

677

United States Department of the Interior
National Park Service



National Register of Historic Places
Registration Form

1. Name of Property

Historic name The Olympic

Other name/site number JF-CN-98

2. Location

Street & town 223 W. Breckinridge Street (also 869 S. 3rd St.) NA not for publication

City or town Louisville State Kentucky code KY NA vicinity

County Jefferson Code 111 Zip Code 40208

3. State/Federal Agency Certification

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

Nationally statewide locally. (See continuation sheet for additional comments.)

Donna M. Neary
Signature of certifying official/Title Donna M. Neary SHPO Date 05/25/2007

Kentucky Heritage Council/State Historic Preservation Office
State or Federal agency and bureau

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

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- Determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

for Signature of the Keeper Daniel J. Vance Date of Action 7/9/07

the Olympic
Name of Property

Jefferson County, KY
County and State

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)	1	buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district		sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site		structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure		objects
	<input type="checkbox"/> object	1	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

NA

Number of contributing resources previously listed
in the National Register

NA

6. Function or Use

Historic Function
(Enter only categories from instructions)
COMMERCIAL/RESIDENTIAL

Current Function
(Enter only categories from instructions)
COMMERCIAL/ RESIDENTIAL

7. Description

Architectural Classification
(Enter only categories from instructions)
Other: Commercial Craftsman

Materials
(Enter only categories from instructions)
foundation Concrete
walls Masonry
roof Asphalt/Membrane
other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheet(s) for Section No. 7

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET
Section 7 Page 1

The Olympic
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Narrative Description

The Olympic Building (JF-CN-98) is a mixed-use commercial/residential structure with 3 stories above ground and one below. The building's ground floor footprint fills almost the entire lot, which measures 80' x 145.5'. The building stands at the northeast corner of South Third & Breckinridge Streets in Louisville, Kentucky. The side facing Breckinridge is the south façade; the side facing Third Street is the west façade. The building was constructed in 1926-1927.

The ground floor was designed for commercial use, with large horizontal bands of storefront glass that are angled in at the store's entry doors. There are two doors, one on each street side of the first floor, that open to the stairs that lead to the apartment floors above. There are 40 apartments on the upper floors, 20 per floor. They are very modest in size and appearance; most of them are studio units of about 265 s.f. in area, the rest are one-bedroom units of 500 s.f. or less in area. Apparently there was a demand for such modest residences because the City Directories of the 1926-27 show many listings of "furnished rooms" in the surrounding area. Many of the large homes that had been built in the 1800's, which had not been replaced by other uses, had been converted to apartments or rooming houses containing comparable spaces for renters.

The building exhibits a hierarchy of quality of design and detailing, with the most public surfaces and spaces being the most ornate, to the most private, which are the most plain. On the exterior, the street facades have a much higher quality of materials and design composition than the non-street sides. The interior areas follow the same pattern; the street entrees to the apartment floors, while not grand, utilize finer materials than the hallways above. The materials and finishes within the apartments are the most modest.

Development of the Olympic Building & Site

The lot upon which the Olympic building was constructed in 1926 -27 was previously two lots, each with its own buildings, as seen in the detail of 1905 Sanborn Map of the site on attachment Q. The two lots had been purchased by John & Josephine Kiefer, one in 1880 the other in 1888. The southern most lot, at the corner of 3rd & Breckinridge Streets measured 42 feet along Third Street and 145.5 feet along Breckinridge Street. The second lot, just to the north, measured 38 feet along 3rd Street with the same 145.5-foot depth. The Sanborn shows a 2-1/2-story dwelling on the northern lot whose address at the time was 941 South 3rd Street. The address was later changed to 859 South 3rd. The corner building appears to occupy most of the lot and is shown to have a store and multiple street addresses: 943- 945 along 3rd Street, (later 863-65) and 219 along West Breckinridge Street.

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The building is 2 stories along the street faces and one story in portions of the interior lot. This building may have been a typical corner commercial building of the earlier period as discussed in the Statement of Significance. The Kiefers lived for many years in the dwelling on the northern most lot. City directories also show that for many years "John Kiefer Co. Grocers" occupied the corner address. They also show individual occupants at the other 3rd Street address as well as at the Breckinridge Street address.

This was the case through the 1925 Directories. The 1926 Directory shows all addresses to be vacant on both lots, with the exception of the 219 West Breckinridge address. The 1927 Directory shows 2 addresses for "Olympic Apts." with numerous individuals listed under each of those, as well as a Piggly Wiggly, Rice Drug Store, Breckinridge Market Meats, and several "vacants."

