United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

historic name Edgewood

other names/site number FA-66

2. Location

street & number | NA | not for publication

city or town Lexington | X | vicinity

state Kentucky code KY county Fayette code 067 zip code 40509

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide _X_ local

Applicable National Register Criteria:

___A ___B _X_C ___D

Signature of certifying official/Title **Craig Potts/SHPO** Date

Kentucky Heritage Council/State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

Edgewood
Name of Property

Fayette County, Kentucky
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply.)

x	private
	public - Local
	public - State
	public - Federal

Category of Property
(Check only **one** box.)

x	building(s)
	district
	site
	structure
	object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	3	buildings
		sites
		structures
		objects
1	3	**Total**

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Domestic/Single Dwelling
Domestic/Secondary Structure/Garage
Domestic/Secondary Structure/Studio

Current Functions
(Enter categories from instructions.)

Domestic/Single Dwelling
Domestic/Secondary Structure/Garage
Domestic/Secondary Structure/Studio

7. Description

Architectural Classification
(Enter categories from instructions.)

Greek Revival

Materials
(Enter categories from instructions.)

foundation: Stone
walls: Brick
roof: Metal
other:

Narrative Description

Summary

Edgewood (FA-66) is a mid-19th century, central passage, double pile Greek Revival dwelling located at _____ in Fayette County, Kentucky. Winchester Road is US 60, also known as the Midland Trail, and the route is a historic one, leading not only to Strodes Station in Clark County, but also served as an important turnpike connecting Lexington, Winchester and Mt. Sterling. The nominated area consists of the entire 10.12-acre parcel with one contributing feature, the house, and three non-contributing resources, a garage, office, and studio.

Character of Edegwoods's setting and property changes over time

Edgewood is a rural property located in eastern Fayette County, in the Inner Bluegrass Region of Central Kentucky. The house sits less than a mile from the Clark County line in a prime agricultural area, close to the markets in both Lexington and Winchester. The house faces north toward the historic roadway, which is less than 100 yards away.

This house rests on 1000+ acres originally owned by the Jacob Hughes, a native of Spotsylvania, Virginia. Hughes and his family settled in the eastern part of Fayette County in the late-18th century. [1] His son, Jacob Hughes, purportedly built a house for each of his three daughters; Edgewood was the first (and largest) of these dwellings constructed. The other two dwellings are Leafland (FA-65) and Dunreath (FA-67), located to the east and west of Edgewood. Clay Lancaster refers to this group of houses as "midcentury vintage…Winchester Pike style."[2]

The property has dwindled in size from its original acreage. It remained in the Graves family until the last decade of the 20th century. The current owners purchased the property in 2002.

Construction of the House

Construction of the house began in 1844, and according to tradition, was completed six years later in 1850. Laid in Flemish bond brick on the façade, and common bond on the other elevations, the two-story house consists of a three-bay central block flanked on either side by two-story one-bay-wide wings. The house remains remarkably intact, with no alterations to the original footprint, and very minute changes to the interior fabric and materials.

Description of the Exterior

The two-story double-pile brick house (the masonry has been painted white), rests on a continuous stone foundation on a full basement. There is a slight two-course water table above the foundation. The basement lights have been replaced with modern vinyl windows.

[1] Graves family history, obtained from current owners.
[2] Clay Lancaster. *Antebellum Houses of the Bluegrass.* (Lexington: University Press of Kentucky, 1961), 106.

The hipped roof retains its original terne metal roof, imported from Belgium.[3] Four interior brick chimneys pierce the roof in the main block of the house. The façade is laid in Flemish bond; the other elevations are laid in an "occasional" bond, with a row of Flemish bond every few rows of running bond. It is slightly unusual that the façade is Flemish bond – by the 1840s in central Kentucky, it was not seen very often on new houses, as its stylishness had waned. The heavy entablature, all formed from brick, features a row of dentils and spans all four elevations. The individual detail of the cornice work and the capitals of the pilasters is somewhat hard to discern, given the painted masonry.

The footprint of the house consists of a three-bay central block, with a window/door/window fenestration pattern, and a two-story one-bay-wide hipped-roof wing on each side. According to family tradition, the wings were added about 10 years after the main block of the house was completed. Each wing is set back slightly from the main block.

The bays in the central block are divided by flat brick pilasters; four span the façade with solid regularity. The central entry door is recessed, framed by a denticulated pilaster surround on the main face of the façade, and then the actual door itself framed by a mirror of that surround. The two-panel entry door is topped by an etched (a foliate pattern) single-light transom, with four-light etched sidelights to either side. A one-story portico with square wooden supports shelters the entry door. The floor of the portico has been replaced.

The windows in the main block (on both the façade and the rear elevation) are triple windows, with six-over-six double-hung wooden sash windows flanked on either side by thin two-over-two sash windows. The sills are stone, and a plain stone lintel caps each window. The windows have interior shutters. On the wings are six-over-six double-hung wooden sash windows. All of the windows in the house are original.

The western wing of the house is only one room deep, with no openings on the west wall (an interior chimney stack is located on that wall). This wing, with an exterior door on the rear (south) elevation, likely served as an office for farm operations during the Period of Significance (POS).

The eastern wing is two rooms deep, and contained the service stair. The eastern wing has had a second window cut in on the façade of the second story. This wing likely had a service function, containing some of those household activities usually confined to an ell – kitchen work, and space for domestic servants. Graves' family papers note that the eastern wing historically contained the warming kitchen, the servant's quarters, and traveler's room. The additional depth of this wing results in a shed roof extending from the rear slope of the hip on the south elevation. There are three six-over-six double-hung wooden sash windows on the first floor of the east elevation of the eastern wing, and two identical windows on the second story. The masonry beneath the two northernmost windows on the first floor shows signs of having been altered; it is possible that one of these windows was once a doorway. In 1978, an open porch was located on this side of the house. All of the openings on the western wing have stone lintels, and the windows have stone sills.

There are two openings on the south elevation of the western wing, a six-over-six double-hung wooden sash window and a two panel door. An open rail deck, constructed with modern treated lumber, spans these two bays.

A flat roof porch, with square supports and denticulation at the cornice, spans two bays of the rear elevation, with the west wall of the eastern wing providing a recess for the porch.

[3] Dunreath (FA-67), one of the sister houses to Edgewood, also had a metal roof from Belgium, according to the 1977 survey form. Due to damage, the roof is being replaced with a copper roof very similar to the original.

Description of the Interior

Edgewood has a central passage double-pile plan, with the central hall running the length of the house, connecting all four rooms. The hall, which is almost 34 feet long, has a spiral staircase at the rear, rising above a two-panel door on the rear wall. The interior finish features two-panel doors, which became as "much of a hallmark for the Greek Revival as the six-panel door had been for previous periods."[4] All of the windows and doors have wide pedimented Greek ear surrounds, while the baseboards mount the wall to a standard 18 inches high.

