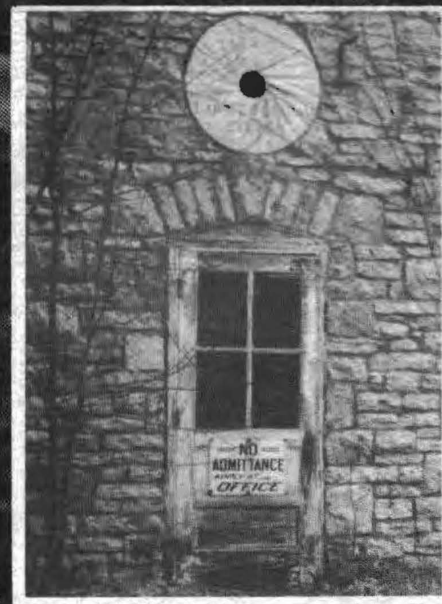




THE KENTUCKY BLUEGRASS

VERNACULAR ARCHITECTURE FORUM

MAY 10-11, 1990



KENTUCKY'S BLUEGRASS REGION

**TOURS FOR THE 11TH ANNUAL MEETING
OF THE
VERNACULAR ARCHITECTURE FORUM**

MAY 10 & 11, 1990

edited by

Julie Riesenweber
and
Karen Hudson

The Kentucky Heritage Council
(State Historic Preservation Office)

Frankfort, Kentucky
May, 1990

VERNACULAR ARCHITECTURE FORUM TOURS KENTUCKY'S BLUEGRASS REGION

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1. "Cutting-up" barn and stone fence: Auvergne, Bourbon County, Kentucky
2. Doorway and millstone/datestone detail: Labrot and Graham Distillery, Woodford County, Kentucky
3. Shuttered door detail: Crist house, Bullitt County, Kentucky

KENTUCKY'S BLUEGRASS REGION

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Julie Riesenweber
Karen Hudson

RUDDLES MILLS

SETTLEMENT PERIOD MILLING AND ANTEBELLUM COMMUNITY DEVELOPMENT

The village of Ruddles Mills, located in northern Bourbon County near its border with Harrison County, reflects several trends important in the region's settlement and antebellum development. These include: the placement of initial communities on the landscape and their subsequent development into villages related to either industry or transportation; and the importance of milling to the region's antebellum economy. Ruddles Mills, in addition, contains numerous dwellings that illustrate the housing forms common in the Bluegrass during the first four decades after settlement c. 1780.

The majority of central Kentucky's initial settlement during the late 18th century took place in the region's bottomlands. People chose to site their first dwellings and communities near the many creeks and rivers because the surrounding land tended to be extremely fertile and because, in the absence of many overland routes, streams became the chief transportation corridors. In addition, flowing water provided power. The bottomlands along Hinkston Creek, one of the streams on which the village is located, was among the choicest locations in the then much larger county of Bourbon, since it contained extremely rich soils. As a result, the land in this creek's valley was among the earliest claimed.

Efforts to settle the Hinkston Creek area near the present village of Ruddles Mills began in 1777. Among those attempting to develop the valley were John Hinkston, for whom the creek was named, and Isaac Ruddle, a Virginian who had served as a Captain in the French and Indian War and was entitled to Kentucky lands under military patent. In 1777, Ruddle built a station north of present community where he established an orchard of apples and peaches and planted corn. By 1780, Ruddle's station was already an early population center, several other settlers having built dwellings near Ruddle's fortification.

As late as the 1790s, central Kentucky's inhabitants suffered harassment from Indians who did not want the area settled by whites. During the Revolution, the British encouraged this native American sentiment and allied them to help attack settlements. Ruddle's station was destroyed in such an attack and the surviving settlers were taken northward to British and Indian prisoners' camps. Ruddle returned, however, in the early 1780s to try settlement once again. The town's founding is thus dated as early as 1779 and as late as 1787.

Like many of his contemporaries, Ruddle had apparently come to his home state's western territory seeking financial gain. He accumulated a large amount of land in what is presently northern Bourbon and southern Harrison Counties, which he sold off to hopeful settlers, including the Redmon family who developed the area along Flat Run after c. 1795 (see Spring Valley farm). Following typical logic, Ruddle chose a site for resettlement that afforded abundant water, locating at the confluence of Hinkston and Stoner Creeks where they join to form the south fork of the Licking River. Water was necessary for both transportation and power, and mandatory for his plans to develop a local center which would serve those occupying the outlying lands formerly owned by

him. **Ruddle petitioned the Bourbon County Court in 1787 to build a dam and mill on Hinkston Creek a few hundred yards from its junction with Stoner.**

Since it provided a means of grinding corn and sawing lumber, his mill was an important component of the new community. Milling operations were the major industrial concern in the region's antebellum economy due to their ability to convert crops into marketable form. While many mills were built in the region during the first quarter of the 19th century, Ruddle's and most others do not survive.

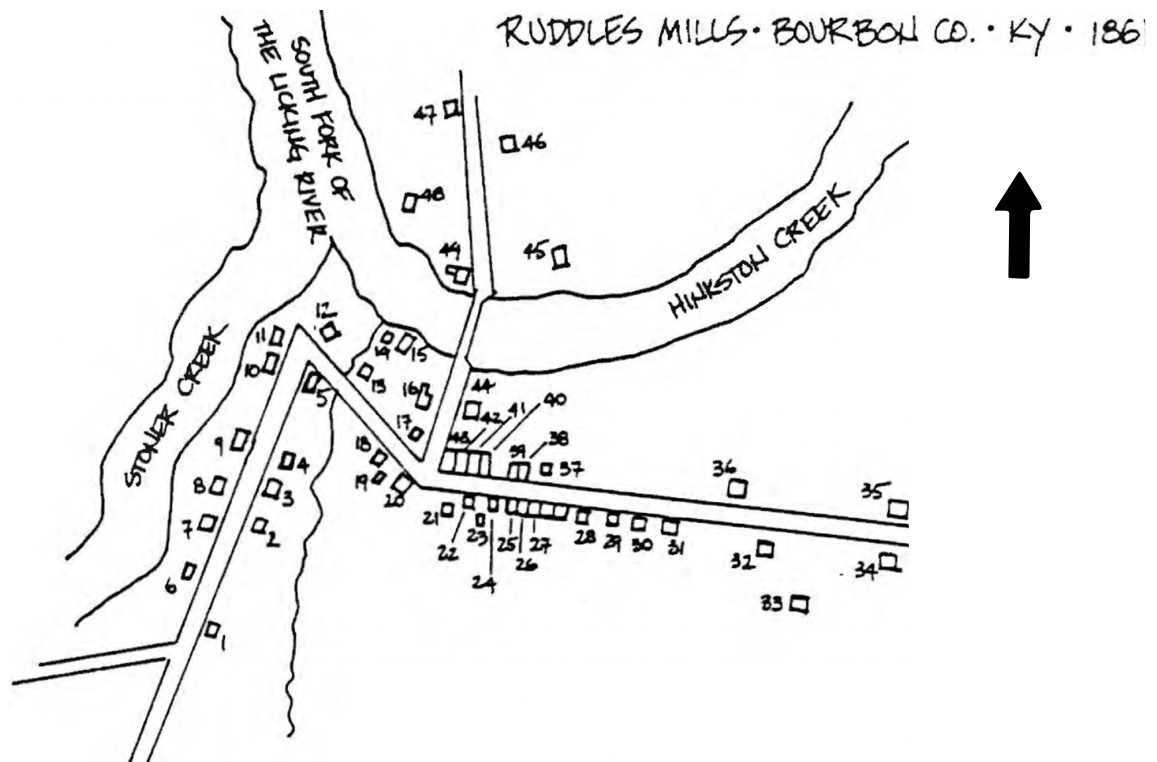
The demand for milling services was high from the beginning, with five besides Ruddle's in Bourbon County prior to 1790 and six more planned for completion by 1800. To resolve the inevitable conflicts, the responsibility for regulating mill construction fell to the county court. Potential operators were required to petition the court before constructing a mill. Laws mandated operators to protect houses, orchards, and fields nearby the operation from damage; operators were subject to fines for neglecting these responsibilities, or for polluting the water or hindering the passage of fish. The new Commonwealth of Kentucky began to regulate milling operations in 1796, and the Legislature named Ruddle's as one of three mill sites where inspections intended to assure fair trade practices would occur.

Ruddles Mills soon became the focal point of the northern Bourbon County community. Although located off the Lexington-Maysville road, the main overland route through the county, Ruddles Mills was to become a thriving hamlet by milling grain for the area's productive farms. Like many antebellum mills in the Bluegrass, Ruddle's both ground grain and sawed lumber; it also included a horse-powered fulling mill by 1830. (See Grimes Mill and Millville for further information on mills and mill towns.)

The county's fertile soils attracted a massive influx of settlers, achieving a population of 12,835 by 1800 (this is essentially the present population density--the 1970 rural population of Bourbon County was 10,653). Most of these settlers farmed the land with a very small percentage concentrating in the county seat of Paris and villages like Ruddles Mills.

The antebellum importance of Ruddles Mills as a local center was furthered by the construction of a bridge across Stoner Creek in 1790 and the approval of turnpikes connecting the village to Paris in 1797 and to Cynthiana, seat of Harrison County in 1800. These improvements allowed the community to become a crossroads village by c. 1820, when Isaac Ruddle's sons, Stephen and Abraham, sold the mill and moved westward to Missouri. The crossroads town is an important antebellum village type within the region. Located at the intersection of two primary roads, often those connecting county seats with one another, such villages are usually about ten miles from other communities and served as the social, economic, and commercial centers of sub-county political divisions (precincts). The 1861 Atlas shows Ruddles Mills containing the typical amenities of this village type with two blacksmiths, a cooperage, a tinsmith, a warehouse, a hotel, two groceries, a post office, two lodge halls, two churches, a school, a cemetery, two physicians, and 24 private residences.

Developments in Ruddles Mills during the second third of the 19th century are typical of contemporary adjustments in the distilling industry. Initially a primarily home-based industry, distilleries emerged as separate industrial concerns at this time, and most grew from milling enterprises. (See Millville for more extensive treatment of this process.) While local history maintains that the Mock (Mauck) family, owners of property located



1. J. DUNCAN 2. E. WAY 3. G. MOCK 4. A. LOWREY 5. W. L. MERCER
6. J. CURRENT 7. MRS. CURRENT 8. M. HOWARD 9. T. C. HOWARD
10. DR. D. EADS 11. T. C. HOWARD 12. BLACKSMITH SHOP 13.
14. & 15. S. & G. MILL 16. BLACKSMITH SHOP 17. STOREHOUSE 18. HOTEL
19. J. CURRENT 20. WAREHOUSE 21. J. DUNCAN 22. TAN SHOP
23. H. C. LINDSEY 24. GROCERY 25. STORE & P. OFF. 26. ODD FELLOWS HALL
27. I. J. DUBLER, CLOTHIER 28. J. COOK 29. T. J. CURRENT
30. MRS. JOHNSON 31. H. W. THORNTON 32. DR. G. N. HURST 33. SCHOOL
34. J. MASON 35. M. E. CHURCH 36. CHURCH 37. B. F. BOWEN
38. CARPENTER 39. MRS. BLANDING 40. MASONS HALL 41. STOREHOUSE
42. NP. COOK 43. SHOP 44. R. WARDL 45. DR. S. H. PRESTON
46. A. E. MAFFET 47. COLORED SCHOOL 48. C. RUSH 49. S. & G. MILL

Hewitt Atlas of Ruddles Mills, 1861

immediately outside the village of Ruddles Mills, engaged in distilling from the early 19th century, a village resident, J. Howard, converted the mills to distilleries in the late 1860s or early 1870s. Many of the alterations to the village's earlier buildings date to this time, and a few new dwellings were constructed to house distillery workers.

In 1875, the Kentucky Central Railroad was completed three miles west of Ruddles Mills. A new railroad town, Shawhan, quickly developed where the Ruddles Mills-Jacksonville Road crossed the new railroad and soon became the economic center of northern Bourbon County, rapidly equalling Ruddles Mills in population.

Ruddles Mills' importance as a local center has continued to decline over the past century. There is no longer a public school in the community and the two churches built in the antebellum period struggle to survive. Many of the houses in the village have in many cases become rental units providing housing for a population with few economic or historic links to the community.

The same factors that have caused the community's economic hardships have, however, contributed to its preservation. Despite the loss of period details, new windows, and the application of vinyl and aluminum siding, Ruddles Mills is the most intact antebellum village in Kentucky's Bluegrass Region, and one of the few places where it is possible to see a collection of antebellum dwellings which include the region's initial housing stock. **Unlike other remnants of similar villages where the surviving buildings were the community's most elaborate, the extant buildings in Ruddles Mills are small and for the most part relatively simple, constructed of log and frame rather than masonry.**

Robert Polsgrove
Julie Riesenweber

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RUDDLES MILLS BUILDING INVENTORY

The following inventory provides historical and architectural information for individual buildings in the village, with locations keyed to the property line map. Two buildings, #99 and #105, are open for interior inspection during the tour. The inventory text indicates those buildings for which plans are available. The historic names for these buildings are based predominantly on information contained in two of Bourbon County's historic maps/directories: Hewitt's (1861) and Beers' (1877). Both the inventory and the map omit properties of recent construction, as well as several dwelling that have been radically altered.

101 Ruddles Mills Consolidated School and Teacherage

1923; gymnasium added 1938

Replaced earlier school building; closed only within the past few years. Teacherage is adjacent to the school.

100 Presbyterian Cemetery

est. c. 1786

Ruddles Mills' earliest community cemetery was associated with the Stoner Mouth Presbyterian Church, which is no longer standing. The church and cemetery were established on land given by Isaac Ruddle, the community's founder, who, along with several other early residents, is buried here.

146 Dudley Ewens house

c. 1870

This dwelling is an example of a simple popular house type constructed throughout rural Kentucky and less frequently in towns during the late nineteenth century. This particular dwelling probably housed workers at the Bowen and Moore Distillery, which was located just across the road.

93 Jacob Duncan/Thomas S. Duvall house

c. 1800; addition c. 1810

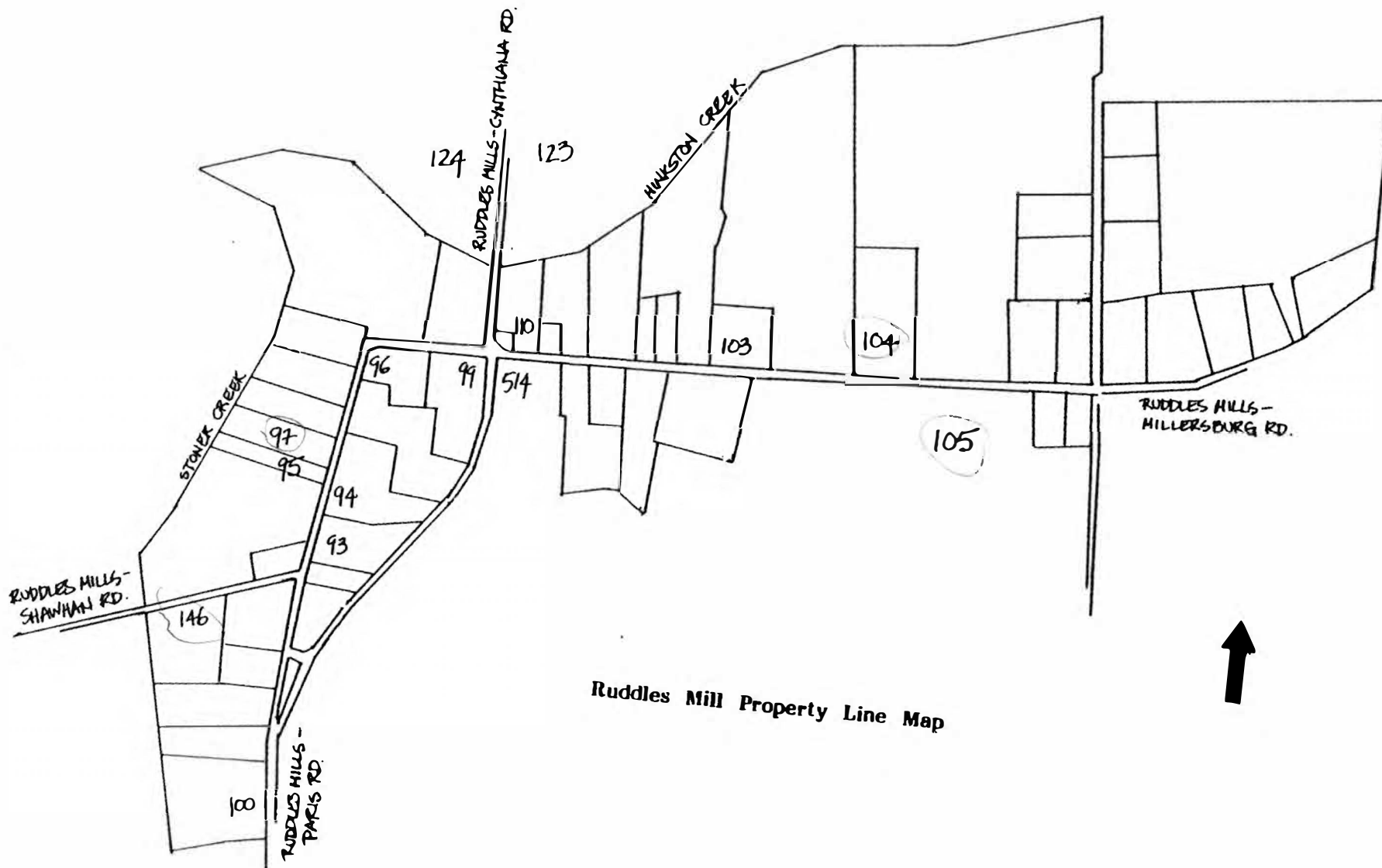
The manner in which the earlier log portion of this house was enlarged is very unusual. The log unit is a rectangular pen of one large room, while the brick addition, atypically placed perpendicular to the gable end of the log pen, contains two rooms of unequal size, one in front of the other (the rear room is approximately half the depth of the front). Further, the exterior walls sheltered by the porch are plastered, reflecting its use as a room. The interior woodwork includes the original simply shaped mantles and chairrail, batten doors, and an enclosed stairway located in the larger room of the brick unit.

94 George Mock house

c. 1800

Because the additions at both this house and #95 across the street have been confined to the rear, it is still possible to see in them the basic form of the region's initial housing stock. The main blocks of each are

4A



Ruddles Mill Property Line Map

log and contain two rooms of unequal size; this feature is either original or represents an early subdivision of the interior space. Local history asserts that Rudolph Mock, the grandfather of the 1861 owner of this house, emigrated to Kentucky from Rockingham County, Virginia, and settled in Ruddles Mills shortly after Isaac Ruddle. The Mock family is associated with the community's first efforts at distilling.

95) Current/Padgett house
c. 1800

This log house is a slightly larger version (with loft) than #94. The 1861 atlas shows several individuals named Current residing in Ruddles Mills.

97) Michael Howard/Daniel Cherry house
c. 1825; alterations c. 1870

Frame construction. Cherry, the inhabitant in 1877, was a cooper.

96 W. L. Mercer/Nathan Goodman, Jr. house
1810-25

One of two brick houses in Ruddles Mills, this hall/parlor dwelling is close in size and form to the village's log and frame buildings, yet is, like #105, finished with more elaborate woodwork. Mercer, the owner in 1861, was proprietor of a hotel in the village in 1865 and 1866. The business directories list the later owner as a blacksmith (1875-96), whose shop was located northward across the road.

99 Major John and Jesse Current/T. T. Thornton Hotel

c. 1800; addition 1810-20(?); major alterations c. 1840, with minor changes later

Interior alterations, such as the application of panelling throughout the first floor and the late-19th-century replacement of the woodwork, make this a very difficult building to read. Several remaining details, however, such as the difference in the chimneys, the marks left in the second floor of the eastern pen by the removal of a stair, and log walls on either side of the passage suggest that the main block of the former tavern was constructed in two phases. Probably originally connected by an open dogtrot, the two pens were then later unified with the enclosure of the passage. With this enclosure, the building gained its present mid-19th-century pattern of piercings on the facade. The original proprietor was Major John Current, a Virginian who may have established the place before he paid tavern tax in 1836. His son Jesse is identified as the owner on the 1861 map. T. T. Thornton ran the hotel between 1875 and 1880. **Open for tour.**

124 Miller's house/J. Howard Distillery Office

c. 1800; additions late 19th century (lateral) and early 20th (rear)

According to local history, the stone portion of this house was built as the office of the saw and grist mill operated in the late 18th century by Isaac Ruddle and his sons, Stephen and Abraham. The interior finish, however, suggests that the building was in fact a residence. The stone unit, originally of hall/parlor plan, retains all of its first period woodwork, which includes chairrails, carved mantles, and panelled

reveals on the first floor. Rather than being plastered, the second floor walls and ceiling were finished with beaded boards. After the Ruddle family sold the mill, it passed to C. Rush, who appears as the proprietor on the 1861 atlas. Rush, in turn, sold the mill to J. Howard who operated both it and a distillery in the village during the 1870s and '80s. **Plan.**

123 J. B. Maffett/P. Howard house

c. 1800

Despite the fact that its fenestration has been altered by the insertion of a picture window, this log house still retains the two large stone chimneys which belie its early construction date.

514 H. C. Lindsey/G. R. Sharp house

c. 1850

This frame dwelling exhibits an unusual combination of features. While its basic form with center passage plan and rear ell is common among contemporary houses, some of its interior details--chairrail and an enclosed stair located in the passage--are typical of earlier construction.

110 Ruddles Mills-Millersburg Pike Toll house

mid-19th century

The precise date of construction of this simple frame building is not known, although it did function as the toll house for the road between the Mills and Millersburg during the post-bellum period. While its location--being sited at the intersection and right at the road--is typical of toll houses, its gable end orientation to the road is not. The 1861 atlas shows this prominent village location containing a series of predominantly commercial buildings, however, and this building may have originally served such a function.

103 Ruddles Mills Christian Church

1855

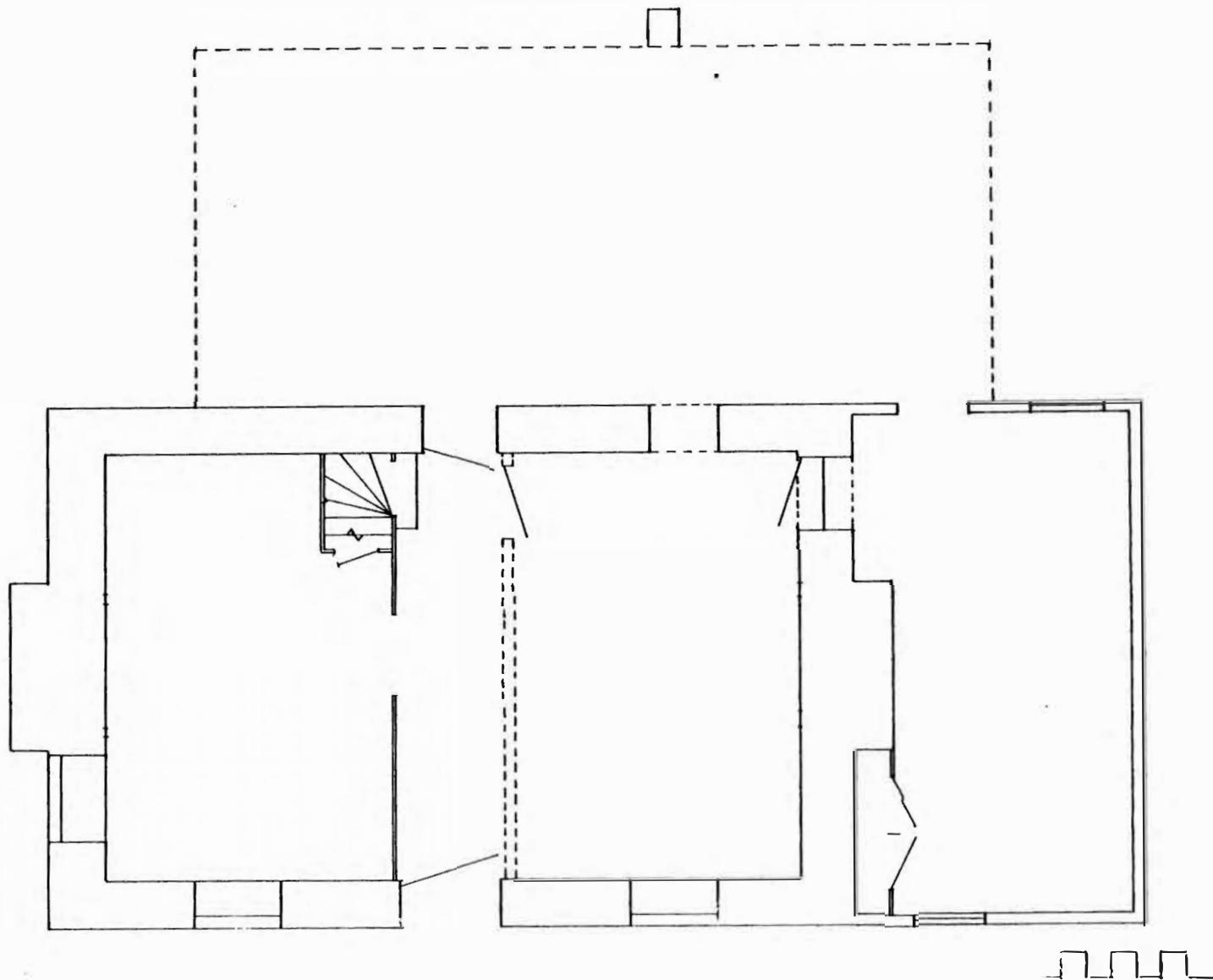
This church building, constructed for a congregation established in 1841, remains in active use. It is an excellent example of the frame churches constructed in rural areas in the region during the mid 19th century. Few churches of this type survive, since many were replaced in the late 19th and early 20th centuries. **Interior photo.**

104 Ruddles Mills Methodist Church

1857

Not surprisingly, brick churches contemporary with #103 have more often survived than those of frame. Most of the churches similar in general form and exterior ornament to this one can be found in the region's many small rural crossroads villages. This building is the second for a congregation established c. 1820, having replaced one destroyed by fire. The interior was altered considerably in the 1950s when its space was subdivided to incorporate several rooms.

6A



Miller's House: first floor plan



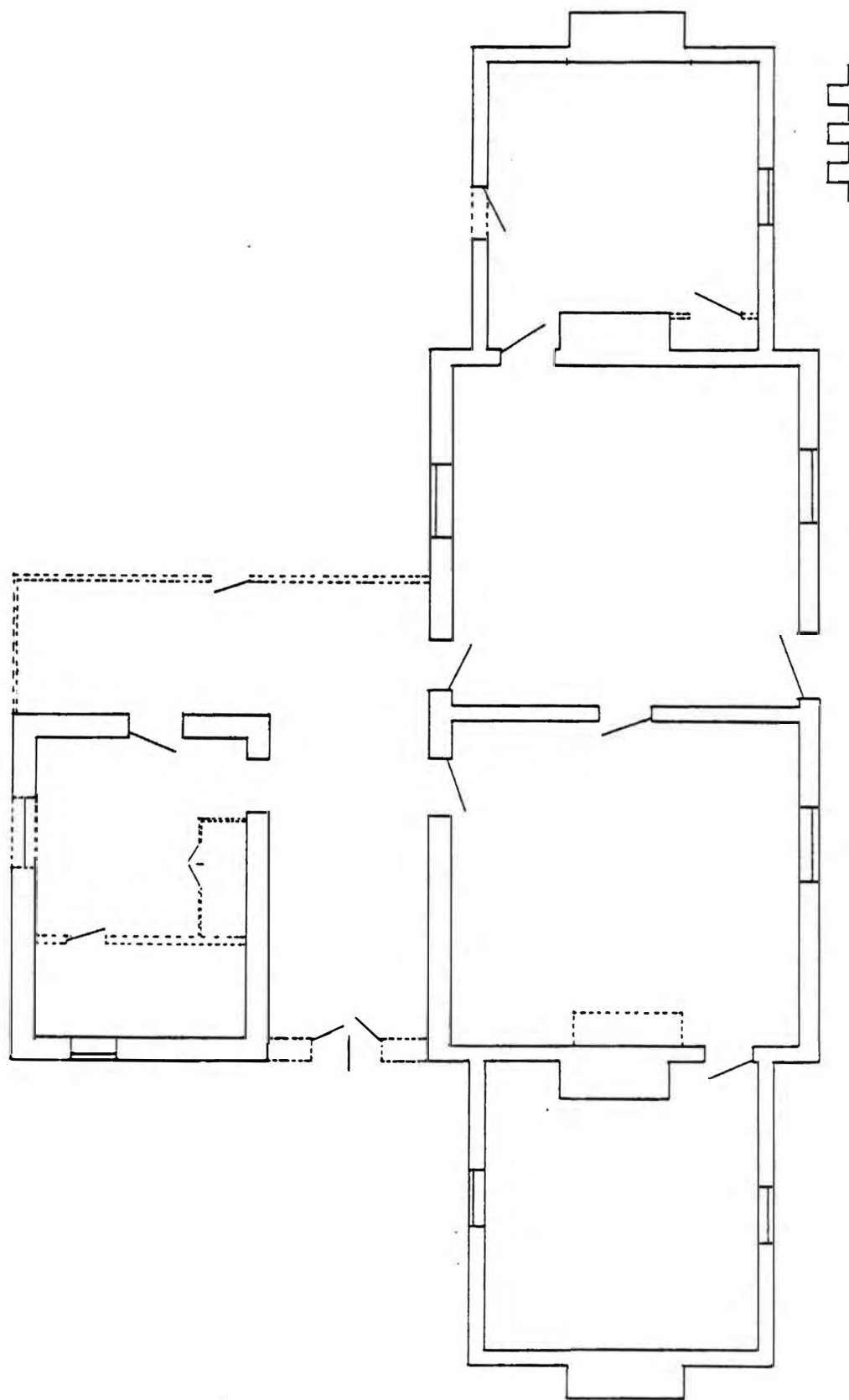
Ruddles Mills Christian Church: interior view



Ruddles Mills Shoe Shop. antebellum. demolished

105 J. Mason/T. Kendall house
1810-20

The village's most elaborate dwelling is a relatively simple version of a form found throughout the Bluegrass region. The form--one or one-and-one-half story tripartite with recessed flanking wings--usually includes a central passage plan in the main block and exhibits more elaborate exterior ornament, most typically, Palladian-influenced windows. In contrast, the plan of the main block of this house is hall/parlor. The kitchen room, presently contained in the rear ell divided into a utility room and bath, was originally separated from the house by an open passage, which may or may not have been under roof. The present owners report that the family from whom they purchased the house told them that this room had a dirt floor and brick bake ovens as late as 1950. The woodwork is typical of that found in contemporary well-finished dwellings. Some of it has been moved for the insertion of closets and other modern amenities, and portions appear to be reproduction. Note, for example, that the chairrail is now continuous on the walls of each wing that were formerly broken by a fireplace. Open for tour. Plan.



J. Mason/T. Kendall House: first floor plan

THE JOHN ANDREW MILLER HOUSE

STONE CONSTRUCTION

By 1790 central Kentucky had begun the transition from unbroken frontier to settled landscape. Yet two years from statehood, Kentucky's steadily growing population had reached 73,677; nearly 94% of this number resided in the Bluegrass, while about 66% of the state's total population was in the inner portion of the region. At the same time, those who had arrived early enough to gain good Bluegrass land, had held it through the tangle of conflicting land claims, and had developed and farmed it for several years realized their hopes in finding that the land easily produced enough surplus to earn them a comfortable profit. This beginning to Kentucky's antebellum agricultural prosperity saw an increasing array of consumer goods and cultural activities available in Lexington, as well as the region's first masonry buildings.

These buildings were constructed of the same limestone that is the region's geologic foundation and renders its soil so fertile. A relatively large number of these survive: the 16 Inner Bluegrass counties contain 293 documented stone buildings which were constructed between 1785 and 1835. The majority of these date after 1790 and before 1830. Inhabitants of the Outer Bluegrass counties and western Kentucky's Pennyriple region also constructed stone buildings, although not with such frequency.

Characteristic of the Inner Bluegrass landscape and related to its stone houses are the rock fences that still partition fields and line roadsides. While the periods of construction for stone buildings and rock fences do contain some overlap, they are not for the most part contemporaneous; by the time stone became a popular fencing material it had been eclipsed by brick as the material of choice for masonry buildings.

Stones for both fences and buildings were usually quarried from a nearby creek bank or outcropping. Although fieldstone appears in some fences, especially in the Eden Shale and outer portions of the Bluegrass region, it was not used for building construction because having been exposed and weathered, it cannot be tooled. Quarried stone, however, has a moisture content enabling it to be worked with hammer and chisel into the desired shapes. Stone intended for a building wall was worked on all surfaces except the side facing the interior of the wall. The degree of finish on rocks intended for either building or fence varies from rough-dressed to fine ashlar.

Locally known as "dry stone work," because any mortar in the walls serves to seal the walls against moisture working inward along the joints rather than as a bonding agent, the technique employed to construct these stone buildings is the same as that used to erect stone fences. Both are built with a double wall; in each course, the mason laid a set of stones with their unfinished surfaces toward the center of the wall. He seated courses directly atop one another, placing each stone so as to cover the vertical seam between the two stones in the course upon which it rests. The mason joined the two wall surfaces with tie stones or "headers," every four to five feet in every other course. He then packed the airspace on the interior of the double wall with a mixture of stone spalls, clay, sand, and straw. Once the mason completed his laying up, he sealed the wall by pointing its joints with lime-based mortar. Coursed rock fences differ from the walls in stone buildings in

that their foundations are much shallower (6 to 8 inches), the wall decreases in thickness from bottom to top (is "battered"), and the joints are not pointed after construction.¹

Despite successive alterations, the Miller house (ca. 1790) is a good example of the sort of stone dwelling constructed in the region around the turn of the 19th century, while the alterations themselves provide information about regional patterns of rebuilding and updating to which many contemporary dwellings were subject and which allowed so many stone houses to survive to the present as symbols of the region's settlement period development.

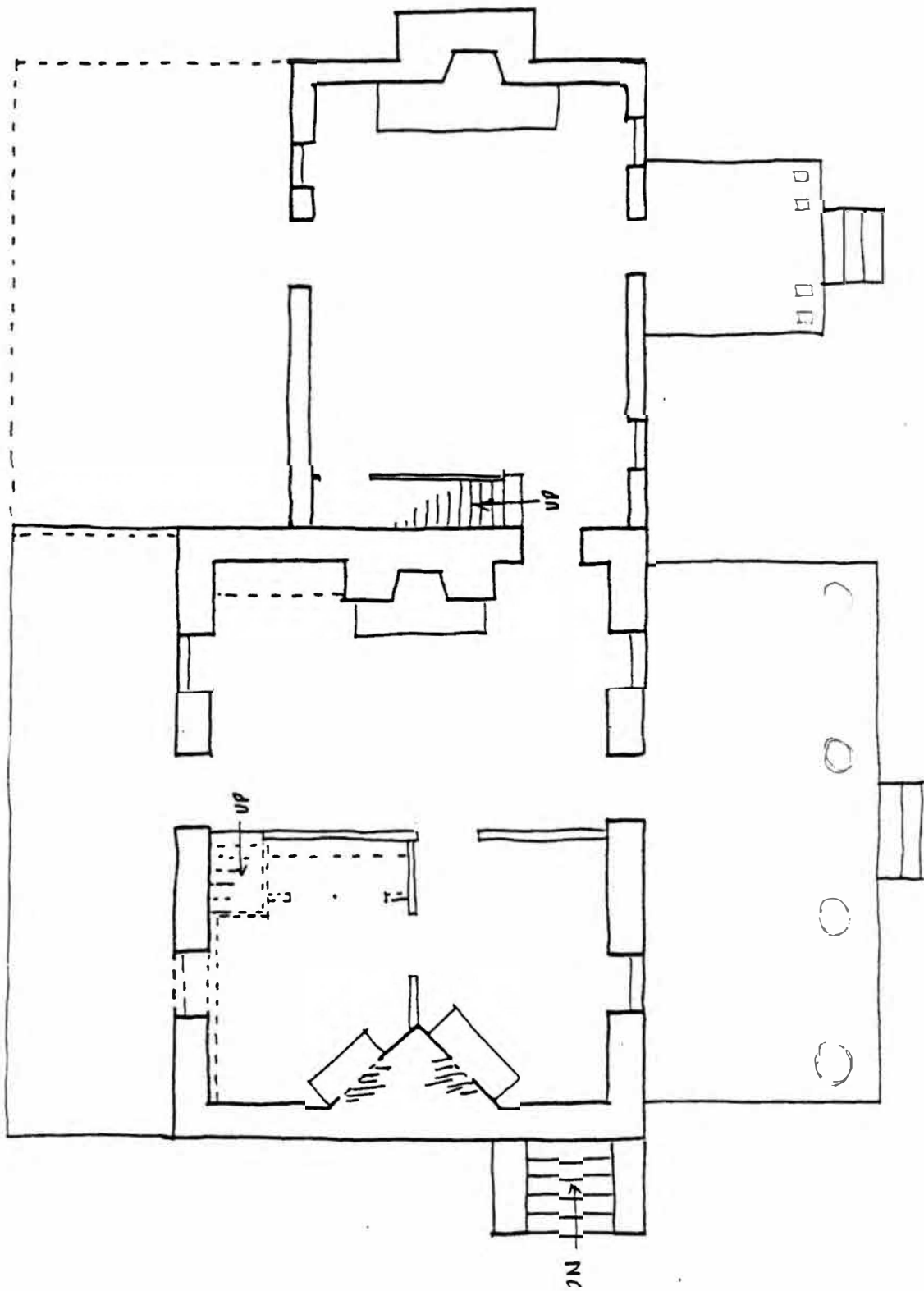
The earlier portion of the house is the stone wing built for John Andrew Miller, who arrived in Kentucky in 1775. Like the owners of many stone houses, Miller sited his without particular regard to compass direction, but on a portion of his land which is neither the lowest nor the highest in elevation. In addition, Miller typically oriented the gable end of his dwelling toward a major watercourse (Millers Run is directly west of the building) and facing a secondary, spring-fed drainage.

The particular physical context of the house meant that neither Miller nor subsequent owners of his house would need to reorient it. Miller's property had frontage on the Georgetown-Paris Road, which had been established at a relatively early date, and the house faces this road. Many owners of contemporary houses further removed from roads had to consider access to a stream when siting their dwellings since roads were few and people often followed streams in traveling to and from their property. As a result, they later reoriented their dwellings to face roads constructed during the 1830s and 1840s.

While the majority (59%) of the region's stone houses are of hall/parlor plan, the Miller house has a three-room plan. This plan, which appears infrequently in the region's dwellings constructed before ca. 1820, is somewhat more common in stone than in other materials. In addition to its orientation, exterior features surviving from this original construction include the careful workmanship typical of central Kentucky's stone buildings (most clearly evident at the back of the house); a watertable; the pattern of piercing, which is asymmetrical on the exterior as openings are placed with the interior in mind; and, at the rear of the house, the original window frames with nosed sills. The first floor plan of this block remains intact, with the exception of the following changes to circulation patterns: there was originally a window in the back chamber where there now exists a second back door and there may have been a door between the parlor and back chamber. The stair, while in the basic position of the original, has been straightened (it likely would have turned to run toward the front of the house along the partition wall). As central Kentucky's late 18th and very early 19th-century houses sometimes have gable end doors, the opening between the stone unit and the lateral wing is likely original, as is its door.

The first floor of the stone unit also contains elements of finish typical among central Kentucky's pre-1820 dwellings, whatever their material of construction. Like the gable end door, that opening to the back of the house also dates to the initial construction, while

¹ The construction of the region's rock fences changed over time. The fences built without mortar, as described here, are antebellum. After the Civil War, masons began constructing fences with mortar, following a technique which used less rock and was less time-consuming but resulted in weaker fences (see Auvergne). In these later fences, the stone is embedded in a central core of concrete to create a stone veneered fence rather than a true rock fence.



John Andrew Miller House: first floor plan



others throughout the first floor of the stone unit are later. The parlor mantel is a typical elaborate version of the woodwork popular in the region during the first quarter of the 19th century. Almost no 18th or mid-19th-century fabric remains on the second floor; its plan has been altered--probably at the time the stair was straightened, and old floors and woodwork replaced.

Two features of construction in this original structure are noteworthy: first, measuring nearly 24 feet deep by a little more than 32 feet long, the Miller house is small for a dwelling of three-room plan, as most are two feet longer. While dwellings of this size and period usually have summer beams supporting the joists for the ground floor, the joists generally join, or lay in trenches in the summer. Here, the joists simply rest atop the summer.

In 1807, Miller sold 550 acres of his property, which included the house and its lot fronting the Georgetown-Paris Road, to Jeremiah Tarleton. Tarleton added a weatherboarded rectangular log pen to the east gable end of Miller's stone house. Both the size and pattern of piercing this wing are appropriate for a pen subdivided with a board partition; however, any evidence that would confirm this is obscured by the present interior finish. During this same period, the window in the back chamber of the stone house was enlarged to a door.

William C. Graves purchased the property upon Tarleton's death in 1833, and made several further cosmetic changes to the house, most of which updated the appearance of the front facade. Graves lengthen the front windows and changed their surrounds, added the porticos, and covered the entire stone face of the building with stucco, ironically scored to resemble cut stone.

The agricultural buildings located behind the house date to the early 20th century. These include a metal corncrib from the 1930s, two tobacco barns that have been altered by the installation of horse stalls, and a portion of a tile silo. (See Hamilton farm for background on post-bellum agricultural buildings.)

Obviously, not all Kentuckians were prosperous enough to commission stone dwellings, but more significantly, some who could afford to do so apparently chose not to. Over 90% of the original owners of the region's stone houses were first or second generation Americans, having family ties to the north of Ireland. At the time of their emigration (the mid 18th century), however, Ulster contained people from various portions of the British Isles, among whom a great deal of acculturation had occurred, as well as a small proportion of French and Germans. The national backgrounds of the Ulstermen who lived in central Kentucky's stone houses were thus not exclusively Irish, although their ethnic origins were for the most part Celtic and Anglo. By the time they reached the Bluegrass, the national and ethnic identities of these people were not easily distinguishable. Most of the Bluegrass' stone house owners were not themselves immigrants but members of Ulster-derived families who had resided in areas of America with strong traditions of building in stone after leaving Northern Ireland. The most common source areas for these second or third generation Ulstermen were south central Pennsylvania and the Valley of Virginia.

According to family history, John Andrew Miller, for example, was the son of a Alexander Miller, a Presbyterian minister of Scots-Irish or English-Irish descent. Before emigrating to America, the Miller family was of County Antrim in Northern Ireland. The family first went to the vicinity of Carlisle, Pennsylvania, from whence a portion of them moved to Rockbridge and Rockingham Counties, Virginia. John Andrew is said to have

joined a company who assembled in Westmoreland County, Pennsylvania, and departed to explore, and hopefully settle in, Kentucky.

Miller's family history is representative of that of most of central Kentucky's stone house owners. The percentage of these Ulster-descended individuals within central Kentucky's contemporary general population is not presently known; nor is it known what proportion of these Ulstermen owned dwellings constructed of materials other than stone. The remarkable similarities in the family backgrounds of the majority of stone house owners, however, raises the question of whether some members of a population that was relatively ethnically homogeneous were not symbolically setting themselves apart from their neighbors by living in stone houses.

Julie Riesenweber

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SPRING VALLEY FARM (SOLOMON REDMON HOUSE)

ANTEBELLUM AGRICULTURE ON THE "MIDDLING FARM"

During the settlement period (c. 1780-1820), central Kentucky's inhabitants had broken and made their first marks upon the landscape. Many of those who owned land in Kentucky, however, did not farm it. Virginia's government had patented land in the Kentucky territory as payment for military service to many who did not wish to live on it. Some of these individuals accumulated land and sold it to others, while many found tenants to break and improve the land for them.

Not all land in the Kentucky territory was patented for military service; Virginia also granted and sold these lands among its general citizens. Many individuals hopeful of owning land arrived in Kentucky only to find themselves on land previously granted or sold to another. Kentucky land claims were so hopelessly tangled many who had thought they would become Kentucky landowners became tenants instead.

The region's first tax records show that tenancy was a common situation for central Kentucky's residents before c. 1800. Approximately 62% of those taxed for property in the Inner Bluegrass counties in 1792 owned horses and cattle but did not own land. Most of those who both owned and occupied their land at this time generally held less than 100 acres, along with a horse or two, a slave or two, and about 6 cattle. While some held between 100 and 400 acres, these landowners were few in number and did not possess significantly more livestock or own more slaves than the owners of smaller tracts. A small number owned 1000 acres or more--sometimes as much as 10,000 acres--but few such landowners occupied or farmed their acreage.

