Form No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

PH0678325

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SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC: Northside Historic Residential District

AND/OR COMMON:

2 LOCATION

STREET & NUMBER: newly bounded by RR Tracks, N. Limestone, W. Short and Newtown Pk. See continuation sheet

__NOT FOR PUBLICATION

CITY, TOWN: Lexington __VICINITY OF

CONGRESSIONAL DISTRICT: 06

STATE	CODE	COUNTY	CODE
Kentucky	021	Fayette	067

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
X DISTRICT	__PUBLIC	X OCCUPIED	X AGRICULTURE	X MUSEUM
__BUILDING(S)	__PRIVATE	X UNOCCUPIED	X COMMERCIAL	X PARK
__STRUCTURE	X BOTH	X WORK IN PROGRESS	X EDUCATIONAL	X PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	__ENTERTAINMENT	X RELIGIOUS
__OBJECT	__IN PROCESS	__YES: RESTRICTED	X GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	__YES: UNRESTRICTED	X INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER:

4 OWNER OF PROPERTY

NAME: See continuation sheet

STREET & NUMBER:

CITY, TOWN: __VICINITY OF STATE:

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Fayette County Courthouse

STREET & NUMBER: Main Street

CITY, TOWN: Lexington STATE: Kentucky

6 REPRESENTATION IN EXISTING SURVEYS

TITLE: Northside Neighborhood Association

DATE: 1970 __FEDERAL __STATE __COUNTY X LOCAL

DEPOSITORY FOR SURVEY RECORDS: Lexington-Fayette County Historic Commission

CITY, TOWN: Gratz Park, Lexington STATE: Kentucky

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
__EXCELLENT	__DETERIORATED	__UNALTERED	X ORIGINAL SITE
__GOOD	__RUINS	__ALTERED	__MOVED DATE_____
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Northside Historic Residential District consists of approximately 40 city blocks and about 1,700 individual structures, the vast majority of them residential, with a few educational, institutional, religious, public, retail commercial, and even industrial structures. Most of the dwellings either are or were single-family, although many of these have been made into apartments, and there are a number of apartment buildings (several among the earliest in the city) both relatively old and new, and a few variant double and rowhouses and the like. The socio-economic range is great, from the wealthy to the very poor, although there are extensive middle-class and professional concentrations. There are both predominantly white and black neighborhoods within the district, as well as some mixed sections. The chronology of buildings extends from a very few samples dating from before 1800 to some of contemporary design and adaptation, but the district is dominated by architecture of the period from the Civil War to World War I. Many of the earlier buildings were altered in this period, with some conspicuous exceptions, particularly around Gratz Park.

The major north-south axis of the Northside Residential District, as presently of the City of Lexington, is Broadway. Originally the western boundary of the town lot system, Broadway is wider than the other major older streets and is lined with many of the larger residences of the area. It slopes gently upward from Main Street to the north, reaching a peak near Sixth Street and then descending toward the overpass of the Belt Line Railway at the northern perimeter of the district. The land on either side of Broadway tends to slope downward, and there are several quite low areas flanking it. At some distance from Broadway to the east and west, respectively, run Upper and Jefferson Streets. These parallel streets have quite an independent character, and historically are more modest as well as more varied than Broadway. In the late 19th century, for instance, their blocks seem to have been alternately of black and white (mostly Irish) racial character. Limestone, east of Upper, lies outside the district (it will probably be nominated as a separate district in the future). At one time it was the major north-south axis of the city, but that axis gradually moved westward toward Broadway. To the west, the boundary of the district is more irregular, as the south side of Second beyond Jefferson is largely taken up by a highrise apartment complex; the old Georgetown Pike leading to a neighboring county seat provides another partial barrier; an industrial and warehouse complex between two railroad tracks occupies much of the northwest section adjacent to the district; and the area north of Seventh Street west of Broadway was not developed until well in the 20th century. East of Broadway the raised Belt Line Railway is a clear-cut dividing line north of Brucetown.

The major east-west axes of the district, which is laid out on an irregular grid reflecting subdivisions of the original large town outlots, are Second, Third, Fourth, Fifth, Sixth and Seventh Streets, of which the first and last pair are more highly developed and consistently built up. The southern

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	X COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
__1600-1699	X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
X 1700-1799	__ART	__ENGINEERING	__MUSIC	__THEATER
X 1800-1899	X COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
X 1900-	__COMMUNICATIONS	X INDUSTRY	X POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES ca. 1790 to present BUILDER/ARCHITECT See discussion below

STATEMENT OF SIGNIFICANCE

INTRODUCTION

The Northside Historic Residential District consists of most of the area within the northwest quadrant of the 19th-century mile-radius circular city limits of Lexington. Divided by natural, historic and visual barriers on all sides, the Northside is an entity of neighborhoods within a neighborhood, with many of the characteristics of a self-contained town of perhaps 5,000 inhabitants, yet interconnected with the city around it. On the south is the downtown commercial and governmental center of Lexington, as well as a dense smaller-scale early "suburb"; to the west and north are old radial highways and railroads with associated industries; to the east a (perhaps more arbitrary) boundary skirts Limestone Street, the former major north-south axis of the early city, which has a separate identity consisting of once rural villas interspersed between rows of later dwellings. The Northside, on the other hand, consists almost entirely of juxtaposed blocks (many based on subdivisions of the original town outlots) of varying and often contrasting socio-economic, architectural, racial and urbanistic character. Arranged in a recognizable pattern reflecting the continuing evolution of a primarily 19th-century residential area, these diverse ingredients comprise a remarkably integrated whole, a viable place to live. Other areas of Lexington have higher concentrations of older structures (the Western Suburb, South Hill, Constitution Street, for instance) and even sprinklings of individually more significant houses (parts of Limestone and High Streets); some, such as the early 20th-century southeastern suburbs, have more overall homogeneity. But the Northside has a unique integrity and socio-economic range within a large but identifiable district.

Historically and culturally, the Northside has been the home of many of the outstanding figures of Lexington--and indeed of Kentucky and to some extent national--history and contemporary life, as well as of some of the major institutions that allowed early Lexington appropriately to be known as "The Athens of the West." Several of these institutions--including Transylvania University, the first such institution west of the Alleghenies; some of the earliest-established churches in the city; and humanitarian organizations--survive in the Northside, most housed in 19th-century structures of considerable architectural significance. The residences similarly reflect the sequence of 19th-century architectural styles, with admirable representation, not only of different fashions, but of local variants of nationwide fads and a nearly complete range of residential scales and types--from the finest local examples of the Federal, Greek Revival, Italianate, Richardsonian Romanesque, Arts and Crafts, and other species of mansions and middle-class residences to the most modest types of vernacular housing, such as gable-front and camel-back shotguns, T-plan and pyramidal-roof cottages, row- and double-houses, and early apartment blocks, as well as related institutional and retail structures. Nearly all these buildings are situated in compatible contexts of other similar examples and urban landscape settings. Urbanistically, there is also a great range, with outstanding and sometimes innovative examples of different urban and suburban forms, from early urban density, such as

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See attached page.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Approximately 310 acres

UTM REFERENCES

	ZONE	EASTING	NORTHING
A	16	720200	4215390
B	16	720655	4215160
C	16	720880	4214920
D	16	719740	4213840

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
Walter E. Langsam, Architectural Historian

ORGANIZATION
Lexington-Fayette Co. Historic Comm.

DATE
August, 1978

STREET & NUMBER
253 Market Street

TELEPHONE
255-8312

CITY OR TOWN
Lexington

STATE
Kentucky

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ___ LOCAL ✓

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE Edrie W. Melton

TITLE

DATE 3-9-79

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 8-28-79

ATTEST Robert G. Stanton

~~KEEPER OF THE NATIONAL REGISTER~~ KEEPER OF THE NATIONAL REGISTER

~~DATE~~ DATE 8/27/79

GPO 892-453

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Northside Historic Residential District, Expanded
Fayette County
Kentucky

North Limestone

337 Stewart & West
c/o Almeda Bibbs
31 7th St.
Winchester, KY 40391

341 Ella Thomas Est.
c/o Almeda Bibbs
31 7th St.
Winchester, KY 40391

343 John Morgan
343 N. Limestone Street
Lexington, KY 40508

347-51 John Wolff
148 Eastover Drive
Lexington, KY 40502

353 John C. Wolff John D. Hays
148 Eastover Drive
Lexington, KY 40502

355 Mihalek, Charles C., Jr.
500 Laketower Dr. # 72
Lexington, KY 40502

359 Mihalek, Charles C., Jr.
500 Laketower Dr. # 72
Lexington, KY 40502

363-65 Tom Johns
c/o Clyde Johns Electric
110 W. 4th Street
Lexington, KY 40508

367 Tom Johns
c/o Clyde Johns Electric
110 W. 4th Street
Lexington,KY 40508

371 Paritz, I. Allen
319 Dudley Road
Lexington, KY 40502

401 Tom Johns
c/o Clyde Johns Electric
110 W. 4th Street
Lexington, KY 40508

404 Ellis, Courtney F. & Carey A.
1430 Lakewood Drive
Lexington, KY 40502

408 Jessie C. Galleway
408 North Limestone
Lexington, KY 40508

414 Bagley, Lee Rambo & Jane S.
414 North Limestone
Lexington, KY 40508

416 Adams, Mary Anna & Chester D.
1376 Fontaine Road
Lexington, KY 40502

417 Neel, Lucille Caywood
158 S. Arcadia Park
Lexington, KY 40503

421 Foley, Anne Frances
508 Chinoe Road
Lexington, KY 40502

422 Hughson, John
425 Adair Road
Lexington, KY 40502

425-27 Adams & Hauck
DBA A & H Properties
c/o Sam Adams
202 Bell Ct. West,
Lexington, KY 40508

426 Frazier, Paul B. & Annie Dora
426 North Limestone
Lexington, KY 40508

430 Oexmann, Jr. Richard
607 Elsmere Park
Lexington, KY 40508

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Fayette County
Kentucky

North Limestone, Cont.

431 Oliver, Mabel
431 North Limestone
Lexington, KY 40508

435 Dupree, Frederick L., Jr.
P.O. Box 1149
Lexington, KY 40501

436 Roland H. Dallaire Evan J. Ray
450 N. Limestone
Lexington, KY 40508

441 Third St. Enterprises, Inc.
441 North Limestone
Lexington, KY 40508

442 Nolan, J. Frank & Mausie
110 Court Street
Manchester, KY 40962

449 Margaret C. Stoeckinger
Citizens Bank Bldg
Lexington, KY 40507

450 Dallaire, Roland H. & Nancy C.
450 North Limestone
Lexington, KY 40508

456 Stonecipher, Mabel & Fox, Marilyn
456 North Limestone
Lexington, KY 40508

460 Nolan, Hiram P., Sr. & Lillie
460 North Limestone
Lexington, KY 40508

461 Sarah Chenault Buckner
461 North Limestone
Lexington, KY 40508

465 Buckner, Sarah Chenault
465 North Limestone
Lexington,KY 40508

468 Jones, Jr. Roger II, Carolyn R.
468 North Limestone
Lexington, KY 40508

Salem Street

105 Ella Thomas Est.
c/o Almeda Bibbs
31 7th Street
Winchester, KY 40391

Morris Street

356 John Wolff
148 Eastover Drive
Lexington, KY 40502

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boundary of the district follows approximately the east-west line of Church Street, the second street north of Main Street. Church Street extends only as far westward as North Broadway; therefore, property lines of the lots on the south side of Second Street have been used as boundaries west of North Broadway. It has been thought advisable, however, to include in the Northside district several properties of compatible historic and architectural character lying between Short and Second Streets that were not included in the Western Suburb district (listed on the National Register on June 18, 1976), which abuts the Northside on the south.

Not only do the Northside boundaries incorporate several individual structures already listed on, or nominated to, the National Register, such as the Thomas January House (listed on December 27, 1974) and Transylvania University's main building, known as Morrison College or "Old Morrison" (placed on the National Register prior to 1966 as a National Historic Landmark), but also two National Register historic districts as well as one district approved on the state level. These districts are the Gratz Park Historic District (March 14, 1973), which includes the Hunt-Morgan House, the Elsmere Park Historic District off North Broadway (April 26, 1976) and the Colonel Thomas Hart Block on the east side of North Broadway between Church and West Second Streets(recently approved on the state level). Of these, Gratz Park and the Transylvania campus adjacent to the north constitute the historic, cultural and architectural core of the larger district as a whole. Christ Church Episcopal (October 21, 1976), the First Presbyterian Church (December 30, 1974) and the Henry Clay Law Office (Mar. 11, 1971) are nearby. The Colonel Thomas Hart Block, containing two major Greek Revival townhouses, is an integral part of the residential history of Broadway. It also includes the former Centenary Methodist Church which, with Christ Church, First Presbyterian and several churches in the Western Suburb, belongs to a cluster of nineteenth-century churches extending approximately along West Short and Church Streets between the downtown commercial district (scheduled to be surveyed for Multiple Resources in the near future) and the residential area to the north. In spite of a number of parking lots and some intrusions, the part of the proposed district between Church and Second Streets has retained several early residences, such as the Dudley House at Church and Mill Streets, and examples of early twentieth-century apartment dwellings architecturally compatible with the neighboring church-related facilities (the Colonial and Williams apartments on Market Street).

There are a number of "minor" north-south and east-west streets within the district, of which the most significant are Mill and Market Streets that flank Gratz Park, disappear at the edge of the Transylvania campus, and reappear north of Seventh Street as Dakota and Florida Streets respectively (in the historic,

primarily black area known as Brucetown). There is also a considerable series of block-long streets, some of them almost aligned in a continuous chain, at the east and west sides of the district, as well as a few near the center. Many of these were developed during the post-Civil War era as housing for freed slaves and other blacks from the surrounding countryside who flocked to the city after emancipation. These were located almost uniformly in the topographically lower portions of the district and were often adjacent to unpleasant facilities such as railroads, cemeteries and insane asylums--and, of course, to potentially malarial streams. The notable exception is certain blocks of Upper Street located on the higher geographical points of the street that were literally identified with the "upper crust" of black society. The lower sections have tended to retain their racial character. No longer, however, do the residents provide extensive services to the adjacent white middle-class dwellings.

During the latter half of the nineteenth century and afterward, Jefferson and Upper Streets on the west and east sides of the district, respectively, alternated blocks of blacks and whites. White residential enclaves also developed within the Northside during the late nineteenth and early twentieth centuries. These cul-de-sac courts began to replace the major axial streets as the fashionable places to live, at first for the upper and upper-middle class socio-economic groups and soon for the more modest segments of the population. Fayette Park and the west side of Elsmere Park, the new turn-of-the-century, upper-middle class enclaves, are located east and west of Broadway at approximately its highest point between Fifth and Seventh Streets. These clusters of quite large two-and-one-half story, brick dwellings trimmed with stone were located on previously undeveloped land at the outskirts of the built-up area of the residential quadrant. They were made newly accessible and attractive by the location of a trolley line on Broadway about 1890 (See Photo 9).

Shortly after the turn of the century the east side of Elsmere Park was erected, consisting of somewhat more modest brick and/or frame "cottages." Hampton Court, on the site of the Orphan Asylum near Jefferson between Third and Fourth, included three of the earliest large and luxurious apartment buildings in the city, as well as a variety of individual dwellings. Kenilworth Court, west off Broadway near Fourth, consists of fairly modest, only superficially varied bungalows, similar to those that line Bellaire, Price and other new streets opened in the northwest corner of the district between the world wars. Some of the post-Second World War public housing and apartment complexes also turn inward, like those on western Fourth Street and Smith near Sixth, as do to some extent the private motel-like complexes such as those on the southeast and, less commendably, the northwest corner of Sixth and Broadway. Other streets benefit from minimal traffic,

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simply because they do not "lead" anywhere, many being subdivisions of the basic outlot system, such as Maryland Avenue, opened in the 1890s between Second and Third west of Jefferson. Also in this category are the streets north of Seventh, not to mention Mill and Market which terminate at Third with the Transylvania campus.

Combined with some exceptionally large blocks, such as those between Second and Third and between Third and Fourth west of Broadway, a great diversity of block-size and streetscape results within the Northside district. The earliest "court," Gratz Park, perhaps provided inspiration for the later developments.

The presence of full-grown trees almost throughout the district also contributes greatly to its appearance and desirability as a place to live. The courts are richly planted, as are portions of the Transylvania campus and most of the streets. Even where widened streets have lost their lining of trees, backyards are mostly ample and well planted. There are clear distinctions in width between major and minor streets with generally proportionate setbacks and spacing between houses. Many of the large houses on Third and Fourth and parts of Broadway, as well as scattered examples such as the Robb mini-farm on Sixth Street, still have settings that allow them to appear as the suburban villas they were originally intended to be. These contrast with the houses placed directly on the sidewalk in the southeastern portion of the district and surrounding Gratz Park, which have a far more urban aspect. But throughout the district diversity is the keynote between individual structures, as well as between socio-economic clusters. The few relatively homogeneous areas like Elsmere, Fayette and Kenilworth Courts, as well as pockets of turn-of-the-century speculatively-built housing for whites or blacks, either middle or lower class, point up the prevailing variety of setback, period, condition and concept.

Although Lexington was laid out with its east-west axis along the Town Branch, which actually runs from southeast to northwest (a fortunate orientation in terms of daylight and air circulation, as it happened), it is conventional and convenient to refer to Broadway and streets parallel to it as running north and south and to Main Street and the numbered streets as running east and west. This practice is adhered to throughout the nomination form. Furthermore, since the Northside district lies entirely within the northwest quadrant of the town, it can be assumed that, unless stated otherwise, all addresses are either north or west, the dividing lines for east and west and for north and south designations being Main and Limestone Streets, respectively. In addition, because of the length of the text, certain abbreviations will be used: 19C or 19th century for nineteenth century, and so forth; t-o-c for turn-of-the-century, meaning ca. 1890-1910; 2S for two-story or second story; and other standard abbreviations.

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townhouses and even mansions set directly beside the street; an early campus and later park complex; linear development along major and cross axes; specialized socio-economic subdivision; and urban courts, culs-de-sac providing privacy and quiet from the very trolley and automobile traffic that made possible their location relatively remote from the downtown center. Above all, the Northside houses, and has done so since the late 18th century, a wide range of people, bi-racial, of all classes, ages, occupations and interests. It should be recognized that a large proportion of the leaders of Lexington's major public, political, military, legal, financial, cultural, educational, commercial, industrial, medical, humanitarian, religious, racial and social activities and institutions have at one time or another--and often throughout their careers, as individuals or families--lived in the Northside. Yet they did so in conjunction with those who provided the support services and economic foundation of the city.

There are also within the district major examples of the work of nearly all of Lexington's 19th- and early 20th-century architects, including many of their own residences. That there are virtually no known examples of the work of outside architects is a characteristic of Lexington's architectural history, with local architects preferred, whether talented or less so. In either case, they often combined fashionable styles and practices in a distinctive manner that influenced the entire Bluegrass region, of which Lexington is the center. Nevertheless, in the overall picture, it is not the individual structures, however high their quality and important their associations, but the quantity and consistency of architecture and urbanism in the Northside that counts.

OVERVIEW OF DEVELOPMENT

The Northside district is the major 19th-century residential area surviving virtually intact in Lexington; it gradually expanded and increased in density by means of new construction and remodeling rather than replacement of older structures. The earlier residential development of the town was concentrated near the public, commercial and institutional center along the Town Branch, where the town was laid out about 1780 (see map 1). At that time the Northside area was laid out as five-acre outlots, and its early character was basically suburban, with large country estates and some industry at the outskirts of the built-up area, although the southeastern portion of the present district includes several more urban early residences as well as churches, in the section referred to as the "Northern Suburb" in early 19C directories. About 1814 the area now known as Gratz Park was opened up, extending development northward from Second to Third Street and including

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the former campus of Transylvania University, which was chartered by the Virginia legislature in 1780 and had moved to Lexington by 1788. The latter was the most important of several educational institutions in the area and, indeed, during the first half of the 19th century, in the West (See map 2).

As the century continued, sections of the northwest quadrant of the city within its mile-radius limits were gradually developed, first along Second and Third Streets and Broadway (there was also some earlier urban development along the southern blocks of Upper and Jefferson, of which traces remain). Widely-spaced townhouses and villas--many of fine late Georgian and Federal, later of Greek Revival and Italianate architecture--were interspersed with hemp factories, with several rural estates (some of which survived into the 20th century) beyond. Transylvania moved about 1830 from what later became Gratz Park to the entire block just to the north, between Third and Fourth, Broadway and Upper, and the great Greek Revival building known as Morrison College or "Old Morrison" was erected to the designs of Gideon Shryock (1802-80), architect also of the famous Old State House in Frankfort and other early Grecian public buildings in Kentucky. The park and the campus remain the core of the district to this day (see map and views 3-5).

