



**5. Classification**

Ownership of Property		Category of Property
<input checked="" type="checkbox"/> private		<input checked="" type="checkbox"/> building(s)
<input type="checkbox"/> public-local		<input type="checkbox"/> district
<input type="checkbox"/> public-State		<input type="checkbox"/> site
<input type="checkbox"/> public-Federal		<input type="checkbox"/> structure
		<input type="checkbox"/> object

Number of Resources within Property		Number of contributing resources previously listed in the National Register <u>  0  </u>
Contributing	Noncontributing	
<u>  1  </u>	<u>      </u> buildings	
<u>      </u>	<u>      </u> sites	
<u>      </u>	<u>      </u> structures	
<u>      </u>	<u>      </u> objects	
<u>  1  </u>	<u>  0  </u> Total	

Name of related multiple property listing   N/A  

**6. Function or Use**

Historic Functions (Enter categories from instructions)  
Cat: Industry/ Processing/ Extraction        Sub: Manufacturing Facility  
Current Functions (Enter categories from instructions)  
Cat: Commerce/Trade        Sub: Warehouse

**7. Description**

Architectural Classification (Enter categories from instructions)  
       Beaux Arts       

Materials (Enter categories from instructions)  
foundation   Limestone, Concrete,    
roof       Asphalt        
walls       Brick, Limestone    
other       

Narrative Description (See continuation sheets.)

### 8. Statement of Significance

#### Applicable National Register Criteria

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

#### Criteria Considerations

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

Areas of Significance  Architecture \_\_\_\_\_

Period of Significance  1923 \_\_\_\_\_

Significant Dates  1923 \_\_\_\_\_

Significant Person  N/A \_\_\_\_\_

Cultural Affiliation  N/A \_\_\_\_\_

Architect/Builder  Joseph & Joseph Architects \_\_\_\_\_

Narrative Statement of Significance (See continuation sheets.)

### 9. Major Bibliographical References (See Continuation sheets.)

Previous documentation on file (NPS)

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

Primary Location of Additional Data

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

Name of repository:  Louisville Landmarks Office \_\_\_\_\_

Brass Finishing Building  
Jefferson County, Kentucky

**10. Geographical Data**

Acreage of Property 3.46 Acres

## UTM References

Zone: 16  
Easting: 607 690  
Northing: 4231 500  
Quad Name: Louisville West

**Verbal Boundary Description:** the parcel proposed for listing corresponds to the Jefferson County Property Valuation Administrator (PVA) parcel #034D00920000, which is an irregular shaped lot that is approximately 670' deep site in Downtown Louisville, Kentucky, corresponding with the address 1547 South Seventh Street. (See Attachment C)

**Boundary Justification:** This boundary encompasses a major extent of the significant resource, i.e., the architecturally significant building. The remaining land that is not covered by the building serves in exterior circulation. That parcel is identified in the Boundary Description by the PVA account number. The area proposed for listing has been occupied by the significant resource and is historically associated with that building. The footprint of the building and the dimensions of the parcel are not the same, but reflect each other in response to Jordan and Seventh Streets. Historically this property was part of a 56 acre industrial manufacturing campus but has been broken into separate parcels.

**11. Form Prepared By**

Name/title \_\_\_\_\_ Jonathan P. Brannon \_\_\_\_\_  
Organization \_\_\_\_\_ City Works \_\_\_\_\_ Date 11/29/2004 \_\_\_\_\_  
Street & number \_\_\_\_\_ 214 S. 8<sup>th</sup> St. #101 \_\_\_\_\_  
Telephone \_\_\_\_\_ (502) 584-5523 \_\_\_\_\_  
City or town \_\_\_\_\_ Louisville \_\_\_\_\_ State KY zip code 40202 \_\_\_\_\_

**Property Owner**

Name \_\_\_\_\_ H&H Realty LLC \_\_\_\_\_  
Street & number \_\_\_\_\_ 1547 S Seventh St \_\_\_\_\_ Telephone 502-636-9814 \_\_\_\_\_  
City or town \_\_\_\_\_ Louisville \_\_\_\_\_ State KY zip code 40208 \_\_\_\_\_

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## 7. Description

The Brass Finishing Building (JF-CU-2) is a 5-story brick building, with a stone base and accents in Louisville, Kentucky, the state's largest city. At an angle from the rest of the building, the more formal front (west) façade is aligned approximately 175 feet along Seventh Street, with the remaining bulk of the building aligned squarely along Jordan Avenue, to the South (**See Attachment B**). Originally part of a fifty-six acre industrial campus, the Brass Finishing Building was situated to take advantage of the prominent street front location, but also the depth of the lot. This orientation appears to have allowed easier access to the brass foundries and the adjacent rail lines that cut through the original property.

