



United States Department of the Interior

NATIONAL PARK SERVICE

1849 C Street, N.W.
Washington, D.C. 20240

February 11, 2011

Notice to file:

This property has been automatically listed in the National Register of Historic Places. This is due to the fact that the publication of our Federal Register Notice: "National Register of Historic Places: Pending Nominations and Other Actions" was delayed beyond our control to the point where the mandated 15 day public comment period ended after our required 45 day time frame to act on the nomination. If the 45th day falls on a weekend or Federal holiday, the property will be automatically listed the next business day. The nomination is technically adequate and meets the National Register criteria for evaluation, and thus, automatically listed in the National Register of Historic Places.

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



1. Name of Property

historic name Miller Paper Company Buildings

other names/site number Bridges Smith & Company Paint Supply, Indatus Building, JF-CD-256

2. Location

street & number 118-122 East Main Street

NA

not for publication

city or town Louisville

NA

vicinity

state Kentucky code KY county Jefferson code 111 zip code 40202

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 at the following level(s) of significance:

national statewide X local

Signature of certifying official/Title Mark Dennen/SHPO

Date

12/22/10

Kentucky Heritage Council/State Historic Preservation Office

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

☒ entered in the National Register

determined eligible for the National Register

determined not eligible for the National Register

removed from the National Register

other (explain:)

Signature of the Keeper

Date of Action

2-11-11

Miller Paper Company Buildings

Name of Property

Jefferson County, KY

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only one box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	buildings
		district
		site
		structure
		object
2	0	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

0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCE/TRADE/warehouse

Current Functions

(Enter categories from instructions.)

COMMERCE/TRADE/warehouse

7. Description

Architectural Classification

(Enter categories from instructions.)

Art Deco / Moderne

Materials

(Enter categories from instructions.)

foundation: Not visible

walls: Limestone

roof: Flat roof, not visible

other:

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Narrative Description

Summary Paragraph

The Miller Paper Company Buildings (JF-CD-256) consist of two adjoining structures located at 118 and 122 East Main Street in Louisville, Kentucky. With each structure approximately 50-feet wide, the rectangular area proposed for listing is approximately 100' wide by 220' deep. Both structures face north and align with Main Street. The structure on the west, at 118 East Main, is four stories high; the structure on the east at 122 East Main is two stories. Brick structures flank the nominated property on either side. The main facades, in limestone and marble, exhibit a High Deco style. Both lots have been in use since the nineteenth century. The interior of 118 East Main dates to the late-nineteenth century; the interior of 122 East Main dates to 1947. The buildings are being interpreted as having their primary identity and architectural significance beginning in the 1940s, when a major renovation project was completed and their current appearance was established.

Narrative Description

Miller Paper Company Buildings - Building Setting and Development of the Lots

The Miller Paper Company sits within an area which was once known as "Whiskey Row" in Louisville. In the two-block stretch of Main Street from Second Street to Brook Street, 20 different buildings are identified on the 1892 Sanborn Map as purveyors of Wholesale Liquors. City Directories from 1906 to 1915 list no less than 60 different whiskey distributors along a ten-block stretch of Main Street. Located just two blocks north from the major rail lines and three blocks south from the Ohio River, these buildings were well suited for storage of barreled whiskey transported to or from rural distilleries in Bardstown, Lawrenceburg, and Frankfort, as well as downtown Louisville distilleries. Many of those businesses failed to survive through the national Prohibition era of 1920 through 1933, but the large store of late-19th- and early-20th-century warehouses remain from this use.

The 1876 and 1884 City of Louisville Atlases show a building with a footprint which is very similar to the footprint of 118 East Main today. Immediately east of that, both Atlases depict a building with wood exterior walls; that building was replaced in 1904 by the current 2-story building. Until 1909, the street numbering sequence in Louisville designated the nominated properties as 136 to 142 East Main Street (Map 92 in 1892 Sanborn map of Louisville).

Paul Jones, a noted whiskey distiller from Atlanta relocated his successful business to Louisville in 1884 when Georgia passed its state alcohol Prohibition laws. The Paul Jones Company was established at the 136 East Main (now 118 East Main), occupying the property from 1884 to 1922. In 1892 Paul Jones registered the Four Roses trademark for whiskey. By 1905, the updated Sanborn Map shows that operations had expanded into the adjoining structure to the east, in which paper labels for bottles were stocked and stored (Map 134). Although there is no indication of any dedicated Office Space in either structure, it is not hard to imagine that Paul Jones could very well have conducted all his business at home, which was across the street and a few doors down at the Galt House, where Jones used a guest room as his home, and perhaps his office, from the time he arrived in Louisville until his death in 1895.

After the death of Paul Jones, the Paul Jones Company continued to operate in this location, directed in part by Paul Jones's nephew, Saunders Paul Jones. Under Saunders' direction, the Paul Jones Company managed several other businesses which were located at both 118 and 122 East Main, including: the Jenkins Lubricator Company (at 122 East Main); and the early chain grocery store Quaker Maid (bakery in 122 East Main, warehouse in 118 East Main). According to previous property owner Paul Schmidt, he had heard that the basement of 118 East Main had once served as a bakery. Additional companies listed at 118 East Main during

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the Paul Jones occupation of the space include: Small Grains Distillery Company, Mattingly and Moore Distillery Company, and Jefferson Realty.

Prohibition was enacted in 1920, and by 1922 the Paul Jones Company, could no longer store bourbon at 118 East Main Street. New laws dictated that in order to remain an alcohol merchant, companies could only sell alcohol for medicinal use, and those supplies of medical use alcohol could be stored only at specially bonded consolidation warehouses. Step one for the survival of the Paul Jones Company was to acquire licensure, so they bought one of the only six companies that had a permit to sell medicinal whiskey. So, in 1922, the Paul Jones Company acquired Frankfort Distillery but changed its own company name to Frankfort Distillery, Inc. in order to maintain the permit to sell whiskey during prohibition.

Step two for the survival of the Frankfort Distillery Inc./Paul Jones Co. was to consolidate their barreled alcohol. The company came to terms in which they consolidated their thousands of barrels from Kentucky, Pennsylvania, and Maryland into the Stitzel Distillery on Story Avenue—about 10 blocks to the east of 118 to 122 East Main. When they relocated their alcohol, they also vacated the 118 to 122 East Main property, moving their offices to the Story Avenue location. Now under the leadership of another one of Paul Jones's nephews, Lawrence Lavalie Jones, the new Frankfort Distillery Inc. would continue under the leadership of the Jones family.

Critical to the continued story of the 118 to 122 East Main property though, is the Vice President of Frankfort Distillery Inc., one Samuel C. Miller. An inventor, he held a number of patents for the distilling process, for the bottling process, for bottle capping machines, for removable cork and cap mechanisms, and for actual bottle designs. As the Vice President of Frankfort Distillery prior to and after the acquisition by the Paul Jones Company, he held a good deal of influence within the company. And when Samuel's sons Lawrence and Gordon Miller form the Miller Paper Company at the start of Prohibition in 1920, there's a tangible connection between the businesses.

Moving into the 118 to 122 East Main property in 1923, right after the departure of Frankfort Distilleries Inc./Paul Jones Co., the Miller Paper Company conducted a brisk wholesale paper business in this location through 1955. Several members of the Miller family ran the Miller Paper Company while they occupied 118 East Main. Under the motto, "When You Think of Paper," the Miller Paper offered the following products in the 1928 Caron's Louisville City Directory 1928 advertisement: kraft, parchment, glassine, wax paper, toilet tissue, gummed tape, paper bags, paper towels, paper napkins, twines, blotting, bonds, ledgers, boards, car lining, glassine, stencil board, tissue paper, suit boxes, and envelopes. Offering products that can serve a variety of office, retail, and shipping needs, Miller's range of products well suited the types of businesses in the surrounding blocks. The headquarters and warehouses for the Belknap Hardware across the street would have been an ideal client for the Millers. Despite the economic downturn of the Great Depression, advances in the ability to make Southern Pine lumber into kraft paper with printable facing kept the paper and printing businesses a thriving industry. During World War II, the need for paper goods only increased, and the Millers appeared to enjoy a similar level of success. By 1947, they had acquired and reconstructed the neighboring 122 East Main property and incorporated it into their operations with a new unified facade. The Millers continued to occupy the combined 118 to 122 East Main properties until 1953, when they relocated their operations to occupy a more centralized distribution location south of downtown. Within two years of relocating, the company had merged with the Louisville Paper Company. The elder Miller retired, and the younger Miller accepted a Vice Presidency in the newly combined company.

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The Hayes Garment Company took over the property in 1954. As noted on their new sign, they were a Licensed Manufacturer of Fruit of the Loom Work Clothes. During that time, the Fruit of the Loom Corporation was headquartered in Bowling Green Kentucky, 100 miles south of Louisville, and they maintained several factories in Bowling Green and central Kentucky that created the fabrics for their garments. As a part of this organization, the Hayes Garment Company in Louisville would have been a distribution center with the capability to assemble and package garments. Hayes Garment occupied 118-122 East Main through the end of the 1950s/early 1960s.

By the mid-1960s, multiple companies begin to have listings within the 118-122 East Main property. Cooper-Louisville Company had separate phone listings for offices, and for a parts and service department. According to previous building owner Paul Schmidt, the two large rooms at the ramped portion of the south end of the 118 East Main building served as the Will Call area for Cooper-Louisville. By the late 1970s, listings appear for Metro Distributing Company—a Division of Cooper-Louisville Company.

In the late 1960s, the Earl E. Brown Company had a real estate business listed at 122 East Main. The way the building is configured, the north end of the second floor could be leased separately from the remainder of the building. According to Paul Schmidt, the real estate business had a 25-line phone bank system installed to maintain updated Multiple Listings for properties available for sale. These phone banks were the predecessor to the modern day MLS (Multiple Listing System) commonly used by real estate agents today.

Portions of the phone bank system were still in place when Bridges Smith and Company acquired the 118 to 122 East Main property in the early 1980s. Bridges Smith used the First Floor of 122 East Main for Retail and Office space, while using the rest of the First Floor and all of the 118 East Main building for their paint tinting and storage. They continued to lease the north end portion of the Second Floor of 122 East Main to a variety of tenants, most recently to Rowland Design Group, an interior design firm. Both Bridges Smith and Rowland Design occupied the building until 2010.

The new occupants of the 118 to 122 East Main property will be the Indatus Corporation. Known for nearly 20 years as Planet Telecom, Indatus started as a phone and data service company. With the development of email, the Internet, and broadband communication entering their workplace, Indatus's services grew to embrace these new technologies. With these new technologies came a growing need to manage and filter the information and data coming into the workplace. Now, Indatus provides sophisticated equipment and software to manage their clients' communication and data, and their business continues to grow.

Indatus will be moving from their current location in New Albany, Indiana to downtown Louisville with the intent to occupy parts of both buildings, while renting out other areas. The 1940s era Office space on First and Second Floors of 122 East Main will be leased as Business office space, as will the Third Floor and part of the Second Floors of 118 East Main. The Basement of East Main will be marketed as leasable Restaurant space. Indatus will use their portions of the buildings for Business office space, light Warehouse storage, and small-scale Signage production.

Part of the design plans by the current owners call for installation of a vegetative roof on top of the 122 East Main Building (overlooking, but NOT visible from Main Street) and a geothermal well field (to be located on a nearby parcel NOT attached to the 118 to 122 East Main property).

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Exterior Description, 118 East Main

The four-story (plus basement) structure, the western half of the nominated area, consists of load-bearing brick masonry walls along east and west edges of the structure. This building is listed by the Jefferson County Property Valuation Administration (PVA) as having been built in 1875. This building's current façade was completed in a major renovation project in the 1940s, which gave the building the appearance that it has six stories. It is speculated that building owners planned to change the interior spaces to conform to the exterior's suggestion of 6 floor levels; if that change was intended, it was never enacted.

A 1929 Photo of the property shows the Miller Paper Company as the Prohibition-era occupant of 118 East Main, and a grocer as the occupant 122 East Main. The original 4-story Italianate façade, with its fully articulated, free-standing columns, differs greatly from the current Deco-inspired 1940s façade, with its fluted and much flatter attached colonnade.

The structure is three vertical bays wide, and reads as a six-story building. Fluted pilasters separate and frame the three bays. Floors are suggested by pairs of wood-frame double-hung sash windows separated by a limestone spandrel. Spandrels are made of limestone in a coffered pattern, making a rectangle below each window. Segmental arches cover the street-level entry, and similar arches top the banks of windows near the parapet. The building's top is articulated by a very subtle band of reeding, above which is a small step-back in limestone. Above the entry door is the sign "Miller Paper Co" carved into the face of the limestone. The east side of the building rises above its 2-story neighbor (122 East Main), and the west side above its 3-story neighbor on the other side, with unfenestrated brick walls. Squarish brick chimneys are found on the building's east side, rising barely above the parapet level.

This structure's south façade faces an alleyway and shares a concrete loading dock with its neighbor to the east. Most of the dock area is sheltered by a canopy comprised of steel trusses and corrugated metal roofing. The edge of the dock stands some 14-20 feet from the south edge of the property lot line. The western property lot line contains a brick party wall that runs almost the entire length of the lot, stopping eight-feet short of the alley to the south.

Interior Description, 118 East Main

The brass doors of the main entry each have a full-height brass sidelight panel. Within the overall field of stone and marble within the primary façade, the main entry is the only part of the façade that focuses on variety, with regards to color, texture, and materials. That emphasis on variety continues as one moves past that portal into the entry vestibule.

In the case of the building's entry lobby, the choice and styling of materials gravitates toward the more restrained end of the spectrum. However, within that spectrum, there again is a focus on variety of materials and colors. The flooring of the lobby is a two-tone terrazzo with a darker solid tone that defines the steps between the different floor level landings, and that acts as a border that outlines those different floor levels. The terrazzo also extends up the wall to form an integral cove base within the lobby.

The walls are unadorned. The steel pan stair system contains terrazzo steps. The ceiling contains a central rounded mechanical ventilation louver around which are organized a symmetrical set of recessed linear light fixtures.

Above the base is a two-tone wood wainscoting, the top of which is ~42 inches high. The darker tones are on the rails, cap trim, and stiles of the wainscoting, and match the color of the door frame trim. The inset panels

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contain the lighter tone. At the base of the door wood trim, the terrazzo base projects out horizontally and up vertically, creating a stylized plinth block for the door frame jambs.

Within the two-story finished portions of the property, the wood wainscoting is carried into all the central public offices. The rounded mechanical louvers and recessed linear lights are also used throughout these spaces, with the lights configured in linear rows running north and south. The private office and meeting spaces contain floor to ceiling wood paneling, carrying the top rail height of the central office space into the private offices as a panel-dividing rail. In the private offices, the lights are arranged linearly in a rectangle centered around the rounded mechanical louvers.