Development continued throughout the 19th century, reflecting the distinctive bi-racial nature of the society. While the center of the district along Broadway and east and west of it on the numbered streets up to Sixth continued to be predominantly upper- and upper-middle-class, alternating black and white working-class blocks grew up immediately adjacent to the east and west, on or parallel to Upper and Jefferson. There is evidence that before the Civil War most urban blacks, whether slaves or freedmen, lived scattered within the white areas, with a few institutions and small enclaves of their own, apparently including Miller, Henry and College Streets within the district at the east and west peripheries. After the War, however, with the considerable influx of freed slaves and other rural blacks into the city, large lots were subdivided to provide housing for them, usually within the larger already-developed white blocks and almost invariably in the least desirable geographical locations. There remain a number of these "urban clusters," as geographer John Kellogg calls them, within the Northside, some of them dating from just after the Civil War, notably Goodloetown between Upper and Limestone, Third and Fourth Streets (very few remnants, but believed to have been a quite early settlement): Taylor Town along Kenton and Campbell Streets just north of the Transylvania campus between Fourth and Fifth, Broadway and Upper; Brucetown, between Broadway and Upper north of Seventh Street adjacent to the Bruce (later Loughridge) Hemp Factory, like Taylor Town retaining a considerable proportion of post-Civil War dwellings, as well as a church founded in 1869; and Smithtown between Fourth and Sixth east of Jefferson. Thus, these black neighborhoods, which consist of mostly

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small-scale but varied vernacular housing, much of it at least a century old, ring the central portion of the district (See particularly map and views 6-8).

In the late 19th and early 20th centuries residential development of the Northside had a somewhat different character. Large lots and even blocks were opened up in speculative real estate ventures to provide specialized housing at a variety of socio-economic levels and in a mixture of late Victorian eclectic architectural styles and types. The popular "courts" or "parks" were laid out beginning about 1890, particularly in the northern part of the Northside off Broadway at its topographic peak between Fifth and Seventh Streets. (It is interesting that both the post-Civil War black urban clusters and the turn-of-the-century white courts were developed off the axial streets, although the former were almost invariably in low pockets and the latter tended to be at higher elevations.) These largely upper-middle-class, well-landscaped culs-de-sac, Fayette and Elsmere Parks, consist of houses of considerable architectural interest and scale, but basically very similar, perhaps as a result of the prevalence at the turn of the century of joint design and construction by "lumber companies" rather than individual architectural commissions. Location this far from the downtown center was made feasible and convenient by the Broadway trolley lines, put through about 1890, and attractive because of the relatively elevated and less built-up location; it appears that clusters of former neighbors along Second and Third Streets and the adjacent portions of Broadway moved en masse to the new courts. Many, if not most, of the older mansions in the southern part of the district were renovated about the same time (largely in variants of the Richardsonian Romanesque manner) and have remained "socially acceptable," if not always fashionable, to this day (See maps 9-10).

Also in the late 1880s and early '90s the western portion of the district received intensive development. Along Second and Third Streets just east of and beyond Jefferson to Georgetown and also on Fourth and Sixth and upper Broadway, rose closely-spaced speculatively-built dwellings, some of comparable scale to their neighbors, others far more modest. These were grouped to supply appropriate dwellings for families at several socio-economic levels: 2- or $2\frac{1}{2}$-story brick houses trimmed with stone near Jefferson, frame and a few brick cottages farther west and extending along the northern sections of Upper Street and Broadway. Maryland Avenue was cut through between Second and Third west of Jefferson on part of the old Wickliffe-Preston estate, Glendower. Like several of these new blocks, it had its own church, in this case a German Evangelical church to serve an ethnic group represented in this area along with many persons of Irish background and some of Italian. A black Roman Catholic church and school, St. Peter Claver, also was established on Fourth Street at the edge of Smithtown in the late

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1880s. There were also neighborhood grocery stores, restaurants and saloons scattered throughout the district, usually at corner intersections but also in the centers of residential blocks; sometimes, too, these were owned by white persons, especially the Irish, even within otherwise black neighborhoods (a remarkable number of the shopfront/residences that housed these informal community centers have survived in the Northside, some still in use). Parts of Upper Street and the urban clusters also became identified with successful black businessmen and professionals by the turn of the century, some of whom had their offices on Upper near downtown. Upper above Fourth also contains both middle-and small-scale speculative housing (some of it on the site of the old Presbyterian Cemetery between Sixth and Seventh) comparable to that near Jefferson.

Shortly before World War I, Hampton Court was developed on the old Orphan Asylum site between Third and Fourth Streets east of Jefferson. It boasted some of the earliest and most luxurious apartment buildings in the city, as well as single-family dwellings both large and small. Between Hampton Court and Jefferson lies Ross Street, developed about the same time as the court but lined only on the west side with almost identical one-story frame T-plan houses, all still surviving and originally occupied by white lower-middle-class professionals, like the similar cottages in the 300 block of Jefferson and Blackburn Avenue, near the industries along the railroads at the W edge of the Northside.

Scattered throughout the district are churches dating from the 19C and early 20C, as well as a few survivors of the considerable number of schools, public and private, formerly white and black, that once made the Northside the educational as well as residential center of the city. Many of the older congregations are still very active and influential, drawing on the whole city for members, and there also are a couple of newer denominations in old buildings. Expanding facilities and parking lots have taken their toll of residences but helped maintain a healthy institutional role in the area. After the turn of the century, the Lexington Public Library moved from Church Street to Gratz Park and the former YMCA was erected on Church--both in handsome Beaux-Arts Baroque buildings; the Second Street branch of the "Y" is still located in a Georgian Revival complex on the site of Glendower W of Jefferson (See especially map and views 5 and 12). *

Early in the 20th century the available space in the Northside continued to be filled in: there are several large and fine Colonial Revival and Arts and Crafts or Prairie Style residences, as well as related apartment buildings. Two large houses on Broadway near Fayette Park were labeled "bungalows" in 1897, but examples of what we generally mean by the term--smaller houses with Japanese and Tudor influences--were erected in considerable quantity in the northern reaches of the district before and after the First World War. Kenilworth Court, west of Broadway between Fourth

*The former YMCA (later YWCA) building has recently been purchased by the Lexington Council for the Arts and will be renovated as headquarters for the Council and member organizations.

and Fifth, consists entirely of such bungalows, including one with a distinct influence from the school of Frank Lloyd Wright. Other bungalows are along Bellaire and Price, streets opened up north of Sixth shortly after the turn of the century (See maps 10-11).

Some rather fine but conventional examples of the Georgian Revival residence were erected within the built-up portions of the district between the world wars and later, but the area remained fairly static until recently. The commercial development expanded into the older, southeastern section of the Northside (which had long held a concentration of doctors' and lawyers' offices), with both early examples of specialized garages for automobiles and fine brick Georgian Revival small-scale office buildings along Upper Street south of Third. Several corner gas stations also replaced the neighborhood stores. In the early 1950s, however, began the demolition of some of the oldest houses, many of them rich in historic associations, particularly with the family of Henry Clay, between Church and Second streets. Commercial development began making inroads along Broadway, where in the 1960s Transylvania also began to expand its campus at the expense of a number of significant residences. Many of the larger dwellings were subdivided into multiple-unit housing, with resultant decline in status, even on Gratz Park, and the more modest areas deteriorated considerably. Some public housing and apartment complexes were located in and adjacent to the latter, and vacant lots appeared. Along Broadway motel-like apartment structures took the place of some of the finest older residences (See maps and aerial views 11-14).

As most of this happened in the period of affluence after World War II, however, a sense of the value of what was being lost, as well as of what survived, began to develop. The Blue Grass Trust for Historic Preservation was founded in 1955, partly in order to preserve the historic and architecturally superb Hunt-Morgan house, threatened after the Hart and Clay family houses just south of it along Mill Street had been lost. The area surrounding Gratz Park had retained its charm and some of the older population from its palmy days, and the preservation movement began with the older houses there. The major courts had also pretty much retained residents comparable to those they were originally intended for, particularly academic professionals. The Northside Neighborhood Association was established in the early 1960s, with broad concern for the area between Church and the Belt Line (C&O) Railway beyond Seventh, Limestone on the east and Jefferson on the west; recently they have expanded their boundaries still farther toward Georgetown Road on the west. The Northside Association sponsored two fine proposal-plans for further development and redevelopment of the area, particularly studying the past and potential impact of Transylvania on the area (see maps 15-20). In 1973 the Lexington-Fayette County Historic Commission, originally oriented toward Bicentennial events, was inaugurated; it has always been located in the Northside and now occupies the surviving Transylvania building in Gratz Park. It is a fully professional urban-county governmental organization.

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In the meantime, much individual private restoration and rehabilitation has taken place in the district, including at least one outstanding example of adaptive use with contemporary design. There has been little need for new construction in most of the residential sections except the poorest, although the public schools and nearly all the buildings on the Transylvania campus have been replaced in the last two decades. But because of the urban amenities and variety of scale, period and style of housing in the Northside, there has been a minimal amount of drastic remodeling or replacement of structures in the district. Its convenience to the downtown center (which has recently benefited from construction of the nearby civic arena, hotel and shopping mall, as well as the newly restored Opera House auditorium on Broadway near Church, and major street improvements), combined with the fine setting of trees and landscaping that survives throughout most of the district, has also helped the Northside maintain and regain its role as one of the most desirable places in Lexington to live.

ECONOMIC DEVELOPMENT

Even the area between Second and Third Streets was on the outskirts of town in the early 19th century. Noisy and noisome industries were located there, and some remained until almost 1900. The Tibbatts Candle and Soap Factory was between Mill and Upper at the beginning of the 1800s. Hemp factories with their characteristic rope walks and hackling houses dotted the area from Second to beyond Seventh throughout the 19C: Scott's between Second and Third W of Broadway has left its mark in the huge undeveloped land and lack of alleys in the center of that block. The area on the E side of Broadway between New and Third Streets consists entirely of turn-of-the-century residences because of the presence of a hemp factory there, just off Gratz Park, until almost 1900 (see Photo 5 and maps). Architect/builder John McMurtry had his lumber yard and carpentry works between Short and Second Streets at the S edge of the district during the mid-19C. Brucetown, at the N edge of the district beyond Seventh Street, was developed adjacent to the Bruce (later Loughridge) Hemp Factory between Upper and Limestone; a handsome brick warehouse of uncertain date, but probably the one shown on the 1890 Sanborn Insurance Map, survives from that complex (Photo 64). 19C city-dwellers seem to have been less disturbed by the visual, aural and olfactory pollution of such industries as these, and indeed the owners themselves, such as members of the Scott and Bruce families, often lived in proximity to their factories.

The railroads naturally had their impact on the area as well. Lexington had one of the earliest rail facilities in the West, but the first lines ran along the Town Branch in the city center. Many other lines, however, soon connected Lexington with towns and resources in all directions, partially compensating for the lack of direct river connection in the mid-19C. The city remained the agricultural trading

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center of the region. Just as the Georgetown and Newtown Pikes at the W periphery of the district once were major routes from fertile nearby Bluegrass counties, the L & N R.R. and Belt Line (now C & O) Railways that partially determine the NW boundaries of the district attracted seed and grain companies, elevators and mills, tobacco warehouses, stock yards, and even at present a fertilizer factory; only the Brewer Oats Mill Co. structure (originally Byrnes & Lewis), probably erected in the 1890s, is old enough to warrant inclusion in the district (Photo 58). Its construction is entirely of wood sheathed in metal, rising to a considerable height to promote the gravity-flow of the grain as it is being processed; in fact, far from being obsolete, such wooden machinery is said to be currently considered preferable to all-metal construction. All these facilities naturally attracted worker's and foremen's housing around them, although the speculative developments in Brucetown to the N, on Henry and the W end of Third, Blackburn, Jefferson and Maryland, and Smithtown in the western portion of the district were by no means confined to factory-related dwellers (See Photos 18-20, 34, 36, 49, 51, 57 for typical examples).

There are also industrial sites at the far NW corner of the district within the bend of the Belt Line Railway that have been omitted from the district along with some of the rather non-descript 20C housing nearby on Bellaire and Price N of Seventh. These include a casket factory, a steam laundry and other facilities of perhaps somewhat undesirable nature to adjacent residences.

Agriculture also remained an integral use of the Northside land beyond the currently built-up area throughout the 19th century. In fact, a one-acre mini-farm with a kitchen garden and facilities for breeding thoroughbreds still exists on W. Sixth Street on the Robb-Wallace property (See photo 50).

In the early 20C automobile garages began to be located at the SE corner of the district. Several of these remain from the period between the wars (See Map 12, photo 59 in distance). They are easily identifiable because of their wire-brick fronts opening into shopfronts and offices. Behind are wide-span garages with steel, segmental-arched trusses (only one section of a structure just outside the district has been noted as having timber trusses of similar form). There are also a series of somewhat similar structures with wire-brick facades on the W side of the district on Jefferson, many of them datable by means of plaques on the facades to the 1920s. A specialty company on Jefferson has been there since before World War II; nearby are printing and ice cream facilities of similar longevity (See Photo 32). The Rainbo Baking Company at Sixth and Jefferson (not included in the district because of exterior alterations) was formerly the Honey-Krust Bread Co. Similar buildings are located at the intersection of Third and Upper Streets near Transylvania and Gratz Park.

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Of course, after World War II, these garages were supplemented, if not replaced, by open parking lots, which began to take their toll of the near Northside quite early and extensively, although pretty well halted at Second Street, except for those directly associated with gas stations and fast food operations, such as the Ollie's Trolley at the NE corner of Broadway and Fourth (See Photos 17, 11), and with apartment complexes (Photo 16, for instance). Broadway within the district is, in fact, in danger of becoming an in-town "strip." Unfortunately, churches and educational institutions have also had to provide parking facilities, and have been responsible for the loss of a number of important residences, as well as for seriously affecting the residential scale of the area. There are also problems of streets over-loaded with traffic, particularly Jefferson, Upper, Third and Sixth, for which no immediate solution is foreseen, although the Shoulders-Wagoner study addressed them.

Smaller-scale neighborhood services, of course, also punctuate the district. Perhaps about half of the groceries, saloons and restaurants that served local residents in the late 19C remain, some abandoned, others still in use. This is actually an unusual rate of survival for such urban centers, and some of the buildings are interesting in their own right. Ballard's Market on Jefferson has a handsome brick facade with panels in the truncated parapet and an old shop-front (Photo 31). Seventh Street between Brucetown and Elsmere Park retains an impressive array of such neighborhood facilities. The 2S frame Italianate building at the NW corner of Dakota is still a fine cabinetmaker's workshop. Opposite is a fascinating complex of store, saloon, and various residential accommodations, of brick and frame with multiple galleries, still very much in use (Photo 49). Farther down at the entrance to Florida Street is another old corner facility, and more recent equivalents on Upper, as also on Fifth Street E of Broadway and on Jefferson at Fourth. Canted-corner stores with dwellings above are at Sixth and Upper; 1S stores set right out to the corner with attached bracketed T cottages are at the SW corner of Fifth and Upper and the NW corner of Third and Henry. A larger 2S brick store was at Fifth and Smith with several frame versions nearby. Several wire-brick structures with stone trim in the W part of the district are associated with the name of (Alexander) McKenna: one at the NE corner of Third and Jefferson is labeled and there is a similar building at the NE corner of Third and Henry (Photo 56). Coyle's Restaurant at Second and Jefferson, a fine 2S Italianate complex with lavish castiron hoodmolds on the W residential wing, is a venerable neighborhood institution, drawing patrons with extremely diverse occupations; a similar building is at Fourth and Broadway, opposite the Ollie's Trolley which perhaps represents the contemporary replacement of the now almost obsolete neighborhood restaurant-store (Photo 11).

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Thus, industrial and commercial operations, both on the fringes and within the district, have played and continue to play an integral part of its development and character, providing jobs, services and in some cases neighborhood identification.

SOCIOLOGICAL PATTERNS

As it has evolved, there is a certain symmetry to the urbanistic pattern of the district as a whole, with Broadway as the central axis. Along Broadway and immediately off it are the largest and most impressive residences and courts, as well as many of the major institutions of the district, although increasingly its use as a thoroughfare connecting downtown with the northern suburbs and important highways has given it a more "striplike" image and use. Toward Upper and Jefferson on E and W (and beyond Jefferson to the Georgetown Road) and in the northern sections of the district, are the middle-class and more modest residential areas, interspersed about equidistant from Broadway with the traditional black areas, themselves a combination of stable and deteriorating neighborhood conditions. Upper and Jefferson are also significant axes, with concentrations of service facilities as well as some intrusions. All along the fringes of the district (mostly outside the boundaries) are industries and warehouses, situated near the heavy-duty transportation lines. The southern portion of the district is also increasingly commercial, as well as professional, in nature. This overall pattern is manifested in socio-economic factors, architectural scale and typing, function, ethnic and demographic aspects, as well as in matters of ownership, condition, services, and the like (see especially Maps 15-19). It is largely because of this pattern that the Northside can be considered an entity.

On the other hand, within sub-divisions, the Northside Residential Area is distinguished by the variety in scale, setback, material and stylistic indicators that occurs, although within certain parameters. There are no high-rise towers within the area; and those of the adjacent downtown commercial district and the Connie R. Griffith Manor apartments just SW of the district are mostly set far enough away from nearby residential areas to prevent an incongruous sense of scale. The relatively large-scale grain elevators, warehouses and so forth on the northwestern edge of the district are also separate or low enough not to be visually oppressive, except perhaps to the residents of the modest dwellings around them, and these related houses, in fact, contribute to the sense of integration, at least of functions, between residential and commercial. The variety referred to applies also to the contrast between Federal or Greek Revival buildings set directly on the property line, the larger more variegated Victorian townhouses and villas, the few relatively isolated suburban villas still set in almost rural lots, the closed courts, the alleys of tiny frame dwellings; many of these contrasting types are juxtaposed directly, even within the same block, or at least abutting or facing blocks. But because of urbanistic factors of orientation, compatible setback and material, landscaping, balance and proportion of ingredients, an overall sense of harmony rather than incongruity marks the Northside.

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An analysis of the occupations of most of the residents (householders and their dependents of the same last name) of the Northside in the 1898-99 city directory tended mainly to confirm the suspected correspondence between occupation, location and size and quality of residence at the t-o-c. In other words, there was a close correlation between social class and residential conditions. Those who lived on the "better" blocks or even portions of blocks on Broadway, Second and Third, and the earlier courts, not only tended to head major firms and hold the most prestigious civic, governmental and business positions, but they also appear to have been interrelated, either through family, marriage or business connections. A number of single and widowed women held such occupations as dressmaker, music teacher and clerk--and, just emerging at the time, telephone operator. Ethnic occupational stereotypes were also confirmed, such as Irish and Italian grocers, Irish transportation workers, and the traditional Southern black service occupations. A number of black professionals and businessmen, however, were also studied by means of the 1899 Directory of Negro Businessmen and the 1897 Biographical Sketches of Prominent Negro Men and Women of Kentucky.

A large proportion of the residents of the Northside have traditionally worked either in institutions in the area or nearby in the downtown commercial/financial and governmental center; this proximity, of course, remains a considerable part of the district's appeal at the present. It appears from a study of t-o-c city directories that many householders and their families spent their entire lives in the district. Because of the variety of types of housing, it was possible for upwardly mobile families to reflect the changes in their social and financial conditions by moving within the district. A pattern of contrasts emerges: either families tended to stay in the same immediate area and even dwelling for an extended period (as much as 150 years in a few instances near Gratz Park) or they moved almost year-by-year. Somehow, this also seems to apply to individual residences, probably tending to correspond to whether they were built to be occupied by owners or tenants; that is, certain dwellings were marked by constant turn-over and others tended to have continuing residents.

It should also be remarked that in the 19C many houses, whether large or small, contained many more occupants than would usually be the case today: persons of different generations, including particularly the families of sons working in their fathers' businesses (also probably a higher percentage than today) and single women (whether girls or maiden ladies of the older generations is difficult to discern from the directories). There were also, of course, many more servants and some persons of indeterminate status, such as "companions," particularly within the larger houses. Thus, "single family" may have meant something far different a century ago, or even half a century ago, from what it implies today, and the overall population density of the area may have been at least as great as today, even with the recent subdivision of the many buildings into multiple-unit apartments. On the other hand,

before the automobile, apparently more farmers and large country landowners retained full-scale establishments in town, particularly in the central section of the Northside, than is now the case. As Kellogg and Thomas have pointed out, development of housing for freed urban and rural slaves and other blacks after the Civil War took place almost exclusively in undesirable areas, usually within larger blocks--the original groups of outlots--facing major streets. These developments take the place of alleys, or mews. They strikingly conform to topographical lines, being consistently located in lower drainage areas, where it was thought in the 19th century that malaria was more likely to occur. They were also invariably near some unpleasant institution or industry, such as the cemeteries and crematoria, insane and orphan asyla, railroad tracks, hemp and other noisome factories (although the latter seen to have been interspersed through the city's residential areas throughout the 19th century). It was not until toward the 20th century that the original black cores tended to be "thrown together" to form larger, more basically segregated ghettoes, and, in fact, the Northside retains an unusually high proportion of small-scale linear black enclaves adjacent to white blocks, in spite of increasing racial integration throughout the city.

Even slight exposure to the old black urban clusters in the Northside suggests that a real sense of neighborhood exists in many of them, especially among the older inhabitants, not unlike that in some of the more privileged areas. Although there is a lack of city services and many dwellings appear non-descript (owner occupancy has declined, but is by no means totally absent in these areas, as Map 16 indicates), many of them have, in fact, been continually "improved" and express a degree of personal pride. The relatively narrow streets within these clusters still preserve a pedestrian scale that can be appreciated far more easily on foot than in an automobile; and it is to be noted that the through streets (particularly Fifth and Jefferson, unfortunately used as by-passes around the city center) have suffered considerably greater deterioration than many of the traditionally black block-long, virtual culs-de-sac in the Northside. Finally, the diversity of housing types within these urban clusters is much greater than at first meets the eye, preserving examples of many vernacular types of single and multiple housing over more than a century's span, reflecting changing--and yet in many ways unchanging--conditions of the inhabitants' lives (see the discussion below of vernacular house-types and related photographs, for example).