A deed dated 11-24-1925 (DB1184 Pg. 118) shows a consolidated lot of 80' x 145.5' being transferred from John & Josephine Kiefer to the Olympic Realty Company for one dollar. This may indicate that the Kiefers made up the Olympic Realty Co., or at least had an interest in it. There was no address entry in the directories for the Olympic Realty Co. for the years up to the 1927 directory, which only listed "Olympic Apartments, 3rd NE cor Breckinridge".

The Building's Exterior

As is typical of corner commercial buildings in a densely developed urban setting, the south and west facades, facing the two streets, present a different appearance than the other two sides that are not normally visible to the public. This difference is seen in the materials used, especially ornamentation and detailing, as well as the configuration of the façade.

The structure is cast-in-place, reinforced concrete walls in the basement. The rest of the structure is a combination of load bearing masonry, structural steel, and wood framing. The exterior skin is predominantly masonry, with portions of the north façade being stucco on frame construction. The roof is slightly sloped and has an asphalt/membrane finish. Parapet walls hide the edge of the roof from view except for the gutters, seen from the light wells. The two street facades are skinned in a yellow brick that is different from the more typical red brick used in the rest of the building. Inlaid glazed terra cotta sections decorate both facades in long simple bands. More ornate and intricate of terra cotta molds are used to highlight features of the building and complete the compositional design.

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This building belongs to a design style called here “Commercial Craftsman,” whose terms are explored and defined in the Statement of Significance. Several elements on the exterior are hallmarks of the style. The terra cotta sections are a pre-manufactured element meant to fit in with typical brick coursing dimensions. Together the brick and terra cotta are designed to create a ribboned composition overlaid upon the very simple flat planes of the façade. This horizontal striping is counter-balanced by the vertical modulation of the parapet where the most ornate of the terra cotta elements occur. These elements combine with the undulating band of storefront glazing on the ground floor to create a composition that focuses the eye to the truncated street corner of the building, where its name is shown on an inlaid rectangle of terra cotta (See attachments Q& R).



Attachment R



Attachment S

A secondary focal point is created along each of the two street facades, aligned over the street entrance to the apartment floors. The west elevation along 3rd Street (attachment S) shows a very ornate circular canopy above the street entrance to the apartment floors above. Aligning over that are two windows, one at each floor, that are accentuated by vertical terra cotta brackets that break the horizontal bands. This draws the eye upward where it terminates at the very ornate vertical terra cotta crown of the parapet wall.

There are three circular canopies used at the building. They are all combined with terra cotta ornamentation and culminate in the parapet accents. They act together as large accent marks directing the eye to the three major entrances to the building.

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The Olympic
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Building's Interior

The configuration of the ground floor is different than that of the 2nd and 3rd floors due to their different function. The upper floors are used for apartments and require more exterior wall surface for windows. This is achieved by creating three fingers of residential floor space separated by narrow light wells to allow light and ventilation into the units. This results in the north elevation (opposite Breckinridge St.) having a different configuration from the others. There is an "L" shaped double loaded corridor that runs parallel to both Third and Breckinridge Streets. It gives access to the apartments as well as to the shorter corridors that serve the north/south residential fingers.

Changes to the Building

There appears to be little significant change to the street facades of the building during the period of its occupancy. The historic image in attachment W shows an early appearance of the building remarkably similar to the way it looks today. All the major elements of the building are still in place. The only changes appear to be that the corner circular canopy has been covered up by signage panels, the transom panels at the storefronts have been changed, and the brick on the ground floor has been painted. It is difficult to tell from the photo why there are only awnings on a portion of the building. There is no photographic evidence of the other two facades in their original condition. A visual inspection of the current condition of those exteriors doesn't show any signs of major changes.

Changes to the interior ground floor spaces is difficult to investigate because they are currently occupied. What is visible without demolition work is acoustical tile ceilings, painted drywall or plaster walls and vinyl composition tile floors. Attachment X shows a picture of one of the two entryways to the second floor apartments. There don't appear to be major changes to it from original construction.

Integrity Evaluation

This nomination defines Commercial Craftsman in terms of its architectural significance, and evaluates the Olympic Apartments within that perspective. An architecturally significant instance of the style in Louisville will meet Criterion C and be eligible when it has integrity of materials, design, and feeling.