An interior row of cast iron columns runs north-south through the building. Portions of the third floor and all of the fourth floor contain wood columns. These columns support wood beams, which support a system of wood joists and wood strip floors. The majority of these components appear to be original to the construction of the building. The original use for the building appears to have been for a warehouse, and there is little in the way of architectural detailing within the space. Portions of the ceiling near the first floor entry have intact bead-board, but the space lacks wall finishes or other refinements that would indicate late-1800s retail or office use.

The building contains a peculiar set of rooms at the south end of the first floor. Probably at the time of the construction of the loading dock, during the 1940s, a set of ramping floors were constructed on top of the existing wood joist system at the building's south end, to make up the ~28 inch difference between the floor level and the Loading Dock. In this same area, several toilet/locker rooms, and two office spaces were constructed. The condition of this area is currently poor. These room enclosures are approximately ten-feet tall. However, the door hardware and wall panel work would suggest that these items were actually constructed in the late 1800s. These room enclosures could have been salvaged from another building during the 1940s, during the construction to install the Loading Dock.

The southern two-thirds of 118 East Main's third floor were added after the initial construction at an undetermined time. Although the method of construction is the same, the cast iron columns supporting the added portions of the second and third floors have capitals that vary slightly from the capitals elsewhere in the original structure. Also, from the exterior of the building, there are clearly visible vertical mortar joint connections where the additional structure was added to the original. Based on the difference in building height information shown on the 1892 Sanborn Map (Sheet 92) and the 1905 Sanborn Map (Vol. 2, Sheet 134), that portion was added between the publication of those two documents. An existing portion of the original exterior masonry wall exists within floor space of the Third Floor. The existing two-story atrium space, the associated woodwork of the handrail and balustrades, and the skylight are estimated to be between 1892 and 1905.

During the 1940s renovation, the original façade and a 14' x 14' interior area were removed from the north end. A new north facade and two-story entry foyer were constructed in conjunction with the construction of 122 East Main. The six-story façade of 118 East Main was built exhibiting a 12-foot floor-to-floor height. It is presumed that the then-owner intended to one day raze the interior of the building, and replace it with an interior whose floor heights matched this new façade. That plan never came to fruition. The building today retains its original 18' ceiling heights. So, the end of the Second Floor of 118 East Main "floats" in the middle of the façade's second floor's windows. Likewise, the end of the third floor "floats" in the middle of the façade's "fifth floor" windows.

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Exterior Description, 122 East Main

This is a two-story structure with no basement and which dates to the mid-1940s. The floors, roof, and columns are reinforced concrete. Some of the exterior walls are brick infill between the concrete columns, while other walls are adjoining brick party walls.

The structure at 122 East Main appears as an integral wing to its neighbor at 118 East Main, due to the way that 122 East Main depends upon the pilaster of 118 for its final Art Deco design element. The building at 122 is three vertical bays wide, and reads as a two-story building. As on 118 East Main, fluted pilasters separate and frame the three bays. Floors are indicated by pairs of wood-frame double-hung sash windows separated by a limestone spandrel. Spandrels are made of limestone in a coffered pattern, making a rectangle below each window. This building has no ceremonial street-level entry, though there is a service door on the far east side, with a single wooden door with three metal strap hinges. The building's top is articulated by a very subtle band of reeding, above which is a small step-back in limestone.

The building's east side has an unfenestrated brick wall; its west wall is a shared wall with 118 East Main Street. A squarish brick chimney is found on the building's east side, rising several courses above the roof level.

As does 118 East Main, this structure's south façade faces an alleyway. These buildings share a concrete loading dock that spans the width of the two structures. Most of the dock area is sheltered by a Canopy comprised of steel trusses and corrugated metal roofing. The edge of the dock stands 14-20 feet from the south edge of the property lot line. The eastern property lot line contains a brick party wall that runs almost the entire length of the lot, except for a small courtyard at the northeast corner.

Interior Description, 122 East Main

The front third of the building contains office/retail space on both the first and second floors, with easy access to the Main Street entry lobby. The back two-thirds of the building contain warehouse space on the first and second floors. The office/retail spaces have wood wainscoting and window trim, while select offices have full wall paneling.

Also, on the roof of the 122 East Main, the columns actually protrude two feet above the roof plane. Based on the beefy size of the concrete columns and their presence above the roof, it is highly likely that the owner also planned to expand 122 East Main vertically.

Changes since the 1940s

Modifications to the Property since the 1947 renovation are minor in nature, or have added elements that did not affect the basic architectural integrity of the buildings' front facades. On the exterior of the 122 East Main building, a small wooden platform was added to southeast corner of the 1947 loading dock. The exact date of its construction is undetermined, but it appears to have been added when the occupant of the building needed to load and unload from delivery trucks that had become too long to fit into the space at the back of the site.

The Office and Retail spaces on the north end of 122 East Main appear unchanged with the exception of replacement carpet in the second floor Office. Given the changes that have occurred in data and communications wiring, there is a surprising lack of data outlets added and electrical outlet changes. All observable outlets, switches, and thermostats appear to be in their original location, even where they occur within the wood wainscoting or paneling. The second floor of the Office space does appear to have a small

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section of kitchenette cabinetry in a south hallway that was added since 1947. Also on the second floor of 122 East Main, space in the Warehouse area was absorbed into the northern Office area mostly as a no-finishes Storage room.

Changes to the exterior of 118 East Main have little to no impact on the 1947 design work, the focus of the building's significance. Various signs have been attached to the primary Main Street façade as occupants have changed. All of these appear to have been installed in front of the carved limestone sign that reads "MILLER PAPER CO." over the entry. Several support brackets are still attached to the façade. However, according to the previous building owner, the carved 1947 sign is still intact. On the roof of the third floor, an undated tar/roof installation covered both the roof and the existing metal and glass skylight. However, per review of the Sanborn maps, this skylight predates the 1947 renovation.

Within the 118 East Main building, the most notable changes are minor modifications related to patching deteriorating conditions: installation of plastic sheeting over the atrium with nailed-in wood strips to capture water leaking through the skylight; installation of the intermediate wood-framed mezzanine along the west side of the First Floor; added layers of strip/plank flooring at worn layers of original flooring; and removal (and apparent loss) of some vault doors.

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8. Statement of Significance

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 old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

Ca. 1947

Significant Dates

Ca. 1947

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Unknown

Period of Significance

The Period of Significance is a single year, the year of construction, which follows the National Register convention of assigning the Period to a single year when the property is nominated for its architectural value.

Criteria Considerations: NA

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Statement of Significance Summary Paragraph

The Miller Paper Company Buildings (JF-CD-256) meet National Register Criterion C. They are architecturally significant within the context "Art Deco and Moderne Architecture in Louisville, Kentucky." The property embodies the distinctive characteristics of a type of construction, Art Deco style, outlined below. Louisville possesses more industrial and warehouse buildings with Art Deco design than residential instances. Within two style categories, Art Deco often emphasized the vertical where Moderne emphasized the horizontal. As commercial buildings in Louisville grew larger during the middle of the 20th century, designers were confronted with the challenge of retaining the style's vocabulary while balancing the need for more space. The nominated properties provide a pleasing combination of detailing and formal balance, providing a valuable example to the collection of local applications of the style. In addition, the building at 118 East Main possesses an interesting quirk: the disconnection between its 6-story exterior façade and its interior space of four floors. This bold disjuncture places the building within the spirit of Modernist design, which sought to free a building's exterior façade from the duties of structural support. While this building is not being celebrated as achieving Modernist ideals, it does give evidence that Louisville's construction industry had implemented that concept before 1950.

Historic context: Art Deco and Moderne Architecture in Louisville, Kentucky

ART DECO AND ITS SUB-STYLES NATIONALLY

Often the terms "Deco" and "Art Deco" operate as umbrella terms that cover a wide range of architectural treatments. The phrase "Art Deco" derives from the 1925 Paris art show looking at recent stylistic developments, called by its French name, the "Exposition Internationale des Arts Decoratifs et Industriels Modernes." The exhibition attempted to examine the emerging modern aesthetic, certainly as it was being influenced by early-20th-century technology, as well as by non-European sources of decoration (http://en.wikipedia.org/wiki/Art_Deco). However, the phrase "Art Deco" itself did not enter the general lexicon until the mid 1960s, when museum exhibits and books popularized the term as a style category.

In its broadest application, "Deco" applies to created objects beyond buildings, everything from toasters to jewelry, and encompasses a number of eclectic stylistic elements drawn from Art Nouveau, Cubism, and Futurism of the early 1900s. While these styles differ from each other, what united them was a common conceit: to re-imagine or completely break from previous historical styles in an effort to articulate a new expression for the technological advances of the age.

By the 1930s and 1940s, the more whimsical elements of Deco were expressed architecturally under a number of different of style-names that implied a futuristic and modernist intent. Names applied to these styles include "Art Moderne" and "Machine Age," but "Streamline Moderne" seems to most accurately embody the sense of curved shapes, streamlined ornamentation, and sleek decoration. Some style guidebooks create separate categories for Art Deco and Moderne; others blur the distinction between the two.

Also during the 1930s and 1940s, the more conservative elements of Deco were expressed under names that describe a more pragmatic and restrained view of the times. Named "WPA Moderne," "PWA Moderne," or "Classical Moderne," these styles stripped away the more ornamental tendencies of Streamline Moderne, emphasizing instead conservative and Classical elements in order to instill a more monumental feel. While associated with many of the Works Progress Association or Public Works Associations projects of the Depression, this conservative style tended to rely on classically balanced and symmetrical forms.

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ART DECO AND MODERNE STYLES IN LOUISVILLE

To better understand the historical and stylistic context within which the Miller Paper Company Buildings fit, a survey of the architectural landscape in Louisville, Kentucky was undertaken. The author consulted the Kentucky Heritage Council's Survey database of predominantly existing structures, which found 66 entries in Jefferson County recorded with either Art Deco or Moderne styling. From that, the author inspected over 30 structures in Louisville.

A number of properties were not visited in this nomination's survey of Louisville. Single-family, residential architecture in the database reveals only two properties that would truly fit under the banner of Deco or Moderne, and these have been so modified beyond their original design as to become only passably recognizable to the original design. The remaining residential architecture within the database showcases examples whose form and materials give them a closer kinship to the work of Frank Lloyd Wright, whose residential style was too individualistic, than to the more textbook emphases found Louisville's Deco or Moderne styling as applied to public and commercial structures.

Garages and gas stations are also omitted from the Survey. Typically, the garages in the historic database are single-story structures, and their unornamented facades exhibit a simple, but extremely modest, hint of early Modernism. The gasoline stations of Louisville that exhibit elements of Deco showcased elements of the Streamline Moderne, with both subtle and not-so-subtle examples. While transportation-based building types often typified the styles being explored during the early 1900s, these small garages and gas stations lacked the scale suitable for comparison with the other public and commercial structures of the Survey.

Excluded from the Survey as well are the few movie theatres and theatre marquees that show up on the database. While suitable as examples of the whimsical and curvilinear qualities of the Hollywood-influenced style of Deco, they represent the most exotic sampling within the context of Louisville's Deco/Moderne buildings.

The 30 properties that do remain on the Survey constitute a small but representative sampling of the sub-styles of Deco/Moderne in the Louisville area. For ease of handling, the survey of Deco Buildings will be broken into three parts: pre-1930, 1931 – 1940, and 1940 – 1950.

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Deco Buildings up to 1930			
Current Name	Original Name	Constr. Date	Comments
Club Cal (bar) 925 W Main NHRP #80001611	New Enterprise Tobacco Co.	1890	* Very ornamental, Art Nouveau-inspired façade * brick, with 2-story Sullivanesque arches
Byck's Lofts 534 S. 4th	Byck's Dept. Store	1924	* rounded, fluted columns on façade * 3-story fluted Vitrolite vert. panels * single face storefront only
Norton Health 224 East Broadway	Kosair Temple	1925	* Egyptian stylized columns * elaborate geometrical metal screens and frieze panels
Louisville Gas & Elec. 821 West Broadway NRHP #83002729	Sears Roebuck & Co.	1925/28	* carved stone Egyptian motifs * zig-zag patterning * stone & brick
Flower Shop 716 E Broadway	unknown	1925	* Deco element ornament on 2-story brick and concrete frame warehouse

Miller Paper Company Buildings

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Deco Buildings up to 1930, continued			
Current Name	Original Name	Constr. Date	Comments
Louisville Antique Mall		1927	* 5-story concrete frame warehouse
	834 E Broadway		* brick facing with limestone ornamental detailing and cornice
Various Buildings on Masonic Home Campus 3701 Frankfort Avenue	Masonic Home for Widows and Orphans Campus	1927/28	* Campus of multiple buildings, most of which built concurrently * Deco elements only on select buildings—Gym, Power Plant, Print Shop
NRHP #02000916			
Bowman Field Airport Building 2815 Taylorsville Rd NRHP #88002616	same	1929/36	* half-octagon plan control tower facing air field * stepped volumes vert. & horiz. * projecting brick columns * brick walls with horiz. stone bands
Clark Memorial Bridge, Bldg, Pylons 2nd St (KY), Ohio River NRHP #84001578	Louisville Municipal Bridge	1928-9	* Rounded entry columns at ends of bridge exhibit WPA / Classical Moderne elements * 3/4 Doric column engaged to stepped-top rectangular Deco pylon
First Baptist Church of Jeffersontown 10400 Shelby St NHRP #85002448	Jeffersontown Colored School	1930	* Strong vertical brick pilasters extending past cornice line * 2 story bldg with large industrial windows
AT&T 512 West Chestnut NRHP #80001620	South Central Bell	1930	* 11 story topped by stepped volumes * elaborate decorative floral and zig-zag motifs in metal & stone at street level * black marble base

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Deco/Moderne Buildings up to 1930.

The structures built during this time period operate under one of three general rules:

1. Buildings that fully embrace the more eclectic and whimsical ornamental elements of the early Deco movement;
 - a. The highly Egyptian motifs and columns of the Kosair Temple;
 - b. The Egyptian carvings on the shifting volumes of the Sears Roebuck and Co. building;
 - c. The over-arching Art Nouveau stylings of the New Enterprise Tobacco Warehouse;
2. Buildings that demonstrate the more fully realized forms, shapes, and ornament typical of the skyscrapers and other structures that define for many the epitome of the Deco movement;
 - a. The only purely prototypical Deco skyscraper in Louisville evocative of the Hugh Ferriss renderings—the 11-story South Central Bell building.
 - b. The only purely rounded, stepped profile building in Louisville so commonly associated with aviation—the Bowman Field Airport Building
 - c. The only monumental project in Louisville that displays the WPA Moderne aesthetic—the Louisville Memorial Bridge (image available at www.louisvilleartdeco.com)
3. Schools and warehouses that maintain their usual forms, but fully cloak themselves in the overall ornamental elements of the Deco style. The bulk of the remainder of the structures in this time period are three- to five-story reinforced concrete frame structures. Louisville has a variety of intact examples of concrete frames infilled with industrial windows and brick in a number of configurations. The more utilitarian of these types of buildings have exposed concrete frames and simple forms and profiles.

