

United States Department of the Interior
National Park Service

NOV 16 1989

2123

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 Downtown Paris Historic District

other names/site number NA

2. Location

street & number Along High, Main, and Pleasant Streets

not for publication NA

city, town Paris

vicinity NA

state Kentucky

code KY

county Bourbon

code 017

zip code 40361

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>244</u>	<u>77</u>	buildings
<u>15</u>	<u>25</u>	sites
		structures
		objects
<u>259</u>	<u>102</u>	Total

Name of related multiple property listing:
NA

Number of contributing resources previously listed in the National Register 22

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

11-13-89
Date

State Historic Preservation Officer, Kentucky Heritage Council

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. 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:)

Alvora Byers

12/15/89

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)
Domestic: single dwelling, multiple dwelling, inn
Commerce/Trade: business, financial institution,
department store, warehouse
Social: meeting hall
Government: courthouse; Transportation: rail-related

Current Functions (enter categories from instructions)
Domestic: single dwelling, multiple dwelling
Commerce/Trade: business, professional office,
financial institution
Government: courthouse

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 composition shingle
other sandstone, pressed-metal

Describe present and historic physical appearance.

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

Period of Significance
c. 1788 - 1939

Significant Dates
c. 1788 - 1853

Cultural Affiliation
NA

Significant Person
NA

Architect/Builder
Milburn, Frank (architect)

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

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Continuation SheetDowntown Paris Historic District
Bourbon County, KYSection number 7 Page 1

The Downtown Paris Historic District is a diverse and well-preserved preservation area encompassing 319 buildings in central Paris, Kentucky. Included in the district are the city's Courthouse Square, its primary business district, an adjacent warehouse area, and a surrounding residential neighborhood. The district showcases nearly one-and-a-half centuries of the city's architectural history. It includes buildings dating from the late 1700's through the Depression era as well as a large collection of High Victorian-era commercial and residential buildings. Featured in the district are exceptional examples of a wide range of styles including the Federal, Greek Revival, Italianate, Queen Anne, Romanesque Revival, Beaux Arts, Neo-Classical and Colonial Revivals, and Art Moderne. The district has remained largely free of modern intrusions or insensitive remodeling and thus retains a high degree of integrity.

The Downtown Paris Historic District is centered along High, Main and Pleasant Streets in central Paris, Kentucky. The district is bounded on the north by Second Street and extends south along Main Street to the vicinity of Fourteenth Street (please refer to boundary map). The district includes buildings on both sides of High Street up to Thirteenth Street, and includes the entire length of Pleasant Street up to its dead-end in the vicinity of Eleventh Street. Adjoining the Downtown Paris Historic District on the south is a mixed commercial, industrial and residential area that includes a large number of new buildings. The former Louisville and Nashville Railroad tracks form a natural boundary along the east side of the district, and the railroad overpass near Second Street serves to separate the district from a commercial/industrial area of recent vintage to the north. The northeast corner of the district adjoins the Duncan Avenue Historic District, which was listed in the Register in 1988. To the west of the district are residential areas and a neighborhood business district featuring a varied assemblage of historic buildings intermingled with numerous newer structures.

The city of Paris (1980 population: 7,435) is located in central Bourbon County, Kentucky, approximately fifteen miles northeast of Lexington, the Bluegrass region's principal city. The area's main north-south thoroughfare is U. S. 27, while U. S. 68 crosses the county in an approximately northeast to southwest orientation. Stoner Creek, which crosses the north end of Paris, and Houston Creek, which traverses its west side, are the city's most significant natural features. Much of the town's topography is level with the exception of some rather hilly neighborhoods on the west side of the city, and areas adjacent to Stoner and Houston Creeks. Except for some new commercial and industrial development on the western and southern fringes of the city, most of the city is residential in character.

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The prosperity enjoyed by the city of Paris, and Bourbon County as a whole, during the late nineteenth century is reflected in its built environment. The city possesses a wealth of high-style architecture, much of it well-preserved. Accordingly, several properties have previously been honored with National Register designation. The Bourbon County Courthouse (1902), a monumental example of the Beaux-Arts style, was listed in the Register in 1973. The courthouse and the buildings surrounding it were designated the Courthouse Square Historic District in 1979. Duncan Tavern, a former hostelry of stone construction and Georgian/Federal design, was added to the Register in 1973. Another early inn, the Eads Tavern (c. 1790), also received National Register designation in 1973. The Stick Style former passenger depot of the Kentucky Central Railroad (c. 1882-1901-07), also was added to the Register in 1973. All of these landmarks, including the Courthouse Square district, are contained in the proposed Downtown Paris Historic District. Also listed in the Register is the Gothic Revival gatehouse of the Paris Cemetery on Main Street, attributed to Lexington architect/builder John McMurtry (c. 1860; National Register, 1973). The Duncan Avenue Historic District, a residential neighborhood of 49 primary buildings dating from c. 1812 to 1925, received National Register designation in 1988. The Duncan Avenue district is centered along Duncan and Stoner Avenues and Vine Street on the eastern side of the city between Pleasant Street and the railroad tracks.

The Downtown Paris Historic District includes several discrete areas of different topography and use. At the north end of the district is the spacious Courthouse Square, centered on Bank Row and Ardery Place and adjoining blocks of Main and High Streets. The Courthouse Square includes a diverse collection of closely-spaced buildings that provide a suitable setting for the Bourbon County Courthouse, sited on a prominent rise at its center.

The city's primary business district is centered along Main Street between Third and Tenth Streets as well as adjacent cross streets. The west side of Main between Fourth and Sixth Streets is sometimes called the "high" side because of its varied levels, and includes steps at each corner to compensate for minor changes in grade. Because of the narrowness of Main Street, and its comparatively small lots, the downtown business district of Paris has a dense, urban flavor unusual among towns of the central Bluegrass region, many of which are characterized by broad streets and a more spacious townscape.

The upper blocks of Main Street between Eleventh and Twelfth Streets are residential in nature. They feature an array of large dwellings (a few of which now house small businesses) dating for the most part from the late

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nineteenth and early twentieth centuries, interspersed with more modest dwellings. The 1300 and 1400 blocks of Main Street are characterized by rows of more diminutive residences constructed for the most part during the mid-to-late nineteenth century. The southern portion of Main Street also includes several large-scale industrial concerns, some of which are housed in historic buildings and some of which occupy new facilities. In the vicinity of Fourteenth and Main Streets is a cluster of Victorian-era commercial buildings.

High Street's name derives from its topography, since the street runs along the crest of a ridge. With the exception of some commercial or institutional buildings of various types, located for the most part between Fourth and Eighth Streets, most of High Street is largely residential. Many residences on the western side of the street, especially those between Eighth and Twelfth Streets, sit on generously-sized lots with deep setbacks and gently sloping front lawns. The front lines of many lots on High Street are defined by low stone retaining walls. The westernmost section of High Street, between Twelfth and Main Streets, is characterized by blocks of modest cottages set on small, level lots. High Street is an important crosstown thoroughfare and carries a good deal of traffic.

The northeast corner of the district, encompassing lower Pleasant Street and the adjoining blocks of Third and Fourth Streets and Stoner Avenue east toward the railroad tracks, is devoted to warehouse and railroad-related buildings of the late nineteenth through mid-twentieth centuries. The remainder of Pleasant Street is composed of residential buildings, although some of those between Fourth Street and Duncan Avenue have been converted to business use. The streetscape is varied: many residences are sited close to the front lines of narrow lots, but some possess ample grounds, shaded by mature trees. The upper blocks of Pleasant Street, and the adjacent blocks of East Tenth Street, are characterized by modestly-scaled residences on shallow parcels. Unlike Main and High Streets, Pleasant Street is a relatively quiet avenue that is not heavily traveled.

Because of the district's dense development pattern, there is little open space. One exception to this is presented by the landscaped grounds of the Nanine Clay Wallis Home on Pleasant Street (BB P 171), headquarters of the Garden Club of Kentucky, which are planted with specimen trees and perennials. A small, trapezoidal plot of land on Tenth Street adjacent to the former railroad passenger depot serves as a passive park.

A variety of materials are utilized in the Downtown Paris Historic District. Brick was the predominant building material throughout the district's history, from the soft, reddish-orange brick of the 1800's through the dark-hued, wire-cut veneer of the mid-twentieth century. Other

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uses of brick include the molded, "purpose-made" cornices retained by a few residences of the early nineteenth century, the decorative hoodmolds and cornices of late Victorian-era buildings, and the sturdy porches of the bungalow era. Stone trim, often incised or rock-faced, was used extensively on dwellings and more pretentious commercial buildings of the late nineteenth century, particularly those of Romanesque Revival inspiration.

There is extensive use of pressed-metal ornament throughout the district, much of it quite elaborate. Pressed-metal, often intended to imitate stone, was utilized for cornice work, lintels, window heads, pediments and quoins, as well as the roofline parapets of commercial buildings. Many mercantile buildings in the district feature cast iron storefronts whose designs range from the simple to the ornate, and a few exhibit cast-iron facades. A number of residences in the district retain standing-seam metal roofs. Metal cresting or finials still punctuate the rooflines of some nineteenth century dwellings, and metal roofing shingles are occasionally found, especially on tower roofs.

A sizeable number of residential buildings in the district are of frame construction, often embellished with shingles in a variety of patterns. Wooden porches remain an important part of the character of many dwellings.

The porches of the district are varied in inspiration, ranging from the columned porticoes of Greek Revival dwellings to the robust, three-dimensional spindlework verandas of the "Eastlake" era and the simple Neo-Classical entry porches of the early twentieth century. Other uses of wood in the district include the plank lintels of early nineteenth century buildings and the lacy or scalloped bargeboards of Gothic Revival or Italianate dwellings.

In all areas of the district, exceptional details catch the observer's eye and add interest to streetscapes. A number of commercial buildings feature such urbanistic touches as pediments or nameplates bearing the original owner's name and/or the construction date. Some dwellings display corner turrets or towers, art glass windows, or wrought-iron fences and gates. Faded, painted signs or iron shutters can still be seen on some of the district's old commercial or warehouse buildings. A few sections of old brick sidewalks can also be found in the district.

Some of the more unusual materials found in the district include the glazed tile embellishments of some High Victorian-era commercial buildings, and the decorative terra-cotta trim gracing some Romanesque Revival facades. A number of nineteenth and early twentieth century residences retain slate roofs, often patterned or polychromed.

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A wide spectrum of architectural expression is represented in the Downtown Paris Historic District. Most of the earliest surviving residences in the district exemplify the Federal style. These dwellings, constructed from c. 1810 through 1830, stand one or two stories high with gently-pitched, side-gabled roofs. Most were built with center-passage plans (the form that characterizes most Federal houses in the county), but others were constructed with hall-parlor plan or side-passage plans and were later expanded to resemble their center-passage counterparts. Some of these dwellings, such as the Dr. Grosjean House (BB P 107; c. 1817), received Greek Revival entrance treatments, porticoes or detailing during the mid-nineteenth century and thus exhibit a transitional Federal/Greek Revival character. Others were embellished with Neo-Colonial porches in the mid-twentieth century or later.

Several diverse examples of the Greek Revival style remain in the district.

The Noah Spears House (BB P 167; 1854) at 718 Pleasant Street is an imposing and very well-preserved dwelling of center-passage plan, sited on a wide, tree-shaded lawn. The house's facade is dominated by a full-height, distyle-in-antis portico with hexagonal columns, and is articulated by pilasters. Pedimented window heads grace the facade bays, and iron grilles bearing anthemion motives remain on the cellar windows. The Peck/Arnold House (BB P 110; 1850's) at 1007 Main Street is one of two Greek Revival townhouses in the district, both of which exhibit side-passage plans. The Peck/Arnold House's main entrance is framed by a pilasters and a shouldered architrave, and the roofline is accented by dentils, modillions and gable-end pediments.

The district includes several examples of the Gothic Revival style, most of which are concentrated along its southern edge, on the 1300 and 1400 blocks of Main Street. Most of these dwellings are of frame construction and exemplify the "Downing Cottage" form, standing one- or one-and-a-half stories high with center-passage plans and steeply-pitched roofs with one or more facade gables. Lacy wooden bargeboards, cusps and pinnacles adorn rooflines and porches; tall windows, some of which culminate in lancet arches, light facades. Typical of these dwellings is the Ossian Edwards House (BB P 243) at 1418 Main Street, which exhibits a transitional Gothic Revival/Italianate character. The Ossian Edwards House features a triple-gabled facade and an arched and heavily molded door surround of distinctive design. Small cross-like devices are set in sill-level panels flanking the front doorway. The Martin/Roche House (BB P 165; 1860's) at 801 Pleasant Street exhibits a triple-gabled facade with ornate, pierced bargeboard trim. An unusual concave awning shading the south bay window. The house's ogive-shaped central gable is a feature that appears to be unique among the county's examples of the style.

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Downtown Paris features a rich and diverse inventory of Italianate dwellings. These dwellings stand two or two-and-a-half-stories high with gabled roofs. Most utilize brick construction with a profusion of pressed-metal ornament, and wooden porches of intricate design. Many follow the T-plan form, although several pre-1875 examples exhibit center-passage plans.

Most of these dwellings are of brick construction with a profusion of pressed-metal ornament. Wooden entry porches of intricate design grace facades. Excellent examples of Italianate T-plan dwellings include the former Christian Church Parsonage (BB P 11; c. 1870) at West Twelfth and Cypress Streets, which exhibits a polychrome slate roof, floor-to-ceiling first-story windows, and two spindlework porches. The William M. Hinton House (BB P 106; c. 1864) at 1120 Main Street, which exhibits a center-passage plan, features a triple-gabled facade with projecting central pavilions. The heavily molded, geometric hoodmolds of the paired, round-arched windows provide a striking contrast to the delicate gable bargeboards. A patterned slate roof completes the composition. Numerous cottages in the district, standing one or one-and-a-half-stories high with front- or side-gabled roofs, also exhibit Italianate detailing. Most of these, like 905 Pleasant Street (BB P 160; 1870's), utilize the T-plan form. However, a few, including the adjacent 903 Pleasant Street (BB P 159; 1870's), exhibit shotgun plans.

Some of the district's most distinctive dwellings exemplify the late Victorian period. Examples of the Queen Anne style dating from c. 1885 to the mid-1890's display a marked Eastlake influence and feature such period details as intricate spindlework porches, incised stone ornament, and "Queen Anne" windows (with a large central panel surrounded by small colored panes). These picturesque, richly ornamented dwellings exhibit steep, complex rooflines, varied window treatments and irregular plans, and often combine a variety of materials. The Davis/Vasant House (BB P 163; 1885) at 821 Pleasant Street, an elaborate Queen Anne/Eastlake brick dwelling of compact T-plan form, is embellished with pierced bargeboards and spindlework braces, and features an ornate entry porch and second-story balcony. The Davis/Vasant House is one of several Paris buildings designed by Lexington-based architect Phelix Lundin. The nearby Augustus J. Fee House (BB P 260; 1894) at 912 Pleasant Street is a large-scale Queen Anne frame residence of rambling plan with square corner tower and numerous art glass windows. The John C. Brent House (BB P 174; 1889) at 515 Pleasant Street, a tall, compact T-plan dwelling with steeply-pitched metal roof, employs a sophisticated and eclectic design that includes both Eastlake and Romanesque Revival elements. Although its architect's name has not yet been learned, it bears a resemblance to other residences in the area designed by the Lexington architectural firm of Aldenburg and Scott.

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During the late 1880's and 1890's, several 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. The Frank O'Neil House (BB P 73; c. 1896) at 822 High Street bears a pyramidal roof with projecting hipped dormers. Its Tuscan veranda, with raised-seam metal roof, hints at the emerging Neo-Classical style. The Gideon Tucker House (BB P 80; c. 1891) at 518 High Street is a compact two-and-a-half-story dwelling with pyramidal roof, angled facade bay with canted corners, and hoodmolds of brick or rock-faced stone. A particularly sophisticated example of the Romanesque Revival style is presented by the J. Miller Ward House at 1121 Main Street (BB P 105; c. 1896). The house is faced with pressed and patterned brick, and its cubic mass is crowned by a truncated pyramidal roof with broad eaves and high double dormers. The recessed main entrance is contained in an inset porch whose elliptical-arched entrance is embellished with terra-cotta tiles of foliate pattern.

As the Colonial Revival style gained popularity in the early twentieth century, several residences reflecting its influence were constructed in the district. These dwellings exhibit center-passage plans, symmetrical facades, and restrained, classically-inspired detailing. The builders of these popular representations of the Colonial Revival style also borrowed freely from other stylistic vocabularies of the age, including the Arts and Crafts movement. Typical of the Colonial Revival dwellings in the district is the Meteer House (BB P 254; 1920's) at 601 Pleasant Street, a two-story, side-gabled dwelling faced with wire-cut brick. The Meteer House features a fanlight entrance with flanking multi-pane sidelights, and a Doric entry porch.

During the same era, several dwellings were built in the district in the popular American Foursquare, Homestead and bungalow modes. The Brannon House (BB P 227) at 1115 Main Street is a Craftsman-inspired American Foursquare brick dwelling dating from the 1910's. Broad in form, the Brannon House stands two stories high with a symmetrical three-bay facade, gently-pitched hipped roof, massive dormers, and exposed rafter tails.

Most nineteenth and early-to-mid-twentieth century commercial buildings in the Downtown Paris Historic District follow are of the two-part or three-part commercial block type, two or three stories high and two-to-six bays wide, with ground-floor shopfronts. Upper floors were often designed as living space but were frequently used for storage or commercial uses. One or more doorways adjoining the storefront lead to the upper floors of the building. Commercial buildings of the antebellum era, such as the Hickman/Ford Building (BB P 145; 1810's) on Main Street, feature gently-pitched side-gabled roofs and comparatively small windows. These buildings exhibit restrained Federal or Greek Revival detailing including pegged and

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reeded window sash, molded cornices, decorative inset brick panels, and plank lintels with "bullseye" corner blocks.

Like their residential counterparts, Paris commercial buildings of the post-Civil War era tended to be more vertical in form than their predecessors of the antebellum years, exhibiting taller, narrower windows, higher ceilings and backward-sloping shed roofs. Some were clearly inspired by the Italianate, Queen Anne or Romanesque Revival styles, while others freely combined elements of one or more modes. Post-Civil War-era commercial buildings, like residential buildings of the same era, were often richly ornamented, taking advantage of tremendous variety of materials now available from local sources or mail-order suppliers. Favorite focal points for ornamentation included cornices, which often featured brackets, modillions or dentils; windows (oval-shaped in earlier examples, rectangular in later ones); and vents with iron grilles. Cornices were constructed of wood or, in later years, of pressed metal. Window were often enhanced with elaborate, three-dimensional hoodmolds of pressed metal, although some examples, particularly those of the Italianate and Romanesque Revival styles, utilized stone lintels. Other decorative elements included brick or stone string courses, continuous lintels or sills. Many intact Victorian-era commercial buildings can be found throughout the district, including a group of several the The Winters Jewelry Store Building (BB P 197; 1860's), exemplifies the Italianate style, presents a fine example of a well-kept shopfront building of an earlier era.

Following the turn of the century, the basic form of commercial buildings changed little. However, as in residential architecture of the era, a process of simplification occurred. Commercial buildings of the 1900's exhibit less texture and variety, and more planar surfaces, than their Victorian-era counterparts. Cornices continued to be employed, albeit of less ornate design, and simple stone or concrete lintels graced facade bays. The Crawford Building (BB P 138) at 433-35 Main Street, constructed in 1904, presents a good example of a commercial building of the early twentieth century.

The trend toward simplification and minimalization of design, in accordance with the Craftsman-inspired emphasis on structural honesty, continued into succeeding decades. A number of buildings of the late 1910's and 1920's remain in the district, exhibiting facades faced with wire-cut brick, ornamented with small, inset brick or concrete plaques, and roofline parapets with concrete copings. Courses of vertically-laid bricks serve as lintels. The one-story commercial edifice located at 709 Main Street (BB P 218; 1920's) is typical of the district's buildings of the era.

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By the 1930's, commercial buildings had achieved an almost severely functional aspect, presenting unornamented facades of smooth-faced brick, and metal casement sash set in cleanly-cut, nearly square window openings. The Ford Hardware Store Building (BB P 207) at 224 Main Street, a two-story, three-bay, brick-faced building dating from c. 1940, is typical of several mid-twentieth century commercial buildings in the district. A larger-scale example is presented by the three-story Baldwin Hotel (BB P 213; 1930's) at 519 Main Street. The Baldwin Hotel's doorway features a typically Art Moderne molded concrete surround.

Although the upper stories of most of the district's commercial buildings have remained largely intact, many storefronts have been altered, sometimes more than once. A few commercial buildings of the early or mid-nineteenth century such as the Mann/Hocker Row (BB P 90; 1840's) on Bank Row retain original storefronts of simple design characterized by wooden structural members, comparatively small, mullioned display windows, and sometimes a minimal cornice. In the post-Civil War era storefronts began to be prefabricated using cast-iron structural elements (piers, lintels, sills, etc.) that could be ordered from manufacturers, and very large plate glass windows that afforded more area for displays and a better view of the shop interior. During this era a three-part configuration of transom, display window, and bulkhead became the standard for storefronts, and remained so until the mid-twentieth century. Transoms, which often included operable panels for ventilation, gradually became a focal point for ornamentation and, as the century progressed, came to include panes of colored, leaded or prismatic glass. The Brent/Dow Building (BB P 151; c. 1877) on lower Main Street exhibits one of several virtually intact Victorian-era iron and plate-glass storefronts in the district.

Beginning in the 1920's, smaller display windows came into use, and bulkheads, now often faced with ceramic tile, became higher. The Varden Building (BB P 134; 1890's) features a 1920's storefront with polychrome tile bulkhead. In the 1930's pigmented structural glass panels, marketed under a variety of trade names such as Vitrolite, became a very popular facing material for storefronts, used to frame now-smaller shopfront windows. The 1930's-vintage black Vitrolite storefront of the Ardery Drugstore Building (BB P 214; 1900's) on Main Street, with original painted sign and polygonal display windows, remains one of the district's best examples of mid-twentieth century storefront design.

