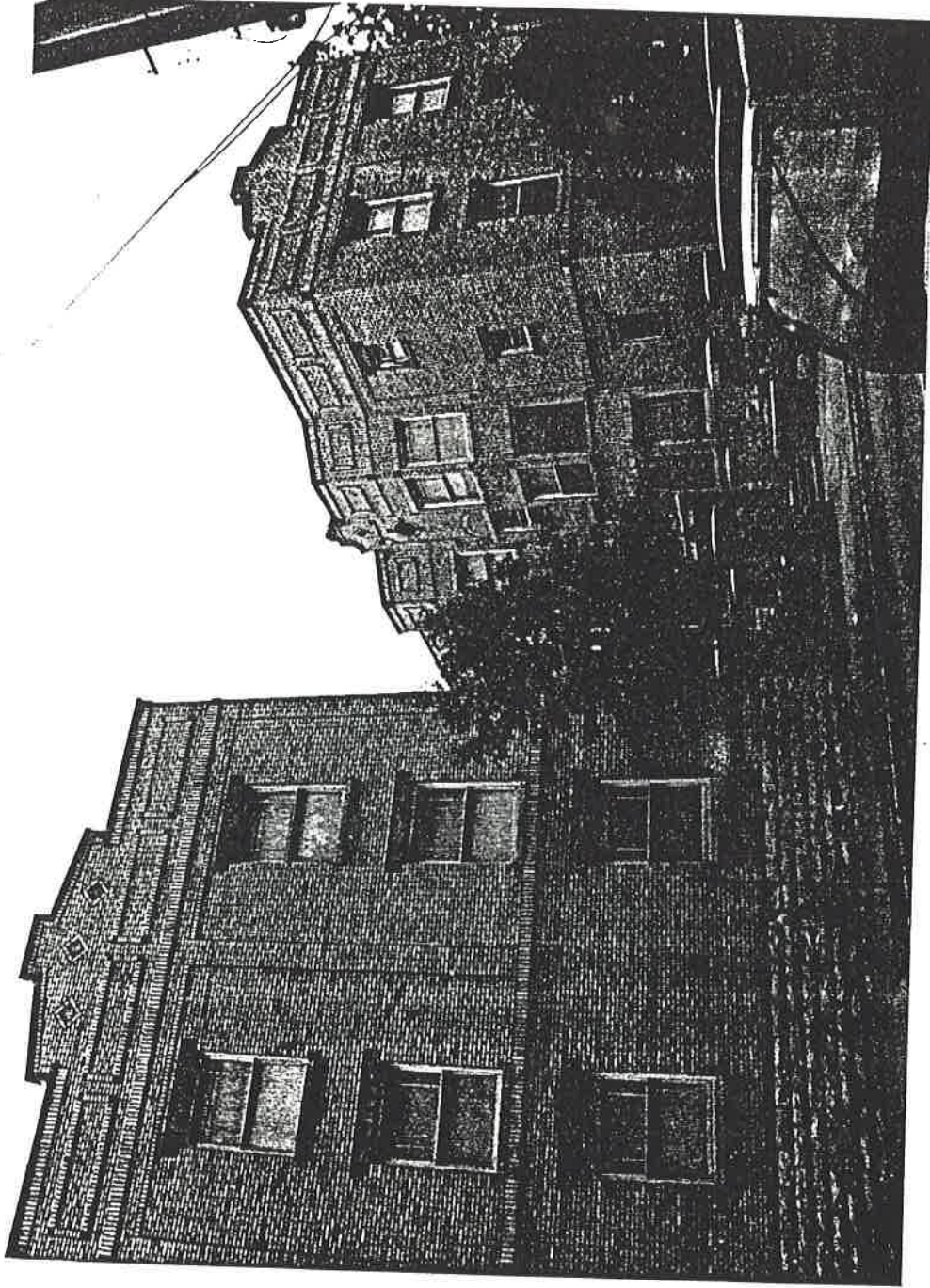


Figure 40. Lincoln Apartments, 1026 South Fourth Street, 1918.
Photo, Lisa Carpenter.