Louisville saw a good deal of growth and development from 1920-1930. Businesses wanting to project the image of efficient operations sought a style that would convey a sense of their modernized business or industrial activities. Those structures with Deco elements covered the ubiquitous concrete frames with various combinations of brick, limestone, or terra cotta tile. Vertical ornamental patterns or flutings are common. Usually, the schools and warehouses of this period showcase the most ornately and vigorously stylized of the early Deco/Moderne timeframe, with a focus on intricate brick patterns and oversized limestone ornament.

An interesting assemblage of buildings in this portion of the Survey is the Masonic Homes Campus, a retirement community of nearly a dozen buildings constructed in a variety of styles. The common and residential buildings were constructed in neo-Classical and neo-Georgian styles, while the buildings based on technology or industry (power plant, printing press, gymnasium) were constructed with Deco elements common to the schools and warehouses of this period. The different styles on this campus are unified by common materials of brick, limestone and wood trim.

In Louisville there seemed a general attitude, that Deco/Moderne applies only to specific types of buildings, and a consistency in materials—use of brick, for the most part, accented with limestone and wood trim—characterize buildings within the next portion of the Survey.

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Deco Buildings from 1931 to 1940			
Current Name	Original Name	Constr. Date	Comments
Godsey and Associates Architects 2nd & Market NRHP #85000559	German (Liberty) Bank Bank and Annex	1932	* 1932 Annex Demolished since property became listed on NRHP * original early 1900's (Beaux-Art style) still intact
Brown Forman Warehouse "A" 18th & Howard NRHP #89001144	same	1936	* modest Deco element of a single-story horizontal band near top of 11-story brick warehouse
Valley High School 10200 Dixie Highway	same	1936	* convex stone fluted columns "waterfalling" over the 3-story stepped projections of main entry * stone 1st floor, brick 2nd and 3rd
Manufacturing 2500 Seventh Street	Joseph E. Seagrams Distillery Building	1936	* part of larger complex of buildings * Headquarter buildings neo-classical * more thorough use of ornamental limestone and metal accents
demolished 434 West Broadway	Greyhound Bus Terminal	1937	* Streamline moderne by WS Arrasmith, designer of similiary styled terminals across the US
Louisville Fire Dept Headquarters 1135 West Jefferson NRHP #81000283	same	1937	* stone with floral & geometric patterns above and trimming the truck and regular openings * symmetrically stepped façade * multi-hued terra cotta cornice trim
Fischer-Klosterman Building 822 S. 5th Street NRHP #83002634	Bernheim Distillery	1937	* more Streamline elements * alternating horizontal stone & brick bands * rounded corners with glass block

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Deco Buildings from 1931 to 1940			
Current Name	Original Name	Constr. Date	Comments
Fiscal Court Building 531 Court Place	Fiscal Court Building	1938	* more simplified vertical emphasis and stepped volumes * brick patterns between windows * previous cornice ornament removed when extra floors added—10 total floors
Coca-Cola Distribution 1661W Hill Street	Coca-Cola Bottling Plant	1940	* more Streamline elements * alternating horizontal stone & brick bands * 2-story

Deco/Moderne Buildings from 1931 to 1940.

Louisville structures built during 1931-1940 appear more of a response to the social and economic forces at play than an effort to explore the styles aesthetic possibilities. Suffering through the Great Depression along with the rest of the nation, Louisville received WPA assistance for municipal and public buildings. Louisville was also impacted by the Great Flood of 1937, the worst flood in recorded history, that submerged 70% of the City, and that focused limited building resources on renovation. The main positive for the local economy was the lifting of Prohibition at the end of 1933, which spurred the construction of new distilleries and manufacturing plants.

The structures built during this time follow one or more of these general trends:

1. A continued associated of Deco/Moderne, via the WPA, with schools and public buildings. Generally, the details on these buildings become absorbed into the surfaces of the buildings, with greater emphasis placed on framed entrances and porticos. Some intricate detailing and patterning can continue, but only at the most street-level portion of the facade:
 - a. The Valley High School, where details become limited to, but highly emphasized at, main doors and cornice lines;
 - b. The more simplified lines and form of the Federal Court Building;
 - c. The modest survival of floral patterning, on the single story Fire Department Headquarters ;
2. A general association of Deco/Moderne, by Louisville businesses, with industry and modernization, coupled with a geographic push towards the outlying rail yards outside the central business district. During this time, many of Louisville's most notable Deco/Moderne structures become parts of large scale manufacturing facilities located in newly created industrial parks. As a center for multiple rail lines, Louisville has different manufacturers locating at different rail yards. So, the new bourbon distilleries and soda bottling plants become dispersed over a much broader portion of the city.
3. Introduction of Streamline Moderne elements—curved corners and horizontal emphasis, which create lines consistent with objects in fast motion, such as cars or airplanes;

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- a. The 11-story Brown Foreman Warehouse has too much bulk to effectively convey horizontality, but all of the other new 4-story-and-less warehouses exhibit great horizontal emphasis that suits the emerging style as well as the larger physical footprints these buildings occupy.
- b. The now-demolished Greyhound Bus Terminal once stood as the very image of Streamline Moderne. In a cruel bit of irony, that building was designed by W.S. Arrasmith, perhaps the only Louisville architect to work within this style on a national level. As the primary Terminal designer for Greyhound Bus Company at that time, his works can still be found through the U.S. Regrettably, other examples cannot be found of Arrasmith's Moderne work within Louisville.

Another notable demolition item—the Liberty Bank Annex (image at www.louisvilleartdeco.com)—is the only other structure on the Survey that will even come close to matching the style, scale, and intent of the Miller Paper Company. Within the commercial section, bankers would sometimes gravitate towards the elements of Classical Moderne. With its strong stylistic association with the WPA, Government, and stability, Classical Moderne could project a sense of calm in the years following the Great Depression. The Liberty Bank's two-story addition was placed on a strictly Beaux Art structure, combining very symmetrical elements with a fairly stylized set of vertical fluting and rectangular patterns.

Deco Buildings from 1941 to 1950			
Current Name	Original Name	Constr. Date	Comments
Trinity High School Communications Art Center 4011 Shebyville Road	Armory of the Kentucky National Guard 149th Infantry	1941-2	* WPA project with greater visual emphasis on entrance and less detailing elsewhere
Louisville Fire Dept. Station #9 617 East Breckenridge	same	1946	* Streamline elements applied to non-truck volume of bldg * horizontal stone bands and curved cornice * vertical fluted flush columns
Courier-Journal Bldg. 525 West Broadway	same	1947	* strong Streamline emphasis with rectangular & zig-zag ornament * ribboned, horizontal windows * rounded primary bldg. corners
The Indatus Building 118-122 East Main St	Miller Paper Co.	1947	* strong Classical Moderne elements used for monumental effect * key transitional building leading into the rational, rectilinear elements of the International Style

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Deco/Moderne Buildings from 1941 to 1950.

The structures built in Louisville during this period lack most of the eclecticism and intricate ornamental work of the early Deco/Moderne periods. Instead, one finds gravitation towards either Streamline Moderne or Classic Moderne. In the previous decade, business and industry began to simplify their ornamentation as part of a no-frills, lower-cost, improved productivity approach for their buildings. Focusing on re-fitting existing facilities for pre- and post-war operations, there is a notable absence of new warehouse construction. The emphasis during World War II on rationing reinforced a minimalist approach. When Louisville manufacturers do construct additions or new facilities in this decade, they built steel-framed, metal-paneled structures.

With the drop-off in both warehouse and WPA-related work, the remaining buildings in the Survey represent a sunseting of stylistic trends:

1. The strong horizontal lines and asymmetrical forms of Streamline Moderne find small- and large-scale expression;
 - a. The Fire Station Department No. 9 showcases a curved cornice line with thin horizontal lines, but only on the dormitory portion of the structure;
 - b. The Courier-Journal building approaches a monumental (for Louisville) scale with its approach. If the skyscrapers of New York typified Deco's verticality, then the 2- and 3-story low-rises of Los Angeles typify the horizontality of Streamline Moderne. The interpretation by the Courier-Journal wraps five-floors of horizontal window ribbons around its edges, and then adds another several windowless floors as a topper. The monolithic limestone cladding is relieved by geometric patterns and metal trim. Within the context of the tripartite, monochrome, neo-Classical style of the federal Social Security Building across the street, the Courier-Journal building provides a rounded, almost colorful contrast.
2. The WPA Moderne/Classic Moderne elements find their own conclusions;
 - a. The National Guard Armory continues the trend of increasing the contrast between small-scale detail and large-scale detail. Gone are any of the small-scale brick patterns or limestone accents. Minor relief is found at incremental pilasters around the perimeter. At the larger-scale, emphasis has increased around the wide, black granite fluting that frames the main entry and its small, but rounded corner canopy.
 - b. In the case of the Miller Paper Company, by stripping away the 19th-century façade of the 4-story building and completely replacing the two-story building, this design starts with a motivation similar to other manufacturers in the previous decade—presenting a new face of sleek modernization. Numerous other warehouses within several blocks had already reconstituted or replaced themselves in the 1920s, and took their stylistic cues from that early Deco period of mixed brick and limestone. The massive Belknap Hardware Manufacturing complex stood directly across the street with its three-bay, two-and-a-half-story Ionic colonnade entry (limestone) dwarfed by its own 11-story, half-a-city-block façade (brick).

Additional History of the Use of Miller Paper Company Buildings

The 1929 photo of 118 East Main shows a sign over the door, with the company's name, Miller Paper Company. The painted sign on the east brick wall adds this critical byline: "Wholesale Paper and Cordage". Certainly the adjoining structure had a history with paper, as the 1905 Sanborn Map indicated that Paul Jones Company used that space to store and stock paper labels for their bottles. The importance of cordage—twine, rope and string—cannot be understated. In a warehouse district near a rail-line and waterfront shipping area,

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cordage would be in high demand, both for packaging needs and for the ropes and netting necessary for river travel.

The strong association between the Franklin Distillery Inc./Paul Jones Co. and the Miller Paper Co. would provide many opportunities for mutual benefit. Bottle labels, office supplies, and shipping supplies would continue to be needed by the parent company. The increased success and wealth of the Miller Paper Co. may have derived from the mutual business improvements linked with the passing of Prohibition in 1933, and the construction of new Frankfort Distillery facilities in the late 1930s. Increased fortunes in the late 1940s may have derived from the infusion of money when the Joseph E. Seagrams Co. purchased Frankfort Distillery Inc. in 1943, but allowed Frankfort to continue operating independently under the Seagram umbrella. However, by the mid-1950s, Seagrams began to dissolve the independence of Frankfort, about the same time that Miller Paper Company relocated to a new location, in 1955, and then consolidated itself with the Louisville Paper Company in 1956.

By the time of the 1956 photo of the property, the Miller Paper Company is gone, and the carved stone sign over the public entry has been covered by a new sign touting the Hayes Garment Company, a licensed manufacturer of Fruit of the Loom Work Clothes.

The property was owned and occupied by the Bridges, Smith & Company from 1982 to 2010. They used the property for their offices and warehousing needs, and still maintain their manufacturing facilities elsewhere in Louisville. Established in 1875, Bridges, Smith & Company has specialized in paints, oils and glass. Historically, paints and glass were commonly combined as opposing seasonal trades. Most painting would occur in the spring and summer while most glass work occurred in the fall and winter.

Paint was also an important industry in Louisville. Many national paint companies originated within a six-block area of downtown Louisville in the late 1800s. By the post-World War II era, Louisville had become home to headquarters or major facilities for Devoe & Reynolds, Porter Paints, and PPG. Through the 1950s and 1960s, Louisville had the highest paint production per capita in the United States. Research conducted by these companies, as well as research at the University of Louisville, led to several significant discoveries within the paint and coating industry. These Louisville-based discoveries include the development of the first alkyd resins and paints, the first epoxy resins and paints, and the first fast-drying railroad car paints.

Bridges, Smith & Company hung their emblematic Bridges, Smith paint can sign above the public entry of 118 East Main. Consisting of a four-foot tall oversized yellow paint can, with both printed and neon text promoting their Index Paint, and a suspended placard indicating in print and neon Bridges, Smith & Co Paints, the sign has been an instant landmark for identifying the property. Many people currently refer to the property as "the paint can building".

Paul Schmidt, President of Bridges, Smith, & Company, provided a personal interview to discuss the history of the property. He purchased the property from the Brown family, industrialists whose fortunes were tied to the distillery industry in Louisville. The Browns bought the property from the Paul Jones Company. Mr. Schmidt suggested that the Browns owned the building, and possibly Miller Paper Company, when the 1947 transformation of the property took place. In the years before 1982, Schmidt said the property served as storage space for Laurence Warehouse and for Cooper Louisville, and contained a real estate listing company.

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Mr. Schmidt knew of no further notable modifications to the property since the 1947 work. The revised 1945 Sanborn Map stored on microfilm at the Filson Historical Society shows the property with the 1947 modifications layered onto the property. That configuration does not appear different from today's property and building footprint.

Evaluation of the Miller Paper Company Buildings within the historic context

For a commercial, industrial company within the downtown area of Louisville, the Miller Paper Company's style strikes an unusual and notable balance. Like the Louisville Memorial Bridge a block and a half away, this style is used to a monumental effect without overpowering the observer. Like the demolished Liberty Bank Annex, but more successfully, it integrates the elements of vertical fluting and rectangular patterning with the window arrangement to create a rational, studied composition.

In this nomination's survey of Louisville's Art Deco and Moderne styled buildings, one sees that there are no other structures that match the design qualities found at the Miller Paper Company Buildings. Though restrained in its use of ornamentation relative to the earlier periods of Deco, the Indatus Building excels at taking the elements of Classical Moderne and employing them for a striking, monumental effect. With Art Deco and Moderne each attempting to break with historicized styles that preceded them, the nominated building also effects Modernist principles. The building predates by more than a decade Louisville's first instance of a curtain wall system. Its careful, rationalized approach to organizing the hierarchy of vertical and horizontal elements in its façade parallels the design process that would find favor within the International Style of architecture in the decades to come. The attentive emphasis of the vertical window mullions aligning with the "seams" of the spandrel panel came to dominate Modern architecture in Louisville for the next few decades. In this way, the Miller Paper Company Buildings establish themselves as modern in architectural design.

The overall shapes of the Miller Paper Company Buildings are bold and instantly recognizable, but not quite in the style of Streamline Moderne elements that had come into fashion by the late 1940s. There are not any of the curved elements or sharp accents or intricate patterning so common in transportation, or entertainment, or private buildings of this vintage. The 1947 wood paneling on the interior of the entry foyer and the two office/retail suites in 122 East Main also give the impression of the subdued banker's office—well assembled without being overly lavish.

The property also represents a culturally interesting moment captured in time. On the cusp of expected change, two very distinctly different construction types were surgically attached to each other for what appeared to be a temporary situation. The construction Pause button has been engaged for over 60 years, freezing in time this odd confluence of Deco stylings with late 1800s warehouse space.

