

201 WOODLAND AVENUE · LEXINGTON, KENTUCKY

Venerable Vestiges

*Designing, building, and being in
context.*

201 Woodland Avenue

Woodland Triangle · Lexington, Kentucky

ACKNOWLEDGMENTS

Thank you to the city and its people for welcoming us in
— giving us a taste of Lexington in all its wonders.

We are grateful to the Blue Grass Trust for Historic Preservation, whose stewardship of Lexington's built heritage has given us buildings worthy of study, remembrance, and inspiration. We are indebted to Clay Lancaster, whose *Vestiges of the Venerable City* provided the lens through which we came to understand the city. And we are thankful to the neighbors, business owners, and families of the Woodland Triangle and Aylesford neighborhood who make this corner of Lexington a thriving local hub of culture and community.

CONTENTS

A guide to the reading.

PART ONE · THE CITY AND THE SITE

01	Introduction: A Walk into the Open Street	<i>What we observed on foot, and what the city told us.</i>	06
02	The City Gave Us This Building	<i>Learning from what has been preserved.</i>	08
03	The Woodland Triangle	<i>The neighborhood and the perspective.</i>	09
04	Zoning and the Comprehensive Plan	<i>Imagine Lexington 2045.</i>	10

PART TWO · SITE AND CONTEXT ANALYSIS

05	Aerial Maps of Buildings and of Site	<i>Aerial views of the site and surrounding block.</i>	12
06	Walkshed Map	<i>Walking and biking distances to UK, downtown, and the Kroger.</i>	13
07	Bus to Campus	<i>Lextran Route 16 from the door to UK Main Library.</i>	14
08	Bike Network	<i>Existing bike infrastructure between the site and UK.</i>	15
09	Parking Lot Map	<i>Off-site monthly parking options.</i>	16
10	Parking and Transit Plan	<i>Bike, bus, rideshare, and mobility credit.</i>	17
11	Pedestrian Entrances	<i>Lobby at the corner; retail on Woodland and Maxwell.</i>	18
12	Vehicular Entry & Exit	<i>Combined entry on East High; retail parking on the 1st Floor.</i>	19
13	Building Setback and the Sidewalk	<i>Sidewalk dedication.</i>	20
14	Massing — South Frontage	<i>A garden along East Maxwell Street.</i>	21
—	Massing — West Frontage	<i>Retail along Woodland Avenue.</i>	22
—	Massing — North Frontage	<i>Designed for East High Street.</i>	23
—	Massing, continued: Materials	<i>What the houses next door are made of.</i>	24
15	Shade Study	<i>Twelve frames — four dates by three times of day.</i>	25
16	Pedestrian Cross Sections	<i>Pedestrian cross sections at both street frontages.</i>	26

PART THREE · CURRENT DEVELOPMENT OF STUDENT HOUSING IN LEXINGTON

—	Lexington today	<i>MXWL and Verve set against 201 Woodland Avenue, drawn at one scale.</i>	28
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PART FOUR · DESIGN GENEALOGY

17	The Column as Foundational	<i>Greek Revival, Latrobe, and the Pope Villa.</i>	30
18	Points of Context — Ten Threads	<i>Source, Abstraction, Application, Expression.</i>	32

PART FIVE · THE GARDEN, THE SCALLOP, THE END

19	The Garden and the Ground	<i>Botherum · Kentucky Native Café · Lexington Cemetery.</i>	43
20	On the Meaning of the Scallop	<i>Venus, baptism, pilgrimage.</i>	44
21	Conclusion	<i>The walk, completed.</i>	46

*In a country you know by heart
it is impossible to go the same way twice.
Change of time, mind, weather,
and light make all the ways new.
To one whose eyes have opened, any place
is compounded of places unending
to the end of time, and travel is well
accomplished by standing still.*

— Wendell Berry, *Sabbaths*¹

¹ Wendell Berry, *Sabbaths* (Lexington: Larkspur Press, 1987), 6.

PART ONE

The City and *the* *Site.*

A Walk Into the Open Street.

We set out into the bright, open, and joyful street. The world of Lexington spread out.

The intimate porches, the oak-lined Transylvania Parkway, the brick in its many colors, the students and the neighbors traversing the busy roads. There was an eagerness, with eyes open, at what we would encounter.

Is it the way a chimney shoulder steps past a gable wall? Is it the soft pastel chalk work that lines the students' porches? Is it the concrete undulations of the skate park? Is it the dark navy shutters that encase the window? Is it the peaked tiled roof? What was the city telling us on this walk? What did it want us to see? What would we hear and smell and feel as we paced the streets? We arrived on this walk with open eyes and a willingness to look.

Lexington showed us an architectural language of dialogue — of dialogue between eras and between generations, of threads that connect histories and times. We looked, and the building appeared.

Since Lexington's inaugural years in the late 1700s, the city has been home to the evolving and changing design aesthetics of this state and country. Federal-style homes harken back to an era when a young nation sought to define an "American" architecture. Latrobe's arrival brought Greek Revival — and with it, the conviction that even on the frontier, buildings could aspire to the clarity and proportion of ancient forms. Subsequent generations layered Gothic, Italianate, Victorian, and modern vocabularies atop this foundation, each one responding to its moment while drawing strength from what came before.

In parallel, Lexington's surrounding horse country continues to shape the city's visual identity. The rolling bluegrass hills, the stone fences along Old Frankfort Pike, the white-railed paddocks stretching toward the horizon — these forms help create a unique Lexington vernacular.

Clay Lancaster's *Vestiges of the Venerable City* traces this history in careful detail, helping future generations like our own understand the importance and singular rarity of Lexington's architectural history. Our proposed project strives to straddle the rich lexicon and "venerable vestiges" of Lexington while providing a new space for an evolving modern city.

Be Still in Haste

*How quietly I
begin again*

*from this moment
looking at the
clock, I start over*

*so much time has
passed, and is equaled
by whatever
split-second is present*

*from this
moment this moment
is the first*

— Wendell Berry, *Be Still in Haste*²

² Wendell Berry, *Collected Poems* (Berkeley: North Point Press, 1985).



201 WOODLAND AVENUE · DUSK VIEW · AYERS SAINT GROSS

02 · ESSAY

The City Gave Us This Building.

201 Woodland Avenue's curves come from the hills. Its rhythm comes from the columns. Its depth comes from the neighboring facades. Its material language comes from the earth beneath it.

We did not invent these forms; we recognized them. They were already here, embedded in the architecture and landscape of Lexington, waiting to be gathered into a single composition. This building does not belong to a decade. It does not name a time. It belongs to the city. The city gave it to us, and we are giving it to you.

The foreword in *Vestiges of the Venerable City* observed that “no one expects a city such as Lexington to remain as it was at some period in its past, to exist, like Shakertown, for instance, as an example of a former way of life. A city must be vibrant; it must change to meet changing needs. Nevertheless, the people of Lexington, and the people of any city, must have respect for the past as well as interest in the future. They must realize that there is value in preserving and honoring their heritage and that their future will be richer because of their regard for the past.”³ It expands to say, “Changes and growth are necessary and inescapable, yet they must be carried out judiciously.”⁴

Lancaster names the tension precisely: change is inescapable, but it must be carried out judiciously and with regard for the past. 201 Woodland Avenue is our attempt to do this and to add to the city without erasing what stands, by drawing every formal decision from forms the city already contains.

Learning from What Has Been Preserved

None of this would be possible without the work of those who fought to preserve Lexington's architectural heritage. The Blue Grass Trust for Historic Preservation has, for decades, ensured that the buildings most essential to understanding this city's identity remain standing. Their stewardship of the Pope Villa — Latrobe's most creative and rational house, nearly lost to fire and neglect if not for the community and the Trust — gave future builders like us the ability to study and learn from the past.

³ Clay Lancaster, *Vestiges of the Venerable City* (Lexington: Lexington–Fayette County Historic Commission, 1978), vii–viii.

⁴ Lancaster, *Vestiges of the Venerable City*, vii–viii.

The Woodland Triangle.

Context Perspective



FIG. 03.1 *The site in context — Woodland Park to the south, UK to the southwest, downtown Lexington to the northeast. Woodland Avenue, East Maxwell Street, and East High Street frame the triangle.* ASG

SITE AT A GLANCE

A wedge of land where Woodland Avenue meets High Street and Maxwell Street, blocks from the UK campus.

WALK TO UK

~ 10 min

WALK TO DOWNTOWN

~ 15 min

WALK TO WOODLAND PARK

~ 3 min

The parcels sit at the Woodland Triangle in the heart of the Aylesford neighborhood. It is a walkable residential district of tree-lined streets and commercial corners where local businesses have long flourished.⁵ Ramsey's, Missy Pies, and newer ventures like ThunderKats have all called this location home; Black Swan Books fills every nook with rare and used titles, and High on Art turns a traditional storefront into a venue for artists, food, and conversations. Woodland Park anchors the neighborhood. Its open lawns, tennis courts, and meandering paths, along with its role as host to the Woodland Arts Festival and Ballet Under the Stars, all help define this corner of Lexington.