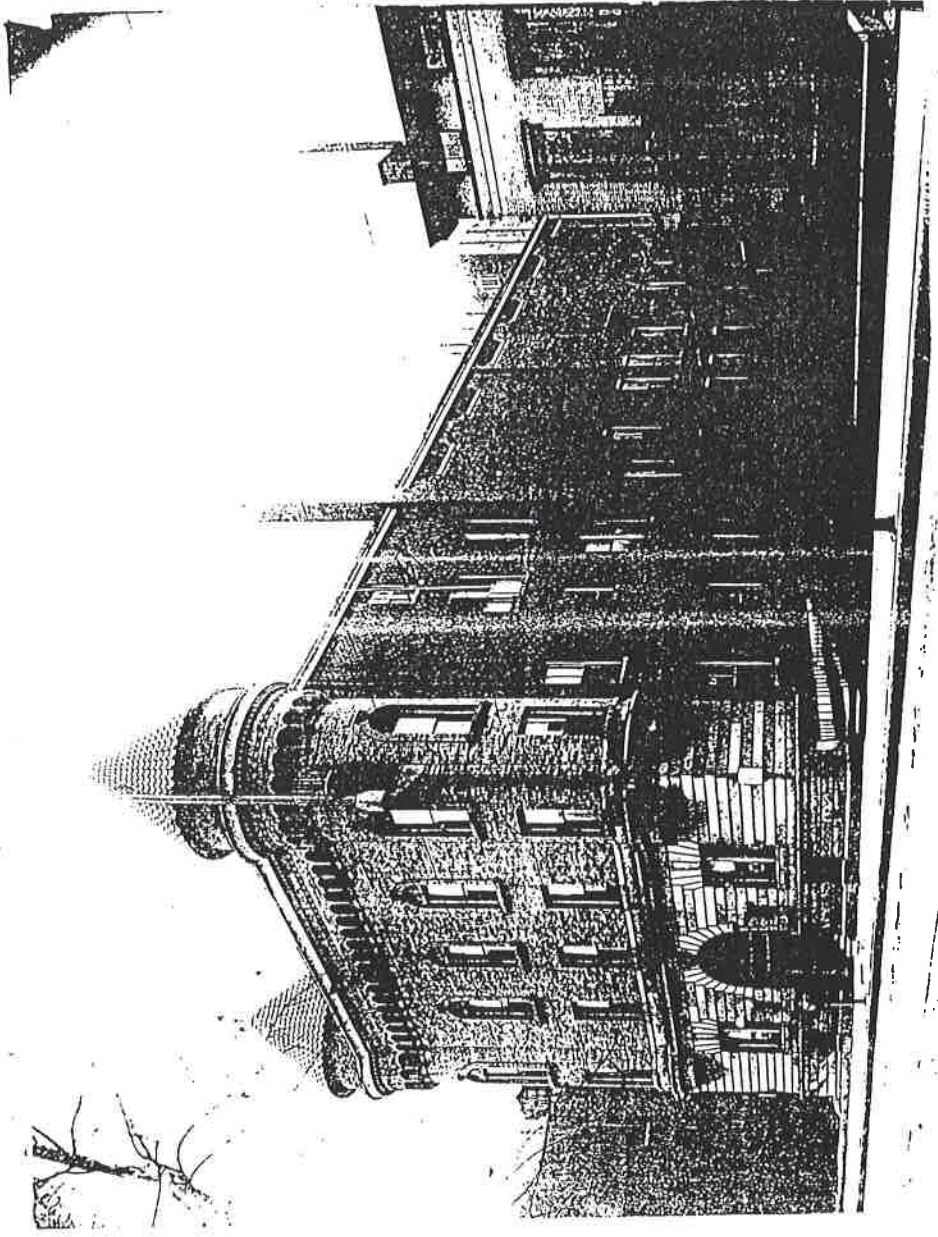


Figure 41. Louisville Home Telephone Company, 523-525 South Fifth Street, 1901. Photo, Louisville Landmarks Commission Archives.

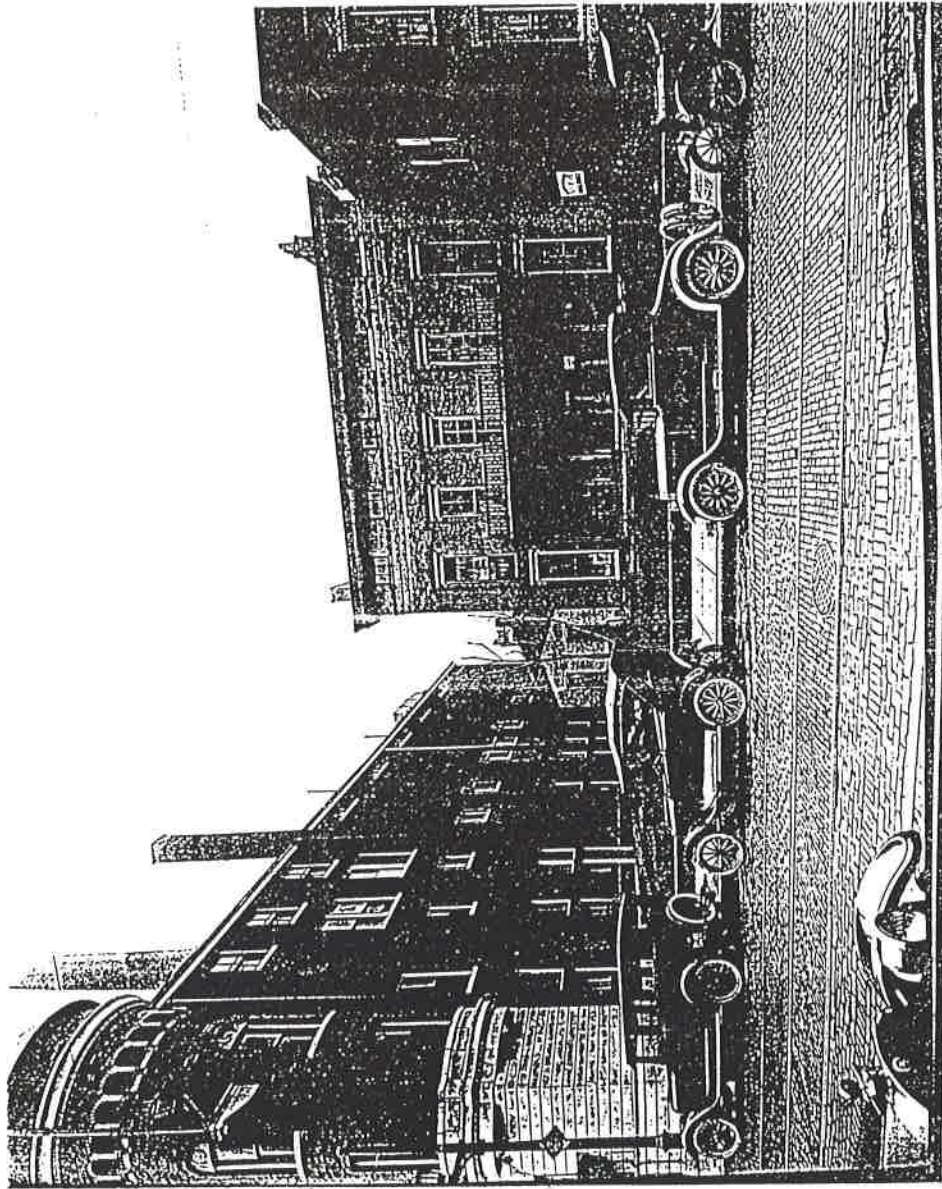


Figure 42. Office Building, 5th between Walnut and Chestnut Streets, c.1905.
Photo, University of Louisville Photographic Archives #68237:
Caufield and Shook Collection.

