

United States Department of the Interior  
National Park Service

1313



# National Register of Historic Places Registration Form

### 1. Name of Property

historic name Milliken Building

other names/site number WA-B-127

### 2. Location

street & number 1039 College St.

NA  not for publication

city or town Bowling Green

NA  vicinity

state Kentucky code KY county Warren code 227 Zip Code 42101

### 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

Mark Dennen, SHPO  
Signature of certifying official

12/21/09  
Date

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

2/4/2010  
Date of Action

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public - Local
- public - State
- public - Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
0	0	district
0	0	site
0	0	structure
0	0	object
1	0	<b>Total</b>

**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 Functions**  
(Enter categories from instructions)

COMMERCE/TRADE: Professional

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**Current Functions**  
(Enter categories from instructions)

COMMERCE/TRADE: Professional

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**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Modern Movement/International Style

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**Materials**  
(Enter categories from instructions)

foundation: Concrete

walls: Brick and Concrete Block

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roof: Not visible (concrete)

other: Steel-framed structure, aluminum windows and doors, stucco on piloti

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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.

**Areas of Significance**

(Enter categories from instructions)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1962  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1962-1964  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above)

\_\_\_\_\_

**Cultural Affiliation**

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Keeble, Edwin A., architect  
Shaub, Clarence, general contractor  
\_\_\_\_\_

**Criteria Considerations**

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.

Milliken Building  
Name of Property

Warren County, KY  
County and State

**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 # \_\_\_\_\_

**Primary location of additional data:**

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

**10. Geographical Data**

**Acreage of Property** .49 Acres  
(Do not include previously listed resource acreage)

**UTM References**

Bowling Green South Quad. Coordinates calculated with 1983 NAD

1	<u>16</u>	<u>549 440</u>	<u>4094 190</u>	3	<u>          </u>	<u>          </u>	<u>          </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>          </u>	<u>          </u>	<u>          </u>	4	<u>          </u>	<u>          </u>	<u>          </u>
	Zone	Easting	Northing		Zone	Easting	Northing

**Verbal Boundary Description**

The property proposed for listing is identified with the Warren County Property Valuation Administrator with account number 039A-08 -013. This area is more or less a rectangle with its point of origin at the corner of College Street and Eleventh Street, in Bowling Green, Kentucky. That rectangle runs from the point of origin 102 Feet southwesterly along College Street, 212 Feet southeasterly along the adjacent property line, 102 feet northeasterly along Alley Way, and 212 Feet northwesterly along 11<sup>th</sup> Street to the point of origin, at the intersection with College Street.

**Boundary Justification**

The area proposed for listing is the lot that has historically been associated with the property and which provides the appropriate setting to display the property's architectural character.

**11. Form Prepared By**

name/title Brian Clements-Architect

organization Brian Clements-Architect date June 4, 2009

street & number 1039 College Street, Su. 404 telephone (270) 781-1977

city or town Bowling Green state KY zip code 42101

e-mail Brian@arch-bc.com

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Description

Location

The Milliken Building (WA-B-127) is located in Bowling Green, Kentucky at the corner of College and Eleventh Streets. Bowling Green is located in South Central Kentucky on the Barren River, and is served by the former L & N Rail-line (now CSX), the Dixie Highway (US 31W) and Interstate 65. The building is located on the same block as City Hall, one block from the Historic Warren County Courthouse, and two blocks from Fountain Square, the historic center of the city. Fountain Square is at the center of the Downtown Commercial National Register District. The Milliken Building was designed by Edwin A. Keeble and completed in 1963.

Site Character

The Milliken Building was built on two residential lots. It faces College and Tenth Streets, with parking at the side and rear. It's a relatively small space, most of which is consumed by the building. The site is level, and has no landscaping. The site of the Milliken Building remains unchanged from its original appearance with a few exceptions. The landscaped areas along Eleventh and College Streets are replanted periodically. A dumpster has been located in the rear parking lot to serve tenants.

Building's Exterior

The building was originally conceived as an eight story office building by the architect. This design was reduced to four stories by the owners and then scheduled to be built as a two story building. The owners chose to build all four stories of the revised plan in 1963, thinking that coincided with local demand for rental office space (Gaines article).

The building was constructed as a four-story office building with a basement. The building is generally rectangular in shape on its second through fourth floor levels, and displays free-form shapes at the ground level. It has two entrances; the main entrance served the ground level's original owner-occupant, a legal firm; the second entrance and lobby serves the upper levels and the ground level, providing access directly from the parking area. The exterior features included stucco columns, brick walls, aluminum windows and doors, steel/concrete cantilevers, steel/concrete block solar screens, and metal flashings. The building was constructed with a flat roof.

The building gives the effect of a 3-story rectangular masonry mass floating above a ground-level pier. Also at ground level is a small one-story conference room, in brick and circular in form, sitting apart from the main building but connected by a brick hallway. The conference room is lit by narrow vertical bands of windows that stretch from nearly the foundation to its flat roof. The conference room and connector both have a cornice of metal.

The building exhibits an International Style of design, whose aesthetic comes more from its frank use of structural materials than from applied ornament. The building's several functional features, such as cantilevered balconies, banks of windows on the second through fourth floors, vertical thrust of the solar screens, and areas of blank brick surfaces, together offer an ensemble that has been drawn from the modernist textbook and situate this building in the middle of the 20<sup>th</sup> century.



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Building's Interior

This building's interior offers on its first floor a very beautiful public space, very bold and modern in its openness, and provides more traditional spaces for tenants in the second through fourth floors upstairs. It has a single stairway serving all floors. The building is equipped with an elevator.

The ground floor office space and public lobby features terrazzo floors, aluminum "stick and glass" storefronts, glass block, brick, concrete block, gypsum board, and 12" x 12" ceiling panels. The interior wood doors are flush and louvered style. The exterior facing materials used in the interior of the ground level were also used on the second thru fourth floors, with a few exceptions. In those upper areas, composition floor tiles were used instead of terrazzo; walls are made of concrete block with a gypsum board finish.

The second through fourth levels feature a double-loaded corridor, i.e., a hallway running the building's long axis with offices opening on either side of that hall. The structure of the building would have permitted an open plan configuration, but the offices on the second through the fourth levels are organized in a more traditional manner. The building was constructed to provide offices for attorneys, including reception and meeting areas, due to its proximity to governmental buildings. The reception and meeting areas feature glass walls on the corridor. Large ribbon windows with operable hoppers for ventilation are featured in the second through fourth level offices.

Lighting is provided by ceiling mounted fluorescent fixtures in office areas and ceiling mounted pendants in public areas. The restrooms are aligned vertically, each providing water closets and lavatories. Restroom privacy is provided by enameled metal stall partitions. Lavatories are wall hung type. Water closets are floor mounted tank type.

The heating system of the building features a central boiler located in the "drum" beside the public lobby. Each level operates independently through an air handler on each floor located in a utility closet. The hall ceiling is lower than the office ceilings, creating a space for the supply ductwork. The air is returned to the unit through transfer grilles located in the hall walls and doors and a louvered door on the utility closet. Ventilation is provided by hopper style windows and cooling is provided by rooftop condensing units.

Changes to the Building

Few changes have been made to the building since its construction. The original owners have retained ownership throughout the majority of its life, providing a continuity of its exterior and interior features that might not occur after ownership changes. The following alterations have been made to the building:

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1. Repair of balcony: Ceiling finish on the underside of the second level cantilevered balcony was repaired in 2005.
2. The drinking fountains located on each floor were replaced with small wood cabinets with bar sinks in 2007.
3. The date of the Third Level interior alterations is unknown.
4. Second floor partial replacement of flooring and painting of hall and offices was accomplished in 2008.
5. Fire alarm and detection system installed in 2003.
6. Exterior and interior painting, roof repair/replacement and building maintenance have been completed over the course of the life of the building.
7. Elevator modifications were accomplished in 2003.

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**Statement of significance**

The Milliken Building (WA-B-127) meets Criterion C, and has been evaluated according to the terms of Criterion Consideration G, and found to possess exceptionally significant architectural design. The property stands as the county's earliest building to fully realize a design of the International style; the building also enjoys very high integrity. The building's architectural value comes from its ability to indicate the moment that local architectural conservatism gave way to a willingness to consider new design trends. The Milliken Building is interpreted according to the goals of the International style, as well as through comparison with similarly-styled buildings locally. While the Milliken Building was designed by a prominent regional architect, Edwin A. Keeble (1905-1979), this nomination does not claim his design pedigree as a basis for significance. And while the Milliken Building is compared with other commercial buildings in this analysis, the basis for evaluation is more aesthetic than commercial. The building is exceptionally significant for its design breakthrough, and not as much for the commercial performance of its historic owners.

With many buildings of the International style in Kentucky now becoming eligible through achieving 50 years of age, few Kentucky nominations have developed an understanding of the style. The context developed here, "Modern Movement Office Buildings in Bowling Green and Warren County Kentucky, 1953-1980," offers a bit more background on the International and other Modernist movements than might be used in a local examination of the style, in an effort to make this work available for others to build upon. Some of this length is also appropriate because the Modernist movements consciously developed a new architectural aesthetic, one that was very philosophical. Early Modernist architects were attempting very consciously to create a new way of designing a beautiful building which did not rely on applied ornament from historical styles. The context here looks at the way that early local architects applied the thoughts and designs of the Modernist masters to the Bowling Green and Warren County landscape.

**Historic Context: Modern Movement Office Buildings in Bowling Green and Warren County Kentucky, 1953-1980**

**Research Design**

This nomination's author is an architect, and the principles of Modernism were part of standard architect training. For the background on Modernism, the context will synthesize the views presented in familiar architectural texts by Colquhoun, Doordan, Jones, Khan, Lampugnani, Norberg-Schulz, as well as historic writings of architectural theorists. This author also looked at the few Kentucky nominations that have considered the International style, particularly the Wolf Wile Department Store Building in Lexington (NR 1996). With this exposure, the author surveyed the local landscape to observe which buildings in the area show influences of these architectural theories. Further, the author made use of the architectural records in the collections of the Kentucky Library and Museum at the Western Kentucky University. The local architectural context was built out of the collected observations of these buildings found. Finally, using the philosophical insights of the writings by the Modernist pioneers, and scholars of their work, the context derives a basis for evaluating what is significant within these local works.



