

9. Major Bibliographical References

Previous documentation on file (NPS): N/A

preliminary determination of individual listing (36 CFR 67) has been requested

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data:

State historic preservation office

Other State agency

Federal agency

Local government

University

Other

Specify repository:

Kentucky Heritage Council

10. Geographical Data

Acreeage of property approximately 18

UTM References

A 16 493870 4063410
Zone Easting Northing

C 16 494110 4062970

B 16 494110 4063140
Zone Easting Northing

D 16 494260 4062980

See continuation sheet

Verbal Boundary Description

The boundary of the Allensville Historic District is shown as the heaviest line on the accompanying map entitled "Allensville Historic District," which has a scale of 1" = 200' and is a composite of Todd County Property Identification Maps entitled "Allensville" and "Map 102."

See continuation sheet

Boundary Justification

The boundary of the Allensville Historic District includes the houses, churches, commercial buildings, municipal building and outbuildings that historically have ~~been~~ constituted the streetscape of Allensville's main corridor and maintain historic integrity. In most cases, the boundary follows property lines so entire parcels

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11. Form Prepared By

name/title Claudia R. Brown

organization N/A

street & number 309 Calvin Road

city or town Raleigh

date August 1988

telephone 919/828-8402

state North Carolina zip code 27605

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 NA

Areas of Significance (enter categories from instructions)

Transportation

Architecture

Significant Person

N/A

Period of Significance

c. 1860-1941

Significant Dates

1860

Cultural Affiliation

N/A

Architect/Builder

Billy King (builder of several later 19th-
to early 20th-century houses)

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

Throughout the last decades of the nineteenth century and most of the first half of the twentieth, Allensville, Kentucky was the epitome of the small railroad town. In the midst of the fertile rural landscape of southeastern Todd County, Allensville thrived with the steady and reliable cadence of freight and passenger trains arriving and departing each day. The railroad was the most efficient means of shipping the area's agricultural products to regional markets as well as the avenue that opened Allensville to the world outside its surrounding fields by bringing so many of the goods and services desired by prosperous southeastern Todd County. Within 200 yards of the railroad tracks, Allensville's main street was lined on both sides with all sorts of shops, professional offices, banks, restaurants, and hotels, not to mention saloons and an opera house. As necessary, residents of southeastern Todd County would travel to Elkton, the governmental seat at the center of the county, but for most shopping, day-to-day business and socializing, Allensville served them well.

During the era of railroads fueling economic growth as they threaded their way across Kentucky, Allensville resembled scores of other communities spawned by the locomotive. In contrast to so many of these towns which have changed markedly with the times, Allensville today has a special identity due to the retention of major vestiges of its late nineteenth- and early twentieth-century fabric. The depots no longer exist and several early commercial buildings have been lost to benign neglect, but dozens of well preserved houses, churches and stores along the principal thoroughfare vividly recall Allensville's ambiance in its heyday as a railroad town. Through their specific associations with individuals and institutions, these buildings represent the the town's development triggered by the railroad. They also represent the popular building types and styles of their day and thereby recall the appearance of a small rural Kentucky railroad town of a bygone era.

The present town of Allensville began and developed in response to the location of a depot on a new railroad line in 1860. In reality, however, Allensville is the

See continuation sheet

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwelling
Commerce/Trade: specialty store
Religion: religious structure

Current Functions (enter categories from instructions)

Domestic: single dwelling
Religion: religious structure
Agricultural/Subsistence: tobacco stripping
Vacant

7. Description

Architectural Classification

(enter categories from instructions)

Late Victorian: Queen Anne
Other: Folk Victorian
Other: Turn-of-the-Century Commercial
Mid-19th Century: Italian Villa

Materials (enter categories from instructions)

foundation: brick
walls: weatherboard
brick
roof: asphalt
other: applied millwork
shingles

Describe present and historic physical appearance.

Allensville, Kentucky, is a small town that developed around a depot of the Louisville and Nashville Railroad's Memphis Branch constructed in 1860 and experienced its heyday during the late nineteenth- and early twentieth-centuries as an important area shipping point and hub of commercial activity. Although the L & N ended service to Allensville in 1947, a significant portion of the town's historic fabric survives relatively intact as the Allensville Historic District, encompassing approximately 18 acres along the town's principal thoroughfare. The district's 31 primary contributing resources consist of 18 houses and three churches in two groups to the northwest and southeast of a business area containing nine commercial properties and a municipal building. Eight non-contributing post-World War II houses, a post office, a church annex, a trailer and a truck repair garage are interspersed among the historic resources. In addition, there are numerous contributing and non-contributing ancillary resources.

Allensville is approximately five miles north of the Tennessee line in southeastern Todd County, which is a gently rolling terrain offering expansive vistas of open fields separated by sizable stands of hardwoods. This very fertile region is occupied primarily by farms averaging a few hundred acres cultivated with wheat, corn, soybeans, tobacco and conola, a new crop that is a form of rapeseed similar to turnip greens. Allensville is one mile southeast of the junction of the area's two principal roads -- Kentucky 79, also known as the Russellville and Clarksville (Tennessee) Road, and Kentucky 102, formerly the Elkton, Allensville and Keysburg Road. Allensville originated early in the nineteenth century as a small hamlet at the crossroads, but all of the original antebellum buildings disappeared after the town moved to land next to the railroad. Today the intersection is marked only by the modern buildings of the Allensville Crop Service and small directional signs for Allensville and two businesses in the town. When approaching from the north, all that can be seen of Allensville is its dense hardwood canopy punctuated by the large brick Haddox House near at the north end of the district and the metal silos and pipes of the Allensville Grain Company at the town's west edge.

South of Kentucky 79, Kentucky 102 curves to the east as it passes fields and lanes leading to well-screened farmhouses before reaching Belmont Cemetery and the former site of Allensville's public school just north of the town limits. Allensville is one square mile centered on the junction of Kentucky 102 and the former L & N Railroad tracks, now owned by R. J. Corman Railroad of Bardstown, Kentucky. As it continues into town, the two-lane highway becomes Main Street, although there are no street signs and none of the buildings in town has a street address. At the north end of the district, Allensville's two largest houses -- The Pepper Place (entry P) and the Haddox House (B) -- occupy sizable parcels abutting cultivated fields, which

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007 11 1988

National Register of Historic Places Registration Form

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 Allensville Historic District

other names/site number N/A

2. Location

street & number Kentucky 102 (Main St.)

NA not for publication

city, town Allensville

NA vicinity

state Kentucky

code KY

county Todd

code 219

zip code 42202

3. Classification

Ownership of Property

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

Category of Property

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

Number of Resources within Property

Contributing	Noncontributing	
<u>40</u>	<u>18</u>	buildings
<u>1</u>	<u>2</u>	sites
<u>41</u>	<u>20</u>	structures
		objects
		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 L. Morgan Signature of certifying official David L. Morgan, State Historic Preservation Officer Date 10-6-88

No comment received from Federal Preservation Officer; see attached notification letter. State or Federal agency and bureau letter.

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

NA Signature of commenting or other official Date

NA--see attached notification letter State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register. 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:)

Patricia Andrews

11/14/88

Signature of the Keeper

Date of Action

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form most of the periphery within the town's boundaries. South of these houses, property lining the main road is more densely developed. As the road arcs gently to the south, residences and churches give way to the commercial area straddling the railroad tracks. Here, early buildings appear along the east side of the street, which is the outer side of the curve, dominating the view from either end of the street, while on the west side there are empty lots north of the tracks and small modern buildings to the south which are excluded from the district. South of the commercial area, residences once again characterize the historic district which continues along only one side of the street due to loss of integrity or recent construction dates of the few houses on the other. West and southwest of the historic district, a few narrow lanes traverse a more sparsely developed area of houses (many of them extensively altered or deteriorated), abandoned buildings that once housed blacksmith shops and other services, and the Allensville Grain Company complex on a rise next to the railroad.

Lot size and building placement vary throughout the Allensville Historic District. The closer the proximity to the railroad tracks, building density becomes increasing greater, with commercial resources closely spaced and sometimes sharing party walls. The houses and churches to the northwest and southeast tend to have wider lots the closer they are to the town limits. Building setbacks are nonexistent for most of the commercial properties, while many of the buildings to the north and south have small front yards and those at the ends of the district are large. Similarly, parcels tend to be quite deep at the ends of the district. At the south edge, after the main street turns sharply to the east, the lots generally are of uniform width and most are several hundred feet deep with large grassy back yards or vegetable gardens extending to adjoining farmland. Most houses are surrounded by lawns and mature foundation plantings and are shaded by tall trees. Of the three vacant lots in the district, only the former depot lot (block 13, lot 2; see map) was ever developed. Most of the properties are fronted by concrete sidewalks, which are stepped with changes in elevation in the business area; one segment of an early brick sidewalk remains at the south end of the district.

Architecturally, the district is best characterized as Victorian. Although styles and types range from Italianate to Turn-of-the-Century Commercial to Folk Victorian and Neoclassical Revival, the great majority of the buildings are popular renditions of the Queen Anne style, many apparently inspired by or lifted directly from builders' guides. While more than half of the commercial and institutional buildings are of masonry construction, all of the houses are wooden with the exception of the brick Haddox House. The two most distinctive residences are two stories in height, but the rest of the dwellings in the district are a single story (many with tall attics), as are all but the earliest of the commercial buildings. Overall, the scale of the resources is modest or, in anthropomorphic terms, human, lending the district an inviting quality. Despite the smattering of new construction, the concentration of well preserved late nineteenth- and early twentieth-century buildings gives visitors the impression of having been transported to a bygone era, albeit one in which hard times has left most of the town's shops empty.