Before about 1800, while concerned with essentially the same process of "setting up," there were apparently few visible material differences among the region's residents who occupied and farmed their land. Except for the outlots adjoining the region's gridded communities, in most places only a small portion of the total acreage was cleared for cultivation. Fencing, which at this early date was predominantly wooden and does not survive, was an important concern of the region's farmers, who usually first fenced the perimeters of their holdings, allowing stock to range freely within this enclosure. The Bluegrass climate is mild enough that stock do not often require shelter; most settlement period farmers therefore did not place a high priority on the construction of barns. Consequently, almost no agricultural buildings from before c. 1820 survive on the Bluegrass landscape, and most of the region's earliest surviving barns were more often for grain and hay storage than for stock.

With little land under cultivation, the region's diversified agriculture, based primarily upon corn, wheat and livestock (particularly cattle and hogs), did not produce a large surplus. Since the Bluegrass did not yet possess the infrastructure to supply extra-local markets, the agricultural market was regionally focused. Exceptions include hemp, and to a lesser degree, tobacco, which were grown for export outside the region and provided the basis for important manufacturing concerns. These crops were extremely labor

intensive, however, and thus were not generally grown by the average farmer who owned only a few slaves.

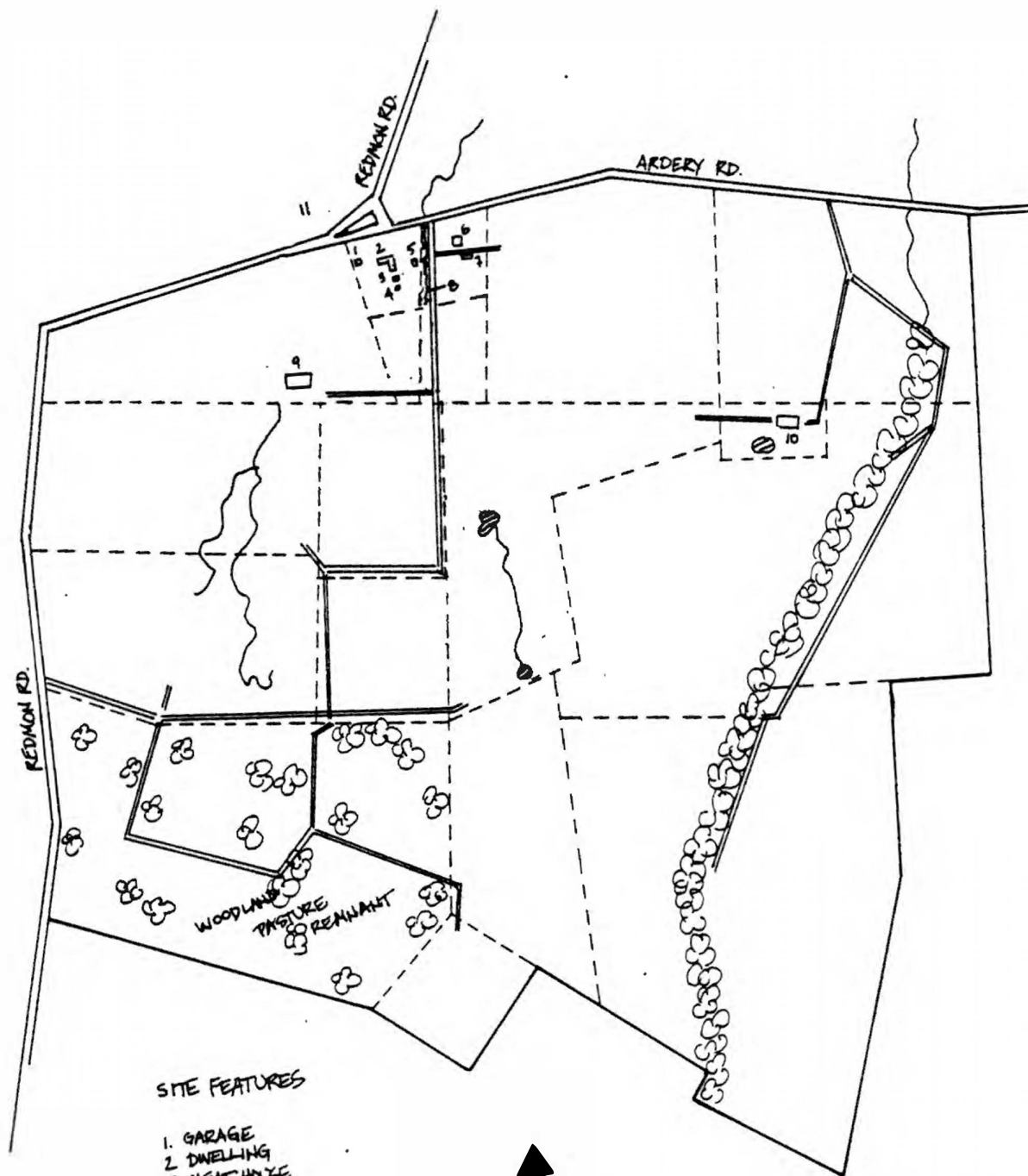
Significant differences began to emerge between Kentucky's rural landholders by c. 1810. In the first decades of the 19th century, tenancy decreased as owners moved onto their improved acreage. Those who had held vast acreage in the 1790s sold them. Contemporary tax records show that over 50% of early 19th-century landowners purchased their land from a prior claimant. Typical of the "middling" farmer who owned, improved, and profited from between 100 and 400 acres are members of the Redmon family.

Local history maintains that George Redmon, Sr. settled on the Flat Run drainage of Bourbon County in 1786. He does not, however, appear in the tax lists as a landowner, so he probably began in Kentucky as a tenant. His sons and grandsons, however, eventually accumulated a large amount of land in the area; so much so that the road along which they arranged their farms, formerly the Mt. Giliad and Indian Creek Pike, became known as Redmon Road in the early 1880s. The manner in which members of the Redmon family accumulated and occupied this land follows a pattern typical among the region's successful farmers. Like the Redmons, many families in the Bluegrass gradually acquired contiguous acreage, and resided in a family enclave that supported an extended family in which some members did not own land and probably worked it cooperatively with their relatives. Eventually, as the family elders became unable to farm, they apportioned tracts to their sons.

In 1792 William Redmon, son of George Redmon, Sr., was taxed for five "horses, mares, colts, and/or mules" and 161 acres of land. Eight years later, William and his brother George, Jr. owned between them 229 "first rate" acres that had originally been patented for Isaac Ruddle (see Ruddles Mills). Each also owned one slave and six cattle, and the two brothers occupied houses within a mile of one another. Another brother, John, also lived nearby.

The antebellum period (c. 1820-65) saw magnification of the agricultural trends initiated during the end of the previous period. **By 1830, the Bluegrass emerged as the most prosperous region of the state and one of the top-ranked agricultural areas in the new west.** Although only one-third of the state's acreage was improved in 1850, 96% of Bluegrass acres were under cultivation. This figure was as high as 99% in Bourbon and Fayette County, where the region's most productive soils were located. The region also held the state's most valuable farms, ranking highest in terms of both value and production of crops and livestock. **For the middling farmer, the previously regional agricultural economy expanded to a national level as he drove cattle, horses and mules across newly macadamized roads to shipping points on the river.** Farmers such as Solomon Redmon also benefitted from association with their wealthier neighbors like Brutus Clay (see Auvergne), who, by founding state and local agricultural societies and fairs, contributed information about scientific farming gained through international travel and subscription to agricultural journals. Middling farmers were able to improve the quality of their herds by breeding their females with the newly imported bulls, jacks, and stallions of quality bloodlines that stood "at stud" at the "gentlemen" farms.

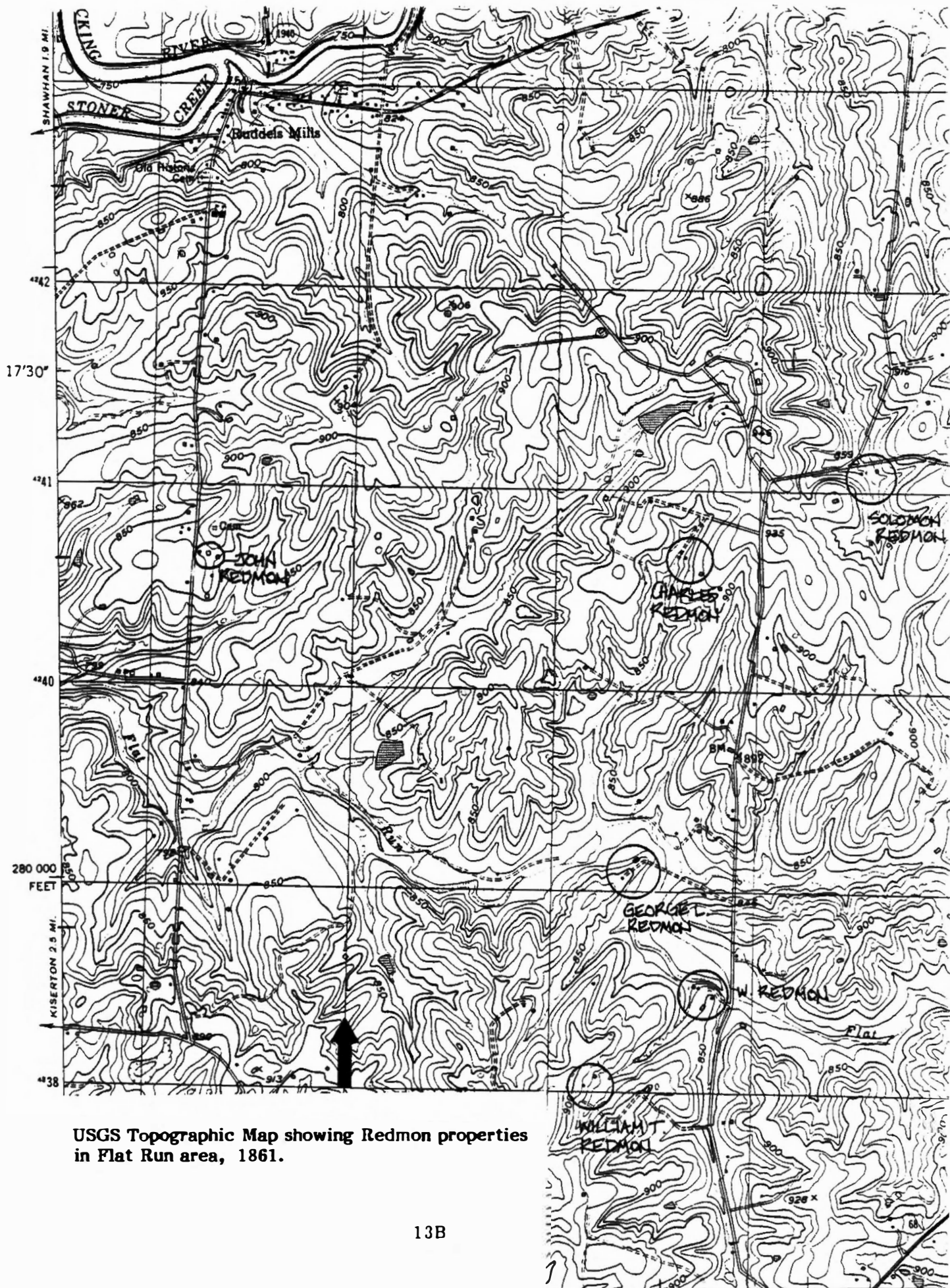
The improvements added to the rural landscape during these years reflect this growing prosperity. Durable rock replaced wood as fencing, and field divisions became apparent as farmers added to the existing perimeter fences those creating interior "lots," which created small enclosures for orchards and crops with larger ones of between 35 and 85 acres for pasture. **At the same time, farmers augmented their sparsely built**



SITE FEATURES

1. GARAGE
2. DWELLING
3. MEAT HOUSE
4. PRIVY
5. SHED
6. LOG BARN
7. CORN CRIB
8. SPRING HOUSES (2)
9. TOBACCO BARN
10. TOBACCO BARN
11. STONE-SIDED POND

SPRING VALLEY FARM
(SOLOMON REDMON)
FARM PLAN
AFTER PROPERTY LINE MAP



complexes with agricultural buildings including barns that provided both grain storage and shelter for a small number of favored stock, cribs for storing corn, and meathouses. Beginning c. 1830, many of the region's rural inhabitants enlarged or replaced their small dwellings and updated their ornament. The number and specialization of a farmer's outbuildings and other agricultural improvements, as well as the timing and precise nature of the renovations to his dwelling, depended upon both his wealth and the degree of his participation in extra-local culture.

With fields cleared and divided for crops and pasture, and in the absence of barns for the majority of stock, farmers established the woodland pasture to provide shade for grazing livestock during the hot, humid, summer months. Such pastures, recognizable by their intermittently spaced mature trees, are characteristic of prosperous establishments in the Inner Bluegrass during the antebellum period. The Redmon lands contained large acreage of this woodland pasture, a remnant of which survives at the back of Spring Valley farm.

By 1840, the members of the Redmon family had increased their holdings to include 1025 acres, with George Jr. holding 725 of these which comprised the family's Flat Run tract. His son William T. had 300 acres bordering on Stoner Creek to the east. The Redmon family's lands apparently also supported relatives other than George and William T. Redmon's immediate families; the 1840 tax assessment lists three other adult Redmon males who owned livestock and slaves but did not own land. The total family holdings other than land included 29 slaves, 56 horses and mares, 32 mules, 6 jennies, and 68 cattle, worth, with the value of the land, \$63,500.

The Redmons' Flat Run acres totalled 1641 in 1850. George Jr.'s grandsons had become adults by this time and three of them, Thomas J., George L., and Solomon, owned a portion of this land. Solomon, who is shown at the location of Spring Valley farm on Hewitt's Atlas of 1861, took over 56 acres at the northern edge of the family's landholdings that, valued at \$2.24/acre, were probably relatively unimproved (other Redmon tracts were valued at \$9.90, \$7.90, and \$7.52 per acre). Solomon also owned 5 slaves and 6 horses. By 1860 he had accumulated a great deal more property and paid taxes for 250 acres, 7 slaves, 12 horses, 2 mules, 2 jennies, 15 cattle, 6 hogs, 15 tons of hay, 3500 bushels of corn, and 500 bushels of wheat. This acreage remains intact in the 300 plus acres of the Spring Valley farm still owned by the family. The major buildings that supported Solomon Redmon's operation still survive, and are typical of those representing the middling antebellum farm.

The Solomon Redmon house

The house at Spring Valley farm is the typical residence of a middling farmer, having received a large addition in the mid-19th century and less extensive additions and renovations periodically thereafter.

The earliest portion of the house is a square single pen of log which presently comprises the first room of the rear ell. Constructed before 1830, perhaps for an older Redmon family member, this first house is a story in height, probably had two bays, faced west and was heated with a single stone chimney. The interior retains a simple mantle and chairrail that could be original, although the woodwork in other parts of the house is much more recent.

A member of the family, probably Solomon, enlarged the house in a manner common during the mid-19th century; between c. 1845 and 1860 single pile unit of frame construction and central passage plan was added to the gable end of the original log structure. This addition reoriented the house to face north and may have responded to a change in the course of the road. While the mid-19th-century main block of the house rests on a dry-laid limestone foundation and bears two stone chimneys that were later rebuilt with brick tops (these features suggest the earlier date; the western chimney was made narrower when capped with brick), the interior received a late 19th-century update which removed its original finish. Further, the region's carpenters often employed a combination framing system during this time which does not lend a diagnostic wall thickness. To compound the dilemma even more, the new interior finish employs chairrails in both rooms and a mantle of early 19th-century design in the west room, none of which appears to be of early 19th-century workmanship. An interesting feature of this portion of the house are the windows of the upper half story, each of which appears to be one sash of the mid-19th-century double-hung variety.

Roughly contemporary with the updated woodwork is the room in an unusual location at the east side of the ell. Additional late 19th-century features of the house include the front porch and the two-over-two sash of the facade. Shortly thereafter in the early 20th century, the house gained several more rooms in the ell and a small room behind the western room of the main block.

Located immediately behind the house is an underground cistern, capped with concrete and a pump, which is fed by an interesting gravity-flow system from near the tobacco barn located on a hill behind and southwest of the dwelling.

Log Barn

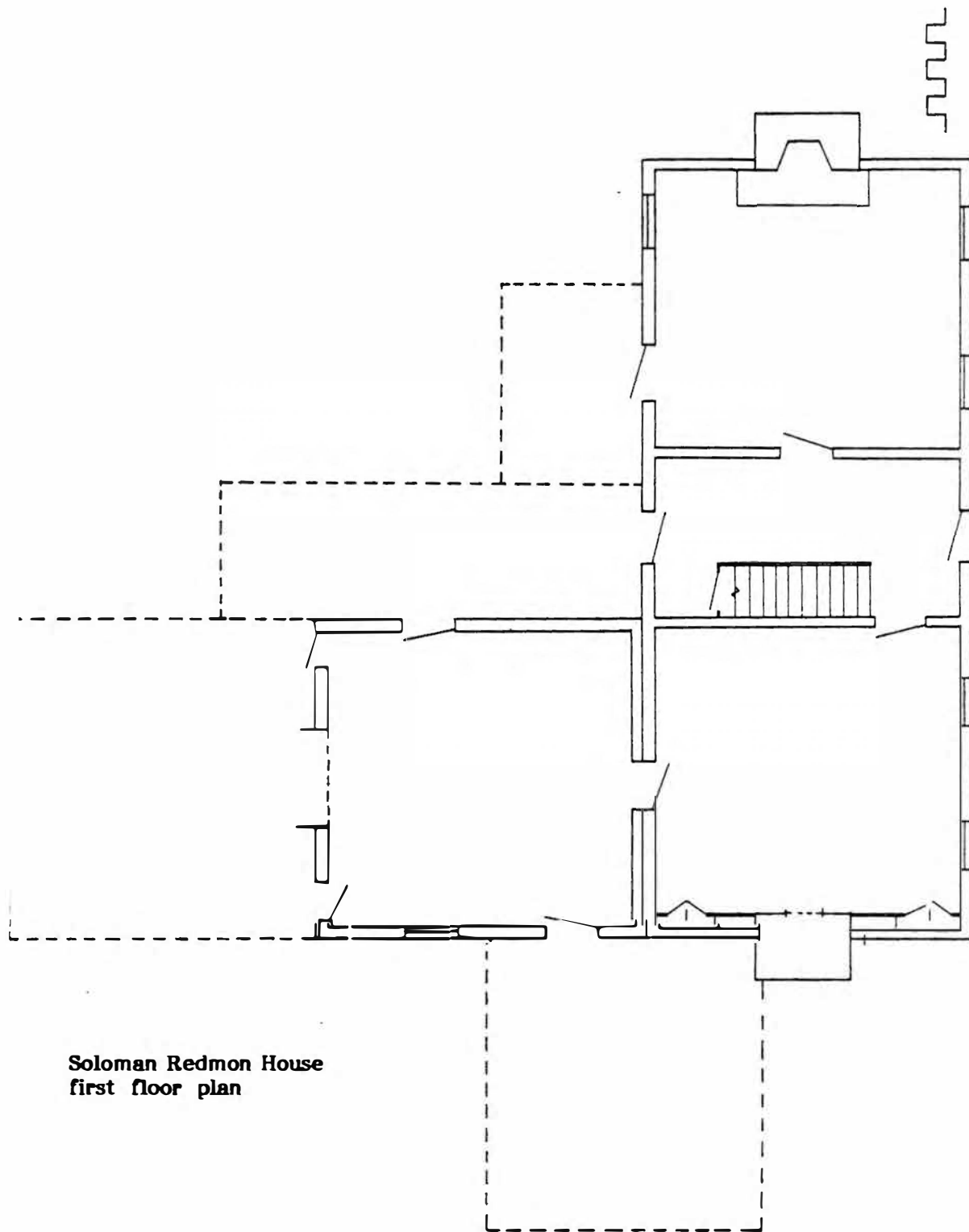
The log barn located east of the house, constructed during the antebellum period, was on the site during Solomon Redmon's occupation. It is composed of a very large (nearly 21 feet by 30) log crib surrounded on three sides with sheds. Both crib and sheds have been weatherboarded and while the sheds are built of recent materials, they appear to be in original location. Few antebellum barns survive in the region, partially because barns were not constructed in large numbers at the time. About half of the mid-19th-century barns remaining are log, while the rest are frame. The Solomon Redmon barn is representative of most of the region's log barns and is similar to two others located in the vicinity on farms formerly owned within the family. All are joined with V-notches, possess floors raised well above ground level on full stone foundations, and have or had lofts (the loft has been removed from this particular example). These details suggest that the primary purpose of the barn was the storage of hay and grains, while stock sheltered in the sheds if they were present.

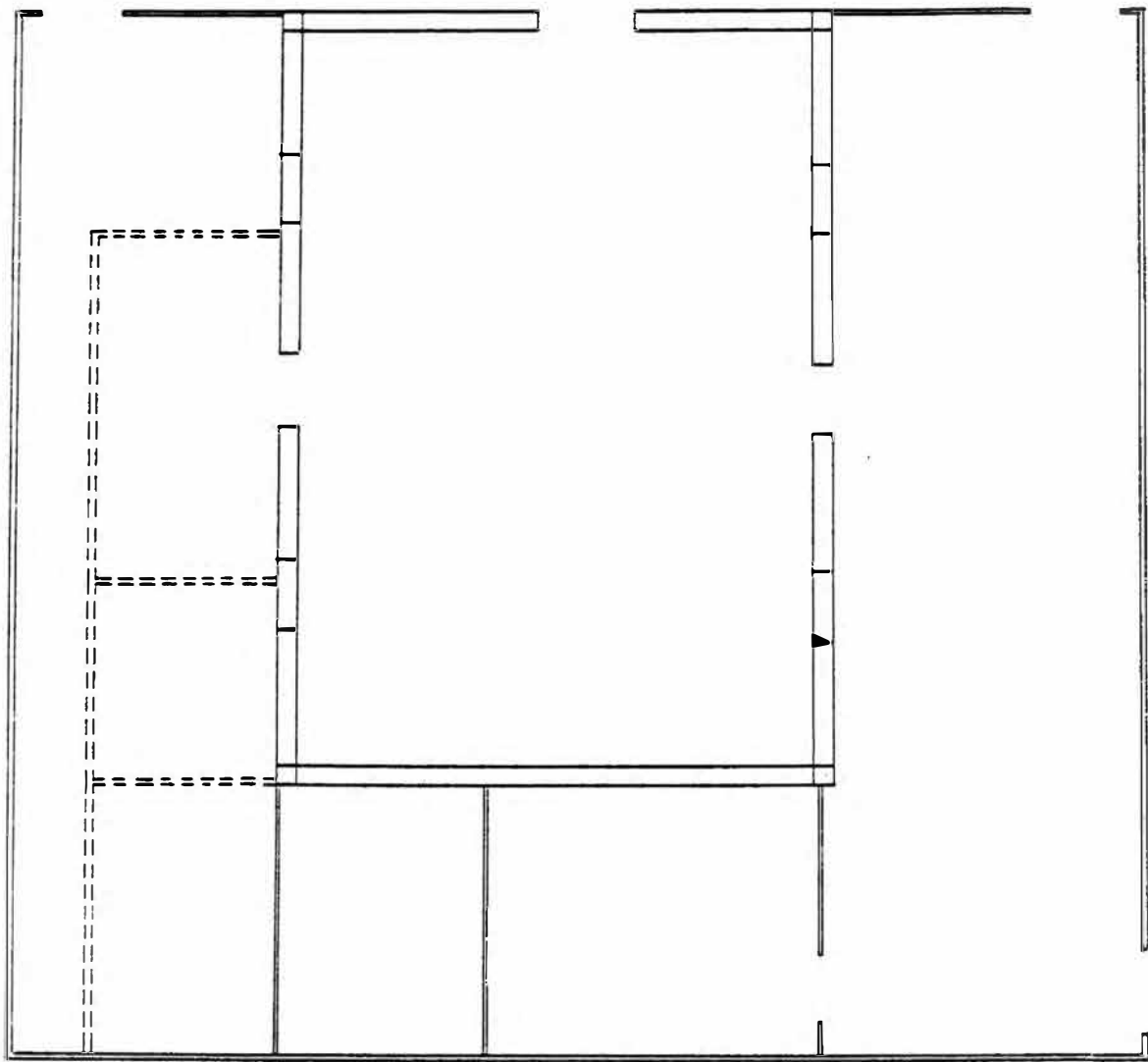
Antebellum Site Features

Located in typical position between the house and the barn, on the small stream running between them, are the remains of two springhouses.

While a woodland pasture remnant survives at the back of the farm, more visible is that located directly across the road from the field.

Also in this field is a three-sided stone enclosure intended to retain the water issuing from a spring in the vicinity in an early version of the farm pond.





Solomon Redmon Barn. plan.





Log outbuilding formerly at Spring Valley farm.



Frame slave or tenant house formerly at Spring Valley farm.

Demolished Antebellum Outbuildings

Until recently, both a small log outbuilding and a small frame house remained on the farm. These sites appear on the farm plan. Since the log building was not raised above ground level it probably served as a general purpose storage building rather than as a comcrib. While its exterior appearance suggests a late 19th-century construction date, the small dwelling was built of timber frame. It may have been intended as a slave house, and later converted to house a tenant.

More Recent Outbuildings

Behind the house are two outbuildings constructed during the early 20th century which may have replaced earlier buildings of the same functions. The meathouse retains its board-framed box in which meat was salted.

Near the barn is an unusually large comcrib of similar vintage.

Located on the ridges, amidst fields distant from the domestic and barn complexes, are two tobacco barns dating to the early 20th century.

Julie Riesenweber

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PARIS

PLANNING A COUNTY SEAT TOWN IN THE ANTEBELLUM PERIOD

Both the westward migration and settlement of the Bluegrass accelerated after the American Revolution. Although the region's settlers would continue to feel threatened by Indians until the mid-1790s, they began moving out from the stations and establishing independent farms and towns a decade earlier. The town of Paris was established as the seat of Bourbon County during this time. Like other county seats in the region, the town functioned as a local governmental, social, commercial, and industrial center, developing small-scale manufacturing at an early date, serving as a center for the processing and distribution of local agricultural products, and providing goods and services for local consumption. The fertile farmland of Bourbon County, 99% improved by 1850 and consistently ranked among the state's most productive, was the source of much of the town's prosperity. Paris retained this local focus until the mid-19th century when the completion of the town's first rail line allowed for further growth by expanding its market, while at the same time placing Paris in competition with other similar towns.

Paris was planned from the outset to serve as the county seat. Created in 1785, Bourbon was one of nine counties formed while Kentucky was still Virginia territory, and originally encompassed a much larger land area. Since one of the motives behind the establishment of counties and county seat towns in the Kentucky region of Virginia was to gain for inhabitants the sort of local government that would be sensitive to their concerns, accessibility was a primary concern in the location of the county seat.

The community's planners thus chose a site located along a major road and at the confluence of waterways. The Lexington-Limestone (Maysville) Road (presently US 68) became the town's main street. This route had, like many of the region's early roads, once been a buffalo trace, and connected central Kentucky with the Ohio River as one of two overland routes into the region. Since the Wilderness Road (through Cumberland Gap) was not at this time wide enough to accommodate wagons, it could be followed into the region but was not a shipping route out of it. The Lexington-Limestone route, on the other hand, was physically a better road, but more importantly, terminated at a town located on a navigable river by which the region's products could be shipped both south and east. Houston and Stoner Creeks, Bourbon County's two major streams, served as alternate routes that could be followed to the seat, and also provided it with both drinking water and a power source for industry.

The town now known as Paris was established in 1789. Initially called Hopewell, Paris had already begun to function as a local center before it was officially recognized as the seat of Bourbon County. Development during the city's first three decades centered around the Stoner Creek bottomlands and an adjacent rise, upon which the courthouse square was laid out and the county's first courthouse was built in 1787. Numerous industrial concerns occupied the banks of Stoner Creek, including saw, grist, and cotton mills. Travelers rested and locals gathered at one of two inns located on High Street not far from the courthouse. The community's leaders transacted legal business at Duncan Tavern, while the nearby Eads Tavern housed the city's first post office.

Paris remains a well-preserved example of a county seat town with central courthouse square. This square is an example of what Price calls the Harrisonburg plan in which parallel pairs of through streets, intersected at the square's center, define two sides of the square, while a pair of streets that terminate at the through pair form the others. In Paris, the streets tending north-south--namely, Main and High--are the through streets, and the east-west--Bank Row and Ardery Place--run only between the two former. East Third Street, originally Main Cross, is a narrow thoroughfare that intersects the square north of center on its eastern side. Its companion, originally platted at the western side of the square, originally terminated at the town spring. This road was abandoned between 1865 and c. 1880; no trace of such a street presently exists. The town's planners may have chosen this layout because Paris' unique site prohibited them from laying out a broad grid; located immediately south of the confluence of Houston and Stoner Creeks and on a rise from which the land falls sharply to them, the immediate landscape forced the town's business district to become much longer than it is wide.

While most county seat towns in the Bluegrass region possess courthouse squares, the Harrisonburg square plan and its variations, such as that in Paris, are not at all common. Much more frequent are varieties of the block square, including the Shelbyville plan with central courthouse. Another way in which Paris is atypical among central Kentucky's county seat towns is that its streets are relatively narrow. Since the town is also densely built for a town of its size and type, it feels more urban than other similar towns.

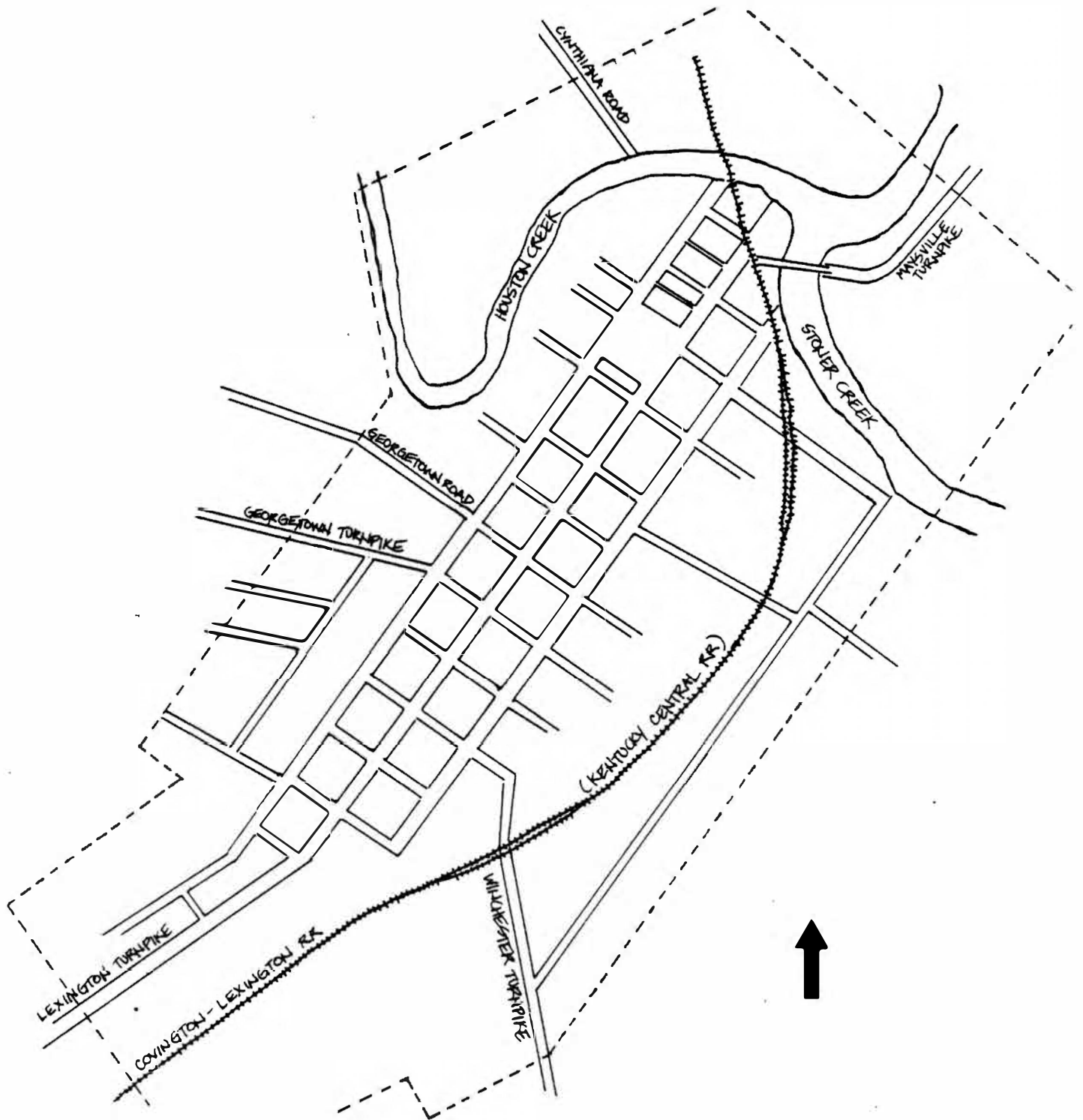
Paris experienced steady growth during the first third of the 19th century, with over 1200 inhabitants in 1830. Business directories of this period suggest that most of the city's commercial activity was concentrated along Main Street between Second and Sixth. Adjacent blocks of the town's major thoroughfares--Pleasant and High Streets, as well as on Main Street south of Eighth Street--contained housing for the city's middle and upper-class residents, while workers occupied dwellings along cross streets and on the edges of the city.

Paris' focus expanded in the mid-19th century when the Lexington and Covington Railroad completed a line between the former city and Paris in 1853 and extended it to Covington the next year. The railroad played an important role in the town's economic development and its subsequent growth and prosperity by facilitating Paris's role as a shipping and trade center. The railroad was a faster route northward and more direct link with Cincinnati than the overland route so that, with its market expanded, Paris became the trade and shipping center for the northeastern sector of the Bluegrass region. The railroad also influenced the town's physical development, as a sizeable warehouse district, including both public and private storage facilities, arose in the vicinity of the freight depot between lower Pleasant Street and the train tracks. Additionally, blocks of small frame dwellings were constructed along East Tenth and upper Vine Streets to house employees of the railroad. City directories indicate that many railroad employees continued to make this neighborhood their home as late as the mid-20th century.

The city's population doubled between 1860 and 1870 (1444 and 2867, respectively) and continued to increase rapidly in succeeding years. New industrial concerns, businesses and rail lines enhanced the city's commerce, while Paris continued to benefit from the outstanding productivity of surrounding farmland as farmers began to raise the new burley tobacco. A number of tobacco warehouses were built in Paris, and the town came to be the second largest (next to Lexington) tobacco market in the region. The 1870s also saw



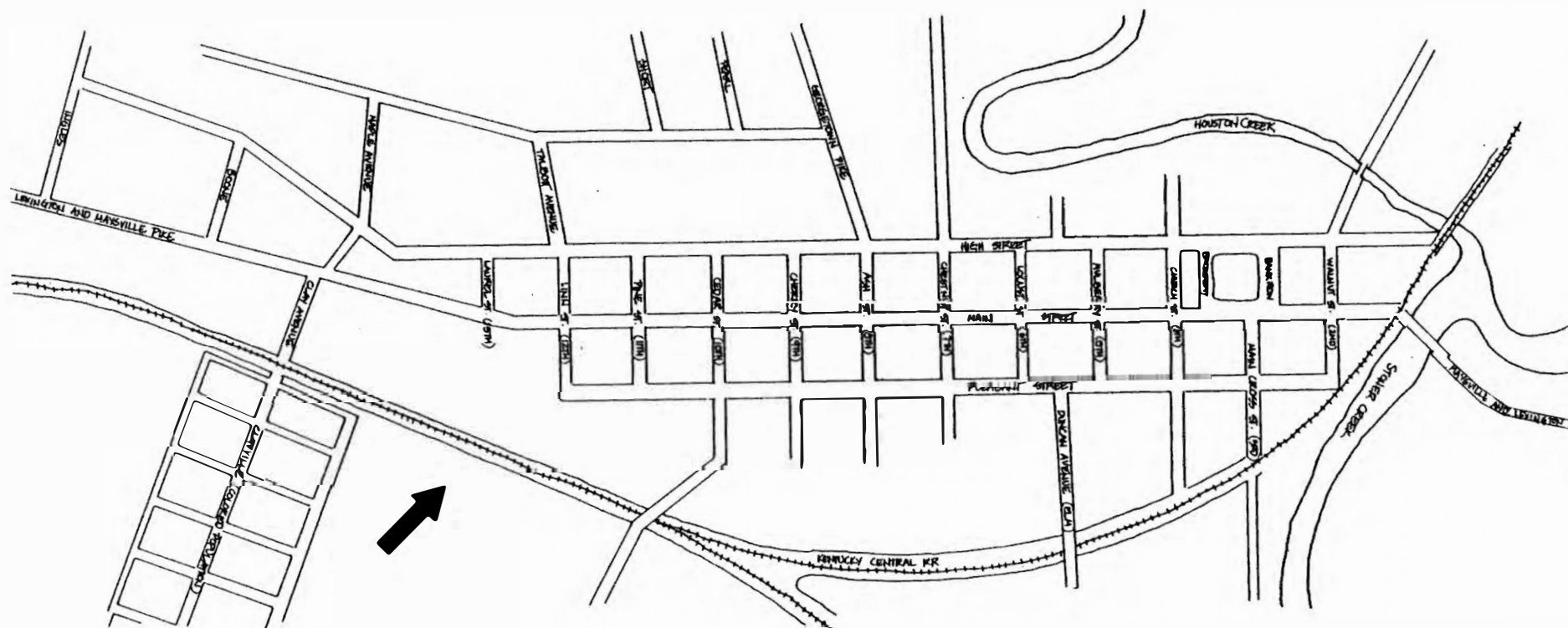
Plat of Paris, Kentucky. Drawn 1799.



Paris, Kentucky, 1861. After Hewitt's atlas.



Court day in Paris, c. 1910



Paris, Kentucky, 1886. Note loss of road to town spring at west side of courthouse square and Clayville, a segregated neighborhood.

the development of the thoroughbred horse industry in Bourbon County, and a number of Paris residents became actively involved in this new mainstay of the agricultural economy.

These factors combined to create a flurry of building and rebuilding activity which gained the town its present appearance. As the commercial district expanded southward, the courthouse square became its northern anchor rather than its center. Sanborn maps illustrate that some of the square's surviving residences were at this time replaced by banks and lodge halls, enabling it to remain important in business and social activities. Other ante-bellum dwellings on the square were converted to commercial and business use, while law offices occupied the upper floors of the buildings directly across Main Street from the courthouse. Many of the surviving buildings in the business district south of the courthouse square date from this period; they are the larger, more modern replacements of small-scale antebellum commercial/residential buildings. Likewise, many of the modest dwellings on the edges of Paris' downtown were either converted to commercial uses or razed. Owners of the once fashionable dwellings on Pleasant and High Streets updated or replaced them, while many of the town's professionals moved to Duncan Avenue, the new suburb that had been annexed and built in the late 1870s.

After World War I, the city's era of rapid growth came to an end, possibly as a result of economic trends in the larger Bluegrass region. During this period, the consolidation of branch rail lines into larger trunk lines decreased the commercial importance of small rail centers like Paris. Bourbon County remained the world's largest producer of Bluegrass seed, however. As the city's population stabilized, its physical expansion slowed, and comparatively few new buildings were constructed in the downtown's commercial or residential areas.

Following World War II, the residential portion of downtown Paris remained relatively stable. With the exception of some larger residences converted from single- or two-family use to apartments, many buildings remained owner-occupied and continued to be well preserved and cared for. The downtown business district, like those of many towns across the country, however, was forced to accommodate the changing needs of the city's residents. As new shopping centers were constructed on the outskirts of the city and in nearby towns, the downtown commercial district ceased to be the county's primary retail center. A number of long-established businesses shut their doors, including most of the city's department and clothing stores. Nevertheless, downtown Paris remained the county's governmental and banking center, home to many specialty shops, services, restaurants, and professional offices. Moreover, some old businesses remained in operation, providing links to the past.

The built environment of downtown Paris retains many ties with this past. While the courthouse square has lost a number of early buildings, the square's plan is still apparent, and enough historic fabric remains to convey a sense of its original scale and appearance. The Main Street business district, with its rich concentration of Victorian-era buildings, remains largely intact and one of the best preserved in the region, untroubled by many parking lots and intrusive modern structures. In addition, Vine Street adjacent to the railroad contains an excellent collection of worker's housing.

Margo Warminski

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PARIS WALKING TOUR INVENTORY OF SELECTED BUILDINGS

The built environment of downtown Paris encompasses one-and-a-half centuries of architectural history, ranging from the settlement era through the mid-20th century. Paris's residential areas feature buildings in a wide array of types and styles. In close proximity to the courthouse square can be found a residential district whose development began with the founding of the town, a suburb of middle- and upper-class dwellings dating from the late 19th century, and railroad workers' housing of the late 19th and early 20th centuries. Paris possesses the same rich inventory of Victorian-era commercial architecture as do many Bluegrass county seats, and a variety of storage and tobacco warehouses which reflect the town's history as a shipping center.

East (North) Main Street

The tobacco warehouses associated with Paris' important role in the burley trade are found at the northern and southern extremes of town. Along East Main Street, north of Stoner Creek are group of these dating from the mid-20th century.

Opposite the tobacco warehouses is the Spears Company Warehouse Complex (BB P 4). Constructed ca. 1906-15, this former hemp factory and flour mill with its four-story grain elevator is a landmark on the northern side of town. Still owned and operated by the Spears family, the company now specializes in fine grain, seeds, and fertilizers, using part, but not all of the facilities.

North of Stoner Creek and immediately south of the tobacco warehouses is the former Paris Gas Works Building (BB P 40; between 1866 and 1870).

Main Street (200 block: between Stoner Creek and Courthouse Square)

On the west side of this block is a cluster of well-preserved Victorian commercial buildings: the Hays/Dow Building (BB P 153; 1880s), Dow Building (BB P 152; 1880s) and the Brent/Dow Building (BB P 151; 1877). While these are similar in scale, massing, materials and details to a number of other buildings in the vicinity, they possess virtually unaltered late 19th-century storefronts with huge display windows and iron structural elements. The buildings contained the Dow wholesale grocery firm, which was the largest of its type in the city during the late 19th century. Prior to this time, the Brent/Dow Building housed an agricultural commission business specializing in Bluegrass seed at a time when this commodity was important to the local economy.

Courthouse Square

The Bourbon County Courthouse (BB P 149; 1902-05), is sited on the highest point in central Paris and is the fourth on the site. Designed by architect Frank Milburn of Columbia, South Carolina, the courthouse remains in remarkably original condition inside

and out, retaining many original appointments and furnishings. The courthouse will be open for the tour and contains public restrooms.

At the corner of Main Street and Bank Row stands the Elks/Masonic Lodge Building (BB P 91; 1901-05), built for the local Elks lodge and later used as a Masonic temple and hotel.

Next to the lodge along the north edge of the square ("Bank Row") is a group of unusual surviving antebellum commercial buildings. The two-story Mann/Hocker Building (BB P 90), believed to date from the 1850s, has a three-unit storefront that has been altered only slightly.

Immediately west is the Barnes/Larkin Building (BB P 89; 1840s), a one-story, party-wall building of frame construction with gabled roof. One of the oldest surviving commercial buildings in Paris, it suggests the diminutive scale of the city's early development.

Adjoining the corner of High Street is the Bourbon County Welfare Building and Jail (BB P 88), constructed in 1939 under the auspices of the Works Progress Administration of the New Deal. The building, which still serves its original purpose, is an uncommon style in the local context.

On High Street and the western edge of the square stands St. Peter's Episcopal Church (BB P 87). The building was constructed c. 1833 and enlarged and embellished after the Civil War.