The Brass Finishing Building is a reinforced concrete structure, supported by round, flare-cap columns on an approximately 20' x 20' grid, constructed in 1923. The 70,000 square-foot footprint of the building contains two full-depth longitudinal atriums, at two bays wide by six bays long. The interior facing facades are similar to the material and composition of the exterior industrial facades. (**See Attachment A**)

The front (western) façade served as a street presence and a formal entry for the corporation, which had its operations to the sides and rear. The building was designed with the restraint indicative of the later stage of Louisville's Beaux Arts style, with adaptations to its more industrial functions. This façade is continued around the corners of the building, for the distance of one structural bay (approx. 20 feet), at which point the building transitions into its unadorned industrial façade. This industrial treatment is similarly composed of large multi-paned steel window openings, brick exterior and a stone base, but contrasts by its functional simplicity.

The more formal front façade reflects the eight-bay-wide structural grid, but is conveyed as seven. The central façade bay is two bays wide but is designed as a slightly larger version

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of the adjacent flanking bays. The first story is sheathed in smooth ashlar limestone with square window openings. The brick second story terminates in a continuous wide limestone band that is capped with a corbelled limestone ledge, which is interrupted by the two-story main entrance. The vertically oriented steel windows are simple masonry openings, and continue in similar size and placement for the second through fifth stories. This arrangement of horizontal layering for the first two stories is indicative of the Beaux Arts emphasis of the base of the building, relating more to the pedestrian scale.

The upper three stories continue up to the underside of the cornice, and compose the mid section of the building's composition. Each of the seven window bays is in equally-sized and -spaced groups of three. Stone relief sculpture panels punctuate the central bay's two brick bands that run above and below the fourth floor, corresponding to the window placement. Each of these seven window bays are separated by ornamental brick pilasters that rise from the beginning of the third story, through the cornice banding, to slightly above the stone parapet coping. These vertical elements, along with the secondary window separations, unify the façade's horizontal emphasis with a structural hierarchy.

Beginning at from above the fifth story windows to the parapet coping, the cornice is constructed with similar limestone banding and integrated ornamentation that is seen in the entry and base of the building. Two flush limestone bands run the length of the façade, and respond to the plane changes of the brick pilasters. The upper of the two bands is greater in profile, and contains a continuous dentil course. Ornamental brickwork is contained within the inset, between the pilasters, and beneath the copings. The central bay is framed by wider, more ornate pilasters, which contain carved limestone panels. The pilasters frame the central bay, with a central limestone cartouche and the heightened profile of the parapet. The stone coping runs continuously between the pilasters, which are capped by stone shields.

The centrally located entrance rises two-stories in height, joining with the top of the limestone band. The entry consists

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of paired Corinthian pilasters, flanking two Corinthian columns. A wood-and-glass door is placed between the columns and surmounted by a carved crown. The walls between the columns and pilasters contain cartouches. The second-story space above the entry contains three windows. Post members of the entry support an entablature with an extended cornice, decorated by modillions. Shield motifs decorate the entablature above the pilasters.

The remaining three sides of the building are clad in brick, with larger masonry openings. Within these openings are groupings of three multi-paned steel windows, separated by narrow steel members. Two stair-elevator towers at both the North and the South sides of the building interrupt the otherwise continuous pattern of windows. There is a loading dock and canopy toward the rear of the south face, and a centrally located vehicle access at the rear (east) face of the building. The solid design and construction of the Brass Finishing Building lend themselves to the overall integrity of the building, which continues to be used to this day.

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8. Significance

The Brass Finishing Building, now known as the American Standard Building, (JF-CU-2) meets National Register criterion C. The building is significant within the historic context, "Beaux Arts Style in Louisville, Kentucky, 1900-1930". This style originally saw use in monumental buildings of public, private residential, and commercial uses. As the style matured the Beaux Arts styling was adapted to more modest commercial buildings and utilitarian structures. The Brass Finishing Building provides a relatively unusual local example of the immense scale and the office/manufacturing function for which the Beaux Arts style was used. The Brass Finishing Building exhibits both a utilitarian restraint paired with classical proportions, which was fitting for the keystone building of the American Radiator & Standard Sanitary Corporation's Louisville industrial campus. This provides an example of where the Beaux Arts style was made more "sedate" as the building functions moved away from public and quasi-public building uses.

**Beaux Arts Style in Louisville, Kentucky, 1900-1930**

(Excerpted from the nomination form for W.K. Bookstore, Jefferson County, KY, by Merril Moter III, NR listed in 2003.)

The Beaux Arts style in America has its origins in the Ecole des Beaux-Arts, in Paris, which "had an unrivaled reputation among schools of architecture"(Whiffen). Among the Americans to attend were Richard Morris Hunt, Henry Hobson Richardson, Louis Sullivan, and Bernard Maybeck. The school had a competition for the Grand Prix de Rome, which assured the winner of many public commissions. The projects that won the prize were of grandiose nature and had elevation drawings "with plenty to look at in them." The style includes the design conventions recognized in that competition: balance and symmetry in architectural massing, Greek and Roman elements, combinations of columns and arches, grand stairways, paired columns, monumental attics, pronounced cornices, elaborate mouldings and statuary. As the style matured in America, it became more "sedate" (Poppeliers, et al.).