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Of the district's three churches, the Allensville United Methodist Church (T) built in 1867 is the oldest and may be the oldest surviving building in the entire town as well. All three churches consist of a tall gable-front sanctuary featuring a tower. On the Methodist Church, the low tower is set back very slightly from the main facade, while those of the Church of Christ (O; 1877) and Mt. Gilead Baptist Church (O; 1875) project from the front elevation to accommodate the entrances. The Methodist and Baptist churches are of solid brick construction, with each bay of the front and side elevations consisting of a single tall window in a slightly recessed plane marked by corbelling. In contrast to the pointed arched windows and entrances of the frame Church of Christ and United Methodist Church, Mt. Gilead's only allusion to the Gothic Revival is the small tracery in its belfry vent. In contrast, Mt. Gilead reveals neoclassical influences in its round-arched openings and corbelled dentils beneath the main facade cornice and at the top of the octagonal domed tower.

The two-story brick Haddox House at the north end of the district may be Allensville's oldest dwelling, built around 1870; it certainly is the most imposing. The large two-story brick building exemplifies the Italianate style in its massing, shallow hipped roofline, tall round-arched windows with prominent hood molds, and, most noticeably, the four-stage tower with a mansard roof projecting from the main facade. A deep setback and numerous tall shade trees are appropriate to the grand scale of the house.

Most of the district's houses were erected between approximately 1880 and 1910 and exhibit the influence of the Queen Anne style in varying degrees. The earliest of these, The Pepper Place, also is the most exuberant and may have established a trend in Allensville with its rich decorative program grafted onto a traditional basic house type. Although the house may have originated in the early 1860s as a very simple two-story, one-room-deep structure, its enlarged L-shaped configuration probably dates from the 1880s as does the Queen Anne style detailing characteristically concentrated at the windows, roofline and porch. There are heavily molded and panelled chamfered posts and sawn spandrels and brackets at the porch, bracketed and molded crowns above tall segmental-arched windows, drop pendant brackets beneath a molded cornice, and carved sunbursts, panelled and embossed grids, and scalloped shingles in the gables.

Assorted components of this standard millwork ornament appeared in a variety of combinations on the spate of houses built throughout the historic district during the two decades spanning the turn of this century. Although they are more modest in scale, a few resemble The Pepper Place as Folk Victorian houses identified by traditional forms embellished with popular Queen Anne carved, turned and sawn ornament. Among this group is the one-story T-shaped King-Carvell House (AA) built by local carpenter Billy King, who is believed to have constructed most of these turn-of-the-century houses. The majority of this group, however, are more full-blown examples of the style in their typical Queen Anne form of a central, steeply-pitched hip-roofed core with lower offset gabled wings on the front and side elevations. A few of the

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seven one-story weatherboarded houses that fall into this sub-type display the very typical sawn and turned bargeboard or ornamental bracing in the gables, but others are quite distinctive. For example, the porch of the Shinnick House (HH) has an angled entrance bay marked by a tall gable filled with a single large sunburst, while continuous curved spandrels linking turned posts lend an arcaded effect to the porch of the Mt. Gilead Baptist Church Parsonage (JJ). At the Russell-Barnes House (CC), the imbricated shingles of the front gable extend through a panelled frieze into the lower wall to cover a bracketed hood above a pair of windows. The Hughes House (II) displays the growing popularity of neoclassical forms early in this century in its Palladian attic window and box porch posts, which contrast to the more characteristically Victorian stained glass transoms and scalloped spandrels. By around 1910, the neoclassical revival style's supplanting of the Queen Anne was evident in the district in such dwellings as the Joe Orr House (DD) with its basically rectangular form, restrained detailing classical moldings and Tuscan porch columns.

With one exception, all of the commercial buildings in the Allensville Historic District were built after 1880 as a single story with false parapets or tall cornices for added height and embellishment. The two-story gable-front Walters-Page Building (L) probably was built in the 1870s and is of solid brick construction with a plain upper main facade. In contrast, the upper facades of the later commercial buildings are ornamented, though the storefronts of the Trade Palace (F) and First State Bank (J) resemble that of the Walters-Page Building in their wooden framework with a recessed entrance, panelled bulkheads beneath display windows, and tall transoms. The Trade Palace is of frame construction, but the wooden storefront is framed by decorative cast iron piers and the rectangular false parapet is covered in metal richly ornamented with zig-zag and foliate motifs. Next door, the plain weatherboarded front elevation of the building that once housed a retail shop and Allensville's post office is saved from complete austerity by an applied scalloped frieze delineating a clipped gable parapet. The popularity of prominent cornices was long-lasting, as demonstrated by that of the 1909 First State Bank, which is embossed metal with brackets, and the molded and bracketed cornice executed in wood highlighting W. L. Breakfield Grocery and Hardware (Y) built in 1928. By the end of the 1930s, however, the prevailing style was rather severe, featuring stepped parapets and flat buttresses such as those characterizing the Kentucky Label Company's building (M) completed in 1941 and the 1937 Municipal Building (H), both of masonry construction.

Overall, the integrity of the Allensville Historic District is relatively high. Considering the almost total decline of the town's retail business during the past forty years, the survival of even a few of the early commercial buildings, particularly the wooden ones, is notable, as is their fairly good state of preservation despite underutilization and resultant deterioration. Fortunately, most of the houses have remained occupied and well maintained and those that have suffered neglect due to abandonment have been restored; very few early houses have been replaced with modern dwellings. Alterations consist primarily of replacement siding and rear additions. Although several houses have had their weatherboards covered in

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asbestos shingles or aluminum or vinyl siding, all retain their original windows, doors and trim. The side and rear yards of many of the domestic properties contain storage sheds, which usually are historic yet somewhat altered, and modern free-standing garages which tend to be fairly unobtrusive.

INVENTORY LIST

(Because there are no street addresses in Allensville, Todd County property identification map designations are given for each property. Properties shown on map 102 are designated only by a lot number. For those properties on the Allensville map, which are identified by both block and lot numbers, the title of the map is omitted for the sake of brevity. All properties also are keyed by letter to the accompanying sketch/boundary map.)

- A. Gill House. Map 102, lot 15A. The hipped roof with lower gabled wings identifies this building as a popular type of Queen Anne style house. The weatherboarded one-story house is well preserved on the exterior, having retained all original elements including a Victorian spoolwork screen door. Ornamental features include bargeboard and sawn raking boards in the gables, latticework muntin patterns in several window sashes, and turned columns and Tuscan columns at the wraparound porch. The house was built for Mrs. Gussie Haddox Gill, daughter of Charles W. Haddox who had the large Italianate house on an adjoining parcel built. Until recently, her son Felton Gill lived here for several decades. (C)

Garage -- Small shed-roofed building sheathed in vertical boards. (C)

Workshop -- One-story gable-roofed building with board and batten siding. (C)

- B. Haddox House. Map 102, lot 24. Set far back from the road and fronted by a dense grove of tall hardwoods, the Haddox House is Allensville's most imposing dwelling due to its brick construction, large size and Italianate styling incorporating a four-stage tower. Tall round-arched windows, many of them paired, penetrate the massing of a cubical core expanded by shallow offset wings on the front and side elevations, all capped by shallow hip roofs. A tall mansard roof covered in decoratively patterned slate tops the tower, which rises from the front recess where it accommodates the main entrance. Ornamental features also include a molded cornice and a prominent frieze bearing brackets interspersed with molded panels at the main block and tower, applied hood molds at the main facade windows, and a one-story polygonal bay in the front wing. A pedimented frontispiece enframes the recessed, round-arched entrance with double doors. The small shed-roofed porch with Tuscan columns at the west end of the main facade appears to be an early twentieth-century replacement. A modern brick-veneered addition has enlarged the original one-story ell with shallow hipped roof and rectangular windows in segmental arches to a full-facade rear wing. The house

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was built around 1870 by Charles W. Haddox, a farmer and merchant who moved to Allensville from his birthplace in Logan County in 1866. In 1869 he bought a grocery in Allensville and from around 1872 to his death in 1882 operated it with his brother, Claude E. Haddox. (C)

Garage -- Modern gable-front, balloon-frame building. (NC)

Storage Building -- Early twentieth-century gable-front building covered in vertical boards. (C)

Swimming Pool surrounded by chain link fence. (NC)

C. United States Post Office. This small gable-front building veneered in pink brick was built in 1965 on the site of the Claude Haddox House (razed). (NC)

D. Minor House. Block 10, lot 1. In its overall form and decoration, this one-story Queen Anne style house clearly dates to the early years of this century. The building displays sawn and turned ornamental bracing in the offset gabled wings projecting from the hip-roofed central block, corbelled interior chimneys and simple crown lintels at one-over-one double-hung sash windows. Application of asbestos shingles and screening of the wraparound front porch are the only exterior alterations. Curtis Minor, co-owner of a local grocery, had the house built. He was succeeded here by his son, James Minor, who continued to operate the grocery alone prior to moving to Russellville, KY in the 1940s. (C)

Barn -- This small one-and-one-half-story gable-roofed building with a door at each level in the gable end and a wide doorway on the east side is sheathed in board and batten siding and now used as a garage. (C)

E. House. Block 10, lot 2. A modern one-story, weatherboarded ranch house occupies the former site of a tenant house. There also was a wooden commercial building at the southeast corner of the lot, today marked only by a set of stone steps, which housed Mitchell's Drug Store from the 1910s to the 1930s. (NC)

