

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Joseph Stone Dickey House
other names/site number Bowling Green City Map Code 040B-03-021, property # M9989372-89

2. Location

street & number 1259 Park Street NA not for publication
city or town Bowling Green N/A vicinity
state Kentucky code KY county Warren code 227 zip code 42101

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set for in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ /SHPO _____ Date _____
Kentucky Heritage Council/State Historic Preservation Office
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See Continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____
State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet	_____	_____
<input type="checkbox"/> determined eligible for the National Register. <input type="checkbox"/> See continuation sheet	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain:) _____	_____	_____
_____	_____	_____
_____	_____	_____

J. S. Dickey House
Name of Property

Warren County, Kentucky
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1	0	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
1	0	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
N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic

Current Functions

(Enter categories from instructions)

Vacant/Not in use

7. Description

Architectural Classification

(Enter categories from instructions)

Late 19th and Early 20th Century American Movements—Bungalow/Craftsman

Materials

(Enter categories from instructions)

foundation Stone--Limestone

Walls Wood--Shingle

Roof Asphalt

Other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** moved from its original location.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1910-1940

Significant Dates

1920

Significant Person

(complete if Criterion B is marked)

NA

Cultural Affiliation

NA

Architect/Builder

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS): N/A

- 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

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other

Name of repository: Kentucky Library, Western Kentucky University

J. S. Dickey House
Name of Property

Warren County, Kentucky
County and State

10. Geographical Data

Acreage of Property 0.14 acre

UTM References

(place additional UTM references on a continuation sheet.)

1 _____
Zone Easting Northing
2 _____

3 _____
Zone Easting Northing
4 _____

See continuation sheet 10-35

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title _____
organization _____ date _____
street & number _____ telephone _____
city or town Bowling Green state KY zip code 42101

Additional Documentation

submit the following items with the completed form:

Continuation Sheets

Maps

Photographs

Additional items

(Check with the SHPO) or FPO for any additional items

Property Owner

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

name _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listing. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

J.S. Dickey House
Warren County, Kentucky

Narrative Description

The J.S. Dickey House sits at the corner of 13th and Park Streets in the College Hill Neighborhood in Bowling Green, Kentucky. The house is on a 125'x50' lot and is bordered by residential buildings on two sides and city streets on the other two. The front of the house lies along Park Street and faces a south-easterly direction.

The Dickey House [photos 1-3] is a one and a half story end-gabled Bungalow using limestone as foundation and piers with the remainder being wood frame covered in wood shingles. The traditional aspects of the Arts and Crafts Bungalow style are intact and readily apparent: low-slung profile, exposed and elaborated rafter ends, banks of double hung multi-light-over-one windows, use of natural materials, wide eaves, second-story dormers, a slight bay window, prominent fireplace and chimney and a large front porch [photos 4-6]. Additionally, the interior space is designed in traditional bungalow fashion with the front door leading into the main living area with a prominent stone fireplace. Few hallways separate the rooms which are arranged in a primarily circular fashion allowing for ease and efficiency of movement through the house, an indicator of the period's trend toward conscientious order of the household design. The walls are plaster (now covered in paneling), the mouldings are a simple dark wood [photo 7]. Built-ins are intact in the home, including two bookshelves upstairs and one nook downstairs [photos 8-10]. The house's position on a hillside allowed for a full basement, another common feature of Bungalows. There are three chimneys; two of which end in open fireplaces, one exhibiting the same smooth stone used elsewhere in the house and one with a classic period mantel [photos 11-12]. The other chimney was presumably built as a venting route for heating and cooking appliances. Windows are a combination of fifteen-over-one, twelve-over-one, nine-over-one, eight-over one, six-over-one and four-over-one depending on size and location, with foundation windows being single multi-lite sashes. During the period of construction there was, within the same city block, a lumber mill and, within three city blocks, a stone shop. Given the proximity to the house, it is quite possible that both companies were suppliers for at least part of the materials used in the house. The local materials in this structure and the manner in which they were used tie the house closely to the land upon which the house stands as well as to the Arts and Crafts movement in the United States and Bowling Green.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