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Pre-Modernist Commercial Construction in Bowling Green and Warren County

Since the town's founding in 1798, commercial design and construction in Bowling Green revolved around transportation. Until 1859, the Barren River served as the primary means for transporting passengers and products into and away from the town. Commercial buildings were small and often intermixed with residential ones. With the completion of the Louisville and Nashville Railroad's main trunk line in 1859, Bowling Green stood along a great national railway which dominated commerce for the next 6 decades. A more modern evolution of the commerce-scape began, with a downtown building core, purpose-built buildings, applied ornament denoting style, and strategic location of buildings, all of which facilitated commerce. The importance of the automobile and road-based transportation began to eclipse rail-based commercial activity here, as elsewhere, beginning in the 1920s. The rise of the automobile in Bowling Green and Modernism in America, as two dominant patterns that transformed American cities, began within 10 years of each other.

Commercial architecture in Bowling Green from prior to 1949 was similar to most retail building in small towns in the region, with buildings designed for multiples uses and located around a focal point, Fountain Square on Main Avenue. The National Register nomination says the Downtown Historic District "comprises the original center of Bowling Green (the original courthouse square, now a city park), the principal buildings of city, county and federal governments, and a key, three-block long strip of Main Street commercial structures that connects the site of the former Louisville and Nashville Railroad with Fountain Square Park" (Gibbs et. al., National Register nomination). First floor storefronts featured large expanses of glass for storefront displays. Buildings were attached, with shared side brick walls. The public accessed the shops, offices and apartments from the street. Service access was from the alley at the rear of the building. These structures were typically two and three stories and constructed of brick and with wood frame floors, roofs and partitions.

The Dixie Highway (today, US 31W) had traversed Bowling Green for several decades by 1950, and had exerted a transformative effect on the downtown. The automobile's continued increase in usage fostered decentralized activity in Bowling Green, as elsewhere. Congestion and parking issues in the downtown portion of the Dixie Highway ultimately led to the construction of a bypass which routed traffic around the city center. This led to the displacement of the downtowns' Fountain Square and Main Street as the primary location for local commercial activity. As the city accommodated this shift of commercial activity from the its center to the its fringes, developers erected detached specialized structures on roadways and edges of the city to take advantage of easier access, less congestion, and more parking. Some of the specifics of this transition along the Dixie Highway in Bowling Green are recounted in the Modern Auto District nomination (Zeigler, 2006), whose Art Moderne-styled buildings were erected in 1949. Those buildings are compared with the Milliken Building in a section below. The rise of Modernist designs in the city finally occurred by the 1950s, quite a while after experimentation in larger urban areas had taken place.

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**Ideology and the office building in the modern movement nationally**

The modern movement was based on the ideas of functionalism and rationalism. **Functionalism** was commonly expressed through the maxim "form follows function" coined by the Chicago School architect Louis Sullivan in the 1896 essay "The Tall Office Building, Artistically Considered". Functionalism meant that the architect designed "unique, non-repeatable buildings whose forms were shaped round their functions" (Colquhoun: 169). In this approach to architectural design, also known as organic design, the design solution was arrived at through understanding the problem, not a predetermined formal response. The functions of building components and uses were expressed individually in the building's form.

**Rationalism**, a movement from the early-20<sup>th</sup> century, was based in "a common belief that the most varied problems posed by the real world could be resolved by reason" (Lampugnani: 275). Rationalism became the basis for the modern movement, particularly the International Style of architecture, which developed in Germany's influential design school, the Bauhaus. In this style, the machine and its products were of paramount importance as objects achieved through rational design. "The machine was international and to the Europeans this architecture was derived from the processes and products of the machine" (Lampugnani: 160), which led this to be described as a "machine aesthetic". In the rationalist approach, the architects designed "typical and repeatable forms that were able to fulfill generalized needs" (Colquhoun: 169).

The speculative office building "emerged as a distinctive building type in the nineteenth century" (Doordan: 25) in America, corresponding with a rapid growth of urban areas like Chicago and New York. Office building design incorporated the ideas of both functionalism and rationalism, but it was the rationalist approach that came to dominate office building architecture in America. As noted by Dennis P. Doordan in Twentieth Century Architecture, "The optimal solution for the tall office building -like any business machine - could be calculated and the result assessed in quantitative terms" (p. 22). Technological and material advances were developed to achieve ever greater heights, which increased the profitability of the speculative office venture, including the steel frame, the curtain wall, reinforced concrete, the cantilever and the elevator. The development of the open plan as a spatial and organizational device permitted the flexibility desired by tenants and landlords alike. These advances, with the machine aesthetic of the International Style, were embodied in the office building of the early modern movement.

In the post-WWII period, the national and multi-national corporation continued to grow in prominence, and office building designs further implemented the ideas in the International Style. The rationalist approach to modern architecture provided typical repeatable office buildings across the country. The concept of "styling" in industrial design, in which market forces were pre-eminent, challenged the rationalist approach and embodied the desire for a wider range of design influences beyond the universal "machine aesthetic". Colquhoun suggests, "once the market had been accepted as a player in the culture of modernity it was obvious that the Werkbund-Bauhaus ideal of universal norms of taste...could not be sustained" (p. 8). The functionalist idea of designing unique forms was reasserted, which expressed individual and corporate identities and tastes, instead of a universal norm.

The resulting office designs were given their own style names—New Traditionalist, Brutalism and Monumental, among others—which broadened the modern movement’s formal response to office building design.

#### **Modern Movement Office Building Characteristics and Practitioners nationally**

The characteristic features of modern movement architecture in America were catalogued for the general public in a 1942 publication by the New York City Museum of Modern Art (MOMA) entitled “What is Modern Architecture?”. The features included:

- Construction: steel skeleton, reinforced concrete, cantilever construction
- Materials: steel, aluminum, concrete, plywood, glass block
- The open plan
- Emphasis of the building’s volume instead of its mass
- Asymmetry
- Absence of ornament
- The building’s structural forms became its ornament
- Use of abstract forms
- The focus shifts to materials and away from applied ornament
- Free forms of nature

The International Style exhibited some of these characteristics and came to represent modern office architecture in the United States. The first functionalist skyscraper office building built in this style in the U.S. was the PSFS building (1931) in Philadelphia by Howe & Lescaze (see figure 1; figures appear at the end of the document). The PSFS design emphasized volume instead of mass, balance rather than symmetry, and lacked ornamentation.

The work of Skidmore, Owings & Merrell (SOM) became synonymous with modernist office design in the 1940s and 1950s. For the Lever House in New York City (see figure 2), SOM revived the distinctive design solution of Howe and Lescazes’ 1931 PSFS Building. “The Lever House was the first postwar office building to develop an idea (originally suggested in the design of the PSFS Building) of treating the building’s base and shaft as separate elements. Rather than the building resting on the ground, short piers lift it off the earth to create the image of glass-enclosed volumes floating over the street” (Doordan: 160-162). The Milliken Building’s design consciously draws upon this aesthetic.

The Lever House is a good example of the influence of European architects upon the modern movement in the United States. The idea of raising a building on columns and setting it in a park was promoted and practiced by Le Corbusier, a French modernist, to free the ground level for common and public uses. Mies Van Der Rohe, a German modernist practicing in Chicago, promoted the form of the steel structure and glass skin through his designs. The steel and glass design of the Lever House, raised above the ground level, makes use of both of these ideas.



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Skidmore, Owings, and Merrell occupied a dominant national position in the design of office buildings with their steel and glass designs, with offices in Chicago, New York and San Francisco. "Their primary expertise 'was' in high-end commercial buildings, as it was SOM that led the way to the widespread use of the modern international-style or 'glass box' skyscraper" ([http://en.wikipedia.org/wiki/Skidmore, Owings and Merrill](http://en.wikipedia.org/wiki/Skidmore,_Owings_and_Merrill)). The subsequent styles developed by SOM and other corporate office designers have become known as "Curtain Wall" and "Corporate Modern/Slick Skin."

The concept of "Styling" developed by industrial designers was paralleled by architects in an "attempt to reintroduce into architecture the monumentality outlawed by mainstream rationalism" (Colquhoun: 246-247). SOM participated in this movement away from designing solely in the International Style, with the design of symbolic structures like the Chapel at the Air Force Academy. Eero Saarinen, in the design of the IBM Rochester facility (figure 3) developed a Miesian style for the complex. In his design for the TWA complex (Figure 4) in Washington D.C., Saarinen developed an Expressionist style. And in his design for the U.S. Embassy in London (Figure 5) he designed in a New Formalist style. The modernist approach of Saarinen was client- and project-specific, embodying the idea of 'styling' advocated by industrial designers.

The style of Brutalism developed in the late 1950s as a renewal of the functionalist ideology. Brutalist buildings were characterized by a rough, blocky appearance that emphasized their concrete material and structure. The buildings' functions and services were exposed on the exterior. In the case of the Boston City Hall (1962, Figure 7), special functions like the mayor's office and council chambers are emphasized in the façade. Though this style did not reach the popularity in office building design of the International Style and New Formalism, it signaled an important break with the idea of an International Style. However, with the exception of the emphasis on the building's mass, the characteristics of modern movement buildings are evident in Brutalist designs. Compare, also, LeCorbusier's Unite de habitation (figure 6) and the Yale Art and Architecture Building by Paul Rudolph Kallmann, McKinnell (1969, Figure 8).

Concurrent and subsequent design approaches, given style names such as New Formalism (Neo-Palladianism), often differed fundamentally from the International Style by emphasizing mass, symmetry, ornament and the classical hierarchies, while maintaining the basic modernist advances of the open plan, curtain wall, and steel and/or concrete structures. Elements of New Formalism, especially as practiced by Edward Durell Stone, are present on the Milliken Building and other Bowling Green office buildings. Though he designed the Museum of Modern Art in New York in 1937 (figure 9), by "the mid-1950s Stone moved away from strict modernist tenets and began to fuse the formalism of his early Beaux-Arts training with a romantic historicism" ([http://en.wikipedia.org/wiki/Edward\\_Durell\\_Stone](http://en.wikipedia.org/wiki/Edward_Durell_Stone)). Stone used classical prototypes such as temples, coliseums and Pompeian houses as models for designs, "evoking the great enduring monuments of the past, while keeping a foot in the modern camp by using the most advanced materials and structural methods" (Doordan: 119). Though Stone's office executed several designs for prominent office buildings, including the Standard Oil Building in Chicago, the majority of his work and influence was in the design of university and governmental buildings. The Kennedy Center (Figure 10) also is well-known.