Their construction in the mid-1940s, particularly in the façade work, provides a fascinating look at a property stuck in a particular moment in time. The Deco-style fluted colonnade on the façade, and the recessed rectangular patterns between the windows, are simple and only project minimally from the façade. This treatment definitely echoes the decorative elements one would see in 1920s Deco, but without the stylistic whimsy. By building type, the detailing seems to fit the mannerisms of a restrained public building or a subdued banking establishment.

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Evaluation of the Integrity of the Miller Paper Company Buildings

A Louisville building said to meet Criterion C within the context of Art Deco/Moderne styling will be eligible if it possesses integrity of materials, design, and feeling at the least. Possession of additional integrity factors will enhance the integrity of feeling, but will not substitute for the loss of integrity of materials or integrity of design.

A building within Louisville will possess integrity of **Materials** if it retains the majority of its exterior surface materials that indicate the style's hallmarks. From the outside of the structure, the Miller Paper Company Buildings have not changed from their appearance when constructed in the late 1940s, other than the accumulation of urban grime. The façade was originally composed of limestone masonry and window systems, and still is today. The windows appear to be the original, and the limestone appears to be original as well. The east and west sides of both buildings lack ornament, and so consist in the historic brick. The interior of the two buildings have undergone the most change of material, but appear to have been invested with purely utilitarian spaces and finishes to begin with, in keeping with their warehouse function. The Miller Paper Company Buildings have integrity of Materials.

A building within Louisville will possess integrity of **Design** if it retains the majority of its exterior surface materials that indicate the style's hallmarks. The Miller Paper Company Buildings' materials retain the arrangement of design elements that convey their Art Deco design: pilasters, slight step-backs, arched entry, and spandrels remain as originally installed. The east and west sides of the buildings lack stylistic features, and so do not contain overt design elements that add to their significance. As with materials, the interior design has changed much more than the exterior design has, but the interior of neither building contained the important stylized design. The Miller Paper Company Buildings have integrity of Design.

Both buildings retain integrity of **location** and **setting**, in that neither have moved and both sit within a densely developed urban environment as they were during the Period of Significance. The maintenance of this location and setting is not critical to understanding the design significance of these properties. These two building sites are important elements of the history of these buildings, but relates more to the activity at the site prior to the ca. 1947 Period of Significance, i.e., when the properties served a distilling beverage company. Likewise, there is no internal setting for the properties, and the surrounding buildings could disappear, yet their design significance would remain. The fact that the buildings have not been moved, and the continued life of the surrounding urban fabric, while not critical to eligibility, greatly contributes to our appreciation of their design excellence. These were buildings that belong within an urban environment.

The buildings retain integrity of **workmanship**, primarily in their precise limestone masonry-work. That masonry-work helped convey their important Art Deco design. The workmanship is considered more a part of the materials and design.

A building within Louisville will possess integrity of **Feeling** if it retains at least integrity of Materials and Design. It will also be said to be eligible if it possesses integrity of Feeling. The Miller Paper Company Buildings retain those two essential design elements, and so have integrity of Feeling, thus making them eligible.

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Developmental history/additional historic context information (if appropriate)

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Blumenson, John J.G.

1981 *American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*. Nashville:
Association for State and Local History.

Poppeliers, John

1983 *What Style Is It?: A Guide to American Architecture*. New York: John Wiley and Sons.

Sanborn Insurance Maps of Louisville, 1892, 1905. Viewed on-line at KY Virtual Library.

On Line Resources:

http://en.wikipedia.org/wiki/Art_Deco

www.louisvilleartdeco.com

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 # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): JF-CD-256

10. Geographical Data

Acreage of Property Less than One Acre

UTM References

New Albany Quad

Coordinates calculated via GIS (KYGEONET)

Coordinates based on 1983 North American Datum

1 16 609 319.54 m 4234 921.04 m
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description

The area proposed for listing corresponds to the Jefferson County Property Valuation Administrator's (PVA's) Parcel ID 017A 0203 0000, conveyed to the current owner in Deed Book9555, Page 0134.

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Boundary Justification

The boundary selected includes the dimensions of the property as it was owned and used during the Period of Significance. The area is an urban lot, which contains the important resource, two architecturally significant buildings. The entire lot is the normal and appropriate area in which to enclose the resource's significance.

11. Form Prepared By

name/title	Chris Gilbert	L. Martin Perry/National Register Coordinator	
organization	Stengel-Hill Architecture	Kentucky Heritage Council	date
street & number	613 West Main Street	300 Washington Street	telephone 502.893.1875
city or town	Louisville KY	Frankfort KY	zip code 40202
e-mail	cgilbert@StengelHill.com		

Additional Documentation

- Maps: A USGS map
- Floor Plans
- Historic Images

Photographs:

Name of Property: Miller Paper Company Buildings
City or Vicinity: Louisville
County: Jefferson
State: Kentucky
Photographer: Stengel Hill Architecture
unknown photographer for historic images 1 and 2
Date Photographed: 2010

Photograph number and Description:

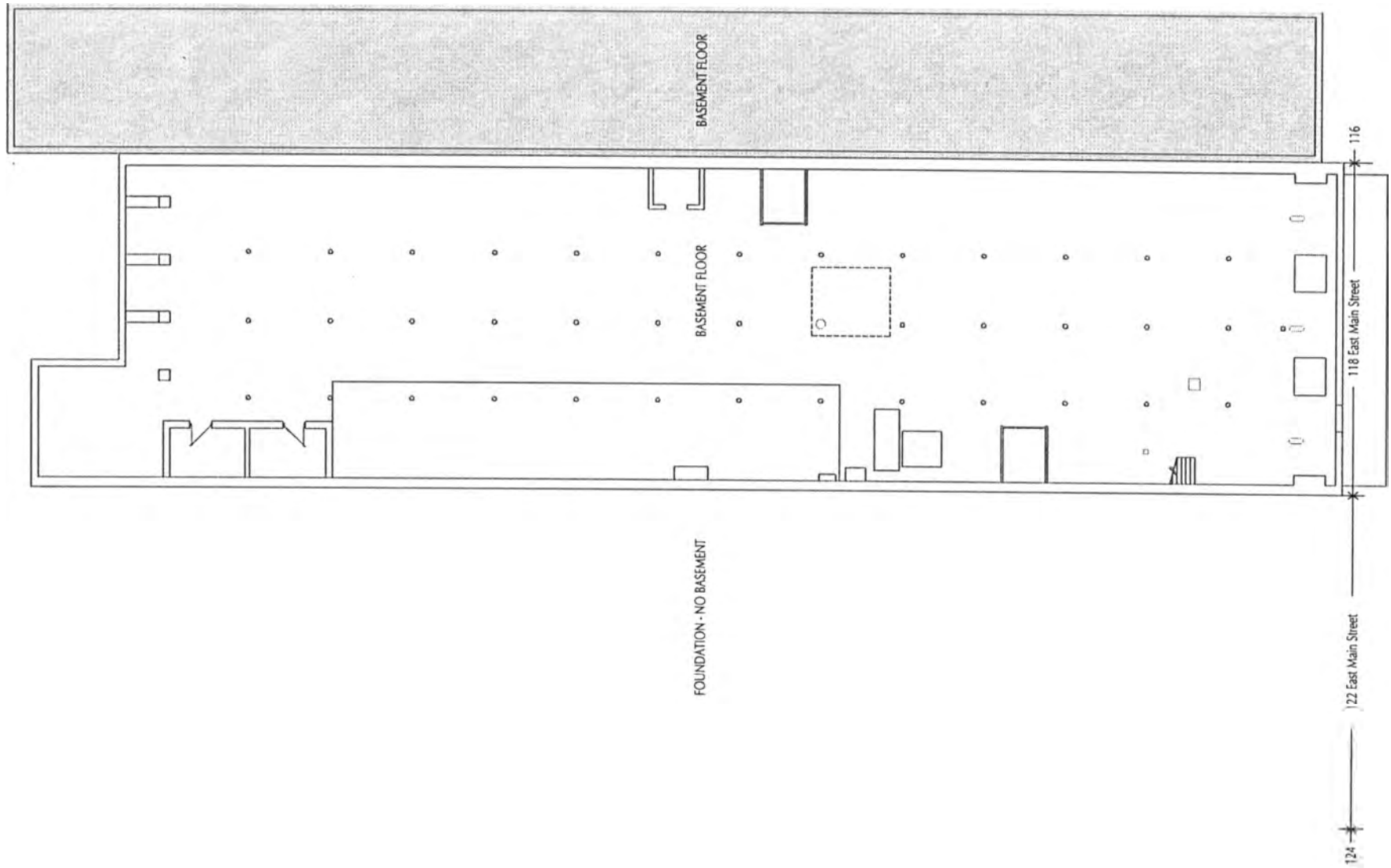
- 1 of 10: Front façade, 1929 photograph, University of Louisville archives, view to southwest
- 2 of 10: Front façade, 1947 photograph, University of Louisville archives, view to southwest
- 3 of 10: Front façade, view to southwest
- 4 of 10: Front façade, view to south
- 5 of 10: Front façade, view to sky
- 6 of 10: Main entrance to 118 East Main, view to southwest
- 7 of 10: Interior photograph, 122 East Main, second floor office
- 8 of 10: Interior photograph, 122 East Main, second floor office
- 9 of 10: Interior photograph, 118 East Main, 3rd floor warehouse
- 10 of 10: Photograph of rear, shot to the North

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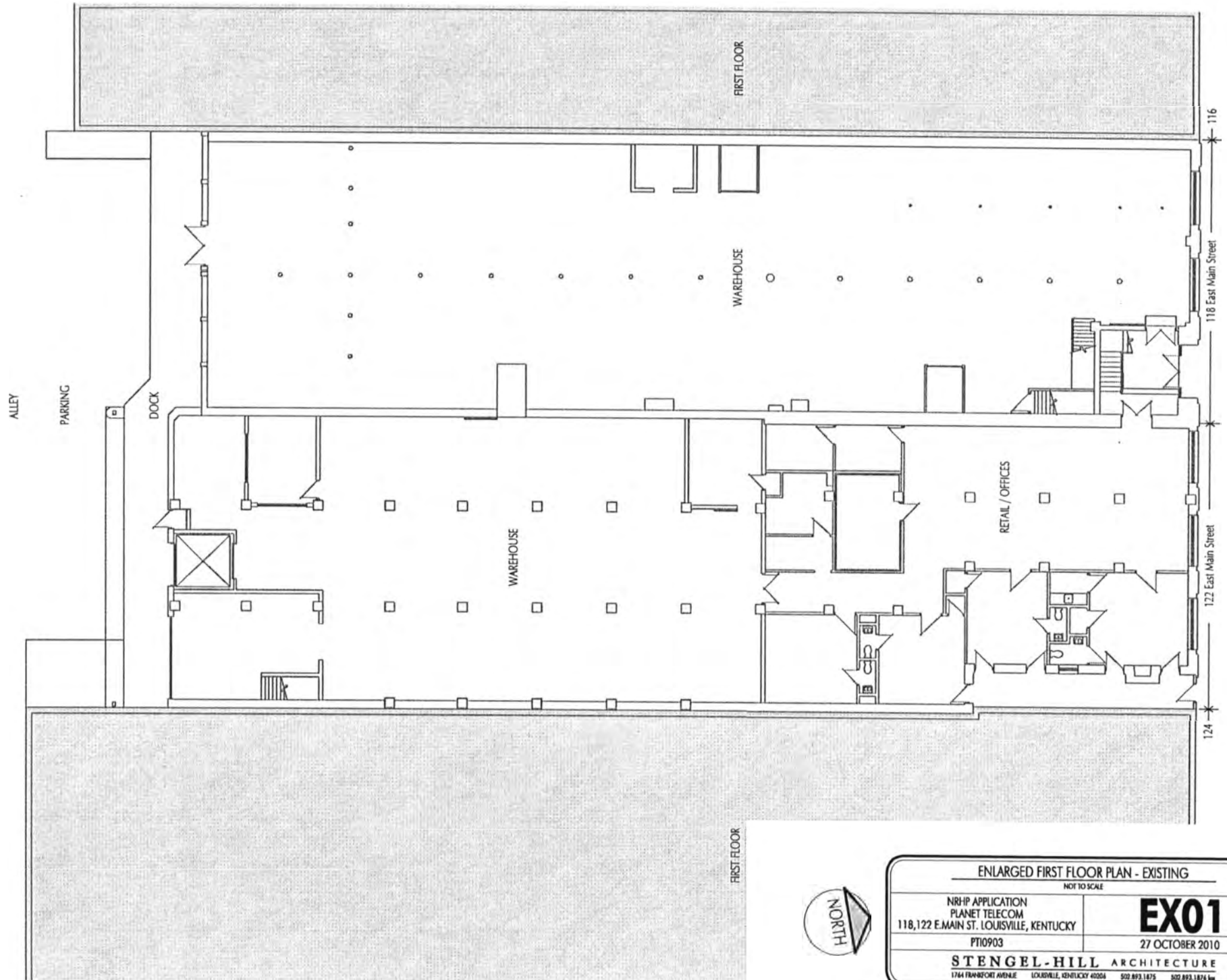
Jefferson County, KY
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Property Owner:

