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United States Department of the Interior  
National Park Service

MAY 23 1988

National Register of Historic Places  
Registration Form

NATIONAL  
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Duncan Avenue Historic District  
other names/site number \_\_\_\_\_

2. Location

street & number Duncan, Stoner, Vine, and Massie Streets  not for publication  
city, town Paris  vicinity  
state Kentucky code KY county Bourbon code 017 zip code 40361

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	<u>58</u>	<u>16</u> buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>0</u>	<u>0</u> sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	<u>1</u>	<u>0</u> structures
	<input type="checkbox"/> object	<u>0</u>	<u>0</u> objects
		<u>59</u>	<u>16</u> Total

Name of related multiple property listing: n/a  
Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.  
David C. Morgan May 18, 1988  
Signature of certifying official Date  
State Historic Preservation Officer, Commonwealth of Kentucky  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria.  See continuation sheet.  
Signature of commenting or other official \_\_\_\_\_ Date \_\_\_\_\_  
State or Federal agency and bureau \_\_\_\_\_

5. National Park Service Certification

I, hereby, certify that this property is:  
 entered in the National Register. Adrian Byers 6-23-88  
 See continuation sheet. \_\_\_\_\_  
 determined eligible for the National Register.  See continuation sheet. \_\_\_\_\_  
 determined not eligible for the National Register. \_\_\_\_\_  
 removed from the National Register. \_\_\_\_\_  
 other, (explain:) \_\_\_\_\_  
Signature of the Keeper Date of Action

**6. Function or Use**

Historic Functions (enter categories from instructions)

Domestic: single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Current Functions (enter categories from instructions)

Domestic: single dwelling,  
multiple dwelling  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

Architectural Classification  
(enter categories from instructions)

Italianate (High Victorian Italianate)  
Queen Anne (Queen Anne-Eastlake)  
Romanesque (Richardsonian Romanesque)

Materials (enter categories from instructions)

foundation cut limestone  
walls brick  
weatherboard  
roof slate  
other sandstone, pressed-metal

Describe present and historic physical appearance.

Section 7. Description.

The Duncan Avenue Historic District is a compact and well-defined preservation area of 73 buildings. Exclusively residential in character, it includes a diverse array of high-style architecture dating from c. 1812 to 1935. Exceptional examples of the Gothic Revival, Italianate, Queen Anne, and Romanesque Revival modes can be found in the district, as well as more modest homes and cottages that complement its grand dwellings. Following the turn of the century, several dwellings were built in the Colonial Revival and Craftsman styles, and a number of Victorian-era dwellings were remodelled to reflect the influence of these styles. The Duncan Avenue Historic District has been very well preserved. Levels of maintenance are high, and intrusions almost nonexistent.

The Duncan Avenue Historic District is centered along Duncan Ave., Vine and Stoner Sts. in central Paris, Kentucky, just east of the downtown business district. The district is bounded on the west by Pleasant St., a major north-south thoroughfare that is part of a large residential and commercial district proposed for nomination to the Register at a future date. Adjoining the district on the south (along upper Vine St.) are blocks of small dwellings built for railroad workers, many of which have been greatly altered. The district is bordered on the east by an area of nondescript buildings of recent vintage, including a trailer park. Stoner Creek forms a natural boundary along the north edge of the district.

The district is effectively divided in two by the below-grade Louisville and Nashville (L & N) railroad cut, which crosses the neighborhood at an angle. The railroad cut's steep embankment, held in place by large blocks of Buena Vista sandstone, is the most significant man-made feature of the district. The James Duncan Bridge, a c. 1935 single-span filled-arch concrete structure, spans the railroad tracks at Duncan Ave.

The city of Paris (1980 population: 7435) is located in central Bourbon Co., Kentucky. U. S. 27 serves as the area's major north-south thoroughfare, while U. S. 68--the Paris-Lexington Road or Paris Pike--carries traffic west toward the city of Lexington. Stoner Creek, which crosses the east end of the city, and Houston Creek, which traverses its western side, are the town's most significant natural features. The downtown business district of Paris is centered along High, Main, and Pleasant Sts. between Stoner Creek and Ninth St. At the north end of the downtown district is a spacious town square, lined with commercial and governmental buildings that provide a suitable setting for the domed Bourbon County Courthouse, the most dominant architectural landmark of the city. With

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the exception of some new commercial development on the western fringe of the city, most of Paris beyond the downtown business area is residential in character.

The prosperity enjoyed by the city of Paris (and Bourbon Co. as a whole) during the mid-to-late nineteenth century is reflected in its built environment. The city boasts a wealth of high-style architecture, much of it well-preserved. Accordingly, several buildings have previously been honored with National Register designation. The magnificent Beaux-Arts style Bourbon County Courthouse (1902) was listed in the Register in 1973. The buildings surrounding it were designated as the Courthouse Square Historic District in 1978. The c. 1788 Duncan Tavern, an important early hostelry of stone construction and Georgian/Federal design, was added to the Register in 1973. It has been preserved as a shrine by the Daughters of the American Revolution. Another early inn, the Eads Tavern (c. 1790), also received National Register designation in 1973. A frame and brick complex built around a log core, it was recently restored and is now occupied as office space. The Stick-style Paris Depot of the Louisville and Nashville Railroad (c. 1882; 1901-07) was rescued from demolition and restored. It was listed on the Register in 1973.

The Duncan Ave. Historic District, despite its relatively small size, is diverse, and each street possesses a distinct character. Duncan Ave., which is lined with mature trees, is characterized by large houses sited on generously-sized level lots with uniform setbacks. Stoner St. parallels the creek of the same name and features an array of large and small dwellings, the majority of which are of frame construction. Houses along its north line are built into the creek bank close to the road, while those on the south side have deep, semi-wooded front yards sloping down toward the creek. Vine St., which connects Duncan and Stoner, features several important early dwellings as well as a number of small houses built close to the front lot lines.

Although distinguished nineteenth-century residences can be found throughout Paris, nowhere else in the city can such a rich concentration of high-style dwellings be found. A wide spectrum of architectural expression is represented in the district. The c. 1812 Talbott-Keiningham-McClure House at 508 Vine Street is the district's oldest building and sole property exhibiting elements of the Federal style. Originally a one-and-a-half story, side-gabled, center-passage brick dwelling with rear ell, it was greatly altered and expanded during the Victorian era. Identifying original details survive, however, including a carefully detailed arched and molded entrance, and pegged and reeded window frames. (See photo 7.) The Greek Revival style is represented by the c. 1845 Saddler-Dickey House at 271 Stoner St. Like the Talbott-Keiningham-McClure residence, the Saddler-Dickey House has undergone numerous alterations and has been greatly expanded in size, but its original core--one story in height, with center-passage plan--remains intact and in its proportions and details continues to convey the essence of the Greek Revival.

