A Survey of Historic Sites in Rural Marion and Washington Counties, Kentucky

A Report on the Findings of the *Rural Heritage Development Initiative Survey*
A project funded by a National Park Service Preserve America Grant






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Cover: Top left: WS 630, John Best smoke house. Top right: MN 489, Bickett house/Raywick Jail. Bottom left: WS 95, barns. Bottom right: MN 926, Church/Bradfordsville Performing Arts Center

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Introduction

The Rural Heritage Development Initiative Survey began with the Rural Heritage Development Initiative (RHDI) itself. The RHDI is a three-year pilot project to implement preservation-based economic development strategies in eight Kentucky counties: Boyle, Green, LaRue, Marion, Mercer, Nelson, Taylor, and Washington. This Central Heartland region was one of two areas in the country selected nationwide for this exciting program. The RHDI is sponsored by Preservation Kentucky, the Kentucky Heritage Council (KHC), and the National Trust for Historic Preservation. It is funded through a grant from the W. K. Kellogg Foundation with matching funds from private donors and the local counties.

To help us better understand, protect, and market the historic resources of this region, we applied in 2006 to the Preserve America Program of the National Park Service for a grant to do rural historic sites survey in two of the counties of the RHDI area, Marion and Washington. These two counties were chosen because they had incomplete or out-of-date survey data. The survey grant was one of three awarded to Kentucky in March, 2006, when the first round of Preserve America grants were announced by honorary chair, First Lady Laura Bush. The valuable data gathered by this survey project will be of great benefit in future historic preservation planning efforts in the RHDI region. In fact, it is already being tapped to support projects in the region by a second, newly awarded Preserve America Grant that funds Survey, National Register and Heritage Tourism projects throughout the eight county RHDI area. It is hoped that the data from this project and report will be a useful reference tool as we move forward with preservation projects both within and outside of Marion and Washington counties.

Survey Methodology

The Rural Heritage Development Initiative Historic Sites Survey

The Rural Heritage Development Initiative's Historic Sites Survey was a far-reaching effort to create a record of rural historic resources in the Marion and Washington county area. Fieldwork began in September 2006 and continued until July 2007. In a typical week, the two-person

survey team spent three days in the field documenting historic properties and two days in the office coordinating the survey, entering data, and producing survey forms. Ultimately, the team drove more than 12,800 miles over the course of their work. Their efforts were augmented by the work of two University of Kentucky students and a hired, part-time assistant. The Site Identification Manager, the Survey Coordinator, the Restoration Projects Manager and the Site Identification Assistant at the KHC, students at St. Catherine's College and Teen Leadership of Washington County contributed additional fieldwork.

The base maps for the project were 7.5-minute, 1:24,000-scale quadrangle series United States Geological Survey maps. Each quadrangle map covers roughly 60 square miles. The two counties are divided into 18 quadrangles, many of which include portions of adjacent counties. Four quadrangles, two in each county, were surveyed comprehensively with the goal of documenting every potential historic resource forty years of age or older.[1] Time would not allow for complete coverage of both counties in this manner, so the approach to completing all the remaining quadrangles was to take a limited sample in each quadrangle. Based upon the time and fieldworkers available for the remainder of the project, the methodology for sampling was to drive all the principal roads within a given quad, noting on the map those sites that appeared to be forty years of age, or older. Based upon factors such as which sites showed the highest level of preservation, the accessibility of the sites, and the need for a fair representation of observed types of resources within the area, approximately 30-60 sites per quad were then chosen for inclusion. Previously surveyed sites were revisited in cases where additional information, such as the documentation of outbuildings, would add value to the earlier efforts.

In all, 1,427 new sites were documented, and 77 previously documented sites were revisited. Each of these sites has a principal resource - the house on a farm, for example - documented on a survey form (Figure 6). Most sites have additional resources such as barns, fences, or outbuildings. Over 600 of these resources, mainly barns, were documented on separate outbuilding forms. Thus, there are more than 2,000 survey forms for this project. Other supporting structures and objects were documented less intensively in inventories on the back side of the principal resource form (Figure 7), keyed to the site plan in the field notes, and to photographs on continuation sheets. This includes more than 3,000 cellars, cemeteries, wells,

[1] Fifty years of age is the official age required for a resource to be considered significant unless it is a more recent resource of "exceptional" significance, but using the forty year cut off date for the survey makes the effort a more useful planning tool over the following decade.

garages, corn cribs, detached kitchens, rock fences, silos, spring houses, stores, tenant houses, barns, etc. All of these are also listed as individual entries in our historic sites database (see below). Counting both surveyed sites and inventoried support resources documented or identified in the course of this project, over 5,000 historic resources that have been recorded in Marion and Washington counties. This documentation includes over 11,500 digital photographs stored on a server and back-up disks at the KHC offices.

The Kentucky Historic Resources Survey

Historic resources survey is an official record of historic sites recorded on survey forms that are compiled through fieldwork and research. The Federal Historic Preservation Act of 1966[2] (FHPA) requires states and territories across the nation to establish this record, calling for the State Historic Preservation Officer (SHPO) to "conduct a comprehensive statewide survey of historic properties and maintain inventories of such properties." By examining historic resources (buildings, structures, sites, and objects) gathering data from those examinations, conducting related research, and maintaining records of that research, the SHPOs establish the baseline data needed to make informed decisions about historic properties. States, including Kentucky, also inventory archaeological resources, preserving a record of both prehistory and the early historical period. In Kentucky, the archaeological survey is maintained separately by the Office of State Archaeology.

The KHC's Historic Resources Survey program[3] has been actively recording Kentucky's historic places for over 40 years. Local volunteers with an interest in historic preservation carried out initial survey activities. In general, the first survey projects concentrated on historic resources associated with high architectural style, Kentucky's wealthiest or most famous residents, and the oldest structures. In the 1970s, the KHC began a comprehensive statewide architectural survey conducted by professional architectural historians. Their focus shifted to a more comprehensive view of the cultural and historic resources that make Kentucky unique, now including resources such as barns, downtown commercial buildings, industrial sites, and vernacular houses. This more comprehensive approach began to expand our view of the state's rich past; we have continued to widen our scope to encompass a rich and varied landscape of historic resources. To

[2] See (http://www.nps.gov/history/local-law/nhpa1966.htm),
[3] The words "sites," "resources," or "inventory" are often used as synonyms for "survey" in this context, so one might find variations such as the "Kentucky's Historic Sites Inventory," etc.

date, the KHC, with the assistance of numerous local groups and many individuals, has documented over 80,000 historic sites, many of which contain multiple historic resources. These resources range from houses to battlefields to agricultural and industrial complexes to entire streetscapes of commercial buildings. They range in size from very small - a war monument or a highway marker - to quite large - a whole distillery complex or a lock and dam. They cover a broad historic period, from Kentucky's settlement period in the eighteenth century to the recent past.

The FHPA also established the National Register of Historic Places. Administered jointly by the National Park Service and the SHPOs, the National Register of Historic Places is the nation's official list of historic and archaeological resources deemed worthy of preservation. The National Register recognizes districts, landscapes, sites, buildings, structures, and objects significant in American history, architecture, archaeology, engineering, and culture. The National Register is part of a federal program to coordinate and support public and private efforts to identify, evaluate and protect our historic and archeological resources.

One of the main purposes of the Historic Resources survey is to guide us in determining what is and what is not eligible for the National Register. According to National Park Service guidelines, properties eligible for National Register listing must be at least 50 years old – or, if not, must be of exceptional importance; must possess integrity of location, design, setting, materials, workmanship, feeling and association; and must meet at least one of four criteria for evaluation of significance:

A. Properties that are associated with events that have made a significant contribution to the broad patterns of our history; or

B. Properties that are associated with the lives of persons significant in our past; or

C. Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. Properties that have yielded, or may be likely to yield, information important in prehistory or history.

The significance of a historic property can be judged and explained best when it is evaluated within its historic context. Historic contexts are those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within history or prehistory is made clear.

The survey is used to help select resources for nomination to the National Register of Historic Places. National Register listing establishes a site's eligibility for grants and tax benefits, and provides planning data for federal, state, and local projects. The survey helps us understand the context in order to make eligibility determinations. A site included in the Kentucky Historic Resources Survey may or may not be be eligible for the National Register. Lacking adequate context, many of them are given "undetermined" status. Very early survey efforts in the state sometimes involved rejection of sites for inclusion. This did not mean that the survey *form* was rejected as incomplete or inaccurate, but that the *site or resource* was deemed unworthy to be part of the survey. However, it soon became clear that once field documentation of a site had taken place, and the survey form filled out correctly, that form became an official record to be maintained. If the site is judged to have insufficient historic significance or integrity to be eligible for the National Register, the form documents that decision. The record itself is a valuable resource. For many of these historic sites, however significant, the survey will be the only official record of their existence. For this reason, Historic Resources survey contains a valuable archive of Kentucky's historic built environment.

The reasons why a given site may be determined *ineligible* for the National Register are varied. In many instances, the property may be too heavily altered or too deteriorated to qualify: in other words, it lacks historic integrity. On the other hand, it still has historic information to offer. In other cases, the property type may not be sufficiently understood to determine its eligibility. Only through documentation can we begin to establish that understanding. A site's National Register nomination normally includes comparisons of the nominated property to others of similar type, some which may already be listed on the National Register, but others that are only documented in the survey.

The benefits of the Kentucky Historic Resources survey are far-reaching. For the KHC staff and professional consultants, the survey provides essential data to make historic preservation planning decisions. If, for example, a road-widening project is planned for a certain corridor

using Federal funds, the firm designing the roadway will hire a professional consultant to consider its impact on historic sites. The first place the consultant will turn is the Historic Resource survey files. The consultant uses the KHC's data to locate documented historic sites in or near the Areas of Potential Effect (APE) of the planned road. They also do further field work in the APE to document previously undocumented historic sites. They then can see how the project impacts the identified cultural resources, as required by the FHPA and the National Transportation Act.

For the general public, the survey files are also an important source. If someone is restoring a missing porch to a historic house of a particular period and style, for example, they can search the survey files for houses from the same period and style to find appropriate models for their design. A genealogical researcher may turn to the survey files for information about an ancestor's home. For more information about the Historic Resource Survey, please visit the Heritage Council's Survey website at: http://www.heritage.ky.gov/natreg/histbldgsurv/.

The survey files at the KHC are a unique and important archive. Currently, there is no backup copy of this archive, but the KHC has been exploring the possibility of scanning all the survey files and the hundreds of thousands of photographs that are in the Council's care. This would not only ensure the continued survival of the survey files, but would ultimately make them more available to the public. The successful completion of this urgent mission will require a source of funding for the creation of the digital copy of the Historic Sites survey files, as well as funds for its continued maintenance.

The Kentucky Historic Resources Survey Form

The individual survey form (see Figure 6 and Figure 7) is a single sheet of paper with information on both the front and the back, although the documentation for any given individual site may include continuation sheets and further forms for associated resources. Each survey form is identified by a unique survey number. Kentucky's survey site numbers, like those of many other states, are alphanumeric and include both a county prefix and a site number, such as MN 231 in Marion County or WS 476 in Washington County. Sites in some urban areas have another prefix in addition to the county prefix, such as MN-L 10, Saint Augustine's Church, in the town of Lebanon, in Marion County. For multiple resource sites, we use sub-numbers for the

individual resources. A typical example would be a farm with historic outbuildings and landscape features. In this example, a site plan would be sketched in the field notebook and each resource would be assigned a sub-number (see Figure 1: *Field Notes for WS 476.*). At site WS 476, for example, the main house is considered the principal building at the site and simply has the designation WS 476 (Figure 2). Outbuildings and other resources are sub-numbered. The well is recorded as WS 476.001, the cellar (Figure 191) is WS 476.002, the Brooder House (Figure 4) is WS 476.003, the meathouse (Figure 209) is WS 476.004, and so on. For this site, sub-numbers ascend to WS 476.013, a cistern. Not all of these elements are documented in detail on survey forms; some are simply photographed, noted on the back of the main survey form, and keyed to a site plan. More substantial or significant resources, however, have their own survey form. Nevertheless, they are all included in the Historic Sites database, discussed in detail below. The sub-numbering system arises from database needs, but for simplicity in this report, figures will refer to individual resources by the main site number. The survey forms are filed in order by county and site number at the Kentucky Heritage Council.

The site number is printed in the upper right hand corner of the survey form. In the case of Smock's Methodist Chapel (Figure 6 - Figure 9) is identified as MN 231. Also in the upper right hand corner is space for an evaluation of National Register eligibility. In the case of Smock's Chapel, the surveyor has put in the letter "D," which is a code for eligible. This is a recommendation made by the field surveyor: official determinations of eligibility are made by the SHPO. There is also a space to note (usually at a date later than the field survey itself) if the resource has been demolished or lost in some way. While the form employed for this survey project is an older version, recently revised, it remains substantially similar to the one employed today.

Below the heading on the left side of the survey form is a space for the name of the resource, Smock's Methodist Chapel, its address, and then its exact location as defined by Universal Transverse Mercator (UTM) coordinates.[4] In this survey, UTM coordinates were obtained by the use of a hand-held GPS unit. The form contains space for the owner's name and address, the name of the person or persons completing the form and their affiliation, the date the site was visited, and the sponsor of and reason for that visit (for instance was it surveyed as a grant project, or during an environmental review process).

[4] For more information, go to http://erg.usgs.gov/isb/pubs/factsheets/fs07701.html

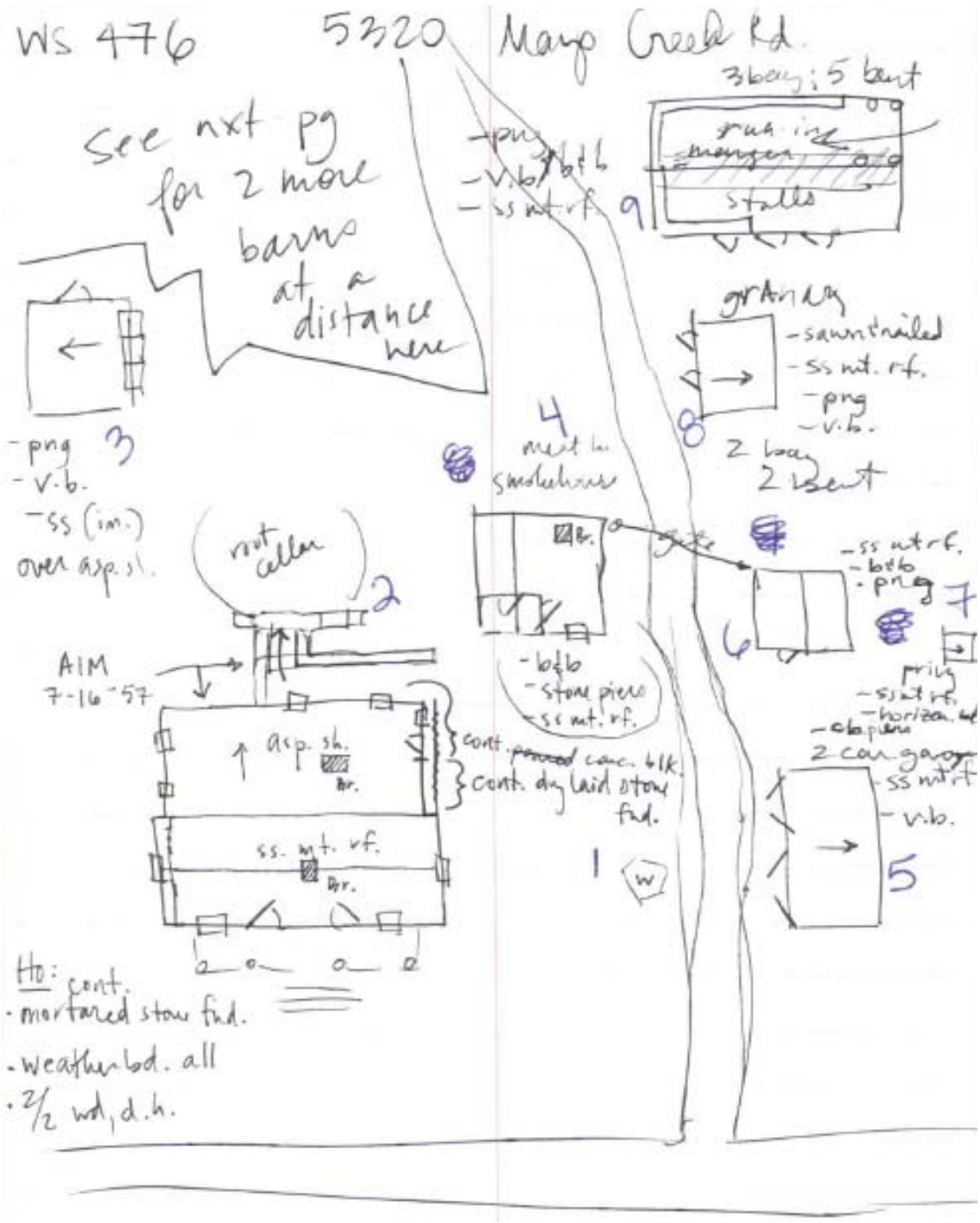


Figure 1: *Field Notes for WS 476.*

The categories on the form then turn to the resource itself. Surveyors must record the construction date, major modification dates, material, size, plan, style, foundation type and materials, exterior covering type, and condition. These categories are all coded entries selected

from the Historic Sites Survey Manual. A space for one or more photographs and some descriptive text follows.

The back of the form has space for a list of support resources, an annotated site plan, and a map showing the exact location of the site (Figure 7). For the RHDI survey forms, a copy of the site plan from the field notebook is attached on a continuation sheet (Figure 9). Extra photographs and information are found on continuation sheets (Figure 8). Further text, forms for associated resources, pictures, related correspondence, newspaper clippings, or copies of references may be attached to the form as well. Some of this material may be appended at a later date, such as copies of correspondence about the property



Figure 2: *WS 476, Main House, early twentieth century, Mackville vicinity. See Figure 3 for a site plan of the property.*

The Historic Sites Survey Database

Once survey forms are submitted to the KHC, they are reviewed by the Survey Coordinator, and then are entered into a database by the Data Coordinator. Each form, along with its data entries, is entered into the database by survey number. The database allows us to search the survey files

based upon chosen variables. For example, we can search for the name of the property, look for all properties constructed in a particular method and in a particular time period, or search for a historic owner's name. The database is also linked to a Geographic Information System (GIS) data layer, which enables searches for documented historic sites in a particular area. This is an important service provided by the KHC for review processes.

Kentucky Landmarks

The KHC is authorized to designate significant resources as Kentucky Landmarks at the owner's request. To qualify, a resource must be entered into the Historic Resources Inventory; must have significance in Kentucky history, archaeology, architecture, or culture; and must retain enough integrity of site, setting, location, design, materials, and workmanship to convey that significance to the modern viewer. The designation is accompanied by a certificate, signed by the Governor and suitable for framing, which is awarded to the owner. The certificate states that the property is a Kentucky Landmark, and worthy of preservation. The Council believes that the designation of historic properties as Kentucky Landmarks helps to spur interest in and commitment to their preservation on the part of owners. The owner's property rights are not restricted in any way when their property receives a Landmark Certificate. Any property listed on the National Register of Historic Places is eligible for a Kentucky Landmark Certificate, but listing is not required. If you are the owner of a property included in this survey or another historic property and are interested in receiving a Kentucky Landmark Certificate, please contact the Survey Coordinator at the KHC for further information.

Fieldwork

The RHDI survey of Marion and Washington Counties was primarily a field-based project. Documentary research is an important, but time-consuming aspect of historic sites survey, which is generally conducted more extensively for National Register nominations. Archival documents such as deeds, wills, inventories, local histories, diaries, street directories, and census records have a great deal to tell us about the historic resources they are associated with, but the understanding of historic resources requires looking at them in the field. The resource (the historic building, structure, object, or site) is a document of history. The understanding and appreciation of historic places comes from first-hand experience (Figure 5). Archival documents

are crucial to understanding the context of a historic resource, but they are often mute about the resource itself. Deeds, for example, rarely mention the buildings present on the land they describe. So, to figure out the construction date of a house, for example, requires careful examination of the structure.

The fieldworker must be cautious not to prejudge a given resource in the field, but to document it as objectively as possible. Certainly there is no escaping the fact that some historic resources are more interesting than others, and these will vary with the person doing the fieldwork. Often, a relatively plain and humble resource documented in KHC survey files will turn out to have historic significance discovered in later research. Examples might include a house that turns out to have served as the residence of an important person, or was purchased from a catalog, or played a role in an important battle. Fieldwork is an essential part of the process of our appreciation of historic sites, but it is just the start of that process, not its completion.

Survey is a great learning experience that all historic preservation professionals should have. The best way to learn about historic resources is to look at a lot of them, and the best opportunity to do that comes in the survey process. Survey tells us not only about the physical nature of historic resources - how they are built, how they are altered over time, how they deteriorate or are restored – but also about history itself. Careful examination of old houses and the organization of domestic spaces within them, for example, gives us details about daily life in the past that are not always available from written records. When resources cannot be saved, survey documentation provides a record of that history for posterity.

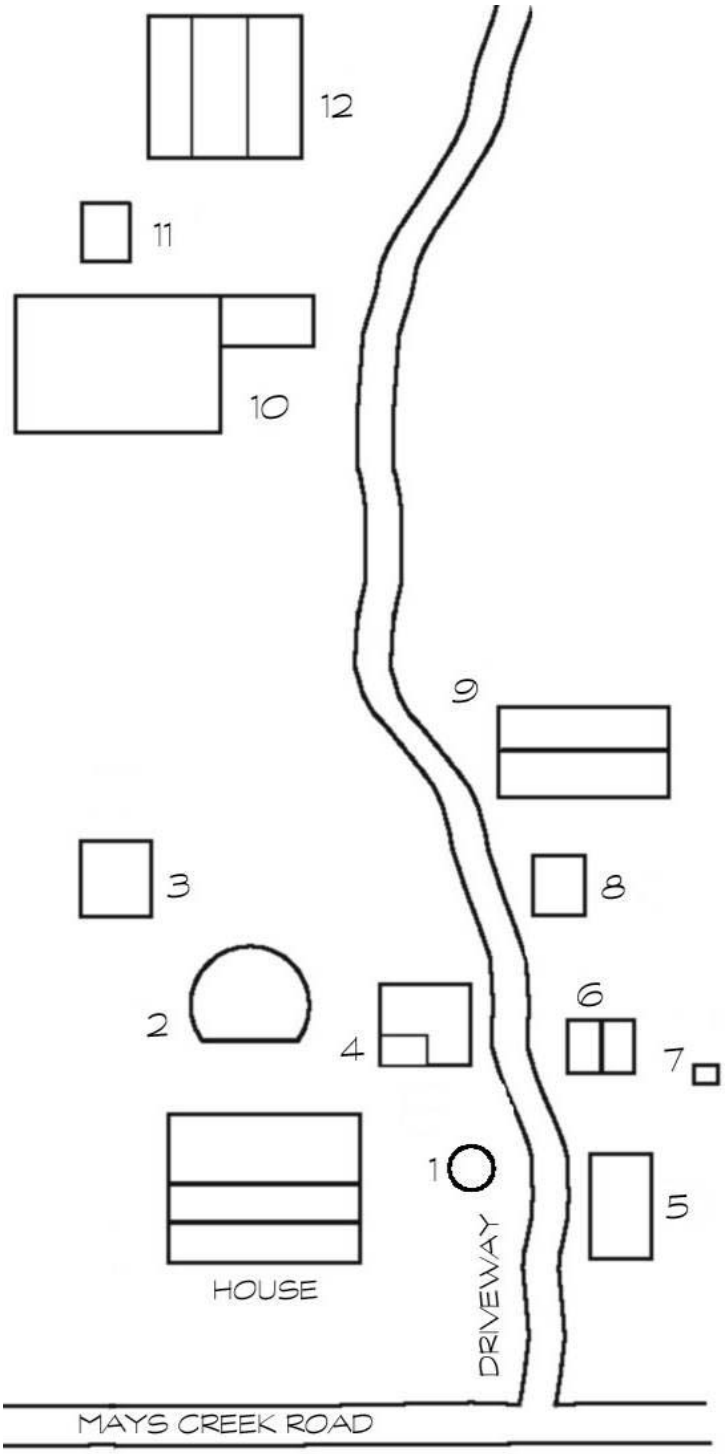


Figure 3: *WS 476, Site Plan. House (Figure 2), 1) Well (Figure 231), 2) Cellar (Figure 191), 3) Brooder House (Figure 4), 4) Meathouse (Figure 209), 5) Garage (Figure 224), 6) Shed or Shop (Figure 216), 7) Privy (Figure 185), 8) Granary (Figure 310), 9) Stable (Figure 265), 10) Tobacco Barn with Stripping Shed (Figure 286), 11) Poultry House (Figure 292), 12) Multi-purpose Stock/Tobacco Barn (Figure 260). Domestic outbuildings cluster around the house and agricultural outbuildings are set some distance away. (Illustration Bill Macintire, based on field notes by Danae Peckler and Jenn Ryall, 1/30/2007).*



Figure 4: *WS 476, Brooder House, mid-twentieth century, Mackville vicinity.*



Figure 5: WS 972, Cooksey House, central chimney double pen, mid-late nineteenth century, Willisburg vicinity. The resource itself is a document of the past.

KENTUCKY HISTORIC RESOURCES

INDIVIDUAL SURVEY FORM
(KHC 91-1)

COUNTY Marion
RESOURCE # MN 231
RELATED GROUP #
INTENSIVE DOC. ☐
EVALUATION D
DESTROYED

For instructions, see the Kentucky Historic Resources Survey Manual

1. NAME OF RESOURC (how determined): 5
Smock's Methodist Chapel

2. ADDRESS/LOCATION:
Holy Cross Road (near split for Hwy 152)
Loretto, KY

3. UTM REFERENCE:
Quad. Name: Loretto
Date: 1953 **Zone:** 16
Easting: 641026
Northing: 4168581
Accuracy:

4. OWNER/ADDRESS

5. FIELD RECORDER/AFFILIATION
Jenn Ryall and Danae Peckler, KHC

6. DATE RECORDED: 11/28/2006

7. SPONSOR: Preserve America

8. INITIATION: 5 Other
RHDI Survey

9. OTHER DOCUMENTATION/RECOGNITION:
☐ Survey ☐ HABS/HAER
☐ KY Land ☐ Local Land
☐ NR ☐ R and C
☐ NHL
Other:

10. ORIGINAL PRIMARY FUNCTION: 06A
church/religious structure

11. CURRENT PRIMARY FUNCTION 99V
vacant/abandoned

12. CONSTRUCTION DATE: 5 1875-1899 **estimated** **documented**

13. DATE OF MAJOR MODIFICATIONS:
1 1975-2000 partially vinyl sided, orig windows boarded/rmvd?
1 1975-2000 poured concrete ramp to front doors (added storms)

14. CONSTRUCTION METHOD/MATERIAL:
W3 frame construction, type unknown **original** **subsequent**

15. DIMENSIONS:
Height 1.5 story **Width** 3 bay **Depth** 4 bay

16. PLAN:
O other (specify) church, central aisle **first** **second** **third**

17. STYLISTIC INFLUENCE:
31 Greek Revival 32 Gothic Re **first** **second** **third**

18. STYLE DEVELOPMENT:
P **first** **second** **third**

19. FOUNDATION:

TYPE		MATERIAL		
1	piers	A	cut stone	original
0	unknown/not ap	0	unknown/not applicabl	replacement

20. PRIMARY WALL MATERIAL:

I	weatherboard	original
Y	vinyl siding	replacement

21. ROOF CONFIGURATION/COVERING:

CONFIGURATION		COVERING		
B	gable, front	0	undetermined/n.a.	original
0		7	standing seam metal	replacement

22. CONDITION: F fair-under maintained

23. MODIFICATION: 1
little or no alteration, historic fabric largely intact

24. NEGATIVE FILE #:
Write resource # on back of all prints.



COMMENTS/HISTORICAL INFORMATION:

This is the Smock's Methodist Chapel (now Smock's Chapel Mission). This church appears in its current location on the 1877 Beers Map of Washington and Marion Counties. The church was likely built in the mid-to-late 1800s. Evidence for this is also in the building's style. It has both Greek Revival and Gothic Revial elements. Its returned gable ends, front gable roof configuration, and bands of trim in the gables are Greek Revival features. The Gothic Revival feature is the decorative vergeboard on the front façade. The building has a brick chimney to the right side about 2/3 toward the rear of the building. We talked to one man in Marion County who went to school here. There were four windows on the eave ends of the building.
The church is associated with a cemetery.

KENTUCKY HERITAGE COUNCIL * FRANKFORT, KY 40601 * (502) 564-7005

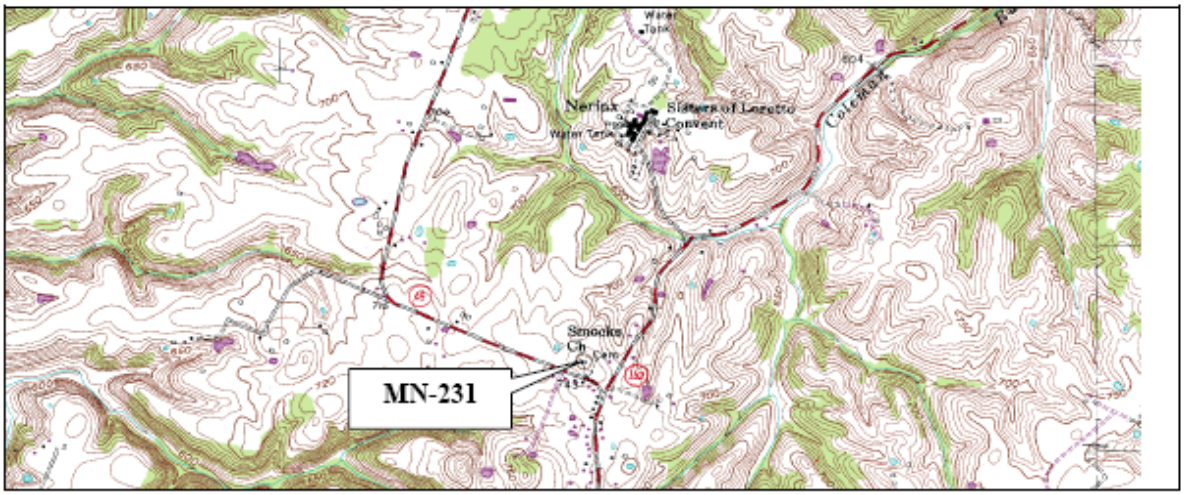
Figure 6: *Front of Historic Sites Survey Form for MN 231, Smock's Methodist Chapel. See Figure 24 for a larger picture of the building.*

25. SUPPORT RESOURCES:

SITE PLAN KEY	FUNCTION	CONSTRUCTION DATE	METHODMATERIAL
1	Smock's Chapel Cemetery		

26. SITE PLAN (Complete if #25 was answered).

27. MAP.



KENTUCKY HERITAGE COUNCIL * FRANKFORT, KY 40601 * (502) 564-7005

Figure 7: *Back of the MN 231 Survey Form. The Site Plan is on a Continuation Sheet, Figure 9.*

COUNTY Marion
RESOURCE # MN 231
GROUP #
IDENTIFICATION INTENSIVE
CATEGORY #'s
PAGE _ OF PAGES

KENTUCKY HISTORIC RESOURCES
CONTINUATION SHEET
(KHC 91-4)

****



This is a rear/left side photo of Smock's Chapel.



These are the entrance posts (made of coral heads) to Smock's Chapel. They are located to the front.



1. This is a photo of the cemetery at Smock's Chapel. It is quite extensive and contains early to mid-19th century graves.



1. This is the oldest gravestone we could find in the cemetery. It appears to read "Raphael Gardiner DIED Jan 16, 1846 . . ."

Figure 8: *Continuation Sheet for MN 231.*

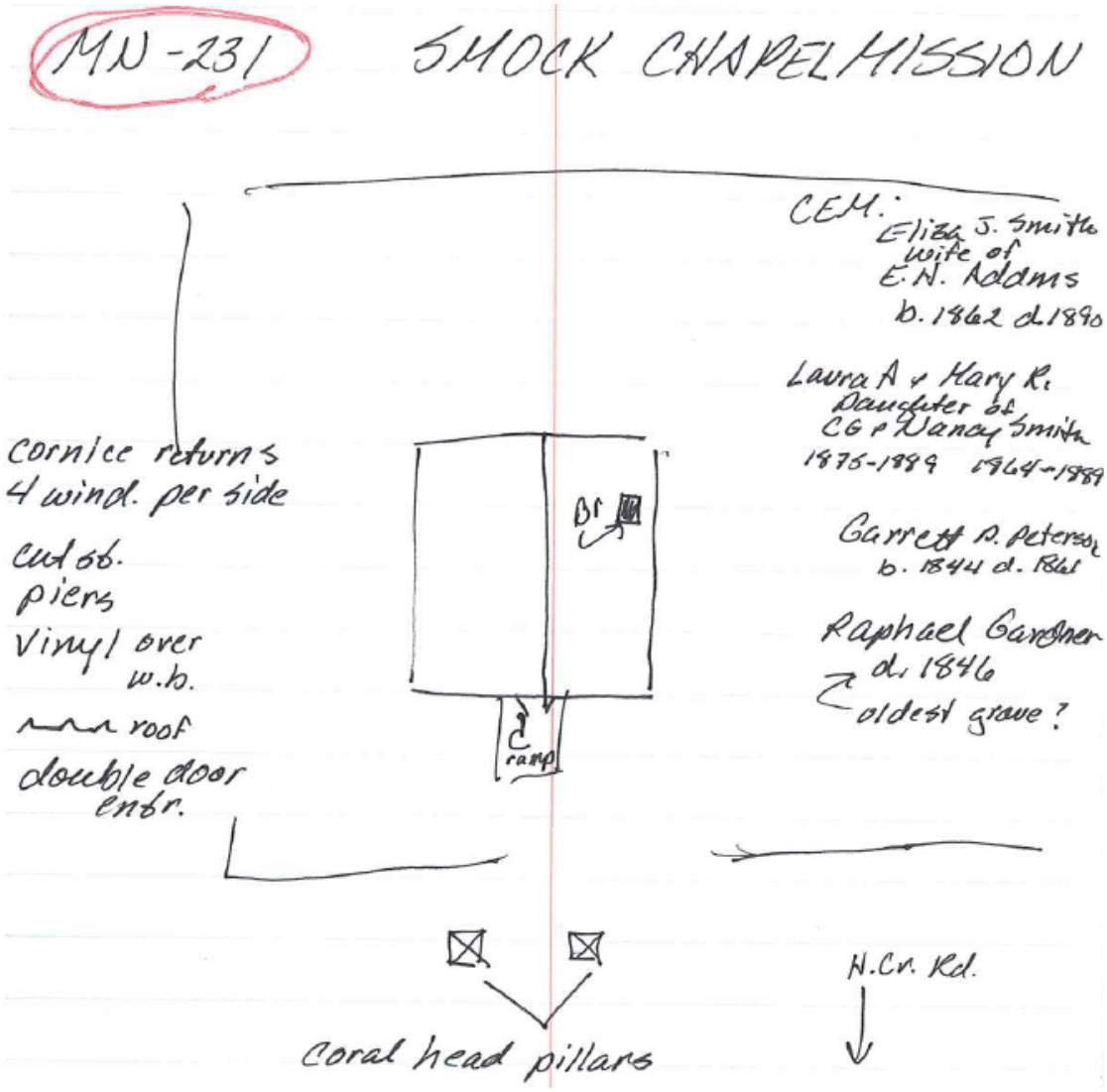


Figure 9: *Field Notes for MN 231.*

Survey Results

Overview

The Region and the People

Marion and Washington Counties are adjacent to one another and located in the Outer Bluegrass of Central Kentucky, in a hilly area also known as the Knobs (Figure 10). Washington County (Figure 11) was formed in 1792 (the year Kentucky became a state) from Nelson County, which is now located northwest of Washington County. When it was formed, Washington included all of present day Anderson County, which broke off in 1827, and Marion County (Figure 12), which was formed in 1834.[5] As the last piece of territory to be divided off of Washington County, Marion County has a long history with Washington. Both counties share a similar topography of fertile farms and pastures interspersed among the numerous knobs and hills. They also share an agrarian identity that continues today: in 1992, 82 percent of Marion County's land mass was occupied in agriculture, [6] while farms in Washington County occupied slightly more.[7]

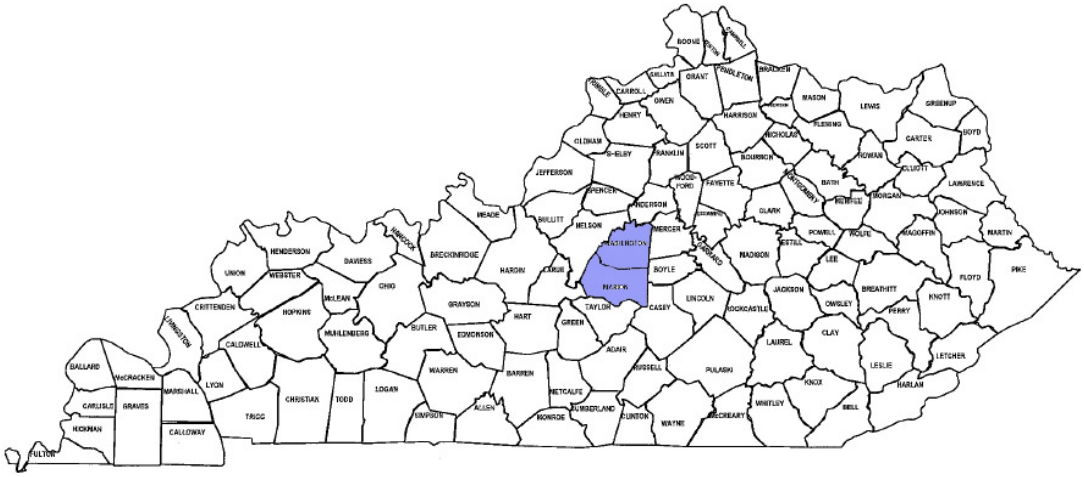


Figure 10: *Map showing location of Washington and Marion Counties in Kentucky.*

Although European settlers entered the region in the 1770s, no standing structures from earlier than 1800 were found in the current survey. Most early structures were either impermanent or demolished and replaced in the nineteenth century. The second generation of settlers (beginning around the 1790s) brought farmers who were attracted to the available arable land for sale.

[5] John E. Kleber, ed., *The Kentucky Encyclopedia* (Lexington: University of Kentucky Press, 1992), 609.
[6] Ibid.
[7] Richard Ulack, ed., *Atlas of Kentucky* (Lexington: University of Kentucky Press, 1998), 158.

Scotch-Irish Presbyterian immigrants came from Virginia's Shenandoah Valley and the Carolinas, while Methodists and Baptists came from Pennsylvania and Virginia. One of the strongest influences on the development of the region was the mass immigration of Catholics from Maryland.[8] By 1790, additional Catholics emigrated from North Carolina and East Tennessee.[9] Catholicism continues to influence the area today with 40 to 59 percent of Marion County and 20 to 40 percent of Washington County residents being Catholic Church members, in contrast to the state average of 7.4 percent of the population.[10] African-Americans, most of them slaves, also made up an important element of the early population. Although slaveholding in the Washington and Marion County area was not as prevalent as in the central Bluegrass region, slaves constituted nearly 25 percent of the population of Washington County in the 1830 census (which then included present day Marion County), with 4,714 slaves in a total population of 19,017.[11]

The Resources

The principal focus of the 2006/2007 RHDI survey of historic resources in Marion and Washington Counties was the extant rural, agricultural landscape. This landscape consists principally of farms and homes, but also includes public buildings, churches, cemeteries, industrial sites, stores, bridges, and roads. The construction dates of the documented resources are heavily concentrated in the late-nineteenth through mid-twentieth century (Figure 13). Houses were the most common resource surveyed with nearly a thousand examples. Most of these houses have support resources. For example, meat and smoke houses (143 documented), are quite common, as are chicken houses (125 poultry-related resources). Other types of resources found in large numbers included 40 workshops, 43 dairy barns, 74 silos, 95 root cellars, 96 corn cribs, 128 stock barns, 251 tobacco barns, 469 garages, 362 multi-purpose barns, nearly 500 wells and cisterns, and 703 buildings identified as "sheds." Other resources documented in smaller numbers, included tenant houses, slave houses, kitchens, ice houses, offices, spring houses, and cemeteries. Beyond houses and farms, the documented historic sites include 34 churches, 26 stores, 19 schools, and 12 bridges, along with a number of other

[8] Orval W. Baylor, *Early Times in Washington County Kentucky* (Cynthiana, KY: Boston Press, 1942), 2.
[9] Marion County Historical Society, *History of Marion County, Kentucky*. Vol. 1, 77.
[10] Ulack, 73.
[11] "Abstract of the Returns of the Fifth Census…" (Washington, D.C.: Duff Green, 1832), 26. Available online: http://www2.census.gov/prod2/decennial/documents/1830a-01.pdf.

resources such as post offices, restaurants, warehouses, lodges, fire stations, industrial buildings, and monuments.

It is beyond the scope of this report to discuss each and every one of these sites. The complete survey files and data are available at the KHC and more information will be made available on the web in the future. Since the principal focus of the survey was upon rural and agricultural resources, this report will explore in depth what emerges as the most characteristic property types of that landscape: houses, agricultural support resources, churches, and especially farms. The discussion of houses will be broad, including residential structures in both rural communities and the surrounding countryside.