F. Trade Palace. Block 10, lot 3. Despite its deteriorated condition, the unaltered front of the Trade Palace renders it an excellent representative example of the type of wooden commercial building that characterized much of Allensville's business district at the turn of this century. The small one-story gable-front building has an elaborate cast iron front consisting of panelled and moulded piers, a large rectangular parapet embossed with zig-zag and foliate scroll motifs, and, at the top, a small gabled parapet with crown molding bearing the words TRADE PALACE in relief. Between the iron piers, the wooden and glass storefront includes panelled bulkheads, two-paned transoms across the entire facade, and plate glass display windows flanking a recessed central entrance of double doors. A metal awning frame with decorative scrollwork remains attached to the top of the storefront. Brick-patterned asphalt covers the side elevations

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and an original skylight remains near the rear of the building. Watkins Gill and Henry Viers operated the Gill & Viers, a popular dry goods store, from the 1890s until the mid 1930s. It served as a public school in 1937 to 1938 while a new brick school was under construction north of town, and later was used as a restaurant for a short while. Today it is used during the winter for stripping tobacco. (C)

- G. (Former) Post Office/Butcher Shop. Block 10, lot 4. A clipped gable parapet defined by a scalloped frieze distinguishes this weatherboarded commercial building erected at the turn of this century. There are two simple storefronts flush with the main facade: the smaller unit to the east, marked by one window and a door with a shed hood, for many years housed a succession of businesses, including a butcher shop and restaurant; the larger unit with a fixed shed awning sheltering a central door and two windows contained Allensville's post office until the current one was built in 1965. The building currently is used in the winter for stripping tobacco. (C)
- H. Municipal Building. Block 10, lot 5. The Town of Allensville had this one-story cinder block building erected as the community's first town hall in 1938 on the site of a late nineteenth-century brick commercial building razed several years earlier. The only decorative feature of the austere building is a granite plaque above the main entrance carved with the words MUNICIPAL BUILDING and A D 1938. In 1987, a new front door was installed and the flanking bays with metal-framed windows were replaced with garage doors of corrugated metal panels in order for the building to be used by the volunteer fire department. Despite these changes, the building retains its flat buttresses and stepped parapet which define the three-bay main facade. (C)
- I. Telephone Exchange. Block 10, lot 6. This tiny one-story brick building erected in the first quarter of this century housed Allensville's telephone exchange for many years. The building's lower front is recessed with a concrete porch and asbestos-shingled wall containing a solid metal door and small window. Dark brownish-red wire brick covers the upper front elevation. (C)
- J. First State Bank. Block 10, lot 7. Although the metal gable bearing the construction date "1909" has been removed from the top of the main facade, the remainder of this one-story brick building's front is relatively intact. The storefront survives with panelled wooden bulkheads and recessed double doors to one side of the display windows, which now are covered with metal sheeting as is the full-facade transom. A molded wooden cornice remains in place above the storefront, in contrast to the robust metal entablature at the roofline with a panelled frieze and molded cornice between large modillions at either end. The brick field between the cornices bears a metal plaque with FIRST STATE BANK in relief. The bank was a local effort initiated by members of the Gill family and

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other businessmen, but it remained in operation less than a decade. In later years it was occupied by grocery stores and a pool hall. Today it is used for stripping tobacco. (C)

- K. Garage. Block 10, lots 8 & 9. A block of brick commercial buildings, which included a grocery and warehouse, formerly occupied this property that is now the site of a modern shed-roofed truck repair shop of cinder block construction. (NC)

- L. Walters-Page Building. Block 14, lot 1. This two-story gable-front brick building dating to the third quarter of the nineteenth century is Allensville's oldest remaining commercial building and is of special interest as the only building in the district associated with the community's large black population. Local black merchant George Walters had the building erected for his grocery, which was continued into this century by his sons George and John following his death. Virtually intact, the building has a two-bay main elevation with a wooden store-front sporting panelled bulkheads beneath four-pane display windows, a central two-door entrance, and two-pane transoms topped by a dentil frieze across the full width. Apparently the large shed-roofed porch which acts as a canopy for the gasoline pumps was preceded by a two-tiered porch, as indicated by the joist marks at the base of the front gable. At the second story, the two windows on the front and the four openings on each side are covered by shutters and feature heavy wooden lintels and sills. The shuttered window at the west end of the south facade actually is a false window, probably installed for the sake of a symmetrical design. After the Walters grocery, the building's first floor was occupied in succession by a restaurant, chair factory, another grocery operated by a white merchant, and Page's Hardware Store. Despite failures in portions of the rear and side walls, the building remains in use as Page's Service Station, the favorite gathering spot of Allensville men. (C)

- M. Kentucky Woven Label Company. Block 14, lot 9. In the 1930s, William Pritz organized the Kentucky Woven Label Company in the two-story gable-roofed building at the north end of the property for the manufacture of clothing labels. (C)

The company's success soon rendered the simple rectangular, weatherboarded building inadequate. In 1941 Pritz moved his looms into the new building immediately to the northeast which he had constructed in the rear yard of his house of stone from his farm near Allensville. This one-story building is similar to the Municipal Building in its use of flat buttresses to define the facade topped by a stepped parapet. Each of the seven bays of the main facade contained a large multi-paned metal window. In 1955, Francis Manufacturing Company of Roebuck, South Carolina purchased the company, which continued to produce labels until the mid-1970s. Since then, the roof has been replaced and two of the front bays have been opened up for the garage door needed for the building's current use as a truck garage and storage. (C)

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- N. Cole-Pritz House. Block 14, lot 9. A rich variety of standard millwork ornament highlights this late nineteenth-century Folk Victorian house. The weatherboarded L-shaped building consists of a two-story gable-front wing with a central chimney and a gabled one-story lateral wing with an interior gable-end chimney. A shed porch across most of the one-story wing's main facade has chamfered box posts and sawn spandrels, and shelters a raised four-panel door with a transom and three sidelights above a raised panel to either side. The two-story wing features tall and narrow shuttered rectangular windows capped by prominent dentilled and bracketed crowns. The front end of the wing is three-sided with oversized sawn brackets at the top of the canted walls. An unusual aspect is the frieze at the base of the gable which creates a pediment but is interrupted by three dentilled and bracketed crowns -- one above the central window and the others placed unexpectedly above the oversized corner brackets. A cutwork vent in the center of a field of flush horizontal boards and large dentils in the raking cornice complete the pediment composition. The house is believed to have been built by the Cole family. Pete Cole, who operated a rock crusher and threshing machines, lived here early in this century. The house passed to his daughter after her marriage to William F. Pritz, who established his Kentucky Woven Label Company on the property. Two sizable one-story additions have been constructed at the rear of the two original wings in recent years. (C)
- O. Mt. Gilead Baptist Church. Block 14, lot 8. Mt. Gilead Baptist Church is the oldest congregation in Allensville, organized in "old" Allensville in 1815. Two meeting houses near the original settlement preceded the present brick building, constructed in 1875. Tall round-arched windows, decorative brickwork, and a three-tiered polygonal tower render Mt. Gilead the most architecturally distinctive of the three churches in the district. The gable-front church is constructed in running bond and is characterized by shuttered multi-paned, double-hung sash windows in bays defined by shallow buttresses. The four bays and windows of each side are of uniform width except for those next to the rear wall which are very narrow, while the front bays are distinguished by large corbelled brick dentils that are stepped to follow the line of the molded wooden gable cornice. Projecting from the center of the main facade, the tower contains a tall, slightly recessed round-arched entrance with panelled reveals, a belfry marked by a tall round-arched wooden vent with cutwork tracery, and a round wooden vent at the third stage topped with corbelled brick dentils; the tower roof is an octagonal dome covered in decorative pressed metal. A modern one-story, gable-roofed rear wing covered in aluminum siding is slightly wider than the original brick structure. (C)
- P. The Pepper Place/Wooldridge-Walton-Pepper House. Block 1, lot 1. This exuberantly decorated weatherboarded house is one of Allensville's oldest dwellings. The L-shaped house is two stories tall and one room deep, with an interior chimney in each gable end of the front wing and a central chimney in the rear wing. A central attic gable marks each of the two principal elevations. Most of the double-hung sash windows are segmental arched and those on the main eleva-

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tions have prominent bracketed and molded crowns; the windows in the front wing extend to the floor. One long porch wraps around the entire front and south facades. Two staircases -- one in the center hall of the front wing and another in a connecting hall in the rear wing -- and differences in interior detailing indicate that the front wing pre-dates the rear. On the exterior, the uniform application of robust millwork decoration concentrated at the roofline and porches suggests a remodelling in the 1880s, perhaps when the house was enlarged. A frieze of drop pendant brackets beneath a molded cornice marks the long main and south facades and the north gable end. All except the rear weatherboarded gable are heavily ornamented with carved sunbursts at the corners enframing a panelled and embossed grid flanked by scalloped shingles. The porch features projecting bays at each entrance, chamfered posts with heavy molding, panelled bases, and tall sawn spandrels, and a bracketed frieze. Molded panels and a heavy bracketed crown surround a richly panelled front door with a tall window; the antique stained glass is a recent addition. Alterations include enclosure of the shed porch along the entire rear elevations, the addition of a gable-roofed banquet room to an original one-story rear ell.