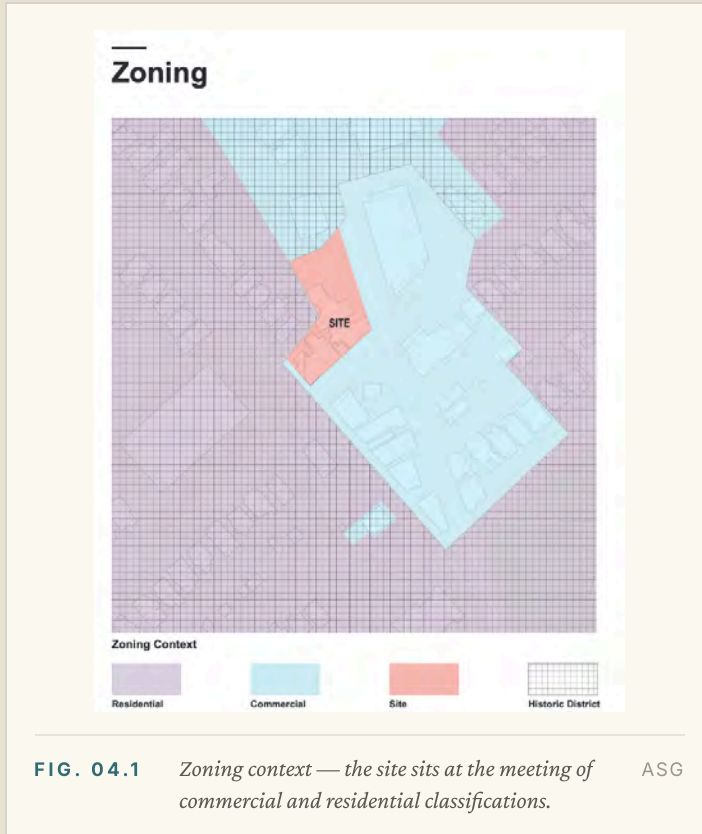
This area is steeped in history, and it has always welcomed the new and the courageous. This site has been many places: a gas station, a dry cleaner, a beloved neighborhood restaurant. Each incarnation met the needs of its moment, and each gave way to the next without apology. The site has a willingness to change — to be challenged, to adapt, to serve the community as it needs.

These qualities of the area have shaped specific decisions in our design. The ground-floor retail preserves the commercial corners, ensuring that local businesses continue to flourish, and the scalloped facade creates a texture that engages the street in the same way as the neighboring porch columns. The building extends the rituals and rhythm of the daily life of the Woodland Triangle. It will add to the vibrancy of the neighborhood, offering layers of ages that help augment a neighborhood's vitality.

⁵ Downtown Lexington Partnership, "Aylesford Neighborhood," accessed 2026.

Imagine Lexington 2045.

The *Imagine Lexington 2045 Comprehensive Plan* establishes the policy framework within which this project operates. Several of its core goals speak directly to what we propose at 201 Woodland Avenue.



GOALS CITED IN THIS SECTION

Goal 2 • Theme A. “Support infill and redevelopment throughout the Urban Service Area as a strategic component of growth.”

Goal 2.b. “Respect the context and design features of areas surrounding development projects... to ensure compatibility with existing urban form.”

Goal 2.c. Development must “incorporate adequate greenspace and open space...”

Infill and redevelopment. Goal 2, Theme A directs the city to support infill and redevelopment within the Urban Service Area as a strategic component of growth. The Woodland Triangle is exactly that kind of site, a surface parking lot and aging commercial structures, served by existing infrastructure and adjacent to the University of Kentucky. The mixed-use program, ground-floor retail with apartments above, brings higher-density housing to a walkable, transit-accessible location near employment and education.

Context and compatibility. Goal 2.b requires that development “respect the context and design features of areas surrounding development projects... to ensure compatibility with existing

urban form.” This entire document, the design genealogy that traces every formal decision to a Lexington source, is that respect made legible.

Greenspace. Goal 2.c requires development to “incorporate adequate greenspace and open space...” Our garden at the rear of the building, drawing on the precedents of Botherum, the Kentucky Native Café, and the Lexington Cemetery, responds directly to the requirement for greenspace as a composed landscape anchored in the ecology of the city.

PART TWO

Site and *Context* *Analysis.*

Aerials, circulation, setback, and street sections.

Aerial Views of the Site.

Four aerials show the site in context — bounded by Woodland Park to the south, the University of Kentucky to the southwest, and downtown Lexington to the northeast. The red footprint marks 201 Woodland Avenue in each.

Context Views - Looking East



FIG. 05.1 · EAST *Aylesford residential fabric in the foreground.* ASG

Context Views - Looking South



FIG. 05.2 · SOUTH *Toward Woodland Park — the Pope Villa visible at top, Aylesford porches along Woodland Avenue.* ASG

Context Views - Looking West



FIG. 05.3 · WEST *Toward the University of Kentucky — Maxwell Spanish Immersion School and the commercial corners of the Triangle.* ASG

Context Views - Looking North



FIG. 05.4 · NORTH *Toward downtown and Transylvania University — East High Street running to the horizon.* ASG

Walkshed Map.



FIG. 06.1 Walkshed map — concentric rings show 5- and 10-minute walks from 201 Woodland Avenue, with UK campus (filled) and the Kroger at 704 Euclid Avenue marked. TITAN / OPENSTREETMAP / LEXTRAN

KROGER EUCLID
8 min

UK MAIN LIBRARY
9 min

UK MEMORIAL HALL
10 min

From the corner of Woodland & East High, a student reaches UK’s Main Library in nine minutes on foot and the Kroger Euclid in eight.

Lextran Route 16.



FIG. 07.1 Lextran Route 16. The route runs from the downtown Transit Center south through 201 Woodland Avenue (corner of East High & Woodland) and on to UK Healthcare and throughout the UK Campus.

Route 16 connects the door to UK and the downtown core in a single line. Service is free for UK students with a valid student ID, and the downtown Transit Center connects to many other buses.^{20b}

^{20b} Lextran, “Route 16 — Southland Drive,” lextran.com/bus_routes/route-16-southland-drive/, accessed May 2026. Weekday service approx. 6:35 AM–6:05 PM. UK Transit Service: uky.edu/transportation.

Bike to campus.



FIG. 08.1 Bike network map — dedicated cycleways (dark green), on-street bike lanes (blue), and shared lanes / sharrows (red) within walking distance of 201 Woodland Avenue. UK campus destinations marked in teal. TITAN / OPENSTREETMAP, MAY 2026

KROGER EUCLID
~3 min

UK MAIN LIBRARY
~4 min

DOWNTOWN / TRANSIT CENTER
~5 min

East High, East Maxwell, and the UK campus carry bike lanes that connect 201 Woodland directly to UK, Kroger Euclid, and downtown — all within a ten-minute ride. **81 sheltered on-site bike spaces** sit on the ground floor behind the retail.

Off-site monthly parking.



FIG. 09.1 Off-site monthly parking options within a short walk of 201 Woodland Avenue — Helix on Main, the Lexington Transit Center, the Courthouse Garage at 105 Barr Street, and a potential fourth arrangement at Calvary Baptist Church.

TITAN / OPENSTREETMAP

HELIX ON MAIN GARAGE 156 E MAIN · \$70/MO

TRANSIT CENTER GARAGE 150 E VINE · \$70/MO

COURTHOUSE GARAGE 105 BARR STREET · \$70/MO

CALVARY BAPTIST CHURCH 150 E HIGH · \$75/MO

ONSITE + OFFSITE PARKING

53 onsite

43 resident, 2nd Floor
10 retail, 1st Floor

4 offsite parking options

Helix, Transit Center, and Courthouse at \$70/mo; Calvary Baptist at \$75/mo

Residents who keep a car have monthly options both on site and off. The next page details the full Transportation Demand Management plan.²³

²³ Lexington & Fayette County Parking Authority (LexPark), <https://lexpark.org/rates-hours/>, accessed May 2026. UK Parking and Transportation Services: <https://www.uky.edu/transportation/>.

Parking and Transit Plan.

The Transportation Demand Management plan substitutes a bike, a bus, a car share, or a rideshare credit for car ownership — and supports the residents who do bring a car with off-site monthly options.

WALKING AND BIKING

SECURE ON-SITE BIKE STORAGE

81 sheltered indoor spaces on the ground floor behind the retail, with **bike repair tools and an air pump** available to residents.

RESIDENT-CHECKOUT BIKES

The property provides a fleet of bikes that **residents can check out** for everyday neighborhood trips — groceries, class, the park.