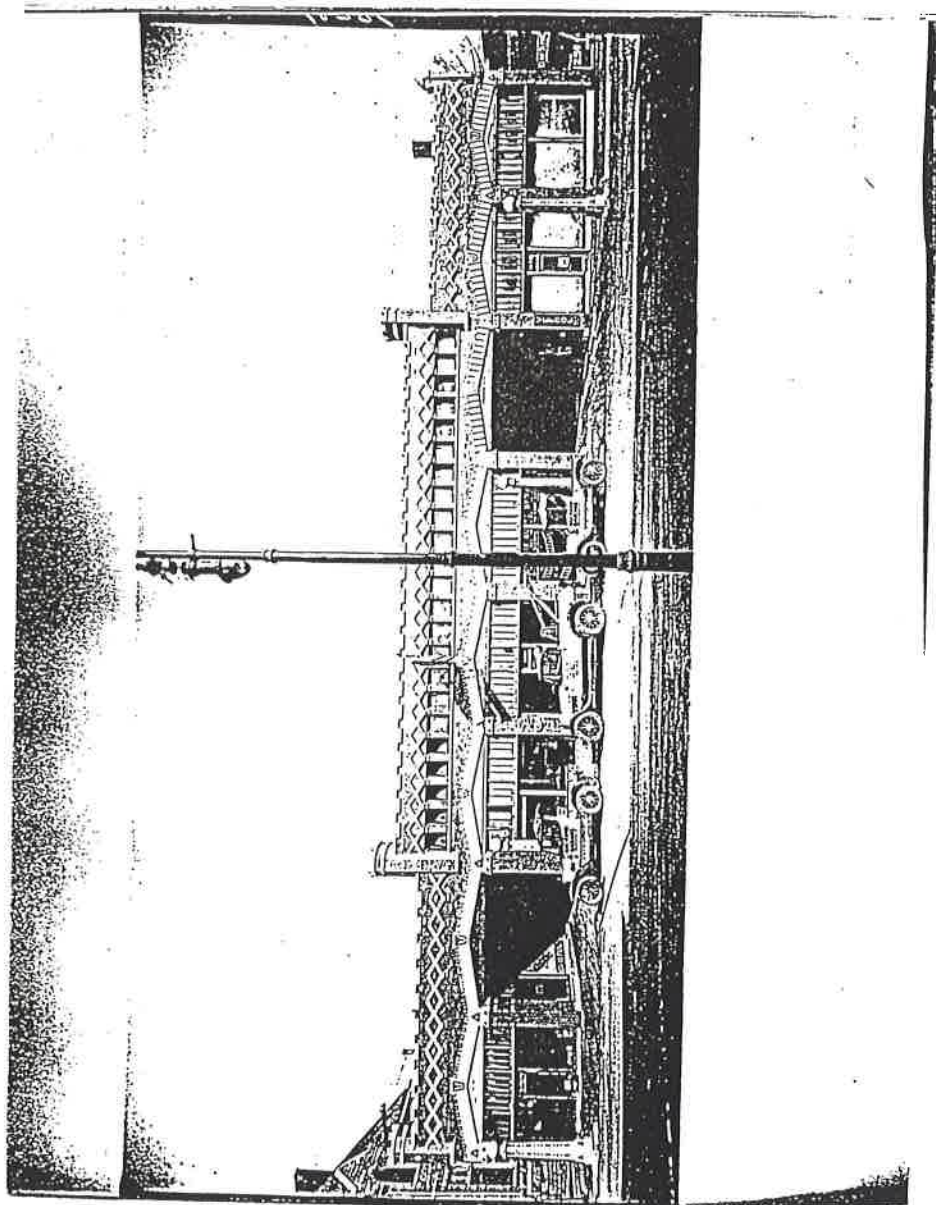


Figure 43. Garage, 217 East Guthrie.
Photo, University of Louisville Photographic Archives #70289;
Caulfield and Shook Collection.

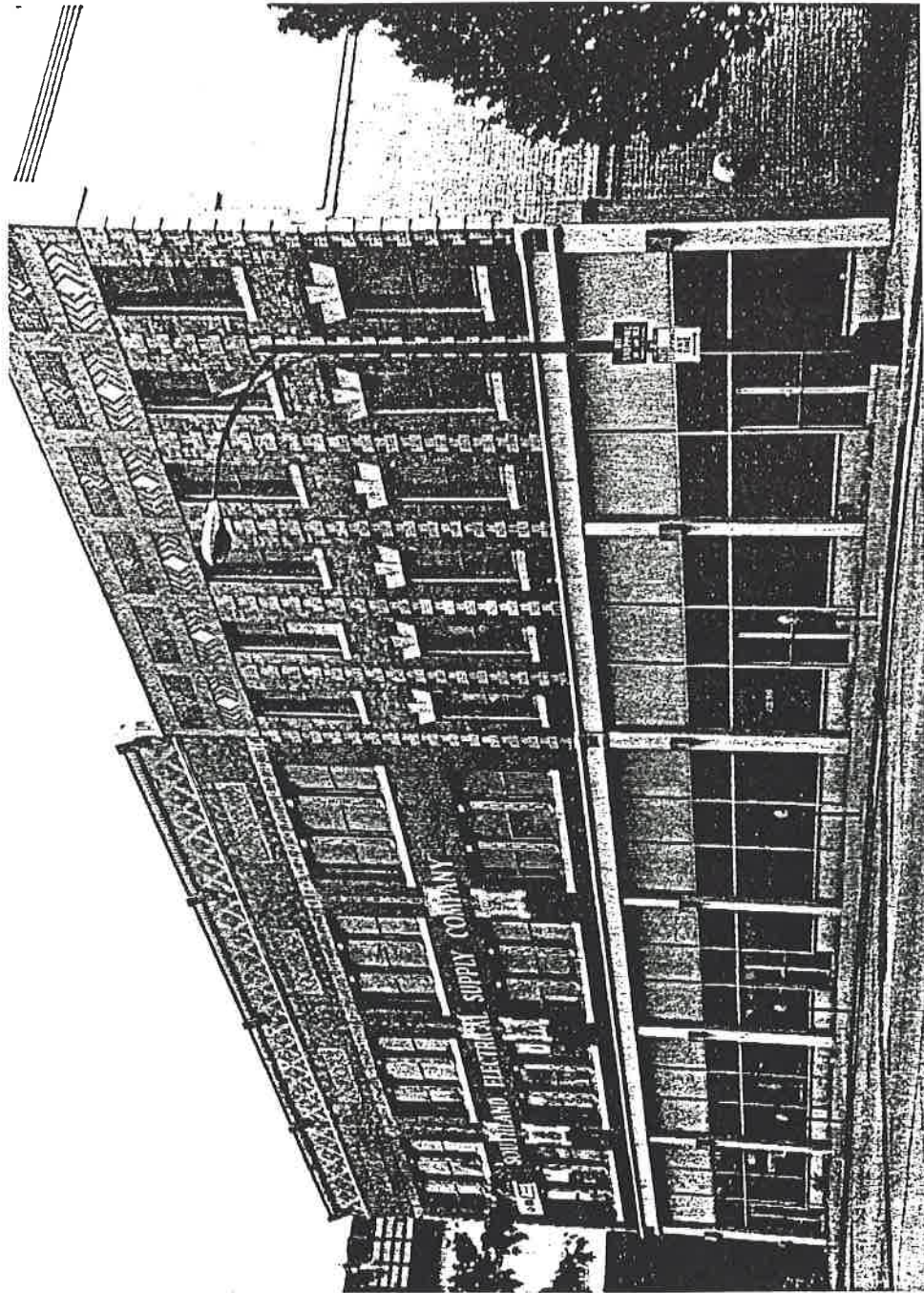


Figure 44. Bernheim Store Building, 213-217 East Jefferson Street, 1910.
Photo, Lisa Carpenter.