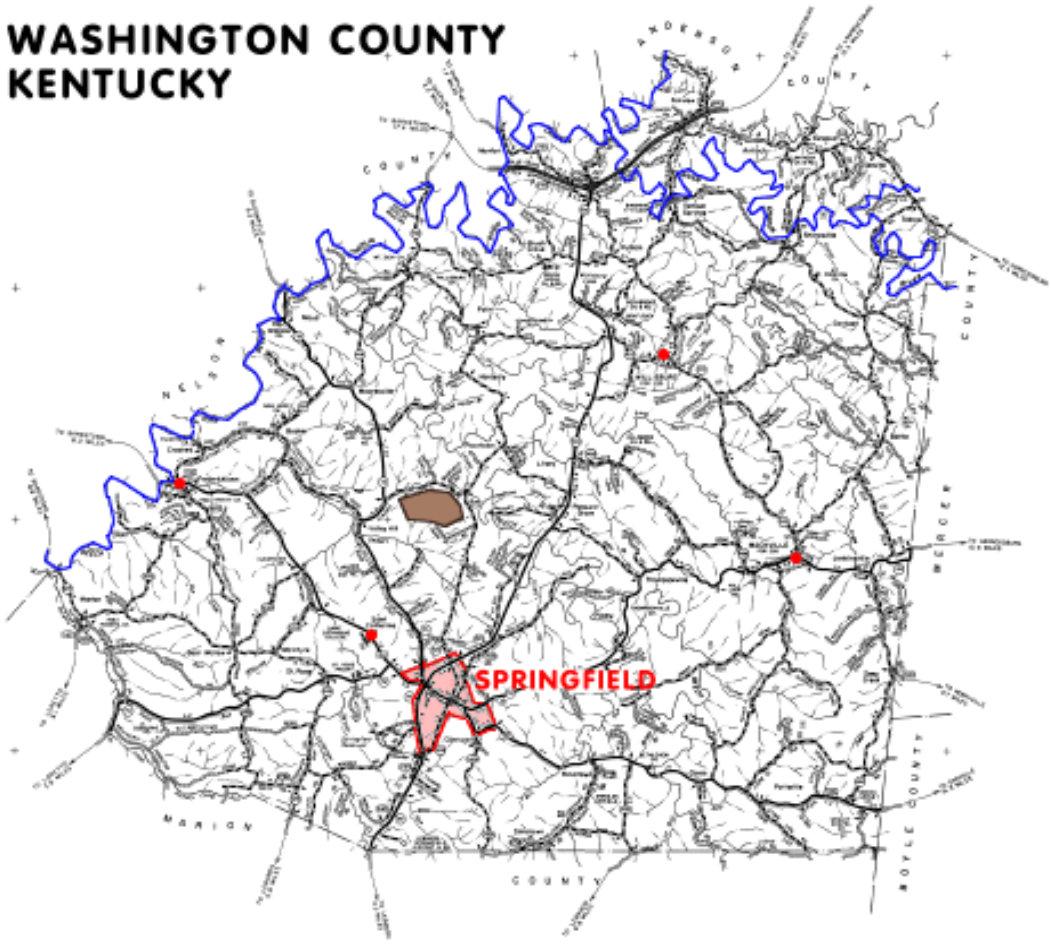


Figure 11: *Map of Washington County. The highlighted area north of Springfield is the Lincoln Homestead State Park. The Northwestern boundary of the county is the Beech Fork. Source: Kentucky Atlas & Gazetteer (**http://www.uky.edu/KentuckyAtlas/kentucky-atlasc.html**).*

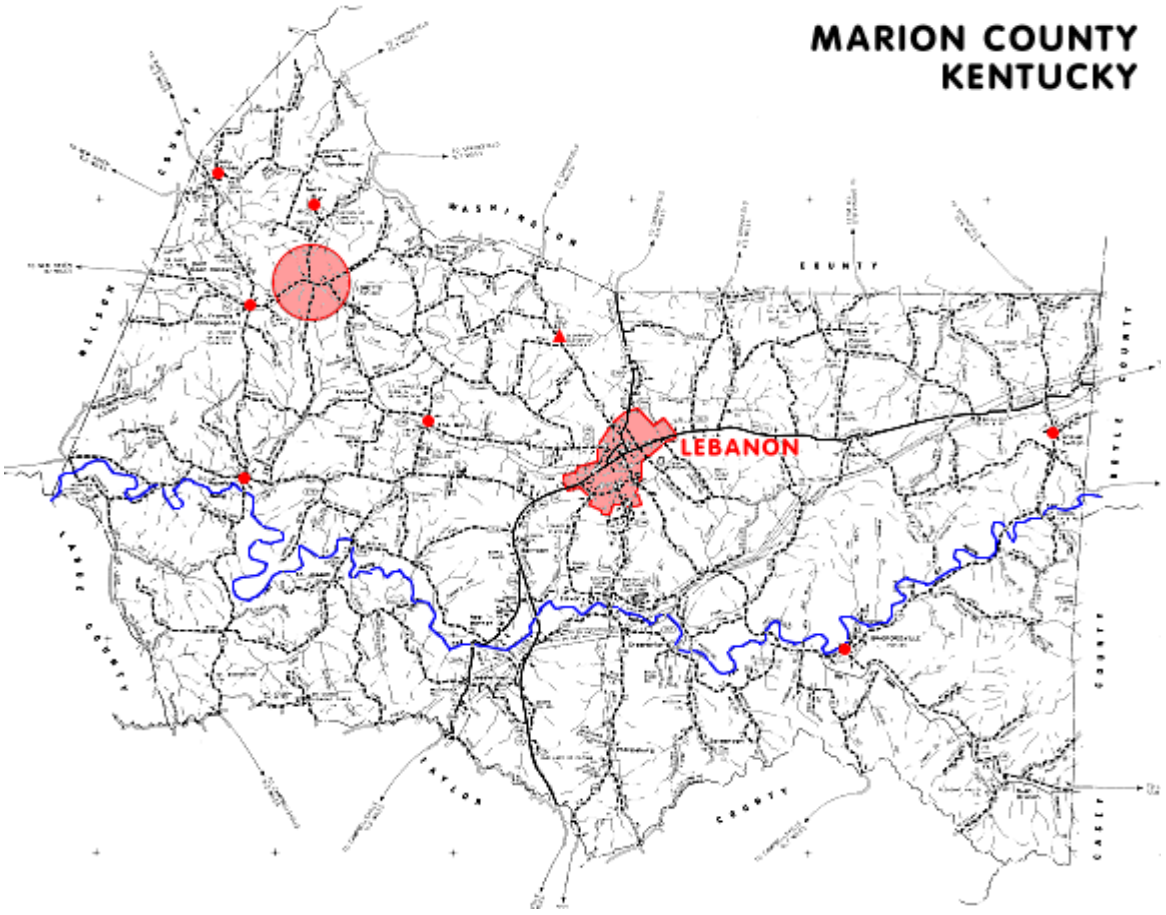


Figure 12: *Map of Marion County. Loretto is highlighted at upper left. The river meandering through the bottom half of the county is the Rolling fork. Source: Kentucky Atlas & Gazetteer (http://www.uky.edu/KentuckyAtlas/kentucky-atlasc.html).*

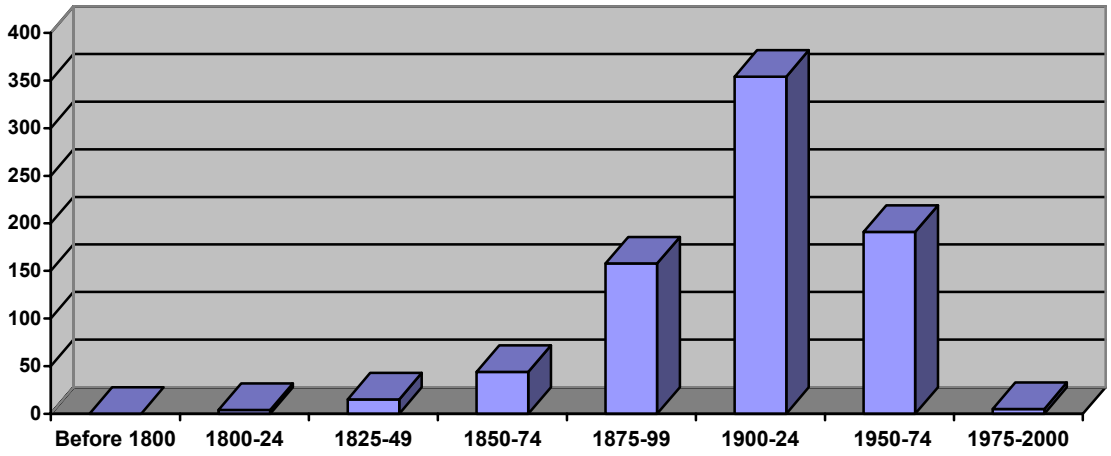


Figure 13: *Number of resources documented by date range.*

Building/Resource Types

A building or resource type is the smallest unit recorded on a survey form. This could be an individual building, structure, or object, such as a house, tobacco barn, gas station, rock fence, monument, sign, or post office. The term "property type" encompasses a larger entity that typically represents a collection of these smaller features in designed arrangements on the landscape. This could be a farm, crossroads community, cemetery, school campus, neighborhood, industrial park, or many other things.

Before looking closely at the resources themselves, some background information will help the reader better understand them. Information on construction methods, materials, and style with emphasis on the historic forces that are significant to the survey area is first discussed, followed by some major building and resource types important to the area, including case studies to explore the important property types in greater depth.

Construction materials

The buildings surveyed in the project area have a varied range of construction materials and methods, but wood frame is predominant with over a thousand examples. Early building techniques were not documented in high numbers. The predominant techniques reflect the date ranges of resources documented; these date ranges are shown in Figure 13. The most common frame types are balloon frame or braced and nailed sawn frame: just ten examples of heavy timber frame were noted. Log buildings are important historic elements of the local landscape, but were not found in large numbers. Less than 50 examples of log houses and outbuildings were documented for this project, although it is probable that more are out there. Log buildings are often located in areas difficult to access or hidden under later additions and only recognizable upon close inspection. Masonry construction documented included about a dozen brick structures (not including frame buildings with veneered brick walls), 50 concrete block buildings, and a few stone outbuildings and rock fences. Resources of more recent vintage reflect the evolution of construction materials, with examples of metal, masonry veneer over frame, and prefabricated construction. The brief discussion of log, frame, and masonry construction that follows is intended to help place the surveyed resources of Marion and Washington Counties in a larger context.



Figure 14: *MN 80, Log House, early nineteenth century, Mt. Gilboa vicinity: detail of wall and corner notching.*

Log Construction

Although log buildings comprise a small percentage of the structures surveyed in the RHDI project, the technique is very important historically in Kentucky. Understanding log construction helps set the stage for the technological advancements that allowed frame construction to supersede it in the later nineteenth and twentieth century. The technique of constructing the walls of a building by stacking horizontal timbers and joining them at the corners with notches (Figure 14) had been known in Europe for centuries, but available evidence suggests it was not initially used by the European settlers of the Americas. It was not introduced to the American colonies until the late seventeenth century, probably by central Europeans in the Mid-Atlantic region of Delaware, Maryland, Pennsylvania, New Jersey, and Virginia. Prior to that time, frame construction predominated (at least on the east coast). During the eighteenth century, as colonization spread westward into broad tracts of virgin forest, the technique took hold. It was expedient and made use of excess timber as forests were cleared for farming.

Although log construction today is most commonly associated with the idea of a "cabin," its use historically ranged from the crudest basic shelter to elaborate, finely finished houses (with

exterior weatherboard and interior plaster) constructed by professional carpenters (see WS 153, Figure 35). Above a certain economic level, frame and masonry construction predominated - possibly because the lengths of available logs effectively limited how large a log house one could build. Although many wealthier farms had houses built of other materials, outbuildings such as slave or tenant houses, workhouses, corn cribs, barns, and food storage buildings were often constructed of logs. Log construction was also used for churches, courthouses, stores, jails, and various other buildings.

Log construction was very popular by the time Kentucky was settled and developed. Evidence suggests that prior to the Civil War a majority, perhaps as much 80 percent or more, of the buildings constructed in the state were log.[12] Over the course of the nineteenth century, however, major technological changes occurred which would gradually bring an end to most log construction. These include the mechanization of nail manufacturing, the improvement of saw milling technology, the development of railroads, and the invention of balloon framing (basically 2 x 4 stud framing) technology. The ability to quickly raise building frames with nailed stud lumber, and the popularity of fashionable new styles that featured shingles, multiple gables, manufactured gingerbread, and windows and doors ordered directly from mills, brought the tradition of log construction to its end in areas where construction materials were readily brought in by train. As railroads, milling factories, architectural pattern books, and improved roads spread across the state, log building was relegated to "cabin" status. During the latter half of the nineteenth century, log building became associated more with lower economic levels, out-of-the-way places, or outbuilding construction (especially corn cribs). It maintained its role as an inexpensive construction method for amateur builders in rural areas, but was no longer the material of choice for the well-built home of the emerging middle class.

Log construction saw something of a revival in the early years of the twentieth century as tourism increased along with the expansion of roads. In the automobile age, roadside entrepreneurs exploited the symbol of the log cabin to promote tourist destinations. They dressed

[12] From the author's research for a paper given to the Bluegrass Trust for Historic Preservation in 2006, "The Log Cabin Trap," survey data indicates that more than 40% of the known surviving historic houses constructed before 1850 in Kentucky are log, approximately 40% are brick or stone, and less than 20% are frame. Taking into account factors such as the much higher survival rate of masonry structures, the historic use of log construction for temporary or crude shelters (frequently commented upon in historic descriptions), the biases of modern survey practices that tend to place more importance on larger structures, and the probability that some log houses were identified as frame, it is a safe conclusion that at least a majority of the buildings constructed in the state before the mid-19th century were log.

up motel cabins, gas stations, and eateries as log cabins, while local historic societies restored or reconstructed log cabins of famous ancestors as museums. The emphasis on hand craftsmanship in the Arts and Crafts movement and the popularity of Colonial Revival styles in the early-mid 20th century also raised interest in log construction (see MN 348, Figure 92). The log cabin with its rustic associations was particularly popular in the development of state and national parks. Thousands of structures in log cabin style - from pavilions to tourist cabins - were built in the nation's parks by the Civilian Conservation Corps during the depression. Toys, such as Lincoln Logs, and television programs, such as Bonanza and Daniel Boone, further popularized log cabins.



Figure 15: *WS 359, Frame House, 1860s-1880s, Maud vicinity. Detail of nailed frame with corner braces.*

Frame Construction

Ninety-two percent of the houses surveyed in the RHDI survey were frame, most of them of sawn wood joined by manufactured nails. Out of 954 houses identified as frame construction, only ten were identified as mortise and tenon frame, the type found in the earliest houses in Kentucky. Most of the RHDI resources are of two principal types of frame construction: nailed

stud framing (Figure 15) and vertical plank framing (also known as box framing: the chicken house in Figure 290 is a good example). Nailed stud framing includes structures with braced frames (Figure 15); balloon frames (Figure 16); and later developments, such as platform frames and related construction types still in use today. Houses framed by any of these methods have hollow spaces in the walls, enclosed by the exterior and interior finish materials applied to the frame. Vertical plank or box framing is a method often used for smaller houses or outbuildings (Figure 140). In this method, the walls are built of sawn boards, usually 8-12 inches wide, nailed to the sills (the horizontal timber at the bottom of a wall that lays on the foundation), and to the plates (the horizontal timber at the top of the wall that supports the rafters). The resulting walls have no cavities – they may be as thin as the boards in the case of an outbuilding, or have added exterior and interior finish in the case of a house. At WS 247 (Figure 73), we can see this vertical plank framing in the attic of the house where a balloon frame addition is attached to the original vertical plank frame portion of the house. Note that there, in the balloon framed addition, the studs are spaced quite widely apart.[13]



Figure 16: *WS 721, Frame House, 1870s-80s, Cisselville vicinity. Detail of stud balloon framing, in this case with 2 x 6 studs rather than the 2 x 4 that ultimately became the standard.*

[13] Unfinished and apparently little used attic space such as we see in the addition to WS 247 (the loft has plenty of headroom but no floor) would seem extravagant in an earlier house, but it becomes increasingly common in lightly framed structures of the latter half of the 19th century. This may be due to the economy of the newer construction method allowing for larger spaces to be built cheaply, although WS 247 is not a particularly large house.

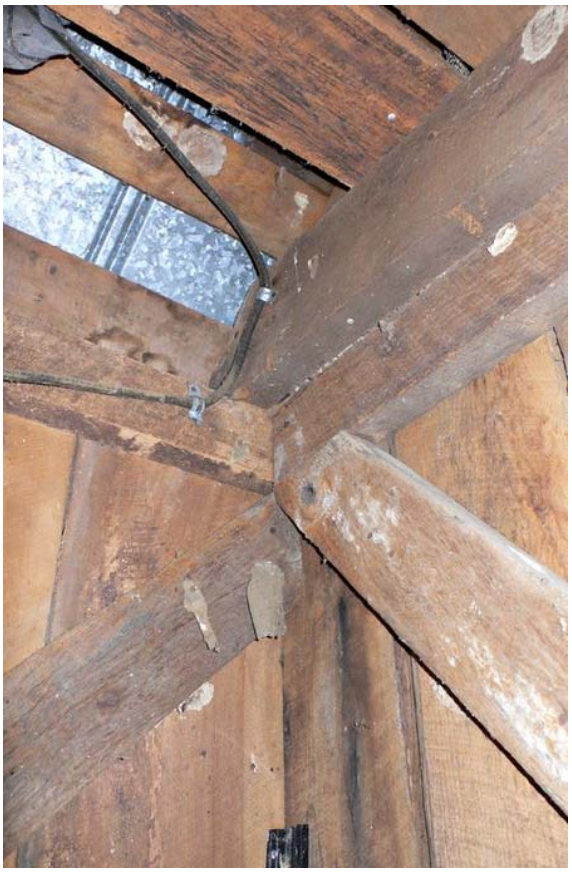


Figure 17: *MN 685, Frame House, late nineteenth century Gravel Switch vicinity. Detail of interior corner bracing in a vertical plank frame building.*

Several if not most of the wood frames documented in the survey area might be called hybrid frames. Some mix box framing with additional support from posts, studs, or braces. For example, MN 685 (Figure 17) has a plank frame with diagonal braces in the corners, but no corner posts. Another example, WS 362 (Figure 130) has a combination frame of corner and intermediate posts with lighter studs. The studs do not reach all the way to the plates in the loft, although exterior board walls do, giving the house some element of box framing.

The nailed frames in most of the buildings surveyed are quite a contrast to the frames that would have been seen at the period of European settlement in the region in the late eighteenth century and for some time after. This early period in Kentucky history corresponds with the beginning of a revolution in the technique of framing buildings. At the opening of the nineteenth century, frames were still predominantly hand sawn or hewn, nails were mostly hand wrought and used sparingly, and timbers were joined by mortise and tenon. Eighteenth century houses were built with techniques which involved the use of hand labor at nearly every step of the process. Cutting and shaping timbers, digging builder's trenches, molding and firing bricks, fashioning hand-

wrought nails, erecting frames, applying plaster – nearly every piece of a building was fashioned by hand in some way. This began to change around 1800 with the spread of manufactured cut nails and the increased establishment of sawmills. [14] Over the course of the nineteenth century, the manufacturing and distribution of construction materials changed radically. Factories and sawmills began to produce bricks, timber, doors, windows, roofing, drywall, and siding. It was shipped by train and later trucked by various distributors to contractors and finally shipped to the building site. By the late nineteenth- and increasingly in the early twentieth century, house kits and, later, whole houses or parts of houses began to be built in factories and shipped to the building site.

By the end of the nineteenth century, most houses were box or studded balloon frame, although more traditional braced frames continued for some time in agricultural structures. The twentieth century saw more changes in building construction, but the shifts that occurred in the nineteenth century were arguably the most sweeping. Some were beneficial, enabling houses to grow larger, employ better heating technology, and by the early 20th century, add amenities such as internal plumbing. Other changes were not so beneficial. Early balloon frame houses burned quickly when they caught fire because of two story tall hollow spaces in their walls that aired the flames. The quality of craftsmanship changed as well. The study of construction techniques such as framing in the RHDI area helps to tell that story in complex detail.

[14] For an interesting look at this subject in depth, see Willie Graham, "Preindustrial Framing in the Chesapeake," in Constructing Image, Identity, and Place: Perspectives in Vernacular Architecture IX (Knoxville: University of Tennessee Press, 2003, 179-196).



Figure 18: *WS 834, Cut Stone and Brick Chimney, probably 1850s-60s, Sharpsville vicinity.*

Masonry Construction

Masonry construction accounts for about eight percent of surveyed structures in the RHDI survey, but its importance outweighs its numbers as each structure represents a relatively greater investment in permanence than frame building. Traditional masonry structures are built using one of the oldest methods of construction - that of stacking solid materials on top of one another to form walls. The materials used for this can be natural, such as stone quarried or gathered from fields or stream beds; or it may be manufactured bricks or blocks. No stone houses were documented in the current survey, although stone construction was encountered frequently in the foundations of buildings. Stone may range from barely manipulated river rocks to fully cut quarried stone. It may be mortared or dry laid. Stone is used in combination with brick in some cases, as a stone foundation to a brick house, or a stone firebox with a brick chimney (Figure 18). Stone is an important construction material in the region for rock fences, as it is though much of Kentucky (Figure 344).



Figure 19: *WS 15, Meathouse, early 19th century, 1840s, Fredericksburg vicinity. A good example of a corbelled eave.*

Fully-manufactured masonry materials include brick, clay tile, and concrete block. Early bricks were hand-molded, usually manufactured on site from clay and lime produced from local sources. The hand-made bricks have beautiful textural characteristics and color variations that give older brick a distinctive appearance (Figure 19). Brick manufacturing became more and industrialized in the late nineteenth to early twentieth century, giving manufactured bricks a more consistent appearance (Figure 20). By the mid-twentieth century, it becomes unusual for a building with a brick exterior to be a true masonry structure. Typically they were frame structures with brick veneered exteriors, and, in many cases, the veneered brick was just a thin facing rather than a full brick in depth.

Concrete block became a popular building material in the early twentieth century. Some of the earliest concrete block structures were built with blocks molded on site. Block molding kits were sold by mail order from companies such as Sears and Roebuck. Concrete to make blocks was readily available from a number of firms. The blocks themselves could be smooth-faced, or molded in a number of decorative ways to resemble different types of stone (Figure 21). An example of an early twentieth century house built of concrete block and poured concrete can be seen in Figure 105.



Figure 20*: MN 677, T. W. Wash Lodge # 430, 1968, Gravel Switch, detail.*

Another type of masonry construction is poured concrete, which became especially common for structures such as cisterns, foundations, sidewalks, and engineered structures such as bridges in the first half of the twentieth century. For example, a typical use in the survey area in agricultural buildings is found in the washable floors and slop troughs of milking and feeding parlors for cattle that were poured and molded on site (WS 974, Figure 22).



Figure 21: *MN 672, Stone-faced Concrete Block House, mid 20th century, Gravel Switch vicinity, detail.*



Figure 22: *WS 974, Cheser Dairy Barn, 1949, Willisburg. Interior view of milking parlor with poured concrete floor and concrete block walls. See also Figure 276.*

Style

Historic resources - be they buildings, bridges, sculptures, or train cars - are said to have a particular style when their decorative detail or form follows certain characteristics. Different thing share certain characteristics of design and are classified as sharing the same style. For example, we can speak of Rococo or Baroque styling in discussing furniture, architecture, or paintings. These characteristics reflect an affinity for certain shapes or lines, straight or curved, for certain types of ornament or for the cultural associations which certain design characteristics share. One style may be light and delicate while another appears massive and sturdy. Styles fluctuate according to fashion, but once introduced, are subject to periodic revivals. Cars, like hem lines and tie widths, are well known for cycling through stylistic phases over the years. Styles are partly driven by the objects maker and designer, but also by the objects users and consumer taste. Some styles have little impact because they are unpopular. Others become a cultural legacy and are employed repeatedly in new instances, creating a trend that may last decades, particularly in building construction.

In a historic sites survey, we consider the stylistic attributes of each historic resource, as architectural style helps us to categorize historic resources. Vernacular resources tend to reflect styles in regionally distinct ways which contribute to the sense of place in a given area (Figure 23). Style often helps the modern observer to place a building in time, since trends in design correspond to certain periods in history (i.e. – Federal, circa 1790-1820; Greek Revival, circa 1820s-1850s; or Arts and Crafts in the early twentieth century).

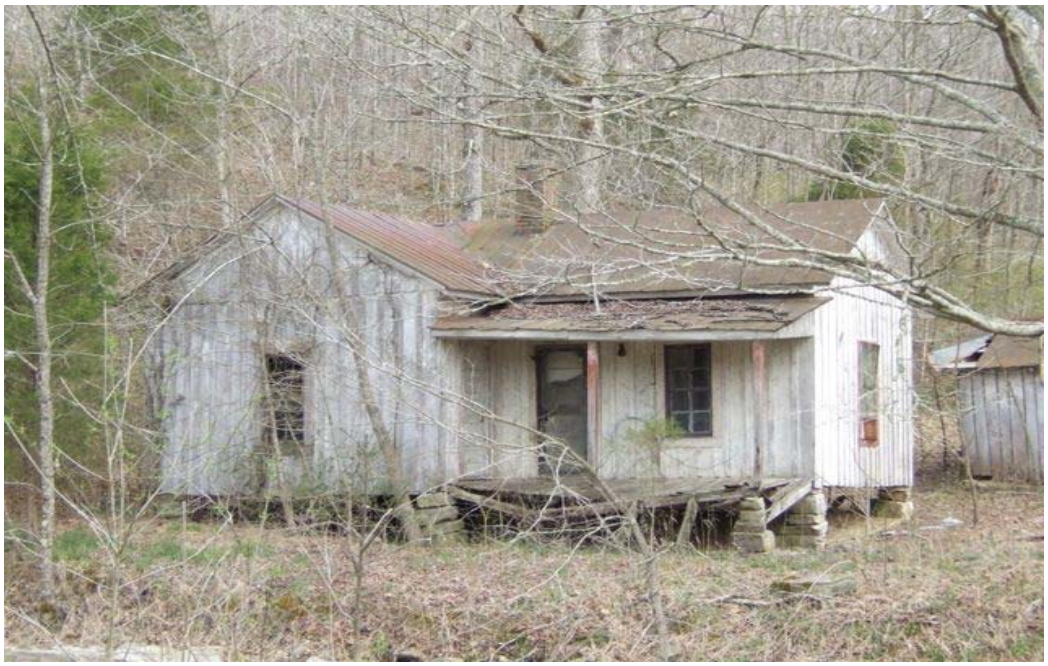


Figure 23: *MN 650, Clark Tenant House, late nineteenth-early twentieth century, Rush Branch vicinity. The board and batten siding and the narrow window profiles reflect the Gothic Revival and Italianate styles. The interior, not documented, may well have other stylistic traits. A house such as this, situated in a scenic rural setting, could readily be renovated as a weekend retreat, hunter's cabin, or a guest house.*

Understanding style helps us to categorize the things of the past, but overemphasizing its importance risks overlooking things that are relatively without style. Style is just one aspect of a historic resource we consider as we evaluate its historic significance. A relatively plain house, for example, may still be significant architecturally as an example of a particular vernacular house type. When we speak of such a building being "without style" because no style is readily identifiable, and none may even have been intended, we run the risk of overlooking a vital aspect of that building. As Gabrielle Lanier and Bernard Herman say, "style, even in the simplest buildings, is always present – every building exhibits its own specific shape, size, and set of proportions." They also say that "architectural style can be expressed in building elements ranging from stair balusters to roof silhouettes, yet style can also be carried in broader features

such as room arrangement, shape, and massing, or even the way a building is situated on its lot."[15]

Overt stylishness may not even be a particularly typical attribute of historic resources, even though it is the first aspect of historic buildings a preservation student is likely to learn. Of 1,447 sites identified in the survey, 952 are coded with some style, but 682 of those are ambiguously classified in categories such as "twentieth century: other" (511 examples), or "turn of the century: other" (128 examples), leaving just 270 sites, not quite 19 percent, with a readily identifiable style. In comparison, for 2,011 rural survey sites in Bourbon County, 359 are coded with a particular identifiable style, about 18 percent, nearly the same. On the other hand, in Fayette County, there are 1,184 documented sites outside of Lexington: 419 noted have an identifiable style, or 36 percent. Is Fayette County more stylish than Bourbon or the RHDI survey area? The answer is a little unclear.

Although we might expect to find higher concentrations of style, or more readily recognizable styles in the central Bluegrass, the numbers also reflect how and when the respective surveys were done. Given that Bourbon and Fayette counties are adjacent and comparable in factors such as the quality of the land, settlement period, etc., we would expect their numbers to be similar, rather than Bourbon being similar to Washington and Marion. How the latter three are similar is that they all have been the focus of recent intensive surveys in rural agricultural areas, taking in lots of outbuildings and smaller houses. Fayette County, although well documented, has not had as comprehensive and recent a rural survey. Contrast all these to Jessamine County, south of Fayette, where survey efforts have been sporadic since the initial comprehensive survey in 1977. There, 169 of 223 documented rural sites, or 75 percent, have an identifiable style. This reflects the fact that early survey efforts concentrated on early resources, substantial houses, and stylish buildings, and that bias remains where the survey has not been kept current.

Style finds its most overt expression in buildings such as houses, banks, government buildings, and religious structures: all building types heavily invested with meaning, whether personal or collective. For the sake of simplicity, in the following discussion of style, we are going to look mainly at houses with a look at some examples of other types. Many of the surveyed houses, the

[15] Gabrielle M Lanier & Bernard L. Herman, Everyday Architecture of the Mid-Atlantic, (Baltimore: The Johns Hopkins University Press, 1997) , 121.

smaller houses in particular, have only the slightest style markers: mantles, window sashes, or three-pointed Gothic gables and some sawn brackets on the front porch. This, in part, is what has led to so many style entries classified as "other." The fieldworker feels there is some sense of style but couldn't quite decide just what the style was, or there didn't seem to be an appropriate choice on the form. Classifying architecture by style for a survey is difficult for both the fieldworker and the designer of the survey form, because the real world resists classification. As Henry Glassie says:

> The builders' creations madden the modern observer charged with the task of classifying buildings by style. Those dead people are supposed to move obediently from Greek to Gothic to Italianate, then on to Queen Anne. What they did, instead, was to bundle influences into a single decorative style for which the best name is the nonspecialist's label of Victorian.[16]

Buildings of pure style, those that rigidly follow pattern books, are quite rare. A few thoughts about why this is so will help the reader to better appreciate the region's architecture.

One reason for the lack of buildings of a pure style is that buildings are almost always altered over time, something that is often a problem for the field surveyor attempting to identify a style. Due to such changes, a house often reflects multiple styles from the different periods of addition and renovation. MN 336, for example has identifiable traits of Federal, Greek Revival, Gothic, Queen Anne, Shingle, and other styles, most of them dating to different periods (Figure 31). In deciphering the history of changes to such a house, our knowledge of styles, together with understanding of historic materials and construction techniques, becomes a critical tool in "reading" the structure.[17]

On the other hand, we also encounter buildings in the field such as MN 231, Smock's Methodist Chapel (Figure 6-9 and Figure 24), that appear to be relatively unaltered but which nonetheless display multiple stylistic traits. In this case, the front gable (with partial returns) has a Greek Revival feeling; the front door trim, the brackets of the lintel in particular, and the window proportions reflect the Italianate style; and the sawn decoration at the peak of the gable reflects Victorian period Gothic or Queen Anne influences. If we could go inside, we might find other influences. A variety of styles can be bundled "into a single decorative style," as Glassie puts it,

[16] Henry Glassie, Vernacular Architecture (Bloomington: Indiana University Press, 2000), 76.
[17] Lanier & Herman, op. cit., 119-124.

by accumulation over time, intermingling within a single period, or both.[18] In the survey area, this bundling of styles appears to be more the rule than the exception.



Figure 24: *MN 231, Smock's Methodist Chapel (now Smock Chapel Mission), 1870s, Loretto vicinity.*

It is often assumed that style spreads from the top down. It's an overly simplistic way to characterize what is a vastly complicated historic process, but there is a certain truth to this notion. For example, take the Greek, Gothic, and Italianate styles Glassie mentions. These styles are among a series of romantic architectural revivals of the nineteenth century which reinvented the architecture of classical antiquity, and which are discussed in more detail below. Much of America's taste from the period was inspired by European and English architectural trends from the previous century or before. As far back as the late seventeenth century, an essential part of the training of architects, designers, and much of the gentry was to go on the Grand Tour of ancient sites. This was a journey that might take a year or more, and where the young scholars would be exposed to all the great arts and historic styles. In their own designs, they borrowed freely from what they had learned in their travels. Many of them also brought back artifacts that were displayed in local museums. The Elgin Marbles, statuary removed from the Parthenon and

[18] Glassie, op cit.

displayed at the British Museum from 1816 to the present, are among the most well-known examples. The revival styles were also spread by mass-marketed engravings of ancient sites, typically on paper as individual prints or bound in books, but also in other media such as transfer-printed ceramics.

At upper levels of architecture and the decorative arts, exotic styles such as Italianate, Roman, Greek, Chinese, and Egyptian were very popular. Before the mid-eighteenth century, the fashionable styles of high society did not spread too widely through the masses, at least in terms of architecture. The stylish country house of the gentry was radically different from the small house of the commoner in most of sixteenth through seventeenth century Europe. This began to change with the growth of what we would now call the middle class - the merchants, trades people, and landowning farmers - and really took off with industrialization. It occurred more rapidly in urban centers than in rural areas. In the late eighteenth century and the first half of the nineteenth century, just as the United States was beginning and Kentucky was settled and grew, architectural pattern books became increasingly popular and widespread. These pattern books helped to set the styles that local builders employed. Even if a builder did not follow a pattern book, he saw the houses of builders who did, and the molding profiles on his planes were often drawn from such patterns. Tools last many years, so a builder constructing an Italianate style house may have still used some Federal style planes for the detailing. The pattern books also lasted for many years, as did the buildings that were constructed. Clients for buildings may have expressed a desire for various architectural details and traits they had been exposed to, and thus also had an important influence on the uses of style.

The story changes as we progress through the nineteenth century and up to the recent past. The Industrial Revolution and advances in transportation had a tremendous effect. Building materials began to be manufactured at mills and shipped to the construction site rather than being obtained on site. Such materials, in a variety of styles, were marketed through catalogs. By the early twentieth century, whole houses and outbuildings were sold through mail order (Figure 171). The profession of architecture grew and reached into a wider swath of everyday building. Photography and printing advances expedited the dissemination of plans and ideas through printed materials. Buildings designed by architects, built from plans, or purchased from catalogs were more likely to follow a particular style. Even so, buildings continued to reflect regional preferences. Individuals in that region developed and renovated their properties based upon their

own taste, but that taste typically reflected the values and ideals of the culture in which they lived.

Consequently, how the styles were born out in various regions is often quite different than how they appeared in popular style manuals. It is in part through this practice of interplaying stylistic elements that builders and building owners developed the regional architecture and landscape that so defines places like Marion County and Washington County. Borrowing from pattern books and tradition alike, through creative combinations of stock architectural elements such as doors, windows, hardware, brackets, moldings, shingles, or cornices, and various styles such as Federal, Greek, Italianate, Gothic or Arts and Crafts, the people created a unique legacy we all share and can appreciate. This regional variation is sometimes called "folk" culture. As Robert Trent summed it up in his study of Connecticut chairs, "[Henry] Glassie has shown that folk artists employ alternative systems of compositional logic which often have little to do with high style influence."[19] Trent's work with chairs was pushing back against an overly simplistic notion of stylistic transmission in furniture where particular examples of American furniture are ranked in value on a scale with adherence to London models at the top, followed by major urban centers such as Boston, New York, and Philadelphia, with the "naïve" products of rural areas at the bottom. He says that "if one insists that objects must have been based on urban precedents and must have displayed classical proportions and ornament, then a curious thing happens: all objects which do not display these characteristics are deemed deviant or irrational." [20] Trent goes on to say that this does not mean we cannot make judgments about quality, but that our evaluation must be based on understanding the historic context of the things we study. He looks at how local chair making traditions with roots in the origins of the people who made them interplay with the stylistic influences coming from those urban centers. We can do much the same thing with buildings, and both processes are rooted in careful survey and documentation.

Style is not the same thing as significance, and the lack of an obvious style is not a reason to conclude that a resource is not significant. Architectural significance in the National Register is recognized under Criterion C: *Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may*

[19] Robert F. Trent, Hearts & Crowns: Folk Chairs of the Connecticut Coast, 1720-1840 (New Haven, CT: New Haven Historical Society, 1977, 23.
[20] Ibid.

lack individual distinction. Style is not even mentioned here, but it is one of the most "distinctive characteristics of a type," or a "period," and in some cases even of a "method of construction." For a nomination under criterion C, it is a common approach to nominate a resource as a good example of a particular architectural style. A site such as the Levi J. Smith house, listed in 1983 is readily appreciated as a good example of Gothic style and was listed for that reason (WS 45, Figure 42). In addition to style, however, we have to consider other sorts of types, other distinctive characteristics of historic periods, and other methods of construction. Such significance can be regional in nature. While it is easy to appreciate a highly styled historic building, neither the absence of style in another historic building, nor the unusual mix of styles in another should hinder our appreciation. While investigating vernacular architecture, we must look beyond style categories to consideration of categories such as form, type, and construction technique. The plainer houses of this region have a quiet dignity all of their own. A house such as the Cooksey house, with little ornament, but with hints of Gothic and Italianate style (the tall, narrow, low-sill windows, for example) has a great beauty in materials, workmanship, setting, and historic feeling (Figure 5). The historic significance of sites such as the small house at MN 650, a tenant house is often overlooked (Figure 23). Such sites not only help create a rural landscape that is scenic and distinctive, they also document a past that is not that far away in time, but which is very different from present reality. Not all such places can be saved, but survey preserves their memory and helps us to save at least some of them for future generations.

A full study of style is beyond the scope of this report. The interested reader is directed to seek out publications that explore the subject in more depth, particularly Virginia and Lee McAlester's A Field Guide to American Houses (New Yak: Alfred A. Knopf, 1993), and John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz, What Style Is It? (Washington, D.C.: National Trust for Historic Preservation, 1983). For a more deeply involved discussion of the idea of style as it applies to art as well as architecture, Meyer Schapiro's essay "Style" is a good introduction.[21] What follows is a brief introduction to the most important styles found in the survey area with a few examples of each. To further explore how national styles expressed through popular literature interact with regional vernacular architectural practices, we will take a more in-depth look at one style: Gothic Revival.

[21] In Anthropology Today: an Encyclopedic Inventory, ed. A.L. Kroeber (Chicago, University of Chicago Press, 1953) 287-312.

Federal

The earliest period style one will commonly encounter in most of Kentucky is the Federal Style (circa 1790-1825). The Federal style is characterized by elegance: thin straight lines, flat plains, narrow moldings (see Figure 25 and Figure 26). It tends to progress more toward these qualities over the period of its popularity. Early examples have wider moldings and window muntins, for example, but they narrow over the years. Early houses in this style often have exposed ceiling joists inside, while later examples have plaster ceilings. Baseboards are usually short, four-six inches high, with a beaded top edge. Window and door surrounds have beaded interior edges framed by a flat board and terminating in a narrow ogee molding. Principal rooms often have chair rail and elaborate, delicately styled mantles (Figure 25).



Figure 25: *WS 27, Benjamin Pile House, early 19th century, Maud vicinity. Interior, showing mantle, closet, and stair doors. Late Federal style with some Greek Revival elements. Maud vicinity. See also Figure 27.*

Surviving examples of Federal style buildings in the region tend to be of masonry or log - in part because framing was less widespread in the region. At its most elaborate, the Federal style can be

very ornate and complex, particularly for details such as mantles and hearth walls. Overall, however, it shows a tendency toward restraint. The Federal style, like the Greek Revival style that follows, is inspired by classical architectural precedents. Even so, the two styles differ a great deal in their feeling and sensibility. Many houses have mixed elements of both, and the two are often difficult to sort out - particularly in a house that has been altered in the period.



Figure 26: *WS 2, Gregory/Barlow House, early 19th century, Mooresville vicinity.*

The Gregory/Barlow house (WS 2, Figure 26), a previously surveyed house revisited in this project, is a modest but substantial brick example of the style. Notable features of this early nineteenth-century hall-parlor plan house include the center front door with transom windows above, and the corbelled brick cornice crowning the Flemish bond façade (for a discussion of the hall-parlor plan, see page 118). The porch is a later alteration. Near Bradfordsville, the house at site MN 919 (Figure 28) began as very similar form to WS 2. Probably a hall-parlor plan as well, the original main block of the house consisted of a two story section where the central three openings are located. Like WS 2, the front door was the center of the three openings; the door location is seen in the altered brickwork around the window where the door once was (Figure 29). In the Greek Revival period, 1830s-1840s, the house at MN 919 was expanded with a two-bay, two story section to the right, and a three bay single story service wing to the left of the main block of the house. The front door opening was converted to accommodate the window,

and a new entrance cut through the window opening to the right of that to center the door on the façade of the enlarged two-story section. The porch and a second story opening to the porch balcony were also added at this time. Even in this later period, the exterior of MN 919 remained more or less Federal in appearance, but the new interior spaces are more Greek Revival in appearance.



Figure 27: *WS 27, Benjamin Pile House, Maud vicinity.*



Figure 28: *MN 919, a Federal/Greek Revival House, second quarter nineteenth century, Bradfordsville vicinity. See also Figure 29.*

WS 27 (Figure 25 and Figure 27) is largely Federal in its styling. It is a good example of a standard large house of the period, a center-hall plan house, one room deep, also known as an I-house (see Figure 156). The alterations of WS 2 we discussed transformed it into a house of this same type, although there the service wing is attached to the side rather than stretching behind. WS 27 is really something of a transitional house with some of the trim inside being Greek Revival in style (Figure 38). MN 46, the Coppage House is an excellent example of the Federal style around 1825-30. It is also transitional with some elements of Greek Revival (Figure 161). It's a regionally unusual example of a side passage plan (Figure 160). The use of the plan here might be a link to the Maryland origins of so many of Marion and Washington County's early inhabitants.



Figure 29: *MN 919: detail of window to left of front door with brick infill scar indicating the opening was once a doorway.*

Although only eight houses in the Federal style were newly documented in this survey, some buildings principally of other styles (or even with no readily identifiable style) may nonetheless

have some Federal details. At MN 336, for example, (Figure 30 and Figure 31) a house classified as mid-19th century romantic and Gothic, we find elements of Federal style in details such as the balusters of the staircase (Figure 30). Here, even though the house principally reflects later styles, some of the original materials still reflect the older Federal style. In this case it suggests that the house might have an older core with later historic alterations. A Federal detail that is often found in houses of the period, even ones with few other style markers, is a narrow bead molding marking the edges of base boards, inside edges of window and door openings, exposed structural elements such as ceiling joists, and the edges of boards aligned together vertically in batten doors or partition walls. The recognition of details such as this helps us to understand the history of a building. In the case of MN 336, it gives us a clue that the house might be older than it first appears to be, which needs further investigation for confirmation. A different case is found at WS 316. There, the stair door there has beaded edges on four of its boards, and then another board, the one on the left in the photograph, has no bead (Figure 32). The unbeaded board is clearly a later extension of the original door width: longer battens are scabbed on to accommodate the extra board, and the original battens remain in place. The door appears to be a narrow, late Federal door, salvaged in the later nineteenth century for use in this house. Salvage and reuse of architectural materials was a common practice in the construction of houses, and can sometimes confuse our attempts to date them. Knowledge of period styles and technologies is important in helping us to "read" old houses in this way to discover how they were built and how they have been altered over generations.