The two rooms to the right of the entry door (on the west side of the house) are separated by pocket doors, a common characteristic, as many Greek Revival dwellings had "double parlors separated by tall sliding doors that rose to the entablature."[5] Each room has a fireplace, including the western office wing. The mantels have been updated twice: once in the late-19th century, with marble mantels installed, and again in the early-20th century, with Colonial Revival tilework installed to make the firebox smaller.

The front room on the east side of the central hall, used as a dining room, has a press on the south side of the fireplace, which has been covered over. The press walls are very slender, two-panel doors, like the rest of the doors in the house. A door on the north side of the chimneystack leads into the eastern wing. The rear eastern room has been converted into a kitchen, with the only modern windows in the house. Two sets of paired six-over-six double-hung wooden sash windows are located on the south wall of this room. An opening on the east wall leads into the western wing, where the enclosed secondary staircase divides the wing into two rooms.

With the exception of modern kitchen appliances and the two windows on the rear wall of the house, and the closed off firebox in the dining room, the interior of the house retains its original proportions, 14-foot ceilings, and Greek Revival finishes, including door and window casings, baseboards, and wood floors.

Description of Former Garage/Home office (Non-contributing)

Directly east of the dwelling (#2 on site plan) is a concrete block and frame former garage building (Photo 11). The garage was remodeled by the current owners, and the garage bays replaced, and the stone chimney added. It has a hipped asphalt shingle roof. The building dates to the mid-20th century.

Description of Garage (Non-contributing)

On the southeast side of the house (#3 on site plan) is a two-bay wide, one-story concrete block garage (Photo 12). It has a hipped asphalt shingle roof, and dates to the mid-20th century.

Description of Studio (Non-contributing)

In the mid-20th century, descendants of the Graves family built a one-story ranch house in the northeast corner of the front yard (Photo 12). It is a brick, hipped roof dwelling with attached carport on the north elevation (#4 on site plan).

[4] Lancaster, *Antebellum Houses of the Bluegrass*, 80.
[5] Ibid.

Changes to Edgewood since the Period of Significance

The changes observed in Edgewood since its construction are minimal. The expansiveness of the double-pile footprint allowed for the historic and recent functions of the house to be housed without the need for any additions, which are often observed on other rural Kentucky houses. At some point, an open frame porch on the east side of the house was removed. Interior changes include the late-19th-century updating of mantels, and the subsequent 1930s modernization of the same fireplaces. Additionally, other interior changes include modernization of the kitchen, the addition of electricity and indoor plumbing for bathrooms. Otherwise, the interior is intact.

Edgewood
Name of Property

Fayette County, Kentucky
County and State

8. Statement of Significance

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

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

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

Property is:

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

Areas of Significance
(Enter categories from instructions.)

Architecture

Period of Significance

Ca. 1844

Significant Dates

Ca. 1844

Significant Person
(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Unknown

Period of Significance:
The Period of Significance is the year of the house's construction, which is a conventional choice within the National Register evaluation system. The interpretation of the house's original design emphasizes the messages it communicates about design changes that parallel changes in agriculture and social life in Fayette County, as the settlement era had ended and people in this part of Kentucky were establishing a more complex and enduring social system.

Criteria Considerations: NA

Statement of Significance

Summary Paragraph

Edgewood (FA-66) meets National Register Criterion C, embodying the distinctive characteristics of a type and period of architecture: domestic architecture in the middle nineteenth century in Fayette County, Kentucky. Edgewood belongs to important local subset of Greek Revival architecture, identified by architectural historian Clay Lancaster in the 1960s as the "Winchester Road style." This group of houses, situated on a major overland route between Lexington and Winchester, has no identified builder, but are connected through familial connections, and a consistent form and application of style that set them apart from other examples of Greek Revival style in Fayette County. Though Edgewood utilizes the typical plan of Greek Revival domestic architecture – central passage, double pile – other design choices on the house suggest the conservatism of its owner or its builder in contrast to some other common manifestations of the style.

These exhibited design choices parallel development and change in the agricultural economy of the Inner Bluegrass, as well as larger social changes which resulted from growth in the local agricultural economy. Both the form and the finish of this house tell us about building decisions, about building hierarchies, and about how the mid-19th century was a pivotal time economically, socially and agriculturally for residents of the Inner Bluegrass. The significance of Edgewood can be more deeply understood by examining how wealthy agriculturists used house form and style to enhance their social standing and to ensure their role in the local economy.

Historic Context: Architecture in Fayette County, Kentucky, 1792-1850

Agriculture in Fayette County, 1780-1860

Fayette County, being one of three original counties created by the Virginia legislature in 1780, was quickly settled by Euro-Americans in the late-18th and early-19th centuries. Named for General Lafayette, the county seat of Lexington was formed in 1782. The county is located in the Inner Bluegrass physiographic region, which has extremely fertile soils, and is "undoubtedly the best agricultural land in the state."[6]

Much of the Bluegrass was forested with giant trees of innumerable species, but the most unique characteristic, and the most enticing one for settlers, was the topography. Ideally suited for farmland, the land, at the outset, was marked by natural open pastures, dotted by groups of trees. Noted surveyor and military hero George Rogers Clark declared in 1775 that "a richer and more beautiful country than this has never been seen in America yet." [7]

Agriculture in Kentucky initially focused on the necessities of clearing land and staking claims. The rich forests and savannas that settlers encountered were a welcome sight after the exhausted land of the Chesapeake, but also promised hard labor and the inevitability of a few years of subsistence farming. The virgin land may have been cheap and plentiful, as compared to the heavily-worked lands east of the mountains, but the cost was considerable to convert it into productive farmland. [8]

[6] Karl Raitz, "The Bluegrass" in *Kentucky: A Regional Geography*, ed. P.P. Karam (Dubuque: Kendall/Hunt Publishing Company, 1973), 53.
[7] Thomas Clark, *Agrarian Kentucky* (Lexington: University Press of Kentucky, 1977), 4.
[8] Clarence H. Danhoff, *Change in Agriculture: the Northern United States, 1820-1870* (Cambridge: Harvard University Press, 1969), 103.

The first concern of new arrivals to Kentucky was shelter for their families, and sustenance. Underneath the rolling hills of the Bluegrass lay layers of decomposing limestone. Settlers who turned over the sod discovered rich, silty, loamy brown soils that promised good crops.

As soon as ample land was cleared, corn was usually the first crop planted. Corn fed both people and livestock. [9] Agriculture initially followed the model practiced in Virginia, a diversified program of crops, livestock and a major cash crop—chiefly tobacco. The first farmers in Kentucky soon realized, however, that several factors worked against the creation of single crop agriculture as in Virginia.