The earliest deed for the two-acre tract was recorded in 1873 and cites the property's earlier conveyance from F. A. Anderson to A. M. Wooldridge and on to J. M. Gill and finally to Seth Wooldridge, although no dates are given for these activities. Local historians believe Seth Wooldridge had the front portion of the house built in the early 1860s, but his low sale price to Dr. Isaac N. Walton of \$600 in 1880 suggests that the property had not yet been developed or contained only a very modest house. Dr. Walton operated his medical practice from a small building behind his house and apparently engaged in other business as well, for he is cited as Todd County's first acknowledged millionaire. It probably was Dr. Walton who enlarged and remodelled the house. In 1895, he and his two brothers sold the property to Ida L. Pepper for \$4,000. Mrs. Pepper's parents, the Hirshfields, are said to have paid for the house as a present to their daughter and son-in-law, Bank of Allensville cashier Thomas L. Pepper, who were married in 1892. Interior remodelling including installation of elaborate case mantelpieces with tiled fireplace opening surrounds is attributed to the Peppers, under whose ownership the house became known as a center of hospitality. After the deaths of Mr. and Mrs. Pepper, the house stood vacant for several years before being converted to a nursing home in the 1960s. Subsequently, the house was abandoned and almost lost to deterioration before it was restored as a private home and bed and breakfast inn in 1982 to 1983. (C)

Fence -- Well-preserved c. 1880 iron fence of slender alternating short and tall spears. (C)

Office -- This one-story gable-front building sheathed in weatherboards has a shed wing along the north elevation, a bracketed crown at the front door, and scalloped shingles and cutwork circular vent in the front gable. An interior chimney with corbelled stack identical to those of the main house appears at the

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rear gable. The building probably was built in the early 1880s as Dr. Walton's office. (C)

Carriage House -- This almost cubical building sheathed in board and batten is a 1980s reproduction of an antebellum Louisiana building. Three facades contain a central tall, pointed-arched vent which suggests that the building is a single story, although it has two levels. Paired brackets appear beneath the cornice of the low-pitched hipped roof. (NC)

Well House -- In the early 1980s, this low-pitched hipped roof supported by four posts erected was erected to shelter a nineteenth-century well. (NC)

Gazebo -- Built c. 1985, this octagonal structure with latticework walls and bracketed cornice evocative of Victorian architecture is attached by a short enclosed passage to the original one-story rear ell of the main house. (NC)

Q. Allensville Church of Christ. Block 4, lot 1. Tall pointed arches and a square two-stage tower with bellcast pyramidal roof projecting from the main facade are the salient features of this gable-front church erected in 1877. The present building is the congregation's second, the first having been a small frame church erected in "old" Allensville circa 1847, three years after they organized. Although the weatherboards recently have been covered with aluminum siding, distinctive half-round surrounds remain exposed at the multi-paned stained glass windows, tall louvered belfry vent and main entrance. Now fronted by aluminum storm doors, the paired front doors remain unaltered, extending the full height of the tall pointed arched opening. The only visible alteration to the interior is the application of wallpaper to the plaster walls above a molded chair rail and vertical beaded board wainscoting. Three banks of unpainted pews with raised pointed arched panels on the ends lead to a raised two-tier square altar without an altar rail and flanked by choir pews perpendicular to the nave. Heavy molded surrounds also appear at the interior of the windows, which retain their original two tiers of louvered and panelled shutters. Above, a coved ceiling of flush boards painted white is known for its excellent acoustics. The building rests on a full brick basement containing classrooms and offices and a modern one-story frame addition covers the rear elevation. (C)

R. Turner House. Block 4, lot 2. Physician V. C. Turner had this gambrel-front house constructed in the 1940s. The full-facade porch has been enclosed and aluminum has been applied over the original weatherboards. (NC)

S. Allensville United Methodist Church Parsonage. Block 4, lot 3. A gabled roof and brick veneer characterize this one-story ranch house built in the 1960s. (NC)

T. Allensville United Methodist Church. Block 4, lot 3. This solid, common bond brick building with a clipped gable-front roof and short pyramidal-roofed frame

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tower is Allensville's oldest religious building, constructed in 1867 shortly after its congregation organized. Each of the three bays of the main facade and the four bays of the side elevations contains a tall pointed arch in a slightly recessed plane marked by small corbelled pendants across the top. At the main entrance, heavy applied molding defines panels in the pair of rectangular doors and the panel in the pointed arch above. A small round window appears in the upper main facade while the rear elevation is an unbroken expanse of brick. Plain tie rod ends on the front and back elevations and a concrete-covered water table projecting more than a foot beyond the south and rear facades indicate measures to correct structural problems. The stained glass is a modern addition, as is the aluminum on the tower. According to local authorities, the interior is relatively intact. (C)

Annex -- This gable-front brick-veneered building with metal-framed windows was constructed in the 1950s to house classrooms and an assembly hall. It is linked to the church by a small enclosed passage. (NC)

- U. House. Block 11, lot 1. Restrained detailing suggesting a neoclassical influence embellishes this one-story, two-room-deep weatherboarded house with a hip-roofed main block and gable-roofed rear ell. The almost full-facade front porch has Tuscan columns, corner boards on the main block are molded, and all cornices are molded with plain frieze boards. The two casement windows in the gable-roofed front dormer and the one-over-one double-hung sash windows elsewhere all have crown lintels. The house appears to have been built around 1910. Its earliest remembered occupants were grocery clerk Cliff Browder, followed by machinist J. S. Porter during the 1930s. (C)
- V. Trailer. Block 11, lot 2. This metal-covered mobile home is permanently sited on a brick foundation and fronted along most of one long side by a fixed canopy on metal supports sheltering a concrete patio. A house formerly occupied the site. (NC)
- W. House. Block 11, lot 3. Vinyl siding covers the facades of this modern one-story house with a gable roof. (NC)
- X. The Cream Station. Block 11, lot 4. A rectangular false parapet facade identifies the commercial nature of this small gable-front building. Sheathed in board and batten on the side and rear elevations, the building displays pressed metal in a stone block pattern across the front, marked by a small window, door, and pair of garage doors hinged on the side. A large metal Royal Crown soda sign remains on the south side. Willis L. Breakfield had the building constructed in the 1920s as a facility to which area residents brought their fresh cream for sale and distribution. Today it is used for storage. (C)

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- Y. W. L. Breakfield Grocery & Hardware. Block 11, lot 4. After working several years for Orr & Minor, Willis L. Breakfield went into the grocery and hardware business with his father-in-law, Richard Harper. After Harper retired, in 1926 Breakfield had this one-story gable-front building constructed for his own business, popularly known simply as "Breakfield's." The wide storefront consists of plate glass display windows with brick bulkheads flanking a recessed entrance with sidelights; a multi-paned transom runs the full width above a fixed shed canopy. The south side and upper front are covered with pressed metal in a stone block pattern, while the bracketed cornice topping the parapet is wooden. (C)
- Z. Pace House. Block 15, lot 4. This one-story weatherboarded house with two interior chimneys and offset gabled wings projecting from a low hip-roofed core remains intact on the exterior. Delicate sawn and turned bargeboard appears at the gables, the porch has a spool frieze and turned posts with sawn spandrels, and the front windows and door are decorated with panelled surrounds, corner blocks, and a molded crown with applied scallop trim. The earliest known occupants of this late nineteenth- to early twentieth-century house were Hite Small followed by Mr. Thurmond, both undertakers, prior to 1928 when Mrs. W. T. Pace purchased it. (C)

Storage Building -- Large modern, shed-roofed, metal-covered building. (NC)

- AA. Campbell House. Block 15, lot 5. This one-story house appears to have been built in two stages. The first, dating to the latter half of the nineteenth century, produced the brick wing with a low-pitched gabled roof, central chimney and four-bay main facade consisting of two central doors and a window to either side; the front attic gable and engaged shed porch with simple box posts appear to be later alterations. The wing attached to the brick unit's south gable end has a taller hipped roof, central chimney and gabled attic dormer above the narrow front facade. Recently, a shed-roofed wing was constructed across the rear of the house, the hip-roofed wing was covered in aluminum siding, and raised seam tin was applied to the roof. The earliest recalled occupant of the house was Mrs. Fred Campbell, Allensville postmaster early in this century. (C)

Workshop -- A large board and batten-covered shed accommodates an engine repair business in the rear yard. (NC)

- BB. Glass-Penick House. Block 15, lot 6. Local banker Will C. Glass is the earliest known owner of this decorative, well-preserved turn-of-the-century weatherboarded house. In 1937, Glass sold the house to Mr. and Mrs. Penick, whose son continues to reside here today. The one-story T-shaped house features pressed tin on the cross-gable roof and fluted surrounds with corner blocks at the main facade windows and two front doors. The design's focal point is the front gabled wing with narrow vertical beaded boards at the water table and throughout the gable, a frieze embossed with bull's eyes at the base of the gable, and a slightly projecting rectangular, hip-roofed bay containing two narrow windows above a

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panelled base. (C)

Garage -- Modern gable-front cinder block building. (NC)

CC. Russell-Barnes House. Block 15, lot 7. A hipped roof with lower gabled wings and an exuberant array of patterns executed in wood identifies this building as a Queen Anne style house probably derived from a popular turn-of-the-century builder's guide. Also typical of the mode are the tall interior chimneys and the patterned pressed tin covering the roof. The wraparound porch is supported by turned posts with bracket spandrels on four sides; the brick bases may be later additions, as is the concrete floor. The porch shelters a clipped facade corner, two entrances, and a keyhole window. The south gabled wing has clipped corners topped by drop pendant spool brackets and imbricated shingles covering the gables except for the lower corners filled with carved sunbursts. The front gable is similarly treated, except that the sunbursts are larger and the shingling extends across a panelled frieze to cover a hipped-bracketed hood above a pair of narrow windows in the lower wall. The front gable also retains remnants of ornamental bracing, and several of the windows have panelled surrounds and molded dentil crowns. The earliest known owner of the house was Karl Russell, a physician; later, Mrs. Fanny Barnes, a widow, lived here for many years prior to World War II. (C)