Following its national origins, its first impact in Louisville is



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seen on town houses and country villas of the rich. Early Louisville examples include private residences such as Gardencourt and the Ferguson Mansion (1901), making grand display for prominent families. Shortly after, the Beaux Arts style becomes associated with larger buildings, often monumental public structures. Early Louisville examples are City Hall Annex (1905), Louisville Free Public Library (1908), Jefferson County Armory (1905). Private buildings include L&N Railroad Office Building (1900, 1930), Seelbach Hotel (1905), Inter-Southern Insurance Building (1912), and Atherton Building (1907). The style, however, started on the east coast a decade or two before its establishment in Louisville.

None of the Louisville buildings exhibit the elaborate statuary and mouldings of the structures built for the expositions such as the Administration Building of the Columbian Exposition in Chicago by Hunt. However, Louisville buildings which employed the style early demonstrate a higher degree of detail in their columns, cornices, and pediments than those that follow. For example, Louisville Free Public Library has paired columns, a sculptured frieze, pediment and framed windows. City Hall Annex has paired Corinthian columns, framed windows, pronounced cornice and entablature.

During the next decade, the style is used in more and more buildings with a vertical composition - taller than they are wide. Nationally, the style became synonymous with the earliest phase of skyscraper construction, which might be why the style took on a vertical emphasis. As architects developed the Beaux Arts design, engineers began to employ steel frame construction to enable buildings to rise to new heights. The YMCA (1913), Young Mens Hebrew Association Building (1915), and the Inter-Southern Insurance Building, show the buildings massed in layers - a base, a mid-section, and an entablature story with a bracketed cornice. The Inter Southern uses the columns on the lower floors as a base, continues to use a bracketed cornice at the roof with the brackets almost a story in height; it drops the pediment and loses any detail at the windows in the mid-section.

Beaux Arts styling and steel frame construction saw frequent, if

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awkward, use in the first two decades of the twentieth century  
(Whiffen and Koeper: 264).

While the style, as used in commercial buildings in Louisville, varies with age and size, generally the later the building, the less detail is expressed. In all the Louisville examples, in buildings that are vertical (taller than they are wide, as a high-rise), the composition is divided into layers. This has been compared to parts of a column: base, midsection (largest section), and capital. These parts have the elements of the Beaux Arts style: columns or pilasters in the base, which is often 2 or more stories in height; a middle section where windows are expressed with little detail; and the "capital", often 2 stories with a variety of different details - columns or pilasters, arched windows, framed windows, and/or decorative panels, then topped with a cornice.

Later the brackets at the roof become smaller, as in the Brown Hotel (1925), where the upper 2 stories are paired and tied together with 2-story pilasters. The Breslin Building (1927) appears to have four layers as executed, but was designed for a nine story addition that never was built (National Register Nomination Form). It has a base as the Inter Southern, two stories on top of one story. The mid-section has windows that are not framed, but have a decorative panel between them. The roof has a modest cornice and parapet.

**Rise of the American Standard Corporation and its functions:**

American Standard had its origins in 1859, as a small brass foundry & machine shop, founded by Theodore Ahrens Sr. In 1865, the company's services expanded to plumbing & pipe fitting, as the company took on a new partner to become Ahrens & Ott. In 1888 the company began to manufacture enameled iron tubs, kitchen sinks, bathroom basins & one-piece toilets for a national market.

By 1890, the company outgrew its existing plant and moved to its new location at Sixth Street & Shipp Avenue.

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In the late 1890s, Theodore Ahrens Jr., who succeeded his father as head of the company, merged with ten other large sanitary-ware manufacturers from across the nation to form Standard Sanitary Manufacturing Corporation. The factory grew out to Seventh Street & Shipp Avenue to a 56-acre site, that became the largest industrial plant in Kentucky at that time. In 1924, construction began for the Brass Finishing Building, which was to house both office & manufacturing, and to become a corporate presence on Seventh Street until 1992.

In 1929 Standard Sanitary merged with American Radiator Company to form American Radiator & Standard Sanitary Company. The name was later shortened to American Standard. Business peaked after World War II, but began to steadily decline at the onset of the 1980s. American Standard continued to adapt to a changing market, however in 1992 it had decided to close its Louisville-based operations.

**Evaluation of Significance of the Brass Finishing Building**

With its large collection of Beaux Arts period buildings, Louisville provides a wide range of the stylistic interpretations and innovations of the style. The Brass Finishing Building is a special local component in light of both its style and its function.

The Beaux Arts style in Louisville resulted in buildings that conveyed a sense of place through the evolution of their design. Architects interpreted this style according to changing structural innovations, ever-developing demands of civic identities and building functions. The designs and buildings that emerged from this period exhibited a formal quality that integrated ornament within a growing physical space. The resulting buildings conveyed a clear sense of interior purpose as well as a respect for the public realm. Although the Brass Finishing Building was built as a primary structure on a 56-acre industrial campus, with functions ranging from brass foundries to enameling and assembly, it retains strong design through its public face and attention to detail.