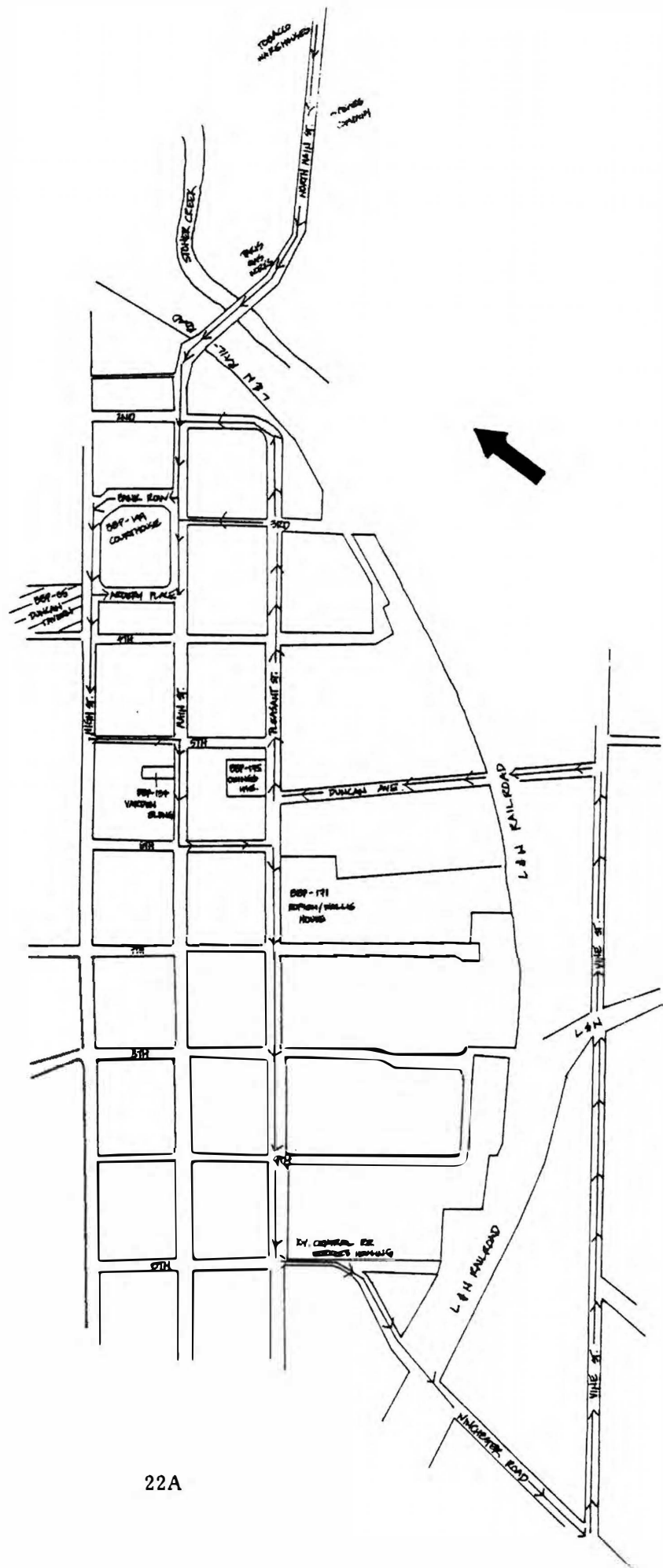
Immediately south of the church is Duncan Tavern (BB P 85; c. 1788 and later), one of the town's first hostelrys. The building was later converted to a boarding house and gradually deteriorated. During the 1940s it was renovated and restored under the auspices of the Daughters of the American Revolution and now serves as a museum and meeting place. The tavern will be open for the tour and contains public restrooms.

At the corner of Ardery Place and High Street and along the southern edge of the square is the former Deposit Bank of Paris Building (BB P 92; c. 1859), otherwise known as the Memorial Building. The county's first locally-based financial institution, founded in 1854, was based here and the building's east wing contained apartments for bank employees.

Anchoring the east end of Ardery Place is the Agricultural Bank Building (BB P 142; 1899). Occupying a prominent location at the corner of the square, the building still houses the original business.

The 200 and 300 blocks of Main Street, which form the eastern edge of the Courthouse Square, present the type of predominantly Victorian commercial streetscape typical in a Bluegrass County seat town. Most of these two-and three-story commercial buildings date from the 1870s.

Of particular interest is the three-story Hickman/Ford Building (BB P 145) at 224 Main Street. Dating from c. 1810, the Hickman/Ford Building is one of the county's few surviving antebellum commercial buildings. Although its facade has been altered by the addition of a late 19th-century cornice and hoodmolds, as well as drastic alteration of the storefront, the building's window openings and gabled roof hint at its age.



Map for walking tour: after property line map. Text follows direction of arrows. Numbered buildings are open.

Also noteworthy is the three-story Wilson Building (BB P 150) at 226-30 Main Street, which dates from 1904-05. Built to house the hardware and farm implement business of James S. Wilson and brothers, the building also was the headquarters of the George Alexander Bank, a small, privately-held financial institution.

Just south of the Wilson Building is the W. F. Simms Building (BB P 148; 1886), which originally housed a grocery store and office space. In later years, it housed a tobacco establishment whose painted advertising signs are still in place.

The Ingalls Building (BB P 143; c. 1870-75)) at 332 Main Street features a cast-iron facade with tall, arched bays and lively ornamentation. At the turn-of-the-century, the Ingalls Building contained jewelry and dry goods stores as well as a tailor shop.

High Street (between Ardery Place and Fifth)

At the corner of West Fourth and High Streets stands the James T. Davis House (BB P 84), built c. 1870 on a site formerly occupied by a Presbyterian Church. The Davis House is one of several in the city that appear to be the work of the same talented and prolific but still-unidentified local builder. Davis was a partner of the local Davis and McClintock grocery firm for over sixty years.

To the south of the Davis House is the former Eads Tavern (BB P 82; c. 1790), a two-story weatherboarded log edifice of side-passage plan with brick and frame additions appended at an early date. Adjoining the south wall of the main block is an original brick chimney with free-standing stack. The Eads Tavern, one of the first hotels established in Paris, also housed the city's first post office. In later years the building housed a private school run by the Walker family. The Eads Tavern, one of the oldest surviving buildings in Paris, is the only one known to be of log construction.

At 518 High Street, the Gideon Tucker House (BB P 80; 1891), illustrates the close proximity between the dwellings and business establishments of many of Paris' proprietors. The dwelling was commissioned by Gideon Tucker, proprietor of a dry goods store on Main Street.

West Fifth Street (to Main)

At the corner of High Street stands the former United States Post Office (BB P 95; 1901-07), constructed during a decade of considerable expansion of local services. The building served its original purpose only briefly and has been used as office space for most of the century.

On the south side of the block is the Vansant/Anderson House (BB P 96; 1886-90), with party-wall construction uncommon in Paris. The house was used as the offices of physicians John Vansant and Bruce Anderson during the early 20th century.

Main Street (between Fifth and Sixth)

At the corner of East Fifth Street stands the former Odd Fellows Hall (BB P 136). This building was constructed in 1845 as the first permanent home of Bourbon Lodge No. 23. Throughout the 19th century, the building was home to many social and cultural

activities including theatrical performances, musical recitals and art shows. It later housed one of the city's first moving picture shows.

At the south end of the block is the Hinton Block (BB P 135; 1891), which is perhaps the largest 19th-century commercial building in Paris. Although the building has retained most of its pressed-brick facade and terracotta, sandstone, and limestone trim, it has lost its corner turret. The Hinton Block was built to house the furniture emporium of entrepreneur and civic leader J. T. Hinton, and has housed a series of furniture stores since then.

On the opposite side of the block is the Baldwin Hotel (BB P 213; 1930s), which replaced an earlier hostelry on the same site.

Next door stands the **Varden Building** (BB P 134; 1891), the best-preserved of three downtown buildings with cast-iron facades. The building also boasts a wonderfully intact late 19th century interior with carved mahogany and walnut display cases, pressed-tin ceilings, stained glass windows and a patterned tile floor. The Varden Building, presently undergoing restoration, has housed a drugstore since its construction. In past years its upper floors were used as a lodge hall and as an annex for the hotel next door. **The Varden Building will be open for business during the tour, and tourgoers are welcome to look inside.**

Although the designer of the adjacent Davis Building (1889) has not yet been identified, it has been attributed to the Lexington-based architectural firm of Aldenburg and Scott. The Davis Building housed a men's clothing store for many decades.

Complementing the Davis Building is the Gideon Tucker Building (BB P 132), dating from 1887. The Gideon Tucker Building is the city's best illustration of the Aesthetic Movement's influence upon commercial architecture. The building was constructed to house the drygoods business of Gideon Tucker, and its upper floors housed a tailor's shop and a Knights of Pythias Lodge. The Gideon Tucker Building is believed to be the work of Lexington-based architect Phelix Lundin.

At the corner of West Sixth Street stands a former Pure Oil service station (BB P 131) of the mid-1920s. One of the few surviving in central Kentucky, the building has been adaptively reused as a clothing store.

Pleasant Street (between Sixth and Tenth)

The development of this quiet residential street, whose overall appearance has changed little since the early 20th century, began in the late 18th century and continued through the early 20th. Throughout the 19th century its dwellings housed some of the city's wealthiest and most prominent citizens, while merchants and tradespeople occupied more modest dwellings nearby. Many of the street's larger houses originally had generous lots and numerous outbuildings. By the late 19th century, however, the rear portions of these lots began to be sold off and subdivided into smaller building lots.

The Hopson/Wallis House (BB P 171), 616 Pleasant Street, occupies a park-like setting with ample grounds. One of a series of large-scale antebellum residences along the east side of Pleasant Street, the house is a mid-19th-century, center-passage dwelling with ornament updated later in the century. It was commissioned by physician Henry Hopson in 1851, and was later the home of Thomas Henry Clay and his daughter Nanine Clay

Wallis, both of whom were avid gardeners. It now serves as the headquarters of the Garden Club of Kentucky. **Open for tour.**

At the corner of East Seventh Street is the former Methodist Episcopal Church South (BB P 170; now known as the United Methodist Church), an auditorium-plan building covered with rock-faced golden sandstone. Constructed in 1897, the building was extensively damaged in 1909 by fire and subsequently rebuilt.

One of the oldest extant buildings in Paris, this house (BB P 169; 706 Pleasant Street), commonly known as the Lyle Academy was built in the early 19th century for preacher and scholar John Lyle and briefly housed his "Female Seminary." Oral history credits the academy with being the first girls' school west of the Alleghenies. The center-passage residence has undergone minor remodellings at various times in its history. Original features that are common in central Kentucky's early 19th-century masonry construction, include Flemish bond brickwork and a projecting belt course at second story level.

The Noah Spears House (BB P 167; 718 Pleasant Street) dates from 1854 and is one of the best preserved antebellum houses in Paris. It was built for cattle breeder Noah Spears who gained some local notoriety prior to the Civil War by freeing his slaves and purchasing a tract of Ohio land for them. The house was later inherited by Spears' nephew, George Alexander, proprietor of a banking house that bore his name.

At 717 Pleasant Street is the Fee House (BB P 168; 1870s), one of the district's best illustrations of an Italianate cottage. The house, which features a side-passage plan, is built into the slope of a hill, and a pair of galleries along its north side have been enclosed. James Fee, an Irish immigrant, operated a grocery store on Main Street for many years.

Adjoining the Fee House is 721 Pleasant Street (BB P 255), a well-preserved semi-bungalow faced with brick and concrete stucco.

The John A. Schwartz House (BB P 256; 725 Pleasant Street), home of a Main Street saloonkeeper, is an intact Queen Anne brick T-plan residence of simple design with pyramidal roof and art glass windows. A vent with concentric brick molding accents the front gable.

The Martin/Roche House (BB P 165; 803 Pleasant Street), one of city's most distinctive small dwellings, is also one of its finest manifestations of the Gothic Revival style. Thomas Roche, who lived here between 1880 and 1908, was the son of Irish immigrants and operated a grocery store on Main Street.

Built c. 1910 as a post office to replace the former facility on West Fifth Street, the Paris City Hall continued to serve its original purpose until the 1960s.

The Davis/Vansant House (BB P 163; 821 Pleasant Street), dating from 1885, was designed by architect Phelix Lundin for dry goods merchant J. W. Davis and was later used as an office and residence by physician J. T. Vansant.

At the corner of East Ninth Street (905 and 903 Pleasant) stands a pair of brick cottages built as investments during the 1880s. Although the two houses have many decorative elements in common, including spindlework porches and bracketed cornices, the

corner house (BB P 160; 903) exhibits a shotgun-type plan, while its neighbor (BB P 159; 905) follows a T-plan form.

The Adair/McCarthy House (BB P 158) at 911 Pleasant Street (1890-96) possess an early 20th-century, slate-roofed, brick garage, that is the finest of its genre in downtown Paris. The house, built for a Mrs. Adair in the early 1890s, was later bought by contractor Patrick Ignatius McCarthy.

East Tenth Street

East Tenth Street has been one of the city's main thoroughfares since antebellum days. Because of its proximity to the railroad tracks, for many years the street was home to rail workers and railroad-related businesses such as inexpensive hotels, boarding houses, and taverns. The streetscape presents an array of modest frame dwellings constructed from the mid-19th through the early 20th centuries. These houses include hall-parlor and double cell, center-passage and T-plan dwellings, party-wall and two-flat duplexes, and a few multi-family buildings, some of which have storefronts converted to living space.

Of special interest is a group of five T-plan cottages (BB P 307; 122, 124, 126, 128, 130 East Tenth Street) dating from the late 1890s. These once identical houses feature inset front entry porches and pyramidal metal roofs with distinctive triangular dormers. Originally commissioned by the Kentucky Central Railroad as housing for its workers, these houses are presently used as worker housing by a local horse farm.

Opposite the row of cottages is 109 East Tenth Street (BB P 311; 1860s), a two-story center-passage dwelling with centered gable, which once served as a boardinghouse catering to the railroad trade.

The former Paris Depot (BB P 65) is a small-scale building that was constructed c. 1882 and doubled in size twenty years later. It is characteristic of small-scale passenger depots built across Kentucky in the late 19th century.

Vine Street (between Tenth and Duncan Avenue)

The lower portion of Vine Street bordering the railroad tracks is a working-class neighborhood developed continuously from the mid-19th through the mid-20th centuries. City directories of the early 20th century indicate that it was home to railroad workers and laborers, and that a high proportion of its housing stock was rental property. Vine Street displays a diverse mix of small-scale frame dwellings including T-plan cottages, duplexes, shotguns and small bungalows. Toward the top of the hill is a cluster of center-passage dwellings of the Victorian era, displaying gabled roofs, sawn wood vergeboard trim, and doorways with rectangular transoms and flanking sidelights. Although little has yet been learned of their history, local tradition suggests they were built for railroad workers c. 1870.

The Whitley House (BB P 206; 1912) at 525 Vine Street, is a well-preserved frame semi-bungalow that is one of the best of several diverse interpretations of the bungalow in central Paris. It was built for Edna Talbott Whitley, author and historian, on the rear portion of her family's Duncan Avenue home.

Duncan Avenue

Duncan Avenue takes its name from the family which was at one time the city's largest landowners. Developed after the Civil War, the suburb soon became the city's most fashionable address and many bankers, merchants and industrialists resided there. Duncan Avenue boasts the city's richest concentration of late 19th-century residential architecture and retains the ambience of a Victorian neighborhood. The houses on Duncan Avenue exemplify a variety of fashionable styles and the complex forms of the 1880s and 1890s.

Along the south side of the street are four nearly-identical Italianate dwellings (BB P 49-52; early 1880s) of center-passage, cross-wing plan: three of these were built for Duncan sisters after they married; the fourth as a Presbyterian manse. All four houses appear to be the work of the same talented builder responsible for several similar dwellings throughout the city.

Several houses on the street, including the Brinkley Renich House (BB P 53; 1890s) at 121 Duncan Avenue and the William Remington House at 109 Duncan Avenue (BB P 55; 1890s), follow a locally popular interpretation of the Romanesque Revival style which incorporates Queen Anne and Neo-Classical Revival elements.

The Ashbrook/Hall House (BB P 58; 124 Duncan Avenue), built in the late 1880s, is a high-style Richardsonian Romanesque house. The Shingle Style is represented by the Newton/Mitchell House (BB P 61; 1890s) at 114 Duncan Avenue.

The east end of Duncan Avenue was developed at an earlier date and includes several antebellum dwellings, including the Ireland/Davis House (BB P 190) at 148 Duncan Avenue, and the adjacent Pratt/Gnadinger House (BB P 48; 150 Duncan Avenue at Vine Street).

On Vine Street just north of Duncan Avenue is "Hidaway" (BB P 45), the Gothic Revival villa of dry goods merchant and philanthropist W. W. Massie, built just before the Civil War.

Pleasant Street (between Duncan Avenue and Second)

At the corner of Pleasant Street and Duncan Avenue stand a pair of Italianate party-wall duplexes (BB P 252) built as investments for the Taylor family (relatives of the Duncan family) in the late 1880s.

Described by a local newspaper as a "splendid city-like residence" after its construction in 1889, 515 Pleasant Street (BB P 174) was built for John C. Brent, cashier of the Citizens' Bank. It was later owned by his son Ned, proprietor of a Bluegrass seed concern.

The side-passage brick townhouse (BB P 175) located at 509 Pleasant is one of the city's few surviving antebellum townhouses. It was built in the 1850s for physician Thomas Owings. **Open for tour.**

Warehouse Complex

At the north end of Pleasant Street, in the vicinity of Stoner Avenue and Fourth Street, is the remnant of a once-thriving warehouse district centered around the railroad freight depot. This area was home to public and private warehouses, and lumber yards and coal depots also operated there. Although the area is no longer commercially active many buildings remain, dating from the late 19th through the mid-20th centuries. Of masonry construction, they stand one to three stories high, some with iron shutters and faded signage. One of the best-preserved is the former Ford Hardware Store Warehouse (BB P 248) at 226 Pleasant Street. The former L & N freight depot (BB P 44; c. 1910) on Stoner Avenue has been adaptively re-used as a small manufacturing concern.

AUVERGNE

ANTEBELLUM AGRICULTURE AND FARM DESIGN ON THE "GENTLEMAN" FARM²

Until Kentucky achieved statehood in 1792, Virginia's government granted land in the territory. Some of these recipients had no intention of settling on the frontier, and sold their patents to others who did. Individuals with both the means and the desire to do so were thus able to accumulate large amounts of land under the system. Patentees who entered their claims soon enough received fertile acres in the Inner Bluegrass.

Among these fortunate claimants was General Green Clay, who had served in the American Revolution and as a representative in the Virginia House of Delegates. While Green Clay himself settled in Madison County, Kentucky, he also held land elsewhere in the region, including approximately 800 acres in Bourbon County. After attending Centre College in Danville, Boyle County, Kentucky, Green Clay's second son, Brutus, moved to the family's Bourbon county property in 1827 while still in his twenties. Once established, Brutus Clay began to accumulate land and develop it into the farm that would eventually come to be known as Auvergne: a farm considered by the 1860s to be one of the largest and best managed in the Bluegrass region.

Brutus Clay represents a distinct type of antebellum agriculturalist who might be called a "gentleman farmer." Like his contemporaries Robert Alexander of Woodburn Farm in Woodford County, Robert Scott and Charles Julian of the Locust Hill and Julian Farms in Franklin County, and Robert Johnson of Scott County, Brutus Clay was from a family with land, wealth, and political power (the famous Kentucky statesman, Henry Clay, was a distant relative, while the abolitionist, Cassius Clay was Brutus' brother). Clay and his contemporaries were well-educated and approached agriculture from an intellectual perspective as well as a practical one. They corresponded with each other about agricultural ideas they had encountered or tried, subscribed and contributed to agricultural journals, and read the latest books describing the newest recommendations for "scientific" agricultural practices. While all of the region's farmers wanted to improve their stock, Clay and others like him had the means to travel to Europe and import breeds with the characteristics most suitable for the Bluegrass' pastures and climate. Clay, for example, organized the Northern Kentucky Cattle Importing Company in 1853 which sent representatives to England to purchase the best bulls they could afford. In addition, the region's gentleman farmers founded local and state agricultural societies and originated the county fairs. Through this mechanism, and by offering their blooded stock for breeding purposes, the Bluegrass' wealthiest farmers influenced the region's general practice of agriculture as well as the quality of its stock.

² Special thanks to Dr. Karl Raitz and Ms. Carolyn Murray-Wooley whose careful reading of the Clay family papers has contributed invaluable information on the process by which Brutus Clay developed Auvergne, especially that of constructing its marvelous collection of rock fences. Thanks also to Dr. R. Berle Clay, descendent of Brutus Clay and present owner of the farm, who generously shared his time, his buildings, his memory, and his knowledge of family history.

Farms such as Brutus Clay's Auvergne were carefully planned with both the most recent agricultural prescriptions and the physical capabilities of the land in mind. Yet, while his farm was both larger and more valuable than those owned by the majority of his neighbors, Clay grew essentially the same crops and kept the same array of livestock as did farmers throughout the Bluegrass. Like many agriculturalists in the same socio-economic class, Clay kept meticulous records. A number of these survive to describe both the process of developing the farm and the labor practices common at the time. Unlike many other farms of its type, however, on which the owner's wealth and approach to agriculture meant more frequent replacement and updating of outbuildings than usual, Auvergne retains an assortment of antebellum farm buildings. Moreover, these survive in nearly intact lots enclosed by an extensive network of rock fences. Together, the Clay family papers and the buildings at Auvergne combine to form the region's most complete document of antebellum agriculture.

Initial developments to the Clays' Bourbon County tract occurred while Brutus was still a boy. Like many of his contemporaries, Green Clay arranged for tenants to occupy the lands that he did not. Surviving contracts between Green Clay and his tenants stipulate that the tenants may occupy the land rent free, usually for a period of three or four years, in exchange for improving it.

These improvements centered around clearing and fencing the land, and Clay was often quite specific about how this should be accomplished. In an agreement with Emanuel Wyatt of Bourbon County, for example, Clay instructed his tenant to

...belt or deaden as many trees as he chooses and leave standing the said Improvement is to be made on the East side of said McMullins Spring branch inclosed with the timber growing on the ground he clears and put in cultivation by the first day of August in the year 1825...at the end of the year 1828 said Wyatt is to deliver up to said Clay the said leased premises inclosed under a good fence five feet high at lease with all appurtenances without waist or Damages said Wyatt not to cut Green timber out of his clearing...

This contract makes several important points about both the process of improving the land and the impressions this process left upon the landscape. First, the Bluegrass' initial fences were wooden. Fences were to be five feet high in order to bring them into compliance with contemporary Kentucky fence law, which fined the casual farmer who allowed his stock to break out of their enclosures and damage the property of others. Next, Clay's instructions about what kind of timber is to be cut and from where it should be taken reflect concern for the preservation of his trees. Since it is unlikely that timber was scarce at this date, he was probably planning a woodland pasture.

After a time, Clay's tenants began to consolidate the small crop fields into larger ones for pasture. Green Clay's tenant Martin Davis wrote to him in 1825: "I come on tolerbly well with my work I have put up fourteen hundred and eighty panels of fence and have stratened the fence in ever direction and taken in all the old fields and cleared land that was lieing idle...." Thus, the initial tasks in creating a working farm from the unbroken landscape were accomplished by tenants before Brutus Clay arrived.

In 1827, Brutus Clay moved into the log house (#9) already standing on the property, which had probably been constructed for a tenant. Brutus continued the clearing and fencing begun by his father, and retained tenants on a portion of the Bourbon County

tract. Prior to 1830, he had gates put on some of the fences, planted an orchard of apples, and sowed the pastures with bluegrass, timothy, and clover.

In 1831, Brutus Clay's Stoner Creek farm included 210 acres. During the 1830s, Clay continued to fence his land with wood and seed his pastures with bluegrass and timothy. He also began to construct the buildings necessary for his farm operations, and the first ones he raised were unusually specialized. While a great deal of this work was accomplished with the help of his tenants and his own slaves, he also hired bondsmen for certain tasks. In both 1830 and 1833, Clay paid Mrs. White's Samuel for "mason work," which included building the chimney for the **cooper shop and blacksmith shop (B)** under construction. Bluegrass slave owners commonly rented their bondsmen, who sometimes worked in manufacturing during slack times on the farm, while agriculturalists often leased more hands during the harvest and slaughter seasons. Although slaves with special skills were in high demand, black men were not usually masons prior to c. 1865. They did, however, frequently assist masons in quarrying and hauling rock for fences.

After nearly ten years attending to fences and outbuildings, Clay decided to build a new residence. Work on his new dwelling house (#1) began in 1836. The large and fashionable house, designed after the type developed by Matthew Kennedy, was three years in construction, and employed Abraham Rice, brickmason; Peter Terrin, quarryman; Andrew Vinson and James Yates, stone masons; and Green Dejarnett, carpenter. Asa Farrar put copper gutters and spouts on the dwelling. Its interior was finished in 1837 and '38 by plasterer Thomas Buford and the painter Brockway. Brockway also agreed to paint the **kitchen, loom house (rooms in the back house or detached ell), and smokehouse (#6)**. As was common practice at the time, Clay purchased most of the materials necessary for the construction, while the craftsmen extended credit for labor, receiving payment when the work was finished. (This practice of extending credit was also typical in sales of livestock.) Clay furnished the house locally, ordering carpeting from Lexington and purchasing furnishing at the sale of the estate of another Bourbon Countian, the former governor Garradd.

After Clay moved to the new brick house, the log one probably sheltered his domestic slaves. The only other building known to have housed his bondsmen is the **slave house (#20)** located behind the feed lot, although either employees or slaves may have lodged in the **small house (#12)** located against the west yard fence. This slave house, much more distant from the main house than typical in the Bluegrass and the only surviving building from a former row of four (J, K, L), may represent a field quarter.

Brutus Clay turned his attention back to agricultural improvements after constructing a **cistern, lumber house (or grain house, #10), and dairy ([milk house?] cellar #3)** in the domestic yard. During the 1840s, he added more apple trees to the orchard and began replacing the farm's wooden rail fences, many of which were now nearly ten years old and beginning to fail, with more durable fences of rock. Brutus' contracts with stone masons were as detailed as had been his father's with tenants. For example, an agreement of 1844 with Francis Thornton stipulates the precise responsibilities of each party.

...the said Thornton to quarry the rock and put and complete the stone fence...of the same dimensions as the portion now completed, to wit. 28 inches at bottom 18 inches at top five feet high above ground including the copping & at least six inches in the ground. Clay to haul the rock and assist in loading &c. Clay to furnish the rock on the ground or two Dollar and 25 cents per rod for all the fence they quarry the rock for and build. the

work is to be as well done as all the fence they quarry rock for and build.
the work is to be as well done as the part now finished, in good workmanlike
manner with binders running through the wall at proper distances so as to
make a good strong fence...Clay to dig out the foundation.

As typical in contracts for rock fences, Clay was to "furnish rock on the ground," in other words, supply the labor for quarrying the rock, hauling it, and stacking it near the place where Thornton was to build the fence. If Thornton or his employees did these tasks, his rate was higher; like many fence builders, Thornton often charged by the rod. Other contracts Clay signed with fence masons suggest that in addition to heavy labor, he often supplied powder for blasting in the quarry, made arrangements to have the mason's tools sharpened, and provided board for the mason and his horse. The specifications regarding foundation, width, height, binding, and coping call for a rock fence of quality and durability, and suggest that Clay himself was very familiar with such fence construction.

The majority of rock used in Auvergne's fences, as well as in its buildings' foundations and chimneys, came from a large quarry (Q) located at the back of the farm, about two-thirds of a mile northeast of the house. Antebellum masons typically obtained rock from as near the building site as possible.

Thornton continued to work almost continuously building fences for Brutus Clay through 1855, and in 1852 constructed the "fence round lot and yard." He also did other stone work, including constructing the foundations for the stable (#14) in 1848. Clay employed several other quarrymen and fence masons during the 1850s, among them Thomas Malone (1850), Michael Connelly (1850), John Burk (1851), and John Carty (1854): all were Irish.

Clay's priorities for fencing Auvergne with rock were similar to those guiding his decisions about wooden fences as well as to those followed by his neighbors. Where contracts specify fence locations, Clay's initial concern appears to be fencing to define pastures and enclose crops; the most important fences were those that would prevent his stock from wandering off the property, into the road, or into crop fields. The fences surrounding Auvergne's smaller interior barn and stock lots were built for the most part after 1852, when Thornton fenced the domestic yard. Clay did not ask Robert Griffin and John Dowd to construct the fencing around the bull lot until 1869.

At the same time that Clay was involved in fencing his property, he joined with his neighbors Jesse Kennedy and Daniel Bedinger (see Bedinger and Kennedy entries in inventory below), to establish a church and congregation. Each man contributed both land and financial support: the site selected was near the juncture of the three properties, at the point where Kennedy Creek intersects the Paris-Winchester road. Clay, Kennedy and Bedinger hired a minister and arranged for the church to be built. The Concord Universalist Church was constructed of frame in the 1840s on a two-door, double-aisle plan. The congregation was not, however, very successful; the building suffered damage during the Civil War and was demolished shortly thereafter. Clay later purchased both the Kennedy and Bedinger tracts.

The majority of Auvergne's buildings associated with cattle were built in the 1850s, a date rather early within the region for such specialized barns. Clay was at this time President of the Bourbon Agricultural Society and may have hoped to influence his peers by constructing stock facilities that were among the region's most modern. An essay in the November 1856 issue of Country Gentleman described the herd barn (F)

then under construction: "...160 feet long and 40 wide intended for his large herd of Shorthorns...." Located in this barn's stock lot west of the house were also a **manure pit (G)**, **feed mill (H)**, **mash cook house (I)**, and **well (#18)**. Clay operated a horse powered grist mill at his **cutting-up barn (#20)**, located in one of the lots east of the house, and his descendants later (c. 1900) operated a **horse powered mill (H)** for grinding feed com. Like many of the region's antebellum farmers, Clay may have distilled relatively small amounts of whiskey for home consumption from a portion of this grain. The residual mash made good feed for cattle. The **cow house (#27)**, which is a mid-19th-century version of the run-in shed commonly seen on the region's horse farms, was constructed the same year.

Simultaneously, Clay landscaped the yard with fancy nursery stock and expanded his orchard, adding peach, dwarf pear, and cherry trees. Unusual attention was paid at Auvergne to the orchards, the garden, and the grounds, and this may have occurred because Clay's daughter, Martha, took an interest in them. Family history maintains that, having traveled widely, she became familiar with A. J. Downing and other designers of the picturesque. Martha suggested both the yard's landscaping and Auvergne as the name for the farm. The same Country Gentleman essay that mentioned Clay's herd barn also described the grounds: "The foreground of the dwelling is filled with a variety of luxuriant exotic shrubbery and trees; in the rear a large garden, and beyond that, a noble woodland pasture..." Family members were buried in a **cemetery (#13)** in the garden, while their slaves were laid to rest in a **segregated cemetery (#22)** located near the orchard.

Clay began to update the house and its environs in the late 1850s, adding the front porch in 1858, and replacing the original shingles with a metal roof and surrounding the fireboxes with marble in 1861. T. G. Harkins delivered the stone lions now resting atop the wall posts at the entry to the yard in 1858.

By 1860, Brutus Clay owned 1800 acres of improved land; the farm was valued at \$156,000. His stock included 30 horses, 10 mules, 40 milk cows, 10 oxen, 400 sheep, and 150 swine. In storage were 500 bushels of wheat, 800 of rye, 6000 of com, 1000 of oats, and 100 of peas and beans. Also itemized were wool, butter, potatoes, hay, grass seed, honey, and hemp. Like other gentleman farmers, Brutus Clay operated at Auvergne a highly profitable and diversified farm. Clay increased his acreage in part by purchasing tracts from adjoining farms such as the **Bedinger** property he acquired in the 1860s (see building inventory below for information about the two buildings on the Bedinger property).

Both rock fence construction and other major improvements halted during the Civil War, although the springhouse and meathouse were repaired in 1864. Clay was absent from Kentucky during much of this time serving as a member of the House of Representatives. His wife, Ann, and daughter, Martha, managed the day-to-day farm operations, and Auvergne continued to make a profit. Himself a slave owner, Clay was in the uncomfortable position of supporting the individual property rights while at the same time opposing secession. While particular points of Clay's beliefs on the issues of the time were unique, this sort of ambivalence was typical among many wealthy Kentuckians.

Upon returning to Bourbon County, Clay instructed his free black employees to construct rock fences along the farm's road frontages. The many rock fences lining rural Bluegrass roadsides were built after the war by former slaves who had learned the craft assisting Irish masons in fence building during the antebellum period. For several reasons, these fences are usually not constructed as carefully as the earlier ones. Masons

altered their method of construction as fences became more symbolic than functional and as property owners demanded the job done more quickly and economically, by building shorter fences, omitting the battering (thickening in cross section from top to bottom), using fewer tie stones, and orienting longest sides of quarried stone toward the face, rather than inside of the fence. All of these adaptations employed less stone and hastened the work.

Historic photographs taken during the late 19th century which depict various buildings and activities on the farm, show whitewash on all agricultural buildings with wooden siding. Such treatment evokes the consistency of design frequently found among the buildings on a thoroughbred horse farm. This specialized farm type was relatively new in the Bluegrass at the time; many such farms were established by individuals whose wealth originated from outside the region and from sources other than agriculture but who aspired to be Bluegrass gentleman farmers. (See Bluegrass Heights for further information on thoroughbred horse farms.)

The interior of the house was again updated in the late 1860s, receiving new paint and paper, and once again between 1875 and 1877. The present appearance of the dining room, for example, dates from the latter renovation.

While the family retained the property after Brutus Clay's death in 1878, his passing stopped the detailed written observations about day-to-day developments on the farm. Within the memory of his descendants, however, are the more recent changes to the house. During the 1890s, the family pulled down the west wing of the original building and greatly enlarged it, while retaining both a portion of its rear wall and the majority of its foundations. At the same time, they enclosed the passage between the dwelling and back house, and added a small wing of two service rooms behind this enclosure. The dwelling received plumbing c. 1910, and in 1913, the east wing gained its second story.

Auvergne required several new farm buildings during the late 19th and early 20th centuries to support post-bellum agriculture, which, while still diversified, had altered in focus. (See Hamilton farm for information about agriculture after 1865.) The crop most significant in the agricultural economy of the post-war Bluegrass was burley tobacco. Five tobacco barns are scattered throughout Auvergne's back acres, typically sited near field junctures and on the farm's highest ground. The earliest of these (TB1) was built c. 1880, when burley first became economically important in the Bluegrass. Three other tobacco barns (TBs 2, 3 and 4) appeared c. 1913 while burley was especially profitable, selling for approximately \$2/pound, and a time of growth for the tobacco market in Paris. The fifth such barn (TB5) is somewhat later than these, and has since been converted to multi-purposes by the addition of silos and feed bins nearby. A more modern cattle barn (CB1) was placed near the farm's northeastern corner around the same time. In addition to the new construction occurring during these decades, both the slave house and the Bedinger house (see below) were converted for tenants, and a new tenant house replaced an older dwelling in the lot immediately south of the cutting-up barn.

The family retains ownership of the property today and still operates Auvergne as a diversified farm.

**Carolyn Murray-Wooley
Karl Raitz
Julie Riesenweber**

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AUVERGNE

INVENTORY OF BUILDINGS, STRUCTURES, AND SITES

The inventory is arranged by the functional areas identified on the farm plan. Farm inventory numbers, however, appear on a larger scale detail of the central area of the farm. Standing buildings are identified with numbers, while the sites of former buildings have been assigned letters. The sites of former buildings have been mapped only when the family could identify the location of buildings mentioned in the Clay papers, or when the sites can be located by above-ground remains such as foundations. SPR designates springs. Buildings located outside the central domestic and agricultural complexes are neither treated in this inventory nor accessible during the tour.

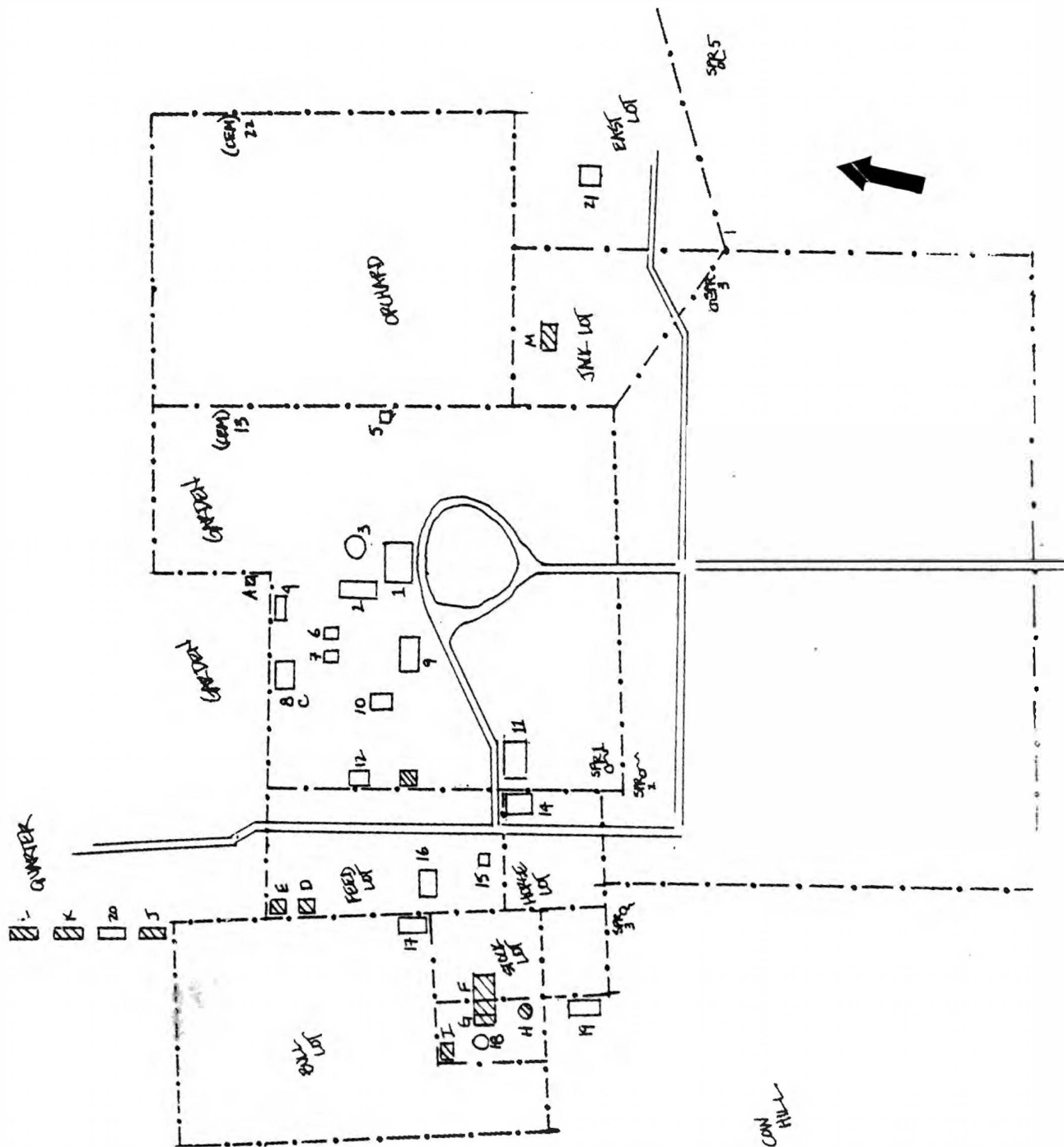
DOMESTIC COMPLEX

1 "Dwelling" house

1837/38; iron porch 1858; interior updated 1861-68 and 1875-78; west wing rebuilt c. 1890; second story of east wing c. 1913

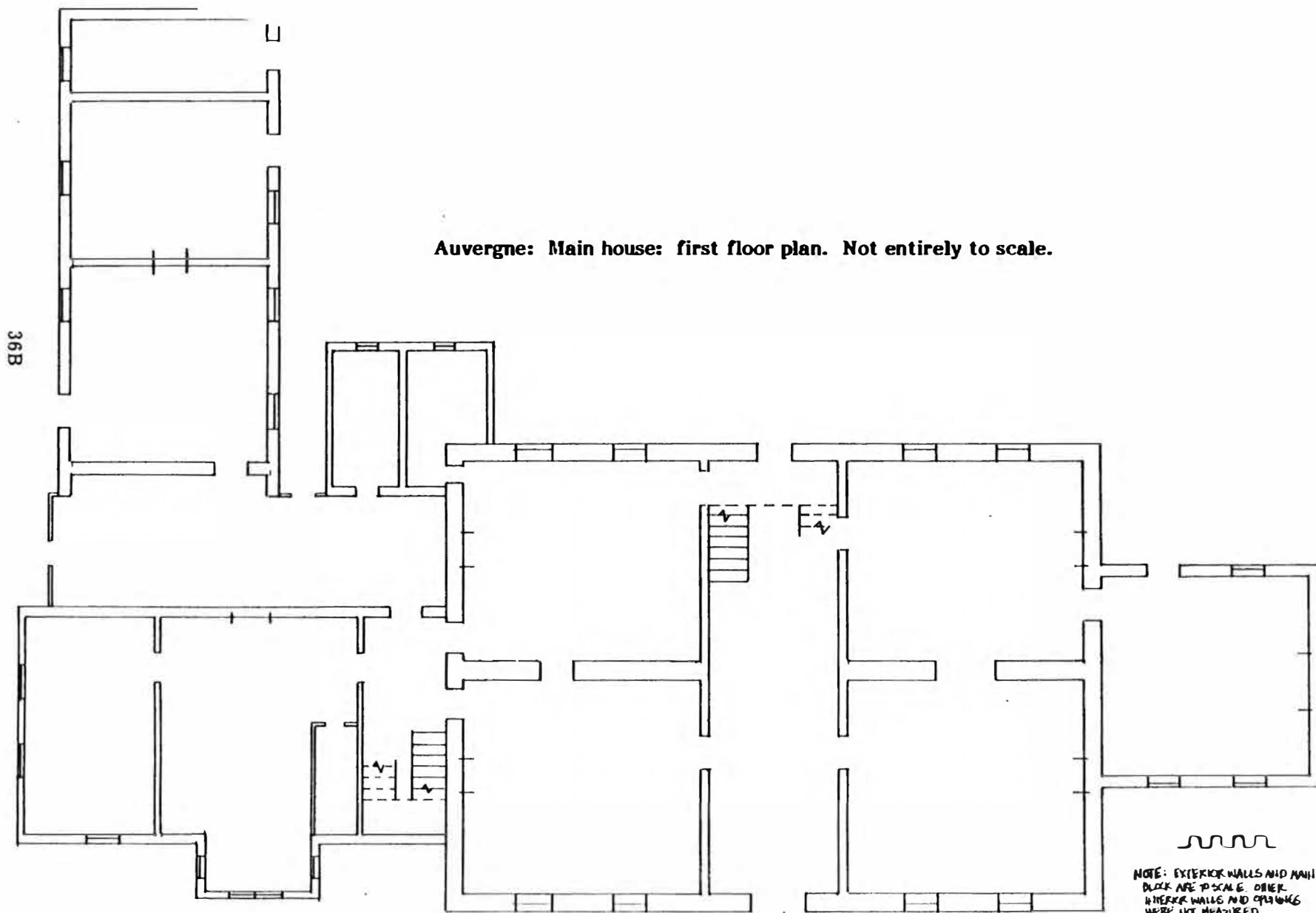
Constructed on a double-pile, central passage plan with flanking wings, the house is of the type developed by the Lexington "architect" Matthew Kennedy. Kennedy's own house, still standing on North Broadway in Lexington, is believed to be the model for a series of similar dwellings located throughout the region. Examples can be found in the rural portions of Fayette, Woodford, Madison and Bourbon Counties. The other Bourbon County illustration of the type was built shortly after Auvergne for Walker Buckner and is located approximately five miles to the west across Stoner Creek. All of these "Matthew Kennedy" houses share the double-pile, central passage plan, although several do not possess the wings. Other attributes of the type include the central wall gable with lunette window and applied pilasters on the facades. Family histories often attribute such dwellings to Kennedy, although other builders were probably responsible for some of them. Both Auvergne and the Buckner house are the work of Green DeJarnett, a Bourbon County builder who is also said to have built an earlier high-style house for Buckner's brother, William. Double-pile plans appear infrequently among antebellum houses in the Bluegrass.

The rooms located east of Auvergne's passage contain the most original interior treatment, including the arch dividing the front portion of the passage from its stairhall at the rear. The east wing room was originally an office or den that was not accessible from inside the house until c. 1913, at the same time that the room gained its second story. Prior to this time, the room is believed by Brutus Clay's great-grandson to have been an exclusively male space. He also reports that Brutus Clay used the back room on this side of the house as his bedchamber, with the doors separating the rooms removed to create the



Auvergne: central farm detail. Keyed to inventory.

Auvergne: Main house: first floor plan. Not entirely to scale.



present double parlors after his death in 1878. Clay surrounded the fireboxes with marble in 1861.