**Survey of Modern Movement Office Building in Bowling Green & Warren County, Kentucky (1953-1980)**

Architects in America had begun to experiment with the ideas of the International Style as early as the 1920s. By the post-WWII period, people had become familiar with this rising aesthetic, enough to use the word "style" for similar types of buildings, as it has been used in the previous pages, or for the work of a particular architect. Yet, by the 1950s, Bowling Green and Warren County's architects were experimenting, though not so much with design within a single style, but with how much the local public would accept these still-foreign aesthetic palettes. The time period for new modernist office buildings built in the area seems to start very tentatively, in 1953, and continues until around 1980, when these designs appear to have gained local acceptance. The first office building that exhibits any nod to the modern movement was the Charles Moore Building by Frank D. Cain Jr. This and a few other early ones take very tentative steps to invoke modernist vocabulary. The last modern movement office buildings designed in the area were a group located on Ashley Circle in the late 1970s.

Two local architects, Frank D. Cain Jr. and Joseph P. Wilk, designed modernist buildings in Bowling Green and the surrounding region throughout the late 1950s, 1960s, and early 1970s. The project records from Cain's office indicate that his projects were generally for residential, office, education and government facilities. The project records from Wilk's office indicate that his projects were generally residential, office, banks, churches, and educational facilities. While nationally, the International Style became synonymous with office buildings of the 1940-1970 period, few office buildings in Bowling Green and Warren County were built in modernist styles during those 3 decades.

There were two types of office buildings built in Bowling Green and Warren County in the post-WWII period. They were the single business and the speculative office building. The single business office building was typically designed and built for, and occupied by, the owner. The owner would sometimes build additional space which they rented out until it was needed for expansion. The Charles Moore Building is an example of this approach. A public lobby for tenant use would not typically be provided.

The speculative office building was designed and built for investors. In Bowling Green, investors would typically occupy part of the building and lease out the remaining portion(s). The Milliken Building is an example of this approach. The Milliken & Milliken law firm occupied the ground and second levels, and leased the third and fourth to tenants. A public lobby for tenant use is a typical feature of these office buildings.

The following list includes new Modern movement office buildings designed for professional office use only. The list does not include offices supporting retail or warehouse establishments. The list was compiled from records of provided by The Kentucky Museum and a visual survey of the city of Bowling Green and Warren County, KY.



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DATE	NAME	LOCATION	STYLE	TYPE	ARCHITECT
1953	CHARLES MOORE BLDG.	1007 STATE ST.	INTERNATIONAL	SINGLE	CAIN
1958	PROFESSIONAL ARTS (demolished)	US31W BYPASS	INTERNATIONAL	SPEC	CAIN /WILK
1963	MILLIKEN BLDG.	1039 COLLEGE ST.	INTERNATIONAL	SPEC	KEEBLE
1964	SOUTHERN BUILDING	BROADWAY	NEW FORMALISM	SPEC	CAIN
1965	DR. CARSON BLDG.	10 <sup>TH</sup> ST.	WRIGHTIAN	SINGLE	CAIN
1965	HARLIN, PARKER BLDG.	10 <sup>TH</sup> ST.	WRIGHTIAN	SINGLE	"ARMCO"
1966	POTTER OFFICE BLDG.	ELM ST.	WRIGHTIAN	SPEC	WILK
1966	811 BUILDING	811 FAIRVIEW AVE	WRIGHTIAN	SPEC	WILK
1967	WETHERBY ADMIN. BLDG	WKU	NEW FORMALISM	SINGLE	LEE, POTTER, SMITH
1972	CITIZENS NATIONAL BANK	500 MAIN ST.	NEW FORMALISM	SINGLE	NOT AVAILABLE
1974	AMERICAN NATIONAL BANK	922 STATE ST.	NEW FORMALISM	SINGLE	WILK
1975-80	ASHLEY CIRCLE MEDICAL OFFICES	ASHLEY CIRCLE	WRIGHTIAN, NEW FORMALIST	SINGLE & SPEC	CAIN, WILK

Instances of modern movement designs in the contextual area are described below.

**Charles Moore Building (1953)**

**1007 State Street**

**Architect: Frank D. Cain, Jr.**

The Moore Building (Figure 11) at 1007 State Street is earliest intact example of a single business International Style office Building in Bowling Green. It was designed by Frank D. Cain, Jr., a local architect, for Charles Moore, an insurance agent. The original building was a single bay, two-story building. The insurance company occupied the ground level, and the upper level was leased to tenants until the insurance firm expanded into the space (Figure 12). Architect Cain moved his office from his home to the second level of this building upon its completion. He exchanged his fee for rent (Charles Moore interview).

The Moore building's formal characteristics include an emphasis on volume achieved by creating a "void" at the corner, an asymmetrical façade, a lack of ornament, and a banded glass "wall". It does not take advantage of steel and concrete structure or place an emphasis on the structure as a formal element. It does not utilize the benefits of the open plan either. Rather, its construction, except for the street façade design, is typical of traditional storefronts found in Bowling Green before the modern movement.

**Milliken Building (1963)**

**1039 College Street**

**Architect: Edwin A. Keeble**

The Milliken Building (Figure 13) is a Modernist, International Style Building with Corbusian and New Formalist influences. It is the oldest intact example of a speculative International Style office building in Bowling Green and Warren County. It was designed by Edwin A. Keeble, a Nashville architect, for G. D. Milliken, Jr., and John Milliken. The Milliken brothers were both members of the Milliken & Milliken law firm.

The Milliken Building is a modern design based upon the characteristics outlined in the MOMA book of 1942, *What is Modern?*. The building has a concrete and steel structure, which permits an open floor plan and features cantilevered balconies. It has a free form floor plan on the ground level. It utilizes curtain wall construction with simple planes of brick wall between a window "wall" of metal and masonry. The design of each façade is asymmetrical. The emphasis is on abstract forms: lines, planes, and *box* and *drum* volumes. The entrance doors are not emphasized. Applied ornament is absent from the building design.

The Milliken Building is International Style based upon the parameters established by Hitchcock & Johnson in their 1932 publication *The International Style*. The volume of the box and drum forms (Figures 15 and 16) is emphasized by the simple unadorned planes of brick and minimal edge detailing. It has regular structural and window bays "typical of the underlying skeleton of modern construction" (Hitchcock & Johnson: 71). It avoids the use of applied decoration to the surfaces of the building.

The Milliken Building follows Corbusian principles (Figure 14). In the publication *Five Points of New Architecture* the French architect Le Corbusier advocated the use of "pilotis; the roof garden; the free plan; the horizontal window; and the free façade" (Colquhoun: 17). The upper levels of the building are supported on "pilotis". This allows the ground level walls to be non-load bearing, giving the ground level a free plan, or few spatial interruptions. The horizontal windows and free façade are accomplished through curtain wall construction. The building does not feature roof gardens on its flat roof.

The Milliken Building uses a form typical of New Formalist architecture, an exterior grille (Figures 17 and 18) popularized by E. D. Stone. The solar grilles are made with patterned concrete block. The material is used for railing walls at the cantilevered balconies as well.

**The Southern Building (1964)**

**1190 Broadway St.**

**Architect: Frank D. Cain, Jr.**

The Southern Building (Figures 19, 20, 21) is a modernist, New Formalist office building. The forward-looking modernist features on it include a repetitive structural rhythm, planar non-ornamented walls, horizontal window bands, asymmetrical façade and folded plate roof construction. However, local conservative impulses are seen in the building's non-use of structural steel or concrete, even in imitating concrete forms in the folded plate roof construction. The building lacks the open plan, which is a modernist hallmark. The use of folded plate roof construction, the primary new formalist feature, does provide a repetitive cathedral ceiling on the interior as well as triangular clerestory windows.

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**Potter Building (1966)**

948 Elm St.

Architect: Joseph P. Wilk

The Potter Building (Figures 22, 23, 24) is a modernist, Wrightian style office building. The modernist features include abstract forms, planes made by roofs and walls, vertical lines created by the abstract pilasters, a curtain wall grid, asymmetricality, flat roof with broad overhanging eave, absence of ornament, de-emphasized entrance, and rhythmic regularity in structural bays. Materials include concrete, brick and curtain walls. The extension of the walls past the corner, and the roof overhangs, de-emphasize the mass of the building. The roof plane and exposed floor plane taken together emphasize the horizontality of the building, with the roof as the main character-defining element. The pilasters and the cantilevered broad eaves are the strongest Wrightian features.

**Citizens National Bank of Bowling Green (1972)**

500 Main St. Architect: Undiscovered

The Citizens National Bank Building (Figures 25, 26, 27) is a modernist, New Formalist style office building. It has a classical formal hierarchy of base, body and cap, and features an oversized precast concrete cornice. Modernist features include an exposed concrete structure, an absence of applied ornament, and emphasis of mass rather than volume, typical of the Brutalist style. Departing from many Brutalist tenets, however, the building is essentially symmetrical and its exterior does not transmit interior functions.

**Evaluation of Significant Modernist Design in the Contextual Area**

Bowling Green was established in 1798, two years after the creation of Warren County, and throughout its history it adopted architectural styles as quickly as those style proved themselves viable in larger nearby urban areas, such as in Louisville, Kentucky or Nashville, Tennessee. This willingness to adopt current styles, though, did not continue in the era of Modernist office design. Few modernist office buildings arose in Bowling Green and Warren County during the national era of the Modern movement. The two types of buildings observed and evaluated here were the single business and the speculative office building. The first single business office building built was the Charles Moore Building in 1953. Perhaps it is appropriate that of the two kinds of business buildings, the single business would be the first to choose to incorporate these forms that seemed alien within the surrounding business landscape. The owner of the single business building was his/her own tenant. Such an owner could be sure the "tenant" would accept this novel look, because the owner and tenant were one in the same. Still, the designer of the Moore Building did not create a look that radically departed from traditional retail building cues—the building was still recognizable as a downtown office structure.