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Three diverse examples of the Gothic Revival can be found in the district. "Hidaway," the c. 1860 villa of W. W. Massie, is located on the south side of Vine St. between Scott and Massie Sts. The estate is one of the district's major landmarks. Sited amidst ample, wooded grounds that screen it from view, the house is a large two and a half story brick residence of symmetrical plan with rear ell. Its triple-gabled facade is ornamented with delicate bargeboard trim. Paired one-story sawnwood porches flank the projecting central pavilion with Tudor-arched entrance. The 1850's-vintage Pratt-Gnadinger House at 150 Duncan Ave. is an equally exuberant example of the style, executed with different materials on a much more modest scale. It is a one-and-a-half story frame cottage of center-passage plan with triple-gabled facade. Board-and-batten siding, sawnwood bargeboards, and wooden pendants adorn the gables. The c. 1868 Reverend Blanton House at 321 Stoner St., a two-story frame T-plan dwelling, is a more restrained vernacular interpretation of the Gothic Revival. It is ornamented with lacy bargeboard trim, angled bays, and a simple openwork porch. (Photo 9; toward left of photo.)

Numerous examples of the Italianate style can be found in the district. Of particular interest are four brick T-plan dwellings along the south side of Duncan Ave., three of which were built for the daughters of James Duncan, and the fourth as a Presbyterian parsonage. (Photo 1. These nearly-identical two-story residences date from c. 1877-1883 and exhibit well-executed period details such as sawnwood porches, pressed-metal ornament, and varied window treatments. The most imposing Italianate house in the district is the Hibler-Chapman mansion at 151 Duncan. Built during the 1860's, it in many ways resembles the "Duncan Daughters" houses and was probably the work of the same still-unidentified builder. (Photo 2.) Several more modest examples of the style--executed in frame, with Eastlake-inspired ornament--can be seen along the south side of Stoner St. (Photos 9, 10.)

Some of the district's most distinctive dwellings exemplify the late Victorian period, and display outstanding craftsmanship and quality materials. Examples of the Queen Anne style dating from the late 1880's to mid-1890's display a marked Eastlake influence and feature elaborate spindlework porches, incised stone ornament, and "Queen Anne" windows (with a large central panel surrounded by small colored panes). Eastlake-inspired Queen Anne dwellings in the district include the McClintock House at 116 Duncan, and the Spears House at 221 Stoner St. (Photo 3, 12.)

During the late 1890's, several high-style residences in the district were designed in an eclectic interpretation of the Romanesque Revival, displaying the massive proportions and rough-cut stonework that are typical of the mode, along with hints of the emerging Neo-Classic. Romanesque Revival dwellings in the district include the Renick House (111 Duncan Ave.) and Remington House (110 Duncan Ave.). (Photo 3.) The district's most stylish residence of the period is the Ashbrook-Hall House at 124 Duncan Ave., an exceptional and sophisticated example of the Romanesque Revival. (Photo 4.)

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As the Bungalow style gained popularity in the early 1900's, several examples exhibiting Colonial Revival detailing were built in the district. The Dailey House (329 Stoner) and Lowry House (335 Stoner), nearly-identical frame companion dwellings, date from c. 1909. They stand one and a half stories high with hipped roofs, pedimented dormers, and encircling verandas. The c. 1911 Whitley House (525 Vine), is a one and a half story weatherboarded dwelling with hipped roof, subsidiary gables over each elevation, and a full-width classically-inspired porch. 403 Vine St., which dates from the early 1900's, is an intact two-story frame Classical Revival dwelling of center-passage plan. (Photo 5.) During the same era a number of older dwellings were "modernized" with elements borrowed from the Craftsman and Colonial Revival vocabularies, resulting in a curious juxtaposition of styles. Houses redone in this manner include the Stephens House at 231 Stoner St., the Ballard House at 115 Duncan, the Arnsparger House at 409 Vine, and the Fithian House at 303 Stoner. (Photos 3, 5.)

Changes in the Duncan Ave. neighborhood over time have been so subtle that Sanborn maps of the area drawn in 1912 and 1926 look much like present-day views. An undated vintage photo (c. 1910) of Duncan Ave. shows the street lined with elaborate iron fences, most of which later fell victim to wartime scrap drives. (Photo 13.) During the 1910's and 1920's many homeowners built garages to house their newly-acquired automobiles, and designed these miniature buildings to harmonize with their residences. Two carriage houses, anachronisms of the horse-and-buggy era, survive in the district; they can be seen at 130 and 132 Duncan Ave. Another anachronistic element--a brick sidewalk set in herringbone pattern--can be seen in front of 316 Vine.

Most homes in the Duncan Ave. Historic District retain a high degree of integrity, with such fragile details as porches, art glass windows, and slate roofs remaining intact. Of the 48 primary buildings included within the district's boundaries, 41 (86%) contribute to its significance. Only seven (14%) have been rendered non-contributing, five by recent alterations. 16 (66%) of the district's 25 minor buildings, such as garages and carriage houses, contribute to its significance, while 9 (34%) do not. Overall, 58 (79%) of the district's 75 buildings and structures are contributing elements, while 15 (21%) are not. 340 Stoner St., a log structure, has been included as a non-contributing element because it was moved from another site and subsequently altered and expanded. Moreover, it is a product of an earlier time and has little in common with the rest of the district. 350 Stoner St., a c. 1950 brick residence, is the district's sole modern intrusion.

Since the district is closely related to its surrounding environment, archaeological remains such as trash pits, cisterns, and wells that may be present can provide valuable information about its history. Information concerning use patterns, social standing and mobility, as well as structural details are often evident only in the archaeological record. Therefore, archaeological remains may well be an important component of the significance of the district. At this time no investigation has been done to discover

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these remains, but it is probable that they exist, and this should be considered in any development of the property.

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INVENTORY LIST

1. 110 Duncan Ave.: William Remington House. (C)  
Built c. 1895 for William Remington, proprietor of the PARIS DEMOCRAT newspaper during pre-World War I era. One of district's fine Romanesque Revival houses further described in Section 7. Distinctive cut sandstone porch, sunburst-pattern leaded glass window, roof cresting. Very well preserved and maintained.

Small brick garage, c. 1920's. (C)

2. 114 Duncan Ave.: Newton Mitchell House (C)  
A fanciful Shingle style house--unique in the district--enlivened by a variety of shingled and boarded surfaces, gables and cutaway bays. Original arcaded porch replaced c. 1930's by present Neo-Classical portico. Built c. 1889 for Newton Mitchell, a grocer who later became superintendent of the Paris Water Works.