The rooms on the west side of the passage were subject to more renovation than those on the east. The rear one (the dining room), is apparently the "mahogany room" grained by C. A. Daugherty for which Clay's estate received a bill late in 1878. His descendants updated the front room (library) later in the 19th century or early in the next. At least one of the mantles removed in these remodelings was placed in the log house. After its enlargement c. 1890, the west wing included a "back" stairhall and provided a sitting room, bath, and bedroom for Mrs. Cassius Clay, wife of Brutus' son. Since the 1890 renovation left a portion of the original west wing's rear wall in place, this stairhall retains the first period door opening onto the enclosed passage separating the house from the backhouse. The stone flooring of this passage also dates to the 1836-38 construction.

The 1890 rebuilding of the west wing also added two narrow rooms, a pantry and a store room, behind the back passage and nestled against the dining room. While the store room is accessed from the passage, the pantry opens onto the dining room. **Schematic plan.**

2 "Back House"
1836-38

Constructed simultaneously with the dwelling house, its service wing is unusual in the region in that it is both detached and offset from the main block of the house. Houses contemporary with Auvergne were built with integral rear ells, although the vast majority have single-pile plans. While some of these ells are offset, such placement typically occurs at houses constructed 10 to 20 years later than the Brutus Clay house. Many of the Bluegrass' surviving antebellum kitchens were originally detached in the southern manner, but were most often aligned with a back corner of the house as were integral ells. These dwellings have for the most part, however, single-pile plans. The back house contains four service rooms: on its ground level, the kitchen, the loom room, and the white room; while the laundry is below grade. **Schematic plan included with that of dwelling house.**

3 Dairy/Milk house
1843/44

The construction notes recorded by Brutus Clay during the 1840s make reference to both a dairy and a milk house. The record is not clear about whether these are the same or separate buildings; one may be the stone dry cellar located immediately behind the house. An entry of 1843, however, mentions payment to William Layton for "penciling the lumber and milk houses," which suggests that the latter of these buildings was brick. The present owner of the property believes that another outbuilding which could have been this milk house was once located along the line of the back yard fence. Cellars such as the one behind the house were very common auxiliary domestic buildings in the Bluegrass after the mid-19th century.

- 4 **Pit**
after c. 1875
The pit is a warm cellar constructed of stone. Like the modern cold frame, it held garden seedlings prior to the onset of warm weather, as well as plants in storage over the winter. Such structures are not commonly found in the region.
- 5 **Privy (male)**
c. 1850
This unusually elaborate brick privy was for use by men only.
- 6 **Smokehouse/Meathouse**
1837
This outbuilding's importance is clear in the fact that it was constructed simultaneously with the dwelling house. Although Clay referred to the building by both names, each implies a different process of curing meat. Meat was actually hung above a smoking fire in the former, while it could be cured by salting or pickling in a meathouse. Meathouses often have wooden floors while smokehouses do not; many of the region's smokehouses surviving on upper-class farms are, like Clay's constructed of brick. The Clay family cured meat by smoking in this outbuilding. The smokehouse or meathouse is a ubiquitous feature of the region's 19th-century agricultural complexes.
- 7 **Gas (carbide) house**
c. 1850
Although Brutus Clay's records do not mention this building, family tradition sets the date of construction at some time during the 1850s. Intended to provide gas lighting for the house, its cellar extends well below grade to build pressure for the gas. Although no one lived on the second level during the 19th century, the gashouse was updated in the early 20th century (note flue and window set into gable end) for living quarters for a chauffeur.
- 8 **Garage**
early 20th century
The garage, with its low stone walls and steep roof, is unusual in configuration because it was created from the yard's former icehouse.
- 9 **Log house**
c. 1800
The first dwelling on the property was constructed in one phase on the saddlebag plan (note that wall plate spans both pens), and was probably inhabited by a tenant prior to 1827. The saddlebag plan appears only infrequently in the Bluegrass, and, for reasons presently unknown, is most often found in slave housing. Family history maintains the log house was used to shelter domestic slaves after Clay had the dwelling house constructed, and it received its present mantles when they were replaced during the mid-19th-century renovations to the dwelling house. That in the west room of the log house is identical to the mantle in the loom room of the dwelling house's service wing. The remainder of the historic interior finish of the log house was removed in its recent adaptation as a guest house. **Plan.** An assortment of historic

photographs of the farm will be displayed in the log house during the tour.

10 Grain house/Lumber house
1843/44

Clay's papers provide excellent documentation for the construction of this large outbuilding: James Boone laid its stone foundations, William Layton, a brick mason, penciled its joints after his hands built it, and Thomas Talbott billed Clay for labor and materials in February of 1844. The grain house has four levels: a cellar with whitewashed walls and a brick floor, a first floor, a second floor, and a garret. Although Auvergne's grain house is unlike any other building surviving in the region, it resembles the "hemp houses" in which field retted hemp was stored before taking it to the ropewalk. The current owner reports that there was once a shed attached to the grain house which held a large screw press for compacting hemp into bales. Clay likely stored a portion of his large yields of wheat, rye, corn, and oats here as well.

11 Carriage/Coach house
1890s

This large, open building of sawn frame replaced an earlier brick building of similar function.

12 Small house
before c. 1850

The one-room rectangular dwelling is constructed of timber-frame, and simply finished on the interior. The half-story garret is no longer accessible due to the building's dilapidated condition. The house may have sheltered one of the farm's most skilled hands, such as the blacksmith, cooper, or saddle maker (see sites B and C below). Clay also may have used the house for lodging those employees--like the stone mason Francis Thornton--for whom he provided board.

13 Family cemetery

While most of the region's antebellum family cemeteries are surrounded by low stone fences, this one, which contains the grave of Brutus Clay under a large monument, is not walled and simply tucked into the southeastern corner of the garden.

SPR1 House spring

Auvergne's springs are more simply enclosed than many in the region. While stone springhouses approximately 10 feet square were built over many Bluegrass springs, most springs on this farm are covered with small structures like this one: three stone walls and a stone cap, with the fourth side open for access to the spring.

A Privy (female)

The women's privy was located in the garden, immediately behind the stone fence surrounding the yard.

B Blacksmith shop
1833

Constructed in 1833, the blacksmith shop was one of the first buildings Clay had built upon moving to the Bourbon County farm. Family history relates that it was a small log building located along the west yard fence between the later grain house and small house.

C Icehouse

Clay does not mention the icehouse in his records, but the farm's present owner remembers filling in the 15-foot deep ice pit, and dismantling the wall on one side to create the present garage. Auvergne's icehouse was unusually large and, in addition, took an atypical rectangular shape. While most of the region's icehouses, have, like this one, stone walls both below and above ground level, they are circular in shape, with steep, cone-shaped roofs covered with wooden shingles.

HORSE LOT

14 Stable
1840s

The stable is constructed into the northeast corner of the stone-walled lot using the fence as foundation and walling on its west side. Of heavy braced timber-frame construction, the barn in plan shows an aisle with a row of boxes on either side. The few surviving contemporary Bluegrass stock barns do not usually possess a drive between rows of stalls; the end openings here are not wide enough to allow the aisle to function as a drive. The vertical supports lining the aisles in several of these do, however, show the same chamfered edges as those at Auvergne. Similar barns also possess the loft for hay storage with openings in its floor along the long wall so that hay may be thrown into hay racks in the stalls below. The loft here is no longer accessible, and it may never have been reachable from inside the barn. The stalls in this stable were originally much narrower, intended for horses standing in harness; every other stall portion has been removed. Whereas the building now has roof extensions on two sides, it formerly had sheds on three. **Plan. Framing section.**

FEED LOT

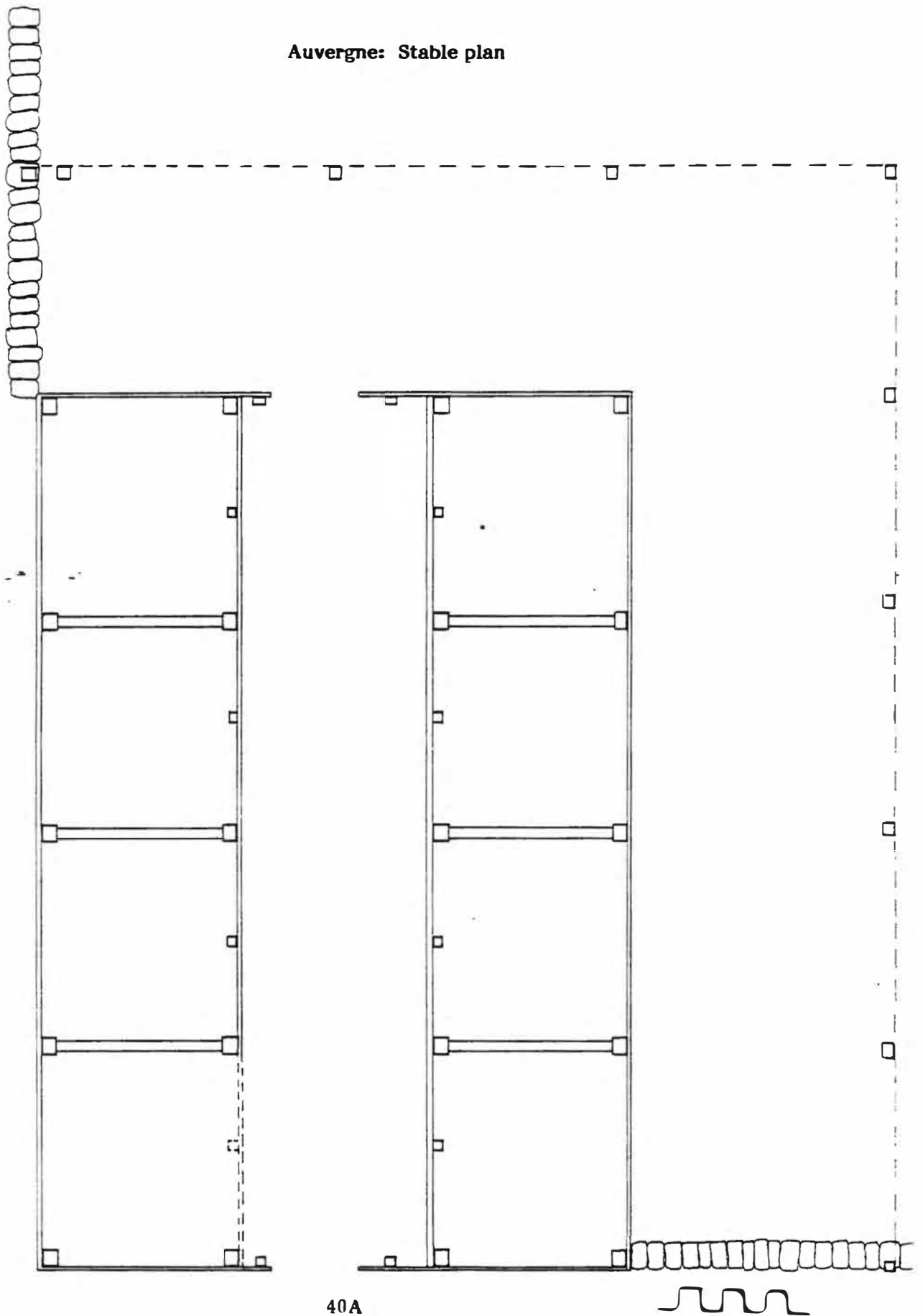
15 Scale
1920-25

The scale was added to the lot in the early 20th century for weighing cattle.

16 Corncrib
before 1850

This unusually designed and outsized crib is divided by log walls into three spaces on the interior: an extremely narrow aisle flanked by two pens in which corn is stored. Openings high on each of the long walls

Auvergne: Stable plan



40A

are the only means by which corn could be loaded into the crib. The roof of the crib was at one time cantilevered over the walls, and sheds were placed under the overhangs. These were removed within the past 50 years.

D Leather Shop
E Vinegar Shop
antebellum

Little is known about these two buildings once located against the western lot wall.

BULL LOT

17 Bull Barn

This run-in shed is similar in construction and design to the cow barn. Although the date of construction is not known, the barn may have been placed in the lot shortly after Griffen and Dowd built the bull lot enclosure in 1869.

STOCK LOT

18 Well/Cistern

Clay dug a large combination well and cistern near the herd barn; the well is all that remains of several buildings formerly in the lot, although it no longer provides water.

F Herd Barn
c. 1856

The large barn that the 1856 Country Gentleman mentioned as under construction is no longer standing, having burned in the 1920s. The herd barn was constructed of timber-frame, and had two sheds aligned aside a central aisle. Clay used the barn primarily for feeding.

G Manure Pit

Behind the herd barn was a shallow pit in which to collect manure.

H Feed Mill
c. 1900

A mule powered mill ground corn for feed.

I Mash Cook House

Mash is ground corn, soaked and fermented, that when distilled, produces whiskey. The Clay family may have, like many other contemporary rural Kentuckians, produced small amounts for home consumption. The mash remaining after distilling was often fed to cattle and hogs.

COW HILL

19 Cow Barn 1856

Cow hill is the traditional name for the large pasture southwest of the dwelling. Near the stock, bull, and horse lots in this pasture is the run-in shed built for Clay in the same year as the herd barn. Originally constructed with light timber joined with mortise and tenon and sheathed on three sides, the cow barn has been completely exposed to the elements and is, therefore, now held together with a variety of newer lumber and nails.

Cow Hill Spring

QUARTER

20 Slave House

Only one slave house remains out of an original row of four. It is built of logs on the saddlebag plan and has been considerably altered to function as a tenant house.

J,K,L Slave House Sites

JACK LOT

M Jack Barn c. 1840-60

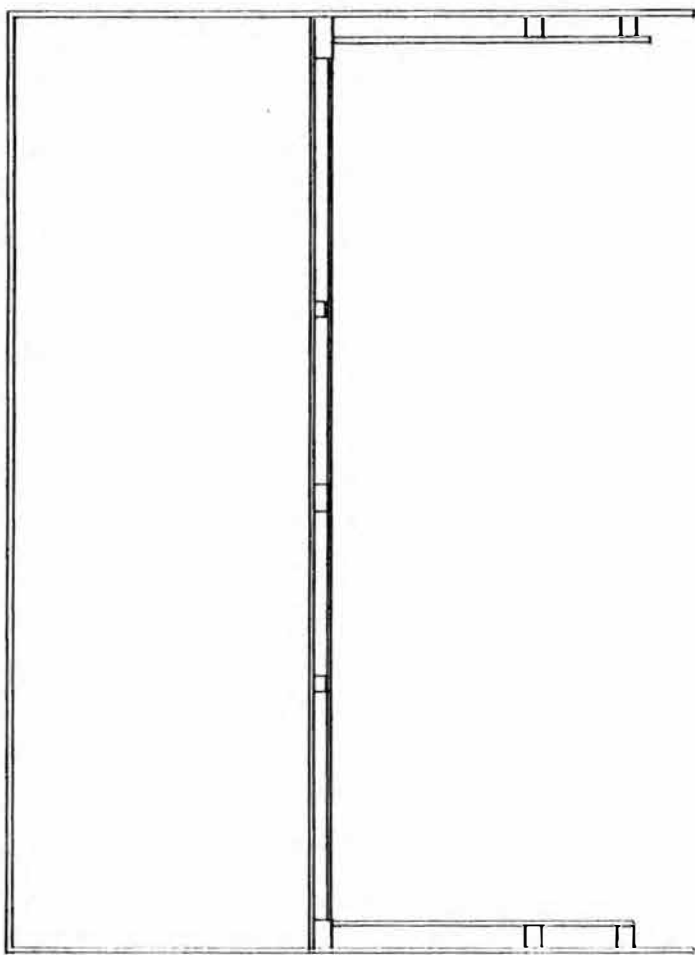
A run-in shed similar to the cow and bull barns, but intended for male donkeys, once stood in this lot. Mules were in high demand during the antebellum period, and many Bluegrass agriculturalists kept jacks and bred them with certain of their mares. Most mules born in the region were shipped south for use on cotton plantations.

EAST LOT

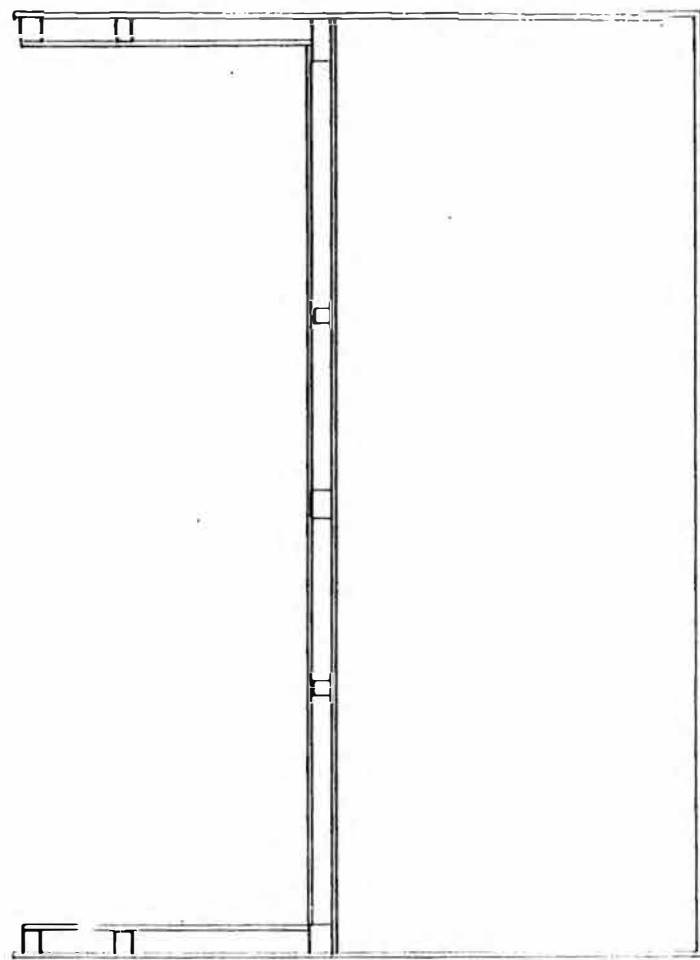
21 "Cutting-up" Barn c. 1840

The only one of Auvergne's many barns with a floor, this barn probably provided additional grain storage. The barn is small, with a central section 30 feet square that is raised well off ground level on a stone foundation. Two sheds flank the building; both barn and sheds are sheathed with vertical boards of the width characteristic of the antebellum period. The barn's framing approximates a principle post/stud system, although post and stud dimensions do not vary consistently. On the lower floor, the vertical sheathing appears on both their exterior and interior faces of the vertical members, while only exterior sheathing appears at the loft level. The interior of the lower

42A



Auvergne: Cutting-up barn plan



level of the barn was whitewashed. Clay operated a horse-powered grist mill near the barn. **Plan. Framing Section.**

ORCHARD

22 Cemetery (black)

Clay buried his slaves in this segregated cemetery located in the orchard, behind the jack and east lots.

SOUTH PASTURE

SPR2 Stock Spring
SPR3 Tenant House Spring

SOUTHEAST PASTURE

SPR5 Stock Spring

NORTHEAST PASTURE

Q Quarry

The Quarry site lies in a natural depression between low hills that allowed horizontal beds of limestone into the adjoining hills as he removed rock. Worked for over thirty years, the quarry grew the unusual size of more than an acre, and is eight feet deep at its deepest point. Two ramps, supported by rock retaining walls, were constructed from the quarry floor to ground level, allowing stone to be hauled from the depression on wagons. The quarry's working faces are similarly reinforced with rock walls.

BEDINGER TRACT

house c. 1830; outbuilding c. 1835

The tract Clay purchased from his neighbor Daniel Bedinger Jr. in the 1860s, was perhaps originally part of the Thomas Kennedy's holdings (see below). The first owner of the property was Daniel Bedinger's father, George, who had initially settled in Nicholas County and came to Bourbon to take a job as county surveyor. Although the house constructed for George Bedinger c. 1800 has been adapted for tenant housing and is therefore difficult to read, it apparently began as a one-story timber-frame dwelling of hall/parlor plan which was later expanded by the addition of a two bay frame unit to its gable end. Around 1835, either George or Daniel Bedinger placed another building next to the house. Constructed of lighter frame, the story and one-half, two bay structure consists of one rectangular room. Perhaps intended as a kitchen, the building is said to later have served as a school for the children of slaves.

THOMAS KENNEDY HOUSE (RUINS)

c. 1785; addition c. 1800

The house built for Thomas Kennedy, a brick mason and carpenter from Maryland, was situated on a rise above Kennedy Creek less than a mile from the place where George Bedinger and Brutus Clay later placed their dwellings. Constructed in two stages, the earlier portion had two stories, three bays, and a hall/parlor plan. While the piercings were aligned vertically on side of the house (west) facing the Winchester-Paris Road, they were not aligned on the creek (east) side, suggesting both that the road was in place from an early date and the house was atypically oriented toward the road rather than the creek (see John Andrew Miller house). Around the turn of the 18th century, the hall/parlor unit received a two-story, two bay addition of one room, which local history maintains accommodated travelers. Jesse Kennedy inherited the property after his father's death in 1816. The Kennedy house was destroyed by fire in 1981 after a careful restoration. **Partial plan.**

LEXINGTON, KENTUCKY

ESTABLISHING A COMMUNITY DURING THE SETTLEMENT OF THE KENTUCKY TERRITORY AND THE CITY'S SUBSEQUENT URBAN DEVELOPMENT

Shortly after Lexington's founding on the eve of the American Revolution, it became the economic and cultural center of the Inner Bluegrass region, as well as its largest city. The concerns and activities of its early developers paralleled efforts to establish other Bluegrass county seat towns, the majority of which also arose during the War for Independence.

News that American troops had defeated the British at Lexington, Massachusetts in 1775 travelled with amazing speed to a frontier party in trans-Appalachian Virginia. In late spring or early summer of that year they named their new settlement Lexington. The following year, 1776, Kentucky County was carved out of the western portion of Fincastle County, Virginia.

Individuals laying out towns on the western frontier were responsible for creating order out of wilderness, and typically selected grid plans. But the Bluegrass topography of rolling hills and meandering streams resisted such arrangements. For instance, Lexington's surveyors oriented the grid not to the cardinal compass points but along a branch of the Elkhorn Creek called "Town Fork" or "Town Branch." They designated one square of the grid for a courthouse and public buildings.

Lexington's layout was relatively ambitious, with wide, regular streets crossing at right angles and flanked by sidewalks. The town's design reflected its founders hopes that the new town would become an important center in the west and proved essential for the rapid growth that followed. Many who shared this vision and desired capital gain came to Lexington and the newly opened region. By 1790, the area which would become the state of Kentucky had a population of 73,677, with 66% of this number in the Inner Bluegrass. Fayette County held over one-third (38%) of the Inner Bluegrass' residents.

Lexington benefitted from this influx of people. The town prospered from its situation on major East-West overland routes and location in the heart of the fertile Bluegrass region. The major commercial development occurred around the courthouse square. By statehood in 1792, urban residential development had progressed several blocks in all directions from the center. The town even boasted an institute of higher learning, Transylvania University, which occupied Outlot No. 6. In 1796 Lexington contained between 300-400 houses of log, frame, and brick. The generous street plan of 1775 helped channel rapid growth which continued into the early 19th century.

By 1800, Lexington was a bustling urban center, and outside of New Orleans, the dominant city of the American West. One early 19th-century visitor remarked on how quickly the landscape had been broken: "The country had...every spot in sight cultivated.... On entering the town we were struck with the fine roomy scale on which

everything appeared to be planned. Spacious streets and large houses chiefly of brick, which since the years have rapidly taken the place of the original ones, several of which yet remain...." Likewise, Josiah Espy came to Lexington around 1805 and wrote in his journal:

Lexington is the largest and most wealthy town in Kentucky, or indeed west of the Allegheny Mountains; the main street of Lexington has all the appearance of Market Street in Philadelphia on a busy day....I would suppose it contains about five hundred dwelling houses, many of them elegant and three stories high. About thirty brick buildings were then raising, and I have little doubt that in a few years it will rival, not only in wealth, but in population, the most populous inland town of the United States....The country around Lexington in every direction for many miles, is equal in beauty and fertility to anything the imagination can paint and is already in a high state of cultivation.

The diversity of manufacturing enterprises in Lexington at this time was impressive, and included paper, saw and grist mills, distilleries, tobacco factories, cabinet shops, china factories, brickyards, a reed factory, a white lead factory, saddlery shops, numerous hatters, and paint shops. Especially conspicuous were the long wooden buildings called "rope walks" where hemp, one basis of the region's antebellum agricultural economy, was woven into cordage and bagging. Manufacturing establishments often bordered the residential neighborhoods, especially in the area north of Main Street.

Also available in Lexington were a great variety of goods and services. The city's first directory, published in 1805 by Joseph Charless listed numerous blacksmiths, shoe makers and tailors, as well as silversmiths, coach makers, cabinet makers, bookseller, a clock and watch maker, and a portrait painter. Many of the city's merchants and craftsmen resided in the area south of Main Street along Upper and Mill (South Hill Historic District).

By the second decade of the 19th century, the Transylvania Lawn had become the most fashionable residential area (now Gratz Park Historic District, see Gratz Park entry for further information on this neighborhood). Stylish brick townhouses lined its edges and faced each other across the lawn in a neoclassical symmetry suggestive of cosmopolitan urban planning. Other residential streets developed with detached brick townhouses in surprising urban density, including Mulberry (now North Limestone), Short Street (now the Western Suburb Historic District) and, above the Town Branch, Mill and High Streets (now the South Hill Historic District).

Many farms and country houses dotted the rich land surrounding Lexington. The most desirable locations, as with Henry Clay's Ashland, were close to downtown Lexington. By 1810, an architecturally significant phenomenon became apparent. At a one to two mile radius from the courthouse square there developed an extraordinary residential zone of suburban "villas," each surrounded by several acres of landscaped grounds. The development of villas in this zone surrounding the city continued until the eve of the Civil War and ultimately comprised Lexington's major contribution to American architecture. The villas ranged from Palladian-derived, multi-part pavilions (Morton House and Rose Hill, 1810-12, North Limestone), to B. H. Latrobe's John Pope Villa (on 11 acres, 1811-12, now Grosvenor Avenue), to numerous villas in Gothic, Grecian and Italianate styles. This suburban "greenbelt" of villas and their grounds proved crucial to the urban development of Lexington after the Civil War.

Lexington's growth slowed by mid-century. Because the town was inland, it lagged behind both Cincinnati and Louisville, with their Ohio River shipping potential. Because both Lexington and the Bluegrass region chose to retain an agricultural base rather than to develop industry, northern towns with heavier manufacturing gained ground. Despite these setbacks, the region's agriculture remained strong and the railways brought renewed economic life to post-war Lexington. By the late 19th century, Victorian residential districts began pushing into the suburban villa zones nearest the city. In the 1870s-1890s, Second through Sixth Streets (now the North Side Historic District) witnessed a phenomenal development of large and elaborate, detached houses. Equally important were the larger number of blocks bordering these streets filled with small wooden "shotgun" and T-plan cottages, the homes of the working classes which served the grander houses and the manufacturing establishments still located nearby (see Northside). At the extremity of North Broadway developed two quasi-private Victorian residential places, Fayette and Elsmere Park, both eventually connected to downtown by horse-drawn and later by electric trolley lines.

In the early 20th century, Lexington burgeoned and new residential areas pushed vigorously into the ring of earlier suburban villas and grounds. Some of these suburban villas survived on all sides of the city and formed the centerpieces for middle-class residential neighborhoods. Examples are the 1840s-50s Clay Villa and Bell House, surrounded by the Bell Court Neighborhood (Historic District) on the East; the 1850s Gothic Revival castle Loudoun, now in Castlewood Park on the North; and Morton House, now in Duncan Park, on North Limestone. Woodland Park on the East was created from the grounds of a country house called The Woodlands. The most remarkable of these early 20th century developments was created by the partitioning of Henry Clay's Ashland by Olmsted Brothers, Landscape Architects of Brookline, Massachusetts, to form the Ashland Neighborhood on East Main Street/Richmond Road (now Ashland Park Historic District). The Olmsteds laid out Richmond Road in grand, "City Beautiful" fashion and designed the surrounding streets to wind back into residential enclaves of picturesque irregularity.

The Lexington parks and residential neighborhoods which developed on the grounds of the surviving antebellum villas form the city's most unique patterns of urban form. In the commercial district, Main Street remained the principal East-West corridor, with North Limestone acting as a secondary commercial corridor. Along Main Street, Lexington's tall buildings have grown from 10 to 12 stories at the turn of the century to 30 to 40 in the last decade. These tall buildings are spread along Main Street in a linear fashion, an inescapable reminder of the earlier commercial zone. Preservation in this commercial zone has been much less comprehensive than in the residential neighborhoods; the only historic urban open space downtown remains that of the courthouse square. While its ground area is the same as it was when laid out in 1781, the increasing height of the surrounding buildings makes that space seem proportionately smaller with each decade. In the 1980s, two new spaces were carved out of the existing urban fabric by the demolition of earlier buildings: Central Park, adjacent to the handsome new Lexington Public Library at the corner of Main and Limestone, and Triangle Park, bordered by the Lexington Civic Center and the newly restored Victorian Square at the intersection of West Main Street and Broadway. Triangle Park, with its effective use of light and water, has become a new urban focus of great success.

A few blocks west of Triangle Park on Main Street is one of the most lovely experiences the city has to offer: the Lexington Cemetery, laid out in 1847 to accommodate victims of a deadly cholera epidemic. Exquisite monuments of Victorian funeral sculpture sit amidst a rolling naturalistic landscape. If Triangle Park is the new

center of Lexington urban life present, the Cemetery is a lovely, elegiac reminder of city life past.

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GRATZ PARK

URBAN DWELLINGS AND NEIGHBORHOOD DEVELOPMENT IN LEXINGTON DURING THE ANTEBELLUM PERIOD

Gratz Park is one of Lexington's oldest and most intact neighborhoods, with residential construction initiated in 1812. This grouping of townhouses on about eight acres lies just north of the town's central business district. Its evolution into a compact district took many decades, and so illustrates several trends in the development of Lexington's north side.

Gratz Park today has the appearance of a court, consisting of houses between Second and Third Streets which face North Mill and Market Streets. The unifying feature is the park itself, an expanse of green bracketed by the stone Public Library (1904) facing Second and by Morrison Hall (1834) on the Transylvania University campus, across Third.

The neighborhood lies within the area delimited by five-acre outlots on the original plat of Lexington (see North Side of Lexington entry). Outlots were set aside for farming, industries and other uses, while the town's central core consisted of half-acre inlots dedicated to civic and commercial activities.

The lots making up Gratz Park were initially identified with Transylvania Seminary. The Virginia Assembly, the governing body of Kentucky until statehood in 1792, chartered the school in 1780, with the boast that Transylvania was the first college west of the Alleghenies. The Seminary's first classes were held near Danville, Kentucky, in 1785, but trustees relocated to Lexington in 1788, seeking refuge from Indian attacks. Interests, hoping that the school would locate in town permanently, purchased outlot number six (the current Gratz Park), constructed a two-story building, and offered these as a gift to encourage trustees to adopt the site. In 1793, the trustees accepted and this site became one of several north side locations offering advanced education.

Transylvania, like other properties on Lexington's north side, was bounded by various manufacturing concerns. Two rope walks and hemp houses quickly established on either side of the new school: Thomas January's to the west, and Thomas Kern's to the east. At the northeast corner of the campus, presently the corner of Third and Market Streets, was Tibbatt's soap and candle factory. Two buildings formerly owned by January, an early-nineteenth century brick residence and an earlier log building, survive adjacent to the district's northwest corner, facing Third Street.

During the second decade of the 19th century, property around the campus became homebuilding sites for Lexington's elite. Between 1812 and 1819 four important buildings were completed, the first being John Stark's house at 228 Market. Shortly thereafter came two large federal style dwellings: the Hunt Morgan House at 201 North Mill and the Bodley House at 200 Market. These two provided a strong visual anchor for the University's southern terminus, framing the grounds which rolled up toward the three-story main building at the opposite end. The 1819 completion of Mount Hope at 231 Mill, opposite the Stark House, gave further balance to the University quadrangle.

Architectural historian Clay Lancaster observed that "The formal arrangement of this square..." achieves..."a harmonious ensemble which may be said to mark the culmination of the early period of Kentucky architecture" (1961: 50).

Fire destroyed the University's main building in 1929. Today, only the "Kitchen" building remains from Transylvania University's tenure on the green. Trustees purchased the site on the other side of Third Street for rebuilding and constructed Morrison Hall, essentially doubling the original visual sweep of Gratz Park.

Construction activity picked up generally on the town's north side between 1830 and 1850, as well as on the north half of Mill and Market Streets. Prior to Transylvania's fire, these lots would have seemed peripheral to the existing range of spatial development. Once the school relocated a block to the north, those upper lots came to be regarded as a fashionable locale for Lexington's elite, and therefore became a place to display one's wealth and taste through stylish architecture. Some years after vacating it, the University offered their former site to the city as a park. This city park became Benjamin Gratz Park in the 1890s.

As Lexington's population increased more than 20% every decade from 1880 to 1910, entrepreneurs profited from the north side housing market after the 1880s. Speculative housing came to Gratz Park around 1901 in the form of three houses: 239, 243, 247 Mill Street. These have very similar foundation outlines, with a projecting front ell flanked by a front porch. Final large-scale additions to the neighborhood were the Public Library in 1904 and the water fountain in 1933, both of which closed the southern and northern portals of the park corridor.

The automobile accounts for many changes in the Gratz Park landscape, as it does throughout America, particularly with respect to ancillary buildings. Prior to 1910, most Gratz Park houses had a number of specialized outbuildings; these eventually were converted to garages. Some examples include a brick structure extant behind 240 Market Street, designated "laundry"; a brick "servants'" building behind 258 Market, demolished by 1930; along the alley behind 231 Mill stands a 1901 "servants'" dwelling which was labelled "laundry" in 1907. Numerous unidentified utility structures were also mapped, but had been demolished by 1930.

The Bodley-Bullock House

Changes to the Bodley-Bullock House, at 200 Market Street (open during the tour), have coincided with watermarks in the evolution of Gratz Park. The house underwent two major episodes of renovation--in the 1840s and sometime prior to the turn of the 20th century. In 1984/85 the house, now owned by Transylvania University, was restored and interpreted. The Junior League currently operates the building as a reception hall.

The Bodley-Bullock house was constructed in 1814 for Thomas Pindell, an early mayor and civic leader of Lexington. In design, it took as its standard the neighbor it faced, the Hunt-Morgan house, which had only recently been completed across the Transylvania College lawn. The Bodley-Bullock House stretched itself wider (five bays vs. three) and higher (tall interior ceiling height) than its rival. The similarities between these two houses encourage further investigation of the relationship between architectural design and social status.

The Bodley-Bullock House exterior has undergone more change than has its neighbor. Owners from 1837-1865, the Vertners, sought to keep up with several houses nearby on the east side of Market Street that were being designed in the fashionable Greek Revival mode, and made extensive changes to the main facades and interior spaces at this time. One most pronounced result was the addition of a grand portico to the building's north side. This feature reduced sunlight in the upper bedroom to the extent that a new window was cut into the east wall of that room.

Another significant change during this period involved hiding the front door's elliptical fanlight beneath the smaller portico facing Market Street. Both the Bodley-Bullock and Hunt-Morgan Houses have enlarged fanlights--the feature is a variation of federal period styling common among the Inner Bluegrass' most fashionable buildings. Traces of the Bodley-Bullock's original fanlight were exposed during the 1985 renovation and can be seen on the interior.

Above the Market Street entrance, the original Palladian window of the second floor was converted to its present condition through bricking up the arch. This change was necessary as a result of carrying the cornice across the front of the building to create a pediment. It is believed that the small attic Palladian window was added at the same time; if it were original, then the two windows would have hung an awkward 18 inches apart.

During the 1984/85 renovation, additional evidence about the 1840s renovation was uncovered when carpenters found that an earlier builder had cut the King-post roof truss. This was probably done in order to insert the small Palladian window in the attic floor. These two changes compromised the building's structural integrity and introduced a detail that conflicted with the design dictates of the Greek Revival. **These irregularities raise the question of whether the Vertners requested the older-type window, forcing the carpenter to make unusual adjustments in construction and design or the craftsman himself was responsible for this detail, working with little knowledge of structural stresses and from a different decorative vocabulary.**

The most significant exterior alteration after the mid-nineteenth century was the brick walling of the garden, completed in the 1930s. This yard treatment is popular among Gratz Park's domestic properties, although it does not date to the time the structures presently seek to emulate.

Interior work in the 1985 project opted for an arrangement which balances interpretation and the functional needs of an entertainment facility. Complete restoration was precluded by the substantial interior and exterior remodeling in the mid-19th century, and changes brought about by the addition of a kitchen near the end of the century. The house's three major incarnations are conveyed each by a room in the front of the building; modern service spaces are found in the rear.

The front hall, now consisting of the large entry foyer and an adjacent sitting room, emphasizes the initial phase of the house and contains furnishings from 1815 to 1830. Originally this space was an open and continuous great room. Around 1900 the hall was partitioned to create a separate room on the south end. This configuration resembles the arrangement in the Hunt-Morgan House, whose library was a separate room that exited to Second Street. During the Bodley-Bullock House alteration, however, the owners bricked in the door to Second Street, affording access to the room from inside the house only. One special interior feature is the cantilevered elliptical staircase located at the north end

of the entry hall. Here, the stairs rest upon wooden beams cantilevered from the brick walls.

The dwelling's original principal parlor has been interpreted as a Greek Revival dining room, representing the 1840s and 50s. This room became a dining room during the alterations of c. 1900. Both the huge pocket doors between this space and the current library and a false wall abutting the original brick wall between the two rooms were perhaps installed during the extensive mid 19th-century remodeling.

An uncommon feature of the dining room is the window system, which consists of double-hung sashes above small functional doors. Before undertaking the 1985 project, large two-over-two double-hung sashes spanned the entire opening. Chiseled threshold stones found during the project indicate that the openings originally served as window-doors, and may have contained triple hung sashes as are found on some Kentucky federal period houses. If so, it is also likely that the Greek Revival update of the house would have dictated that the bottom sash be replaced by the door panels—a solution likewise commonly found on Kentucky dwellings. The current widow treatment seeks to be consistent with the room's period furnishings.

The library portrays the late Victorian era, 1880-1900, because it is believed that this room lost its original use as a dining room during additional changes to the interior at this time. The fact that the impressive bookcases were added to the room near the end of the 19th century supports this interpretation. While this space was a dining room, a door on the back (east) wall opened to the house's service wing and led to a cellar where the remains of a kitchen fireplace are still evident.

The upstairs front hall originally repeated the large open space found on the first floor. It, too, was divided into two spaces of unequal size. This hall contains fluted woodwork with square rosettes in the corner blocks which, apart from the staircase, is apparently the only surviving original woodwork in the house. All of the downstairs and most upstairs window and door frames were replaced during major episodes of remodelling.

Few houses in the Bluegrass region of Kentucky exceeded the scale of space in this house. Its owners incorporated fashion and convenience in redesigning the building. The Bodley-Bullock House stands as an important document of architectural changes which took place within the larger framework of the Gratz Park neighborhood.

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GRATZ PARK NEIGHBORHOOD INVENTORY OF BUILDINGS

The following inventory provides historical and architectural information for individual properties within the Gratz Park Historic District, with locations keyed to the tour map. This inventory and associated narrative section refer for convenience to Mill and Market as north-south streets, and Second, Third, New and Mechanic as east-west streets. **Two buildings will be open for interior inspection: the Bodley-Bullock House at 200 Market during the tour and the Hunt-Morgan House at 201 Mill during a pre-dinner reception on Saturday night.**

HOUSES FACING MILL STREET

201 Hunt-Morgan House

1814; major alterations ca. 1840

The Hunt-Morgan House was built for John Wesley Hunt, the first millionaire west of the Alleghenies. His grandson, confederate cavalry General John Hunt Morgan, and Kentucky's only Nobel Prize winner, Dr. Thomas Hunt Morgan, was born here. Special interior features include a captivating spiral stairway. Servants quarters in the rear constitute the major alterations around 1840.

215 Dudley House

1880

The Dudley house displays the most recognizable features of Victorian-era architecture in Gratz Park. Prominent are its southeast corner tower, window hood moldings, and art glass. The building was purchased in 1965 by the Bluegrass Trust for Historic Preservation to prevent its conversion into multi-unit apartments, and was sold three years later with protective covenants.

231 Mount Hope

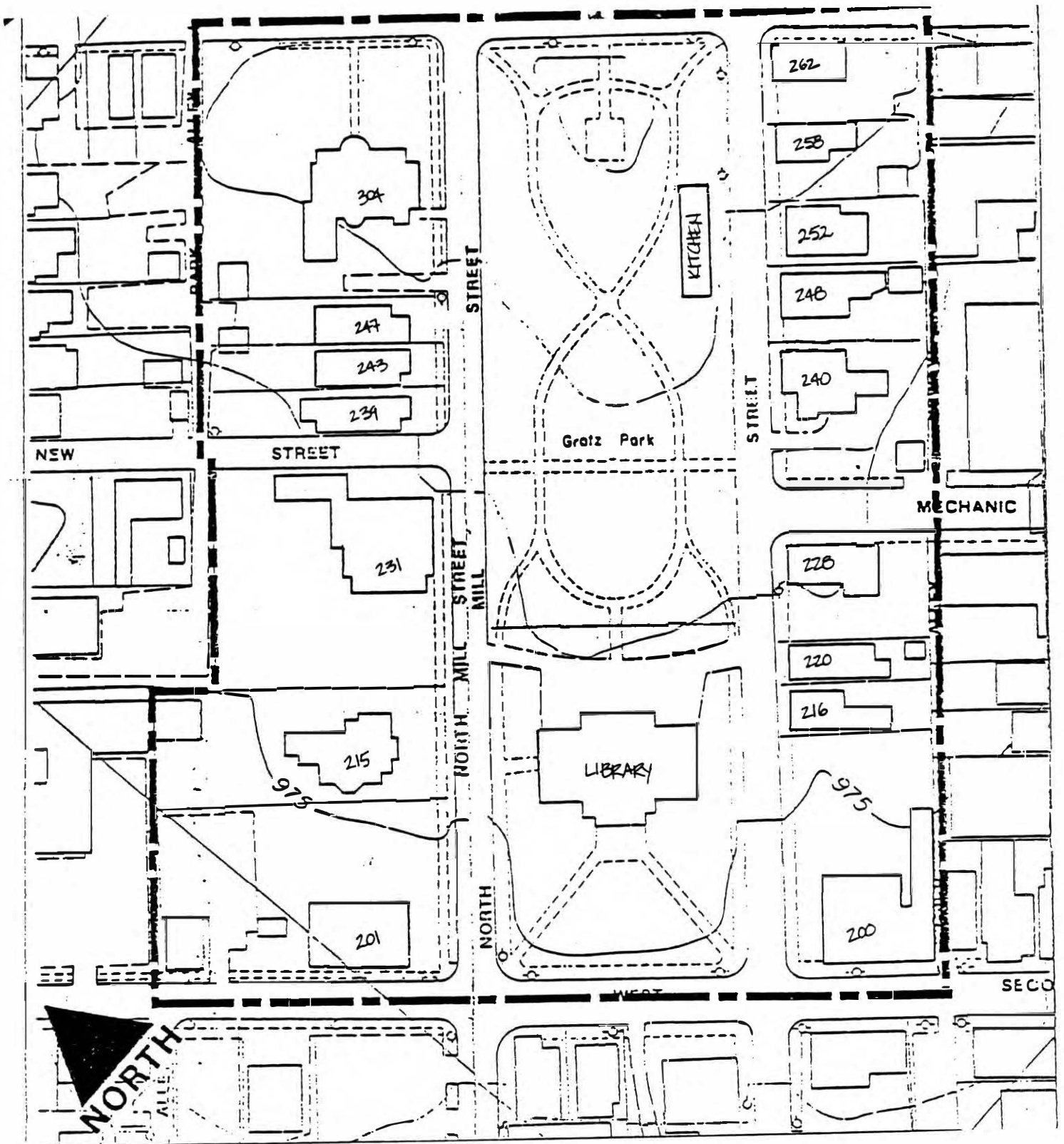
1819; major alterations in 1841

Benjamin Gratz, namesake for the Park, acquired this property in 1821. The house was changed considerably in 1841 when it was enlarged with additions to the rear under the supervision of prominent architect John McMurtry. The unusual fluted window frames with corner blocks may have been added later in the 19th century.

239, 243, 247 Goodloe Houses

ca. 1901

These houses provide Gratz Park's most conspicuous evidence of speculative construction, an activity which was taking place all over Lexington at the century's turn. All three possess similar designs; this was more evident until 1966 when the porch was removed from 239 Mill. The houses were originally owned by the widow of William Cassius Goodloe, U.S. Ambassador to Belgium.