Though the first speculative office building was constructed in 1958, the earliest intact International Style speculative office building in Bowling Green, the Milliken Building, was not constructed until 1963, thirty-two years after the nation's first International Style skyscraper. By this time, the national modern movement had been experimenting with other styles for nearly a decade. Of those newer options, New Formalism became the most common new style for office buildings in Bowling Green and Warren County. That popularity may have resulted from a reliance on the traditional composition that governed pre-Modernist high-rise architecture: base, shaft, capital. In other words, while certainly such buildings spoke with a new vocabulary, they at least communicated with a familiar grammar.



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Even in the most “experimental” instances of Modernist office design in Bowling Green, such as the Milliken Building, the exterior may have broken with the past, but interiors were slow to follow suit. This project’s survey found several properties originally built as speculative ventures, i.e., projects whose main purpose lay in attracting rental tenants to occupy offices. Developers and architects chose to attract those imagined customers through relying on familiar distributions of interior space. In retrospect, this might be seen as a local conservatism, either on the part of building designers or the rental market or both. What we can observe is that the philosophies that drove Modern architecture to explore the possibilities of the open office space were not fully realized by the local examples. Locally, there seems a greater willingness to engage with Modern design on the exterior—that is, publically—but on the inside of the building, the more private realm, change did not come quite so easily. This conservatism is evident in the Milliken Building’s upper two floors—the designated rental space—but the interior spaces occupied by the owners, the first two floors, boldly (in the local context) announce their Modernist sentiment, as much as the building’s exterior does.

Given these responses as the local reaction to Modernism, the significance of any one place can reside on a number of fronts. Of course, the closer any one property approaches the ideals articulated by the International Style, or subsequent Modernist offshoots, the more significant that example will be. However, a property which provides a very good example of this conflict between progressive and conservative design impulses can also be offered as significant. Further, some properties will be significant for their designs which are quite at odds with their surroundings. The Modernist philosophies looked to architects to design monuments that had no reference to local surroundings—that buildings might approach perfection through abstraction of design and non-contextuality. Some buildings might be seen as significant, therefore, by a quality that might be called “otherness,” as long as their design clearly is derived from Modernist principles.

**Evaluation of the Milliken Building within its Architectural Context**

The Milliken Building high local significance comes from its willingness to introduce, as fully as it did, the Modern Movement’s International Style to Bowling Green and Warren County. Because it was built speculatively, i.e., for rental clients, it provides us insight about the rate at which the developers were willing to gamble on the local community’s acceptance of these new architectural forms. From a design standpoint, it is also a valuable rare instance of a local building implementing Corbusian design principles. Its design also contains New Formalist features, which relates it to other buildings in the context area, as that was a popular mode among the many Modernist design approaches.

The Milliken Building offers an excellent insight into the way that architectural design in the post-WWII period responded to shifts in local commercial and transportation. By the 1960s in Bowling Green, downtown businesses had typically chosen to build major office buildings *away* from the city center, closing their downtown locations and relocating to the city’s fringes, to be nearer to transportation advantages. In the case of the Milliken Law firm, the owners developed a model for a speculative office building that did not require fleeing the downtown. The Milliken Building provided amenities available on the bypass, such as dedicated parking and a convenient location. To create a detached building, with private parking adequate to serve its occupants, the site’s developers acquired some existing residences and built upward (Figure 28).

The legal profession was one commercial service which would not benefit quite so well from relocating to the bypass. Many potential clients for rental space in the building would stay in the city center to remain close to the Warren County Courthouse in downtown. This had been the pattern of business for the firm for at least 60 years. In 1904, G.D. Milliken Sr. opened a law firm next to the Warren County Courthouse, in the former Cook Building. When his two sons, G.D. Milliken, Jr. and John M. Milliken, graduated law school, his practice was expanded. His sons moved to 1039 College Street, where they had the Milliken Building built for their new offices. At the time, G.D. Milliken Sr. thought that the new location would not be a success because it was not located right on the square. However, the new Milliken Building was within a block of the courthouse, and across the street from a newly constructed post office, which made it a very convenient location for legal services. The firm was renamed Milliken and Milliken. In 1964, W. Currie Milliken joined the family firm; by 1987 the company renamed itself the Milliken Law Firm. In 1994 Currie Milliken's son, Wesley V. Milliken, joined him at Milliken Law Firm, where they both still work today.

#### Architects of Modernist Office Buildings in Bowling Green

The majority of modernist office buildings in Bowling Green and Warren County were designed by two local architects, Frank Cain, Jr. and Joseph P. Wilk. Modern movement office buildings in Bowling Green and Warren County were typically designed in the New Formalism or Wrightian styles, demonstrating the influence of E. D. Stone and Wright on the architectural scene. Intact examples showing the influence of Le Corbusier, as the Milliken Building does, are rare. The Milliken Building was designed by an outside designer, Edwin Keeble, a Nashville architect and classmate of G. D. Milliken when both attended Vanderbilt University in the early 1920s.

Architect Keeble grew up in Nashville and attended Montgomery Bell Academy and later attended Vanderbilt to study engineering. He then attended the University of Pennsylvania and received a degree in architecture. While studying at the University of Pennsylvania he supplemented his education by studying in France and Italy. Upon graduation he moved back to Nashville, embraced modernism, and quickly became a prominent architect in that city's community. Many Nashville buildings are associated with Keeble such as several facilities at Vanderbilt, as well as many church exteriors and sanctuaries, such as Westminster Presbyterian Church, Woodmont Christian Church and Vine Street Christian Church.

Finished in 1957, the Life and Casualty Tower became the most famous of all of Keeble's work. At 30 stories, it stood as Nashville's first skyscraper and Tennessee's tallest building for 8 years. From an aesthetic judgment, the building's ground level structures do not provide the horizontal balance to prevent the building from looking quite top-heavy (Figure 33). One must wonder whether during the building's design, the owners might have encouraged Keeble to stretch the building progressively higher, in an effort to accommodate additional tenants. Within the Modernist vocabulary, architects seem to have a greater freedom to expand upward or outward, merely by multiplying building parts, than do architects working within more traditional stylistic idioms.



Keeble designed the Milliken Building originally as an eight-story office building, which would have made it rise 5 stories higher than the highest commercial building elsewhere in the town. One of the investors, John Milliken, recounted in a 2003 article, "We didn't feel like we were interested in an eight-floor building in the 60's in Bowling Green, Kentucky, so we just built two. But before we'd even finished the second floor, we had a tenant that was interested in occupying a third. So we stopped construction, ordered more steel, and added two more floors. It was full almost from the beginning," (Gaines article, 2003). The addition of two floors made the Milliken Building the first four-story office building in Bowling Green. The next four-story office building constructed was the Citizens National Bank in 1972. The decision to add two additional floors indicates Bowling Green was a growing community at the time, it demonstrates the appeal of the building's location, but it also speaks to the fluidity with which Modernist design can accommodate a client's needs. With this story of its creation, the Milliken Building helps us understand very well a certain aspect of Modernist design that critics call "a-contextuality." Those critics preferred that a building appear to relate more organically to its surroundings. If Modernist design is thought of as idealized, as apart from its surroundings, the Milliken Building certainly provides a dramatic instance of that dimension of Modernist design.

#### Comparisons with other National Register listings of Post-WWII Commercial Buildings

That the Milliken Building is an outstanding local interpretation of International Style is affirmed when compared with the few local buildings in Bowling Green from the post-WWII era that have gained National Register listing. Completed in 1949, the Modern Automotive Historic District's Gallaway Farm Equipment Building (Figure 29) employs several Modernist features which also can be found on the Milliken Building (Figure 30): a flat roof, unadorned walls, and ribbon windows. Both structures emphasize volume rather than mass, and both structures have asymmetrical facades, emphasizing balance of wall and openings rather than symmetry. Applied ornament is absent from the facades of both buildings. Finally, they make use of a steel structure, permitting non-structural exterior curtain wall construction. However, given that the Gallaway Farm Equipment Building resides at a place that was on Bowling Green's outskirts at the time of construction, it looks relatively conservative, not terribly different than a traditional 2-story commercial storefront: big display windows on the first floor, smaller windows for offices above. Contrast that with the Milliken Building, which differs so much from the regular commercial designs that surround it. Its non-traditional character-defining exterior features include exterior columns supporting the upper floors (Figure 32), cantilevered balconies, solar screens, "free form" ground level partition walls (Figure 31), cylindrical function-specific rooms, and semi-private office courtyards.

The Milliken Building has solar screens to shield the bands of windows on the upper levels from the sunlight. These are constructed of steel frames with decorative concrete blocks, similar to the grilles popularized by the architect Edward Durrell Stone. Stone practiced in the International Style at the beginning of his career, but became a leading proponent of the New Formalist approach, which allowed the incorporation of classical principles and features into modern buildings.

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The curtain walls of the Milliken Building are faced in brick, which was uncommon in the International style in Europe, and more common in the United States. The walls are treated as planes, without ornament, as was typical of the style.

The Corbusian idea of raising the bulk of the building on columns to create common space is used in the Milliken Building. This was a significant aspect of the design of the landmark Lever House by Skidmore, Owings, and Merrell, a firm with offices in Chicago and New York, who became synonymous with modernist office design in the 1940s and 1950s. In the Milliken Building, the free-form of the ground level walls, which are not load bearing, creates specific functional areas visible from the building's exterior. The shape and configuration of these walls creates semi-private courtyards and entrances for office occupants within an urban environment. In Lever House this device was used to provide space for the public circulation and to separate retail and office functions. Use of primary forms is a characteristic of Corbusian design as well. The drum form of the conference room is similar to the drum used by Le Corbusier in the Unite d'habitation project.

In summary, the buildings of the Modern Auto District offered the community an initial look at a frankly Modernist aesthetic, though mitigated through the use of the softer features of Art Moderne style. On balance, the building does not depart greatly from the classic configuration of storefront architecture. The Milliken Building, coming 15 years later, provided a much more fully-realized vision of early Modernist principles, standing as a much bolder collection of those features, all coherently displayed in a more traditional, and therefore, more conspicuous setting.

