

United States Department of the Interior  
National Park Service

008

NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM

1. Name of Property

historic name Kenmil Place  
other names/site number McN-P-169

2. Location

street & number 4300 Alben Barkley Drive not for publication n/a  
city or town Paducah vicinity NA state Kentucky code KY  
county McCracken code 145 zip code 42001

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets      does not meet the National Register Criteria. I recommend that this property be considered significant      nationally      statewide X locally.

Mark Dennen 12/23/08  
Signature of certifying official **Mark Dennen, Acting SHPO** Date

Kentucky Heritage Council/State Historic Preservation Office  
State or Federal Agency or Tribal government

In my opinion, the property      meets      does not meet the National Register criteria. (     See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

X entered in the National Register James Salter 2/11/2009  
     See continuation sheet.  
     determined eligible for the  
National Register  
     See continuation sheet.  
     determined not eligible for the  
National Register  
     removed from the National Register

other (explain): \_\_\_\_\_

James Salter 2/11/2009  
Signature of Keeper Date  
of Action

**5. Classification**

Ownership of Property	Category of Property	Number of Resources within Property		
		Contributing	Noncontributing	
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	5	0	buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district	0	0	sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	1	0	structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	0	0	objects
	<input type="checkbox"/> object	6	0	Total

Name of related multiple property listing

n/a

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

Historic Functions

Cat: Domestic

Sub: single dwelling

Cat: \_\_\_\_\_

Sub: \_\_\_\_\_

Current Functions

Cat: Domestic

Sub: single dwelling

Cat: \_\_\_\_\_

Sub: \_\_\_\_\_

**7. Description**

Architectural Classification: Classical Revival

Materials

foundation BRICK

roof METAL

walls BRICK

other WOOD; cast iron; STUCCO

Narrative Description (See continuation sheets.)

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

\_\_\_\_\_  
Name of Property

\_\_\_\_\_  
County and State

Section number \_\_\_\_\_ Page \_\_\_\_\_

\_\_\_\_\_  
Name of multiple property listing (if applicable)

### SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 09000008

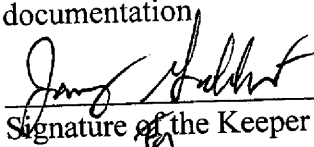
Date Listed: 2/11/09

Property Name: Kenmil Place

County: McCracken

State: KY

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This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation

  
\_\_\_\_\_  
Signature of the Keeper

2/11/2009  
Date of Action

Amended Items in Nomination:

Section 8: Period of Significance

The Period of Significance for the Kenmil Place is hereby changed to 1923-1940

The building, nominated for its architectural significance, had a rear, second story addition constructed (as well as interior alterations) in 1940. The addition and the interior changes do not detract from the integrity of design, but still reflect the overall design concept and significance.

\_\_\_\_\_  
The Kentucky State Historic Preservation Office was notified of this amendment.

#### DISTRIBUTION:

National Register property file  
Nominating Authority (without nomination attachment)

**8. Statement of Significance**

Applicable National Register Criteria

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance Architecture  
 Period of Significance 1923  
 Significant Dates 1923, 1940  
 Significant Person NA  
 Cultural Affiliation NA  
 Architect/Builder Smith, G. Tandy, Jr. (architect)

Narrative Statement of Significance (See continuation sheets.)

**9. Major Bibliographical References (See continuation sheets.)**

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

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: \_\_\_\_\_

**10. Geographical Data**

Acreage of Property 5 acres

UTM Reference

Coordinate	Zone	Easting	Northing	Quad
1	16	353 340	4102 410	Paducah West

Verbal Boundary Description (See continuation sheet)  
Boundary Justification (See continuation sheet.)

**11. Form Prepared By**

name/title Sharon Poat  
organization N/A date October 1, 2008  
street & number 2629 Jefferson Street telephone (270)442-8947  
city or town Paducah state KY zip code 42001

**12. Property Owner**

name Juliette and Paul Grumley  
street & number 4300 Alben Barkley Drive telephone (270)442-7488  
city or town Paducah state KY zip code 42001

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section 7 Page 1

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

Kenmil Place (McN-P-169) is a two-story double-pile brick Classical Revival home adapted from an Italianate farmhouse in 1923 and situated on the remaining five acres of the original 58-acre farm. It is located seven miles southwest of downtown Paducah, Kentucky, on the south side of a section of Highway 62 known as Blandville Road. The junction of I-24 is less than a mile to the west, and the broadened interchange area narrows to two-lane road in front of Kenmil Place, taking a portion out of the northern edge of the roughly rectangular property. The road bed is lower than the land on which Kenmil Place sits. This contributes to a sense of privacy, as does the fact that the house sits on a U-shaped driveway well back from the road among a mix of oaks, maples, hickories, magnolias, and dogwoods. At the rear of the house are several accessory buildings and structures from the nineteenth and early twentieth centuries. Across the street and behind the property, on the farm's former land, are spacious suburban lots with homes built in the 1960s and 70s.

#### **1869 Design of Brighton—Kenmil Place's Original Core Structure**

When W. B. Kennedy and his son-in-law Max Miller purchased the 58-acre farm on Blandville Road, they became the new owners of Brighton. Brighton was a side-passage Italianate style farmhouse constructed shortly after the Civil War by local attorney J. M. Bigger. McCracken County deedbooks show that Bigger purchased a small portion of the land from his neighbor to the east, fellow attorney Quintus Quincy Quigley, in December 1869. The next month he purchased the additional acreage of the farm from another neighbor, E. B. Jones. Quigley's published journal shows that he had just finished building a farmhouse with Gothic and Greek Revival elements on his adjoining farm (111). Bigger must have undertaken the construction of his house soon thereafter. Although the form and layout of his was Italianate, with a basically square two-story form and paired carved brackets under the eaves at the cornice, it used several Greek Revival architectural details identical to those found at Quigley's home, called Angles (McN-P-168). One of these is the front door which is paneled and surrounded with rectangular sidelights and a transom. It is set within a deep paneled casing. The four-over-four windows and their scrolled cast iron lintels are also identical as are the interior paneled doors and interior millwork with dog-eared door and window surrounds. These original details would be retained in the house's twentieth century renovations. However, the original Brighton room layout would be altered.

Unfortunately, no photos from or floorplans showing the appearance of the house before the 1923 renovation exist. However, comments on G. Tandy Smith's 1923 floorplans, a close observation of the bricks and the house itself, and the written recollections of Max Miller's wife, Juliette Miller, make it possible to extrapolate much of Brighton's appearance. The original façade had three bays with the door on the left. Above the main entry door was an identical doorway with a small wrought iron balcony projecting over the front door. According to a description by Juliette Miller, the original porch was shallower than the present one, with a "two story porch and black wrought iron columns" (2).