Gratz Park. After Lexington Zoning Map

HOUSES FACING THIRD STREET

304 Hope House

1840s; major alteration 1895-97

Originally, this house faced Mill Street. It was purchased in 1858 by a prominent Lexington businessman, M.P. Lancaster. Upon his death in 1895, Lancaster's daughter undertook a remodelling campaign which resulted in the fanlight doorway and colonnaded porch.

Its change at the close of the 19th century preceded extensive redevelopment of the block. Around 1900, one of Lexington's last hemp factories near the town center, located west of Hope House, was demolished for residential construction. Similarly, the three Goodloe Houses were constructed at about the same time just south of Hope House.

HOUSES FACING MARKET STREET

262 John Anderson, Sr., House

1834

This, and 258 Market, were formerly the site of Tibbatt's soap and candle factory. This house was the first built on Market between Mechanic and Third Streets by Anderson, who was described as a "builder-joiner."

258 John Anderson, Jr., House

1840s

This two-and-one-half story federal townhouse was also built by the senior Anderson. Its front facade is similar to that of its neighbor at 262 Market, though with a more pronounced door treatment.

252 Shropshire House

1895-1900

This two-story house has a brick first floor and wood frame and shingle upper floor.

248 Noah McClelland House

1850s; major alterations post-1887

Laura F. and James F. Shropshire acquired this Greek Revival townhouse in 1887, and changed the front door and windows, as well as raised the former roof.

240 Stivers House

ca. 1840; major alteration 1885-1905

The southeast portion of this house was added during the Victorian era. The front facade of the original portion suggests that the roof was raised, perhaps at the same time as next door neighbors at 248 Market raised theirs.

228 John Stark House

1813; rear ell probably 1832-33

Much of the original appearance of this early townhouse is retained except for its modern fanlight doorway. Gideon Shryock, designer of the Old Statehouse in Frankfort (1826), lived in this house while building the Morrison College building in 1832-33, which now is Morrison Hall of Transylvania University. The rear ell was probably added while Shryock lived in the house.

220 Peter Paul House

1816; alterations ca. 1836; porch with brick pillars added 1956

This simple two-story brick townhouse was erected at the same time that many of Gratz Park's earliest houses were completed. Original windows and period mantles are key features. The recessed doorway was probably installed in the mid-1800s when many other properties in Gratz Park were also updated. Peter Paul was a stone mason and responsible for constructing Grimes Mill.

216 Alexander Moore House

1836

This two-story townhouse exhibits the Flemish bond brickwork characteristic of federal-period construction in the region. Moore operated a stationery store on Main Street and sold the first school books to the City of Lexington.

200 Bodley-Bullock House

1814-15; major alteration ca. 1840s

Built for General Thomas Bodley, veteran of the War of 1812. Originally its facade resembled that of the Hunt-Morgan House. Extensive alteration during the 1840s updated this and the north entrance according to tenets of the popular Greek Revival style. See the tourbook narrative for Gratz Park for further discussion.

BUILDING FACING SECOND STREET

Lexington Public Library

1904-1906

A stone-faced Carnegie public library. Lexington had established a library as early as 1795, one of the first in the trans-Appalachian west.

BUILDING INSIDE THE PARK

The "Kitchen"

ca. 1800

One of the remaining structures from the original Transylvania College campus, this building served as a wing projecting from the northeast corner of the Main building. Offices of the Bluegrass Trust for Historic Preservation are within.

GRIMES MILL

THE ANTEBELLUM MILLING INDUSTRY

Although many mills operated in the stream corridors of central Kentucky during the antebellum period (see Ruddles Mills and Millville) and have left traces of their presence in the many roads which bear their names, few mill buildings survive. Grimes Mill is one that does. The Grimes Mill complex includes a miller's house and family cemetery, springhouse, stone quarry, and the foundations of an associated distillery and flax house, along with the mill itself and represents the sort of antebellum industrial concern near which a community did not develop, unlike Ruddles Mills and Millville.

Located in southern Fayette County on its Boone Creek border with Clark, Grimes Mill is two miles from the Kentucky River along the creek and six miles from Boonesboro (Madison County), Kentucky's first settlement. Narrow stream valleys like Boone Creek's provided the early transportation link between the Kentucky River, located in a deep gorge, and the Bluegrass plateau which is 400 feet higher in elevation. Because the Kentucky River is paralleled by steep cliffs (palisades) for 150 miles, occasional narrow streams like Boone Creek provide the only natural transition from plateau to valley floor.

Not surprisingly, then, an early road followed Boone Creek from the Kentucky River to Lexington, passing immediately adjacent to the mill building. Numerous other mills were built along this stream within a few miles of Grime's including one a half-mile downstream and the Pettit Mill, another stone building, constructed around 1800 at the point where the Athens-Boonesboro Road crosses Boone Creek. Lower Howards Creek in Clark County, located four miles upstream from Boone Creek along the Kentucky River, had even more mills in the period before c. 1820. Grimes' proximity to and accessibility from these important areas of settlement and transportation corridors no doubt contributed to its success.

Peter Paul, a stone mason of Irish descent, built the mill in 1803 for Philip Grimes, a settler from Prince William County, Virginia. Paul, recently arrived in Lexington, advertised his business in the Kentucky Gazette as "Peter Paul and son, stone cutters from London." He hired a crew of thirty men and like many contemporary masons, quarried stone for the mill from a site nearby the construction site on Grimes' property.

Although it has been altered to house the Iroquois Hunt Club, the mill building retains several features of its original construction. Grimes' was an undershot mill, and the race, located underneath the building, channeled water from Boone Creek through the large arched opening located on the east (road) side of the building to the mill wheel. A 19th-century iron mill wheel, not the original but an early replacement, is still in place in the lower floor of the building. The building also boasts an original king-post truss roof.

When Philip Grimes died in 1807 his son Charles inherited the property, which included 225 acres, the mill, and a small log house. He had the stone house above the mill built in 1813, perhaps using Peter Paul and other stone workers who built the mill.

Like other mill owners, the Grimes family developed other manufacturing operations. A small distillery, the ruins of which remain, operated 300 yards downstream from the mill, while a flax processing concern was built across the road from the main house.

Industrial corridors such as the Boone Creek valley in which Grimes Mill is located thrived throughout the antebellum period and contributed to the status of flour manufacturing and milling as Kentucky's most important industry in terms of both dollar value and number of establishments. In 1860, for example, there were nearly 1000 flour and sawmills in operation across the state, with a total investment exceeding three million dollars. One out of every eight workers was engaged in the mill industry, including the manufacture of flour, lumber, and textile products.

While the industry's prominence in the antebellum Bluegrass economy derived largely from the state's rich agricultural base and plentiful supply of timber, the large number of milling concerns and related manufacturing centers located within the region was also a product of an inadequate transportation system. The lack of a good network of roads meant that the mill had to be located near the sources of both its materials and power. Thus, prior to the mid-19th-century expansion of the transportation system through the private construction and maintenance of turnpikes and the building of rail lines, millers were forced to position their enterprises along streams that provided a dependable source of water with velocity sufficient to provide the necessary energy. After the Civil War, when the steam engine became economically viable, the possibilities for mill locations expanded. While the industry remained dependent on water power and inadequate transportation necessitated a large number of facilities, mills were frequently located within a mile of one another. The result on the antebellum landscape was numerous small clusters of buildings grouped into a complex incorporating one or more mills, family housing, a store, and an outlying farm.

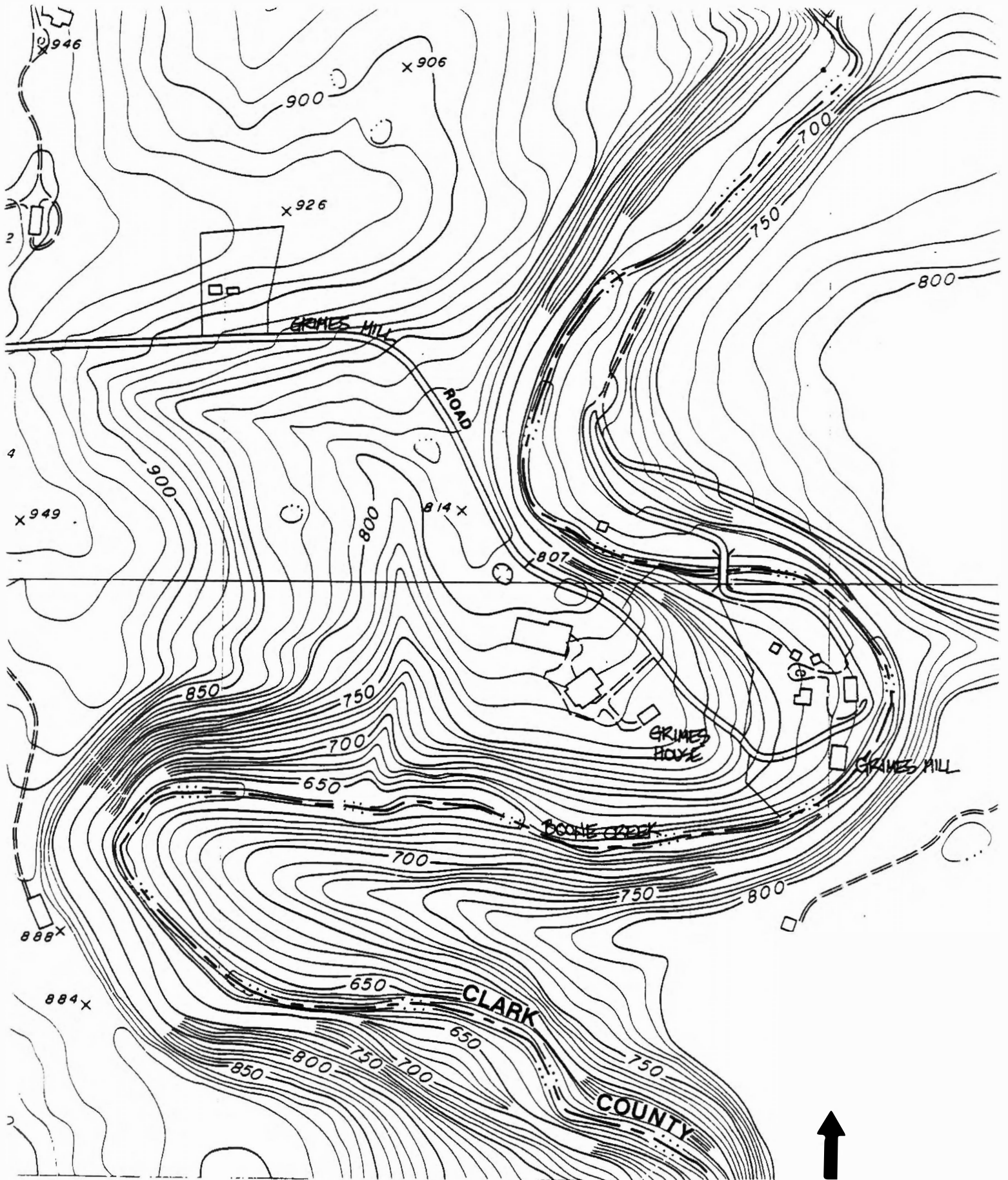
After the mid-19th century, however, changes in transportation networks and industrial technology made most mills obsolete. Grimes Mill, for example, ceased operations in 1847. Road improvements meant that people could travel further to reach the mill so that fewer were needed to process the region's lumber and agricultural products. As the railroad companies laid tracks throughout the state, it became inefficient to operate a manufacturing concern elsewhere than along these shipping routes. New power sources allowed mills to be moved away from streams at the same time as large companies consolidated the small operations. Although many mills, like Ruddle's, attempted to convert to distilling, few remained viable. While the Bluegrass landscape thus contains traces of the antebellum importance of the milling industry in surviving millers' dwellings and mill communities, the mills themselves have for the most part disappeared.

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Grimes Mill. Site plan. After Fayette County Zoning Map.

LEXINGTON'S NORTH SIDE

LATE 19TH AND EARLY 20TH-CENTURY WORKERS' HOUSING

Many residents of Lexington's north side currently belong to a single neighborhood association and the area is listed on the National Register of Historic Places as the "Northside Historic Residential District." Lexington's north side is, however, actually many neighborhoods within a neighborhood. This area provides an outstanding view of post-hellum housing for blacks and working-class whites. The north side's preponderance of late-19th-century structures, however, overshadows its vital role in Lexington's rise as the great city of the west until the 1830s.

Early development of Lexington's north side was contoured by land divisions within the historic core. That core was dominated by the Town Branch of Elkhorn Creek, which flowed in a roughly east-west direction and was framed by the town commons. Main roads either paralleled the stream, or climbed upward away from it. Planners laying out the town in 1780 gave inhabitants half-acre inlots near the commons for their residences. The area beyond, in which the north side resides, was parcelled into five-acre outlots for agricultural or industrial use by owners of inlots. Lexington's late 18th century residential growth extended primarily southward, from the low-lying commons to High Street.

Initial building activity on the north side concentrated on Second and Third Streets. Transylvania Seminary acquired land there late in the 18th century for its main building. When four important dwellings flanking the campus were constructed between 1812 and 1814, one of the north side's early residential enclaves was established. The college moved one block north after a fire in 1829, encouraging further residential development adjacent to the greenspace, now known as Gratz Park (see Gratz Park).

Gratz Park was an island of education and fashionable residential architecture standing amid factories scattered throughout the north side, particularly west of the north-south Broadway (originally Main Cross Street) corridor. The extent of these production facilities is suggested by early 19th-century census data. They reveal the pivotal role Lexington played in Kentucky's market economy through 1820. Only a handful of counties, most along the Ohio River, produced a single product which surpassed Lexington's totals. Fayette County led the state in production of tobacco, cloth products, cordage, rope, cotton bagging, gunpowder, hats, some leather goods, paper, and wool weaving.

Throughout most of the 19th century, the north side echoed with the sound of manufacturing activity. Owners subdivided the area's original five-acre outlots for combined residential and industrial uses. The character of these lots, which juxtaposed dwelling and factory buildings, gave the north side an identity that distinguished it from the commercial district in the central city and farms on the outskirts. The Thomas January House at 322 Third Street (ca. 1817) is representative of these early complexes. January's successful hemp factory was located on the northwest quarter of its block, and continued to operate under different ownership until about 1900.

As with any city, transportation routes profoundly shaped Lexington and its north side during the 19th century. Without a major waterway, Lexington commerce relied upon roads to move raw materials into the city and finished goods to market. The town prospered as a terminal on the Lexington-Maysville Pike, a road dating to 1783 that connected the town to the port of Limestone (now Maysville) and the Ohio River. Louisville eclipsed Lexington as Kentucky's premier city during the 1830s when it solved the problem posed by rapids along the Ohio River. Unwilling to yield superiority, Lexington interests financed the Lexington and Ohio Railroad, the first line west of the Alleghenies. By 1835 it connected Lexington with Frankfort, 26 miles to the west, and portage on the Kentucky River, a navigable tributary of the Ohio. Later in the 19th century, railroads focused industrial construction and worker housing in the southwest quadrant of Lexington's north side. Much of this can be seen today along Maryland Avenue.

Lexington's constant population growth after the Civil War, coupled with a shift toward labor-intensive hemp processing and tobacco production, furthered residential development of the north side. The number of Lexington inhabitants grew 58% from 1860 to 1870, causing a great need for housing. Many of the blacks moving to the city after emancipation found housing in residential developments on the north side, affordable due to its situation on poorly drained ground. Goodloetown and Taylortown are two such mini-neighborhoods. They appear on an 1871 bird's eye view of Lexington, each a block in length, with houses of various plans and massing, with little or no yard area. Brucetown, home to workers at the Bruce Hemp Factory, was also an area with a variety of simple house plans and street orientations. Much of Brucetown remains today on the northern reaches of the Northside neighborhood district, between Sixth Street and the railroad overpass, east of Broadway.

Lexington's population increased more than 20% each decade from 1880 to 1910, calling for continuous construction in the north side. The large residential-industrial complexes on Second through Sixth Streets were subdivided to build residences for Lexington's growing upper-middle class population. These more prominent residences front along the north side's axial pathways (see tour map and building descriptions).

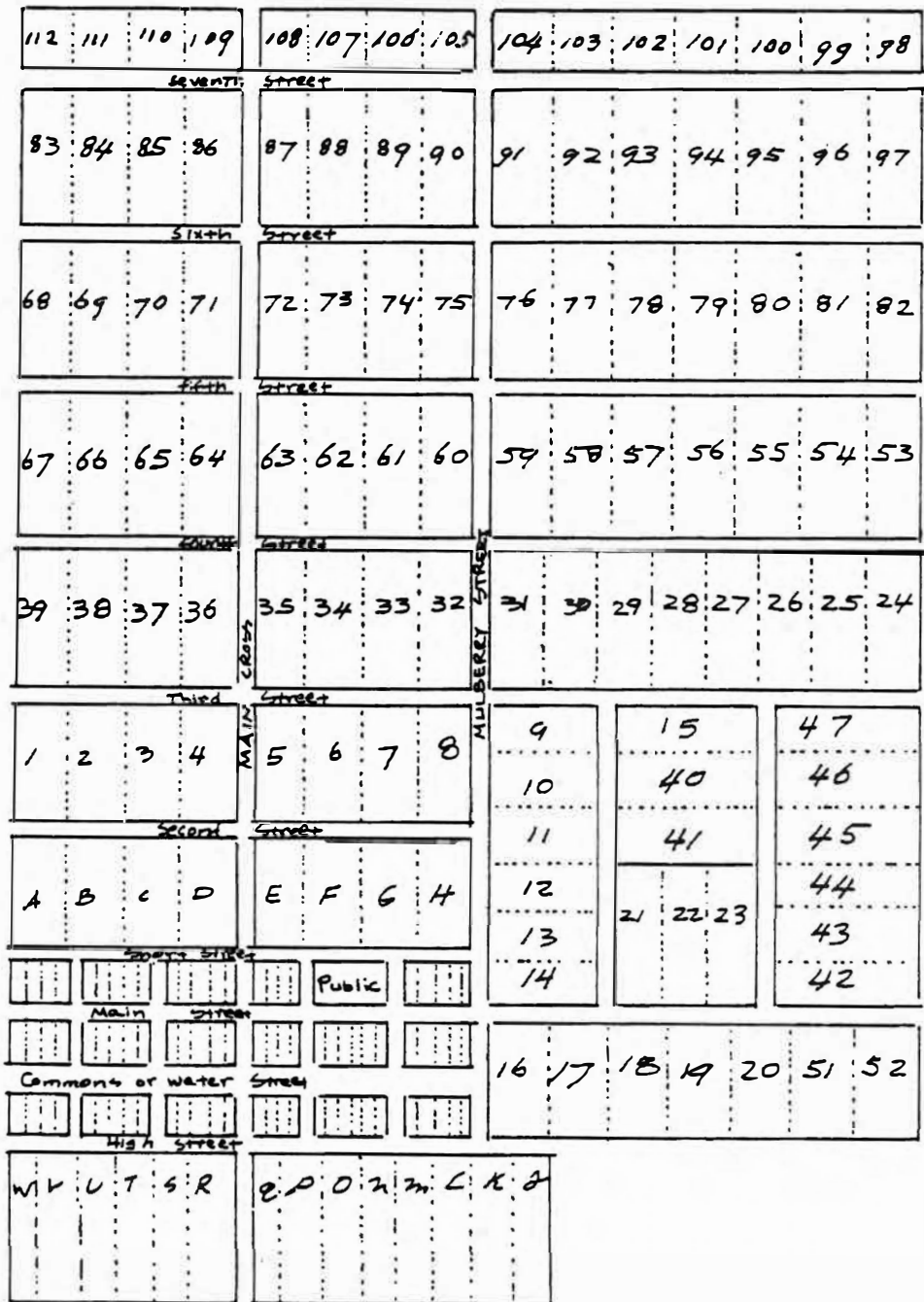
Much of the housing for blacks and lower-income whites, on the other hand, clustered on discrete north-south spurs opened by speculators. These streets, most only a block in length, fostered social and spatial isolation because they did not serve as arteries of travel. Today, Smith, Bourbon, Ross, and Miller Avenues are excellent examples of tracts which contain a high percentage of repeated dwelling forms, particularly shotgun and T-plan cottages (see tour map).

Developers who opened these areas for sale or rent maximized their return by squeezing together more houses per acre. Inhabitants sought, and continue to seek, ways to personalize a small space. The prominent use of wood, wire, or metal fencing on the front yards points to the importance of distinguishing private and public spaces; side yard fences separate private spaces.

Several early 20th-century residential courts on the north side delineate themselves in similar ways (tour map). Residents of Hampton Court, for instance, not only accentuate their separateness through the looped access road and centripetal orientation, but have erected prominent fencing that marks the limit of their development.

Aspects of the development on the 300 and 400 blocks of Jefferson Street provide further examples of efforts to forge mini-neighborhood identity. Historically, the street

Plat of Lexington streets and lots as conceived in 1780.
Official diagram of 1817.



was the unofficial western limit of city expansion, a jumping off point to the rural outskirts. In the later 19th century, it became an important north-south corridor that bounded a mixed recreation-industrial zone between it and the Kentucky Central Railway, paralleling Jefferson on the west.

Until the 1890s, the northeast corner of Third and Jefferson was dominated by the J.F. Scott Brothers Hemp processing plant, a typical factory-residential complex. Around 1895, however, the need for housing led to the construction of six residences on Jefferson, northwest of the Scott Brothers. While the plant's two in-line warehouses, measuring 42'x 455', and three hackling houses remained in 1901, the complex's residence had been removed. By 1907, the hemp plant had vacated the site for one closer to the railroad tracks, and sixteen houses had been completed on lots facing Jefferson between Third and Fourth.

These houses originally cost about \$1500, and many were purchased by retiring merchants who sought quiet quarters away from the inner city bustle. Juanita Fritz, who lives at 356 Jefferson, recalls that her father bought two such houses, one for his family at 328 Jefferson and another as an investment. Ms. Fritz noted that even though Jefferson was a primary thoroughfare, it was a dirt road for years, and was later covered with brick, and finally paved in the 1930s. Neighbors would walk to the end of the block and purchase coal at the F.T. Justice outlet on Jefferson and Fourth.

Originally, white residents inhabited the 300 block and blacks inhabited the 400 block of Jefferson. Though each was something of its own cohesive neighborhood, many of the previously described physical characteristics which serve to segregate other mini-neighborhoods apparently did not exist between these two portions of Jefferson. The comparable housing forms and separation only by Fourth Street give little physical clue of distinct identities.

Houses such as the Fritz's were low-tech affairs. They were initially lit by gas and heated by a coal "heat-o-rola." Water came from two wells, one with pump inside and the other outside. Indoor plumbing was installed in the 1920s. The Fritzes took comfort in the addition of a gas furnace in 1952 and central air in 1955. The addition of metal siding and a modernized bathroom in the early 1970s brought the house to its present condition. Similar improvements were made on other houses in the area. Because the narrow lots forced room additions to the backs of houses, the primary alteration visible from the street is applied siding. Consequently, several blocks of Jefferson retain their original feeling and visual relation with the street.

Until World War II, residents on Jefferson Street crossed west into the open fields near the railroad tracks where a baseball diamond hosted black league games in the summer. Adjacent tobacco fields, when vacant, also were scenes of fun for whites and blacks together.

Ms. Fritz points to these and other shared spaces on the north side which complicate the simplistic image of attitudes associated with segregated housing. She recalls a past in which neighbors knew and respected one another beyond the homogeneity of their own block. In a larger sense, she refers to much of the north side's historical development, in which diverse areas, people, and activities coexisted.

L. Martin Perry

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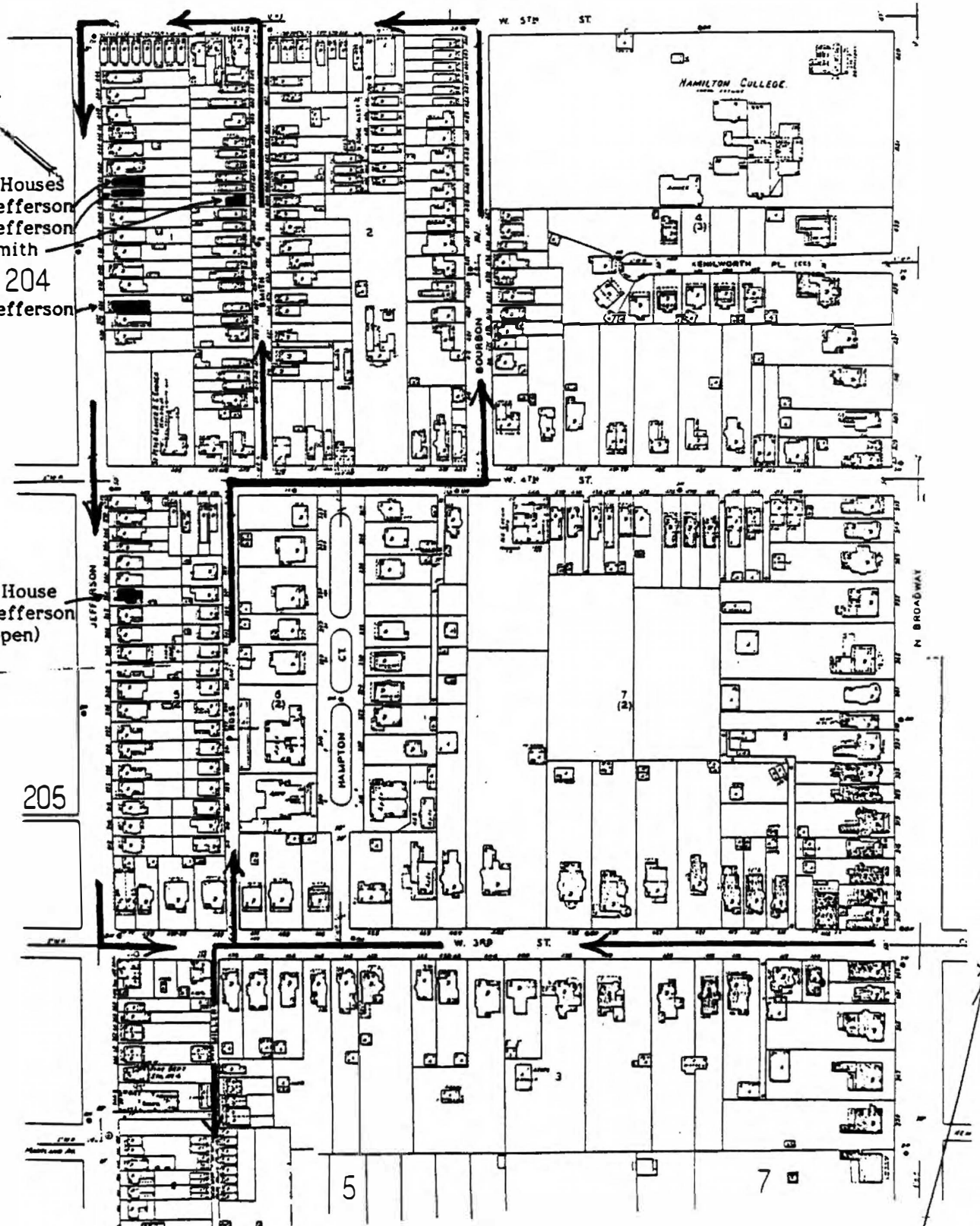
Open Houses
 448 Jefferson
 446 Jefferson
 447 Smith

204

426 Jefferson

Fritz House
 356 Jefferson
 (not open)

205



NORTH SIDE OF LEXINGTON: TOUR MAP

Source: Sanborn Maps, Ca. 1930
 Tour Route →

Thomas January Factory



Bourbon Street looking west.

NORTH SIDE OF LEXINGTON INVENTORY OF SELECTED BUILDINGS

The following inventory provides historical and architectural information for individual properties within the Northside Historic District, with locations keyed to the tour map. This inventory and associated narrative section refer for convenience to Broadway as a north-south street and Third as an east-west street. **Four buildings will be open for interior inspection during the tour: 426, 446, and 448 Jefferson Street, and 447 Smith Street.**

1 Thomas January Hemp Factory complex, 322 West Third Street
1790-1817

This brick building, and possibly the log building next door (318 Third), aided January's hemp processing business. January acquired the log building in 1790; the brick building was erected sometime before 1817, when January sold both buildings. The log building was owned by carpenters over much of the rest of the 19th century. This portion of the block, bounded by Third, Broadway, Mill, and New Streets, was an active hemp factory as late as 1900.

2 Properties on Third Street between Broadway and Jefferson
1870-1930

Development of this portion of Third Street was an incremental process. Prior to the Civil War, the wide and deep lots served hemp processing and other manufacturing establishments. Owners began subdividing those properties after 1870 for sale as residential lots. Variations in lot size, setback, material, and styles all signal development over an extended time. Houses filled in lots until just prior to the Great Depression.

3 Houses on the West side of Miller
1895-1905

Miller Street, shown on the 1855 map of Lexington, is one of North Side's earliest alley-like streets. Known as Scott's Alley until at least 1900, it terminated at the site of the prominent Scott family hemp factory. On Miller were some of Lexington's most distinctive vernacular buildings. Extant buildings include a group of one-and-one-half story duplexes. These buildings do not appear on the Sanborn maps until the 1907 series.

4 Houses on the West side of Ross Avenue
ca. 1910

This series of diminutive T-plan houses faces west and exhibits some slight variation in plan, surface treatment, and roof treatment. Original designs called for wood shingles in the gables and light porches with turned members. Several of the houses retain these features. Original tenants included a mixture of blue-and white-collar workers such as

carpenters, laborers, an optician, and two pastors. Despite later alterations, much of the feeling of these historic buildings remains.

5 Smithtown: Bourbon and Smith Streets between 3rd and 4th Streets
1877-1885

On Smith Street and Bourbon Avenue is an impressive collection of extant T-plan and shotgun type houses that sheltered members of Smithtown, a settlement of African-Americans, shortly after the Civil War. Houses are of frame construction and originally had clapboard exteriors. Smith Street and Bourbon Avenue run no more than two blocks north-south and are connected by Willy Street at the north end of Bourbon.

Smithtown contains several indications of viability as a self-sustaining community. Near the corner of 4th and Smith are a corner grocery, a tavern, and St. Peter Claver Roman Catholic Church. Also, in the first decade of this century, documents refer to a Bethesda Normal and Industrial College located on the west side of Smith nearly opposite of Willy Street. The diversity of house types, lot sizes, and setbacks argue against a view that all of Smithtown was developed by outside speculators. **Mrs. Nellie Vinegar's House at 447 Smith Street will be open for interior inspection.**

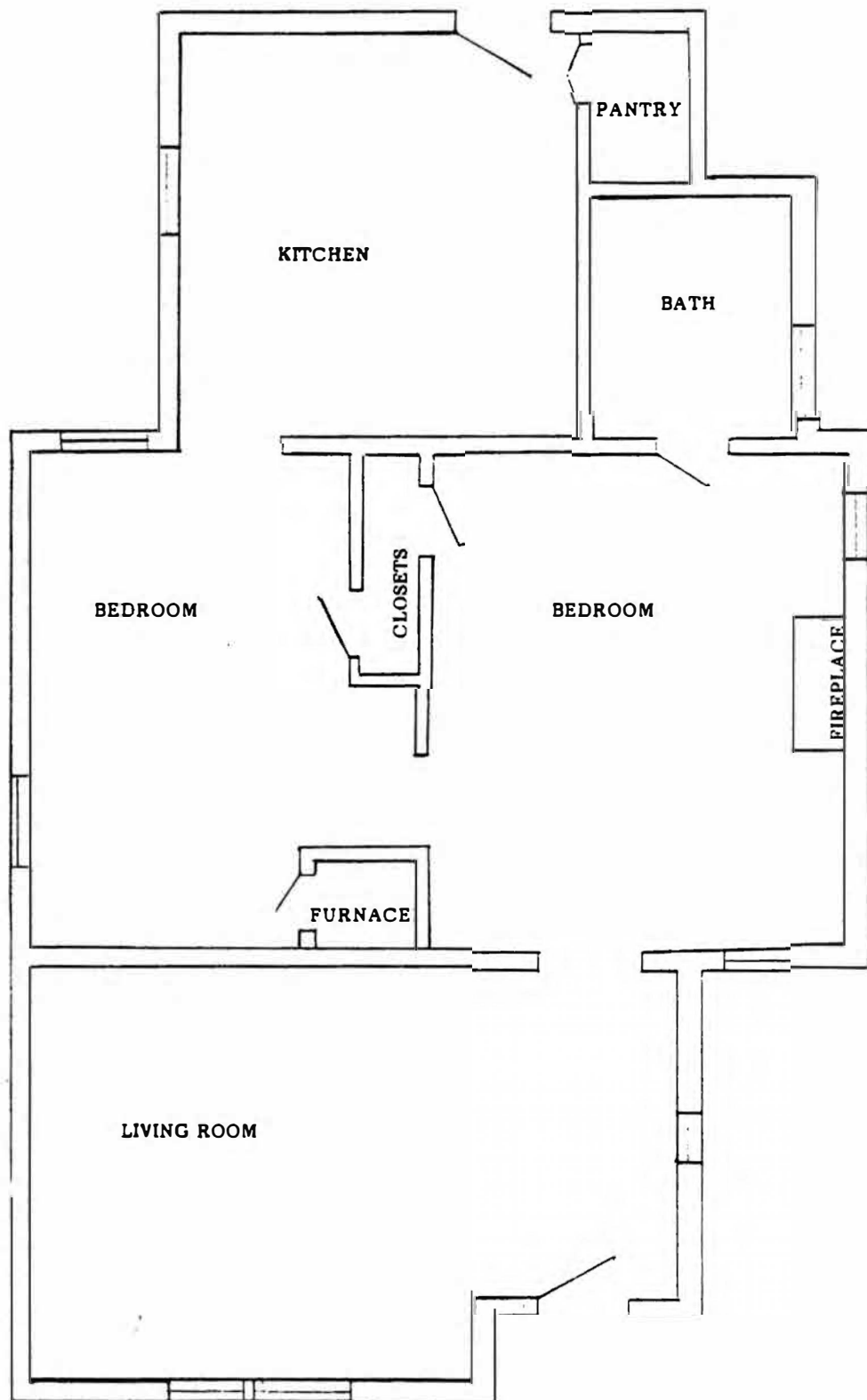
6 400 Block of Jefferson
1895-1910

This block was dominated by African-American ownership, probably functioning as a westward extension of Smithtown at the turn of the century. The majority of houses are T-plan or shotgun types with wood frame structural systems covered by clapboards. **Houses at 426, 446, and 448 Jefferson will be open for interior inspection.**

7 300 Block of Jefferson, including the Fritz House at 356 Jefferson
1895-1910

Until 1900, the Scott Company Hemp factory dominated the east side of Jefferson north of its intersection with Third. Even before the Scott Company vacated the site, several houses were being built north of the facility, facing west onto Jefferson. By 1907, nearly all of these simple frame houses were standing. The brick store and community hall were built around the time of the First World War. **Plan of Fritz House.**

**Plan of Fritz House: 356 Jefferson Street
(Not to Scale)**



NEW ZION

RURAL BLACK HAMLETS IN THE POST-BELLUM PERIOD

Emancipation forced major changes in demographic patterns throughout the south. Blacks who had worked as slaves on rural properties, now free to seek work elsewhere, chose from a variety of new living and labor arrangements. While some migrated northward to urban areas with industrial bases, others moved to local regional centers or county seat towns. This trend is reflected in central Kentucky as many of the Inner Bluegrass counties lost large portions of their Black populations in the decade between 1860 and 1870. Scott County, for example, in which New Zion is located, lost more than 2,000 persons, most of whom probably moved to the region's urban centers. The Black population of Fayette County (Lexington) gained 1,843 individuals during this period and Franklin County (Frankfort) gained 829.

Throughout the rural South where the agricultural economy depended upon a large black labor force, post-bellum landowners faced the predicament of how to retain their former slaves as wage laborers. While many freedmen who chose to remain in their counties of residence after 1870 initially continued to live in the same dwellings that they had occupied as slaves, this arrangement was temporary. Enticing freedmen to remain in rural areas and continue in agricultural labor often involved arranging new accommodations for the work force. In the deep South, plantation owners responded by subdividing their immense cotton fields into forty-acre tenant or sharecropper farms and constructing simple frame dwellings dispersed across the acreage. In central Kentucky, however, where the agriculture was more diversified and a large portion of the landscape was devoted to large pastures necessary for grazing stock, a different pattern developed. Here former slave holders more commonly chose to set aside ten to twenty acres at the edges of their landholdings for donation or sale to free Blacks to retain as small farms, subdivide into even smaller farms, or to lay off into small lots for a "town."

This process frequently resulted in small, segregated rural communities known as hamlets to which most of the Bluegrass' rural Blacks relocated between 1870 and 1880. About thirty such hamlets survive in the six Inner Bluegrass counties. Many more once existed. A large number were abandoned around the turn of the century when many Blacks left agricultural labor for jobs in commerce, service, and industry. During the post-bellum period the inhabitants of hamlets usually worked on the farms adjoining their communities, laboring as domestics or as farm hands who cared for stock, working in the labor intensive tobacco fields, or harvesting and breaking hemp during the fall and winter seasons. For example, New Zion's residents were employed on the Graves, Garth, and Nutter farms nearby in Scott County, as well as on the Walnut Hall farm located a short distance to the south in Fayette County.

Although hamlet street and property morphology is eclectic, three general community plans can be identified. In the most common layout, properties front a county road, each has its own access, and houses have various setbacks. A second type centers on a single access drive that extends back from the road at a right angle. Lots are

arranged along this drive and houses face it. The third least common type, of which New Zion is an example, is based on a circular or horseshoe-shaped drive. Here lots and houses face the drive and the hamlet has effectively two entrances.

Lot size in these hamlets was relatively small, ranging between 1/4 and one acre, yet each property typically contained a large garden and supported a few chickens. Inhabitants with the largest lots often kept a milk cow or raised a calf for veal and tended a small tobacco patch. Houses often had a catchment-barrel cistern and/or well; in other cases residents drew water from a community well. The smallest hamlets contained only half a dozen houses and were essentially the same as the quarters arrangements of the larger ante-bellum farms; the largest had twenty or more dwellings and were independent communities with a church, graveyard, a small store, and sometimes a lodge. Many of the original dwellings in these communities represent the popular housing forms of the period. The T-plan (L-shaped) cottage is the form occurring most frequently, while story or story-and-a-half versions of various double-cell plans are also apparent. The building density presently observable in central Kentucky's rural hamlets is deceiving, since the less viable communities have suffered building loss while lots in the more prosperous communities like New Zion, have been subdivided to accommodate new dwellings.

New Zion is a large hamlet of approximately forty buildings, twenty-five of which are historic. While New Zion, earlier named Briar Hill, hosts many of the characteristics common to Bluegrass black hamlets, its large size, continued viability and U-shaped lane are atypical. The community is located on the edge of the former property of hemp producer Harvey C. Graves on a narrow plot of land between North Elkhorn Creek and the Newtown Pike. Historically, this land was probably of limited agricultural utility. Grave's dwelling is visible from the community, lying to the west and on the other side of Newtown Pike.

New Zion's legal origins date to November 23, 1872 when Graves sold 23 acres from his 440-acre farm to former slaves Calvin Hamilton and Primus Keene. Hamilton and Keenes' pre-emancipation owners have yet to be determined. The ages of their family members do not correspond with Graves' census slave schedules of 1850 and 1860. Hamilton, who resided in the vicinity of New Zion in 1870, bought the southern 16 acres for \$1,354.68. Keene, who originally lived near the crossroads village of Newtown located three miles to the north, bought seven acres for \$827. Since these sums reflect the contemporary value of the land, Hamilton and Keene, unlike many former slaves who founded hamlets, did not purchase the land at a reduced rate. Site #4 was the approximate location of Keene's home. In 1875 he deeded a lot for the New Zion Church (#16) as well as the northern line of dwelling lots. Calvin Hamilton's home, barn, and comcrib have survived (#29). His family members built homes along the New Town Pike.

Many of New Zion's surviving historic dwellings are representative of popular housing forms of the period. There are thirteen one-story T-plan houses (referred to as "L-houses" by Winston Figgs, a long time resident), three one-story double-cell plans, two two-story hall-parlor plans (one of which is brick), two bungalows, one one-room block with rear ell, and one shotgun.