The central part of Kentucky was land-locked. A lack or roads and navigable waterways made the exportation of tobacco nearly impossible, since the only market was at New Orleans. Should the hogsheads of tobacco from Kentucky actually make the arduous journey, the return was very low, only two to three cents per pound. [10] Farmers in the Bluegrass quickly realized that it was more advantageous to use the rich land for grazing livestock than plowing it under for a soil-draining crop like tobacco. Thus, tobacco would not gain the preeminence in Bluegrass farmers' operations as it did in Virginia, until after the introduction of burley tobacco. The George Barkley Farm, in Bracken County, is believed to have harvested Kentucky's first burley tobacco crop in 1863.[11]

Settlement era agriculture was grounded in survival. Holders of large military warrants, or plantation owners from Virginia, could afford to wait until the land had been made hospitable for their arrival. Land in populated areas cost more than land in sparsely populated areas. This applies to settlement-era Lexington, which by the 1820s was already enjoying the moniker of the "Athens of the West," having been described in 1815 as promising to be the "great inland city of the Western World." [12]

The 1830s were a time of change for Kentucky agriculture and the country as a whole. The years between 1830 and 1860 should be remembered as a time of great advances in agriculture, architecture and society in the Bluegrass. Those thirty years were not without their mishaps and downturns; depressions, panics and disease, as well as the specter of slavery, did not vanish behind the cultivated fields, manicured landscapes and fine houses. But for the second generation of Bluegrass farmers like Robert B. Graves, the times were favorable, and a man willing to work hard could make an "empire."

An overview of the 1820s and 1830s time period is useful, for Graves and other farmer's values were shaped by the events of the world around them. The 1820s were a seemingly prosperous period in American economic history. The initial settlement period was over, and the War of 1812 "triggered a commercial and agricultural expansion."[13] Four years of growth followed, and bank after bank was chartered in the United States. There were 88 banks in operation in 1811: by 1818, there were 392 chartered banks in America. Very few men could be characterized as professional bankers. Most were "well connected men, more versed in politics than finance" who sought bank charters not to invest in banks, but to borrow from them. [14]

[9] Clark, 65.

[10] Troutman, *The Social and Economic Structure of Kentucky Agriculture, 1850-1860*, 81.

[11] Terri Boggs, Mac Cooley, John DeAtley, and Kathy Siler. George Barkley Farm. National Register nomination form. Available from Kentucky Heritage Council, Frankfort, or National Register of Historic Places, Washington D.C. NRIS: 03000259.

[12] J. Winston Coleman, Jr, *Stage Coach Days in the Bluegrass* (Lexington: University Press of Kentucky, 1995), 30.

[13] Daniel Feller, *The Jacksonian Promise: America 1815-1840* (Baltimore: Johns Hopkins University Press, 1995), 39.

[14] Ibid., 41.

The years after the war, a time of rapid expansion and well-being, not to mention financial optimism, would guide the business operations of many Bluegrass farmers who came of age during that time. The War of 1812 brought growth and prosperity, leading to over-dependence on credit due to the rapid purchase of land and human workers, leading to a depression that left many harboring a distrust of banks, the government, and credit. The Panic of 1819 was brought on primarily by a slump in European demand for American grain and debt, and instigated falling prices, a sharp slide in land values, and many debtors defaulting on their loans.

Robert Graves, whose father died when he was 12 years old (in 1825), was "thrown upon his own resources, although he had inherited some property from his father's estate. He worked diligently for others until he had acquired sufficient experience to begin the world for himself." By 1850, at the age of 37, he is listed as owning 850 acres of improved land, and no unimproved land.[15] His land was valued at $50,000.

Though Thomas Clark asserts that the basic rural pattern in Kentucky was of "farmers who owned from 50 to 200 acres of land" the actual pattern is slightly smaller. Data from the 1860 census for Kentucky points to average farm sizes in the 20- to 100-acre range as the average farm size. [16] Within farms of this range across all of Kentucky, we find great variety in topography and soil types. Thus, farms of this size exhibit great variety in their level of development statewide by 1860.

In 1860, there were 83,689 farms in Kentucky, and the cash value of those farms was $291,496,955. A little more than half of these, 49,710 farms, were of 20-100 acres. A substantial number of farms, 24,095, were between 100-499 acres. A much smaller number of farms populate the census' larger size categories. Census enumerators only found 1,078 farms of 500-999 acres, and just 166 farms over 1,000 acres. That is, only one-fifth of one percent of Kentucky farms were over 1,000 acres. [17]

The average size of Fayette County's 691 farms enumerated in the 1860 census was 98 acres. In that census year, Robert Graves had increased his landholdings to 1,210 acres, valued at $121,000. He was part of a select group of Inner Bluegrass famers – only 11 other farms in Fayette County were over 1,000 acres in 1860. In nearby Clark County, where Graves conducted a good deal of business, there were nine farms over 1,000 acres. The other jewel in the crown of Bluegrass agriculture, Bourbon County, had 11 farms over 1,000 acres.

Graves had a diversified farm operation, with a mix of crops and livestock, but no hemp. Mainly, however, he focused on blooded cattle. Though we think of the thoroughbred horse as the symbol of Kentucky today, in the nineteenth century, cattle held that honor. The cattle industry developed rapidly in the Bluegrass. The animals took to the cleared canebrake lands as if born to that purpose. The first cattle in the colonies, descendants of animals from Great Britain and Ireland, were improved little as they multiplied. In the 18th century, a better-quality strain of cattle accompanied the southward bound settlers from Pennsylvania into Maryland, northern Virginia and the Valley of Virginia. The grasslands of the Shenandoah Valley treated cattle well, and a short horned milking breed was introduced during the Revolution. A valley man is first credited with bringing purebred cattle of both beef and milking types to the Bluegrass. Mathew Patton moved to Clark County with his small herd of Gough and Miller grade cattle, whose descendants would improve herds across the Bluegrass. [18]

[15] By 1850, over 60 percent of all farmland in Clark, Bourbon, and Fayette Counties was improved.
[16] Clark, 45.
[17] United States Census Returns, 1860.
[18] Lewis Cecil Gray, *History of Agriculture in the Southern United States to 1860.* (New York: Peter Smith, 1941), 230; Clark, 28.