J.S. Dickey House
Warren County, Kentucky

The foundation, chimneys, porch knee-walls and piers are all of a local stone left in its natural state, uncut. The more common variety of stone for this use in the region was quarried cut or rough/rubble stone [photos 13-14]. The use of the smooth stone indicates a desire to connect the house to its hillside setting as well as a desire to create the look of a house that grew up from its lot. The conscientious use of curved stones to create drainage holes in the porch knee-wall [photos 15-16], along with the careful planning of the layout of the stone in all sections of the house exemplify the Arts and Crafts ideal of honesty and artistry in the use of materials. Along window openings in the foundation, stone was placed so that it juts out in front of the window jamb slightly; additionally, large convex stones form the sill, allowing for a continuation of the natural forms in the house while encouraging water removal [photos 17-19]. The fact that the stone is used structurally not only in the foundation but as grade-to-roof or grade-to-sill tapered piers, as opposed to being a simple veneer or being capped with wooden columns, speaks to the desire of the designer/builder/mason to showcase both skill and material. The piers themselves exhibit a high level of artistry in the placement of the stone. Stones are turned in ways that allow for water drainage, but are exposed at deep edges, creating a texture that would be otherwise unattainable [photos 20-24]. These handcraft skills and the use of local, natural material are integral parts of the Arts and Crafts philosophy.

Three varieties of local limestone were used in the house: bioclastic, micrite, and intraclastic. All three are readily available locally and even in the same formation, specifically the Girkin formation. Part of the Girkin formation is the famous local White Stone Quarry, which provided stone for Bowling Green's First Baptist Church, the Warren County Courthouse, the columns for Western Kentucky University's Van Meter Hall and Kentucky Building; the Governor's Mansion in Frankfort; the Seelbach Hotel, the Old Presbyterian Theological Seminary, the Speed Memorial Art Museum, the First Church of Christ Scientist, and the First Christian Church in Louisville; and the St. Thomas Episcopal Cathedral and Pulitzer Fountain in New York City; the Sacred Heart Church and Trinity College Chapel in Washington, D.C.; the Church of Immaculate Conception in Waterbury, Connecticut; the Hartford Masonic Temple in Hartford, Ohio and the Chateau Crillon in Philadelphia (Spurlock 1984:6-15).

The bioclastic variety of limestone is characterized by the inclusion of large fossils; the mason was very careful to showcase these fossils by placing them carefully so as not to break the exposed fossil away from the stone [photos

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3

J.S. Dickey House
Warren County, Kentucky

25-28]. The caps of the knee-walls on the porch are of cut micritic limestone [photo 29], the variety with the smoothest composition and the one favored for fine building material and monuments. The porch floor is rough sawn limestone flagstones set in a cementitious material [photo 30]. Such details as these become important when seen against the backdrop of the Arts and Crafts ideals, wherein a building should reflect the area upon which it stands. The use of these natural-form stones create the appearance that the house rises out of the hillside upon which it is placed, positioning the house solidly within the Arts and Crafts ideals of harmony with the location and environment of the home while the artistic application of handcraft skills distinguish this home from others in the area.

The exterior of the house remains in a primarily unaltered condition. The siding, windows (exceptions already noted), and stonework all appear to be original. The front door, according to photographic evidence, was originally a multi-light door; it has been replaced with another door style that was common to the Craftsman era. The elaborated exposed rafter ends, single curved ends on the true rafter sides and double-stacked curved ends on the gable sides, are all in excellent condition. The rear door appears to be original, but has sustained recent damage to the glass and is now boarded up. The house, while having been vacant for many years, is in excellent condition. The limestone enclosed stair railings leading to the porch were until very recently undamaged; one of the two has now seen some movement due to water intrusion. The integrity of the exterior of the house is, however, intact overall. The footprint visible on the 1925 Sanborn map is the same footprint as currently occupied by the house.