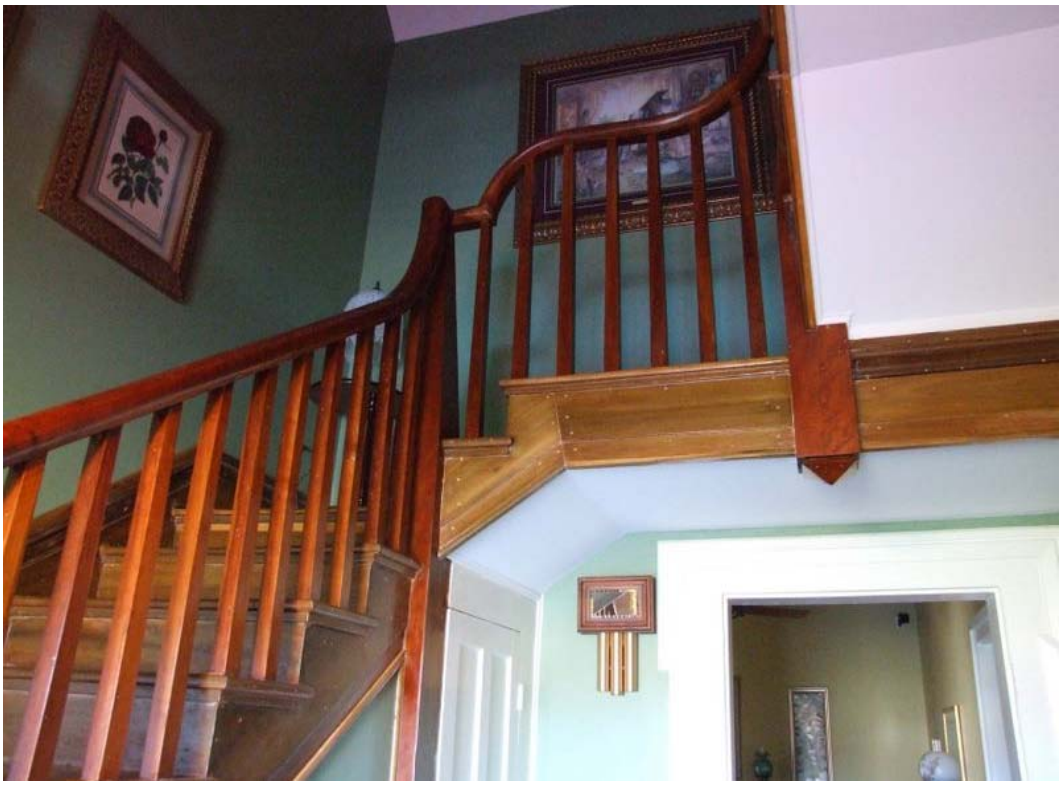


Figure 30: *MN 336, "Old Loretto Farm" House, mid-nineteenth century, Loretto, stair detail. Stylistic details in this house have elements of Federal, Greek Revival, Gothic, and Italianate styles. See also Figure 31.*



Figure 31: *MN 336, exterior. The survey forms codes its stylistic influences as mid 19th century Romantic and Gothic Revival, but the exterior also shows influences of Queen Anne and Shingle style, due to a series of alteration and renovation. See also Figure 30.*



Figure 32: *WS 316, Slack's Cabin, mid-late nineteenth century, near Fredericktown: interior detail showing corner stair and door. The door is a historic example of architectural material that has been salvaged and reused. See Figure 129 for exterior view.*

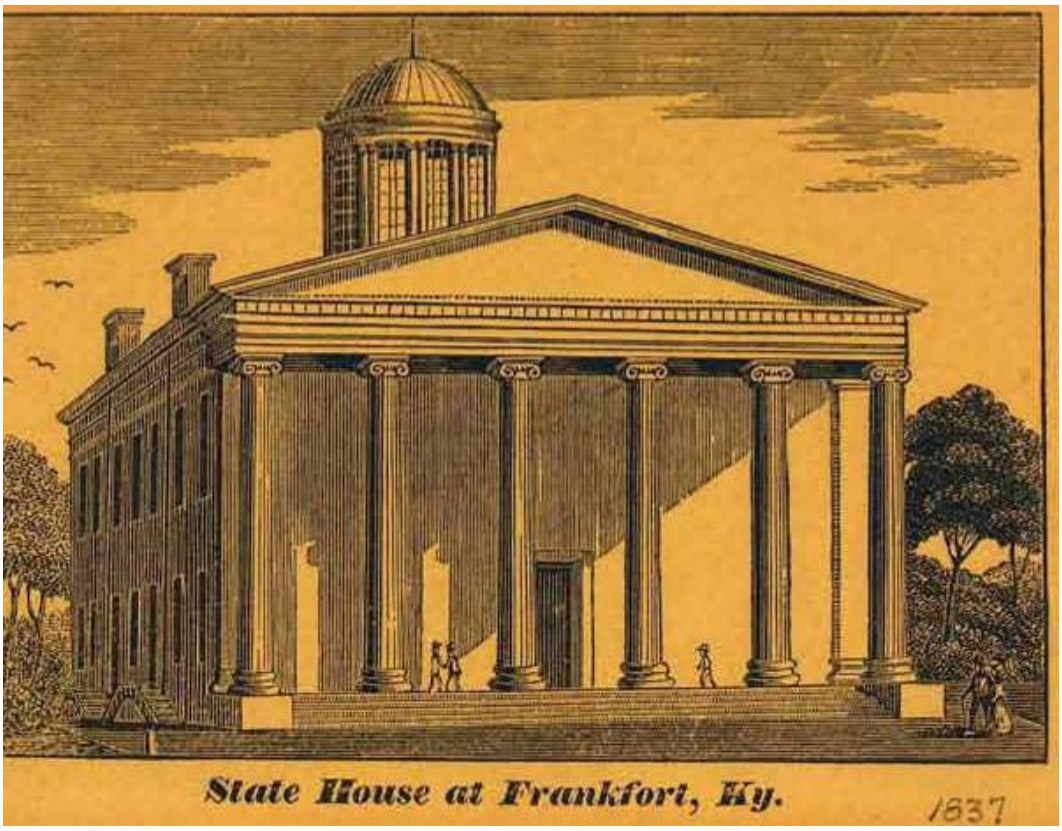


Figure 33: *FR-FO 33, Old Capitol, Frankfort, in an 1837 engraving (Kentucky Historical Society: Martin F. Schmidt Collection of Kentucky Views, 2004.41).*

Greek Revival

The Greek Revival Style is the earliest style to have a strong association with professional American Architects such as Benjamin Henry Latrobe, the architect of the Capitol in Washington, D.C., who also designed the Pope Villa in Lexington, KY (1812-13), Asher Benjamin, and Gideon Shryock, the architect of the masterful Greek Revival Old State Capitol in Frankfort (1830, Figure 33). There, we see the hallmarks of the style, such as the use of columns in particular. The Greek Revival style, as the name clearly implies, was an homage to ancient classical style exemplified by Greek temples such as the Parthenon. In Kentucky, some large and pretentious houses were built with gable fronts in massive temple form in full Greek revival splendor, such as Ward Hall near Georgetown. However, in most houses the traditional forms remained unchanged while the details changed to Greek revival style. The biggest change in house form tends to be an increased number of two-story front porches, with tall classical-order columns accenting the centered doorway. This is just grafted on to the standard center passage house. We see this at WS 152, which is a log house (Figure 35), and at WS 24 (Figure 158).

Many older houses were updated in the Greek Revival period through the addition of such porches. The Washington County Courthouse (Figure 34), a Federal style public building, was updated in the Greek revival period with the addition of a cupola. The porches there that look like they may be Greek Revival style came in the early 20th century Colonial Revival period.



Figure 34: *WS-S 2, Washington County Courthouse, 1816, Springfield. The cupola was added circa 1840. The Doric porches are a product of a 1918 renovation. National Register Photograph, Jack Bobbitt, KHC, 1974.*

In contrast to the delicate, refined Federal style, the Greek is comparatively heavy, bold, and often restrained in detail. Interior architectural trim, in particular, undergoes changes. Moldings are thicker; door trim is wide and flat. Doors are now more likely to have a pair of tall, flat panels (WS 27, Figure 38) than the six panel Federal period doors with conspicuous bevels. Windows similarly get fewer, larger panes. Baseboard moldings get taller, and chair rail goes out of fashion to the point where it is often ripped out in period redecorating. In mantles, the delicate side columns of the Federal style are replaced by massive, flat pilasters with ordered capitols (WS 153, Figure 36). Door and window surrounds now often have short returns or peaked lintels (MN 683, Figure 46).



Figure 35: *WS 153, Goode House, second quarter nineteenth century, Texas vicinity. See also Figure 36.*

Seventeen newly surveyed structures in the RHDI survey area were classified as Greek Revival, bringing the total to 68, but that doesn't reflect the larger impact of the style on the region's architecture. The mantle and door surrounds at MN 683 (Figure 46 and Figure 47), for example, are very much Greek Revival in style, but are contained within a house classified as Gothic Revival (Figure 45). As late as the 1880s, as we have seen, the style is still often found in the

region's rural churches, as at MN 231, Smock's Methodist Chapel (Figure 24), where the gable front roof with partial returns on the cornice reflects the style.

Federal detailing persists in the Greek Revival period. It might be credited to builders with long careers and older tools, or to their clients' preference for established styles. At WS 27 (Figure 38) for example, we see the persistence of chair rail, a popular Federal feature typically abandoned in the Greek Revival period. Houses built earlier in the Greek Revival period are more likely to retain some Federal details. Houses late in the era, say 1860s-80s, are more likely to be mash-ups with newer styles such as Italianate, as at MN-1, the Bradford House (Figure 39- Figure 40), or Gothic, as at MN 683 (Figure 45- Figure 46). The same process of mixing in new styles with existing ones continues on to the present day.



Figure 36: *WS 153, Mantle. See also Figure 35.*



Figure 37: *WS 24, Mayes house, circa 1830-50, Springfield vicinity: detail of Interior Door Lintel. See also Figure 158.*



Figure 38: *WS 27, detail of Doors and Trim in Front Hall. See also Figure 25 and Figure 27.*

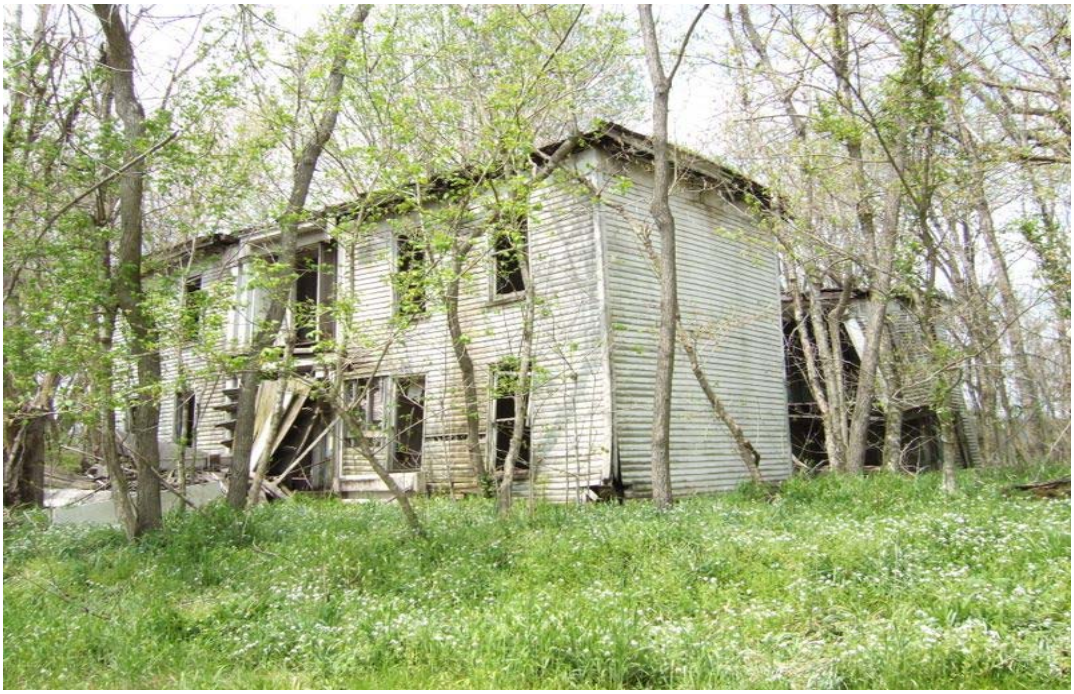


Figure 39: *MN 1, Bradford Place, second quarter nineteenth century, Bradfordsville Vicinity. Now badly deteriorated, the Bradford house has elements of Greek Revival and Italianate styles. See also Figure 40.*

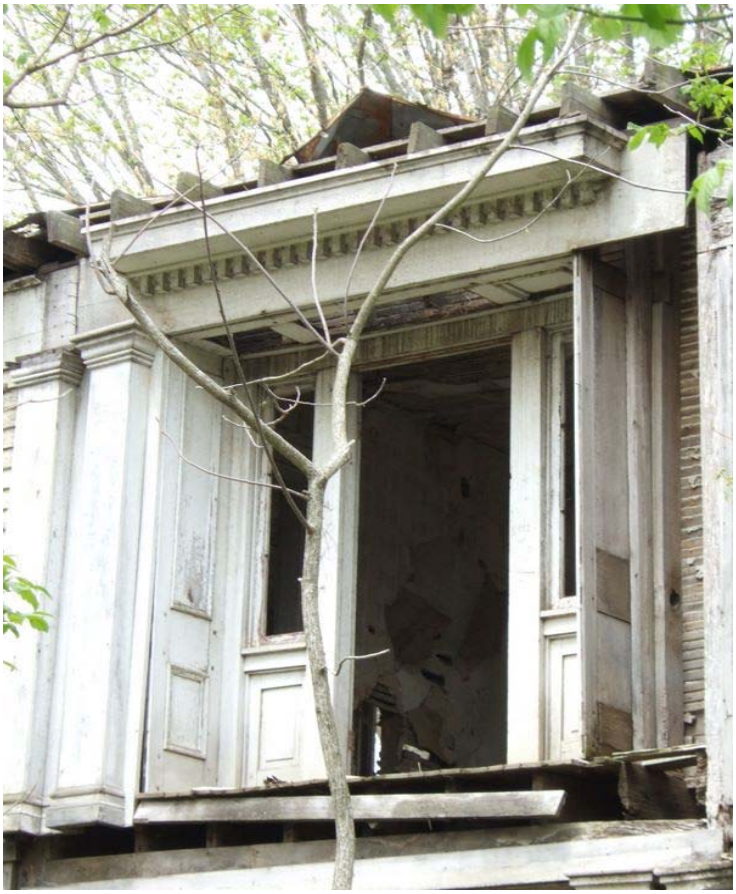


Figure 40: *MN 1, Bradford Place, detail of Second Story Porch Entry. See also Figure 39.*

The Gothic Revival style had eighteenth century roots, but became popular in America in the 1840s-1850s. It was championed by architects such as Andrew Jackson Downing, who promoted it extensively in books such as Cottage Residences (1842), and Lewis Allen, in his various editions of Rural Architecture (see Figure 44). Elaborate buildings in the Gothic style showcase decorative elements inspired by medieval period architecture, such as cinquefoil or casement windows with leaded glass or pointed arches (Figure 144). The building's shape changes as well. While highly ornamental Gothic Revival houses like the Levi J. Smith house exist in the survey area (Figure 42), the Gothic silhouette is distinctive enough for it to be evoked through the use of only a few elements. Think of the steep gable, board-and-batten siding, and arched window in Grant Wood's American Gothic, for example (Figure 41).[22] Board-and-batten exterior siding alone is sometimes the only notable allusion a house might have to the style. Compare Lewis Allen's simplest cottage on the left side of Figure 44 with the small house at WS 316 (Figure 129) or the tenant house at MN 650 (Figure 23).

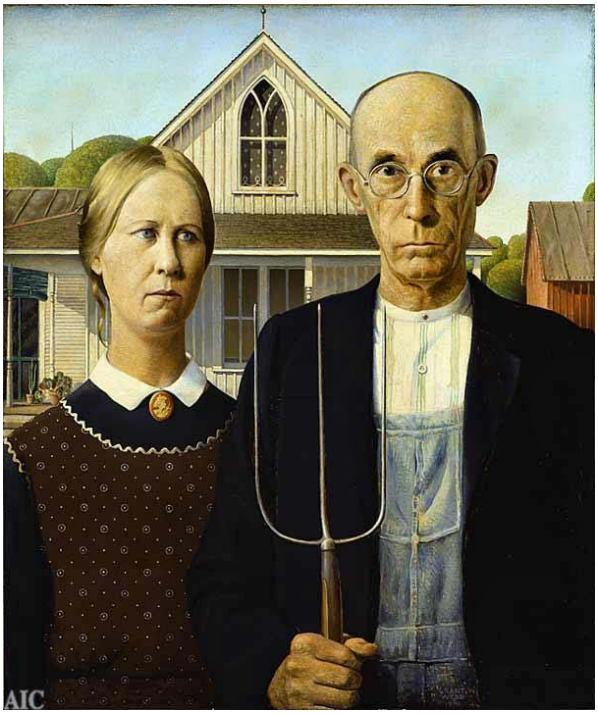


Figure 41: *Grant Wood: American Gothic, 1930 (Art Institute of Chicago). The house still stands, in Eldon, Iowa.*

[22] It's also notable in that painting that the barn in the background visible behind the man's shoulder has the same board-and batten siding treatment as the house. Wood had a keen eye for American vernacular architecture.

Characteristics of the Gothic Revival style may include Gothic arched windows like the one in Wood's painting, where the two arc meet in a point rather than being entirely round. Other details include decorative gable verge boards, or even crenellated parapet walls to suggest a castle. Very elaborate examples often have a wedding cake-like application of ornamental trim at all openings and edges, as at WS 45, the Smith house (Figure 42). This enthusiasm for applied ornamentation grows in the nineteenth century as such elements become increasingly mass-produced.



Figure 42: *WS 45, Levi J. Smith House, before 1872, Springfield vicinity (National Register photograph, Joe DeSpain, KHC, 1983).*

The elaborate examples are more the exception than the rule in the survey area. More often, we see the influence of the Gothic style where one or more peaked cross gables project from the roof of a highly-pitched side-gable house. Some of these houses have additional Gothic stylistic elements such as board and batten siding, but the gables alone are the sole "Gothic" element of many. Several are embellished with elements that are not Gothic in style, such as Italianate brackets under the eaves, or Queen Anne style porches with turned wood columns and spindle work brackets, as at MN 683 (Figure 43). Just twenty-five buildings in the survey area were identified as Gothic, but the style has a deeper impact on the landscape than that number seems to suggest. For this reason we will explore the Gothic style as a case study of how a national style impacts the resources of the survey area.



Figure 43: *MN 683, Near Jones Creek, detail. See also Figure 45, Figure 46, and Figure 47.*

Although Gothic style buildings seem quaint to us today, there is every reason to think that they were seen as progressive and modern historically. The fact that we find a number of quite small

houses associated with the style, such as MN 650 (Figure 23), WS 398 (Figure 48) or WS 316 (Figure 129) is probably not accidental. The period literature found the Gothic style to be as appropriate for tenant houses and laborer's cottages as it was for mansions (Figure 129). Unlike most earlier architectural pattern books, those that promoted the Gothic style were strongly reformist in nature and allied with progressive movements such as domestic reform. Housing for workers should not only be stylish and attractive, but also comfortable. As A. J. Downing wrote in his preface to the Architecture of Country Houses (1859):

> … a good house (and by this I mean a fitting, tasteful, and significant dwelling) is a powerful means of civilization. A nation, whose rural population is content to live in mean huts and miserable hovels, is certain to be behind its neighbors in education, the arts, and all that makes up the external signs of progress. With the perception of proportion, symmetry, order and beauty, awakens the desire for possession, and with them comes that refinement of manners which distinguishes a civilized from a coarse and brutal people. So long as men are forced to dwell in log huts and follow a hunter's life, we must not be surprised at lynch law and the use of the bowie knife. But, when smiling lawns and tasteful cottages begin to embellish a country, we know that order and culture are established.[23]

The styles he promoted, chiefly Gothic and Italianate, were seen as a means toward the end of establishing a more civil society. His houses covered the spectrum of society so that even the tenant or laborer's cottage could be a stylish dwelling. Similarly, Lewis F Allen provided designs (Figure 44) for small cottages suitable for farm tenants:

> Altogether too little attention has been paid in our country to these most useful appendages to the farm, both in their construction and appearance. Nothing adds more to the feeling of comfort, convenience, and *home* expression in the farm, than the snug-built laborers' cottage upon it. The cottage also gives the farm an air of respectability and dignity. The laborer should, if not so sumptuously, be as comfortably housed and sheltered as his employer. This is quite as much to the interest of such employer as it is beneficial to the health and happiness of the laborer. Building is so cheap in America, that the difference in cost between a snugly-finished cottage, and a rickety, open tenement, is hardly to be taken into consideration, as compared with the higher health, and increased enjoyment of the laborer and his family; while every considerate employer knows that cheerfulness and contentment of disposition, which are perhaps more promoted by good home accommodations for the workingman than by any other influence, are strong incentives to increased labor on his part, and more fidelity in its application.[24]

As mentioned above, one of the most common manifestations of the Gothic style in the RHDI region is in houses with steep gable roof with steep cross gables or dormers to create a distinctive overall appearance. The details themselves such as bargeboard, siding, porches, windows, etc,

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[23] A. J. Downing, The Architecture of Country Houses, Including Designs for Cottages, Farm-Houses, and Villas…, (New York: D. Appleton & Co., 1859), v.
[24] Lewis F. Allen, Rural Architecture (New York: C. M. Saxton, 1852) 208.

may conform to or depart from strict Gothic style in many ways, but for the purposes of this discussion we will call them Gothic cross-gable houses. We will also see examples on barns and outbuildings.

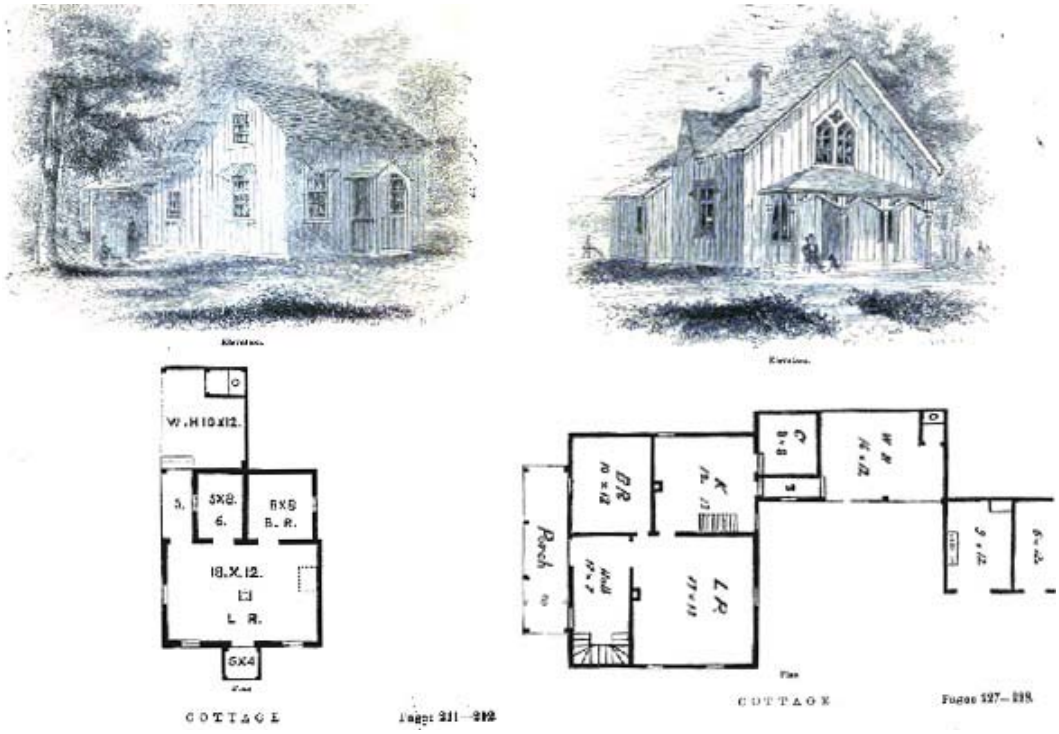


Figure 44: *Plans for cottages from Lewis F. Allen, Rural Architecture, Being a Complete Description of Farm Houses, Cottages and Outbuildings… (New York: C.M. Saxton, 1852).*

Gothic cross-gable houses are fairly common throughout rural Kentucky and Washington and Marion counties are no exceptions. At its most basic, the Gothic vernacular cottage, farm house, or town house is one to two stories tall, a single room deep, and two or more rooms wide with one, two, or three steeply-peaked cross gables or dormers. More often than not, the main part of the house is augmented with shed or ell appendages stretching behind. Minus the front gables they have same basic forms as many of the non-Gothic contemporary examples nearby, whatever their style might be. When plans with more complex footprints (such as T-plans or other asymmetrical arrangements of rooms) become popular in the later nineteenth century, the Gothic gables continue to be popular. In those cases, the gables meld easily with Colonial styling and invoke something of the feeling of an early New England house. This later manifestation of Gothic is sometimes called "Victorian Gothic" to differentiate it from the Gothic Revival.



Figure 45: *MN 683, Balloon frame single cross gable Gothic/eclectic style house, 1860s-1870s, Bradfordsville/Gravel Switch vicinity. See also Figure 43, Figure 46, and Figure 47.*

Single Gable

MN 683 (Figure 45) is an excellent single cross-gable example, located near Jones Creek, near Bradfordsville. It is a three-bay I-house with a narrow vestibule entry rather than a center hall, flanked by two rooms, with an ell stretching out behind the main body of the house. The tall, narrow cross gable identifies with the Gothic style, but the brackets in the gable and the tall windows reflect the Italianate Style. The two front rooms share a central hearth situated behind the front vestibule. The trim inside is more Greek revival in flavor than Gothic, the mantles having wide, flat surfaces rather than angular pointed moldings. The room to the left of the front entry is the less elaborate of the two main rooms and, from there, a door to the left of the hearth opens to a winder stair. The stair leads to a room above which has no access to the rest of the second story - a private bedroom chamber. The room to the right of the front entry has a showier mantle with a Cupid's bow arch poised above the coal grate. A smaller urban example, the Mudd House, or WS 938, in Briartown (see Figure 48: compare it to Allen's Cottage on the left in Figure 44), outside of Springfield, is either a one or two room plan with a shed room behind the main body of the house, two stories tall, with the single and central cross-gable dormer framing the lone second story front window as the single nod to Gothic. The peaked cross gable very effectively gives this small house a sense of scale and presence.



Figure 46: *MN 683, Interior of left hand room, showing Greek style mantle & door surround. See also Figure 43, Figure 45, and Figure 47.*



Figure 47: *MN 683, Greek style mantle in right hand room. See also Figure 43, Figure 45, and Figure 46.*



Figure 48: *WS 938, Mudd House, late nineteenth-early twentieth century, Briartown.*

More examples of single cross-gable houses are shown in Figure 49 - Figure 53, all examples with a pair of interior chimneys much like the Smith house in Figure 42, where the hearths heat the rooms on either side of a center stair hall. A total of thirteen single gable houses were documented. Although their floor plans vary, all of the documented examples in the regions save two had a single central doorway. The exceptions, WS 496 and WS 253 have single off-center doors. The Glasscock house, MN 688 (Figure 53) is largely a mix of Italianate and Greek Revival with some Federal details in styling (see details at Figure 77 and Figure 80). The ell of the house, visible in the side view (Figure 54), is of interest in that it shows an additional cross gable. This façade of the ell forms a sort of secondary front of the building and the cross gable is centered along the ell itself exclusive of the main body of the house, almost like another center gable house has been attached to the back of the main house.

An excellent example of a single cross gable form in a Gothic styled outbuilding is found in the stock barn at WS 33 (see Figure 262), an English type barn. The cross gable provides a convenient space for a hay door to the loft of the building. Another outbuilding, this time a meat house (see WS 849, Figure 207) has its steep, projecting forward gable embellished with scalloped bargeboard and completes the Gothic stylistic effect with board and batten siding.



Figure 49: *MN 684, Taylor/Rawlings house, late nineteenth century, Gravel Switch vicinity.*



Figure 50: *MN 682, Glasscock house, late nineteenth century, Rolling Fork. The front of the house faces the waterway.*



Figure 51: *MN 674, late nineteenth century, Gravel Switch.*



Figure 52: *WS 1114, late nineteenth century, Willisburg*



Figure 53: *MN 688, Glasscock house, mid nineteenth century, Beech Grove vicinity. See also Figure 54, Figure 77, and Figure 80.*



Figure 54: *MN 688, side view. See also Figure 53, Figure 77, and Figure 80*

Two Gables

Double cross gable examples are also common in the two-county area, usually appearing in two-story medium size houses with double pen or center hall plans. WS 523 (Figure 55) has a center hall plan and interior chimneys serving two rooms flanking the hall, just like the single gable houses mentioned above. Here, though, the second floor bedrooms, rather than the upstairs stair hall, enjoy the additional light and space afforded by the dormers. The house has some elements of Colonial, Queen Anne, and Italianate styles. Service rooms are in a shed that runs the full length of the back of the house. WS 852 (Figure 57 and Figure 56), near Hardesty in Washington County is another example, with windows in the tall, narrow aspect ratio of the Italianate style, the gables sheathed in a chevron pattern echoing shingle or stick style, the porch basically Queen Anne, Eastlake, or most simply, "Victorian." Otherwise, the form of the house is remarkably similar to that of MN 683 (discussed above, Figure 45), a lobby entry, central chimney, three bay, and two equal sized front rooms.

Eighteen two-gable examples were documented, and they can be divided into three major types. One house alone, WS 869 (Figure 59), has an asymmetrical two-bay door/window arrangement on the first floor, suggesting a possible side passage or hall/parlor plan. Nine examples are two-door, double pen plan houses, a type discussed in some detail below in the section on house plans. These are characterized by a 4-bay fenestration on the first floor, window/door/ door/window, as at MN 911 (Figure 63), MS 190 (Figure 62) and WS 1115 (Figure 64). Seven

examples have a three-bay façade with a central door as we saw in most of the single gable examples. The other two could not be determined: WS 897 has an off-center door, but probably had two central doors, with one of them covered over with the later aluminum siding, while the front of WS 993 is obscured by a later addition.



Figure 55: *WS 523, frame two-gable Gothic house, center passage plan, late nineteenth century, Mackville vicinity.*



Figure 56: *WS 852, detail of porch. Frame two-gable double pen house, late nineteenth century, Hardesty vicinity. See also Figure 57.*



Figure 57: *WS 852, Detail of cross gable. See also Figure 56.*



Figure 58: *WS 730, late nineteenth-early twentieth century, Litsey/Poortown.*



Figure 59: *WS 869, late nineteenth-early twentieth century, Springfield vicinity.*



Figure 60: *WS 782, early twentieth century, Mackville.*



Figure 61: *WS 295, early twentieth century, Booker vicinity.*



Figure 62: *MN 190, early twentieth century, Holy Cross vicinity.*



Figure 63: *MN 911, early twentieth century, Greenbriar vicinity.*



Figure 64: *WS 1115, early twentieth century, Willisburg.*

Three Gables

Larger Gothic houses sometimes have three front gables for maximum effect. Five examples were documented in the region. WS 718, the Cocanaugher house (Figure 65), is an excellent example, a center hall plan house with unusually elaborate turned and sawn embellishments on the porch and the gables, and another projecting gable along the long ell side of the house. The ornament really alludes more to other prevalent styles of the period, stick or spindle style, Queen

Anne, and even some elements of Italianate in the porch cornice. Again, the major element of Gothic style is the use of gables to create a distinctive roof line. We see even less influence of the Gothic in the three gable house at MN 552 (Figure 66) where Italianate, Greek Revival, and perhaps Colonial Revival details are much in evidence. Other three-gable houses are shown in Figure 31, Figure 67, and Figure 68



Figure 65: *WS 718, Cocanaugher house, late twentieth century, Texas vicinity.*



Figure 66: *MN 552, Cecil house, late nineteenth century, St. Mary vicinity.*



Figure 67: *WS 885, Davis house, late nineteenth century, Willisburg vicinity*



Figure 68: *WS 648, Hatchett/Peters house, early twentieth century, Mackville.*

Asymmetrical Massing

In eight cases, we found steep cross gables on houses in a T-plan or other asymmetrical arrangement, as at WS 780 (Figure 69). The asymmetrical forms are commonly associated with the Queen Anne style in Kentucky, although asymmetry is common in high style Gothic houses. Other examples from the survey are seen at WS 49 (Figure 70), Ws 640 (Figure 71), and WS 247 (Figure 72). WS 247, although in poor condition, is an interesting example because it began as a standard two gable, double door form. The wing to the left in Figure 72 was added on later, closely mimicking the style and detailing of the original. Although it looks the same, the construction is quite a bit different, as is apparent in the attic (Figure 73).



Figure 69: *WS 780, Haydon house, late nineteenth century, Mackville.*



Figure 70: *WS 490, late nineteenth-early twentieth century, Mackville.*



Figure 71: *WS 640, late nineteenth century, Mackville.*



Figure 72: *WS 247, late nineteenth century, Willisburg vicinity. See also Figure 73.*



Figure 73: *WS 247, Detail of attic framing in wing where it joins the main body of the house. The original house is vertical plank frame, the addition is light balloon frame. See also Figure 72.*



Figure 74: *MN 12, Spalding House, 1842, Lebanon. Photograph: Brian Cowherd, KHC, 1977.*

Italianate

Like the Greek and Gothic revivals, the Italianate style is an early-mid 19th century romantic revival. It was, however, modeled after Italian villas rather than classic temples. Characteristics of the style include flat or low pitched roofs with box gutters, bracketed cornices and tall and narrow windows with applied ornamental lintels and low sills, and an emphasis on verticality. The purest examples of the style in the survey area are found in the larger towns, as at the 1842 Spalding House near Lebanon (MN 12, Figure 74) or the 1884 Covington Teacher's Institute in Springfield. More than 40 years separate the two, illustrating that although the style is introduced by the middle of the nineteenth century, its influence continues on for some time.

In Kentucky, the tall and narrow window proportion becomes particularly pervasive, showing up even on extremely modest dwellings of the early twentieth century, as at MN 604 (Figure 79) and at WS 453 (Figure 109). Perhaps it is a bit of a reach to associate those two examples with the style, but in the survey area, examples of Italianate influence are found mostly where it is intermingled with other styles, as at the Glasscock house near Beech Grove (MN 688, Figure 53, Figure 54, Figure 77, and Figure 80). There, the house has a single gable Gothic shape, but details are drawn freely from other styles: the tall, narrow windows with bracketed, applied

arches (Figure 77) have Italianate influence, while the interior stair (Figure 80) shows a whole range of Federal, Greek Revival, and Italianate influences. Other examples include the Harmon house in Mackville (WS 172, Figure 76), a sort of Queen Anne/Colonial that also has the Italianate type windows mentioned above, and MN 961, near Bradfordsville (Figure 78), a late nineteenth-century, Gothic/Italianate/Queen Anne/Colonial cottage.



Figure 75: *WS-S 20, Covington Institute Teacher's Residence, 1884, Springfield. Photograph: Steve Gordon, 1982.*



Figure 76: *WS 172, John Harmon house, late nineteenth century, Mackville.*



Figure 77: *MN 688, Glasscock house, window detail, Beech Grove vicinity. See also Figure, Figure 54, and Figure 80.*



Figure 78: *MN 961, a small house with elements of Italianate, Gothic, and Queen Anne styles, 1860s-1880s, Bradfordsville Vicinity.*



Figure 79: *MN 604, Early twentieth century, Bradfordsville vicinity. A double-door house of no particular style, but with the vertical window proportions associated with the Italianate style and front doors consistent with Arts & Crafts style.*



Figure 80: *MN 688 staircase, Federal/Greek/Italianate style, in a house that also has Gothic elements. See also Figure 53, Figure 54, and Figure 77.*

Queen Anne

The Queen Anne style is a late 19th century style associated with large houses which often have steep gables, asymmetrical massing, and sometimes have corner towers, turned spindlework porches, and decorative shingle detailing. There are several closely associated styles of the late nineteenth century, including Shingle style, Stick style, and Richardsonian Romanesque, none of which were found in academic form in the current survey. Virginia and Lee McAlestar point out that the Queen Anne style "is most conveniently subdivided into two sets of overlapping subtypes. The first is based on characteristic variations in shape; the second on distinctive patterns of decorative detailing."[25]

Figure 166, a design by the architect George Barber, is a good example from the period style books of the asymmetrical massing common to the style. Although Barber calls it a "Colonial" style house, based upon the decorative details such as the Palladian window centered above the classic pediment of the front porch, the overall massing of the house is very much in the Queen Anne style. While the massing is not as complex as this published example, we can see similar influences at work in the large house at MN 917 (Figure 81), a mainly Colonial Revival house with the massing and some of the detailing of the Queen Anne style.



Figure 81: *MN 917, late nineteenth-early twentieth century, Bradfordsville vicinity. Victorian/Queen Anne massing, with Colonial Revival detailing.*

[25] Virginia & Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1993), 263.

WS 171 (Figure 82) is a good example of a house that has the asymmetrical massing of the Queen Anne style and also consistent detailing, particularly on the porch decoration and the peak brackets of the right hand gable. With the partial returns on the cornices, the house can also be said to have some Colonial Revival influence as well.

Just 12 houses of this style were found in the survey area. However, the small number of buildings that rise to the level of being readily identifiable examples of Queen Anne style doesn't fully reflect the style's impact on the region's resources. Many of the buildings identified in the survey as having no particular style have elements of Queen Anne mixed with elements of other styles. The Thompson house for example (MN 384, Figure 83), achieved its current configuration through a series of alterations, and thus has elements of Italianate/Victorian, Colonial Revival, and Arts and Crafts, as well as some windows very much in the Queen Anne style (Figure 84), with the characteristic diamond pane and multi light upper sash. Knowledge of styles helps us to decode the complex history of houses such as the Thompson house. However, as we have seen with WS 171, styles may also be intermingled within the same period.



Figure 82: *WS 171, John Harmon House, late nineteenth century, Mackville.*

MN 930 (Figure 85) is a typical example of the use of the Queen Anne style in the survey area. Although it seems somewhat restrained in its use of decorative detail, the house may have lost some elements with the application of aluminum siding in the 1950s or 1960s. It retains two turned and sawn spindle work porches (Figure 86), with star cut outs in the brackets that may be a patriotic reference. Even more restrained examples in the survey area are typified by the house at MN 666 (Figure 87), which has an asymmetrical, but straightforward T-plan, and decorative detailing limited to the gable peak and the porch posts and brackets.

The limits of categorizing things by style can be seen in an example such as WS 477 (Figure 88) where the only apparent stylistic detail is found in the decorative trim of the porch brackets. Inside we might find other stylistic details in mantles and other trim, but the exterior is very restrained in its use of decoration, relying instead on the quality of craftsmanship and materials to present itself as a solid and comfortable house. Decoration is limited to those areas where it will have maximum visual impact with minimal effort.



Figure 83: *MN 384, Thompson house, late nineteenth-early twentieth century with later alterations, Loretto. See also Figure 84.*



Figure 84: *MN 384, detail of front window. See also Figure 83.*



Figure 85: *MN 930, late nineteenth century, Bradfordsville*



Figure 86: *MN 930, Porch ornamented with sawn and turned elements, late nineteenth century, Bradfordsville.*



Figure 87: *MN 666, Late nineteenth-early twentieth century, Gravel Switch vicinity. The outbuilding just visible behind the house to the left is found in Figure 132.*



Figure 88: *WS 477, early twentieth century, Mackville vicinity.*



Figure 89: *WS 762, R.C. & Nell Bottom House, early twentieth century, Mackville. The front entry, just visible at the right, has a smaller pedimented entry porch.*

Colonial Revival

The Colonial Revival style is not really one style, and in some cases, early examples may be confused with late examples of Federal and Greek Revival. Buildings modeled on colonial American precedents begin by the late nineteenth century even as some of the styles they borrowed from continued on. Twenty-four examples in the area were coded as "Colonial Revival," ranging in date from the 1880s-1950s. As with other styles, Colonial Revival has a broader influence on the resources than twenty-four examples suggest. The Colonial Revival style begins in the later half of the nineteenth century with a renewed interest in America's history and finds its expression in elements such as colonnaded porches and pedimented entry ways. Two early twentieth century examples are the Bottom house in Mackville (WS 762, Figure 89), and the Mudd house in Fredericktown (WS 345, Figure 90). As we have seen before, the style is often intermingled with other styles (WS 415, Figure 91).



Figure 90: *WS 345, Lee Mudd house, early twentieth century, Fredericktown.*

A new wave of Colonial styles in the early – mid twentieth century are closely associated with the rise of an interest in older American architecture and early efforts at historic preservation through such efforts as the restoration of Colonial Williamsburg. Related developments in Kentucky include the construction of the Lincoln Birthplace memorial at Sinking Spring Farm near Hodgenville in 1909-11, the reconstruction of Old Fort Harrod (Pioneer Memorial State

Park) in Harrodsburg in 1927, and the reconstruction of Lincoln's Boyhood home in 1933 near Athertonville in Larue County, all helping to re-popularize log construction, as at MN 348 (Figure 92). The preservation of sites such as Ashland, the Mary Todd Lincoln House, Liberty Hall, My Old Kentucky Home, Shaker Village at Pleasant Hill, and the Vest Lindsey House all helped to popularize revival styles locally. At the same time, the rise of auto tourism took more people farther from home than in the past, and restored houses of important ancestors were among the favorite destinations.



Figure 91: *WS 415, Hattie Mudd Badgett House, early twentieth century, Fredericktown vicinity. .*

Styles in the twentieth century grow increasingly national in scope. Now style is not only distributed through popular literature and plans, it is also distributed through the mail order of whole houses. MN 328, the Dant house, for example (Figure 93) is a Dutch Colonial with interior detailing in something of a Federal mode (Figure 94). It is said by the current owner to be a Sears House built in 1936. It is similar to a model they sold called the "Rembrandt," offered in 1921-26, although the doorway and some of the detailing differ (Figure 95). There were several companies that sold mail-order house, although Sears is perhaps the best well known.

Other companies included Aladdin, National, Montgomery Ward, Sterling, and Liberty.[26] Another house in the survey areas that has similarities but not a verified match to a catalog house model is MN 924 in Bradfordsville (Figure 172) which is quite similar to an Aladdin house - the "Concord" (Figure 171).



Figure 92: *MN 348, Early-mid twentieth century, Saint Francis. This house is on the site where a distillery once stood, and may be associated with that operation.*

In addition to style, the Colonial Revival movement is strongly associated with particular forms. One of the most popular forms is the Cape Cod type, much like MN 263 (Figure 96), WS 770 (Figure 97) and MN 9 (Figure 98). The Cape Cod is a one-and-one-half story house, typically two rooms deep on the first floor and a single room deep on the second, with a central entry into a small entry hall or directly into the living room. This form has a strong influence on a house type, the American Small House or the minimal traditional, which is typically but not always Colonial Revival in style. Cape Cod or not, many Colonial Revival houses have symmetrical form with strong emphasis on the central doorway such as at WS 345 (Figure 90), the Dant house (MN 328, Figure 93), MN 263 (Figure 96), and the Graham house (WS 770, Figure 97). Other examples include the curious structures at WS 349-350 (Figure 99 and Figure 100), moved to the current site from Fort Knox in the late 1940s. These have the five-bay façade with center entry reminiscent of center hall plan houses first popular in America in the eighteenth century, but are intermingled with other contemporary styles such as Arts & Crafts. Finally, the Colonial style is often applied to forms more closely associated with other styles. Bungalows and

[26] For a more in-depth discussion of prefabricated housing in Kentucky, see Cynthia Johnson, House in a Box: Prefabricated Housing in the Jackson Purchase Cultural Landscape Region, 1900 to 1960 (Rachel Kennedy, ed., Kentucky Heritage Council, 2006), available for download at http://www.heritage.ky.gov/NR/rdonlyres/69811BB7-B64C-43E7-AC2B-C7A83390E09D/0/HouseinaBox.pdf.

foursquares have a strong association with the Craftsman style, but also have Colonial variants. The foursquare house at MN 564 (Figure 102), for example, has the classical styling characteristic of Colonial Revival on the front porch and main entryway. The house nonetheless retains some feeling of the Craftsman style, mainly through form.