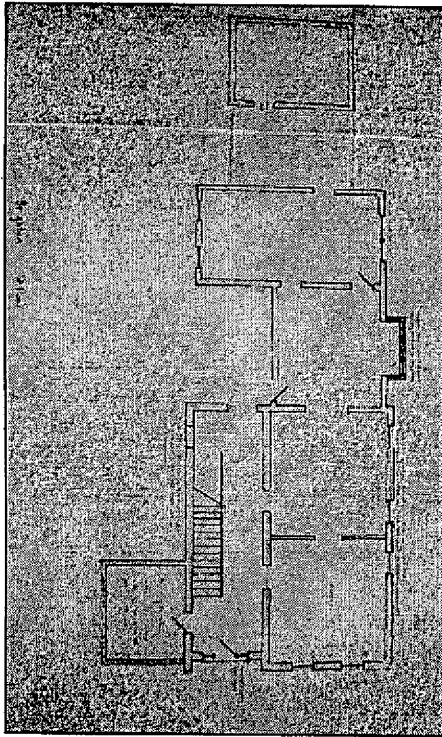
Inside, the staircase began near the front door and ran up the east wall to the rear of the house. On the right side of the hallway were doors which led into two separate parlors. These were separated by pocket doors. Mantels

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section 7 Page 2

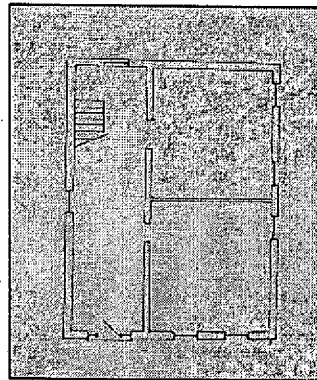
Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

with coal grates sat back-to-back between the pocket doors and the house's west wall. At the rear of the parlor rooms was the single-story dining room with a triple bay window in the west wall. Behind it was another room, most probably the kitchen. Another single-story building, perhaps the laundry, with its own hipped roof was a separate structure a few feet behind the main house. Upstairs, two bedrooms were located above the two parlors. This probable layout is shown here in Figure 1. This layout also shows a small, single room opening off the east wall of the hallway. This room was added by Dr. Thomas Moss sometime around the turn of the twentieth century and served as his office.

Figure 1--Brighton 1869



First Floor Plan



Second Floor Plan

In 1879, Judge Thomas Moss and his wife Margaret Anna Bright Moss purchased the house J. M. Bigger had built ten years before. They attached the name Brighton to the property. They lived there with their two children, the older of whom became a doctor and practiced medicine and lived there with his wife and daughter until 1903. Members of the Moss family may have intermittently stayed at the house during the first 20 years of the twentieth century.

For the Bigger and Moss families, the farm was a comfortable homeplace to retire to at the end of their professional day. Nothing is known about how they farmed the attached acreage, but if their farming patterns were close to those of Quigley, they had unimproved woods, orchards, hay fields, and gardens.

### 1923 Renovation of Brighton into Kenmil Place

When W. B. Kennedy and his son-in-law Max Miller purchased Brighton in 1923, they hired G. Tandy Smith, Jr., a young Paducah architect, to update, expand, and remake the house into the Classical Revival style house that it is today. They also renamed the house, using the first three letters of each of their surnames.

It is this 1923 design that defines the house today. The symmetrical front facade of the home is dominated by a full-width, two-story porch supported by classically-proportioned, fluted Ionic columns. On the west side of the house, the columns and entablature of the recessed one-story sunporch echo those of the main house. This

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 3

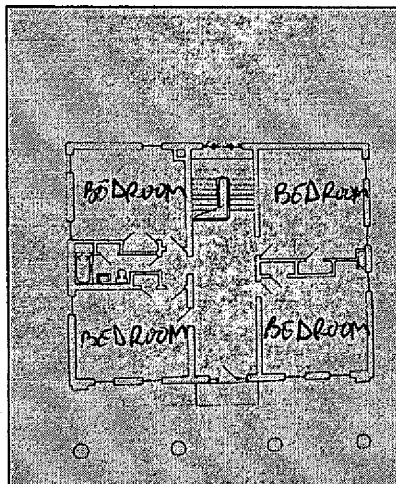
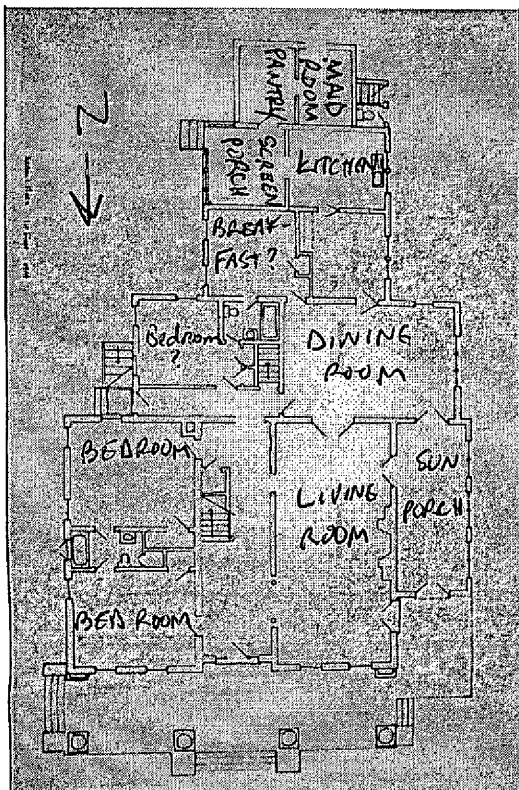
Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

sunporch and the entire portion of the house east of the door, along with the deep and dramatic front porch are additions made as part of the 1923 remodel. The addition of two bays of windows east of the door turned the house into a symmetrical central passage home.

The expansion altered the original floorplan. These alterations can be seen in the floorplan sketches included in Figure 2. The staircase which had originally begun near the front door and run up the east wall to the rear of the house was replaced with a broad set of stairs with a landing. The wall and pocket doors separating the two parlors were removed, creating one large room. Since the remodel included the installation of indoor plumbing, electricity, and an oil (converted later to coal) furnace, the original coal grates in the dividing and west wall were removed and replaced with a large brick and wood fireplace. On either side of it French doors open onto the sunporch. The west wall of the dining room and its bank of triple windows was also moved out even with the west wall of the sunporch. The service rooms at the rear were reconfigured, with a portion of the original kitchen being converted to a breakfast room. The space between the kitchen and laundry building was enclosed to house the new kitchen and a screened porch, with a pantry and maid's quarters at the very back.