The interior of the house has seen a few changes since its construction, but most alterations have been of the "quick" variety, meaning that original moldings, doors, etc. were left in place and simply covered over with drywall. The massive limestone fireplace/mantel and oak period mantel remain untouched. Hardwood floors have been carpeted, but appear to be intact under the covering. The heart of the Bungalow home is the living room, which has ample room for the necessary furniture (often built-in) without being disposed to over-decoration. The front door in a Bungalow typically leads directly into this room, which usually has a large fireplace where the family could gather and relax, "for the hearthstone is always the center of true home life" (Stickley 1979:196). The front door of the Dickey house opens into the living room with the limestone fireplace. Straight ahead, a small bayed sitting room or dining room connects this room to the rear of the house and the bathroom and kitchen, both at the back of the house. The kitchen is housed

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

J.S. Dickey House
Warren County, Kentucky

in a room that is defined by a bank of windows that runs the entire length of the room. Through the kitchen, in typical circular bungalow pattern, is another room with an oak mantel. A doorway connects that room to another front room that at one point was connected to the living room via a large jambed entrance. The stairs leading to the other levels of the house are plain in nature with a square newel post, yet exhibit good craftsmanship. The house has been unoccupied for many years, and work begun recently stopped in mid-stream, leaving kitchen and bath renovations incomplete. The interior shows remarkable integrity given the home's more recent history as a multi-family dwelling.

Finally, the hardwood floors, fireplaces, ribbons of multi-light windows, the use of natural materials and un-machined local stone in both foundation and pillars, the low slope of the roof, exposed elaborated rafter ends and the layout of the floorplan all contribute to natural beauty and honesty in the construction of the J.S. Dickey home. The dwelling is an excellent example of the Craftsman Bungalow style and a three-dimensional representation of the Arts and Crafts philosophy.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 5

J.S. Dickey House
Warren County, Kentucky

Statement of Significance

The J.S. Dickey House at 1259 Park Street in Bowling Green, Kentucky, built circa 1919-1920, is significant as an excellent example of the Bungalow or Craftsman style. The aspects traditionally associated with the Bungalow/Craftsman style such as exposed rounded rafter ends, wide projecting eaves, large front porch, plentiful multi-light windows and copious use of natural materials are all readily apparent in the structure. Additionally, the house is significant due to the unique and artistic use of smooth stone for foundation and piers. The house meets National Register Criterion C as a fine example of the Arts and Crafts or Craftsman style in Bowling Green during the period 1910-1940, and as a premier example of the craftsmanship, artistry and truth in materials important to the Arts and Crafts Movement.

Context

The Arts and Crafts movement, which drew on the Gothic Revival principles of spiritual harmony, function and honesty, grew out of the British reaction to the Industrial Revolution and its effects on quality of life, material goods and handicraft. In the 1860s and 1870s one of the predecessors of the movement, William Morris, began to see a direct relationship between the "ailing society" and the "artificial architectural forms that grew out of it" (Gelernter 1999:208). Morris rejected mass-produced goods and the dehumanizing effect on factory workers; handcrafted goods were seen as the answer to the issues at hand. The Arts and Crafts movement began in earnest in the 1880s and 1890s when a group of British craftspeople and architects gathered together in an effort to combat the ills of the day by utilizing the principles of the movement. Buildings were to be honest and simple in design and construction, constructed as much as possible from natural, local materials, integrated with the setting and showcasing as many of the arts or construction trades as feasible.