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A building in Louisville will have integrity of **materials** within this style when its exterior walls and compositions are intact in its details and component parts. Integrity of materials will exist with retention of historic windows, parapet, and any other features which enable the building to be recognized as this type of construction. Particular materials, such as terra cotta and contrastingly-colored brick, are important in helping identify the building with the style, and so, must be retained to have integrity of materials. Some historical elements that don't relate directly to the style, such as awnings, projections covering entry doors, etc., can be removed without the building losing its integrity of materials. The Olympic building retains nearly all of its exterior material without a loss of that essential material that enables it to convey its important design. It has a high degree of material integrity. Its interior materials have been changed over the years, but Commercial Craftsman style, as defined here, focuses almost exclusively on exterior materials and design. Thus, its interior material changes are not recognized as greatly compromising its integrity of materials relative to its architectural significance.

A building in Louisville will have integrity of **design** when its Commercial Craftsman ornamental elements, those that comprise the stylistic composition, are fully intact. Integrity of materials and integrity of design have an intimate relationship in any building's ability to convey the Commercial Craftsman design. It is difficult to conceive that a building could possess integrity of materials and not integrity of design; the converse is also true. Thus, the Olympic building possesses integrity of design because its ornamental patterns all have been retained, enabling the viewer to see the design in its nearly original form. Its fenestration rhythms, parapet configuration, and vertical design elements all remain. It has a high degree of integrity of design.

A building in Louisville will have integrity of **feeling** when it possesses integrity of materials and integrity of design. These two integrity factors are the foundation of an integrity of feeling. A building that possesses both integrity of materials and integrity of design has the ability to project the Commercial Craftsman aesthetic, which was an important link between 19th-century commercial design—which is grounded in Victorian era eclecticism—and mid-20th-century design—which is grounded in the vocabulary of Modernism. The Olympic building's high degree of integrity of materials and design clearly enable us to see it as a product of Louisville's commercial construction between the two World Wars.

the Olympic
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8. Description

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- 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

(Mark "x" in all the boxes that apply.)

Property is:

- A. owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or 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.

Narrative Statement of Significance

9. Major Bibliographical References

Bibliography (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 # _____

Areas of Significance

(enter categories from instructions)

Architecture

Period of Significance

1926-1927

Significant Dates

1926-1927

Significant Person (only if Criterion B selected)

N/A

Cultural Affiliation

N/A

Architect/Builder (use last names first for individuals)

Unknown

See continuation sheet(s) for Section No. 8

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other Name of repository:

Bracken County records, Kentucky agricultural records, and local newspaper articles

See continuation sheet(s) for Section No. 9

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Section 8 Page 1

The Olympic
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Statement of Significance

The Olympic Building (JF-CN-98) meets National Register criterion C. It is a significant local example of a type of construction that developed in Louisville, Kentucky, and nationwide, between the two World Wars. It was a style that transitioned commercial design from its nineteenth-century face, which relied on the imagery and three-dimensional applied ornament of revivalist styles, to a modern architectural sensibility of planar surfaces with little applied ornament. This nomination examines the Olympic as a commercial building within the context of "Commercial Craftsman Style in Louisville, Kentucky, 1920-1940," a context developed to support this nomination. This nomination also discusses what appears to be the source of the premanufactured terra cotta used on the Olympic and the Master Architect that helped inspire that type of ornamentation.

Historic Context: "Commercial Craftsman Style in Louisville, Kentucky, 1920-1940"

The building type or style to which the Olympic belongs will be referred to in this nomination as "Commercial Craftsman." The reference to the Craftsman style relates to the aesthetic details from that movement rather than to the Craftsman methodology which gave rise to the aesthetic.

The typical urban commercial building that predated the Olympic can be seen in the historic storefronts on Main and Market Streets as well as many of the corner commercial buildings in Louisville's early neighborhoods. These buildings are typically two or more stories in height (but not high-rise) with commercial uses on the ground floor and office, warehouse, or residential uses on the upper floors. Such an interior organization, and the use of heavy masonry construction, typically gave the first floor a different fenestration pattern than the upper floors. These buildings tend to have three or more layers of masonry with "punched" openings on the upper floors and cast iron or stone columns and lintels on the ground floor. These thick walls, columns, and lintels give the building openings a deeply recessed, shadowed and therefore heavy appearance.