Across the central hall from the large parlor, in the new addition on the east side of the house, two bedrooms separated by a bath were added. Each has a door opening into the central hallway, the back bedroom's under the staircase. At the rear of the hall, a door opens into a small hallway running perpendicularly, opening into the dining room at the west end and to the outside at the east end. On the south side of this hall a set of steps led down into the basement constructed under a part to the new wing to house the furnace. Another door opened into a bedroom with a pass-through bath connecting to another bedroom in the rear service portion of the house next to the breakfast room.

Figure 2 --Kenmil 1923



First Floor Plan

Second Floor Plan

Upstairs the wide hallway and the two original bedrooms over the parlor room(s) remained almost as they had been. Only the door in the rear bedroom was moved to accommodate the altered stairs. Two more bedrooms separated with a bath were added on the east side, configured similarly to those below them. Inside, the house retains the 12-inch decorative baseboards and appropriately-styled dog-eared, backbanded millwork common in the area's



NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section 7 Page 4

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

---

pre-civil war Greek Revival homes and also found at Angles.

G. Tandy Smith, Jr.'s 1923 renovation plans wisely incorporated the twelve- and ten-foot ceilings and the rich Greek Revival and Italianate interior and exterior decorative elements from the original farm house. These included 12-inch decorative baseboards and dog-eared, backbanded millwork common in the area's pre-Civil war Greek Revival homes and especially appropriate for a Classic-style renovation. They also included door and window elements and the Italianate paired brackets which decorate the cornice in place of the more common, classically-inspired dentil moulding. Smith's design made use of these elements while doubling the house's square foot area, adding modern utility and mechanical systems, and creating a cohesive Classical Revival design. It is this design which makes the house significant.

During the 1920s, 30s, and 40s, the house was the centerpiece of a working farm, with several outbuildings which are still in use and will be described later, as well as a large vegetable garden, apple and peach orchards, a grape vineyard, tobacco fields and barn.

#### **Alterations to Kenmil Place Since Completion of 1923-24 Renovation**

In the 1960s the family subdivided most of the farm's acreage into "Bellemeade," recognizing the property's history in the streets' names: Kennedy Road, Miller Drive, Maxfield Drive, Meadow Lane, and Old Orchard Road. This subdivision marked a change in the interests and abilities of the remaining family members and left a 10-acre piece attached to the homeplace. In the late 1970s, the widening of Highway 62 to accommodate the I-24 interchange and the sale of a 4-acre piece of the homeplace property brought the Kenmil Place to its current 5-acre setting. The retention of the five acres surrounding the house and its accessory structures created a buffer from the encircling suburb, which helps to preserve a sense of idyllic space on the Kenmil Place property.

The changes in family circumstance—which led to changes in the farm property in the 1960s—resulted in changes made to the main house even earlier. These alterations, for the most part, have been at and within the rear, in the less-noticeable service portions of the house. Alterations were made in 1940 and 1990.

Following the 1937 flood and a fire at the Kennedy Looseleaf Tobacco Warehouse, the family put the house up for sale. However, no buyers could be found, and instead, in 1940 the farm was mortgaged and the house converted into four apartments to provide rental income. G. Tandy Smith, Jr., was retained again to design the conversion.

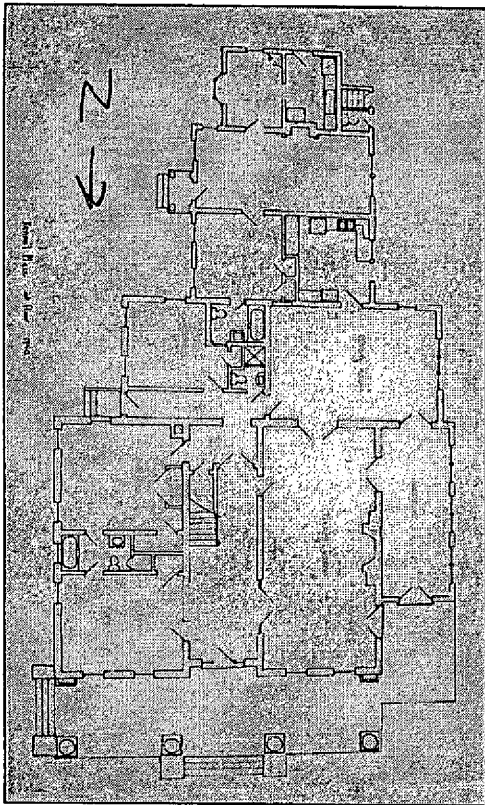
The family's three-bedroom apartment was located in the main portion of the first floor. French doors were installed in the front opening to the living room and another set of French doors were installed near the back of the hall to separate the private family areas from the tenant-used main stair. These were the only changes to the main portion of the first floor, although the location of the bathroom and the kitchen in the 1923 addition was

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section 7 Page 5

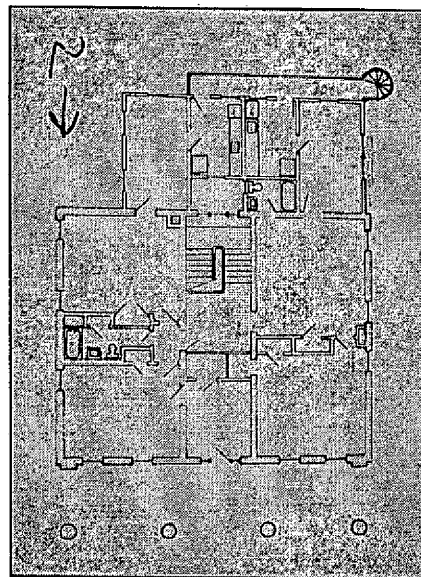
Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

changed. Other changes in the rear service portion of the house removed the inside stairs to the basement and created a separate one-bedroom apartment.

Figure 3--Kenmil 1940



First Floor Plan



Second Floor Plan

Upstairs, the front portion of the central hall was walled off creating a second bedroom for the apartment on the east side of the house. At the rear was the most dramatic addition: above the dining room and the bedroom next to it, across the full width of the house, a second story was added. These rooms provided kitchen, bath, and dining areas for the two upstairs apartments. A railed catwalk with a spiral staircase going down by the first floor kitchen provided a second means of egress. One of the most thoughtful design elements was the inclusion of a skylighted light court. The 1923 window in the landing of the main stair case floods the downstairs and upstairs hallway with light. Rather than closing it in, Smith created a light court, which also allows for natural light in one of the added kitchens and baths. This second floor addition was stuccoed and painted white like the rest of the house. Floorplans provided in Figure 3 show these alterations.