In 1817, Lewis Sanders, a Fayette County farmer who in 1816 had held the first livestock show in the state, imported some English cattle. Together with imported cattle purchased by Henry Clay, they would intermingle with the Gough Miller stock and produce the Kentucky shorthorn, a breed that during the 19th century was celebrated and held in high esteem and favor, not to mention being the favorite subject of many a portrait painter. [19]

Graves' substantial acreage supported a herd of 220 cattle in 1860. His livestock, which in addition to the purebred cattle, included 35 horses, 12 milk cows, 25 sheep, and 100 swine, was valued at $13,620. He was the largest landholder in his neighborhood; only one other property owner in the vicinity of Winchester Road (a VanMeter) owned 1,000 acres. [20] His farm operation was supported by an enslaved labor force, as were most farms over 200 acres in Central Kentucky. Although Graves did not raise hemp, a very labor-intensive crop, he still owed more slaves than the average Kentuckian at the time. In the 1850 Slave Census, Graves is listed as owning 12 slaves; in the 1860 Slave Census, he is listed as the owner of 19 slaves, with three slave houses.[21]

House Plans and Characteristics of Upper Class Farmers' Houses in Fayette County, 1800-1860

The characteristics of the dwellings built by Fayette County farmers during the period 1800 to 1860 is based on an examination of Kentucky Historic Resources Inventory forms, NRHP work in Fayette County, and the author's own field work in the region. A review of the Historic Buildings Database at the Kentucky Heritage Council showed that there are 193 surveyed buildings coded as being built in the Greek Revival style in Fayette County; of that number, only 52 are rural properties located outside of the city limits of Lexington. Although it is relevant to consider the overall influence and form that the Greek Revival style took in Fayette County, it is even more pertinent to examine the immediate micro-landscape and economy of Winchester Road in the antebellum period. Prior to exploring specifics the Greek Revival style, however, it is imperative to first reflect on prior building patterns in the Bluegrass.

Established patterns of migration and diffusion show that a majority of settlers in Fayette County during the first half of the 19th century came from the Piedmont and Valley regions of the Carolinas and Virginia, where they were familiar with the traditions of the Tidewater. Many were able to create a version of the plantation system of the southern planter. They also inherited the "big-house frame architecture, quarter cabins and other settlement features of the old Tidewater Plantation."[22] Thomas Perkins Abernethy, in his study of the southern frontier, maintains that though "it was Presbyterian and democratic to a degree, the Kentucky Bluegrass came to be more like the Tidewater of Virginia than the Valley." [23]

Early Tidewater Virginia houses were constructed from necessity – shelter was the utmost concern, not style. But as that region developed, so did the architectural language of its inhabitants. One of the most common house plans, beside the single pen, is the hall-parlor house, which is one of the earliest European-derived house

[19] Ibid., 28-31.
[20] This conclusion formed after examining the agricultural census records of 80 households in the vicinity of Edgwood, using both the 1860 Agricultural Census and the 1861 map to cross-reference property owners and their approximate locations.
[21] 1850 and 1860 United States Federal Census – Slave Schedules.
[22] Fred Kniffen, "Folk Housing: Key to Diffusion," in *Common Places: Readings in American Vernacular Architecture* Eds. Dell Upton and John Michael Vlach (Athens, GA: University of Georgia Press, 1986), 23.
[23] Thomas Perkins Abernethy, "Frontier in Perspective," in *The Southern Frontier: An Interpretation* Eds. Walter D. Wyman and Clifton B. Kroeber. (Madison: The University of Wisconsin Press, 1957), 136.

plans. The most common arrangement of hall-parlor plans is that of two rooms aligned end to end, with fireplaces at one or both gable ends. The high-end examples had a fireplace in each room; other early structures had only one heated room. The hall was an all-purpose space; usually the larger of the two rooms, while the parlor, usually with a higher level of finish, was reserved for entertainment, sleeping or display of the family's finer possessions, such as portraits or silver. After the 1830s, hall-parlor plans became associated with household of less affluence and stature.[24]

The academic Federal style, classified as ranging from 1780 to 1820 nationally, is the earliest period style most commonly encountered in Kentucky.[25] Characterized by restraint, elegant lines on moldings and woodwork, and symmetrical composition, Federal-style buildings in the Commonwealth are typically rectangular or square in plan. Floor plans employed include hall-parlor, side-passage and central passage. Many Federal-style dwellings are brick, laid in Flemish bond, with a side-gable roof. Windows typically boasted double-hung sash in six-over-six, nine-over-nine and twelve-over-twelve configurations. Muntins are typically thin, and lintels and sills are plain and restrained.

The Georgian plan, which was introduced in middle Virginia around 1760, did not mean an abrupt departure from the old traditional plans.[26] Instead, builders encountering the Georgian plan designed houses with "the rules of the old competence." The lack of demand for the double pile house gave rise to an innovation that took the front half of the Georgian plan as its model. The central hall I-house type was born, "the most common type from the old Tidewater, across the Southern Mountains, out through the Bluegrass and into the lower Midwest."[27] The plan or the form of a dwelling is an important indicator in how its occupant functioned socially and how his dwelling needed to function spatially.

The introduction of the central hall not only gave rise to a new housing type, but also was an evolution in the idea of space. Spaces "are powerful entities to the people who build and occupy them, and for that reason changes in spaces are sensitive indicators of changes in their occupants' attitudes."[28] The central passage affected accessibility, visibility and rearranged the domestic spatial hierarchy. Hall-parlor houses had few social buffers, and the activity of the household was open to all, an arrangement that fostered inclusion, which was not always welcome.

This became particularly true in the slaveholding south. The central hall plan allowed a separation of space and social order within the house that echoed the separation of space elsewhere in the landscape. Among the farmers and townspeople of Graves' socioeconomic class, the "symmetrical two-story house became an emblem, and passages became a social necessity." [29] Most rural builders in Fayette County in the antebellum period followed two house forms – the "I-house and its single-story counterparts."[30] The central hall plan has become associated

[24] Gabrielle M. Lanier and Bernard L. Herman, *Everyday Architecture of the Mid-Atlantic: Looking at Buildings and Landscapes* (Baltimore: Johns Hopkins University Press, 1997), 16.
[25] Cyril M. Harris. *American Architecture An Illustrated Encyclopedia* (New York: W.W. Norton and Company, 1998), 123.
[26] Ibid., 25-26.
[27] Henry H. Glassie, *Folk Housing in Middle Virginia: A Structural Analysis of Historic Artifacts.* (Knoxville: University of Tennessee Press, 1975), 89.
[28] Dell Upton. "The Origins of Chesapeake Architecture," in *Three Centuries of Maryland Architecture: A Selection of Presentations Made at the 11th Annual Conference of the Maryland Historic Trust* (1982), 50.
[29] Edward Chappell, *Unfinished manuscript on survey of Montgomery County* (Frankfort: Kentucky Heritage Council, 1978), 11.
[30] Ibid., 9.

with the ubiquitous I-house, which dominated the Bluegrass landscape. As it moved southward, the I-house "became symbolic of economic attainment by agriculturists."[31]

During the 1830s, the Greek Revival style began to edge out the Federal in popularity, though across Central Kentucky, a common trend is that of a transitional dwelling that combined Federal and Greek Revival motifs. This melding of styles resulted in a dwelling with a Federal-style façade, with either a one-story portico or porch, simple lines, and very little ornament. The interior, however, contains woodwork with Greek Revival proportions and (often) detailing; but occasionally, the woodwork might equal that of the Greek Revival style in scale, but will combine Federal-era motifs with Greek orders.