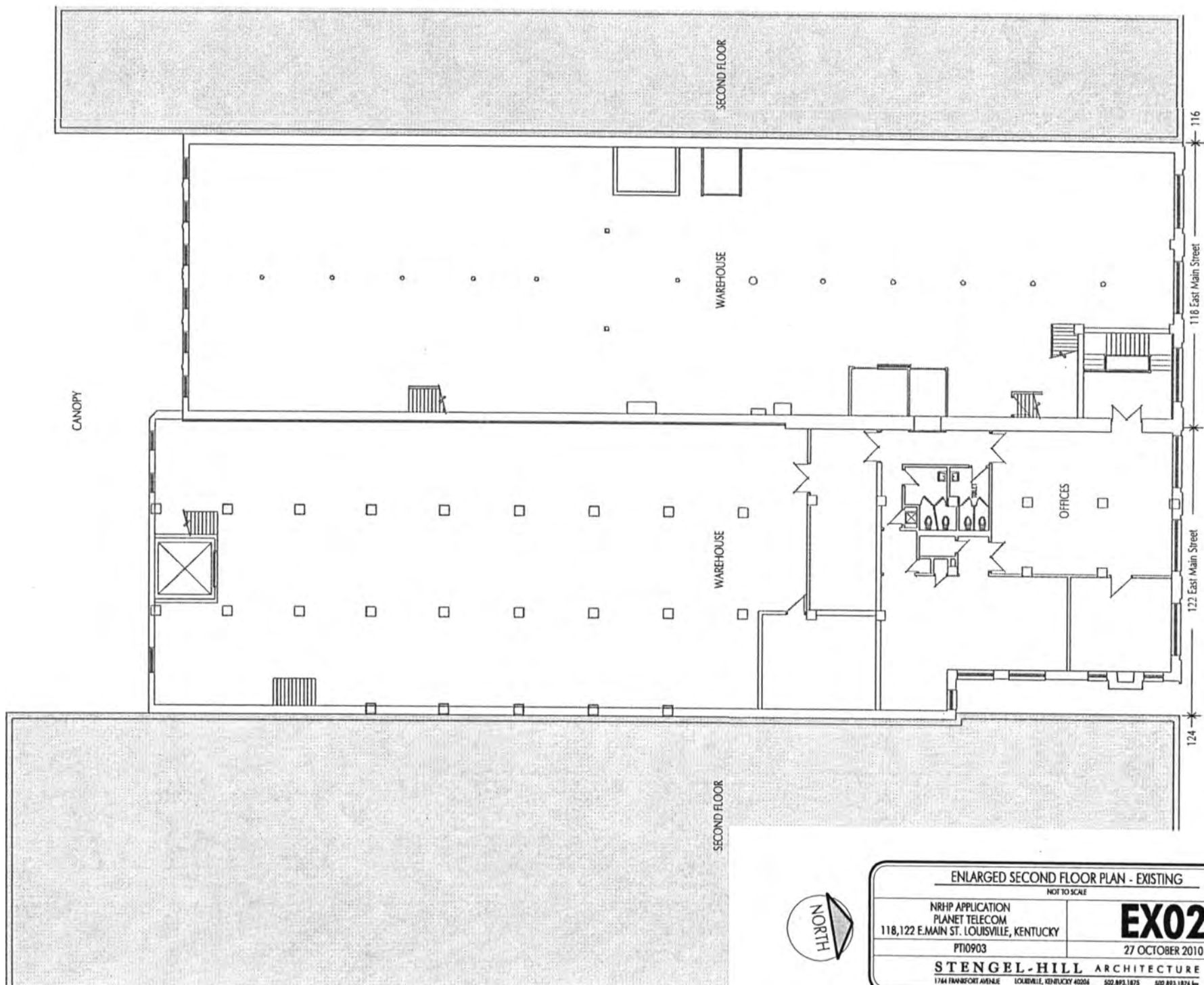
name David Durik, c/o Hawkins Durik, LLC
street & number 432 State Street telephone 812-945-6326
city or town New Albany State IN zip code 47150



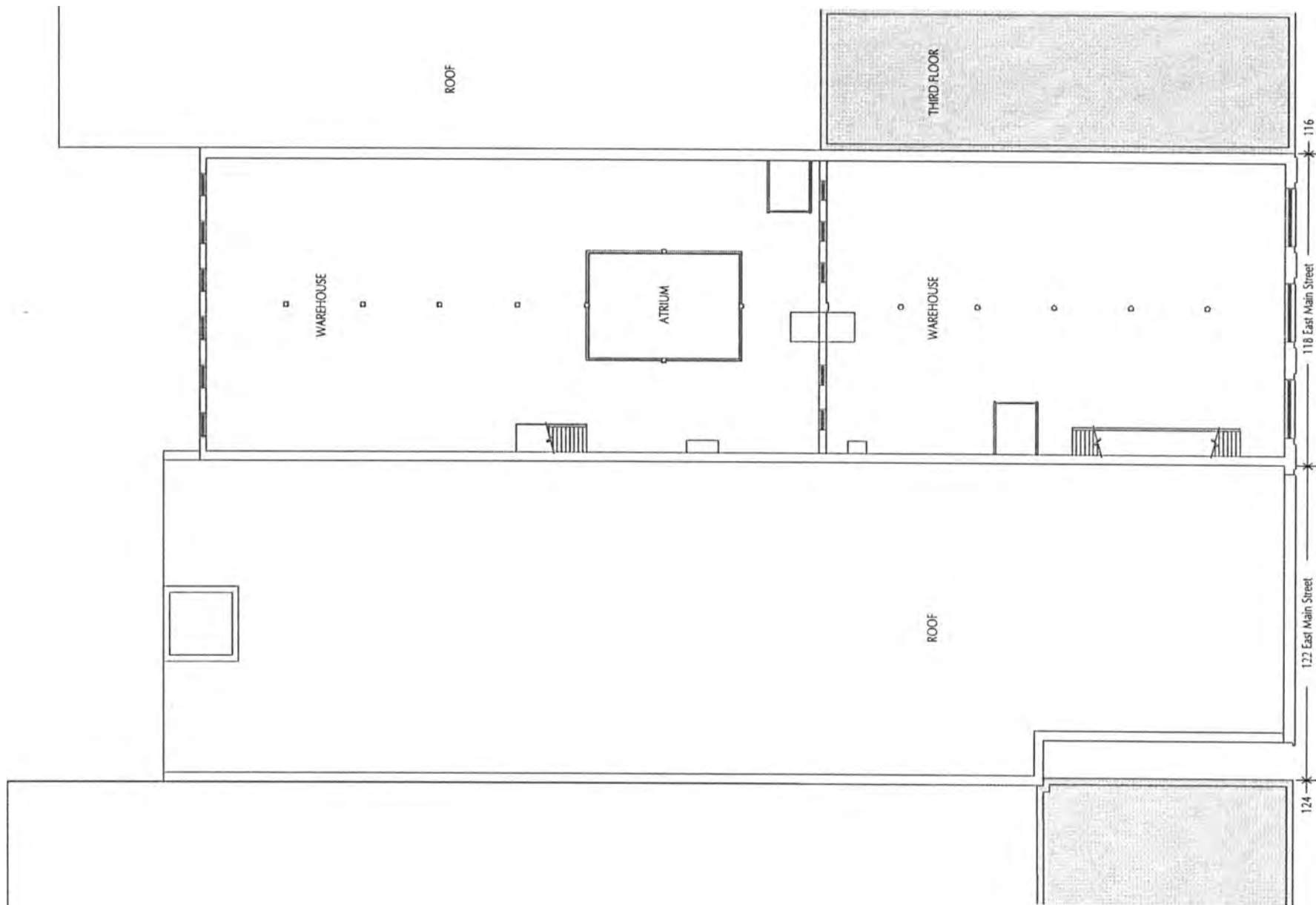
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1/16" = 1'-0"	
NRHP APPLICATION PLANET TELECOM 118,122 E. MAIN ST. LOUISVILLE, KENTUCKY	EX00
PT10903	27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE	
1741 TRANSPORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1876 fax	



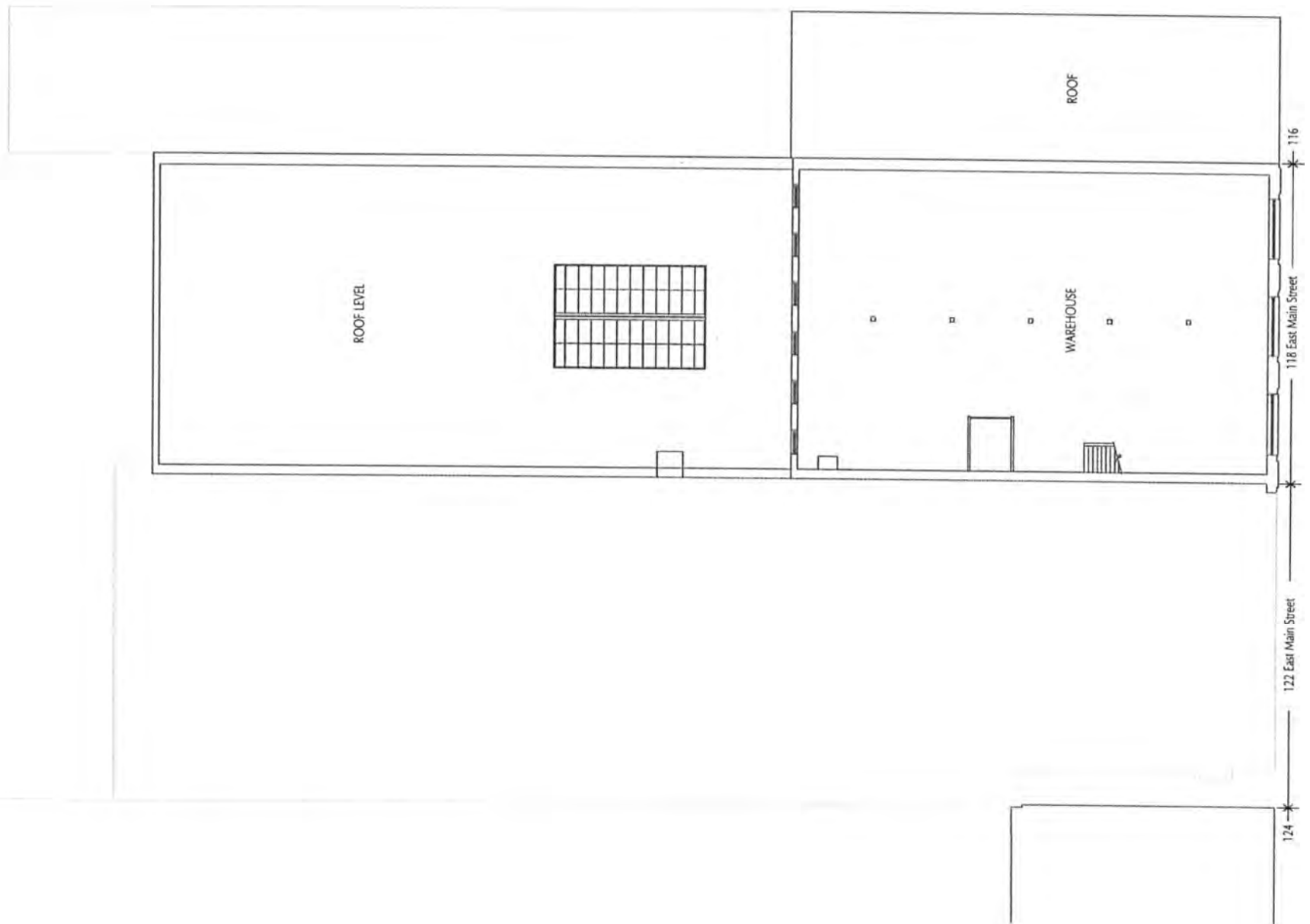
ENLARGED FIRST FLOOR PLAN - EXISTING	
NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118,122 E. MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX01 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE 1744 FRANKFORT AVENUE LOUISVILLE, KENTUCKY 40206 502.893.1875 502.893.1876 fax	



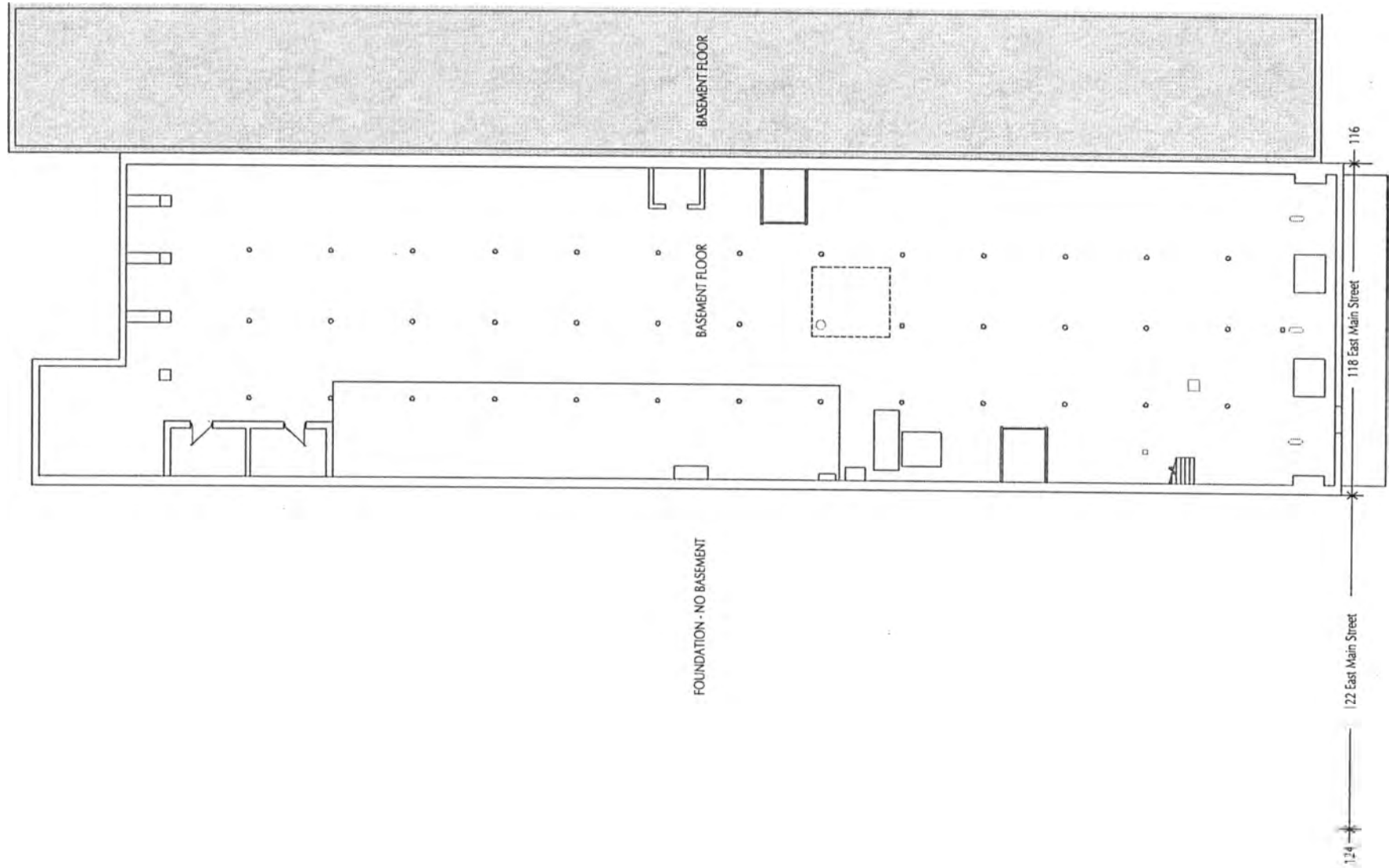
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NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118,122 E.MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX02 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE 1744 FINNISPORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1825 502.893.1876 fax	