Frame garage, c. 1920's. (C)

3. 116 Duncan Ave.: McClintock House (C)  
A sophisticated and intact Queen Anne brick house dating from c. 1889. Distinguished by corner tower, imbricated slate roof, and Eastlake-inspired small-pane windows of colored glass. Built for banker and real estate speculator John McClintock; later a home for elderly ladies.

4. 120 Duncan Ave.: William T. Brooks House (C)  
One of the district's Romanesque Revival houses. Distinguished by unique and varied window treatments including double-hung windows flanked by quarter round glass panels, and transoms with tiny beveled square panes. Built c. 1889 for William T. Brooks, proprietor of a drugstore in downtown Paris for several decades.

Brick garage, c. 1920's. (C)

5. 124 Duncan Ave.: Ashbrook-Hall House (C)  
An outstanding example of the Romanesque Revival style, displaying rare sophistication. Complex and asymmetric in plan with semi-circular tower, an array of dormers and gables, and pressed "Roman" brick in a variety of decorative patterns. Built c. 1890 for W. T. Ashbrook; sold in 1912 to banker Joseph M. Hall. Its interior exhibits a mixture of Colonial Revival and Craftsman details, as well as some late Victorian elements. According to legend, much of its original interior fabric was destroyed in a 1916 fire.

6. 130 Duncan Ave.: Fischer-Hedges House (C)  
A modified T-plan Queen Anne brick residence with forward gable, angled bays, and a hip-

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and-gable roof of imbricated gray slate with balustraded widow's walk. French doors added c. 1920's. Built c. 1895 for W. H. Fischer; later home of Henrietta Ewalt and Sallie Hedges.

Brick and frame carriage house, c. 1900. (C)

7. 132 Duncan Ave.: Owen-Clay House (C)

A c. 1889 Eastlake-inspired brick residence displaying such period details as "Queen Anne" windows (similar to those found at 116 Duncan Ave.) and fishscale-pattern wood shingles. Later modifications include the west wing with angled two-story bay, rear additions, and the c. 1915 veranda with treble Ionic columns and pedimented entrance canopy. Appears to have been built for family of Mary Owen; later sold to Maggie T. Clay.

Brick and frame carriage house, c. 1900. (C)

8. 148 Duncan Ave.: Ireland Davis House (C)

A simple two-story frame house of center-passage plan, with typically Italianate bracketed cornice and Colonial Revival entrance that may be a later modification. Constructed c. 1870 and labeled as the home of Ireland Davis on the 1877 Atlas. The Davis family operated an undertaking establishment in Paris and occupied this house for many years.

9. 150 Duncan Ave.: Pratt-Gnadinger House (C)

Built c. 1860, the Pratt-Gnadinger House is the oldest on Duncan Ave., and one of only three antebellum houses in the district. A fine and basically intact frame "Downing cottage," unique in the district. Triple-gabled facade, center-passage plan with rear ell. Gothic details include sawwood bargeboards, teardrop-shaped pendants, and board-and-batten siding (on the gables). Originally built for John Pratt; later purchased by John Gnadinger, a confectioner with a shop on Main St.

10. 109 Duncan Ave.: Bigstaff-Allen House (C)

One of district's Romanesque Revival houses, perhaps built as a companion to 111 next door. Imposing and somewhat severe, enlivened with eclectic touches such as a tripartite attic window and "Eastlake" spindlework porch. Appears to have been built c. 1895 for William B. Allen, prosperous banker and tobacco farmer.

11. 111 Duncan Ave.: Brinkley M. Renick House (C)

Another exceptional Romanesque Revival house, built c. 1895 for Brinkley M. Renick, owner of the Paris Milling Co. Facade windows have lintels of rough-cut or incised sandstone, the latter displaying designs of scrolls and sunflowers. Other notable details include a modillioned cornice and Tuscan portico with dentils and egg-and-dart frieze.



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Brick garage, c. 1920's. (C)

## 12. 115 Duncan Ave.: Ballard House (C)

One of the earliest houses on Duncan Ave., built c. 1881 for Paulina Ballard and Pallie B. Allis, two women who appear to have been related and may have been sisters or mother and daughter. Originally a simple frame Italianate house, it was one of several houses in the district given a Craftsman facelift in the early 1900's. The original front-gabled roofline was changed to a low-pitched hip with exposed rafter tails; the fenestration was altered, clapboards sheathed in stucco, and a "Bungalow" porch—with battered posts—added.

Stuccoed frame garage, c. 1915. (C)

## 13. 121 Duncan Ave.: The Presbyterian Manse (C)

Built c. 1882 as a parsonage for the Presbyterian church in Paris. A brick Italianate T-plan dwelling, almost identical in plan and execution to the Duncan Daughters Houses further described in Section 7.

Brick garage, c. 1920's. (C)

## 14. 127, 131, 137 Duncan Ave.: The Duncan Daughters Houses (C)

Three nearly-identical brick Italianate dwellings built c. 1880 for the three daughters of Paris pioneer James Duncan. All are two-story double-pile T-plan residences with gabled roofs, built of soft brick stretcher bond with occasional Flemish bond courses. The Duncan Daughters Houses feature intricate sawnwood porches, angled bays, and a variety of window treatments; paired, round-headed, and segmentally-arched, topped by ornate pressed-metal hoodmolds. Exceptional details include full-length floor-to-ceiling windows on both first and second stories, lending vertical emphasis; barrel-vaulted dormers; and carved front doors with huge single glass panels, unusual for the period.

131: Brick garage, c. 1920's. (C)

137: Frame and corrugated metal shed, c. 1960's. (N-C)

## 15. 151 Duncan Ave.: Hibler-Chapman House (C)

A major landmark of the district, this c. 1865 Italianate mansion of symmetrical, center-passage plan boasts a central belvedere with barrel-vaulted dormers and finial. Like the adjacent Duncan Daughters Houses, it is distinguished by a profusion of stone and pressed-metal ornament, and was probably the work of the same still-unidentified builder. Originally owned by Daniel Hibler, later the home of U. S. Senator Virgil Munday Chapman.

Brick garage, c. 1920's. (C)

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## 16. 213 Stoner St. (C)

An Italianate frame cottage, probably built c. 1870. Main block is five bays wide, with center-passage plan, side-gabled roof. Its full-width wooden porch, borne by latticework posts, may be an early 20th-century addition. A shed-roofed rear ell now connects the house with a two-story rear block with side entry portico. A lumber yard, and later a coal yard, occupied the now-vacant lot in back of this house.