The Arts and Crafts movement in Britain affected a building revival from the 1890s to the First World War. The movement reached American shores in the 1890s and meshed well with the American social reform movement known as Progressivism. Progressivism stood against the conspicuous consumption of the upper class, the excess of big business and the resulting growing breach between the rich and poor. Theodore Roosevelt's presidency from 1901 to 1909 helped

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 6

J.S. Dickey House
Warren County, Kentucky

to advance Progressivism by creating regulatory powers to help create what he called a “square deal” for all Americans (Gelernter 1999:211). The American preference for a simple, rural lifestyle and setting took people to the suburbs instead of the city centers and to create simple domestic dwellings instead of large homes that displayed wealth and status.

The heart of the American Arts and Crafts movement was to be found in Chicago, one of the foremost industrial centers in the United States situated in the heartland of America’s leading agricultural area and nearby to Wisconsin, the leading reform center in America. This juxtaposition caused Teddy Roosevelt to refer to the area as a “laboratory of democracy” (Gelernter 1999:211). It was just this crossroads that helped to create the forerunners of the Arts and Crafts movement in the U.S. The desire for simplification of design and ornament meshed well with Chicago’s need for large, open floorplans that would allow for maximum retail and industrial space within a given structure. Chicago-based architects Burnham and Root’s Monadnock Building was one of the first ornamentally stripped and open floorplan structures created in the United States. Architect Louis Sullivan then took the idea a step further in his design of tall buildings. His ideas that architectural design should grow naturally out of the needs at hand and that nature is the ultimate source of beauty fitted well with the Arts and Crafts movement in America. One of Sullivan’s foremost disciples, Frank Lloyd Wright, was born in the Wisconsin hotbed of social reform and worked for the firm of Sullivan and Adler in Chicago from 1888 to 1893. Wright had a love of nature, democracy and family life that could be seen as a result of his time in the Wisconsin countryside; his innovative compositions, especially the Prairie Style for which he became famous, can be attributed to those same loves. The California based, Chicago trained, architect firm of Greene and Greene is perhaps the most notable of the firms working in the Craftsman style. Their works such as the Gamble House in Pasadena are among the most well known Craftsman style buildings, and yet they represent the high-end of the Craftsman style and often adhere to the Arts and Crafts movement “more in spirit than in the material reality.” (Gelernter 1999:224)

The craftsman most associated with the American Arts and Crafts movement was New York’s Gustav Stickley, whose furniture design company espoused the ideals of the movement. Stickley produced furniture in the Craftsman style and in 1901 founded *The Craftsman* magazine, first to advertise his own wares, but later to spread the principles of the Arts and Crafts movement. In 1903, he began publishing designs for “Craftsman Homes,” melding “British Arts and Crafts

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 7

J.S. Dickey House
Warren County, Kentucky

ideas with a variety of American traditions including the California Mission style, log cabins and New England Farm houses.” (Gelernter 1999:223) Stickley broke with the British Arts and Crafts ideals in his acceptance of the machine as a labor and cost saving device. His designs were “democratic,” Stickley asserted, due to their flexibility of plan and location that allowed for individuality within the structures. These printed plans set in motion the speedy acceptance of the style and the consequential rise, literally, of Craftsman structures nearly nationwide. Eventually, entire kits for Craftsman homes were available by mail order catalogs such as Sears and Roebuck.

The most recognizable features of the Craftsman style include many of the features found in Wright’s, Greene and Greene’s and Stickley’s designs: low-slung profiles with wide projecting eaves; exposed rafter ends (often shaped beyond the standard straight edge) to exhibit honesty in the construction; tapered piers and columns; use of natural and local materials; great numbers of windows to let in natural light. All of these features are present in the J.S. Dickey House and in other Craftsman/Bungalows in the area.