Several generations of the Miller family continued to live at Kenmil Place, and additional tenants occupied the apartments through the 1970s. In 1989, the house and ten acres remaining after the farm's subdivision were deeded to Max and Juliette Miller's granddaughter, Juliette Ezzell Grumley, and her husband, Dr. Paul Grumley. Juliette had grown up in the house and, along with her husband, undertook a thoughtful rehabilitation. They removed the heavy sets of French doors that had been installed in the central hallway in the 1940s and the partition wall that had divided the upstairs central hallway. They retained, repaired, and repainted the original doors, windows, trim, and millwork. They carefully updated the heat and air and electrical systems, re-using the original light fixtures and disturbing the original plaster as little as possible. They left the 1940s apartment addition on the second floor in place, using the rooms as play and storage areas. In the east bedrooms downstairs, they updated the bathroom and installed closet space in the rear bedroom. Alterations in the

United States Department of the Interior  
National Park Service

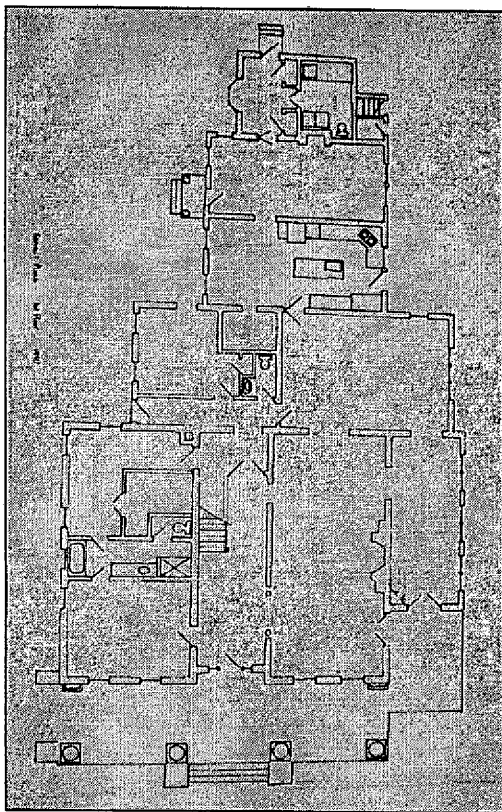
NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 6

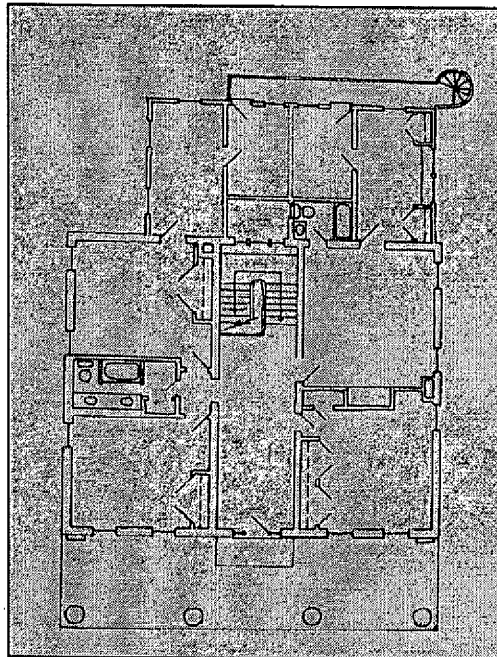
Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

apartment and service area at the rear, created an updated eat-in kitchen, den, and laundry room. The Grumleys have raised their four children there and continue to thoughtfully maintain the home.

Figure 4--Kenmil 1990



First Floor Plan



Second Floor Plan

**Accessory Buildings Description**

In addition to the house, Kenmil Place has several contributing accessory buildings. Some of these date to the 1860s and others to the 1923 renovation. All are buildings which contribute to our ability to see Kenmil Place as a gentleman's working farm, configured in 1923 and '24.

**Wellhouse** (ca. 1868). Structure. Sits west of the kitchen. A open-sided structure with a shallow-pitched gable roof covers the house's original well. The eaves are open and the gable ends are covered in lattice. The four

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section 7 Page 7

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

corners are supported by a series of narrow square posts with spaced vertical and horizontal trim creating a broadly-spaced lattice effect and simple diagonal trim elements.

**Smokehouse** (ca. 1868). Building. Sits south of the rear of the house. A one-story stuccoed brick building with a steeply hipped roof. The door and its jam are the same paneled style as that used in the house. A small attached pumphouse was added at the rear in 1923.

**Garage** (1923). Building. Sits southeast of the rear of the house. The five-bay garage is a long, narrow, side-gabled frame building with clapboard siding. On the front side of the building a shed-roofed wing, dropped about a foot below the main roof forms the front facade. The original doors in this front facade were replaced in 1990. At the rear is another shed-roofed addition. Interior stairs lead to a long upstairs room. A open shed-roofed addition was added on the back in 1999 to provide covered storage for recreational vehicles.

**Playhouse** (1923). Building. Sits east of the kitchen and driveway. The small rectangular building is side-gabled with pent gables. The eaves are open and the rafter ends have a decorative bird's beak cut. Clapboard siding is painted white and the four small four-light windows have shutters like the house's. The front door has a bracket above it and light fixtures on either side. The door itself has four panels, with glass in the top panel.

**Cabin** (late-1800s. Moved 1923). Building. Family tradition holds that the one-room log core of this building once stood at the northwest corner of the property. It was moved to its current position, south of the playhouse and southeast of the garage with the side facing toward the front in 1923. There, a back room and front porch were added. It served as housing for live-in help for the much of the first part of the twentieth century. The cabin is side gabled with a full-width, shed-roofed porch across the front. The roof is corrugated tin, and it has a central chimney. The logs are square cut, but board and batten siding on most of the structure make it impossible to determine the log notch pattern in the original cabin. Doors in the east and north sides of the building are four-paneled. Windows in the east, west, and south sides are four-over-four. The four front porch posts are simple but decorative, with solid square capitals and bases and composed of two narrower separated square posts in between. Most of these elements were probably added when the building was moved. A raccoon infestation in 2000 provided impetus for refinishing the interior and installing a bathroom.

### Integrity Evaluation

In this nomination, Kenmil Place is being evaluated under Criterion C. It will be found to embody the distinctive characteristics of the Classical Revival style. The integrity evaluation presented here considers Kenmil Place along with other local examples of the Classical Revival style and weighs the amount of change in the design of these houses in order to assess integrity. In order to be a significant example of the Classical Revival style in Paducah, Kenmil Place, or any other home, should retain an overall integrity of design, materials, and feeling.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 7 Page 8

Kenmil Place

name of property

McCracken County, Kentucky

County and State

Virginia and Lee McAlester's *A Field Guide to American Houses* lists the following design features as critical in identifying a Classical Revival house: "Facade dominated by full-height porch with roof supported by classical columns; columns typically have Ionic or Corinthian capitals; facade shows symmetrically balanced windows and center door" (343). The description further notes that, nationally, ornate, heavily-fluted columns were more common in houses constructed before 1920 and that after 1925 slender, often square rather than classically-proportioned columns were more common. In addition, doorways "commonly have elaborate, decorative surrounds based on Greek Revival, Adam, or even Georgian precedents" (344). A Classical Revival house in Paducah will be said to have **integrity of design** if most or all of these defining elements remain intact.