Chronologically, the Greek Revival style typically follows the Federal style, though many vernacular builders combined details of both in their dwellings. The Greek Revival style is commonly observed as spanning the years from 1820 to 1860, but the style continued to inspire local builders into the last three decades of the nineteenth century. The style "did not become the prevailing architectural fashion in the eastern United States until the 1830s, and a decade later in Kentucky." [32]

The main elements of the Greek Revival style in Kentucky include heavy and bold moldings and motifs; use of the Greek orders (often in porticos or porches with large columns), windows accented with entablature lintels and larger panes of glass than Federal style windows. The Greek Revival style found favor in public buildings in Kentucky before it was applied to domestic buildings. The state has few dwellings built in the style before 1840.[33]

The arrival of the Greek Revival style in the United States is attributed by some to the country's first professional architect, Benjamin Henry Latrobe, and his circa 1800 Bank of Pennsylvania building. Gideon Shryock introduced the style to the Commonwealth his late 1820s capital building (now the Old Capital) in Frankfort. In 1830, Shryock brought the style to Lexington, designing the main building of Transylvania University's campus in the monumental style. Old Morrison, as it is now known, rests on a raised basement, with a façade dominated by a large Doric portico.

The period of influence of the Greek Revival style came at a time when the "young nation had gained its feet and was striding forward with conscious vigor and confidence."[34] The four decades before the Civil War brought great growth and prosperity to the Bluegrass, and a certain segment of Bluegrass farmers constructed dwellings with the scale, plan, and stylistic elements to reflect their prosperity and social standing. The style has a "bigness and simplicity compatible with American ambition and directness, and in line with new machinery developments."[35] The interior mirrored the exterior, with the theme being "bigness, spaciousness, graciousness, security, and consistency."[36]

In addition to exposure through public buildings, the Greek Revival gained favor among Fayette County residents through architectural books, chief among them the work of Minard Lafever. His first book, *The Young*

[31] Kniffen, 9.
[32] Clay Lancaster. *Antebellum Architecture in Kentucky*. (Lexington, Kentucky: The University Press of Kentucky, 1991), 182.
[33] Ibid, 207.
[34] Talbot Hamlin. *Greek Revival Architecture in America*. (New York: Dover Publications, Inc., 1944), preface.
[35] Lancaster, *Antebellum Houses of the Bluegrass*, 79.
[36] Lancaster, *Antebellum Architecture in Kentucky*, 182.

Builder's General Instructor, was published in 1829. He wrote four more books, which collectively went through 14 editions, disseminating his ideas widely throughout the country between 1829 and 1856. At least four Greek Revival dwellings in Fayette County utilized the plaster chandelier centerpiece featured in Lafever's most popular book, *The Beauties of Modern Architecture*, published in 1835.

The "colossal-order portico may have been the Greek Revival's most distinguishing feature, but it was by no means essential."[37] At the same time, the majority of rural Greek Revival dwellings in Fayette County *do* have the massive two-story portico – except for the Winchester Pike style houses. Waveland, for example, is "typical of Greek Revival design in Kentucky," and dates to 1847 – three years after construction on Edgewood began. [38]

Edgewood is a member of a group of houses located east of Lexington, on or near Winchester Road. It is important to consider this dwelling within that context, though this nomination is only nominating one of the extant dwellings. According to Clay Lancaster, in his 1991 publication *Antebellum Architecture of Kentucky*, the houses have in "common a heavy two-storied form crowned by a low-pitched hip roof, the façade pierced by three triple openings in each level, and the center doorway prefaced by a small portico."[39] In addition to their basic form – each dwelling has subtle variations – the three Hughes houses (Edgewood, Leafland, and Dunreath) received names with tree connotations.

Cultural traditions informed and influenced all local builders as they began to consider constructing homes –or remodeling earlier dwellings – in the 1840s. The men directing the construction of these houses were not the enterprising pioneers of the late-18th century. Instead, these were men who were either born in Kentucky, or arrived in the Bluegrass at a young age. Their dwellings were not merely for shelter, but for show.

Although family tradition holds that Jacob Hughes had each of the three houses built for his daughters, it is more likely that he helped provide financial assistance (or the land itself) to his daughters and their new husbands as they set up lives together. As the first and largest of the houses constructed, Edgewood likely set the pattern for the other houses, including those not within the Hughes family.

Clay Lancaster singled out these four houses on the Winchester Pike as a distinctive subset of the Greek Revival in Fayette County, but unlike Corinthia (FA-502) and Buenna Hill (FA-504), no architect or builder is associated with the Winchester Pike style.[40] Two additional houses, off of Winchester Road were identified by Lancaster as belonging to the Winchester Pike group. A discussion of each follows.

Darnaby House (FA-60)
Constructed around 1850, Darnaby is the first house encountered leaving Lexington and traveling eastward on Winchester Road. Like Graves and Hughes, the Darnaby family hailed from Spotsylvania County, Virginia, and settled in the Chilesburg area of Fayette County in the late-18th century. The house is located on the south side of the road, between the Walnut Hill-Chilesburg and Cleveland Roads.

[37] Lancaster, *Antebellum Architecture of Kentucky*, 240.
[38] Lancaster, *Ante Bellum Houses of the Bluegrass*, 89.
[39] Clay Lancaster. *Antebellum Architecture in Kentucky*. (Lexington, Kentucky: The University Press of Kentucky, 1991), 241.
[40] These more conventional Greek Revival dwellings, featuring a side-gable form and two-story portico, were designed by local architect-builder John McMurtry. They also were constructed *after* Edgewood.

Darnaby is a two-story, three-bay wide brick dwelling, with a façade laid in common bond. The foundation is brick, and was originally plastered and scored to resemble stone. The hipped roof is low, like the other houses, and pierced by four interior brick chimneys. The house has a central passage, double pile plan. Triple windows flank the recessed central door, which is in turn topped with a transom and framed by sidelights. The level of detailing is similar, but not as fine as that at Edgewood. The bays are separated by recesses in the brick wall rather than the use of pilasters with entablatures.

Leafland (FA-65)
Leafland is located on the north side of Winchester Road, east of Haley Pike. It is the second house in the grouping of four on the road. It was constructed around 1850, and may have originally been the home of Jacob Hughes' youngest daughter Harriet, who married Joseph B. Stewart. She died in 1852, and the 1861 map shows J. H. Hughes in residence.