TRANSIT

FREE LEXTRAN WITH UK ID

All UK students — the building’s primary tenant base — have **free fixed-route Lextran access** with a valid student ID, year-round.²⁴

TWO ADJACENT BUS STOPS

Route 16 stops within a block of the building on **both Woodland Avenue and East Maxwell Street** — see Sheet 15.

CAR

OFF-SITE MONTHLY PARKING

Helix on Main, the **Transit Center**, and the **Courthouse Garage** at 105 Barr Street — all \$70/month — plus a potential fourth arrangement at **Calvary Baptist Church**. See Sheet 16.

ON-SITE CAR SHARE

Two dedicated **Zipcar / Enterprise CarShare** vehicles on site.

RIDESHARE PICKUP & DROP-OFF

A **dedicated on-site rideshare zone**, accessed off East High Street, keeps Uber / Lyft / Instacart traffic off the neighborhood streets.

CAR-FREE MONTHLY MOBILITY CREDIT

Residents who pledge car-free living receive a **monthly mobility credit** redeemable for rideshare, Instacart, and car share services.

²⁴ University of Kentucky Transportation Services, “Lextran for UK Students,” <https://www.uky.edu/transportation/>, accessed May 2026.

Pedestrian entrances.



FIG. 11.1 Pedestrian entrances at 201 Woodland Avenue. The residential lobby is at the prominent corner of Woodland & East High. Six retail bays open along Woodland Avenue and East Maxwell Street. Bike storage is tucked at the back of the building, opening directly onto the Maxwell Street garden.

SCHEMATIC SITE PLAN · AYERS SAINT GROSS / TITAN

RESIDENTIAL LOBBY

Corner of Woodland Avenue and E High Street

RETAIL ENTRANCES

Six, Woodland + Maxwell

Six retail entrances along East Maxwell Street and Woodland Avenue continue the small-shop rhythm of the historic commercial corner. The residential lobby sits at the prominent corner of Woodland & East High; East High itself carries the garage access and the rideshare zone, away from the residential block. Bike storage is tucked at the back of the building, opening directly onto the Maxwell Street garden — a level ground-floor entry shared with the open space.

Vehicular entry and exit.



FIG. 12.1 Vehicular access at 201 Woodland Avenue. Garage cars, retail customers, and rideshare drop-offs enter through a drive at the north end of the East High Street frontage. Residents come back out the same drive. The 1st Floor, set behind the retail facade, holds 10 spaces for retail customers; the ramp climbs to a 2nd Floor deck holding 43 resident spaces. Retail customers exit one-way through a separate door at mid-East High — so retail in-traffic and out-traffic never share a door. Service and trash collection occur at the north end of the building.

SCHEMATIC SITE PLAN · AYERS SAINT GROSS / TITAN

RESIDENT GARAGE

43 spaces · 2nd Floor

RETAIL PARKING

10 spaces · 1st Floor

COMBINED ENTRY

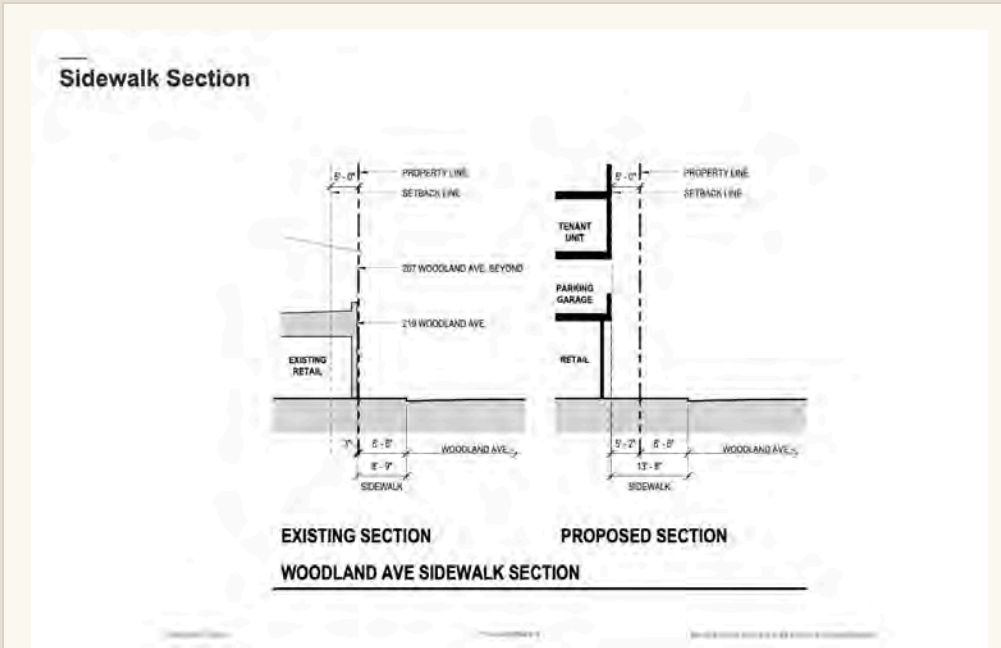
Garage + retail + rideshare

SERVICE / TRASH

North end

The **combined entry** at the north end of the frontage handles garage cars, retail customers, and rideshare drop-offs — well away from the residential lobby and the Maxwell Street side. Residents come back out the same drive. Retail customers **exit** through a separate one-way door at mid-East High. Trash and service are at the north end. This maintains the current context of the site.

Setback.



THE FIVE-FOOT DEDICATION

The existing sidewalk along Woodland Avenue is 8' 9" wide. The building is set back five feet from the property line, returning that width to the public realm.

EXISTING SIDEWALK

8' 9"

PROPOSED SIDEWALK

13' 8"

NET GAIN

+ 5' 0"

FIG. 13.1 Existing vs. proposed sidewalk section along Woodland Avenue — the proposal widens the pedestrian realm from 8' 9" to 13' 8". ASG

The setback widens the walkable apron at the Woodland Avenue × East High Street corner, giving the ground-floor retail room to engage the street. The added sidewalk width offers pedestrians the distance needed to read the scalloped facade, whose rhythm registers when viewed from a step back.

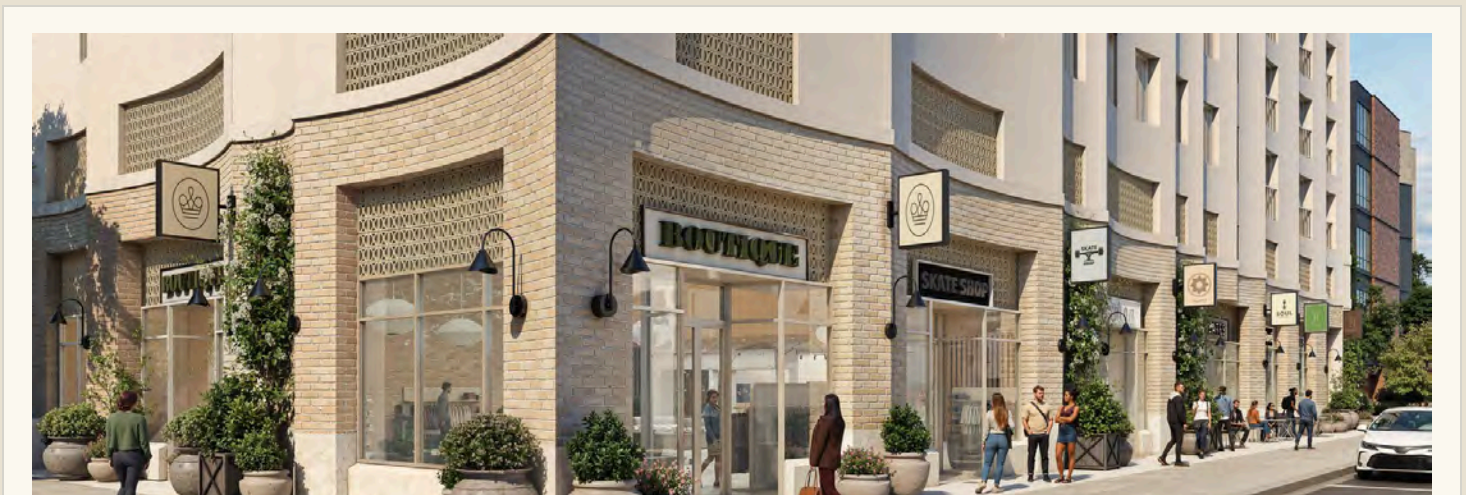


FIG. 13.2 The widened sidewalk in use — the five-foot dedication makes room for storefronts, planters, and pedestrian flow at the corner. ASG

A garden on Maxwell.

The Maxwell Street side of the site faces the Aylesford residential block. The new construction is held back from the Maxwell property line. The remaining frontage is given over to the project's planted residential garden — the bulk of the 33.7% open space concentrated on this side.



FIG. 14.1 *The Aylesford residential block across East Maxwell Street — modest one- and two-story homes set behind tree-lined sidewalks.*

TITAN

WHAT FACES THIS FRONTAGE

One- and two-story Aylesford homes — the residential heart of the neighborhood — next to the site.