Examples of corner storefront buildings in Louisville neighborhoods

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In these earlier commercial buildings, the column lintels are often connected and capped with a projection so that they read like an entablature. The columns are normally closely spaced, limiting the size of the storefront glass. The top of the building is usually capped with a broadly overhanging roof or a projecting cornice line. The combination of the terminated top, the deeply shadowed colonnade on the ground floor, and the individual openings on the floors in between, all combine to give the facades a heavy, static appearance. In the more ornate examples of these commercial buildings, ornamentation of a revivalist style is often applied to the head and sill of the windows.

The popularization of structural steel framing in the early-20th century allowed much greater freedoms in designing commercial and warehouse spaces. Architects could introduce larger fenestration areas both in the window openings of the upper floors as well the spacing between columns in the ground floor of storefronts. In addition, developments in the manufacturing process for glass in Belgium, France and the U.S. between 1905 and 1917 allowed the production of larger sheets of glass. These two developments combined to allow large openings of mostly glass surface to be used, so that large frames of glass (see attachments D & E) or ribbons of glass (see attachment F) could be incorporated into the design.



Attachment D

Attachment E

Attachment F

The Commercial Craftsman came of age when architects were exploring the sensibilities that later in the mid-20th century would find full expression in the Modern Architectural movement (see Commercial Craftsman examples, next page, attachments G, I, J). Modernist design eschewed the applied ornament that was the hallmark of the 19th-century design, in favor of allowing the building's structural system to express its design.

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Building architects first experimented with this radical aesthetic of modernist design by applying these concepts to more utilitarian and less monumental buildings. See, for example, Albert Kahn's Ford motor Company's Louisville plant of 1915 (National Register, 2005). Commercial Craftsman style allowed designers and builders to dabble in the flat facades of emerging modernist design without having to turn their backs altogether on applied ornament.



Attachment G

Attachment I

Attachment J

Buildings of this Commercial Craftsman style can be characterized as having simple restrained facades with very planar surfaces that rely on ornamental designs in two rather than three dimensions. These buildings have only minor projections or overhangs. Even though most of these buildings are still of exterior masonry construction, the walls are not as thick, so the windows are not as recessed, which reduces the shadow effect. The glass is more in the same plane as the exterior wall surface. Windows are joined in groups or within an ornamentation treatment so that they read as bands, panels, or stripes. Also, brick coursing is manipulated in herringbone or basket weave patterns to create broad panels within the planes of the facades.

In the Commercial Craftsman type of construction, parapet walls terminate the façade against the skyline. Sloped roof overhangs or cornices are not used, which maintains the planar quality of the façade. The more ambitious examples of this style accentuate the parapets with vertical decorative projections that create ornate frames to the canvas that is the building façade.

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National Park Service

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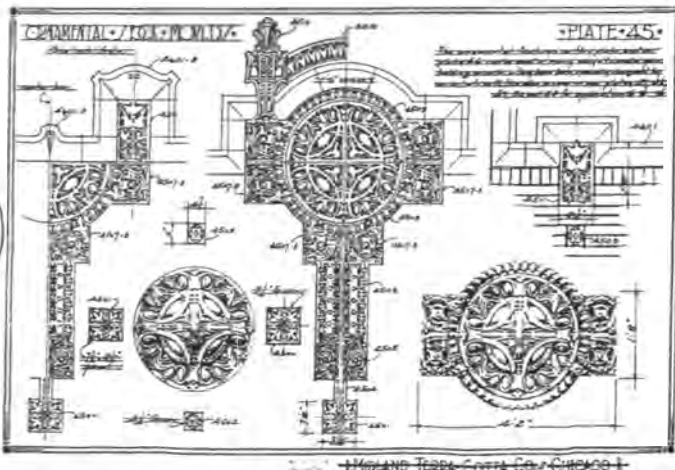
The Olympic
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Those designing in the Commercial Craftsman style produced buildings that were simple and restrained in composition, which satisfied the forward-looking modernist interests, yet these buildings displayed detailed handiwork from the residential Craftsman style that satisfied the taste for earlier ornamental schemes. The best examples contained a rich tapestry of ornament and pattern. The more successful examples can be appreciated at a drive-by scale as well as on the scale and pace of the pedestrian.

Evaluation of the Architectural Significance of the Olympic

The Olympic Building represents a high-water mark for this style in Louisville. It contains the array of characteristic features discussed above. However it is exemplary of the style in its scale, composition, ornamentation, and attention to detail. The organization of the two street façades into compositions that work at both a large and intimate scale is a special accomplishment within the parameters of the style. The stripes of ornamentation that join the window heads on the second and third floors, the ribbon of large storefront glass that undulates along the base of the building, as well as the accented pattern of the parapet wall, are all high-quality characteristics of the Commercial Craftsman style as it is found in Louisville.