ARCHITECTURAL DEVELOPMENT

The architectural record of the Northside begins with two small log structures on Third Street near Broadway. The Col. Robert Patterson log cabin, now on the campus of Transylvania University (of which the Colonel was a member of the

board of trustees), is believed to have been built on another site ca. 1783 for Patterson, who was one of the founders of Lexington. It has been moved several times before being reconstructed recently. The oldest structure in Lexington, it represents the log house in its early defensive stage. Across Third Street from it is a small 2S house (318; photo 53) right on the sidewalk, of which the first story is of exposed log construction with early detailing. It is said to have been built before 1790 for Maj. John Morrison, another active pioneer citizen. Beside it is a small 1S brick house (322; photo 53) probably built as part of Thomas January's residence "Mount Hope" or his hemp factory and rope walk that occupied the block N of New Street in the early 19C. It is also possible that a much-altered 2S house on Fourth St. (124) includes a log section, but early frame buildings rarely survive and are often not easily identifiable; no others are known in the Northside.

The oldest brick house in Lexington is that built for Dr. Frederick Ridgely at the SE corner of Second and Market Sts. (190 Market) after 1794. Sold to Dr. Elisha Warfield in 1806, it had a series of noted occupants, including John Wesley Hunt in 1813-14, while his house at Second and Mill was being erected, and the Rev. John Ward who held an academy here attended by Mary Todd (Lincoln). It is a substantial 2S 5-bay structure with the ell along Second St. The brick watertable and wide-splayed jack-arches and belt-course suggest the latest Georgian manner. The entrance, fenestration and interiors have been totally altered, but the massing and minimal setback from the corner still convey its early urban quality.

A block to the E are two early brick houses, both several times enlarged. 200 Upper is basically an 1855 house incorporating a 1795 house built for Peyton Short facing Second Street as well as other early sections. Recently restored, it has impressive Greek Revival as well as earlier features. Opposite is the side of the townhouse of Charles Wilkins (201 W. Second; 1812; photo 59), which also contains both Greek and Federal elements, including an exquisite tiny spiral staircase behind the main side hall. 203 Second was added for Dr. John Esten Cook in the 1830s. Along Upper are other remnants of early townhouses (171, built for Thomas Bradley in 1847; and 217, possibly incorporating part of a house built for John Clarke about 1813, rebuilt after 1876 and the home at the turn of the century of prominent black physician Dr. Perry D. Robinson and his wife Carrie, who was active in civic affairs).

The product of a 2-bay addition to a 3-bay townhouse (originally with side hall, 160 Mill; photo 41, distance), with a Victorian entrance, is a house identified with Dr. Benjamin Dudley who from 1812-52 owned the lot. Earlier it was the site of a hotel run by William Dailey, "a free man of colour." Along with the restored Henry Clay Law Office (178 Mill), built by the prolific early builders Stephens & Winslow 1804-1805 for the lawyer-statesman who lived across the street at the time, is 184 Mill Street (photo 41), the 1816 Abram Corn residence, a Federal townhouse

disguised by lavish mid-Victorian castiron hoodmolds and entrance. It later served the Rev. John Ward as a young ladies' seminary. All these structures indicate the professional and commercial uses which such buildings at the edge of the downtown area served (see also photo 40).

No examples survive in the Northside of the Federal-style pavilioned country residences that once lay outside the inner area, although several remain on Limestone St. just to the E of the present district. The main house of the Wickliffe-Preston estate, Glendower, between Second and Third Sts. W of Jefferson, was an immense 1S Federal house with later 2S rear wings (see Map-views 4 & 6 and maps). The house was torn down about the time of World War II, having served as a funeral home, and was replaced by the Second St. branch of the YMCA. Two Italianate outbuildings of the many structures shown on the early maps and views may survive, however, on Maryland Ave. (516; 518-20), which was cut through the estate about 1890. Another fine Federal house, Oakland-Coolavin, the Hickey-Marshall-McMichael house just outside the district (see maps above) at the W end of Sixth St., was long the NW terminus of the developed part of the quadrant. The Odd Fellows' Home structures replaced it in the early 20C. They, in turn, are to be replaced by a park in the near future. Nearby, however, hidden beneath mid-19C and later additions, and next to the C&O Railway line, is part of a fine Federal farmhouse, the Holsted-Reed house (633 Bellaire; 1814 and later; see also maps and map-views). The huge late Victorian Robb-Wallace house nearby on Sixth St., set in a still working mini-farm (Photo 50), contains traces of the Flemish-bond construction of what may have been a Federal residence, enlarged in the Greek Revival period to its present layout but smaller scale.

There are also remains of two Federal 1S cottages at the SE corners of Jefferson at both Second and Third. The former (486 Second Street), known as the Todd-Eblin cottage, was built for Mary LeGrand Todd in 1814. It had a charming porch and gabled facade, but is now hidden behind a 1S shopfront that extends to the corner. The latter house (378 Third) may have been built about 1814 for Joseph H. Hawkins, who had a ropewalk on the site of the present Miller Street behind it.

The Bodley-Bullock and Hunt-Morgan houses at the NE corner of Second and Market (200 Market; photo 42) and the NW corner of Second and Mill (201 Mill; photo 38), respectively, display an interesting combination of urban and suburban features. Among the outstanding architectural treasures of Kentucky, they were erected in 1813-14, shortly after Mill and Market were extended from Second N to Third St. Both also combine elements of both the townhouse and the symmetrical central-hall plan, with their main entrances into the side halls facing the former Transylvania campus (now Gratz Park), but additional entrances from Second St. at the

corner, and garden facades with entrances to the N. Sophisticated interior plans result, with angled vistas of the double parlors across the middle of the main blocks, as well as proto-Greek Revival gable-end facades. The Bodley side entrance has been converted to a window, and the Hunt-Morgan's replaced by a 2S bay window (soon to be removed as part of a campaign to restore the house to its antebellum condition). It is interesting perhaps that the latter side entrance had a retardataire architectonic late Georgian entrance, while the piling up of arched fanlight entrance, Palladian 2S and attic features was most advanced, foretelling Matthew Kennedy's design for the 1818 Transylvania Main Building across the center of the early campus, as well as the implied Grecian temple-front pediment of Gideon Shryock's 1835 Orlando Brown house in Frankfort. The Bodley house, in fact, gained a 1S Doric porch on Market and a colossal unfluted Doric garden portico facing N in the 1830s. The Hunt-Morgan house was "modernized" in the early 1890s with fine Colonial Revival porches and the bay mentioned above, with a modillioned cornice also across the base of the gable, emphasizing its Grecian character. Both houses originally had ells along Second St. That of the Hunt-Morgan is set slightly back behind a charming galleried court; that of the Bodley was converted into a separate residence (211 Second) in the mid-19C, with a handsome castiron stoop. (The fine 1834 iron fence of the Bodley house originally matched that of the Hunt-Morgan, replaced by a later Victorian fence.) The Hunt-Morgan house was built for the very prominent merchant John Wesley Hunt, and was also the home of his famous grandson John Hunt Morgan, as well as the birthplace of Dr. Thomas Hunt Morgan, Nobel prize winner. Thomas Pindell sold Gen. Thomas Bodley his house in 1814. It was later the home of the president of Transylvania, and also of Dr. Waller O. Bullock, physician and local historian.

Facing Gratz Park are a number of houses of both the Federal and Greek Revival periods, as well as later 19C examples, all set directly on the sidewalk in urbane fashion. The McCalla-Gratz house at Mill and New Sts. (231; photo 28) with its standard 5-bay 2S brick facade and end-gables is less advanced than the houses just described, but it has an exquisite main entrance with attenuated clustered colonnettes and was discreetly enlarged by John McMurtry and others to the rear and S facing the garden. Built after 1819 for Gen. John McCalla, it was sold in 1824 to Benjamin Gratz, a prominent merchant from Philadelphia, whose family still occupies it. His son, H. Howard Gratz, gave the former Transylvania campus to the city as a park named for his father in the mid-19C. The magnificent Main Building referred to above burned in 1829, but one of the 1S flankers survived at least until the 1855 Ballou's view was drawn (see Map-view 5) and the other now remains on the E side (see also photos 27 & 29). Known probably incorrectly as the "Transylvania Kitchen," it has recently been rehabilitated as the offices of the Lexington-Fayette County Historic Commission, having earlier served as a boys' academy and residence.

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On the E side of the Park are a series of townhouses, the smaller ones dating from the Federal period, the larger generally from the Greek Revival. At the corner of Mechanic opposite the McCalla-Gratz house is the John Stark house (228 Market), built about 1813 with a rear wing on Mechanic added probably by architect Gideon Shryock while he lived here during the construction of Morrison College on the new Transylvania campus N of Third St., 1832-35. It was earlier the home of Dr. Horace Holley, the president of Transylvania during its greatest days. The tiny house to the S (220) was built for Peter Paul in 1819. Alexander Moore lived here while building the adjacent brick house (218) in 1836 to replace an 1812 frame house. Aside from the larger proportions and plainer woodwork, the Greek Revival townhouses on Market are hardly distinguishable from the earlier ones. The house at the SE corner of Third and Market (262; photo 39) was built by and for the house-joiner John Anderson in 1834; he also built 252 in the 1840s. 248, built in the 1850s for Noah McClelland, was altered later. 240, built after the Civil War, has been much altered and enlarged. A Greek Revival townhouse on the W side of the Park, facing Mill, was also altered and enormously enlarged in refined Colonial Revival style to face Third St. at the turn of the century (304 W. Third; 1841; photo 28 in distance). Built for Caleb Ford, it was one of several Grecian townhouses on the "Mount Hope" block.

Gratz Park thus can claim an outstanding group of early architectural landmarks--the Ridgely-Warfield, Hunt-Morgan, Bodley, Gratz and Woolley-Jeffrey mansions--as well as the early and mid-19C townhouses surrounding it on three sides and the surviving remnant of the early Transylvania campus. Significant later structures include the Italianate Dudley villa (1879), the Flemish-Queen Anne Carrick houses (1898), the Richardsonian-Shingle style Goodloe houses (1900), turn-of-the-century Colonial Revival adaptations, and the handsome Beaux-Arts Baroque Lexington Public Library Main Branch (1903-1905). With its landscaping and fountain and Morrison College as climax facing the church spires and downtown high-rise towers to the south, Gratz Park is one of the finest urbanistic features in the country, appropriately called the "Louisbourg Square of Lexington" by Clay Lancaster, and an index of the best features of the Northside.* (Compare the 1855 view, Map 5, with photos 27-29 & 39)

There are Greek Revival townhouses similar to those on Gratz Park, alternating with larger 5-bay houses, on Broadway between Third and Fourth Streets (Photo 7). Five-bay 301 was built for Josiah Ennis about 1840; 3-bay 309 for joiner and builder John Holmes about 1838; 5-bay 331 by and for Perry W. Gough in 1841; and the recently demolished 335, later Miss Lucy Collier's School, about 1840. Alterations to all of them have consisted mainly of superficial porches, brackets, and the like, some of them interesting in their own right. This is a

*Interestingly, the area was known as the "Little College Lot" during the Civil War (see Window on the War: Frances Dallam Peter's Lexington Civil War Diary, edited by John David Smith and William Cooper, Jr., published by the Lexington-Fayette County Historic Commission, 1976) and referred to as "Centennial Park" in the late 19C.

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most impressive surviving row. The similar but larger Greek Revival houses on the W side of Broadway between Second and Third, however, have all been more drastically altered over the last century (231, 239, 247, 263; photo 3).

Other early residences include the core of the Thomas January house at 435 W. Second St., erected for the prosperous hemp manufacturer in the early 1800s. 320 and 322 Second St. contain elements built on the Thomas Hart property ca. 1800. Opposite is a modest Greek Revival townhouse at the corner of Broadway (331). Broadway from Short to Second was once densely lined with townhouses and shops combined, but little evidence of them remains. The E side between Church and Second, however, still boasts several fine residential buildings: the pair of Greek Revival townhouses (231 & 239; photo 1) built for Thomas K. Layton in 1839 have been somewhat disguised with stucco surfaces and later entrances and hoodmolds (matching those of Dr. Matthew T. Scott's late 19C townhouse next to Centenary Methodist Church, 160 Broadway); their grand proportions and superb stoops remain, however, that of 231 having curved stairs descending from a single-slab platform on squat Doric columns.*

Although Lexington architect-builder Matthew Kennedy devised a handsome transitional version of the Greek Revival in his colossal-pilastered residence on Limestone St. at Second, just E of the Northside district, which was much imitated in the Bluegrass area, and the Hunt-Morgan and Bodley houses may have foretold it, it was Gideon Shryock who ushered in the full-blown Greek Revival into Lexington with his design for Morrison College (1830-35; photos 27, 52), on the new campus N of Third St. between Upper and Broadway. The Lexington-born Shryock, son of a builder, Matthias, who lived on Broadway just S of the district on the site of the present Opera House, studied in the East with noted architect William Strickland and returned in the mid-1820s to compete successfully for the design for the new Kentucky State House in Frankfort. That building, the first temple-form state capitol to be completed since Thomas Jefferson's pioneering Virginia Capitol at Richmond of the 1780s (with its Roman rather than Greek inspiration), housed complex interior functions and spaces within a fine Ionic exterior. Morrison College carried the American version of Greek-inspired architecture still further, with a distinctive massiveness and simplicity that seems to have been Shryock's forte. "Old Morrison," as it is often called, has a portico based on the Parthenon raised above immense steps flanked by antepodia. The lateral main block is almost bare, although the ends of the wings have full-height recessed arches, suggesting that Shryock may have intended additions linked to the main block. Although it burned and was rebuilt in the early 1970s, the resulting simple grandeur is a major monument of the Greek Revival in America, well-suited to the site slightly elevated above the city (see map-view 5).

*The construction and probably the design of this pair of houses can be attributed to John McMurtry, who lived opposite at the time.

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Other Greek Revival public buildings in the Northside area have not survived. They included the handsome second Transylvania Medical Hall (the first was an unusual Federal structure designed by Matthew Kennedy at the NW corner of Church and Mill Sts., with colossal pilasters arching over lunette windows). Built by John McMurtry in 1839 with a cupola over the center of a Doric temple-form (like Shryock's Kentucky State House perhaps "improved"), it burned during the Civil War and was replaced by the superb Italianate Bush house by Cincinnatus Shryock, recently demolished for a parking lot. Several mid-19C churches were also Grecian, including the First Baptist when on Mill St. opposite Gratz Park.

Greek Revival houses in the outskirts of the city were often at least as grandiose as those in the Bluegrass countryside, but the Northside appears not to have had its share. The large and small houses along Broadway (except for the Layton houses' stoops and possible interiors) and the townhouses on Gratz Park discussed above are all quite plain and probably were originally so. The Elks Club building (444 Second St.) is a large Greek townhouse with small Doric entrance porch and attractive iron attic grills (perhaps not original). It resembles McMurtry's purer Grecian designs. It was probably built for Charles S. Bodley after 1855 and was later lived in by the hemp manufacturer W.W. Bruce and other prominent citizens. Another Grecian townhouse was optimistically built about the time of the Civil War on an as yet barely developed section of Third St. W of Broadway. It is the core of 445 Third St., with later bracketted additions and a "Mount Vernon" colossal porch. Other houses shown on the 1855 and 1871 views in this area may have been basically Greek Revival, including some of the four houses on the N side of Second W of Broadway (419-27; photo 47) and the large ell-shaped Ingles-Bronston house opposite (424; shown on the 1855 view, Map 4). All have been considerably altered. An authentic Greek Revival porch, brought from the demolished Augustus Hall house on the site of the Lexington City Hall, is on 471 W. Second St., an 1839 house considerably altered, like most of the Greek Revival dwellings in the area.

Most spectacular of the Greek Revival houses in the Northside is the ca. 1800 Thomas January house (437 Second St.; shown especially clearly on the 1855 view, Map 4, and listed on the National Register in its own right), as altered for Tobias Gibson about 1846 by architect Maj. Thomas Lewinski. Built originally as a 2S 3-bay Federal house with 1S flankers, it had been altered and enlarged for use as the Bank of the U.S. and Episcopal Theological Seminary, when it sported both Federal and boldly-parapetted Grecian outbuildings. Lewinski added a monumental 2S Ionic portico. In 1849 McMurtry raised the flankers to 2S and made other changes, probably including the addition of castiron hoodmolds and the creation of a grand double parlor with a screen of Corinthian columns. (Later alterations have been relatively superficial including those to adapt the house as the centerpiece of the Campbell-Hagerman School at the turn of the century, when the two large dormitory buildings on either side were added.)

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The grand but simpler Bodley house additions (photo 38) dated from the 1830s and no doubt relate closely to the austere, blocklike design of the Woolley-Jeffrey house diagonally opposite at the SW corner of Second and Market (226 Second; only the side and rear wing, converted into a separate dwelling about 1875, are shown in photo 37). Only a plain, very Doric 1S porch enlivens the facade. It was built about 1841 by Robert Wickliffe of Glendower for his daughter Sally, wife of Judge Aaron K. Woolley, and was later the home of Rosa Vertner Jeffrey, a once-famous Kentucky poetess. (It was another of Wickliffe's daughters, Mary Howard Preston, who inherited the pair of double houses on Jefferson near Ballard, of which one, 148-50, survives.)

An interesting Greek Revival house set right at the corner of Second and Bruce Street (468 Second) was built for William Davis in 1846. Its exterior "eared" windows frames are set flush into the wall and, like the Preston doublehouses and the row at 312-18 Upper, as well as the much-altered 454 Second St., there is a large proportion of wall to openings. Probably dating also from before the Civil War are the 1S 3-bay workers' cottages on Henry St. and one around the corner at 553 Third (photo 57), and possibly also 219 Georgetown St., which suggest a modest Grecian vernacular.

There is little Gothic Revival influence in the Northside, aside from the three major Gothic Revival churches. Christ Church Episcopal, built on the site of earlier buildings for the first Episcopal congregation west of the Alleghenies, is an early Gothic design by Major Thomas Lewinski with a square tower centered on the parapetted facade, and side buttresses, all originally enlivened by castiron pinnacles and a stone-scored stucco surface. Transepts and a polygonal apse were added during the Civil War, also designed in their final form by Lewinski and built by McMurtry. The interior has shallow vaults and clustered columns, as well as fine original and later stained-glass windows. A 1948 chapel is a diminutive version of the main sanctuary. There are extensive subsidiary buildings (1913 and later) in Collegiate Gothic style on Upper Street along with the oddly Spanish Colonial Revival yellow-brick Shelby Building; and a contemporary wing (1963) with crystalline skylit staircase partially enclosing a garden court on Market.

The First Presbyterian Church (also listed on the National Register individually; photo 41) was designed by Cincinnatus Shryock, younger brother of Gideon, and built in 1871-72 for the oldest institution in Lexington having a continuous existence. Its tall narrow, rather angular spire with brick corbelling and a German Romanesque feeling is unusually satisfying and a local landmark. The sanctuary is a single large space with later small apse and a series of handsome stained-glass windows. The facilities on Market St. are also good Collegiate Gothic with some especially interesting brickwork (Photo 37).

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The former Centenary Methodist Church (now First Community; photos 1, 21) nearby on Broadway at Church St. was also designed by Cincinnatus Shryock and erected a year or two earlier. It is more obviously High Victorian Gothic, with a series of sloped buttresses and acute gables leading up to the gradually diminishing octagonal corner tower. The rather nervous treatment of the stone-trimmed brick exterior with arches of varying acuteness is not improved by the overall paint job. There is also an attached Sunday School-chapel building, originally 1S, on Church St. These three churches, along with several other fine 19C and early 20C Gothic and Romanesque Revival churches outside the district between Main and Second Streets, form an outstanding group of downtown ecclesiastical architecture.

There are very few Gothic residences, however. Most early Gothic Revival residences in the Bluegrass are suburban, if not rural, in their original settings, even when on the outskirts of town. From the Civil War era are three buildings on Fourth St. in the Northside: two 1½S brick double houses with Italianate round-arched windows (219-21; 42, photo 26), and a small 1S brick cottage with center gable next to St. Peter Claver School near Jefferson (477). There is also an additive frame T-plan cottage on Jefferson near Second (172; see photo 31) with both early and late Gothic Revival trim, including several types of bargeboard and a diagonal central chimney. Bargeboards also occur, interestingly, on frame buildings in the traditionally black neighborhoods, presumably from just after the Civil War. On Harry St. between Upper and Limestone is a 1S cottage (547); on Kenton St. a 2S house (414-16); and on Smith (523) a 2S house with recent rock-faced brick cladding but remains of a diminutive but full-blown mid-19C Gothic Revival "umbrage" or porch, including octagonal columns, openwork spandrels on tiny corbels, and a scalloped eaveboard. This last is adjacent to the site of the turn-of-the-century Bethesda Normal and Industrial College (Colored) and may derive from it (Photo 51).

The large townhouse of Dr. Matthew T. Scott next to the Centenary Methodist Church (160 Broadway; ca. 1883; photo 1) as well as the remodeled Layton Greek Revival houses in the same block have quatrefoil patterns on the late Victorian hoodmolds and other details that might be construed as Gothic, but most of the late 19C incised work in the district seems to derive from Italianate rather than Gothic sources. There are, however, also a few isolated details with a Gothic character, such as the octagonal chimney stacks McMurtry applied to the enlarged January-Gibson house in 1849 and, in a specially-designed parlor of the Dudley-Talbert house on Main Street, the magnificent pier glasses, mantel and overmantel mirror, and bay window lambrequin brought from Loudoun House designed by Alexander Jackson Davis ca. 1850, by Mrs. Dudley, daughter of Davis' Lexington patron, Francis Key Hunt.