## 17. 221 Stoner St.: Woodford Spears House (C)

Built c. 1895 for Woodford Spears, founder and owner of the Spears bluegrass seed concern. One of the district's high-style Romanesque Revival houses, it is built of brick with a profusion of rough-cut sandstone ornament, and stands two stories high. An impressive arcaded spindlework veranda wraps around the facade and west elevation. House occupies an imposing site at the crest of a hill.

## 18. 231 Stoner St.: Charles Stephens House (C)

Built c. 1870 for merchant Charles Stephens, whose daughter Elizabeth later married Woodford Spears next door. Originally a center-gabled brick Italianate dwelling, it was remodeled during the 1930's into a modern interpretation of the Greek Revival. During this renovation, the original facade gable was removed and a new side-gabled roof of raised-seam metal added, as well as a finely-executed Tuscan portico and one-story wings to the east and west. The rear elevation, however, remained untouched and thus affords clues to the house's original appearance. The renovation work has been attributed to Lexington architect N. Warfield Gratz.

## 19. 271 Stoner St.: Saddler-Dickey House (C)

Although additions have been made on the east, west and south elevations, the core of the Saddler-Dickey House (a one and a half story brick center-passage building in the Greek Revival style) remains apparent. Built c. 1845 for a man known only as "T. Saddler," it was later purchased by harness and saddle maker William A. Dickey.

## 20. 303 Stoner St.: Fithian House (C)

The Fithian House was built in the 1880's for a physician named Fithian and occupied by his family for many decades. Originally a frame T-plan Italianate dwelling that addressed Stoner St., it was extensively remodeled in a hybrid Neo-Colonial/Craftsman style during the World War I era and was given a new entrance facing Vine St.

Frame garage, c. 1960's. (N-C)

## 21. 311 Stoner St.: Nannie Johnson House (C)

Built c. 1886 for Nannie Johnson. A basically intact frame two-story, double-pile T-plan dwelling featuring a spindlework veranda carried by turned posts with sunburst-pattern corner braces.

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## 22. 321 Stoner St.: Reverend Blanton House (C)

A double-pile two-story frame house dating from c. 1868, embellished with Gothic Revival details. Built for Rev. L. H. Blanton, pastor of the Presbyterian church in Paris from 1868 to 1880. Fanciful Gothic vergeboards with pendants adorn the gables and eaves, and an understated wooden porch extends across the facade. Well preserved and maintained.

## 23. 329 and 335 Stoner St. (C)

A pair of companion frame bungalows of the early 1900's, displaying Colonial Revival detailing. Both stand one and a half stories high with hipped roofs, projecting dormers, and encircling verandas with Tuscan columns and spindled balustrades. 335 has been covered with asphalt siding and is presently vacant. The original owner of 329 appears to have been M. H. Dailey, and Sarah Berry Lowry appears to have built 335.

## 24. 341 Stoner St.: Amos Turney House (N-C)

Built c. 1868 for Amos Turney, this house originally was a double-pile frame T-plan Italianate house. Its integrity has been seriously compromised by modern additions and changes in fenestration.

Vinyl-sided carport and 2 storage bldgs., c. 1970's (N-C)

## 25. 353 Stoner St.: The Martin House (C)

This distinctive two-story frame Italianate house has undergone numerous modifications which have not compromised its original design. It is notable for its cruciform plan (unique in the district) as well as its unusual window configurations and 12-1 sash (which may not be original). Its wooden Doric entry porch was probably added during the early 1900's. Built c. 1868 for the Martin family.

Frame garage, c. 1920's. (C)

## 26. 363 Stoner St.: The Taylor House (C)

Built c. 1868 by the Taylor family, who appear to have been related to the Martins next door; together, the two families owned several acres along the south side of Stoner St. An Italianate modified T-plan frame house of unusual plan, it features two forward gables instead of the more typical front gabled block with gabled lateral wing. House is built on a raised foundation to accommodate its hillside site. The screen-enclosed Neo-Classical wooden veranda, with tapered columns, and the French doors are early 20th century additions.

## 27. 371 Stoner St.: Fannie Clark House (C)

A simple frame Victorian Vernacular T-plan cottage with herringbone brick walkway. The present Neo-Classical porch is an early 20th century modification (which probably replaced an earlier feature); the cornice has been covered with a vinyl soffit; but the house remains a contributing element in the district despite these alterations. Built c.

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1886 for Fannie Clark on land purchased from Philip Nippert, who lived nearby.

28. 379 Stoner St.: Mozelle Huddleston House (C)  
Like 371 Stoner St., this house was built c. 1886 on land purchased from Philip Nippert, and appears to be the work of the same still-unidentified builder. A simple frame Victorian Vernacular T-plan cottage with original exterior blinds and brick walkway. Neo-Classical entry porch added in the 1900's. Original owner was Mozelle Huddleston.

29. 385 Stoner St.: Catherine Newhall House (C)  
Built c. 1886 for Catherine Newhall and later occupied as an office and residence by Dr. J. A. Orr. A well-preserved Eastlake-inspired frame double-pile T plan house, with a bracketed cornice, spindlework entry porch, and band of vertical siding above the water table.

30. 340 Stoner St. (N-C)  
A double-pen log house with later modern additions, moved to this site in the mid-twentieth century--and still owned by--the Woodford family. Since the 1947 Paris directory indicates this lot was still vacant, the move must have taken place after that date.

Modern garage connected to house (c. 1960's) (N-C)

31. 350 Stoner St. (N-C)  
A modern intrusion to the district: a c. 1950 brick single-family residence built into the hillside.

32. 360 Stoner St.: Foote's Landing (C)  
A Victorian Vernacular frame cottage of rambling plan, built into the creek bank; one story high along the street elevation, and two stories tall along the river side. Built by Margaret and Charles Munday c. 1881. Later gained fame as "Foote's Landing," a launching place for excursion boats traveling up Stoner Creek to Black's Island, a popular Victorian picnicing spot.

Small frame garage, c. 1920's. (C)

33. 22 and 24 Massie St. (C)  
These companion houses appear to be examples of the "Norwood," a Sears and Roebuck mail-order catalog house first introduced in 1918. A five-room house, it cost from \$948 to \$1,667 to build and was advertised as suitable for narrow city lots, since it could be built on a plot only 20 feet wide. 22 and 24 Massie St. appear identical to the illustration of the "Norwood" in Stevenson and Jandl's HOUSES BY MAIL. Both are two-story frame gable-front Homestead dwellings with narrow, two-bay facades, shingled upper stories and decorative gable braces. Built c. 1919 as investments by T. S. Galloway on

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land formerly owned by the Taylor and Martin families; sold soon after construction.