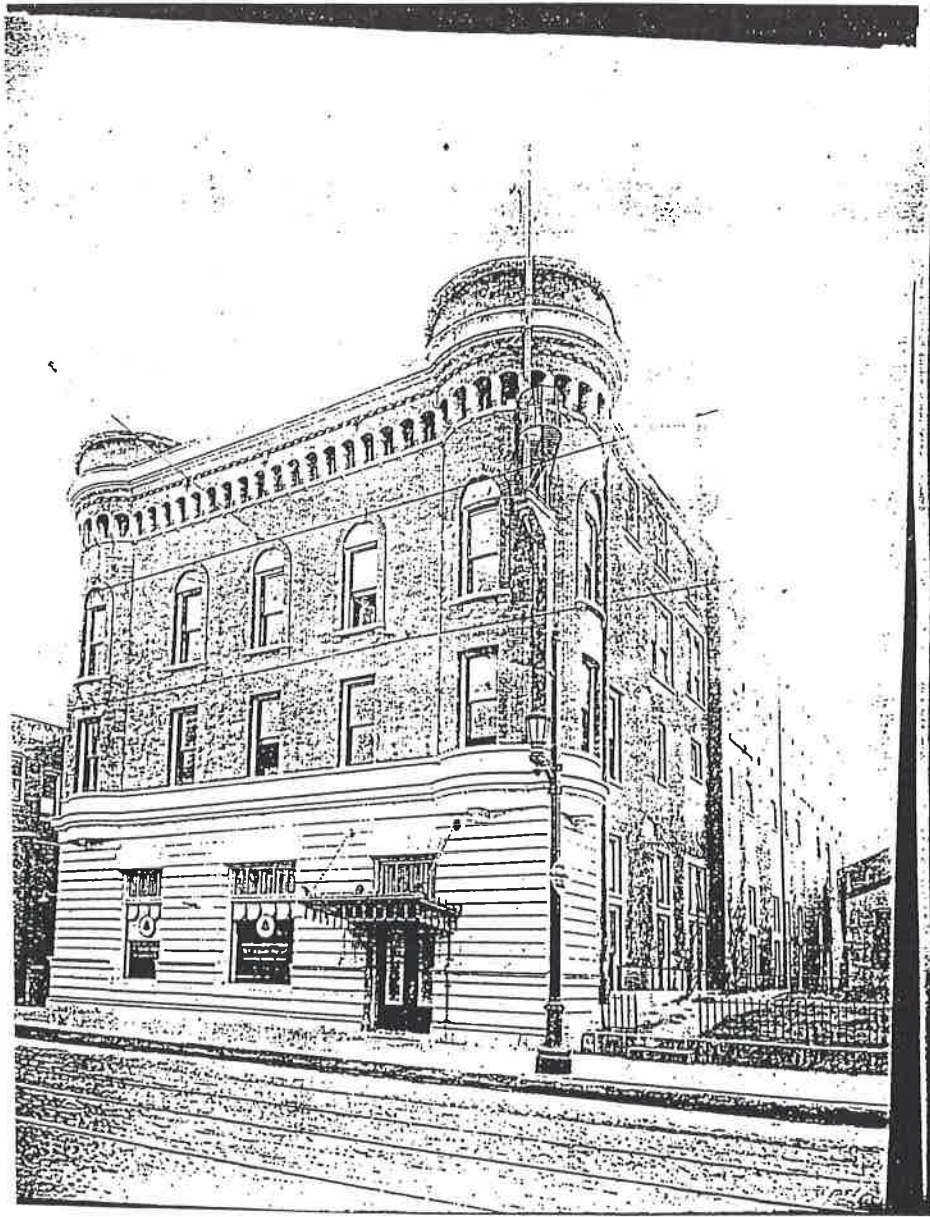


Figure 45. Cumberland Telephone and Telegraph Company, 422-466 West Jefferson Street.
Photo, University of Louisville Photographic Archives #1671: Potter Collection.

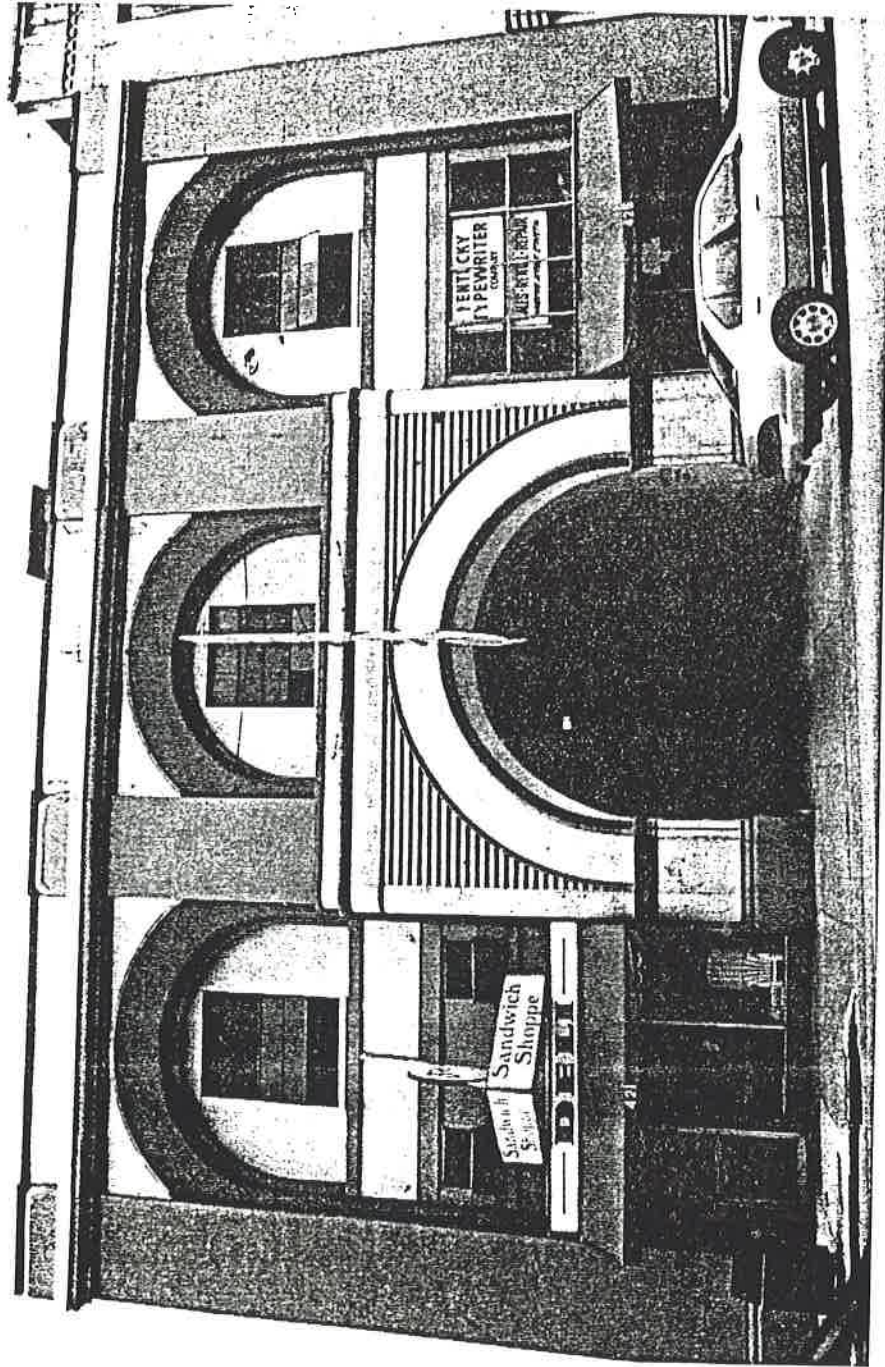


Figure 46. Bosler Fireproof Garage, 423-425 South Third Street, 1919.
Photo, Lisa Carpenter.