The Olympic building's use of ornamental terra cotta results in a high quality instance of Commercial Craftsman design in Louisville. There are numerous local examples of this material's use, from the simplest applications (see, for example, attachment G above) to the level of richness that is seen at the Olympic building (example, attachment I above). A search of the catalogue of the "Chicago Architecture 1872-1922" exhibit at the Art Institute of Chicago finds a plate from a promotional brochure, circa 1922-25, from the Midland Terra Cotta Co. (see attachment L). Compare the items on this plate with the two detailed photographs from the Olympic (See attachment M).



Attachment L



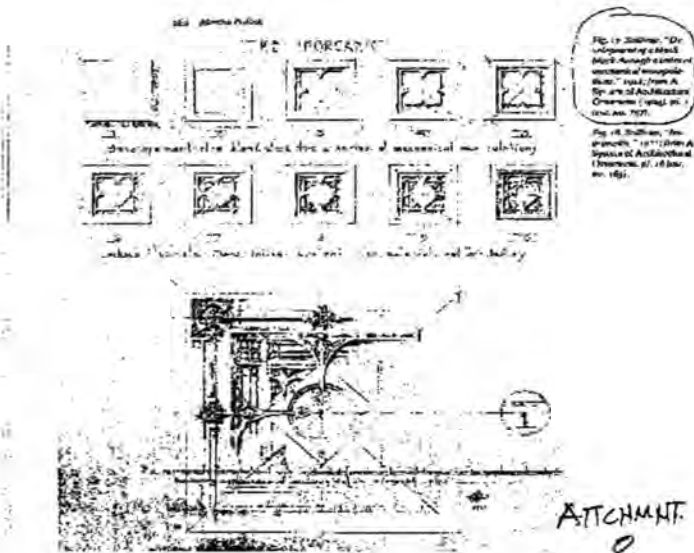
Attachment M

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
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It can be seen that many of the items are a direct match. The catalogue refers to the plate as having- "stock ornament in Sullivan's style." This refers to Louis H. Sullivan, master American Architect. Catalogue items number 157 and number 163 (see attachments O & P) show hand drawings of ornamentation studies by Sullivan dated 1922 that can be seen as inspirational to the ornaments in the brochure and as installed on the Olympic. The advertisement copy on the upper right hand corner of Plate 45 states that the stock ornaments "can be used in many ways to make your building ornate". This manufactured ornamentation was the latest in architectural styling that could be widely used. It reflects the influence of the profession of Architecture on vernacular buildings.



Attachment O



Attachment P

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National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET
Section 9 Page 1

The Olympic
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Bibliography

Caron's Directory of the city of Louisville. Caron Directory Co., Louisville. 1917, 1925, 1926 & 1927.

Deed Book Number 1184. Jefferson County Clerk's Office, Louisville. Page 118, 11/ 24/1925.

Glass Online, *A Brief History of Glass.* Artech Publishing S.r.L. 1996-2007

Grantor- General Index to Deeds. Jefferson County Clerk's Office, Louisville. 1900 to 1937.

Sanborn Map of the City of Louisville. Sanborn Map Co. Map of 1892-page 86. Map of 1905-page 124.

Zukowsky, John, Editor. *Chicago Architecture 1872-1922 Birth of a Metropolis.* Prestel- Verlag, Munich. In conjunction with The Art Institute of Chicago. 1987

The Olympic _____
Name of Property

Jefferson County, KY _____
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10. Geographical Data

Acreage of Property Less than one acre

UTM References
(Place additional boundaries of the property on a continuation sheet.)

USGS Topographic Quad name Louisville West

16 608 740 4233 380
Zone Easting Northing

Verbal Boundary Description (Describe the boundaries of the property.)

See page 10-1

Boundary Justification (Explain why the boundaries were selected.)