EXISTING SITE CANOPY

2 trees

PROPOSED TREE CANOPY

~6,000 SF

TREE CANOPY TARGET

20% of site

OPEN SPACE ON THE SITE

10,171 SF · 33.7%

Retail on Woodland.

The Woodland Avenue side of the site meets the street with a warm-brick base of ground-floor retail — 5,199 square feet, sized to continue the existing commercial corner. The new retail responds directly to the businesses that already define this neighborhood:

Subtext, Mind over Body, Sassy Bleu, and DahlHaus Fudge.

Together with these long-standing neighbors, the new ground floor extends a commercial frontage that has long served the Aylesford-and-UK community.



FIG. 14.2 Existing storefronts along Woodland Avenue — Subtext, Mind over Body, Sassy Bleu, DahlHaus Fudge, and the continuing small-scale commercial frontage the new ground floor extends. TITAN

WHAT FACES THIS FRONTAGE

The commercial corner is already here. **Subtext, Mind over Body, Sassy Bleu, DahlHaus Fudge,** and a continuing line of small storefronts define the Woodland Avenue street wall.

NEW GROUND-FLOOR RETAIL
5,199 SF

SIDEWALK WIDENED
8'9" → 13'8"

EXISTING STOREFRONTS MAINTAINED

Yes

The Woodland frontage at 201 Woodland Avenue is **given over to active ground-floor retail**. The five-foot sidewalk dedication along Woodland Avenue widens the pedestrian apron to 13'8", returning room to storefronts, planters, and the existing commercial corner.

Designed for East High Street.

East High is where the neighborhood's existing density is concentrated: a **five-story residential condominium** stands directly across the street, and the **Russell commercial building** sits immediately to the east. Centering the new building's density on the East High frontage matches the scale of the existing East High character — and leaves Maxwell Street for the garden.

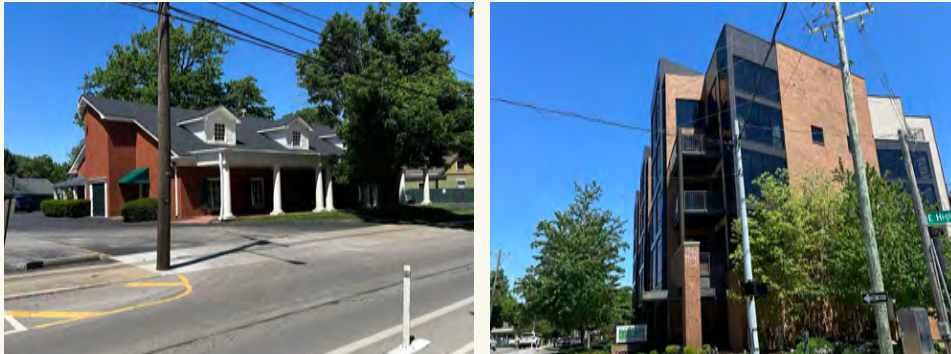


FIG. 14.3 East High Street neighbors — the five-story residential condominium across the street and the Russell commercial building immediately east. TITAN

WHAT FACES THIS FRONTAGE

Multi-story buildings on every side of the East High frontage — not single-family houses.

CONDOMINIUM ACROSS E HIGH

5 stories

RUSSELL BUILDING (NEXT DOOR)

Commercial

SINGLE-FAMILY HOUSES FACING

None

For the architectural reading of how the building converses with each of these neighbors — the porch rhythm on Aylesford, the modulation across the Maxwell School, the streetscape continuity along Woodland — see **Threads VII, IX, and X** in Part Four.

The houses next door, in their materials.

Beyond the corner-and-garden logic of the massing, the building's material palette is drawn directly from what is already on the surrounding blocks. The street is overwhelmingly brick, and so is the ground floor of 201 Woodland Avenue.

WHAT IS ALREADY ON THE BLOCK

- **Brick** across the Russell commercial building (next door, East High), the five-story condominium (across East High), the Maxwell Spanish Immersion School, and most of the Aylesford houses.
- **Double-hung windows** on the residential block, set in vertical pairs.
- **Slender porch columns** lining Woodland Avenue and the cross-streets of Aylesford.
- **Vertical bays** and the rhythmic step of gable rooflines along the streetscape.

WHAT 201 WOODLAND USES IN RESPONSE

- A **warm-brick base** at the ground floor, meeting the eye at sidewalk level in the same material as the immediate neighbors.
- **Punched windows** on the upper stories, scaled and rhythmized to the residential pattern.
- **Scalloped vertical fluting** across the facade — an abstracted column rhythm at building scale.
- A **continuous undulating wall**, abstracted from the porch-and-bay rhythm of the Woodland Avenue streetscape.

For the architectural reading of these same neighbor relationships — the porch rhythm, the modulation across the school, the streetscape continuity — see **Threads VII, IX, and X** in Part Four.

Shade Study.

The architect designed the building, in its context, to minimize shadow on the residential heart of the neighborhood. Ayers Saint Gross prepared a twelve-frame shadow study to test the outcome.²⁴



²⁴ Ayers Saint Gross, *Shadow Studies* — 201 Woodland Avenue, Lexington, Kentucky, prepared for Titan Investments, 2026.

Elevation Plans.

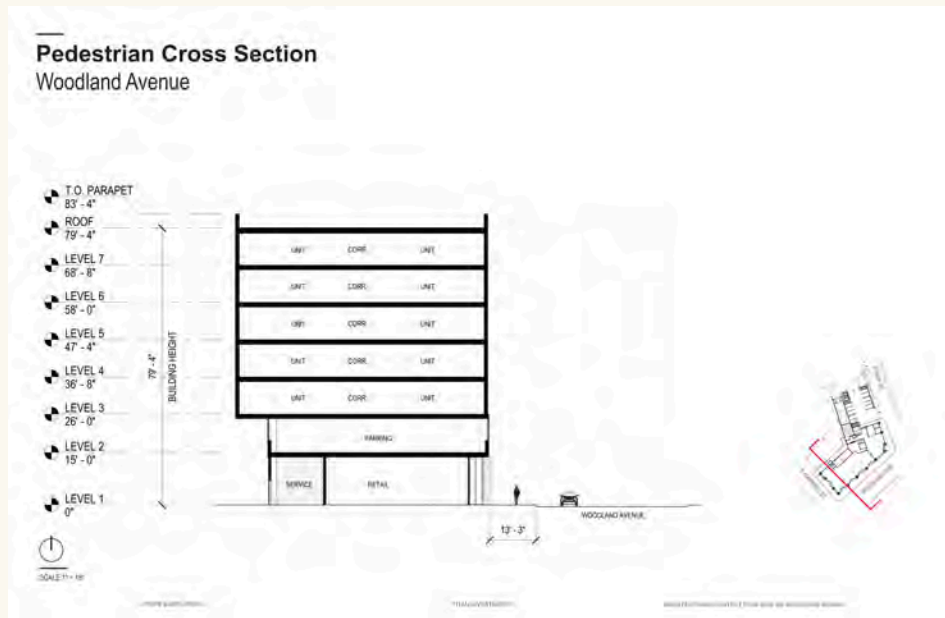


FIG. 16.1 Woodland Avenue section — retail and service at grade, five residential levels above.

ASG

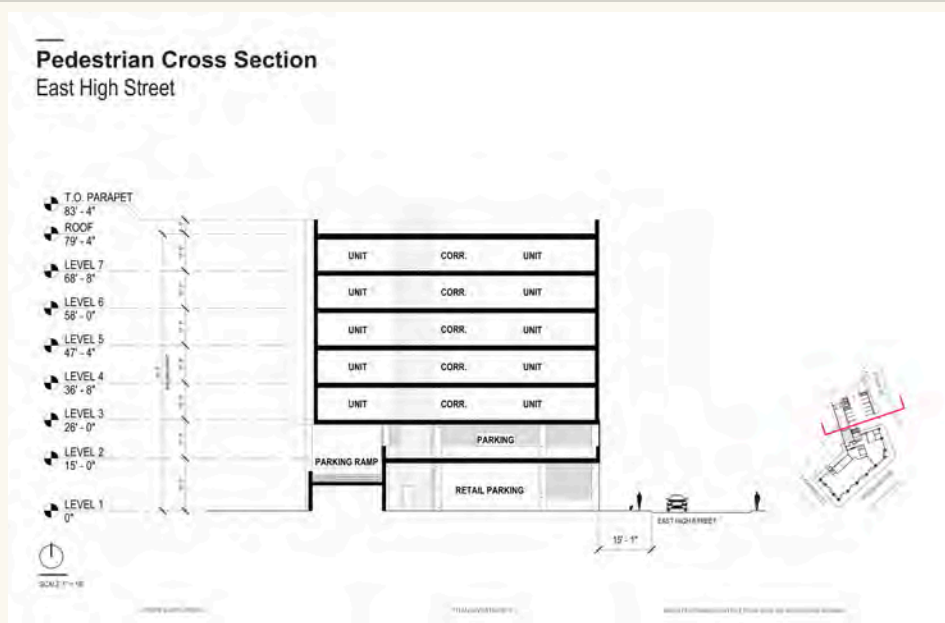


FIG. 16.2 East High Street section — podium parking tucked behind the retail street frontage.