In addition to well-preserved facade details, a number of downtown Paris buildings also retain original interior features such as pressed tin ceilings, hardwood or patterned tile floors, and old wooden display cases. The Varden Building (BB P 134), which has housed a drug store since it was constructed in 1890, retains a virtually intact High Victorian-era interior

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space featuring an ornate tin ceiling with deep cornice and large medallions, art glass windows, and richly carved walnut and mahogany cabinets stenciled in gilt.

Like any urban neighborhood, the Downtown Paris Historic District has undergone changes over time. This gradual process of change has been most noticeable in the business district, where landmarks such as the Victorian-era Paris Opera House, the Art Deco-style Paris Theater, the Bayless/Smedley Rowhouses, and a host of smaller, anonymous buildings, have been lost to the wrecker's ball. A few buildings also have been demolished to make room for parking lots or ancillary facilities such as bank drive-through areas. But since most of these lots are rather small in size, their impact on the district's historic fabric has been minimal. In the residential area of the district, a few buildings have been torn down to create parking areas for, or additions to, adjacent businesses or churches.

As in the commercial area, the impact of these losses on the streetscape has been negligible.

The historic resources of the district have also undergone alterations over time. In recent decades, attempts were made by the owners of some downtown commercial buildings to modernize them by adding new storefronts of synthetic materials, sometimes incorporating wide, overhanging awnings or false mansard roofs. These alterations, which did not respect buildings' original design or proportions, often resulted in jarring juxtapositions of old and new. In a few cases, entire facades were concealed behind metallic grilles. Nonetheless, the upper stories of most buildings remain largely unchanged, contributing to the rhythm and texture of the streetscape. Because of the prevalence of altered storefronts, commercial buildings of the district (including mercantile buildings with ground-floor storefronts, and larger structures such as bank buildings) were judged to be contributing elements if their upper stories retained to a large extent their original appearance. More specifically, they must retain their original window arrangement and most of their significant design elements, including cornices, parapets and window hoods. The district's warehouse buildings, which are functional in design, were judged to be contributing elements if they retained their overall integrity of composition, including window and door placement, and remained free of obtrusive modern additions.

A number of residential buildings in the district have undergone minor alterations ranging from the application of modern siding and the installation of replacement windows to the removal of key design elements such as porches. Altered dwellings were judged to retain sufficient integrity if their original design (massing, roofscape, fenestration, etc.) was still apparent and had not been obscured by modern additions, and if most of their original fabric was still in place. While the application of

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synthetic siding conceals and may damage historic materials, re-sided dwellings were judged to be contributing elements if most or all decorative elements such as cornice work, trimboards and mouldings were still in place.

Alterations notwithstanding, many downtown Paris buildings have survived largely intact to the present day. The district as a whole presents an enormously varied and visually pleasing streetscape that retains to a large extent the sense of the past.

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INVENTORY LIST

1. Bourbon County Courthouse 1902-05 C
The Bourbon County Courthouse, the dominant architectural landmark of Paris, occupies the center of the Courthouse Square. The building is sited on the highest point in downtown Paris, a location that offers great visual prominence. The building faces a broad lawn lined with young fruit trees and is approached by long flights of steps on each side.

The Courthouse building, whose design exemplifies the Beaux Arts style, stands two stories high above a raised basement. It is symmetrical in plan and basically rectangular in form with a rear ell. A central tower rises two stories above the roofline to a curved, octagonal dome and columned lantern with Baroque clock dormers. The building is constructed of smooth-dressed sandstone, with rusticated ashlar used in the first story. A central three-bay pedimented and denticulated portico borne by massive Ionic columns shelters the main entrance. The outer edges of the facade are defined by slightly projecting pedimented pavilions ornamented with cartouches, and the rear and side elevations manifest a similar rhythm with projecting pavilions containing secondary entrances.

A central atrium with circular mezzanine forms the focal point of the building's well-preserved interior, which features extensive use of marble, mosaic tile, and oak woodwork. The dome is ornamented with a pastoral mural depicting the four seasons of agriculture in Bourbon County, and a mural executed by the same artist, portraying the allegorical figure of Justice, can be seen in the main courtroom. Many original furnishings are still in place throughout the building.

The present courthouse is the fourth constructed on the site. It replaced an 1873-74 building that was destroyed by fire at the turn of the century. The new building was designed by architect Frank Milburn of Columbia, South Carolina under the supervision of contractor Isaac N. Crawford of Logansport, Indiana. Construction began in 1902 and was completed three years later at a cost of \$170,000.

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2. Elks/Masonic Lodge Building 1901-05 C

Bank Row and Main Street

The Elks/Masonic Lodge Building, one of the pivotal structures of the Courthouse Square, is prominently sited at the corner of Bank Row and Main Streets. One of the tallest buildings in Paris, it stands four stories high, and the narrowness of its primary facade lends it a sense of verticality. The building is faced with dark-red pressed brick and is trimmed with a profusion of pressed-metal and smooth-faced sandstone. Its eclectic design, largely Neo-Classical in inspiration, nonetheless includes some suggestions of the Romanesque Revival. The main facade is dominated by a slightly projecting pavilion, four stories high, that contains the entrance to former lodge rooms on the upper levels. This feature is balanced by a three-story semi-circular turret supported by an iron column. Beneath the turret is the building's main entrance, contained in a chamfered corner.

The Elks/Masonic Lodge Building, designed by architect Herman Rowe of Lexington, was constructed in the early 1900's. Intended to accommodate a variety of uses, it was built as the headquarters for the local Elks lodge, with commercial space occupying the first floor. The building was later occupied by the local Masonic chapter, and in the 1940's became home to the Bourbon Hotel, a hostelry formerly located across the street. After years of neglect, the building was recently restored by the local Community Redevelopment Agency as apartments for the elderly.

3. Mann/Hocker Building 1850's C

6-10-12 Bank Row

The Mann/Hocker Building is a three-unit brick commercial building of modest proportions, two stories high with a gently-pitched shed roof largely concealed by a low parapet. The first story includes three storefronts, two of which--those belonging to 10 and 12--appear to date from the mid-nineteenth century and are in a fine state of preservation. Other noteworthy details include plain plank lintels with concentric corner blocks, and a series of recessed panels set above the second story bays.

Although its exact construction date has not yet been identified, the Mann/Hocker Building, like the neighboring Barnes/Larkin Building, appears to have been built in the 1850's. For many years the building was occupied by offices of attorneys Russell Mann and J. M. Hocker. It later housed the offices and some printing facilities of the Kentuckian-Citizen newspaper. The

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Mann/Hocker Building, rescued from demolition in 1987, is currently vacant, awaiting possible renovation.

4. Barnes/Larkin Building 1850's C
14-16 Bank Row
The Barnes/Larkin Building is a one-story, side-gabled, frame duplex of modest scale with central brick party wall extending above the roofline. Although possibly built as a residence, by the 1900's both sides had been converted to commercial use, their facades adapted to storefronts. The building has housed a variety of enterprises over the years, including a physician's office, plumber's shop, and upholstery shop. After years of neglect, the building was partially stabilized in 1987 by a new owner. During renovation, the interior was gutted, the storefronts removed, and the facades boarded over. The building remains vacant and deteriorating, its future in doubt.
5. Bourbon County Welfare Building 1939 C
24 Bank Row, corner High Street
The Bourbon County Welfare Building exemplifies a restrained version of the Art Moderne style, symmetrical in design, with classical allusions. Like its Bank Row neighbors, it is built into a steep hill: its main facade is two stories high, but its rear wall, facing Second Street, is three stories high. The building is faced with dark-red brick and features limestone Moderne-style ribbed entrance surrounds, a stone tablet bearing the inscription "Bourbon County Welfare Building," and a cartouche with a likeness of the county seal.
- The Bourbon County Welfare Building was built in 1939 during the administration of County Judge George Batterton. It was constructed under the auspices of the Depression-era Works Progress Administration to house the county jail and human services programs, a function it still serves today.
6. Agricultural Bank Building 1899 C
335-39 Main Street, corner Ardery Place
The Agricultural Bank Building, like the Elks/Masonic Lodge Building, is a key element of the Courthouse Square. The building's unique design, inspired by northern European architecture, combines overall flamboyance of outline and detail with subtlety in coloring and surface treatments. The building's exterior is faced with golden-brown pressed Roman brick and ornamented with smooth-surface golden sandstone and terra-cotta plaques. At the outer edges of the facade stand three-story

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turrets with hemispherical caps punctuated by oculi. Surmounting the facade is a Flemish wall dormer with over-scaled volutes, a broken curved pediment, and metal weathervane in the form of a flag. Although the building's first story was severely altered in the early 1980's with a Neo-Colonial intention, its upper stories and complex roofscape remain intact.

The building was constructed in 1899 to house the Agricultural Bank of Paris, one of the city's most important financial institutions of the late nineteenth and early twentieth centuries.

7. Neely/Green/McMillan Building 1830's C
Artery Place

The Neely/Green/McMillan Building is a two-story, three-bay brick commercial edifice whose proportions and relatively modest scale suggest that it may well have been constructed in the early nineteenth and remodelled in the late Victorian era. Its first story has been altered many times and retains little historic fabric, but its second story features a bracketed cornice with deep entablature, a trio of fully-arched windows with stone hoods, and imitation stone "quoins" of pressed metal.

Although the early history of this building has not yet been learned, it is thought to have been built in the mid-1830's after a major fire destroyed a number of buildings in the vicinity. After a series of owners, it was purchased in 1876 by dentist John T. McMillan and served as his office until the turn of the century.

8. Hanson Building 1830's; 1980's C
Artery Place

The Hanson Building, believed to date from the 1830's, is a modest two-story brick commercial building with side-gabled roof and high stoop with iron railing. During a major reconstruction in the early 1980's, its facade was rebuilt with old brick, a new raised-seam metal roof was added, new 6/6 sash windows were added, and the gabled roof dormers were reconstructed.

9. Mrs. Hope Building 1830's; 1980's C
Artery Place

The Mrs. Hope Building is a two-story, three-bay brick edifice with side-gabled roof and high stoop. Like the Hanson Building, it is said to date from the 1830's, and underwent a major reconstruction in the early 1980's.

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10. Mrs. Hope Building 1830's; 1880's; 1980's C
Arderly Place
This two-story, side-gabled brick commercial building, also believed to date from the 1830's, exhibits a three-bay facade and side-passage plan. Although, like its neighbors, it underwent a facade reconstruction in the 1980's, its recessed doorway retains a Greek Revival surround and entablature, and a late Victorian-era focal window remains in the first story.
11. Teen Square Building 1940's N-C
Arderly Place
The Teen Square Building, a non-contributing element of the district, is a one-story, brick-faced edifice functional design. It exhibits a low and broad form, flat roof, and oversized windows.
12. Deposit Bank of Paris Building c. 1859 C
The Deposit Bank of Paris Building is an imposing two-story brick Italianate building that follows a gable-front-and-wing form. Forming a focal point of the forward block is a rather bold pediment, with central oculus, outlined by modillions. The main doorway is framed by pilasters, a simple entablature, and a segmentally-arched pediment. Windows are tall and rather narrow, utilizing a variety of shapes. Extending across the facade of the wing is a simple wooden porch, apparently of the early twentieth century, which may represent a reconstruction of the original.
- This building, which has seen a variety of uses in its history, was built to house the Deposit Bank of Paris, which had been organized in 1851. After the mid-1880's it served as a residence for the Frank family. In 1922 it was converted to a memorial to Bourbon County residents who died in World War I. By the 1980's it had been abandoned, was in seriously deteriorated condition and faced possible demolition. In 1988 it was sold to new owners but remains vacant.
13. Duncan Tavern c. 1788 C
323 High Street opposite Arderly Place
A focal point of the west side of the Courthouse Square, Duncan Tavern is a large two-story, center-passage edifice constructed of locally-quarried limestone, executed in transitional Georgian/Federal style and expanded and embellished at various times in its history. Wide rectangular entrance with recessed

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doorway, second-story Palladian window: pediment with large lunette centered in attic story. Metal window hoodmolds date from Victorian era. Wrought-iron gate, bearing eagle, salvaged from an earlier Bourbon County Courthouse.

Constructed c. 1788 as one of the city's first hostelries; proved to be a popular stopping place for travelers along Lexington-Maysville Turnpike and those who came to conduct courthouse business. Later was used as a boarding house and gradually decayed into a slum. Restored in the 1940's by the Kentucky chapter of the Daughters of the American Revolution (D.A.R.) under the leadership of Paris resident Julia Ardery. Presently operated by the D.A.R. as a museum.

14. Former Paris City Hall and Firehouse c. 1875, 1927 N-C
313 High Street
Two-story brick double structure, with a total of six bays across the facade. North half of building built as combination City Hall and firehouse and exhibits some Italianate detailing; south half originally a carriage factory, later an annex to firehouse. South half of building burned in 1927 and was rebuilt in place. Recent severe alterations, including removal of the original wooden lookout/belfry and rebuilding of the roof in a hip form, have rendered the entire building non-contributing.
15. St. Peter's Episcopal Church c. 1833, 1870 C
311 High Street
Originally a front-gabled Federal/Greek Revival edifice, remodelled and enlarged in the Gothic Revival manner shortly after the Civil War. Corner entrance tower, rising through three stages to an octagonal spire, dates from the renovation, as do the art glass windows with tracery and stone hoodmolds.

Church is believed by its congregation to be the second-oldest Episcopal church in use in Kentucky. Congregation founded in 1815, purchased lot in 1832; construction began shortly thereafter, and completed building dedicated 1838.
16. St. Peter's Parish House 1970's N-C
Two-story brick edifice located toward rear of lot, constructed in muted neo-traditional style.
17. Vacant lot adjacent to parish house. N-C

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18. Hayes/Dow Building 1880's C
201 Main Street, corner West Second Street
A two-story Victorian commercial building, built into slope of hill, and important in urbanistic sense as part of cluster of buildings on lower Main Street just over the bridge from Stoner Creek. Building is four bays wide, encircled by a corbeled brick cornice with repetitive pattern of Moorish-inspired arches. Oriole bay projects from north face and an original wrought-iron balcony (one of only two surviving in downtown Paris) accents facade. Original storefront features slender iron columns rising to lotus-like capitals, and very large display windows with clear transoms.
- Building appears on 1886 Sanborn map, was probably built in the early 1880's. For many years it housed the wholesale grocery business of Robert P. Dow: in the 1900's was used briefly for public school classes after the city's school building was destroyed by fire.
19. Robert P. Dow Building late 1870's C
203 Main Street
Narrow, two-story, two-bay brick commercial building. Emphatic cornice with heavy entablature, modillions, diamond-shaped frieze panels, and end consoles that curve downward to frame the second-story bays. Square Tudor hoodmolds. Original storefront with very large display windows (without transoms) and slender iron uprights. Originally housed a saloon and apartment, later part of Dow grocery complex. By 1917 occupied by Fry and Franklin, opticians.
20. Brent/Dow Building c. 1877 C
205-07 Main Street
Imposing and richly ornamented High Victorian-era brick commercial building, three stories high and four bays wide, its verticality emphasized by the use of floor-to-ceiling windows in the second and third stories. Deep metal cornice enriched by ornate brackets, dentils, and incised motives; frieze displays a distinctive arcaded pattern. Robust pedimented window hoods decorated with dentils, corbels, and raised keystones. Intact storefront displays ornate Corinthian piers and pilasters and has been repainted in its original colors of dark green and dull gold.

Constructed for commission merchant Charles S. Brent, Jr., and later part of the Dow grocery concern. By 1980's, had been

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abandoned and was seriously deteriorated. Rescued from proposed demolition in 1987, following the intervention of Historic Paris-Bourbon County, Inc. Presently being restored by a private owner.

21. 210 Main Street 1870's C
Three-story Italianate brick commercial building of simple design, three bays wide, with brick hoodmolds gracing the segmentally-arched 2/2 light sash. Cornice has been removed, leaving the facade looking rather flat and one-dimensional, but other identifying features remain intact. Storefront modernized. Building appears to date from early 1870's: used at various times as a saloon, a barber shop, and a furniture warehouse.
22. 214-16 Main Street 1860's C
Simple two-story brick commercial building with very low-pitched, nearly flat roof. Unusual asymmetric facade composition with four single bays and one double window (which may have been rebuilt and enlarged). Storefront displays an original stone lintel but has been considerably altered. Building appears to date from around time of Civil War. Identified on 1886 Sanborn map as a bank, and on subsequent updates as a saloon.
23. 220 Main Street 1930's C
Two-story, two-bay commercial building of the 1930's, faced with mottled-finish golden-brown brick. Multi-paned metal casement windows with cleanly-cut openings. Original storefront with large display windows, frosted glass transom, and tile bulkhead.
24. Ford Hardware Store Building 1930's C
224 Main Street
Two-story brick-faced commercial building similar to 220 Main Street but somewhat larger, and exhibiting a three-bay facade. Original storefront with black Vitrolite bulkhead. Home to the Ford Hardware Store, one of the oldest continuously operated businesses in downtown Paris; replaced the store's original Victorian-era building which was destroyed by fire. Stone tablet set into front wall proclaims "Gertie Simpson Memorial Building, January 1, 1988."
25. James S. Wilson Building c. 1904-05 C
226-30 Main Street, corner East Third Street
Large-scale, three-story, turn-of-the-century commercial building, occupying prominent site at east edge of Courthouse Square. Faced with dark-red pressed brick, with smooth-faced

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sandstone used for continuous lintels and belt and impost courses. Pressed-metal cornice of bold design, adorned with dentils, rosettes, large corbels and end finials. Storefronts have been somewhat modernized but retain iron piers embellished with sunbursts, recessed panels and button-like details, and a denticulated cornice.

Built to house the hardware establishment of James S. Wilson and brothers, dealers in tobacco, farm implements, seeds, coal, and horse-drawn vehicles. Corner storefront was originally occupied by the George Alexander Bank, a small, private financial institution. Also housed in the building were a horse equipment business, professional offices, and a fraternal hall.

26. W. E. Simms Building 1885 C
302 Main Street, corner East Third Street
Two-story Queen Anne commercial building of red pressed brick, characterized by lively Eastlake-inspired ornamentation. Above second-story bays are diamond-shaped motives composed of alternating course of red and glazed black brick, and a course of the same black brick graces facade just below cornice line. Windows are surmounted by ornate metal hoodmolds with incised details. Extending across facade is an elaborate metal cornice with a central pedimented parapet displaying the date "1885" as well as a finial and urns. Iron storefront piers are scored horizontally in imitation of stone and bear stylized sunflowers in relief. Faded sign on north wall advertises "Imported and Domestic Cigars of the Best Brands," and tin ceilings remain in place inside. Building depicted on 1886 Sanborn map as a grocery and office, is presently vacant.
27. 310 Main Street 1960's N-C
Sam Cummins Chevrolet
Modern one-story building housing an automobile dealership.
28. 316 Main Street c. 1875 C
Two-story brick Italianate building with three-bay facade. Paneled cornice with paired brackets, arched windows surmounted by metal hoodmolds; imitation stone "quoins" (actually metal) outline facade. Intact mid-twentieth century storefront.
29. Duncan/Bell Building 1870's C
318 Main Street
Two-story Italianate brick building with four-bay facade. Arched windows crowned by hoodmolds whose keystones display a butterfly

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motif in low relief. Bracketed and paneled cornice; round ventilator, with metal grille, in attic story. Altered storefront. Constructed for Jeremiah Duncan, scion of a local pioneer family, and later occupied by the firm of Duncan's son-in-law George Bell. Building remained in the Duncan family for 60 years.

30. West/Hickman Building c. 1810 C
324-26 Main Street

Early antebellum commercial building, three stories high, altered numerous times. But side-gabled roof of gentle pitch, Flemish-bond brickwork and small, squarish windows hint at its age. Italianate cornice, heavy entablature, and square label molds added during post-Civil War era. Windows retain reeded and mitered frames. Some original wall presses and woodwork remain in place inside. Severe storefront alterations, and lack of maintenance, have compromised integrity slightly.

Occupies lot 9 of the original plat of Paris. Appears to have been built c. 1810 for innkeeper Thomas West, making it one of oldest extant buildings in the city. For many years was maintained as an investment by merchant Gideon Tucker and family.

31. 330 Main Street c. 1875 C

Two-story, three-bay Italianate commercial building similar in design to nearby 316 Main Street. Cornice design is unusual, utilizing single brackets in the center and paired ones at each end. Removal of box gutters, and severe alteration of storefront, have somewhat diminished its integrity. According to 1886 Sanborn map, building housed a jewelry store: during the 1930's, was occupied by the jewelry firm of Shire & Fithian, local official watch inspectors for the L & N Railroad.

32. 332 Main Street c. 1875 C

Italianate two-story building of lively and distinctive design. Upper story faced with cast-iron facade, features full-arched windows extending from floor to ceiling, creating large expanses of glass. Windows graced by molded surrounds and framed by engaged colonettes. Paneled pilasters with bold capitals define outer edges of facade. Storefront altered in 1950's but retains ornate iron structural members. Building has lost cornice and parapet and looks somewhat truncated, but integrity of its composition was not seriously diminished by this alteration. According to 1886 Sanborn map, housed a men's clothing store.