See page 10-1

See continuation sheet(s) for Section No. 10

11. Form Prepared By

name/title Roberto Bajandas

organization NA date February 2007

street & number 1412 South 6th Street telephone 502-637-1160

city or town Louisville state KY zip code 40208

email address rbajandas@insightbb.com

Additional Documentation

The National Register requires each nomination consist of the following beyond this 4-page cover form:

- Continuation Sheets for narrative
- A **USGS topographic quad map** (7.5 or 15 minute series) indicating the property's location
- A **Sketch map** for historic districts or properties having large acreage or numerous resources
- A **Photo identification map** for districts; one map can serve both as sketch and photo ID map.
- black and white photographs** of the property. See policy statement for acceptable use of digital photographs

The Kentucky Heritage Council requires the following for all nominations:

- An **additional set of black and white photographs** that remains at the KHC
- Floor plans** of properties whose significance is based on their plans
- Color slides or PowerPoint images** and presentation of the property to the Kentucky State Review Board

Property Owner

Name/title POGO, ETAL

Street & number 2111 KENILWORTH AVE telephone _____

city or town LOUISVILLE, KY zip code 40205

Email address (if available) _____

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Section 10 and Photos 1 Page 1

The Olympic
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Verbal Boundary Description

The parcel proposed for this listing corresponds to the Jefferson County Property Valuation Administration (PVA) parcel ID # 030C00010000. It is a rectangular shaped parcel measuring 80'x 145.5', located on the northeast corner of 3rd and Breckinridge Streets in downtown Louisville, Kentucky, corresponding with the address of 223 West Breckinridge Street (also 869 South 3rd Street).

Boundary Justification

The area proposed for listing has been associated with the ^{building} since the building's construction, and is the appropriate area to enclose the architecturally significant resource, since the building occupies nearly the entire parcel.

Photograph Identification:

Same information for all photographs:

Property: the Olympic
Location: Jefferson County, Kentucky
Photographer: Roberto Bajandas
Date of Photograph: February 19 2007
Digital media

Specific photographic information:

Photo #	Title on Disc	Content of photograph
1:	KY_Jefferson_Olympic1.tif	West and South facades, photo to Northeast.
2:	KY_Jefferson_Olympic2.tif	South façade. Photo to Northwest.
3:	KY_Jefferson_Olympic3.tif	East side (at left) and North side (back). Photo to Southwest.

United States Department of the Interior
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National Register of Historic Places Continuation Sheet

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Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 07000677

Date of Listing: July 9, 2007

Property Name: The Olympic

County: Jefferson

State: Kentucky

none
Multiple Name

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.

for Daniel J. Viner

Signature of the Keeper

July 9, 2007
Date of Action

Amended Items in Nomination:

Section 6. Function or Use

The historic functions are hereby changed to:

COMMERCE/specialty store
DOMESTIC/multiple dwelling

The current functions are hereby changed to:

COMMERCE/speciality store
COMMERCE/professional
COMMERCE/restaurant
DOMESTIC/multiple dwelling

[These changes were made in consultation with and approved by the National Register staff of the Kentucky State Historic Preservation Office.]

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

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Olympic, The
NAME:

MULTIPLE
NAME:

STATE & COUNTY: KENTUCKY, Jefferson

DATE RECEIVED: 5/31/07 DATE OF PENDING LIST: 6/19/07
DATE OF 16TH DAY: 7/04/07 DATE OF 45TH DAY: 7/14/07
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 07000677

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

 ACCEPT RETURN REJECT DATE

ABSTRACT/SUMMARY COMMENTS:

The Olympic is locally significant under Criterion C as an early-twentieth century apartment building with commercial spaces at ground level and Craftsman-style accents. Its styling can be characterized as "commercial craftsman." Particularly striking are brick and terra-cotta decorative details, a canted corner entrance, and horizontal banding. The terra-cotta details may have been manufactured by the Midland Terra Cotta Company. Today, the property reflects the architectural history of Jefferson County and retains integrity from its period of significance.

RECOM./CRITERIA Accept C

REVIEWER Daniel Vivian

DISCIPLINE Historian

TELEPHONE (202) 354-2252

DATE 7/9/07

DOCUMENTATION see attached comments Y/N see attached SLR (Y)N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