**Integrity Considerations:**

Any building in Bowling Green and Warren County that is significant for its Modernist Design, will be eligible for the National Register under Criterion C if it retains integrity of setting (within the site), design, materials and feeling. The Milliken Building retains these integrity factors, as well as its integrity of location and association.

A building will be said to retain its integrity of **setting** if its original site and lots remain in the same relationship to the building as they had at the time of construction. The status of the building and the site were calculated with great care, to create a composition of ideal beauty and form. The integrity of setting will be enhanced if the original architectural site drawings are available to determine the historic site configuration. Because of the relatively lower interest in contextuality that Modernist architects exhibited, consideration of setting outside the historic site is of secondary importance in evaluating this integrity factor.

For the Milliken Building, its proximity to the courthouse and its choice to stand in the traditional downtown area is an unusual, and therefore important, part of its setting. The prominent downtown street corner near city's governmental facilities remains intact. This enhances its integrity of setting, and its ability to tell its important story.

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A Modernist building in Bowling Green and Warren County will be said to retain its integrity of **design** if it retains the principal elements of Modernist design that have been listed above in the 1942 publication *What is Modern Architecture?*. The particular historic features of the building being evaluated need to be catalogued and assessed for their essential role, in the case that changes to the design have occurred. The evaluation of change must ask whether the building's overall historic design intent has been lost as a result of alterations. Fortunately for the Milliken Building, its design appears greatly intact and virtually unchanged from its original completion. The exterior is extremely intact. The only substantial change on the interior has come in the re-configuration of the third floor spaces. On the building's other 3 floors, the original design intent are clearly available to observe and interpret.

A Modernist building in Bowling Green and Warren County will be said to retain integrity of **materials** if it retains sufficient amount of its historic materials to transmit its Modernist design. Replacement of historic materials with new materials of the same type will not be seen as a significant departure from integrity of materials. Invisible materials, such as roofing materials on flat roofs, will not need to be retained to claim integrity of materials. The impact of the use of new materials on the building must be evaluated in light of the historic building's design intent. The changes in some materials, such as window systems, while consuming a small percentage of the overall percentage of materials, can have a great negative impact on the overall architectural effect, and so become the basis for evaluating the loss of integrity of materials. With the Milliken Building, the retention of historic materials is high, so the building's integrity of Modernist design remains high.

A Modernist building in Bowling Green and Warren County will be said to retain integrity of **feeling** if it is judged to have integrity of setting, materials, and design. The Milliken Building retains these integrity factors, so that cumulatively it can be viewed to have integrity of feeling of a very important International Style office building in its local architectural context. This final judgment becomes a statement of its eligibility for National Register listing.

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**Interview of Charles Moore, son of the original owner of the Milliken Building, by Brian Clements, 10/15/09.**

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Specifications Index, Joseph P. Wilk

Architectural drawing database



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**National Park Service**

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Same information for all photographs

Property: Milliken Building

Location: Warren County, KY

Photographer: Brian Clements

Date of Photograph: 2009

Location of Digital Media: Kentucky Heritage Council, Frankfort KY and National Register offices

Shot-specific information, Official Photos (turned into black-and-white prints)

0001: south and east (front) side, camera facing to true north

0002: east (front) and north sides, camera facing southwest

0003: front of house, camera facing west

0004: rear side, camera facing east-southeast

0005: view of floor joists in root cellar, direction of camera unknown

Supplemental Photos (only viewable on data disc), shot at same time as the official photos

1: to west, detail of front porch

2: back and south side, camera facing to northeast

3: back and north side, camera facing to southeast

4: exterior shot of foundation on north side

5: back and north side, camera facing to southeast

6: view of floor joist and brick foundation in root cellar, inside of south wall

7: attic rafters, direction unknown

8: attic rafters, direction unknown

9: attic rafters, direction unknown

Supplemental Photos of images provided by others

10: historic image of the Hills House's framing and brick nogging, image provided by house owner, unknown original source of image

11: image of south side during early 2009 siding replacement project, shot by contractor John Ober

12: image of south side during early 2009 siding replacement project, shot by contractor John Ober

13: image of south side during early 2009 siding replacement project, shot by contractor John Ober

14: image of south side during early 2009 siding replacement project, shot by contractor John Ober

15: shot of house at unknown date, estimated to be ca. 1900, image provided by house owner, unknown original source

The following images illustrate points in the text. National Register instructions call for images to be placed at the end of text, rather than embedded within the text. Clear color versions of these images can be found on the nomination's image disc, in the folder labeled "figures".



Figure 1  
PSFS Building



figure 2  
Lever Building



Figure 3  
IBM Building, Rochester



Figure 4  
TWA Flight Center



Figure 5  
US Embassy, London



Figure 6  
Unite de habitation



Figure 7  
Boston City Hall Gov't  
Center



Figure 8  
Yale Art & Architecture  
Building



Figure 9  
Museum of Modern Art  
New York City

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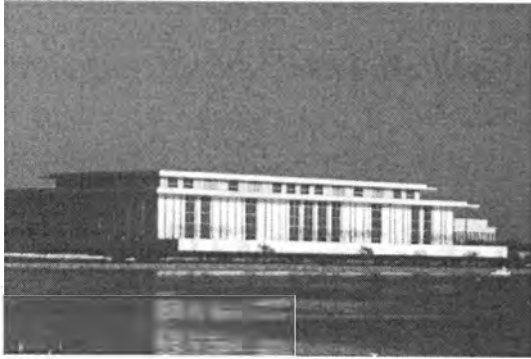


Figure 10  
Kennedy Center, Washington DC



Figure 11  
Aerial Photo of Original Moore Building



Figure 12  
Moore Building, State Street Elevation



Figure 13  
Milliken Building



Figure 14  
Swiss Dorm  
Le Corbusier



Figure 15  
Milliken Building drum room



Figure 16  
Drum room on another  
International Style Bldg.

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Figure 17  
Milliken Building  
Window Grill design



Figure 18  
Grill Design in  
E.D. Stone Home



Figure 19  
Southern Building, image 1



Figure 20  
Southern Building, image 2



Figure 21  
Southern Building  
Image 3



Figure 22  
Potter Building  
Elm Street view



Figure 23  
Potter Building  
10<sup>th</sup> Street view



Figure 24  
Potter Building  
Wall detail



Figure 25  
Citizens National Bank  
Eighth Street view



Figure 26  
Citizens National Bank  
View from Fountain Square



Figure 27  
Citizens National Bank  
Wall detail



Figure 28  
Aerial view of corner location where Milliken Building was erected





Figure 29  
Gallaway Farm Equipment Building



Figure 30  
Milliken Building



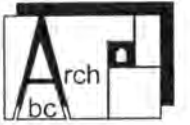
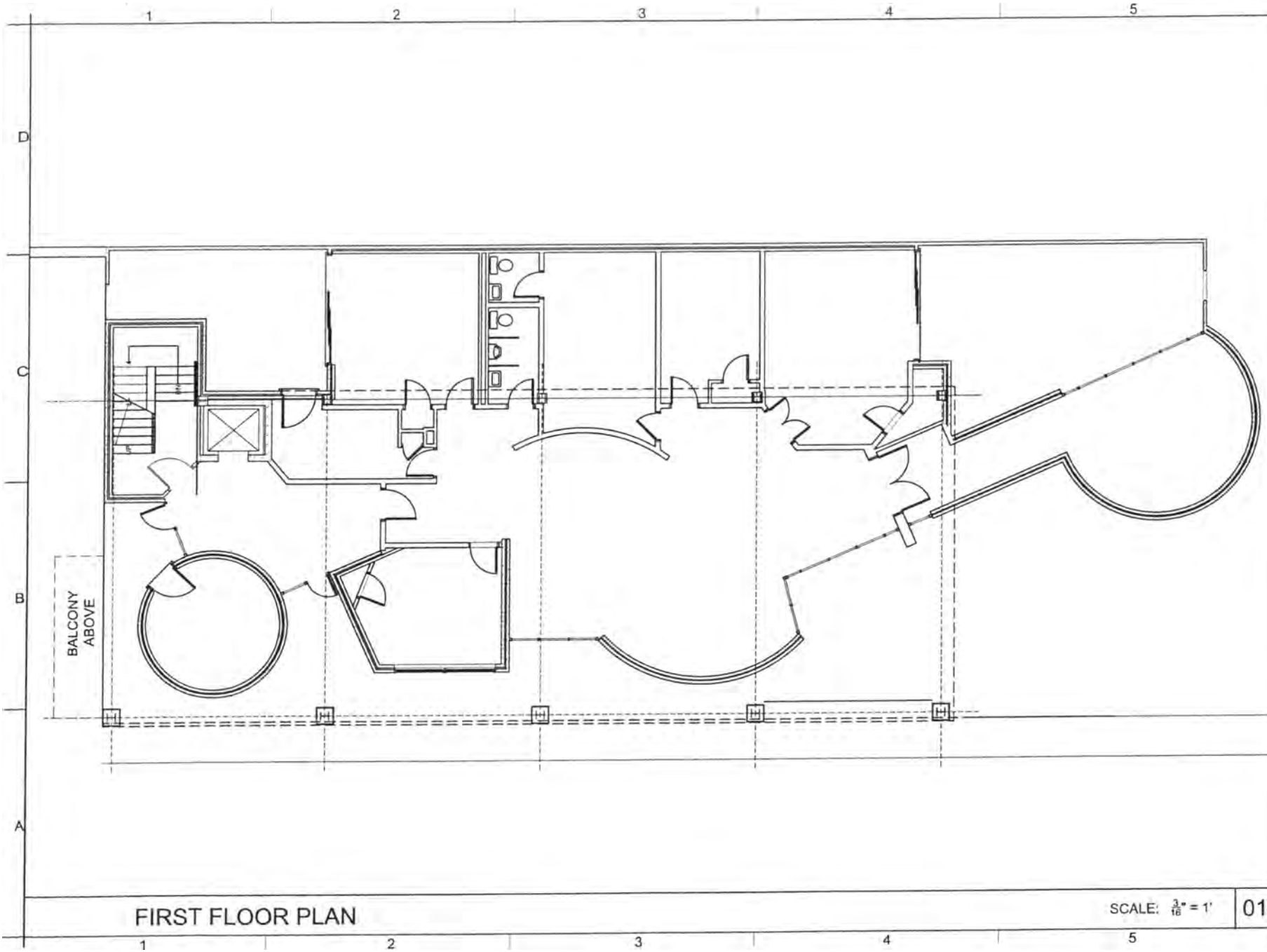
Figure 31  
Milliken Building, interior