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The Brass Finishing Building is a significant example of Louisville's later version of Beaux Arts styling. There exist other Louisville examples of commercial and/or industrial structures that lend themselves to comparisons within the local context of Beaux Arts styling. These other examples, unlike their smaller contemporaries, are appropriate for a comparison with the Brass Finishing Building to assess architectural achievement.

Both the Weissinger-Gaulbert (1912) and the St. Francis High School (1913) are early examples of the Beaux Arts style, exhibiting the heavy ornamentation and the horizontal ordering of a stone base, midsection, and pronounced cornice. As with the Brass Finishing Building, both prominent buildings relate to the public on a larger scale, with attention to detail at the pedestrian level. However, they do not exhibit the restraint of the later style, combined with structural innovations which allow more openness of the façade and floor plan.

Louisville also provides an industrial context to draw from this style's period. The Louisville Nashville Railroad Office Building (L&N, 1907) provides a commercial headquarters example of the Beaux Arts style, while the Sned Manufacturing Building (1910), the Reynolds Metal Building (1915), and the Belknap Hardware & Manufacturing Company (Humana Waterside Building, 1923) all exhibit various qualities of the Beaux Arts architectural style.

The L&N building is a product of the earlier Beaux Arts style, and therefore more ornate in its composition, grounded by an articulated stone base and heavy cornice. At a similar scale to the Brass Finishing Building, the brick and stone L&N building shares the same attention to horizontal layering, typical of the style, with a prominent columned entrance aperture. As seen in both buildings, but not typical of the style in Louisville, there exists generous window openings allowed by increased spans of structural support. Although both buildings conveyed their

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corporate presences, the hybrid functions of corporate office and industrial operations uniquely fused in the Brass Finishing Building make it a special building in the Louisville cityscape.

The Snead and Belknap manufacturing buildings, similar in utilitarian scale to the Brass Finishing Building, are not fully Beaux Arts building examples. These structures exhibit a minimalist aesthetic that appears to draw upon the Beaux Arts massing and proportions. The Snead building, with a similar reinforced concrete structure, minimally articulates a heavier base and cornice, with a centrally-emphasized entry and roof pediment. Similar to the Brass Finishing Building in materials and massing, the Belknap building is more uniformly utilitarian, and does not display the contrast of the formal Beaux Arts styling with the straight-forward industrial function.

The Reynolds Metal Building, a four-story brick structure, was originally designed by prominent architect Albert Kahn for the Ford Motor Company, in 1915. While this building serves as a moderately ornamented industrial example from the same time period, it displays a departure from what defines the Beaux Arts style. Like the Brass Finishing Building, the Reynolds building responds to the irregular geometries of its site, however it appears not to be as well integrated within the public realm. The Reynolds Buildings' more uniform façade and unclear lack of entrance contrasts with the clarity of composition found on the Brass Finishing Building. The Reynolds building departs from the Beaux Arts vocabulary, which served to mitigate the increased bulk that the commercial buildings were beginning to attain. The ordering, which is not fully present on it, would have served to make the building relate from a variety of scales, down to the pedestrian.

The Reynolds Building might be seen as architecturally important in marking the transition from industrial design dominated by academic stylistic overlay, into the era where the cleaner lines of the International style defining factory buildings for decades to come.

The Brass Finishing Building, by contrast, appears to showcase much stronger accomplishments resulting from skillful incorporation of Beaux Arts design on a multi-function, large building in early 20<sup>th</sup> century Louisville.