ASG

Read together, the two sections show how the building meets both of its street frontages. A generous retail wall addresses the Woodland Avenue pedestrian. A consistent architectural language carries across both frontages, so the building reads as one composition.

PART THREE

Current Development of Student Housing *in Lexington.*

A new conversation about scale, and how 201 Woodland answers it.

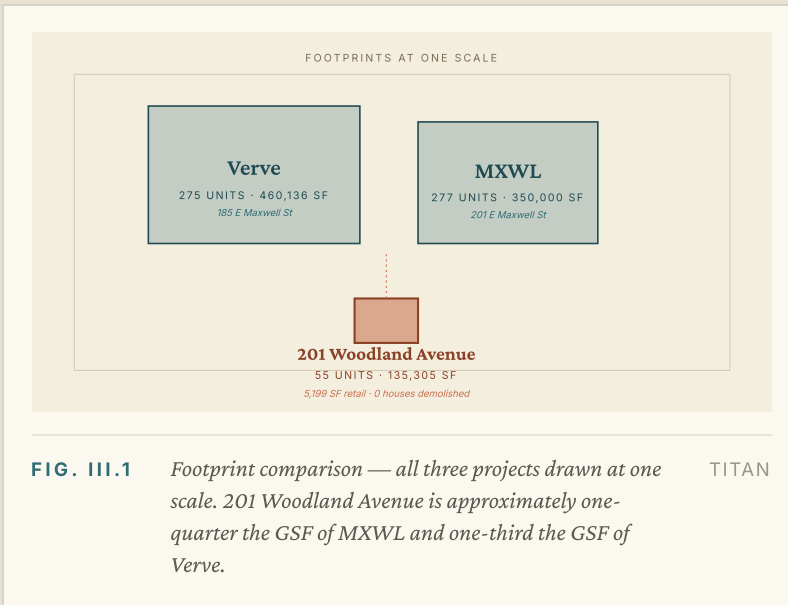
Lexington today.

A new wave of large student housing developments is reshaping the area near the University of Kentucky campus. **201 Woodland** is the smallest of them.

Since 2023, two large purpose-built student housing projects have advanced near UK and this site. **MXWL**, by Gilbane Development, broke ground in June 2025 at 201 East Maxwell Street — 277 units, 350,000 SF.²⁵ **Verve**, by Subtext, is in construction at 185 East Maxwell Street — 275 units, 460,136 SF over seven stories.²⁶

COMPARISON TABLE

	MXWL	VERVE	201 W
Units	277	275	55
GSF	350K	460K	135K
Stories	6	7	7
Site context	<i>mid-block residential</i>	<i>commercial corner</i>	



How 201 Woodland Avenue is different.

- Scale.** 55 units on a 0.69-acre commercial corner. MXWL is 277 units; Verve is 275. 201 Woodland is roughly one-fifth the unit count of either.
- Site.** Replaces a surface parking lot and dated commercial structures. Demolishes zero houses.
- Retail.** 5,199 SF of ground-floor retail along Woodland Avenue, continuing the commercial corner that Subtext, Mind over Body, Sassy Bleu, and DahlHaus Fudge make vital today.
- Context.** Sits at the intersection of commercial and residential classifications, not embedded mid-block in residential fabric.

²⁵ Gilbane Development, “MXWL,” gilbaneco.com/projects/mxwl/, accessed May 2026.

²⁶ Subtext, “VERVE Lexington,” subtextliving.com/p/verve-lexington/, accessed May 2026.

PART FOUR

Design *Genealogy.*

Every formal decision traced to a Lexington source.

The Column as Foundational.

The column inhabits two worlds at once — the structural and the cultural — and it connects us, in a single vertical gesture, to everything that came before.

The building at 201 Woodland Avenue carries the tradition of the column. The design we propose is directly derived from the fluted columns that have stood throughout Lexington since the early nineteenth century.

Greek Revival and the Art of Abstraction

When Greek Revival reached Lexington, it arrived as an act of translation — abstracting the Greek tradition, extracting its proportional logic, its rhythmic language, its vocabulary of column and pediment, and reinterpreting these elements in new materials at new scales for a new city.

This act of abstraction was itself radical. The builders simplified. They adapted. The result was an architecture so successful that Lancaster would later identify it as a distinct regional type, the *Bluegrass villa*.⁷

Benjamin Henry Latrobe became a defining catalyst for this movement. The Pope Villa, which he designed in 1811, became one of the most important houses in American architecture: “less circumscribed by tradition and function than a country house, or by the constraints of an urban site than a town house, the villa was an ornamental and progressive domestic type that encouraged experimental design.”⁸ This act of abstraction defined the Bluegrass villa type: extracting the proportional relationships of inherited form and reapplying them in an abstracted form. We work in the same tradition.

⁷ Michael W. Fazio and Patrick A. Snadon, *The Domestic Architecture of Benjamin Henry Latrobe* (Baltimore: Johns Hopkins University Press, 2006), 434.

⁸ Fazio and Snadon, *Domestic Architecture of Latrobe*, 389.

The Pope Villa and the Principle of Composed Surfaces

The Pope Villa’s facade offers a direct precedent for the design philosophy at 201 Woodland Avenue. The home is “striking for its broad, planar surfaces and its reliance on pure, proportionate relationships of solids and voids. The projecting, one-story portico, with its unfluted Doric columns in antis between arched and slightly outset end pavilions, helps to anchor the monumental upper story and to create a focal point for the entry ... a ‘Tuscan simplicity.’”⁹ The vast surfaces, proportionate solids and voids, projecting and receding elements create a simplicity that anchors the Pope Villa. It is these qualities that inspire the building’s facade. The abstracted scallops and fluted design create this same broad, planar surface, and the punched windows establish a proportionate relationship of solid and void. It achieves the same rhythmic, composed facade as the Pope Villa.

The Pope Villa used the “column-screened entry” revealing Latrobe’s interest in “picturesque neoclassicism” — “an asymmetrical route through nature, characterized by continuously changing ‘pictures’ or views.”¹⁰ A building’s beauty, in this view, unfolds as one moves through and around it. Our facade changes continuously as one walks along Woodland Avenue; its scalloped surface catches light differently at every angle, offering a new picture with every step.

The Pope Villa’s influence extended far beyond its own walls. “The exterior of the villa exercised considerable influence ... the major compositional features of the house reappeared so often in central Kentucky houses of the 1820–1860s as to constitute a unique, Bluegrass villa type.”¹¹ A single villa established a regional type. The principle of abstraction greatly transformed Lexington’s architectural heritage.

We are extending that lineage. The Bluegrass villa type began with Latrobe’s “beauty, abstract geometries.”¹² Our building continues in the same tradition: abstract geometries drawn from classical form.



SOURCE PHOTOGRAPHY · THE POPE VILLA, LATROBE, 1811

⁹ Fazio and Snadon, *Domestic Architecture of Latrobe*, 403.

¹⁰ Fazio and Snadon, *Domestic Architecture of Latrobe*, 406.

¹¹ Fazio and Snadon, *Domestic Architecture of Latrobe*, 434.

¹² Fazio and Snadon, *Domestic Architecture of Latrobe*, 393.

A Lesson from Lexington.

When Lexington built Town Branch Commons, the greenway threading downtown along the historic creek, SCAPE Landscape Architecture carried the dry-stacked stone walls of the Bluegrass vernacular into the city itself, running dry-stacked limestone walls as the project's spine.¹³ They took this important form and reinterpreted it as contemporary urban infrastructure. History became modernity.

This act of translation — of carrying the heritage forward through material and purpose — is the same act we undertook at 201 Woodland Avenue. The method and the spirit are identical. What follows traces that translation in detail: how specific forms found throughout Lexington's landscape, domestic architecture, classical buildings, and vernacular construction converge in the proposed facade.

We drew from every scale of context available to us — from the landscape beyond the city limits and inward to the site itself. Each of the ten threads that follow takes the same form:

-
- 1 · SOURCE What we observed and where.
 - 2 · ABSTRACTION The architectural quality we extracted.
 - 3 · APPLICATION How we translated that quality.
 - 4 · EXPRESSION Where it appears on the building at 201 Woodland Avenue.



¹³ “Local Masonry: Limestone Fences in Kentucky,” Town Branch Commons interpretive panel (Lexington, KY: SCAPE Landscape Architecture with Gresham Smith, 2022).

The Bluegrass Landscape.

Rolling hills beyond the city limits, and the facade that learns to breathe like them.