Leafland is a two-story three-bay-wide brick dwelling built on a stone foundation with a one-story portico centered on the façade. The exact date of construction is unknown, but it is approximately 1850 (Harriet married then, and died (likely in childbirth) two years later. The façade, laid in Flemish bond like Edgewood, has triple windows flanking the recessed central entryway. One-bay-wide wings, flush with the façade of the main block, extend to either side. The western wing is one story tall, while the eastern wing stands two stories; the latter likely contained some service functions.

Dunreath (FA-67)
Further out (east) Winchester Road, with the Fayette/Clark County line supposedly running through the house, is Dunreath, on the north side of the road. The name comes from the Scottish word for "wooded hill," and the drive back to the house is still lined with deciduous trees. This was the home of Julia Hughes, who married John Howard Sheffer. Begun in 1848, the house was completed around 1854.

Like the other three houses in the group, Dunreath is a two-story, three bay hipped roof dwelling. The façade is laid in Flemish bond. The house rests on a brick foundation, originally plastered. Four interior brick chimneys on the main block pierce the roof. A two-story wing is located on the west side of the house, but not on the east.

Unlike the plain stone lintels of Edgewood and Leafland, Dunreath has elaborate pedimented drip label moldings above the triple windows on the façade. Dunreath has the same entablature, cornice, and pilasters on the façade as Edgewood and Leafland.

Samuel T. Hayes House (FA-99)
Located at the intersection of Sulphur Well Road and Cleveland Road, this house belongs to the Winchester Road style, but is located south of the main group of four. Like the other houses, it is a two-story brick, three-bay wide house with a one-story portico. The Hayes House is newer, having been built in 1854, and has a high hipped roof, which emphasizes the three-room depth of the east elevation. Despite the extra room on the east side, it too has a central passage plan, and double pile profile, though its hipped roof is obviously much higher than the low profile of the houses on Winchester Road.

The house rests on a stone foundation and has a one-story one-bay-wide portico, which has Gothic Revival stylistic elements. The central entryway is not recessed, and is much more elaborate than the entryway of the Winchester Road houses, with a seven-light transom and three-light sidelights. A matching door and surround is

located in the central bay of the second story. As with the other houses in this small group, the Hayes house façade has triple windows, but unlike the others, its façade is laid in eight-row common bond. Pilasters separate the bays, but while the cornice features a row of dentils, the entablature is not as deep as that of the four earlier houses.

Maple Grove (FA-26)
The final house that incorporates some elements of the Winchester Pike style is the circa 1853 Maple Grove on Briar Hill Road, north of the main group of houses. According to Lancaster, it is "midway between the Waveland and Innes house type and the Winchester Pike style."[41]

The two-story three-bay-wide house is a central passage plan with, single pile depth, with a side gable roof, so in that respect it differs dramatically from the rest of the houses. It does have triple windows on the first story, and a one-story portico. While the bays are separated by pilasters, Maple Grove has paired pilasters at either end of the façade.

The Siting of the Winchester Road Houses
Historically, rural dwellings sited close to a reliable water source. Though relation to a water source was very important, overland transportation was not as pivotal, and many early nineteenth century rural farmsteads were secluded, as they were sited prior to the development of a road network. The siting of Edgewood is another facet in its significance, as it highlights changing perspectives among Bluegrass elites about location.

Work in the Shenandoah Valley of Virginia revealed that the "essential relation determining house siting was not direction, view, aspect or slope, then, but orientation to the road." [42] The bent of the progressive agriculturists appears to be for isolation, in both house siting and social involvement. Lewis Allen, the well-known journalist from New York, frequent contributor to the American Agriculturist, and author of *Rural Architecture*, dedicated much of his writings to America's "uncouth" rural architecture. Writing in 1844, the year that construction on Edegwood began, Allen compares the settlement styles in the country:

> Your true southerners, and Pennsylvanian, and South Western farmer, nestles down simply in a convenient spot on his estate; let the traveled highway go where it may, and there he awaits the call of the public, attending solely to his own domestic affairs, content to see what comes upon him, hieing out from his domicile when occasion demands it: while your inquiring Yankee as universally plants himself on the main road, determined to see everything as it passes and dreading nothing so much as to be shut out from the gaze of the passer by, and not to now as it occurs, everything of public import as well as private rumor. [43]

Allen follows this up with what he considers to be a "convenient spot":

[41] Lancaster, *Antebellum Houses of the Bluegrass*, 107.
[42] Warren R. Hofstra, "Private Dwellings, Public Ways, and the Landscape of Early Rural Capitalism in Virginia's Shenandoah Valley" in *Perspectives in Vernacular Architecture V.* eds.Elizabeth Collins Cromley and Carter L. Hudgins (Knoxville: University of Tennessee Press, 1995), 219.
[43] Lewis F. Allen, "Farm Buildings" *American Agriculturist* 4 (1844), 117.

> Were I to locate my buildings on the farm, proximity to the road would have little influence on my choice. Access to good water, a central position on the farm, by which every part of it might easily reached in getting in the crops and superintending the labor would be the main object; while passing on the highways and neighborhood gossip would be the last requisites I should consult. [44]

Gentleman farmers in the Bluegrass, by and large, adhered to Allen's advice, and situated their dwellings far from the road. Solon Robinson, a respected agriculturist of the 19th century, visited Kentucky in 1841, and his observations of the landscape bear witness to Allen's advice. He noted that travelers never saw "the best houses" i.e., gentleman farms, as they were located "back from the road and the way of approach as generally through one of the woodland pastures." [45]

This could be for several reasons, the most overriding due to necessity, not fashion. Most gentleman farmers obtained their land through land grants of military warrants. Brutus Clay of Bourbon County, for example, received his land from his father, Green Clay, as it was part of a military warrant. The land had to be improved, and the log cabin built originally was located in the center of the farm, near a reliable water source, and far from any known trace. The haphazard nature of land acquisition during the settlement era also influenced placement of dwellings on the large tracts of land that would later become antebellum gentleman farms.

But gentleman farmers, by and large, had no need for the road. They did, however, have a need for the manicured parkland that obscured their dwellings from view and spoke volumes to the passerby about the owner's wealth and status. Their isolation in and of itself was impressive.

Allen does not appear to consider the market-to-town advantage, nor does he address communities, in particular, the crossroad hamlets that are prevalent in the Bluegrass. During the mid-nineteenth century, there were schools, churches, and farmsteads up and down the Winchester Road– as well as blacksmith shops, tanneries and post offices. Life on the road provided many advantages.