22: Small frame garage, c. 1919. (C)

34. 333 Vine St. St.: Mrs. Sallie Turner House (N-C)  
Originally a simple frame single-pile dwelling of center passage plan with rear ell, this house has been severely altered by rear additions, aluminum siding, and removal of the cornice. Referred to in deeds to surrounding properties as the Mrs. Sallie Turner House.

Modern vinyl-sided garage, c. 1970's. (N-C)

35. 337 Vine St.: Winfield Buckler House (C)  
Built in the 1870's for Winfield Buckler. Originally a Civil War-era frame house of center-passage plan with rear ell, this house was purchased and remodeled by insurance agent J. Walker Muir in the Colonial Revival mode during the early twentieth century. A full-width porch, fanlighted entrance and eyebrow dormers were added at this time, and the rear block was expanded.

Modern vinyl-sided garage, c. 1960's. (N-C)

36. 403 Vine St. (C)  
A late 19th-century two-story, single-pile, center-passage frame house, first depicted on the 1890 Sanborn map but probably built a few years earlier. Like 337 Vine, this house was purchased by J. Walker Muir in the early 1900's. Soon afterward, he remodeled it in the Classical Revival manner, adding the full-width porch with Ionic columns as well as the dentil moldings that grace its door and window lintels.

Small frame garage, c. 1920's. (C)

37. 409 Vine St.: Arnsparger House (C)  
Built c. 1890 as a one and a half story Queen Anne brick T-plan residence with frame upper story, this house was thoroughly remodelled and expanded in the Craftsman era. The roof was raised an additional half story, casement windows added, and the upper story sheathed in asbestos siding. Original owners were Clifton Arnsparger, a lawyer who later served as county attorney, and his wife Ruby.

Small frame garage, c. 1920's. (C)

38. 525 Vine: Whitley House (C)  
A frame bungalow with Colonial Revival influence; hipped roof with subsidiary gables on each elevation. A full-width classically-inspired porch extends across the facade. Built c. 1911 by Paris historian Edna Talbott Whitley on land that originally belonged to the Hibler-Chapman House next door (151 Duncan Ave.).

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39. 316 Vine St. (N-C)

Built in the 1880's on land owned by W. W. Massie, by the 1900's this house had become the home of Blanche W. Alexander. A two-story frame house whose gable-front, side-passage plan is unique in the district. Denticulated cornice, art glass window. Aluminum siding added; porch altered. Original herringbone-pattern brick sidewalk.

40. 320 Vine St. (N-C)

Built c. 1885; purchased by Ella A. Ardery in 1916. Only hipped-roof T-plan cottage in the district; small spindlework entry porch in ell. Severely altered by re-siding, new additions, and partial removal of porch.

Small frame garage, c. 1920's. (C)

41. 330 Vine St.: R. M. Kinney House (N-C)

Built c. 1870 for R. M. Kinney and identified as his residence on the 1877 Atlas. An unusual center-passage, acute-gabled Italianate residence with brick lower story and frame second story. Inappropriate modifications include addition of full-height portico, in-fill of sidelights with glass block, and re-siding of second story.

Modern aluminum-sided garage, c. 1960's. (N-C)

42. 408 Vine: "Hidaway" (C)

The c. 1860 estate of dry goods merchant W. W. Massie; an ornate Gothic villa surrounded by landscaped and wooded grounds that provide heavy screening from the street. Design of the mansion has been attributed to Lexington architect-builder John McMurtry. Built of brick, it stands two stories high with a rear ell. It features a triple-gabled facade, projecting central pavilion with Tudor-arched entrance, delicate bargeboard trim, and paired Gothic porches. The house remains externally intact except for sandblasting of the brick and remains one of the most important examples of the Gothic villa in the Bluegrass region.

43. 504 Vine: Talbott-Keiningham-McClure House (C)

The oldest building in the district, this c. 1812 brick Federal house displays numerous Victorian-era additions that exemplify the trend of stylistic adaptations over time without significantly compromising most of the original distinguishing features. The original center-passage main block exhibits Flemish bond brickwork, jack arches, pegged and reeded sashes, and a well-executed arched and molded entrance. During the 1870's the original side-gabled roof of the main block was raised an additional half-story to a hipped form, and a large polygonal wing (surrounded by trees, and not visible from Vine St.) was added to the south side of the rear ell. Original Gothic wrought-iron fence, a product of the Stewart Iron Works Co. of Covington, Kentucky, surrounds property.

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44. 510 Vine St. (C)

A one-story, side-gabled Colonial Revival brick residence of center-passage plan with five-bay facade and central doorway with leaded fanlight. This house dates from the 1920's and is the newest building in the district. It appears to have been designed to resemble 504 Vine next door.

45. James Duncan Bridge (C)

Built in the 1930's, this simple reinforced-concrete single-span filled-arch bridge spans the L & N railroad tracks at Duncan Ave. It displays a small bronze plaque dedicated to the memory of James Duncan.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

Architecture  
Community Development

Period of Significance

c. 1812 - 1935

Significant Dates

n/a

Cultural Affiliation

n/a

Significant Person

n/a

Architect/Builder

unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Duncan Avenue Historic District is locally significant under Criterion C and the theme of architecture as a distinguishable entity displaying notable examples of a variety of styles from c. 1812-1935. The Duncan Avenue neighborhood features an outstanding collection of late Victorian domestic architecture, including some of the city's most distinguished residences. The High Victorian Italianate, Queen Anne, and Romanesque Revival styles predominate in the district, which is also highlighted by excellent representations of the Gothic Revival. The Colonial/Classical Revival saw limited popularity in the district, and during its period of ascendance (c. 1905-1925) some earlier dwellings were remodelled to reflect its influence. The Duncan Avenue Historic District is also significant under Criterion A and the theme of community development as the city's first suburb, built during the era of economic growth and rapid physical expansion that followed the Civil War and continued into the early twentieth century. Thus the district's rich inventory of high-style buildings reflects the prosperity enjoyed by Paris (and other cities of central and northern Kentucky) during this era. The district has been well preserved and retains to a large extent the appearance of a late nineteenth century neighborhood.

The city of Paris, seat of government and principal town of Bourbon County, was founded in 1789. Bourbon County, located in Kentucky's famed Bluegrass region, boasts some of the state's richest farmland, and its economy has traditionally been centered around agriculture. Although growth was slow at first, the town's population expanded rapidly after 1860 as it evolved into a center for commerce and agricultural processing. Much of its wealth was derived from the products of surrounding farms, especially bourbon whiskey, tobacco, grain, and bluegrass seed. Traversed by major transportation routes and by the Kentucky Central Railroad (later the Louisville and Nashville), Paris became the shipping center of the county.