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After the Civil War, the Greek Revival style was largely replaced in the Northside, as elsewhere, by the Italianate mode, which was well suited to the partly urban, partly suburban atmosphere of the Northside. Whether asymmetrical, with varying masses balanced around a central vertical entrance unit suggesting a tower, or symmetrical, with a more formal composition and classical (Renaissance) detail, the Italianate worked well on the large lots of Broadway or Second and Third Sts., as well as in more modest versions in the sub-divided blocks. The low roofs, bracketted eaves, enriched lintels and entrance, and porches or verandas, balconies and bay windows, and recessed vestibules were all ornamental but less stiff than the early 19C Federal and Grecian forms. The rectangular block was breaking up, and plans--especially the basic T-plan, with two main blocks at right angles to each other joined by a porch and emphasized by bay windows and large chimneys--increasingly reflected functional arrangements. With less reliance on separate outbuildings, the interiors of the main house became more complex and specialized, even at small scale. Many modern conveniences, such as indoor plumbing and improved heating and ventilating systems (partially responsible for the increased height of rooms throughout the 19C), began to appear for the comfort and convenience of occupants, who could no longer rely on slaves to provide services.

A number of new architects also made their appearance on the scene in post-Civil War Lexington. While John McMurtry continued to adopt and mix current styles, he had colleagues and competitors who apparently specialized in the Italianate manner, at least for residences. Cincinnatus Shryock (1816-88), younger brother of Gideon who had moved to Louisville in the mid-1830s, designed not only important Lexington public buildings, including the two High Victorian Gothic Revival churches mentioned above, but also many Italianate villas and townhouses. Phelix Lundin, of whom little is known, designed at least one of the major Italianate houses in the district.

McMurtry himself designed one of the finest such residences in the area, as well no doubt as many others. His David A. Sayre house (457 W. Second) has rich but refined trim on a typically vertical, asymmetrical composition with recessed vestibule in an implied entrance tower, 1S arched veranda, and corner bay window surmounted by a charming open balcony. It also has alternating corner quoins, a modillioned cornice and elegantly attenuated castiron porch supports, features of only the finer houses of the period, including the similar Carrithers house (407 Broadway; discreetly altered at the turn of the century).

Cincinnatus Shryock, according to his niece, Mrs. Elizabeth Shryock Field, designed several of the most impressive Italianate houses in the Northside, including the superb Dr. James Bush house mentioned above. Most spectacular of Cincinnatus' villas is the Dowden-Ross-Gribbins House (429 Broadway), with its tall center tower (formerly capped by a pointed roof), mansard roof (one of the few examples of French Second Empire influence in the district), paired verandas, and lavish cast-

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iron trim. The suavely curved and paneled entrance doorway under the recessed vestibule is identical to that of Shryock's own townhouse (421 W. Second; photo 47, middle), where he lived from the 1870s to 1885. Here he displays a much subtler treatment, with simple curved lintels and oval ventilator grills harmoniously echoing the forms of the entrance. In his last years, Shryock moved to 439 W. Fourth, opposite a group of three similar houses he built for W. W. Bruce, another hemp manufacturer. The latter have recently been demolished for tennis courts, but Shryock's own house and a similar one, the James A. Headley residence at 424 W. Third, survive, revealing a far more austere late style (although both houses appear to have been still further simplified and classicized later). Shryock continued to use the basic tall, narrow Italianate townhouse form, however, with its projecting entrance-hall unit.

Cincinnatus Shryock is also said to have contributed the staircase to the 1879 Dudley-Talbert house on Mill St. opposite Gratz Park between the Hunt-Morgan and Gratz houses, an irregular villa set between gardens (215 Mill; Photo 42). The composition of this large house teeters uneasily between symmetry and a desire to mark the suburban site by means of a corner tower and asymmetrical verandas. It was designed by Phelix Lundin, and shares features such as the vertically-linked pedimented frontispiece with Lundin's only other definitely known work, a bank in Winchester, Clark Co., Ky., with a lavishly paneled and arcaded Italianate facade.

Perhaps also by Lundin is the Avery S. Winston house at 255 Broadway, opposite Winston's hemp factory (Photos 3,4). Still unpainted, the dark brick surface contrasts effectively with the white trim, as shown in the 1898 photograph (which also shows, however, that by the turn of the century residences were being painted light colors, perhaps as in this case, to disguise alterations: 247, the Tilford house, is a Greek Revival block that had received Italianate brackets and frontispiece much like the Winston house--perhaps in emulation of it--but has recently been transformed by a pseudo-Federal facade it never originally had). Appropriate to its site on a more built-up main thoroughfare, the Winston facade gives an impression of symmetry, although actually it is subtly asymmetrical. Its ornamental features are particularly well-executed and rich, and the balance of vertical and horizontal elements works more successfully than in some similar designs. No doubt as more of the work of these interesting architects is identified, firmer attributions can be made.

Castiron (sometimes terracotta) trim was a special feature of Italianate architecture, and hood-molds were frequently applied over round- and segmental-arched openings. The Charlton Morgan house (210 Broadway; ca. 1870; photo 2; now the Woman's Club of Central Kentucky headquarters) has lavish hoodmolds with rope-moldings, curvaceous acanthus motifs, and floral bands similar to those on the remodeled facade of 184 Mill nearby and on the residential wing of Coyle's Restaurant at Second and Jefferson. Probably other similar castiron trim has been removed from houses of the period, just as it was often applied to earlier houses to bring them up to date, as on the Grecian mansions on Broadway between Second and Fourth along with bracketed eaves and elongated

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openings (photos 3,4,7,8). So popular was such trim in the late 19C that pedimented frames and an enriched cornice were even applied to Gideon Shryock's austere Morrison College! Many of the fine castiron fences in the district also date from the mid-19C and later (see Photos 38, 42, 61).

Often the arched Italianate openings were defined by concentric brick bands, often corbelled at the corners--the equivalent of the castiron hoodmolds. Several of the surviving townhouses on Upper have such brick trim (See photo 59). They even appear on the brick "Gothic" double houses on Fourth St. (425; photo 26), as well as on commercial buildings, such as the multi-function building on the corner of Seventh and Dakota Sts. (photo 49).

The Italianate was employed effectively in houses at all scales and socio-economic circumstances, as mentioned before. There are three very similar, pleasantly relaxed but rhythmically pleasing large T-plan 2S brick houses at 450 and 453 W. Second and 444 W. Third, all probably dating from the 1870s. On the E side of Broadway between Fourth and Sixth Streets, blocks developed shortly after the Civil War, are brick and frame Italianate variants, with symmetrical or townhouse plans (Photo 12). Farther N on Broadway (Photo 16) and throughout much of the district, are numerous examples of brick and frame T-plan cottages (see photos 16, 20, 34, for instance). A bracketted shotgun cottage survives on Jefferson (Photo 32).

Toward the end of the 19C there emerges a still more bold and angular version of the Italianate, with simplified, often incised ornament, like that on Cincinnatus Shryock's late houses mentioned above. The townhouse next to the Centenary Methodist Church on Broadway (160; photo 1) is an example of this tendency, although as mentioned it also has medieval touches. 420 W. Second, an 1870s house enlarged in the 1890s, has such large-scale hoodmolds, as do several other large residences on Second and Third Sts., some disguised by later porticos. The vast 2S and 3S additions to the Robb-Wallace house at 450 Sixth St. (Photo 50) partake of this quality also, as does the Higgins-Hunt house (369 Broadway; photo 10 left). Incised trim, cheap because of machine jigsaw work, was employed throughout the district until well after 1900, at descending socio-economic levels, until it became standard in T-plan and even shotgun cottages (see Photo 20).

In the late 1880s and the 1890s there was a veritable explosion of construction in the Northside, although other quadrants of the city to the E and SE were also competing with the Northside as attractive areas to live, for all socio-economic levels. Most of this construction was in an eclectic late Victorian mode, combining a number of currently fashionable styles, such as the "Eastlake" (a term more appropriately applied to furniture) or "Queen Anne," the Richardsonian Romanesque, the Chateauesque, the Shingle Style and the incipient Colonial Revival. Few of these appear in "pure" examples, but the resulting mixture has a distinctive Lexington flavor. Certain motifs, such as swags or garlands with flying ribbons, an odd combination of curved dentils and a rounded back-molding, dormers or other gables with

swan's-neck broken pediments, panelled and corbelled chimneys in certain patterns, appear throughout and do not seem to be identifiable to any given architect. This was a period, however, in which the "lumber companies"--combined builder-contractors and suppliers, with in-house architects at their and their clients' service--seem to have taken over most of the business of individual architects, probably reflecting the increased amount of speculative building. Thus, we do not know the architects responsible for such considerable groups of large houses as those on Fayette Park and Broadway adjacent to it, and on the W side of Elsmere Park, although it has been suggested that many of these were based on pattern-book designs.

There were, in any case, several important new architectural firms on the Lexington scene. At least two of these emerged in the 1880s, to the consternation of John McMurtry, who wrote a series of witty but vituperative articles and letters in the Lexington Daily Transcript in 1887, giving us, in an unsympathetic context, most of the information we have about these architects. What McMurtry, the more or less self-trained architect-builder, called "foreign amateur architects" were in fact two apparently highly-trained recent German immigrants, Herman L. Rowe and Hubert W. Aldenburg, who began to make their mark in the city in the early 1880s, the latter in partnership with J.R. Scott, a native Lexingtonian. Rowe's most conspicuous early work and the subject of McMurtry's greatest wrath is the Lexington Opera House on Broadway just S of the Northside, an admittedly exotic combination of classical, Rococo, and even Moorish motifs disposed rather arbitrarily across the facade. Rowe later, rather surprisingly, designed the far more restrained Beaux-Arts Baroque Lexington Public Library in Gratz Park (1903-1905; photo 46). But in his late 19C works he probably deliberately juxtaposed elements from a variety of historic sources and no doubt consciously violated the conventional canons of architecture that had become so important to McMurtry (even though he himself had often stretched them in his own works).

Aldenburg, who is otherwise known only through an extravagant Richardsonian-Chateauesque bank in Winchester, was criticized by the older architect for running apparently unsupported pilaster strips above the centers of large arches, and for the recessed entrance vestibule of 412 Third St., which McMurtry compared to the gaping opening of a traditional Kentucky turnpike toll-house gate! In fact, this, too, is a rather sophisticated interpretation of the brick "Queen Anne" style, like others in the district such as 419 Second St. (Photo 47, middle) and several houses in Fayette Park, particularly the Rev. Mark Collis residence (438; photo 25, far right).

Another firm working in Lexington and the Bluegrass at the turn of the century was the Smith brothers, Frank L. and Edwin W., whose most important known work is the superb Richardsonian Romanesque Central Christian Church on Short St. (1893-94), in which Richardsonian precepts are followed so far as the use of his preferred Massachusetts polychrome masonry. They may well be responsible for some of the more puristic imitations of Richardson's style in the Northside, although their only known residences, in nearby Georgetown, Scott Co., Ky., also are very eclectic in treatment of massing and sources.

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In spite of this confusion over architectural responsibility and the pastiche quality of most of the designs, there are some very impressive and successful late 19C residences in the Northside, as well as an extremely fine small Richardsonian church, the former German Evangelical Church on Maryland Avenue (1893), which has finely-executed and imaginative stone trim and interesting massing, originally including a polygonal central spire. A bolder Richardsonian manner was used for the Vogt Reel House nearby (246 Jefferson; 1904; photo 33), a neighborhood fire station sponsored by Henry Vogt, a prosperous grocer who lived across from the church on Maryland Avenue in a stone-trimmed brick house (534; ca. 1892) in a more refined High Victorian Gothic-Richardsonian style.

Probably the finest Richardsonian house in the Northside is the Walter Scott mansion at 416 W. Third (ca. 1890), a combination of red sandstone, brick and terracotta, in which the uniformly rich color is relieved by means of texture and lavish but witty relief, carved or cast. The asymmetrical massing leads up to a tall corner turret with open arched loggia below, with elaborate bays and a recessed stairhall on the sides further varying the massing and skyline. Yet the overall effect is more grand than quaint, and the quality of craftsmanship, including woodwork, ironwork, and bevelled glass, is very high.

Many of the Scott house's neighbors on Second and Third Sts. are earlier Italianate houses that were given Richardsonian or Chateauesque features in the 1890s, no doubt to "keep up with the Joneses" or perhaps to make the older houses more saleable as the owners moved en masse to Upper Broadway and elsewhere. Some rather improbable porches and portes-cochère (sometimes combined, as on 431 Third; photo 54) were added, with off-center towers, asymmetrical and sometimes projecting pargetted gables, rough stone trim and other features designed to disguise their original symmetry, Victorian classical inspiration, and isolated openings (see photo 55 of the S side of Third St. in 1898; and photo 3, showing basically Greek Revival houses on the 300 block of Broadway).

There are, however, a number of robust Richardsonian houses in the area that were not alterations, such as the John W. Stoll house (449 Third; ca. 1890), with its bulging paired columns and prominent stone window surrounds; 426 Second St., the Falconer house (ca. 1890) with immense stone arches; and the Capt. James R. Howard house (445 Second; ca. 1886) with an amazing variety of projections and recessions on the facade. There are also several fairly large Richardsonian houses on Sixth St., including the eccentric but striking Price house at the NE corner of Sixth and Broadway near Elsmere Park (see photo 15, far right), and a house with terracotta tiles like those on the Walter Scott house and also on at least one house on Fayette Park nearby (420 W. Sixth and 416 Fayette Park).

Around the turn of the century there developed a version of the Richardsonian with minimal ornamentation and somewhat simplified massing and openings, although sometimes they had elaborate angular bracketted trim and superimposed Stick Style porches; and in later cases, Colonial Revival Tuscan columns. There are examples

of these on upper Broadway, Third near Jefferson, and elsewhere. The Hunt-Herr house (438 Broadway; photo 12, far right) is the best surviving example of the former type, closely resembling the demolished Woodard house across Broadway, as well as 418 Third St. The best examples of the type with Tuscan porches are on Third W of Jefferson, which appear to be speculatively built, but are very substantial and have interesting variations of detail and massing. A number of buildings with these characteristics are shown in a 1906 brochure supposedly devoted to promoting Lexington, but actually apparently touting the works of the prominent building firm of J.R. Williamson & Son. Among those listed as built by them in the Northside are the former Industrial School building (later the Phyllis Wheatley (Colored) Branch of the Y.W.C.A.) at the NE corner of Fourth and Upper (Photo 62), the more elaborate Jacob Speyer house (252 Broadway; photo 5, 3rd from left); and several speculatively built houses. Since a 1903 brochure advertising the firm shows a picture of Frank Smith at the drafting board, he may well have been responsible for some of these designs, both institutional and residential.

The two largest and most expensive houses in the Northside in a somewhat stripped Richardsonian vein have both been demolished (the W.J. Loughridge house at Broadway and New Sts. and the W.S. Barnes house at Broadway and Sixth).* Both were entirely faced in stone and were glowingly described in a series of 1897 newspaper articles on Lexington residences. Several fine brick houses trimmed with stone survive, however, including the handsome pair of Scott-Frazee houses at 323-25 Broadway (Photos 7 and 8) designed for two partners said to have tossed a coin for the choice of which house each was to occupy and the somewhat less restrained double houses at 543-47 Broadway (ca. 1892; photo 14), with the still more flamboyant George W. Headley House (551; ca. 1893) just beyond. These have varied massing, but with ample Richardsonian forms, indicating roomsize turrets and projections varying the shape of each interior space. In many of these the horizontals are strongly marked by stone or molded terracotta bands, with the surfaces articulated but linked by means of transitional carving.

Other examples of the simplified later Richardsonian manner, many of which are unified by means of high pyramidal slate roofs and emphatic dentil-and-molding cornices, are 246 Broadway (Photo 5, second from right), the Bryan-Lunger house at the SW corner of Fourth and Broadway (Photo 10), and the Dr. Hunter house (441 Upper; Photo 63), which has an especially handsome dentil-and-molding cornice and a startlingly broad porch supported only at the ends by both square stone piers and adjacent Tuscan columns, a device found on contemporary Arts & Crafts designs as well.

The block between New and Third Sts. on the E side of Broadway (Photo 5) was developed around 1900 on the site of the Winston hemp factory. It is a compendium of t-o-c Northside features, from the plainer ca. 1910 house on the S corner back through a series of fantastic turrets, porches, François Premier lucarnes or

*Both perhaps attributable on stylistic and compositional grounds to the Smith Brothers (see p. 24 above).

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dormers, to a late "Eastlake" house on the corner of Third (with recent "mansard" roof). Although these display much interesting craftsmanship and virtuoso use of ornamental sources, their flamboyance was probably no longer considered in the best taste by 1900. It was this kind of pretentious imitation of European models and useless decoration that partly inspired the Arts & Crafts, as well as the Beaux-Arts classical, reaction at the t-o-c. The former is often identified with the works and principles of the Prairie School, led by Frank Lloyd Wright and his precursors and followers in the Chicago area beginning in the early 1890s. The latter produced often rather cold public buildings and led to 20C "traditional" residential architecture.

The three Goodloe houses on Mill St. facing Gratz Park (239, 243 and 257 Mill; photo 28, center), built for the married daughters of Mrs. William Cassius Goodloe about 1900, are basically identical for obvious reasons, but superficially varied in a revealing combination of Arts & Crafts, Tudor, belated Shingle Style and Colonial Revival elements. More effective, although cramped in deference to its early townhouse neighbors, is 252 Market St. (photo 39, barely visible). Most unusual of these t-o-c designs is the Dr. James C. Carrick house at the SE corner of Mill and Second (photo 41), diagonally opposite the Hunt-Morgan house, with a more standard Richardsonian house built simultaneously to the E. The corner house has tall Flemish shaped gables with diamond-paned Palladian features, multiple mullioned windows, and lavish use of stone trim. Its distinctive character is very appealing and particularly effective on the corner site.

In the last quarter of the 19C there was much use of shingles, not only for roofs, but also as siding and even trim. This was an offshoot of the Shingle Style, a fascinating American amalgam of 17C colonial, Japanese, Tudor, and other sources, emphasizing "natural" materials and picturesque, ground-hugging massing. Two excellent examples of the style in the Northside were referred to surprisingly as "bungalows" in the 1897 newspaper articles, a fairly early use of the term. Both the Swigert house (501 Broadway; ca. 1888; photo 13,left) and the D. F. Frazee house (531 Broadway; ca. 1900; photo 14, left) combine stone first stories with shingled upper floors beneath immense sloping roofs. The surfaces tend to be ingeniously warped with "eyebrow" effects and unexpected picturesque devices at the junction of areas of disparate materials. The massing forms, however, are billowing and still Richardsonian, as are the heavy round arches and turrets, although the latter house has odd curved bays cut off flat at roof level found elsewhere in the district (on the southernmost Goodloe house on Mill St., for instance). Impressive as these are, they are also far more relaxed than most of the t-o-c dwellings in the area. But there are innumerable other uses of shingle as siding, particularly in gables, from mansions to shotgun cottages throughout the district. The probably speculative houses on Second just E of Jefferson display cut shingles (photo 48) as does a cottage on Fourth near Broadway with its second story hidden behind a very long roof (photo 10, background). Another small but charming house with a shingled second story over brick first story, with an intriguing hipped-roof dormer cut through the roofline, is 622 Headley Avenue.

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Davidson Court, W off Broadway between Sixth and Seventh, had a rather abortive development, perhaps because the supposed developer, Franklin P. Scearce, who had also helped establish Fayette Park where he had a huge house (417), was indicted in 1893 for mishandling real estate property and transactions (his wife and he lived in a far more modest house set back from Sixth St. (423) during and after his prison term). But there is one delightful Shingle-Style house on Davidson Court (418, photo 22), set between more modest later cottages, whose gable rises above its neighbors, displaying a manneristically attenuated "Palladian" window grouping. It originally had a curved porch supported precariously on a single square stone pier. It also has a curved-sided in-and-out dormer set on the long front roof that characterizes a number of other whimsically perverse houses in Lexington, some on E. Main St. much larger and more fantastic, others smaller. A similar in-curved window set in a shingled gable appears in the most surprising of the t-o-c house transformations in the Northside. The 1839 Layton house at 231 Broadway, a 5-bay, 1½S Greek Revival brick block, was transmogrified for Alexander Pearson about 1890 into a more than 3S building with a 3-bay off-center gable perched on two refined columns over the second-story porch, with a scrolled bracket supporting one corner. A massive red sandstone porch-terrace was also added at the entrance, perhaps to disguise the only "English basement" in the district.

There are several important Arts & Crafts houses in the district, particularly the Leonard G. Cox house (427 Third St; 1906), which has a stone first floor and partially covered terrace, stuccoed second story and prominent red tile roof. The openings and even the tracery of the opalescent windows are totally rectangular and massively detailed with a constructional quality. The emphasized horizontals, including wide eaves and low hipped roof, the "natural" materials and color combination, along with the stylized detail, relate this fine house to the Prairie School. A related example is the shingled house of Dr. Richard G. Falconer with wide undercut porch on Hampton Court (101; ca. 1910), next to the fancifully shingled J. H. Simrall house (99; ca. 1915) with curves and raked eaves suggesting both Dutch and Japanese inspiration (both, photo 31, right).