1 · SOURCE

The rolling hills of the Bluegrass horse country beyond the city limits.

2 · ABSTRACTION

Continuous undulation — rising and falling without hard edges or abrupt breaks.

3 · APPLICATION

The topographic rhythm mapped onto the building's plan edge.

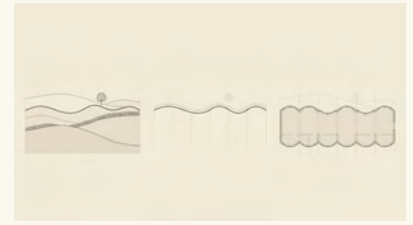
4 · EXPRESSION

The facade breathes in and out in a continuous curve that traces the same gentle undulation as the land itself.

I SOURCE



II ABSTRACTION



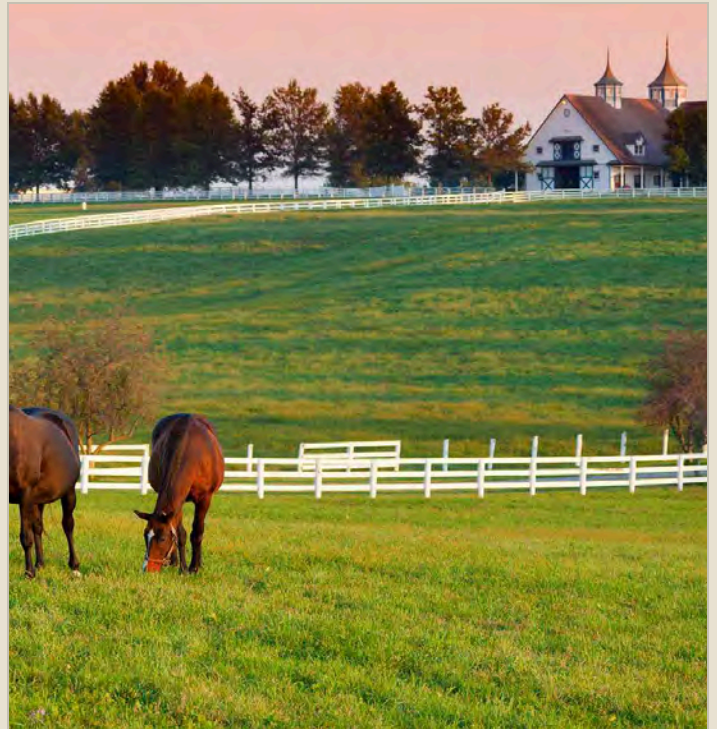
III APPLICATION



IV EXPRESSION



SOURCE PHOTOGRAPHY · THREAD I





Ashland.

Push and pull of projecting and receding masses, read on an urban mixed-use elevation.

I · SOURCE

Ashland's elevation — the Henry Clay Estate, Lexington.

2 · ABSTRACTION

Projecting and receding masses produce facade depth, shadow, and compositional variety — a push-pull logic of mass advancing and withdrawing.

3 · APPLICATION

The push-pull plan rhythm scaled to an urban mixed-use building.

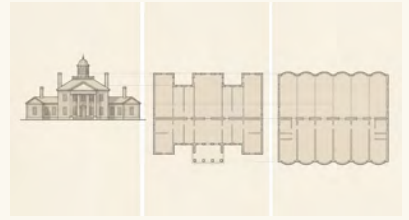
4 · EXPRESSION

Each scallop projects incrementally from the wall plane, creating facade modulation across the elevation.

I SOURCE



II ABSTRACTION



III APPLICATION



IV EXPRESSION



SOURCE PHOTOGRAPHY · THREAD II





Patterson Cabin.

One of the earliest surviving structures in Lexington, which is read two ways: logs and chimney shoulder.

I · SOURCE

The Patterson Cabin, one of the earliest structures in Lexington, built circa 1783.

II · ABSTRACTION

Two simultaneous readings — (a) horizontal logs, identical and parallel; (b) the stone chimney's stepped shoulder profile, widening from stack to firebox.

III · APPLICATION

(a) The logs rotated ninety degrees become vertical channels running floor to roof; (b) the chimney profile repeated in series becomes a continuous undulating plan line.

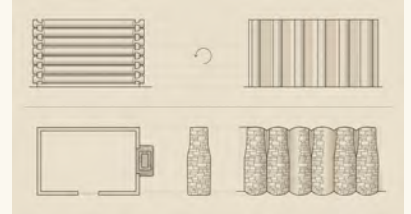
IV · EXPRESSION

(a) The facade subdivided into narrow vertical bays; (b) the undulating plan edge as a series of projecting and receding masses.

I SOURCE



II ABSTRACTION



III APPLICATION



IV EXPRESSION



SOURCE PHOTOGRAPHY · THREAD III



IV

Memorial Hall.

The fluted Ionic column, extracted from the portico and scaled to full-story elevation.

I · SOURCE

The fluted Ionic columns of Memorial Hall at the University of Kentucky and the many column-and-portico facades found throughout the neighborhood and city.

II · ABSTRACTION

Concave vertical channels that articulate a cylindrical surface with light and shadow, breaking a monolithic form into a rhythmic sequence of ridges and valleys.

III · APPLICATION

The fluting profile extracted from the column and scaled to a full-story building.

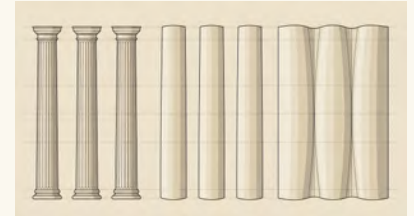
IV · EXPRESSION

Scallops repeated across the full elevation — concave vertical channels catching light and casting shadow from ground floor to roofline.

I · SOURCE



II · ABSTRACTION



III · APPLICATION



IV · EXPRESSION



SOURCE PHOTOGRAPHY · THREAD IV



Corbelling and Cornices.

Nineteenth-century cornices, scaled to the building bay.

1 · SOURCE

The corbelled and decorative cornices of nineteenth-century downtown Lexington.

2 · ABSTRACTION

Each course stepping out past the one below — incremental projection.

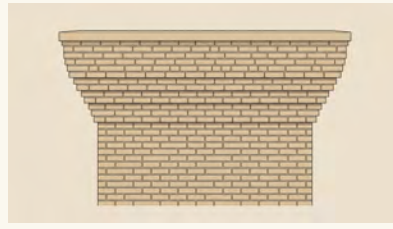
3 · APPLICATION

The corbelling profile scaled to building-size bays.

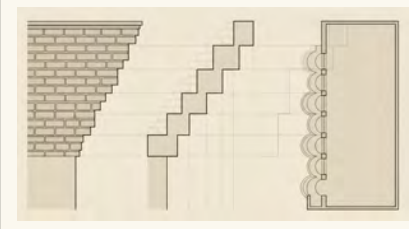
4 · EXPRESSION

Each bay projects incrementally from the wall plane.

I SOURCE



II ABSTRACTION



III APPLICATION



IV EXPRESSION



SOURCE PHOTOGRAPHY · THREAD V



VII

THREAD VII · THE AYLESFORD PORCH

The Aylesford Porch.

Porch column rhythm translated to the scalloped surface of an entire elevation.

I · SOURCE

The residential porches of the Aylesford neighborhood — porch after porch stepping back from the sidewalk behind slender columns.

II · ABSTRACTION

The column screen subdividing the facade into narrow vertical bays; porches creating a layered depth between public street and private interior.

III · APPLICATION

The porch column rhythm and depth translated to a scalloped facade surface.

IV · EXPRESSION

The scalloped panels create the same narrow vertical bays that porch columns do; the undulating plan creates the same push and pull of depth — at a scale the pedestrian can read.

I SOURCE



II ABSTRACTION



III APPLICATION



IV EXPRESSION



SOURCE PHOTOGRAPHY · THREAD VII



Porch by porch.