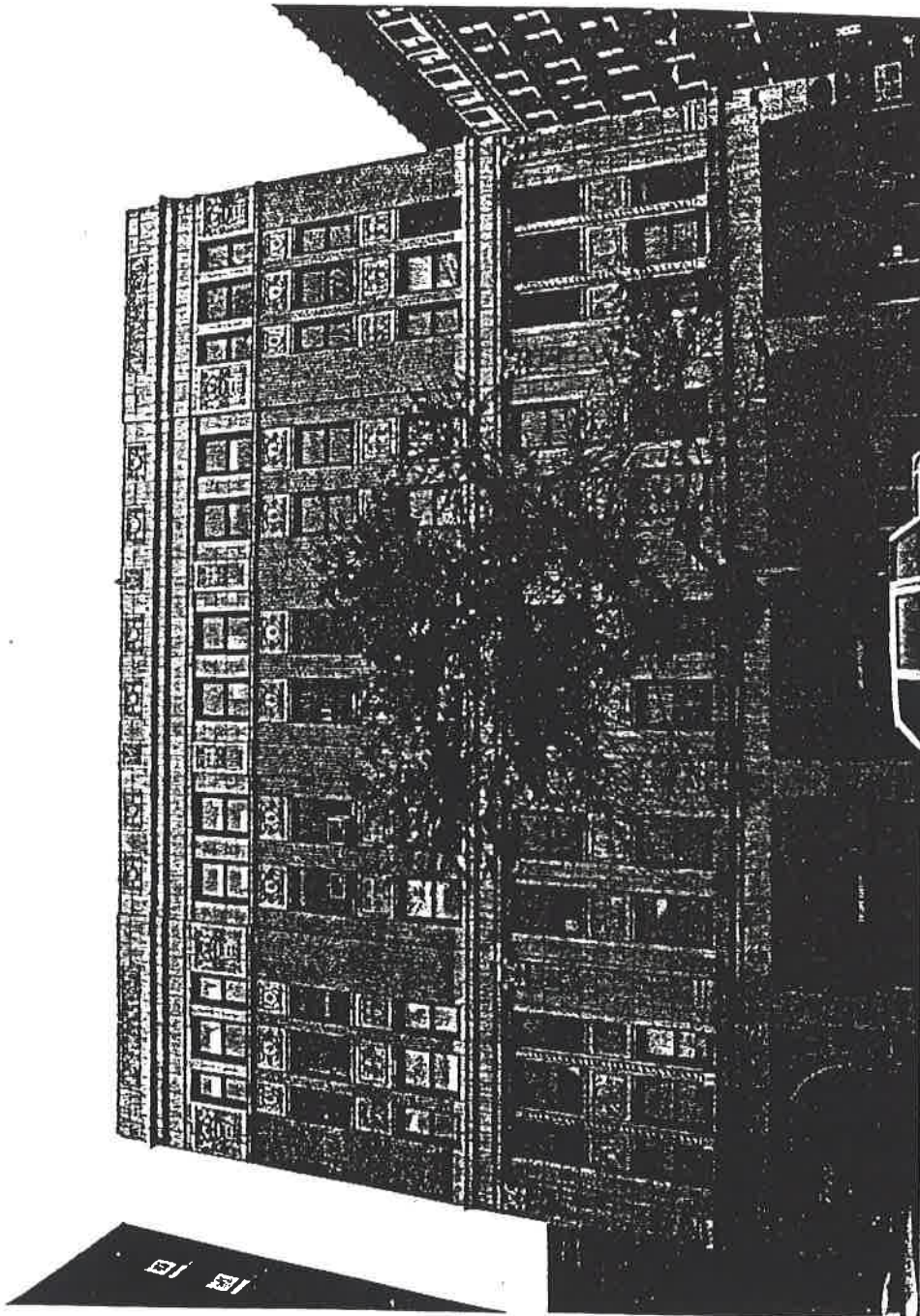
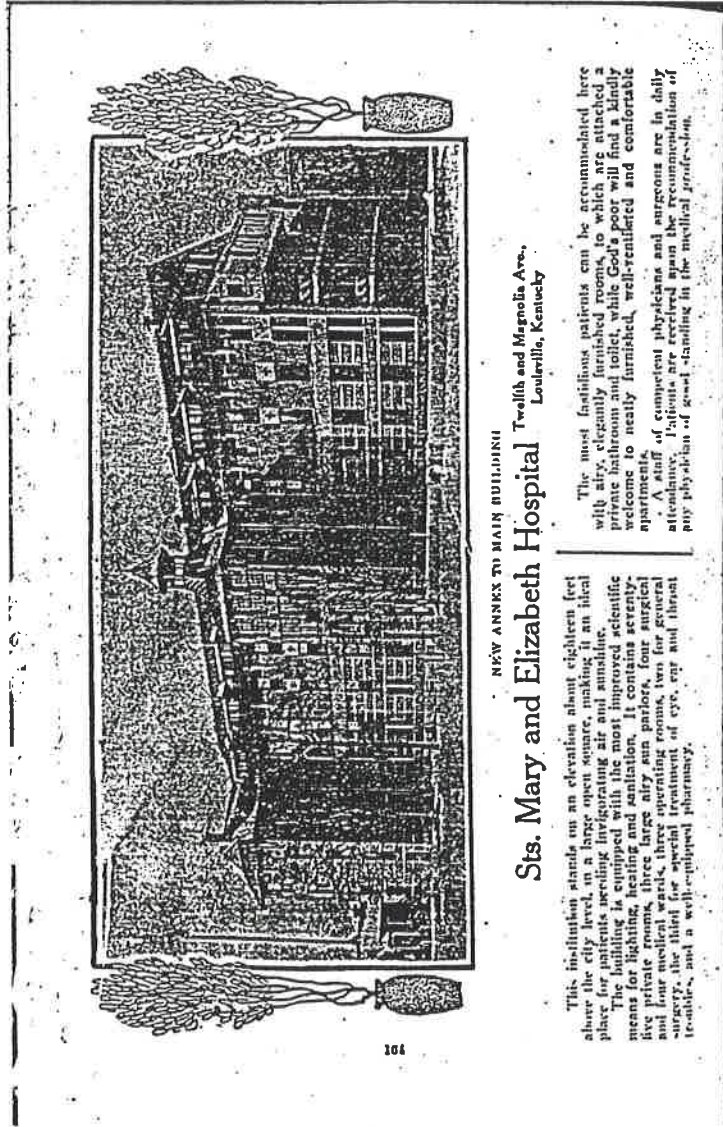


Figure 47. Breslin Building, 305 West Broadway, 1927.
Photo, Lisa Carpenter.



NEW ANNEX TO MAIN BUILDING

Sts. Mary and Elizabeth Hospital
Twelfth and Magnolia Ave.,
Louisville, Kentucky

This institution stands on an elevation about eighteen feet above the city level, in a large open square, making it an ideal place for patients needing invigorating air and sunshine.