Kenilworth Court, developed after World War I by Ida DeLong who occupied the house adjacent on Broadway, consists of a group of typical "bungalows": modest houses combining Japanese, Tudor and Tuscan motifs under wide-sweeping, ground-hugging roofs with over-scaled dormers, with prominent wood construction and often stucco surfaces, including (fake) half-timbering. Those on Kenilworth provide a nice sampling of bungalow types and form an effective group (photo 35). At the W end is a single exceptional house with almost flat roof, pale walls and interesting cutaway corners: an obvious tribute to the more modest Prairie School houses of Frank Lloyd Wright.* There are other bungalows near the entrance to Hampton Court on Third St., Second near Jefferson, and on Hampton Court, as well as numerous examples on Bellaire and Price in the area N of Sixth, built up between the world wars.

*Such as the Rev. Jessie R. Zeigler house (1909-10) on Shelby Street in Frankfort, the only known house in Ky. actually designed by Wright.

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The earlier houses in Fayette and Elsmere Parks and similar large t-o-c residences on Broadway nearby and spotted throughout the district (and city) feature very complex and picturesque compositions, with many turrets, equilateral gables, stone porches with perpendicular roof slopes, square and crow-stepped gables, surfaces articulated by pilaster strips, and recessed panels, and the like (see photos 23, 25 and 13). They tend to be bold and large-scale in detail rather than fussy and delicate, although there is a tendency toward the beginning of the 20C for more refined forms and details, as the Colonial (i.e. 18C) Revival approached. (It is possible that some of the more elaborate shingled and gabled designs were seen, after the Centennial of 1876, as references to the 17C New England colonial style and its British forebears.)

The John G. Stoll house (363 Broadway; ca. 1900; photo 9) retains the generous Richardsonian massing, but the details include the delicate bands of garlands, broken pediments (one even over a prominent basement window), slender columns on pedestals or balustrades, and flatter, smoother surfaces of the Colonial Revival. There are also several t-o-c yellow brick houses with large round bays and broad but symmetrical compositions that have extremely elegant Georgian details; the McCann house (435 Third St.) is a particularly fine example, with exquisite bevelled-glass transoms, unconvincingly colossal pilasters and delicately enriched Palladian features. The Solomon Kahn house (89 Hampton Court, photo 30, middle) is similar. The early luxury apartment houses on Hampton Court also probably qualify as Colonial Revival, whether in red or yellow brick with stone trim (see photo 30, left).

A fine t-o-c Colonial Revival brick house is the "Bishop's House" (436 Sixth) built by the Williamson firm for the current Bishop of the Episcopal Diocese of Lexington, the Rt. Rev. Lewis Burton, who with his wife is said also to have played a role in the design. It has a deceptively simple facade crowned by a broken-pediment dormer, with ample plain surfaces but delicate detail.

A variant of the Colonial Revival is the Dutch gambrel-roof, of which there are several examples in the Northside. On the E side of Elsmere Park are several cottages with brick first stories, shingled cross-gables, and rather refined Palladian detail (Photo 24); a similar but larger example is the Norwood house (444 Sixth St.); and trios of identical gambrel-roof cottages are on Jefferson just N of Third and Upper near Fifth. There are also several houses with concave roofs descending over the 2S walls, with curiously cutout dormers and undercut porches (465 Third St., at the entrance to Hampton Court, for instance); and a large cottage with almost Baroque dormers at 539 Second W of Jefferson.

There are a number of large, plain 2S brick houses transitional between the Arts & Crafts and the interbellum Georgian Revival, such as 537 Broadway (photo 14, center), a group on Bellaire (630-634, 642), a handsome pair on Third (469 & 471) near Hampton Court, and one on the NE corner of Broadway and New Sts. (photo 5, right); they often make an effective foil to the more elaborate buildings around them. A quaint 2S frame house with a 5-unit "Palladian" feature on the second story highlights the variegated block on the E side of Broadway N of Sixth (Charles Kerr

house; 658 Broadway; ca. 1905). With its high hipped roof, it may relate to an unusual double cottage nearby at 719-21 Dakota.

After the First World War a more restrained and, possibly, authentic version of 18C American colonial architecture became standard for the relatively few houses inserted among the older establishments within the Northside. Many of the best of these were designed by N. Warfield Gratz, a member of the old Lexington family who lived in the Northside most of his life, and Robert McMeekin, a still-living architect. Both were experts on early Kentucky architecture, even to the point of being able to imitate early features so convincingly that they are distinguished from the real thing only with difficulty. On one of Gratz's own homes he uncomfortably grafted a colossal 2S porch and Federal entrance onto a Victorian townhouse (432 Second). But he was more successful starting from scratch. One of the more interesting of his 2S brick "Georgian" houses is 417 W. Second, which has a rather Egyptoid "Federal" fanlit entrance between large casement windows on the first story, 5 windows on the second story and again three large dormers on the roof! Most of this type are more orthodox, however, and a 1S transitional Federal-Greek brick cottage built for Bishop Burton in his later years at 408 6th St. is very fine. Other 5-bay, 2S Georgian Revival houses are on Upper, Broadway, Second and Third W of Broadway, and Hampton Court, where an atypical stuccoed Tudor cottage (360) with picturesque massing, also by Warfield Gratz, makes an effective terminus at the NE end.

During the 20C there have also been the inevitable "Colonial" porticos added to primarily Victorian houses. The transformations of the earlier Hunt-Morgan and Lancaster houses on Mill St. even before the t-o-c have been mentioned. There are extremely large and impressive colossal porticos with paired Corinthian columns on at least two houses (507 Broadway and 449 Second St.) that are close copies of, if they are not actual, mid-19C Greek Revival features. As has been mentioned, a real but smaller 1S Greek porch from the Augustus Hall house on Walnut St. adorns 471 W. Second. The Charlton Morgan house, now the Woman's Club of Central Kentucky, has 2S Tuscan columns in the angle of an Italianate T-plan, poorly spaced in relation to the original fenestration (photo 2). A similar porch, with paneled piers to imitate the Victorian woodwork, was added to 445 Third St. perhaps as early as the 1920s. But the Northside has fortunately thus far been spared many examples of the "Southern Colonial" or "Plantation" look. A curious phenomenon, however, has been the removal of porch floors and substitution of ground-level brick terraces with small stoops under the original porch roofs; this vogue is still pretty much confined to Elsmere Park, where it began (see photo 24). In other cases, Victorian porches have been removed altogether, leaving a stripped look, and, of course, innumerable older porches and entrances have been replaced throughout the district, but most of them are at least compatible in scale.

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Later institutional buildings in traditional styles in the Northside, including the post-World War II Second St. branch of the "Y" near Jefferson, have perhaps been somewhat less successful than most of the residential buildings. The recent buildings on the Transylvania campus that replaced a group of Richardsonian and early 20C Beaux-Arts structures are less than distinguished. Mostly by the firm of John T. Gillig, they waver between "Williamsburg" colonial and "contemporary," relating in scale and material to the residential area around, but ignoring the possibilities presented by the centerpiece of the campus, Morrison College. The placement of the Haupt Humanities building with its ungainly cupola on a separate quadrangle facing Broadway has needlessly broken up the rather constricted main campus (photo 6). The quality of post-war construction also contrasts with the extremely high caliber of masonry and design displayed in a group of office buildings along Upper near Second and Mechanic Sts., mostly erected between the world wars with great sensitivity to the remaining residential structures in that area (although applying an earlier Georgian "high style" than is actually found in Kentucky).

The Beaux-Arts Classical manner of the early 20C, standard for public and institutional buildings, as well as many tall office buildings in the "New York" (rather than Chicago) style, was adopted by Herman L. Rowe for the impressive Carnegie Public Library in Gratz Park (1903-1905; photo 46). Based perhaps on Sir Christopher Wren's English Baroque library and palace designs, it has a colossal Corinthian portico continued with 2S pilasters that articulate the stone walls. There is a high 1S porch facing Gratz Park to the N. The typical Lexington swags are used in panels under the 2S windows, but otherwise the well-executed detail is fairly restrained. The cross-shaped plan is highlighted inside by an octagonal skylight in the central hall, which originally had an opening to the first floor. The handsome former YMCA building on Mill at Church (photo 40) also has a lavish Baroque entrance, although the building as a whole suggests a Renaissance palace of health and welfare.

The Spanish Renaissance or Colonial yellow brick Shelby Building at 167 Upper, part of the Christ Church complex, is improbable but delightful. Nearby is a chaster 1S structure of indeterminate Renaissance character (187-89; photo 59).

There has been little opportunity for new construction in the district in recent years. A number of commercial buildings in the SE sector have been refaced, and motel-like apartment blocks have been interspersed, with several 1S or 2S office buildings, along Broadway. Strides have been made, however, in both the restoration and renovation of older structures. Most of the innovative contemporary design has been confined to the interiors, without seriously affecting the outside of older buildings. Outstanding among these is the award-winning adaptation of the

t-o-c Loughridge carriage house on New Street into a home for a University of Kentucky professor of architecture, in which exciting interior spaces and imaginative fenestration, such as a narrow slit between the old and new wings, have ingeniously been achieved without exterior evidence (photo 44). Other examples of adaptive use include the "Transylvania Kitchen" in Gratz Park, now the offices of the Historic Commission (photo 29), and the conversion of several obsolete gas stations into auto service centers (at Third and Jefferson, said to be one of the first gas stations in the city; and Seventh and Broadway; see photo 17).

There are a number of interesting outbuildings in the district, although the lack of alleys in most sections makes them difficult to survey. The Hunt-Morgan house has an old 2S brick stable building with cupola on Second St., as well as the slave/servants' quarters incorporated in the rear wing. The Bodley house service wing was originally also along Second St., but when that became a separate dwelling in the mid-19C, it was transferred to the N along The Byway, a quaint old alley that runs N-S between Upper and Market, Second and Third (where there is a pre-1855 brick cottage at the intersection; 210 W. Third). There is an exquisite narrow, round-arched entrance to the Bodley service wing, with reeded jambs, from the Byway; it was also apparently connected to the main house by means of a 1S covered passage through the garden. The Gratz house has a half-flounder servants' quarters, now used as a private residence, on New St. These former slave quarters suggest the early integration of black and white within the city.

Von Alley, which runs between Broadway and the neck of Fayette Park, between Fifth and Sixth Sts., has both a large frame coachhouse with octagonal cupola, behind 507 Broadway (the home of civil engineer James T. Slade at the t-o-c), and an early private garage. There were numerous other large stables, carriage houses, and even more than one chicken house at the rear of lots in the Northside at the t-o-c, according to the Sanborn maps, but probably relatively few survive. The large undeveloped area in the center of the block between Second and Third, Broadway and Jefferson contains several old garages or coachhouses, some of board-and-batten construction. Glimpses of similar structures, usually on a smaller scale, have been gained throughout the district.

As has been mentioned, it is possible that a pair of outbuildings from the Glendower estate remain on Maryland Avenue (516, 518-20). A large house formerly N of Fourth St. between Smith and Bourbon (now the site of the Riviera apartment complex) may have left a 1S brick building, 416 Smith, that the neighbors consider the oldest structure in the area (although a rumored "underground railway" tunnel is evidently only a water conduit); and a small brick unit, suggesting a smokehouse,

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is embedded in a 1½S frame Italianate dwelling nearby on Bourbon Avenue (425). The Robb-Wallace property at 450 Sixth St. has a row of small brick blocks, still used as a stable, that may appear on the 1855 map (see photo 50). It is said that some very old Bruce family slave quarters were utilized for the earliest housing in Brucetown, but two tiny structures marked "Old Dw'G" on t-o-c Sanborn maps have not been traced. Further old service buildings in the district may well be discovered; they add considerably to the opportunity to sense a past way of life that the Northside so often presents.

Little remains of early vernacular housing, which has generally received minimal attention even by preservationists. There are several examples in the Northside, however, some of which have been mentioned in passing, such as the possibly part-log house on Fourth St. near Upper, the January brick hemp building on Third (photo 53), the cottage at Third and The Byway, the Wickliffe-Preston 2S brick double houses on Jefferson (158-60), the probably contemporary rowhouses on Upper (312-18; photo 61) and a plain brick house nearby at the corner of Salem, and the pre-1855 brick 3-bay cottages on Henry, Georgetown and Third (photo 5). Miller St. just E of Jefferson between Second and Third is probably an antebellum black enclave and retains a group of 2S doublehouses with interesting gable-dormers and salt-box rear wings (photo 43). In the post-Civil War black neighborhoods are a great diversity of vernacular types, ranging over the past century and including even some very recent variants: some fairly new cinder-block double houses just outside the district on Jefferson N of Fifth, for instance, bear a relation to some of the earliest double houses; much re-siding and replacement of earlier porch supports by castiron continues the process that seems always to have occurred of attempting both to modernize and to give individual character to the basically anonymous modest housing.

It should be noted that modest vernacular housing seems almost more subject to additions and superficial alteration than higher-class dwellings, perhaps because the option of moving to another larger or more fashionable house has traditionally been less open to the occupants. Nearly every house on Smith, Kenton, Campbell, Florida, Dakota and parts of Upper St.--and also white blocks of basically identical speculative housing like Blackburn, Ross and parts of Upper and Jefferson (see photo 34)--seem to have undergone re-siding, the replacement of the porch, gable and porch trim, altered fenestration and entrance opening, and exterior factors such as fencing and even pavement, following belatedly the sequence of architectural fashion. Thus, the same houses--some of them dating back, it is suspected, to the 1860s or even earlier--may have undergone series of transformations, each of them more or less retardataire in terms of identifiable period or style, and making accurate dating extremely difficult.

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The 1855 and 1871 views of the city show rows of small dwellings along Kenton, Upper between Third and Fifth, and other smaller sections, that already seem to display a good deal of variety. Among the oldest houses in these areas seem to be the 1S or 2S, single or double lateral houses with gables at the ends, sometimes even suggesting the proportions of log construction (see photos 18, 19, 36, 43, 51; note the mid-19C Gothic bargeboards on several of these); some also look like small townhouses. The setbacks and spacing also vary considerably.

More typical of these areas, however, are the "shotguns," narrow cottages with forward gables and sometimes full porches (see photo 18, rear). Although the room-after-room arrangement has traditionally been accredited with the nickname, it has recently been suggested that the type has a traditional African (Yoruba) derivation, imported to New Orleans and the Mississippi-Ohio River basins via Haiti. These often have quite interesting gable trim, sometimes replaced imaginatively, such as the chevron siding fitted into the gable of a cottage on Bourbon near Willy (there is also a shotgun on Fifth near Campbell re-sided in a checkerboard pattern of pink and gray asphalt). Such shotguns range from the Italianate survivor on Jefferson St., probably shown on the 1871 view, with its minimal but elegant detail and unusual side entrance (photo 32), through all the variations of "Eastlake" and "Queen Anne" spindlework and cutout bric-a-brac (see photo 20), to rather subtle Adamesque sunburst patterns (photo 20, right). Only a few examples were found in the Northside of the "Camelback" shotgun with 2S rear section over the kitchen (see photo 11), perhaps added later.

The Civil War era, especially the expansion associated with the railroad, brought in the T-plan, which, as has been discussed, was utilized on the largest as well as the smallest scale. Many of the smallest speculative cottages, as well as those squeezed in between older housing on, for instance, Smith St. and far western Third and Maryland, whether for black or white occupants, have only a token side wing, with the narrow entrance leading into a vestigial hall. Sometimes this hall has later been utilized as the front part of a second residential unit that extends back through what was probably originally a long side gallery, with a separate entrance into the parlor wing. Three Italianate houses of this type are on Broadway just N of Seventh; like most of the interiors observed among the late 19C vernacular types, they have simple late Victorian castiron mantels back-to-back in the series of rooms that may include only two chambers, plus smaller lean-tos at the rear, or a sequence of parlor-bedroom-dining room-kitchen (the functions were probably not clearly determined or differentiated, however).

This minimal type of T-plan, which might be called a "truncated T-plan," is sometimes enlarged by means of a "canted corner" with a window in the corner of the side wing (photo 30). Other T-plans have a separate room beside the center

entrance. Almost always, however, the window at the end of the parlor, or forward-projecting block, is differentiated, whether it is double or triple; has a transom, often of colored glass; more elaborate dividers or mullions, sometimes with boldly curved section (see photo 16); or an actual bay window. The gable above is also usually given a special treatment, with shaped shingles, a decorative Italianate trefoil vent or later window, sometimes with vertical or angled muntins or colored-glass borders; or spindlework of a lavish variety of types (photo 20).

Two interesting variants of the T-plan in the Northside are a house with an octagonal tower splitting the two wings of the T (417 Sixth) and, around the corner, a house with a quarter-octagonal section at the junction of the wings (635 Broadway).

Many of these features recur on the "pyramidal-roof" cottages toward the t-o-c (see photo 63, left). Like the T-plan, these have their larger equivalents in the huge slate hipped roofs by means of which late 19C architects and builders seem to have attempted to impose some order on the multiplicity of subsidiary features as well perhaps as to provide coolness for the rooms below. Many of these larger houses are in the phase called "stripped Richardsonian" above. A fine pyramidal-roof "cottage"--actually a fairly large 6- or 8-room $1\frac{1}{2}$S house--is at the corner of Von Alley and Sixth St. Many of these medium-size pyramidal-roof houses are constructed of good dark brick, with segmental-arched openings, sometimes with flush or rough stone lintels and incised wood trim, with tall corbelled chimneys, and sometimes simple but elegant porches with Tuscan wood columns. They may also have shingled gables and picturesque dormers breaking the sweep of the high roof. More modest frame versions are often similar, and even combined with, all the features of the later T-plan cottages, out of which the pyramidal-roof form no doubt evolved. On Blackburn Avenue, for instance, developed as a whole about 1908 adjacent to Hampton Court, there are only three basic types of designs, all combinations of the T-plan and pyramidal-roof types.

Some of the latter, perhaps slightly later, lack the bays, and other projections that are usually gathered under the roof. There are several examples of these on Davidson Court (photo 22) and Broadway nearby (photo 17, left). About the time of the first world war, however, most of these vernacular types were replaced by the bungalow, a basically suburban form. About the same time, modest single-family downtown residential construction all but ceased, except in the area NW of the district. Nearly all housing erected in or around the Northside since the second world war, whether low-income or not, has been multiple-unit.

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Form No. 10-300a
(Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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Additional assistance has been provided by Hunter Adams, Charles Case, Miss Roemel Henry, John Kellogg, Miss Maisie McMichael, Bettye Lee Mastin, Burton Milward, Beebe Park, O. Walter Place, John Sheridan, Harry L. Taylor, the owners and occupants of individual buildings, and others.

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The eastern boundary of the Northside Historic District starts at the junction of Church Street and North Upper Street. From this point it runs north along North Upper until it meets the property line of 190 North Upper. From there it runs east along the southern property lines of 190 North Upper and 124, 116, and 106 West Second Street and then north along the eastern property line of said 106 to W. 2nd. From there it turns west and then north to follow the eastern property line of 109 W. 2nd, and then west along the northern property lines of 109 & 113 W. 2nd until it meets the property line of 206-208 N. Upper. From this point it runs north along the eastern property lines of 206-208,212 & 218 N. Upper and 116 Mechanic St. to Mechanic. From there it turns west and then north to run along the eastern property lines of 121 Mechanic and 244, 250-252,254-258 and 260-262 North Upper until it meets the property line of 110-112 West Third Street. From there it turns west along the southern property line of said 110-112 and then north along the eastern property line of 110-112 to West Third. From there it turns west and then north, following Morris Street until it meet the property line of 110 West Fourth Street. From this point it turns east along the southern property line of said 110 and then north along the eastern property line of 110 to West Fourth Street. From there it turns west and then north, running along Morris Street unil it meets the property line of 450 North Upper. From this point it follows the eastern property lines of 450, 454, 458, and 462 North Upper and 126 West Fifth Street until it reaches West Fifth. From there it turns east and then north, continuing in a straight line along Harry Street to West Seventh Street. From there it turns west on West Seventh, then north along North Upper, turning east, then north, then west to include a brick warehouse beside the railroad tracks and north along North Upper to Belt Line Avenue. From there it turns west along the C & O Railroad track until it meets North Broadway Avenue. From this point it runs south in a straight line along North Broadway until it reaches Delcamp Drive and turn west along Delcamp until it meets Bellaire Avenue. From there it turns north on Bellaire, then west along the northern property line of 703 Bellaire and then south along the western property line of 703, 701, 643, 641, 639, 635, 631, 615, and 611, Bellaire. From there it turns east along the southern property line of said 611 until it meets Bellaire and then turns south along Bellaire until it meets West Sixth. From this point it turns west on West Sixth until it reaches Jefferson Street. From there it turns south on Jefferson until it intersects the northern property line of 549 Jefferson and turns west to follow that property line to the rear edge of the lot. Turning south it follows the western property lines of 549, 547 and 545 Jefferson and turns east to Jefferson and turns south along Jefferson until it meets the property line of 369 Jefferson. From there it turns west and south along the northern and western property lines of said 369 until it meets the northern property line of 367 Jefferson. From there it turns west along the northern property line of said 367 and then turns south to follow the western property lines of 367, 363, 359, 357, 353, 351, 347, 343, 339, 335, 331, 325, and 323 Jefferson until it reaches an alley. From this point it turns west along the alley until it meets the property line of 324 Blackburn Avenue. From there it turns north, following the eastern property lines of 324, 326, 330, 332, 336, 338, 342, 344, 348, and 350 Blackburn and turns west along the northern property line of said 350 until it reaches Blackburn.