The area now known as the Duncan Ave. neighborhood was the first suburb of the city of Paris and did not become part of the city proper until the 1870's. An 1860 atlas of Paris demonstrates that most of the city's development prior to the Civil War was

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concentrated along the city's major thoroughfares (notably Main, Pleasant, and High Sts.) from Stoner Creek southwest to the vicinity of Twelfth Street. Beers' 1877 Paris Atlas depicts the Duncan Ave. neighborhood as a largely undeveloped area, dotted with large estates. Only three homes in the district are known to pre-date the Civil War: the Talbott-Keiningham-McClure House (c. 1812) at 504 Vine, the Saddler-Dickey House (c. 1845) at 271 Stoner, and the Pratt-Gnadinger House at 150 Duncan (c. 1850's). These early suburban residences of rather modest character were joined in the 1860's by a much grander villa, "Hidaway," the estate of W. W. Massie at 408 Vine.

By 1870, the city's population--which numbered 1,444 in 1860--had reached 2,867. As in other cities, this growth resulted in suburban expansion. The Duncan Ave. area presented a spacious alternative to the relatively dense development pattern of central Paris (defined by the Main-Pleasant-High corridor--see location map), yet retained close proximity to the downtown business district. Beginning in 1868, a row of houses was built along the south side of Stoner St. (formerly called "Main Cross") south of Vine. They were soon joined by the more pretentious residences of Charles Stephens (231 Stoner) and R. M. Kinney (330 Vine) and the Hibler family mansion at 151 Duncan. All are depicted on the 1877 atlas. (See map copy.)

The early development of the Duncan Ave. neighborhood is closely associated with the James Duncan family of Pleasant St. The Duncans, descendants of Paris pioneers, were one of the city's largest landowners during the late nineteenth century, and owned much of the land along what is now Duncan Ave (then called Elm St.). In the late 1870's and early 1880's, James Duncan built a series of nearly-identical houses along the south side of the street for his married daughters. 137 Duncan, known as the Duncan-Ford House, was built for his second daughter Winifred, who married James K. Ford in 1865. The adjacent 131 Duncan--the Chambers House--became the home of Kate Duncan, who wed William P. Chambers in 1877. The Bell House at 127 Duncan was built for yet another daughter, who became the wife of George R. Bell. These three dwellings, and the nearby Ballard House at 115 Duncan, are pictured on the 1886 Sanborn map of Paris. (See map copy.) In 1889, the family parceled its Duncan Ave. holdings into lots and began to sell them for relatively high prices (averaging \$1000-1200 for a typical 50 by 200 foot lot).

By the mid-1890's, the Duncan Ave. neighborhood had evolved into a prestigious residential quarter, somewhat isolated from the rest of central Paris by the railroad cut. It is not clear when the Duncan Ave. railroad overpass was first constructed. It is clearly shown on the 1912 Sanborn map, but does not appear on earlier editions. If indeed there were no bridge prior to 1912, then lower Duncan Ave. (between Pleasant St. and the railroad cut) must have originally been a dead-end street accessible only by a roundabout route via Pleasant St. This could help to explain why Duncan Ave. was developed at a later date than Vine and Stoner, and would also account for the discrepancy in the architectural development of the upper and lower sections of the street (modestly-scaled frame dwellings versus large-scale brick residences).

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The Duncan Ave. area was home to a number of the town's leading citizens. Several bankers made their home on Duncan Ave., including Thomas Allen (109), Joseph Hall (124), and John J. McClintock (116). Many successful entrepreneurs built homes here, including dry goods merchant W. W. Massie (408 Vine), grocer Newton Mitchell (114 Duncan), confectioner John Gnadinger (150), and druggist William Brooks (120). Brinkley N. Renick of 111 Duncan was owner and manager of the Paris Milling Co., and William Remington of 110 was for several years owner, publisher, and editor of the PARIS DEMOCRAT.

The professions were represented by physicians Joseph Fithian (303 Stoner) and J. A. Orr (385 Stoner), insurance agent J. Walker Muir (337 Vine), and county attorney Clifton Arnsparger (409 Vine--later 137 Duncan). Several homes in the neighborhood also served as parsonages for local churches, including 127 Duncan (Presbyterian) and 353 Stoner (Baptist). One of the neighborhood's most famous residents was politician Virgil Munday Chapman of 151 Duncan Ave., who served in Congress and later in the United States Senate. The Thomas sisters of 504 Vine also found their place in local history; they are said to have founded the first free public school in Paris.

Although the Duncan Ave. neighborhood was a fashionable address, it was not an exclusive one. Several homes were built in the neighborhood by people of modest means, including the Fannie Clark and Mozelle Huddleston cottages at 271 and 279 Stoner, which date from c. 1886. 22 and 24 Massie, a pair of small-scale Homestead houses, were built for investment purposes by T. S. Galloway c. 1919. The neighborhood remained residential in character with one notable exception. For many years, the Foote family operated a pleasure-boat concession from their home on the banks of Stoner Creek. From here they ferried people to Black's Island, a once-popular picnic spot that has long since vanished. For this reason their home came to be nicknamed "Foote's Landing."

By the early 1900's, development of the Duncan Ave. neighborhood was largely complete. Among the last homes built in the neighborhood were 329 and 335 Stoner (c. 1909); 525 Vine (c. 1911), which was built for Paris writer and historian Edna Talbott Whitley; 510 Vine, constructed during the 1920's.

The built environment of the Duncan Avenue Historic District reflects not only the neighborhood's social structure and the city's progress, but prevailing architectural trends in central Kentucky and the nation as a whole during the period c. 1812-1925. The pre-1850 homes of the district, including the Saddler-Dickey House at 271 Stoner and the Talbott-Keiningham-McClure House at 504 Vine, reflect the influence of the Federal and Greek Revival styles in Bourbon County and the surrounding Bluegrass region during the early-to-mid nineteenth century.

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By the 1840's, the rationality and symmetry of the Greek Revival began to give way to the nostalgic medievalism and romantic asymmetry of the Gothic Revival. Popularized by the writings of landscape designer Andrew Jackson Downing and architect Alexander Jackson Davis, the Gothic Revival emphasized the harmonious relationship of a house to its natural environment. Its popularity was due in part to the growing suburbanization movement, as well as the development of the scroll saw which permitted the replication of Gothic details in wood. "Hidaway" at 408 Vine is one the finest and most characteristic of the many notable examples of the Gothic Revival built in Bourbon County towns (and to a lesser extent in the county's rural areas) during the 1850's and early 1860's. Its design has been attributed to John McMurtry, a self-taught builder-architect from Lexington who made use of the pattern books of Downing. Other works of McMurtry in the Gothic Revival style include Elly Villa in Lexington (which "Hidaway" closely resembles) and the Paris Cemetery Gatehouse (1847).