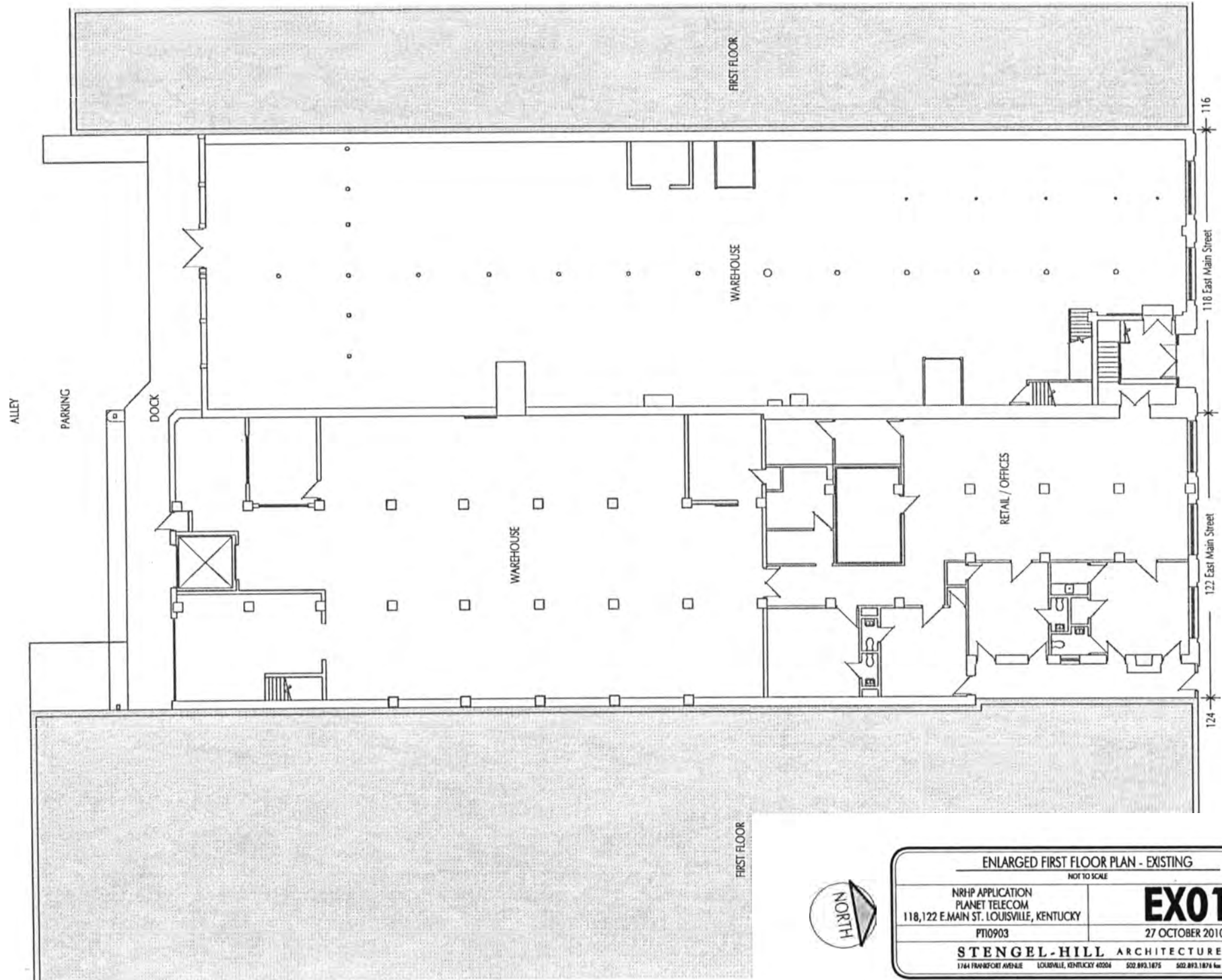
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NOT TO SCALE	
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STENGEL-HILL ARCHITECTURE	
1744 FRANKFORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1876 fax	



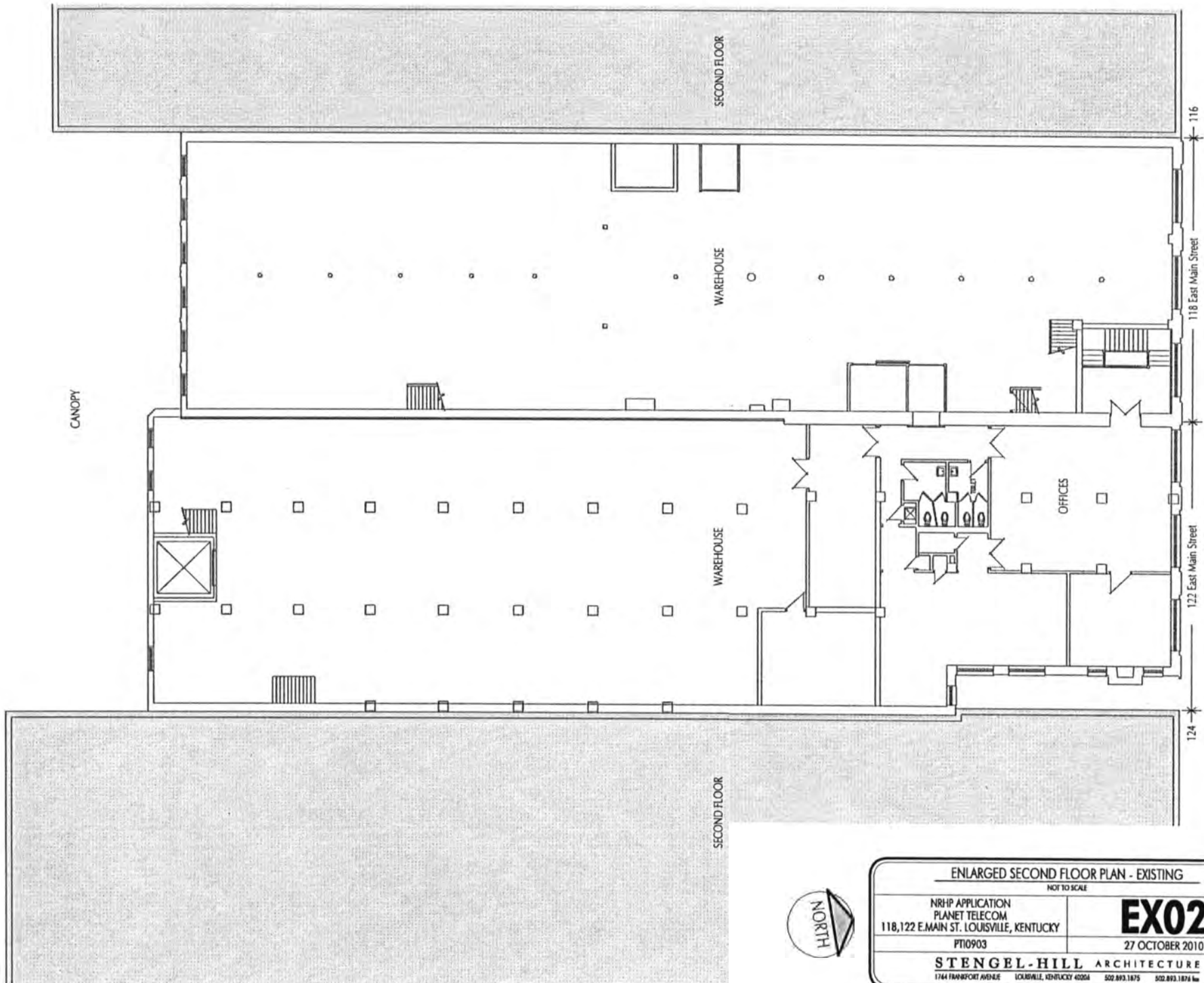
ENLARGED FOURTH FLOOR PLAN - EXISTING	
NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118,122 E.MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX04 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE 1744 TRANSPORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1876 fax	



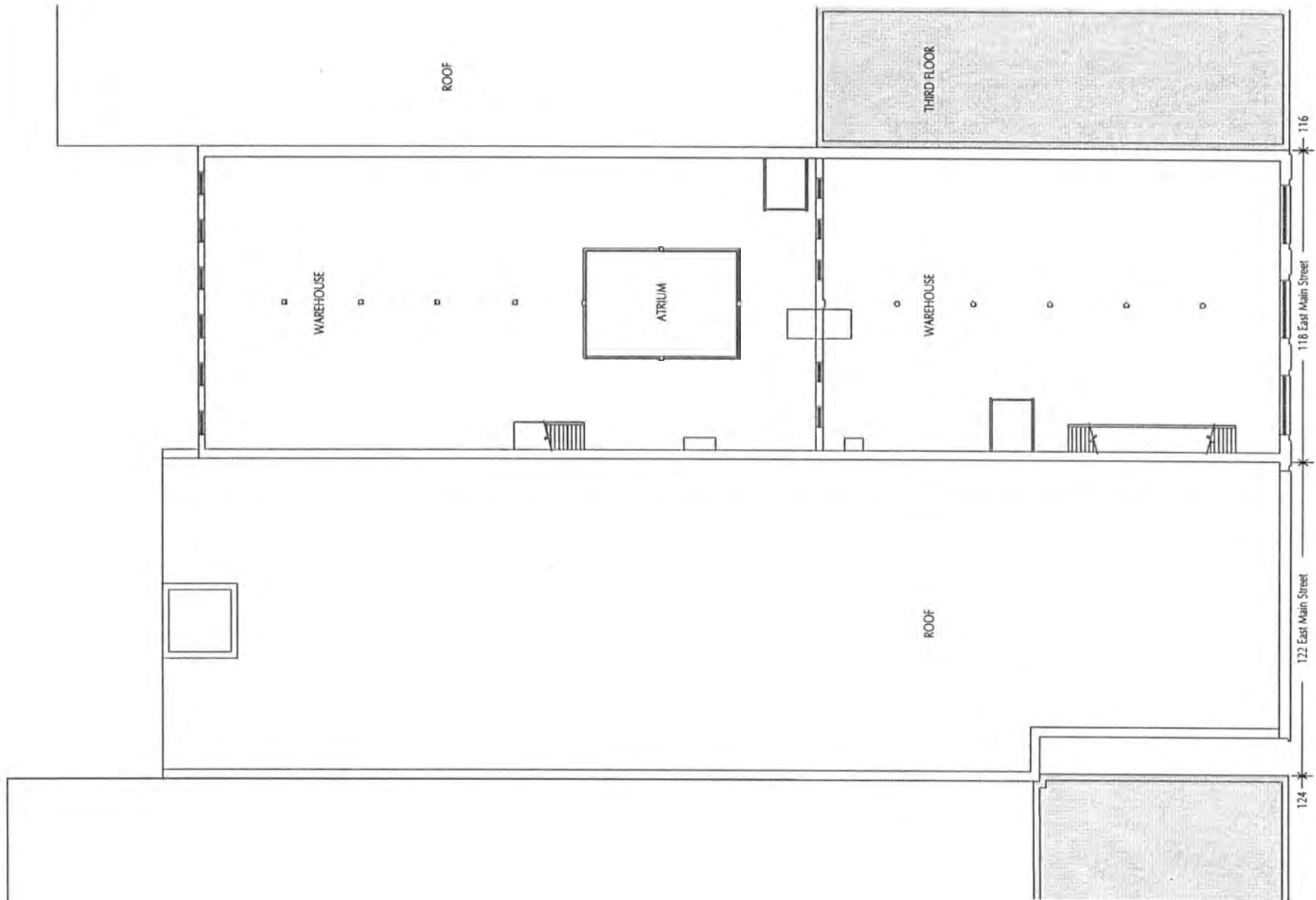
ENLARGED BASEMENT FLOOR PLAN - EXISTING	
1/8" = 1'-0"	
NRHP APPLICATION PLANET TELECOM 118, 122 E MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX00 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE <small>1744 TRANSPORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1876 fax</small>	



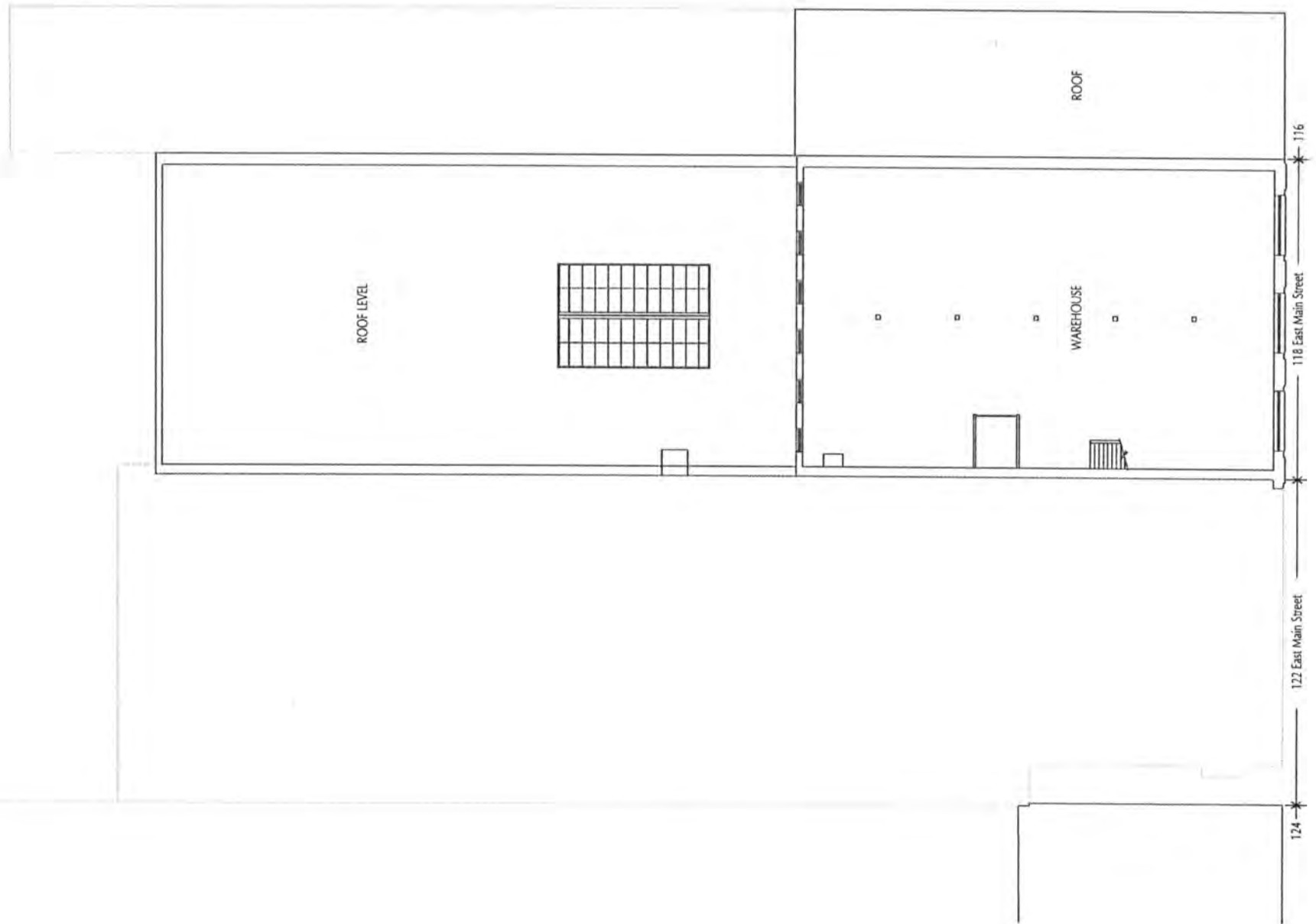
ENLARGED FIRST FLOOR PLAN - EXISTING	
NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118, 122 E. MAIN ST. LOUISVILLE, KENTUCKY	EX01
PT10903	27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE	
1764 FRANKFORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1874 fax	