Ann Bolton Bevins
Karl Raitz

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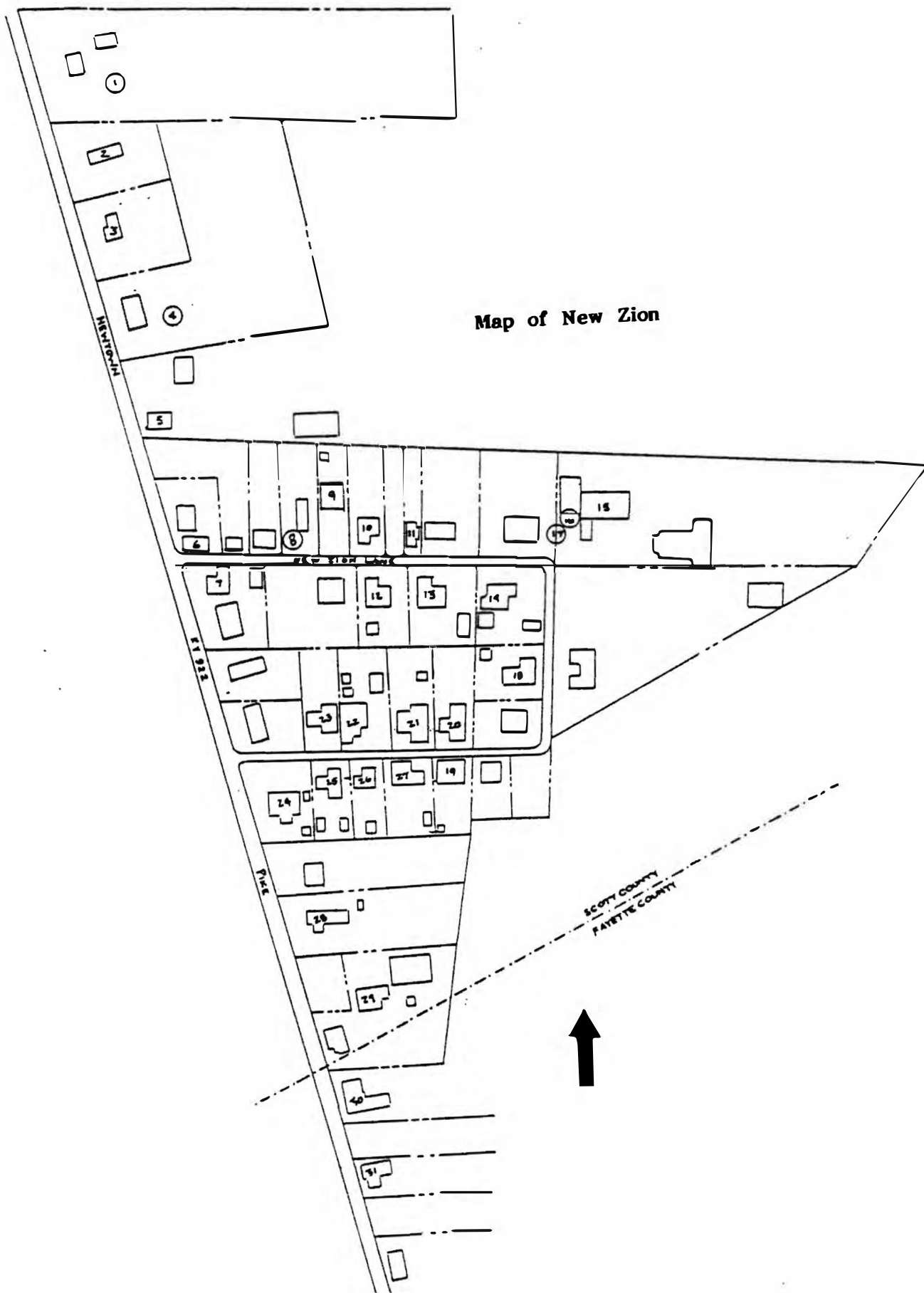
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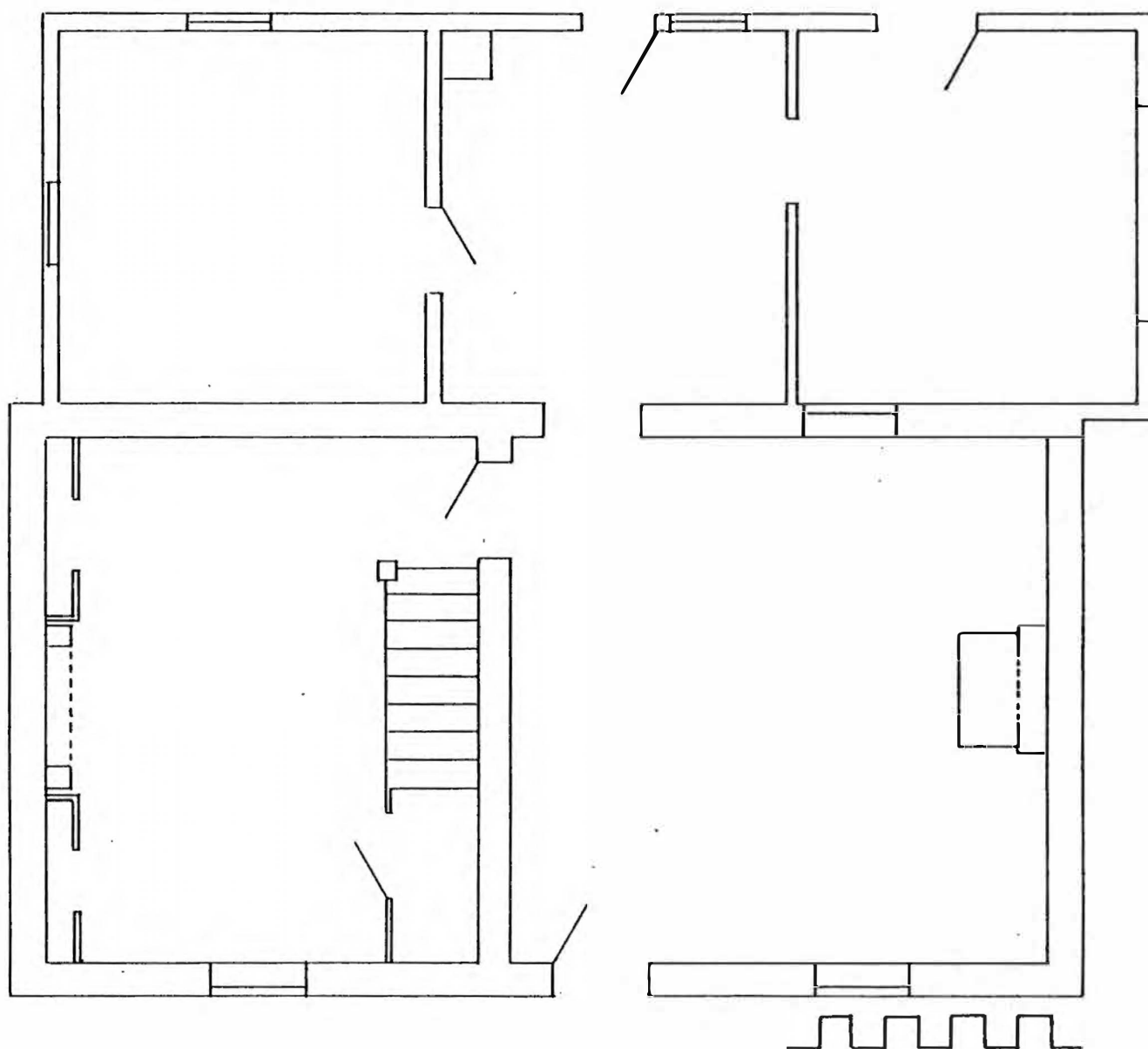
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NEW ZION

INVENTORY OF BUILDINGS AND SITES

- 1 Former site of the 4th New Zion School**
1928
Abandoned in 1957 following desegregation.
- 2 Zebeda Bolder House (SC-606)**
c. 1918
New Zion's only surviving shotgun home. Box construction and "mud posts" (term applied to wood pier foundations by many Kentuckians).
- 3 Sidney-Davis-Ross House (SC-605)**
c. 1910
Sidney was a farmer.
- 4 Former site of the home of Primus Keene**
One of New Zion's founders.
- 5 Willie Weaver Smith Farm (SC-604)**
c. 1930
Smith was a New Zion grocer. The barn was built in 1943 by Willard Conner, a white farmer who purchased Smith's 27-acre farm.
- 6 Former site of Willie Weaver Smith's Store (SC-603)**
c. 1920; demolished in 1989
Smith built his gable-oriented, concrete-block store on the stone foundation of an earlier, c. 1872, commercial establishment.
- 7 Fred "Buddy" Smith House/Store (Sc-587)**
c. 1920
This a rare example of a residential-commercial combination. Entrance to the store was located in the shed bay.
- 8 Former site of the New Zion Community Well**
- 9 Smith-Sidney House (SC-586)**
c. 1940
Frame Bungalow.
- 10 Margaret Figgs House (SC-585)**
c. 1893
This compact T-plan home was built on the foundation of an earlier structure.
- 11 Sidney-Holman House (SC-584)**
c. 1900





CALVIN HAMILTON HOUSE: First Floor Plan
(#29 New Zion)

- 12 **Johnson-Figgs House (SC-588)**
c. 1920
Built by Charles "Tobe" Johnson; was later purchased by Luther Figgs, long-time employee of Castleton horse farm.
- 13 **Willis White House (SC-589)**
c. 1930
A smokehouse is located in the yard of this intact T-plan home.
- 14 **Baty-Beach House (SC-590)**
c. 1887/1920
Unusual form built in two stages.
- 15 **New Zion Methodist Church (SC-583)**
1924
The church will be open and community residents will be present to answer questions. Built after the third church burned. The first church, located in Fayette County, burned in 1874. Site plan key #16 shows approximate location of second church. Cemetery, and original pressed-metal ceiling survive.
- 16 **Former Site of Second Church and School**
- 17 **Former Site of the New Zion Lodge**
- 18 **Tom, Sophia Morton House (Site #SC-591)**
1899
This intact two-cell home is one of the communities oldest surviving resources.
- 19 **William Roberts House (Site #SC-592)**
c. 1894
One of two New Zion two-story, hall-parlor plan homes. Roberts was a fence builder.
- 20 **Ananias Sidney House (SC-600)**
c. 1900
- 21 **Robert Sidney House (SC-599)**
c. 1900
- 22 **Abraham Madison House (SC-598)**
c. 1938
This unusual home was built for Madison, a local teacher. Surviving outbuildings include a smokehouse and privy.
- 23 **Charles Sidney House (SC-597)**
c. 1893
- 24 **Benjamin Hamilton House/New Zion School (SC-596)**
Benjamin Hamilton was son of Calvin Hamilton, one of New Zion's founders. Served as a community school from 1918-28. A smokehouse and coal house survive.

- 25 Talbert House (SC-595)**
c. 1900
- 26 Talbert House (SC-594)**
c. 1900
- 27 Lighter-Sidney House (SC-593)**
c. 1900
- 28 Thomas Clark House (SC-601)**
c. 1890
- 29 Calvin Hamilton House (SC-602)**
1872

The home of New Zion founder, Calvin Hamilton, is one of the few brick houses in Scott County built and owned by blacks. Two-story, hall-parlor plan with interior chimneys, poplar floors and mantels constructed from various size boards. The second floor window was enclosed when the single room was partitioned. The Hamilton family owned the home until 1926. Chester A. White purchased the farm in 1935 and built the porch and ell soon after. He constructed the barn from materials salvaged from a Georgetown barn fire. The corncrib was constructed by Hamilton. **Plan and interior photo.**

- 30 Maggie Poyntz House**
Narrow three bay home.
- 31 Anthony Figgs House**
Frame T-plan.



Calvin Hamilton House #29

THE MCAFEE COMPLEX

ANTEBELLUM GERMANIC TIMBER FRAMING IN MERCER COUNTY

Because Fort Harrod (Harrodstown), one of the largest and most important fortifications in central Kentucky, was established in 1774 at the future site of Harrodsburg, Mercer County's seat, the county's role in the Bluegrass' settlement is viewed as an important one. While both the antebellum building stock and patterns of development in the county are generally similar to those elsewhere in the region, Mercer's early 19th century architecture differs from that in the majority of the Bluegrass in one important respect: Mercer is the only place in the region with buildings exhibiting a recognizable ethnic tradition other than Anglo-American.

At the same time that James and Samuel Harrod and their party of hopeful settlers from Pennsylvania were establishing the town that was to become Harrodsburg, five McAfee brothers left Virginia and settled approximately five miles to their north. Other Scotch-Irish families, allied to the McAfees in Virginia, made the move to Mercer County. In addition to the family, ethnic and geographical ties, there were religious ones as well; all were members of the Presbyterian faith. These ties were maintained throughout much of the 19th century, as the Virginia families continued to inter-marry and to found new Presbyterian churches.

Another related example of this kind of mass migration of closely-allied families is that of a group of Pennsylvania members of the Dutch Reformed Church, who arrived in Mercer County shortly after the McAfee family. Desiring to settle together somewhere in the Bluegrass, they had purchased land in Madison County only to be forced out by hostile Indians. They sought refuge at the Mercer fortifications, with some of the group going to Harrod's fort and others to McAfee station. Like others in the area, this group eventually moved out of the fortifications to establish farms in the surrounding countryside where they constructed dwellings and other buildings with the characteristic anchor-bent frame frequently associated with the Dutch.

The Dutch Reformed Church had more in common with the Presbyterian faith than it did with any of the other religious groups represented in the area. This fact helps to explain the subsequent association of the two groups. In 1800 the Dutch built a mud-nogged timber-framed meeting house. With the loss of their minister in 1816 they asked Thomas Clelland, minister of the New Providence Presbyterian Church, to preach at the Old Mud Meeting House every fourth Sunday. Clelland recorded in his autobiography that "the church became extinct as a separate organization and was amalgamated with others, principally with the Presbyterians, in their vicinity." There are eight McAfee names on tombstones placed in the Old Mud Meeting House cemetery. There are numerous Dutch names on the New Providence Church roll, including several known to be carpenters or associated with the building trade, such as Cornelius Vanarsdall, Peter Vanarsdall, and Isaac Smock. Many of the Dutch and Presbyterians eventually inter-married.

These events were important in the forging of new alliances between the Dutch and other members of the surrounding community and they help to explain why many of the Presbyterians, such as the minister Thomas Clelland, chose to build and live in homes whose timber-framing system was identical to those built by some of their Dutch neighbors.

In his memoirs, Robert McAfee, recorded this reference to the 1816 rebuilding of the New Providence Presbyterian Church: "...whether to be built of brick or if insufficient funds then of frame with mud walls, weatherboard, painted, etc." While the Presbyterians chose brick for their new church, Robert's cousin, John McAfee, who was enlarging his home at precisely the same time, chose timber-framing. The dwelling that resulted is symbolic of the associations that had developed between the Presbyterians and the Dutch: it combines an original log pen with a timber-framed mud-nogged pen to create a double cell plan.

The McAfee complex contains two houses and barns along with several associated outbuildings. The earlier house and barn were constructed by John Armstrong McAfee, the son of Samuel McAfee, one of the original McAfees who came to Mercer County from Virginia in 1796. The later house and barn were built by John's son, James Jackson McAfee, following the Civil War.

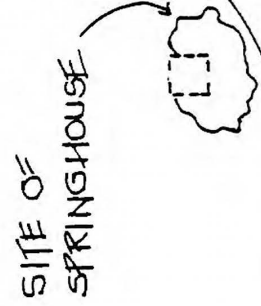
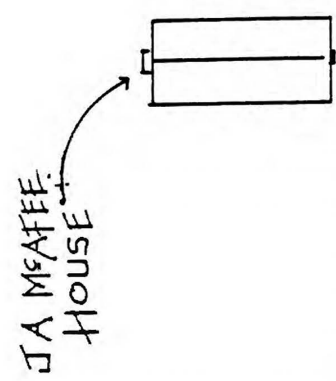
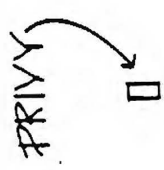
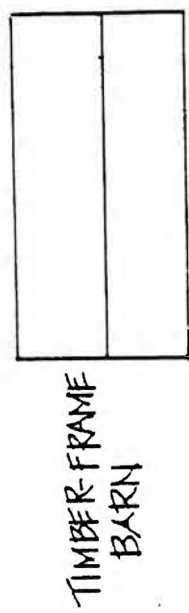
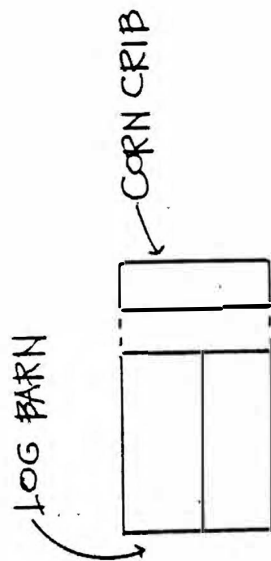
The John Armstrong McAfee House

The John Armstrong McAfee House is a one and one-half story double-pen. The west pen is constructed of hewn logs while the pen on the east is timber-framed and filled with mud and riven staves. There is interior access between the two pens. An exterior brick chimney still stands on the east pen. The chimney and fireplace on the west pen have been removed and replaced by a stove chimney. An early 19th century mantel remains in the east pen and a six-panel door is located in the doorway between the two. Corner stairs in each pen lead to the second floor.

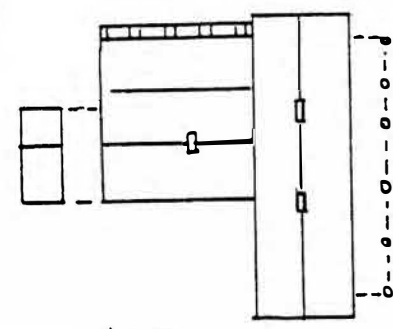
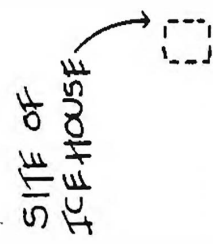
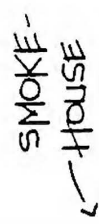
In 1796, when John turned twenty-one, his father either gave or sold him a portion of the homestead. Sometime between then and when he married Margaret McKamey, in 1799, he constructed a one and one-half story horizontal log single-pen home. The log home measured 18'-4" x 16'-8" and had a chamber loft. John and Margaret had five children. Margaret died in 1813, and in 1816 John married Dicey Caldwell Curry, who had a child by a previous marriage. The dimension of the log dwelling must have appeared inadequate to accommodate the new family for it was during this period that the decision was made to expand the home by building a one and one-half story, 17'-4" x 17'-2", timber-framed addition. The entire structure was also weatherboarded at this time, thereby creating the impression of symmetry.

John and Dicey had five additional children, bringing the total number of family members living in the double-pen home to twelve. The following is a partial inventory of the personal estate of John, established at the time of his death in 1833:

Cupboard furniture \$20, dining table \$2, one wooden clock \$20, beurow and bookcase \$15, sugar desk \$5, corner cupboard \$6, two brass candlesticks and one pair snuffers 50 cts, one large waiter \$1, one slate 6 1/4 cts, one dozen Winsor chairs \$8, five frame chairs 62 1/2 cts, five hand toul 62 1/2 cts, six tablecloths \$9, Scott's family Bible in three volume \$5, Scott's theological



APPROX. SITE PLAN
OF
MCAFEE COMPLEX
NOT TO SCALE



OLD HARRISBURG-FRANKFORT ROAD

works in five volumes \$5, Janeway's letters 50 cts, Rice memoirs 50 cts, small Bible 37 1/2 cts, one ditto 37 1/2 cts, William's sermons 37 1/2 cts, memoirs of Whitefield 50 cts, Edmondson's theological revival 25 cts, Constitution of the United States 50 cts, a lot of old books 50 cts, two Madison tables \$10, looking glass \$2, bed and furniture \$15, one ditto small \$5, one large chest \$2, beurow \$1, looking glass frame 12 1/2 cts, bed and furniture \$8, one ditto \$18, small table and toilet \$1.25, clothes press \$2, six pillow slips and fringe of sets five sheets and two quilts \$2, counterpoint \$1.50, toilet 12 1/2 cts, chest \$1.25, bedstead and cord 37 1/2 cts, bed and furniture \$15, bed quilt 5 cts, rat traps 25 cts, wolf trap 25 cts, bedstead 25 cts.

Log Barn

John built the 20' x 24' horizontal log barn at about the same time that he constructed his log single-pen home. It is the only barn shown on the land division plat drawn up in 1833. It appears, therefore, that it accommodated the needs of all the livestock listed in John's inventoried estate: 58 sheep, 40 hogs and pigs, seven horses, 11 calves, four steers, one bull and nine cows. The loft portion was presumably used for perishable crop storage. At John's death, the latter consisted of 80 3/4's bushels of wheat plus two large hogsheds, a lot of rye in the straw, a lot of hay, as well as 1200 bundles of oats and two stacks of hay. No corn was mentioned but there was a reference to a "cornfield adjoining the woodland pasture, another adjoining the orchard, another the same adjoining the house." There are also references in the inventory to various tools and implements necessary for raising such crops.

John had, by this time, expanded his farm from the initial 100 acres, which he acquired from his father in 1796, to 242 acres (two-thirds of the contemporary Bluegrass farms were 100 acres or less) and had acquired four slaves.

The James Jackson McAfee House

James Jackson McAfee, the great-grandfather of present owner Hudson McAfee Nicholas, was the son of John McAfee. He constructed the two story, central passage, T-plan, common bond brick residence in 1866. His new home reflected the affluence which he enjoyed during the period immediately following the Civil War and during his third marriage, to wealthy heiress Minerva Nicholas Harris.

Timber-Frame Barn

The 20' x 50' timber-frame barn with plate height of 17'-4" is contemporaneous with the James McAfee House. The barn was constructed for forage crop storage but was converted to a tobacco barn in the later part of the nineteenth century when burley tobacco became a mainstay of the Bluegrass farm economy. Section.

Other Outbuildings

A springhouse is located west and a privy southeast of the double pen house. A corn crib is located on the south end of the log barn and is separated from it by a drive-

through. While constructed in the 20th century, the crib appears to be built on the site of an earlier appendage. The brick smokehouse on the rear of the T-plan house was originally detached. A stone icehouse was located north of the T-plan dwelling.

Howard Gregory

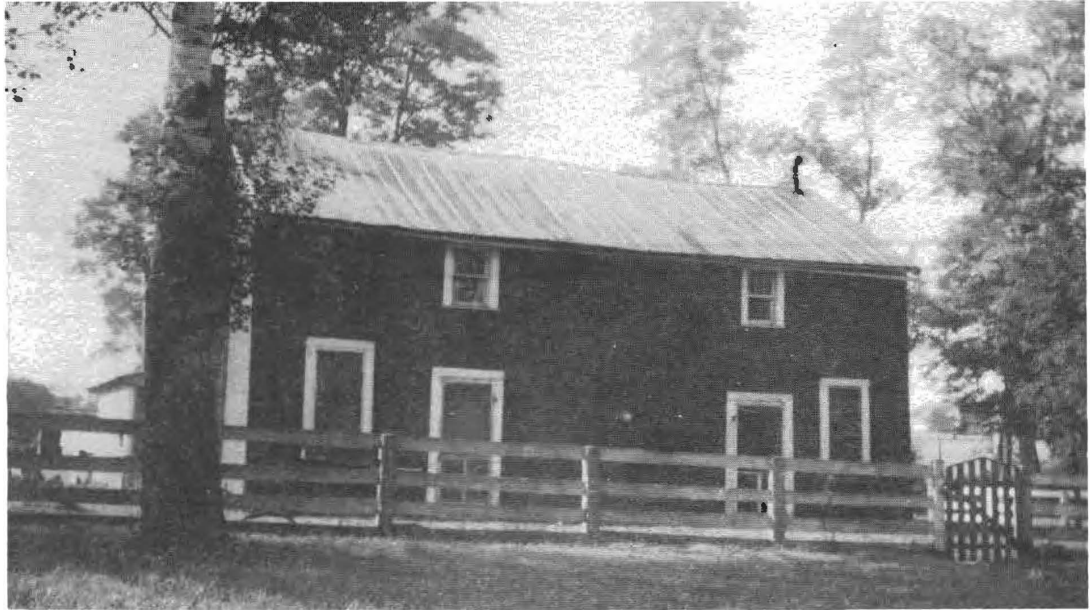
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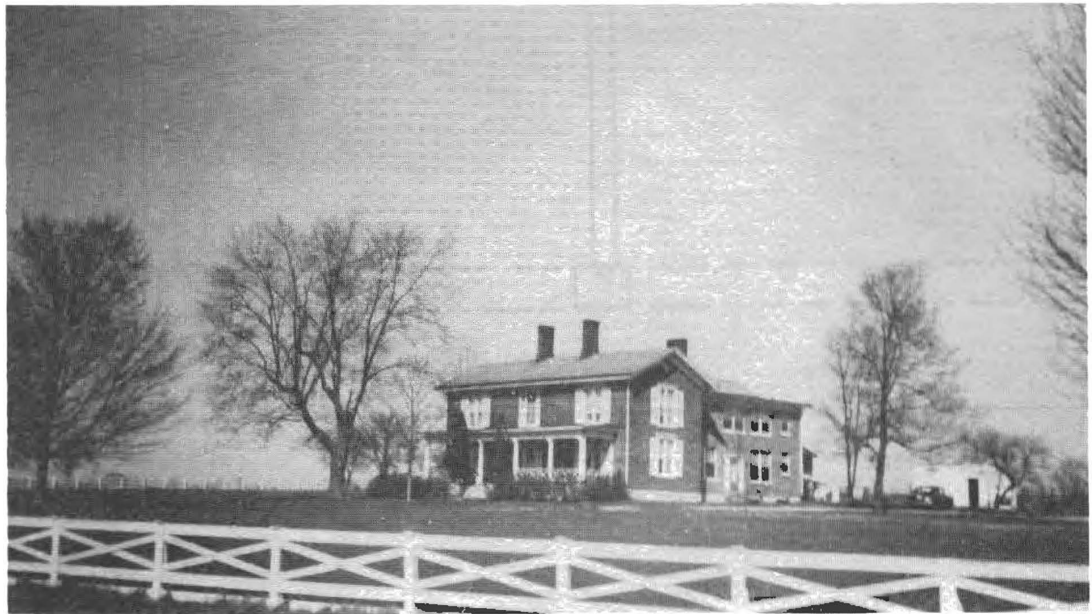
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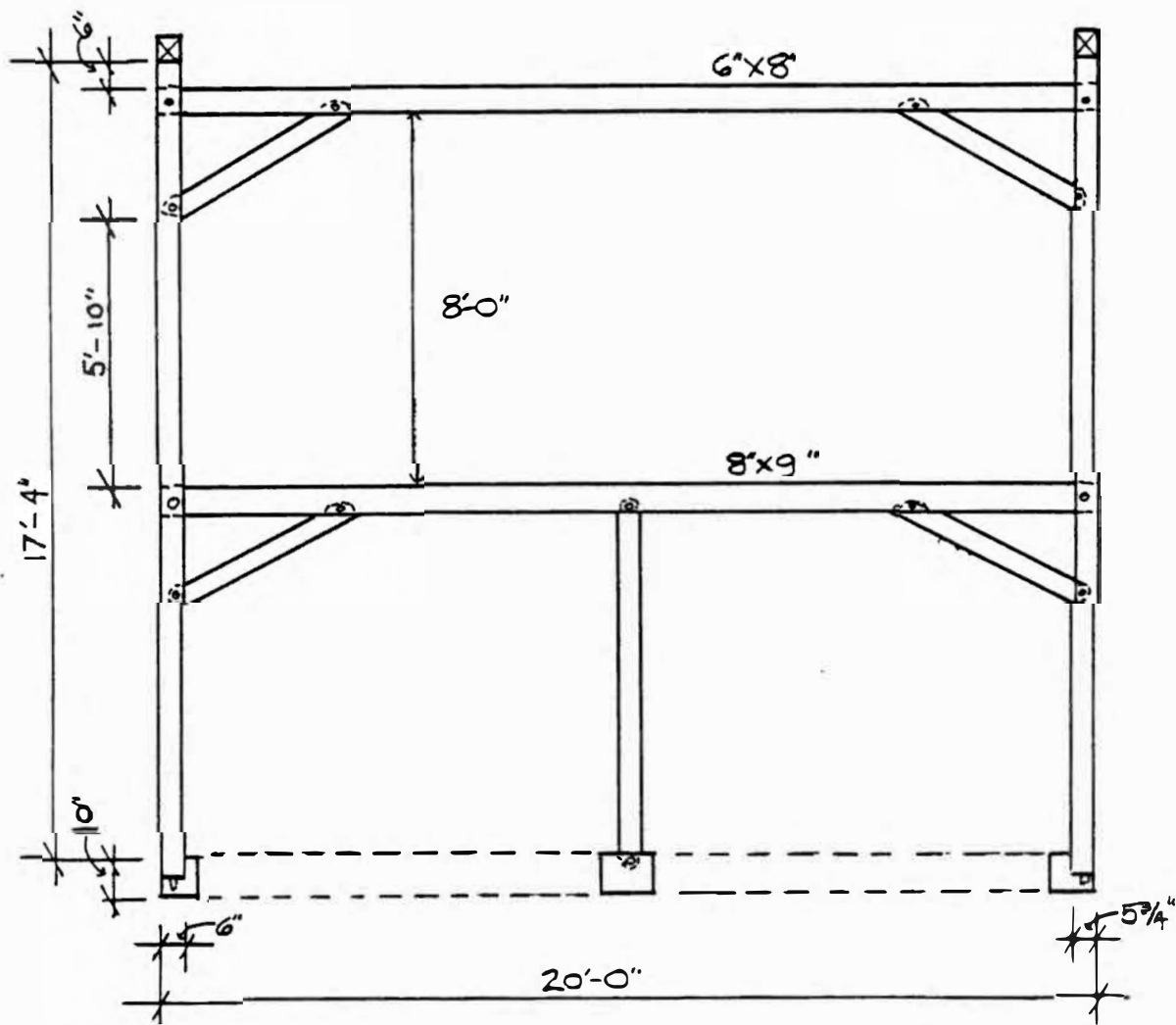
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John A. McAfee House



James J. McAfee House



McAFEE BARN
TYPICAL BENT
HARRODSBURG, KY

KENTUCKY
HERITAGE
COUNCIL

HOWARD GREGORY
MARCH 19, 1990
SCALE: 1/4" = 1'

THE HAMILTON FARM (PARKER'S LANDING)

THE OUTER BLUEGRASS REGION AND POST-BELLUM AGRICULTURE

The geologic and physiographic variations within Kentucky's Bluegrass Region create sub-regions that can be defined in terms of agricultural economy and cultural landscape patterns as well as geology and physiography. The Inner Bluegrass, situated on the oldest limestones uplifted upon the Cincinnati dome, is surrounded by a band of extremely dissected terrain over shale strata which produces thin clay soils. This sub-region is known as the Eden Shale belt. The Outer Bluegrass is a sub-region surrounding the Eden Shale belt and its soils are much more fertile than those derived from Eden Shale, but contain a lower proportion of the rich Maury-McAfee association than the Inner Bluegrass. Less dissected than Eden Shale topography, Outer Bluegrass terrain is less consistently gentle than the Inner Bluegrass rolling hills.

Consequently, the patterns of settlement and agriculture in the Outer Bluegrass are slightly different than those of the inner portion of the region. The Inner Bluegrass filled up with settlers very rapidly, and those arriving somewhat later (in the 1780s) after the most fertile lands had been claimed, took acreage in the Outer Bluegrass. In 1790, for example, while the 16 Inner Bluegrass counties held nearly 66% of Kentucky's population, the much larger outer portion had only about 28%. Not only were the soils and topography of the Outer Bluegrass unable to support as dense a population as the region's center, but they also accommodated an agriculture that, although based upon the same diverse array of crops and livestock as the Inner Bluegrass, was somewhat less profitable. By 1850, for example, Bourbon County boasted over 99% improved acreage, while only 55% of the land in Washington County was under cultivation.

In addition, Outer Bluegrass farms tended to be smaller. In 1860, only 21% of Inner Bluegrass farms were under 50 acres in size, while the Outer Bluegrass held nearly 31% of these small farms. At the same time, 22% of Inner Bluegrass farms occupied between 50 and 100 acres; 27% of those in the Outer Bluegrass were similarly sized. Profitable "middling" farms between 100 and 500 acres in size comprised over 51% of Inner Bluegrass farms, while only 40% of those in the Outer Bluegrass were of this size. Further, the Outer Bluegrass did not develop the large "gentleman" farms that were a significant feature of the Inner Bluegrass landscape.

As might be expected, inhabitants of the Outer Bluegrass owned fewer slaves than did their Inner Bluegrass contemporaries. By the mid-19th century, slaves comprised almost half of the total population in the Inner Bluegrass counties which contained the richest soil and the largest farms (Bourbon, Fayette and Woodford). The remaining counties in the sub-region had a white:slave ratio of about 3:1. This proportion was rarely

higher than 4:1 in the Outer Bluegrass. For example, although slaves made up 48.8% of Bourbon County's 1850 population, this group comprised only 25% of Washington County's population in the same year.

The Civil War affected both sub-regions equally. During this time, most Kentuckians stood against secession. Approximately 90,000 citizens enlisted in the Union army, while only 35,000 supported the Confederacy. By the end of the war, however, the state's reluctance to secede had been replaced by a more pro-southern view which emphasized state's rights. This stance increasingly came to be Kentucky's official position as Confederate sympathizers were pardoned and regained political power. This element determined that the Bluegrass would turn away from industrialization and retain the agricultural economy that had proved highly profitable during the antebellum period. In 1870, central Kentucky contained only 18% of the state's industries. This percentage decreased to 11% by the turn of the 20th century.

While the Bluegrass maintained its economic base in agriculture, this agriculture was not unchanged. Regionally grown hemp had provided cordage and bagging to southern cotton plantations, but the effects of the war on this plantation system, together with competition from cheaper and more durable fibers, caused a drop in the demand for hemp products. As settlement moved westward, the inhabitants of the plains states found their flat grasslands ideal for large herds of feeder cattle and cereal crops. Competition in these agricultural arenas likewise affected the Bluegrass economy, although the region retained its reputation for blooded stock and the thoroughbred industry would soon emerge as a characteristic and profitable endeavor (see Bluegrass Heights). Shortly after the war, however, a new tobacco hybrid was developed that proved to be well-suited to the Bluegrass' limestone soils. As the region's agricultural economy shifted its emphasis from cattle to horses, it also placed land and energy in white burley tobacco that had once been in hemp.

Prior to the discovery of the hybrid strain, the tobacco industry was dominated by a dark or yellow tobacco which, while grown in western Kentucky, was not particularly important to Bluegrass agriculture. By 1877, however, central Kentucky's burley had taken over the market and commanded double and triple the prices of other species. Since the crop was highly profitable, tobacco became the primary cash crop for the majority of the region's agriculturalists. Tobacco cultivation altered the Bluegrass landscape more extensively than any previous agricultural practice, as farmers took down old fences and replaced them with barbed wire, cleared woodland pastures of trees, planted extensive acreages in burley, and built new barns to accommodate the crop. Both a general reduction in farm size from the relatively large antebellum tracts and an increase in the total number of farms accompanied agriculture's conversion to burley, since the fertile Bluegrass soils easily produced enough highly profitable tobacco to render the small farm economically viable.

While dark tobacco had been heat cured, burley was cured by air. This required that barns in which the crop was stored after harvesting allow sufficient air circulation to dry the crop in Kentucky's humid late summer months. The region's first tobacco barns were log cribs and frame grain barns adapted to the crop by inserting poles in the interstices of log barns or removing lofts from frame barns and laying poles across the ceiling joists. Several of these converted antebellum barns survive in the Eden shale portion of Scott County.

Barns designed especially for housing tobacco appeared by c. 1880. Constructed of timber frame, these tobacco barns were structurally similar to contemporary stock barns, but lacked lofts and interior divisions for stalls and grain storage. Tobacco barns were, however, loosely rather than tightly sheathed, and had hinged vents along the sides to provide additional air circulation. Late 19th-century tobacco barns vary widely in detail as burley growing farmers experimented with different nuances of barn design. Initially, these "rack barns" had tiers (the poles from which sticks of tobacco were hung to dry) running parallel to the roof's ridgeline. Some farmers reduced the number of farm buildings necessary for their operations by building barns which combined space for hanging tobacco above the eaves with stalls for stock below. Such tobacco/stock barns are present at the John Andrew Miller house and Bluegrass Heights farm.

After 1920, however, tobacco barns became more standardized as a result of USDA publications on tobacco cultivation and barn design. By the 1930s most of central Kentucky's tobacco barns were between 25 and 48 feet wide, with side walls 16 to 24 feet in height, and had 4 to 6 tiers spaced between 4 and 5 feet apart. The barn could be as long as the farmer desired, its length depending upon both how much tobacco the farmer raised and the number of barns he could afford to construct. Drives were typically between 12 and 16 feet in width, since wider barns required more structural ties and braces. Bents were likewise spaced at 12 to 16 foot intervals. Early 20th-century tobacco barns typically possess one hinged vertical vent per bent, and usually also have some form of vent at the roof's ridge. While tobacco barns are sometimes located amidst a farm's other agricultural buildings, they are most often placed in a field where tobacco is grown or at the junction of several such fields. Barns on high ground receive the best flow of air, as do those with their long sides oriented east-west toward prevailing winds.

Stock barns simultaneously developed along increasingly specialized lines. During the 1860s and '70s, many agriculturalists constructed barns especially to house draft and carriage animals, as well as their most valuable breeders. Such barns are generally timber-framed, with stalls and grain bins arranged along a central drive entered from the building's gable end. Most also possess lofts for hay storage. Most farmers sited stock barns immediately outside of the house yard.

Barns intended for particular livestock enterprises developed in the late 19th century shortly after the more general stock barn described above appeared on the Bluegrass landscape. At the same time that farms devoted primarily to thoroughbred horses were established in the Inner Bluegrass, the Outer Bluegrass turned to dairying, so that while Inner Bluegrass farm owners built horse barns, those in the Outer Bluegrass built dairy barns. Outer Bluegrass dairy farms tended to locate in the northern and eastern portions of the sub-region which were in close proximity to the large Louisville and Cincinnati markets. Unlike the Inner Bluegrass' horse farms, whose operations depended heavily on profits derived from breeding, selling, and racing horses, the majority of dairy farms maintained diversified operations. While generally similar to other stock barns, Outer Bluegrass dairy barns, like those throughout the country, usually had narrower stalls, or more appropriately stantions, to which cattle were tied during milking. By the early 20th century many also possessed concrete floors so that their interiors could be more easily sanitized. For reasons presently unknown, Bluegrass dairy barns are more frequently banked than barns sheltering other kinds of stock.

Also built during the post-bellum period and associated with this variety of barns is a diverse array of small agricultural buildings with ancillary functions. These include stripping rooms and corn cribs. Stripping rooms are small buildings or sheds attached or adjacent to tobacco barns in which the leaf is stripped from its stalk after curing and separated into classes before transporting it to market. While many stripping rooms are frame, more recent examples are often concrete block.

Although the upland South's ubiquitous drive-in log comcrib was infrequently used in the Bluegrass, the region's traditional version was built of log. Raised from the ground on stone piers, such cribs are usually between 6 and 12 feet in width and 12 to 18 in length. More recent examples are built of a light, sparse frame to which wooden slats are attached in various patterns. These 20th-century cribs usually rest upon wooden ("mud post"), tile, or concrete pier foundations. The most elaborate cribs possess gable roofs that often overhang the end on which the interior is accessed, while simpler buildings have shed roofs. The USDA, through the University's County Extension Program, also influenced comcrib design, as several of the region's farms contain the perforated metal cribs popular during the 1930s. Agricultural experts promoted such cribs as especially rodent proof.

Central Kentucky's post-bellum farmers thus conducted their day-to-day activities among farm buildings both more numerous and more specialized than had their antebellum counterparts. Such buildings are present at the Hamilton farm, known locally as Parker's Landing. Three generations of the Hamilton family owned and worked this farm, and none of them--including Alexander, Lewis Alexander ("L. A."), and Thomas McCoy ("Coy") Hamilton--hesitated to modify existing buildings or construct new ones when they expected changes to further profits. Nor did they demolish a building so long as it remained functional. The complex consequently contains resources built and rebuilt from c. 1810 to 1930 which reveal one hundred and twenty years of adaptations to a changing agricultural economy. Unlike Auvergne and Spring Valley farms, the surviving agricultural buildings at the Hamilton farm represent post-bellum practices. In a region where farm buildings were infrequently constructed before the mid-19th century and where such buildings rarely survive, the Hamilton farm, with its early 19th-century domestic complex and late 19th-century agricultural buildings, is closest to the average diversified Bluegrass' farm which still operates from historic buildings.

The original owner of the property upon which the Hamilton Farm developed was Richard Parker. Parker, who emigrated from Culpepper County, Virginia and gained his Washington County land by military warrant, claimed lands along the north side of Cartwright Creek near its confluence with Beech Fork. In 1792, he paid taxes on 2953 acres. In addition to managing his landholdings, Parker operated a shipping port during times of high water, which included the facilities of a warehouse and boatpen. In 1795, he added an "ordinary at his home in the county." Local history also credits Parker with operating a distillery and a mill as part of his enterprises.

While Richard Parker was the original owner, the place known as "Parker's Landing" (the Hamilton Farm) contains no physical trace of his ownership. Parker's shipping enterprises were actually located at the confluence of Cartwright Creek and Beech Fork near the present community of Fredericktown which grew up around them. Given all of the business concerns in which Parker was involved, he did not farm all of the land he

owned. In fact, Parker made numerous land sales during the 18th century's closing years. In 1794 he paid taxes on 2744 acres, over 1000 fewer than he had owned two years previously, and by 1787 he owned only 2572 acres in the vicinity. 256 of these were located in Nelson County and the remainder was located in Washington County.

One of the individuals to whom Parker sold land was Thomas Hamilton, who purchased 61 acres from him in 1797. Hamilton, a Catholic emigrant from Maryland, wanted to establish a permanent place for himself and his family alongside Cartwright Creek and near the Catholic community which was rapidly growing within Washington and the adjoining counties of Nelson and Marion. Hamilton gained more of Parker's landholdings after the latter died in 1799 by purchasing 404 acres from Richard Parker's heirs in 1804. Hamilton purchased additional acreage from various individuals over the next several years.

Thomas Hamilton died in 1807 and his estate was divided among his heirs in 1809. While the probate documents describe the property received by each heir in general terms, they do not specifically mention any improvements to or buildings upon the land each inherited. For example, Alexander, a son, received "Lot #9," two male slaves, and \$23.33 in cash. Eight other siblings received similar amounts of property in the division of their father's estate.

Because none of the buildings surviving at the Hamilton Farm appear to date from Thomas Hamilton's ownership, Alexander's lot #9 was likely unimproved. The first building he constructed on the property was a portion of the present **dwelling (#1)**, which local historians believe occurred upon his marriage to Harriet Edelen in 1811. Over the next three decades, at the same time that he was buying his brothers' shares in their father's extensive property, he enlarged the house, built another **dwelling (#4)**, and added a **dry cellar (#3)** and **smokehouse/kitchen (#2)** building to the domestic complex, all of which he arranged around an open back yard or court. Hamilton also had stone masons construct a network of rock fences enclosing pastures and fields. These structures were also employed as retaining walls, a necessary feature on a property that stretched from Cartwright Creek across its broad floodplain and into the surrounding hills. Some of these fences are the "edge" variety, in which the mason laid rock in vertical/diagonal, rather than horizontal courses.¹ Around 1865, Hamilton invested in an innovative **stock barn (#10)** with modern features such as tight vertical board sheathing with boards and battens. In 1877, he hired Joseph Tong to construct a combination **carriage house and granary (#9)**.

¹ "Edge" is the local terminology for this rock fence type. Although such fences rarely occur in the Inner Bluegrass, they are often found in the Outer Bluegrass and appear more frequently in Eden Shale sections of the region than horizontally coursed fence. In addition to the vertical/diagonal direction of coursing, edge fences differ from the horizontally coursed type in several ways. Rocks for edge fences were gathered from fields and creek beds rather than being quarried. Because these rocks are weathered, the coursing pattern is broken or irregular, with rocks edges wedged into the spaces occurring between adjoining rocks in the course below. Edge fences often use huge rock slabs as tie stones and usually do not possess coping. While both flat-coursed and edge fence types rarely occur in the same fence section, the fences near Cartwright Creek on the Hamilton farm employ both methods of construction.

Lewis Alexander Hamilton inherited the property upon his father's death in 1878. His agricultural enterprise focused upon dairy cows and sheep. Within ten years he built two new barns to accommodate these animals (dairy barn #12; sheep barn #15). All this stock required large amounts of hay and corn, so Hamilton had lofts in both the dairy and sheep barns, and in addition, constructed a **corncrib** (#16) or two. While L. A. probably grew tobacco as well, it was his son, Coy, who added the large **tobacco barn** (#13) and **stripping room** (#14). Coy Hamilton also converted a corn crib to accommodate his game cocks (**coop** #6) and built two other small sheds for other chickens (**coops** 7 and 8).

Julie Riesenweber

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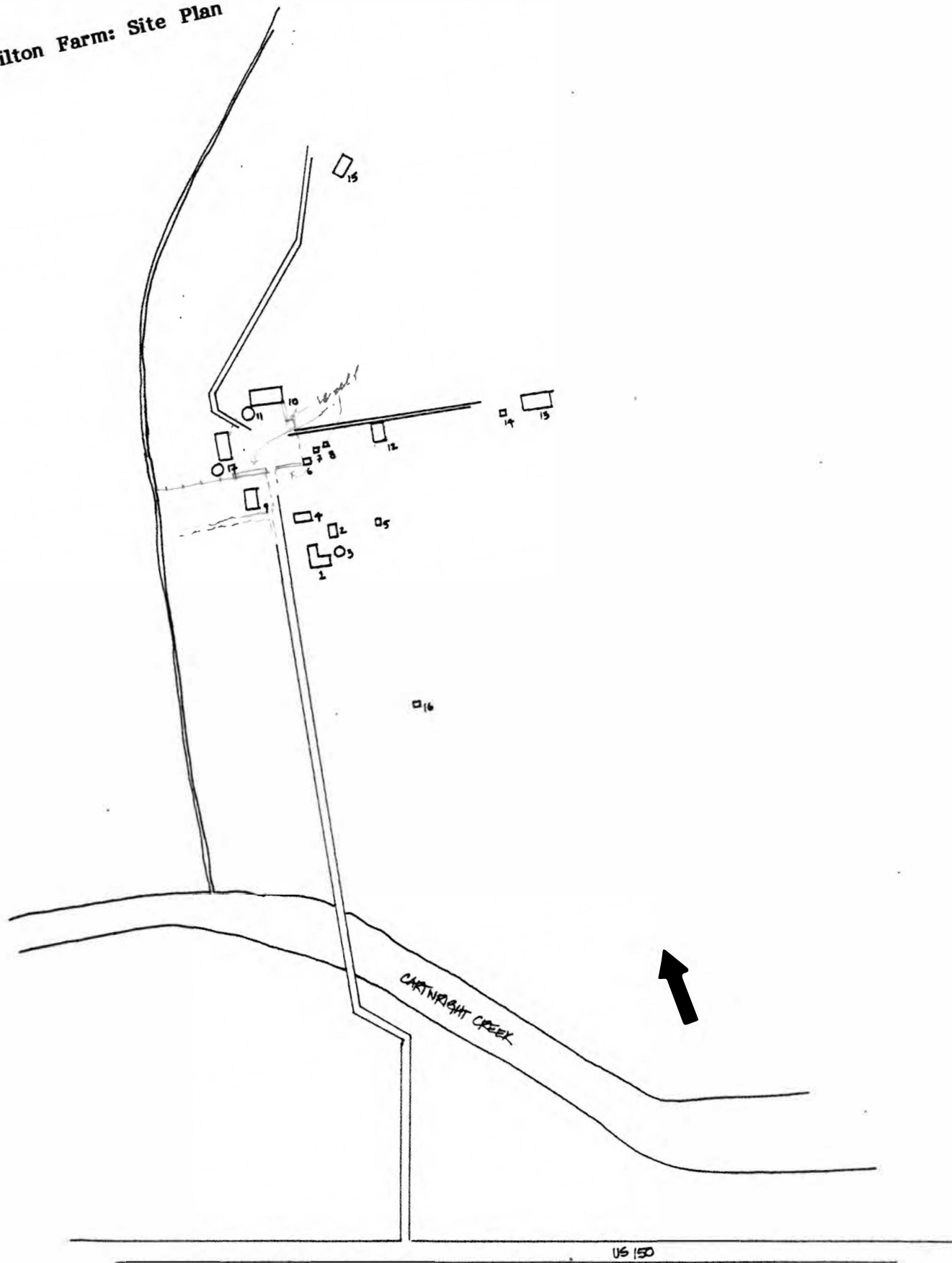
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Hamilton Farm: Site Plan



HAMILTON FARM INVENTORY OF BUILDINGS AND STRUCTURES

1. House

1811; addition before 1820; addition and renovation c. 1850; renovation c. 1800.