DD. Joe Orr House. Block 15, lot 8. The influence of the neoclassical revival styles is evident in the Tuscan porch columns of this one-story, two-room-deep center passage plan house with a rear ell. The popular basic house type has a hipped roof and hip-roofed attic dormer. The house was built around 1910 and is typical of its period in its restrained detailing limited to the porch columns, molded cornices above deep eaves, and small molded crowns above large one-over-one double-hung sash windows. In addition, a large transom at the front door has a diamond muntin pattern. Joe Orr, who was a partner in Orr & Minor Grocery and Hardware, had the house built for his family. During the 1930s, handyman and electrician Warren Hightower lived here. Modern alterations include screening of the front porch, application of aluminum siding, and an assortment of rear shed additions. (C)

EE. Orr-Breakfield House. Block 15, lot 9. Like many of the houses built in Allensville during the late nineteenth and early twentieth centuries, this example is the popular type identified by its configuration of a hip-roofed core with offset gabled wings on the front and side elevations and interior chimneys. The Tuscan columns at the wraparound porch and the transom and sidelights at the main entrance reflect the popularity of the neoclassical revival styles early in this century. With the exception of the application of asbestos shingles, the house is intact on the exterior. Frank Orr had the house built for his family in the early 1900s. Local grocery and hardware store operator Willis L. Breakfield and his wife acquired the house prior to World War II; Mrs. Breakfield continues to occupy the house. (C)

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Storage Building -- Small gable-front board and batten-covered building, approximately contemporary with the house. (C)

Garage -- Small gable-front building covered in corrugated metal. (NC)

FF. Rose House. Block 16, lot 2. One of the plainest houses in the Allensville Historic District, this early twentieth-century building is one story and one room deep with a shed-roofed full-facade porch enclosed at one end and a later shed addition on the south gable end. The house is oriented with the north gable end toward the street. Detailing consists of a molded cornice above plain frieze boards, turned porch posts, and flat crowns above one-over-one double-hung sash windows. Albert Rose is the earliest known owner of the property, which was inherited by his daughter, Mrs. Roy Mayes, an Allensville telephone operator who resided here many years. (C)

GG. Burchett-Allensworth House. Block 16, lot 3. Farmer Ben Burchett is the earliest remembered owner of this house, which appears to date from the turn of this century; from the 1930s to the mid-1980s, it was owned and occupied by Mrs. Ethel Huff Allensworth, a clerk in one of the local drug stores. The weather-boarded house consists of a L-shaped main block with two interior chimneys and a smaller L-shaped rear wing with an interior end chimney, both cross-gable-roofed. Decorative pressed tin covers the roof, imbricated shingles ornament the front gable, and Tuscan columns support the front porch. (C)

Storage Building -- one-story gable-front building covered in asphalt shingles. (C)

Storage Building -- one-story gable-front building sheathed in German siding. (C)

Garage -- three-sided one-story shed of recent vintage (NC)

HH. Shinnick House. Block 16, lot 5. Despite the recent covering of its weather-boards in aluminum siding, this one-story Queen Anne style house continues to display its abundance of well-preserved turned, sawn and carved decoration. The front and side gabled wings projecting from the central block with a tall hipped roof exhibit raking boards with sawn ends bearing spoolwork ornamental bracing, but the focal point of the design is the wraparound porch connecting the two wings. Here, the entrance bay is on the diagonal, lined up with the entrance in a clipped facade corner and marked by a tall engaged gable sporting a boldly carved sunburst. A spindle frieze, turned posts with sawn and turned spandrels, and a balustrade with an array of cutwork and turned elements complete the composition. A modern shed-roofed addition covers the rear elevation. The original owner of the house is not known; Mrs. Lula Shinnick, widow of Bank of Allensville assistant cashier Charles D. Shinnick, owned and occupied the property for many years beginning in the 1930s. (C)

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Garage -- Modern one-story, gable-front garage and shop. (NC)

II. Hughes House. Block 16, lot 6. Local saloon owner William M. Hughes had this one-story Queen Anne style house built at the turn of this century. The weather-boarded house has a hipped roof with lower gabled wings containing large one-over-one double-hung sash windows with flat crown lintels. The decorative program concentrated on the main facade includes fluted window and entrance surrounds with molded bases and corner blocks, stained glass transoms at two single-pane windows and the entrance, and a Palladian window with decorative muntin pantermes in a gabled attic dormer. The front porch projects slightly at the entrance bay and features box posts with molded bases and scalloped spandrels and a railing with matchstick balusters with spools in between creating a diamond pattern. (C)

JJ. Mt. Gilead Baptist Church Parsonage. Block 16, lot 7. Similar to several of its neighbors in its form of gabled wings extending from a tall hip-roofed core, this Queen Anne style house was built in the 1890s or 1900s by Mt. Gilead Baptist Church as its parsonage, for which it continues to be used today. Scalloped shingles and sawn ornamental bracing with spoolwork decorate the front gable above a large window with a leaded transom. Distinctive curving continuous spandrels with spindlework highlight the wraparound porch. The two entrances with elaborate Victorian screen doors and a front window all have panelled and embossed surrounds. A small modern shed wing appears at the rear of the building. (C)

Garage -- Modern weatherboarded, gable-front building. (NC)

KK. King-Carvell House. Block 16, lot 8. Although in need of repairs, this one-story T-shaped house with a rear ell retains all of its original exterior elements. A porch following the contour of the main facade has a spindle frieze, turned posts and a railing with turned balusters, while the front and side gables are exuberantly decorated with scalloped shingles and large ornamental bracing intricately detailed with cutwork, spindles and sawn motifs. Carpenter Billy King, who built many of Allensville's late nineteenth- and early twentieth-century dwellings, constructed this house for his family. Later it was owned by his daughter and her husband, Walter Carvell, who operated a popular local soda fountain and haberdashery for many years beginning in the 1910s. (C)

Garage -- Tall early twentieth-century gable-front frame building, dilapidated yet intact. (C)

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second incarnation of a community which traces its origins to a small settlement that began one mile to the north and relocated to the land adjacent to the depot. Although nothing remains of "old" Allensville, a digression on the area's early history is necessary as context for the railroad town's development and preservation.

Situated on the Tennessee line in southwestern Kentucky, Todd County received its first settlers in the early 1790s when it was still part of Logan and Christian Counties. Although the southern half of the county is gently rolling, arable land, it was the heavily wooded and very hilly and rocky northern half that attracted these pioneers, primarily Virginians who had settled previously at Kentucky stations to the east. Southern Todd County has rich soil, but in the 1790s the land was known as a "barren" because of its abundance of underbrush as opposed to timber, which had been diminished with burnings by the Indians. Within a century, timber would be plentiful there, but to the new immigrants the appearance of the scrubby land with timber only at the edges of streams was alienating.

In the first decade of the new century, however, newcomers, now mostly from Tennessee and North Carolina, recognized the benefits of the more fertile land and began building homesteads and clearing fields in the vicinity of Allensville. By 1808, there were at least eight farms in the area that would be designated the Allensville magisterial district upon the formation of Todd County in 1819. Throughout the next few decades, thousands of acres were put into cultivation for the first time as additional immigrants made southeastern Todd County their home; many of their names, such as Gill, Watkins, Hughes and Bellamy, remain on the area's tax rolls today. Although most arrived with limited means, they brought slaves who helped plant the easily replenished soil first with tobacco, rotated with corn, oats, wheat and clover. Most farms were well under 500 acres; very few were over 1,000. Throughout the nineteenth century, tobacco remained the county's major cash crop, sold abroad, although stock-raising -- cattle, sheep and horses -- became more prevalent during the latter half of the century, prompting an increase in the cultivation of grains. The minimal development of industry in the nineteenth century has been attributed to the scarcity of merchantable timber. Numerous small grist mills, distilleries and a tanyard were begun during the 1820s, 1830s and 1840s, but most ceased operation by 1900.

Probably the first road built through the southern half of the county was Kentucky 79, the old mail and stage route originally known as the Russellville and Clarksville [Tennessee] Road or the "Old State Road," surveyed as early as 1815. Less than five years later, Kentucky 102, known then as the Elkton, Allensville and Keysburg Road, was surveyed, and almost as soon as it was begun, "old" Allensville sprang up at the junction of these two roads; a post office, however, was not opened here until 1832. There was a family of Allens in the neighborhood, but it is not known if they were connected with the town bearing their name. The hamlet was small, never having more than two stores in operation at one time, a blacksmith shop, and a half dozen houses. "Old" Allensville's first merchant is said to have been Ned Trabue; other early retailers were Clayborn Wooldridge, Edward Anderson and Charles

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Hatcher, and in the 1850s Spencer Small and D. B. Hutchings were in business here. At about the same time the settlement was taking shape, a Baptist congregation began meeting in a private home and soon built a two-story brick church just outside of the small town. The Macedonia Congregation of the Christian Church and a group of Methodists began worshipping in "old" Allensville brush arbors during the second quarter of the century, but only the Christians built a church, a short distance southeast of the village next to the Rum Spring Creek bridge. The general lack of interest in education was evident in the small number of subscription schools scattered throughout the district outside of Allensville in existing outbuildings or simple structures built for the purpose; the earliest known school did not open until 1830. The only fraternal organization was the Masons, whose lodge met in a brick storeroom in town.