Figure 93: *MN 328, George Dant house, Dant, 1936. See also Figure 94.*



Figure 94: *MN 328, detail of mantle. See also Figure 93.*



SIX-ROOM COLONIAL

THE REMBRANDT is an unusually well arranged Dutch Colonial house. It has many special features not generally found in houses of this price. It has a charming entrance that gives an atmosphere of welcome. It has Colonial windows with divided lights above and one light below. French windows in the sun room. Add to this the white siding and contrasting red or green roof with the red brick chimney and you have a home that is sure to charm the most critical.

The interior is cleverly planned. While it has the latest conveniences, the price is unusually low. Why? Because of careful planning and no wasted space. If a house of this size meets with your requirements, you will make no mistake in selecting the Rembrandt.

Honor Bilt

The Rembrandt

"Already Cut" and Fitted

C3215A Price with Sun Room, $2,647.00
C3215B Price without Sun Room, $2,393.00

FIRST FLOOR

The Reception Hall. Entry into the reception hall reveals the splendid character of this Dutch Colonial home. An open stairway leads to the second floor. To the left of stairway is a coat closet with pole for coats and a hat shelf, accommodating a large number of guests' clothes. A grandfather clock can be set along the left wall. On each side of this reception hall are wide cased openings giving an excellent view of the large living room and the dining room on the opposite side.

The Living Room. To the right of hall you enter the living room, which is of the proper proportions to accommodate its furnishings to the best advantage. It is unusually large for a house of the size of the Rembrandt. See the floor plan. Almost directly opposite the wide cased opening is a brick mantel which is the central feature. All furniture may be grouped to your liking, as the space is ample. Windows on three sides afford plenty of light and air, making a cheery room.

The Sun Room. A French door opens into the sun room from the living room if C3215A is ordered. Seven large windows flood this room with sunshine. Tastily furnished and draped, it can be made the chosen spot in winter or summer.

The Dining Room. To the left of the hall is the dining room. It is of good size. Windows on two sides give the desired light and ventilation.

The Kitchen. From the dining room you pass a swinging door into the model kitchen. Here the sink, the kitchen cabinets, the pantry closet and space for stove and table have been arranged with a thought to save the housewife [or] (or servant) many steps each day. A high sash gives plenty of light over the range and sink. The rear entry provides space for an ice box, which can be iced without iceman tracking the kitchen floor. To the right are stairs leading to the basement and to the left is the grade door to yard.

SECOND FLOOR

The Bedrooms. The stairway hall has a good size window at the landing. A short hall connects with all bedrooms and bath. On one side is the main bedroom of large size which accommodates twin beds, dresser, chiffonier and other furniture. Two clothes closets are at one end of room. Between the closets and underneath a window is a built-in seat, with chest underneath. There are two other bedrooms, each with clothes closets. Ample ventilation and light are assured by the correct number of windows in each room. Close to the bathroom and handy to the bedrooms is a linen closet in the second floor hall.

The Basement. Room for furnace, laundry and storage.

Height of Ceilings. Basement, 7 feet high from floor to joists, with cement floor. First floor, 9 feet from floor to ceiling. Second floor, 8 feet 7 inches from floor to ceiling.

What Our Prices Include

At the prices quoted we will furnish all the material to build this six-room colonial house, consisting of:

Lumber; Lath;
Roofing, Oriental Slate Surfaced Shingles, Guaranteed for 12 Years;
Siding, Clear Cypress, Bevel;
Framing Lumber, No. 1 Quality Yellow Pine;
Flooring, Clear Grade Yellow Pine;
Porch Ceiling, Clear Grade Yellow Pine;
Finishing Lumber; High Grade Millwork (see pages 108 and 109);
Interior Doors, Two Cross Panel Design of White Pine with Fir Panels;
Trim, Beautiful Grain Yellow Pine, Birch Stair Treads and Rail;
Mantel; Seat;
Kitchen Cabinets; Medicine Case;
Windows of California Clear White Pine;
40-Lb. Building Paper; Sash Weights;
Eaves Trough and Down Spout;
Stratford Design Hardware (see page 120);
Paint for Three Coats Outside Trim and Siding;
White Enamel Finish for Trim in Living Room and Hall; Also for Stair Risers and Balusters to Landing;
Mahogany Finish for Doors in Hall, Stair Treads and Rail;
Shellac and Varnish for All Other Interior Trim and Doors.
Complete Plans and Specifications.
Built on a concrete and brick foundation and excavated under entire house.
We guarantee enough material to build this house. Prices do not include cement, brick or plaster.
See description of "Honor Bilt" Houses on pages 12 and 13.

OPTIONS

Sheet Plaster and Plaster Finish, to take the place of wood lath and plaster, with sun room, $167.00; without sun room, $158.00 extra. See page 140.
Storm Doors and Windows, with sun room, $108.00 extra; without sun room, $77.00.
Screen Doors and Windows, galvanized wire, with sun room, $60.00 extra; without sun room, $48.00.
For prices of Plumbing, Heating, Wiring, Electric Fixtures and Shades see pages 138 and 139.

FIRST FLOOR PLAN

Can be built on a lot 50 feet wide with sun room, and on a lot 40 feet wide without sun room.

This house can be built with the rooms reversed. See page 3.

SECOND FLOOR PLAN

For Our Easy Payment Plan See Page 144

Page 30

See Interior Views of The Rembrandt Home on opposite Page

Figure 95: *"The Rembrandt," Sears home, 1921-26, from* http://www.searsarchives.com-/homes/1921-1926.htm.



Figure 96: *MN 263, 1930s-40s, Loretto.*



Figure 97: *WS 770, Oakie & Kathryn Graham house, 1939, Mackville.*



Figure 98: *MN 9, Holy Name of Mary Church Rectory, Calvary, 1938.*



Figure 99: *WS 349 & 350 (Figure 100), 1930s-1950s, Fredericktown. These two houses were both moved to this location from Fort Knox after World War II in the late 1940s by Colonel Everett Mudd. The structures were apparently built for housing for the War effort at Fort Knox, and then surplused after the war. WS 349 appears much as it did during its tenure at Fort Knox: a utilitarian structure with some elements of Colonial Revival and Arts and Crafts styling. Its neighbor, WS 350, below, is just barely recognizable as a related structure.*



Figure 100: *WS 350. At some later time after the move from Fort Knox, this house had a front porch added and was completely encased in brick, probably in the 1960s or 70s. This has had the effect of giving the structure over almost completely to Colonial Revival style, and giving it something of the appearance of a Ranch house, although it retains its basic center door, five bay form. The two houses share a common double garage, built in 1949 (Figure 101).*



Figure 101: *WS 349-50, shared garage, 1949. Built at the time the two houses were moved here from Fort Knox, the garage has no particularly stylistic details beyond the 6-pane window sash on the front gable. See also Figure 99 and Figure 100.*



Figure 102: *MN 564, Spaulding house, early twentieth century, Lebanon vicinity.*

Craftsman

The Craftsman style of the early - mid twentieth century shares with the Gothic style a progressive and populist ideology. Growing from the English Arts and Crafts revival popularized by figures such as William Morris, the Craftsman movement in America takes its name from Gustav Stickley's publications - such as his book *Craftsman Homes* (1909) where he puts forth the "principals which underlie the planning of every Craftsman house. These principals are simplicity, durability, fitness for the life that is to be lived in the house and harmony with its natural environment."[27] Stickley, an architect and designer, helped popularize the style in his popular architectural publications and though the sales of furniture and decorative arts. The design of the ideal Craftsman home extended not only to the building, but also to the furniture and decorative arts within and to the gardened landscape surrounding the house. The ideals of the Craftsman philosophy honored skilled labor and hand craftsmanship, as the name implies, but they went beyond that to social reform:

[27] Gustav Stickley, Craftsman Homes (New York: The Craftsman Publishing Company, 1909), 25.

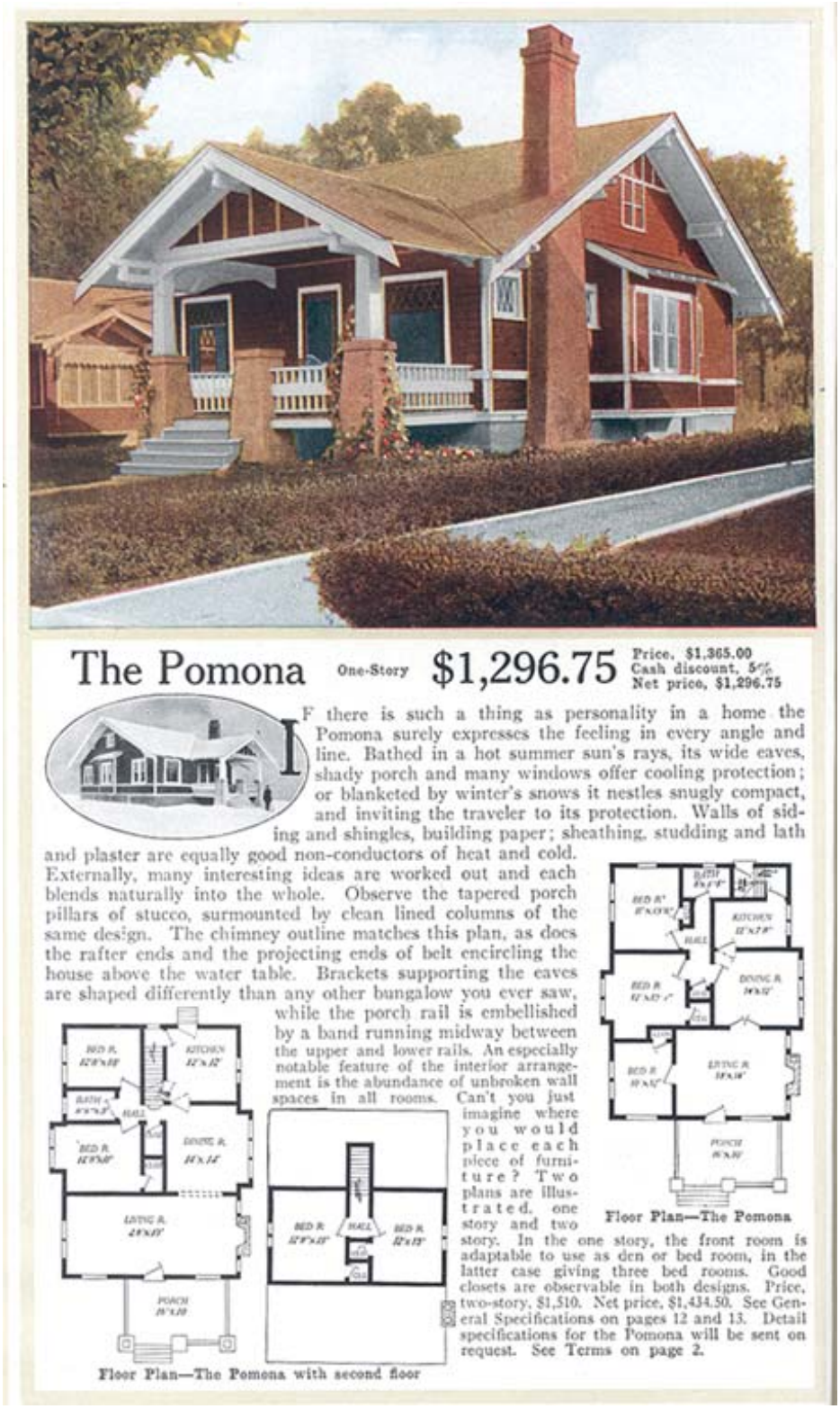
> There is no question now as to the reality of the world-wide movement in the direction of better things. We see everywhere efforts to reform social, political and industrial conditions; the desire to bring about better opportunities for all and to find some way of adjusting economic conditions so that the heart-breaking inequalities of our modern civilized life shall in some measure be done away with. But while we take the greatest interest in all efforts toward reform in any direction, we remain firm in the conviction that the root of all reform lies in the individual, and that the life of the individual is shaped mainly by home surroundings and influences and by the kind of education that goes to make real men and women instead of grist for the commercial mill.[28]

In short, comfortable and aesthetically pleasing houses would help improve society. To that end, we should build "…the kind of houses that children will rejoice all their lives to remember as "home," and that "give a sense of peace and comfort to the tired men who go back to them when the day's work is done" if we are to enjoy the quality of life that the Craftsman ideal promises. [29]

It may have been born out of reverence for skilled labor at honest wages, but the Craftsman style spread mainly through sale of blueprinted designs and the industrial mass-production of houses and architectural elements. In spite of this shift away from its idealistic beginnings, the style ultimately was very influential on the built landscape. Whole neighborhoods of Craftsman style houses were built in early suburbs of cities such as Louisville and Covington. Many examples can also be found in the county seats and larger towns, and more still are found in the rural areas such as those that are the focus of our survey.

The Craftsman style is strongly associated with two house types, the foursquare and the bungalow. MN 564, previously discussed, is a good example of a foursquare house (Figure 102). The foursquare is essentially a large, two-story cube typically with a pyramidal or hipped roof, and a porch attached to the front. Many foursquares have four main spaces on each floor - typically an entry hall with a stair, living room, dining room, and kitchen on the ground floor (see the foursquare floor plan in Figure 170). Others, however, have more or less elaborate plans. Another example in the survey area is WS 850, which has some Craftsman detailing but which is very restrained stylistically, presenting mainly an overall Colonial feeling (Figure 104). It is also a variant of the double door house, which is discussed in further detail later in the report. WS 110, in Willisburg, has Craftsman style masonry column supports, but is otherwise strongly Colonial/late Victorian (Figure 169). Nine foursquares were documented in the survey area.

[28] Ibid, 194.
[29] Ibid, 196.



The Pomona One-Story $1,296.75

Price, $1,365.00
Cash discount, 5%
Net price, $1,296.75

IF there is such a thing as personality in a home the Pomona surely expresses the feeling in every angle and line. Bathed in a hot summer sun's rays, its wide eaves, shady porch and many windows offer cooling protection; or blanketed by winter's snows it nestles snugly compact, and inviting the traveler to its protection. Walls of siding and shingles, building paper; sheathing, studding and lath and plaster are equally good non-conductors of heat and cold. Externally, many interesting ideas are worked out and each blends naturally into the whole. Observe the tapered porch pillars of stucco, surmounted by clean lined columns of the same design. The chimney outline matches this plan, as does the rafter ends and the projecting ends of belt encircling the house above the water table. Brackets supporting the eaves are shaped differently than any other bungalow you ever saw, while the porch rail is embellished by a band running midway between the upper and lower rails. An especially notable feature of the interior arrangement is the abundance of unbroken wall spaces in all rooms. Can't you just imagine where you would place each piece of furniture? Two plans are illustrated, one story and two story. In the one story, the front room is adaptable to use as den or bed room, in the latter case giving three bed rooms. Good closets are observable in both designs. Price, two-story, $1,510. Net price, $1,434.50. See General Specifications on pages 12 and 13. Detail specifications for the Pomona will be sent on request. See Terms on page 2.

Floor Plan—The Pomona

Floor Plan—The Pomona with second floor

Figure 103: "*The Pomona," from Aladdin Sales Catalog, 1916 (Clark Historical Library, available at* ***http://clarke.cmich.edu/aladdin/Aladdin.htm****).*

The bungalow (see bungalow floor plan, Figure 168) is a house type that was introduced into the United States at about the same time as the Craftsman style:

> The origin of the bungalow has its roots in the Indian province of Bengal. There, the common native dwelling and the geographic area both had the same root word, bangla or bangala. Eighteenth century huts of one story with thatched roofs were adapted by the British, who used them as houses for colonial administrators in summer retreats in the Himalayas and in compounds outside Indian cities. Also taking inspiration from the army tent, the English cottage, and sources as exotic as the Persian verandah, early bungalow designers clustered dining rooms, bedrooms, kitchens, and bathrooms around central living rooms and, thereby, created the essential floor plan of the bungalow, leaving only a few refinements to be worked out by later designers.[30]

Bungalows became very popular in the early twentieth century as economical, well-designed houses that offered not only a common living area but also a greater sense of privacy. The living areas tended to be more open, and bungalows tended to be small. However, through the use of smaller spaces and careful planning, they often contained as many or more rooms than earlier houses of comparable size. As we shall see in some of the examples, though, traditional house types often took on the external appearance of bungalows, but remained essentially the same inside.



Figure 104: *WS 850, early twentieth century, Springfield vicinity.*

[30] Robert Winter, "What is a Bungalow," at http://www.ambungalow.com/AmBungalow/whatIs.htm

Although principally associated with the Craftsman style, bungalows came in other styles as well - such as Colonial or Spanish Mission. Of 54 bungalows in the survey area, at least 32 have identifiable Craftsman features. The rest are either Colonial, without any overt stylistic details, or have had original stylistic features obscured by later alteration.



Figure 105: *MN 359, Buckner House, 1920s-30s, Loretto.*

Some Craftsman style houses were prefabricated and sold through catalogs just as we have seen with the Colonial Revival Sears house, the Rembrandt (Figure 95). While no confirmed examples have been documented in the current survey, mail-order houses had a tremendous influence - not just through their presence on the landscape, but quite possibly through the catalogs themselves. Houses such as the "Pomona," a bungalow available mail-order from Aladdin homes really did have something of the Craftsman ideal about them (Figure 103). For a reasonable price, the consumer could purchase a stylish, attractive, and comfortable house. It was probably still less expensive for most people to have a local contractor build their house. Catalogs and home magazines helped drive consumer taste toward the new styles, but many people retained their preference for traditional house types. The Buckner house, (MN 359, Figure 105), for example, has a wonderful poured concrete and molded concrete block porch in the Craftsman style (Figure 106), but the house is a traditional double-door type much like the foursquare at site WS 850 (Figure 104).



Figure 106: *MN 359, detail of porch. See also Figure 105.*

Craftsman is the most frequently identified style in the survey area with 71 examples. Introduced by the 1910s, the style is still influential in the late 1930s-early 1940s, and is enjoying something of a revival in contemporary architecture. A very good example of the Craftsman style is MN 686, a house probably based upon published plans or purchased mail order (Figure 167). This house has a strong emphasis on horizontality, with a hint of the Prairie style popularized by Frank Lloyd Wright. In the detail view in Figure 107, we see some of the characteristics of the Craftsman style: the 3/1 sash windows, the plinth column supports and exposed brackets, and the exaggerated tapering of the columns. A detail that is especially characteristic of the style is the pattern of dividing the upper portion of a window into multiple vertical lights above a single pane lower portion, either the upper and lower sash or just the upper part of a single divided sash (see detail of MN 686, Figure 108). In some cases this is one of the few diagnostic features that can help us place a house in the early twentieth century time period. At WS 453, Figure 109, for example, we see the stylistic confusion that can arise when a house is built almost entirely from parts salvaged from an older structure, but where window sash and exposed rafter tails help signal its Craftsman period construction date. Compare it to another small house built during the Craftsman period, WS 691 (Figure 110, possibly a prefabricated cottage with a later porch). It was built of new materials rather than salvage, but also reflects the style mainly through window type and exposed rafter tails.



Figure 107: *MN 686, 1920s Bungalow, Gravel Switch, Detail of Porch. See also Figure 108 and Figure 167.*



Figure 108: *MN 689, Window detail. See also Figure 107 and Figure 167.*

While MN 686 is a single story example, the most common bungalow in the survey region is a 1-1/2 story, side gable house with a shed or gable dormer providing additional living space under the roof. MN 359 is one example of this (Figure 105). Other good examples include WS 814 (Figure 111) and MN 308 (Figure 112), both Colonial Craftsman examples; and WS 891 (Figure 113), a wonderful Craftsman example with an oversized dormer. Further examples include MN 541 (Figure 114), with a good example of Craftsman porch masonry, tapered posts, and a large shed dormer; and MN 343 (Figure 115), which has a rustic log front, possibly a later alteration.

More traditional house forms dressed up to look something like bungalows include WS 642 (Figure 116). Here we have a traditional southern Pyramidal roof house (like a single story foursquare), "bungalowized" through the use of a dormer and the front porch. Interestingly, it is also set into a banked site so that the basement is accessible on the ground level in the back. MN 944 may well just be a hall/parlor or similar plan, a basic side gable house with a large dormer and a porch added to give it a bungalow appearance (Figure 117).

Finally, we should not leave the impression that the Craftsman style is limited to dwellings. WS 940, Holy Rosary church (Figure 118) is a wonderful example of the Craftsman style intermingled with other stylistic cues including Colonial and Gothic. Public buildings such as churches, stores, and government buildings are important players in the story of style; here style is used to help convey a certain message such as the status of the institution to its users. The style of public buildings is often presented in a very different way than the more private use of style in the home.



Figure 109: *WS 453, Heel house, 1938-39. The house is said to have been built with lumber salvaged from a single room schoolhouse, which may account for its having the appearance of being older stylistically than its construction date would suggest. The 3/1 sash windows and the exposed porch rafter tails are consistent with the late 1930s.*



Figure 110: *WS 691, early twentieth century, Pottsville vicinity.*



Figure 111: *WS 814, early twentieth century, Fairview vicinity.*



Figure 112: *MN 308, early twentieth century, Saint Francis.*



Figure 113: *WS 891, early twentieth century, Simstown.*



Figure 114: *MN 541, 1920s bungalow, St. Mary.*



Figure 115: *MN 323, early –mid twentieth century, Dant vicinity. The log wall on the front is an applied veneer to the frame building.*



Figure 116: *WS 642, early twentieth century, Mackville.*



Figure 117: *MN 944, 1920s-30s, Bradfordsville.*



Figure 118: *WS 940, Holy Rosary Church, 1929, Springfield/Briartown, with elements of Colonial Revival, Arts and Crafts, and Gothic influences.*

Many of the historic resources of the recent past in rural Marion and Washington Counties can be called "Modern" style even while they reflect a variety of influences. Some of the most creative examples of the application of modern styles in the region are found at public buildings such as churches. These are often modern versions of traditional styles. For example, WS 342, the Holy Trinity Catholic Church in Fredericktown is a modernistic version of Colonial Revival (Figure 119). At MN 667, the Gravel Switch Baptist Church, the absence of a steeple or a portico places greater emphasis on the entryway and the large stained glass window above (Figure 120).



Figure 119: *WS 342, Holy Trinity Catholic Church, 1955, Fredericktown.*

By the early 1960s, Modernism had a strong impact on downtown public and commercial buildings, reducing decorative detail and fenestration to a minimum and fronting the building with plate glass. The Gravel Switch Bank and Post Office is a typical example (MN 672, Figure 121). The trend toward reduction of detail is readily illustrated in this building, which was constructed in two stages. The Bank section, probably built in the late 1950s, is already quite minimal, but has a decorative brick pattern above the window. The Post Office addition was added in 1961. There, the brick veneer is a simple running bond on all sides. Even so, the

addition of the Post Office enlivened the building with its gable front section, signage, and flagpole.



Figure 120: *MN 667, Gravel Switch Baptist Church, 1952, Gravel Switch.*

Houses in the region, much like the rest of the nation, saw a marked change in stylistic trends in the post WWII and Cold War periods. The ranch house helps usher in a style that has its roots in Frank Lloyd Wright's Prairie style houses of the 1910s and 20s. The Ranch Style is characterized by long horizontal lines, asymmetrically interrupted by shorter vertical elements such as chimneys or entryways (Figure 123 and Figure 175). The basic ranch house might be fully Modern, but the typical example in the survey area follows traditional styling such as Colonial, with Modernism evoked mainly by massing, where the major stylistic change is one of form, with the emphasis on the horizontality of the structure. One of the defining elements of the ranch style was the picture window (see Figure 124, for example), which also emphasized horizontality and helped flood the interior of the house with light. In some cases, ranch horizontality is achieved simply by appending a carport or a garage to a basic single story box that is otherwise

fairly similar to older house forms (Figure 122). Ranch houses were really the first to place considerable emphasis on the automobile in the design of the structure and the surrounding landscape. The ranch style also brought in a new emphasis on the yard as a living space, and many examples have patio areas in back with grills for entertaining (Figure 125 and Figure 126). Front yard landscaping focused on features such as a large expanse of lawn, with asymmetrically placed shrubbery, and a sidewalk leading to the front entrance from the drive (Figure 181). At MN 536, we find an interesting wagon wheel fence bordering the drive (Figure 180). Ranch houses are discussed in further detail as a plan type beginning on page 147.



Figure 121: *MN 673, Gravel Switch Bank & Post Office. Bank, before 1961, Post Office addition, 1961.*



Figure 122: *MN 315, 1960s-70s Ranch House, St. Francis.*

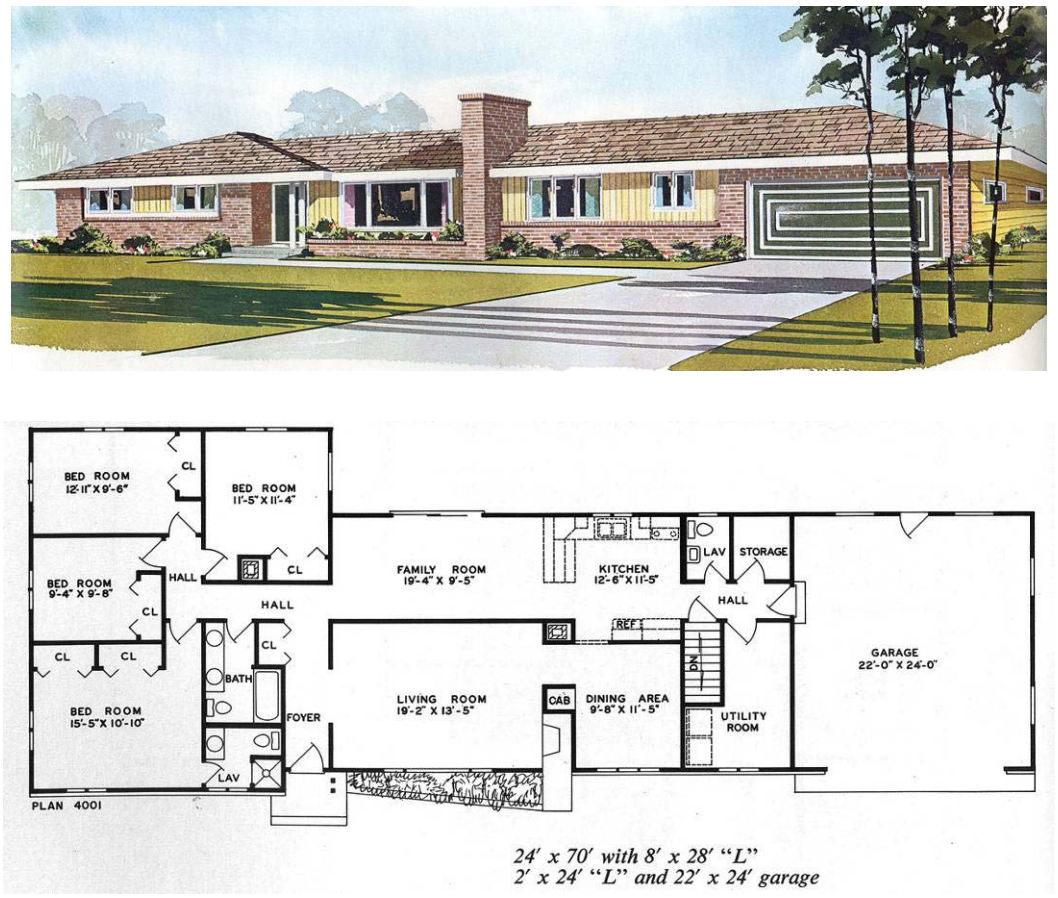


Figure 123: *Elevation and floor plan of "The Capri," a ranch house, from the catalog Capp Homes (Minneapolis, Capp-Homes, Inc., 1968, 40).*



Figure 124: *MN 566, 1950s-60s, New Market.*



Figure 125: *WS 318, 1960s, Fredericktown, back yard. See also Figure 126.*



Figure 126: *WS 318, Outdoor Grill.*

Resource Types

The historic resources that we documented in this project are mostly buildings such as houses, banks, stores, barns, sheds, and chicken coops, but also include resources that are not buildings. Objects and structures, such as stone fences, roads, railroad beds, wells, cemeteries, monuments, signs, and water tanks have also been surveyed. Below is a partial, but not exhaustive catalogue of the types of historic resources that were encountered in the RHDI survey of Marion and Washington Counties. While public resources serving educational, commercial, industrial, and religious purposes were all documented in the RHDI survey, and represent historically significant elements of the Marion and Washington County landscape, this report focuses mainly on houses, barns, outbuildings, and the rural landscape: it is those resources which we will explore in the greatest depth.

Houses

Houses are so commonplace as to seem unremarkable in many ways, but they are a complex resource type and important subject of study. Since they are so integral to our lives, houses tell us a great deal about our culture and history: the study of historic houses helps us to better understand our own past.



Figure 127: *WS 797, single pen house with rear shed and side additions, late nineteenth-early twentieth century, Mackville.*

Floor Plans

In addition to construction method and material, period, and style, one of the primary ways that we classify houses is by floor plan, which relates to form. Early American dwellings tend to follow a limited number of plan types. Prior to the mid–nineteenth century, most people lived in houses of one to three rooms on the ground floor. Larger, more complex multiple-room houses, with hallways and amenities such as extra bedchambers, dining rooms, and offices, were limited to the upper classes. This changed only gradually over the course of the nineteenth century. By the time the asymmetrically-arranged houses of the Victorian period began to be built in the late nineteenth century, housing standards had improved for many people, but many more continued to live in small houses of one to three rooms. In the twentieth century, with Bungalows, Colonial Revivals, Ranch Houses and other house types, the complexity and number of house types increased. In very general terms, the average house grew larger over time, although historic events such as the depression and World War II sometimes halted or reversed that trend. Over time there was also a fairly steady improvement in technology in the average home, particularly in areas such heating, artificial lighting, cooking facilities, plumbing, and electricity.

Knowledge of basic floor plans and of how houses changed over time helps us when we are looking at older houses and evaluating their significance to our history. The changing trends in house design and the emergence of new types of floor plans reflect historic changes in the structure of society itself. For example, the large family living room, the attached garage, and the open floor plans of the 1950s and 60s reflects social, technological, and historic developments that had a tremendous impact on house design. Many of these changes in form were linked to developments such as the automobile, indoor plumbing, central heat, electricity, and telephone service.

Most houses that have survived a long time will have been renovated on a more or less generational basis, with campaigns of repair, addition, and maintenance occurring in increments of very roughly every 20-40 years. This may just involve coats of paint, wallpaper, roofing, siding, or windows, but in many cases, far more significant alterations result. Over time, the plan of a house often evolved. In some cases, the alterations change the plan of the house from one type to another. This can happen, for example, when a single room house is enlarged into a double pen, hall/parlor, or even center hall plan house. In the rest of this section, we will discuss

common house floor plans in the survey area. We have already looked at style. House plans tend to change more slowly over time than styles, so one plan type may be seen in any number of different styles.

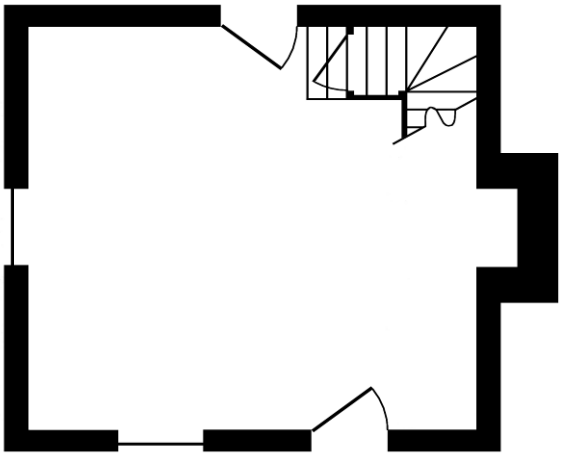


Figure 128: *Single pen floor plan.*

Single room plan

The simplest plan, the *Single Room* plan is a house with one room in the main structure on the ground floor (see Figure 128 for plan and Figure 129 for an example). The type has several variants, such as a single room with a loft, a full second story, a cellar below, or extensions such as shed rooms and porches. Single room plan houses also vary in fenestration, method of construction, and size. It might be a twelve-foot-square log cabin or it might be an 18 x 20 foot brick finished house. It could be the house of a laborer, slave or tenant, or, on the other hand, the house of a landowner, slaveholder, or middle class artisan, depending on the period of time and the context. The single room plan can have various subtypes. One subtype of the single pen house was identified in the Marion/Washington County survey - the "Starter House." We will look at this subtype in greater depth.

Case Study: Starter Houses

The starter house identified in this report is a small, single room house intended for shorter term use for an individual or small family just settling down or beginning a career. The idea is that you could get a few years crops in, get established, and then construct a larger house or add on.

They may have been common in the survey area a century ago, but are now rare, since they were never intended to be permanent housing. The examples documented in the survey area are constructed of frame or log and have an unfinished loft overhead reached by a corner stair. An interesting note is that the loft was apparently used for storage of agricultural products such as hay, fiber, or grains. This was confirmed by the owners of Slack's cabin (WS 316, Figure 129), who called it a "starter house" and indicated that newspapers were spread on the floor of the loft to prevent chaff from sifting through to the ground floor. Storage of hay and grain in the lofts of these houses would provide some measure of insulation in the cold winter months. The loft area probably also served as a bedroom for some of the inhabitants. Two other houses with similar features were identified in the survey (WS 362, Figure 130 and Figure 131), and MN 666 (Figure 132). MN 666, however, appears by its context to be a tenant house, so houses used for purposes somewhat different than starter houses may nonetheless be of similar form.



Figure 129: *WS 316, Slack's Cabin, mid-late nineteenth century, near Fredericktown. See also Figure 32.*

The owners of Slack's cabin reported that three young couples over the years "started up housekeeping" in this house in the late nineteenth and early twentieth century. The house is log on the first floor; the walls of the loft are raised above that in frame, a late hybrid of log and

frame construction.[31] The first floor is finished in plaster, has an enclosed stair to the loft, and three glass windows, two on the front and one on the side. The loft area is unfinished, but does have a glazed window. The house's heat came from a stove vented through an interior chimney, which may have replaced an earlier exterior chimney and fireplace. There was once a small kitchen addition at one end of the house, since removed. The house has a cellar underneath for food storage, accessed from an exterior bulkhead beneath the side window. Two sides, the front and the far gable end are finished in weatherboard, the other two are vertical board and batten. The board-and-batten siding reflects the Gothic cottage style of the mid-nineteenth century. The weatherboarding is probably a later renovation, but occurred in the historic period. On the other hand, it might be original, as it was a common practice to finish the principal facades of buildings more finely than the sides or the back.[32]

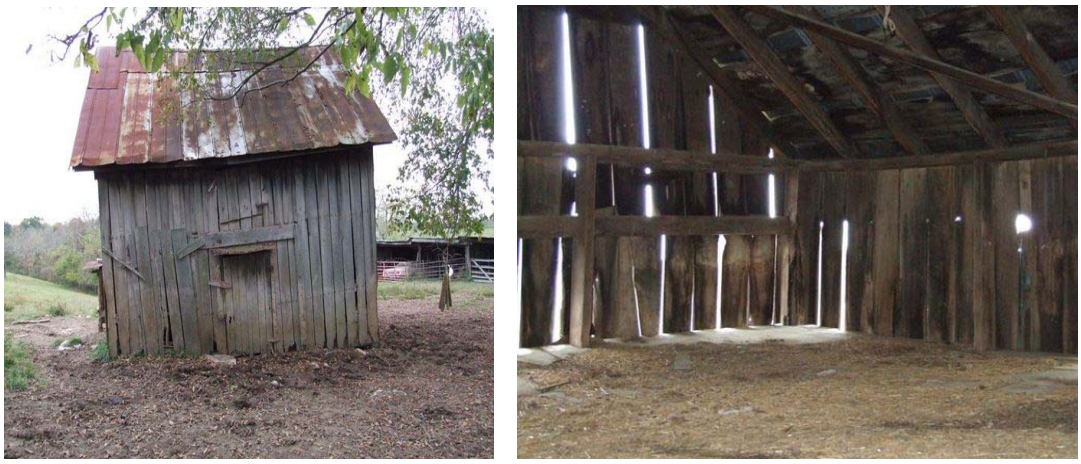


Figure 130: *WS 362, single pen "Starter House," late nineteenth century, Mooresville vicinity. Front elevation on left (a window to the left of the door is boarded over), interior of loft on right. See also Figure 131.*

A second example of the starter house type is found at WS 362 (Figure 130). This example has is constructed in light nailed frame on the first floor with the loft raised above in vertical plank frame and has no cellar underneath. It has a lathed and plastered interior on the first floor and an unfinished loft reached by a boxed-in stair case with a small knee closet underneath (see plan, Figure 131). Although the construction method is different, this is similar to Slack's Cabin in having a loft area structurally less substantial, and less finished than the ground floor, suggesting the loft here was also primarily used for storage. A masonry chimney once stood at the end of the

[31] The Mitchell house, a building of similar construction, was recently surveyed in Livingston County. See KHC survey form, LV 24.
[32] This practice is more typical in masonry construction, where brick bonds are often more elaborate on the front facade.

house opposite the stair. The ground floor has two windows and two doors. There was a window to the left of the front door, another window on the end opposite the chimney, and a single door at the back of the house (Figure 131). The loft had at least one opening, probably a wooden shutter.

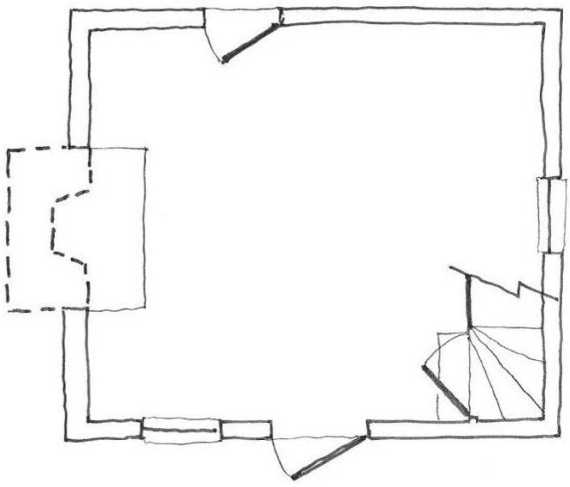


Figure 131: *WS 362, plan (not to scale). See also Figure 130.*

A house with some similar characteristics is found at MN 666 (Figure 132). This late nineteenth or early twentieth century vertical plank frame structure is located directly behind a house constructed in approximately the same period (MN 666, Figure 87). Like the others, it is a single room downstairs, with a loft overhead, this one reached by a ladder rather than a stair. There is no fenestration on the façade of the building that faces the larger house, but there is a single glazed window on the side facing away from the main house. One other window is found in the loft above the only door in the gable end. The interior of the ground floor is treated with battens covering the cracks between the vertical planks of the structure and whitewashed. There is no apparent evidence of a chimney; the house appears to have been heated by a stove. Although the building may have been used as a kitchen, the orientation of the window away from the main house and the interior whitewashing suggests it might have been used as a tenant dwelling. Servant's houses and slave quarters are often oriented behind main houses with windows facing away from the house for reasons of privacy.[33] In contrast to Slack's Cabin and the small house at WS 362, this building is less substantial, has a smaller loft area not raised into a half story, is less well finished on the ground floor, and has fewer windows. It shares a similar form, but this example appears to be associated with a tenant rather than a landowner.

[33] See for example the slave house documented at OL 244, KHC survey file.



Figure 132: *MN 666, tenant house or kitchen, late nineteenth century, Beech Fork/Gravel Switch vicinity.*

The three buildings together are a good example of how single-room plan houses can vary in construction method, materials, and quality. They range from a log example with stylish, symmetrical fenestration on the front, with the convenience of a cellar underneath; to a smaller frame example with more asymmetrical window/door fenestration and no cellar; to an even smaller box frame example with little fenestration and ladder to access the loft. They also vary in context. Assuming that the latter small frame structure at MN 666 was used as a dwelling, it doesn't appear to meet the definition of a Starter house, since it is a dependency associated with a larger house, while the others stand as independent structures. The issue of ownership here needs more research, but the theory is that the Starter house context is that of land ownership or independent stake holding on family farms.

In the late eighteenth-early and nineteenth century, single-room plan houses were the norm for a majority of the population.[34] They were still quite common well into the twentieth century. Single pen houses have a long lineage going back before the "claim cabins" of Kentucky's first settlers, small, temporary log dwellings used while a new householder gained a foothold. The "Starter House" type as found in the survey areas is a descendent of these structures. They may

[34] Late 18th century statistics for Delaware and Maryland have about 85% of the population living in single room plan houses. See Herman and Lanier, op. cit., 12. Such statistics are not available for Kentucky, but the situation was almost certainly quite similar during settlement and early statehood.

differ from some late eighteenth and nineteenth century examples in the level of finish – plaster and glazed windows in the principal rooms were amenities that were typically absent in claim cabins – but their purpose was much the same. All of these houses may have been intended for short term use, but the structures themselves were sturdy enough to last much longer than that. The interior of the tenant house at MN 666 (Figure 132) is finished only with vertical battens covering the spaces between the boards and a coat of whitewash. In contrast to WS 316 and WS 362, this shows that less comfortable and less well-appointed contemporary examples existed. Starter houses may have been designed as more substantial so that they could be utilized later - either incorporated into a larger house by a process of addition, or kept on as a kitchen or tenant house when a larger house was completed.