A Classical Revival house in Paducah will be said to have **integrity of materials** if the preponderance of the materials originally used in the construction of the house, particularly those that contribute the house's Classical Revival design, are still in place.

The **integrity of feeling** is a relationship between the subject property and a person. By terming this integrity factor "feeling," the focus is on the subjective dimension of that relationship, which would appear to depend upon a perceiver to have a reaction to the physical property. Asserting that a property retains integrity of feeling supposes that a person, in experiencing the property, could reasonably be expected to get a sense of the time period of the property's significance. If both the integrity of design and materials are very high, a person could, of course, be expected to experience the house as a product of its time. However, even if a particular house has undergone some changes in design or materials, the integrity of feeling could be judged to be intact if the changes were undertaken in a respectful manner so that a person viewing the place still experiences the feel of the original buildings and building elements in their original context.

The integrity factors of design, materials, and feeling are interrelated factors that each contribute to a house's overall integrity. And final judgment about a Classical Revival house's integrity will rest on a balanced analysis of how these three factors combine in a particular house. For example, a relative weakness in one area may, or may not, be compensated by a particular strength in another area.

An evaluation of Kenmil Place using these guidelines to assess its integrity reveals that the house possesses an acceptable integrity of design and an even higher integrity of materials and feeling.

The exterior of Kenmil Place—including doors, windows, color, light fixtures, decorative details—is little changed from the architectural drawings made and photos taken in 1923. The most obvious change is 1940 addition of the stucco-finished second floor at the rear of the main house. However, the placement of the addition at the rear, tucked in behind the main mass of the house, reduces much of the impact on design. Furthermore, architect G. Tandy Smith Jr.'s, continuation of the eave-level entablature details on the addition helps it to fit in smoothly. Inside, the design is largely unchanged within the main part of the house, especially within the public spaces. Bathrooms have been updated, and the rear service portion of the house has been

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section   7   Page   9  

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

---

reconfigured twice. But these are not the areas where the significant Classical Revival design elements are found. The character-defining features of the style at Kenmil Place, both interior and exterior, are intact.

Not only are the style-defining design elements intact, the original materials are too. These include the massive porch columns, the doors, windows, and trimwork and light fixtures—both outside and in. Doors, windows and trimwork originally dating from the house's mid-nineteenth century construction, are part of the Greek Revival vocabulary and serve to reinforce the 1923 Classical Revival style.

Minimal design changes in the main portion of the house, and thoughtful changes elsewhere, along with meaningful original materials contribute to a strong integrity of feeling. The house's setting on a 5-acre plot, surrounded by mature trees and a variety of accessory structures, grouped in 1923, also contribute to a strong integrity of feeling. The house has been respectfully treated largely because it has been associated with the same family since 1923, creating an unusually strong integrity of association.

Both inside and out, Kenmil Place is a lovely Paducah example of Classical Revival architectural style.

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEETSection 8 Page 10Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

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**Statement of Significance**

Kenmil Place (Mc-P-169) meets National Register Criterion C because it embodies the distinctive characteristics of a locally significant type of construction, Classical Revival styling. It is significant within the historic context "Classical Revival Style in Paducah, Kentucky, 1895-1950." This style was used in both public buildings and private residences in Paducah. In local residences, it became common to apply various elements of Classical Revival style, such as neo-classical columns, pediments, etc., to existing buildings designed in other styles. Kenmil Place, itself a Classical Revival overlaid on an existing building, is one of only a handful of houses in Paducah to employ the style so fully or effectively.

**Historical Context: Classical Revival Style in Paducah, Kentucky, 1895-1950**

The popularity of Classical Revival architecture is commonly traced to the World's Columbian Exposition, held in Chicago in 1893. The "white city," as the exposition was called, featured huge halls and more modestly sized state pavilions, all of which used a variety of Greek and Roman elements and orders. Gerald Foster notes that "The regional variations—such as full-width and semicircular porches, Georgian proportions, and ornamental traditions from the earlier Greek and Roman revivals—expressed in these state pavilions contributed elements to a national style" (296). Lee and Virginia MacAlester push Foster's thinking further: "Thus, did Georgian, Adam, Early Classical Revival, and Greek Revival traditions, which originally spanned a century and a half of the nation's history, become fused into the eclectic Neoclassical style" (346).

The key elements of this style are a symmetrical facade and a dominant two-story portico supported by classical columns, most often Corinthian or Ionic. The roof generally has a shallow pitch, boxed eaves with moderate-width, and a cornice—and sometimes a frieze—with classical details. Hipped roofs were more common until the mid-1920s and side gabled roofs were more common after. The mid-1920s also marks the shift from the more ornate classically-proportioned columns typically found on the earlier homes to slenderer, often square, columns of later homes.

In Paducah, public buildings and houses with the distinctive two-story columns were built, but they were never numerous. Far more common was the use of single-story paired classical columns, as well as pediments, fanlighted doors, decorative garlands, frieze bands and dentil moulding. These decorative features all commonly are found decorating the later Queen Anne-style homes, as well. Those Queen Anne styled houses by far marked the most stylish places built in Paducah during the last decade of the nineteenth century and the first decade of the twentieth.

The first building in Paducah to use the two-story columns may well have been a home that stands at 503 North Seventh Street. Sanborn maps show that the brick house was built between 1897 and 1901. It had two fluted Corinthian columns support a pedimented front gable. However, the overall form of the house seems more heavily influenced by the Queen Anne style—an asymmetrical fenestration pattern on the front facade, a side

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEETSection 8 Page 11Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

gable tying into the hipped roof and covering a projecting wall on the south side of the house, and a curved wall on the north side.

Other urban homes with Classical Revival porches and Queen Anne-influenced layouts were built at the western edge of the developing city around the turn of the century. Twin brick houses at 1625 and 1627 Jefferson Street, built before 1904, stand a block east of the trolley car lines to the fairgrounds installed in 1894. Each of this pair, listed on the National Register in 1982 within the Jefferson Street-Fountain Square Residential District, has a flat roofed two-story porch supported by smooth Ionic columns. Visually, the front gable of the house forms a pediment. Dentil moulding, a frieze board decorated with simple moulding, and front door surrounds with dog-eared trim add to the classical ornamentation. The effect of the columns is diminished by enclosed sleeping porches built at the second floor level so that the columns remain visible. A block up the street, at 1906 Jefferson a house with a similarly-configured front facade, less the sunporch, appears on the 1906 Sanborn map.