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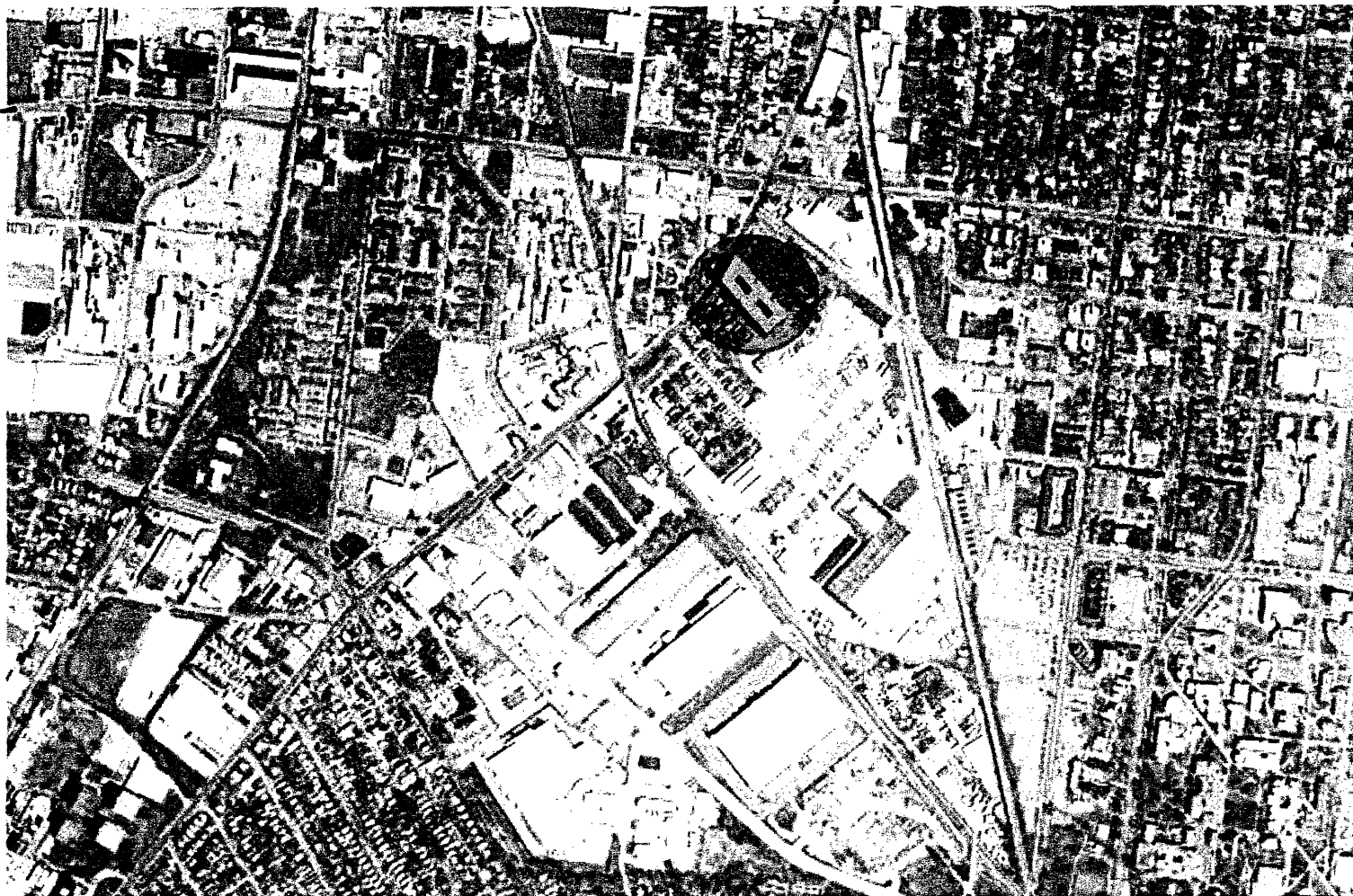
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HILL

7th



Brass Finishing Building  
1547 S 7th St Louisville KY

Property Location Key-Map



# Jefferson County PVA Summary

Parcel ID  
034D00920000

Address  
7TH ST

LRSN  
8009290

Index Order  
Serial ID

## Summary

Property Location 7TH ST  
Fire District 23 Louisville  
School District 0 Jefferson County  
Property Class 340 Industrial It mfg  
Neighborhood 10 COMMERCIAL  
Satellite City

Finished Square Feet 0  
Acres  
Year Built 0  
Full Bathrooms 0  
Half Bathrooms 0  
Old District 08