Figure 32  
Milliken Building, detail of free form  
Wall and Piloti



Figure 33  
Life and Casualty Tower, Nashville TN



Architect  
 Brian  
 Clements

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Milliken Building

Address:  
 1039 College St.,  
 Bowling Green, KY  
 42101  
 Warren County

06/04/2009  
 AS-BUILT SET

PROJECT NO.: 019-09  
 CAD DRWG. FILE: milliken 1009

DRAWN BY: j  
 CHECKED BY: bc

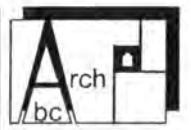
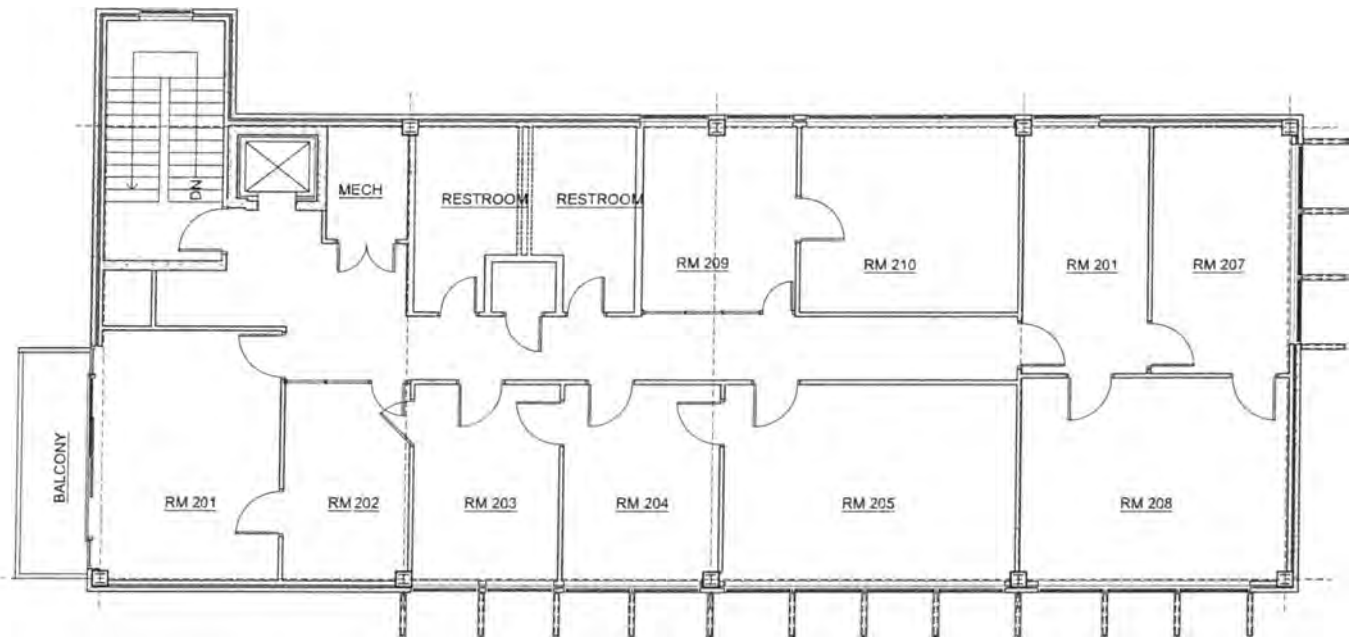
PLAN

FIRST FLOOR PLAN

SCALE:  $\frac{3}{16}'' = 1'$

01

AE-101



Architect  
 Brian  
 Clements

SUITE 404  
 MILLIKEN BLDG.  
 1039 COLLEGE ST.  
 BOWLING GREEN,  
 KY 42101  
 775-781-1877  
 775-786-6866

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Milliken Building

Address:  
 1039 College St.,  
 Bowling Green, KY  
 42101  
 Warren County

06/04/2009  
 AS-BUILT SET

PROJECT NO.: 010-09  
 CAD DRWG. FILE: milliken 2009  
 DRAWN BY: j  
 CHECKED BY: bcc

PLAN

SECOND FLOOR PLAN

SCALE:  $\frac{3}{16}'' = 1'$

01

AE-102

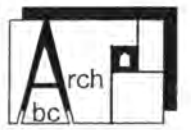
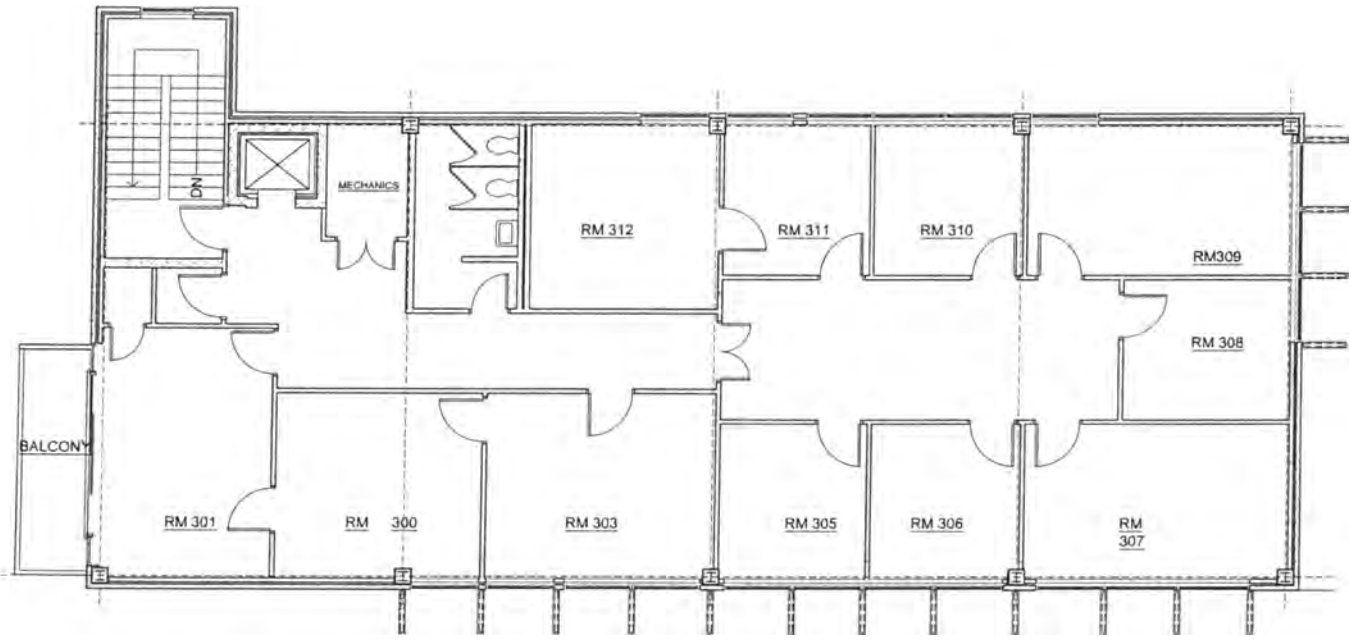
1 2 3 4 5

D

C

B

A



Architect  
 Brian  
 Clements

SUITE 404  
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 1039 COLLEGE ST.  
 BOWLING GREEN, KY 42101  
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 270-799-8860

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Milliken Building

OWNERS:  
 1039 College St.,  
 Bowling Green, KY  
 42101  
 Warren County

06/04/2009  
 AS-BUILT SET

PROJECT NO.: 010-09  
 CAD DRWG. FILE: milliken bldg  
 DRAWN BY: p  
 CHECKED BY: bc

PLAN

THIRD FLOOR PLAN

SCALE: 1/4" = 1'

01

AE-103

1 2 3 4 5



1

2

3

4

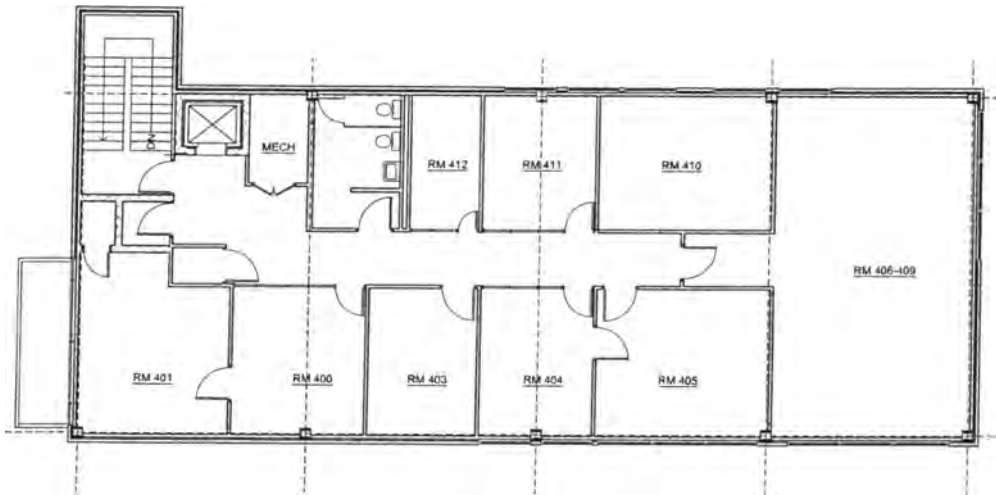
5

D

C

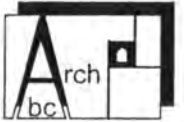
B

A



### GENERAL SHEET NOTES

- 1. DIMENSIONS: ALL DIMENSIONS ARE TO THE EDGE OF FINISHED WALLS UNLESS OTHERWISE SPECIFIED.
- 2. STAIRS: ALL STAIRS SHALL BE STRAIGHT TREAD AND RISE.