The pre-Civil War era also saw the rise to prominence of another romantic style, the Italianate, which first appeared in the 1830's and gained wide acceptance by the 1850's. The Italianate succeeded the Greek Revival as a national style of nearly universal popularity, disseminated by pattern-books and builders' guides of the era. It was interpreted in many forms, ranging from the irregular "villa" to the formal palazzo to the urban rowhouse. Builders of Italianate houses took advantage of the tremendous variety of machine-made ornament (wood, stone, and pressed-metal) now available from mail-order catalogs to create highly individualistic designs. The Hibler-Chapman House (c. 1865) and Duncan Daughters Houses (late 1870's) are typical of the many distinctive Italianate dwellings built in Paris and elsewhere in the county during the 1860's and 1870's.

By the 1880's, the Queen Anne style had reached America. The Queen Anne mode originated in England during the late 1860's, inspired by medieval architecture as well as the nascent Aesthetic movement. Queen Anne houses were complex in plan, eclectic in taste, highly ornamented, and often incorporated a variety of materials. Tremendously popular during the late 1880's and 1890's, the style was popularized by builders' publications, some of which now offered mail-order plans. It was primarily an urban style, and thus it is not surprising that most examples in Bourbon County and the surrounding Bluegrass region are found in towns. Paris boasts a fine inventory of Queen Anne houses, of which the McClintock House at 116 Duncan Ave. (c. 1886) is an excellent example.

A stylistic counterpart to the Queen Anne style was the Richardsonian Romanesque Revival, named for the great American architect H. H. Richardson and popularized in the late 1880's and 1890's by his followers and imitators. The Richardsonian Romanesque Revival was hailed as revolutionary by architects of the day for its use of relatively simple forms. Many popularized examples--massive in appearance, incorporating the style's hallmark round arches and rock-faced masonry, as well as eclectic touches--were built in

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urban areas, and an impressive array can be found in the Duncan Ave. neighborhood. But landmark, "textbook" examples, such as the district's Ashbrook-Hall House (c. 1890), were relatively rare.

Following the turn of the century, the Colonial and Classical Revival styles--whose popularity had been growing steadily since the 1876 Centennial Exposition and 1892 Chicago World's Fair--came to exert an enormous influence on American domestic architecture. Colonial Revival homes, formal and symmetrical, utilized the cubic "Georgian" plan of the early Republic and interpreted freely the vocabulary of eighteenth-century buildings, while Classical Revival dwellings often strove for a more monumental, imposing appearance. The influence of these closely related styles can be clearly seen in several homes in the district, including 409 Vine, as well as several classically-inspired remodellings executed in the early 1900's.

But not all early twentieth-century design drew its inspiration from the Colonial Revival. The Craftsman style, fostered by the Arts and Crafts design reform movement, represented the parallel thread in American architecture during the World War I era. The style was inspired by Japanese architecture and emphasized simplicity, horizontality, and honest treatment of materials. Its leading American proponent was Gustav Stickley, designer, furniture manufacturer, and editor of THE CRAFTSMAN magazine. Several homes in the Duncan Ave. neighborhood, most notably the Ballard House at 115 Duncan, underwent Craftsman-inspired remodellings in the 1910's.

Throughout the twentieth century, the Duncan Ave. neighborhood retained its desirability as a place of residence. A number of the homes remained in the hands of descendants of their original owners. Most have been carefully preserved and well maintained. Although a few houses have been converted to multi-family use, most remain single-family dwellings. In recent years, a new awareness of the neighborhood's historic significance has arisen, and several homes have been faithfully restored. Historic designation of the Duncan Ave. area should bolster restoration efforts and further assure the neighborhood's preservation for the future.

**9. Major Bibliographical References**

See Continuation Sheet

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: \_\_\_\_\_

**10. Geographical Data**

Acreage of property approximately 36 acres

UTM References

A	<u>16</u>	<u>740760</u>	<u>4232520</u>
	Zone	Easting	Northing
C	<u>16</u>	<u>741360</u>	<u>4232500</u>

B	<u>16</u>	<u>741010</u>	<u>4232660</u>
	Zone	Easting	Northing
D	<u>16</u>	<u>741380</u>	<u>4232440</u>

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

**11. Form Prepared By**

name/title Margaret Warminski, Architectural Historian  
 organization Historic Paris-Bourbon County Inc. date April 1988  
 street & number 340 East Second Street telephone (606) 581-2883  
 city or town Newport state Kentucky zip code 41071

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Sanborn Map Company. Sanborn Fire Insurance Maps of Paris, Kentucky. New York: Sanborn Map Company.

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Section 10. Geographic Data.