Between these houses, on the intersecting Fountain Avenue, a lovely brick half-timbered Queen Anne at 133 was altered to the Classical Revival style sometime after the 1906 Sanborn map was finished. A street shot of Fountain Avenue published in *Paducah: The City Beautiful*, published around 1905 shows the original Queen Anne facade quite clearly, and the house itself still clearly shows evidence of its original style. The offset front facade, pyramidal roof with cross projection, curved side wall, large chimney pot, inset front door, and variety of arched, oval, and round windows all provide evidence of the house's original style. The Classical Revival remodeling of the house added a porch with three Doric columns supporting a flat roof with dentil moulding at the cornice. Matching balconettes at the second story openings help to provide more balance in the fenestration and hide the fact that one of the two openings is a door.

Another example of a Classical Revival porch added to an earlier house of a different style can be found in Paducah's historic Lowertown neighborhood at 304 North Sixth Street. The brick house is an Italian villa with its square tower nestled within the L-shape of the main house. The full-width two story porch with fluted Corinthian columns is much more dramatic than the smaller, shallower, one-story original porch shown on the 1906 Sanborn map.

One local influence for these style-altering renovations may have been the construction of Paducah's Carnegie Library at Ninth and Jefferson in 1904. The building was damaged by fire and razed in the 1960s. Designed by the Paducah architect A.L. Lassiter, the first story of the one-and-a-half story brick building was elevated with a vertical line of limestone around the building, separating the basement from the first floor. The steps to the main entrance led to a wide partially recessed porch with Ionic columns. Three bays of arch-topped windows separated by brick pilasters flanked the main entry. Quoins decorated the corners, and a deep decorated entablature ran around the hipped roof. A polygonal cupola allowed more light into the central lobby area. This central area below the cupola was richly decorated with Ionic columns and pilasters, arches with keystones, garland, and dentil moulding.

Only three years later, a far less visible Classical Revival public building was constructed outside of Paducah off of Highway 45. The McCracken County Sanatorium (McN-19), more commonly known as the "poor farm,"



United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section  8  Page  12

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

was an enlightened attempt to improve the lives of the destitute. The main building was flanked by a series of smaller buildings. This main building was temple-like, with its front-end gable extending past the front the building over a Doric tetrastyle portico that sheltered a five-bay facade. The wide, fanlighted front door was bracketed by a second-story balcony. This building was demolished several years ago.

Another striking Classical Revival home, located a few miles back toward Paducah on Highway 45, was completed at about the same time. This house was saved from demolition in the early 1980s, and, now, a restored Anderson-Smith House (McN-15), known as Whitehaven, serves as a Kentucky welcome center on Interstate I-24. Richard Holland details the history of the house in his *Whitehaven: Rebirth of a Southern Mansion*. In 1907, the Carnegie Library's architect, A. L. Lassiter was commissioned to update the 1866 home for new owners. It was, and is, a massive two-story five-bay brick house with a double-pile central-passage form. To this basic Classical form was added a full range of Classical embellishments, both inside and out. The most striking addition was the full-width portico with its prominent rounded central section and massive fluted Corinthian columns. As with the Sanatorium building, an elaborate hood for the main door provides a balcony for the second floor door. Inside, molded ceilings with classical motifs, pedimented overmantels, and a new U-shaped central stair were among the stylish alterations.

In her 1978 survey of historic architecture in McCracken County, Camille Wells opines: "The Anderson-Smith House is a good example of the ingenuity with which Colonial Revival [sic] designers could employ familiar classical elements. In addition, the house represents the successful use of later embellishments to complement and complete an earlier building" (48).

It would be almost another ten years before Paducah would again see such impressive examples of Classical Revival style. Sometime between 1913 and 1918, the Colonial Apartments in the historic Lowertown neighborhood sought to meet housing needs for luxury apartments in a stylish way. The apartments use quoins and Corinthian topped pilasters in the front facade in addition to an almost full-width flat-roofed tetrastyle portico. The fluted Corinthian support columns rise three stories and, on the two sides, support balconies for each of the apartments.

In 1917, a new Illinois Central Railroad Hospital (McNP-174) was constructed to replace the earlier Victorian hospital which burned. The central section of this brick hospital is a three-story side-gabled five-bay building with a broken pedimented front doorway. On either side, two-story L-shaped wings have front facing gables with pent roofs and fanlights in the gable. The two-story porch extends the width of the main section, its flat roof and decorated entablature supported by four Corinthian columns.

With the 1920s came the fullest flowering of Classical Revival residential architecture in Paducah. In less than a ten-year period, four homes utilizing the style were completed. All were at what were then the outskirts of town and all were built within a one-mile radius of each other and of Whitehaven. Three were designed by the same local architect, G. Tandy Smith. They included one remodel and three new constructions. They all include tetrastyle porticos and symmetrical facades. They are all squarely within the traditions of the Classical Revival style and show the variations commonly seen within the style.

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section 8 Page 13

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

Kenmil Place is one of G. Tandy Smith's designs. It is the remodeled home, and it was the first completed of the four. While described more thoroughly elsewhere in this nomination, it has several features worth noting. The first two have to do with location. Just as the owners of Whitehaven and Kenmil Place took a country house and reinvented its design, both houses stood in land undergoing transformation from rural to suburban character, a result of Paducah's civic and spatial growth. The original farmlands of Whitehaven and Kenmil Place bordered each other; the houses simply faced different roads. Second, a quote from an unpublished autobiography sheds a great deal of light on the reasons behind the building of each of these houses. W. B. Kennedy wrote his autobiographical piece while he was crossing the North Sea by ship in November 1932:

We had lived at 938 Jefferson Street, where it was dusty and dirty and it was hard to have a clean house. So I began looking for a suburban place to live near town, away from dirt and to get where it was more quiet. We looked at several places around town and finally found this place. . . I think the most successful thing I ever did was to build that home and it has served its purpose (21).

A third, design-related point--Kenmil Place, which was designed in 1923, makes use of the hipped roof and heavy classically-defined columns which architectural style books say were most common through the mid 1920s. And fourth, as a style-adapting remodeling, Kenmil Place's expansion and thorough rehabilitation is closer to Whitehaven's, more a "complement[ing]" and "completing" an earlier style than it is to the grafting on seen in the early Classical Revival adaptations of a local Italian villa and half-timber Queen Anne.