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From this point it turns briefly on Blackburn and then west to follow the northern property lines of 363 Blackburn and 340 Henry Street until it meets Henry. From there it turns south on Henry until it intersects King Street and then turns west on

King until it meets the property line of 613 West Third. It then turns south to follow the western property line of said 613 until it meets West Third Street. It crosses West Third and turns south on Newtown Pike until it meets West Second. It then turns east on West Second until it meets the property line of 512 West Second. From this point it turns south to follow the western property lines of 512 West Second and 185 Jefferson until it reaches Todd Street. From there it turns east on Todd and then south to follow the western boundary lines of 163 and 159-161 Jefferson and 611 Ballard Street until it meets Ballard. It then turns east and then south until it meets the property line of 600-608 Ballard and then follows the western and southern property lines of 600-608 Ballard and the southern property line of 143 Jefferson Street to Jefferson.

Then it turns south on Jefferson until it meets the property line of 142-144 Jefferson. From there it follows the southern property line of 142-144 Jefferson and the northern property line of 583 West Short Street until it meets the property line of 580 Quinn Shearer Court. It then turns north along the western property line of Quinn Shearer and the eastern property line of 148-150 Jefferson and then follows the northern property line of said 148-150 to Jefferson. Then it turns north on Jefferson until it meets the property line of 170 Jefferson and then follows the southern property line of said 170 until it meets the property line of Harrison School to Bruce St.. It then turns south on Bruce until it meets the northern property line of 555 W. Short and then turns east following the northern property lines of 555, 541, 531-535, 525-529 and 521 W. Short and 167 Saunier Street until it meets Saunier. It then turns north on Saunier until it meets the northern property line of 183 Saunier and turns east to follow that line to North Broadway. From there it turns south on North Broadway until it meets the intersection of Braodway and Church and turns east on Church to Skillman Alley, then north (at an easterly angle) to Second, east along Second to Mill, south on Mill to the northern property line of 161 Mill; then west, south, and east along Church Street around 161 Mill; finally continuing east along Church until it meets the beginning of the boundary at the intersection of Church and North Upper.

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NATIONAL PARK SERVICE

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DATE ENTERED

UTM References

E. 16/719140/4214420

F. 16/719080/4214790

G. 16/719320/4215130

H. 16/719615/4214790

GPO 892 455

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NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

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INTRUSIONS IN THE NORTHSIDE RESIDENTIAL HISTORIC DISTRICT,
LEXINGTON, FAYETTE COUNTY, KENTUCKY, AS OF MARCH 1, 1979

Keyed to map attached.

1. SE corner Broadway and New St. Vacant lot (tasteful townhouses are planned).
2. 218 N. Broadway. "Saxony" Apts. 2S brick apartment block.
3. 219 N. Broadway. "Avalon Manor." 2S brick apartment block.
4. NW corner B'way & 2nd. Church parking lot (bordered by old iron fence and landscaping).
5. SW corner 2nd & Saunier Alley. Church parking lot.
6. E side of Bruce St. Parking lot.
7. 487 W. 2nd. Re-sided 2S corner house.
8. SE corner 2nd & Jefferson. 1S brick shopfront surrounding early 19th-century brick cottage (Todd-Eblin House).
9. Jefferson St., behind Coyle's Restaurant (cottage between). Parking lot.
10. NW corner 2nd & Jefferson. Parking lot (with trees).
11. 201 Georgetown, NW corner of 2nd. Altered 1S frame shopfront.
12. 209 Georgetown. New 1S brick shopfront.
13. SW corner Georgetown at Maryland. Recent 1S concrete block shop.
14. 575 Maryland Avenue. 1S CB storefront.
15. Slightly E on Maryland. Altered 1S residence with new brick facade.
16. Recent addition to rear of 2nd Street Branch of YMCA. Large 1S brick structure with ground-hugging false mansard roofs (attempt at compatible scale, setback, and materials).
17. 509 Maryland. 1S CB house.
18. NW corner Jefferson & Maryland. Vacant lot. On E side of Jefferson opposite are 1920s-30s office and storage buildings of compatible scale and material. A vacant lot is N of the Vogt Reel House on the E side of Jefferson just N of Maryland; behind it on Miller Street is a 1S house not altogether compatible with its older vernacular neighbors.
19. NE corner 3rd & Blackburn and lot behind on Blackburn. Vacant.
20. 3rd St. E of corner of Blackburn. New 1S brick house.
21. SW corner Henry & King Sts. Vacant lot behind somewhat altered corner store-residence at NW corner of Henry & 3rd Sts.
22. 610 W. 3rd. 1S brick machine shop.
23. N end of W side of Blackburn. Several of original cottages have been demolished or burned adjacent to industrial facilities on 4th.
24. NE corner 5th & Jefferson. Vacant lot.
25. SE corner 6th & Jefferson. Vacant lot. Many buildings in this area are deteriorated and some are condemned, but are part of the vernacular fabric of 1S frame shot-gun or T-plan cottages, some with post-Civil War trim.

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NATIONAL PARK SERVICE

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INTRUSIONS IN NORTHSIDE

26. S side of Delcamp Drive between Broadway & Headley. Recent brick 1½S dwellings of compatible scale and material; relate to post-World War II housing stock N of Delcamp (7th) and W of Broadway not included in district.
27. SE corner B'way & 7th. 1S dry-cleaning establishment.
28-31. 728, 734, 742-44, 746 N. B'way. Intrusions 28-31 and the vacant lots N of 766 to the Belt Line Railway overpass are part of a very mixed block on the E side of Broadway N of 7th that forms the outer edge of Brucetown. It faces mostly gas stations and similar service structures on the W side of Broadway (not in the district). Shot-guns and T-plan cottages of considerable age, some fairly well-maintained, remain with 1S or 2S recent concrete block dwellings interspersed. Because of frequent re-siding and other attempts at renovation in this area, there is an overall (internally consistent) heterogeneity.
32. W side of Dakota N of 7th. 1S CB house.
33. W side, N end of Dakota. Two 2S modern brick apartment blocks.
34. W side of Dakota near N end. 1S imaginatively set-back yellow-brick multiple housing.
35. Between E side of Dakota & W side of Florida near N end. Church parking lot. "Brucetown," an early post-Civil War black speculative housing community, has endured the loss and frequent renovation of a considerable proportion of the housing, but most of what remains is compatible in scale and has an identifiable visual and neighborhood character. This applies to the E side of Broadway (28-31 above), both sides of Dakota and Florida, and the W side of Upper N of 7th St. Few of the individual structures, however, should qualify as intrusions and most vacant lots are relatively narrow.
36. Between Florida and Upper near N end. Public playground.
37. NW corner 7th & Florida. Recent 1S frame house with vacant lot to N.
38. SW corner of 7th and Upper. Recent 1S brick church (a community center) W of vacant lot; older building W of alley has been refaced.
39-40. The former Dunbar and Russell School buildings have both been rebuilt recently. Dunbar, now a Community Services Center, is a strictly functional 3S brick and concrete block structure, retaining from the earlier building only a fine Neo-Baroque limestone entrance feature facing Upper St. Russell, at the NW corner of 5th & Upper, has been refaced and the fenestration altered, but is still a school. Both are set in large vacant playing grounds and unused land, with deteriorated housing to the S and W (5th, Tonner, Kenton, Campbell. See below). Nevertheless, this complex is surrounded by intact blocks on the E side of Upper and W side of Broadway, and is an integral part of the district, as well as a much-used community facility.
41. NE corner 5th & Upper. Although much altered, this 2S frame apartment block is said to be derived from the home of prominent turn-of-the-century black attorney and entrepreneur, J. Alexander Chiles.

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INTRUSIONS IN NORTHSIDE

42. SE corner of 4th & Upper. Vacant lot. Few houses remain along the W side of Harry St. and Edwards Place, but these alleys form a convenient dividing line between Upper and Limestone to the E. A few interesting vernacular dwellings do remain, however.
43. Transylvania University main campus, between 3rd and 4th, Broadway and Upper. Except for Morrison College (a National Historic Landmark) and a handsome brick utilities building on 4th Street near Campbell, the structures on the Transylvania campus have been rebuilt since the 1950s. Most are compatible in scale, material, and to some extent design with the surrounding area.
44. NE corner Mechanic & Upper. Parking lot with 1S brick garage on N.
45. NW corner Mechanic & Upper. 2S recent yellow-brick office building.
46. 219 Upper. 2S recent "old brick" office building with "Mt. Vernon" portico.
47. Between SE corner 3rd & Upper and Hunter Foundation. Parking lot; also S of Foundation building, a former police station with dramatic exterior super-graphics.
48. W side of Broadway opposite Transylvania main campus. Forrer Hall. Recent 4S pseudo-compatible brick dormitory structure, with a great deal of parking land beside and behind.
49. SW corner 4th & Broadway. Site of three important brick turn-of-the-century brick houses just demolished by Transylvania University. A student center building is planned for the land; efforts will be made to relate it to the remaining context.
50. S side of 4th W of Broadway. Site of a number of late 19th-century residences demolished to provide tennis courts, parking, and vacant land for Transylvania University.
51. N side of 4th St., W of B'way. Parking lots for buildings on B'way. (see 52).
52. W side of Broadway N of 4th. Recent 1S and 2S brick veneer "colonial" office buildings.
53. 417 Bourbon St. New 1S brick house with vacant yard to N.
54. 429 Bourbon. New 1S brick house. Both 53 and 54 are fairly compatible in scale with their neighbors.
55. N side of 4th St. between Bourbon & Smith. "Riviera Apartments." Fairly extensive, 2S recent yellow-brick apartment complex on long, narrow lot extending N to Addie's Alley, a cluster of deteriorated dwellings.
56. NE corner of 4th & Smith Sts. There is a small parking lot behind the corner grocery, and a few individual vacant lots among the modest houses on Smith St.
57. E side of Smith St., N of 4th. A playground extends from the Riviera Apts. (see 55 above).
58. SE corner of 5th & Smith Sts. Vacant lot.
59. S side of 5th St. between Smith & Addie's Alley. Several 1S frame or concrete-block single and multiple low-income housing structures.
60. E side of Smith between Willy & 6th (550 Smith). 1S CB L-shaped apartment complex.
61. NW corner 6th & B'way. "Sans Souci." 2S brick apartment block.
62. SE corner 6th & B'way. "City Square Apartments." Large 2S brick apartment complex, relatively well-designed, sited, and scaled.

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INTRUSIONS IN NORTHSIDE

63. 621 N. B'way. 2S brick apartment block.
64. 629 N. B'way. 2S brick office building with fake mansard roof.
65. 628 N. B'way, S side of entrance to Elsmere Park. 2S brick office building with pseudo-colonial portico, etc.
66. 644 N. B'way., N side of entrance to Elsmere Park. 1S concrete aggregate-surfaced office building, fairly well designed and in landscaped setting.
67. S side of Davidson Court. Modest recent dwellings not out-of-keeping with somewhat older neighbors.
68. SW corner 5th & Campbell. 1S brick commercial complex with parking in front; in poor condition but a community center.
69. SE corner 5th & Campbell. 2S CB apartment block.
70. 419 Campbell. 1S CB shotgun house.
71. NE corner 4th & Campbell. Parking lot.
72. NW corner 4th & Campbell. Fayette School. 2S fairly recent brick structure, not out-of-keeping with other nearby educational and commercial structures.
73. NE corner 4th & Broadway. Former site of Ollie's Trolley concession, recently removed. The site, a landscaped parking lot, is to be made into a mini-park by the owner, Transylvania University.
74. 446 Kenton. 1S CB shotgun house.
75. SE corner 5th & Kenton. Vacant lot.
76. Kenton St. There are several narrow vacant lots on either side between the modest housing, and two recent but compatible and serviceable brick/concrete block churches with a parking lot adjacent, as well as a small shop, near the S end of Kenton St.
77. W side of Tonner St. between 5th & Dunbar. Only a scattering of varied vernacular housing is left here, surrounded by vacant lots, facing the former Dunbar High School fields.
78. NW corner of Market & Church, extending to Mill St. between the Dudley house (NE corner Mill & Church) and 1st Presbyterian Church. Parking lot.
79. 180 Market St. 2S recent brick-faced office building on site of McChord Presbyterian Church (burned 1917), with flanking parking lots.

Although this list of intrusions appears extensive, it cannot be overemphasized that these represent only a tiny proportion of the total fabric of the Northside Residential District, and that within the proposed boundaries there is an overwhelming preponderance and continuity of man-made resources that contribute to the integrity of the district.

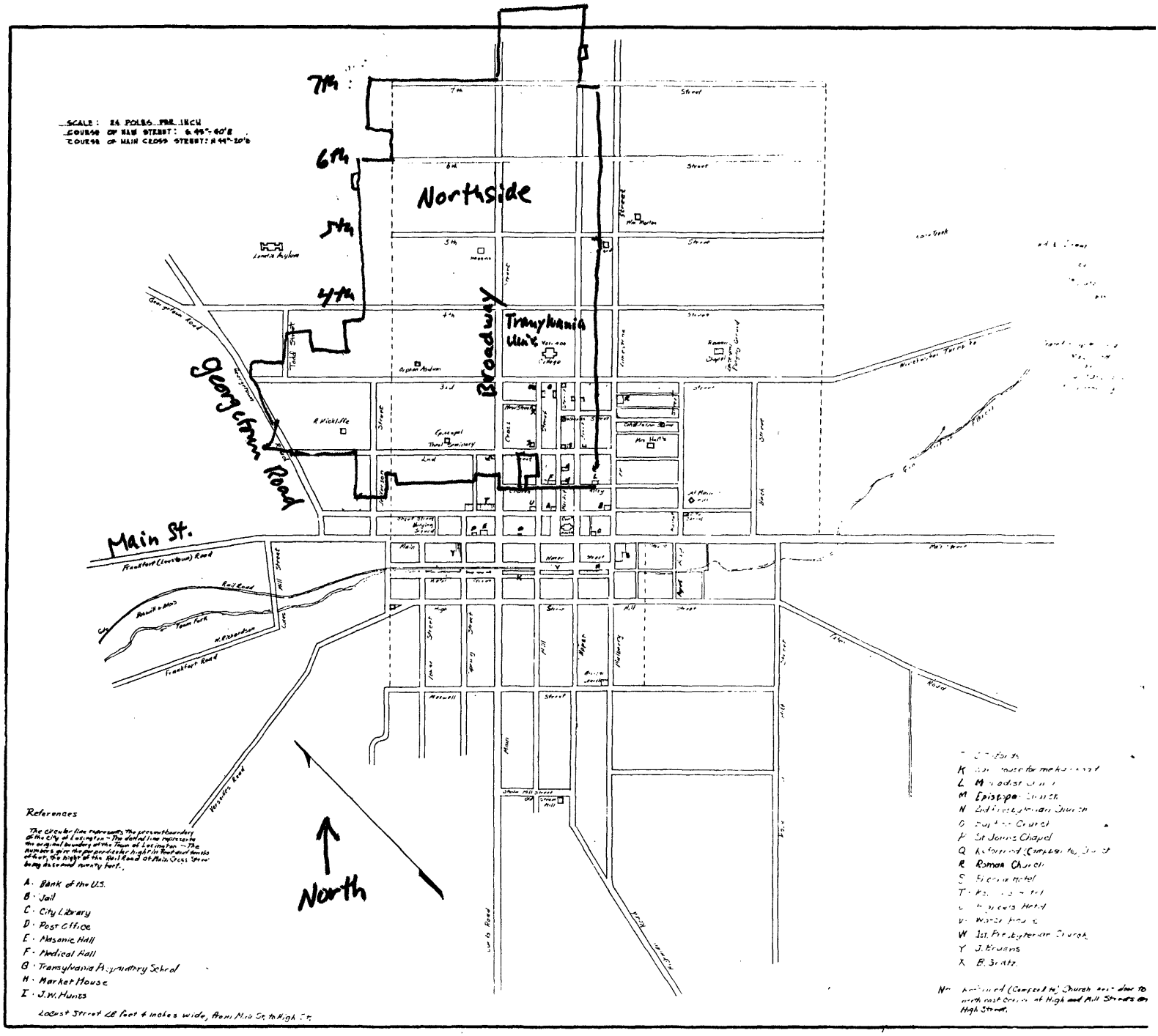


figure 9

LEXINGTON, KENTUCKY

1835, with public buildings only

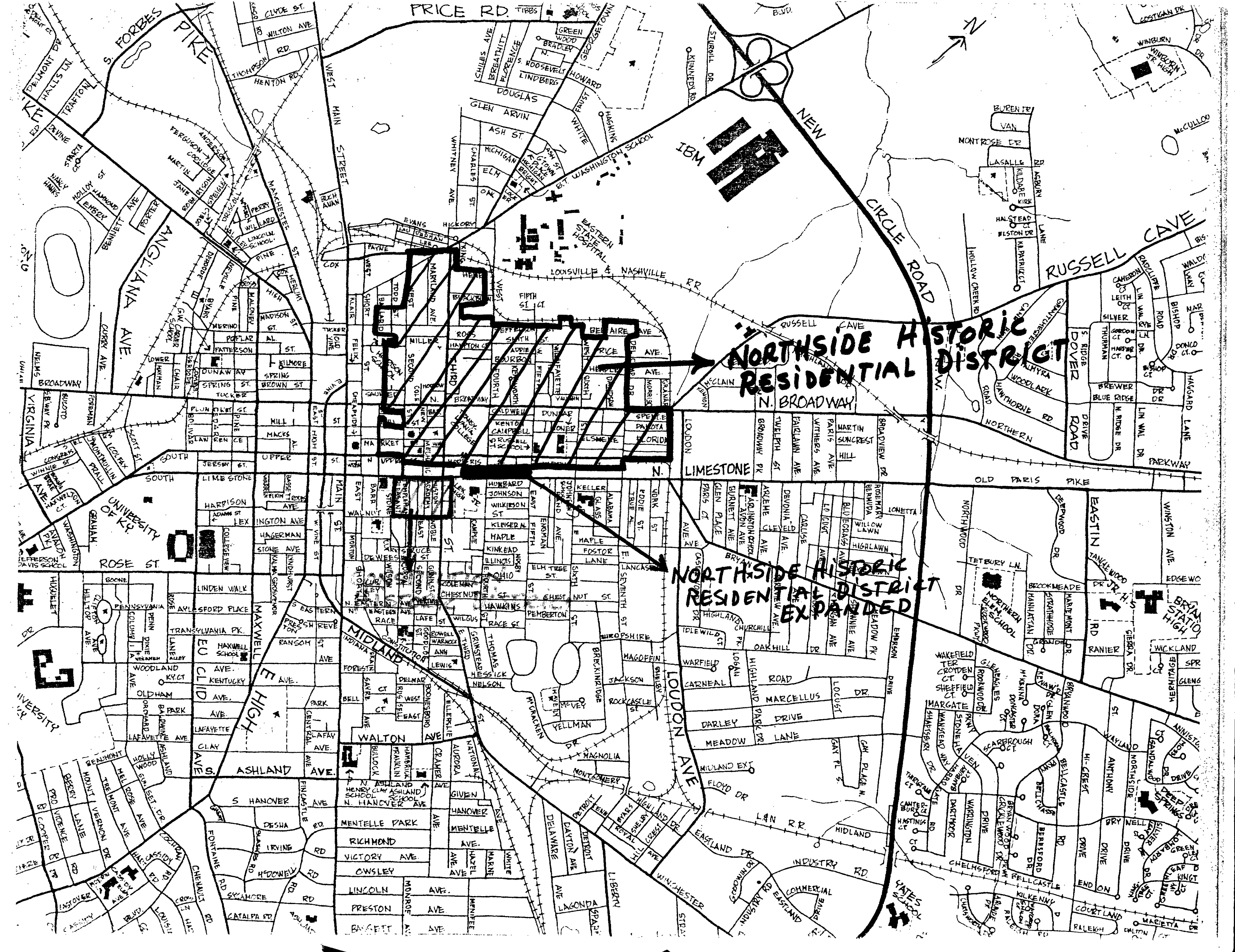
north

City - County
Planning Commission
227 North Upper St.
Lexington, Kentucky
40507

Northside Historic Residential District (Map#2)
Lexington
Fayette County
Kentucky

Diagramatic map of Lexington, 1835

From "Historical Survey and Plan for Lexington and Fayette County, Kentucky" (Lexington: City-County Planning Commission, 1970), p. 16.


NORTHSIDE HISTORIC RESIDENTIAL DISTRICT
NORTHSIDE HISTORIC RESIDENTIAL DISTRICT EXPANDED
N
PRICE RD.
S. FORBES PIKE
NEW CIRCLE ROAD
RUSSELL CAVE
IBM
EASTERN STATE HOSPITAL
LOUISVILLE & NASHVILLE R.R.
B.T. WASHINGTON SCHOOL
WEST MAIN STREET
N. BROADWAY
N. LIMESTONE
OLD PARIS PIKE
UNIVERSITY OF KY
ROSE ST.
MAXWELL
MIDLAND AVE
LOUDON AVE
WINCHESTER
S. ASHLAND AVE.
WALTON AVE
HIGHLAND PARK DR
MARCELLUS DR.
DARLEY DRIVE
MEADOW LANE
EASTLAND DR
INDUSTRY RD.
L&N R.R.
MIDLAND
PARKWAY
EASTIN RD
WINSTON AVE.
YATES SCHOOL
NORTHERN ELEM. SCHOOL
BRYAN STATION HIGH
WINBURN JR. HIGH
TRANSYLVANIA COLLEGE
ANGLIANA AVE.
VIRGINIA AVE.
HIGH ST.
EUCLID AVE.