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33. Parking lot N-C
34. Pittinger Building 1950's N-C
Fourth and Main Streets
Two-story functional building with flat roof, large casement windows and brick-veneered exterior.
35. Deposit Bank of Paris 1884 C
400 Main Street, corner East Fourth Street
Stylish High Victorian-era commercial building, sited on prominent corner, standing three stories high. Segmentally-arched pediment with closely-spaced dentil-like motives divides the bracketed cornice of bold, stylized design. Set above the facade bays are inset semi-circular panels of corbeled brick; end bays enhanced by alternating voussoirs. Original cast-iron storefront replaced about 1912 by present Beaux Arts Classical limestone front with low-relief stone panels, granite bulkhead, and ornate iron and glass marquee.
- Constructed in 1884 at a cost of \$20,000 as the second home of the Deposit Bank of Paris, which in 1914 acquired the People's Bank and became known as the People's Deposit Bank. Building is still occupied by the institution with which the People's Deposit Bank eventually merged.
36. Hinton Buildings 1884 C
406-408-410 Main Street
Imposing three-unit commercial block, three stories high, whose lively and intricate design appears to have been chosen to harmonize with that of the adjacent Deposit Bank of Paris Building. Wide belt courses and pilaster strips articulate the upper levels: three-part bays have wider central openings. Each building features a bold metal cornice with closely-spaced geometric brackets and a raised pediment. Storefronts somewhat altered, and a wide opening was made through that of 406 to provide access to a drive-through bank facility in rear. But all three storefronts retain original iron piers (manufactured by the McHose and Lyon Company of Dayton, Ohio) similar to that of the Simms Building, with rusticated piers and sunflower adornments.
- Constructed in 1884 as a speculative venture for merchant J. T. Hinton at a cost of \$15,000, and occupied by a variety of enterprises including dry goods, clothing, millinery and shoe stores, a telephone exchange, and a cigar factory. Designed by

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architect Phelix Lundin of Lexington and described in a notice in the October, 1884 edition of the Inland Architect.

37. 414 Main Street c. 1875 C
As originally constructed, this appears to have been a two-story, five-bay Italianate brick building similar to several others nearby. During the late nineteenth century a third, attic story, with no windows, was added: utilizing a darker red brick, it features corbeled panels and inset ventilator grilles. Building's double storefront modified during 1920's by addition of wire-cut brick facing, marble bulkheads and a tile vestibule floor, features that remain evident in its north half.
38. 420 Main Street c. 1870 C
Two-story Italianate brick commercial building with facade punctuated by three sets of evenly-spaced bays. Segmentally-arched 2/2 sash windows surmounted by pressed-metal hoods. Wooden brackets support eaves, and frieze is pierced by oval vents with iron grilles. Storefront altered many times, but sections of polychrome tile floor (probably of the early twentieth century) still visible near front entrance.
39. 424 Main Street c. 1870 C
Narrow two-story building of rather diminutive scale, apparently built in 1870's and remodelled in early twentieth century. At that time, the facade was covered with brick veneer, a projecting belt course was added, and a triple focal window, with diamond-paned upper sash and segmentally-arched brick hoodmold, was inserted in the second story. Present iron storefront with denticulated cornice and transoms of stained and prismatic glass also date from that time: Vitrolite panels added 1930's. Italianate eave brackets and attic vents remain.
40. Daugherty Brothers Building c. 1874 C
432 Main Street
Two-story, five-bay Italianate building with wooden eave brackets and oval vents similar to those of 424 Main Street. Double brick hoodmolds grace the arched, 2/2 sash windows. Storefront greatly altered.

Constructed in early 1870's to house C. A. Daugherty and Brothers general merchandise concern, which later evolved into a paint and wallpaper business. In 1970 the Daugherty heirs purchased the adjacent 436 Main Street to expand their store, which still occupies both buildings.

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41. Davis Furniture and Embalming Company Building c. 1874 C
436 Main Street
Tall, three-story Italianate building with three-bay facade articulated by segmentally-arched 2/2 sash with brick hoodmolds, and a metal cornice with paired brackets and paneled frieze. Modern storefront.
- Constructed c. 1874 for the Davis Furniture and Embalming Company. Although family eventually discontinued the furniture business, they continued to operate undertaking concern until the 1970's when the building was purchased by the Daugherty family.
42. National Bank and Trust Co. 1970's N-C
401 Main Street, corner West Fourth Street
One-story modern brick-faced bank building.
43. Winters Jewelry Store Building 1860's C
417-419 Main Street
Well-preserved two-story, four-bay Italianate brick commercial building with double storefront. Tall, 6/6 sash windows feature Greek Revival stone lintels. Extending across facade is a modillioned wooden cornice with oval-shaped frieze panels in low relief. Storefronts retain diminutive, bracketed wooden cornice; new display windows and black tile bulkheads added 1920's. Old wooden cabinetry and display cases remain inside.
- Appears to have been built around time of Civil War. From 1900's through 1987, was home of the Winters Jewelry Store: another jewelry establishment now occupies that space.
44. 431 Main Street 1870's; 1920's C
Small-scale two-story Victorian-era commercial building, rather narrow in form, retains its basic proportions despite a 1920's remodelling. At that time, brown brick veneer was added and fenestration was altered by addition of new double-hung windows with vertical upper muntins (window hoods removed). Modern storefront.
45. Crawford Building 1902 C
433-435 Main Street
Intact turn-of-the-century commercial building of small scale with finely-detailed facade. Narrow in form, it stands two stories high with a well-preserved iron storefront. Faced with red pressed brick: courses of rock-faced and smooth-dressed

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sandstone add horizontal emphasis. Ornate pressed-metal cornice with large end corbels of foliate design. Inset stone tablet just below cornice line reads "G. Crawford 1902." During the 1920's, this building was occupied by the Russ' Corbin Barber Shop, which, in 1926, boasted of having been in business for 36 years.

46. Bourbon Bank Building 1898 C
437 Main Street, corner West Fifth Street
Imposing, albeit considerably altered Romanesque Revival three-story edifice of rather narrow form, faced with pressed brick and ornamented with rock-faced and richly carved sandstone. Main Street facade rises to a central gable, and a half-round tourelle rises from the corner of the second story. Contained in third story of facade is a Palladian window with stone coping and scroll. A stone plaque set in front gable announces original owner and construction date. Storefront has been severely altered, the conical, tile-clad roof of the tourelle has been removed, and undersized modern windows have been added to the south face.

Constructed in 1898 for the Bourbon Bank, which had been organized two years before. Remained at this location until its merger with the Agricultural Bank in 1915.

47. Odd Fellows Hall C
500 Main Street, corner East Fifth Street
Late example of the Greek Revival style, imposing and monumental. Building stands three stories high with gently-pitched front-gabled roof. Upper stories are articulated by colossal pilasters. Main Street facade includes large double windows altered during the Victorian era and exhibit square, incised label molds; original window treatment, with plank lintels, can be seen on north elevation. Despite rather deteriorated condition and drastic first-floor alterations, building retains an impressive presence and remains an important element of the streetscape.

Constructed c. 1854 at a cost of \$10,000 for Odd Fellows Lodge Number 23, organized 1845. In addition to lodge activities, building was home to many cultural events including balls, art exhibitions, dance classes, musical recitals and theatrical performances. During the 1910's, its first floor housed a movie theatre.

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48. Parking lot adjacent to Odd Fellows Hall. N-C
49. 526-28 Main Street 1930's C
Simple, two-story, two-bay commercial building of mid-twentieth century, with double storefront. Exterior faced with dark reddish-brown veneer, features multi-pane metal casement sash and a flat roof hidden from view by a low parapet. South storefront has been greatly altered but north half remains largely original, with display windows framed by red Vitrolite panels.
50. Hinton Block 1891 C
530 Main Street, corner East Sixth Street
Large-scale High Victorian-era commercial edifice whose eclectic design combines touches of the Queen Anne and Romanesque Revival styles. Apart from lack of maintenance, superficial alterations to storefront, and removal of a corner turret rising from the second story, exterior remains largely intact. Building is faced with pressed brick and ornamented with arcaded, rock-faced sandstone and carved red terra-cotta. Pressed-metal modillioned cornice encircles roofline; centered over facade is a raised rectangular pediment bearing legend "Hinton Block," and a triangular pediment with abstract geometric designs can be seen over the south elevation. A two-story colored glass window in south face lights main stairwell.
- Building was constructed in 1891 to house the furniture business of entrepreneur and civic leader J. T. Hinton. After Hinton's retirement, the business remained in the family until 1945. Since then, the building has been occupied by a series of furniture stores.
51. 501-03-07 Main Street late 19th century; 1987 N-C
corner West Fifth Street
Trio of nineteenth-century commercial buildings, badly damaged by fire in 1987 and subsequently drastically altered. After the fire, buildings' upper stories were removed, and buildings are now only one story in height, with modern storefronts.
52. Varden Building 1891 C
509 Main Street
The best-preserved of three buildings in downtown Paris with cast-iron facades, the Varden Building stands three stories high. Its exuberant facade is three bays wide and is divided into three sections by pairs of engaged Corinthian colonettes resting on separate pedestals and garnished with rosettes. The deep,

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bracketed cornice includes a projecting parapet and a raised rectangular pediment reading "Varden 1891." Button-like ornaments and recessed panels add texture and depth to the facade. The building also boasts the best-preserved Victorian-era commercial interior in the city, featuring an ornate pressed-tin ceiling with huge medallions and a deep cornice; large, glass-fronted walnut and mahogany cabinets, the latter with gilt stenciling; hardwood counters and art glass windows.

The building was constructed in 1891 for druggist George A. Varden and housed his business for 60 years. Its upper floors served as an annex to the adjacent Fordham Hotel (now demolished) and were leased to the Masons as a lodge hall. The present owners purchased the building and pharmacy business in 1987 and are presently restoring the building.

53. Baldwin Hotel 1930's C
519 Main Street

Functional three-story, four-bay building with restrained Art Moderne detailing. Parapet with raised central section defines the roofline. Multi-pane metal casement windows have lintels of vertically-laid brick, with concrete keystones. Original storefront remains in place, with concrete uprights, large display windows and frosted-glass transoms. Marquee of wrought-iron and glass shelters the recessed entrance, which is graced by a molded surround and a tablet with the legend "Baldwin Hotel." Hotel dining room retains a pressed-tin ceiling of Art Deco design.

Constructed during the 1930's to replace the Windsor Hotel which was destroyed by fire. During the late nineteenth century, the Fordham Hotel occupied this site.

54. Davis Building c. 1889 C
525 Main Street

Tall, imposing and stylish Richardsonian Romanesque Revival commercial building of large scale whose upper stories present richly-textured, subtly-colored surfaces. Exterior faced with yellow pressed brick and enhanced by liberal use of rock-faced brownstone, and by red terra-cotta molded in organic, almost Sullivanesque designs. Completing the composition is a pressed-metal cornice with triangular raised pediment bearing the legend "Davis," and Gothic and Neo-Classical details in high relief. Building remains an important presence in the streetscape despite

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alterations to storefront and boarding-over of the upper story bays, and complements the adjacent Gideon Tucker Building.

Constructed c. 1889 to house the Davis family's clothing store which remained in operation at this location until the 1960's.

55. Gideon Tucker Building 1887 C
529 Main Street

Largest and most sophisticated of several High Victorian-era commercial buildings in Paris: facade, virtually intact above street level, is city's finest expression of the Aesthetic movement's influence upon commercial architecture. The facade employs a variety of materials, including stone, metal, brick and art glass; robust Eastlake-inspired detailing, including sunbursts and stylized floral motives. It also presents an interesting juxtaposition of textures, contrasting the rather flat ornament of the second and third stories with the projecting, three-dimensional parapet and cornice.

Building stands three stories high, faced with reddish-purple brick. Windows are 1/1 sash with stone heads and feature transoms of small square colored glass panes in checkerboard-like patterns; the center bays have wide, segmentally-arched triple sash. Set above the bays are insets of glossy blue and white tile. Extending across the facade is a deep, ornate cornice with heavy consoles and a high, ogive-shaped pediment, with urn finial, reading "Gideon Tucker 1891."

Constructed in 1887 to house the dry goods store of Gideon Tucker, which remained at this location until after the turn of the century. Upper stories were rented to a Knights of Pythias lodge and used as a tailor's shop.

56. Pure Oil Station 1926 C
531 Main Street, corner West Sixth Street

Small-scale former service station whose design includes Tudor Revival overtones. Building is faced with brick, stands one story high with very steeply-pitched roof and gable-end chimneys. Original garage door openings have been converted to bay windows, an alteration that does not compromise the overall design.

Constructed in 1926 by the Pure Oil Company on a site formerly occupied by a Baptist church. Remodelled into a clothing store in 1976.

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57. Model Dress Shop Building 1910's C
600 Main Street, corner East Sixth Street
Well-preserved two-story commercial building of the early twentieth century, with second-story apartment. Exterior faced with golden-brown pressed brick and trimmed with smooth-faced yellow sandstone. Shallow, modillioned cornice; angled oriole bay in second story. Except for the addition of an overhanging metal canopy, building exhibits a virtually original storefront with violet-colored prism glass transoms. Pressed tin ceilings remain inside. For most of the century, building was home to the Model Dress Shop.
58. Thomas F. Brannon Saloon Building 1888 C
602 Main Street
Two-story Victorian-era commercial building of modest scale, rather narrow in form and two bays wide, that appears to have been designed as a builder's somewhat crude imitation of the nearby Gideon Tucker Building. A metal cornice with paneled frieze and concave brackets leads the eye upward to a central parapet bearing the date "1888." Set above the bays are panels of corbeled, painted brick. Modernized storefront. During the 1890's and 1900's the building housed Thomas F. Brannon's saloon, and in later years a telephone exchange and a restaurant.
59. Muth Building 1870's C
604-606 Main Street
Simple two-story brick commercial building of the 1870's with double storefront. Bracketed and paneled wooden cornice, segmentally-arched metal window hoods. Somewhat compromised by severe storefront alterations and installation of undersized replacement windows.

Constructed in the 1870's for Edward G. Muth, proprietor of a boot and shoe store, and later housed the offices of architect Edwin Stamler. From 1904 through the 1970's, a jewelry store occupied the first floor.
60. J. C. Penney Store c. 1920 C
610 Main Street
One-story department store building, low and broad in form with flat roof concealed by a low parapet. Facade is faced with polychrome glazed tile, features a molded terra-cotta cornice. Art Deco pressed tin ceiling remains inside the building.

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Constructed c. 1920 to house a department store which soon ceased operations. Since 1926 has been occupied by a J. C. Penney store.

61. John Menzinger Building c. 1920 C
616 Main Street
Two-story commercial building of the 1920's. Exterior faced with dark-brown wire-cut brick, features paired, double-hung sash windows with segmentally-arched transoms and brick lintels. Pressed metal cornice ornamented with rosettes, fluting, acanthus leaves, and a plaque reading "John Menzinger." Storefront greatly altered.
62. Joseph Neely Building 1850's N-C
618 Main Street
Two-story antebellum building with three-bay facade and side-gabled roof with returned cornice. Severe alterations, including the application of Permastone facing and removal of details, have compromised its integrity.
- Built in the mid-nineteenth century as a residence and converted to commercial use at a later date. Joseph Neely operated an agricultural implements business at this location until his death in 1884.
63. Ardery Drug Store Building 1910's C
630 Main Street, corner East Seventh Street
Well-preserved two-story commercial building of 1910's, faced with red brick and featuring a modillioned cornice with deep overhang. Storefront remodelled in 1930's, displays black Vitrolite facing, a recessed entrance set between polygonal display windows. Since the mid-twentieth century, building has housed the Ardery Drug Store.
64. John A. Schwartz Saloon Building 1870's C
601-603 Main Street, corner West Sixth Street
Italianate commercial building of the post-Civil War era, with six-bay facade and double storefront. Deep bracketed cornice, segmentally-arched bays with simple hoodmolds in low relief. Storefront has been modernized but retains a vestigial, shallow cornice. Building was occupied during the 1880's by the saloon and billiard hall of John A. Schwartz.

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65. 609 Main Street 1870's C
Italianate two-story commercial building exhibiting a deep, bracketed and paneled cornice of rather bold design. Segmentally-arched 1/1 sash windows. Iron storefront elements, produced by the Cincinnati Architectural Iron Works, include a shallow projecting cornice with mutule blocks and fluted piers.
66. 611-613 Main Street 1900's C
Turn-of-the-century commercial building of simple design, with double storefront. Exterior faced with brown pressed brick, features a shallow, denticulated metal cornice, and plain stone lintels above the 1/1 sash windows. Altered storefront.
67. 615 Main Street 1920's C
Very small, narrow, one-story commercial building of the 1920's, faced with wire-cut brick. Raised parapet extending above the actual roofline makes building appear taller than it really is. Functional and unadorned except for the use of paneled brickwork on the parapet. Has housed a barber shop for many decades.
68. J. P. Kiley Shoe Store Building late 1870's C
617 Main Street
A late expression of the Italianate style in a commercial building, exhibiting a subtle "Eastlake" influence. Well-preserved facade features tall, segmentally-arched 2/2 sash windows with low-relief heads adorned with incised details, a cornice with paired brackets, and beveled, pressed-metal quoins. Largely intact storefront features iron piers manufactured by the McHose and Lyon Co. of Dayton, Ohio. Constructed for J. P. Kiley, who operated a boot and shoe store at this location until the 1900's and resided upstairs.
69. Schwartz Building late 1890's C
619 Main Street
One of three buildings in district with cast-iron facades. Although first story has been greatly altered, upper section of building retains exuberant detailing. Set between four closely-spaced bays are pairs of slender, spiral-bound colonettes adorned with floral motives. Single colonettes stand at the outer edges of the facade, which is articulated by ornate piers. Crowning the roofline is a rectangular parapet with the legend "Schwartz," flanked by sunbursts and surmounted by a triangular, coffered pediment with knob finials. Constructed as an investment for saloonkeeper John A. Schwartz: occupied for many years by

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Harry's Dry Goods Store, and later by the men's clothing store of L. Wollstein.

70. J. J. Newberry Store Building 1920's; 1940's C
627 Main Street, corner West Seventh Street
Typical of variety or "dime" stores constructed across the country in the early-to-mid twentieth century, building is low and broad in form and stands one story high, faced with yellow pressed brick and exhibiting a flat roof with low parapet. Although basically functional in design, facade is decorated with small tile plaques bearing the "N" insignia. Double storefront remains largely intact, and pressed tin ceilings and hardwood floors remain in place inside. Constructed for and occupied for many years by the J. J. Newberry Company Variety Store; presently occupied by the McCarty Variety Store. The south end of the building is said to have burned and been rebuilt in place during the 1940's.
71. Parking lot adjacent to A. J. Hook Building. N-C
72. A. J. Hook Livery Stable Building 1850's; 1930's C
706 Main Street
Two-story, side-gabled brick edifice, four bays wide, exhibiting a mixture of antebellum and mid-twentieth century elements. During the late 1930's a new facade of wire-cut brick with a low parapet, concrete coping and belt course, and 1/1 sash windows with plain concrete lintels, was added, as was a storefront with large display windows and a tile bulkhead. A tin ceiling was added to the renovated interior space. Still evident in the second story of the rear elevation are 6/6 windows and a returned cornice.

Building's early history has not been documented; however, it is believed to have been built as a residence. By the 1870's it was used as the A. J. Hook Livery Stable, and later housed an automobile garage. In 1936 the building was purchased by Charles P. Cook who adapted it as a grocery. The Cook Grocery remained in operation at this location until 1988, and building is presently vacant.
73. Oberdorfer Drug Store Building 1900's C
708-714 Main Street
Two-story Neo-Classical Revival commercial building with ornate, rather grandly scaled facade articulated by broad pilasters of Roman brick resting on concrete bases and surmounted by

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Corinthian capitals. Completing the composition is a pressed-metal acanthine frieze. Storefronts have been altered but retain some iron structural elements.

Built in the early twentieth century. By 1906, building housed a drugstore operated by Louis Oberdorfer, and the offices of his brother Nathan, a physician.

74. 716 Main Street 1920's N-C
One-story former variety store of the mid-twentieth century, rendered non-contributing by numerous facade alterations.
75. Daniel Roche Grocery Store Building 1888 C
718 Main Street
Exuberant, stylish, and remarkably intact High Victorian-era commercial building that in many ways resembles the Gideon Tucker Building at 529 Main Street. Focal point of the facade is a large focal window, centered in the second story, with segmentally-arched "keyboard" lintel of polychrome glazed brick. Storefront has survived virtually unaltered and exhibits huge display windows, slender iron colonettes, and incised outer piers.

Constructed in 1888 to house the grocery establishment of Daniel P. Roche, which remained at this location until the early twentieth century. Attributed to architect Phelix Lundin.
76. 720-722 Main Street 1930's C
Two-story mid-twentieth century commercial building of simple design and rather narrow form, three bays wide, faced with yellow pressed brick and exhibiting narrow casement windows. Highly decorative storefront is faced with tiles of peach, red and black Vitrolite.
77. 728 Main Street late nineteenth century N-C
Two-story late Victorian-era brick commercial building rendered non-contributing by severe alterations including application of half-timbered stucco facing, and changes to fenestration and storefronts.
78. 732 Main Street 1970's N-C
Modern intrusion in the district: one-story drive-through liquor store.

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79. Twin Brothers Store Building c. 1888 C
701-703 Main Street, corner West Seventh Street
Rather tall two-story commercial building of the late nineteenth century. Six-bay facade with narrow 1/1 sash surmounted by segmentally-arched metal hoodmolds with keystones and consoles. Metal cornice sports incised frieze panels. Building housed the dry goods establishment of the Twin Brothers, and later clothing stores run by Charles Goldstine and Lewis Wollstein. From 1939 to 1988 it was occupied by the Lerman's Department Store.
80. James Fee Grocery Building c. 1870 C
705 Main Street
Simple and well-preserved Italianate two-story commercial building with pressed-metal denticulate cornice borne by paired brackets, and segmentally-arched windows with metal hoodmolds. Storefront has been modernized but retains some iron structural elements. Building housed the grocery of James Fee and Son which, by 1900, was the largest retail food store in Paris. Was later occupied by Cohen's Department Store.
81. 709 Main Street 1920's C
Small-scale one-story building faced with dark-brown wire-cut brick, an ornamented with small inset concrete plaques, and brick courses and panels of contrasting colors and textures. A stepped parapet with concrete coping extends above the roofline.
82. 711 Main Street 1920's C
Mid-twentieth century commercial building of simple design, two stories high and three bays wide with a pressed-brick facade and double-hung 1/1 sash windows with courses of vertically-laid bricks serving as lintels. Altered storefront. For many years 711 Main Street and the adjacent 713 Main Street have housed a Western Auto Store.
83. 713 Main Street 1920's C
Two-story, four-bay building similar to 711 Main Street but exhibiting a wire-cut brick facade with a decorative inset panel of brick and glazed tile.
84. 717 Main Street 1870's C
Italianate two-story building, four bays wide with a string course of vertically-laid brick at the eave line, and a dentil band above. Segmentally-arched bays have brick hoodmolds. Modernized storefront retains a modillioned cornice. Building

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originally housed a grocery store and later was used as a clothing and shoe store.