The building is equipped with the most improved scientific means for lighting, heating and sanitation. It contains seventy-five private rooms, three large operating rooms, two for general and minor surgery, two for special treatment of eye, ear and throat troubles, and a well-equipped pharmacy.

The most fastidious patients can be accommodated here with airy, elegantly furnished rooms, to which are attached a private bathroom and toilet, while God's poor will find a kindly apartment so neatly furnished, well-ventilated and comfortable as to be almost like home.

A staff of competent physicians and surgeons are in daily attendance. Patients are received upon the recommendation of any physician of good standing in the medical profession.

Figure 48. Saints Mary and Elizabeth Hospital, 12th and Magnolia, 1911.
Photo, Louisville Landmarks Commission Archives.



Figure 49. Saint Philip Neri Catholic Church, 236 Woodbine Street, 1897.
Photo, Lisa Carpenter.

PROF. J. ST. MARY'S OF THE KNOBS CHURCH.

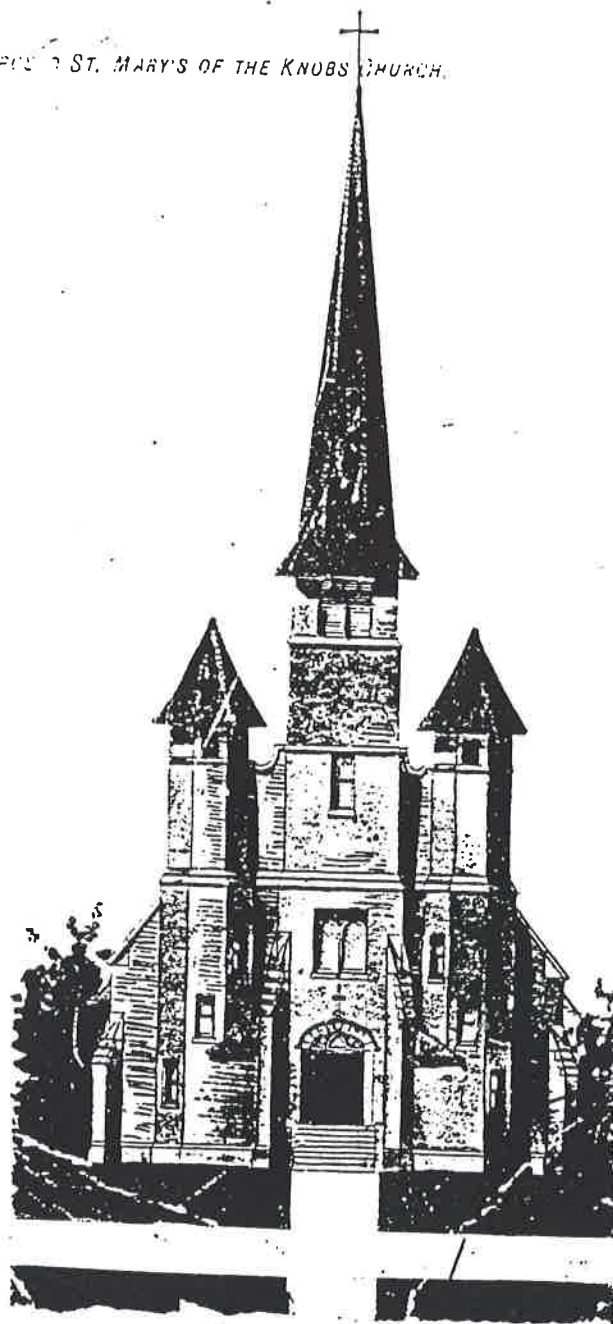


Figure 50. Saint Mary of the Knobs Roman Catholic Church, Indiana.
Photo, Postcard Image Taken From a Gaffney Drawing, courtesy of
Saint Mary of the Knobs Archives.

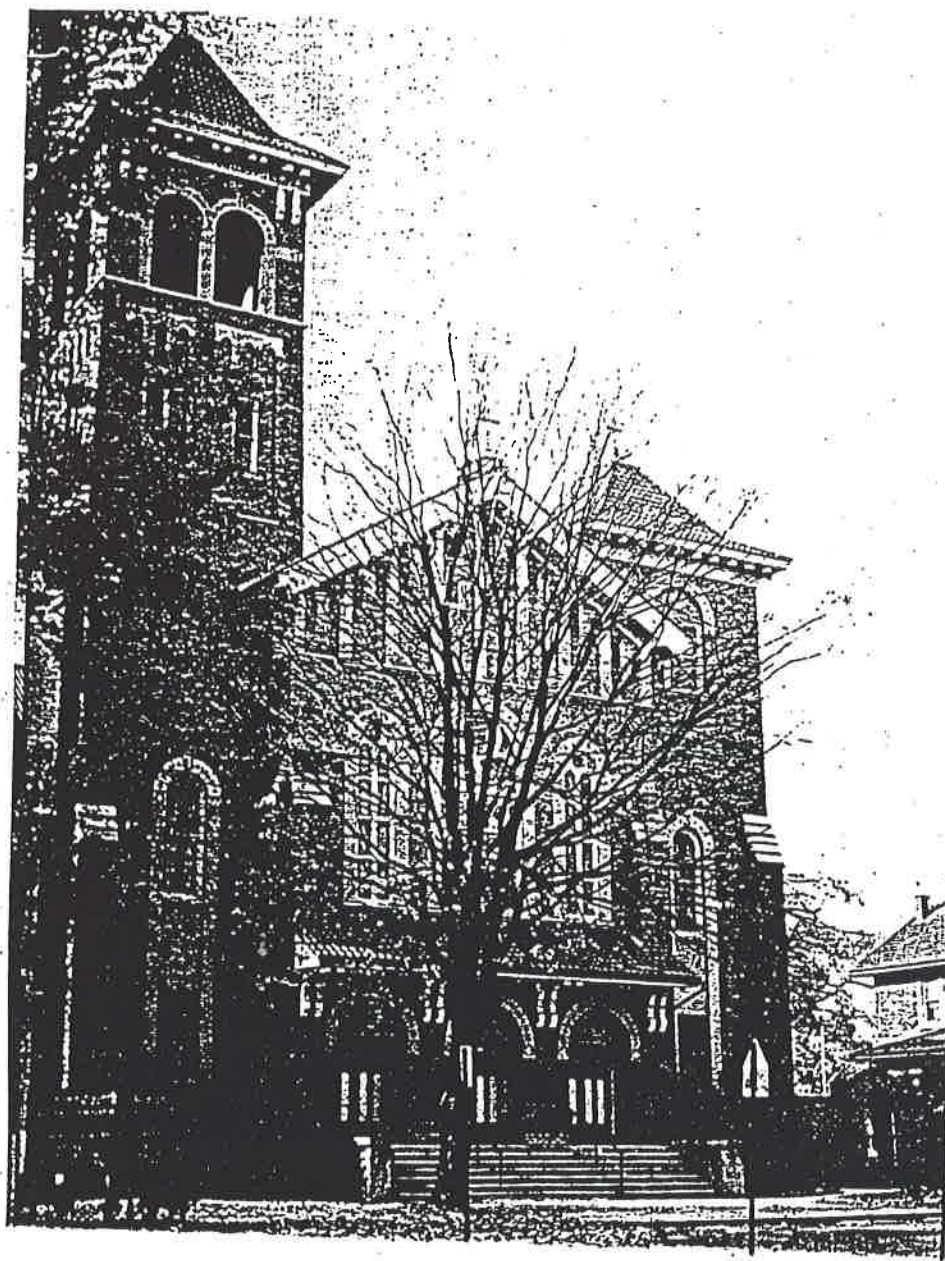


Figure 51. Holy Name Catholic Church, 2936 South Third Street, 1912.
Photo, Catholic Archdiocese Chancery Office Archives.