THE
GLYPHIC

1917
DINER
HOME COOKING



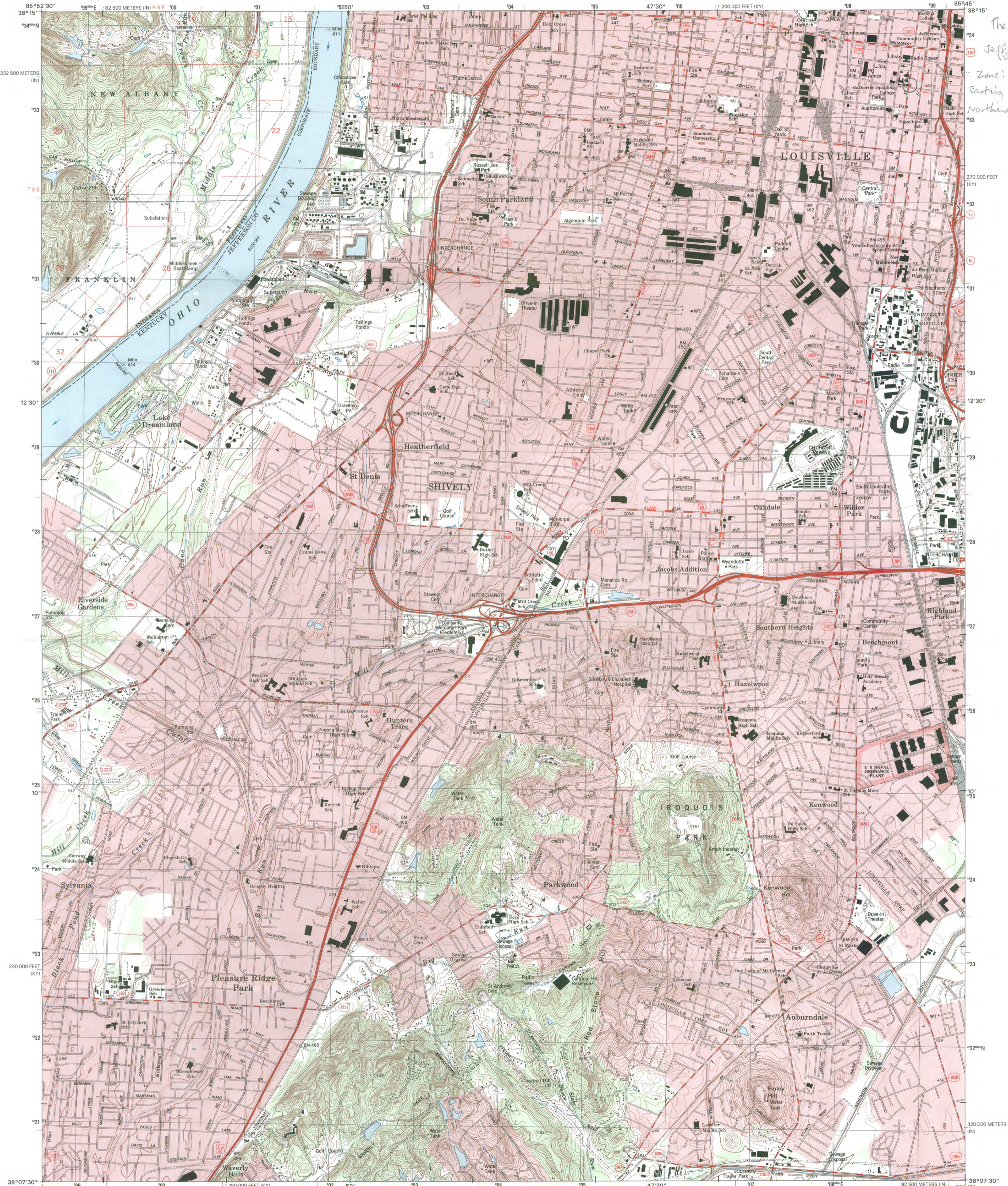


TRUCK DISTRIBUTION
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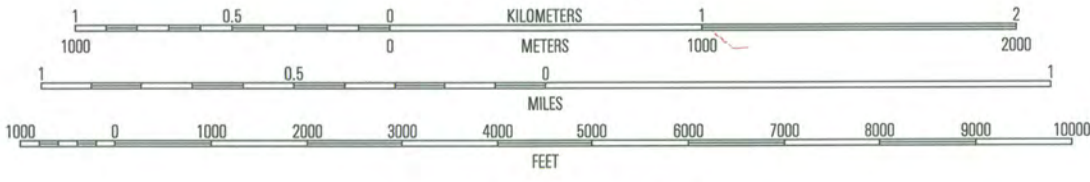
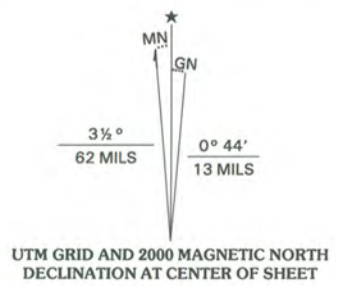