85. 721 Main Street 1880's C
Two-story, four-bay building very similar to 717 Main Street, depicted as "under construction" on the 1886 Sanborn map. Building housed a dry goods store in the late nineteenth century and at one time served as the headquarters for the Women's Exchange, which sold bakery goods and candy. Storefront has been severely altered by addition of "rustic" wood shingles and a false roof, but upper stories remain intact.
86. Rumans Store Building 1897 C
723 Main Street
Despite severe alterations to its ground floor, this Romanesque Revival edifice remains an important element of the streetscape. Its two-story, five-bay facade is faced with pressed brick and trimmed with rock-faced sandstone. It exhibits a central gable with finely-detailed cornice; centered below the gable is a large focal window with elliptical transom and stone surround, flanked by terra-cotta plaques bearing stylized floral designs. A stone belt course serves as a continuous lintel for the five bays. The building originally housed a grocery store and later was home to the Rumans Department Store, which remained at this location until the 1920's.
87. 729 Main Street date unknown N-C
Small, intrusive one-story commercial building of unknown vintage.
88. Edward Shimmers Building c. 1891 C
731 Main Street, corner West Eighth Street
Tall, imposing and intact Romanesque Revival building occupying a prominent corner site. Horizontal and vertical courses of rock-faced and smooth stone add interest to the facade, as do varied window treatments and an ornate metal cornice. An arcaded brick parapet highlights the south elevation. The storefront, manufactured by the Schneider Ironworks of Cincinnati, Ohio, remains in a largely original state.

Building was constructed as an investment for saloonkeeper Edward Shimmers. First floor housed the grocery and general merchandise concern of M. J. Lavin and John T. Connell through the 1910's: upper floors were used as lodge halls. Because of its unusual

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height, building was labeled the "World's Tallest Three Story Building" by Ripley's "Believe It or Not" during the 1940's.

89. The Robneel Building 1908 C

800 Main Street, corner East Eighth Street
Large-scale three-story Colonial Revival brick building, built as a mixed-use edifice with ground-floor storefronts and upper-floor apartments and lodge hall. The main facade features varied window treatments and distinctive brick pilasters in which alternating courses are advanced, creating a quoin-like effect. A bold, denticulated, pressed-metal cornice with paired consoles, and a heavy entablature at storefront level, add horizontal emphasis. The corner storefront, with chamfered entrance, retains painted trompe l'oeil drapery on the display window.

Commissioned by Robert Neely, who succeeded his father as proprietor of an agricultural implements business. During its first decade, a grocery and a furniture store occupied the ground floor. Building later became home to the local Odd Fellows lodge. Attributed to architect Edwin Stamler on the basis of its resemblance to other properties identified with him.

90. Parking lot adjacent to the Robneel Building. N-C

91. Mrs. J. Miller House c. 1875 C

814 Main Street
Italianate brick side-passage townhouse with side-gabled roof, floor-to-ceiling first-story windows, and wooden eave-line brackets. Gables are faced with wooden "fishscale" shingles. Galleries along side elevation have been enclosed. Constructed for Mrs. J. Miller, whose family continued to occupy it until the late 1890's when it was converted to a dress shop operated by the Kellar sisters.

92. 820 Main Street 1970's N-C

A modern intrusion in the district: a one-story Neo-Colonial office building.

93. Doyle Building 1912 C

807-809 Main Street
Very well-preserved early twentieth century two-story commercial building with double storefront. Exterior faced with brown pressed brick and features triple-placed 1/1 sash windows with continuous lintels of smooth-faced sandstone. Pressed metal Neo-

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Classical Revival cornice is ornamented with swags, garlands, and modillion-like motives. Above the cornice is a rectangular parapet bearing the original owner's name and building's construction date. Storefronts remain virtually unaltered, retaining iron structural elements and prism glass transoms, some of which exhibit a pattern created by Frank Lloyd Wright for the Luxfer Glass Company, the windows' manufacturer.

94. 813 Main Street 1930's C
Large-scale 1930's commercial building similar to others of its vintage in district, faced with wire-cut brick and embellished with inset diamond-paned concrete plaques. First story is lighted by large display windows.
95. Parking lot adjacent to 813 Main Street. N-C
96. W. W. Alexander House 1810's C
900 Main Street, corner East Ninth Street
Intact Federal center-passage residence, constructed at the front lot line with no setback. Main block, faced with Flemish bond brickwork, is two stories high with a gently-pitched side-gabled roof and wide, interior gable-end chimneys. Although the actual sash do not appear to be original, windows retain pegged and mitered frames and jack arch lintels. The narrow, arched main entrance features a slightly recessed doorway with fanlight. Rear two-story ell has an off-center ridgeline and Federal box cornice.
- House was constructed for county attorney and politician William W. Alexander, son of hemp manufacturer William Alexander, and was used as a saloon and restaurant during the late nineteenth century. It is believed to be the oldest surviving residence in Paris.
97. First Baptist Church 1910's C
Large-scale Neo-Classical Revival auditorium-plan church, faced with yellow pressed-brick and trimmed with smooth-faced sandstone, exhibiting a pedimented entrance portico and classically-inspired detailing.
98. First Baptist Church Annex 1950's N-C
Neo-Colonial brick two-story edifice.

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99. 920 Main Street 1900's C
Two-story shed-roofed commercial building of simple design and modest scale, faced with brick and featuring rock-faced sandstone lintels over paired 1/1 sash. Storefront has been somewhat obscured by the addition of a projecting metal awning but remains largely original, retaining iron piers and an old neon sign. Building was constructed in early 1900's and originally housed a saloon.
100. 922 Main Street c. 1880 C
Italianate brick two-story commercial building with chamfered corner entrance. Square label molds appear above the facade bays. Wooden eave-line brackets and oval ventilators with metal grilles accent the front elevation. First depicted on the 1886 Sanborn map, this building housed a grocery until 1907.
101. Mrs. Solomon House c. 1870 C
Largely intact Italianate center-passage brick cottage with side-gabled roof and large, 2/2 sash windows. Still present in the gable ends are sections of lacy bargeboard trim. Main entrance features a paneled door with three-pane transom and flanking sidelights that do not extend to floor level. House was probably constructed in the late 1860's or early 1870's and is identified on the 1877 map of Paris as the home of Mrs. Solomon.
102. Bourbon County YMCA Building 1915 C
917 Main Street
Sophisticated and eclectic building of large scale, combining elements of the Renaissance, Colonial Revival, and Neo-Classical Revival styles. It stands three stories high with a flat roof and low parapet, and is faced with brown pressed brick laid in a variety of patterns. Horizontal emphasis is provided by a deep cornice and projecting brick belt courses. The first story is articulated by wide, fully-arched bays with stone surrounds, multi-pane casement sash, and semi-circular fanlights. Smaller, square bays light the upper stories. Constructed in 1915 as the home of the Bourbon County YMCA, the building continues to serve its original purpose.
103. YMCA Annex date unknown N-C
Modern two-story brick building with blind walls and adjacent outdoor swimming pool.
104. 925 Main Street 1950's N-C
One-story cinderblock addition to the adjacent 927 Main Street.

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105. Stemmons/Talbott House 1820's C
927 Main Street, corner West Tenth Street
Two-story dwelling that has undergone numerous alterations, including the addition of a 1950's-vintage storefront, but still retains elements of the Federal style. Single-pile main block, faced with Flemish bond brickwork, has a side-gabled roof with four gabled dormers. Facade exhibits an unusual configuration of four bays with an off-center entrance leading into a stairhall.
- House was constructed early in the nineteenth century for Martin D. Stemmons, about whom little yet is known, and was home for many years to the Talbott family. About 1890 it was converted by its new owner, John M. Doyle, into the St. Charles Hotel, which remained in operation until the 1920's.
106. 1000 Main Street 1950's N-C
Modern supermarket.
107. Richard J. Brown House c. 1850 C
1024 Main Street, corner East Eleventh Street
Antebellum center-passage brick townhouse of compact plan, with side-gabled roof and three-bay facade, exhibiting a transitional Federal/Greek Revival character as well as some Victorian-era embellishments. Facade displays Flemish bond brickwork and a Federal molded brick cornice as well as pedimented Greek Revival windowheads. The carved front door and the floor-to-ceiling windows appear to date from the late nineteenth century. Constructed for Richard J. Brown, county clerk in the years before the Civil War, and still occupied by his descendants.
108. Peck/Bashford House c. 1853 C
1007 Main Street, corner West Tenth Street
Greek Revival brick townhouse with robust detailing, two stories high with double-pile, side-passage plan and side-gabled roof with pedimented gables and a denticulated cornice. Main entrance features a bold architrave, flanking pilasters, and a slightly recessed doorway with rectangular transom and flanking sidelights. Constructed for Ferdinand Peck, who lived there only briefly, and then occupied by Allen Bashford, Sr. Presently used as a rectory for the adjacent Catholic Church of the Annunciation.

Wrought-iron fence surrounds yard. Late 19th century. (C)

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109. Catholic Church of the Annunciation 1858-60; 1869-70 C
1009 Main Street
Well-preserved Victorian Gothic church constructed 1858-60 and enlarged 1869-70. Exhibits a latin cross plan with polygonal apse, full-height transepts, and lower side chambers. Tripartite facade exhibits three doorways set in lancet-arched spandrels, and side elevations are punctuated by lancet arches, with label molds, articulated by partial buttresses. Three-stage steeple rises to a fluted spire. Interior has been little altered since the Victorian era.
110. 1011 Main Street 1890's; 1920's C
Front-gabled brick Victorian-era side-passage residence, two stories high, altered during the 1920's by the addition of double-decker porches to the main facade, an alteration that changed its appearance but did not destroy its integrity. House first appears on 1896 Sanborn map and was probably built in the early 1890's. Presently serves as the convent for the adjacent Catholic church.
111. 1025 Main Street 1960's N-C
A modern intrusion in the district: small, brick-faced, one-story office building.
112. Metcalfe/Grosjean House c. 1815; 1850's C
1102 Main Street, corner East Eleventh Street
Constructed c. 1815 as a one-story dwelling of hall-parlor plan with an asymmetric facade arrangement of four bays, including an off-center entrance. During mid-nineteenth century a two-bay wing was added to main block, giving it the appearance of a six-bay center-passage dwelling: original section is clearly recognizable by its Flemish bond brickwork. Main doorway was given a denticulated and fluted surround with Greek Revival meander patterns in low relief, and a pedimented Doric entry portico with finely-detailed entablature was also added.

House was built for local builder John Metcalfe, who may have supervised its construction. In 1817 Metcalfe sold the house to Dr. John C. Grosjean, who had established a medical practice with Metcalfe's son two years before. Grosjean died in 1819 and his widow Julia occupied the house until her death in 1881.

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113. W. H Anderson House c. 1903 C
1104 Main Street
Intact Princess Anne brick dwelling whose simple design incorporates some elements of the emerging Neo-Classical Revival style. House stands two-and-a-half stories high with a hipped roof and is faced with brick: wood "fishscale" shingles adorn the gables, and a Tuscan portico shelters the main entrance. House was constructed for W. H. Anderson and owned by his family until 1927.
114. Bridget Kellar House c. 1902 C
1112 Main Street
Brick Princess Anne dwelling that has retained its integrity and much of its decorative fabric despite lack of maintenance. House stands two-and-a-half stories high with a pyramidal roof. Rising from the second story is a hexagonal turret whose roof is clad with pressed-metal shingles. Rock-faced stone lintels and art glass windows add interest to the facade. Referred to in deeds to surrounding properties as the residence of Bridget Kellar.
115. William Hinton House c. 1864 C
1120 Main Street
The William Hinton House is one of several in the district attributed to a prolific but still-anonymous Bourbon County builder of the mid-nineteenth century. It is a stylish and externally intact Italianate residence with a pronounced Victorian Gothic influence. Facade exhibits three gables; the taller, central gable surmounts the projecting entrance pavilion with one-story portico. Cornice is enriched by unusually large, curved brackets, and by bargeboards with semi-circular cutouts. Side-gabled roof retains its original polychrome slate. Windows are surmounted by label molds or elaborate hoodmolds. Interior retains a spiral staircase, ornate plasterwork, and doorway transoms of brilliant-cut flashed glass.

Constructed for silversmith and jeweler William Hinton, proprietor of a jewelry store on Main Street during the mid-nineteenth century. During the twentieth century house was converted to four apartments and allowed to fall into disrepair. In 1973 it was purchased and restored by the present owners, who converted it to a funeral home.

Large one-story modern garage with flat roof, located at rear of property. 1970's. (N-C)

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116. 1124 Main Street 1880's C
Brick one-and-a-half story T-plan dwelling of modest scale with gabled roof, floor-to-ceiling first-story windows, an angled bay with Neo-Grec detailing, and an Eastlake-inspired spindlework porch. House first appears on the 1886 Sanborn map and was probably built in the early 1880's.

Small front-gabled frame garage with rolling door and louvered square vent. 1920's. (C)
117. W. B. Erringer House 1875 C
1105 Main Street, corner West Eleventh Street
Well-preserved Italianate brick T-plan residence, two-and-a-half stories high with a gabled roof. Scrolled wooden brackets accent the roofline and a segmentally-arched pediment, with scalloped bargeboard, adds interest to the facade. Window treatments are varied, and the main doorway is framed by a tripartite transom and sidelights set above blind panels. An intricate spindlework porch extends across the front elevation. Constructed for William B. ("W. B.") Erringer, a freight and passenger agent and telegraph manager for the Kentucky Central Railroad, and his wife Mary Ellen.
118. Ferguson/Alexander House c. 1902 C
1111 Main Street
Princess Anne brick T-plan dwelling, exceptionally well preserved, exhibiting unique and distinctive detailing. House is faced with pressed brick and is crowned by a pyramidal slate roof and modillioned cornice. Window and door surrounds are of a finely tooled and pierced material that appears to be stone but may be terra-cotta. These exhibit richly carved panels of Sullivanesque design, no two of which are alike. Surrounding the facade is a veranda with Ionic columns and spindled balustrade. Built for James W. And Allie Ferguson, about whom little has yet been learned, and purchased by Belle Brent Alexander in 1906.
119. The Brannon House c. 1918 C
1115 Main Street
Two-story brick Craftsman residence of horizontal form, with hipped roof, wide eaves with exposed rafter tails, and a prominent roof dormer. Large, double-hung windows have vertical muntins in the upper sash. A simple brick entry porch shelters the main doorway. House was built on the site of an earlier dwelling that was destroyed by fire at the turn of the century, and has been occupied for many years by the Brannon family.

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120. Thomas/Ward House late 1890's C
1121 Main Street, corner West Twelfth Street
Late Richardsonian Romanesque Revival residence of sophisticated character and monumental presence, incorporating some features characteristic of the Neo-Classical Revival mode as well as the nascent Craftsman style. House exhibits a side passage plan and stands two-and-a-half stories high with a steeply-pitched, truncated hip roof and broad eaves: large double dormers with pyramidal roofs and overhanging eaves project from its front slope. Exterior is faced with red pressed brick, articulated by broad pilasters with carved stone capitals, and accented by terra-cotta panels. Main entrance is deeply recessed, set in an elliptical-arched portal whose spandrels are ornamented with terra-cotta tiles of Art Nouveau-like design.
- Constructed for W. A. Thomas in the late 1890's and sold to J. Miller Ward in 1908. Since 1913, house has been used as the parish school of the Catholic Church of the Annunciation.
121. 1203 Main Street c. 1910 C
Frame Homestead house of side-passage plan, faced with wood shingles. House stands two-and-a-half-stories high with a cross-gabled slate roof and displays a full-width front porch borne by tapered posts on stone piers. This house and the adjacent 1207 Main Street appear to have been built c. 1910 on a site formerly occupied by a single small frame dwelling.
- Frame garage with hipped roof; 1910's. (C)
122. 1207 Main Street c. 1910 C
Wood-shingled Homestead house built as a companion to 1203 Main Street.
123. Dayton/Cline House c. 1828; 1840's C
1209 Main Street
Brick one-story Federal dwelling constructed c. 1828 with a side-plan and three-bay facade; a two-bay wing added to the main block c. 1843 transformed house into a center-passage residence with symmetrical five-bay facade. Splayed brick jack arches can be seen over the house's 6/6 windows, which have reeded frames and exterior blinds. Main entrance has a reeded frame with bullseye corner blocks and is surmounted by a five-pane transom. Pedimented Neo-Colonial entry portico added recently. House occupies lot 13 of the Jones Addition to Paris and was built for

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William G. Dayton, who sold it about 1843 to David Cline, one of Bourbon County's first contractors and brick manufacturers.

124. 1215 Main Street 1870's N-C

Two-and-a-half story frame dwelling of the I-house type with side-gabled roof and symmetrical three-bay facade. Iron fence surrounds yard. House has been rendered non-contributing by application of vinyl siding, removal of trimboards, and other alterations.

Wrought-iron fence surrounds yard. (C)

125. 1219 Main Street c. 1910 C

Neo-Classical Revival-inspired brick T-plan dwelling, one-and-a-half stories high and two bays wide, faced with red pressed brick. Steep pyramidal roof, clad in imbricated gray slate, with lower cross-gables. Tuscan veranda encircles facade. One of three dwellings commissioned for speculative purposes by the George W. Wilder family about 1910, 1219 Main Street was sold to Thomas A. McDonald in 1911.

126. 1223 Main Street 1910's C

Two-and-a-half story front-gabled brick Homestead house of simple design with slate roof, two-bay facade and one-story rear ell. Patterned brickwork adds interest to the front gable. Full-width porch with battered wooden posts resting on brick piers. Some first-story windows have been boarded over, which diminishes overall integrity somewhat.

One-story gable-roofed wooden garage faced with batten siding. 1910's. (C)

127. Dr. John T. McMillan House 1820's; 1920's C

1200 Main Street, corner East Twelfth Street
Originally a one-story Federal-era brick dwelling with asymmetrically-composed four-bay facade and rear ell, house was enlarged in the mid-twentieth century by addition of a wood-frame second story, covered with wood shingles. Facade bays appear to have been lengthened in the late nineteenth century, and present full-width wooden portico probably dates from the 1900's. Integrity somewhat diminished by addition of vinyl soffits and improper pointing of brickwork.

Wood garage with hipped roof; 1920's. (C)

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128. William M. Sharrard House 1820's C
1210 Main Street
Well-preserved one-story brick Federal dwelling of center-passage plan with five-bay facade. House retains numerous original features including a boxed cornice and 6/6 window sash with reeded and pegged frames. The centered doorway is enhanced by a reeded frame with concentric corner blocks. Built in the early nineteenth century for silversmith William M. Sharrard and later owned by his son, Taylor Sharrard.
129. 1216 Main Street 1890's C
Intact frame Queen Anne T-plan dwelling with cross-gabled roof. Body of house faced with clapboards, gables with patterned wooden shingles. A cut-away angled bay with canted corners projects from the facade. Unusual sawwood brackets support the eaves, and ornate wooden bargeboards adorn the gables. Wooden entry porch of simple design appears to date from the 1920's.
130. 1220 Main Street late 1890's C
Queen Anne frame dwelling of large scale and lively design, two-and-a-half stories high with a steeply-pitched hipped roof. Hexagonal corner turret rises to a slate-clad cap. A spindlework veranda wraps around the facade and north elevation, and there is an inset balcony with sawwood spandrels in the second-story facade. Rectangular transoms with colored glass panes arranged in a checkerboard-like pattern surmount the facade bays. House's integrity has been somewhat affected by addition of aluminum siding and lack of maintenance.
131. Eliza B. McChesney House 1870's; 1920's C
1300 Main Street
One-and-a-half-story frame Victorian-era cottage with gabled roof, built during the 1870's and expanded and remodelled in the early twentieth century without loss of integrity. Full-width front porch partly enclosed to form a solarium with diamond-paned casement windows. House first appears on 1877 map of Paris and appears to have been built for Eliza B. McChesney.
132. Mrs. Edwards House 1870's; 1920's C
1302 Main Street
Frame Gothic Revival "Downing Cottage," one-and-a-half stories high with center passage plan, exhibiting a triple-gabled facade and sawwood vergeboard trim. Concave metal canopies remain over some windows of side elevations. Several facade windows retain stained grisaille panels surrounded by panes of etched colored

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glass, a treatment that appears to be unique in the city. Remodelled during 1920's by addition of wood shingles, replacement of some windows with 1/1 sash, and addition of a Neo-Classical portico, changes that have not affected house's integrity. House is identified on the 1877 map of Paris as the property of Mrs. P. Edwards.

Brick walkway leading from sidewalk to house. (C)

133. 1306 Main Street 1880's C
Diminutive Victorian-era front-gabled commercial building, altered during mid-twentieth century by addition of a concrete-block storefront and glass-block windows. A one-story, flat-roofed concrete block was appended to the south elevatin. However, original building's basic form is still recognizable, and wood shingles and a round vent still remain in its front gable. Building is labeled on the 1886 Sanborn map as the office of the Washington Manufacturing and Mining Co. By 1901 it served as the office of the Templin and Co. Lumber Yard.
134. 1310 Main Street 1920's C
Vernacular commercial building of the early twentieth century, of concrete block construction, two stories high with glass block windows.
135. 1316 Main Street 1960's N-C
Tiny freestanding one-story modern retail building.
136. 1350 Main Street 1950's N-C
Modern supermarket.
137. Parking lot adjacent to supermarket. N-C
138. Former Templin Lumber Yard Office 1910's C
1356 Main Street
Two-story, hip-roofed, frame vernacular commercial building of the 1910's, exhibiting a 1940's-vintage storefront: adjoined by warehouses in the rear. Built as the office for the Templin Lumber Yard, the successor to the James M. Thomas lumber concern which occupied this site during the mid-to-late nineteenth century.