Northside Residential Historic District,
Expanded
Lexington
Fayette
Kentucky

Urban Co. Planning Commission Map
Fayette County

Scale: 1" = 2,000 ft.
Date: 1976

MAP 3.

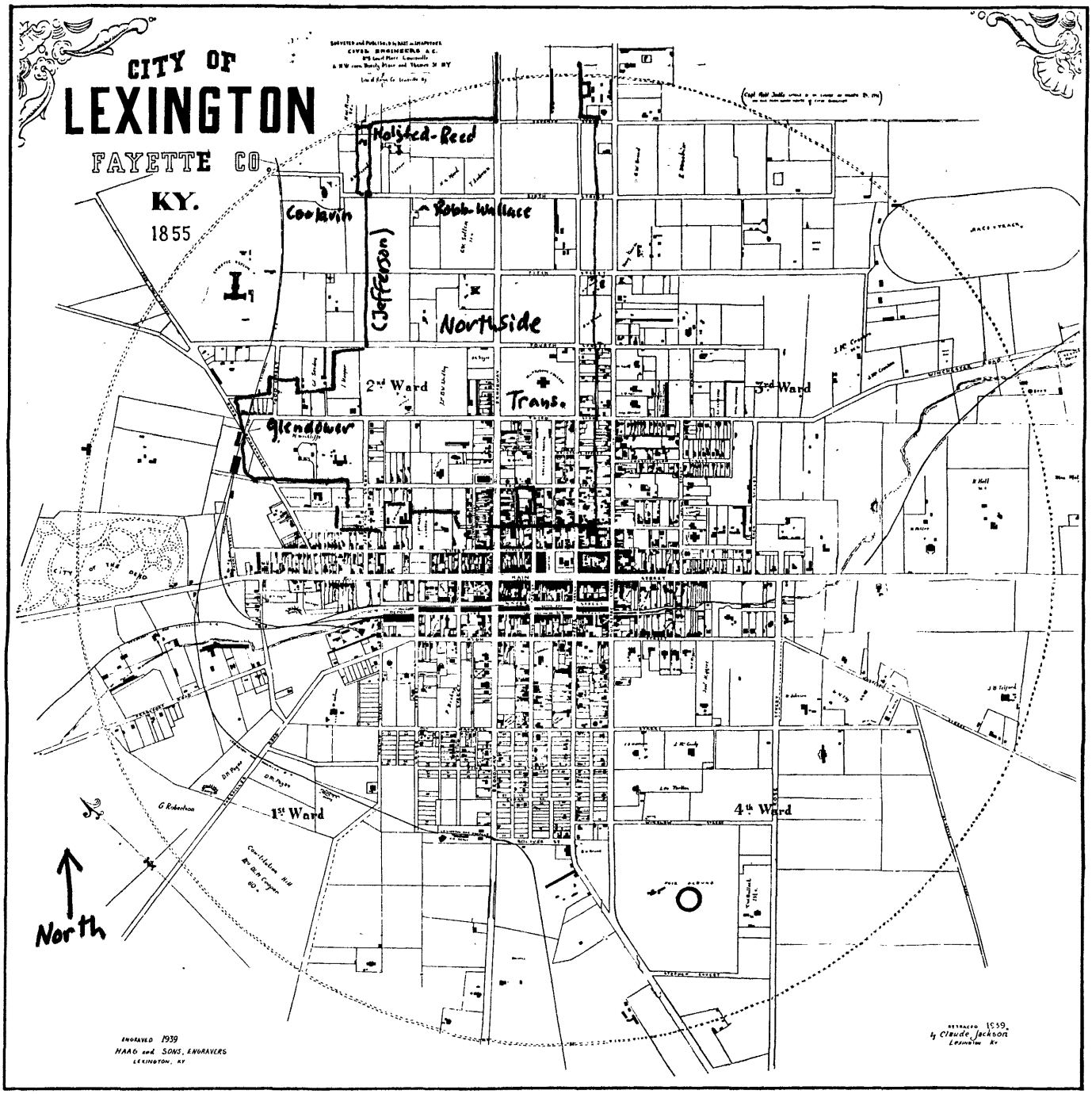


figure 11

LEXINGTON, KENTUCKY 1855

north

City - County
Planning Commission
227 North Upper St.
Lexington, Kentucky
40507

Northside Historic Residential District (Map #3)
Lexington
Fayette County
Kentucky

Detail of "City of Lexington, Fayette Co., Ky., 1855," tracing from 1970 "Survey and Plan," p. 19.


HENRY ST.
UPPER ST.
FIFTH ST.
FOURTH ST.
E. BROADWAY
SIXTH ST.

Northside Residential Historic District,
Expanded
Lexington
Fayette
Kentucky

Bird's-Eye View of City of Lexington
Source: Lexington Fayette Co. Historic Comm.
253 Market Street

Scale: Unknown
Date: 1871

MAP 4

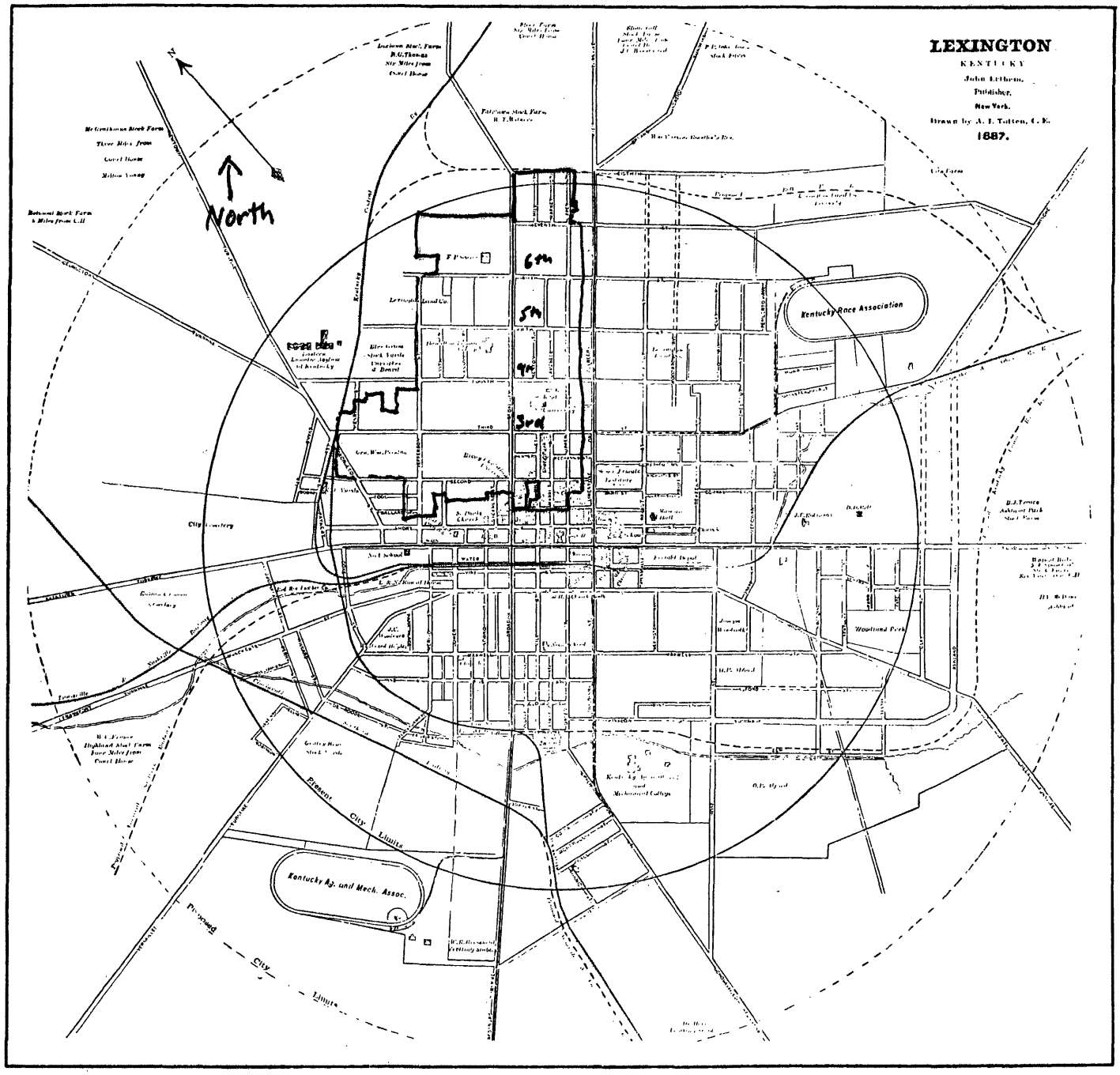


figure 12

LEXINGTON, KENTUCKY
1887

north

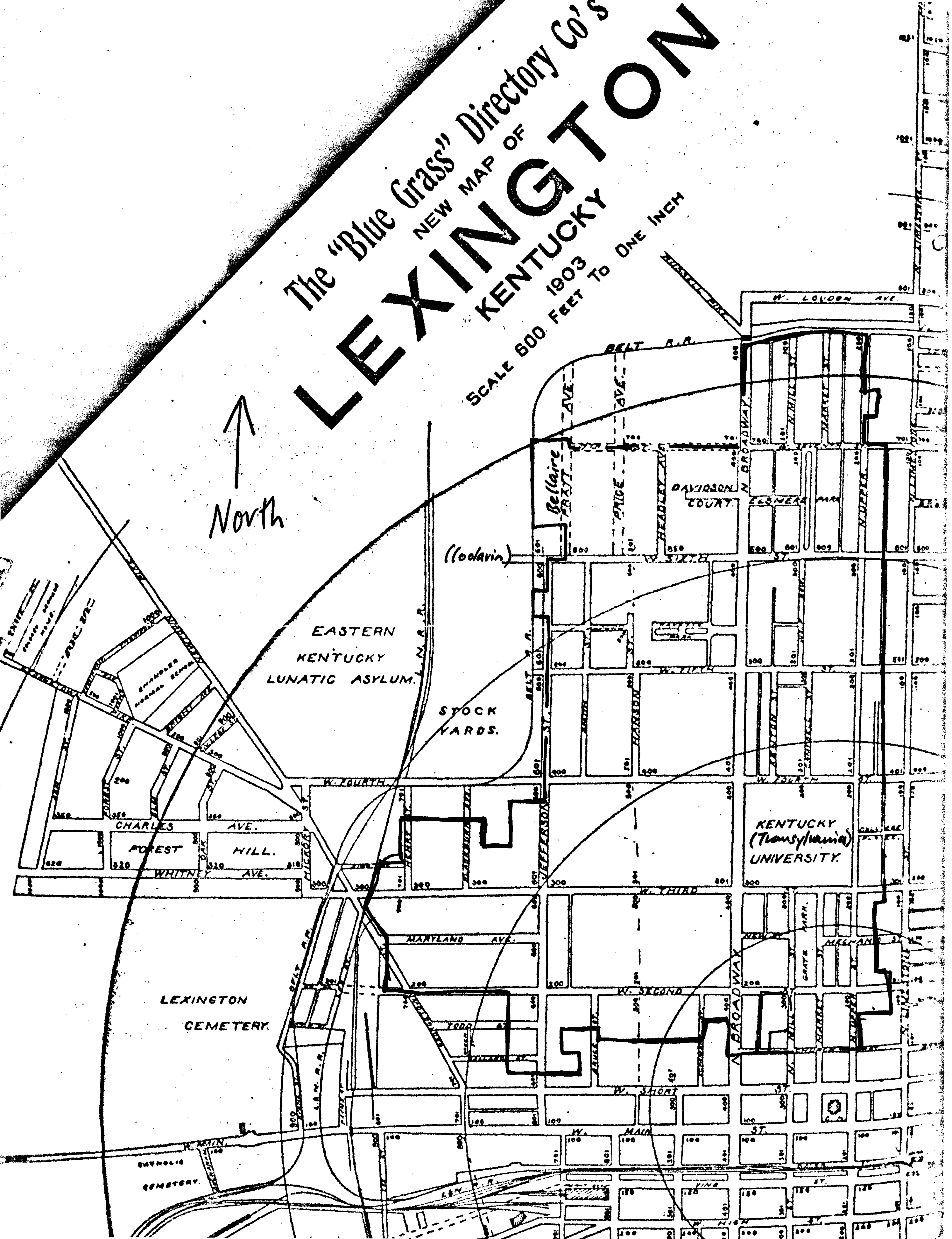
City - County
Planning Commission
227 North Upper St.
Lexington, Kentucky
40507

(Map #8)

Northside Historic Residential District
Lexington
Fayette County
Kentucky

Map of Lexington, Ky. (New York: John Lethem, Publisher, 1887). Drawn by A. I. Totten.

From 1970 "Survey and Plan," p. 21.

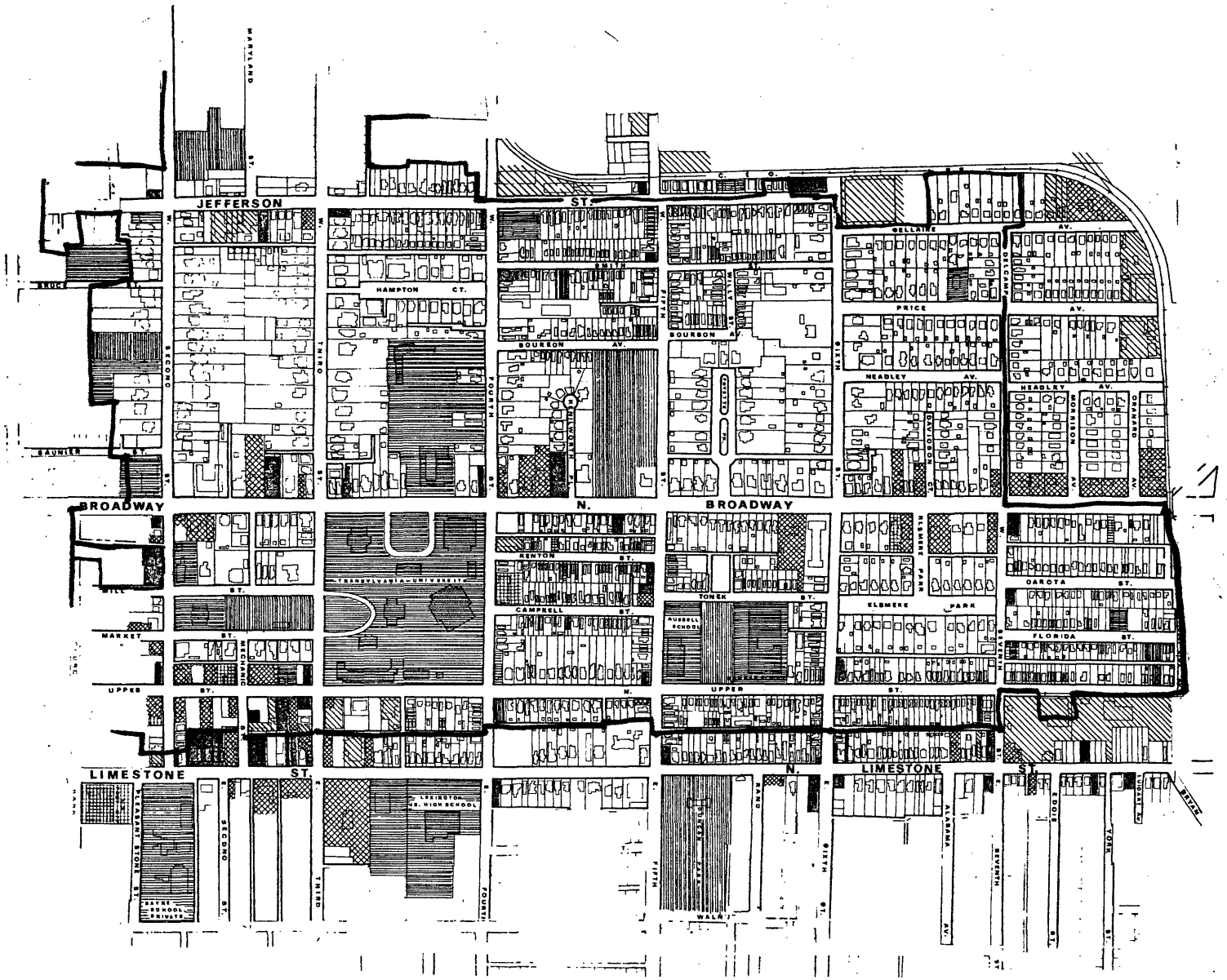


The "Blue Grass" Directory Co's
NEW MAP OF
LEXINGTON
KENTUCKY
1903
SCALE 600 FEET TO ONE INCH
North
W. LOUDON AVE.
BELT R.R.
Bellaire
PRATT AVE.
PRICE AVE.
HEADLEY AVE.
N. BROADWAY
N. MILL ST.
MARKET ST.
DAVIDSON COURT
ELSMERE PARK
(Coolavin)
W. SIXTH
EASTERN KENTUCKY LUNATIC ASYLUM.
L. & N. R.R.
CHANDLER NORMAL SCHOOL
W. FIFTH
STOCK YARDS.
BELT R.R.
JEFFERSON ST.
W. FOURTH
CHARLES AVE.
FOREST HILL.
OAK
WHITNEY AVE.
HICKORY ST.
KENTUCKY (Transylvania) UNIVERSITY.
W. THIRD
MARYLAND AVE.
W. SECOND
BROADWAY
LEXINGTON CEMETERY.
TODD
W. SHORT ST.
W. MAIN ST.
CATHOLIC CEMETERY.
L. & N. R.R.
VINE ST.
W. HIGH ST.

Northside Historic Residential District (Map#9)
Lexington
Fayette County
Kentucky

Detail of "The 'Blue Grass' Directory Co.'s New Map of Lexington, Kentucky." (Lexington, 1903)

From copy in UK Map Dept.



LAND USE

THE NORTHEND --- LEXINGTON, KENTUCKY

NORTH

SCALE

- RESIDENTIAL
- COMMERCIAL
- SERVICES, OFFICE
- EDUCATIONAL, RELIG.
- RECREATIONAL
- GOVERNMENTAL
- INDUSTRIAL, WHS.

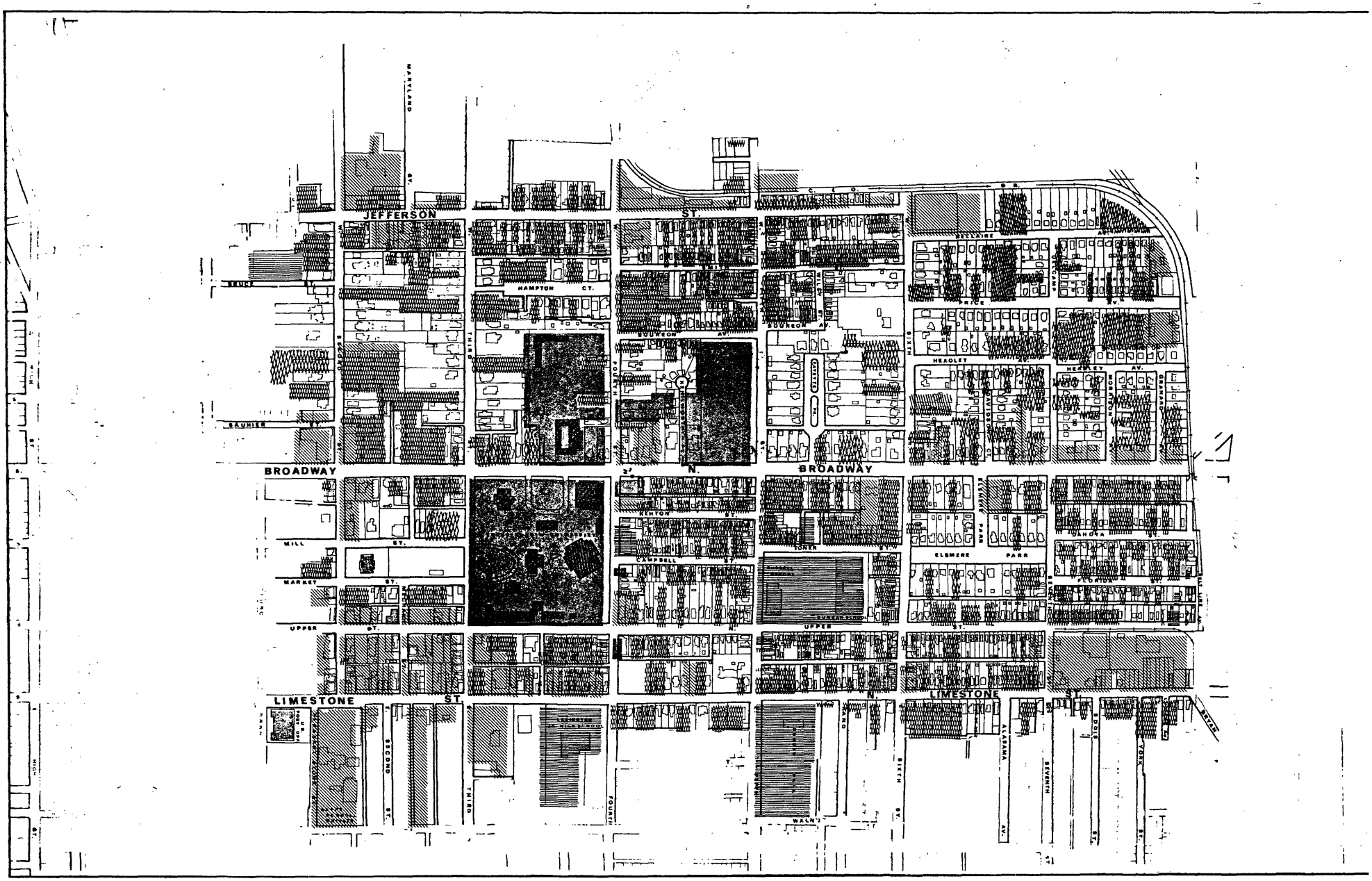
NORTHEND DEVELOPMENT SERVICE
300 NORTH BROADWAY
LEXINGTON, KENTUCKY

Northside Historic Residential District (Map #15)
Lexington
Fayette County
Kentucky

Diagramatic map of "Land Use" in an area approximately the Northside District.