U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

LOUISVILLE WEST QUADRANGLE
KENTUCKY-INDIANA
7.5-MINUTE SERIES (TOPOGRAPHIC)

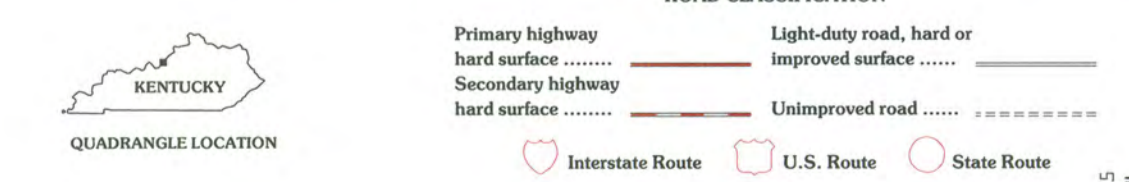


Produced by the United States Geological Survey
Topography compiled 1978. Planimetry derived from imagery
taken 1978 and other sources. Survey control current as of 1979
North American Datum of 1983 (NAD 83). Projection and
1 000-meter grid: Universal Transverse Mercator, zone 16
10 000-foot ticks: Kentucky Coordinate System of 1983
(north zone). 2 500-meter ticks: Indiana Coordinate System
of 1983 (east zone)
North American Datum of 1927 (NAD 27) is shown by dashed
corner ticks. The values of the shift between NAD 83 and
NAD 27 for 7.5-minute intersections are obtainable from
National Geodetic Survey NADCON software
There may be private inholdings within the boundaries of the
National or State reservations shown on this map.
Landmark buildings verified 1979



CONTOUR INTERVAL 10 FEET
SUPPLEMENTARY CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
KENTUCKY GEOLOGICAL SURVEY, LEXINGTON, KENTUCKY 40506
KENTUCKY DEPARTMENT OF COMMERCE, FRANKFORT, KENTUCKY 40601
AND INDIANA DEPARTMENT OF NATURAL RESOURCES, INDIANAPOLIS, INDIANA 46204
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



1	2	3	1 Georgetown
			2 New Albany
			3 Jeffersonville
4	5	4 Louisville	
			5 Louisville East
			6 Krombaldale
			7 Valley Station
6	7	8	8 Brooks

LOUISVILLE WEST, KY-IN
1998
NIMA 3860 III NE-SERIES V853

The Olympic
Jefferson Co, KY
Zone: 16
Easting 608 740
Northing 4233 380





COMMERCE CABINET
KENTUCKY HERITAGE COUNCIL

Ernie Fletcher
Governor

The State Historic Preservation Office
300 Washington Street
Frankfort, Kentucky 40601
Phone (502) 564-7005
Fax (502) 564-5820
www.kentucky.gov

George Ward
Secretary

May 25, 2007

Jan Snyder Matthews, Ph.D., Keeper
National Park Service 2280
National Register of Historic Places
1201 "I" (Eye) Street, NW 8th Floor
Washington DC 20005

Dear Dr. Matthews:

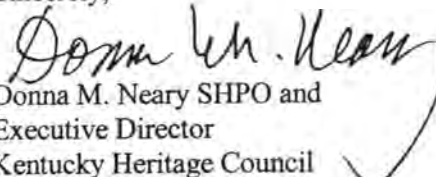
Enclosed are nominations for 7 properties approved at the April 25, 2007 Review Board meeting:

- Baker Vineyard and Wine Cellar (Name Change and Boundary Increase)** Bracken County KY
- John Weber Farm** Campbell County, Kentucky
- Corinth Christian Methodist Episcopal Church** Clark County, Kentucky
- ✓ **The Olympic** Jefferson County, Kentucky
- Hindman Ben Franklin** Knott County, Kentucky
- Bolen Building** Knott County, Kentucky
- Gover-Hardin House** Pulaski County, Kentucky

Also enclosed is documentation for two Kentucky properties. The first is for the listed **Thomas Lyne House**, in Woodford County (#80001691). The information seeks to change its date of construction in the official record, including the NRIS. Second is photographic identification information on continuation sheets that should be added to the recent nomination of the **Carson-Annis Ferry Farm**, Butler County, which is on Dan Vivian's desk. Thank you for giving him those sheets quickly, as we're hoping the listing can occur as soon as possible.

We appreciate your assistance with these actions.

Sincerely,


Donna M. Neary SHPO and
Executive Director
Kentucky Heritage Council