⁷³ The farm's main dwelling achieved its present form through at least four separate phases of development. Its western room is the portion built c. 1810 as Alexander Hamilton's first house. Originally a one and one-half story rectangular pen of log, this room's unusually large dimensions—(27'10" x 17'7" on the interior) together with its later obscured three-bay pattern of piercing, suggest that the pen was intended to contain a hall/parlor plan. This interpretation is supported by the ghost of a stair which appears on the ceiling and along the north wall of the pen, approximately 15 1/2 feet from the west wall and immediately east of the once opposing front and back doors. Most of the Bluegrass' hall/parlor dwellings built before c. 1820 show the stair in this same position: along the partition dividing the interior into two rooms of unequal size. Two further details surviving from this period are noteworthy: the west wall originally contained a gable-end door, and the ceiling joists have beaded undersides, indicating that the house was not initially ceiled.

Hamilton enlarged the house by adding a timber-frame room to the east gable-end of the log house sometime before 1820. Neither was this room initially ceiled: the bottom edges of its ceiling joists are beveled. The frame room, built to the same one and one-half story height as the log house, is joined to the earlier structure with heavy wrought iron "staples" having one prong embedded in each corner post adjacent to the log wall, and the other in the wall's top log. The timbers comprising the frame for this room are oak, of various scantling ranging between 3" x 3" and 4" x 6", and bear open mortises suggesting that they were re-used. Further, the studs are placed at inconsistent intervals. The room originally had a gable-end chimney which has since been removed.

At some time between c. 1820 and 1845 the enlarged house's plan became central passage, perhaps at the same time that the frame room was added. This was accomplished by removing the board partition from the log structure and replacing it with a stud wall. The original stair may have been moved at this time to its present position in the northeast corner of the log building. This conversion also led Hamilton to make several changes to the dwelling's openings: the opposing doors in the log pen became windows, while he moved its western windows approximately two feet closer to the end of the house so that they would appear centered in a five-bay facade. The entire house must have been ceiled prior to or at this same time, since the region's dwellings constructed after c. 1820 invariably have ceilings.

Subsequent alterations have made the precise timing of the addition of the ell difficult to determine. Portions of the remaining woodwork, particularly the mantle, appear to date before c. 1820, although it may have been moved to this location from another place in the house. The combination framing enclosing the passage between the ell and the main block of the house is the type used in the Bluegrass between c. 1840 and 1860. In addition, there was once a stair alongside the main block of the house. These details suggest that this passage was initially an open breezeway. If so, the ell room may have served as a kitchen prior to the construction of that in the brick service house located nearby (see #2 below). Until 1988, when the present owners renovated the building, there was no door between the ell and the main block of the house upstairs. At mid-century, the dwelling also received new door and window surrounds; the large second-floor window presently beneath the cross gable may have become a door at this time (and later converted back to a window), and the house may have had a two-story central portico prior to c. 1880.

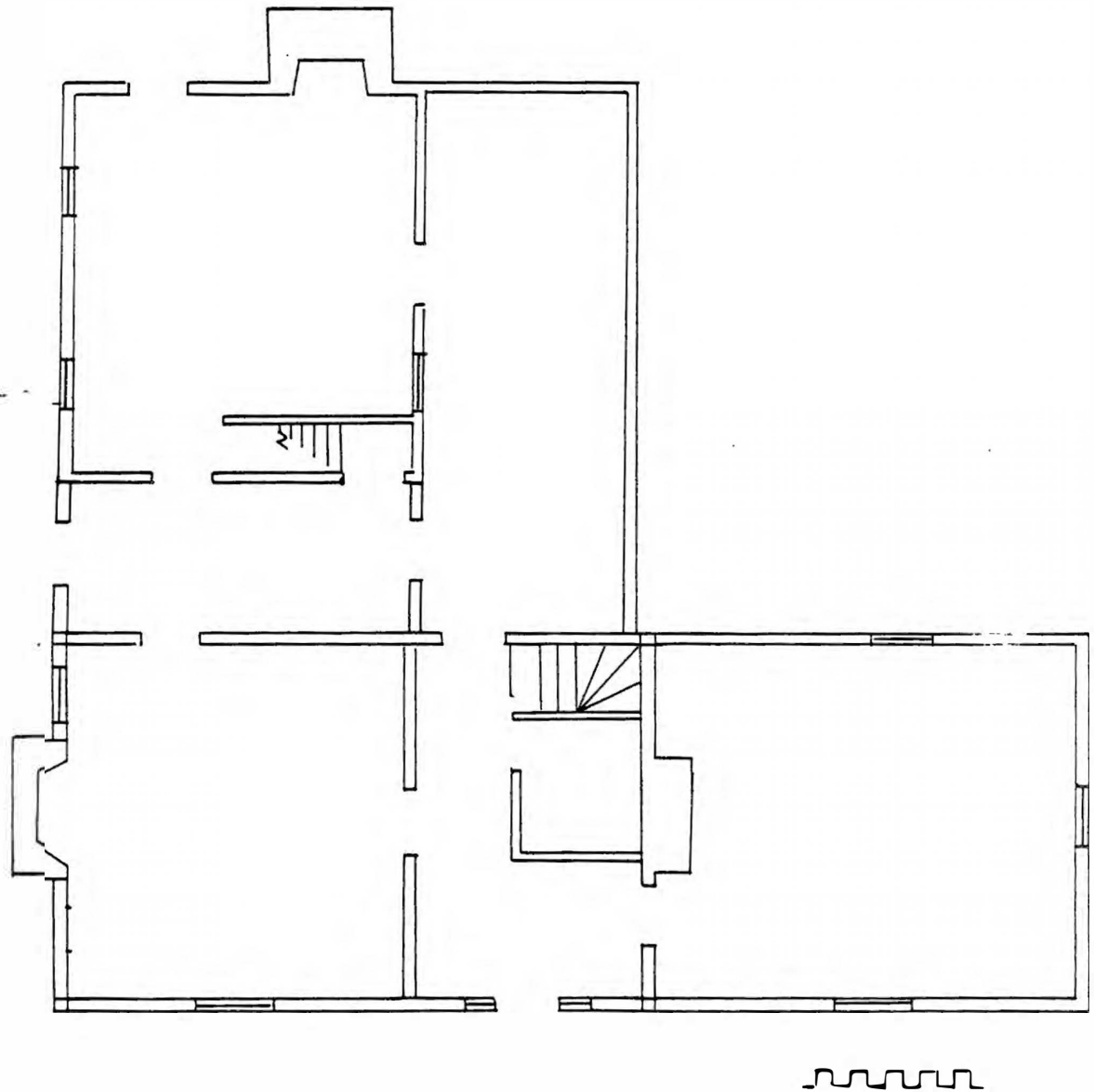
Shortly after Alexander Hamilton's death in 1878, his son, Lewis Alexander (L. A.) Hamilton, updated the house once again, bringing it close to its present appearance. The major changes at this time occurred on the exterior; the facade received new window sash, and several windows gained wooden hoodmolds. L. A. Hamilton also added the millwork porches and replaced the roof, changing its appearance with the addition of a central wall gable and a cornice returned on the dwelling's gable ends. On the interior, this renovation affected only the woodwork in the eastern (frame) room, with the old replaced by contemporary baseboards. Most fireplaces were converted to coal at the same time.

The farm's present owners recently renovated the house. Three major changes occurred during this phase of alteration: 1) the removal of the stud wall which created a central passage during the mid-19th century; 2) the removal of the plaster and lath from the main block's oldest portion to expose its logs on the interior of the house; and 3) the creation of a door between the main block and ell on the second floor.

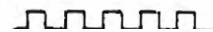
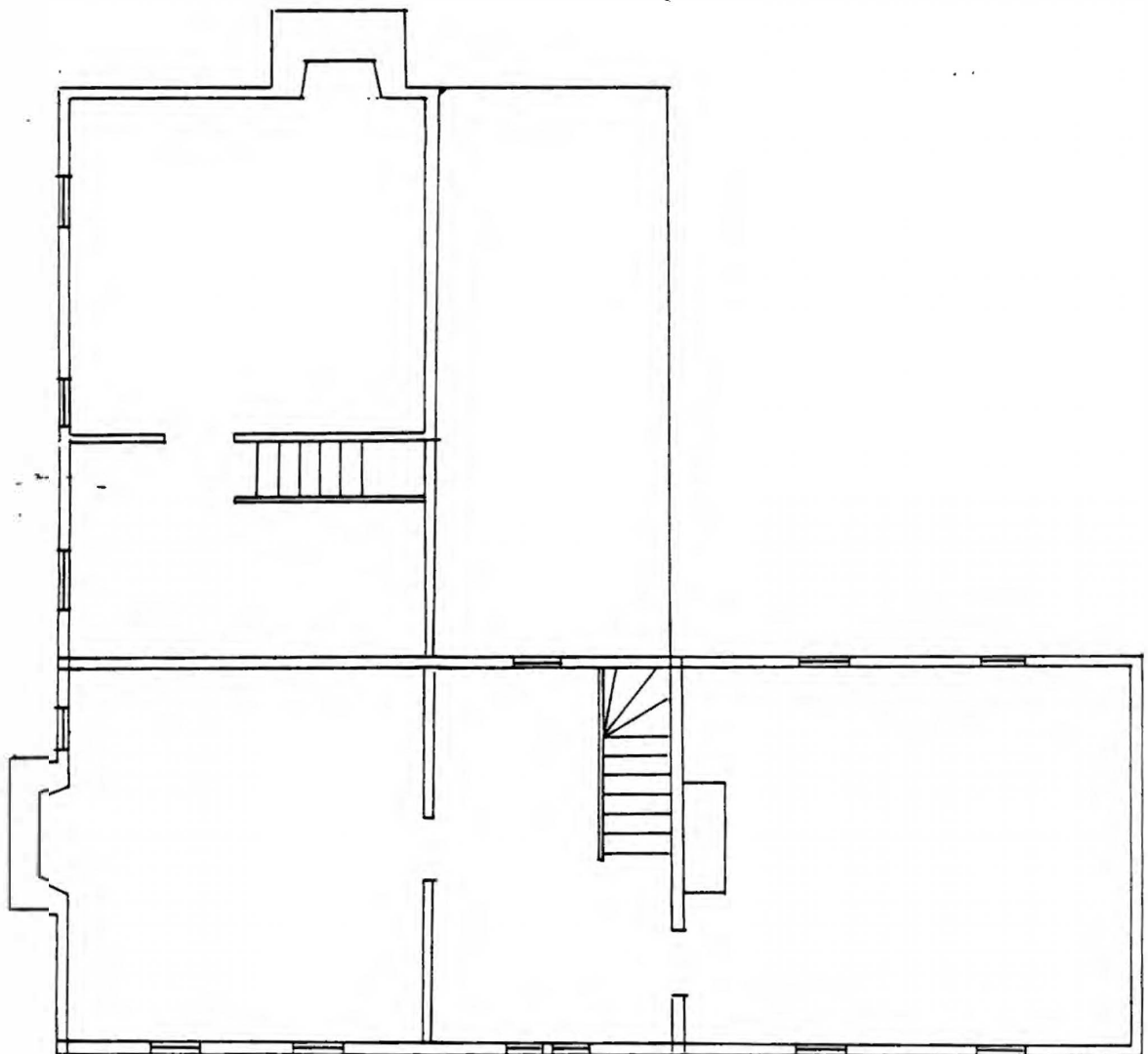
2. Backhouse: Smokehouse/Kitchen 1810-30

Alexander Hamilton added this unusual service building to his domestic complex during the first third of the 19th century. The building that he sited to form the eastern side of the domestic court combines a smokehouse and kitchen. This combination of smokehouse and kitchen is not often found in the region, although the concept is in some ways analogous to that of the back house at Auvergne. The roof of the building has been raised to incorporate a garret, which may have provided additional living quarters above the kitchen.

Hamilton Farm Main House: First floor plan before renovation.



Hamilton Farm Main House: 2nd floor plan before renovation.



3. Cellar

1830-60

At the beginning of the 19th century, many rural Kentuckians kept perishables in a wet cellar or springhouse, but by the middle of the century, most added a dry cellar like this one to their complexes. While the Hamilton cellar takes the typical domed form, and is like most constructed of stone its capstone is a single piece of limestone bearing an unusual stencilled star on the interior.

4. House

1810-30

The precise date of construction for the complex's second house, one of the more interesting and puzzling buildings on the farm, is unknown. Constructed of heavy timber frame with brick nogging, the dwelling was originally only one story high and had another bay on the west end. A second story of sawn lumber was added during the second half of the 19th century, while the western structural bay was removed and the wall rebuilt with similar lumber. The dwelling's interior finish is very unusual: remnants of such treatment--plaster over the nogging and whitewash over both plaster and timber--are sometimes seen in the region's settlement period housing, but such finish has almost inevitably been covered with a later application of lath and plaster. The eastern room's mantle may have originated in the main house. The placement of this dwelling--behind the larger house and closing the back edge of the domestic court--suggests that it may have served as a slave house.

5. Privy

c. 1900

This large necessary with five seats, two lower than the others, certainly replaced an earlier building of the same function. While its location at the side of the yard is a common one, privies are also found behind the house.

6., 7., 8.

Chicken Coops

c. 1900-1920

According to local history, Thomas McCoy (Coy), the third and last Hamilton to occupy the farm, kept game cocks in these three coops. The largest of these was originally a corn crib, converted to its present use by enclosing the area under the once overhanging roof. The third was moved to its present site from a location in front of the converted corn crib by the farm's present owners.

9. Carriage house/Granary

1877

Since it now contains the owner's collection of horse-drawn vehicles, this building is still used for a purpose close to that for which it was intended. Constructed in 1877 by Joseph Tong--a signature and date can be seen on a plate inside the central drive--the dual-function building initially contained three spaces: the central drive for carriages,

the western, narrower drive (for tack?), and the loft above for hay and grain storage. While late 19th-century Bluegrass carriage houses often include stabling areas, few have similar grain lofts. The eastern shed was added and enclosed with slats at a later point in time.

10. Stock barn
c. 1865

This barn survives from Alexander Hamilton's ownership of the farm and is an excellent example of the type of building the region's farmers first constructed especially for stock early in the post-bellum period. Its plan, containing two side-entered drives and a cross-aisle flanked by two rows of large stalls, is not common in the region; Hamilton may have chosen it from an agricultural journal. Several large grain bins line the barn's western wall and are accessible from the wider drive on this side of the barn, as is the central aisle and its stalls. The eastern drive, however, does not access the drive, it is separated from it by a partition of vertical slats. This narrower drive contains a long hinged hay rack; a smaller similar rack is also present in the west drive. A long loft over the aisle and stall area provides space for hay storage, while the barn's gambrel roof maximizes the loft's volume. Hamilton constructed his stock barn of timber frame and covered it with battered vertical siding, as did his contemporaries. But unlike them, he applied a board arcade to the posts flanking the aisle in the stall area. This barn likely sheltered draft animals and carriage horses.

11. Cistern
c. 1910

The large cistern, which collects rainwater from the barn's roof, was added near the stock barn c. 1910.

12. Dairy barn
c. 1880

East of the large stock barn is a smaller, end-banked barn associated with L. A. Hamilton's dairy operation. The barn's upper level provides hay storage, while the lower level has a side drive against the hillside with narrow stalls arranged perpendicular to it. This arrangement is unusual; most of the region's banked dairy barns have end-entered drives with flanking stalls. This drive may have been created after the barn's fore-shed was enclosed.

13. Tobacco barn
1920-30

The tobacco barn built for L. A. or Coy Hamilton is both large and elaborate. While the fancier contemporary barns often have siding applied in two sections, with the boards at the top of the barn lapping over those at the bottom, few have this tri-sectional siding. Using broken siding on a tobacco barn meant that the side vents also had to be broken, but this barn lacks the typical vents in the upper row of vertical boards. Instead, there are "cupola" vents along the roof's ridgeline, and probably vents at the eaves as well.

14. Stripping room

1920-30

This simple stripping room does not possess the windows and stove flue frequently found in similar buildings.

15. Sheep barn

c. 1910

The northern most barn in the complex is located in a hollow distant from the other farm buildings. Constructed of circular sawn lumber joined with wire nails, the barn has an unusual off-center end-entered drive and contains small stalls and low troughs at a scale appropriate for sheep. Bluegrass farmers had raised sheep since the settlement period, although their economic importance had declined by the time Hamilton built this barn.

16. Corn crib

c. 1880

The southeast pasture contains a relatively recent log crib of a form both common and traditional in the Bluegrass. Approximately 9 feet wide by 12 long, the crib's roof overhangs the gable end containing a raised access door. The crib is raised off the ground on stone piers, rather than the concrete cylinders, tile pipes, or wooden "mud" posts more often used at the present time. Another crib, built of notched wooden poles, was once located near the modern feed shed and silo.

18. Feed shed and silo

c. 1975

The farm's present owner added these structures necessary to a modern cattle operation.

Rock fences and retaining walls

The Hamilton farm also contains a network of rock fences and retaining walls. While the most intact fence sections delineate enclosures in front of the house, fallen fences are present along the creek, as well as along the perimeter of areas now defined by rail or wire. The fence nearest Cartwright Creek contains sections of both coursed and edge types. Alexander Hamilton frequently employed stone fencing to create retaining walls. These can be seen at the corn crib, near the large stock barn, and along the west side of the stream flowing from the sheep barn's hollow.

MILLVILLE AND THE OLD TAYLOR DISTILLERY

INDUSTRY AND COMMUNITY

The unincorporated stringtown known today as Millville and the adjacent Old Taylor Distillery complex, strategically located along the banks of Glenns Creek in Woodford County, illustrate several important historical developments in the region's industries, as well as the effect these changes had on their communities.

Because their presence provided a market for grain and thereby cash or credit with which to purchase additional necessities, the early water powered mill was an integral part of the social and economic development of frontier communities (See Ruddles Mills and Grimes Mill). The first matter taken up after the organization of Woodford County in 1788 had to do with establishing gristmills and laying out roads leading to them. By 1789, the Woodford County court had approved the building of at least three mills on Glenns Creek.

While limited transportation facilities contributed to the necessity of having many mills, the further reliance on water power meant that they were often within a mile of one another. Frequently, the result was clusters of small single family or partnership owned mill complexes with one or more mills, family housing, a store, and an outlying farm.

By 1830 three grist and saw mills had been constructed along a two mile stretch of Glenns Creek in the area where Millville and Old Taylor are currently located. Roderick Perry and Isaac Miles petitioned the court for permission to build their mills in 1819. Miles located his establishment on the east bank of Glenns Creek near the current intersection of McCracken Pike and Duncan Road. Perry built his mill on the east bank of the creek one mile north of Miles' mill, near the Franklin County line where Old Taylor currently stands. Around 1830, Randolph Darnell built a third saw and grist mill one half mile south of Miles' complex.

Furnished with surplus capital, a power source, and a market, millers frequently added additional industrial/commercial establishments to their milling operations. Woolen and carding mills, rope walks, hemp mills, cotton gins, distilleries, blacksmith shops and general stores were commonly associated with early water powered gristmills in the Bluegrass.

Developments that took place at the Miles' mill were typical of those occurring throughout the region. Isaac Miles' son, Samuel, succeeded his father in the family's milling business. Samuel and an Englishman by the name of Gorbut formed a partnership and soon added a woolen factory, wagon shop, blacksmith shop and general store to the existing grist and saw mill operation. Stimulated by these operations, as well as those at the Perry and Darnell complexes, commercial, institutional, and residential development occurred along Glenns Creek between the three older establishments. The 1877 atlas of Woodford County shows that a

distillery, toll house, post office, doctor, church, an additional store and blacksmith shop and numerous residences had been constructed. As a result, the three previously separate, family owned, milling communities were connected, forming a new social and economic unit, Millville. According to local tradition, residents intended to name the community Milestown after the Miles family, but because there were mills located at the upper and lower end of the community, Samuel suggested that it be named Millville. Several churches and schools, a depot and numerous residences were added to the community during the early part of the 20th century.

Samuel's son, John E. Miles, succeeded his father in the family's milling business. He successfully ran the Millville operation until 1873 when he moved to Frankfort to take advantage of better transportation facilities, and built a flour elevator and mill. On September 8, 1871 he offered the Millville operation for sale:

John E. Miles offers for public sale the Miles Mill property on Glenn's Creek. Sale includes two dwelling houses, 20 to 30 acres of pastureland. The mill runs on water about 8 months a year and on steam the balance. The mill was built by the grandfather of John E. Miles in about 1811 and has been owned by the Miles family ever since.

By the early 20th century the small, locally operated mill began to go out of business. New power sources, first steam and then electric, enabled the large companies to escape the limitations of water power and to locate their mills in cities with major transportation facilities. Mills owned by families for generations were abandoned as the shifting industrial economy offered employment in the large cities. Small mills waned in importance during the late 1880s and, for all practical purposes, had ceased to play a vital role in the region's economy by the early 1900s. All three of the mills located at Millville had passed out of existence by 1901. Remnants of the dams and races are all that survive.

The emergence of distilling as a specialized industry occurred simultaneously with the decline of the small family operated combined manufacturing operation. At Millville, for example, the Old Taylor and Old Crow plants began production in the 1870s. While small distilleries had previously operated at Millville in association with the milling operations, the new distilleries represented a major change in distilling technology.

Kentuckians had been distilling their fruit and grains into whiskey since the beginning of settlement. Small, farm-oriented distilleries, with home consumption being the primary consideration, were the norm during the first years. This is reflected in the numerous estate appraisals and inventories which enumerate one still among the effects of the deceased distiller.

Toward the close of the 18th century, however, there was a noticeable trend away from small farmer-distilleries to the combined manufacturing operation. Since distilleries required dependable water and a nearby gristmill to grind grain for mash, the logical combination of distillery and gristmill was the most common. In the presence of exceptionally bold springs and a sufficient fall, however, other water powered operations were conducted. A 1796 advertisement for the sale of a Fayette County operation reveals an ambitious combination of manufactories. Included in the description of the property

were a merchant mill and grist mill, a sawmill, a new hemp mill and rope walk, and a distillery with three stills. Many other Bluegrass Counties are represented in the turn-of-the-century Lexington press advertisements which featured distilleries located in complexes of this type. By 1810 there were 2000 distilleries operating in Kentucky.

The first half of the 19th century witnessed a number of refinements in whiskey production that resulted in greater still capacity and a more consistent product. By 1835 uniformity in distilling procedures assured consistent proofs and high quality liquors. Changes were also apparent in the construction of still-houses. While the first estate appraisals and advertisements were only for the basic equipment--stills and worms--by the early 1790s the term "distillery" came into use to describe the entire installation and buildings constructed for the special purpose of distilling began to be described. A Madison County notice of 1799, for example, described a complex which included "sufficient water to drive two pair of stones.... There is likewise an excellent seat for a distillery, with overhead water-a house built for that purpose, thirty feet by twenty."

While the passing of the mill operator who did some distilling as a side-line was not immediately at hand, the early 19th century trends toward increased production and consistent product were suggestive of the future of Kentucky distilling. By 1840, the 2,000 distilleries of 1810 had been reduced by over half to 889. By mid-century, distilling was becoming a specialized industry as illustrated by this Franklin County operation located one mile below Frankfort on the Kentucky River in 1858:

...has an excellent wharf perfectly convenient for the landing of coal, wood, grain, etc., and equally so for the shipping of everything either up or down the river. The improvements consist of a large three story stone warehouse, a still-house, woodhouse, and excellent pens. The machinery is of the best and most approved patterns for making copper distilled Whiskey, the engine is a splendid one and entirely new, having cost a few months since, one thousand dollars. The establishment is supplied by a splendid spring of pure water which never fails and never gets muddy.

Yet distilleries remained small to average in size. It was not until after the Civil War that distilling became a major industry. In reference to antebellum distilleries at Glens Creek and elsewhere, one historian noted, "the structures used were unsuited, the appliances crude, the methods imperfect, and the output raw and unfinished as well as insignificant in quantity." The postwar years, however, witnessed a revolution in distilling techniques. One of the major leaders in this revolution was Colonel Edmund Haynes Taylor, Jr.

Following the war, speculation in whiskey and whiskey properties became popular. Ownership of existing blocks of whiskeys, rights to old and honored names, and sites of distilleries all changed hands at a rapid rate. During the 1870s, numerous advances were made in distilling technology. There were more machinery and instruments, stillhouses were redesigned to accommodate the new equipment, more warehouses were constructed to house larger inventories and cattle sheds were greatly enlarged (since the spent stillage was valuable as stock feed a distillery usually maintained barns and pens for raising cattle and hogs). Both the investment which these developments required, and the rising burden of federal taxation on whiskeys, put the small distiller in a difficult position. Large corporations with more efficient

methods and operations began to form, squeezing out the small combined manufacturing operations. A kind of "Bourbon aristocracy" thus was formed.

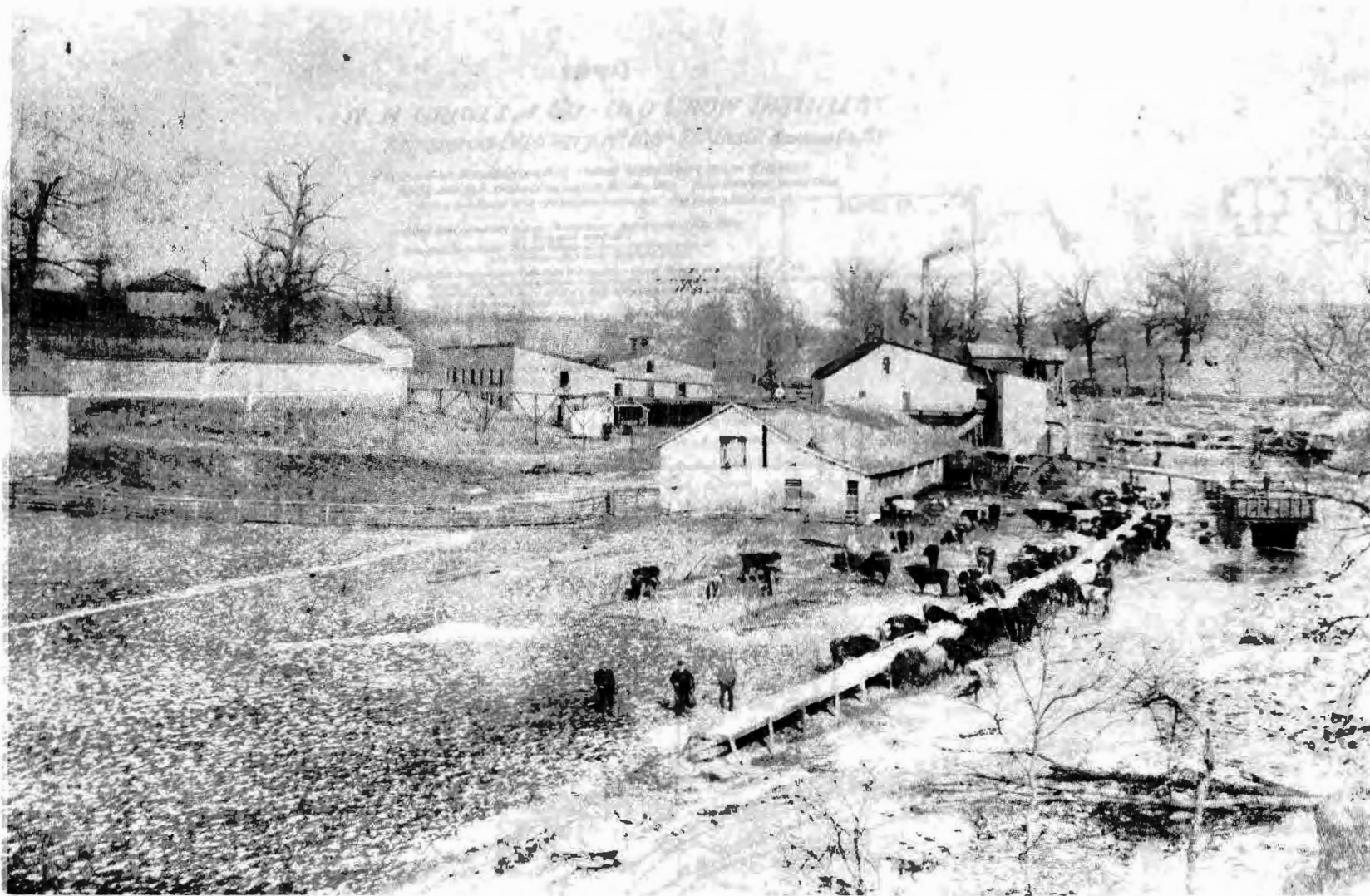
Colonel Taylor was representative of the new breed of distiller. Taylor's connection with the Bourbon business began in 1867 following a successful career as a banker. He entered into partnerships and mergers that credited him with constructing, developing and rehabilitating no less than five distilleries in Woodford and Franklin Counties. He also invested extensively in farming lands in Woodford County where he cultivated much of the grain that entered into the production of his distilleries. Around 1900 he purchased two farms that extended from Frankfort Pike to Glenss Creek Pike, and established his celebrated, over 2,000 acre, Hereford Farm where he bred a renowned strain of the cattle. Taylor was also politically active as mayor of Frankfort for 17 years and state senator for over four.

With all his varied responsibilities, distilling was said to be his favorite, and he invested a large amount of time, energy and money to update the distilleries he controlled. His operations represented a sharp break with the tradition of distilling as a simple manufacturing operation. Taylor placed an emphasis upon "pure goods" and quality. He substituted modern, sanitary distilling equipment for the unclean, wooden beer still which distilleries had used for decades. At a time when the fermentation rooms of many distilleries still had dirt floors, Taylor's were "constructed of rough limestone, whitewashed to a dazzling brightness" and the floor was "grated in the best English cement, beveled by sidetroughing." The plant's pumps and machinery were described as "the very finest that money can buy...." Taylor believed in the concept of the uniform product and the consumer package, and was a leader in the movement that saw the passage of the Bottled-in-Bond Act in 1897 which extended government protection to the consumer by requiring the seller to state on the label what was in the bottle.

Taylor not only took interest in distilling technology, but also in the merchandising, financing, and promotion of Bourbon. In 1887, he severed his ties with other distilling companies and opted to concentrate on the J. Swigert Distillery, which he had built at Millville in the 1870s. He formed a partnership with his three sons, renamed the plant the Old Taylor Distillery, and built his famous "medieval stone castle" (which replaced an older distillery building). The new distillery had heavy stone walls, arched windows, towers and crenelated battlements, a red slate roof, stone bridges, a sundial, and a sunken garden. The carefully landscaped lawn included pergolas and goldfish pools. Taylor became well known for his public relations. He entertained large gatherings of tourists and picnickers on the distillery grounds. Each guest received a miniature bottle of Old Taylor.

Although recognized as a pioneer in modernizing the distilling industry, Taylor was not without competition. His chief rival was W.A. Gaines & Company who built and operated the Old Crow Distillery at Millville. This 1912 description of the Old Crow plant attests to the success of the operation.

The Old Crow plant is perfect in all of its appointments. The distillery proper is of stone, with concrete floors and roof. The warehouses are of brick, and there are also large grain elevators, slop drying plant, etc., as well as neat houses for its employees situated near the premises, and a model



C. 1883 view of the livestock barn and feed lot at Old Oscar Pepper Distillery, later Labrot & Graham. (Casick Studio, Kentucky Historical Society)

1894

W. H. GAINES & CO. - OLD CROW DISTILLERY
Registered Distillery No 106 - 7th Dislr. Woodford Co. Ky

PRODUCTION BOUABON AND RYE - HAND MADE SOUR MASH WHISKY

Cap'ty 800 BUS. PRODUCE ABOUT 700 BUS. PER DAY. RUN 5 MONTHS IN THE YEAR.

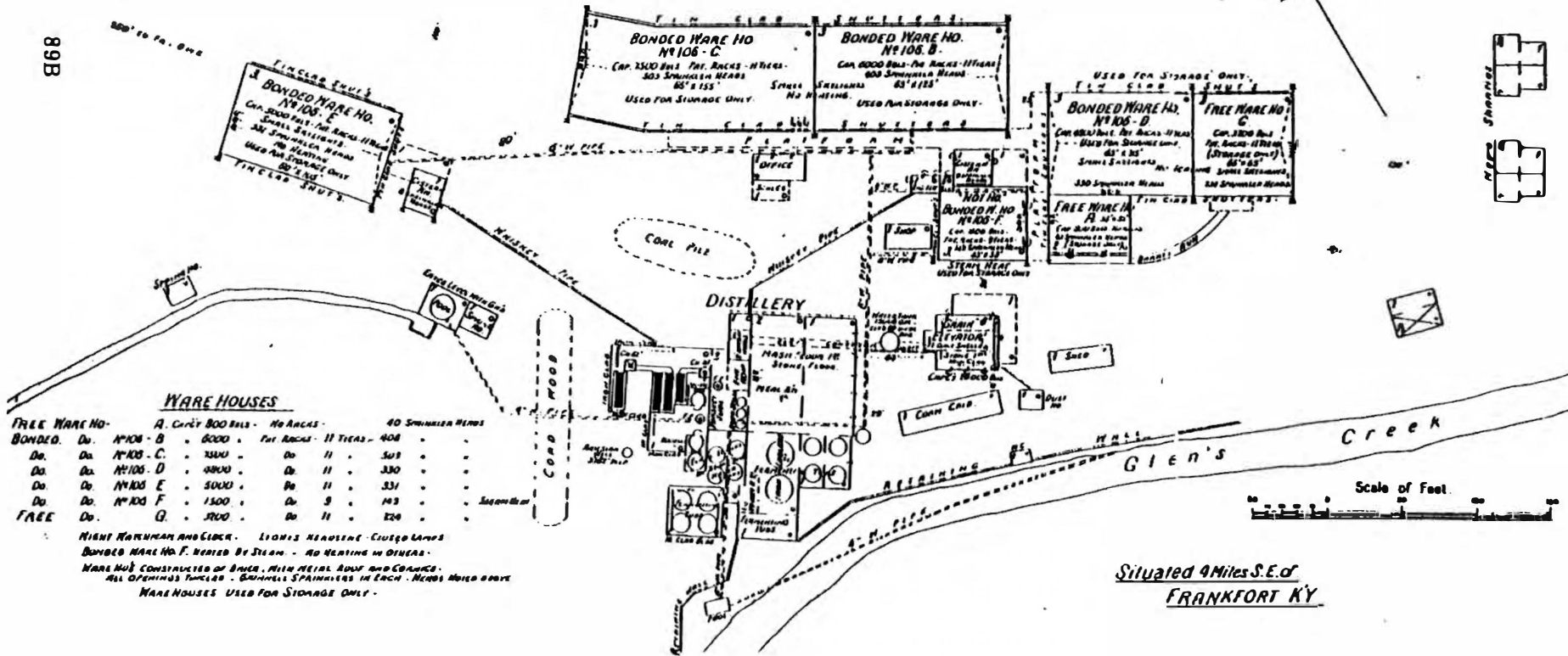
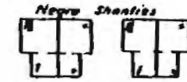
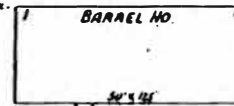
STONE AND PLANK B'GS - METAL AND CAST-IRON - FIRE UNDER CHIMNEY.

ABOUT MECHANISM AND CLOCK - 7 STORIES - ONE SHED ON MAIN ROAD - SIX STATIONS BONDING.

FULL CASK AND MASH - LIGHTS ALTHOUGH OPEN AND CLOSED LAMP - NO HEATING - OPEN GATE TO OFFICE ONLY.

GRANITE SPINNERS THROUGH DETAILS BY - WARE HOUSES AND CHIMNEY - 257 SPINNERS HEADS IN DISTILLERY - BONDING FACTORY FROM 10000 GALS. RYE & RYE - ON BACK SIDE WITH STEAM PIPE TO TOWER - ALSO BY FIRE LANE & BRIDGE F. PAPER.

WATER SUPPLY FROM SPRING AND CREEK - 100' N. PASS.



WARE HOUSES

FREE WARE NO.	A. Cap'ty 800 BUS. - No ARCS - 40 SPINNERS HEADS			
BONDED	Do. No. 106-B	6000	Per ARCS - 11 Tiers	408
Do.	Do. No. 106-C	3200	Do. 11	508
Do.	Do. No. 106-D	4800	Do. 11	330
Do.	Do. No. 106-E	5000	Do. 11	331
Do.	Do. No. 106-F	1500	Do. 11	143
FREE	Do. No. 106-G	3200	Do. 11	124

ABOUT MECHANISM AND CLOCK - LION'S HEADS - CURED LAMP
BONDED WARE NO. F. BOND BY STEAM - NO HEATING IN OTHERS
WARE HOUSES CONSTRUCTED OF BRICK, WITH METAL ROOF AND CORNICES
ALL OPENINGS TOWER - GRANITE SPINNERS IN EACH - HEADS ABOVE ROOF
WARE HOUSES USED FOR STORAGE ONLY.

Situated 4 Miles S.E. of
FRANKFORT KY.

GLENN'S CREEK



36'

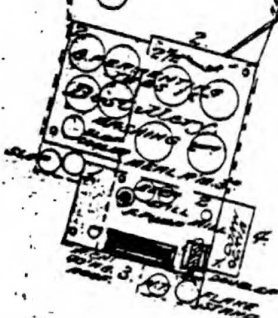
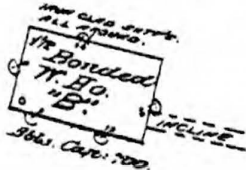
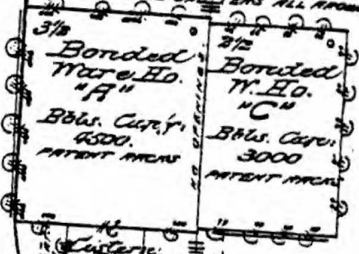
VERSAILLES PIKE

TROUGH

SLOP



1886
J. SWIGERT TAYLOR
REGISTERED DISTILLERY NO. 53, 7TH DIST.
WOODFORD CO. KY.
Mash 175 Bushels per Day.
Field Average 16 Bushels per Day.
NO MATCHMAN. FORCE PUMP 135' 175' HOSE. FUEL, COALS & FUEL
LIGHTS, LAMP & LANTERNS - LAMP OIL & KEROSENE
NO HEATING POWER, STEAM, 1 RUN STONE
Situated 6 Miles S.E. of
Frankfort Court House.
IRON CLAD SHUTTERS ALL ROOMS



89C

30'

school house nearby for the use of the children. It has all the appearance of a well conducted and well ordered village.

The success of enterprises such as Taylor's and Gaines's stimulated further expansion of the distilling industry during the 1870s. The dimension of the growth is readily apparent in economic statistics. Overall, the number of establishments declined slightly as new, modern distilleries pushed old ones out of business. But the operational scale of the newer companies more than compensated for the declining number of distilleries. Capital investment in distilling increased from \$347,000 in 1870 to \$620,000 in 1880. The number of employees increased from 68 to 103, while their wages grew from \$24,241 to \$42,100 during the same period. The total value of the whiskey produced increased from \$410,424 in 1870 to \$614,000 in 1880.

Distilling remained a major economic base until the onset of prohibition. Of the 75 Kentucky distilleries operating in 1920 when the 18th amendment took effect, only 40 resumed business following repeal in 1933. Many of the small distillers found that they could not finance the making, the waiting period and the costs of advertising and distribution required in the new post-repeal industry. As a result, many sold out to large nationally based companies such as the National Distillers Corporation, which acquired both of the Millville distilleries in 1935. The company rehabilitated existing buildings, constructed others and installed new equipment necessary to compete in the post-prohibition industry.

On May 4, 1964, the United States Congress recognized "Bourbon Whiskey" as a "distinct" national product. Appropriately the resolution was introduced by two congressmen from Kentucky for in the following year Kentucky produced approximately 71 percent of the bourbon made in the United States. Two factors distinguish modern bourbon from other distilled spirits. One is that it is made of a minimum of 51 percent corn according to federal regulations. The second is that it is aged in white oak barrels that are charred on the inside and are only used once. Kentucky's modern bourbon industry is composed of eleven distilleries

The last bourbon was made at Millville in the 1970s. Today both complexes are owned by the Jim Beam Corporation which uses the warehouses to store whiskey made at their other distilleries. There are plans, however, to shut both plants down in the near future.

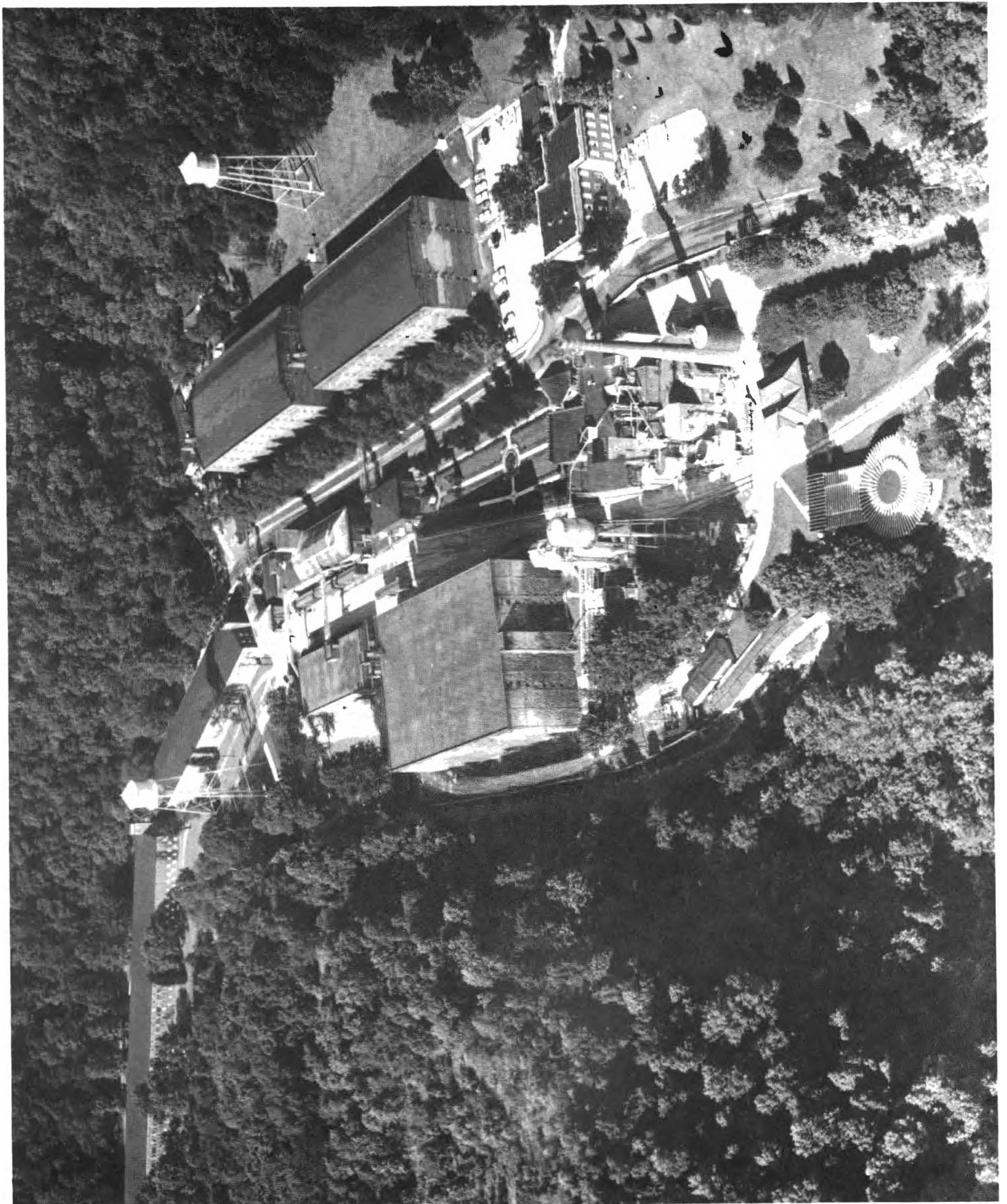
Karen Hudson

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Old Taylor Distillery

91B

Old Taylor Distillery Site Plan

GLENN'S CREEK

TURNPIKE

Grave Yard

Foot Bridge

Spring House

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32

91B

Old Taylor Distillery Site Plan

GLENN'S CREEK

TURNPIKE

Grave Yard

Foot Bridge

Spring House

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32

OLD TAYLOR DISTILLERY

INVENTORY OF BUILDINGS

The inventory is arranged by functional units: water system, transportation, power, production, warehousing, processing and miscellaneous. The resource numbers are keyed to the site plan. While the company has agreed to allow us to walk among the structures, none of the buildings will be open.