From Michael R. Shoulders and Robert E. Wagoner, "The Northside: A Neighborhood Study" (Lexington: Northend Development Service, 1973), p. 14, fig. 3.2m.

3.7m



PROPERTY OWNERSHIP

THE NORTHEND --- LEXINGTON, KENTUCKY

NORTH

SCALE

- HOME OWNED
- ABSENTEE
- NON RESIDENTIAL
- TRANSYLVANIA
- CITY

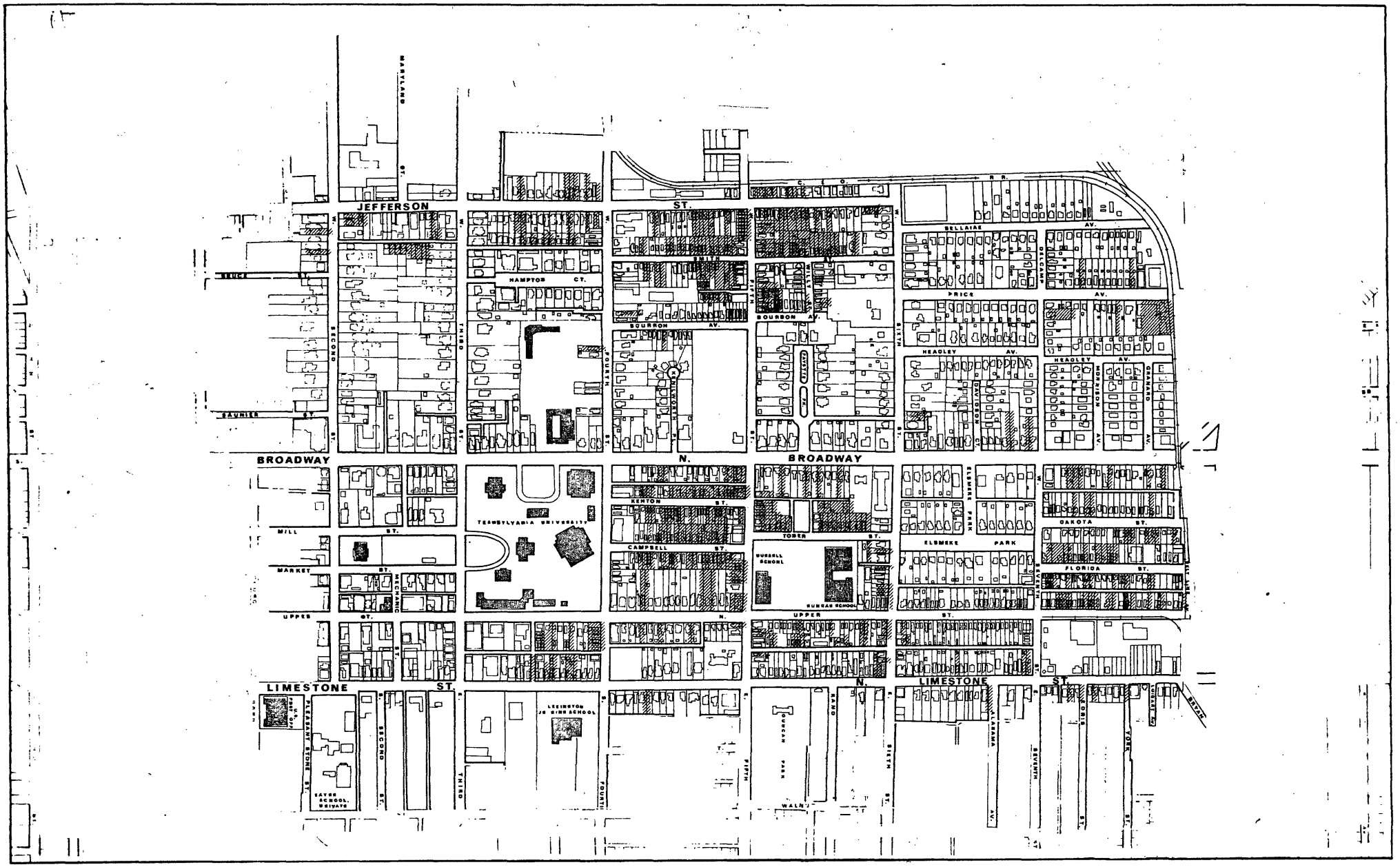
NORTHEND DEVELOPMENT SERVIC
300 NORTH BROADWAY
LEXINGTON, KENTUCKY

Northside Historic Residential District (Map#16)
Lexington
Fayette County
Kentucky

Diagramatic map of "Property Ownership," in an area approximately the Northside District.

From Shoulders and Wagoner (1973), p. 21, fig. 3.7m.

3.4m



BUILDING CONDITION

THE NORTHEND --- LEXINGTON, KENTUCKY

NORTH

0' 200' SCALE

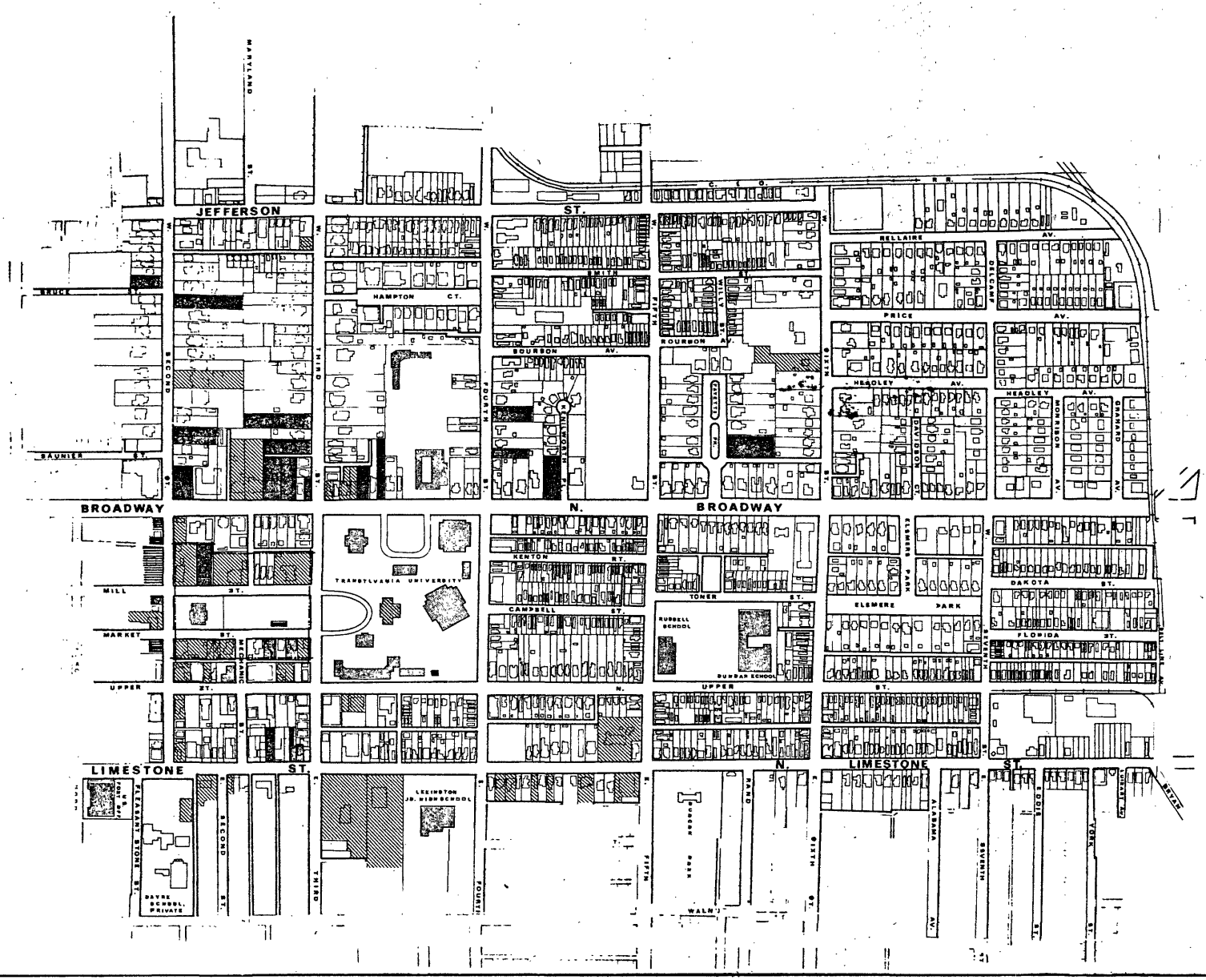
- SOUND
- DETERIORATING
- DILAPIDATED

NORTHEND DEVELOPMENT SERVICE
300 NORTH BROADWAY
LEXINGTON, KENTUCKY

Northside Historic Residential District (Map #17)
Lexington
Fayette County
Kentucky

Diagramatic map of "Building Condition," in an area approximately the Northside District.

From Shoulders and Wagoner (1973), p. 16, fig. 3.4m.



HISTORIC PROPERTIES
THE NORTHEND --- LEXINGTON, KENTUCKY

NORTH
0' 200'
SCALE

PRE 1800
1800-1839
1840-1859
HISTORIC ZONING

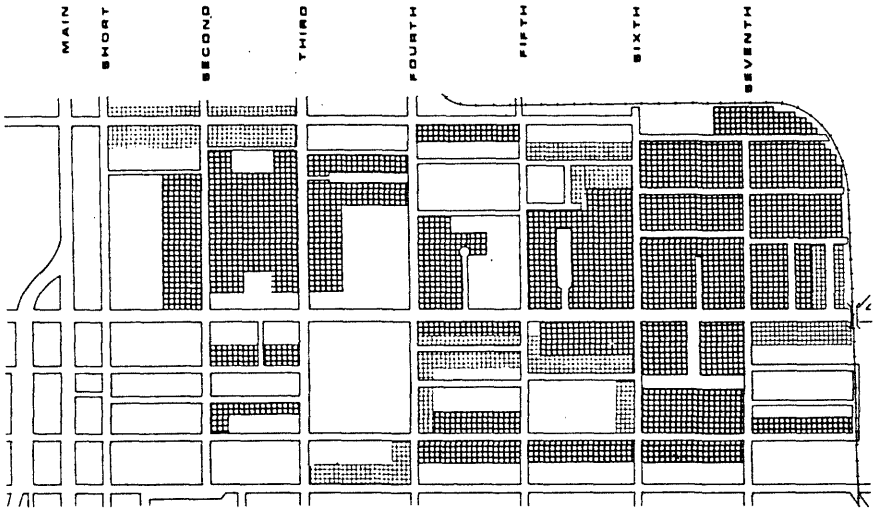
NORTHEND DEVELOPMENT SERVICE
300 NORTH BROADWAY
LEXINGTON, KENTUCKY

(Map #18)

Northside Historic Residential District
Lexington
Fayette County
Kentucky

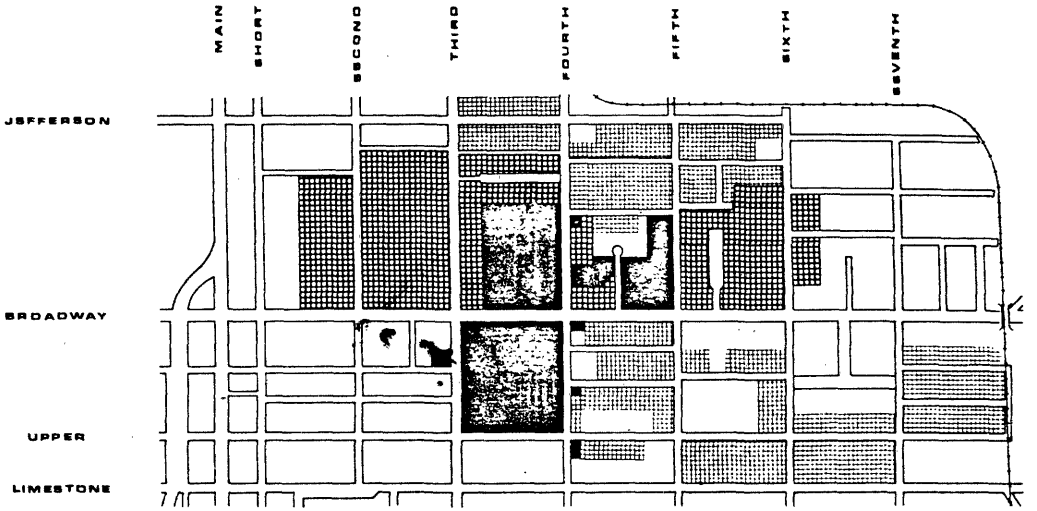
Diagramatic map of "Historic Properties," in an area approximately the Northside District.

From Shoulders and Wagoner, (1973), p. 5, fig. 1.4p.



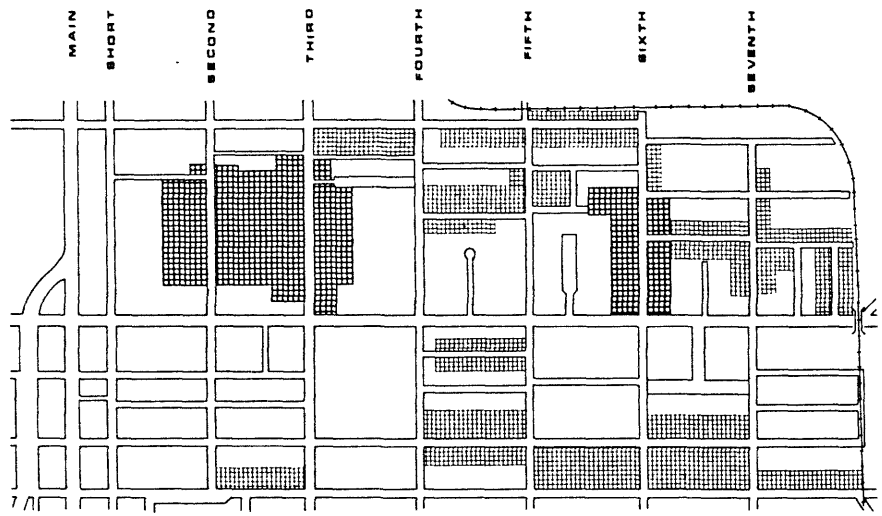
HIGH OWNERSHIP
HIGH RENTERSHIP
EQUAL MIX

OWNERSHIP



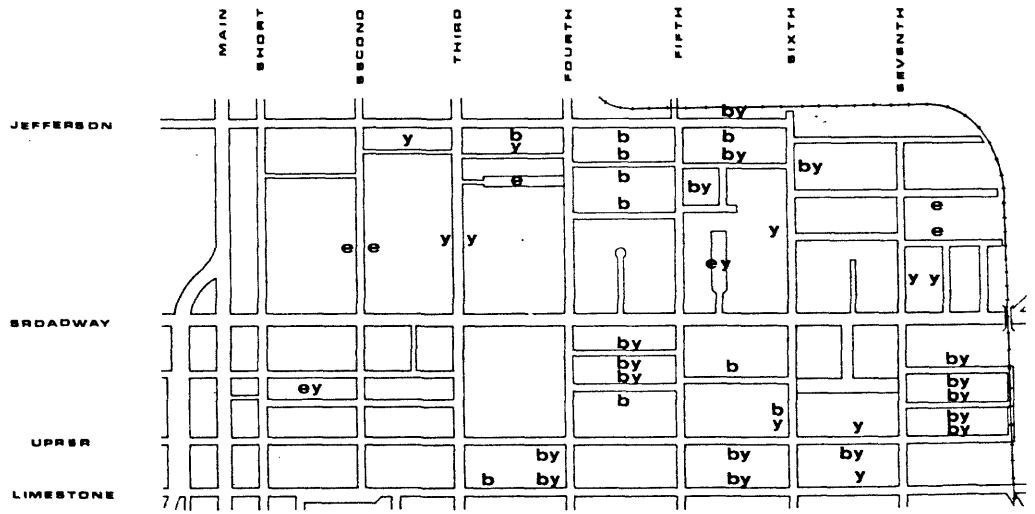
LOW
HIGH
MEDIUM
TRANSLYVANIA OWNED

RESIDENTIAL DENSITY



RENTERSHIP TO OWNERSHIP
OWNERSHIP TO RENTERSHIP
STATIC

OWNERSHIP TRENDS



b : BLACK
y : YOUNG
e : ELDERLY

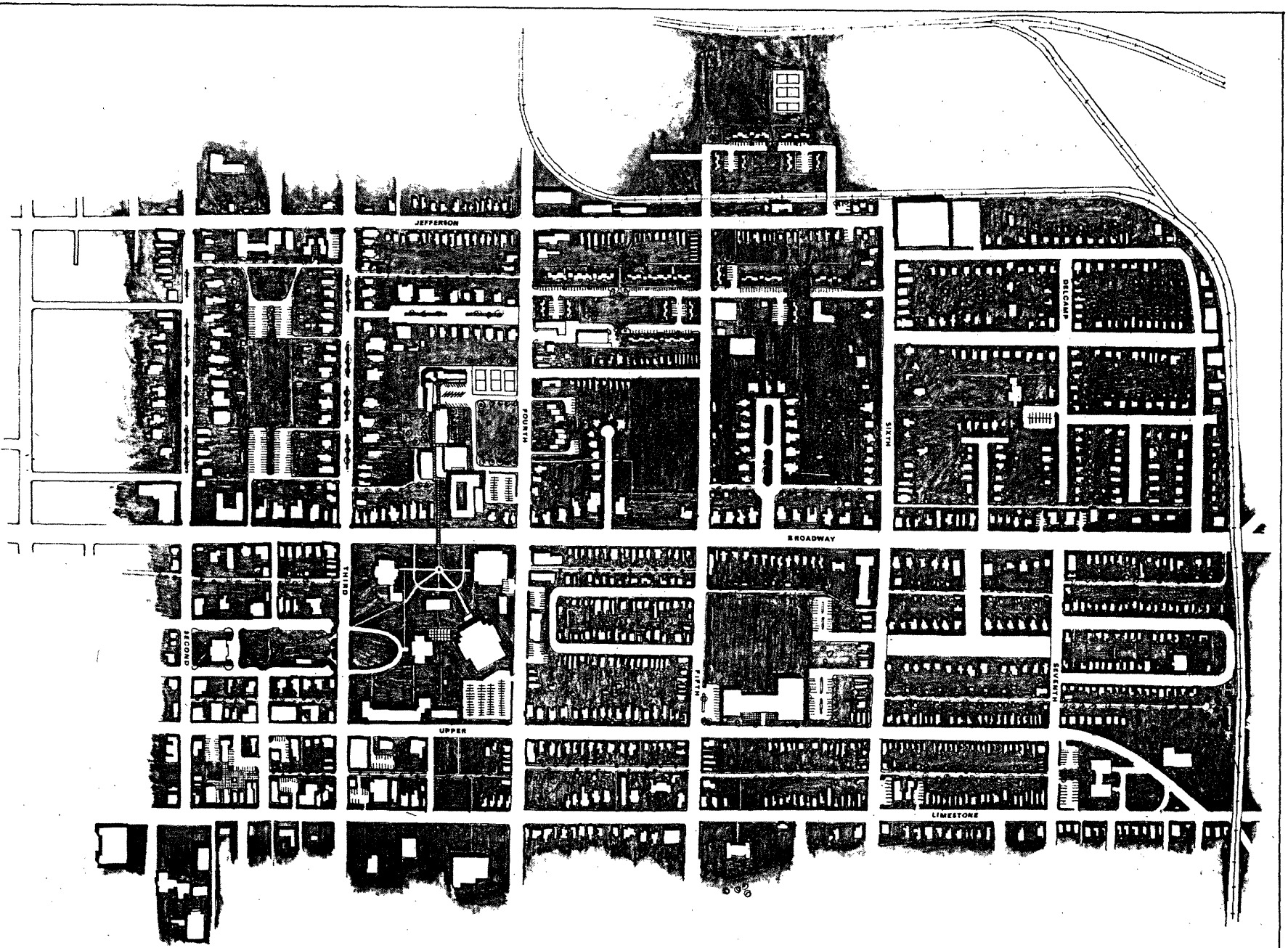
MINORITY CONCENTRATIONS

(Map #19)

Northside Historic Residential District
Lexington
Fayette County
Kentucky

Schematic diagrams of Ownership, Ownership Trends, Residential Density, and Minority Concentrations.

From Cozine and Strunk, "A Design Response: The Northside Neighborhood" (Lexington, 1974), p. 10.



A NEIGHBORHOOD PLAN

(Map #20)

Northside Historic Residential District
Lexington
Fayette County
Kentucky

Diagramatic map of "A Neighborhood Plan," in an area approximately the Northside District.

From Shoulders and Wagoner (1973), p. 59, fig. 4.27m.