Unlike Virginia, the numerous and often fractious state of Kentucky's counties played a pivotal role in the economy and market. County seat towns were usually the social and commercial centers of a community, and the "closeness of rural resident to these communities often bore a direct relationship to his economic and political standing." [46] Unfortunately, roads did not often keep up with the demands placed upon them, especially in rural areas, where most people depended on a horse and the road for their transportation needs. Roads were often "little more than mud baths" rendering travel painful and sometimes impossible.[47]

Agricultural trends and the development of transportation networks went hand-in-hand in the Bluegrass. Progressive agricultural ideas won favor in Virginia in the early-19th century, due to fallow lands and the outmigration of many young men, unable to obtain quality farmland. Farmers in Kentucky embraced progressive ideals at the same time, but for another reason. They sought to improve their land and livestock so as to not follow in the same path as Virginia, given that many of the champions of progressive farming techniques hailed

[44] Ibid.

[45] Richard L. Troutman, *Plantation Life in the Ante-Bellum Bluegrass Region of Kentucky* (Masters Thesis, University of Kentucky, 1955), 16.

[46] Ireland, 1.

[47] Ibid, 1.

from the plantations of Virginia. Within the layout of farms and roads, many farmers of the Bluegrass were repeating the cycle that had first been played out in the Valley of Virginia in the 18th century.

Perhaps it can be inferred that by the 1840s, some Fayette County farmers like Robert Graves saw their success linked to roads, and to market and commercial centers. Unlike earlier gentleman farmers, whose estates were rarely seen from the road, but instead hidden in a carefully orchestrated blend of parkland and woodland, these farmers "sought to join their private pursuits of labor on the land with the regulated public order of the market precisely because that order meant security in the possession of their competencies." [48] The function of the countryside as an economic vehicle gave birth to a network of roads that all led somewhere, whether to mills, ferries, or to other roads. Each farmstead located along the road was a player in this rural economy.

Chilesburg, a crossroads community located at the intersection of what is now the Walnut Hill-Chilesburg Road (historically, just the Chilesburg Road) and the Winchester Pike, developed around a tavern operated by Richard Chiles, a Pennsylvnia native. Located partly in the Brier Hill precinct, and partly in that of Athen, Chilesburg evolved from a "tavern stand" to a stop on the stage coach route between Lexington and Mt. Sterling. In addition to the tavern, prior to the Civil War Chilesburg also had a blacksmith's shop, general store, post office, and a shoemaker's shop.[49] In 1831, the Lexington, Chilesburg, and Winchester Turnpike was granted a charter by the Kentucky legislature, and what had been a stage coach route (implicit with all the grievances such travel ensured) became a turnpike.

On the 1861 map, a "stage stable" is visible, as is a notation for Christian Church, which was the Macedonia Christian Church, founded in 1830. Jane Hughes Graves was one of the first members, and her descendants would later finance the construction of the new church and parsonage in the 1920s. Although Chilesburg would later move southwards after the Civil War, due to a new rail line, it was an important crossroads in the antebellum period.

Background on the Hughes and Graves Families

Jacob Hughes, born in Spotsylvania, Virginia in 1791, moved with his family to Kentucky in 1797. The Hughes family first settled in Boone County, where Colonel Cornelius Hughes had received a 2,000-acre land grant. The family then moved to Bourbon and finally to Fayette County. Following the death of Colonel Hughes, Jacob "started in life for himself without a dollar, having received nothing from his father's estate, but by energy and industry soon won an honorable place in the community." [50]

In 1815, Jacob Hughes married Elizabeth Hume, and the couple had four children. Hughes' three daughters – Julia, Jane, and Harriet – all married and settled in the immediate area of Chilesburg, on what is now Winchester Road. The middle daughter, Jane, married Robert B. Graves, whose family also hailed from Spotsylvania, Virginia.

[48] Hofstra, 219.
[49] William Henry Perrin, J. H. Battle and G. C. Kniffin. *Kentucky: A History of the State.* (Louisville, Kentucky: F. A. Battey and Company, 1888 History of Kentucky), 501.
[50] Perrin, 764.

Robert B. Graves was described in Perrin's *History of Kentucky* as a "resident of the county since his boyhood, he has always been closely identified with its material, intellectual, and moral progress." His 1,755 acre farm "located about 10 miles from Lexington on the Winchester pike" was known as a successful stock farm. Graves' custom was to "fatten from one hundred and twenty-five to one hundred forty head of cattle for market each year."[51]

Evaluation of the Significance of Edgewood within its Architectural Context

Edgewood represents the first substantial flowering of a particular type of rural Greek Revival domestic architecture in Fayette County – though the style made its presence felt in Lexington, both on public buildings and dwellings, the construction of this house on the Winchester Road signaled not only a change in siting of a prominent landowner's home, but also a change in the type of dwelling being built. Robert Graves ranked "among the wealthy men" and had "one of the finest farms in the county."[52]

And Graves was a wealthy farmer, not just in his own immediate precinct, but in Fayette County. With over 1,000 acres, and a herd of shorthorns numbering over 200, Graves held his own in the region. His brother-in-law, John Howard Sheffer, and the owner of Dunreath, had 540 acres valued at $43,200. J.H. Darnaby, the owner of another one of the Winchester Road houses, owned 300 acres valued at $24,000. Despite his wealth, Graves' house, while indicative of his status, was not the "temple-front" style already accepted as the expression of Greek Revival in Fayette County. His house, however, and the others belonging to the Winchester Pike style, were the expression of a wealthy, slave owning, agricultural elite class in Fayette County.

After around 1830, high-style (and usually high-income) domestic architecture sought ways in which to minimize the visible elements of building construction. Trends leaned toward a more "polished" look – indeed, a monolithic, manufactured, regular physical appearance of a building. Flemish bond brickwork, which emphasizes how the bricks are laid or stacked, draws the eyes to the bricks themselves and their mortar joints. Common bond brick gives an elevation a more measured, muted appearance, as well as emphasizes the overall massing of the wall surface, rather than the individual elements of construction. The use of Flemish bond in Edgewood (and its sister houses) is interesting as the owner apparently picked and chose which elements of the new style to utilize.

While "the boldness and high-styled quality of the Greek Revival made other houses look obsolete,"[53] there were plenty of existing houses in Fayette County that incorporated the new style into their design and footprint. New construction prior to 1844 included Lemon Hill (FA-39), on the Cleveland Road two miles north of Winchester Road. Abraham Lunsford Ferguson had the house built in 1840 or 1841. The front doorway of the two-story brick house "seems to have been derived from Lafever's *Young Builder's General Instructor* (1829), Plate 50."[54]

Lemon Hill has a front gable roof, with a massive two-story Ionic portico. Brick wings flank the main block on either side. Although the main block is three bays wide, with the expected window/door/window fenestration,

[51] Perrin, 763.