Architect  
 Brian Clements  
 SUITE 404  
 MILLIKEN BLDG  
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## Milliken Building

Address:  
 1039 College St.,  
 Bowling Green, KY  
 42101  
 Warren County

06/04/2009  
 AS-BUILT SET

PROJECT NO.: 010-09  
 CAD DRWG. FILE: milliken bldg  
 DRAWN BY: p  
 CHECKED BY: bc

PLAN

# AE-104

## FOURTH FLOOR PLAN

SCALE:  $\frac{3}{16}'' = 1'$

01

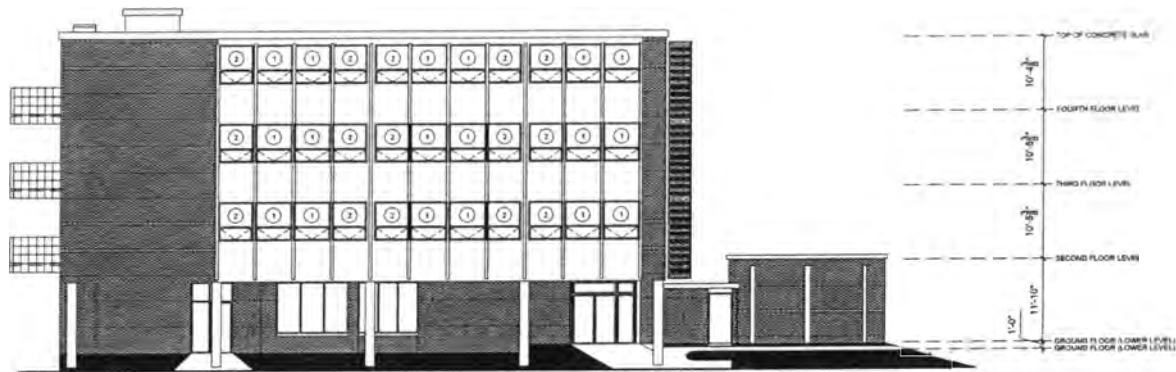
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2

3

4

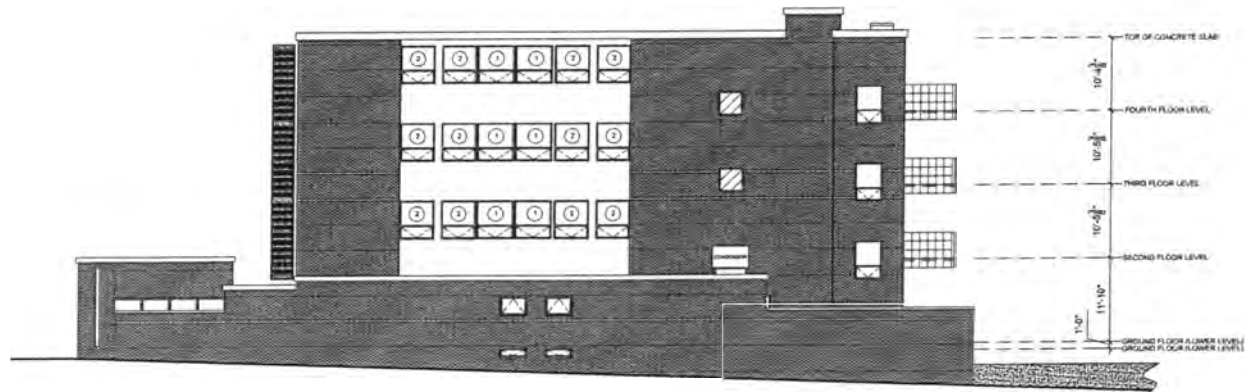
5



FRONT ELEVATION

SCALE:  $\frac{1}{8}'' = 1'$

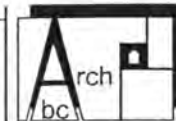
01



REAR ELEVATION

SCALE:  $\frac{1}{8}'' = 1'$

02



Architect  
 Brian  
 Clements

SUITE 404  
 MILLIKEN BLDG.  
 1039 COLLEGE ST.  
 BOWLING GREEN,  
 KY 42101

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Milliken Building

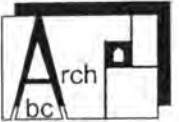
Address:  
 1039 COLLEGE ST.  
 BOWLING GREEN, KY  
 42101  
 Warren County

06/04/2009  
 AS-BUILT SET

PROJECT NO.: 019-09  
 CAD DRWG. FILE: milliken 04.dwg  
 DRAWN BY: jr  
 CHECKED BY: brc

ELEVATIONS

AE-201



Architect  
 Brian  
 Clements

SUITE 404  
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 1039 COLLEGE ST.  
 BOWLING GREEN,  
 KY 42101

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 275-789-6888

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Milliken Building

OWNERS:  
 1039 College St.,  
 Bowling Green, KY  
 42101  
 Warren County

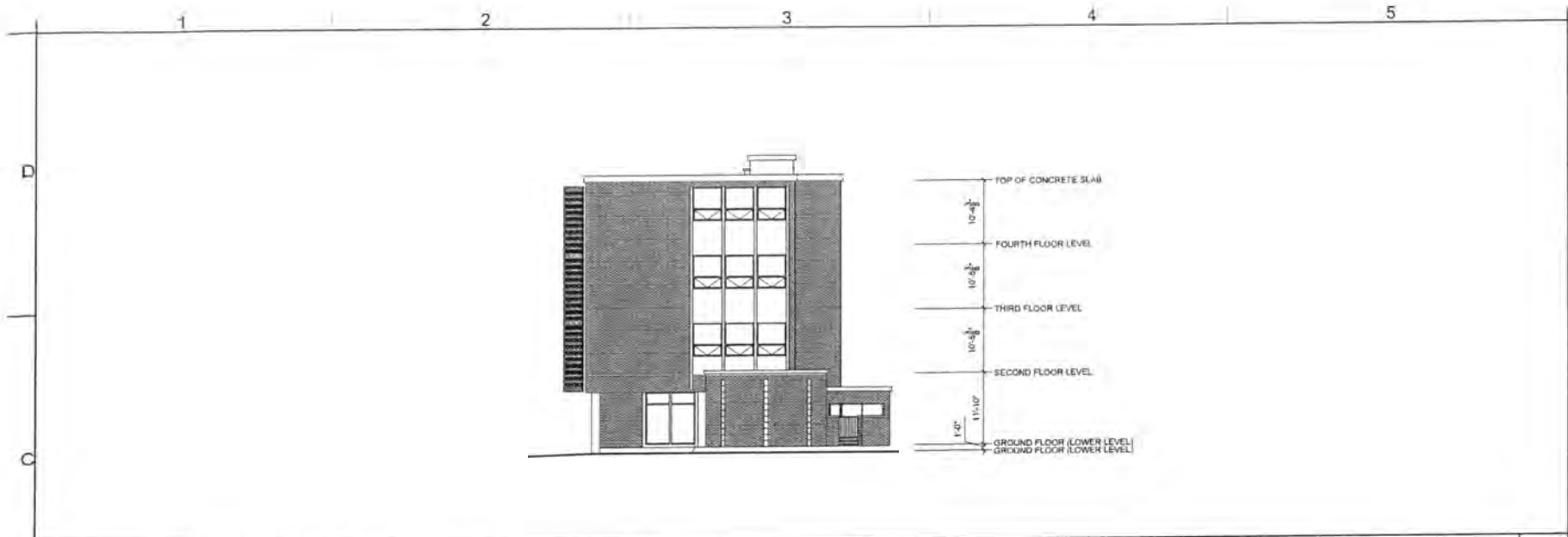
06/04/2009  
 AS-BUILT SET

PROJECT NO.: 010-09  
 CAD DRWG. FILE: milliken bldg

DRAWN BY: #  
 CHECKED BY: bc

ELEVATIONS

AE-202



RIGHT SIDE ELEVATION

SCALE:  $\frac{1}{8}'' = 1'$

01



LEFT SIDE ELEVATION

SCALE:  $\frac{1}{8}'' = 1'$

02

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

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

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

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

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

### SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 09001313

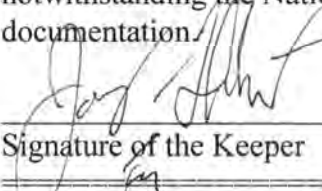
Date Listed: 2/4/2010

Property Name: Millikin Building

County: Warren

State: KY

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

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

2/4/2010  
\_\_\_\_\_  
Date of Action

Amended Items in Nomination:

Section 8: Period of Significance/Significant Dates

The Period of Significance 1963. There are no other significant dates.

The building was completed in 1963. It is significant architecturally, therefore the period of significance reflects the time it was built. There were no changes made to the building after its completion.

\_\_\_\_\_  
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 NAME: Milliken Building

MULTIPLE NAME:

STATE & COUNTY: KENTUCKY, Warren

DATE RECEIVED: 12/24/09      DATE OF PENDING LIST: 1/19/10  
DATE OF 16TH DAY: 2/03/10      DATE OF 45TH DAY: 2/07/10  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 09001313

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT     RETURN     REJECT    2/4/2010 DATE

ABSTRACT/SUMMARY COMMENTS:

*Nomination does a good job at placing bldg in local context and within a broader stylistic context. Locally important expression of modernist design with high integrity.*

RECOM./CRITERIA Accept A

REVIEWER J. Gibson 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.