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139. 1358 Main Street 1880's C
corner East Fourteenth Street
Two-story brick commercial building with bracketed cornice accented by sunburst motives, and brick corbel panels set above facade bays. Storefront modernized and partly bricked in but retains a denticulated cornice. Building first appears on 1886 Sanborn map. Originally a grocery store occupied the first floor and a lodge hall the second.
140. 1303 Main Street c. 1880 C
Frame two-and-a-half story T-plan residence with gabled roof and decorative eave-line brackets. Small trefoil windows are centered in the gables. Facade windows are round-arched and retain exterior blinds. Present wooden porch appears to date from early twentieth century and does not constitute an intrusive element. Vinyl siding has been added to the exterior of the house, which compromises its integrity somewhat. House first appears on 1886 Sanborn map and was probably built c. 1880.
141. 1313 Main Street c. 1915 C
Well-preserved one-story frame bungalow of simple design and compact plan, with steeply-pitched hip roof that extends over a full-width front porch borne by paired wooden posts.

Small one-story single-bay wooden garage covered with batten siding. c. 1915. (C)
142. 1317-1321 Main Street late 1890's C
Two-story party-wall duplex of simple design, faced with brick and trimmed with rock-faced sandstone, with hipped roof. Each unit is two bays wide and features a wooden entry porch. Constructed in late nineteenth century on a site formerly occupied by a frame I-house.

Small brick shed with gabled roof. 1900's. (C)
143. James M. Thomas Lumber Warehouse c. 1880 C
1329 Main Street
Two-story brick commercial building whose gently-pitched roof forms a broad forward gable on the front elevation and is accented by a brick corbel table of stair-step pattern. Although the building's storefront has been somewhat disguised by modern additions, it retains cast-iron piers and a simple cornice. Constructed as a storage facility for James M. Thomas, proprietor during the nineteenth century of a large lumber yard on the

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opposite side of Main Street. From 1907 to 1917 it housed a grocery and sausage factory run by Boone and Grover Baldwin.

144. J. Walker Muir Building 1913 C
1331 Main Street
Two-story, shed-roofed commercial building faced with brown pressed brick and exhibiting a simple pressed-metal cornice with small, angular brackets. Set below the central second-story bay is a metal plaque with the name "Muir" and the date "1913." Storefront has been altered several times but retains fluted iron piers. Constructed to house the insurance agency of J. Walker Muir, a former farmer who worked as a salesman before becoming involved in the insurance business.
145. William Rion House late 1850's C
1333 Main Street
Well-preserved late Greek Revival side-passage brick townhouse, with side-gabled roof of raised-seam metal, sited close to the front lot line. Facade bays feature reeded lintels with concentric corner blocks, and small wooden brackets accent the roofline. A three-bay wooden porch was added in the 1900's. Built for William Rion, a carpenter and joiner who also speculated in the local real estate market.
146. William Rion Carpentry Shop C
1335 Main Street
A late representation of the Italianate style in a commercial building, two stories high with a rather narrow facade punctuated by three bays with flat, narrow lintels, and segmentally-arched brick hoodmolds. Pressed-metal cornice features paired brackets in the center and single ones at either end. Storefront has been modernized but retains iron piers. Built as the carpentry shop for William Rion, who resided next door at 1333 Main Street.
147. 1402 Main Street date unknown N-C
Small automobile repair facility of unknown vintage, sited toward rear of lot.
148. 1406 Main Street 1890's N-C
Simple one-story frame T-plan cottage built as a companion to 1408 Main Street, re-sided and stripped of details.
149. 1408 Main Street 1890's C
Simple one-story frame T-plan cottage with one-story rear ell, denticulated frieze, double-hung windows with 9/1 lights.

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Doorway exhibits a "Queen Anne" window with a clear central panel surrounded by small colored panes. House is intact but for replacement of entry porch posts with ones modern wrought iron, a minor alteration. This house and the adjacent 1406 Main Street first appear on the 1896 Sanborn map.

150. 1412 Main Street 1880's C
Intact brick T-plan cottage with gabled roof, lacy bargeboards, floor-to-ceiling first-story windows. Entry porch displays turned posts and delicate arched spandrels. Main doorway framed by rectangular transom and sidelights.
151. Ossian Edwards House 1860's C
1418 Main Street
Transitional Gothic Revival/Italianate frame residence of center-passage plan, one-and-a-half stories high with side-gabled roof. Facade exhibits tall, arched, 2/2 light sash and a distinctive arched entrance whose surround incorporates narrow sidelights above small blind panels with cross motives in low relief. Tuscan portico adjoining main facade was probably added in the early twentieth century. House was constructed during the 1860's for Ossian Edwards, a major landowner in the south end of Paris, who was part owner of a livery stable and also owned a grocery store in partnership with lumber magnate James M. Thomas.
152. 1422 Main Street 1920's C
Simple one-and-a-half story side-gabled frame bungalow with prominent gabled roof dormer. Double-hung windows exhibit vertical muntins in upper sash. Full-width porch somewhat altered.
153. 1426 Main Street early twentieth century C
Simple vernacular frame two-story frame dwelling of compact form and side-passage plan with side-gabled roof, centered facade gable, and full-width wooden porch. One-story rear ell with side gallery.
154. C. V. Higgins House 1870's C
1430 Main Street
Gothic Revival/Italianate frame center-passage cottage with side-gabled roof and three-bay facade exhibiting a central gable, arched 2/2 sash, a Greek Revival doorway, and a spindlework porch with decorative corner braces. Diamond-shaped gable vent exhibits a quatrefoil motif. Constructed after the Civil War for C. V. (Charles) Higgins, president of the Deposit Bank.

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155. 1438 Main Street 1870's N-C
One-story frame T-plan dwelling, altered by the application of vinyl siding, removal of details, and installation of plastic shutters.
156. Bourbon Hatchery 1900's C
200 Pleasant Street, north of Stoner Avenue
Intact one-story brick warehouse building of the early twentieth century with rear loading dock. Faded, painted advertising signs can be seen on exterior walls. Building has housed the Bourbon Hatchery, a grain and feed sales concern, for several decades.
157. 226 Pleasant Street 1900's C
corner Stoner Avenue
One-story shed-roofed brick warehouse building of modest scale with 2/2 sash windows. As originally built, had two garage doors in facade, but one has been bricked in.
158. Ford Hardware Warehouse Building late 19th century C
west side Pleasant Street north of Stoner Avenue
Three-story brick warehouse building of functional design with three-bay facade. Windows covered by iron shutters. An old painted sign above storefront reads "Ford and Co., Hardware, Paints." Built during the late Victorian era as a storage facility for the Ford Hardware Company on Main Street.
159. 102 Stoner Avenue 1920's C
One-story brick warehouse with low parapet at roofline, original 2/2 sash, and wooden "batten" doors.

Brick sidewalk; late nineteenth century. (C)
160. Former Louisville & Nashville Railroad Freight Depot 1910 C
Stoner Avenue at railroad tracks
One-story brick edifice, long and narrow in form with low-pitched roof, constructed to follow the angle of the railroad tracks. The building's broad eaves are supported by triangular braces, and paneled brickwork adorns the cornice line. Originally built for the railroad c. 1910, replacing an earlier facility; by the 1980's was vacant and deteriorating. Building has since been adaptively re-used as a small manufacturing concern, and remains in a largely original state.
161. Parking lot at corner of Third and Pleasant Streets. N-C

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162. Dr. Washington Fithian House 1860's C
312 Pleasant Street, corner Stoner Avenue
Italianate center-passage brick dwelling of the I-house type. Roofline accented by small scrolled brackets; label molds surmount the facade bays, and small round vents can be seen in the gable ends. Full-width wooden porch probably added in the mid-twentieth century. Occupied for many years by physician Washington Fithian, a brother of Dr. Joseph Fithian of 313 Pleasant Street.
- Modern house trailer in rear yard (N-C).
- Modern shed in rear yard (N-C)
- Wrought-iron fence surrounds front yard (C)
163. Private parking lot. N-C
164. Former Richmond & Bailey Auto Dealership 1910's C
326 Pleasant Street, corner East Fourth Street
Well-preserved, large-scale three-story building of the early twentieth century, with restrained Classical Revival detailing. Building is faced with pressed brick and articulated by a series of pilasters. It features a denticulated cornice with large corbels, original multi-pane wooden sash, and a pair of intact storefronts. Originally housed an automobile dealership operated by Richmond and Bailey, and later was home to the Paris Garage, an auto repair facility.
165. Former Woodford Spears & Sons Warehouse Building 1930's C
301 Pleasant Street, corner East Third Street
Functional mid-twentieth century two-story brick warehouse, vertical in form, with rolling metal door and metal casement windows. Formerly used as a storage building by Woodford Spears & Sons, an agricultural supplies concern founded in the late nineteenth century and still in business on South Main Street. Building is presently used as a winery storage facility.
166. Dr. Joseph Fithian House and Office 1860's C
313 Pleasant Street
Italianate brick townhouse, two-and-a-half stories high with a front-gabled roof and side-passage plan, built at the front lot line. Facade features a bullseye gable window, segmental- and full-arched bays with brick double hoodmolds, and floor-to-

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ceiling first-story windows. Built around the time of the Civil War, the house served as the office and residence of Dr. Fithian during the late nineteenth century.

167. 317-319 Pleasant Street 1880's C
Italianate brick party-wall duplex with four-bay facade and side-gabled roof. Facade displays a bracketed cornice with paneled frieze, segmental-arched metal hoodmolds, and floor-to-ceiling windows. Full-width brick porch added in the 1920's. First appears on 1886 Sanborn map.
168. Lions Club Building 1950's N-C
Pleasant Street near East Fourth Street
A modern intrusion in the district: a small freestanding one-story brick building.
169. Parking lot. N-C
170. East Fourth Street mid-19th century C
west of Pleasant Street
Two-and-a-half story brick commercial building with gabled roof and mid-twentieth century storefronts.
171. John G. Martin House 1820's C
406 Pleasant Street, corner East Fourth Street
Two-story Federal dwelling with side-gabled roof and center-passage plan, exhibiting Flemish-bond brickwork. Brick jack arch lintels surmount the multi-pane windows, which display pegged and reeded frames. Several additions constructed during various periods adjoin the rear. House was built for prominent lawyer John G. Martin.
172. 410 Pleasant Street 1920's C
Colonial Revival center-passage, side-gabled dwelling, faced with wire-cut brick, whose main entrance addresses the side yard instead of the street; a configuration very unusual in the district. A small portico, with brick posts supporting a trellis roof, adjoins the west elevation (facing Pleasant Street); modern porch, with iron supports, now shelters main doorway.
173. John T. Hinton Double House c. 1898 C
416-418 Pleasant Street
Distinctive and eclectic brick party-wall duplex, with high hipped roof, whose details exhibit a Mannerist character. Facade is dominated by twin Flemish curvilinear gables rising to shell-

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like adornments and features varied window treatments (including arched cellar windows) and twin Neo-Classical entry porches. Constructed in the last years of the nineteenth century for undertaker and furniture merchant Hinton on the site of the former Bourbon Academy, one of the county's earliest educational institutions.

174. 420 Pleasant Street 1890's C
Brick T-plan cottage with hipped roof, gabled dormers, floor-to-ceiling first-story windows. Modern wooden portico in Neo-Classical style.
175. Taylor Double House late 1880's C
500-502 Pleasant Street
Italianate brick party-wall duplex, two stories high, whose gabled raised-seam metal roof is accented by eave-line brackets. Facade exhibits paired narrow bays whose pedimented hoodmolds are adorned with floral motives, and twin Eastlake-inspired spindlework entry porches. Both 500-502 and the adjacent 506-510 Pleasant Street were constructed as investments for the Taylor family in the late 1880's and remained in their hands until the 1930's. The Taylors were descendants of the Duncan family, Bourbon County pioneers and major landowners who, at one time, owned much of the land in the vicinity of what is now Duncan Avenue.
176. Taylor Double House late 1880's C
506-510 Pleasant Street, corner Duncan Avenue
Two-story Italianate brick party-wall duplex identical to 500-502 except for the inclusion of an angled facade bay.

Small gabled-roof brick garage. 1910's. (C)
177. 401 Pleasant Street 1960's N-C
One-story modern bank building.
178. Bourbon Agricultural Bank Drive-Through 1970's N-C
One-story brick drive-through facility for the Bourbon Agricultural Bank (400-410 Main Street).
179. New School Presbyterian Church c. 1846 C
Pleasant Street
Greek Revival brick church building built on raised foundation, approached by broad flight of steps. Facade articulated by a pedimented gable and brick pilasters and features a double-leaf

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doorway with arched fanlight. Adjacent to the north elevation is a one-story brick storage facility of the early twentieth century, with paneled wooden door: a one-story modern addition adjoins the south elevation. Constructed for the New School Presbyterian Church, an off-shoot of the First Presbyterian Church that separated in 1841. The two congregations re-united in 1859 but split again in 1866, at which point the New School congregation became known as the Presbyterian Church North. The two groups did not come together again until 1910.

180. Parking lot adjacent to Owings/Hickman House. N-C
181. Owings-Hickman House 1850's C
509 Pleasant Street, corner Fifth Street
Greek Revival brick townhouse of side-passage plan and horizontal emphasis, two stories high with a gently-pitched side-gabled roof of raised-seam metal. The 6/6 sash windows, which retain original exterior blinds, feature Greek key motives adorning the lintels. The main doorway is framed by a rectangular transom and sidelights with colored glass panes. House was built for Dr. Thomas Owings and is indicated on the 1877 map as the home of a Mrs. Hickman. It has recently undergone a certified restoration and houses law offices.
182. John C. Brent House 1889-90 C
515 Pleasant Street
This house, described by the Kentuckian-Citizen newspaper in its March 18, 1889, edition as "a splendid city-like residence," is a sophisticated and very well-preserved Queen Anne/Romanesque brick dwelling of tall, compact, T-plan form. The high, hipped roof is clad in raised-seam metal is accented by a variety of dormers and ornate paneled and arcaded chimneys, and the segmental-arched facade bays are framed by rock-faced surrounds and voussoirs, with horizontal stone courses at impost level. The house was built for banker John C. Brent, who inhabited it only briefly before his death in 1892, and later occupied by his son Ned, a bluegrass seed merchant. The John C. Brent House has been attributed to the Lexington architectural firm of Aldenburg and Scott on the basis of its resemblance to other properties identified with the firm in the Bluegrass region.
183. First Presbyterian Church 1917-19 C
Pleasant Street
Collegiate Gothic Revival church designed by Louisville architect Hugh Nevin. Exterior is faced with dark red, rough-finished

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brick and displays a wide frontal gable flanked by wide, square towers with crenellated rooflines. The building was commissioned by the First Presbyterian Church after its eventual reunion with the former New School Presbyterian Church.

184. George Collier House c. 1881 C
514 Pleasant Street, corner Duncan Avenue
Brick T-plan cottage with pyramidal roof, expanded and altered at various times during the early twentieth century without loss of integrity. Original details include trefoil-shaped gable windows and scrolled eave-line brackets. Early twentieth-century porch features Tuscan posts on stone piers. Built for the George Collier family.
185. Thomas Arnold House 1790's C
526 Pleasant Street
Two-story brick center-passage dwelling of generous proportions with five-bay facade side-gabled roof, constructed in late eighteenth century and altered and embellished during Victorian era and early-to-mid twentieth century. Built for Thomas Arnold, first clerk of the Bourbon County Circuit Court.
186. Dr. Henry Hopson House mid-19th century C
Pleasant Street at Sixth Street
Greek Revival two-story center-passage brick dwelling whose narrow, paired sash retain original blinds. Facade is graced by an Ionic entry portico and by a double-leaf door framed by pilasters and a shouldered architrave. House occupies a large, deep lot, shaded by mature trees and extensively landscaped, that is an important greenspace in the district. House presently serves as the headquarters of the Garden Club of Kentucky.
- Wooden carriage house with monitor roof; Victorian era. (C)
- Hipped-roof wooden gazebo surrounded by pergola;
1900's. (C)
187. Chisholm Building 1920's C
13-15 East Sixth Street
Two-story commercial building with two ground-floor storefronts, faced with wire-cut brick and exhibiting a low, shaped parapet with concrete coping. A tablet set in front wall proclaims "Chisholm Building," and polychrome tile floor in entry vestibule reads "Mrs. Holliday's."

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188. Meteer House 1920's C
601 Pleasant Street, corner East Sixth Street
Two-story Colonial Revival dwelling of broad form with gently-pitched side-gabled roof. Exterior faced with wire-cut brick. Facade adjoined by a wooden entry portico borne by paired Tuscan columns.

Low brick wall defines front lot line. 1920's. (C)
189. 611 Pleasant Street 1920's C
A companion dwelling to the Meteer House, utilizing the same materials and similar decorative detailing.

Low brick wall at front lot line. 1920's. (C)
190. Vacant lot. N-C
191. Methodist Episcopal Church South c. 1898; 1909; 1930's C
Pleasant Street at East Seventh Street
Gothic Revival/Romanesque edifice, constructed of rock-faced golden sandstone, presenting a massive, solid appearance. Originally constructed in 1898 by the contracting firm of Fletcher Brothers of Cincinnati. Rebuilt on the same foundation in 1909 after a major fire, and underwent further reconstruction during the Great Depression after it was discovered that the previous remodelling had not fully stabilized the structure. Constructed for the Paris Methodist Episcopal Church South, founded c. 1807.
192. Former Lyle Seminary Building 1800's C
706 Pleasant Street, corner East Seventh Street
Two-story brick center-passage dwelling, with side-gabled roof of raised-seam metal, exhibiting a broad, five-bay facade. The present Neo-Colonial arched doorway is a recent alteration, as is a fairly unobtrusive two-story north addition. A granite tablet set in the sidewalk in front of the house reads "Here John Lyle in 1806 A.D. established the first female seminary west of the Alleghenies. Martin's Fort Society, C.A.R., 1933". Presently used as a residence.
193. Noah Spears House 1854 C
718 Pleasant Street, corner East Eighth Street
Well-preserved, finely-detailed Greek Revival center-passage dwelling of sophisticated character, set on a spacious, wooded lot. House exhibits a three-bay facade articulated by pilasters

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and by paired windows whose pedimented lintels feature concentric corner blocks. Monumental two-story distyle-in-antis pedimented portico graces facade, and includes a second-story wrought-iron balconette. Built for Noah Spears, an early cattle importer and breeder of Bourbon County, and occupied after his death by his nephew George Alexander, founder of a privately-owned bank that bore his name.

194. 211 Thornton Street 1920's C
One of a pair of mirror-image Colonial Revival brick center-passage dwellings whose main entrances face a common yard. House stands two stories high with a side-gabled roof. Its main entrance displays an elliptical fanlight and multi-pane sidelights and is adjoined by a portico with Tuscan columns set between brick posts. A glass-enclosed solarium adjoins the north elevation. It is interesting to note that both 211 and 213 East Eighth Street bear a resemblance to several other Colonial Revival dwellings in the district, namely 410, 601 and 611 Pleasant Street, suggesting all were constructed by the same still-unidentified builder.

Low brick wall surrounding yard. 1920's. (C)

195. 213 Thornton Street 1920's C
Two-story Colonial Revival brick dwelling identical to 211 East Eighth Street.

Low brick wall surrounding yard. 1920's. (C)

196. Municipal parking lot at Seventh and Pleasant Streets. N-C
197. Private parking lot. N-C

198. Augustus J. Fee House 1870's C
717 Pleasant Street, south of East Seventh Street
Italianate side-passage brick cottage with side-gabled roof. Although the house's main block is only one story high, its rear section, built into a slope, is two stories tall with a partly exposed foundation. Built for Augustus J. Fee, proprietor of a grocery on Main Street.

199. 721 Pleasant Street 1920's C
One-and-a-half-story semi-bungalow, faced with brick and rough stucco. Side-gabled roof features exposed rafter tails,

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curvilinear brackets and prominent dormers: full-width porch with battered posts extends across facade.

200. John A. Schwartz House c. 1891 C
725 Pleasant Street, corner East Eighth Street
Queen Anne/Romanesque Revival brick dwelling whose pyramidal roof is adorned with a polygonal dormer and modillion-like motives. Rock-faced lintels, impost courses, and voussoirs enliven the facade, as do art glass windows and a distinctive bullseye gable window with concentric brick surround. Constructed for John A. Schwartz, proprietor of a downtown saloon and owner of the Schwartz Building on Main Street.
201. East Eighth Street date unknown N-C
Small one-story, shed-roofed former commercial building presently used as a residence.
202. Odd Fellows Hall Annex 1949 N-C
East Eighth Street behind 800 Main Street
One-story brick lodge hall of modest scale and utilitarian design.
203. Former United States Post Office c. 1910 C
800 Pleasant Street, corner East Eighth Street
Beaux-Arts former post office building, faced with brick and embellished with terra-cotta ornament, exhibiting tall, round-arched bays. Main entrance, graced by a pedimented doorway, is slightly recessed, set between paired Ionic columns. Since 1967 building has served as the Paris City Hall.
204. Private parking lot adjacent to 800 Pleasant Street. N-C
205. 814 Pleasant Street 1910's C
Brick-faced semi-bungalow of horizontal form and asymmetric plan, exhibiting Craftsman and Colonial Revival elements. House exhibits a hipped roof that forms jerkin-headed gables on side elevations, and includes two large, hipped dormers on its front slope. Upper story of house is faced with dark-stained wooden shingles.
206. 818 Pleasant Street 1940's N-C
Small brick-faced modern dwelling with aluminum-sided upper story.