ENLARGED SECOND FLOOR PLAN - EXISTING	
NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118,122 E. MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX02 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE 1744 FARMPORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1876 fax	



ENLARGED THIRD FLOOR PLAN - EXISTING	
NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118, 122 E. MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX03 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE 1744 FARMPORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1876 fax	



ENLARGED FOURTH FLOOR PLAN - EXISTING	
NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118,122 E MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX04 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE 1744 FARMPORT AVENUE LOUISVILLE, KENTUCKY 40206 502.893.1873 502.893.1874 fax	

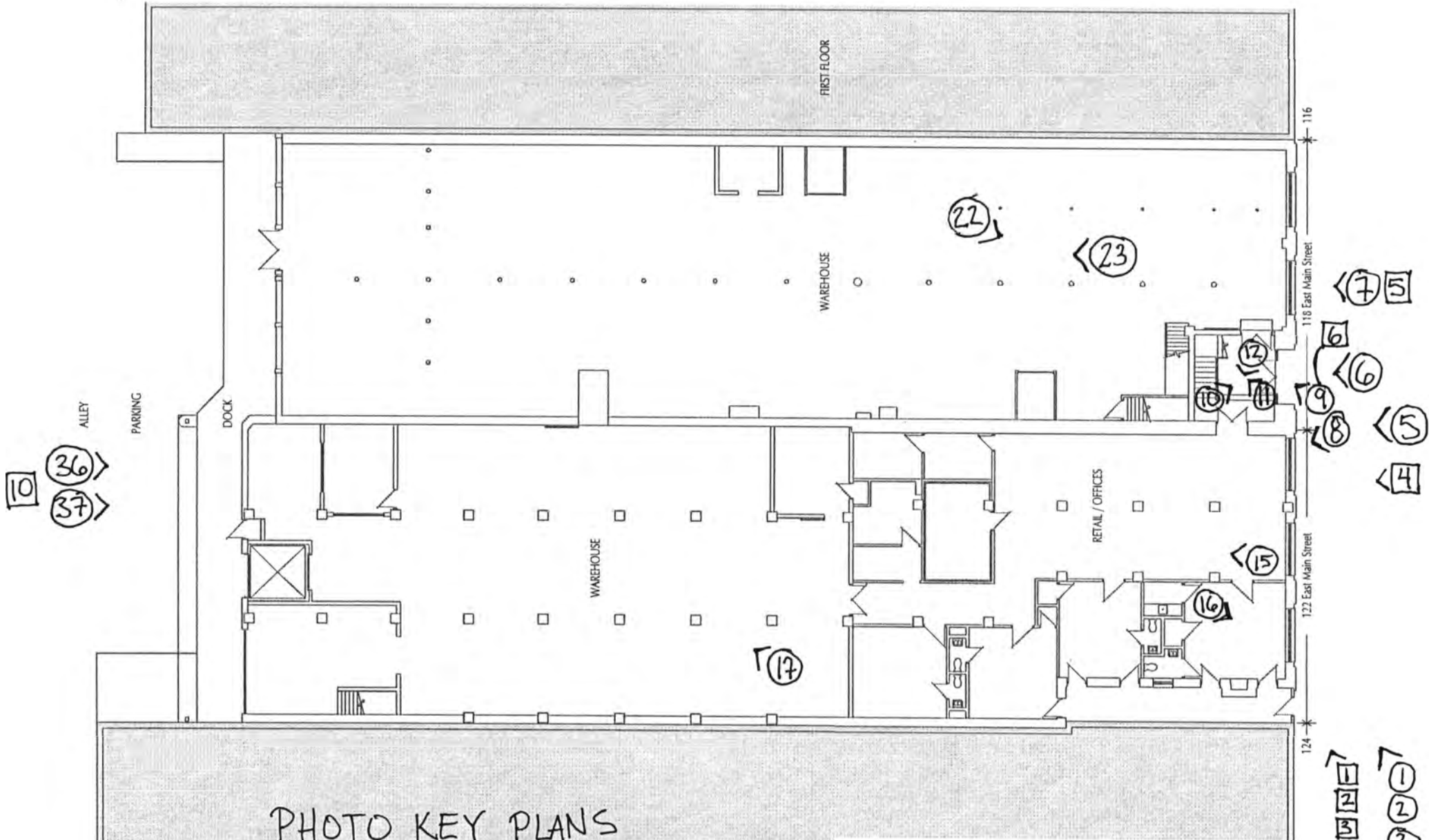


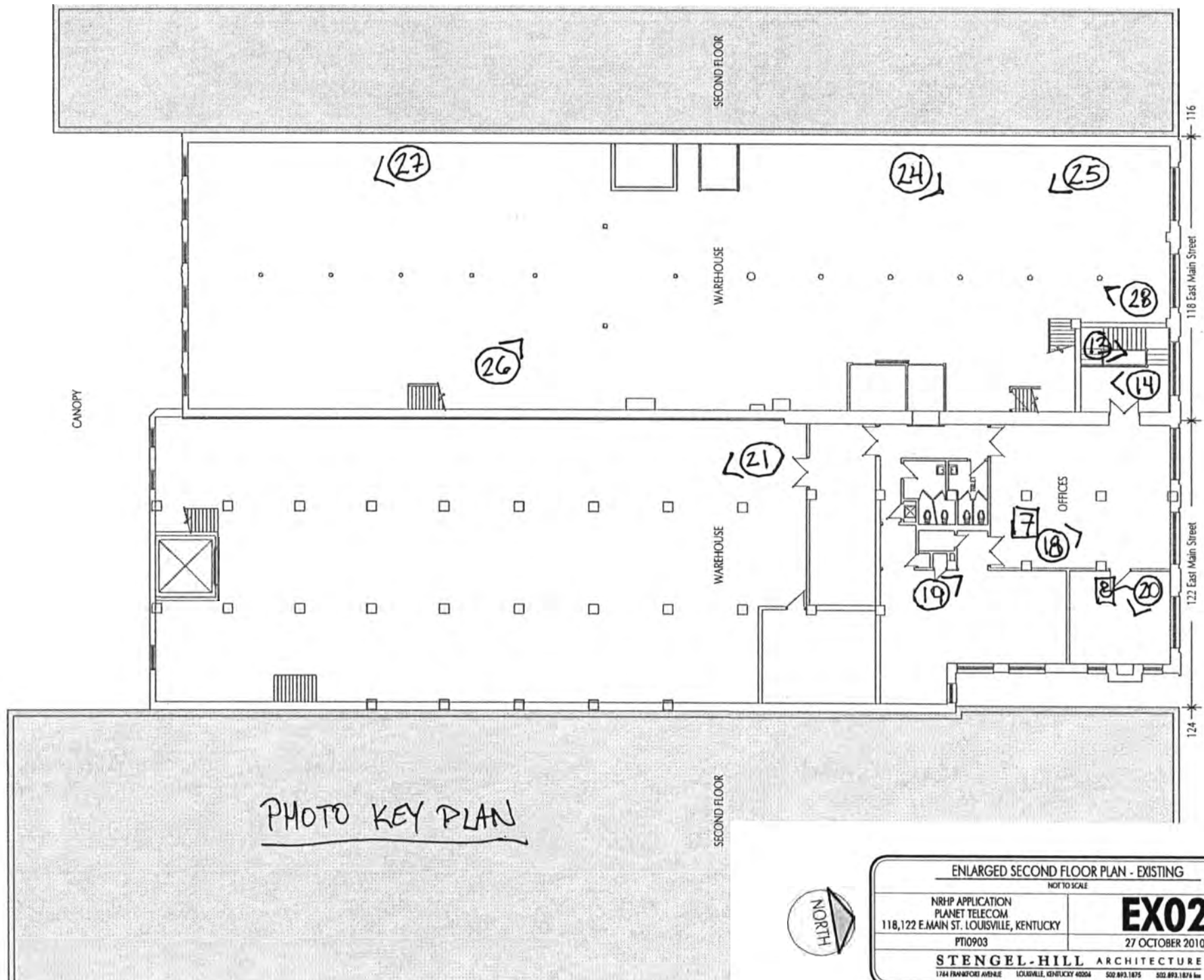
PHOTO KEY PLANS

(#) = # OF 37 FOR STATE REVIEW PHOTOS

[#] = # OF 10 FOR FEDERAL REVIEW PHOTOS



ENLARGED FIRST FLOOR PLAN - EXISTING NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118, 122 E. MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX01 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE 1744 FRANKFORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1876 fax	



ENLARGED SECOND FLOOR PLAN - EXISTING	
NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118, 122 E. MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX02 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE <small>1744 FRANKFORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1876 fax</small>	

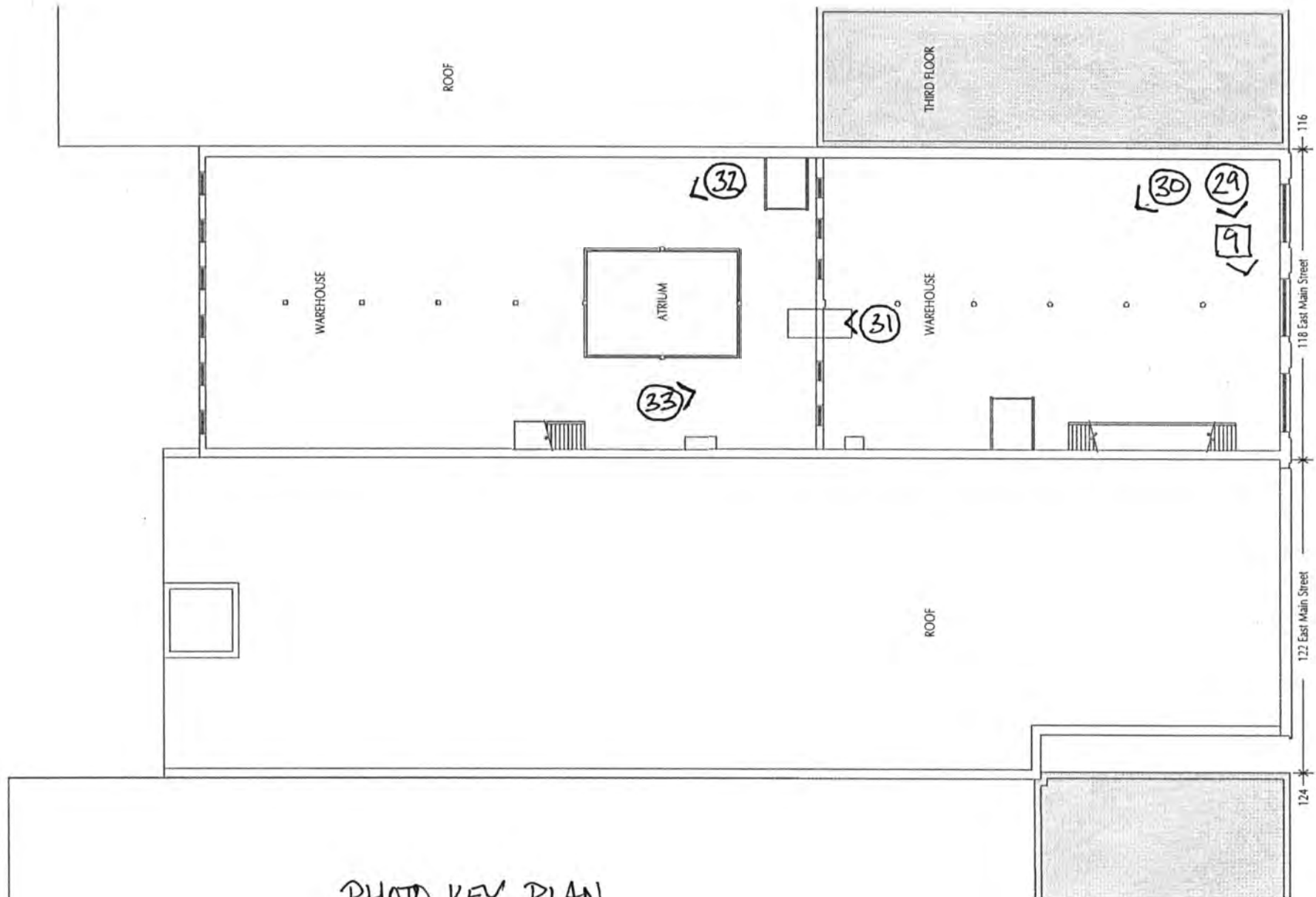
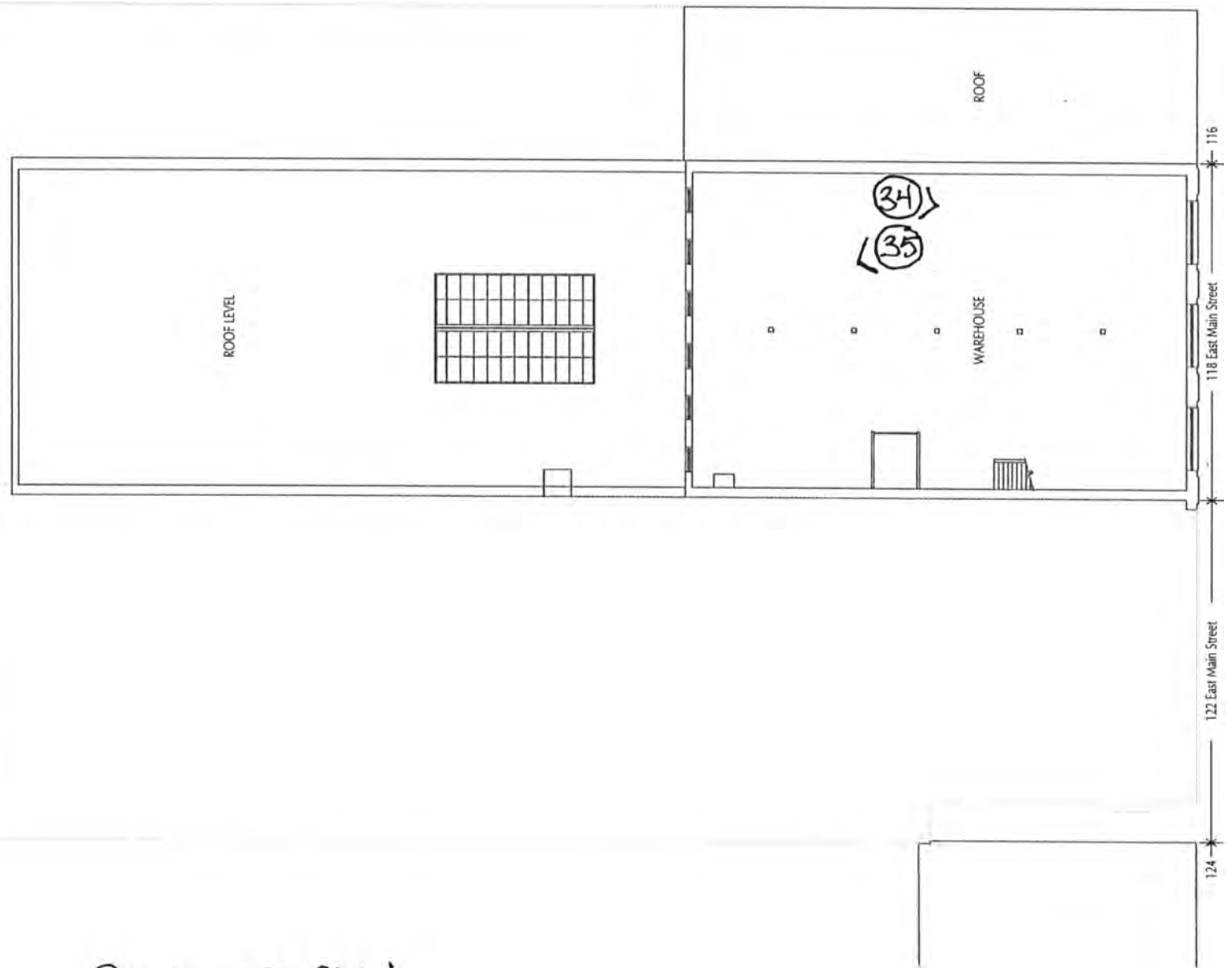