Local Context—Arts and Crafts in Bowling Green, Kentucky

During the first quarter of the 20th century, Bowling Green was a city experiencing growth led by the limestone industry, the steady increase in railroad traffic that precipitated building a bigger depot, a short-lived oil boom and a dramatic increase in enrollment at Western Kentucky Normal School. As with any booming industry, the stone industry in Bowling Green became a draw for both skilled and unskilled workers during the years leading up to the house at 1259 Park. There was what amounted to a separate town for the industry, with its own churches, schools and housing. The

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 8

J.S. Dickey House
Warren County, Kentucky

workers formed a Stonecutter's union and held workers to high standards of excellence. Just as the abundance of stone for building was bound to have created an environment rich in masonry abilities, it is likely that the abundance of talent would have spilled over into the city of Bowling Green proper as the quarries were failing in the second decade of the 1900s. Perhaps the mason for this project had been an employee at the quarry, or had been waiting for an opportunity to do something creative with his skill.

As with most architectural styles, the Craftsman style was built in greatest numbers in areas that were being developed during the time during which the style was in favor. The period from 1910-1940 saw, in Bowling Green, a popularization of the Craftsman style on the bungalow form. This increase in popularity can be seen primarily in the urban growth exemplified by early subdivisions such as the Magnolia Street Historic District, comprised primarily of Craftsman/Bungalow style houses built in the years between 1920 and 1925 only a few blocks east of the Dickey House. The houses on Magnolia Street are, visually, carriers of the Arts and Crafts movement [photos 31-34]. Like the most elite versions of the architectural style, however, they are examples "more in spirit than in the material reality" (Gelernter 1999:224). In this instance, I mean that they follow the form and rational layout espoused by the movement and exhibit the details that are recognized as Arts and Crafts markers, but are made primarily of mass-produced machined materials, making the homes much more affordable for the masses. In fact, at least one of the homes on Magnolia Street is, according to a car-window conversation with its current owner, a kit house from Sears and Roebuck [photo 35]. Apart from the mass-production, the houses meet the idea held by the Arts and Crafts movement that every family should have a simple, comfortable place to call home. The neighborhood is rich in battered piers, knee-brackets, exposed rafter ends and large porches.

The local newspaper, then called the *Daily Times Journal*, ran an article by William A. Radford of the Chicago-based Radford Architectural Company during the years 1919 and 1920, perhaps longer. The articles offered an elevation drawing and floorplan for Bungalows at least twice during the 1919-1920 period of significance. The articles hark back to Stickley's plans in *The Craftsman* by extolling the virtues of the Bungalow design and its flexibility of floorplan and setting. In his article, Radford offers to "answer questions and give advice FREE OF CHARGE on all subjects pertaining to the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9

J.S. Dickey House
Warren County, Kentucky

subject of building.” Further investigation uncovered the fact that the Radford Architectural Company designed a special group of house plans and kits to be ordered through his own company and Sears and Roebuck (Reiff 2000:370). The fact that space in the local newspaper was dedicated to the subject of building in general and Bungalows specifically is a testament to Bowling Green’s interest in construction and style.

There was at least one local architect, Creedmore Fleenor, designing in the Bungalow/Craftsman style in the city during this period. Fleenor was a “proponent of utilitarian and Arts and Crafts style architecture” (Landmark Association 1984:369). Fleenor designed many important structures in Bowling Green and statewide, including being Associate Architect and Superintendent of Construction for the Kentucky State Capitol. Locally, he is most noted for his residential work. Many documented examples of his work in this style are found in the city of Bowling Green, at least two of which are in the College Hill neighborhood and two in the Upper East Main neighborhood. Both neighborhoods are listed as National Register Historic Districts to which his work is noted as being contributing. The houses designed by Fleenor in the College Hill neighborhood were designed for his sisters, Birdie Reed Ellis and Mrs. J.E. Tyler, as neighboring homes at 1349 and 1353 State Street [photos 36-37]. Both houses show a deep understanding of the Arts and Crafts aesthetics, using shingle, brick and stone to create outstanding homes. The Birdie Reed Ellis Home is characterized by its “yellow brick exterior and curvilinear Mission style pediment” (Landmark Association 1984:315-16) and its dark oak-trimmed interior, while the Tyler home is a great example of craftsmanship and Arts and Crafts style with its limestone window sills and hoods, gambrel roof, shingle siding, deep porch and brick exterior. The houses Fleenor designed in the Upper East Main neighborhood are equally beautiful. The Carrie Taylor House [photo 38] uses cut limestone pillars and exposed rafter ends, while softening the look by curving one outside wall. The Herdman House [photo 39] sits at the corner of Park Street and East Main and is labeled, on the hand-rendered plan, a Bungalow Cottage. It is a truly excellent example of a Craftsman Bungalow.