Figure 133: *MN 920, Hall/Parlor house, nineteenth-early twentieth century, Gravel Switch vicinity: detail of front (covered by a later shed). The interior wall visible through the window divides the interior space of this house into two unequal size rooms. Dividing one of the two rooms with a wall results in a three-room plan.*

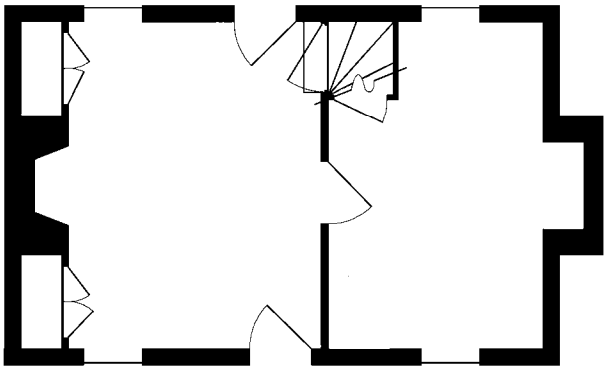


Figure 134: *Hall/Parlor floor plan.*

Hall/Parlor plan

In early houses, the next most common house type (after the single pen) was the two room *Hall-Parlor* plan (Figure 134). This plan consists of two rooms: the "hall," accessed through the front door, and an inner room called the "parlor." This plan was sometimes formed over time by adding on to a single room house, as at WS 797 (Figure 127). The hall is a more public family room where cooking and eating takes place, the parlor a more private inner chamber serving as a sitting room and bedroom. Although today we associate the word "parlor" with formal sitting rooms, in this context, parlor has an older sense of a private, inner chamber. The hall is typically the more formal and thus more finely finished of the two rooms. The smaller parlor is typically plainer, sometimes even unheated. By the late eighteenth and early nineteenth centuries, significant variations are found. Most typical is the addition of an ell or a freestanding kitchen in back, removing the cooking duties from the hall, and consequently allowing for more specialized usage of the two rooms of the main part of the house. Hall-parlor plans are somewhat less common after about 1820, although they tend to persist much later in rural areas, with examples being found as late as the late nineteenth-early twentieth centuries, as at MN 920 (Figure 133).



Figure 135: *WS 365, Side Gable I house with two front doors, double pen plan, late nineteenth-early twentieth century, Mooresville vicinity*

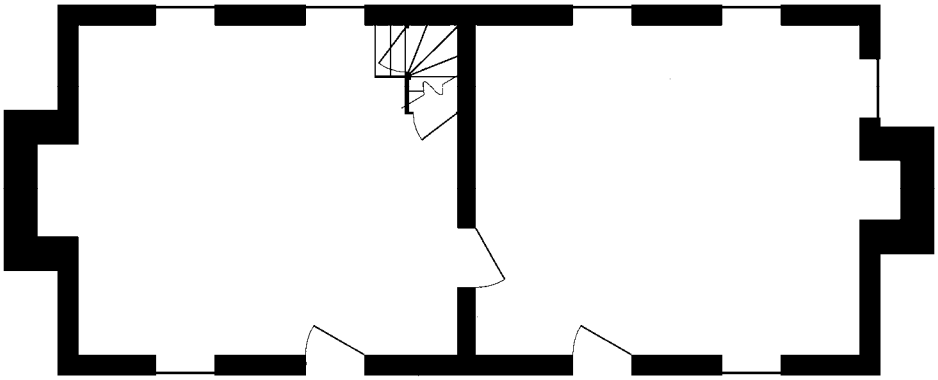


Figure 136: *Double Pen Plan*

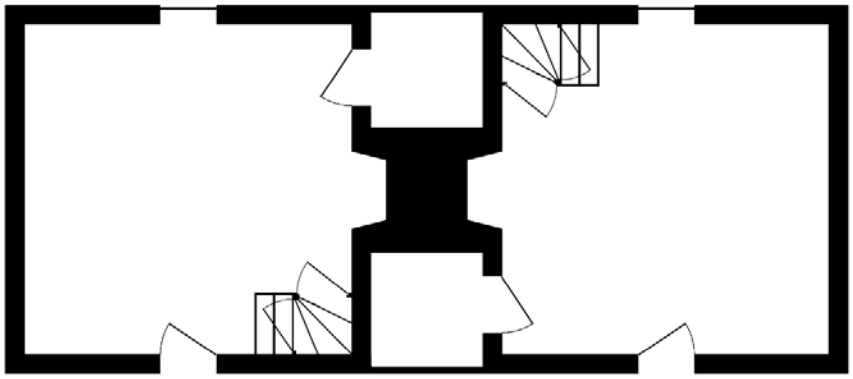


Figure 137: *Saddlebag Plan*

Double Pen Plans

The classic *Double Pen*, or *Two Room,* house plan is a long rectangle divided into two rooms of equal size by a partition wall. Several variations of double pen houses have been recorded. They can have chimneys at one or both gable ends (Figure 136), or a single center chimney. They can vary in the way the entries are configured. Some variants have a small lobby entry area in front of the chimney that leads to doors opening on either side to the two rooms as does the house at site MN 683, (Figure 45). Some have a door into one pen and no door into the other. Some have two separate front doors, one for each room, with a symmetrical fenestration pattern, usually window/door/-door/window. We will explore this latter double door type in more depth as a case study, below.

Some double pen houses with center chimneys can be further described as *Saddlebag* houses (Figure 137). The saddlebag is a type of double pen house which, like the *Dogtrot* house (discussed below, Figure 153), has a strong association with log construction. The classic

saddlebag house is constructed of two log pens sharing one chimney in the center (thus, the pens are like saddlebags and the chimney is like the horse). Similar forms were constructed of other materials, but the term tends to imply a log structure. Saddlebags were sometimes built in one campaign, but frequently resulted from two periods of building, such as a single pen house followed later by an addition to the (now shared) chimney end. Thus, a mix of construction materials may occur as well as time periods. For example, MN 925 began as a log house and later had a frame addition to the chimney end (Figure 138), but is still considered a saddlebag. Double pen frame or masonry houses with center chimneys are sometimes referred to as "saddlebags," but the use of the term here can be misleading, and they are probably best termed double pen or two room plan houses so as not to imply log construction.



Figure 138: *MN 925, saddlebag log and frame house, mid-late nineteenth century, Bradfordsville vicinity. The right side is log, the lefts side is later frame added to the chimney end of the log house.*

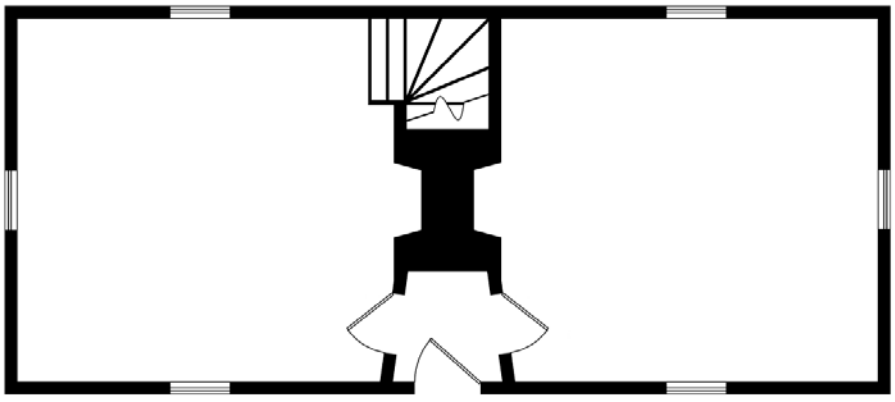


Figure 139: *Double pen with lobby entry. MN 683, Figure 45, is an example of this floor plan type, with an ell attached to the back.*

One characteristic of many historic houses in the survey area is the presence of two front doors, generally paired with two windows in a symmetrical arrangement across the front facade (see WS 365, Figure 135). Most commonly, these houses are one – to one-and-one-half stories in height and often have service rooms in a shed or ell addition to the back. These houses are quite prevalent: almost 100 of approximately 1000 houses documented in the survey area in this project are of this type. A typical example is MN 963, near Gravel Switch (Figure 140). It has the standard fenestration pattern of W/D/D/W, a double pen plan, and a central chimney (although some examples have end chimneys). Other examples illustrated in this report include WS 476 (Figure 2), WS 730 (Figure 58), MN 911 (Figure 63), WS 1115 (Figure 64), MN 604 (Figure 79), WS 477 (Figure 88), WS 453 (Figure 109) and WS 365 (Figure 135).



Figure 140: *MN 963. Vertical Board frame double pen house with brick-patterned asphalt siding, late nineteenth-early twentieth century, Gravel Switch vicinity.*

This house type is commonly called the "Cumberland house", a term coined by Norbert F. Riedl, Donald B. Ball and Anthony P. Cavender in 1976 in their survey of Coffee County, Tennessee.[35] That study noted a large number of frame double pen dwellings with two front doors, one for each pen (see floor plan, Figure 141). That same year, William Lynwood Montell and Michael Lynn Morse, based on fieldwork in south central Kentucky, named the same type the "tenant

[35] Norbert F. Reidl, Donald B. Ball, and Anthony P. Cavender, *A Survey of Traditional Architecture and Related Material Culture Patterns in the Normandy Reservoir, Coffee County, Tennessee* (Knoxville: University of Tennessee, Department of Anthropology, 1976), 79-89.

house."[36] The authors of both studies asked residents of the two-door houses about why the house had two front doors. Montell and Morse's query got answers ranging from improved venting of heat from the kitchen in back to fire safety and convenience for residents making nighttime trips to the privy.[37] Reidl, Ball and Cavender got answers including fire safety again, the sharing of the house by recently married couples with one of their parents, and conservation of energy, since there was no hallway to heat.[38]

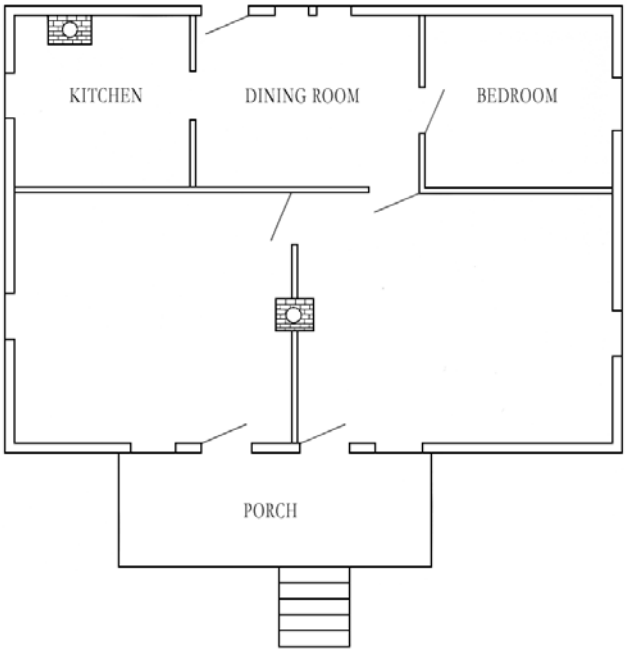


Figure 141: *Floor Plan of the Gunn House, from Norbert Riedl, Donald B. Ball, and Anthony P. Cavender: A Survey of Traditional Architecture and Related Material Folk Culture Patterns in the Normandy Reservoir, Coffee County, Tennessee (Knoxville: University of Tennessee, 1976), 234.*

Although the Coffee County study definition of "Cumberland House" includes log buildings, Montell and Morse's definition of the "tenant house" does not. Both terms are most commonly applied to double-door balloon or box frame dwellings of the late nineteenth to early twentieth century. Although the name "Cumberland house" appears to have stuck, both that and "tenant house" are somewhat misleading in that the type is not limited to the Cumberland Valley area, nor is it limited to tenants. Houses historically used for tenancy may also be found in other forms. A simpler term would be *Double Door* house.

[36] William Lynwood Montell and Michael Lynn Morse, *Kentucky Folk Architecture*, (Lexington: The University Press of Kentucky, 1976), 26.
[37] Ibid, 28.
[38] See Reidl, op cit, 89.

The Cumberland form may have roots in double pen houses of the saddlebag variety (MN 925, Figure 138) or related double pen variations (WS 431, Figure 142). There is a precedent in the "Pennsylvania Farm House" an eighteenth - early nineteenth century house type associated with people of central European descent in the general region of Pennsylvania, Delaware, and Maryland. They later moved on from the Mid-Atlantic to help settle areas such as the Shenandoah Valley of Virginia, parts of the Upland South, and Kentucky. The Pennsylvania Farmhouse hides a Germanic asymmetrical three-room plan behind the symmetry of a Georgian English façade, ending up with a four bay, W/D/D/W front. Other precedents are found in the British Isles.[39] Early 19th century examples of similar form also exist in the central Bluegrass Region, such as Oakland in Fayette County (Figure 143). However, the link between these precedents and the late nineteenth/early twentieth century Cumberland house has not been clearly established. The fenestration is similar to the Pennsylvania farmhouse, but the floor plans are different. The floor plan is similar to that of Oakland (Figure 143), but there the paired doors are close together, preserving the tripartite effect of the front façade, and smaller bed chambers are appended to each end of the house.



Figure 142: *WS 431, Late nineteenth-early twentieth century, Valley Hill vicinity. House began as a single pen on the right but was later expanded into a double pen house.*

[39] See the discussion of the double door house in Janie-Rice Brother "The Agricultural and Architectural Landscapes of Two Antebellum Montgomery County Farms," (University of Kentucky, 2003), 58-70.

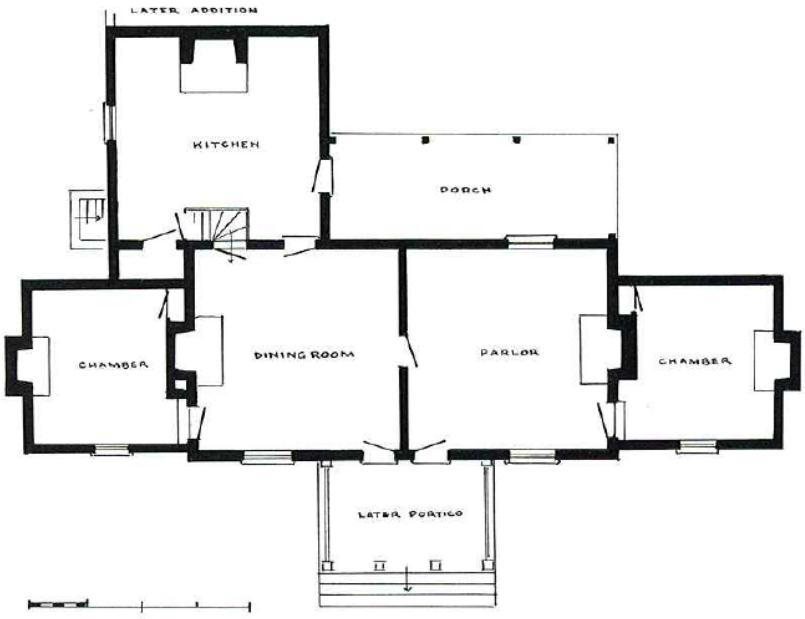


Figure 143: *Oakland, first floor plan (drawing: Clay Lancaster, Antebellum Architecture of Kentucky (Lexington: University Press of Kentucky, 1991), 80.*

In the popular literature of the day such as architectural pattern books, plans for double pen houses are common, but double door ones are unusual. One example of a house design with two front doors is found in John J. Thomas's *Illustrated Annual Register of Rural Affairs, for 1858-9-60*, labeled "A Plain House in the Cottage Gothic Style" (Figure 144). The plan here is a double pen, double pile, with an ell trailing behind. The house looks very much like a fancier version of many of Kentucky's rural Gothic style houses (compare to the Levi J. Smith house, Figure 42, which is not a double door house, but which has very similar massing and chimney placement). The text of the published plan explains that "the accompanying design was furnished by a correspondent, with a request for the suggestion of improvements." They respond that "the most obvious defect is the direct passing from without through single doors, into the parlor and library. This *objectionable* feature may be removed by converting the central portion of the veranda into an entry or vestibule, opening into these two apartments"[40] (my emphasis), or in other words, an entry arrangement much like that found in Figure 139. It is quite interesting that they see the direct entry doors as a defect, since this was popular on the landscape, if not in the literature. Perhaps their disapproval can actually be credited to the widespread popularity of double-door designs and a perceived association with tenants or other lower classes.

[40] John J. Thomas, *Illustrated Annual Register of Rural Affairs, for 1858-9-60* (Albany: Luther Tucker & Son, 1873, 47)

What seems most likely is that the Cumberland, tenant, or double-door house emerges during the early nineteenth century from a number of influences, both folk and popular, and becomes tremendously popular due to its utility and economy. To some degree, it replaces the log cabin and leads into the bungalow and ultimately, to the manufactured house.



Fig. 48—A PLAIN HOUSE IN THE COTTAGE GOTHIC STYLE.

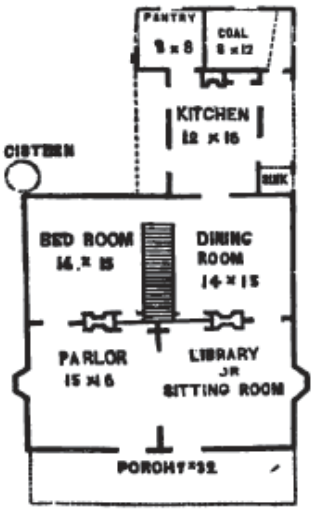


Fig. 49—FIRST FLOOR.

Figure 144: *"A Plain House in the Cottage Gothic Style," rendering and floor plan, from John J. Thomas, Illustrated Annual Register of Rural Affairs, for 1858-9-60 (Albany: Luther Tucker & Son, 1873, 47-48).*

The idea that double door/Cumberland/tenant house can be called a distinct "type" is complicated by the fact that some houses with paired front doors have different floor plans than double pens, and also because the houses vary in chimney placement and number of stories. There are also houses with a single off-center door which are otherwise identical to Cumberlands, such as MN 280 (Figure 145). It seems like splitting hairs to call this an entirely different house type based on the presence or absence of a door alone, but here we see the limits of using fenestration alone as a classification tool.[41]

Other house types are sometimes found with two front doors, such as the T- Plan house at WS 422 (Figure 146). The Victorian fashion for multiple doors opening onto verandas and porches may be an influence here. The published 1860s double pen, double pile, two-door plan in Figure 144 is similar to a twentieth foursquare or American Small House. Foursquares with paired doors

[41] The Northern Kentucky Townhouse is another type identified by unusual fenestration, in this case a two-bay façade facing the street with no door. This useful categorization also creates some confusion because various plan types are used in houses with the same lack of a front door, and some otherwise similar houses do have the front door. For further information, see Rita Walsh, *Kentucky Historic Resources Survey, Northern Kentucky Townhouse Study* (Cincinnati, Grey and Pape; & Frankfort, Kentucky Heritage Council, 1993).

in the survey area are found at MN 710 (Figure 149), and possibly at WS 850 (Figure 104: the doors are not quite visible in the survey photograph). Bungalows with paired front doors are not uncommon in the survey region, as seen at MN 359 (Figure 105), WS 363 (Figure 147), and WS 1123 (Figure 148). One single pen house with two doors was also documented, MN 685 (Figure 150). In that case, though, it seemed like it might have once been divided into two smaller spaces of unequal size, more like a Hall/Parlor plan than a double pen.



Figure 145: *MN 280, early twentieth century, St. Francis vicinity.*

MN 605 (Figure 152) is a remarkable example of a Cumberland house at something close to the most basic level. The house appears to have been constructed in the early twentieth century, probably before 1925. The house is box frame, single story with two rooms covered with a shallow pitched roof. Some additional space is allotted in a shed appendage along the back of the house. The front facade has just two doors, no windows. The windows are relegated to the side facades, and the rooms' heat is served by a central stove flue. Elements of architectural style are present only in minimal and contrasting bits - the tall, narrow window on the end has a hint of Italianate. The narrow, horizontal panels and large glass panes in the front doors and the exposed rafter tails of the roof share elements of the Craftsman style. The asphalt brick siding (which may be original), has echoes of Colonial Revival. It is a small, simple house for its era, an unusual survival. Although it must have been an uncomfortable house by modern standards, not

a house we would admire for its architecture or amenities, the building reflects a place and time in our history.



Figure 146: *WS 422, T-plan with Gothic cross gable, late nineteenth century.*

Although there are many unanswered questions about the origins and use of the double door house, it seems clear that the arrangement sprang from a desire for a symmetrical appearance, but also for other reasons. The stories cited above about the need for a private exit for visits to the privy and the economy of leaving out the hallway are important clues. Center hallways, discussed below, offer greater privacy, but require a larger house. However, the inside room of a hall-parlor plan house (Figure 134) must be accessed through the entry room. The double door arrangement effectively puts the hallway outside, on the front porch or even the yard. Leaving the hallway out of a floor plan allows for the largest amount of living space within the footprint of a building that is typically small, while having two front doors resolves the privacy needs and social arrangements the hall would fulfill. One can typically move between the rooms inside the house, but each room can also be accessed from the exterior. Arguing against this point is the frequent field observation that only one of the front doors is used by the current residents, and the other is often blocked by furniture, inside, or outside on the porch. The use of the second door by modern residents probably varies from that of the past, when the houses were more likely to be occupied by extended families and the bathroom was outside. Like the shotgun house

(see page 136), the Cumberland house is a valuable reminder of a shared cultural heritage that has changed over time, but which recalls life in a very different but not so distant past.



Figure 147: *WS 363, Two-door Bungalow, 1920s-30s.*



Figure 148: *WS 1123, Two-door Bungalow, early twentieth century, Willisburg.*



Figure 149: *MN 710, early twentieth century foursquare, Greenbriar vicinity.*



Figure 150: *MN 685, Polly's house, a documented tenant house, has two doors with a single pen plan, but may have once been narrowly divided into two rooms on the ground floor. Ladder to the loft is near left hand door. Late nineteenth-early twentieth century, Gravel Switch vicinity. See also Figure 151.*

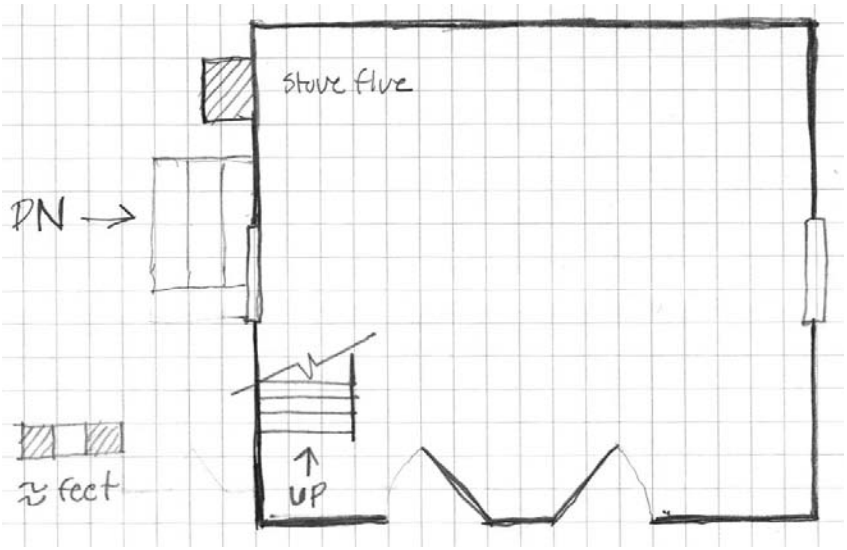


Figure 151: *Floor plan of Polly's house, MN 685. There may well have been a wall dividing the room between the two doors. The House has a full cellar underneath accessed by the bulkhead stair near the stove flue on the left side of the building. Drawing from author's field notes. See also Figure 150.*



Figure 152: *MN 605, early twentieth century, Bradfordsville vicinity.*

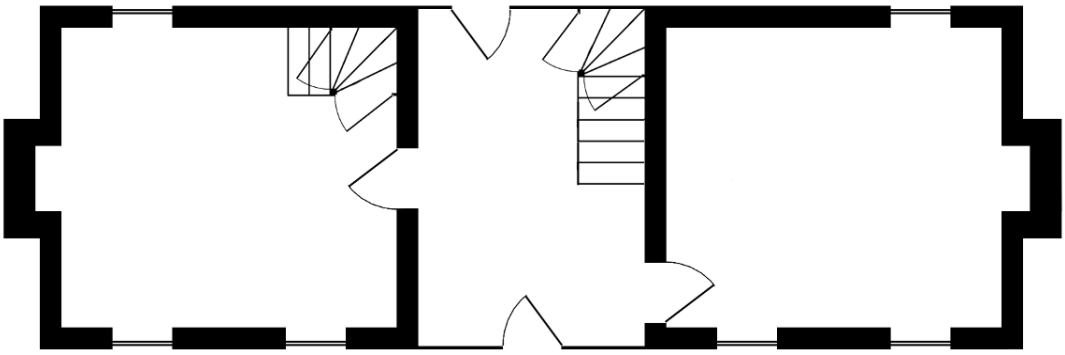


Figure 153: *Dogtrot Floor Plan.*

Houses with hallways

One of the most dramatic developments in modern domestic architecture occurred prior to Kentucky's Statehood, in the late seventeenth through mid-eighteenth centuries. This was the introduction and diffusion of houses with hallways separating the rooms. This house type coincides with cultural shifts including a desire for more privacy, ceremony, and ordering of space. It was particularly common in places where the owners had servants or slaves living and working under the same roof. The center stair hall allowed for a greater number of circulation patterns, providing a formal greeting space for visitors, who could be directed toward the appropriate room depending on their business without intruding upon activities in other rooms. By the time of Kentucky's settlement, the center hall house was almost commonplace among genteel society, though even there not universal (see Figure 143, for example).

Houses with hallways occur in a number of basic types. The *Dogtrot* plan (Figure 153) in its classic configuration consists of two separate square or rectangular log pens with an open passage between them, all under one roof, as at MN 554 (Figure 154), or at WS 301 (Figure 155). Dogtrots may be one, one and a half, or two stories in height. Most commonly in Kentucky, as in these two examples from the survey area, the passage between the pens is enclosed as a center hall, with the stairway commonly located within this space. In some cases, the enclosure of the hall was a later modification, but it is also common for it to be enclosed as part of the original design. Often there is little difference in external appearance between a Dogtrot and a center passage, single pile plan (see floor plan below, Figure 156).



Figure 154*: MN 554, Dogtrot type house. A log house constructed in the first half of the nineteenth century, St. Mary vicinity.*



Figure 155: *WS 301, early nineteenth century, Booker vicinity. This house is built in a dogtrot fashion with the space between the two pens serving as the entry hall.*

The *Center Passage Single Pile* house plan (Figure 156) was a common house type in nineteenth century Kentucky. These are often called I-houses, although the term is sometimes used to refer to houses of similar shape (a single room deep, multiple rooms wide, two stories tall with the principal entry on the eaves side) that do not have center halls. The classic examples have five openings across the front with a center doorway, although three bay examples are also common. Ells, whether original or added, are very typical features of this type of house, and there is often a two story open porch in the back cradled between the ell and the house. This adds an external means of circulation between the ell and the main house.

Over 40 examples were documented in the survey area, MN 567 for example (Figure 157). Other examples include WS 27 (Figure 27), MN 919 (Figure 28), MN 336 (Figure 31), MN 1 (Figure 39), WS 45 (Figure 42), MN 684 (Figure 49), MN 682 (Figure 50), MN 674 (Figure 51), WS 1114 (Figure 52), MN 688 (Figure 53), WS 718 (Figure 65), MN 552 (Figure 66) WS 885 (Figure 67), and WS 648 (Figure 68).

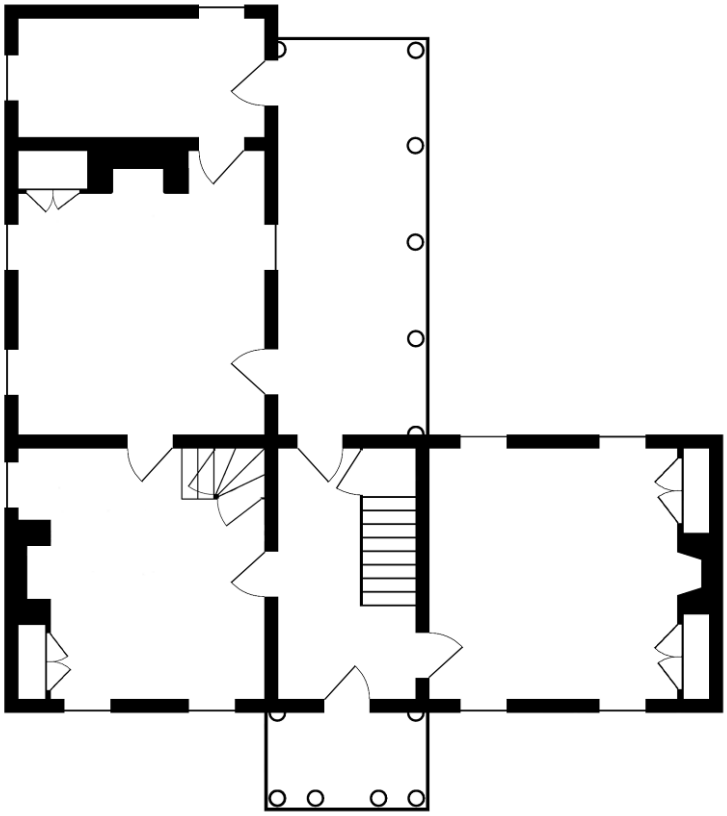


Figure 156: *Center Passage, Single Pile Plan (with rear ell). Figure 42, the Levi J. Smith house, is a good example of this plan, with interior rather than end chimneys.*



Figure 157: *MN 567, center passage, single pile house, late nineteenth-early twentieth century, New Market.*

Another example of a center hallway house type is the *Center Passage, Double Pile* plan (Figure 159), but these are quite uncommon in the rural areas of Marion and Washington Counties: less than 20 were previously identified in the two counties, and no new examples were documented in the current survey. One example was revisited at WS-24 (Figure 158).

Side Passage plans (Figure 160) are similar to center hall plans in social function and spatial division. They exist in both single and double pile forms. They are most commonly found in urban contexts, although not exclusively. They are fairly unusual in the survey area, with just 5 examples noted. One revisited site is at MN 46 (Figure 161), the Coppage house, a good example of an early Federal/Greek revival house in this area.



Figure 158: *WS 24, Mayes house, circa 1830-50, Springfield vicinity. A Federal/Greek Revival Frame House, with a Center Passage Double Pile Plan. Photograph, 1983, KHC, Joe DeSpain.*

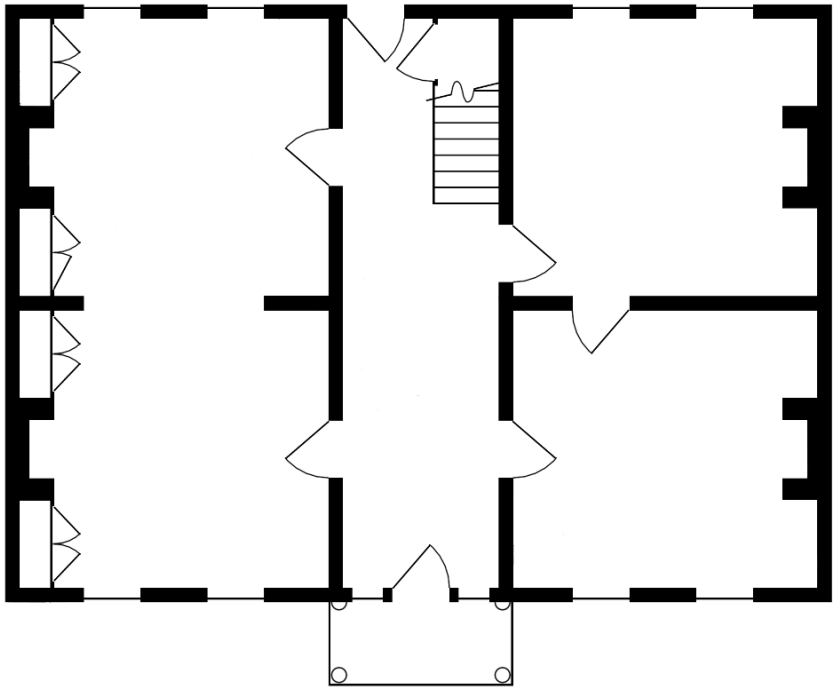


Figure 159: *Center Passage, Double Pile Plan.*

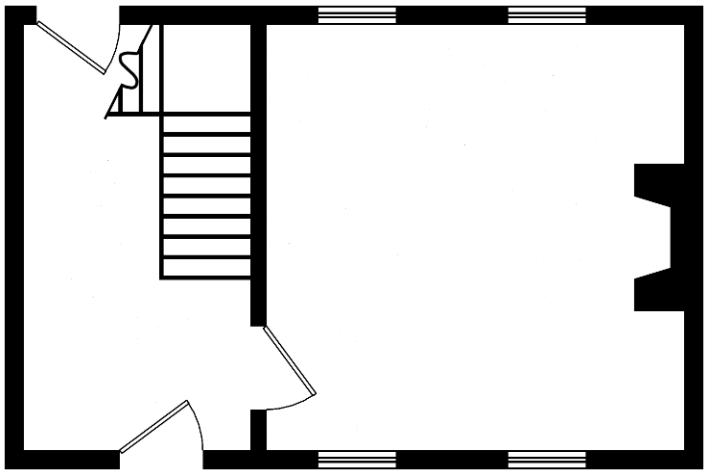


Figure 160: *Side Passage Plan. Side passages may also be double pile, like the plan in Figure 159 with two rooms along one side of the hall removed.*



Figure 161: *MN 46, Coppage House, early nineteenth century, side passage plan, Federal/Greek Revival style, Pleasant Valley vicinity.*

Other Plans: Late Nineteenth-Twentieth Century

New house forms developed in the late nineteenth-early twentieth century, some of them quite important to the Marion and Washington County rural areas, others not so common. The *Shotgun* house, for example, is extraordinarily important in large urban areas in the south, including Kentucky, but, somewhat surprisingly, just one confirmed example was documented in this survey, MN 691 (Figure 162). In plan, shotgun houses are a single room wide with a number of rooms stacked behind one another (Figure 163).



Figure 162: *MN 691, Shotgun House, early twentieth century, Riley.*

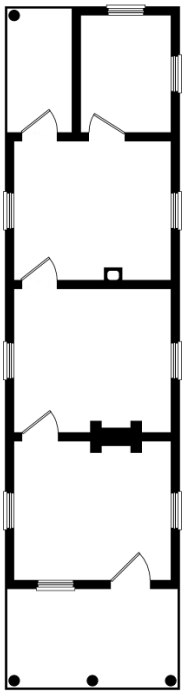


Figure 163: *Shotgun Plan.*

The *T-plan* (Figure 164), another popular house type of the late nineteenth and early twentieth century, is far more common in the survey area, with 95 examples documented. The house gets its name as in plan it generally represents a "T" set on its side, with the cross bar of the "T" being a gable-fronted wing. It has also been called an "upright and wing" type house. It is actually a group of houses that includes a variety of floor plans. A porch generally fills the recess between the two wings of the building, and the main entry is off of the porch, sometimes into a stair passage, and sometimes directly into a room. A good example in the survey area is seen at WS

271 (Figure 165). Other examples we have already seen include MN 650 (Figure 23), WS 640 (Figure 71), WS 247 (Figure 72), MN 12 (Figure 74), MN 930 (Figure 86), MN 666 (Figure 87), WS 415 (Figure 91), and WS 422 (Figure 146).

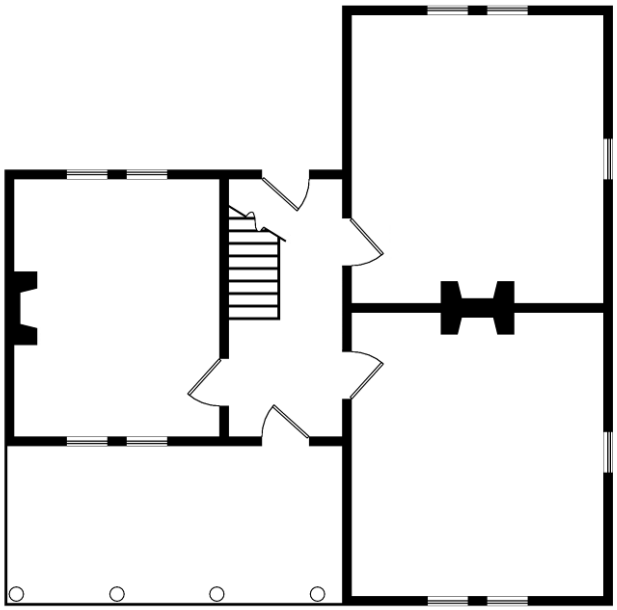


Figure 164: *T-Plan.*



Figure 165: *WS 271, T-plan house, late nineteenth century, Maud.*

The *Asymmetrical/Pictorial plan* (Figure 166) builds upon the T-plan, illustrating the increasing complexity of late nineteenth century house construction and many sweeping changes in the

process of building. Architects had increasing influence over house design through the proliferation of national styles, a trend that began earlier, but spread rapidly in the wake of new construction techniques and print distribution networks. No houses were coded as Asymmetrical/Pictorial in the present survey, although a handful of elaborated T-plans were documented, such as MN 917 (Figure 81).

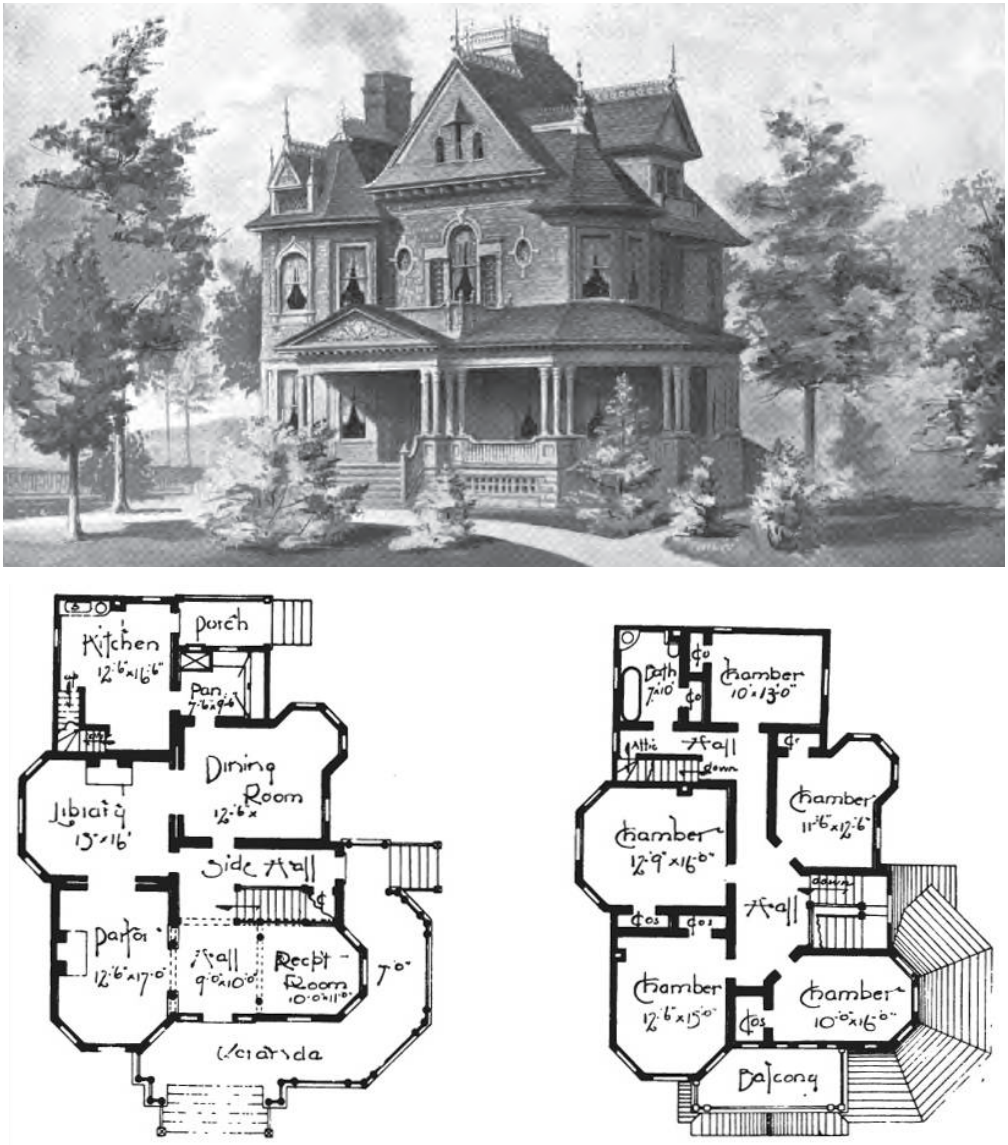


Figure 166: *Elevation and first and second floor plans of "design number 15," a "Colonial" model home, from George F. Barber, Architect: Modern Dwellings, a Book of Practical Designs and Plans…(Knoxville: S.B. Newman and Co., 1901). A good example of the complex asymmetrical massing that became popular in the larger homes of the Victorian era.*

The *Bungalow* (Figure 168) and the *American Foursquare* (Figure 170) plans are closely allied with the Arts and Crafts style, although they occur in other styles as well. There were 54 bungalows and 9 foursquares documented in the survey area, but many houses reflect this era and its style. Bungalows are typically one story or have a smaller second floor under the eaves, while foursquares are two stories tall. The floor plans of either are typically two rooms wide and two or more rooms deep, but can grow more complex with the inclusion of stairs, closets, bathrooms, pantries, and small hallways connecting the bedrooms. Houses such as this introduced somewhat more open plans to the housing market, setting a trend for later twentieth century developments like the ranch house. Front halls, living rooms, and dining rooms generally flow into one another, for example, but the kitchen is usually segregated from the dining area by a swinging door.



Figure 167: *MN 686, Bungalow, 1926, Gravel Switch. See also Figure 107and Figure 108.*

Rural bungalows and foursquares often have more traditional plans. As previously noted, double door varieties of each, the bungalow at WS 1123 (Figure 148) and the foursquare at MN 710, (Figure 149) illustrate often do not correspond to more high style or commercial printed plans such as those in Figure 168 and Figure 170. Examples of the latter are found, however, particularly as you get closer to major transportations routes such as railroads. The bungalow at MN 686 (Figure 167) near Gravel Switch, for example reflects national influence in its design, and may be a catalog house or built from a purchased set of blueprints with commercial millwork.