G. Tandy Smith's second Classical Revival home was built in 1926. The Yopp House (McN-16) is next door to Whitehaven. This house has the light proportions of later side-gabled Classical Revival homes; it displays a center window above the large fanlighted door, balustrades, and jack arched windows. According to Camille Wells' survey, the front porch, with its Doric-columned porch, was not added until 1950, when the owner hosted a national convention and wanted to give his house a "southern mansion" appearance.

Interestingly, G. Tandy Smith's third Classical Revival home, built for Dr. Alan Shemwell, in 1929 returns to the heavier, more classically correct lines of Kenmil. This brick home is on Buckner Lane, only a few blocks from Kenmil Place and is known as Cardinal Hill. Four fluted Corinthian columns support a pediment that hips into the side gabled roof. A bracket above the fanlighted front door supports a small wrought iron balcony. Situated on a large shady lot, the house is very charming.

The fourth of these Classical Revival homes stands about a mile closer to town than Whitehaven, on Lone Oak Road. The Ferguson House, commonly known as Woody, was completed in 1929 according to designs drawn by Jones-Furbringer of Memphis. This house shares the lighter proportions of the Yopp house. The porch's flat roof is supported by slender paired square columns. The fanlighted door with a wrought iron balcony rail above, balustrades, and shutters are other commonly found features.

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section 8 Page 14

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

While the new McCracken County Courthouse was built in the Classical Revival style in 1940, these four houses are, for Paducah, the highpoint for residential design and use of the Classical Revival style—a nationally-significant style.

### **Evaluation of Kenmil's Classical Revival Design Significance**

Kenmil's design significance can be seen more clearly when it is considered within the context of other local homes of the same style. In Paducah, residential examples of the Classical Revival style fall into two distinct groups.

The earlier homes were urban and edge-of-town versions. These houses exhibit the distinctive front porch of the Classical Revival style. But, bound by narrow urban lot widths, neither the newly-built or style-changing remodels have the symmetrical façade typically associated with the style. Even the newly-built homes tend to be more transitional, with the irregular wall projections and cross gabling associated with the Queen Anne style. They are situated among other Queen Annes, Italianates, Colonial Revivals, and foursquares in the Lower Town Neighborhood District and the Jefferson Street-Fountain Avenue Residential District. The former is Paducah's earliest middle- and upper-middle class neighborhood. The latter is the prestigious part of Paducah's first streetcar suburb. The people who built and lived in these large homes of various styles were the captains of riverboats, doctors, attorneys, and the owners and officers of manufacturing and wholesale goods businesses. Their homes were stylish, comfortable expressions of what these owners had attained and what they found attractive. The presence of Classical Revival homes, and of homes that made use of classical design elements in other ways, among these demonstrates a local awareness of and appreciation for this national style.

The rural and exurban homes exhibiting Classic Revival design are also local testaments to the national appreciation of the style. They are also reflective of a larger and ongoing social trend: some people disliked the dirt and noise of city life and wanted to move out and away from it. Some wanted to give their children more room; some wanted to prevent neighbors from encroaching on either side.

Just weeks after moving to the newly-constructed Angles in fall 1869 Quintus Quincy Quigley—next door neighbor and professional associate of J. M. Bigger, the attorney who built Brighton—wrote in his journal that “I am more pleased with my move than I had thought aside from the interest of my children, which was the high consideration in making this move. I feel more personal content and pleasure than I had in town” (112). Quigley's journal spanned almost fifty years and was carefully transcribed and published by a great-grandson in 1999. He wrote regularly in the journal in the years immediately following his move to Angles, offering a contemporary view of the crops raised (168) and the pleasures of puttering in the orchard and garden. He wrote too of the camaraderie shared by the folks on the neighboring farms in this rural neighborhood which came to be known as Arcadia in the years following the Civil War. The neighbors named in his journal were a mixture of farmers, men involved in business, and attorneys, several of them former Civil War officers. During the 1870s they took turns hosting diverting evenings of entertainment on a fairly regular basis. Living outside of town on roads that were only just being graveled offered greater privacy and sheltered his children somewhat from the

United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section 8 Page 15

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

---

improper influences of other young people in town (205) while allowing for cordial and sometimes warm relationships with neighbors.

The same desire to get away from the City life also fueled James Smith's purchase of the newly remodeled Whitehaven in 1908. Dick Holland reports the memories of Smith family members: "Prior to moving out to the country, Mr. Smith would arrive home from work and find the house full of children. One day he said to his wife, 'Nell, we're moving to the country to get away from the kids and the dust'" (15). Smith's attitude presages W. B. Kennedy's 1932 recollection that he had wanted "a suburban place to live near town, away from dirt and to get where it was more quiet." Brighton, located in the long-settled, somewhat gentrified area of Arcadia, offered the perfect opportunity for this successful businessman to get away, only a short automobile ride from his downtown tobacco warehouse. It was an equally short ride for Maxwell Miller, Kennedy's son-in-law, co-owner of the house, and owner of a box and crate factory.

Of course, the extended family that would occupy Kenmil Place needed more room than Brighton offered. In addition, the once-stylish Italianate farmhouse lacked the common amenities that an urban, early twentieth-century, upper-middle class family needed and expected. In addition to more room, the house needed indoor plumbing, electricity, and a central source of heat. Kennedy also wanted a large front porch from which he could watch traffic and on which he could entertain drop-by visitors. Architect G. Tandy Smith uses the Classical Revival style to good effect, making use of appropriate original elements while altering the floorplan and updating the utility systems. As built, his final design uses the Classical Revival style to call up the graciousness, grandeur, and order of an earlier time—an allusion that resonates well with manufacturers and businessmen in many suburban and exurban areas across the state in the early twentieth century.

Kenmil Place is a locally significant example of Classical Revival design. Its symmetrically-balanced façade and two-story columned porch embody the style's key elements well. It does not, as John Milnes Baker says critically of some Classical Revival homes, cross "the line between dignity and pomposity," a problem which "became increasingly evident when the architectural details and proportions diverged from the classical standards" (104). This well-done design is also significant because (1) it grew out of an urban-dweller's not-uncommon desire for quieter, more-bucolic surroundings and (2) it employs an aesthetic that would prove attractive to several area professional, business, and agri-business owners. As one of only five houses in Paducah to make full use of this design style it is rare and special.

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section   9   Page  16 

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

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NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section 10 Page 17

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

---

### Verbal Boundary Description

This property is recorded at the McCracken County PVA office on map 22, page 23. This is the same property described in the Deed recorded in Deed Book 907, page 635, McCracken County Clerk's office. Attached as Map 2 is a portion of the map in Plat Book G, page 54, completed in September 1961 and showing the part of the Bellemeade subdivision containing the "Kemil [sic] Homeplace, Max E. Miller." Two alterations to the Kenmil Place property have taken place since this original platting, and those alterations are shown on the map.