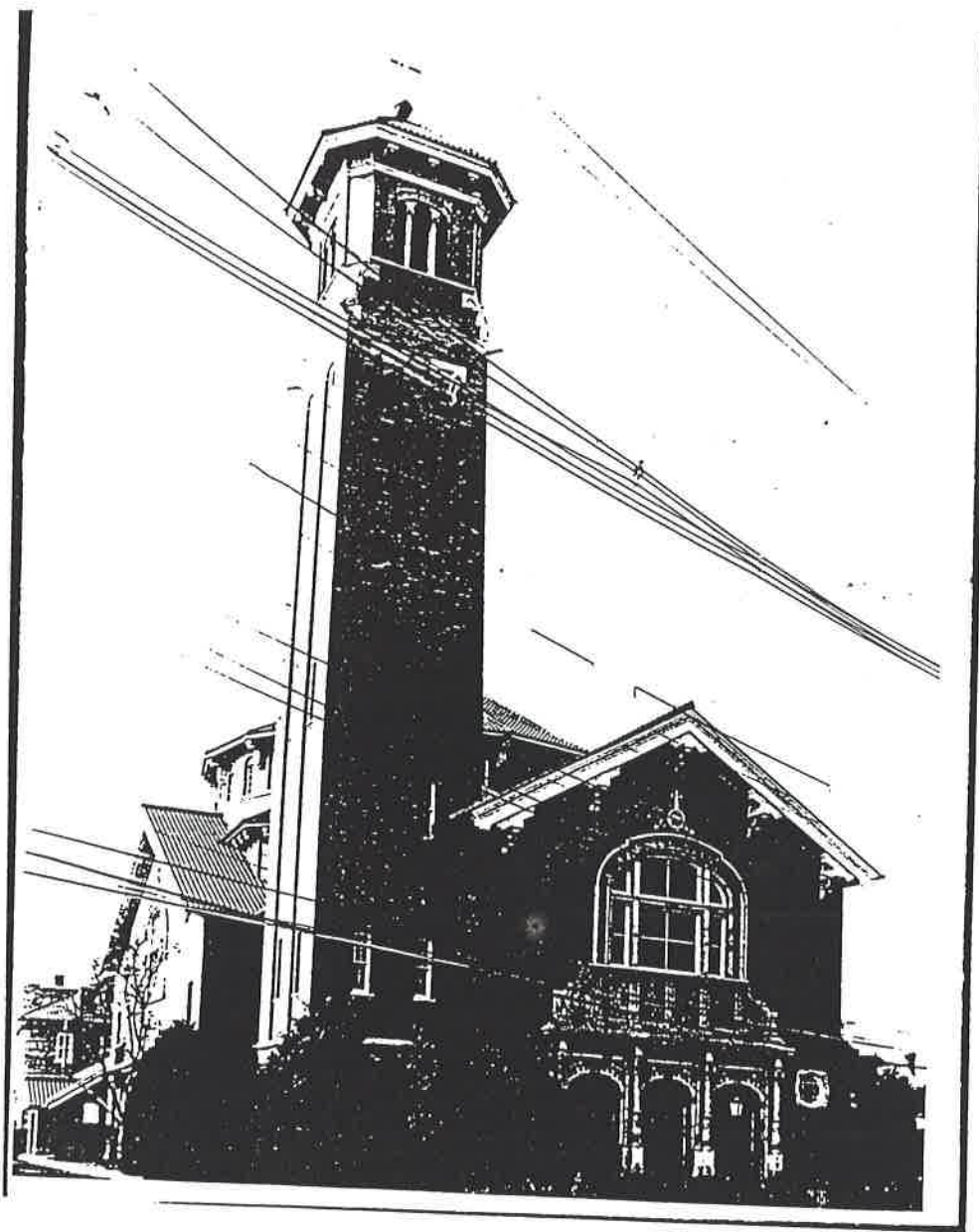


Figure 52. Saint James Catholic Church, 1430 Bardstown Road, 1913.
Photo, Louisville Landmarks Commission Archives.