Except for the Russellville-Clarksville Road, Todd County's early highways were little more than often impassable dirt tracks. In fact, as late as 1890 there were only four miles of turnpikes in Todd County, and it was well into the twentieth century before there was any significant improvement. Consequently, as long as roads were the only mode of transportation -- the county had no navigable rivers -- it was difficult for residents to travel beyond their neighborhoods and merchants had to pay a premium to have goods shipped in by wagon.

As railroads became increasingly important in the eastern United States and the southern states became the predominant market for much of Kentucky due to the needs of the cotton industry, the idea to promote an extensive rail system across Kentucky took hold. As a result, the Louisville and Nashville Railroad Company was chartered in 1850 and completed to Nashville in November of 1859; the following year the connection between Bowling Green and Memphis opened. Between Louisville and Nashville, the best farm lands, market towns and lines of commerce already were well established, so the railroad could limit its construction costs while serving the region's most productive farmlands by following the corridor of smooth land extending down into Kentucky's southern plains. As Charles Martin writes in his study of the Pennyrile region, "To hold these costs down even further, the L & N did not build through the centers of towns where lot prices were the most expensive, but rather laid track in the outskirts, where subsequent dwellings and stores grew up along the iron pathway and depots."

Martin explains that "Rail construction was a speculative endeavour. When word of the imminent construction of the L & N spread, for example, competition among counties and towns to have the line pass by them was intense." The route from Louisville to Munfordville in Hart County was easily determined, but in order to decide whether the route south of Hart County should go through Glasgow and encounter fewer obstacles, or follow the shorter path to Bowling Green, the company announced it would build the line through the area which raised the larger subscription. It proved fortuitous for Allensville that Bowling Green and Russellville, both seats of counties with excellent soil and high incomes, pledged enormous subscriptions that decided the route of the line to Nashville through Bowling Green and the

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Memphis Branch from Bowling Green through Russellville. Many Todd County politicians and businessmen wanted the Memphis Branch to continue west from Russellville through the county seat at Elkton, but the Todd County Judge declined a local petition to subscribe \$300,000 to secure passage through the county. It was Allensville's tremendous good fortune, however, that the L & N chose a virtually straight path from Russellville to Clarksville, Tennessee, across the southeast corner of Todd County into Tennessee. In accordance with their cost control methods, the line avoided Allensville, passing within one mile of the hamlet. (The next effort to get a rail line through Elkton, in 1867, also failed when the L & N put the line across the county's southwestern corner through Guthrie and Trenton. At the crossroads of the L & N's two major lines, Guthrie naturally became the biggest transportation hub in the county. Finally, in 1884, the L & N built a line connecting Elkton and Guthrie.)

The L & N built a depot one mile southeast of the original hamlet of Allensville at the junction of the line and the Elkton, Allensville and Keysburg Road, the only direct route by which goods could be hauled between the railroad and the county seat at Elkton. Allensville was quick to capitalize upon the wealth of opportunities presented by the railroad. Almost as soon as the trains began running in 1860, the town's merchants effectively relocated Allensville by moving their businesses down the Elkton, Allensville and Keysburg Road to sites adjoining the tracks. William Frazier is believed to have been the first to open a store there, and Spencer Small constructed a building for his business on the south side of the road, immediately west of the tracks. Another building went up across the street, but it soon burned. Most of the land in that vicinity was owned by F. A. Anderson and E. W. Hughes. Although no regular lots were laid off nor a new town plat made, Anderson soon sold most of his property to the numerous individuals eager to benefit from the railroad's arrival.

In less than a year, development in "new" Allensville came to a virtual halt with the onset of the Civil War. Most of the local merchants had to suspend business due to lack of goods. According to F. S. Tyler in an 1884 history of Todd County, "strangers from the North and Germans from Louisville" travelled throughout the war to Allensville to sell their wares.

By 1860, 42 percent of Todd County's population were slaves. Most of them worked in the fields of the preeminently agricultural southern half of the county, but many non-farming whites also owned slaves, often trained as skilled artisans and craftsmen, who were hired out. The decades-old political lines between the wealthier slaveholders of the southern half of the county and the less prosperous, non-slaveholding citizens of the hill country to the north were clearly drawn as the war commenced. Although J. H. Battle declared in his 1884 history of Todd County that the county was unanimously opposed to abolition, able-bodied men in the northern half enlisted in the Union Army while those in the southern half went with the Confederate. Fortunately, Todd County was too far west to be a battleground for the large armies, but scouting parties kept the community in a constant state of insecurity. For the most part suffering was minimal and economic in nature, aside

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from the occasional passages of small bodies of unruly troops, two plunderings by guerrillas in Elkton and two slight skirmishes near the Christian County line.

As soon as the war ended, the "foreign" merchants abandoned Allensville and the local businessmen turned their attention to regaining control of their economy. Late in 1865, two new commercial buildings were erected by Philip Hurshfield and Frazier & Winston, respectively, and another was put up by newcomer John Adams. The following year, another newcomer, R. D. Bellamy, opened a furniture store. All of those early buildings have been destroyed, many of them in a late 1870s fire, but the two-story brick Walters-Page Building is believed to date from this period. With its rectangular, gable-front form and wood-framed storefront of display windows flanking a recessed entrance and topped by a transom, the building is a good representative example of unpretentious brick commercial architecture of the period. Its construction for a business owned by a freedman, George Walters, also makes the building significant as a rare tangible reminder of the number of skilled men in the area's enormous black population who actively participated in the local economy. (The black community was concentrated outside of the Allensville Historic District in the town's southwest section, where all but one of the early buildings have lost integrity.)

When "new" Allensville was incorporated in 1866, its charter defined the corporation of the town as "a mile square, and the limits extending a half mile in any direction from the depot." The burgeoning town was acquiring all of the trappings of a full-fledged community. As Anderson and Hughes continued to sell building lots, construction began on buildings outside the business district. The Methodists who had been meeting in private homes prior to the war built "new" Allensville's first church in 1867. A fraternal organization, the International Order of Odd Fellows, also organized a lodge here, but it disbanded around 1870. In that year, the U. S. Census recorded the population of Allensville (probably town and environs) at 310. Apparently "old" Allensville was quickly abandoned, except perhaps for a few houses. Today there is no physical evidence of the original community, and local historians have no recollection of its buildings.

Of the numerous houses built during the two decades following the end of the war, the only two that remain intact are the most pretentious. Situated on large lots at the north end of town on the Elkton, Allensville and Keysburg Road, the primary focus of Allensville's development, both the Haddox House and The Pepper Place recall the new town's prosperity as robust expressions of popular, mainstream architectural taste. Merchant C. E. Haddox's two-story brick house with its four-stage tower was begun around 1870 as the epitome of the fashionable Italianate style. Although the L-shaped house now known as The Pepper Place was built in the traditional two-story, one-room-deep form, its exuberant Eastlake-inspired ornament at the porch and roofline was the height of fashion, probably taken from a current builder's catalog of the 1880s.

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Allensville continued to grow throughout the 1870s and 1880s. In 1875, Mt. Gilead Baptist Church relocated to the center of Allensville, and two years later the Macedonia Congregation of the Christian Church (today Church of Christ) followed. In their rectangular gable-front forms fronted by towers, both of these buildings, as well as the earlier Methodist and Christian churches, exemplified a traditional church type inspired by neoclassical models. Mt. Gilead's round-arched entrance and windows and corbelled dentil-like brickwork carry out the neoclassical theme, while the cutwork tracery of its belfry vent and the Church of Christ's pointed arched openings reflect the continued acceptance of Gothic influences for church architecture.

While the churches were under construction, two fraternal organizations organized and then disbanded by 1880; another that had begun in Logan County moved to Allensville where it continued to meet for many years. New businesses included a confectionary and a drug store. The 1878 fire proved to be only a minor setback as the charred ruins were quickly replaced with a one- and two-story brick row featuring highly decorative neoclassical cast iron fronts. On the south side of the street just west of the tracks, the Adams Block was the most distinctive of these new buildings, consisting of two storefronts with the Allensville Opera House over one and a music hall over the other. (Unfortunately, the last of this row's ruinous remains recently had to be removed for reasons of safety.) By the time Battle edited his county history in 1884, Allensville had "Two general stores, one agricultural store, one hardware store, one dry goods and clothing house, three drug stores, one furniture store, one harness shop, one millinery store; there [were] also two hotels, one tobacco factory, and three physicians." From 1880 to 1882, the town also had a newspaper called the Gazette. In 1884, when a state law mandating public county school systems finally was passed, two subscription schools were operating in Allensville and a third was taught south of the village. North of the town limits, a frame Queen Anne style building (no longer standing) was erected in the 1890s as Allensville's first public school.

The twenty-five years beginning in 1890 was a thriving period vividly represented by the Allensville Historic District. The vital importance of the railroad during this time is explained by Frances Marion Williams in her 1970 history of Todd County:

In the 1890s, Allensville was one of the main [agricultural] shipping points between Bowling Green and Memphis. . . . During those years and after, salesmen, or "drummers," came into Allensville on the trains [and] . . . stayed at Small's Hotel where "Aunt Sissie" Small prepared meals for them. They rented horses and buggies at the livery stable and carried their wares over the county.

The daily arrivals of the passenger trains were events of daily interest to the local residents. The "Dinkie" made a round trip from Adairville to Guthrie. It is said that crowds came in horse-drawn buggies to meet "Down Dinkie" when she stopped around 5:00 P.M. They hurried home for supper in order to return at 6:45 to meet "Up Dinkie" on the return trip. Southbound No. 103 made a morning

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stop; Northbound No. 102 stopped at night.