WATER SYSTEM

1 Spring House and Pool
1887

The type, temperature and quantity of water available for distilling purposes was a primary consideration when siting a distillery. Taylor enshrined his valuable and essential limestone water with an elaborate springhouse and pool which became a popular tourist attraction. The pool is supplied with water from the H.K. Ward spring located approximately 1/2 mile south of the distillery premises. The water is conducted underground to the hewn limestone overflow which empties into the large keyhole-shaped basin, also formed of limestone.

2 Creek Water Settling Basin
c. 1900

Water from the creek flows through the settling basin into the tile holding tank beside the boiler room.

TRANSPORTATION

The Kentucky Highlands, a spur of the Louisville and Nashville Railroad, was completed from Frankfort to the distilleries in 1907. In 1911 it was extended to Versailles. Service roads and driveways wind through all areas of the complex providing vital access to each structure.

3 Talorton Station
Between 1910-1912/rehabilitated 1964

The railroad depot was built by Taylor to serve as a reception area for visitors arriving by train. In 1964 National converted the brick structure into a museum honoring their top salesmen.

POWER

4 Boiler House [chimney, well and water softener house]

c. 1900

The 56' long and 50' wide brick boiler house adjoins the distillery. A brick chimney, water softener house and a tile cistern are located nearby.

5 Cooling Tower

PRODUCTION

6 Granary

Whole grain was stored here in two bins, each with a capacity of 4,000 bushels and two bins of 1,500 bushels capacity each. The grain was received in freight cars, weighed on the adjacent track scale and unloaded into the granary.

7 Distillery

1887

This is where the grain was unloaded, ground, weighed, mashed and placed in large fermentors to become beer, which was then distilled into bourbon. The building was divided into the mill, meal room, mash room, yeast room, fermenting room, distilling department, doubler and high wine rooms. Plan.

8 Laboratory [Foreman's Office & Locker Room]

Between 1912-1925

A three story, brick, octagon-shaped structure. Each floor was reached by an iron stairway located on the outside of the building. An exterior iron walk-way connects each floor to the distilling building.

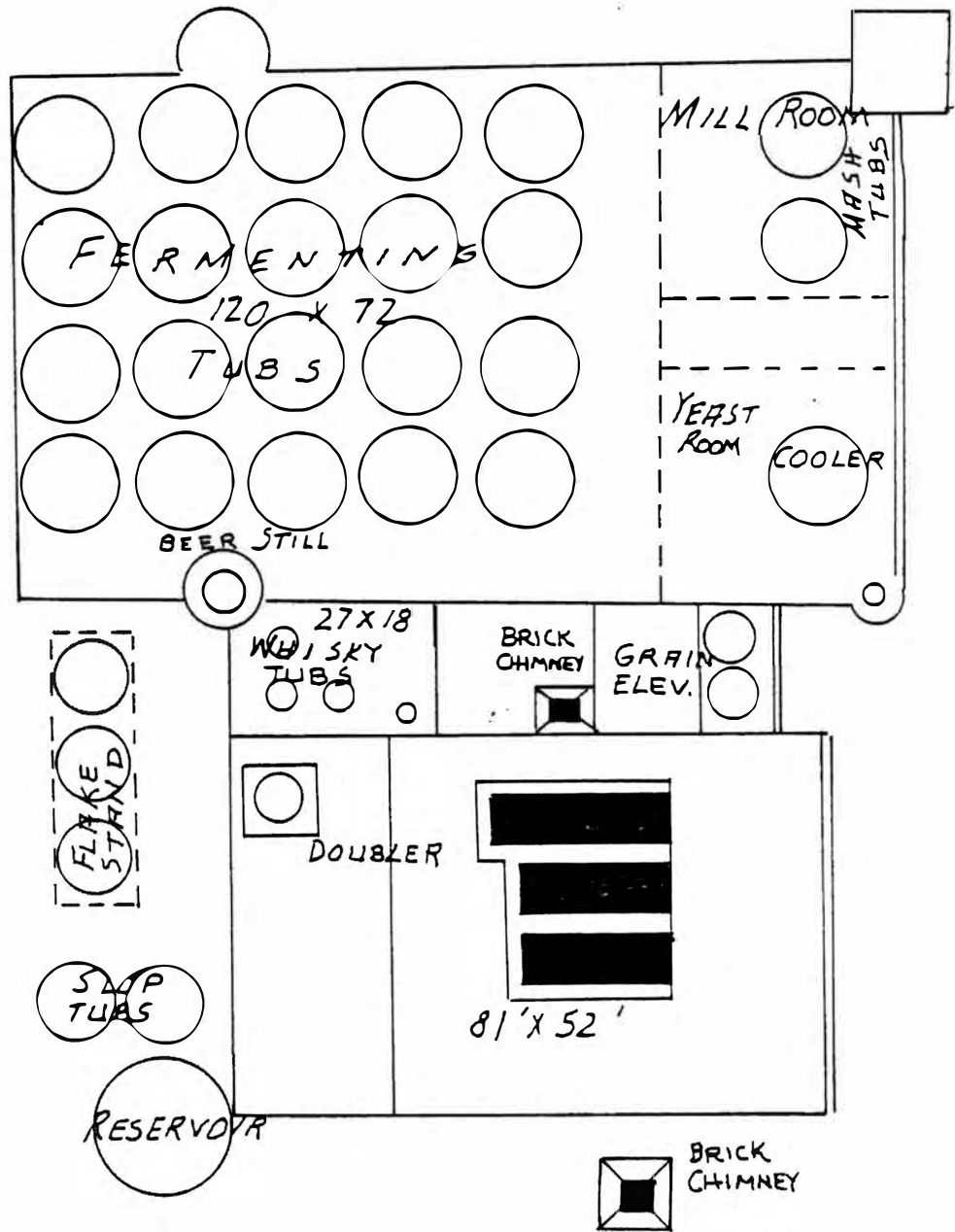
9 Cistern Room

c. 1910

This 49' x 40' brick structure was the third cistern room built at Old Taylor (#19 was the second). After distillation, the whiskey was piped from the distillery to the cistern room where it was barreled. Finally, each barrel was then weighed by a U.S. Gauger and its contents in proof gallons was cut on the barrel. Each barrel was checked for leaks before it left the cistern room.

10 Barrel Storage and Branding Shed

New barrels were received in freight cars and unloaded into this 130' x 42' brick structure. The barrels were inspected, hoops tightened, branded and stored here until needed in the cistern room.



OLD TAYLOR DISTILLERY BUILDING
FROM 1912 SANBORN

WAREHOUSING

After the whiskey had been barreled in the cistern room it was stored for four to twelve years in one of the five large warehouses which were under close government supervision to assure that all whiskey was accounted for and all taxes paid. The form of the warehouses was government regulated. The interior was divided into bays and tiers, these divisions were formed by floors and structural timbers. There were three tiers per floor. The barrels were stored on their sides. The bonded warehouse system was in operation for the joint purpose of protecting the governments lien for its proof gallon tax, and to give the distiller the opportunity to age his product before paying taxes.

- 11 Bonded Warehouse A**
Between 1894-1910
67' x 290', three-story, brick, 9 tiers, capacity 15,000 barrels.
- 12 Bonded Warehouse B**
Between 1910-1912
530' x 68', four-story, 12 tiers, capacity 32,000 barrels. Reputed to be the longest whiskey warehouse in the world.
- 13 Bonded Warehouse C**
1938
Seven-story, clay tile.
- 14 Bonded Warehouse D**
1939
Seven-story, clay tile.
- 15 Bonded Warehouse E**
1947
Sanderson and Porter Engineering Co. constructed this eight-story poured concrete warehouse.

PROCESSING

- 16 Regauging and Recoopering Building [Cafeteria]**
1940
The recoopering shop was located on the first floor. A gang of leak hunters inspected all barrels stored in the warehouses for leaks once each week. When leaks were found, they were reported to the U.S. Gauger and the barrels were removed to the recoopering shop. At the shop, the barrel was regauged and dumped into a regauging tank. The barrel was then repaired and the whiskey returned to it. If excessive loss was found, claim was filled for remission of tax.

The regauging room was also on the first floor. When aging was complete barrels were rolled from the warehouse to the regauging

room. Here the quality of the whiskey was checked and the weight and proof of each barrel was determined by a U.S. Gauger.

The cafeteria was located on the second floor.

17 Bonded Bottling House

Between 1894-1910/1939 rehabilitated

After being regauged the barrels were rolled to this 168' x 49' brick structure where they were emptied into the dump tank and readied for bottling. The original hand bottling operation was carried out in one large, open, rectangular space. A large ornamental pool was located to one side of the room. **Interior Photo.** In 1939 National gutted the structure and installed modern bottling equipment.

18 Case Storage

1939

After bottling was completed the cases were moved from the modern bottling house by a power conveyor to the case storage building, a 142' x 62' brick structure. The first floor was divided into two parts. The east end was used for finished case goods while the west end was used to store empty cases. The east, west and north side of the building has a seven foot loading platform.

MISCELLANEOUS

19 Storage/Former Cistern

C. 1900

Formerly the cistern room, this structure was later used for storing bottling supplies.

20-27 Maintenance, Repair and General Storage

28 Guard House

The office of the chief guard and his assistant was located in this 12' x 10' brick building.

29 Guard and Clock House

The time clock was located in this 15'x 10' structure that was used as the main entrance for employees.

30 Main Office

c. 1913/c. 1938 rear addition

31-32 Dwellings

Between 1894-1910

#31 was the home of the plant foreman. While two other residences existed around 1910, few distillery workers were ever housed in company owned dwellings. There were approximately six company houses at Old Crow. These houses were sold to a Millville resident

around 1935. He dismantled the structures and rebuilt them near the center of Millville. A number of the black workers lived at Little Germany, a hamlet located several miles to the West.



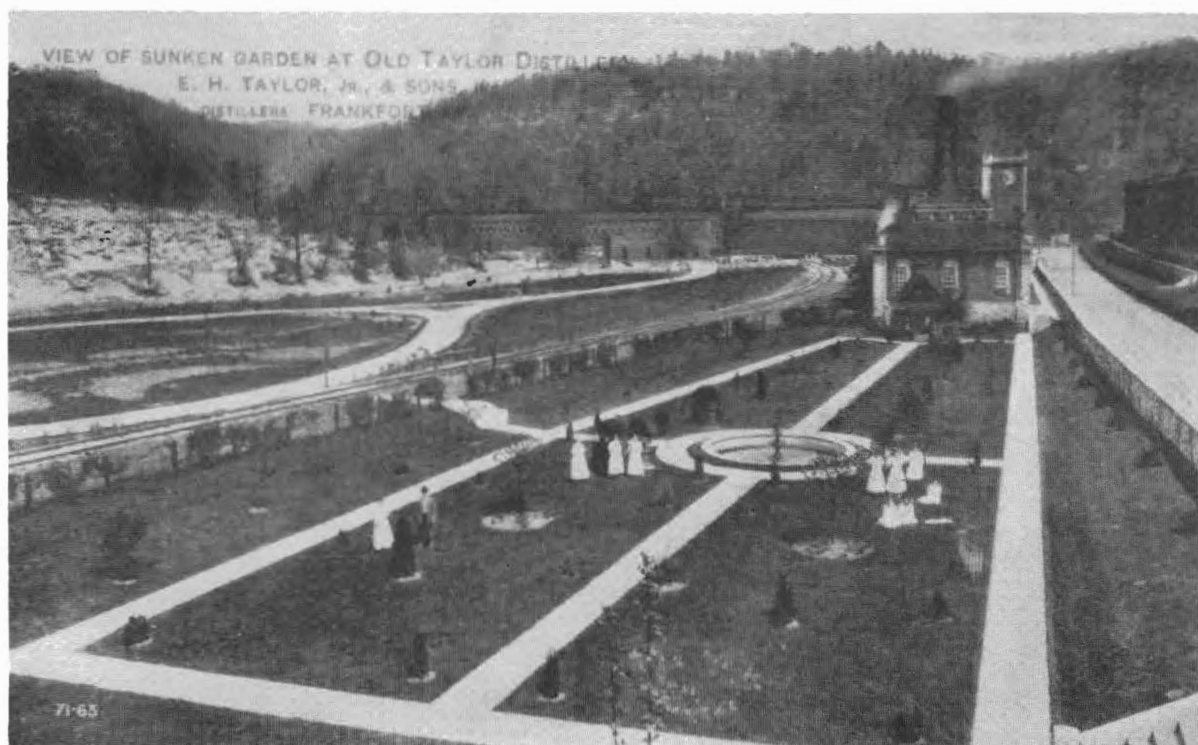
Old Taylor bottling room, c. 1915 (Woodford County Historical Society)



Bottling room and workers at Lobrot & Graham, c. 1883 (Woodford County Historical Society)

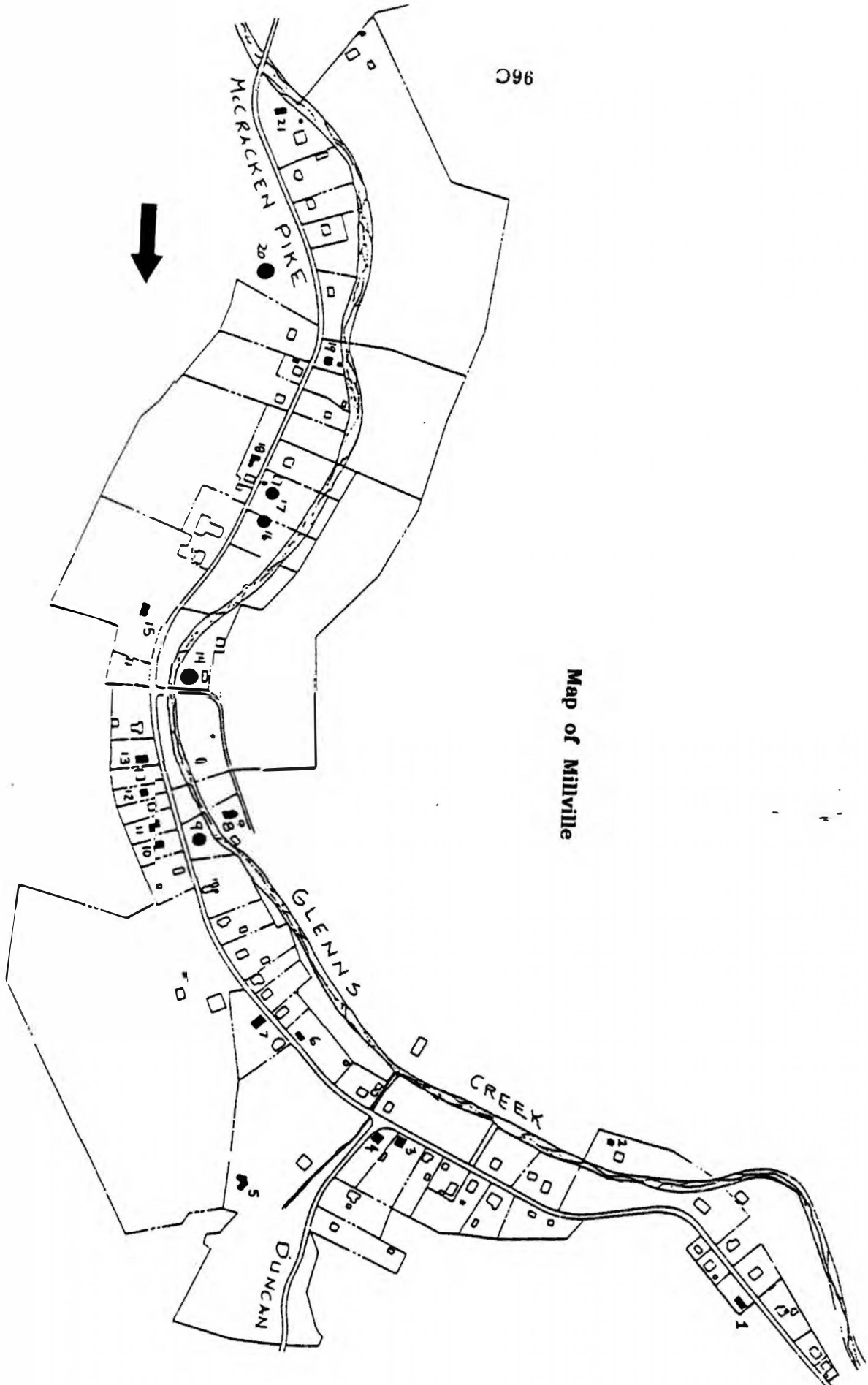


Old Taylor workers exhibiting distilling equipment c. 1889 (Woodford Co. Historical Society)



Old Taylor "Sunken Garden" c. 1915 (Gretter Collection, Kentucky Historical Society)

Map of Millville



MILLVILLE

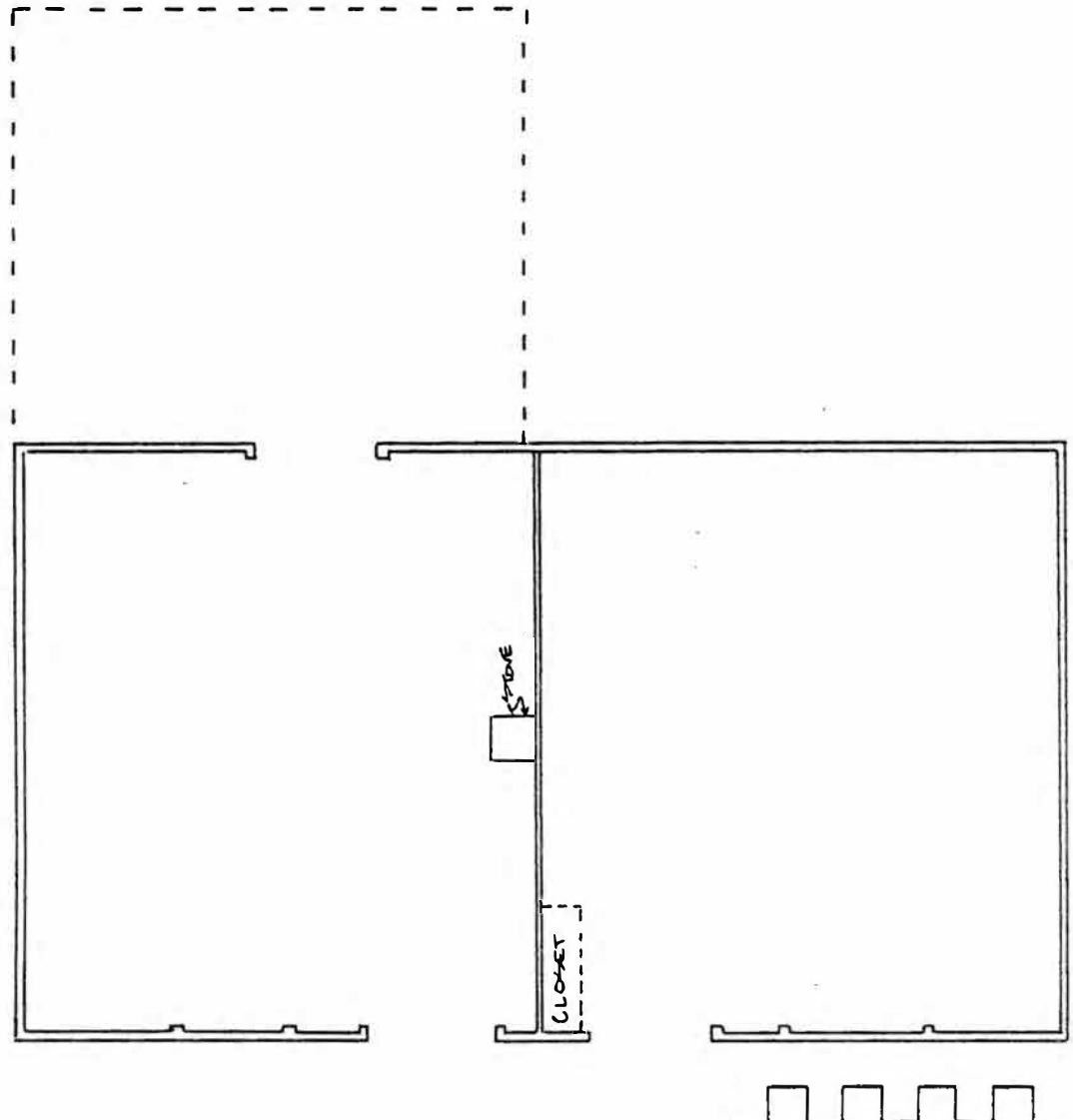
INVENTORY OF SELECTED BUILDINGS AND SITES

Though the distilleries have closed and only one commercial establishment remains, the Millville area is currently home to over 230 residents. The community's homes are representative of those forms common to the region's farms and villages. Brick, log, vertical plank-frame, balloon frame and concrete block construction methods and materials are represented. A great variety in lot size, home orientation and setback exists. There is little differentiation in residential, commercial, public, and agricultural space. Agriculturally related resources--barns, outbuildings, gardens, and fencing--are numerous. While there is no longer a public school in the community, there are two active churches. Railroad service between Millville and Versailles ceased in the 1930s at which time the tracks were removed. The following buildings and sites are keyed to the Millville map. FG refers to the fire gate number posted near the drive of each structure.

- 1 (FG-?) A c.1900 one-story, rectangular shaped, vertical plank-without-post constructed home (box house). The one inch thick planks vary from 6 to 8 inches wide. They are placed vertically and nailed to the exterior surface of the sills and plates to form the walls. Set edge to edge, the planks take the place of all posts, studs and braces. The planks and 1"x2" battens act as both walls and weight-bearing support. The home rests on a log pier foundation. The space between the piers is filled with vertical boards. A partition made of 3"x1" tongue and grooved vertical boards divides the rectangular space into two 16'x14' rooms. The partition is nailed to boards that are attached to the floor and ceiling directly above and below. A stove flue is located on the dividing wall. There are remnants of a 12' x 14' rear ell. The walls and ceilings have been covered with cardboard, newspaper and wallpaper. The framing of the windows and doors protrudes 3" on the interior. **Plan.** There are a number of box houses of a similar form located throughout the community. They have all had either asbestos, clapboard, rolled asphalt or aluminum siding applied. In most cases the log pier foundations and vertical board skirting have been replaced with other materials. In several instances one of the doors of the double pen plan has been covered.
- 2 (FG-139) The H.K. Ward springhouse, the source of the Old Taylor spring water.
- 3 (FG-132) A one-story plank-framed structure built around 1930 to serve both commercial and residential functions.

- 4 (FG-130) A one and one-half story saddlebag structure built c. 1900 to house railroad workers.
- 5 (FG-128) The brick central-passage plan home of miller John E. Miles.
- 6 (FG-127) A gable front plank-framed house.
- 7 (FG-125) The Millville Christian Church was constructed in 1896 for \$737.50.
- 8 (FG-115) The log home of miller Isaac Miles.
- 9 The former site of the Miles family mill.
- 10 (FG-116),
11 (FG-114),
12 (FG-112),
13 (FG-110)
The four Old Crow workers houses that were purchased by Sie Gardner around 1935. Mr. Gardner dismantled the homes, reconstructed them here and gave them to his children.
- 14 Former site of the Millville Depot.
- 15 (FG-108) This frame L-Plan house was the home of Andrew Flint. Mr. Flint experimented with the growing of ginseng, a root valued as a medicine. He employed a variety of growing techniques the remnants of which can still be viewed on the landscape. He built numerous low stone walls to terrace off natural growing beds of ginseng. He placed transplanted plants and seeds into beds and he planted seeds in the woods when he harvested the root. He was always experimenting to see which technique was the most productive. Because ginseng requires shade Mr. Flint sheltered his beds with structures made from fencing wire strung between posts and covered with cedar and also planted walnut trees among his beds. It takes five to seven years to harvest ginseng and four to six weeks to dry the root. Mr. Flint would mail the root to companies out of Louisville and Cincinnati. Occasionally a representative of the company would come to Millville and purchase the root. Mr. Flint also grew small amounts of bloodroot and mayapple and collected and sold the bark of the wahoo root (winged elm or burning bush), all of which were valued as a medicine. He experimented with home made insecticides, bee keeping and late in

Plan of plank framed home Site #1.



life began painting and carving elaborate walking sticks. Glenda Penn, Mr. Flint's daughter, will be available to answer questions and point out landscape features.

- 16 Former site of the Millville School. Around 1870 five one-room schools were built in the Millville vicinity. One was located here. Another was located at the Old Crow distillery. The Millville school survived until 1988.
- 17 Former site of the toll house.
- 18 The H&H grocery has operated under different names since 1880.
- 19 (FG-95) The last of the once numerous footbridges is located behind this home.
- 20 Former site of the Dr. Botts' house. A 1901 newspaper editorial described the beginning of Millville at "Dr. Botts' place, and houses were strung along at intervals all the way to Taylor's Distillery." The editor went on to suggest that "Stringtown" would be a more suitable name for the community.
- 21 (FG-90) The frame central-passage plan home of Dr. Coblin. The small gable-front structure near the creek was Dr. Coblin's office.

BLUEGRASS HEIGHTS

THE 20TH-CENTURY THOROUGHBRED HORSE FARM

The origins of the 20th-century thoroughbred horse farm in the Bluegrass region of Kentucky can be found in the late 18th century, when locals wagered on impromptu horse races through the streets of Lexington. By the dawn of the 19th century, the direct portent of this very specialized stock farm type can be seen in the importation of fine equine breeding stock, personal dedication to improving the racing breeds, and the establishment of sanctioned race meets at tracks throughout the region. The national experience at the close of the Civil War, however, offered a unique opportunity for horses to become the economic base of the region.

The Bluegrass has enjoyed a strong and diversified agricultural economy during the antebellum period. Kentuckians bred thousands of "cold-blooded" horses to pull the plow, the wagon, and the cart, and to provide innumerable mounts for pleasure riding and driving. With importations and selective breeding programs, Bluegrass farmers improved their herds of Shorthorn cattle, Durroc hogs, sheep, jack stock, and mules. Farmers were proud of these animals, but none was so exciting as a race-winning horse. Before the outbreak of the Civil War, Kentucky's Bluegrass region was the undisputed location of the finest American horses. The lineages of the most famous thoroughbreds trace to the antebellum period, as do the names of some of the oldest stock farms in the state.

Although distinctions based on the relative size and production of Bluegrass farms emerged during the antebellum period, these differentiations became increasingly clear during the post-bellum decades. While the middling farmer comprised the majority of Bluegrass landowners, large landholders who owned over 1,000 acres were also an important segment of the agricultural population. Both groups practiced diversified agriculture. The years following the Civil War, however, witnessed the emergence of a singularly new Bluegrass agricultural enterprise, the blooded horse farm.

Established during America's Gilded Age between 1870 and 1920, these farms were devoted almost exclusively to the breeding, training and racing of blooded horse, both Thoroughbred (racers) and Standardbred (trotters). From the outset, Kentucky's horse farms were linked with the important New York race courses and horse establishments. Not surprisingly, many owners of the region's early farms were New Yorkers. The creation of a network of racetracks that sponsored annual purse races throughout the country was of vital interest to all horse farm owners and breeders.

Both owners of these farms and the farms themselves frequently exhibited common characteristics. The owners often obtained great wealth in economic arenas other than agriculture and pursued their horse interests with these funds; they spared few expenses on livestock, key personnel, and improvements; the farms often combined the acreage of two or more earlier-established, diversified farms; existing buildings were sometimes utilized, but more often, the farm was newly designed--including living quarters, barns, stables, breeding sheds, training track, paddocks,

pastures, water system, landscaping and road networks--with buildings adhering to a conscious "signature" pattern of form, material and plan.

One of the most extravagant examples of this farm type was James Ben Ali Haggin's Elmendorf Farm. Haggin, a Kentucky native without exceptional financial resources, made millions in western mining ventures, then returned to the Bluegrass at the turn of the century to create an 8,700 acre thoroughbred empire. The estate had self-contained utilities, water and fire control and a private railroad spur. More than 100 men were employed in the daily tasks of a farm with over 300 blooded horses. Superior horse farms contemporary to Elmendorf included James Keene's Castleton, August Belmont's Nursery Stud, and E. R. Bradley's Idle Hour, among others.

Haggin's Elmendorf represented a pinnacle achievement in horse farm development. More typical, however, were horse farms that contained significantly less acreage, a modest stable of mares, and perhaps a stallion or two, utilized existing buildings or built on a moderate scale and budget, relied on off-farm dwelling day laborers, and depended on traditional crops (i.e., tobacco) for additional revenue. The tour site, Bluegrass Heights Farm on the Old Frankfort Pike, is a good example of this type of farm. The establishment of both large and small thoroughbred farms alike was a process that contributed to the transformation of the rural Bluegrass landscape at the turn of the century.

Bluegrass Heights farm was established in 1900 when Horace N. Davis (1876-1948), a graduate in agricultural engineering from the University of Kentucky, purchased 515 acres of unimproved land in west-central Fayette County. Davis obtained the parcel for a reasonable price because it lacked water, but he knew he could make the land profitable by developing springs. He did so on seven locations within the farm's boundaries. During his first years on the farm Davis was involved in breeding, training and selling driving horses to a local market, growing 100 acres of hemp, hay and tobacco, and raising mules, sheep, and cattle. The main residence and at least two of the barns were built during this initial phase.

Colonel E. R. Bradley, a self-proclaimed gambler and widely-proclaimed successful horseman had established his 1,600 plus acre Idle Hour Stock Farm from three smaller farms to Davis' immediate north and west. Bradley's thoroughbred operation kept a large stable of broodmares and stallions, and boarded horses for out-of-state owners. Running low on extra box stalls and pasture, Bradley urged Davis to improve the equine aspects of Bluegrass Heights. In 1914, Davis agreed to board a number of Idle Hour's mares and foals. He built barns, fenced paddocks and delineated pastures, gradually transforming Bluegrass Heights into an establishment focusing primarily upon Thoroughbreds. From that date, a successful and profitable business partnership augmented the Bradley-Davis friendship.

Davis' efforts to breed, train and race winning thoroughbreds bore fruit in 1932 when Burgoo King, a Bradley-Davis chestnut, won the Kentucky Derby and the Preakness, earning a career total of \$110,940. Other notable horses from the Bluegrass Heights stables during the 1930s included Roman Soldier, Imperial Cohort, Ciencia, T. M. Dorsett, Roman Flag, Charlotte Girl, and others.

Today, the 298 acre Bluegrass Heights Farm on the Old Frankfort Pike is owned and operated by Davis' grandson Horace (Colonel) Davis III and his family. The farm's equine-associated buildings are concentrated along a 950' to 960' southwest-northeast trending ridge, with tobacco barns and cultivated fields to the southwest end of the ridge, and paddocks and pastures to the southeast and northwest. The farm contains historic buildings and structures between c. 1900 and 1930 that include two residences with associated domestic outbuildings, several types of horse barns, farm office, tobacco barns, and the interfarm gravity flow water system with seven springs developed by Davis at the turn of the century. None of the horse barns are alike in form or plan, but each accommodates at least one of the farm's many needs.

Many recently created horse farms in the region overwhelm the viewer with remarkable man-made landscapes, newly contoured topography and buildings conspicuous in their reiteration of form and plan. Bluegrass Heights, on the contrary, offers an understandable yet unique pattern of natural topography, physical resources, and transportation networks, tailored to the farm's functional necessities, the natural environment, and financial resources.

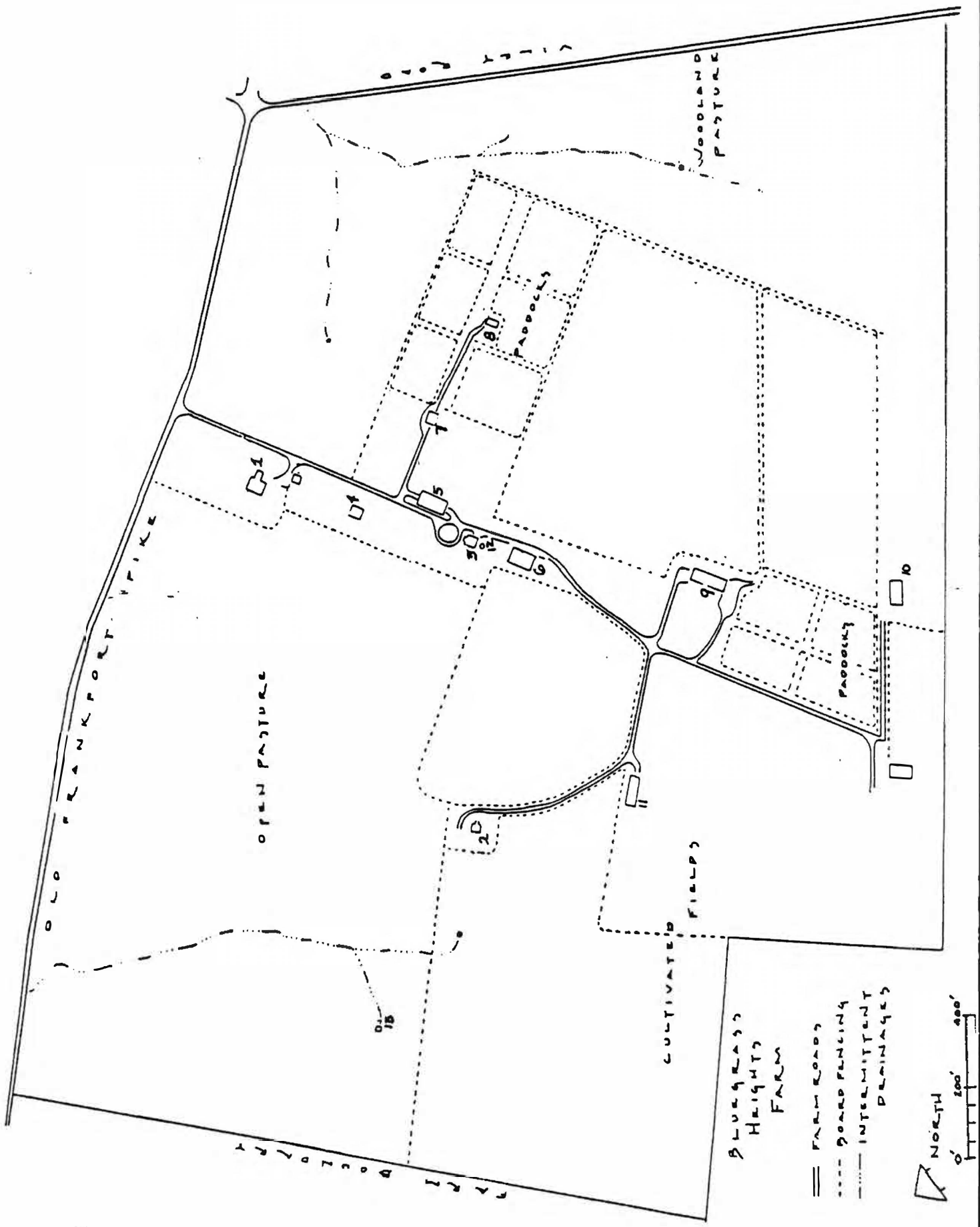
Christine Amos

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BLUEGRASS HEIGHTS INVENTORY OF BUILDINGS

Farm Divisions

The farm acreage is divided into areas of buildings, pastures, paddocks, and tillable ground. The majority of buildings occupy the farm's ridge, from which the ground slopes east, south and west. Large pastures supporting significant numbers of grazing horses (usually segregated into groups of mares, mares and foals, colts and fillies) enclose up to seventy acres here and are located to the east, south and west sides of the farm. The east pasture that corners at Viley Road is a woodland pasture remnant, containing large oak, ash, and sycamore species. Paddocks, one-to-three acre fields enclosed by board fences, are adjacent to or closely associated with the smaller barns and provide segregated exercise room for individual horses. Tillable acreage devoted to grass hay, legumes or tobacco lies to the south and southwest. The owners continue to raise the farm's tobacco allotment on this gently sloping ground.

Residences

(All structures are keyed to the site plan.) The main residence (#1), built for Horace N. Davis circa 1901, occupies a conventional location at the front of the farm. Its Colonial Revival/Craftsman influences are somewhat unusual for the rural Bluegrass, where traditional, vernacular forms and plans were employed into the 20th century.

The secondary residence (#2), located to the west of the ridge at the edge of the large western pasture, was built in the mid-1930s on the location of an antebellum home that was destroyed by fire. (Neither of the residences will be open for tours.)

Office

The farm office (#3), built during the early 1930s, has a residential appearance and is located near the center of the original horse-associated buildings. A large room to the rear was built for foaling and treating sick horses with a large viewing window linking it to the office area. (The second Mr. Davis was a veterinarian as well as horseman.) The foaling room is now used as a garage.

Barns

There are seven distinct barn types on Bluegrass Heights farm. Each serves a slightly different function and none have an identical form or plan. The consistent use of materials and color--green roofs and trim, white walls and cross braced doors--are common treatments among the region's horse farms.

The factors influencing a barn's plan and features include but are not limited to: ventilation; per-horse square footage requirements for loose boxes; a safe and sanitary floor surface; hay and grain storage; accessibility to the horses, and the specific function or functions of the building. As on this farm, pre-existing dairy, mule, and tobacco barns were often adapted to shelter horses.

The dairy barn (#4) dates to the earliest period of the farm. Davis renovated it with eight loose boxes when he began boarding Bradley's stock. (What are usually referred to as stalls are actually boxes of loose boxes, fully partitioned rectangular spaces with dimensions from ten to eighteen feet. Smaller stalls contain animals head-in, with side wall partitions and a removable gate or board to the rear.) The barn's steeply gabled roof that extends low to the ground is unique on the farm. Its location near the main residence is fairly typical regionally, reflecting its original domestic-oriented function.

The foaling barn (#5) was built in the 1930s and so named because it houses pregnant mares and contains larger boxes where mares are contained while they foal. The barn originally served a second function as a breeding shed. The open area south of the boxes afforded the high, open space a breeding room required. (Many farms have separate, single-room breeding sheds.) The foaling barn has loose boxes ranged along a center drive, interior and exterior box doors for ready access, windows and open upper wall partitions for good ventilation, a hay loft, and an extended hip roof that creates a shaded overhang covering the exterior doors.

The mule barn (#6) the farm's oldest building, is framed with solid ten-inch timbers, lap-notched and nailed. The barn has been remolded three times to accommodate different needs. Its transverse drive is somewhat unusual in the Bluegrass and is usually found in mid-19th-century stock barns. A large loft area is still used for hay storage and the original hay rake along the ridge track remains.

The Bradley barn (#7) so named because Colonel E. R. Bradley gave the building to Davis who moved it here from its original location of Bradley's Idle Hour Farm across the road. The six-box barn is approached by a drive flanked by large sycamore trees and unmarked horse graves. The building dates to the late 19th century and is similar in construction and original materials to other barns at Idle Hour. Remnants of scalloped eave board trim, beveled clapboard walls, scalloped wood shingles, and a stylish half-circle window suggest the elaborateness of Bradley's buildings.

The teaser barn (#8). The teaser is a gelding used to check if the mare is ready to be bred before she is taken to the stallion. Presently, the three-box barn may be used to shelter quarantined horses, new borders, etc. Paddocks adjacent to the south, east and north sides of the barn provide isolated exercise areas for each of the horses.

The training barn (#9) functions as shelter and covered training track with twenty loose boxes placed along a central drive beneath a gable roof with extended wrapping shed that covers the track. Gable dormers that extend from the north and south gable ends over the shed give access to the hay loft area. Note the ventilation features of the loose boxes including slatted upper walls and a combination of metal mesh and solid wood doors.

The tobacco/horse barns (10 & 11) were constructed for the dual functions circa 1950. The form and plan of tobacco barns has remained relatively consistent since the early 20th century. In these examples, each box (stall) occupies one bent. The tobacco tiers support sticks of tobacco to cure above the box area. The traditional, loosely-spaced vertical board walls of the tobacco barn sheathe the walls in the upper hanging area where air circulation is desired, while board and batten or tightly-joined boards cover the lower wall surfaces where it is not. Note the tree line of Black Walnuts and remains of cane (A species of bamboo native to the south. While vast canebrakes were common features of pre-settlement, only small scattered patches have survived in Kentucky.) directly north of the easternmost barn.

The water tower (#12), located behind the office, was the original water storage facility for the farm. The metal tank elevated on a foundation of random coursed, rough limestone resembles other similar structures in the Bluegrass. The system also includes a stone springhouse (#13), (one of seven developed springs) located in the large pasture west of the secondary residence. This springhouse is different from settlement-period springhouses in that it does not have an upper building but simple protects the pool and outflow of the spring. The rough ashlar structure displays stone work like that found elsewhere on the farm.

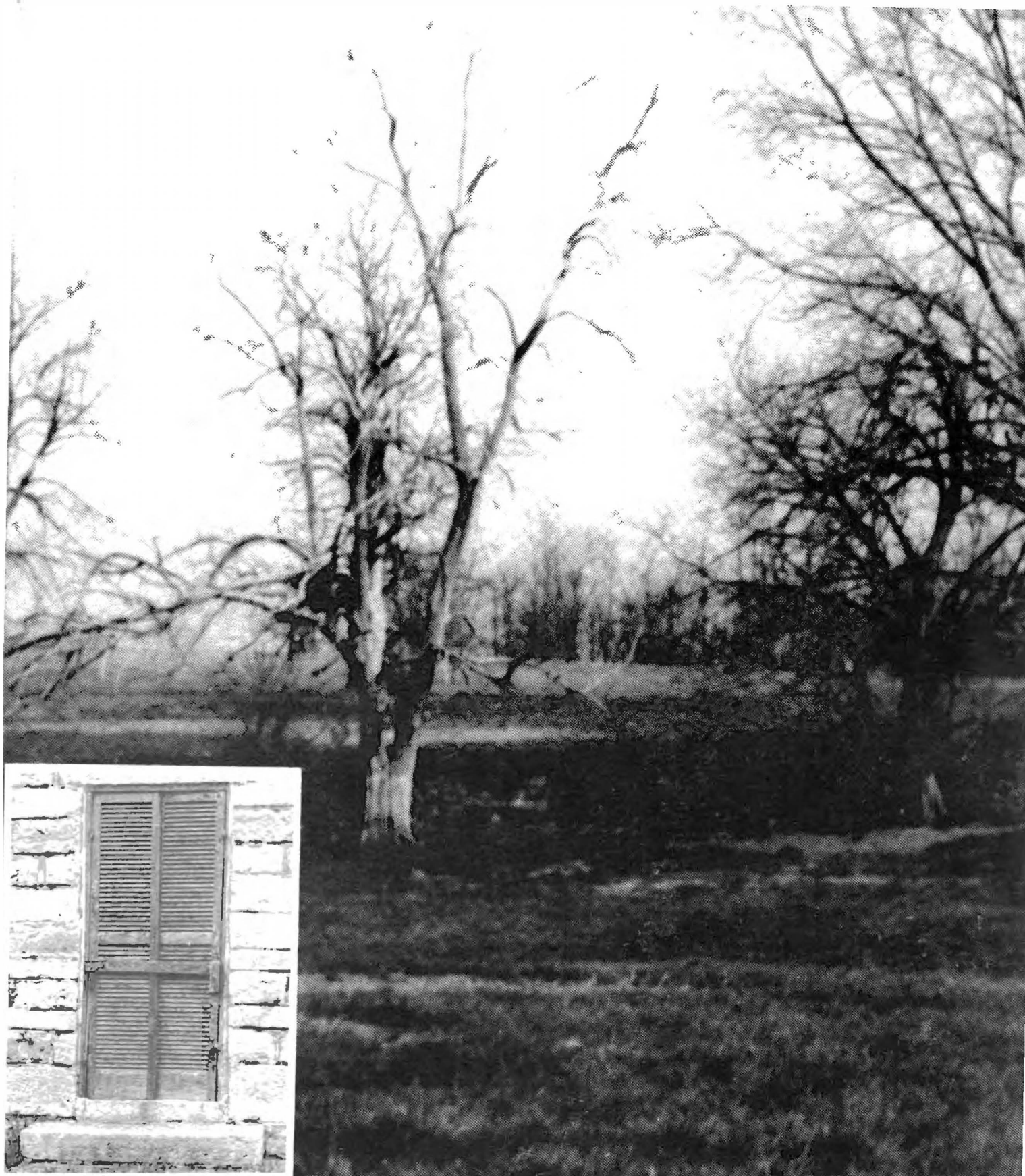


Looking west to paddocks and pasture from Ville Road



Foaling barn

105A



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