## Legal Description

Property Information  
3.46 AC+-

## Owner Information

Owner Information  
H & H REALTY LLC

## Assessment Info

Exemption None

## Last Sale

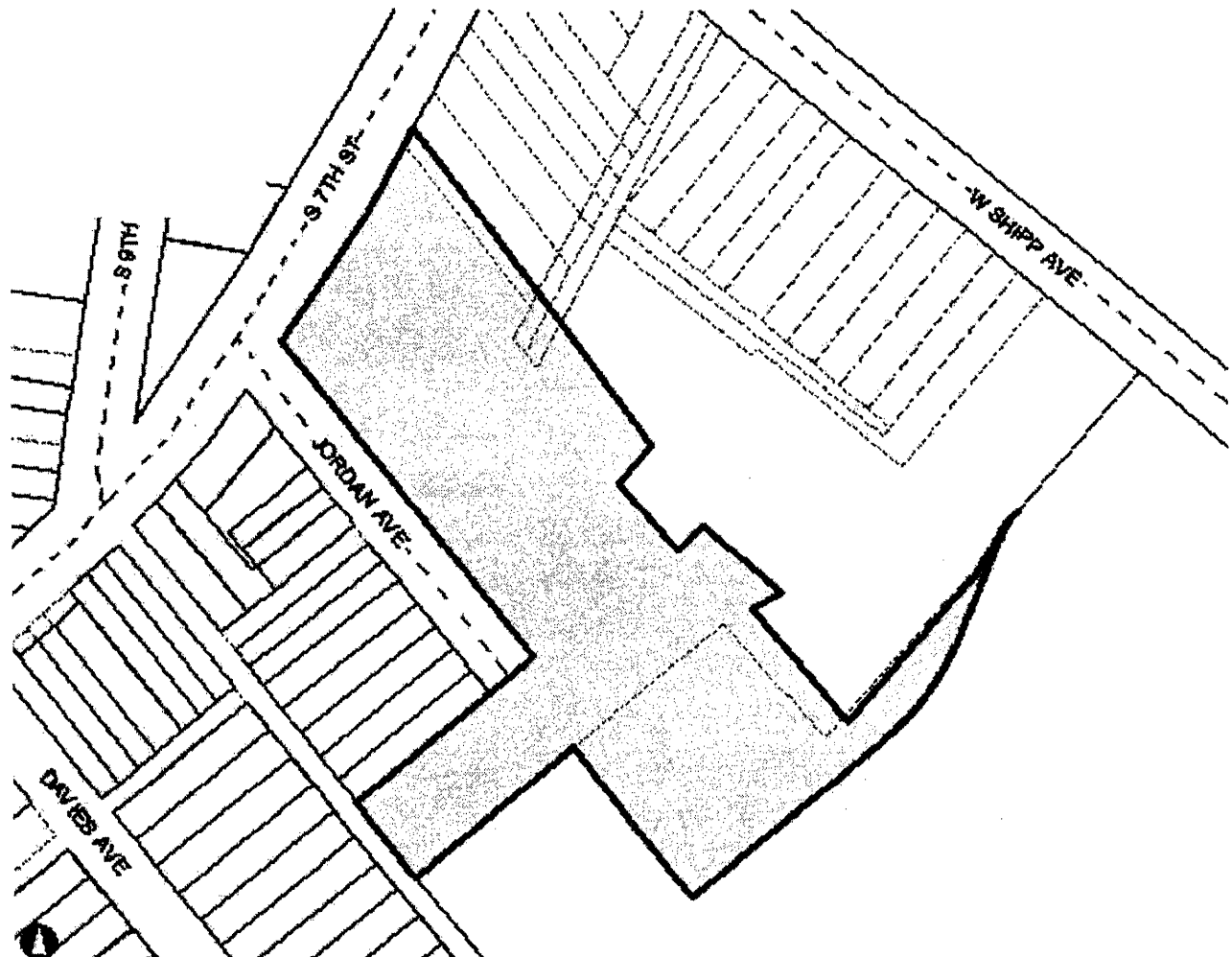
Sale Amount \$321,750.00

## Mail Information

1547 S 7TH ST  
LOUISVILLE KY 40208

Land \$100,000.00  
Improvement \$736,210.00  
Total \$836,210.00

Date 12/18/1997  
Deed Book/Page 6976 0952



THE RESIDUAL LAND OF TRACT 1 HEREWITH BEING SUBDIVIDED IS IN A SINGLE PARCEL OF 45.52 ACRES AND HAS FRONTAGE OF 343.76' ON SHIPP AVENUE, 775.17' ON DAVES AVENUE, 483.03' ON SIXTH STREET AND 475.78' ON PUBLIC ALLEYS.

SEVENTH STREET 60' ROW

○ - DENOTES IRON PIN SET  
● - DENOTES PK NAIL SET

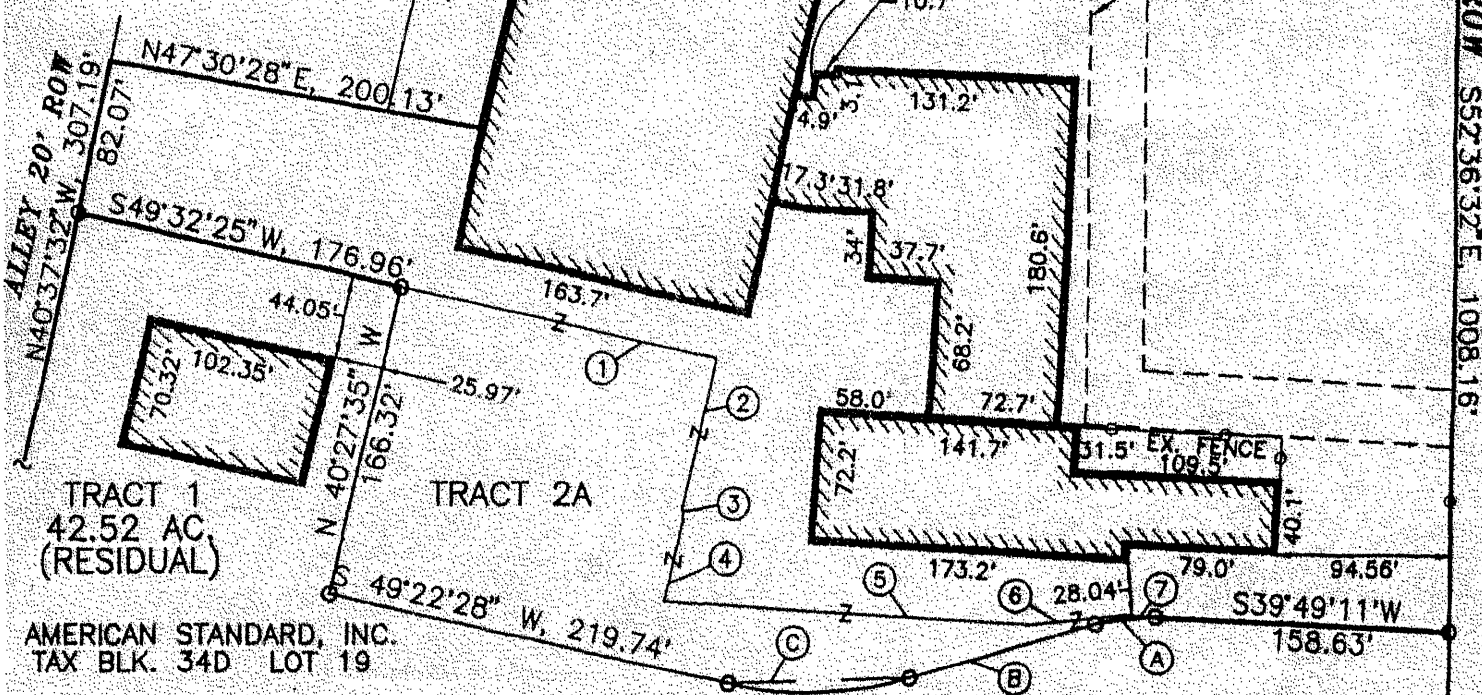
TRACT 2  
8.07 AC.