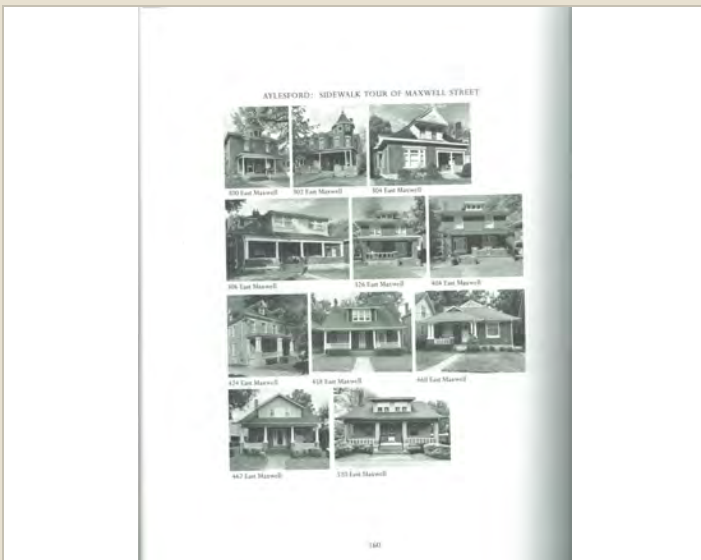
The porch rhythm at 201 Woodland echoes a neighborhood fabric that extends for blocks in every direction. These plates — from a sidewalk tour of the Aylesford district — document the porches, gable shoulders, and column screens that line each surrounding street.⁶



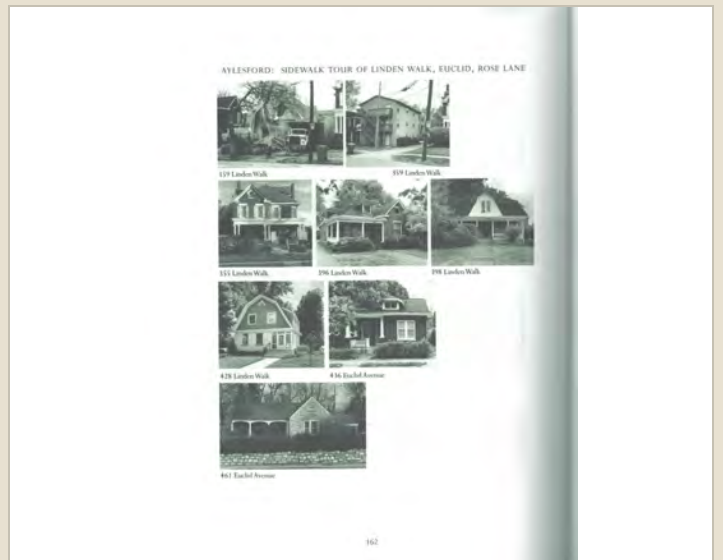
AYLESFORD PLACE



TRANSYLVANIA PARK



MAXWELL STREET



LINDEN WALK · EUCLID · ROSE LANE

⁶ James D. Birchfield and Martha Birchfield, *Aylesford: Some Historical Chapters* (self-published, 2022). This book details the history and evolution of the Aylesford neighborhood.

IX

THREAD IX · THE EXISTING STREETScape

The Existing Streetscape.

Extending a conversation that is already in progress along Woodland Avenue.

1 · SOURCE

The existing buildings along Woodland Avenue.

2 · ABSTRACTION

Varied rooflines, projecting bays, and changes in plane that create a rhythm along the streetscape.

3 · APPLICATION

The existing rhythm extended and continued rather than interrupted.

4 · EXPRESSION

The facade joins the streetscape conversation already in progress, responding to and extending the rhythms of its neighbors.

I SOURCE



II ABSTRACTION



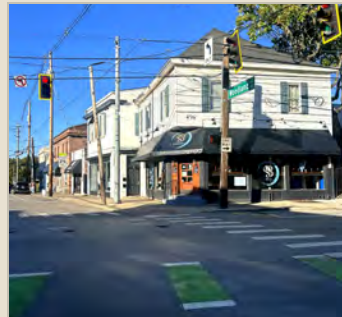
III APPLICATION



IV EXPRESSION



SOURCE PHOTOGRAPHY · THREAD IX



The Maxwell School.

A dialogue partner across the street — the building responds rather than ignores.

1 · SOURCE

Maxwell Spanish Immersion School at 301 Woodland Avenue.

2 · ABSTRACTION

A long brick elevation with its own pattern of window bays, recessed entries, and changes in plane — modulating along its length.

3 · APPLICATION

The school's rhythm read as a dialogue partner across the street.

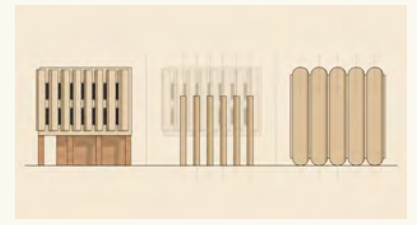
4 · EXPRESSION

The facade responds to the school's modulation, creating a conversation between the two buildings rather than ignoring the one already there.

I SOURCE



II ABSTRACTION



III APPLICATION



IV EXPRESSION



SOURCE PHOTOGRAPHY · THREAD X



PART FIVE

The Garden, The Scallop, *The End.*

A last walk out into the same open street.

Three gardens, one ground.

At the rear of 201 Woodland Avenue, a garden will take root. Its design draws direct inspiration from three Lexington precedents.

Botherum

Botherum, designed by John McMurtry around 1850 and now stewarded by Jon Carloftis and Dale Fisher, sits on what was once a 36-acre estate at the edge of Lexington.¹⁴ Its gardens balance formality with wildness. Four seasons statues, a ginkgo tree said by tradition to have been a gift from Henry Clay, and winding paths through native plantings coexist in a composition that feels both intentional and organic. Our garden at Woodland Triangle aspires to the same balance: a designed landscape planted with species native to the Bluegrass.

The Kentucky Native Café

Tucked behind Michler's Florist and Greenhouses on Maxwell Street, the Kentucky Native Café feels like an escape into the woods.¹⁵ It is a German-style beer garden set among mature trees and native plantings — a well-planned landscape hidden in plain sight. You step off the sidewalk and the city falls away.

Lexington Cemetery

The Lexington Cemetery, one of the oldest and most beautiful garden cemeteries in the country, offers a third precedent for our garden. Its winding paths beneath mature canopy trees, its rolling topography, and its celebrated collection of weeping cherries informed the planting palette at 201 Woodland Avenue. The weeping cherries will anchor the garden, their cascading forms creating a soft, living canopy that echoes the undulating surface of the building itself.

Our garden at 201 Woodland Avenue takes instruction from all three precedents: native plantings anchored in the ecology of the Bluegrass, a shared outdoor room for residents and a green counterpoint to the fluted surface of the building.

¹⁴ Botherum, c. 1850, John McMurtry, architect. National Register of Historic Places, 1973; classified Classical Revival.

¹⁵ Michler's Florist, Greenhouses & Garden Design, Lexington, KY.

The Scallop.

The scallop shell carries meaning far older and deeper than any single building.

In the classical tradition, the shell is the vessel from which Venus emerges — Botticelli’s goddess rising from the sea on a scalloped half-shell, the birth of beauty and of civilization itself.¹⁶ The radiating grooves of the shell are lines of emergence: something new coming into being from the waters of the unknown.



201 WOODLAND AVENUE · THE SCALLOP IN FORM · AYERS SAINT GROSS

In the Christian tradition, the scallop shell has served for centuries as the vessel of baptism — the form from which water is poured over the newly baptized, welcoming them into a community of faith.¹⁷ The grooves of the shell represent the channels through which water flows in the sacrament. Scallop shells appear carved into baptismal fonts throughout the churches of Europe and of Kentucky. Baptism marks a beginning — the entry into a new life, a new community, a new belonging.

The scallop is also the ancient emblem of the Camino de Santiago — the pilgrim’s shell, worn by travelers walking toward the Cathedral of Santiago de Compostela.¹⁸ Its grooves, all converging at a single point, symbolize the many routes that lead to one destination. The shell represents journey, arrival, and the faith that the path will lead somewhere worth reaching.

These three meanings — classical emergence, baptismal beginning, and the pilgrim’s convergence — meet in the facade at 201 Woodland Avenue. For students arriving at this new community, the scalloped surface marks an emergence into a new chapter of life. For the families and residents of Aylesford, it marks a beginning — a new building welcomed into the daily rhythms of a neighborhood. For all who encounter it, the scallop’s radiating lines point inward, toward the community,

toward a shared destination.

¹⁶ Sandro Botticelli, *The Birth of Venus*, c. 1485, tempera on canvas, Uffizi Gallery, Florence.

¹⁷ The scallop shell as baptismal symbol appears in fonts throughout Gothic and Renaissance church architecture.

¹⁸ The scallop shell (*Pecten jacobaeus*) has served as emblem of the Camino de Santiago pilgrimage since the twelfth century.

The Burial of the Old

*The old, whose bodies encrust their lives,
die, and that is well.*

*They unhinder what has struggled in them.
The light, painfully loved, that narrowed
and darkened in their minds
becomes again the sky.*

*The young, who have looked on dying,
turn back to the world, grown strangely
alert to each other's bodies.*

— Wendell Berry, *The Burial of the Old*¹⁹

¹⁹ Wendell Berry, *Collected Poems* .

As we walk *home*.

We began with a walk — out into the bright, open, and joyful street — looking at the columns and the Aylesford porches and the way a chimney shoulder steps past a gable wall. We now end this walk. It is because of this walk, it is because of this neighborhood, it is because of this city that this design appeared. We gathered the city. A roofline. A bay. A brick pattern.

The rolling hills are in its curves. Ashland’s masses are in its push and pull. Patterson’s logs are in its vertical bays. The columns are in its flutes. The corbelled cornices are in its depth. The amphitheater’s arcs are in its sweep. The Aylesford porches are in its rhythm. The skate park’s concrete is in its undulations. The existing streetscape continues on through it. The Maxwell School responds from across the street.