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207. Marshall/Williams House 1860's C
820 Pleasant Street, corner East Ninth Street
Intact Italianate brick two-story residence that may be the city's earliest extant illustration of a T-plan dwelling. House retains its original polychrome imbricated slate roof, tall, elaborate chimneys, and irregularly spaced eave-line brackets, and exhibits varied window treatments. Intricately beveled clear glass has been added to the arched double doors. Appears to have been constructed by the same still-unidentified builder responsible for numerous other Italianate dwellings in district.
208. Martin/Roche House 1860's C
805 Pleasant Street, corner East Eighth Street
Distinctive and very well-preserved Gothic Revival brick dwelling, set toward the rear of a spacious, tree-shaded lot. Facade exhibits three gables trimmed with ornate bargeboards, and the central gable assumes an ogive shape unique in the district. Wooden pendants adorn the gable ends, and a concave canopy shades a bay window projecting from the south elevation. Identified as the property of a Mrs. Martin on the 1870 map of Paris, by 1880 it was the home of grocer Thomas Roche.
209. Nellie E. Roche House 1900's C
809 Pleasant Street
Tall, two-story brick Colonial Revival side-passage dwelling of compact form with pyramidal slate roof and pedimented dormers. Extending across facade is a full-width porch with modillioned cornice and Ionic columns.
210. Remington/Champ House 1888 C
811 Pleasant Street
two-story brick T-plan dwelling of simple design, exhibiting rock-faced stone lintels and floor-to-ceiling first-story windows. Wooden "fishscale" shingles adorn gables. Present wooden entry porch added in the early twentieth century. Constructed for William Remington, publisher of the Paris Democrat. It was later purchased by the Champ family, proprietors of the Bourbon News, a bi-weekly publication that advertised itself as "Bourbon County's Home Newspaper."
211. Judge Richard Hawes House 1830's C
817 Pleasant Street
Two-story brick Federal dwelling of center-passage plan, broad in form with a five-bay facade exhibiting Flemish bond brickwork and a molded cornice. First-story windows were lengthened in the

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late nineteenth century, and the broad, shed-roofed dormer appears to date from the mid-twentieth century. House's integrity has not been compromised by recent superficial alterations. House's original owner has not been determined, but by 1862 it was the home of Judge Richard Hawes, second governor of the Confederate Provisional Government of Kentucky and later Bourbon County Judge-Executive. It later served as the home and office of veterinarian John W. Jameson.

212. Davis/Vansant House 1885 C
821 Pleasant Street, corner East Ninth Street
Sophisticated and largely Queen Anne/Eastlake residence that may well be the district's finest expression of the influence of the Aesthetic movement upon residential architecture. House is a gabled-roof T-plan dwelling of compact form, embellished with a profusion of robust Eastlake-inspired spindlework, including gable braces, an entry porch, and a distinctive second-story balcony. Designed by Lexington-based architect Phelix Lundin for Joseph W. Davis, partner in the Davis Dry Goods and Clothing Company on Main Street, and used as an office and residence by physician J. T. Vansant.
213. Baylor/Stephens House c. 1821; 1850's; 1900's C
902 Pleasant Street, corner East Ninth Street
One-story, side-gabled brick Federal house expanded and embellished during the 1850's in the Greek Revival manner and again at the turn of the century. Present Neo-Classical Revival pedimented entrance porch with sawwood balusters and tile floor was added during the late nineteenth century. House is believed to have been built for mill owner Robert Baylor. By 1833 it was the home of Joseph Stephens, proprietor of a jewelry store.
- Small frame garage with hipped roof; early 20th century. (C)
214. A. J. Fee House c. 1894 C
912 Pleasant Street, north of East Tenth Street
Large-scale Queen Anne frame dwelling of asymmetric plan and lively detailing, two-and-a-half stories high with a high hipped roof that forms gables over side elevations, a square tower, and angled bays with canted corners. Modillions and carved accents adorn the cornice line and the small, hipped dormers, and numerous art glass windows add interest to the exterior. Application of vinyl siding has minimally diminished house's integrity. Built for A. J. Fee, son of grocer Augustus J. Fee.

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215. Private parking lot at Tenth and Pleasant Streets. N-C
216. 901 Pleasant Street 1880's C
corner East Ninth Street
One-story front-gabled Italianate brick shotgun dwelling whose roofline is accented by eave-line brackets and tall chimneys. A spindlework porch extends across the facade, and first-story windows extend from floor to ceiling. Both 901 and 905 Pleasant Street were built after the Civil War for the Alexander family as investments.
217. 905 Pleasant Street 1880's C
A companion dwelling to 901 Pleasant Street, exhibiting identical materials and detailing but following a T-plan form.
218. Adair/McCarthy House c. 1891 C
911 Pleasant Street
Well-preserved Queen Anne brick dwelling of asymmetric plan, featuring an imbricated slate roof, square tower, and tripartite focal windows with brick surrounds. Tall exterior chimneys feature distinctive arcaded brickwork. Built for the Adair family, who sold it in 1897 to contractor and insurance agent Patrick McCarthy.
- One-story brick garage with hipped slate roof. 1910's. (C)
219. 110 East Tenth Street late 19th century; 1900's C
One-story frame cottage with hipped roof and centered front gable, constructed close to front lot line. An angled bay, added to facade in early twentieth century, now includes front entrance.
220. 112 East Tenth Street 1870's C
One-story side-gabled party-wall frame duplex exhibiting four bays across the facade, a central chimney, and a wooden porch of simple design.
221. 120 East Tenth Street early 20th century C
Two-story, front-gabled frame two-flat duplex displaying a full-width wooden porch with sawtooth trim and a gabled entrance. Small wooden balcony added to second story during mid-twentieth century, as was an enclosed wooden fire escape adjacent to the east elevation.

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222. 122 East Tenth Street late 19th century C
The best-preserved of a row of once-identical frame T-plan vernacular cottages with pyramidal roofs forming gables over the forward and lateral blocks. Triangular vent rises from main roof. Sawnwood vergeboard and row of dentils adorn front gable, and a simple wooden porch shelters main doorway. All five dwellings were originally constructed to house workers of the Louisville and Nashville Railroad.
223. 124 East Tenth Street late 19th century N-C
Frame T-plan cottage identical in plan to 122 East Tenth Street but greatly altered. During the 1930's, house was occupied by the Harris Radio Shop.
224. 126 East Tenth Street late 19th century N-C
Frame cottage identical to 124 East Tenth Street, similarly altered.
225. 128 East Tenth Street late 19th century N-C
Frame T-plan dwelling identical to 124 and 126 East Tenth Street, similarly altered.
226. 130 East Tenth Street late 19th century N-C
Frame T-plan dwelling identical to 124, 126 and 128 East Tenth Street, similarly altered.
227. 132 East Tenth Street 1920's C
Small-scale one-story brick-faced former commercial building with shed roof, long and narrow in form, formerly occupied as a restaurant catering to rail workers and then as a bakery. Presently used as an apartment building.
228. Railroad shed date unknown N-C
Adjacent to railroad tracks, east of former passenger depot
One-story modern metal shed with flat roof.
229. Louisville & Nashville Railroad Passenger Depot C
1882, 1901-1907
Tenth Street at railroad tracks
Built for the Louisville & Nashville Railroad in 1882 and expanded in the early 1900's, the Paris depot is the city's sole example of the Stick Style. The building's balloon frame is expressed on the exterior of the structure by the use of vertical corner boards and diagonal braces, and by vertical siding at frieze level and above the water table. The hipped roof of

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raised-seam metal retains cross gables and decorative cresting. A covered platform at trackside is supported by slender posts with triangular braces. The depot was rescued from proposed demolition in the 1970's, restored with matching funds from the Department of the Interior, and listed in the National Register in 1973. It has been adaptively re-used as a restaurant.

Wrought-iron fence along railroad right-of-way. (C)

230. East Tenth Street west of railroad tracks
mid-20th century C
Two-story, four-bay vernacular frame building with hipped roof, constructed at front lot line. Although possibly constructed as housing for railroad workers, its origins have not been determined.
231. 141 East Tenth Street date unknown N-C
Tiny one-story modern gabled-roof building, possibly constructed as a commercial building but presently used as a residence.
232. East Tenth Street date unknown N-C
Modern one-story cinderblock dwelling at rear of the lot occupied by 141 East Tenth Street.
233. East Tenth Street mid-20th century C
Two-story, hipped-roof frame building similar to #204 but with twin ground-floor storefronts. Although apparently built as a commercial edifice, it now houses apartments.
234. East Tenth Street late 19th century N-C
One-story frame T-plan dwelling, re-sided and greatly altered.
235. East Tenth Street mid-to-late 19th century N-C
Small one-story frame hall-parlor dwelling, greatly altered, at rear of #208's lot.
236. 119 East Tenth Street 1870's N-C
Frame one-story side-gabled party-wall duplex similar to 116 East Tenth Street but with greatly diminished integrity.
237. 109 East Tenth Street 1860's C
Two-story side-gabled side-passage frame dwelling, built at front lot line, exhibiting a centered gable, arched 2/2 sash, and a typically Greek Revival-Italianate entrance with multi-pane transom and sidelights. Integrity somewhat lessened by

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application of aluminum siding and lack of maintenance. Identified as property of William Coughlin on 1877 map, and described as a boarding house on 1886 Sanborn map.

238. East Tenth Street 1870's N-C
Simple one-story T-plan cottage with gabled roof, re-sided and stripped of details.
239. 10 East Tenth Street mid-twentieth century C
Two-story brick-faced warehouse building of functional design, with roofline parapet.
240. Ahern House Hotel Building 1870's N-C
1000 Pleasant Street, corner East Tenth Street
Two-story vernacular frame commercial building with truncated hip roof. Integrity greatly diminished by numerous alterations including application of modern siding, removal of trim, and modernization of storefront. During the post-Civil War era, building housed the Ahern House Hotel, run by Thomas Ahern, which boasted of being the closest hostelry to the train depot. During the early twentieth century, building was occupied by the St. James Hotel.
241. 1010 Pleasant Street late nineteenth century N-C
Small one-story frame dwelling, built at front lot line, which has undergone numerous alterations including the application of asbestos siding and rock veneer.
242. 1018 Pleasant Street 1890's; 1920's C
Brick T-plan cottage with pyramidal roof, expanded by the addition of a lateral frame wing adjacent to the north elevation. Integrity somewhat diminished by application of asbestos siding to newer sections of house, and removal of porch.
243. 1022 Pleasant Street 1920's C
Semi-bungalow with side-gabled, asbestos-shingled roof accented with knee braces. Upper story of house extends over full-width, gabled front porch. Body of house faced with wire-cut brick, upper story with wood shingles.

Front-gabled wooden garage with double doors. 1920's. (C)

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244. Adair/Rion Double House 1860's; 1890's; 1900's C
1102-1104 Pleasant Street
Italianate party-wall duplex of the pre-Civil War era, enlarged and embellished during the late nineteenth century and again in the 1900's. House is low and broad in form, presenting five bays across the facade, and exhibits eaveline brackets, original exterior blinds, and a full-width wooden porch with chamfered posts. A large two-story frame addition with picturesque late Victorian-era detailing adjoins the north elevation of the rear block. House is depicted on the 1861 map of Paris as part of a "Steam Saw and Planing Mill" complex, but is listed on the 1877 map as the property of Dr. Richard Adair and Newton B. Rion.
- Modern garage. (N-C)
245. Mrs. J. McCarney House 1870's N-C
1114 Pleasant Street
One-and-a-half story frame T-plan cottage whose integrity has been greatly diminished by the addition of modern siding, removal of details, and changes in fenestration. Depicted as property of a Mrs. J. McCarney on 1877 map.
246. 1120 Pleasant Street late 19th century C
Two-story frame T-plan dwelling of simple design with gabled forward block and a full-width porch borne by turned posts. Integrity somewhat lessened by addition of vinyl siding and plastic shutters.
247. Clayton/Wollstein House 1890's C
1126 Pleasant Street
Frame Queen Anne T-plan residence, two-and-a-half stories high with hipped roof. Period details include a polygonal turret, pierced vergeboard, and lancet-arched attic windows. Present full-width Neo-Classical porch, now screened in, dates from early twentieth century. Integrity somewhat lessened by application of asphalt siding. Built for Mrs. Amanda Clayton in the early 1890's, and sold in 1904 to the Wollstein family, proprietors of a Main Street clothing store. Presently vacant and deteriorating.
248. 1202 Pleasant Street 1960's N-C
Modern two-story dwelling.

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249. 1210 Pleasant Street 1890's C
Frame one-story T-plan cottage with lancet-arched gable vents, returned cornice, pedimented window hoods, and an entry porch whose posts have been replaced by brick columns. Although house has been re-sided, its trimwork remains intact.

Modern garage. (N-C)
250. 1212 Pleasant Street 1890's C
Intact gable-roofed frame T-plan cottage of modest aspect, exhibiting T-shaped wooden shingles on gables and a simple wooden entry porch.
251. 1214 Pleasant Street 1890's N-C
Frame T-plan cottage similar to 1212 Pleasant Street but greatly altered.
252. 1015 Pleasant Street 1920's N-C
Frame semi-bungalow with full-width porch and side-gabled roof, covered with asbestos siding and stripped of details.
253. Supermarket parking lot. N-C
254. 1025 Pleasant Street late 19th century C
corner East Eleventh Street
One-and-half-story frame T-plan dwelling with segmentally-arched focal window. Gable adorned with pierced vergeboard and fishscale shingles. Integrity somewhat lessened by addition of aluminum siding.

Wrought-iron fence surrounds yard. (C)
255. 1101 Pleasant Street late 19th century N-C
corner East Eleventh Street
One-and-a-half-story vernacular frame cottage with cross-gabled roof. Considerably altered.
256. 1107 Pleasant Street late 19th century C
One-story frame shotgun cottage with cross-gabled roof over main block and a spindlework veranda. Although house has been covered with vinyl siding, its detailing remains intact.
257. 1109 Pleasant Street late 19th century C
Frame shotgun cottage similar to 1107 Pleasant Street but not re-sided.

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258. 1125 Pleasant Street late 19th century N-C
corner East Twelfth Street
Frame T-plan cottage with gabled roof; considerably altered.
259. 1201 Pleasant Street late 19th century N-C
corner East Twelfth Street
Two-story, hip-roofed frame dwelling of compact, side-passage
plan with bracketed cornice and spindled inset entry porch. Re-
sided, much trimwork removed.
260. 1203 Pleasant Street late 19th century C
Two-story side-passage frame dwelling similar to 1201 Pleasant
Street but more intact.
261. 1205 Pleasant Street late 19th century C
One-and-a-half-story, front-gabled T-plan frame cottage with
simple inset entry porch.
262. 1213 Pleasant Street late 19th century C
One-story T-plan frame cottage with pyramidal roof with lower
cross-gables, cornice returns, and a projecting Tuscan entry
porch.
263. 1219 Pleasant Street 1900's C
Vernacular frame cottage of the early twentieth century, one
story in height with front-gabled roof. Integrity diminished by
addition of vinyl siding and soffits and replacement of porch
posts with new ones of wrought iron.
264. Bank parking lot at Fourth and High Streets. N-C
265. 416 High Street 1890's C
Brick T-plan cottage with pyramidal roof and returned cornice.
Set above the facade bays are wooden infill panels with carved
foliate details. Segmentally-arched brick hoodmolds complete the
composition.
266. 420 High Street 1900's C
One-story Colonial Revival pressed-brick dwelling whose pyramidal
roof forms massive, shingled gables over each elevation. Wooden
Tuscan portico was partly enclosed in the 1920's to form a
solarium.

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267. James T. Davis House c. 1870 C
403 High Street
Well-preserved, finely-detailed Italianate brick T-plan residence constructed for grocer Davis on a site formerly occupied by the First Presbyterian Church. Although basically similar to several other dwellings of its type and vintage in the district, the house includes a feature that appears to be unique: an extra gable breaking the roofline of the lateral wing's facade. Large, paired brackets accent the roofline, and the front entry, framed by an arched transom and sidelights, features panels of etched and brilliant-cut glass.
268. Newhoff/Hinton House c. 1869 N-C
407 High Street
Two-story Italianate frame center-passage dwelling with centered gable. Integrity compromised by addition of aluminum siding and modern porch.
269. Cunningham/Frank House 1860's C
411 High Street
Italianate center-passage brick dwelling with three-bay facade, tall, 2/2 sash windows, and centered gable faced with wood shingles. The carved double-leaf doors and curved Neo-Classical entry portico appear to have been added in the early twentieth century. Built on the site of the former Presbyterian parsonage, the house was first the property of Isaac Cunningham and was later purchased by dry goods dealer Robert Frank.

Ornately carved set of stone steps at front sidewalk. 19th century. (C)
270. 417 High Street 1890's C
Brick two-story T-plan residence of modest character, exhibiting stone lintels and a spindlework entry porch with "spooled" posts.
271. Eades Tavern c. 1790 C
421 High Street
Two-story dwelling of weatherboarded log construction, adjoined by a massive brick chimney with freestanding stack and by several rear additions of frame and brick construction, all of which were in place by the early nineteenth century. One of the few surviving settlement-era buildings in Paris, this building was home to the city's first post office and one of its first hotels, said to have been founded in 1795. The Eades Tavern was listed

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in the Register in 1973 and recently underwent a certified rehabilitation.

272. 427 High Street 1870's C
One-and-a-half-story frame cottage of center-passage plan with side-gabled roof, displaying a lozenge-shaped vent in the centered front gable and a 1900's-vintage full-width porch. Two angled bays project from the north elevation. The addition of asbestos siding has slightly diminished its integrity.
273. 502 High Street 1920's C
One-story brick-faced office building of functional design, long and narrow in form with a flat roof. Gabled wooden canopies shelter the building's entrances.
274. Parking lot. N-C
275. 512 High Street 1860's C
Victorian-era vernacular frame I-house, built at front lot line, with Gothic Revival detailing. The steeply-pitched raised-seam metal roof features a central gable and is edged with bargeboard trim. Segmentally-arched pediments can be seen over the outer facade bays. Lack of maintenance and the addition of asbestos siding have slightly diminished the house's integrity.
276. Gideon Tucker House 1891 C
518 High Street
Romanesque Revival dwelling of T-plan form with pyramidal roof and lower gables. The gabled forward block displays canted corners, and a polygonal turret rises from the third story. Other noteworthy details include segmentally-arched brick hoodmolds and rock-faced stone lintels, quoins and voussoirs. The front entry porch's posts have been replaced with modern metal ones. Home of dry goods merchant Gideon Tucker.

Wrought-iron fence surrounds front yard. 19th century. (C)
277. 520-22 High Street 1870's C
Side-gabled Italianate frame townhouse, built at front lot line. House exhibits a side-passage plan and an asymmetrically-composed three-bay facade with bracketed cornice and segmentally-arched metal window hoods. During the mid-twentieth century one window was converted to a doorway, and gabled canopies were added to both doorways. A narrower two-story hyphen connects the main block with a two-and-a-half story rear section. This

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arrangement, also exhibited by the adjacent 524 High Street, appears to be unique in the district.

278. 524 High Street 1870's C
corner West Sixth Street
Italianate side-passage frame townhouse identical to 520-22 High Street but with original facade composition.
279. 509 High Street 1960's N-C
One-story modern office building.
280. 525 High Street 1940's N-C
Large-scale former hospital of the post-World War II era, now considerably modernized and utilized as a professional office complex.
281. 600 High Street 1960's N-C
corner West Sixth Street
Modern one-story bank building.
282. Bank parking lot. N-C
283. 610 High Street mid-19th century C
Two-story center-passage, single-pile brick dwelling of simple design with three-bay facade, located at rear of lot.
284. 614 High Street late 19th century N-C
One-story frame T-plan cottage, greatly altered by addition of vinyl siding and soffits, and removal of trimwork.
285. Northcutt House 1900's C
618 High Street
Intact Neo-Classically-inspired frame T-plan cottage with pyramidal slate roof and gabled dormers with low-relief carvings. Period details include a Tuscan entry porch, Colonial Revival entrance with beveled-edge glass, and exterior blinds.
286. 620 High Street mid-19th century N-C
One-story frame hall-parlor dwelling of small scale, considerably altered.
287. Thomas Phillip House late 1870's C
624 High Street. corner West Seventh Street
Two-story, side-gabled frame Italianate townhouse of simple design with two-bay facade, steeply-pitched roof, and rectangular

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entrance. A long, one-story ell adjoins the rear. Residence of butcher Thomas Phillip, who owned a meat market on Main Street.

288. Municipal parking lot next to Parrish House. N-C
289. David C. Parrish House c. 1888 C
611 High Street
Queen Anne/Romanesque Revival brick dwelling of asymmetric plan, picturesque composition, and boldly executed ornamentation. The house features a very steep, truncated hip roof with octagonal tower cap, canted corners, and large-scaled brackets and pediments bearing sunburst motives. A large two-story modern addition at the rear is not visible from the street. The house was constructed for insurance agent David C. Parrish, a partner in the hardware firm of Ford and Co. on Main Street.
290. 617 High Street 1870's C
Two-story frame center-passage dwelling of the I-house type, displaying a central projecting pavilion containing the front entrance. Other period details include paired 1/1 sash and a Greek Revival doorway.
291. Thomas Green House 1872-74 C
625 High Street, corner West Seventh Street
Well-preserved brick Italianate center-passage dwelling with triple-gabled facade, varied window treatments, slate roof, and tall chimneys displaying decorative paneled brickwork. The front entrance was modified at the turn of the century by the addition of elaborately-patterned beveled glass. The house was built for Thomas Green, who gained some notoriety by purchasing the brick from the first (1797) Bourbon County Courthouse. The house's construction was described in notices placed in the Kentuckian-Citizen newspaper between 1872 and 1874, thereby establishing its construction date with unusual accuracy.
- Wrought-iron fence surrounds front yard. (C)
292. Union Bus and Taxi Co. Building 1920's C
southeast corner West Seventh and High Streets
Two-story, flat-roofed commercial/residential building faced with wire-cut brick. Storefronts remain in largely original condition and exhibit tile bulkheads. Decorative brickwork and inset wooden balconies add interest to the upper story. Occupied during the 1920's by the Union Bus and Taxi Company.