STANDARD ENTERPRISE  
CENTRE, INC.  
TAX BLK. 34D  
LOT NO. 80

KEY MAP  
NO SCALE

OWEN & MARY GRIGSBY  
D.B. 5315, PG. 607  
TAX BLK. 34F, LOT NO. 31

LG&E ESMT  
DB 2734, PG 377  
PER SURVEY  
BY OTHERS



AMERICAN STANDARD, INC.  
TAX BLK. 34D LOT 19

BOUNDARY DESCRIPTION

LINE NO.	BEARING	DISTANCE
(A)	S 30°25'41\" W	32.84' (CH.) R=100'
(B)	S 21°02'12\" W	103.37'
(C)	S 35°12'20\" W	97.91' (CH.) R=200'

CONSOLIDATION LINE

LINE NO.	BEARING	DISTANCE
(1)	N 49°32'25\" E	173.63'
(2)	S 40°50'55\" E	79.90'
(3)	S 54°17'20\" E	6.39'
(4)	S 40°25'44\" E	44.91'
(5)	N 40°31'39\" E	197.70'
(6)	S 31°22'14\" E	51.52'

THE REFERENCE MERIDIAN USED ON THIS PLAT TO DETERMINE THE DIRECTIONS OF SURVEY LINES WAS BASED ON THE MOST NORTHWESTERLY LINE OF A BOUNDARY SURVEY FOR THIS PARCEL PREPARED BY H.E. RUDY ENGINEERING WHICH IS DATED APRIL 14, 1988.  
N 30°03'10\" E

CERTIFICATE OF APPROVAL

APPROVED THIS 5th DAY OF Aug, 1997  
Louisville and Jefferson County  
Planning Commission