Other houses of the Bungalow/Craftsman style are present on the edges of the College Hill neighborhood. Many of these are to be found one block west of the J.S. Dickey House on 14th Street [photos 40-43] and one of which is on the same block as the Dickey House, built a decade later as a replacement for a demolished home [photo 44]. These houses

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 10

J.S. Dickey House
Warren County, Kentucky

exhibit the Arts and Crafts influence that is found in the national examples and specifically the Dickey House. Wide overhangs, large porches, multi-light windows and exposed rafter ends are visible in all such examples. A home similar in both form and masonry construction method can be found just two blocks northwest of the J. S. Dickey House, at 416 E. 12th Ave [photos 45-48]. This house uses a local variety of rough red stone, Chert, in a similar manner to the J.S. Dickey House and is a fine, National Register of Historic Places listed, example of the Craftsman style in Bowling Green. The main difference in the two houses, other than the type of stone, is the use of wooden battered piers atop stone pillars in the house on 12th Avenue while the Dickey House uses exclusively stone in the piers and foundation. There are, of course, other variations in details, but variation within the style was common.

History of the House

The land now occupied by the J.S. Dickey House was the last lot to be sold in one of the first subdivisions of land for residential structures in the city limits of Bowling Green. The land was formerly known as Smallhouse Lawn and had been divided as early as the 1890s. The lot at 1259 Park was sold as an unimproved lot in 1909. Deed searches show that the property upon which the house stands was still unimproved as of a transfer of ownership occurring in 1919 in which J.S. Dickey and his wife Myra H. Dickey assumed the deed from E.S. Fowler and wife. The next transfer is from the widowed Myra Dickey to Gerard Daly and his wife Sadie in June of 1921, less than six months after the death of her husband. Though no specific records of building dates were found, there is evidence that Joseph Stone Dickey had the house at 1259 Park Street built shortly before his death on January 16, 1921. One memorial article written by Dickey's business partner and successor, J.L. Harman, in the Teacher's College Heights in 1934, years after Dickey's death, mentioned that Dickey had been "sitting in his new home" when he died.

While it is impossible to say definitively how the design of the house came into being, one possibility is that the owner was familiar with the Craftsman aesthetics from his travels. J.S. Dickey was part owner in and President of the Bowling Green Business University, an offshoot of the Western Kentucky Teacher's College, which is now Western Kentucky University. Though Dickey lived and worked in the South throughout his life, as an educator he was afforded the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 11

J.S. Dickey House
Warren County, Kentucky

opportunity to travel the U.S. widely. An extended period of his life was spent in Asheville, North Carolina, an area well known for its exuberant Arts and Crafts architecture. Another possibility is that the home was architect designed. There are connections that indicate that it is possible that the home was designed by the local architect we know was working in the style, Creedmore Fleenor. Fleenor designed First Baptist Church, where Dickey was a devoted Deacon. The church is on the same city block, and used stone from the same quarry, as the Dickey House.

Whether inspired by the owner's love of the Craftsman style or designed by an architect, the J.S. Dickey House is a valuable example of the Arts and Crafts architecture of the early 20th century in Bowling Green, Kentucky. It fits well with the other local examples through its overall form, style and profile. The house carries the traditional Arts and Crafts motifs of natural materials and family-oriented design. The materials used mesh well with the form and location of the house, and make it stylistically easily recognizable as a Bungalow/Craftsman house in both local and national contexts. The artistic manner in which the materials are used tie it to the artistic ideals of the American Arts and Crafts movement and represent a local response to the movement.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 12

J.S. Dickey House
Warren County, Kentucky

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 13

J.S. Dickey House
Warren County, Kentucky

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 14

J.S. Dickey House
Warren County, Kentucky

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

J.S. Dickey House, Warren County, Kentucky

Section number 10 Page 15

Geographical Data

Verbal Boundary Description

From Warren County Deed Book 889, page 217.