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293. Parking lot, east side High between 7th & 8th Streets. N-C
294. Paris-Bourbon County Public Library 1904 C
701 High Street, corner West Seventh Street
Colonial Revival pressed-brick edifice with pyramidal roof, rising one-and-a-half stories above a raised foundation. As originally built, a broad flight of steps led to the main entrance at second-story level, but those steps were removed in a recent modernization and a ground-floor entrance installed. Nonetheless, the building retains its integrity because its well-executed period detailing, including emphatic stone quoins, roofline pediments, and a modillioned cornice, remains intact. In addition, the original entrance treatment with high stoop can still be seen in the side doorway (facing West Seventh Street). The library was constructed in 1904 with partial funding by philanthopist Andrew Carnegie and was designed by local architect Edwin Stamler.
295. 709 High Street 1870's; 1920's N-C
Victorian-era two-story I-house remodelled in the 1920's by the addition of brick veneer and Craftsman-inspired window sash and porch. Recent modernizations have diminished its integrity.
296. 717 High Street 1870's C
Victorian-era vernacular frame dwelling, one-and-a-half stories high with side-gabled roof, off-center entrance, and a full-width porch dating from the early twentieth century.
297. 721 High Street 1920's C
Small-scale one-story commercial building of simple design, exhibiting a wire-cut brick facade and centered doorway. A rather obtrusive shed-roofed and aluminum-sided addition adjoins the north elevation.
298. 723 High Street 1920's C
corner West Eighth Street
Two-story commercial/residential building with ground-floor auto repair facility and corner storefront, and upper-story apartments. Wire-cut brick exterior displays a raised parapet and decorative courses and panels in contrasting colors. During the mid-1930's, building was occupied by the Commercial Garage, an auto repair and painting shop.

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299. 810-12 High Street 1910's C
One-and-a-half story brick party-wall duplex of large scale with hipped slate roof, slate-clad dormers, and inset brick entry porches. Angled bays project from the side elevations.
300. 816 High Street 1900's C
One-story frame T-plan cottage with Tuscan entry porch, high-quality art glass windows, and wrought-iron roof cresting. Although house has been covered with modern siding, its period details continue to convey a sense of the past.
301. 818 High Street 1900's N-C
One-story frame T-plan dwelling similar to 816 High Street but significantly altered.
302. Frank O'Neil House late 1890's C
822 High Street, corner West Ninth Street
Romanesque Revival dwelling of large scale, asymmetric massing and broad form, with pyramidal roof and a gabled two-and-a-half story entrance pavilion. The large facade bays, varied in shape, are surmounted by broad lintels of rock-faced stone, and a Neo-Classical veranda with paired columns extends across the front elevation. By the 1910's the house was the residence of painter-contractor Frank O'Neil.
303. 809 High Street 1900's N-C
One-story frame T-plan dwelling with hipped roof and encircling veranda. Integrity greatly diminished by addition of vinyl siding and soffits and removal of trim.
304. 813 High Street 1920's C
Two-story side-passage Colonial Revival brick residence of compact form with gabled and denticulated dormers, large 1/1 sash with stone lintels, and a full-width porch with battered posts on stone piers.

Modern garage. (N-C)
305. Order of the Eastern Star Lodge Hall 1920's C
817 High Street
One-story, cross-gabled edifice of small scale, exhibiting patterned brickwork and a recessed doorway set in an arched vestibule with molded brick and concrete surround.

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306. Central Baptist Church 1960's N-C
829 High Street
Large-scale modern church building faced with stone veneer.
307. 920 High Street 1920's C
corner West Tenth Street
Small-scale one-story auto repair shop with flat roof, faced with variegated, golden-brown pressed brick. Original sliding wooden garage doors remain in place.
308. First Christian Church 1902 C
911 High Street
One of the district's dominant architectural landmarks, the grandly-scaled First Christian Church, designed by Cincinnati architect S. F. Desjardins, occupies a conspicuous site on a natural rise. The building's eclectic design includes Romanesque Revival and Neo-Classical elements and displays bold, asymmetric massing, a towering pyramidal roof, and a complex arrangement based on the Akron Plan. The exterior of the church, which exhibits octagonal towers, gabled entrance pavilions and arched bays, is faced and profusely ornamented with limestone ashlar. A modern, stone-veneered, two-story addition at the rear of the church does not constitute an intrusive element.
309. Vacant lot adjacent to church property on south. N-C
310. Catholic Church of the Annunciation Parish Hall c. 1900 C
1020 High Street
Intact one-story hipped-roof frame building of modest scale, built close to front lot line, exhibiting a symmetrical facade with recessed, centered entrance. Gabled dormers with Palladian windows project from the front slope of the roof, and pilasters frame the projecting central pavilion as well as the outer edges of the facade.
311. Vacant lot adjacent to church hall N-C
312. 1009 High Street 1910's C
Frame bungalow with Colonial Revival detailing. Hipped roof, exhibiting a prominent front dormer, extends over full-width Tuscan porch. French doors open to the porch from the parlor. Integrity slightly lessened by addition of vinyl siding: trimwork remains intact.

Modern shed. (N-C)

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Fieldstone retaining wall defines front lot line. 1910's.
(C)

313. 1023 High Street c. 1920 C
Two-story front-gabled Colonial Revival residence faced with light-yellow pressed brick. Curvilinear brackets accent roofline, and a small brick entry porch projects from facade. House was occupied by veterinarian Francis P. Campbell during the 1920's.
314. 1029 High Street late 19th century C
Two-story gable-roofed frame T-plan residence of simple design. Brick entry porch dates from the 1920's. Currently vacant and deteriorating.
315. 1113 High Street 1960's N-C
Modern ranch house.
316. St. Paul's Methodist Episcopal Church 1876 C
Well-preserved nave-plan front-gabled brick church of transitional Greek Revival/Italianate character, built on a raised foundation approached by a broad flight of steps. Facade and side elevations are articulated by pilasters and contain round-arched bays with brick hoodmolds. St. Paul's Church is the largest of several churches in Paris constructed for black congregations during the post-Civil War era.
317. 1121 High Street mid-20th century N-C
One-story freestanding office building of unknown vintage.
318. 1123-25 High Street 1930's C
corner West Twelfth Street
Two-story front-gabled brick-faced commercial building of functional design with ground-floor storefronts. A stepped parapet enhances the facade.
319. 1200 High Street 1890's C
Frame T-plan cottage, one-and-a-half stories tall with rear one-story ell. An angled bay with canted corners projects from the north elevation. Facade bays sport distinctive denticulated and fluted wooden surrounds. Entry porch has been replaced with a modern version, a change that slightly diminishes the house's integrity.

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320. 1204 High Street 1920's C
This two-story frame dwelling with hipped roof is one of two two-flat duplexes in the district. Full-width wooden porches extend across the first- and second-story facades.
One-story frame garage. 1920's. (C)
321. George W. Wilder House c. 1910 C
1218 High Street
Classically-inspired one-and-a-half story pressed brick T-plan dwelling with pyramidal slate roof, Tuscan veranda and art glass windows. Constructed for George W. Wilder in the early twentieth century.
322. 1222 High Street c. 1910 C
corner West Thirteenth Street
One-and-a-half story brick T-plan dwelling built for the Wilder family as an investment and subsequently to sold to Myrtie F. Nichols in 1914. 1222 High Street is nearly identical to 1218 High Street and 1219 Main Street, both of which also were commissioned by the Wilder family, except for the treatment of the porch, which features square posts and distinctive curved spandrels and braces instead of Tuscan columns.
323. 1203 High Street late 19th century N-C
corner West Thirteenth Street
One of a row of four once-identical frame one-and-a-half story T-plan cottages with gabled metal roofs and Tuscan entry porches. Considerably altered.
324. 1207 High Street late 19th century N-C
Frame T-plan cottage, similarly altered.
325. 1211 High Street late 19th century C
Frame T-plan cottage that has been covered with asbestos siding but retains some trimwork as well as a round bullseye window in the front gable.
326. 1215 High Street late 19th century N-C
Frame T-plan cottage, considerably altered.
327. 1217 High Street late 19th century C
Frame one-and-a-half story T-plan cottage with pyramidal roof of raised-seam metal, lancet-arched gable vent, and Tuscan porch.

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328. 1219 High Street late 19th century N-C
Frame pyramidal-roof T-plan cottage once identical to 1217 High Street but substantially altered.
329. 1309 High Street 1910's C
Two-story frame American Foursquare dwelling with hipped roof and two-bay facade. Altered by addition of vinyl siding and removal of trimwork.
330. 1313 High Street late 19th century C
Frame T-plan dwelling similar to 1217 and 1219 High Street. Since most of its detailing remains intact, the house remains a contributing element despite the addition of vinyl siding. A round bullseye window can be seen in the front gable.
331. Vansant/Anderson Building late 1880's C
11 West Fifth Street
Two-story brick party-wall duplex with shed roof and four-bay facade. Focal point of the facade is a wrought-iron balcony of intricate design at second-story level. Eastlake-inspired spindlework entry porches can be seen at the entrances to each unit. By the 1910's the building was utilized as the offices of Drs. John T. Anderson and Bruce Vansant.
332. Former United States Post Office 1900's C
12-14 West Fifth Street
Sophisticated and distinctive former post office building, constructed at the turn of the century. The building, set directly at the sidewalk, exhibits tall, narrow, gabled dormers with cusps and crockets on the pinnacles. Its lower story is faced with sandstone, while the upper stories and gables utilize golden-brown pressed Roman brick.
333. Former First Baptist Church Parsonage late 1880's C
12 West Sixth Street
Two-story brick townhouse of side-passage plan with three-bay facade, built at front lot line. Present Neo-Colonial doorway with fanlight dates from the mid-twentieth century.
334. 9 West Sixth Street 1870's C
One of a pair of adjacent one-and-a-half-story brick shotgun cottages of simple design with side-gabled main blocks adjoined by one-story rear ells with east galleries.

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335. 11 West Sixth Street 1870's C
Brick shotgun dwelling identical to 9 West Sixth Street.
336. 17 West Seventh Street 1920's N-C
Two-story functional brick commercial building similar to several others of same scale and vintage in district but considerably altered.
337. 15 West Eleventh Street 1940's N-C
Modern brick-faced Cape Cod Colonial one-story dwelling.
Wooden garage with pyramidal roof and board-and-batten siding. 1920's. (C)
338. 17 West Eleventh Street c. 1915 C
Intact frame bungalow with full-width wooden porch. Hipped slate roof features a prominent hipped dormer.
Altered garage. (N-C)
339. 13-15 West Twelfth Street 1910's C
Distinctive and well-preserved two-story brick party-wall duplex of eclectic design. Side-gabled slate gambrel roof, Neo-Classical entry porches, varied window treatments, arched stone hoodmolds. Double-hung windows feature diamond-paned upper sash.
340. 109 West Twelfth Street 1920's C
Frame semi-bungalow of large scale exhibiting a side-gabled roof with shed dormer and a full-width wooden porch with Tuscan posts. Although house has been re-sided, most of its detail work remains untouched.
Modern garage. (N-C)
341. 115 West Twelfth Street c. 1900 C
Intact brick two-story T-plan dwelling of the early twentieth century with pyramidal slate roof and gabled forward block. Windows exhibit multi-paned upper sash.
Brick garage with hipped roof. 1900's. (C)
342. 119 West Twelfth Street 1920's C
Large-scale two-story frame Colonial Revival dwelling of center-passage plan with hipped roof and full-width porch. A pair of angled bays flank the main entrance.

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343. 123 West Twelfth Street 1880's C
Very well-preserved frame T-plan cottage with gabled roof and floor-to-ceiling first-story windows. Extending across the facade is an Eastlake-inspired spindlework porch with sunburst-patterned braces.

Brick walkway leading toward house. 19th century. (C)

344. Former Christian Church Parsonage c. 1870 C
West Twelfth Street at Cypress Street
Brick Italianate T-plan dwelling similar in plan and detailing to several others in the district, yet noteworthy for its fine state of preservation. Polychrome imbricated slate roof, original spindlework porches. A small one-story addition with hipped roof, probably dating from the late nineteenth century, adjoins the east elevation. House was originally constructed as the parsonage for the First Christian Church and was later home to the Cook family, proprietors of the Cook grocery store on Main Street.
345. Municipal parking lot, bounded by West Eighth, Main and High Streets. (N-C)

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The Downtown Paris Historic District is significant under Criterion C as the largest, richest, most varied and best-preserved concentration of historic architecture in Bourbon County from the period c. 1788 to 1940. Included within the district are a commercial area, an adjacent cluster of warehouse buildings, and a surrounding residential neighborhood. All of these discrete areas manifest a high degree of integrity with comparatively few intrusions. Over one-and-a-half centuries of the city's architectural evolution are depicted by the district, which includes excellent representations of a remarkable variety of historic styles. Included are many fine examples of the Italianate, Queen Anne and Romanesque Revival modes in both residential and commercial buildings. The Federal, Gothic Revival, and Greek Revival styles are represented as well, as are the Stick, Beaux Arts, Colonial Revival, Craftsman, and Moderne modes. Also featured throughout the district are many noteworthy examples of vernacular designs in residential and commercial structures. A number of landmark religious, governmental and institutional buildings add interest to the district's streetscapes. The district features the works of several local builder/architects as well as those of some noted designers from outside the area. The Downtown Paris Historic District manifests a high degree of integrity with comparatively few intrusions. The district's period of significance begins in 1788, the estimated construction date of its earliest contributing building, and extends to 1939, the approximate construction date of its most recent contributing edifice.

The proposed Downtown Paris Historic District possesses an environment unique in the city. Other, smaller concentrations of historic buildings can be found in Paris, particularly along Cypress and Houston Streets on the city's west side, in the Walker's Hill neighborhood in the vicinity of West Eighth and Higgins Streets, on the Winchester Road (a continuation of East Tenth Street), and along East Main Street between Stoner Creek and the North Middletown Road. However, all of these areas contain an unacceptable number of altered or intrusive buildings and thus lack sufficient integrity. The Duncan Avenue Historic District (National Register, 1988), centered along Duncan and Stoner Avenues east of Pleasant Street, is a cohesive and well-preserved historic neighborhood developed for the most part during the mid-to-late nineteenth century. However, the Duncan Avenue district possesses a different character from that of the proposed Downtown Paris Historic District since the former is self-contained, somewhat isolated from the rest of central Paris, and exclusively residential in use.

Nor can any comparable environment be found elsewhere in Bourbon County. Like the other counties of the inner Bluegrass region, Bourbon County is largely rural in character and includes only two other sizeable

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settlements, North Middletown and Millersburg. Because of their smaller size and different function, both exhibit a small-town character markedly different from the urban environment of Paris. North Middletown, located in the southeastern section of the county near the Montgomery County border, contains an approximately three-block-long commercial district with an array of Greek Revival, Italianate and Victorian-era vernacular structures interspersed with a number of newer buildings. Millersburg, located northeast of Paris near the Nicholas County line, features a sizeable concentration of historic commercial, residential and religious buildings of the late eighteenth through mid-twentieth centuries, centered around its town square. A forty-one block section of Millersburg, containing 118 residential, commercial, warehouse, governmental, and religious buildings, was designated a historic district in 1986. Although the period of significance and range of styles and functions encompassed by the Millersburg Historic District are roughly comparable to those of downtown Paris, the comparatively diminutive scale of the former is clearly distinct.

Architectural Development of Downtown Paris

Early Development

The town now known as Paris was founded in the 1780's. The new settlement, first called Hopewell and later Bourbonton, was established at the confluence of Bourbon County's two major waterways, Houston and Stoner Creeks. It benefited from its proximity to the Maysville Turnpike, a former buffalo trace which at the time was one of the major roadways west of the Alleghenies.

From its earliest days, Paris functioned as the principal town of Bourbon County, one of nine counties created by the Virginia legislature while the Kentucky Territory was still part of the Old Dominion. Bourbon County's rich farmland attracted many settlers from Virginia, Maryland and Pennsylvania, and both the county and its new seat of government experienced steady growth over the next half century. The first Bourbon County Courthouse was built in Paris in 1787, and two years later an act of the Virginia legislature officially established Paris as the county seat.

Although little to date has been written of city's first decades (1780's through 1830's), it is clear that by late 1780's the city had begun to develop its own social, educational and religious institutions as well as its own commercial establishments. By 1790 several taverns and hotels had opened, including James and Ann Duncan's Duncan Tavern (BB P 85), "at the sign of the Goddess of Liberty," and a nearby rival establishment (BB P 82)

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operated by Thomas Eads, the city's first postmaster. The city's role as the educational center of the county was established by the late eighteenth century with the opening of several schools, including the Lyle Seminary for Young Ladies (BB P 169), the first girls' school west of the Alleghenies. By the end of the century several religious congregations had been formed, served by traveling preachers. As of the early 1800's the city had begun to develop its own manufacturing base, and several factories were established to process the products of surrounding farms. These industrial concerns included saw and grist mills, carding factories, cotton mills, and hemp processing operations. In 1800, the United States Census estimated the town's population at 337. Ten years later it was 838. By 1830, it had reached 1,219.

During the city's first three decades, its development centered around the Courthouse Square and the nearby Stoner Creek bottomlands. Here, in close proximity to one another, were located the courthouse, the post office, schools, several churches, a number of factories, and many residences. However, by the 1810's the city began to expand southward as the Jones Addition, centered on Main Street between Ninth and Thirteenth Streets, was platted.

Much of the built environment of the city's formative years (c. 1780-1810) has been lost to history. However, a few individual buildings have been documented. These include the Bayless/Smedley Rowhouses (BB P 154; c. 1800) in the creek bottomlands near Second Street, the Thomas Arnold House (BB P 172; c. 1790) on Pleasant Street, and Duncan Tavern (BB P 85), built c. 1788 in a transitional Georgian/Federal manner. The latter is particularly important, not only for the quality of its construction and for its comparative architectural sophistication, but for its role in the life of the community (detailed by Paris author and historian Edna Talbott Whitley) as a gathering place where legal and governmental business was transacted.

In succeeding decades (c. 1810-1830), the predominant architectural mode of Paris was the Federal style, reflecting its influence in Bourbon County and the surrounding Bluegrass region during the early nineteenth century. Typical of the Federal dwellings of downtown Paris are the William Sharrard House (BB P 103; 1820's), a one-story dwelling of modest scale, and the W. W. Alexander House (BB P 112), a two-story residence with rear ell. The Hickman/Ford Building (BB P 145; c. 1810) on Main Street opposite the Court House is possibly the city's last surviving Federal-era commercial building.

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Antebellum Years

By 1830, the city's population had reached 1,219, and its importance in the commercial life of Bourbon County continued to grow. In 1839 the Lexington-based Northern Bank of Kentucky opened a branch in Paris, and in 1854 the city's first locally-owned savings institution, the Deposit Bank, opened its doors. By the mid-1840's several fraternal organizations, including the Odd Fellows, Masons and Elks, had founded chapters in Paris, and the Odd Fellows had commissioned a temple on Main Street that also served as a community cultural center. Business directories of the antebellum era suggest that most of the city's commercial activity was concentrated along Main Street between Second and Sixth Streets, with residential development centered on adjacent blocks of Pleasant, High and upper Main Streets (between Eighth and Fourteenth Streets). The 1859-60 edition of the Kentucky State Gazetteer and Business Directory describes Paris as "a neat and pleasant post village" with "an active trade...thirty-three stores, and manufactories of various kinds."

The dominant architectural expression of Paris during the antebellum era (c. 1840-1860) was the Greek Revival mode. The Greek Revival style enjoyed great popularity throughout the Bluegrass region, and a number of popular and high-style examples were constructed in both the rural and urbanized areas of Bourbon County. Several Greek Revival dwellings survive in Paris, including a series of grandly-scaled center-passage dwellings set on spacious lots along the east side of Pleasant Street. One of the county's most distinguished examples of the style is the Noah Spears House (BB P 167; 1854) at Pleasant Street. More modestly-executed examples include the Owings/Hickman and Peck/Arnold houses (BB P 175 and BB P 110), both of which exhibit side-passage townhouse plans.

However, the influence of the Greek Revival style in Bourbon County was not limited to residential designs. The former Paris Odd Fellows Temple (BB P 136; 1854-55) is an imposing three-story edifice whose upper stories are articulated by pilasters and a pediment. The Greek Revival influence is also evidenced by the Mann/Hocker Row (BB P 90) on the Courthouse Square, a modestly-scaled three-part rowhouse group probably constructed in the 1840's.

A milestone in the city's development was reached in 1853 when the Lexington and Covington Railroad was completed to Paris, financed by \$250,000 in private county subscriptions. The presence of the railroad proved to be a major factor in the economic development of the town and its subsequent growth and prosperity, as was the case in many other central and northern Kentucky communities. Like many rail lines, the Lexington and Covington was troubled by financial problems for a number of years. It was

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eventually reorganized as the Kentucky Central Railroad, which in turn was absorbed by the Louisville and Nashville (L & N). After the coming of the railroad, a sizeable warehouse district developed in the vicinity of the freight depot, between lower Pleasant Street and the train tracks. These included public and private storage facilities as well as less savory concerns such as junk storage. Several saloons and restaurants opened in the neighborhood of the passenger depot, presumably to serve both travelers and railroad workers. Additionally, blocks of small frame dwellings were constructed along East Tenth and upper Vine Streets to house employees of the railroad. In 1865, Paris was described by the Kentucky State Gazetteer and Business Directory as "one of the principle [sic] stations on the railroad."

Mid-Nineteenth Century

Paris architecture of the mid-nineteenth century (c. 1855-1875) was dominated by romantic styles, reflecting a gradual, nationwide shift in taste away from the rationality and symmetry of the Greek Revival. During the early 1860's, the nostalgic medievalism and romantic asymmetry of the Gothic Revival began to find favor with the American public. 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. A number of Gothic Revival dwellings were constructed throughout Bourbon County towns (and, to a lesser extent, in rural areas) during the 1850's and 1860's. A number of dwellings in downtown Paris, including the Ossian Edwards House (BB P 243; 1860's), represented popular interpretations of the interpretations of the Gothic Revival style on a modest scale. The Martin/Roche House (BB P 165; 1860's), a stylish and highly individualistic interpretation of the Gothic Revival style, ranks among the city's most distinctive nineteenth-century dwellings.