Existing businesses prospered, some changed hands, and new enterprises opened. West of the district, a new grain mill later known as New Era Mills became Allensville's first industry. Within the district, the need for local financing was met with the establishment of two banks -- The Bank of Allensville, begun around the turn of the century, and the First State Bank of Allensville, organized in 1909. The older bank building has been removed, but the First State Bank's one-story structure capped by a decorative metal cornice remains as a representative of popular early twentieth-century brick commercial architecture. Elsewhere in the district, the continued growth of retailing is reflected today by the 1890s Trade Palace which proclaimed its success in a parapet front sheathed in metal embossed with foliate and angular geometric patterns. Typical of the day, even the simplest commercial buildings tended to incorporate some degree of ornament, as seen in the flat scalloped frieze of the clipped gable-front building constructed to house a shop on one side and the Allensville branch of the United States Post Office on the other. (It was this post office which began, in 1897, Kentucky's first rural free mail delivery.)

By 1910, the bustling community included Hughes Palace, W. M. Hughes Saloon, Orr & Minor (groceries and hardware), Small and Small (undertaking and furniture), Eagle Mill, Capt. C. E. Haddox (general merchandise), Gill & Viers Trade Palace (dry goods) and Claude Haddox (grocery), as well as a soda fountain, haberdashery, pharmacies, barber shop, ice plant and shoemaker, to mention a few. Prior to 1910, Orr & Minor, Adams and Potter Dry Goods and D. H. Neill's pharmacy consolidated to form the Allensville Mercantile Company. According to Williams, on sale days the firm provided free entertainment such as bands and midget prize fights. There also were three livery stables and a company that sold mules to the U. S. Army. The L & N Railroad's construction in 1915 of a new Allensville depot across from the original one reaffirmed the town's vitality. (Neither depot survives: the original one was torn down in 1916 and the site today is an empty lot while the site of the second one, removed shortly after the L & N ceased service to Allensville, now is occupied by a metal quonset hut used for storage.)

Residential development played the greatest role in shaping Allensville's built environment during the 1870s and 1900s. The approximately twenty new houses, most of them located in the Allensville Historic District, significantly expanded the town's housing stock. They also firmly established the Queen Anne style, first introduced in the elaborate decoration of The Pepper Place, as Allensville's identifying architectural style. The preservation of these houses today serves as a strong visual reminder of the mode's popularization due to industrialization and railroad expansion during the late nineteenth century.

By the time the Queen Anne style was transported to this country from England in the 1870s, American craftsmen were well equipped to create its hallmarks of irregular forms and contrasting surfaces using indigenous materials, thanks to the perfection

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of the jigsaw in the 1830s which made it possible to imitate elaborate stone elements in wood. Although masonry often was used for variety, in most areas wood remained the dominant material due to its tremendous ready supply -- usually sawn and turned for ornamentation at porches, gables, and windows, and split and cut for shingled sheathing in place of the English tiles. As the concept of mass production took hold following the Civil War, saw and planing mills proliferated across the country. Many of their products and services were inspired by architectural treatises and plan books that could be widely disseminated as a result of antebellum advances in publishing and printing. By the 1880s, many successful metropolitan architects were circulating their designs far beyond the regions in which they practiced through catalogs and magazines such as the Scientific American Architects and Builders Edition. With the spread of transportation and communication networks and the growing availability of modern machinery during the late 1880s, large-scale manufacturing and distribution became feasible and profitable, and the most fashionable architectural styles soon appeared in the hinterland. At the turn of the century, it was no longer unusual for even the smallest community, especially if situated on a rail line, to feature Queen Anne style houses seemingly lifted from the pages of a builders' guide, their ornament made at a local planing mill or ordered through a trade publication.

This trend remains clearly evident in the Allensville Historic District, where a spate of one-story frame houses built during the 1890s and 1900s are fully Queen Anne in both form and decoration. Seven houses represent a principal type of Queen Anne dwelling in their form of a hipped roof with lower cross gables lent individuality through detailing. Several display a program of spindlework at the roofline and porch and ornamental shingles and panelling of flush beaded boards in the gabled wings, while others integrate spindlework with neoclassical features such as Tuscan porch columns and Palladian windows. Local historian Doug Penick believes that most of these houses were built by Allensville carpenter Billy King, who could have obtained the millwork easily from an Elkton lumber yard or sources farther away via the railroad. The King-Carvell House, which King built for himself, is best termed a Folk Victorian house due to its traditional T-shaped form embellished with a rich array of standard millwork. Both Folk Victorian houses and plainer traditional house types continued to be built alongside the more fashionable residences occupied by merchants, ministers and doctors as well as semi-retired farmers who chose to live in town while supervising tenants who farmed their acreage out in the county. Residential construction continued into the 1910s, when asymmetrical forms and turned and sawn millwork gave way to simpler hip-roofed boxes with restrained neoclassical elements.

Despite the Depression, the period between the world wars evokes positive memories in long-time Allensville residents. There was little construction in the historic district as most of the lots already were developed. Storefronts remained occupied with established businesses as well as some new ones, such as W. L. Breakfield Grocery & Hardware, which constructed its own building in 1928, and Blanche and Elizabeth Gill's millinery shop begun around 1930. As in the rest of the region, the

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local economy suffered, but the only business failure was the early 1930s closing of the Bank of Allensville. The 1930s even witnessed the beginning of Allensville's second industry when William Pritz organized the Kentucky Woven Label Company in a downtown building; by 1941, he had installed the operation in a new stone building behind his house. The major public improvement of the period was the construction of a municipal building in 1938.

The more than forty years since the end of World War II have taken their toll on Allensville. The town received national attention for its all-female town board and mayor appointed in 1943; during the twenty-five years they served, a city indebtedness was paid, new street lights were installed, and other public improvements were made. In spite of their efforts, however, the town center steadily declined following the L & N's closing of the depot in 1947 because of operating losses. With road improvements, proliferation of automobile and truck traffic, and lack of population growth, Allensville was no longer a major shipping point nor a viable market for rail service. One by one, local businesses closed, leaving empty storefronts up and down the main street. When the label manufacturer ceased operations in the 1970s, Allensville's economy once again was almost exclusively agricultural. Today, Allensville Grain Company, formerly New Era Mills, is the town's major employer, occupying a modern processing plant at the edge of town. Trains continue to pass through town, but today their only Allensville stop is at the mill to pick up grain shipments. Most of the remaining commercial buildings are used for tobacco processing, while the Walters-Page Building serves as a popular gathering spot for local farmers. Many residents commute to jobs in Elkton or other nearby county seats. Although its official population remains above 300, Allensville has not been incorporated since 1978.

It is somewhat ironic that Allensville's preservation may be attributed in part to the L & N Railroad's departure. It is true that the closing of businesses led to deterioration and the eventual ruin of several historic buildings, yet the economic downturn also prevented the inappropriate renovation of early buildings in the name of progress that characterizes many small towns. Retailing and professional services disappeared from central Allensville, but thriving area farms and easy access to employment elsewhere have lent a stability to the regional economy which has maintained a market for Allensville's existing housing and has provided limited alternative uses for its commercial stock. An appreciation for the town's historic fabric is evident in the careful preservation and restoration of several houses in the district by long-time Allensville families and newcomers alike. In addition, all three churches in the district are well maintained and used regularly by congregations of their respective original denominations. It is hoped that the recent restoration and adaptive reuse of The Pepper Place is indicative of a growing regional interest in historic preservation that may contribute to additional economic revitalization in Allensville.

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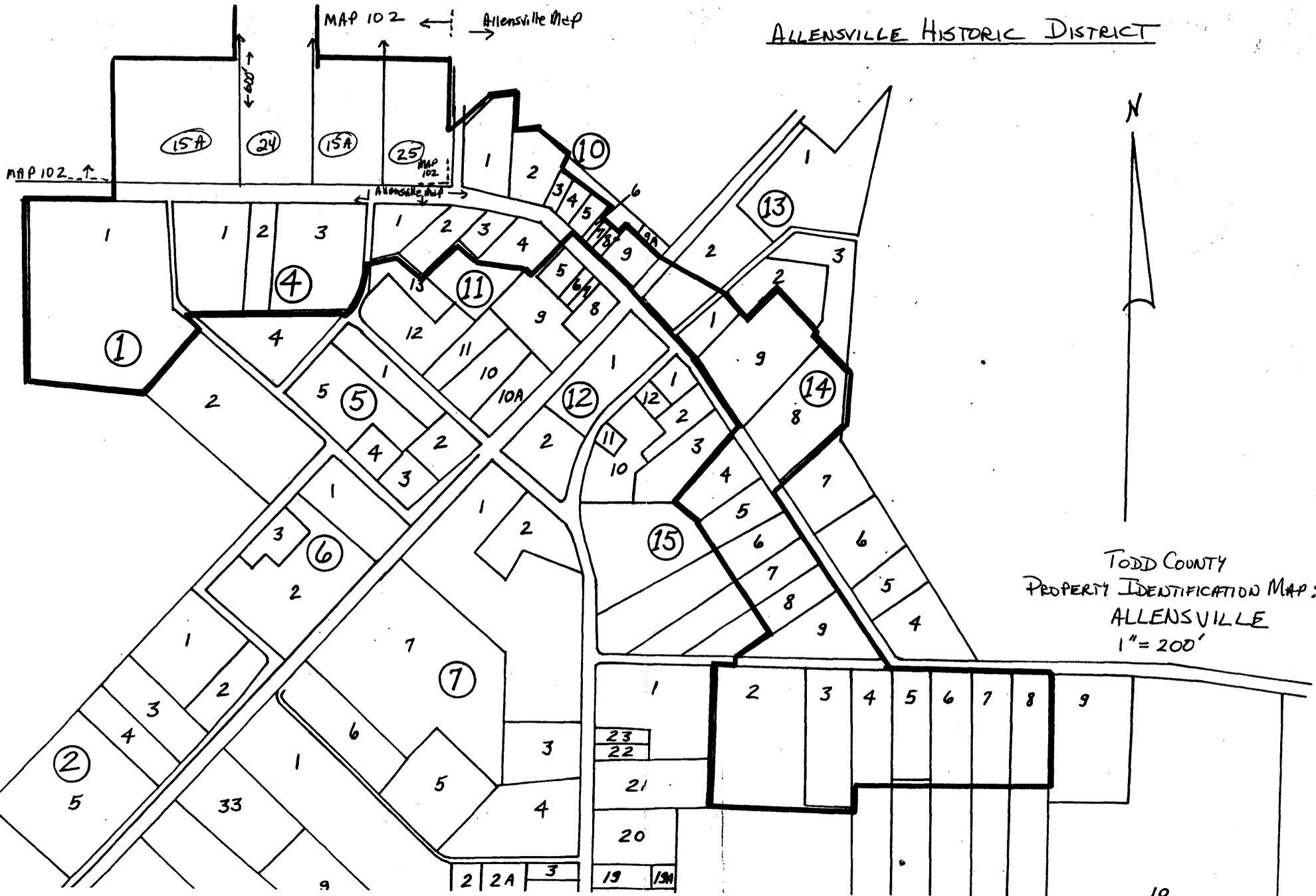
UIM References (continued)