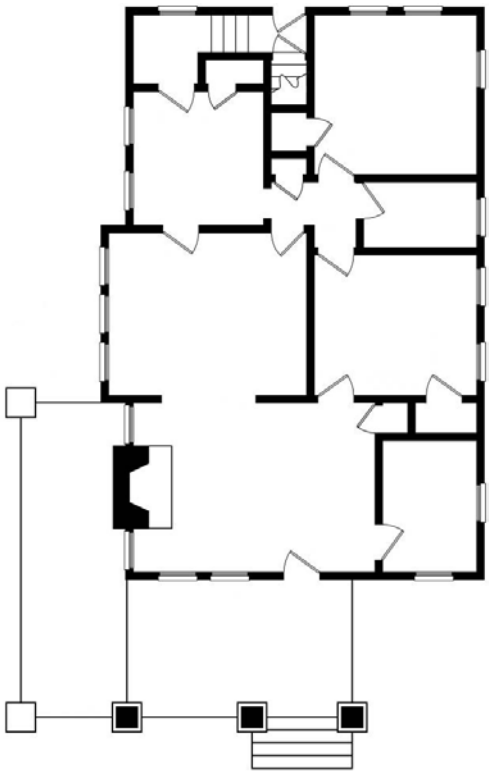


Figure 168: *Bungalow Plan. Bungalows vary in plan arrangements – the living room in front might be undivided, for example, with the area behind divided into spaces for the kitchen, dining, bath, and bed rooms*



Figure 169: *WS 1110, early twentieth century, Willisburg.*

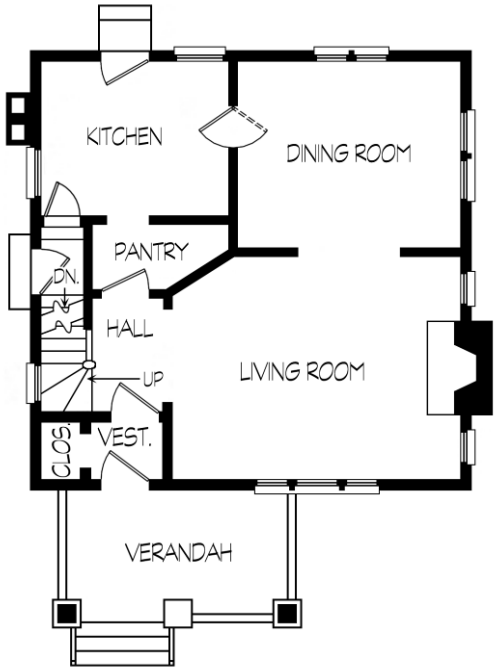


Figure 170: *Foursquare plan. Redrawn by the author from a published Aladdin house plan, "The Edmonton XVII," available at* ***http://clarke.cmich.edu/aladdin/Aladdin.htm*****.**

One house type still searching for a commonly accepted name is the *Minimal Traditionalist* as it is called in the McAlester Field guide.[42] The Georgia State Historic Preservation Office, on the other hand, calls it an *American Small House*, defined as "a compact three-, four-, or five-room house with an irregular floor plan, usually with a moderately pitched end-gable roof, sometimes with small wings or rear ells; built from the 1930s to the 1950s."[43] Such houses were quite often pre-manufactured, as in the Alladin house example in Figure 171, which is quite similar to the house at MN 929 (Figure 172). Many examples in the survey area are more simply designed than this example, as in the house at MN 241 (Figure 173). Others are just as stylish, but executed in frame as at MN 330 (Figure 174).[44]

[42] McAlester, op cit, 477.
[43] "House Types" in *The New Georgia Encyclopedia* , page available online at (http://www.georgiaencyclopedia.org/nge/Article.jsp?path=/TheArts/ArchitectureLandscapeArchitectureandHistoricPreservation/ArchitectureBuildingTypes&id=h-2663).
[44] Other examples we have already seen include MN 263 (Figure 96) and WS 770 (Figure 97).



Figure 171: *"The Concord," a colonial styled minimal traditional or American Small House, from Aladdin Readi-Cut Homes mail-order house catalog, 1948, available on line from the Clarke Historical Library, Central Michigan University, at* ***http://clarke.cmich.edu/aladdin/Aladdin.htm****. Compare to Figure 172.*



Figure 172: *MN 924, a post-war Colonial Revival style American Small House, Bradfordsville. It is quite similar to the Concord in the Alladin house catalog in Figure 171, but lacks the dormers and has a screen porch on the left side.*



Figure 173: *MN 241, American Small House, mid-twentieth century, Loretto vicinity.*

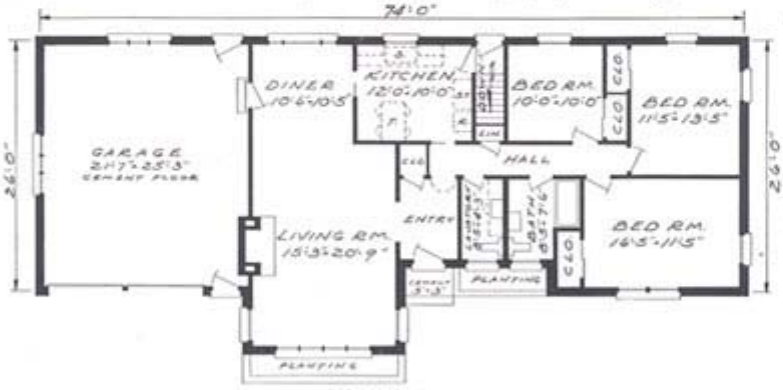


Figure 174: *MN 330, American Small House, circa 1950, Loretto.*



The Embassy— One Of Aladdin's Newest RANCH HOUSES — Price Given On Enclosed Price List — WE PAY THE FREIGHT

Above is illustrated the very latest architectural masterpiece just as it came from the draughting tables of our designers. Many hours of study and planning were patiently devoted to its final perfection and acceptance for our catalog. As shown above it pictures the exterior finished in brick veneer. We do not supply brick or any other masonry materials. If you wish to use wood siding or shake shingles on exterior walls write us for prices. The living room projects toward the front, from the main structure, and is in harmony, proportionally, with the whole. Well grouped check rail windows break up the expansive front wall. Gable ends are furnished in siding as shown. Two plans are shown both in three bedroom sizes. In both plans you will find powder room as well as conventional bath. Attached garage does not protrude in front—another harmonious detail. Write for specifications.



PLAN No. 1



PLAN No. 2

BUILD YOUR OWN HOME

The Construction used in an ALADDIN HOME is the same as that used in the Best Architect-designed Contractor-built house erected anywhere.

5

Figure 175: *"The Embassy," Ranch house, from Aladdin Readi-Cut Homes mail-order house catalog, 1954, available on line from the Clarke Historical Library, Central Michigan University, at* ***http://clarke.cmich.edu/aladdin/Aladdin.htm****.*

The geographical distribution of the ranch house (both as a style and as a type of house) resulted from historic events of the post-World War II period, which included a great new demand for houses, suburban places to build them, roads to the suburbs, and automobiles to get there. The ranch house (Figure 175) promised the new suburban homeowner drive-in convenience and spacious, comfortable living. The growth of suburbs stretching out into rural areas allowed for larger lots and thus for houses with larger footprints. A typical ranch house has all its rooms on one floor (although some later examples have two story sections or split level plans). Rather than adding space upwards, the ranch house placed private spaces further from the entry and main living rooms (Figure 123). The main living spaces of the classic ranch house often open up to one another, creating a more spacious-feeling interior. Kitchens were made more public and included space for a table for the family to dine more informally than in the main dining area between the kitchen and the family or living rooms. In larger ranch houses, these latter two are often separate: a formal living room where guests were received and entertained, and a less formal family room, where the television was likely located, and where children could play under watch from elders in the kitchen nearby (Figure 123).



Figure 176: *MN 420, Ranch Style House, 1950s-60s, Loretto.*

Less than fifty ranch houses were included in the current survey. Although the survey area does not have the large scale post-war suburbs that surround major urban areas, the surveyed number

is not a reflection of their numbers of ranch house built in Marion and Washington counties, Many ranch houses were not surveyed because of their recent construction dates, as late as 1972 for one ranch house that appeared to look much like a late 1950s example. Still, what was documented offers some interesting examples.



Figure 177: *WS 998, Ranch style house, 1950s, Willisburg.*

Some of the surveyed examples of ranch houses in the region take on the more elaborate silhouettes like the "Capri" (Figure 123) or the "Embassy" (Figure 175), in a brick example at WS 432 (Figure 182) or stone examples at MN 566 (Figure 124) and WS 318 (Figure 125 and Figure 126).[45] More frequently recorded were simple rectangular houses, often much like a Minimal Traditionalist/American Small House, lengthened horizontally with a carport or a garage at one end, like WS 998 (Figure 177), MN 315 (Figure 122), WS 399 (Figure 178), MN 432 (Figure 227), and WS 961 (Figure 228).

[45] By this time, masonry walls are almost always veneered onto frame buildings rather than being truly load bearing.



Figure 178: *WS 399, Ranch House, 1960s, Mooresville Vicinity. There is a cistern beneath the carport.*

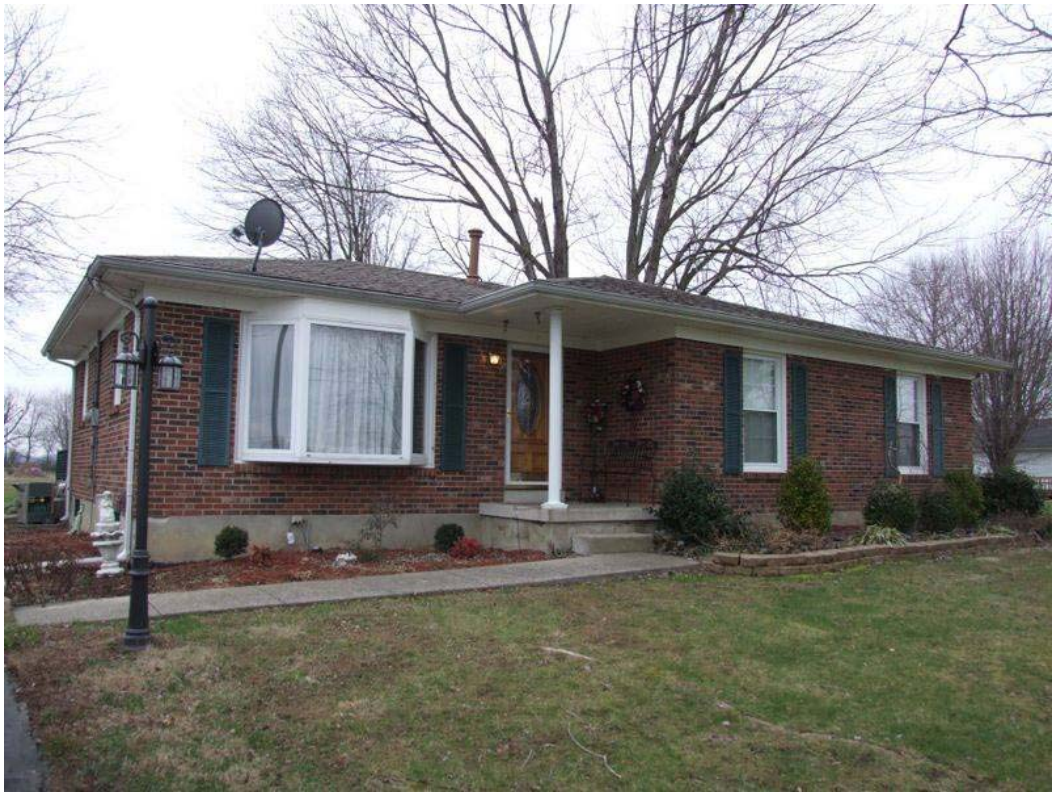


Figure 179: *MN 451, Ranch House, 1950s-60s, Loretto vicinity.*



Figure 180: *MN 536, 1950s-60s, Saint Mary.*



Figure 181: *WS 274, 1960s, Maud.*



Figure 182: *WS 432, Goatley House, 1961, Valley Hill vicinity*

Outbuildings and other Domestic and Agricultural Resources

Houses are the center of the farm, spiritually if not geographically, but they have historically been supported by a host of other resources which have a significant presence on the rural landscape. In addition to the house, farm properties rely upon a multitude of supporting structures to meet domestic and economic needs, such as barns, sheds, cribs, and chicken coops. Similar structures are also found on non-farm properties. Although this section focuses mainly on farms, other property types also have supporting resources. Churches, for example, often have outdoor privies, and town houses may have shops, offices, garages, or barns.

Spatially, a typical farm is divided generally into two basic zones - a domestic area surrounding the house, and a larger agricultural area beyond, where crops are grown and animals are pastured and housed (as seen in Figure 3). Each of these areas may be further subdivided into smaller zones. The domestic yard may be divided into a more formal garden or lawn area (typically in front or to one side of the house) and an outdoor work area behind the house. The agricultural areas may be subdivided with fences, hedges, or changes in ground cover between fields, pastures, paddocks, forested area, and water features. We will examine the resource types located in each of these areas, beginning with domestic resources and then moving on to agricultural resources in the following section.

Domestic Resources

Domestic resources nearest to the house are generally those associated with home life, and are typically clustered behind or beside the main dwelling in the domestic yard. These structures are designed around household tasks such as laundry, food storage, sanitation, routine maintenance, and cooking. Some of the structures found in the domestic yard, such as meat houses and cellars, are equally tied to agricultural work, but most are associated strongly with family life. Vegetable gardens are often located in the domestic area. Other food may be produced in the agricultural area, but it is typically processed, and in some cases, stored in the domestic area. Perhaps because women and children were often tasked with feeding chickens and gathering eggs, poultry houses were often located in the domestic yard or in the near ranges of the agricultural areas. Slave and servant dwellings are often found near the house as well, making the domestic

yard a shared area. Resources in the domestic yard that are more typically associated with men's work may include garages and work shops.



Figure 183: *MN 604, Privy at the corner of the backyard, early-mid twentieth century, Bradfordsville vicinity.*

Privies

Privies, or outdoor toilets, are common features of Kentucky's rural landscape. 95 examples were documented in the RHDI survey. They are often located within a convenient distance from the house. A common spot is near the edge of the domestic yard area, well away from the well or cistern, but still within walking distance, as at MN 604 (Figure 183). Their location was not necessarily fixed as they were sometimes moved to different locations over new pits. Several examples were documented with placement near other outbuildings, such as chicken houses, storage buildings, or shops (Figure 184). The typical privy is a small frame building, square or somewhat rectangular in plan, with a shed roof and a single door, as at WS 476, (Figure 185), WS 763 (Figure 186), and MN 664 (Figure 187). Somewhat more elaborate examples were found which featured gable roofs (MN 681, Figure 188), or gambrel roofs and windows (WS 355, Figure 189). Privies were also found at many churches (WS 763, Figure 186) and schools.

Even where a privy is no longer extant above ground, it may be an important archaeological component of a site, as the privy was a convenient place to dump household trash as well as human waste.



Figure 184: *WS 590, Privy (left) attached to Chicken House (right), frame, early-mid twentieth century, Mackville vicinity.*



Figure 185: *WS 476, Privy, twentieth century, Mackville vicinity.*



Figure 186: *WS 763, Mackville Baptist Church Privy, frame, early – mid twentieth century*



Figure 187: *MN 664, Privy, mid twentieth century, Gravel Switch vicinity.*



Figure 188, *MN 681, Sweazy-Kirkland farm, Privy (front) and Gable-front Outbuilding, early twentieth century, Gravel Switch vicinity.*



Figure 189: *WS 355, Privy, mid - late twentieth century, Mooresville vicinity*

One of the most characteristic elements of the domestic landscape of rural Marion and Washington counties is the outdoor root cellar. Ninety-five of them were documented in the region. Nearly every historic rural site and many urban sites have outside cellars. When we think of an era before refrigeration it is easy to see why. As the Home Fruit Grower (1918) advises:

> Outside or separate storage cellars are almost necessary where the quantities of fruit and vegetables to be stored are large enough to supply a family of four or more from, say, November to March, or April. They are especially desirable on farms since they furnish inexpensive and convenient facilities for saving surplus crops that might otherwise spoil. Though they may not have all the advantages of storage room in the house cellar they excel such rooms in being more easily chilled and kept cold during long periods. The temperature in the cellar is moderated by the insulating properties of the ground surrounding the storage space. By leaving the door open during the evenings when temperatures were cooler and closing it tightly in the warmth of the day, the user had some control over the inside temperature.[46]

The cellar may be dug into the side of a hill, down into the ground, or partially dug in and covered with a mound (Figure 190). It is often located behind the house, near the kitchen door, as at WS 476 (Figure 191, see also the site plan in Figure 3), but is sometimes found further away, particularly if a convenient hill is located near the domestic yard, as at WS 633 (Figure 193). An urban example is found at WS 171 (Figure 192),

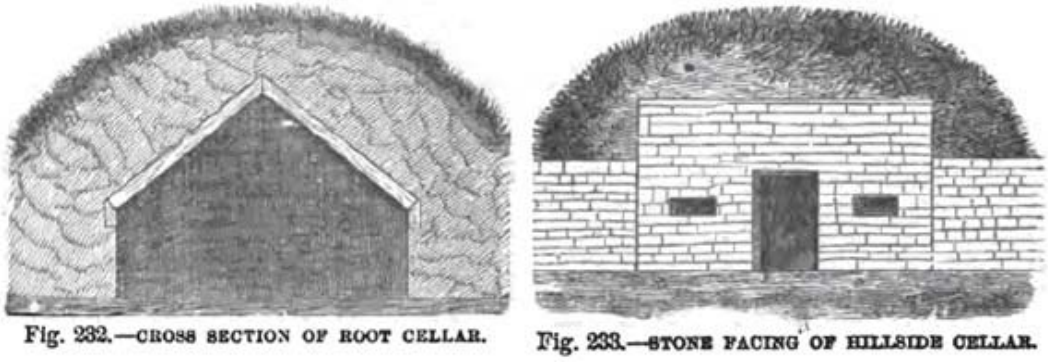


Fig. 232.—CROSS SECTION OF ROOT CELLAR.

Fig. 233.—STONE FACING OF HILLSIDE CELLAR.

Figure 190: *Section and elevation of a root cellar, from Byron D. Halsted, Barn Plans and Outbuildings (New York: Orange Judd Co, 1898), 224-25.*

[46] Kains, Maurice Grenville. Home Fruit Grower (New York: A.T. De La Mare Company, 1918, 97-103)

Most cellars have a simple opening directly into the cellar space, often a doorway into a masonry retaining wall, such as the examples mentioned above, or WS 365 (Figure 194), or MN 273 (Figure 195). The interiors are lined with masonry, and some elaborate examples have domed ceilings, as at MN 273 (Figure 196). In some cellars, the entryway is covered by a small building which itself may be used for dry storage. The entry building may be frame, as at MN 480 (Figure 197), or masonry, as at MN 205 (Figure 198). Another type of storage building, sometimes called a *warmhouse* is unusual in this region, but found more frequently found in Eastern Kentucky. An example can be seen at WS 812 (Figure 200). The warmhouse is a two story building consisting of a cellar underneath with a small frame or log building above, creating a two story storage unit, with cooler, moist storage at the cellar level and warmer, dry storage above for tools, onions, seeds, cured meats, etc.

Cellars are principally constructed of stone or brick masonry until the twentieth century, when materials such as concrete block (WS 476, Figure 191, MN 205, Figure 198) or poured concrete become more common.



Figure 191: *WS 476, Cellar, early twentieth century, Mackville vicinity.*



Figure 192: *WS 171, Brick- domed Root Cellar, behind the John Harmon house, late nineteenth century, Mackville.*



Figure 193: *WS 633, Dry laid Stone Bank Cellar, late nineteenth century, Deep Creek vicinity.*

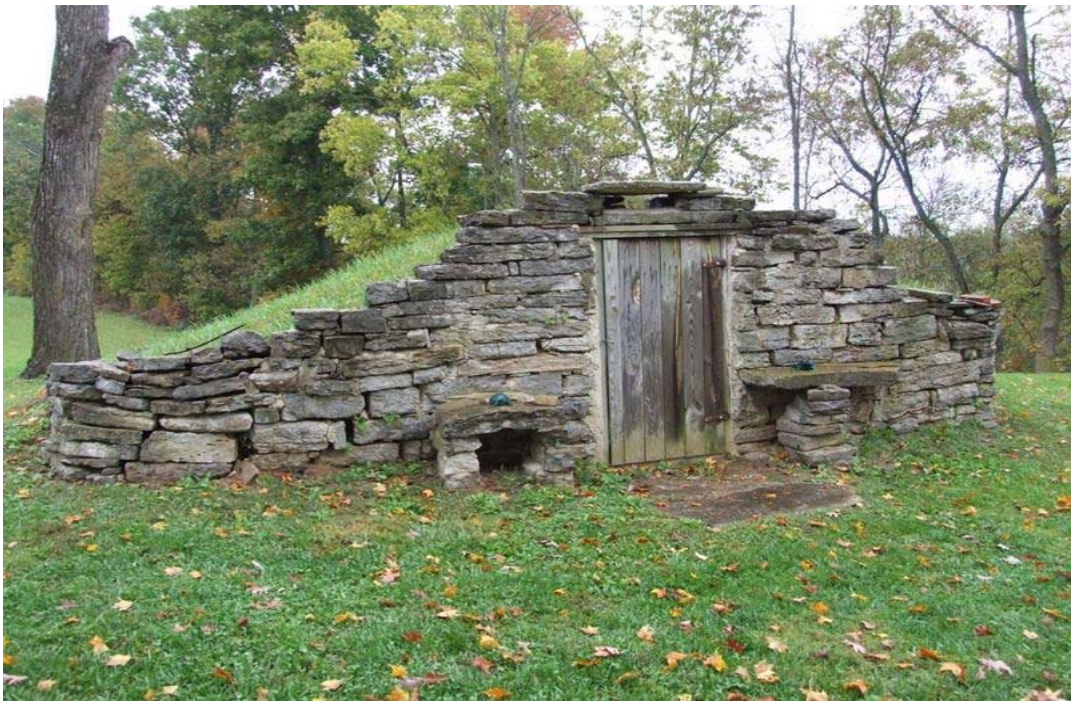


Figure 194: *WS 365, Dry-laid Stone Cellar, late nineteenth century, Maud Vicinity.*



Figure 195: *MN 273, Cellar, ca 1860-1900, Holy Cross. The roof overhead is a recent addition.*



Figure 196: *MN 273, Cellar, ca 1860-1900, Holy Cross. Interior view of brick dome ceiling.*



Figure 197: *MN 480, Cellar with Frame Entry Shed, early-mid twentieth century, Pottsville vicinity.*



Figure 198: *MN 205, Mid-twentieth century Concrete Block Entry Shed over older Brick-lined Cellar, Holy Cross vicinity.*



Figure 199: *MN 205, view inside Entry Shed.*



Figure 200: *WS 812, Stone-lined Cellar with frame Dry Storage Structure above, late nineteenth-early twentieth century, Tathum Springs vicinity. The upper level is accessed by a door in back.*

Springhouses

Springhouses are common on rural farms of the nineteenth century. The springhouse at WS 317 is a good early example (Figure 201). Like the cellar, the springhouse was an important outbuilding for the storage of food, but also protects the source of water. Where the cellar held items such as root vegetables and apples, a spring house was often used for the storage of dairy items such as milk, cream, cheese, and butter. Spring houses are usually masonry structures or at least their foundations are because of the building's contact with water. The masonry also provides some insulation from summer heat. Just 14 examples were documented in the current survey. This may be a reflection of the greater numbers of later nineteenth - early twentieth century sites in the current survey. Inside the springhouse, water was typically channeled into a trough where it could pool to a convenient depth. Covering the spring just where it emerges from the ground captures the water at its coolest temperature and maximum cleanliness. Some springhouses have a second floor above the spring room, a small dry storage area, the use of which may have varied from structure to structure as at WS 579 (Figure 203).

The development of well pumps, cisterns, and plumbing in the late nineteenth century, and particularly refrigeration in the twentieth century eventually made springhouses obsolete. Even so, those surveyed include examples from the twentieth century (WS 579, Figure 203, and MN 65, Figure 204).



Figure 201: *WS 317, Springhouse, early-mid- nineteenth century, Fredericktown vicinity.*



Figure 202: *WS 877, Springhouse, late nineteenth-early twentieth century, Springfield vicinity.*



Figure 203: *WS 579, Springhouse, early-mid twentieth century, Texas vicinity.*



Figure 204: *MN 65, Springhouse, early twentieth century, Lebanon vicinity.*



Figure 205: *WS 630, John Best Smokehouse. Marvin Best, Ron Cocanaugher, RHDI field surveyor Danae Peckler, and Mr. Best's son talk about the Best farm. Deep Creek Vicinity.*

Meat and Smoke houses

Before the era of refrigeration, meat, much like fruits and vegetables, had to be stored in special ways to prevent spoilage. Meat that wasn't eaten soon after slaughter had to be preserved by one of several curing methods, including drying, salting, and smoking:

> In essence, you cure meat in two steps. The fresh cuts are packed in tubs of coarse salt for about six weeks while the salt draws most of the water from the flesh. Then the salted meats are hung in a tightly constructed wooden shed, usually without windows or a flue, in which a fire smolders for one to two weeks. The result is dried, long-lasting, smoke-flavored meat that will age in the same smokehouse for two years before it's eaten.[47]

Some meats (fish in particular) were simply salted without smoking. The term "meat house" might refer to a building strictly used for salting meat and "smoke house" might be used for one dedicated to smoking it, but the terms are often used interchangeably. Where meat has been salted there is often a trough still present, fashioned from a large dug out log or metal tub in many cases. The use of salt often results in the wood framing members of a meat house having a

[47] Michael Olmert "Smokehouses: Foursquare and Stolid, These Buildings Were a Hardworking Adornment to the Colonial Backyard," Colonial Williamsburg Journal, Winter 2005-2005, at http://www.history.org/foundation/journal/Winter04-05/smoke.cfm.

fuzzy surface as a result of chemical reaction. In smoke houses, the wood has a blackened surface. Both effects are often found in the same building.



Figure 206: *WS 187, Brick Smokehouse, Manton vicinity, early nineteenth century. A substantial and early brick example, with a corbelled cornice and a much later concrete block addition in back.*

143 meat and smoke houses were documented in the RHDI area. The typical example is a square or rectangular plan building about 8-12' on each side, with a single door centered on the narrow front of the building and a front gable roof (see WS 187 Figure 206, below, which is an unusually early and substantial brick meathouse, but typical in form). Many of them have a projecting gable that cantilevers a short distance over the entry, providing some shelter in front (WS 630, Figure 205, WS 848, Figure 207). This building type is usually located in back of the house, close to the kitchen and the cellar in the domestic yard (see site plan for WS 476, Figure 3). The most typical examples in the survey region are frame, although masonry and log examples are also present. The larger smoke houses are typically masonry, and in some cases served commercial operations, as in the 1950s concrete block example at WS 333 (Figure 208), where Leo Mudd cured the hams he sold at his nearby store. Masonry smoke houses often have vent holes worked into the walls to allow smoke to escape from the structure (see WS 187 Figure 206, and WS 333, Figure 208).

Several meathouses in the survey area are combined with cellars or storage sheds in dual-purpose structures. For example, the meathouse at WS 476 (Figure 209), a projecting front gable type, has a side shed that runs the full length of the roof, with a separate door to the shed also under the roof's cover. The shed area has windows and a stove flue. Though its use is unclear, the flue is clearly significant and suggests cooking or boiling. Smoking may have taken place in one room and salting or brining in the other. Many others, such as the examples at WS 630 (Figure 205) and MN 567 (Figure 210) have unheated attached sheds that appear to be used for tool storage (at least at the present time, if not historically).



Figure 207: *WS 849, Meathouse, late nineteenth century, Willisburg/Brush Grove vicinity. The steep, Gothic style gable and board and batten siding are notable features.*

Meat and smokehouses are frequent survivors. Reasons for this high survival rate relate to the tendency for them to be well-built (a certain amount of security was called for in a structure housing valuable foodstuffs, both to keep people and animals out), their adaptability for other purposes, their small size and proximity to the main house (where they don't interfere with modern farming), and the fact that meat curing continued well into the 1950s and 60s. Few of the meathouses surveyed were actively in use for curing of meat. The revival of the craft of meat curing might be a strategy for their continued preservation.



Figure 208: *WS 333, Leo Mudd's Smokehouse. Built in the 1950s by Leo Mudd in concrete block, on the cut stone foundation of an earlier smokehouse. Leo was known for the high quality of the hams he smoked here and sold from his store. The ventilators at the peaks and at regular intervals above the foundation were created by turning the blocks sideways.*



Figure 209: *WS 476, Meathouse with side shed, early twentieth century, Mackville vicinity. The shed to the side has two windows and a brick chimney for a stove.*



Figure 210: *MN 567, Meat- or Smokehouse, New Market, late nineteenth-early twentieth century. Meat houses frequently have side shed appendages used for various functions such as tool storage.*

Kitchens

Free standing, or detached kitchens are generally small, single-room, rectangular structures with a gable roof and a chimney or a stove flue. They typically have a single door, and one or more windows. Eighteen of them were surveyed as part of this project. Large chimneys and fireplaces are characteristic of early examples, as at WS 33 (Figure 211), but the more or less identical form described above continues to be built well into the twentieth century, albeit with stove flues and other progressive building technology (see MN 656, Figure 212, and WS 848, Figure 214). Kitchens in the eighteenth and early nineteenth centuries were common at larger estates even where there were other cooking accommodations inside the main house. With an exterior kitchen, messy, and in some cases, quite dangerous tasks such as rendering animals, doing laundry, or processing a large canning project could be carried on well away from the house. This may have had a social as well as a practical dimension. John Vlach speaks of the detached kitchen's close ties to the institution of slavery, and notes that "moving such an essential

homemaking function out of one's house established a clearer separation between those who served and those who were served." [48]



Figure 211: *WS 33, Kitchen, mid nineteenth century, Maud. The porch is an early twentieth century addition. The building later served as the Maud Post Office.*

The kitchens documented in rural Marion and Washington counties mostly post-date the period of slavery. Many of them are doubtlessly associated with live-in servants in the Post-Bellum period. Others, particularly those of the twentieth century, are associated with more modest sites, where they were likely used for tasks such as canning vegetables and food processing. Examples from all periods are typically located behind and near to the main house (see the site plan for MN 656, Figure 213), and are close to other domestic food-related structures such as meat houses, cellars, and wells or cisterns. Since they were built for housework, kitchens have strong historic associations with women, children, and family life. Detached kitchens of more recent vintage may have been built for the convenience of separating the kitchen from the house. In many cases, kitchens also served as the laundry facility and frequently served as the dwelling of a slave or live-in cook. Several examples were documented in the survey area that date as late as the 1930s (MN 656, Figure 212).

[48] John Michael Vlach, Back of the Big House: The Architecture of Plantation Slavery (Chapel Hill: University of North Carolina Press, 1993), 43.



Figure 212: *MN 656, Kitchen, early twentieth century, Bradfordsville vicinity. The buildings behind the kitchen include the garage at the right and a multi-purpose barn on the left in the field behind the house. See also Figure 213.*

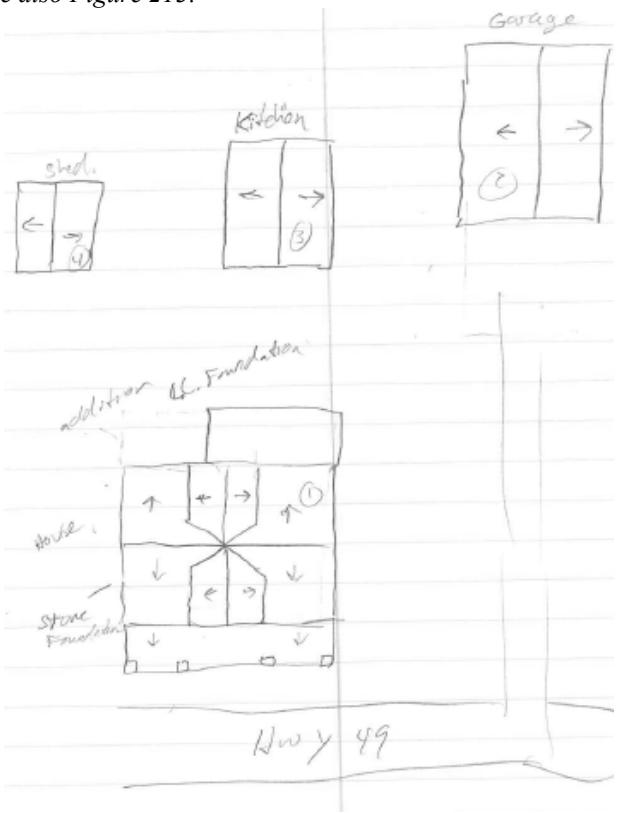


Figure 213: *MN 656, Site plan. Building # 4, marked "shed," appears to be a meat house (field notes: Danielle Jamieson & Anna Ruhl, 4/7/2007). See also Figure 212.*



Figure 214: *WS 848, Kitchen, circa 1910, Pulliam vicinity.*

Workshops and Tool Sheds

Workshops are a common feature of the rural landscape. Depending on the function of the workshop, which may vary from woodworking to general tasks to machine repair, they could be located near the house, but also within the agricultural complex. Over 40 shops were documented in the area: the numbers are difficult to pin down as some buildings could not be readily identified and others share purposes with garages, tack storage, or machine sheds. Over 700 resources were identified simply as "sheds" in the survey. Although their original function is not always certain, some of these buildings were likely used for the storage of tools or agricultural equipment, and in some cases they may also have served as shops (Figure 216).

Probably the oldest identified shop is the small building at MN 322 (Figure 217), which served as a small woodshop and has a workbench inside. Whether or not this was its original function is unclear – it has a chimney for a stove flue and the Greek Revival detailing of the cornice identifies it as a building of some importance. A far more typical example of a shop in the survey area is found at MN 933 (Figure 218), a shed roof structure which has two doors and presumably

two separate rooms inside, suggesting that the building serves multiple purposes. Shops are often found in multi-purpose buildings, most often combined with automobile or farm machinery storage, as at MN 426 (Figure 215).



Figure 215: *MN 426, Machines Shed/Workshop, mid twentieth century, Loretto vicinity.*



Figure 216: *WS 476, Workshop or Tool Shed, mid-twentieth century, Mackville vicinity.*



Figure 217: *MN 322, Workshop, late nineteenth-early twentieth century, Dant vicinity.*



Figure 218: *MN 933, Workshop, early – mid twentieth century, Bradfordsville.*

Offices

Freestanding offices are sometimes found in association with earlier rural houses, typically associated with a lawyer or doctor. No rural examples were located in the current survey, but three free-standing doctor's offices were identified in association with houses in small towns. The earliest of them is a small outbuilding behind the house at MN 494 in Raywick (Figure 219). The other two examples date to the twentieth century, and are located next to the house facing the street, one at WS 1007 in Willisburg (Figure 220), and another, larger example at WS 755 in Mackville (Figure 221).



Figure 219: *MN 494, Doctor's Office, late nineteenth century, Raywick*



Figure 220: *Doctor's Office, early twentieth century, Willisburg.*



Figure 221: *WS 755. Dr. Thompson's Office, early twentieth century, Mackville.*



Figure 222: *MN 453, Hank Nalley's Garage, frame, 1930s, Loretto.*

Garages

Garages are a common and familiar resource of the twentieth century and the automobile age: nearly 500 were documented in this project, being the most common domestic outbuilding type other than a "shed." The garage has its roots in earlier storage buildings for vehicles, namely carriage houses. As early as the 1920s and, more commonly, by the 1930s and 1940s, a small frame one or two car garage like that at MN 453 (Figure 222) was present at many houses and farms. Historically, car maintenance tasks such as oil changes were often performed at home, so the garage was an important place not only to store a car, but also to make repairs and store tools. Another consideration for a separate garage (as well as for kitchens) was to isolate the risk of fire:

> Every modern farm has need of a garage for at least one or two cars. A separate building for power equipment is desirable, as no machine using gasoline or kerosene should be housed in the barn, corn crib to [sic] other building where the fire risk is great. A garage building provides a shelter for the car, reduces the fire risk in other buildings, affords storage for oils, fuel, and tools, and furnishes working space for handling repairs. The garage should be of good appearance, fireproof, light, clean, and reasonably warm.[49]

[49] W. A. Foster & Deane G. Carter, Farm Buildings (London: Chapman & Hall, 1922), 178: see Figure 223.

The garage is typically located conveniently close to the house, at the edge of the domestic yard area, but not too close to critical outbuildings. At WS 476 (see site plan, Figure 3), a two-car, shed roof garage (Figure 224) is located just off the main road, across the driveway from the house, nearest to the shop and the privy (for another example see the site plan for MN 656 in Figure 213).



Figure 223: "*A Frame Garage," from W.A. Foster & Deane G. Carter, Farm Buildings (New York: John Wiley & Sons, 1922), 178.*

The most common garage type in the survey area is a single story building, sometimes nothing more elaborate than a shed roofed shelter with or without doors (see WS 270, Figure 225), ranging to more elaborate examples with accommodations for multiple vehicles. In some cases, a second story was found being used as an apartment, studio, storage, or workspace (MN 936, Figure 226). Garages are sometimes shared between two or more dwellings, as at WS 349-50 (Figure 101).

Garages were not commonly integrated into the design of houses until the Post WWII period. Many early ranch style houses accommodated cars through the use of an open carport. This feature helps emphasize the horizontality of the Ranch style (MN 432, Figure 227), and is frequently enclosed at a later date to create more living space. Although earlier examples are known, the incorporation of the garage into the main structure of the house itself is not common until the late 1950s-early 1960s (WS 961, Figure 228). Garages are sometimes incorporated into rural roadside commercial structures (see WS 556, Figure 229).



Figure 224: *WS 476, Garage, early-mid twentieth century, Mackville vicinity.*



Figure 225: *WS 270, Early-mid twentieth century frame Shed Garage, Maud.*



Figure 226: *MN 936, 1920s-1930s frame two-car Garage with Apartment or Studio on second floor, Bradfordsville.*



Figure 227: *MN 432, Ranch style House with attached Carport, 1940s-50s, Loretto.*



Figure 228: *WS 961, Bottoms House, 1961, Mackville.*



Figure 229: *WS 556 Garage/Gas Station, mid twentieth century, Pottsville vicinity.*

Good sources of water are crucial in both agricultural and domestic settings, and most of the farm sites surveyed have both wells and cisterns, often several of each. Almost 500 wells and cisterns were documented, taken together, one of the most common resources in the survey. Wells are dug to access ground water. Cisterns are storage tanks filled with the runoff from a roof. There is frequently a domestic cistern gathering water from the roof of the house and another cistern attached to a barn for watering the animals (MN 474, Figure 230), sometimes mistaken to be a short silo. Wells are typically located near the house, although auxiliary wells may be located in the agricultural area. Ultimately, the location of the well depends on where water can be found most readily. Both wells and cisterns are frequently capped by pumps (WS 476, Figure 231; WS 877, Figure 232). Cisterns are often distinguished by their large cement covers as opposed to the smaller caps on dug wells.

To modern eyes the dependence on cisterns to augment wells may seem quaint, but it is a sustainable practice that could work well to augment municipal water supplies - urban cisterns and rain barrels, for example, could provide large quantities of water for uses such as watering lawns and gardens or washing cars, and keep more overflow out of sewers. Cisterns continue to be used even to the present, and are often noted in the survey even at quite modern residences, such as the ranch house at WS 399, which has a cistern beneath the carport (Figure 178).



Figure 230: *MN 474, Multi-purpose Barn, early-mid twentieth century, with adjacent concrete Cistern, and detail right, Pottsville vicinity. Note the milk can used to connect the guttering.*



Figure 231: *WS 476, Well and Pump, twentieth century, Mackville vicinity.*

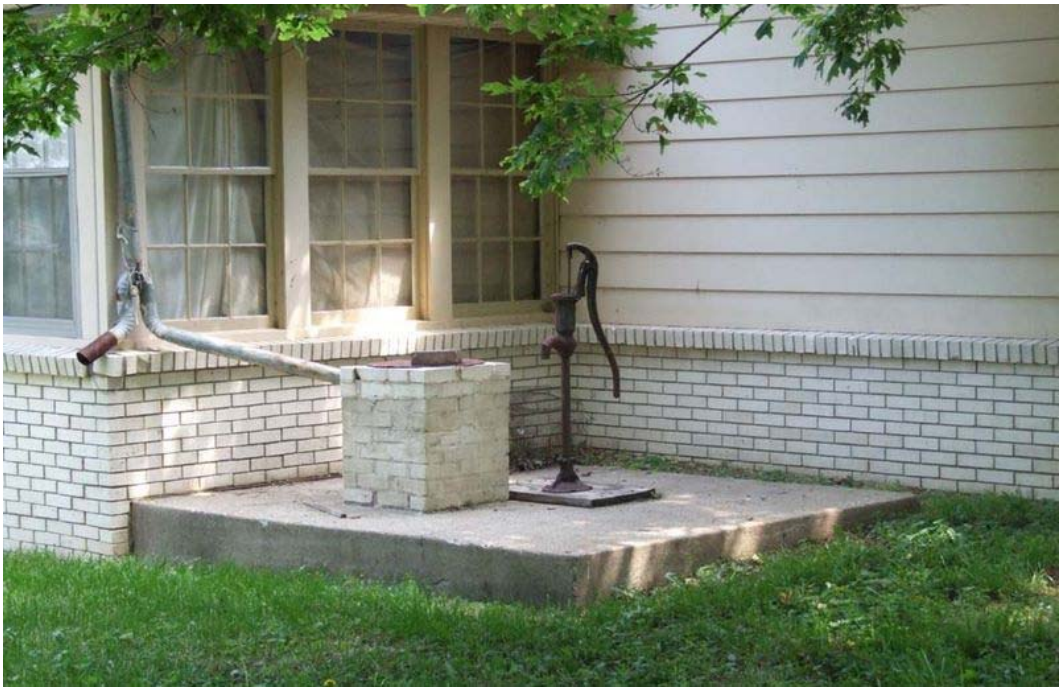


Figure 232: *WS 877, Cistern with Pump, Ward House, 1930s, Springfield vicinity.*

Agricultural Resources

Agricultural resources are typically found in fields stretching behind or beside the domestic yard for some distance, as in the site plan for WS 476 (Figure 3). This is where barns for the sheltering of stock and the storage of crops are located. Barns are typically clustered in one area just beyond the domestic yard area, but some may be found isolated in further fields, tobacco barns in particular. There are also smaller agricultural buildings such as corn cribs and poultry houses, although the latter are often found in the domestic yard or near the border between the domestic and agricultural areas. Poultry houses in particular form a link between the agricultural and domestic spheres as chicken care was often women's work. The boundary between these areas may be cleanly defined by fences, or more vaguely marked by a change in landscaping, moving from the trees, lawn, and ornamental plants surrounding the house to the more open work spaces, pastures, and fields. Many larger farms also have areas of important environmental significance such as forest, streams, and wetlands.

Barns

Among the most distinctive and attractive elements of the rural landscape in Kentucky are its barns. These large, predominantly wood frame buildings are important reminders of our agrarian past. As you travel through the regions of the state, they vary in type, size, form, and even in color. Thus, they help to create the sense of place in each respective region. Barns are an appealing subject for the student of vernacular architecture because their structures are so open for examination. With some notable exceptions, the survey area barns are mostly free of decorative architectural trim: there's the frame, the exterior walling and roof material covering it, windows, doors, and interior divisions. Barns are work buildings designed for efficiency and economy, but they are attractive and picturesque in the way that well designed, purposeful things often are. Barns visible from the road lend themselves well to becoming billboards advertising chewing tobacco or tourism destinations, an aspect currently being revived in a Heritage Tourism effort with the large paintings of quilt patterns placed on barns to form the Kentucky Quilt Trails (see http://www.kentuckyquilttrail.org/, and http://www.visitlebanonky.com/attractions/quilts.htm).