[52] Perrin, 763.

[53] Lancaster, *Ante Bellum Houses of the Bluegrass*, 84.

[54] Ibid, 105.

Lemon Hill's interior is at odds with its exterior appearance. A drawing room spans the width of the main block of the house, with a stairhall to the rear of this room. A two-story gallery at the rear of the house provided the circulation patterns for the main rooms of the house, while the wings each had transverse passages. The façade belies the complicated floor plan. Graves would have been aware of Ferguson's house, and a Federal-era house owned by the Uttingers to the south of Lemon Hill on the Cleveland Road.

There was no shortage of large houses in Lexington, but even the updated houses (like the January House on West Second Street) made certain to include a two-story portico as part of their renovations. The characteristic Greek Revival dwelling "in the Bluegrass is a symmetrical two-storied house, with the entrance sheltered by a pedimented tetrastyle portico the height of the house itself, and corresponding pilasters incorporated in brick walls." Edgewood, and the remainder of the Winchester Pike group, departed from this theme with the one-story portico, emphasizing more the scale of the house rather than "superficial dressiness."[55] Also, perhaps, with its use of Flemish bond, the house is on display as the perfect vernacular blend between the old and the new – a tension manifested in the façade between the 1830s and the decisions of the 1840s.

Graves and his neighbors were ideally situated between not only Lexington and Winchester, but between Chilesburg, and in Clark County, the community of Pine Grove. In the decades before rail lines crossed the region, a cattle producer like Graves depended on the road, and on the clusters of services to be found both east and west from his farm. He might have embraced the closeness of the road as a boon to his farm operations. Indeed, in both the architecture of his house, and his siting of it, Graves influenced his neighbors, and most notably, the other members of the Winchester Pike group.

Evaluation of the Integrity of the Architectural Significance of Edgewood

A house in Fayette County evaluated to be a good example of a particular style or of continued architectural development will be eligible for the National Register if it retains integrity of design, materials, workmanship, and feeling. All seven integrity factors of Edgewood are discussed here.

Edgewood retains a high level of integrity of ***location***. The dwelling has not been relocated and it retains its general relationship with Winchester Pike (now Winchester Road), an important overland route historically. Graves represents a movement by farmers of his standing in the 1840s away from the seclusion and isolation of other gentleman farms, to a location more accessible – both to an audience and to the civic and commercial life spawned by the transportation network.

The house retains its integrity of ***design, workmanship*** **and** ***materials***. Changes since the 1840s to the dwelling's original materials, floor plan, shape and form are minimal. The Greek Revival detailing is unmistakable, from the façade to the treatment of the architraves and mantels on the interior. The finishes, from the floors to the plaster walls and woodwork, remain the same. The historic massing and the floor plan, so essential to conveying Graves' standing within the agricultural elite, remain intact. Although the exterior masonry walls have been painted, this does not substantially detract from the overall design of the dwelling.

Edgewood retains a medium level of integrity of ***setting***. The farm was divided in the 20th century, and though no other houses are immediately visible when one faces the house, modern development flanks the domestic

[55] Lancaster, *Ante Bellum Houses of the Bluegrass*, 105.

yard on both sides. These changes have certainly given the environment surrounding the house a different feel than it had during its heyday as one of several large Greek Revival houses along the Midland Trail, but these changes do not interfere with our ability to recognize the Greek Revival style and its interpretation in this dwelling.

Edgewood retains a high level of integrity of ***feeling*** and ***association***. The integrity of design, materials and workmanship, as discussed above, provide the feeling of the well-to-do-farmer who had the house constructed and managed the successful farming operation. The extraordinarily-intact house is a statement about what was considered to be a fashionable and well-executed in a farming context in Fayette County in the antebellum period. Edgewood is clearly still associated with the interpretation of the Greek Revival style in Fayette County in the 1840s.

Edgewood and its proposed boundary are eligible for listing in the National Register of Historic Places as a well-preserved, significant example of Greek Revival domestic architecture in Fayette County, Kentucky.

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Previous documentation on file (NPS):

____preliminary determination of individual listing (36 CFR 67 has been requested)
____previously listed in the National Register
____previously determined eligible by the National Register
____designated a National Historic Landmark
____recorded by Historic American Buildings Survey #_____
____recorded by Historic American Engineering Record # _____
____recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____State Historic Preservation Office
____Other State agency
____Federal agency
____Local government
____University
____Other
Name of repository: _____

Historic Resources Survey Number (if assigned): FA-66

10. Geographical Data

Acreage of Property 10.12 acres
(Do not include previously listed resource acreage.)

Edgewood
Name of Property

Fayette County, Kentucky
County and State

UTM References (Place additional UTM references on a continuation sheet.)

1	Zone	Easting	Northing	3	Zone	Easting	Northing
2	Zone	Easting	Northing	4	Zone	Easting	Northing

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

The boundary runs from the fence line bordering Winchester Road north, and encompasses the entire 10.12-acre parcel that forms the domestic yard for the house.

Boundary Justification (Explain why the boundaries were selected.)

The property proposed for inclusion on the National Register by the current nomination includes the 10-acre acre parcel associated with Edgewood. This nominated property retains the historic dwelling built for Graves in the mid-19th century. The proposed boundaries provide an appropriate setting for understanding the significance of the design and construction of this house within its historic context in Fayette County. The boundary includes the domestic yard and maintains the historic setting in which the contributing feature was constructed.

11. Form Prepared By

name/title Janie-Rice Brother, Senior Architectural Historian
organization Kentucky Archaeological Survey date November 2011
street & number 1020A Export Street telephone
city or town Lexington state KY zip code 40506
e-mail

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Edgewood
Name of Property

Fayette County, Kentucky
County and State

PHOTOGRAPHY LOG

All photos:
Edgewood, FA-66
Fayette County, KY
Janie-Rice Brother, Photographer
2015
CD at Kentucky Heritage Council (SHPO)

1. Façade (north elevation) of Edgewood, facing south.
2. East and north elevations, facing southwest. The east wing is shown.
3. West and north elevations, facing southeast. The west wing is shown.
4. West and south elevations, facing northeast. The west wing is at left under scaffolding.
5. Rear (south elevation), facing north.
6. Detail of portico on façade, facing southeast.
7. Detail of entry door, facing south.
8. Interior view of central passage and circular stair, facing south.
9. Detail of entry door on interior, showing typical Greek ear woodwork of house, facing north.
10. Detail of baseboard in central hall, facing northwest.
11. Non-contributing former garage (#2 on site plan), facing east.
12. Non-contributing garage, (#3 on site plan), facing southeast.
13. Non-contributing former studio (#4 on site plan), facing southeast.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name

street & number telephone

city or town state zip code