### Boundary Justification

The nominated property includes the approximately five acre "homeplace" parcel of Kenmil Place. This is the remaining property historically associated with Kenmil Place. Ten acres were originally retained with the house and outbuildings when the rest of the farm was subdivided in the 1960s. The widening of Highway 62 for the I-24 interchange took a narrow strip from the front of the property. At about the same time, the four acres on the western boundary were sold as a single piece. Today a single house sits on this acreage, under the same shady canopy that characterizes Kenmil Place's 5 acres. Kenmil Place's acreage helps to buffer it from the surrounding suburban neighborhood and to maintain the property's integrity of setting, location, feeling and association.

### Maps

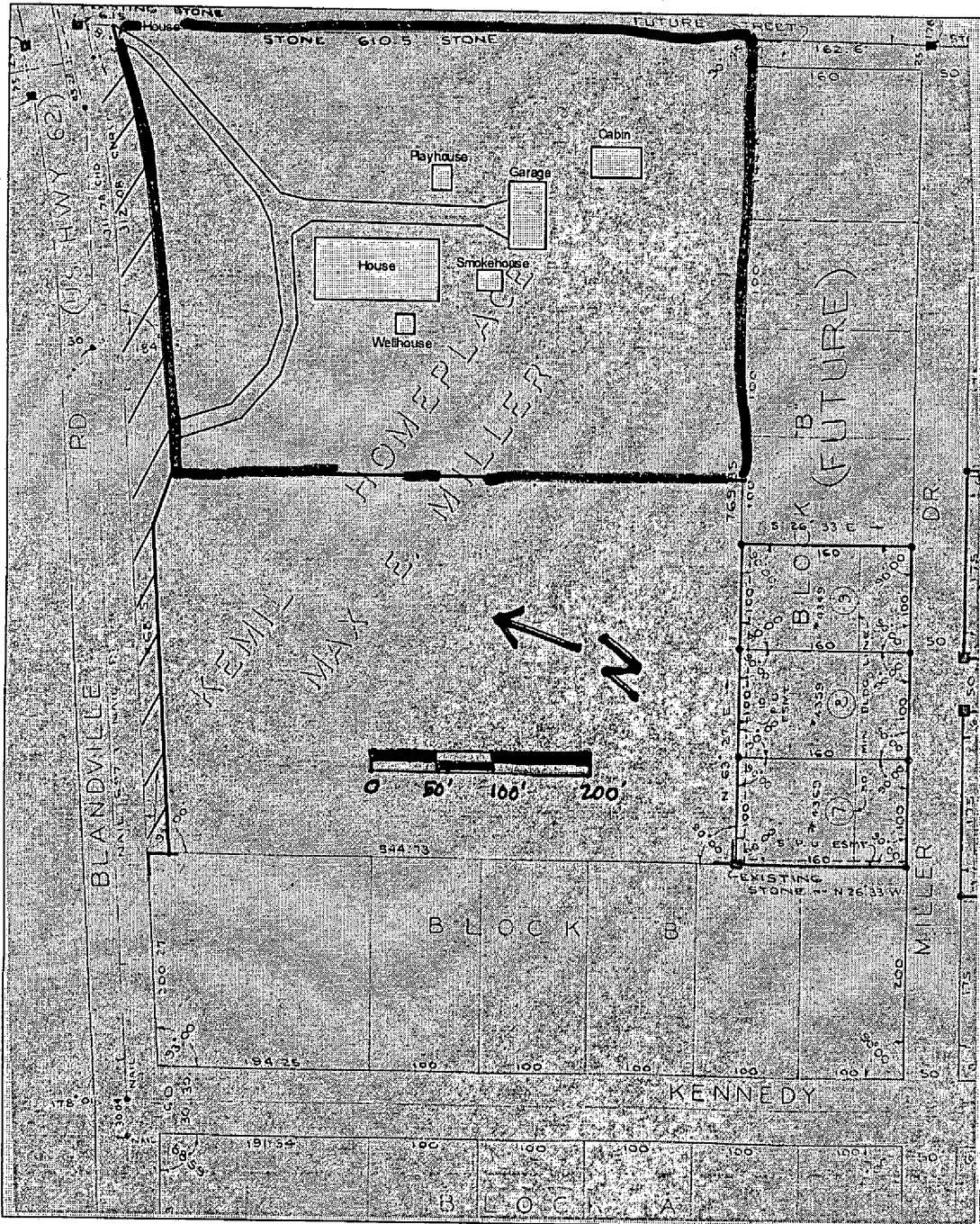
Map 1—USGS Quadrangle Map

Map 2—PVA plat map showing the boundaries of Kenmil Place and the relative positions of the house and accessory buildings.

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET  
Section 10 Page 18

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

Map 2



United States Department of the Interior  
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET

Section Additional Documentation Page 19

Kenmil Place  
name of property  
McCracken County, Kentucky  
County and State

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This nomination includes sixteen (16) photographs of Kenmil Place. Photographs were taken on July 7, 2008 by Sharon Poat. Negatives of all photographs are held by Paul and Juliette Grumley at Kenmil Place, 4300 Alben Barkley Drive, Paducah, KY.

- No. 1 Front lawn and northwest corner of Kenmil Place. Camera facing southeast, taken from near road.
- No. 2 Front façade of Kenmil Place. Sunporch on right. Driveway to garage on left. Camera facing south.
- No. 3 Northeast corner of Kenmil Place. Camera facing southwest.
- No. 4 Rear (south) façade of Kenmil Place. Camera facing north.
- No. 5 West side of Kenmil Place, showing sunporch. Camera facing east.
- No. 6 Playhouse located on the east side of the main house. East end of garage and northern façade of cabin can be seen in the left rear of the picture. Camera facing south.
- No. 7 East end of garage. Camera facing west.
- No. 8 Front façade of 1923 garage. Camera facing south.
- No. 9 Southeast corner of cabin. Camera facing northwest.
- No. 10 Cabin. Camera facing west.
- No. 11 Nineteenth century stuccoed smokehouse. Camera facing southeast.
- No. 12 Nineteenth century well house structure. Camera facing east.
- No. 13 Central hall and stairway. Camera facing south.
- No. 14 Interior view of large parlor west of hall in the original part of the house. Note the original light fixtures and, between the front windows, the large gilt pier mirror from a Mississippi steamboat purchased and installed by W. B. Kennedy. Camera facing north.
- No. 15 1923 fireplace with built in cabinets. Located on the west wall in the large parlor. Note French doors to the sunporch. Camera facing west.
- No. 16 Taken from second-floor central hallway. Shows the appearance of the window installed in the landing in 1923 with the addition in 1940 of additional rooms and the covered light court.



