- E) 16/ 494040/4062900
- F) 16/ 494155/4063150
- G) 16/ 493940/4063310
- H) 16/ 493580/4063300
- I) 16/ 493580/4063360

Verbal Boundary Justification (continued)

historically associated with the primary resources have been included. In the following instances, rear or side portions of yards have been excluded because they are large areas under cultivation or contain severely altered, deteriorated or modern ancillary buildings and thus do not contribute to the historic character of the district: entries A, D, X, Y, AA, BB, CC, DD, FF, II, JJ and KK.

ALLENSVILLE HISTORIC DISTRICT



TODD COUNTY
PROPERTY IDENTIFICATION MAP:
ALLENSVILLE
1" = 200'



MAP 102 ← Allensville Map
MAP 102 ↑
MAP 102 ↑
MAP 102 ↑
Allensville Ave

15A

24

15A

25

10

13

1

4

11

12

14

5

15

6

7

2

23
22

21

20

19

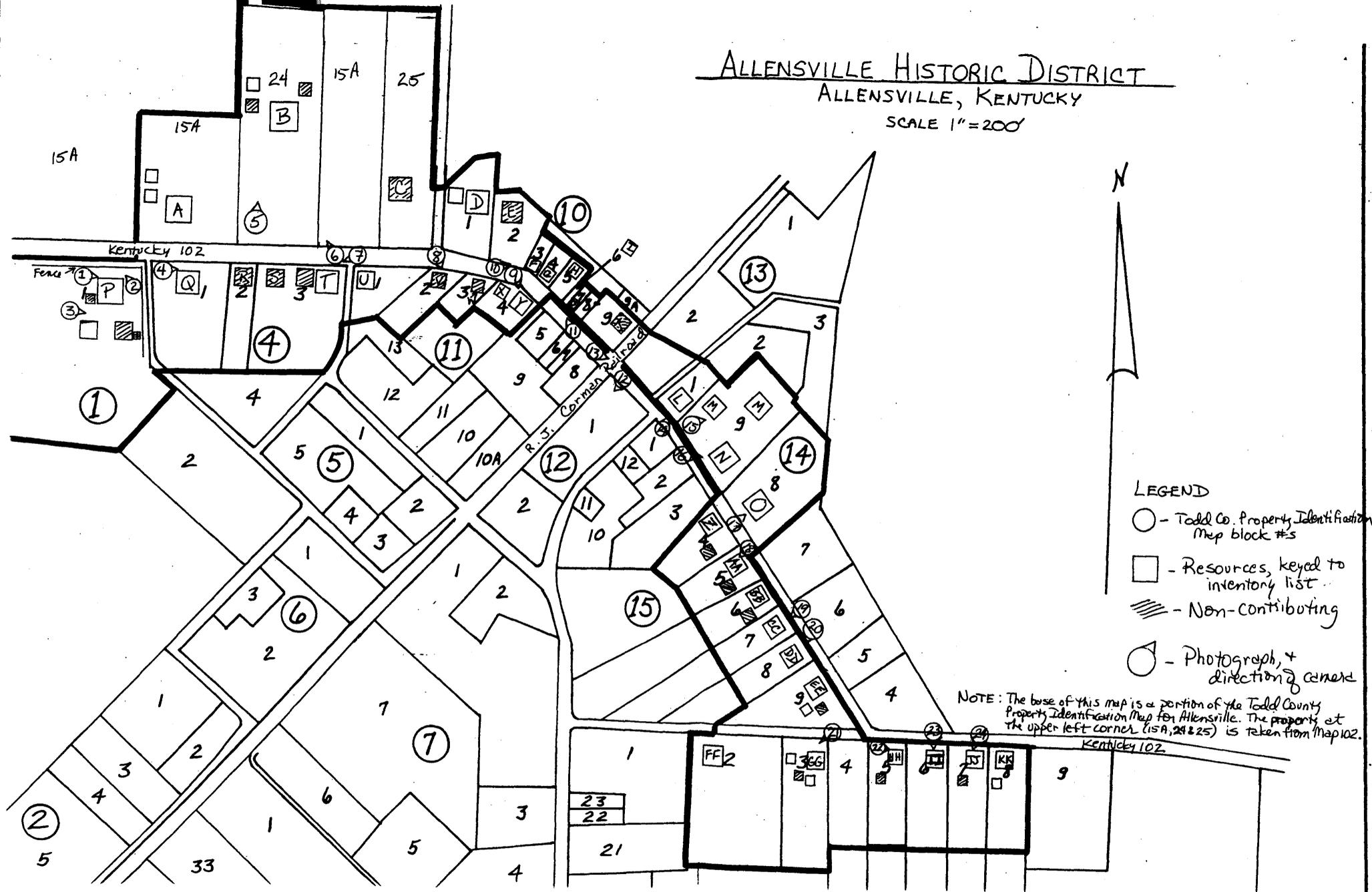
18A

10

ALLENSVILLE HISTORIC DISTRICT

ALLENSVILLE, KENTUCKY

SCALE 1"=200'



LEGEND

- - Todd Co. Property Identification Map block #s
- - Resources, keyed to inventory list
- ▨ - Non-contributing
- ⊙ - Photograph, + direction of camera

NOTE: The base of this map is a portion of the Todd County Property Identification Map for Allensville. The property at the upper left corner (15A, 24 & 25) is taken from Map 102.

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The following information applies to all of the photographs:

- 1) Allensville Historic District
 - 2) Allensville, Kentucky
 - 3) C. R. Brown
 - 4) May 1988
 - 5) Kentucky Heritage Council
-
- (1) 1) The Pepper Place/Wooldridge-Walton-Pepper House (entry P); Block 1, lot 1
6) to the east
 - (2) 1) View from The Pepper Place to fields beyond northwest edge of district
6) to the northwest
 - (3) 1) Office (right) and Carriage House at The Pepper Place (entry P); Block 1,
lot 1
6) to the east
 - (4) 1) Allensville Church of Christ (entry Q); Block 4, lot 1
6) to the east
 - (5) 1) Haddox House (entry B); Map 102, lot 24
6) to the north
 - (6) 1) Haddox House (entry B); Map 102, lot 24
6) to the northwest
 - (7) 1) Allensville United Methodist Church (entry T); Block 4, lot 3
6) to the southwest
 - (8) 1) Trailer (entry V); Block 11, lot 2
6) to the south
 - (9) 1) W. L. Breakfield Grocery & Hardware (entry Y); Block 11, lot 4
6) to the south
 - (10) 1) Trade Palace (left, entry F), Block 10, lot 3, and (Former Post Office/
Butcher Shop (entry G), Block 10, lot 4
6) to the east
 - (11) 1) First State Bank (right), Telephone Exchange, (Former Post Office/Butcher
Shop, and Trade Palace
6) to the northwest
 - (12) 1) View of Quonset Hut and Allensville Grain Company, both outside of district
6) to the southwest

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- (13) 1) View from railroad tracks of Walters-Page Building, Cole-Pritz House and Mt. Gilead Baptist Church
6) to the southeast
- (14) 1) Walters-Page Building (entry L); Block 14, lot 1
6) to the northeast
- (15) 1) Kentucky Woven Label Company (entry M); Block 14, lot 9
6) to the east
- (16) 1) Cole-Pritz House (entry N); Block 14, lot 9
6) to the southeast
- (17) 1) Mt. Gilead Baptist Church (entry O); Block 14, lot 8
6) to the northeast
- (18) 1) Campbell House (entry AA); Block 15, lot 5
6) to the southwest
- (19) 1) Russell-Barnes House (entry CC); Block 15, lot 7
6) to the southwest
- (20) 1) Joe Orr House (entry DD); Block 15, lot 8
6) to the southwest
- (21) 1) Burchett-Allensworth House (entry GG); Block 16, lot 3
6) to the southwest
- (22) 1) Shinnick House (entry H); Block 16, lot 5
6) to the southeast
- (23) 1) Hughes House (entry II); Block 16, lot 6
6) to the south
- (24) 1) Mt. Gilead Baptist Church Parsonage (entry JJ); Block 16, lot 7
6) to the south