Berry wrote of the old, “They unhinder what has struggled in them. The light... becomes again the sky.” The forms of Lexington inhabit this building, giving way to the sky along Woodland Avenue. What once stood elsewhere — column, cornice, porch, curve — is now released here, into a home created by the city.

And the young, who will live here, they will turn back to the world, grown strangely alert to the place they inhabit. Each morning, quietly, as Berry asked, they will begin again — from this moment.



201 WOODLAND AVENUE · AYERS SAINT GROSS

Image Credits.

Photographs sourced from open archives. Photographs not listed here were made by Titan Investments or Ayers Saint Gross.

SHEET 13 · WALKSHED MAP

Walkshed map and Lextran Route 16 schematic drawn by Titan Investments. Route 16 data: Lextran, “Route 16 — Southland Drive,” https://lextran.com/bus_routes/route-16-southland-drive/, accessed May 2026. Walking time estimates derived from Google Maps walking directions.

SHEET 16 · PARKING

Monthly parking rates and addresses for Helix on Main Garage and Transit Center Garage: Lexington & Fayette County Parking Authority (LexPark), <https://lexpark.org/rates-hours/>, accessed May 2026. MXWL parking comparison: Gilbane Development, <https://www.gilbaneco.com/projects/mxwl/>, accessed May 2026.

SHEET 25 · SHADE STUDY

Ayers Saint Gross, *Shadow Studies — 201 Woodland Avenue, Lexington, Kentucky*, prepared for Titan Investments, 2026. Aerial shadow renderings at three times of day on the winter solstice, spring equinox, summer solstice, and fall equinox.

SHEET 28 · CURRENT DEVELOPMENT OF STUDENT HOUSING IN LEXINGTON

MXWL project facts: Gilbane Development, “MXWL,” <https://www.gilbaneco.com/projects/mxwl/>, accessed May 2026. VERVE Lexington project facts: Subtext, “VERVE Lexington,” <https://subtextliving.com/p/verve-lexington/>, accessed May 2026. Core Spaces zone change rejection (19 November 2025): CivicLex, “Council votes to block Maxwell Street student housing development,” <https://news.civiclex.org/council-votes-to-block-maxwell-street-student-housing-development/>; WKYT, “Lexington council explains rejection of student housing project near UK campus,” 20 November 2025; The Lexington Times, “Council votes to block Maxwell Street student housing development,” 20 November 2025. Blue Grass Trust for Historic Preservation testimony per public record of LFUCG hearing.

SHEET 28 · PREAMBLE

- P-03** Ty Cole, “Multimodal Trail, Town Branch Commons,” photograph, courtesy SCAPE Landscape Architecture, 2022, via *The Architect’s Newspaper*, https://www.archpaper.com/wp-content/uploads/2021/12/Multimodal-Trail_c-SCAPE-Ty-Cole-scaled.jpg.
- P-04** Ty Cole, “Limestone Wall, Grasses, and Bioswale, Town Branch Commons,” photograph, courtesy SCAPE Landscape Architecture, 2022, via *The Architect’s Newspaper*, https://www.archpaper.com/wp-content/uploads/2021/12/Limestone-Wall-Grasses-Bioswale_c-SCAPE-Ty-Cole-scaled.jpg.

SHEET 27 · THE POPE VILLA

- PV-01** Rotary Club of Lexington, “Pope Villa — Complete Three-Quarter View,” photograph, March 2024, https://rotarylexky.org/wp-content/uploads/2024/03/KY_Fayette-County_Pope-Villa-Complete-Three-Quarter-View_ha-scaled.jpg.
- PV-02** Daderot, “Pope Villa (Lexington, Kentucky) — DSC09310,” photograph, October 9, 2012, Wikimedia Commons, CC0 1.0, [https://commons.wikimedia.org/wiki/File:Pope_Villa_\(Lexington,_Kentucky\)_-_DSC09310.JPG](https://commons.wikimedia.org/wiki/File:Pope_Villa_(Lexington,_Kentucky)_-_DSC09310.JPG).

THREAD I · BLUEGRASS LANDSCAPE

- I-01** Fayette Alliance, “Horse, Sky, Lexington,” photograph, c. 2023, https://fayettealliance.com/wp-content/uploads/2023/07/Horse_Sky_Lex.jpg.
- I-02** TripSavvy, “Lexington, Kentucky,” photograph, accessed April 2026, https://www.tripsavvy.com/thumb/i2jzEMQ/lexington-kentucky_DESTWED0223.jpg.

THREAD II · ASHLAND — HENRY CLAY ESTATE

- II-02** Ashland — The Henry Clay Estate, hero photograph, October 2024, <https://henryclay.org/wp-content/uploads/2024/10/hero.jpg>.
- II-03** VisitLex (Simpleview CDN), “Ashland — the Henry Clay Estate,” photograph, accessed April 2026, assets.simpleviewinc.com.
- II-04** TripAdvisor user contribution, “Drone shot of Ashland,” photograph, accessed April 2026, dynamic-media-cdn.tripadvisor.com/media/photo-o/13/5c/aa/eb/drone-shot-of-ashland.jpg.

THREAD III · PATTERSON CABIN

- III-01** “Patterson Cabin,” My Old Kentucky Road Trip, photograph, 2011, myoldkentuckyroadtrip.com/wp-content/uploads/2011/09/patterson-cabin.jpg.
- III-02** Historical Marker Database (HMDB.org), Patterson Cabin photograph no. 611659, accessed April 2026, hmdb.org/Photos6/611/Photo611659.jpg.
- III-03** “Log Cabin, Lexington,” Dayton Pioneers, photograph, accessed April 2026, daytonpioneers.org/images/page-images/log-cabin-lexington.png.

THREAD IV · MEMORIAL HALL, UNIVERSITY OF KENTUCKY

- IV-03** J654567, “Memorial Hall Clock Tower (U.K.),” photograph, June 8, 2008, Wikimedia Commons, CC BY-SA 3.0.
- IV-04** J654567, “Memorial Hall (University of Kentucky),” photograph, July 16, 2010, Wikimedia Commons, CC BY-SA 3.0.
- IV-05** Triple Tri, “Memorial Hall UK,” photograph, October 4, 2008, via Flickr, Wikimedia Commons, CC BY 2.0.

THREAD V · CORBELLING AND CORNICES, DOWNTOWN LEXINGTON

- V-01** Publichall, “Lexington, KY — Odd Fellows Temple,” photograph, July 21, 2005, Wikimedia Commons, CC BY-SA 3.0, https://commons.wikimedia.org/wiki/File:Lexington,_KY_-_Odd_Fellows_Temple.jpg.
- V-02** Tamanoeconomico, “Higgins Block (1),” photograph, June 6, 2019, Wikimedia Commons, CC BY-SA 4.0, [https://commons.wikimedia.org/wiki/File:Higgins_Block_\(1\).jpg](https://commons.wikimedia.org/wiki/File:Higgins_Block_(1).jpg).
- V-03** Tamanoeconomico, “McAdams and Morford Building (3),” photograph, June 10, 2019, Wikimedia Commons, CC BY-SA 4.0, [https://commons.wikimedia.org/wiki/File:McAdams_and_Morford_Building_\(3\).jpg](https://commons.wikimedia.org/wiki/File:McAdams_and_Morford_Building_(3).jpg).

THREAD VI · MEMORIAL AMPHITHEATER, UNIVERSITY OF KENTUCKY


- VI-03** CollegeVine, “University of Kentucky Memorial Amphitheater,” photograph, accessed April 2026, collegevine.imgix.net.
- VI-04** NPR (Brightspot CDN), “University of Kentucky Memorial Amphitheater,” photograph, accessed April 2026, npr.brightspotcdn.com.
- VI-05** Flickr, “University of Kentucky Amphitheater,” photograph, c. 2010, live.staticflickr.com/1398/4722747782_89e2b537d9_b.jpg.

THREAD VIII · WOODLAND PARK SKATE PARK

- VIII-01** 6AM City (Brightspot CDN), “Woodland Park skate bowl,” photograph, accessed April 2026, 6amcity.brightspotcdn.com.
- VIII-02** VisitLex (Simpleview CDN), “Woodland Skate Park,” photograph, accessed April 2026, assets.simpleviewinc.com.
- VIII-03** Northwest Skater, “Lexington KY,” photograph, August 2016, northwestskater.com/lexingtonky1317B72I16.jpg.

SHEET 39 · AYLESFORD SIDEWALK TOURS

Plates reproduced from James D. Birchfield and Martha Birchfield, *Aylesford: Some Historical Chapters* (self-published, 2022). Aylesford Place, Transylvania Park, Maxwell Street, Linden Walk / Euclid / Rose Lane.



201 WOODLAND AVENUE · LEXINGTON, KENTUCKY

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