PHOTO KEY PLAN



ENLARGED THIRD FLOOR PLAN - EXISTING	
NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118, 122 E. MAIN ST. LOUISVILLE, KENTUCKY	EX03
PT10903	27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE	
1744 FRANKFORT AVENUE	LOUISVILLE, KENTUCKY 40204
502.893.1875	502.893.1874 fax



ENLARGED FOURTH FLOOR PLAN - EXISTING	
NOT TO SCALE	
NRHP APPLICATION PLANET TELECOM 118, 122 E MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX04 27 OCTOBER 2010
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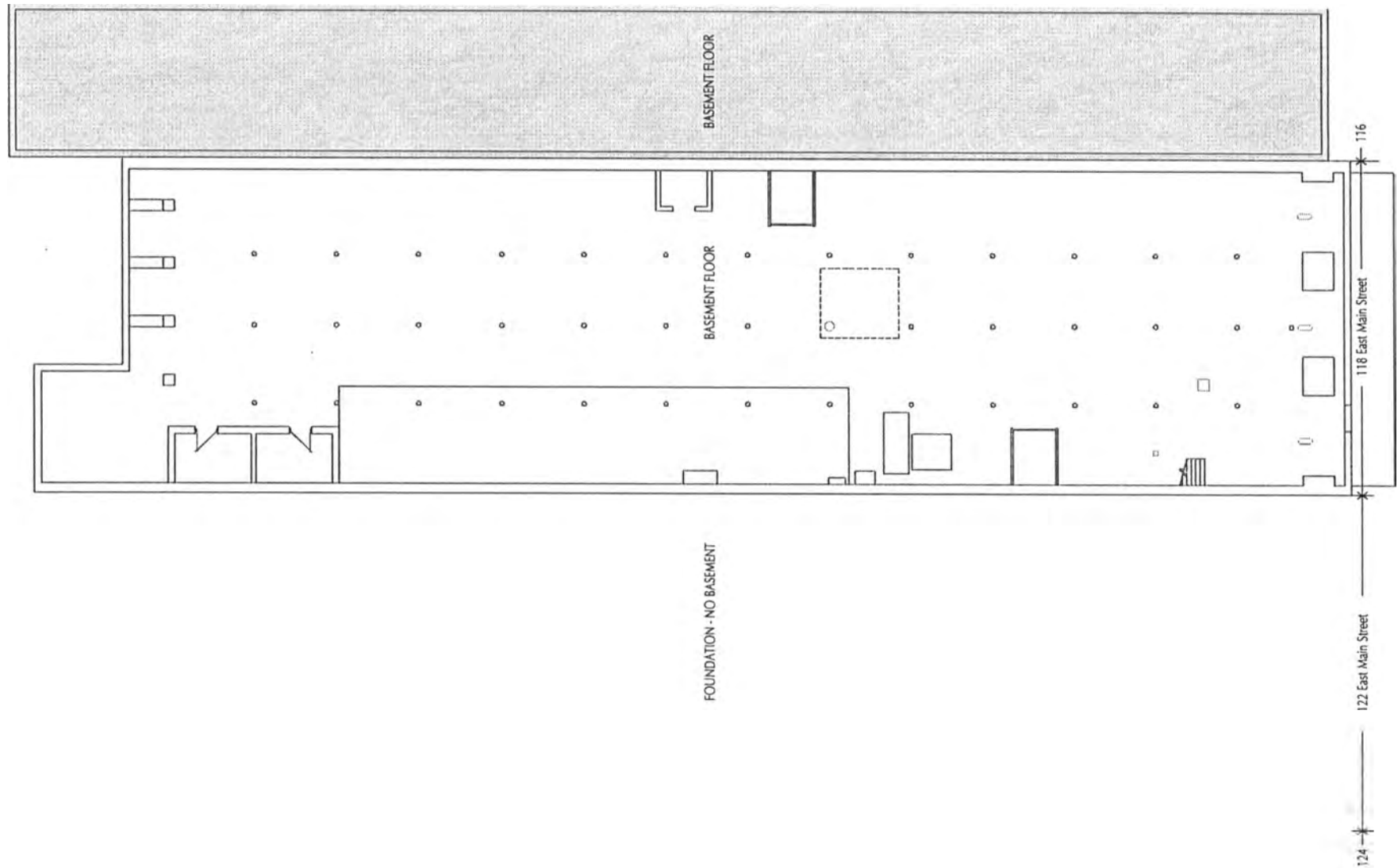


PHOTO KEY PLAN
 * NONE *



ENLARGED BASEMENT FLOOR PLAN - EXISTING	
1/16" = 1'-0"	
NRHP APPLICATION PLANET TELECOM 118, 122 E. MAIN ST. LOUISVILLE, KENTUCKY PT10903	EX00 27 OCTOBER 2010
STENGEL-HILL ARCHITECTURE 1764 TRANSPORT AVENUE LOUISVILLE, KENTUCKY 40204 502.893.1875 502.893.1874 fax	

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Miller Paper Company Buildings
NAME:

MULTIPLE
NAME:

STATE & COUNTY: KENTUCKY, Jefferson

DATE RECEIVED: 12/27/10 DATE OF PENDING LIST: 1/28/11
DATE OF 16TH DAY: 2/14/11 DATE OF 45TH DAY: 2/11/11
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 11000007

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS:

*Automatic Listing Due to Fed Reg problems
Nomination is sufficient*

RECOM./CRITERIA _____

REVIEWER J. Gabbert DISCIPLINE _____

TELEPHONE _____ DATE _____

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.











BRIDGES, SMITH & CO.
"The Paint People"
SINCE 1875

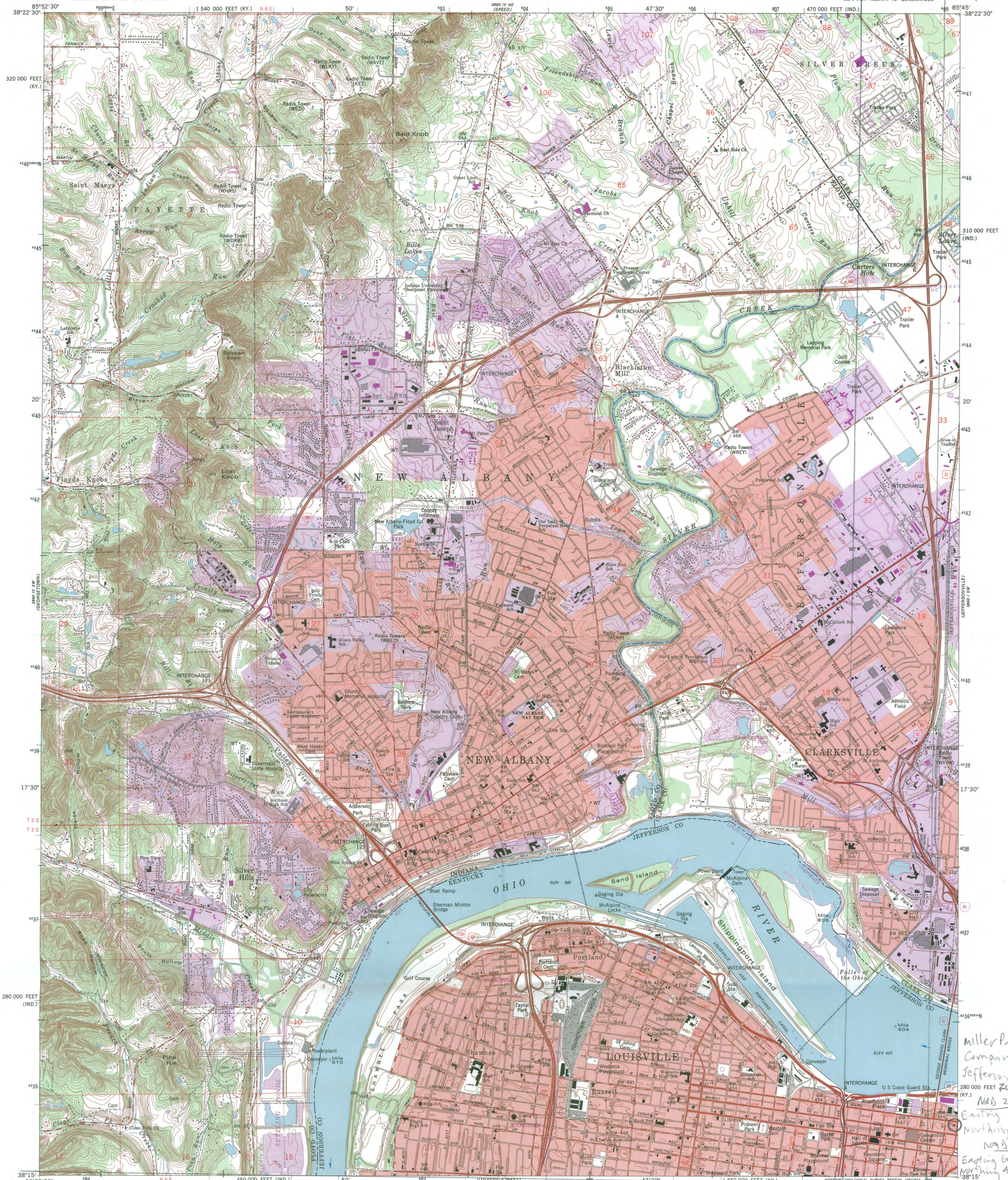




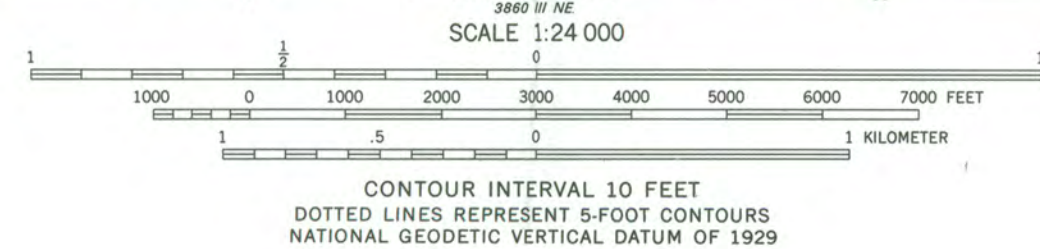
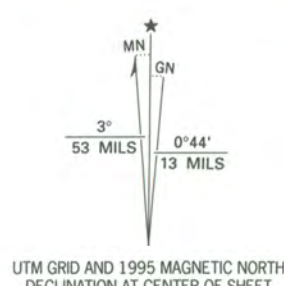








Produced by the United States Geological Survey in cooperation with Indiana Department of Natural Resources and Kentucky Geological Survey
Topography in Indiana by planetable surveys 1937-38. Planimetry in Kentucky by photogrammetric methods from imagery dated 1949
Topography by planetable surveys 1950. Revised from imagery dated 1978
Field checked 1979. Map edited 1982
North American Datum of 1927 (NAD 27)
Projection: Indiana coordinate system, east zone (transverse Mercator)
10 000-foot ticks: Indiana coordinate system, east zone and Kentucky coordinate system, north zone
Blue 1000-meter Universal Transverse Mercator ticks, zone 16
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 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
Dotted land lines established by private survey



ROAD CLASSIFICATION
Primary highway, hard surface —————
Secondary highway, hard surface —————
Unimproved road —————
Interstate Route —————
U. S. Route —————
State Route —————

FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225 OR RESTON, VIRGINIA 22092,
INDIANA DEPARTMENT OF NATURAL RESOURCES, INDIANAPOLIS, INDIANA 46204,
KENTUCKY GEOLOGICAL SURVEY, LEXINGTON, KENTUCKY 40506,
AND KENTUCKY DEPARTMENT OF COMMERCE, FRANKFORT, KENTUCKY 40601
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled in cooperation with State of Indiana agencies from imagery dated 1992 and other sources. Map edited 1995
Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours

NEW ALBANY, IN-KY
38085-C7-TF-024
1992
DMA 3860 IV SE-SERIES V8S1

Miller Paper
Company Buildings
Jefferson Co. Ky
zone 16
NAD 27
Easting 609 319
Northing 4234 207
NAD 83
Easting 609 319
Northing 4234 921





STEVEN L. BESHEAR
GOVERNOR

**TOURISM, ARTS AND HERITAGE CABINET
KENTUCKY HERITAGE COUNCIL**

THE STATE HISTORIC PRESERVATION OFFICE
300 WASHINGTON STREET
FRANKFORT, KENTUCKY 40601
PHONE (502) 564-7005
FAX (502) 564-5820
www.heritage.ky.gov



MARK DENNEN
EXECUTIVE DIRECTOR AND
STATE HISTORIC PRESERVATION OFFICER

December 22, 2010

Ms. Carol Shull, Keeper
National Register of Historic Places
National Park Service 2280
National Register of Historic Places
1201 "T" (Eye) Street, NW 8th Floor
Washington DC 20005

Dear Ms. Shull:

Enclosed are nominations approved at the December 10, 2010 Review Board meeting. We are submitting them for listing in the National Register:

J. Hawkins Hart House, Henderson County, Kentucky
McBrides Harrods Creek Landing Site, Jefferson County, Kentucky
Miller Paper Company Buildings, Jefferson County, Kentucky
Most Blessed Sacrament School, Jefferson County, Kentucky
Jenkins School, Letcher County, Kentucky

We also have enclosed current owners' signatures withdrawing objections to the listing of the **Joseph Crockett House** in Jessamine County, Kentucky (NR ID #83004587). That property was submitted in 1983 for a Determination of Eligibility, due to the objection of its owner at the time, Mr. Roger Springate, Jr. The DOE documentation was submitted as part of the **Early Stone Buildings of Central Kentucky Thematic Resources**, in 1983. With the new owners supporting listing, we request that the building be placed on the National Register. Along with the current owners' letter are current photographic images of the property.

We appreciate your consideration of these nominations.

Sincerely,

Mark Dennen, SHPO and
Executive Director
Kentucky Heritage Council