Several Bourbon County church buildings constructed during the mid-nineteenth century exemplify the Gothic Revival ecclesiastical style, including two in the proposed district: St. Peter's Episcopal Church (BB P 87) and the Catholic Church of the Annunciation (BB P 109; 1858). The former exhibited a rather austere Federal/Greek Revival character when originally constructed in the 1830's, but was remodelled in the Gothic Revival manner shortly the Civil War.

The 1860's 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 style succeeded the Greek Revival as a

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national style of great popularity, disseminated by pattern books and builders' guides of the era. Hallmarks of the style included symmetry, verticality of form, the use of tall windows and emphasis of the cornice. Builders of Italianate houses also 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 embellishments for windows, door surrounds, eave lines, and porches. Many Italianate dwellings were constructed in Bourbon County towns, and to a lesser extent in the countryside, from the mid-1860's to early 1880's. Many of the city's finest expressions of the Italianate style, exhibiting various plans and forms, can be found in the proposed district. Of these, several appear to have been constructed by a prolific yet still-unidentified local builder whose works can also be seen in the Duncan Avenue Historic District as well as the rural sections of the county. Works of this still-anonymous designer in downtown Paris include the center-passage Thomas Green House (BB P 75; 1872-74) and the former Christian Church Parsonage (BB P 11; c. 1870), which follows a T-plan form.

Many downtown Paris buildings attest to the influence of the Italianate style on commercial design beginning in the mid-nineteenth century. One of the earliest surviving examples is the former Winters Jewelry Store Building (BB P 197), built during the 1860's. Later examples include the J. P. Kiley Building (BB P 125; c. 1877) and the Twin Brothers Store Building (BB P 120; c. 1886). One of the city's primary landmarks, the former Peoples Deposit Bank Building or Memorial Building (BB P 92; c. 1859), located on Ardery Place on the south side of the Courthouse Square, presents a stylish interpretation of the Italianate style in an asymmetric form.

Late Nineteenth Century

In the years after the Civil War, Paris enjoyed unprecedented growth. Since the city's well-being was tied to that of the county, Paris benefited from the continuing prosperity of the surrounding area. By the 1870's, Bourbon County was the largest cattle producer in the Commonwealth and ranked fourth statewide in the valuation of taxable property. In 1874 its highly productive farmland sold for an average price of \$46.63 per acre, the second-highest in Kentucky. After the Civil War the farm economy was diversified by the introduction of a new cash crop, burley tobacco, and a number of tobacco warehouses were built in Paris. The 1870's also saw the development of the thoroughbred horse industry in Bourbon County, which would prove to be a mainstay of the agricultural economy, and several Paris residents purchased horse farms. A number of Paris residents who owned business or practiced trades in the city were also involved with agricultural enterprises. This pattern was exhibited by banker Thomas

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Allen of Duncan Avenue; physician Washington Fithian of Pleasant Street (BB P 181), director of the Bourbon County Agricultural Association; and J. Miller Ward of Main Street (BB P 105), among others.

The impact of this new prosperity was felt in all sectors of the city. The city's population doubled in ten years' time, climbing from 1,444 in 1860 to 2,867 in 1870. Several new financial institutions began operation, including the privately-owned George Alexander Bank and the Bourbon and Agricultural Banks. New industrial concerns included the James M. Thomas Lumber Yard on south Main Street, the bluegrass seed cleaning plant of N. Ford Brent and his brother Charles S. Brent, and the coal, grain and tobacco business of Captain Edward F. Spears. Civic enterprises included formation of a public school system in 1865, a gas works in 1866, and a volunteer fire company (later reorganized as a force of paid professionals) in 1874. In 1872 a new courthouse, the third to occupy the site, was constructed to the design of architect A. C. Nash of Cincinnati. (This "temple of justice" is also significant as the city's earliest identified architect-designed building.) The city's cultural life was also enriched during this era, which saw the opening of the Paris Opera House (1886) and the founding of new newspapers. Several church groups, including the Episcopalians and Catholics, expanded their existing buildings, and others commissioned new ones. New congregations also were formed, including black congregations of various denominations. By 1890, electricity had begun to supplement gas for lighting purposes. In 1887, the city's population was estimated at 4,500 by the Kentucky State Gazetteer and Business Directory. By the end of the century, this figure was estimated at 5,000.

By the mid-1880's, after approximately two-and-a-half decades of rapid growth, the downtown business district of Paris offered a wide range of goods and services. Dry goods establishments included those of Gideon Tucker and A. and L. Wollstein. J. P. Kiley, John Webb and others dealt in boots and shoes. Mrs. Mary A. Paton sold hair goods, and the Hinton family operated a jewelry store. Furniture was sold by J. T. Hinton and George W. Davis, stoves and tinware by Herman Margolen. Paints and varnishes could be purchased from C. Daugherty at Fifth and Main Streets, and tools from the Ford and Co. hardware store on the Courthouse Square. The firm of Robert Neely, on the 700 block of Main Street, dealt in farm implements. Travelers had a choice of several hostelries including the Bourbon House, Fordham Hotel, and Ewalt House. Downtown Paris also had numerous restaurants and saloons including those of John Doyle, John Schwartz, and Thomas Brannock. Paris residents also had a number of grocery stores to choose from, including those of Robert P. Dow; Chambers, Mitchell & Co.; James Fee; and J. M. Thomas and Ossian Edwards, among others. The professions were represented by attorney Clifford Arnsperger, physician Joseph Fithian of 313-315 Pleasant Street (BB P 180), dentist John T.

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McMillan of Ardery Place (BB P 93), and veterinarian Dr. John W. Jameson of 817 Pleasant Street (BB P 164), among others.

Downtown Paris also served as the town's social center since the upper floors of several buildings housed meeting rooms or lodge halls. For example, the second and third floors of the Varden Building at 509 Main Street (BB P 134) served as an annex to the adjacent Fordham Hotel and were leased to a Masonic lodge.

As was generally the case in small-town business districts, proprietors of businesses tended to live near their places of employment. Some occupied flats above their stores. Such was the case with J. P. Kiley, proprietor of a boot and shoe store, who for many years lived with his family on the second floor of his building at 617 Main Street (BB P 125), and innkeeper Thomas Ahern, who lived on the second floor of his establishment at 1000 Pleasant Street. Many other business owners lived within a few blocks of Main Street. On High Street between Fourth and Seventh Street, for example, resided grocer James T. Davis (403 High Street; BB P 84), dry goods merchants Gideon Tucker (518 High Street; BB P 80), Aaron Newhoff (407 High Street; BB P 185), and Robert Frank (411 High Street; BB P 83), butcher Thomas Philip (624 High Street; BB P 76) and hardware dealer David C. Parrish (611 High Street; BB P 77).

During the late nineteenth century (c. 1885-1899), Paris architecture enjoyed a new eclecticism and emphasis on ornament as the Queen Anne style, which had originated in England during the late 1860's, reached America. The Queen Anne mode was inspired by medieval British architecture, the design reform theories of artist William Morris, architect Richard Norman Shaw and others of their circle, and the nascent Aesthetic movement. American Queen Anne houses were complex in plan, eclectic in taste, and often incorporated a variety of materials. Unlike English prototypes, they were often highly ornamented. Tremendously popular from the mid-1880's through the late 1890's, the style was promoted 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 Bourbon County examples are found in towns. Paris contains a sizable inventory of Queen Anne dwellings, including the Davis/Vansant House (BB P 163; 1885) at Eighth and Pleasant Streets. Like many Queen Anne dwellings of the 1880's, the Davis/Vansant House incorporates a profusion of robust, geometric, Eastlake-inspired ornament. The house is also significant as a documented work of Lexington-based architect Phelix Lundin. Noteworthy later examples of the Queen Anne style include the c. 1895 Patrick McCarthy House (BB P 158), an imposing yet simply treated brick dwelling with a square corner tower, and the nearby Fee House (BB P 260; c. 1894), an eclectic wood-frame residence of rambling plan.

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The stylistic trends of the late nineteenth century brought to commercial architecture a new liveliness and emphasis on ornament. Several exceptional late Victorian era commercial buildings can be found on Main Street in downtown Paris, including the Daniel Roche Building (BB P 121; 1888) and the Brent/Dow Building (BB P 151; c. 1872). The Gideon Tucker Building (BB P 132; 1887) displays an exuberant and virtually intact facade embellished with decorative brickwork, polychrome tile and bold pressed-metal ornament. Both the Brent/Dow and Tucker Buildings have been attributed to Phelix Lundin. The former Paris Depot of the Kentucky Central Railroad (BB P 65; 1882, 1901-07) is the city's sole example of the Stick Style, the late Victorian-era frame construction with the balloon frame expressed on the surface by upright, horizontal, and diagonal members.

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, organic forms. Many popular examples, massive in appearance, incorporating the style's hallmark round arches and rock-faced masonry as well as eclectic touches, were built in urban areas across the nation. An impressive array can be found in Paris, including the Frank O'Neil House (BB P 73; c. 1896) on High Street. But landmark, "textbook" examples, such as the J. Miller Ward House (BB P 105; c. 1896) on Main Street, are relatively rare.

The Richardsonian Romanesque Revival was also favored for landmark commercial buildings, especially for bank buildings, railroad stations and prominent businesses that strove for an air of permanence or solidity and could afford the costly materials necessitated. The former Bourbon Bank building (BB P 137; 1898), compact and vertical in form with a corner turret, manages to convey the spirit of the Richardsonian Romanesque Revival despite numerous alterations.

In the last decades of the nineteenth century, the modern city began to take shape. In the late 1870's the city's first suburb, the Duncan Avenue neighborhood, was annexed. Paris' main business district gradually expanded southward along Main Street to the vicinity of Eighth Street. In 1891, the new building constructed at Sixth and Main Streets to house J. T. Hinton's furniture emporium (BB P 135) was described by the Kentuckian-Citizen as being on the edge of the downtown district. But, in the same year, saloonkeeper Edward Shinnners commissioned a large three-story building (BB P 117) at an even more remote location, the corner of Eighth

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and Main Streets. Accordingly, a few residential buildings at the edge of the downtown business district were converted to commercial use during this era. These included the Miller family residence at 814 Main Street (BB P 113) which, in 1890, became the Kellar sisters' dress shop. A small commercial cluster also developed in the vicinity of Main and Thirteenth Streets during the late nineteenth century. By the early twentieth century, several large commercial establishments (including the Robneel and Doyle buildings) had been built on the formerly residential 800 block of Main Street.

As the business district expanded, the scale of commercial building increased. Sanborn maps of the 1880's and 1890's document how the comparatively modest mercantile structures of earlier days came to be replaced by larger and grander ones. The imposing Hinton Building (BB P 135), for example, supplanted a row of one- or small two-story buildings, one of which was described by the newspaper article as being of log construction. In another instance, the Schwartz Building (BB P 124; c. 1896) at 619 Main Street replaced a pair of small, one-story shops of brick and frame construction.

This same process of rebuilding, indicative of the city's gradual urbanization, occurred to a limited extent in the residential area of central Paris. For example, Sanborn maps indicate that a modestly-scaled frame residence stood at 1317 Main Street until the end of the century when it was replaced by a much larger brick double dwelling (BB P 232). In like fashion, 1203 and 1207 Main Street (BB P 228), a pair of companion Homestead Houses, and 1223 Main Street (BB P 230), a brick Homestead dwelling, were constructed in the 1910's on lots previously occupied by small frame dwellings. Deed records indicate that 1219 Main Street and 1218 and 1222 High Street, three T-plan residences constructed as a speculative venture for the Wilder family, were built on the site of a single dwelling. During the early twentieth century, the expansive lots of some large dwellings on the east side of Pleasant Street between Duncan Avenue and Eighth Street began to be subdivided for building lots.

Twentieth Century

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 architecture. Colonial Revival buildings, formal and symmetrical, utilized the cubic "Georgian" plan of the early Republic and interpreted freely the vocabulary of eighteenth-century, while the designers of Classical Revival buildings strove for a more monumental, imposing appearance. The influence of the Colonial Revival style can be

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clearly seen in several dwellings in central Paris, including the Meter House (BB P 254; 1920's), a one-and-a-half-story center-passage dwelling faced with wire-cut brick. In addition, both the Paris Public Library (BB P 74; 1904) and the Robneel Building (BB P 114), a mixed-use edifice constructed in 1908 to house shops, apartments and a fraternal lodge, exhibit refined Colonial Revival detailing. The finely-detailed facade of the Oberdorfer Building (BB P 122; 1900's), featuring Roman brick pilasters and an acanthine pressed-metal cornice, draws its inspiration from the Classical Revival style, as does that of the Doyle Building (BB P 115; 1912). The eclectic design of the former Elks/Masonic Lodge (BB P 91; 1901-05) on the Courthouse Square incorporates classically-inspired and Romanesque Revival elements, yet the overall impression is classical in spirit.

Concurrent with the ascendance of these historical revivals was the rise of the richly-ornamented Beaux Arts style, which drew its inspiration from French academic design and was used extensively for public buildings in the early years of the century. The county's premier expression of Beaux Arts architecture is the Bourbon County Courthouse (BB P 149; 1902-05), the city's dominant architectural landmark. The courthouse, a monumental, domed edifice, was designed by Frank Milburn of South Carolina. Its sophisticated styling is said to have been inspired by that of the U.S. Capitol. Another noteworthy example of the Beaux Arts mode is the former U.S. Post Office (BB P 166; 1910) on Pleasant Street, which features round-arched facade bays and classically-inspired terra-cotta ornament.

In the years after World War I the city's era of rapid growth came to an end. The reasons for this have not yet been determined, although economic trends in the larger Bluegrass region may have been responsible. During this era, Prohibition temporarily shut down the central Kentucky whiskey industry, and brought about the demise of bourbon production in the county from which it took its name. However, Bourbon County remained the world's largest producer of bluegrass seed. As the city's population stabilized, its physical expansion slowed. By the 1920's, development of the city's core residential area (between Fourth and Fifteenth Streets) was largely complete, and new construction was limited to a few "in-fill" dwellings on formerly vacant lots, such as 721 Pleasant Street (BB P 255; mid-1920's). In like fashion, comparatively few buildings were constructed in the city's downtown area during the mid-twentieth century.

Many buildings constructed in Paris during the 1910's and 1920's reflect the influence of the Craftsman style. Fostered by the Arts and Crafts design reform movement, the Craftsman mode served as a stylistic counterpoint to the Colonial Revival during the early twentieth century. The Craftsman style was inspired by Japanese architecture and emphasized

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simplicity, horizontality and honest treatment of materials. Its leading American proponent was Gustav Stickley, designer, furniture manufacturer, and editor of The Craftsman magazine. The Brannon House (BB P 227; late 1910's) at 1115 Main Street is a brick-faced Foursquare/Craftsman residence of simple design whose hipped roof features prominent dormers and exposed rafter tails. The amply-scaled semi-bungalow at 721 Pleasant Street (BB P 255; 1920's), faced with brick and stucco, features a broad front porch borne by stout, battered posts.

In succeeding years (1930's and 1940's), American architecture was influenced by the Art Moderne style, which represented a streamlining and simplification of the earlier Art Deco style. A restrained version of Art Moderne, sometimes referred to as "Depression Modern," was utilized for a number of public buildings constructed by the work relief programs of the U.S. Government during the Great Depression, including the Bourbon County Welfare Building (BB P 88; 1939). During the same era, the "Modernize Main Street" movement brought Moderne-inspired storefront design to the business districts of America. Several Paris commercial buildings of the late nineteenth and early twentieth centuries, including the Ardery Drug Store Building (BB P 214; 1900's) received new, "modernistic" storefronts of pigmented structural glass during the Depression era.

Conclusion

In the years after World War II, the residential area of downtown Paris remained stable. With the exception of some larger residences converted from single- or two-family use to apartments, many buildings remained owner-occupied and continued to be well preserved and cared for. However, the downtown business district of Paris, like those of many towns across the country, was forced to accommodate the changing needs of the city's residents. As new shopping centers were constructed on the outskirts of the city and in nearby towns, the downtown commercial district ceased to be the county's primary retail center. A number of long-established businesses shut their doors, including most of the city's department and clothing stores. However, downtown Paris remained the county's governmental and banking center, home to many specialty shops, services, restaurants, and professional offices. Moreover, some old businesses remained in operation, providing links to the past. In the mid-1980's, Paris civic leaders and downtown merchants undertook a grassroots effort to revitalize the city's business district by promoting tourism, sponsoring special events, and trying to attract new businesses. Restoration of some formerly endangered downtown buildings also helped to raise awareness of the value of preserving the area's architectural heritage. In 1989, Paris became part of the Kentucky Main Street Program, an effort designed to help revitalize the business districts of small cities by capitalizing on their

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historic buildings and unique qualities. National Register designation should serve to reinforce the preservation efforts already underway and help to preserve the area for the future.

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Downtown Paris Historic District, Bourbon County, KY

Section number 10 Page 1**10. Geographic Information**

Boundary Description: The Downtown Paris Historic District is situated within the corporate limits of the city of Paris. Resources are located along High, Main, and Pleasant Streets as well as on connecting cross streets. District boundaries follow property lines and the right-of-way of the former Louisville and Nashville Railroad tracks. The district's northern and western boundaries are defined by property lines, and the southern edge by non-contributing properties. The eastern boundary follows property lines and the railroad tracks. (Please refer to zoning map with boundaries drawn.)

Boundary Justification: The boundary of the Downtown Paris Historic District was drawn to include properties along High, Main, and Pleasant Streets between Second and Fifteenth Streets and to exclude surrounding areas of lesser integrity or different use to the north, east, south and west, all of which are clearly differentiated from the nominated area. Adjoining the district on the north is the Stoner Creek Country Club and Golf Course. Also to the north of the district is a commercial/industrial area that includes some historic warehouse or loft buildings intermingled with many of recent vintage, as well as a few greatly altered residences. The district's eastern boundary was drawn to follow the railroad tracks south to the vicinity of Fourth Street. Between Fourth and Tenth Streets the boundary skirts a residential area of modest scale between Pleasant Street and the railroad tracks that was developed for the most part since World War II and lacks both architectural distinction and sufficient integrity. To the west of the district is a late nineteenth century neighborhood and local business district whose overall integrity has been compromised by the presence of a number of non-contributing buildings. Just outside the district's southern boundary is a formerly residential area that has become heavily commercialized over the past twenty years and includes many new commercial or industrial buildings out of character with the district. The district's southern boundary was drawn to exclude a large modern filling station directly adjacent to it. Areas adjacent to the district are further described in Section 7.

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UTM COORDINATES (ALL POINTS LOCATED IN ZONE 16)

	QUAD NAME	EASTING	NORTHING
A:	PARIS EAST	740 800	4232 950
B:	PARIS EAST	740 945	4232 810
C:	PARIS EAST	740 900	4232 370
D:	PARIS WEST	740 690	4232 180
E:	PARIS WEST	740 050	4231 810
F:	PARIS WEST	740 150	4232 195
G:	PARIS WEST	740 500	4232 725
H:	PARIS WEST	740 745	4232 910

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PHOTOGRAPH KEY

Photo 1

Downtown Paris Historic District (same for all photos)
Main Street between Bank Row and Ardery Place
Paris, Kentucky (same for all photos)
Margaret Warminski (same for all photos)
March, 1989
Negative location: Kentucky Heritage Council, Frankfort, Kentucky (same for all photos)
Facade and south elevation of the Bourbon County Courthouse, looking northwest from Ardery Place

Photo 2

January, 1989
East side of the 200 block of Main Street, looking northeast from the Courthouse lawn. From left to right are 210-310 Main Street. At center of photo are the Wilson Building (226-230 Main Street) and the Simms Building (302 Main Street). At far right is 310 Main Street (310 Main Street; #26), an intrusion in the district. At left of photo can be seen the Elks/Masonic Lodge Building.

Photo 3

12 West Fifth Street
January, 1989
Facade view of the former United States Post Office building, looking northwest from the opposite side of the street.

Photo 4

500 block Main Street, west side
January, 1989
Looking southwest from Fifth and Streets. Depicted, from left to right, are the Gideon Tucker Building, Davis Building, Baldwin Hotel, Varden Building, and 501-501-507 Main Street.

Photo 5

600 block Main Street, west side
January, 1989
Looking northwest from opposite side of block. From left to right are the Schwartz Building, the J. P. Kiley Shoe Store Building, and 615, 611-613, 609, and 601-603 Main Street.

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Photo 6
723 and 721 Main Street
January, 1989
Looking northwest. At left is the Rumman Store Building; at right, 721 Main Street.

Photo 7
1100 block Main Street, west side
January, 1989
Looking northwest from Twelfth and Main Streets. From left to right are the Thomas/Ward House, the Brannon House, the Ferguson/Alexander House, and the W. B. Erringer House.

Photo 8
July, 1989
1100 block Main Street, east side
Looking northeast. At left is the W. H. Anderson House at 1104 Main Street; at right, the Bridget Kellar House at 1112 Main Street.

Photo 9
1418 Main Street
July, 1989
Facade and part of south elevation of the Ossian Edwards House at 1418 Main Street, looking northeast.

Photo 10
329 Pleasant Street
January, 1989
Facade view of former automobile dealership at 329 Pleasant Street, looking east.

Photo 11
900 block Pleasant Street, west side
January, 1989
Looking southwest from Ninth and Pleasant Streets. From right to left are 901 and 905 Pleasant Street and the Adair/McCarthy House at 911 Pleasant Street.

Photo 12
400 block High Street, west side
January, 1989
Looking northwest. At left is 427 High Street; at right, Eades Tavern at 421 High Street.

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Photo 13

618 High Street

July, 1989

Facade view of the Northcutt House at 618 High Street, looking east.

Photo 14

1100 block High Street, west side

January, 1989

Looking northwest from Twelfth and High Streets. At left of photo is 1121 High Street, a non-contributing element of the district; at right, St. Paul's Methodist Episcopal Church at 1117 High Street.