Barns are distinguished from other agricultural outbuildings mainly on the basis of their larger size. They are used for storing crops; sheltering, feeding, or milking animals; curing tobacco, agricultural processing; and storing farm machinery. Most of them serve multiple functions, but some are more specialized, built mainly for the purpose of dairying or curing tobacco, for example. Barns vary by form as well as function, and the two are not necessarily related. Many are built for one function and later used for another, a dairy barn becoming a tobacco barn, for instance. The predominant barn form in the survey area is the gable entry transverse-crib or transverse-frame barn.[50] Of 616 barns we have documented by form, 559 are classified as transverse frame barns. The form is very familiar: it has a long aisle down the center from one gable end to the other (Figure 233). The aisles on either side of the center may be divided into stalls or rooms as needed for various functions, and are often ceiled over to create hay lofts above. In cross section, the barn is a simple braced frame (Figure 234), which will vary in construction detail over time and from builder to builder. The transverse frame type may serve variously as a stock barn, multi-purpose barn, hay barn, machine shed, or perhaps most commonly, as a tobacco barn, as in the example at MN 217 (Figure 235).

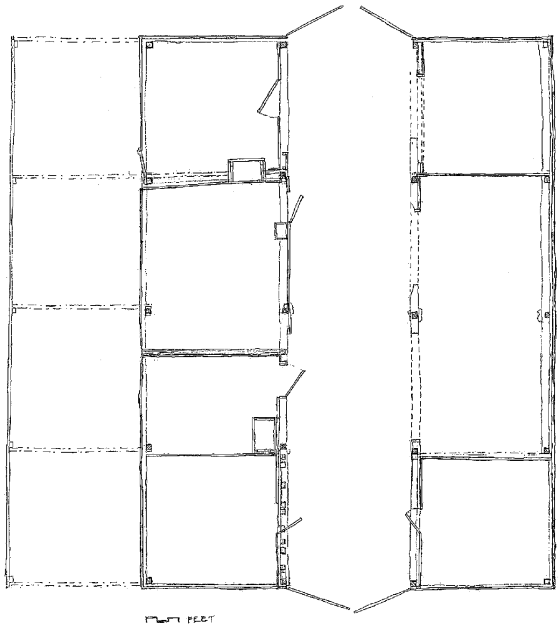


Figure 233: *Plan of a Transverse Frame Barn (Powell County, drawing by author).*

[50] For a discussion of the evolution of this type of barn, See Karen Hudson, "The Appalachian Region," in Kentucky's Historic Farms (Paducah: Turner Publishing Company, 1993), 108-109.

Another important type is the English barn, which could serve the same purposes as the Transverse frame barn. The English barn has its aisle running through the center across the gable rather than parallel to it (Figure 236), and typically has three sections on the ground floor, the center aisle and the bays on either side of the aisle. Just 17 barns of the 616 we have classified by type are English barns, but the form was much more common in the antebellum period, so documented examples are sometimes early. In some cases, however, the form continues to be built late, even into the 20th century, as at WS 315 (Figure 237).

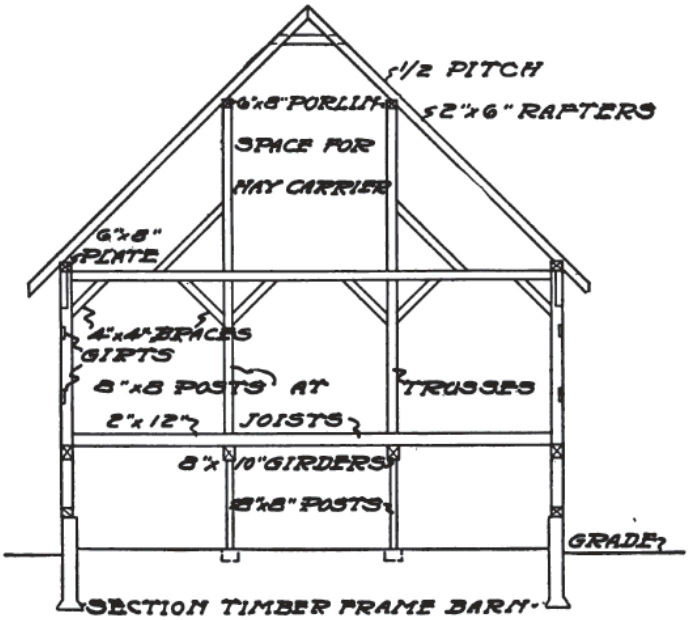


FIG. 65.—Illustrating timber framing for barns.

Figure 234: *Framing Section of a Barn, from W.A. Foster & Deane G. Carter, Farm Buildings (New York: John Wiley & Sons, 1922), 75.*

In a small number of documented cases, a barn will have a floor plan that varies in significant ways from both the transverse frame and the English types, as at MN 715 (Figure 238) which has a cross aisle much like an English barn off center at one end, and may have a transverse aisle through the rest of the barn (the interior was not inspected). Another variation is for a transverse frame barn to have two or more aisles as at the large stock barn at MN 917 (Figure 239), which has two aisles, each flanked by stables, or the barn at MN 685 (Figure 240), which has three with the added shed along the right side. Both of these barns have very large loft spaces to store a large amount of hay for the animals sheltered inside.



Figure 235: *MN 217, Tobacco Barn, mid twentieth century, Holy Cross vicinity.*

Another type of barn sometimes found in the region (at least two documented examples) is a bank barn, which may be transverse frame or English or some variant in plan. The distinguishing feature of the bank barn is that it is set into the side of a hill, so that access can be gained on two levels. The lower level, being partly under ground, has some measure of relief from hot or cold weather for sheltering farm animals. A good example is found at WS 633 and which has an open entry on the down hill end (Figure 241) flanked by massive stone foundations, and an English barn type cross aisle on the uphill side (Figure 242). A 20th century example can be found at WS 98 (Figure 271 - Figure 273).

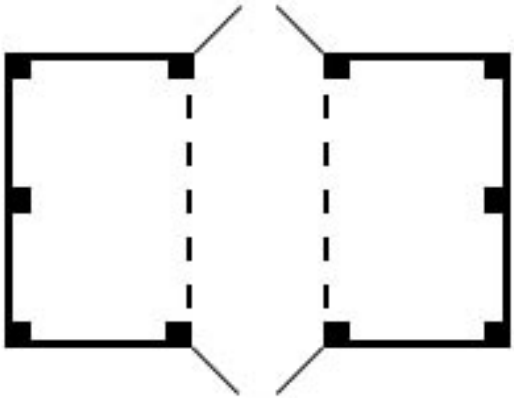


Figure 236: *English Barn plan (drawing, author).*



Figure 237: *WS 315, Multi-purpose Barn, early-mid twentieth century, Fredericktown vicinity. A modified English barn with extended end sections for storage of farm machinery. The central section has stables, and hay was stored in the loft. The concrete structure in the foreground is a cistern.*

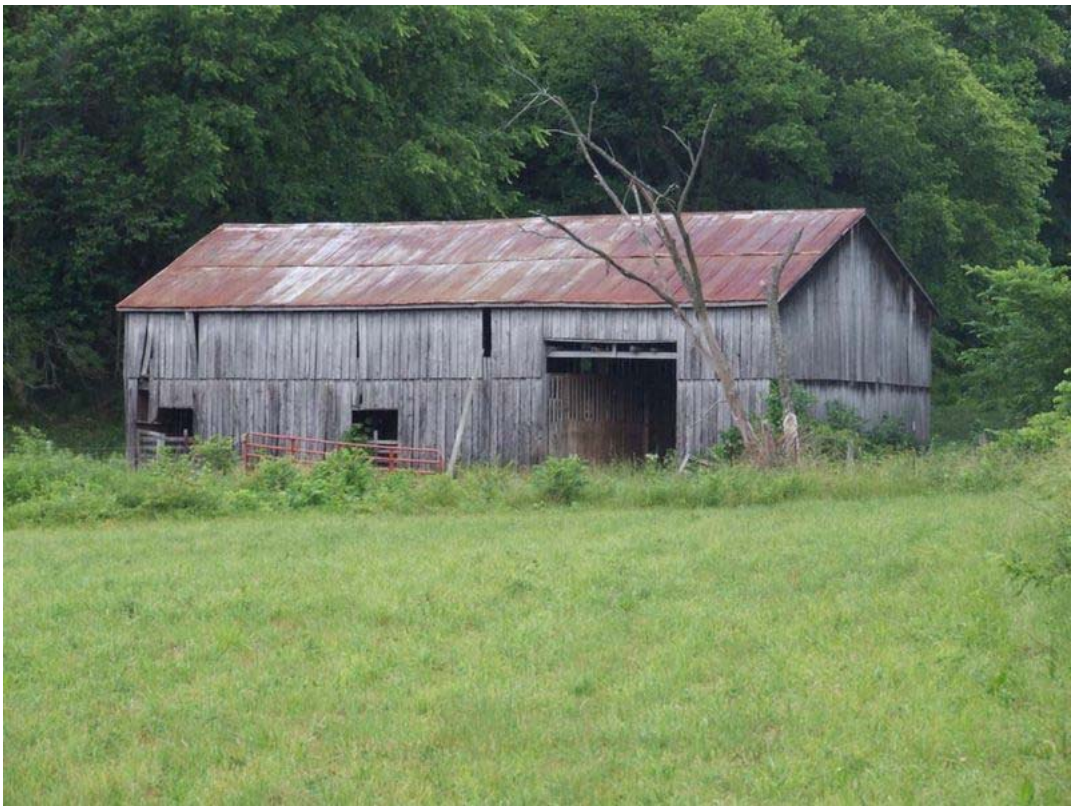


Figure 238: *MN 715, Stock or Multi-purpose Barn, twentieth century, Jessietown vicinity.*



Figure 239: *MN 917, Cattle or Stock Barn, mid twentieth century, Bradfordsville vicinity.*



Figure 240: *MN 685, Multi-purpose Barn, late nineteenth-early twentieth century, Gravel Switch vicinity. See also Figure 255.*



Figure 241: *WS 633, Stock Barn, mid-late nineteenth century, Deep Creek vicinity. See also Figure 242.*



Figure 242: *WS 633, Stock Barn, uphill side. See also Figure 241.*

Barn Construction

Log Barns

Although 95% of the barns surveyed were frame, 12 log barns were documented in the survey area. It is possible that some log barns were not identified as such, because they often look like any other barn from the exterior, as does MN 514 (Figure 243). It is only upon going inside that one finds one or more large log cribs (Figure 244). In some cases, although none were found in the current survey, the crib inside turns out to be an old log house. It can be a mistake to assume that the original barn consisted of just the log portion: pretty often, the frame extensions around the log crib turns out to be an original part of the barn. The log cribs often held hay or corn, while the shed extensions sheltered stock. The crib served as a strong internal structural element around which a larger frame building could be anchored. One clue to the larger frame being original is that the top logs are often cantilevered out beyond the log pen to the extent of the whole barn to support the roof. Intermediate logs are also often extended to support the sheds. Even where the larger barn is a later alteration of the original log pen, it is typically good preservation practice to preserve the whole, as the exterior barn helps protect the log pen inside, and is a reflection of a later historic period itself.

Larger log barns sometimes have two or more interior cribs: in the current survey, WS 423 is the only multi-crib barn documented, having two log cribs (Figure 245). The two cribs may not have been built at the same time, and there is some chance that one crib was a house, but the building needs to be inspected more closely. Although log barns were largely replaced by frame structures by the late 19th century, log barn construction continued well into the 20th century, as at MN 509 (Figure 246, exterior, and Figure 247, interior). In later construction, the logs are more typically round than hewn.



Figure 243: *MN 514, Mid-nineteenth century Log Barn, Raywick vicinity, exterior view. See also Figure 244.*



Figure 244: *MN 514, Interior. See also Figure 243.*



Figure 245: *WS 423, Early-mid nineteenth century Log Barn, Mooresville Vicinity.*



Figure 246: *MN 509, Log crib barn, early twentieth century, Raywick vicinity, exterior. See also Figure 247.*



Figure 247: *MN 509, interior. See also Figure 246.*

Frame Barns

Frame barns account for over 95 percent of those surveyed. Frame construction supplanted log over time in barns, just as it did in houses. Most of the documented barns in Marion and Washington counties are late 19th through mid-20th century sawn and nailed frame. Just one heavy timber frame barn was identified in the survey, at WS 451 (Figure 248). In the figure, we see a detail of two sills joined to a corner post, resting on a precarious looking dry laid stone pier. The timbers have the characteristic rough hand hewn appearance of an early frame. A comparison of that foundation with a late 20th century one such as that at MN 602 (Figure 249), with its circular sawn post and poured concrete pad, hints at the revolution that took place in barn construction over the century to a century and a half between the two. From the outside, it's more apparent when we compare WS 451 (Figure 250) with MN 602 (Figure 251). The trend in the technological development of framing over the course of history examined in this survey is to use those two elements to enclose more volume of space with less material. Although it moved from mortise and tenon joinery to simply being nailed together, the traditional braced barn frame (Figure 234) remained essentially similar in form for a long period of time until new techniques

were engineered that allowed the load of the roof to be carried down to the foundation without the intervening posts and braces. In stock and dairy barns with hay loft storage, this trend toward more open space with fewer interruptions from posts (WS 324, Figure 252), ultimately led to lattice or laminated truss examples with no posts interrupting the loft at all (MN 188, Figure 253). Tobacco barns, however large they became, are at the opposite extreme internally, with the interior space tightly crisscrossed with posts and rails upon which to hang the tobacco (WS 403, Figure 254).

It can be very difficult to accurately date frame barns. Most dating clues such as nail types or tool marks give you a rough idea of a date the building could not be older than, but are of less clear help in defining just how much later the building might be. It's not uncommon to find hand-hewn sills or posts in late 19th century barns. The circular sawn framing of a late 19th century barn such as the one at MN 685 (Figure 255, see also Figure 240) is often not far different from that of a half century later (WS 1123, Figure 256). Clues to dating later barns often come more readily from researching more contextual information and from oral history. Interior fittings such as feeding apparatus or hay pulleys may be datable by researching the manufacturer, or the building design might compare closely with dated examples from agricultural catalogs (Figure 275).



Figure 248: *WS 451, Timber Frame Barn, nineteenth century, Polin vicinity, detail of sills and post. See also Figure 250.*



Figure 249: *MN 602, Multi-purpose Transverse Frame Barn, late twentieth century, Bradfordsville vicinity: detail of post on cement foundation block. See also Figure 251.*



Figure 250: *WS 451, exterior. See also Figure 248.*



Figure 251: *MN 602, exterior. See also Figure 249.*



Figure 252: *WS 314, Dairy Barn, early twentieth century, interior view of loft, Fredericktown vicinity. See also Figure 277.*



Figure 253: *MN 188, Multi-purpose or Dairy Barn, 1920s, Holy Cross vicinity.*

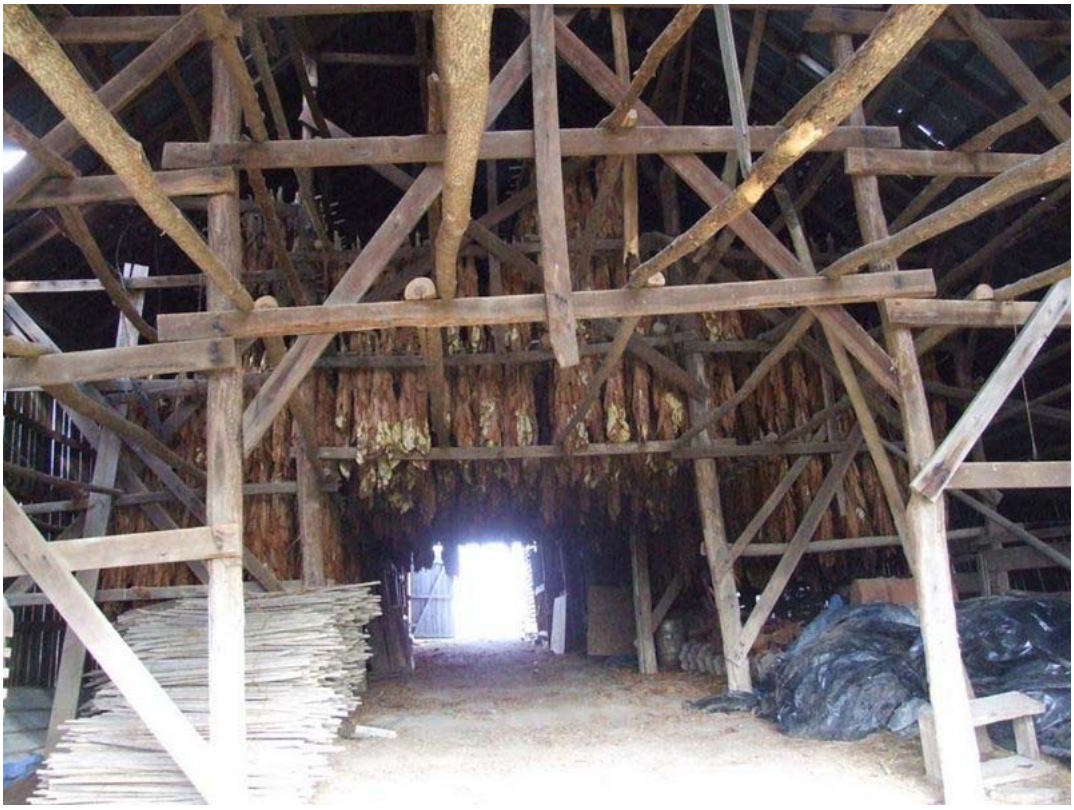


Figure 254: *WS 403, Tobacco Barn, early-mid twentieth century, Mooresville vicinity.*



Figure 255: *MN 685, Multi-purpose Barn, interior of aisle. See also Figure 240.*



Figure 256: *WS 1123, Feeding/Stock Barn, early-mid twentieth century, Willisburg.*

Just as barns can vary in form and construction material, they vary in function. An English or a transverse frame barn may suits a variety of functions with simple changes to interior spaces. Some functions become closely allied with particular forms, however. A bank barn (Figure 241) is typically a stock and hay barn for example, the lower floor as stabling, feeding, and milking areas, the upper floor as hay loft. The double pen drive through corn crib (Figure 302) and the cantilevered chicken house (Figure 291) are both examples of highly specialized agricultural building forms, although the center drive corn crib one that exists over a very long period of time while the cantilevered chicken house has a shorter run. Agricultural buildings tend to become more specialized, more engineered over time: a multi-purpose barn eventually is replaced by multiple buildings each designed for one, or perhaps two specific functions – loft storage over a milking parlor, or over a stabling area, a free-standing stripping room, tobacco and machine storage. Where there was once a single chicken house, there is now a brooding house and a laying house, granaries are replaced by metal bunkers and silos, and so on.

In this section of the report, we will look first at barns, and then at smaller specialized resources such as chicken houses and corn cribs.



Figure 257: *MN 687, Multi-purpose Barn, early-mid twentieth century, Riley vicinity.*

Multi-Purpose Barn

This is a large building that houses multiple functions, functions, which often change over time. In some sense, nearly all barns are multi-purpose barns. A tobacco barn serves for tractor and truck storage, a corner of the barn may be divided off for a stable. Function changes over time as well: what was once a dairy barn is used for hanging tobacco as at WS 314 (Figure 277). But some barns were truly built to serve multiple functions. "Multi-purpose barn" is the largest category of barns in the survey, with 362 examples noted out of 743 barns, or nearly 50 percent. In the group of barns that were surveyed intensively, barns identified as multi-purpose barns are a somewhat smaller portion, about 30 percent.

The earliest multi-purpose barns in the region were most likely log barns such as WS 423 (Figure 245) and frame English type barns. Log barns and English barns survive late in some instances, such as the modified English barn at WS 315 (Figure 237), or at MN 687 (Figure 257), which includes a corn crib along one side of the cross aisle. Transverse frame multi-purpose barns are more typical in the region. We have already seen an example of a transverse frame multi-purpose barn at MN 685 (Figure 240). Other examples include MN 189 (Figure 258) and WS 98 (Figure 259), which includes stables for stock, corncribs, loft storage for hay and grain, and feeding troughs and hay racks for the animals (Figure 261). Late examples such as the multi-purpose barn at WS 476 are often used for both tobacco and stock (Figure 260), and in many cases are often indistinguishable from a standard tobacco barn without interior inspection.



Figure 258: *MN 189, Multi-purpose Barn, late nineteenth-early twentieth century, Manton vicinity*



Figure 259: *WS 98, Multi Purpose Barn, early twentieth century, Fredericktown vicinity.*



Figure 260: *WS 476, Multi-Purpose Stock/Tobacco Barn,*

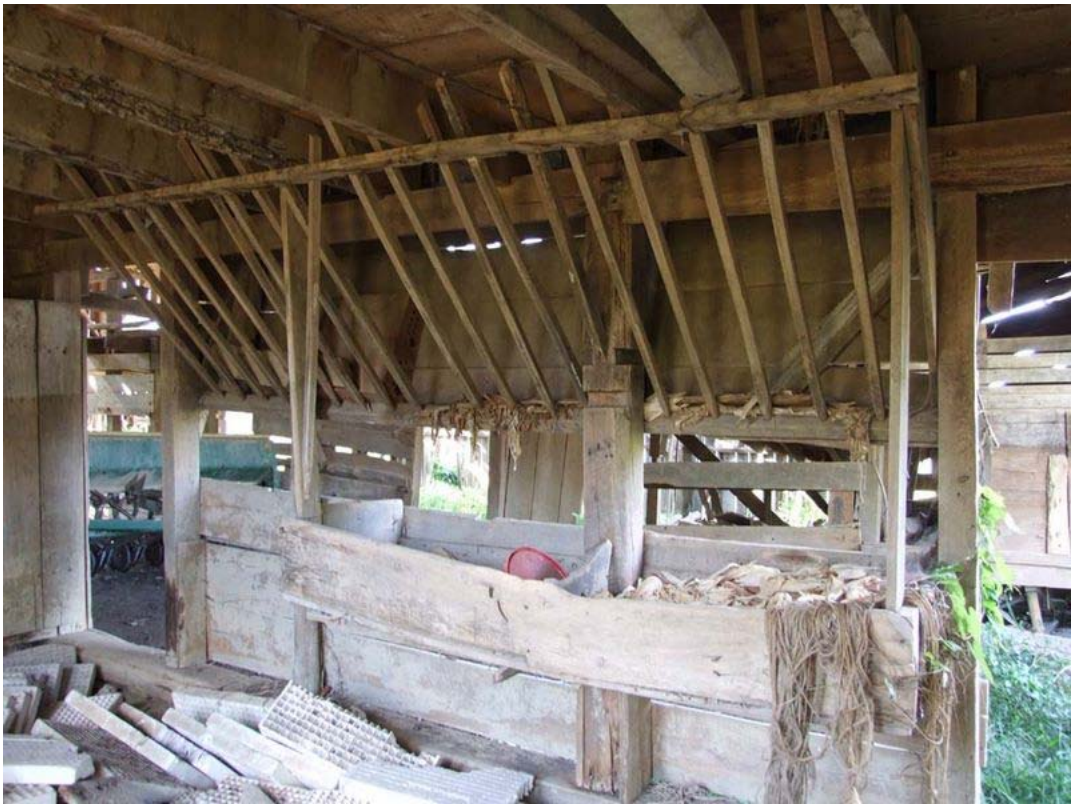


Figure 261: *WS 98, Feeding Rack and Manger. See also Figure 259.*

Stock Barns & Stables

A good portion of a multi-purpose barn is typically dedicated to the shelter and feeding of larger farm animals, as we find at MN 749 (Figure 263), where there are several dedicated stable areas on the ground floor (Figure 264). The distinction between a multi-purpose barn and a stock barn isn't always clear, but in short, stock barns are almost completely dedicated to that purpose on the ground floor, although they typically have loft storage overhead. 144 barns were identified as stock barns in the survey. A quite interesting example is found at WS 33 (Figure 262). This is an English barn type with a shutter that opens for hay loading in the steep cross-gable. It is one of the few barns with an identifiable style with its gothic profile. Impressive for its size is the stock barn at MN 917, which has two parallel aisles on the ground floor, each lined with stables (Figure 239).

When we talk about stables, we are typically referring to buildings dedicated to horses, although horses, mules, and other draft animals might share a stable. Farms in the survey area sometimes have a small dedicated stable in a location convenient to both the domestic and agricultural areas, as at WS 476 (Figure 265). The large and elaborate horse stables typical in the Central Bluegrass

are not common in the survey area. One exception that was documented is Kalarama Saddle bred Horse Farm. Here there are several larger barns dedicated to not only to stabling horses (Figure 266- Figure 268), but also to breeding and foaling (Figure 269).



Figure 262: *WS 33, Stock Barn, with stables, hay, and grain storage inside, late nineteenth century, Maud. Front of barn at left, back at right. An English barn type with a Gothic cross gable.*



Figure 263: *MN 749, Stock or Multi-purpose Barn, 1917, with later additions, Lebanon vicinity. See also Figure 264.*



Figure 264: *MN 749, Stables, Lebanon vicinity, interior. See also Figure 263.*



Figure 265: *WS 476, Stable, Early twentieth Century, Mackville Vicinity*



Figure 266: *WS 878, Horse Barn early-mid twentieth century, Kalarama Saddle bred Farm, Springfield. See also Figure 267.*



Figure 267: *WS 878, Horse Barn, interior of Figure 268.*



Figure 268: *WS 878, Horse Barn, early-mid twentieth century (built in two stages), Kalarama Saddle bred Farm, Springfield.*



Figure 269: *WS 878, Breeding and Foaling Barn, mid twentieth century, interior, Kalarama Saddle bred Farm, Springfield.*

Dairy barns, as the name implies, are specialized for dairying, typically combining the functions of a milking parlor and hay storage, and sometimes including a stabling area. Milk Houses, where milk is stored prior to shipping are sometimes included within the same structure, or they may be in an ell or a free-standing structure near the dairy barn. Dairy buildings, along with poultry houses, are among the most technologically developed buildings on a farm, subject to continual reforms due to the demands of milking and feeding the cows and handling the milk in a sanitary way. Period farm manuals continually offer plans for improved designs of dairy facilities (Figure 270). In the nineteenth century, dirt floors and wooden feed troughs were common features of dairy barns: by the mid twentieth century, poured concrete floors (Figure 22) and metal stanchions are normal.

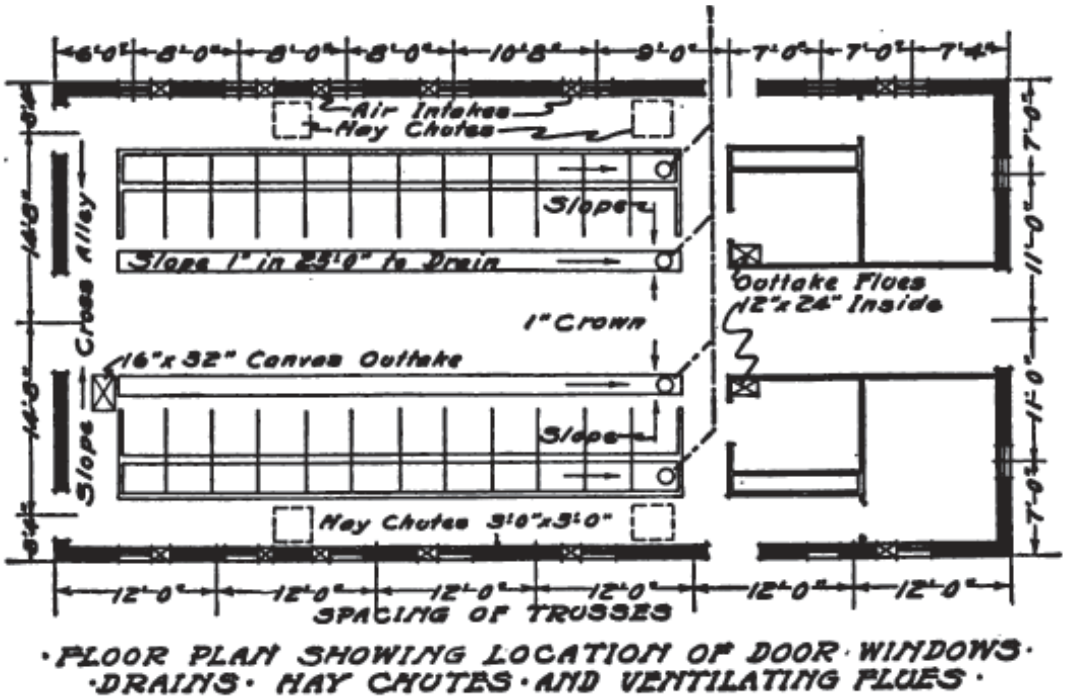


FIG. 11.—A floor plan of a dairy barn indicating location of hay chutes, ventilating flues, windows, etc.

Figure 270: *Floor plan of a Dairy Barn, from W.A. Foster & Deane G. Carter, Farm Buildings (New York: John Wiley & Sons, 1922), 14.*

In the nineteenth and early twentieth century, bank barns lent themselves well to dairy farming, allowing ground level access to both the upper level for hay storage and the lower level for stabling and milking (Figure 271 - Figure 273). However, the development of hay bailers and

pulley loading systems made this convenience unnecessary in the early twentieth century. At the same time, developments in framing technology such as laminated or latticed rafter trusses allowed for the introduction of barns with large hay storage lofts uninterrupted by posts, such as the barn at MN 518 (Figure 274). Barns such as this were prefabricated and made available by mail order (Figure 275).

In the early-mid twentieth century, milk handling rooms become common. These are typically of concrete block masonry construction, either free-standing as at WS 974 (Figure 276) and MN 292 (Figure 278), or attached to the barn much like a stripping shed, as at WS 317 (Figure 277). Early examples were used for handling large cans of milk, while late examples have large tanks (Figure 279) and refrigeration. At the same time, the milking parlor becomes increasingly automated, allowing for greater efficiency and sanitation in the handling of the milk product.

48 dairy barns were documented in the region, most dating to the mid-late twentieth century, and several of them still in use.



Figure 271: *WS 98, Banked Dairy Barn, early-mid twentieth century, Fredericktown vicinity, uphill façade. See also Figure 272 and Figure 273.*



Figure 272: *WS 98 Dairy Barn, ¾ view. See also Figure 271 and Figure 273.*



Figure 273: *WS 98 Dairy Barn, downhill façade. See also Figure 271 and Figure 272.*



Figure 274: *MN 518, Dairy Barn, early twentieth century, Raywick vicinity. Compare to Figure 275.*

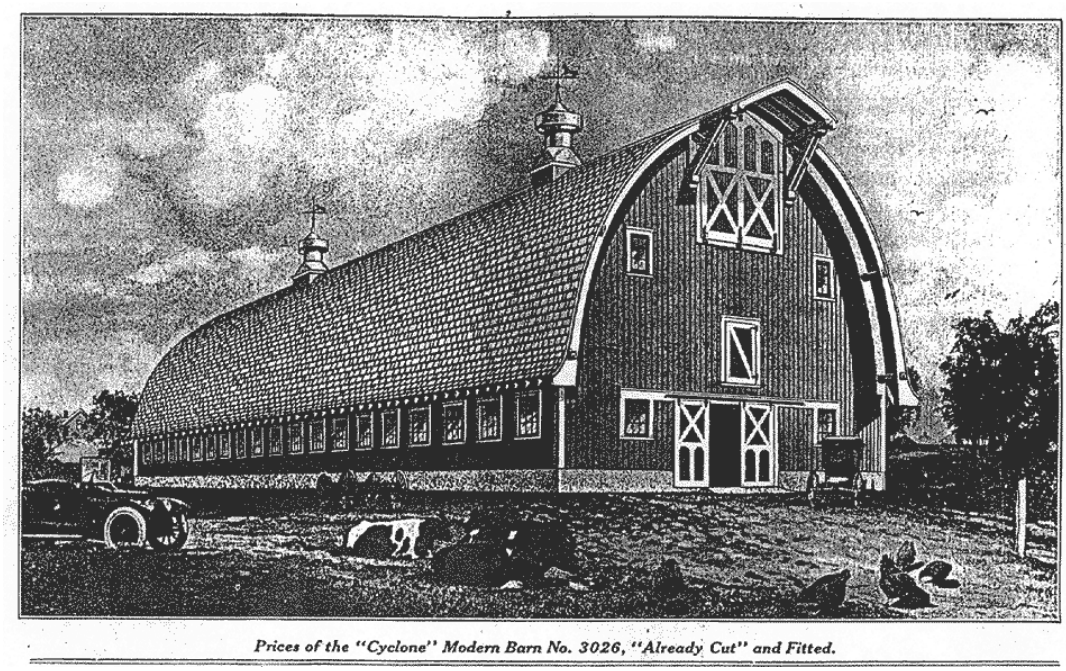


Figure 275: *Sears, Roebuck & Co "Cyclone" barn, 1918.*



Figure 276: *WS 974, Cheser Dairy/Tobacco Barn, Water Tank, and Dairy, late 1940s, Willisburg*



Figure 277: *WS 317, Transverse Frame Gambrel Roof Dairy Barn, now used for tobacco; early twentieth century, Fredericktown vicinity. The interior has stalls, milking, and feeding areas with a concrete trough, with a hay loft overhead. The extension at front right is a concrete block milk room. The barn is connected, via a board and batten section, to a concrete stave silo not visible here.*



Figure 278: *MN 292, Milkhouse, 1960s, Loretto vicinity.*



Figure 279: *WS 407, Milkhouse, interior view, late twentieth century, Mooresville vicinity.*



Figure 280: *WS 976. Tobacco Field, early June, Mackville vicinity.*

Tobacco Barns

Although tobacco production has declined somewhat in recent years, tobacco fields are still a familiar site in Kentucky (WS 976, Figure 280). Two types of tobacco are grown in Kentucky, and each has it own barn type: smoke cured and air cured. Only air cured barns have been documented in the Marion and Washington County region - smoke cured tobacco barns are found mainly in the Western regions of the state, such as the Purchase area. Tobacco growing was not a significant part of the region's early agricultural economy, which was devoted to "corn, hogs, and whiskey."[51] Tobacco production grew significantly in the late nineteenth-early twentieth century, following the rise in popularity of cigarettes. Consequently, documented tobacco barns in the region are predominantly from the twentieth century. Of the more than 250 tobacco barns documented in the region, 173 were identified as constructed in the period 1925-1974. Tobacco is also frequently cured in barns originally designed for other purposes, such as dairy barns (WS 324, Figure 277), or even small outbuildings such as corn cribs and sheds (WS

[51] Kentucky Encyclopedia, "Washington County" 935

85, Figure 300). At the same time, many multi-purpose barns were designed to cure tobacco and simultaneously serve one or more other purposes.



Figure 281: *MN 273, Caleb Ballard Farm, Frame Tobacco Barn with roof ventilator, 1939, Holy Cross.*

The typical form for an air-cured tobacco barn in Kentucky is a large, transverse frame barn (MN 273, for example, Figure 281). Large doors at each gable end open into an aisle that runs down the center. There are typically vented louvers along the sides of the building (these are visibly open at MN 515, Figure 285). The interior frame is crisscrossed with poles from which to hang the tobacco, which is attached to tobacco sticks (WS 403, Figure 254, and WS 357, Figure 282). Tobacco barns are usually accompanied by stripping rooms where the tobacco leaves are removed from the stalks and tied to tobacco sticks for drying. The tobacco sticks are riven or sawn sticks approximately four feet long (WS 860, Figure 283). Stripping rooms are typically small shed roof appendages to the front or side of the barn, accessible either from within the barn or from an exterior door (MN 273, Figure 281; MN 193, Figure 284; and WS 476, Figure 286). Detached stripping sheds have also been documented in the region (WS 590, Figure 287). In some cases, the stripping room may be of masonry construction in contrast to the frame of the

barn. Stripping rooms commonly have some accommodation for heat such as a stove or electric heater.

Tobacco barns are frequently located well away from the house, in the agricultural area, grouped with other barns (WS 476, Figure 3). It is also pretty typical to find tobacco barns in isolated locations well away from a house or agricultural complex, in close proximity to tobacco fields and situated on rises to take advantage of winds for drying (see MN 217, Figure 235 and WS 798, Figure 288). In some cases, they are situated near rural roads to facilitate loading tobacco from multiple locations.



Figure 282: *WS 357, Mid-twentieth century Tobacco Barn, Mooresville vicinity. Interior view, with tobacco hanging.*



Figure 283: *WS 860, Tobacco Barn, circa 1940, Springfield vicinity. Interior detail showing a cradle of tobacco sticks stored in the off-season.*



Figure 284: *MN 193, Tobacco Barn with attached Stripping Shed, mid twentieth century, Holy Cross vicinity.*



Figure 285: *MN 515, Frame Tobacco Barn, mid-late twentieth century, Raywick vicinity.*



Figure 286: *WS 476, Tobacco Barn with attached Stripping Shed, 1950-70, Mackville vicinity.*



Figure 287: *WS 590, Detached Stripping Shed, mid twentieth century, Jenkinsville vicinity.*



Figure 288: *WS 798, Tobacco Barn, later twentieth century, Mackville vicinity.*

Other Agricultural Resources

Poultry Houses

Buildings for housing poultry are quite common, with 113 examples documented in the current project. They are often found fairly near the house, typically at the boundary between the domestic and agricultural areas. This siting is a reflection that poultry houses bridge domestic and farm life. Many of the daily tasks of poultry care were likely handled by women in Kentucky, as they were almost universally. In Canada, for example, "poultry-raising was deemed the most suitable barn work for women….Women's ability to nurture (especially small creatures) and to keep house (coops had to be cleaned) and their attention to detail and fondness for order all served poultry-raising well."[52] This sort of domestic poultry raising simply required a suitable all-in-one poultry house (also known as a hen house or chicken coop), a small outbuilding inside a fenced area to shelter chickens from predators, weather, and poachers (see WS 706, Figure 289). Inside, the poultry house is equipped with nesting boxes and roosts, as at WS 307, Figure 290. The all-in-one poultry houses vary in form: one of the most striking of outbuildings is the cantilevered-type poultry house (WS 931, Figure 291), which allowed droppings to fall to the ground below where they could be removed. However, the most common type of chicken house encountered is a simple, shed-roof structure, as at MN 241 (Figure 298).



Figure 289: *WS 706, Poultry House, mid twentieth century, Texas vicinity.*

[52] Halpern, Monda, And on that Farm He Had a Wife: Ontario Farm Women and Feminism, 1900-1970, (Montreal and Ontario: McGill-Queen's Press, 2001), 34.



Figure 290: *WS 307, Exterior, left, and interior, right. Early-mid twentieth century vertical plank frame Chicken House adjacent to a Well House behind. Laying boxes are visible in the interior, right.*

Over time, poultry production evolved from a domestic source of eggs and meat into a complex agricultural business. In the twentieth century, farmers increasingly specialized in various aspects of poultry production, including breeding chicks, raising chickens for meat, and egg production. Agricultural engineering increasingly influenced the design of poultry houses with systems introduced for ventilation, heating, cooling, nesting, feeding and waste management, and different buildings types for the various specializations. While late nineteenth through middle twentieth poultry houses often initially appear to be vernacular structures, many of them are in fact based upon plans from various agricultural journals and bulletins. By the 1930s, for example, standardized plans for agricultural outbuildings were available from local agricultural extension agencies. That the extension service had an impact is documented by at an example of the poultry house at WS 416 (Figure 295), which is very similar to the "Laying house" plan available from the University of Kentucky's College of Agriculture (Figure 294). As it turns out, according to his son, Eugene Mudd built the laying house at WS 416 in 1939 with plans obtained from the local agricultural extension agency.

The Poultry house at WS 476 (Figure 4) is similar enough to the University of Kentucky's "Portable Brooder house" (Figure 293) to suggest that while it probably was not built from those plans, it probably can be identified as a brooder house, a poultry house dedicated to raising chicks. It was important for these buildings to be well ventilated, warm, clean, and dry. Many of them have a small stove for heat (Figure 299). They often have large glazed windows facing south and louvers for ventilation, as well as a small door for the chickens to have access.

At WS 476, there is a second, larger poultry house (Figure 292), which must have been used for egg layers or raising mature chickens for meat. Interestingly, the brooder house is located near the edge of the domestic yard, while the larger poultry house is out in the agricultural yard near the larger barns, suggesting a division of labor in the care of poultry at this site.

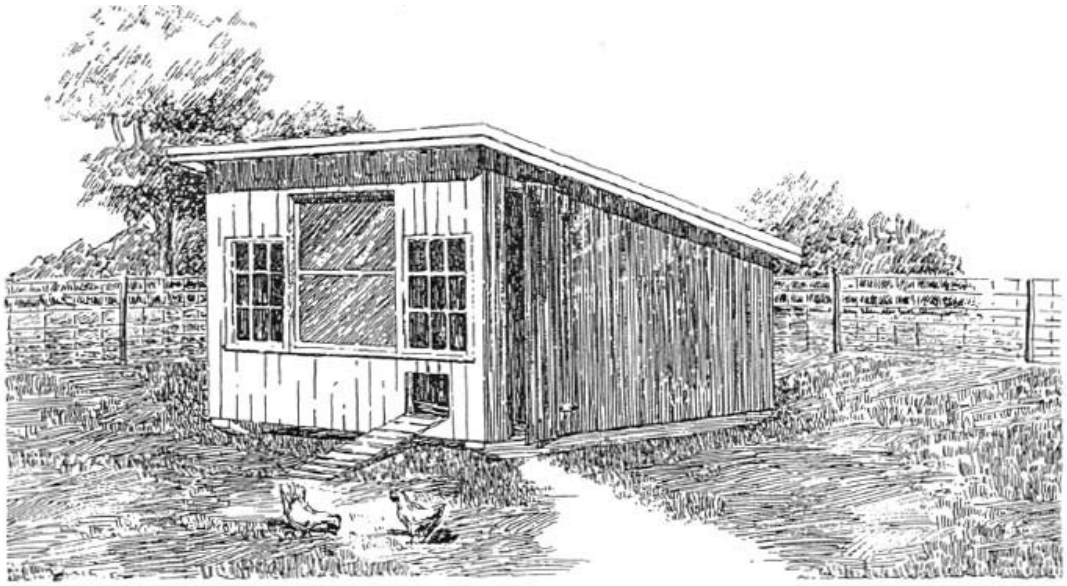
Other chicken houses such as the one at MN 193 (Figure 296), with its shed roof ventilation dormers, or the cantilevered type already discussed above (WS 931, Figure 291) appear to have probable origins in published designs. MN 193 is large enough to indicate that chickens must have a significant commercial aspect of this farm. Further research on the subject would help us to separate local improvised vernacular poultry house forms from published designs. Some later chicken houses grew much, much larger, as poultry production began to move toward the current industrial model of buildings with thousands of birds, as at WS 679 (Figure 297). At the same time, the chicken business became much more centralized in other parts of the country, so very large poultry houses like WS 679 are not common in Marion and Washington counties, and smaller houses continue to be constructed up to the present day.