WILL BUILD  
FOR YOU AND YOURS

FOR SALE  
Call for details  
SALE \$1,000,000

MILKEN  
BUILDING

NO  
PARKING









College

200 SQ. FEET MINIMUM

**FOR SALE**

Call for details  
1-800-877-7777

MILIKEN  
BUILDING





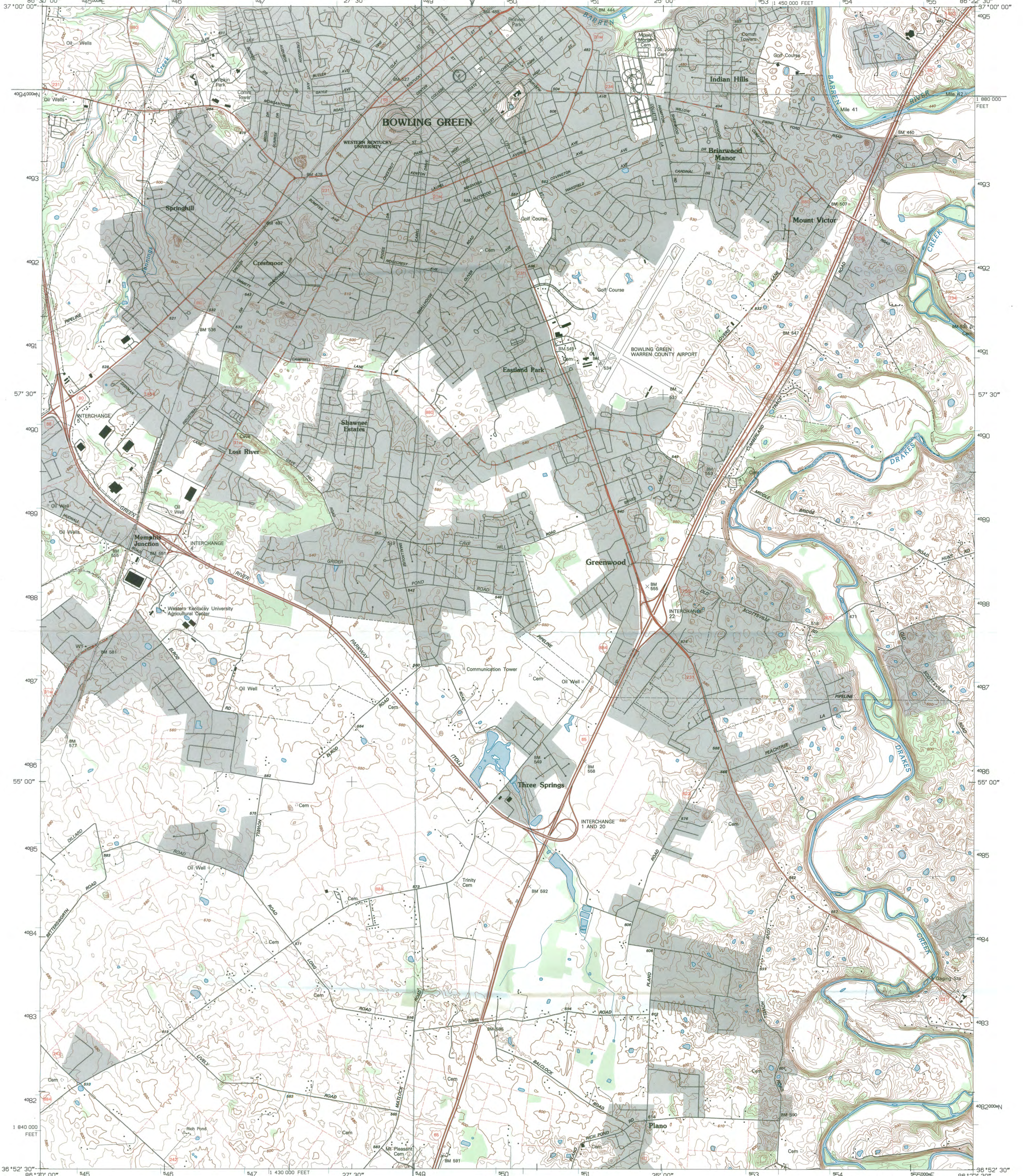




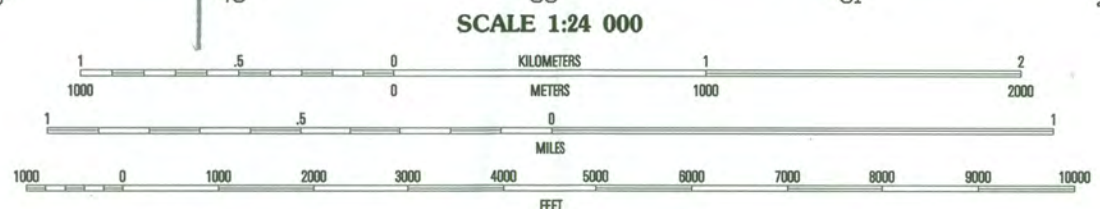
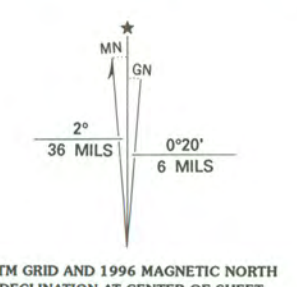




Milliken Building  
Warren County, Ky  
Bowling Green south quad  
Zone 16, Easting 549 440 Northing 4094 190



Produced by the United States Geological Survey  
Compiled by photogrammetric methods from imagery dated 1953  
Field checked 1954. Revised from imagery dated 1967  
Field checked 1968. Revised in cooperation with State of  
Kentucky agencies from imagery dated 1993. Survey control  
current as of 1968. Map edited 1996. Contours not revised  
North American Datum of 1983 (NAD 83). Projection and  
blue 1000-meter ticks: Universal Transverse Mercator, zone 16  
10 000-foot ticks: Kentucky Coordinate System of 1983 (south 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



CONTOUR INTERVAL 10 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929



ROAD CLASSIFICATION

Primary highway hard surface .....	Light-duty road, hard or improved surface .....
Secondary highway hard surface .....	Unimproved road .....
Interstate Route	U.S. Route
	State Route

THIS MAP COMPLES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
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

1	2	3	1 Hadley
			2 Bowling Green North
			3 Bristol
4	5	6	4 Rockfield
			5 Pulleville
			6 Woodmen
6	7	8	7 Drake
			8 Allen Springs

ADJOINING 7.5' QUADRANGLE NAMES

BOWLING GREEN SOUTH, KY  
36086-H4-TF-024  
1993  
DMA 3757 IV NW-SERIES V853







STEVEN L. BESHEAR  
GOVERNOR

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

MARCHETA SPARROW  
SECRETARY

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 21, 2009



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

Dear Ms. Shull:

Enclosed are nominations approved at the December 14, 2009 Review Board meeting. We are submitting them for listing in the National Register:

- Colonel Gaines House (Boundary Increase and Additional Documentation)** Boone County, KY
- Terrace Court Historic District**, Boyle County, Kentucky
- Newport Courthouse Square Historic District**, Campbell County, Kentucky
- Mud Brick House in Greensburg**, Green County, Kentucky
- Callaway-Goodridge-Robertson Farm**, Henry County, Kentucky
- Fourth District Elementary School**, Kenton County, Kentucky
- Helena United Methodist Church**, Mason County, Kentucky
- Franklin Grade and High School**, Simpson County, Kentucky
- Milliken Building**, Warren County, Kentucky

We appreciate your consideration of these nominations.

Sincerely,

Mark Dennen, SHPO and  
Executive Director  
Kentucky Heritage Council





Regularly Scheduled Meeting  
1141 State Street  
Tuesday, November 3, 2009  
5:00 p.m.

## AGENDA

- I. Call to Order and Determination of Quorum
- II. Approval of Minutes from meeting of October 6, 2009
- III. Certificate of Appropriateness Cases:  
COA #2009-22: 1302 College Street - Exterior Basement Entrance Covering
- IV. Review of National Register Nomination - Milliken Building
- IV. Staff Approved COAs: 1) COA Case #2009-23: 922 State Street - Sign alteration  
2) COA Case #2009-24: 1253 Park Street - Wood privacy fence.
- V. Paint Program Applications: 712 East 10<sup>th</sup> Street
- IV. Demolition Reviews: DM2009-48: 205 13<sup>th</sup> Avenue  
DM2009-49: 1301 Center Street  
DM2009-50: 213 13<sup>th</sup> Avenue East  
DM2009-51: 1302 Kentucky Street -  
DM2009-52: 1304 Kentucky Street -  
DM2009-53: 1310 Kentucky Street -  
DM2009-54: 1314 Kentucky Street  
DM2009-55: 1318 Kentucky Street -  
DM2009-56: 1322 Kentucky Street -  
DM2009-57: 1367 Center Street  
DM2009-58: 624 East 8<sup>th</sup> Street
- V. Old Business
- VI. New Business
- VII. Adjourn

**CERTIFIED LOCAL GOVERNMENT REPORT FORM**  
**REVIEW of NATIONAL REGISTER NOMINATION by LOCAL AUTHORITY**



*(Instructions in parentheses and italics. Print or type your responses. Fuller instructions on additional sheet.)*

Certified Local Government Bowling Green Warren County

Name of Property being considered Milliken Building

**INITIATION** *(enter one date only on a line below, describing the action on the nomination)*

- Nomination submitted by CLG to State Historic Preservation Officer (SHPO). SHPO is asked by CLG to review nomination as soon as possible.
- SHPO submits nomination to CLG for review. CLG has 60 days to review nomination and return this report form to SHPO.

**REVIEW BASIS** *(checkmark at least one line of Resource Type/Criterion; write the name of corresponding Commission member on one of the following three lines)*

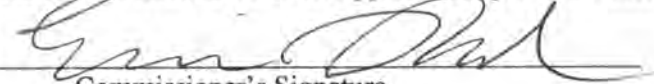
<b>Resource Type</b>	<b>Criterion Selected on nomination form</b>
<input type="checkbox"/> Historical	National Register Criterion A or B
<input checked="" type="checkbox"/> Architectural	National Register Criterion C
<input type="checkbox"/> Archeological	National Register Criterion D

**Name of Commission Member Representing Significance Area**

- \_\_\_\_\_ Historian (when property meets Criterion A or B)
- Eric Reed Architectural Historian/Architect (for Criterion C)
- \_\_\_\_\_ Archeologist (when property meets Criterion D)

**RECOMMENDATION** *(Check mark one of the four blanks below, sign, and enter date)*

- Commission Recommends Approval
- Commission Recommends Disapproval
- Commission Recommends Approval, Report Attached
- Commission Recommends Disapproval, Report Attached

11-3-09   
Date Commissioner's Signature

- (Check Mark one of the two blanks below, sign, and enter date)*
- Chief Elected Official Recommends Approval
  - Chief Elected Official Recommends Disapproval

11/23/09   
Date Official's Signature/Title