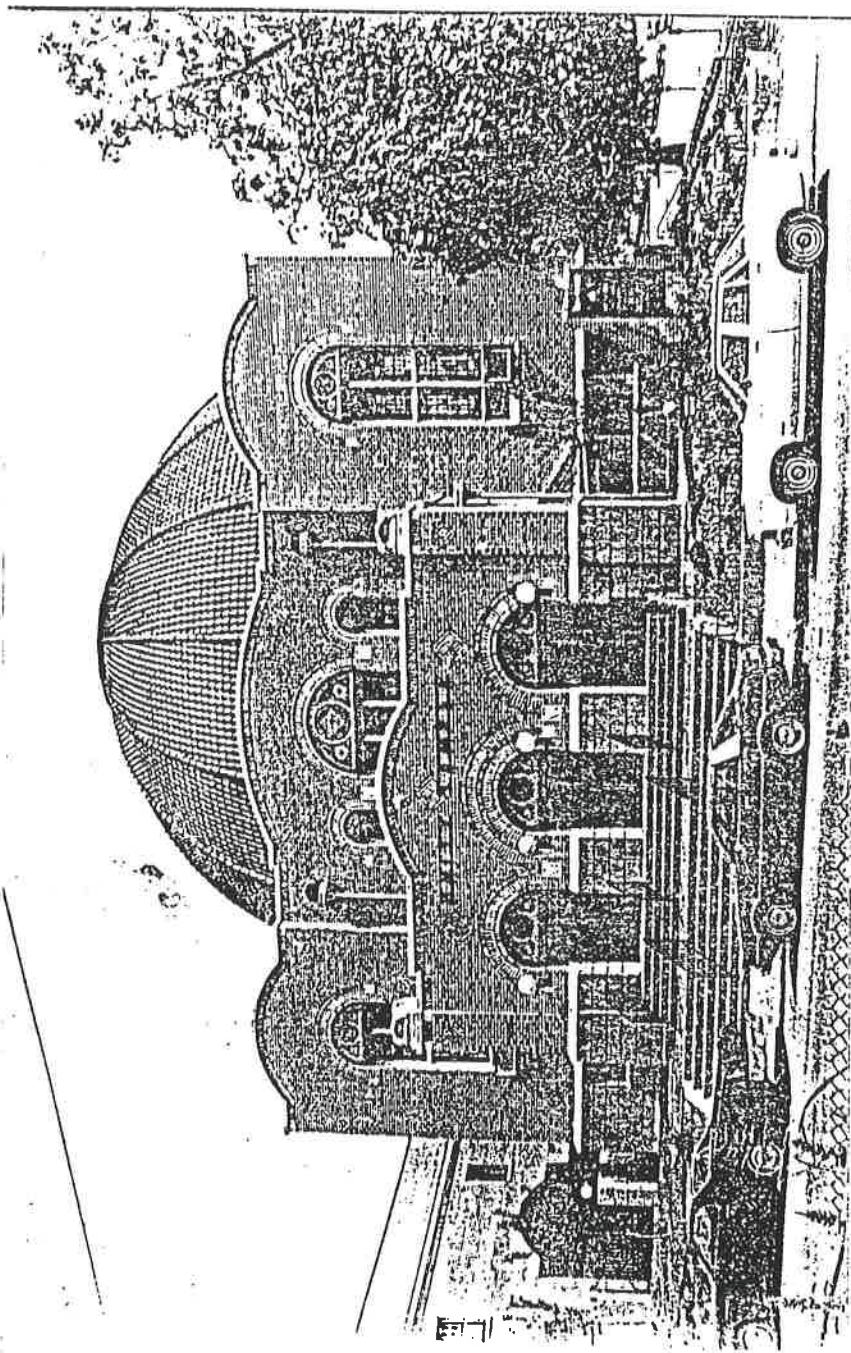


Figure 53. Adath Jeshuran (Now Unity Temple), 749-757 South Brook Street, 1919.
Photo, Louisville Landmarks Commission Archives.

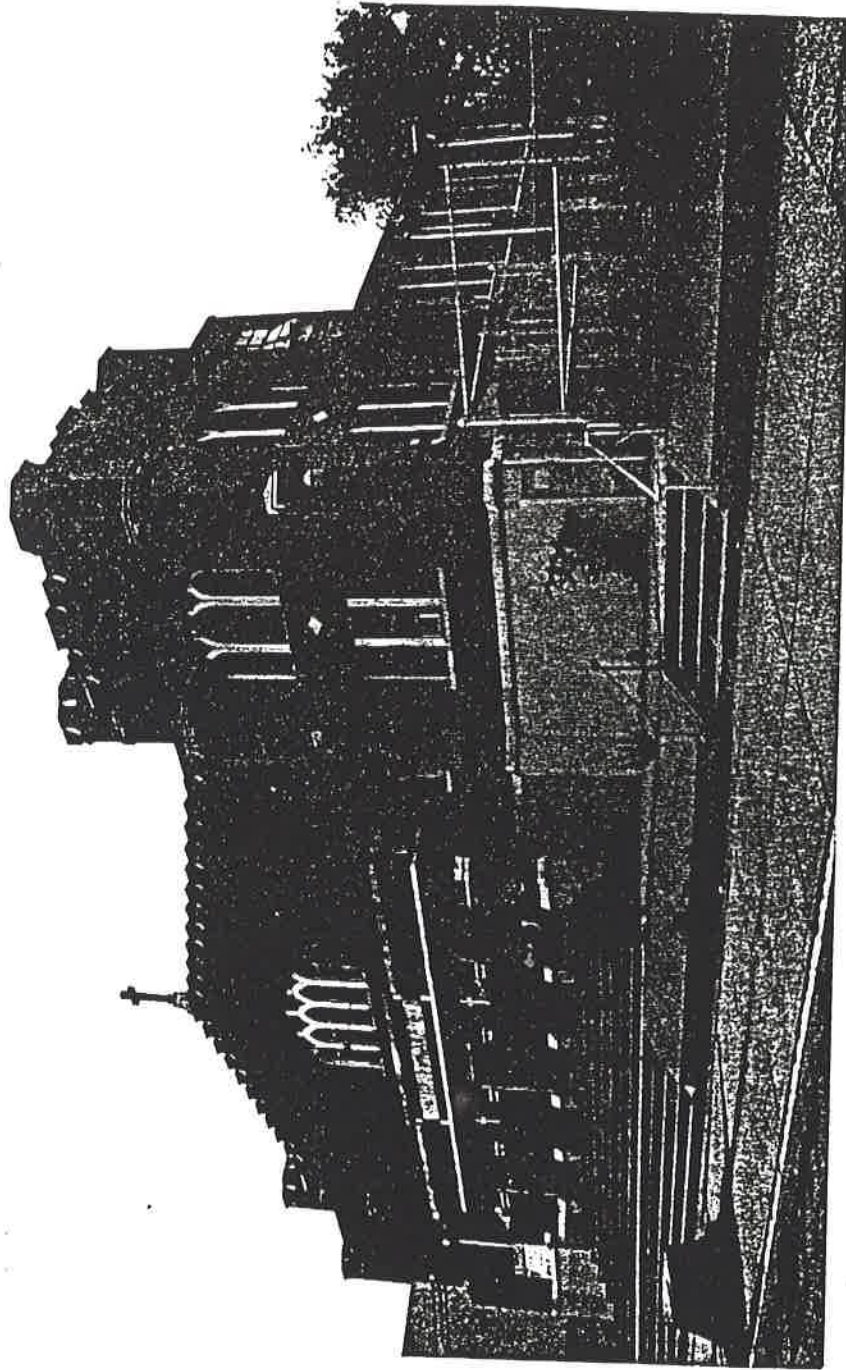


Figure 54. Original Saint Benedict Roman Catholic Church/School, 25th and Osage, 1922.
Photo, Lisa Carpenter.

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VITA

The author, Lisa Grace Carpenter, is the daughter of Dorothy (Roth) Carpenter and the late Jack Pershing Carpenter. She was born July 21, 1970 in Louisville, Kentucky.

Her elementary education was obtained in the private, Catholic schools of Louisville, Kentucky, and secondary education at Sacred Heart Academy, Louisville, Kentucky, where she graduated in 1988.

In August, 1988, she entered the University of Kentucky, and in May, 1992, received the degree of Bachelor of Arts with a major in housing and interior design and a minor in communications. While attending the University of Kentucky, she was one of fourteen students chosen as a Dean's Ambassador for the College of Human Environmental Sciences. She was initiated a member of Alpha Delta Pi sorority in 1988 and Phi Upsilon Omicron honorary fraternity in 1990.

The author currently owns and operates her own interior design business, Designs by Lisa. She also is an employee of the department of Urban Design under the Louisville Development Authority where she holds a position in research. She is an active member of the American Society of Interior Designers, and a lifetime member of the Louisville Historical League.