Beginning at the north corner of Park Street and 13th Street, thence in a westerly direction with the line of 13th Street 125' to a stake; thence to the right at right angles 50' to a stake; thence to the right at right angles with the adjacent property line 125' to Park Street; thence to the right and with the line of Park Street to the beginning.

Boundary Justification

UTM Coordinates:

All points in Zone

	Easting	Northing	Quad Map
1:	86.4440	36.9865	USNG- 16SEF49479352

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

J.S. Dickey House, Warren County, Kentucky

Section number 10 Page 16

PHOTO LOG

Photo 1: 1259 Park, Dickey House Front, facing west.

Photo 2: 1259 Park, Dickey House Side Facing north

Photo 3: 1259 Park, Dickey House rear, facing east

Photo 4: 1259 Park, Elaborated Rafter Ends

Photo 5: 1259 Park, Chimney

Photo 6: 1259 Park, Multi-light Front Window

Photo 7: 1259 Park, Mouldings

Photo 8: 1259 Park, Built-ins

Photo 9: 1259 Park, Built-ins

Photo 10: 1259 Park, Built-ins

Photo 11: 1259 Park, Limestone Fireplace

Photo 12: 1259 Park, Classic Period Mantel

Photo 13: Example of Rough-cut Limestone

Photo 14: Example of Rubble Limestone

Photo 15: 1259 Park, Knee-wall Drainage

Photo 16: 1259 Park, Knee-wall Drainage

Photo 17: 1259 Park, Stonework around windows

Photo 18: 1259 Park, Stonework around windows

Photo 19: 1259 Park, Stonework around windows

Photo 20: 1259 Park, Stonework Texture

Photo 21: 1259 Park, Stonework Texture

Photo 22: 1259 Park, Stonework Texture

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

J.S. Dickey House, Warren County, Kentucky

Section number 10 Page 17

Photo 23: 1259 Park, Stonework Texture

Photo 24: 1259 Park, Stonework Texture

Photo 25: 1259 Park, Bioclastic Fossil Porch Knee Wall

Photo 26: 1259 Park, Bioclastic Fossils Porch Knee Wall 2

Photo 27: 1259 Park, Bioclastic Fossil Rear Foundation

Photo 28: 1259 Park, Bioclastic Fossils Rear Pier

Photo 29: 1259 Park, Knee-wall Cap

Photo 30: 1259 Park, Porch Floor

Photo 31: House on Magnolia Street

Photo 32: House on Magnolia Street

Photo 33: House on Magnolia Street

Photo 34: House on Magnolia Street

Photo 35: House on Magnolia Street, Sears and Roebuck [photo 9].

Photo 36: Birdie Reed Ellis Home by Creedmore Fleenor at 1349 State Street.

Photo 37: Mrs. J.E. Tyler Home at 1353 State Street by Creedmore Fleenor.

Photo 38: The Carrie Taylor House by Creedmore Fleenor

Photo 39: The Herdman House by Creedmore Fleenor

Photo 40: Bungalow on 14th Street.

Photo 41: Bungalow on 14th Street

Photo 42: Bungalow on 14th Street

Photo 43: Bungalow on 14th Street

Photo 44: Bungalow on Park Street

Photo 45: 416 E. 12th Avenue.

Photo 46: 416 E. 12th Avenue

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

J.S. Dickey House, Warren County, Kentucky

Section number 10 Page 18

Photo 47: 416 E. 12th Avenue

Photo 48: 416 E. 12th Avenue