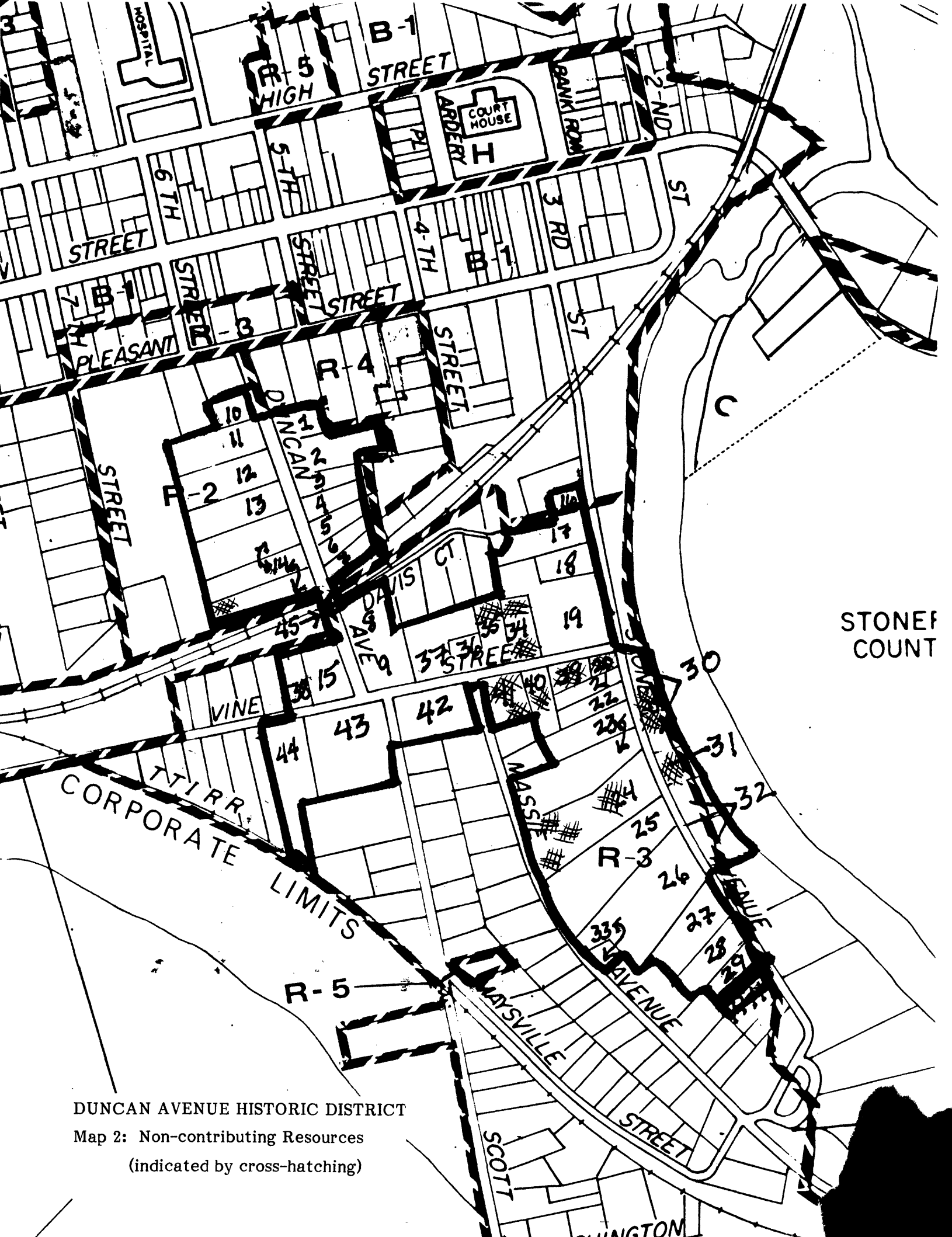
Boundary Description: The Duncan Ave. Historic District is situated within the corporate limits of the city of Paris. Resources are located along Duncan and Stoner Aves. and Vine and Massie Sts. District boundaries follow property lines, Stoner Creek, and street and railroad rights-of-way. The northern boundary follows the creek and property lines; property lines and non-contributing properties define the eastern edge and southern edges; and the western boundary is delineated by property lines. (Please refer to zoning map with boundaries drawn.)

Boundary Justification: The boundary of the Duncan Ave. Historic District was drawn to include the whole of Duncan Ave. as well as contributing buildings along Stoner, Vine, and Massie Sts., and to exclude surrounding areas of lesser integrity or different use to the east and south. Areas adjacent to the district are described in Section 7.

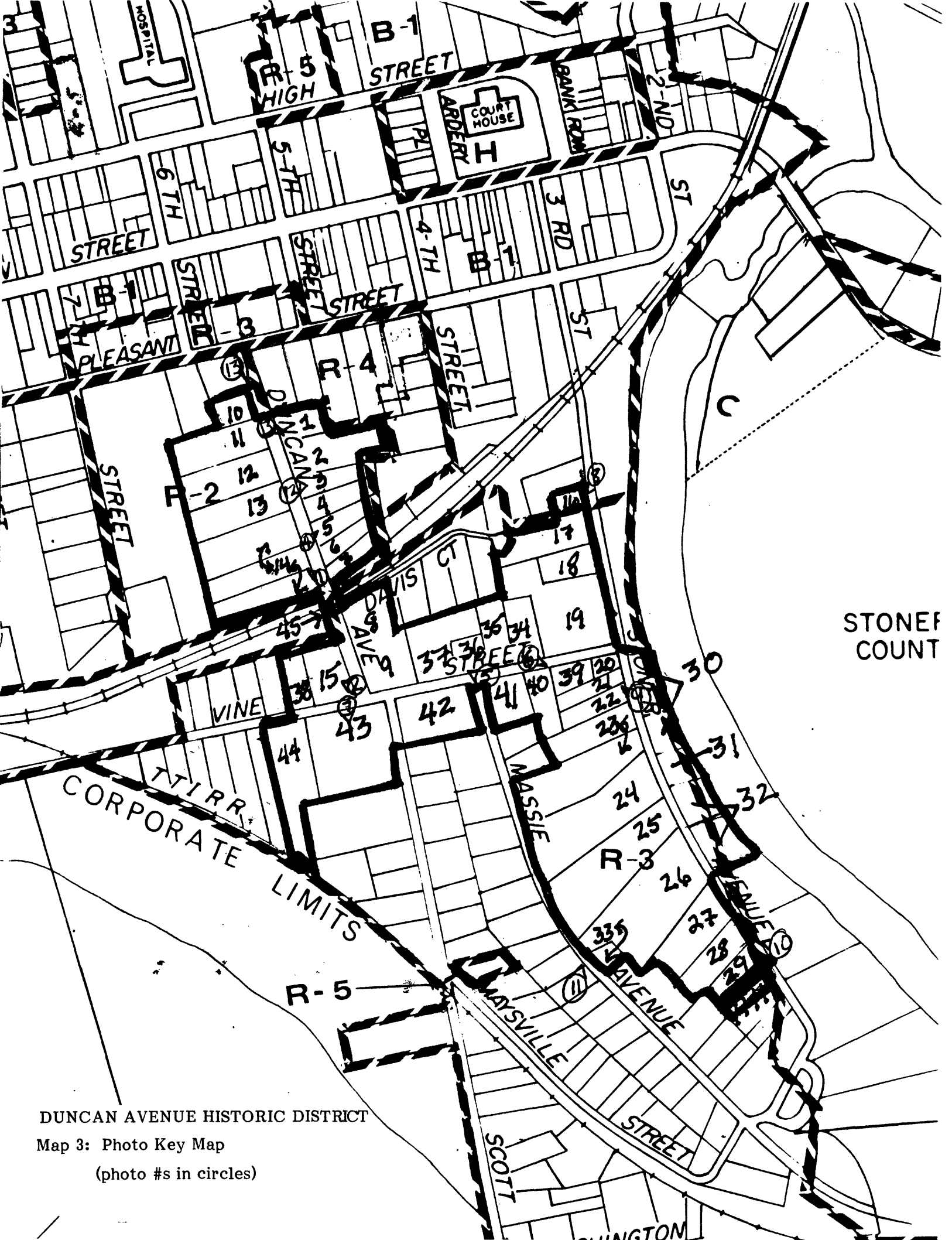
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UTM References:

E. 16:741100/4232480  
F. 16:740990/4232340



DUNCAN AVENUE HISTORIC DISTRICT  
 Map 2: Non-contributing Resources  
 (indicated by cross-hatching)



DUNCAN AVENUE HISTORIC DISTRICT

Map 3: Photo Key Map

(photo #s in circles)