Figure 291: *WS 931, Frame Chicken House, early twentieth century, Willisburg. This type of chicken house with cantilevered bays is a standard form in the twentieth century. The undersides of the bays are slatted to allow manure to sift through so that it could be collected underneath.*



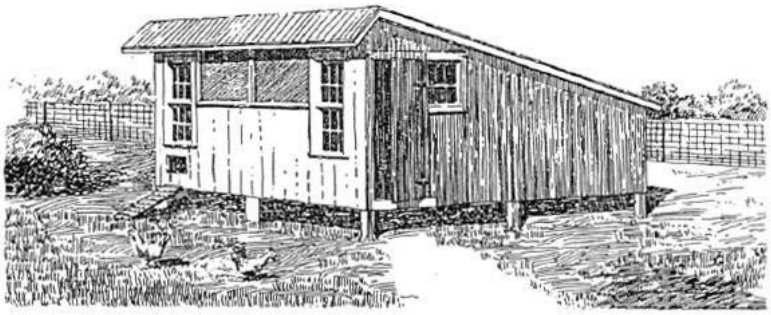
Figure 292: *WS 476, Poultry House, 1930s-40s, Mackville vicinity. In contrast to the Brooder House at this site shown in Figure 4 , this structure is located further away from the house, between the Tobacco Barn and the Stock Barn.*



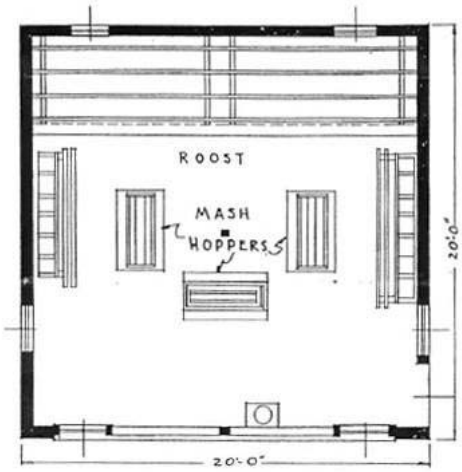
Portable brooder house, plan Ky. 11.727-3 (20 cents).

This 300- to 350-chick colony brooder house, under proper management, provides, at a reasonable cost, the fundamental housing requirements for the successful brooding of chicks: (1) ventilation thru windows, the muslin-covered opening and by rear wall-vents; (2) sunlight thru windows and open front if house is faced South, East, or Southeast; (3) dryness; (4) freedom from drafts by proper management of ventilation and by having tight walls and floors; (5) durability, if materials are selected wisely; (6) sanitary conditions by proper cleaning, management of ventilation, and by following a range rotation or moving the house each year to clean ground. The plan also provides the necessary details for constructing a sun porch. For further information on housing and brooding chicks see Kentucky Extension Circular No. 157.

Figure 293: *Portable brooder house, from Plans for Dwelling and Farm Buildings in Kentucky (Lexington: University of Kentucky College of Agriculture, Extension Division, 1940)*



Laying house, plan Ky. 11.727-2 (20 cents).



The standard 20′ x 20′ Kentucky shed-roof house was designed for Kentucky conditions to provide sanitary, comfortable, well-lighted quarters for 100 laying hens, allowing 4 square feet of floor space and 8 to 10 inches of roosting space per bird. One nest is provided for each four hens. Multiple units for larger flocks can be provided by building several of the 20-foot units. Kentucky Extension Circular No. 107 gives additional information on housing farm poultry.

Figure 294: *Laying house, from Plans for Dwelling and Farm Buildings in Kentucky (Lexington: University of Kentucky College of Agriculture, Extension Division, 1940). Compare to WS 416, Figure 295.*



Figure 295: *WS 416 Eugene Mudd's Chicken House, 1939, Fredericktown vicinity. According to the current owner, Mr. Mudd's son, Tom, the house was built from plans obtained from the Agricultural Extension Agency, compare to the "Laying House Plan" in Figure 294.*



Figure 296: *MN 193, Poultry House, 1930s-40s, near Terrapin Run. The roof has two dormer vents.*



Figure 297: *WS 679, 1950s-1960s Chicken House, near Pottsville. A larger chicken house for a commercial operation.*



Figure 298: *MN 241, Chicken House, 1930s-1940s, Near Loretto*



Figure 299: *WS 436, Joe Rine's Brooding house, 1930s-1940s, Springfield vicinity: exterior, left, and interior, right, showing warming stove.*

Corn cribs are structures used to store and dry corn still on the cob. Corn cribs are designed to keep the crop dry, above ground, and well ventilated. They are common structures: 96 were located in the survey area. The location of the building may vary, but it typically convenient to the agricultural yard. The crib is typically long and narrow, and often augmented with one or more side sheds, as in the crib at WS 85 (Figure 300), or placed under one roof with a sheltered wagon or carriage bay (WS 278, Figure 301). A common form has two cribs paired side by side under one roof with a space between wide enough to accommodate a carriage or a tractor (see WS 674, Figure 302), or the center area may be enclosed for a granary or some other purpose. Cribs are also incorporated into multi-purpose barns, frequently sharing a roof with grain storage (Figure 303), or taking up some of the floor space in a hay/stock barn (see WS 294, Figure 304).



Figure 300: *WS 85, Frame Corn Crib, early-mid twentieth century, with side sheds being used to hang tobacco and shelter farm machinery, Mooresville vicinity.*

Cribs built of log, including temporary structures of light poles, are common even after log construction fell out of use for most other structures, perhaps because log construction lends itself well to creating ventilated structures (see WS 333, Figure 305, and WS 290, Figure 306). Frame corn cribs are enclosed with tightly spaced horizontal, vertical, or diagonal slats siding the walls with gaps between them allowing air to flow (see WS 278, Figure 301, and MN 655,

Figure 307). The forms of corn cribs changed only slowly over the 19th-early 20th century, so construction dates must be estimated based upon technology such as nails and tool marks. In the early-mid 20th century, however, you begin to see prefabricated metal corn cribs in round or oval shapes (see MN 320, Figure 308).



Figure 301: *WS 278, Side Drive Corn Crib, early-mid twentieth century, Maud vicinity.*



Figure 302: *WS 674, Lanham Farm: frame Center-drive Corn Crib, early-mid twentieth century, Pottsville vicinity.*

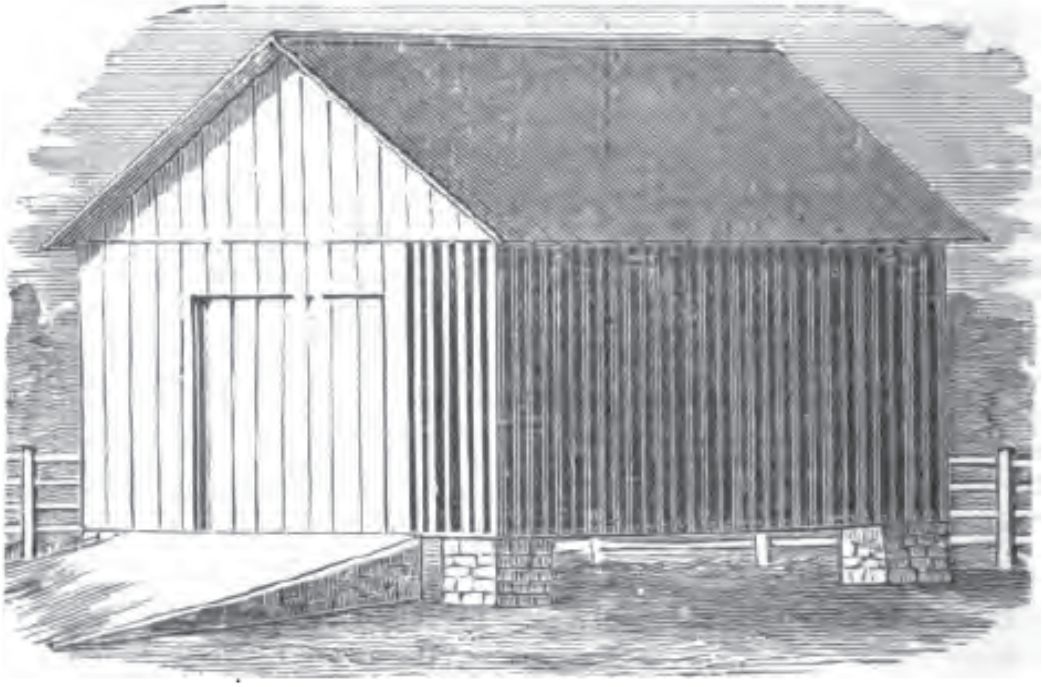


Fig. 188.—VIEW OF CORN CRIB AND GRANARY.

Figure 303: *Corn Crib/Granary, from Byron D. Halsted, Barn Plans and Outbuildings (New York: Orange Judd Co, 1898), 184.*



Figure 304: *WS 294, Multi-purpose Barn 1920s-30s, Booker vicinity, interior. Part of the interior is taken up by paired Corncribs with a central aisle inside. Note the diagonal openings in the door jambs – slats could be inserted here to control the height of the opening.*



Figure 305: *WS 333, Cecil/Mudd farm, log corn crib, late nineteenth century, Fredericktown vicinity*

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Figure 306: *WS 290, Log single pen Corn Crib, mid-late nineteenth century, later converted to a meat house, Mooresville vicinity.*



Figure 307: *MN 655, Ellis Farm: frame, single pen Corn Crib, late nineteenth-early twentieth century, Bradfordsville vicinity.*



Figure 308: *MN 320, Peterson Farm: mid twentieth century prefabricated metal Corn Crib, Dant vicinity.*

Scale houses

Scale houses superficially resemble garages or worksheds. They house a large scale for weighing cattle, grain, or other products for market. They have two areas inside. One is the drive-through bay for the load platform, suitable for wagons, farm animals, or trucks. Beside that is a narrow aisle where the scale is set and read. The scale has sliding weights like an old-fashioned doctor's scale. One example of a scale house was identified in the RHDI survey, a shed roof building at WS 590 (Figure 309).

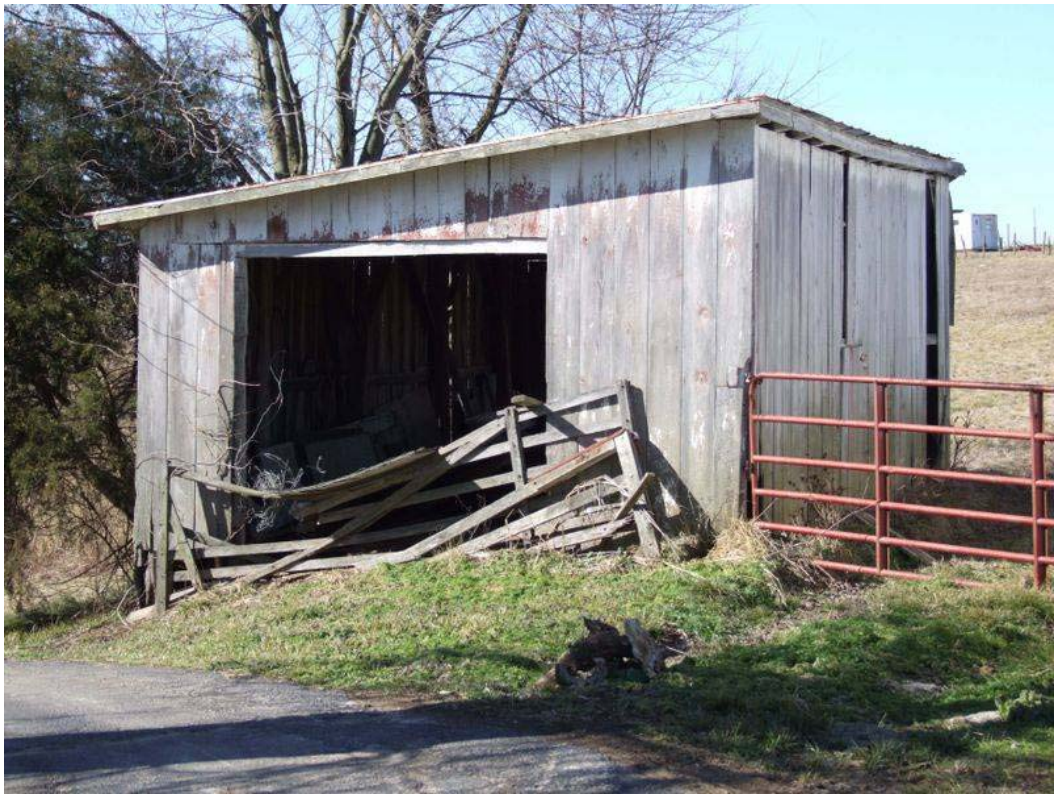


Figure 309: *WS 590: Scale House, twentieth century, Mackville vicinity.*

Granaries are buildings suited for the storage of grains such as shucked corn, wheat, or rye. In the nineteenth century, grain was stored in buildings designed for the purpose, sometimes in one side or upstairs in a combined corn crib/granary (Figure 303). Twenty-eight granaries were documented in the survey area. Typical examples are small shed-roof buildings fairly similar to some poultry houses or corn cribs, but differing in detail (WS 476, Figure 310). An earlier and more elaborate example is found at MN 467 (Figure 311). Much like the corn crib at WS 85 (Figure 300), it has attached sheds for storage of vehicles or implements. Its function as a granary is revealed by the board walls lining the interior space (Figure 312). The higher than normal foundation is designed to help protect the grain from rats. Larger granary buildings are known in the state, but very few examples of this were located in the survey area. One exceptional example was found at MN 923 (Figure 313). The small numbers of larger granaries may be attributed to the rise in the first half of the twentieth century of alternatives for grain storage in the form of silos and bunkers.



Figure 310: *WS 476, Granary, early-mid twentieth century, Mackville Vicinity.*

Silos are not limited to grain storage, as they were used to store feed corn and silage such as fodder – the green leaves of corn plants, alfalfa, clover, and the like. Prior to the development of silos in the late 19th century, silage was stored in pits or covered stacks. Silos were observed in large numbers in the survey area. The typical example is of concrete stave construction bound with metal straps as at WS 287 (Figure 314). Poured concrete (WS 580, Figure 315) and metal silos (MN 558, Figure 316) were also observed. Early silos were unloaded by hand, but later examples are joined to barns or covered feeding sheds and a long mechanical screw to distribute the feed from the silo into a long trough along the feed alley (WS 27, Figure 317).

Bunkers are prefabricated metal structures for the storage of grains, somewhat resembling silos, but shorter and wider, as at MN 45 (Figure 318). Similar structures of varying size and design are also found for the storage of corn (MN 320, Figure 308) and other agricultural products such as fertilizer and seed.

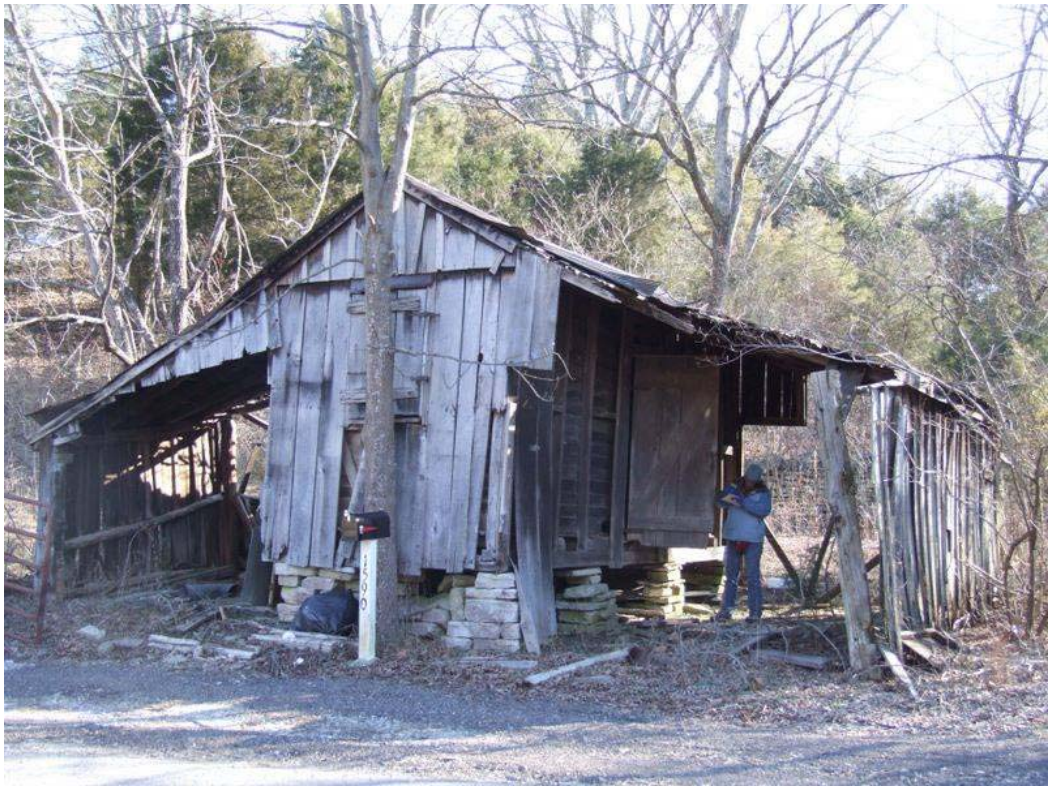


Figure 311: *MN 467, Granary, late nineteenth-early twentieth century, Manton vicinity. See also Figure 312.*



Figure 312: *MN 467, Interior view. See also Figure 312.*



Figure 313: *MN 923, Granary (possibly including corncribs), late nineteenth-early twentieth century, Greenbriar vicinity.*



Figure 314: *WS 287,Concrete stave Silo and Feed Barn, Mooresville vicinity.*



Figure 315: *WS 580, Poured Concrete Silo, mid twentieth century, Texas vicinity.*



Figure 316: *MN 558, Metal Silo, mid twentieth century, Frogtown vicinity.*



Figure 317: *WS 27 Feed Carrying Mechanism and Feed Shed attached to Silo, mid twentieth century, Maud vicinity.*



Figure 318: *MN 45, Prefabricated metal Grain Bunker, mid-late twentieth century, Bradfordsville vicinity.*

Cart or Machine Sheds

Single story, open-front, shed roof buildings used for storage of wagons and mule, horse, or ox drawn farm machinery were common fixtures on mid-nineteenth century farms. They became more common with the introduction of tractors and associated machinery such as plows and cultivators. The machine shed at WS 579 (Figure 319) is a typical example, this one with five storage bays. Smaller versions of this open-front shed type are often used for garages, as at WS 270 (Figure 225). The machine shed is also frequently combined with an enclosed area used as a shop for maintenance and repair of farm equipment (MN 427, Figure 215). Machine sheds are typically found in the agricultural yard area, convenient to the barns, and sometimes attached to them. Farm machinery is also frequently stored in the aisles of barns (WS 294, Figure 303).



Figure 319: *WS 579, Machine Shed, early-mid twentieth century, Texas Vicinity.*

Other Resources: Educational, Funerary, and Religious

We have focused in this report on the rural domestic and agricultural resources of Marion and Washington Counties. The survey data is broader than that, as discussed on page 19, and readers interested in finding out more about any of the surveyed resources are invited to consult the survey files at the Heritage Council. For the purposes of this report we will briefly look at just a few of them, namely schools, cemeteries, churches, and shrines.



Figure 320: *MN 549, African-American School House, early twentieth century, Belltown vicinity.*

Schools

Of the fewer than 20 schools surveyed in this project, we have one African-American schoolhouse, several with religious affiliations, some one and two-room examples from the early twentieth century, and some more modern multi-room schools. The African-American school, MN 549 (Figure 320) has been moved twice according to its present owner. It was originally near present-day Saint Charles School (Figure 323), was moved near the present location, and then later moved a short distance to where it stands now. Its history is a little unclear, it was said to have been active in the 1950s, so it is possible that it became an African American school after the first move, depending on when that happened. It currently has an attached carport and is used

as a shop or utility building. It still has a bank of standard school windows under the later carport.

Early schools that still stand tend to have one to four rooms. A two room example is found at WS 729, and closely resembles a house (Figure 321). Later schools began to distinguish themselves architecturally from other types of buildings, such as the four-room school house at Gravel Switch (Figure 322). But the biggest change in school design came in the twentieth century, as public education was formalized and consolidated. Larger, multi-room schools began to be constructed in Kentucky by the early twentieth century, but the earliest examples still standing in the survey area date to the 1930s, when the Works Progress Administration built many schools throughout the state such as the Bradfordsville School (Figure 325). By the late 1940s, more sprawling campuses with gymnasiums and educational buildings in modern styles began to appear (Figure 323). The survey region with its strong Catholic population also saw the construction of a number of private religious schools, such as the Fredericktown Elementary School, later purchased by the local school board and used as a public school (Figure 324).

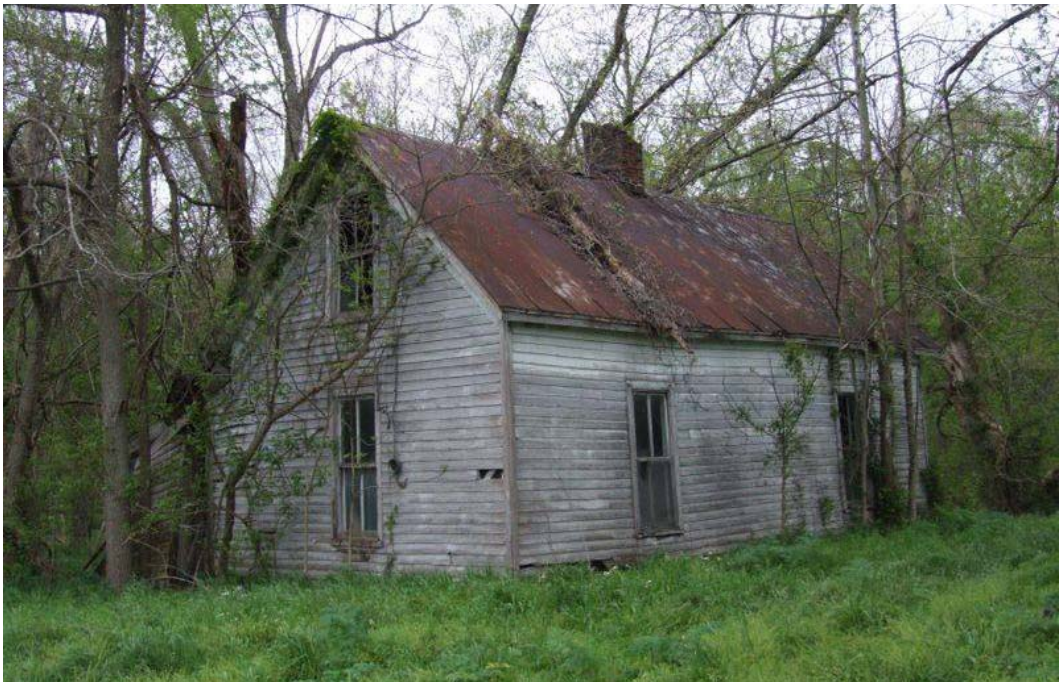


Figure 321: *WS 729, School House, early twentieth century, Litsey.*



Figure 322: *MN 671, Gravel Switch School, early twentieth century.*



Figure 323: *MN 562, Saint Charles Middle School, 1949, with recent renovations by rosstarrant architects, Lebanon vicinity.*



Figure 324: *WS 341, Fredericktown Elementary School, 1962.*



Figure 325: *MN 43, Bradfordsville School, 1936.*

Cemeteries

Cemeteries include several related resource types, the principal ones including the family cemetery (Figure 326 and Figure 328); the cemetery for members of a particular organization (Figure 327), most typically a church, but also for groups such as the Odd Fellows, or a branch of the military; and the community cemetery (Figure 329). The types of cemeteries themselves come in a variety of guises: the community cemetery might be on ground actually owned by a community, land donated for public use, or it might be a privately owned, for-profit cemetery. It might be very park-like and pleasant, or it might be a pauper's field where the indigent are buried with insubstantial markers. A family cemetery might be a small one associated with a particular farm, such as the Pile cemetery at WS 27 (Figure 326), or a multi-family affair that is shared by several people in a particular area, such as the Weatherford cemetery (Figure 328). Slaves were often buried in a separate location, but are also in the cemeteries of their owner families, typically with unmarked or minimally marked grave sites (many may have been marked with wooden markers and the like which no longer survive).

Gravestones in cemeteries (Figure 327) are a subject worthy of in depth study. They of course hold important genealogical information of special interest to descendents of the deceased, and they also are of interest as examples of artistic production. Historic gravestones were typically produced locally, and so gravestones are important sources in the study of regional artistic

production. There is a wealth of symbolism on gravestones that can vary with the religious, ethnic, and social associations of the deceased.[53]

Many cemeteries fall into ruin when they have not been used for several generations or when descendents are too distant in time or space to have a strong association with the site. The documentation of cemeteries is an important preservation activity – knowing the location of a cemetery can avoid costly delays that occur when one is discovered in the advanced stages of a project. The information in cemeteries is of tremendous interest for genealogy, and the posting of that information on internet sites has made it possible to reach out to descendents who were unaware of the sites existence or location. This in turn can promote local tourism.

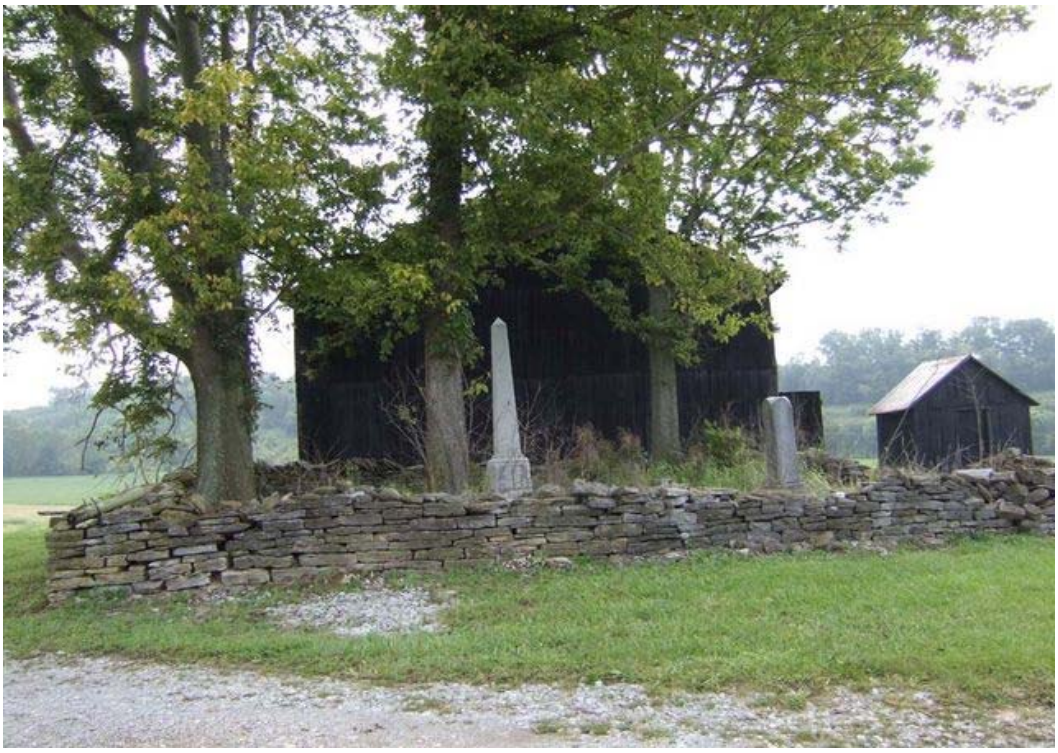


Figure 326: *WS 27, Cemetery, Maud. This cemetery is located at the Benjamin Pile House, a previously surveyed National Register listed property (see Figure 25). Benjamin Pile's 1851 grave is here, along with his wife, members of his family, and later descendents. Family cemeteries were often surrounded by stone fences to keep livestock out.*

[53] See, for example, Douglas Keister: Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography (Salt Lake City: Gibbs Smith, 2004).



Figure 327: WS 448**,** *Mt. Zion Cemetery, near Willisburg. Left, gravestone of two infant Wayne children, died 1875. Right: gravestone of DR. A.B. Hays. Dr Hays died of yellow fever in Plaquemine Parish, Louisiana, in 1854. The square and the compass is a Masonic symbol. According to a local informant, Joe Bodine, Mt. Zion cemetery is a free cemetery. There was a church associated with the site that no longer stands.*



Figure 328: *MN 645, Weatherford Cemetery, a large family cemetery in a dramatic hilltop setting, Pleasant Valley.*



Figure 329: *MN 918, Old Liberty Cemetery, Bradfordsville Vicinity. A rural community cemetery with a park-like layout.*

Churches

Marion and Washington counties are rich in historic religious sites from small country churches to large religious institutions such as the St Catherine's campus which includes St. Catherine's College, St. Catherine's Farm, and the Dominican Sister's Motherhouse. Larger institutions such as St. Catherine's and earlier ones such as Holy Cross (MN 13, Figure 330) tended to be already included in the existing survey, as were those of great architectural presence such as the Pleasant Run Methodist Church of 1898 (Figure 331), a lovely late Gothic style brick church now vacant, but still in restorable condition. Holy Cross actually began as a side-entry church, what is known as a Meeting House plan – the side entry is just visible in Figure 330. It was later converted to a gable entry plan, much like that found at Pleasant Run. The steeple may also have been added at that time. Both Holy Cross and Pleasant Run reflect the fact that churches are often among the more stylish buildings constructed, as we have also seen at WS 940 (Figure 118), the Holy Rosary church in Springfield. In general, though, more highly stylized historic churches are more likely to be found in towns rather than in isolated rural areas.

The churches newly added to the inventory in the RHDI survey are mainly the smaller and plainer rural examples, and twentieth century town churches. Many of the rural examples are simple frame buildings with gable entries, and not a lot of architectural detail, such as Kedron Methodist Church, near Gravel Switch (Figure 332). One of the major variations on this form is

that some have two entrances, which often, but not always reflects the presence of two aisles inside, such as Mount Zion Church of Christ (Figure 333). Where these plainer churches tend to have more elaboration is trough the addition of a steeple, as we see at the Battle Baptist Church (Figure 334). The tradition of the small rural church continues well into the recent past, as at Arbuckle Baptist Church (Figure 335), which replaced an earlier building in 1967. Larger rural churches do exist of course, as at Bethlehem Baptist church (Figure 336).



Figure 330: *MN 13, Holy Cross Catholic Church, 1824.*

Churches in towns tend to serve larger congregations and thus tend to be larger and more elaborate architecturally. The Mackville Methodist Episcopal Church is a good example of this (Figure 337). In some cases, we find town churches to be simple in form, but quite large in size, as at the United Methodist Church of Gravel Switch (Figure 338), a good example of stone-faced concrete block construction. Gravel Switch is a small town, but is also home to another fairly large church, the Gravel Switch Baptist Church of 1952 (Figure 120).

Like other historic resources, churches are often endangered, most typically when they fall into disuse. Substantial brick churches such as Pleasant Methodist Church (Figure 331) may stand for some time, but the plainer frame churches tend not to fair so well. For example, the Ealy Chapel

African Methodist Episcopal Zion Church in the Litsey/Poortown area, which the author documented in the early 1990s, was sadly found to be a fallen ruin in the current survey. In some cases, rural churches are reused as agricultural buildings, as at the former Methodist Church in Maud (Figure 339), which was used for a time as a tobacco barn, but which now faces an uncertain future. A happier story is the Bradfordsville Christian Church, which has been converted to a performing arts center for the community (Figure 340).



Figure 331: *MN 95, Pleasant Run Methodist Church, 1898.*



Figure 332: *MN 663, Kedron Methodist Church, late nineteenth century.*



Figure 333: *WS 912, Mount Zion Church of Christ, 1914, Battle Vicinity.*



Figure 334: *WS 913, Battle Baptist Church, 1904.*



Figure 335: *MN 709, Arbuckle Baptist Church, 1967, Greenbriar vicinity.*



Figure 336: *WS 880, Bethlehem Baptist Church, 1940, Texas vicinity.*



Figure 337: *WS 53, Mackville Methodist Episcopal Church, 1920.*



Figure 338: *MN 668, United Methodist Church, Gravel Switch, 1914.*



Figure 339: *WS 263, Maud Methodist Church, late nineteenth-early twentieth century.*



Figure 340: *MN 926, Bradfordsville Christian Church (now Bradfordsville Performing Arts center), late nineteenth century.*

Shrines

One of the many characteristic features of the rural landscape of Marion, Washington, and several surrounding counties is the presence of numerous shrines depicting Jesus or the Virgin Mary, often nestled in a small rock grotto or surrounded by a bathtub serving as a *mandorla*, a niche or framing surround for the statue (Figure 341). While most of the shrines are not historic, being less than fifty years old, they are a reflection of the strong Catholic heritage of the RHDI region. Many of these shrines are private memorials set up as landscape features, typically in the front yard of a house, visible from the roadway.

On a much larger scale is the Valley Hill Shrine (Figure 342), a roadside feature with several statues of Jesus, Mary, and angels, a well with "Holy Water" (with a sign warning not to drink it), a picnic area, and a gravesite with a 1999 burial. A sign at the site informs visitors that "Mother Mary Visits us on the 2nd & 23rd of Each Month at Approximately 3:00 PM and on Sundays." The origins of the site date to 1995 when "seven young girls and their Catholic education teacher … reported seeing spots of gold and even getting pictures of angels and the

Virgin Mary." [54] The story was featured on the television show "Unsolved Mysteries," with a debunking of the photographs by paranormal investigator Joe Nickell.[55] For some time, large crowds visited the site hoping to witness miracles. The crowds have since diminished, but the site still has a steady stream of visitors.



Figure 341: *MN 329, Virgin Mary Shrine with Bathtub Mandorla, late twentieth century, Dant vicinity.*



Figure 342: *WS 439, Valley Hill Shrine, 1990s.*

[54] Jackie Hays, "Valley Hill Believers Continue Searching For Miracles." (WAVE 3 News Special Report, April 24th, 2003: http://www.wave3.com/Global/story.asp?S=1248075&;nav=0RZFFQp9).
[55] Joe Nickell, "Investigative Files: Miracle Photographs" (Skeptical Inquirer, March/April 1996, available at http://www.csicop.org/si/9603/miracle.html).



Figure 343: *WS 23, Hamilton Farm. "View of the farm looking north from the south bank of Cartwright Creek," (photograph by Julie Riesenweber, Hamilton Farm National Register Nomination, 1989).*

The Farm Property Type

In this report we have discussed mostly resource types at a very individual level such as house, barn, church, or cellar. These individual resources come together in various combinations and arrangements on larger landscapes that we call "property types." Property types identified in the survey area include places such as cross-roads communities, industrial areas, religious communities, and school campuses. The most common property type observed was the farm. The farm as a property type encompasses many of resources we have discussed in this report, including the house and domestic and agricultural outbuildings. It is a landscape divided into various areas – the domestic yard, the agricultural yard, the fields, and often forests. Delineating or crossing this landscape we will often find roads, streams, hedges, and fences. The region's farms will be researched in greater depth in National Register nominations, but a few initial observations are offered here.

Farms that have been in existence for very long periods of time will often have elements reflecting several different periods of history. One of the best examples of this in the survey area is Hamilton Farm or Parker's Landing, listed on the National Register in 1989 (Figure 343). Here the core of the house is log from the early nineteenth century, later expanded several times through to the mid twentieth century. Hamilton Farm has resources from various periods

including a domestic yard with a cellar, back house (a multi-purpose domestic outbuilding), and a slave house; and an agricultural area with a carriage house, stock barn, sheep barn, hay barn, corn crib, and a wonderful series of rock fences defining fields and paddocks beyond. A comparable site documented in the current survey effort is found at WS 720 (Figure 344 - Figure 346). There are fewer outbuildings here than at Hamilton farm, but WS 720 is anchored by a fine early center-chimney double pen house, possibly log, and has a set of barns in an agricultural area as well (Figure 346). What is perhaps most remarkable about WS 720, which it shares with the Hamilton farm, are the rock fences that crisscross the property, defining the domestic, agricultural, and field areas (Figure 345). In these two examples, we can see how the elements together make up a farm that has a particular feeling of time and place and a depth of history.



Figure 344: *WS 720. Center chimney double pen House with board and batten siding, early-mid nineteenth century, Manton vicinity. Extensive stone fencing separates domestic and agricultural spaces. See also Figure 345 and Figure 346.*

Farms that began later in the nineteenth century or in the early twentieth often lack rock fences, but are divided in comparable ways to early farms, although they tend to have more outbuildings and larger spaces. For example, one of the sites featured in some depth in this report is WS 476, chosen more or less at random from among several farms that have a good compliment of outbuildings and other resources. We can see at WS 476 how these various resources are

arranged in an agricultural landscape roughly divided into domestic and agricultural areas (Figure 3). The house (Figure 2) sits near the road, separated from a small garage (Figure 224) by the driveway. To the side and back of the house are outbuildings associated with domestic work, food storage and preparation in particular, including the cellar (Figure 191), the meathouse (Figure 209), the well with its pump (Figure 231), and the brooder house (Figure 4). At some greater distance from the house, on the opposite side of the driveway and behind the garage, is another cluster of resources of mixed domestic and agricultural use: the privy (Figure 185), a workshed (Figure 216), a granary (Figure 310), and a stable (Figure 265). Behind this cluster of buildings around the house, removed some distance toward the back on the property is a group of agricultural buildings, the tobacco barn (Figure 286), a multi-purpose barn (Figure 260), and a poultry house (Figure 292). Beyond are agricultural fields. We can see this landscape arranged in a continuum, ranging from domestic to agricultural, from home to work, and from the female to the male realm.



Figure 345: *WS 720, Stone Fencing surrounding house. See also Figure 344 and Figure 346.*

Early farms often have little resemblance to their original configuration, having evolved in a later period. With the end of slavery, the growth of automobiles and farm machinery, and changes in agricultural production, such evolution was inevitable. At WS 85 (Figure 347), for example, we see no evidence of rock fences, and all the agricultural outbuildings date to an early twentieth century period that concentrated on dairy, tobacco, and other commodities. The house, however, has a log portion dating back to the early nineteenth century, with the front main portion of the house built in frame by the mid nineteenth century. Farms such as these reflect changing historic forces over a long period of time.



Figure 346: *WS 720 View from the House toward the Agricultural Yard and Outbuildings beyond. See also Figure 344 and Figure 345.*

The information collected in this survey provides us with an opportunity to study farms and learn more of the history of Marion and Washington Counties and of Kentucky in general. It is at this level of property type that we really begin to understand the historic significance of a farm. The organization of a farm landscape varies over time, economic levels, and types of farming, and we can use the survey data to study these changes in more depth, and to compare farms to one another. The picture that emerges helps us understand just what farm types exist within the region, which is the first step to evaluating their significance historically.



Figure 347: *WS 85, James Grigsby farm, Mooresville vicinity. The oldest part of the house is an early nineteenth century log section located in the ell behind the frame front section seen here. The gambrel roof barn left center is a banked dairy barn with a milking parlor and milk room on the ground level and hay storage above. Other outbuildings include a tobacco/multi-purpose barn, corn crib, smokehouse, machine shed, and garage.*



Figure 348: *MN 669, multi-purpose barn, early twentieth century, Gravel Switch. The stone-faced concrete block building in the background is MN 668, the United Methodist Church.*

For example, many Kentucky's small towns have a significant agricultural presence within their borders. The placement of barns on urban lots (Figure 348) is one noted practice, where crops harvested from surrounding fields could be stored convenient to markets and transportation. The barn alone in town does not constitute a farm, but we do sometimes find small farmsteads in

towns (Figure 349). In many small towns, such as Bradfordsville or Willisburg, deep lots face the main thoroughfare with a house near the front and long fields behind. These "urban farms" often have the domestic and agricultural yards compressed tightly together to maximize the field space. Convenient to markets and transportation routes, these smaller farms may have been more heavily invested in crops such as tomatoes, orchard crops, and vegetables than their more rural counterparts, and may have an increasing role to play with the recent growth of interest in local production and farmer's markets.



Figure 349: *MN 937, farm, late nineteenth, early twentieth century, Bradfordsville. This picture is taken from the back of the lot: the house faces East Main Street.*



Figure 350: *WS 747: Simple Pleasures Vineyard.*

Conclusion

The Rural Heritage Development Initiative Survey of Marion and Washington Counties provides a foundation for understanding historic resources in the region. Determining just what is "historic" requires us to make judgments about what things are worth preserving. Since these are value judgments, they will be somewhat subjective, but survey helps us to make more them objective, since we then have comparative data. Survey helps us to understand both what typical and what is unusual, and to pinpoint the outstanding examples of either. With good survey data, we can compare a resource to others of similar type and see it in a larger context. Not everything that we document is "historic" in the sense of being eligible for the National Register, but everything we document is "historic" in the sense that can provide us with contextual knowledge about the history of the region.

Most of the things we have discussed in this report are the everyday buildings and structures of a rural landscape: houses, barns, outbuildings, cemeteries, churches, and schools. Much of this landscape is familiar to us, and thus easily taken for granted. But as these familiar landmarks vanish, something is lost, and those that remain become more valuable as tangible reminders of our history. The loss of a single barn may have little impact, but the loss of hundreds of barns transforms a whole landscape.

Survey preserves the memory of historic resources, but it also does more. It raises awareness, helping to foster greater interest in efforts to preserve the resources that so define our state. Survey is the first step in preservation, a foundation for further efforts. The next critical tool in historic preservation is the National Register. Some nominations are already planned as a follow up to this project, utilizing funds from a second round of Preserve America grant money, administered by the Heritage Council and Preservation Kentucky. It is strongly recommended that further National Register nominations be completed for the region, with the cooperation of the owners of historic properties. Properties listed on the National Register then become candidates for preservation incentives, and protected to a certain degree from federally funded projects that might adversely impact them, such as highway projects.

Preservation tools that may follow on the heels of National Register nominations include tax credits, easements, public education, purchase of development rights, and economic development

strategies, and all of these should be pursued. Another tool is regulations promulgated through local planning and zoning, probably the tool most people think of in relation to historic sites, and not always fondly. It's often assumed that National Register listing alone puts such restrictions in place, which it does not. Regulation in the form of historic landmarking of individual sites and the creation of zoned historic districts occurs at the local government level, and most typically in urban rather than rural areas. Jefferson County is alone among Kentucky Counties in landmarking rural properties, and this process does not have a strong chance of implementation in rural Marion and Washington Counties. Attempting to enact such regulations would possibly even be counterproductive in these areas. Among the greatest threats to the rural landscape of the region are development and the challenges faced by family farms in a changing economy. Planning for sustainable development through local planning offices can help with the former. The RHDI is a piece in the puzzle of the latter.

Historic Preservation is not just a goal of the RHDI, but also a strategy to help preserve a way of life. As farmers diversify into new crops such as vegetables for local farmer's markets and grapes for wineries (Figure 350), their historic farm buildings are in danger of becoming obsolete. But such buildings also have great potential for reuse, and if listed on the National Register, are eligible candidates for the use of both State and Federal tax credits as income-producing properties. A barn may become a tasting room for a winery; a tenant house might be used as an office, a farmhouse can serve as a Bed and Breakfast, or a whole historic farm may become a showplace for agricultural tourism.