*John D. [Signature]*  
DOCKET NO. 205-91



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Street  
1547 s sEVENTH ST

City  
louisville

State  
KY



Longitude Latitude

-85.76937 38.22489



1547 S 7th St, Louisville, KY 40208  
 Louisville, Kentucky, United States 07 April 2002

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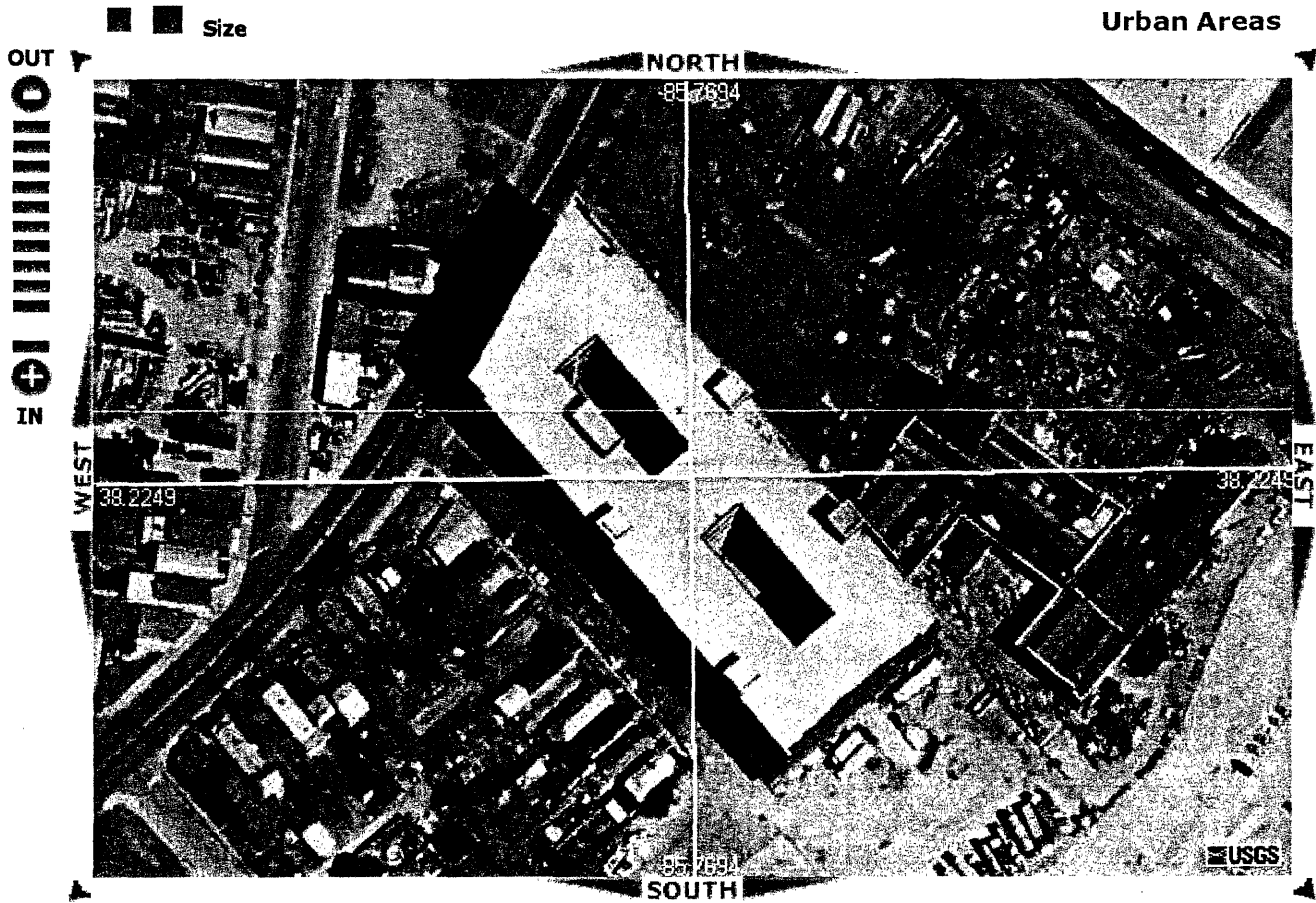
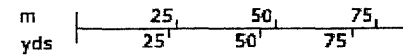
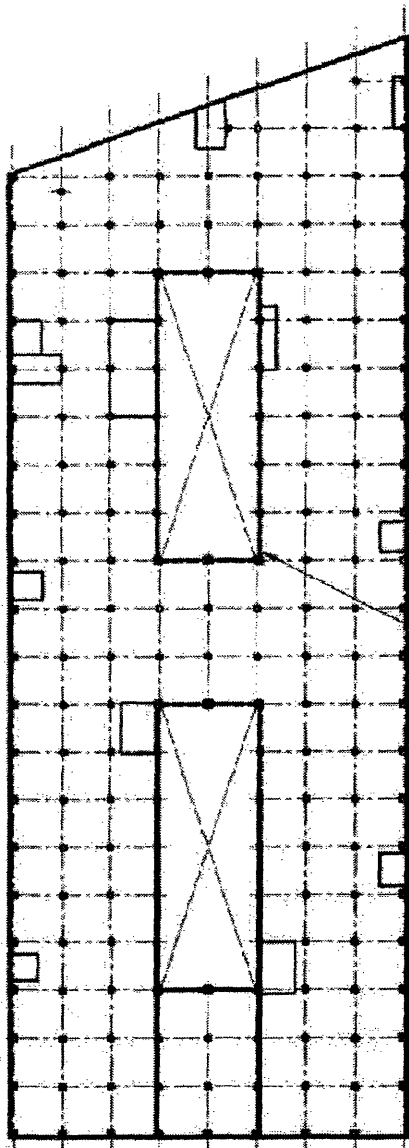


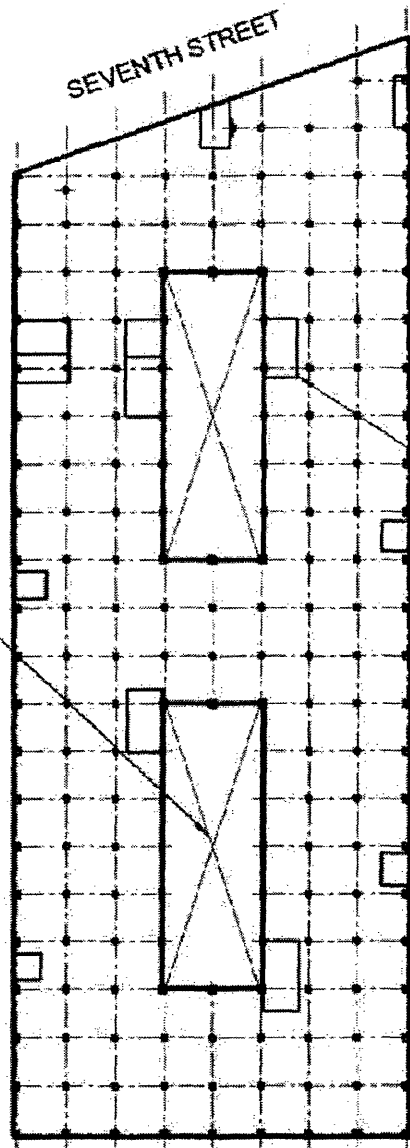
Image courtesy of the U.S. Geological Survey





FIRST FLOOR PLAN

ATRIUMS (OPEN)

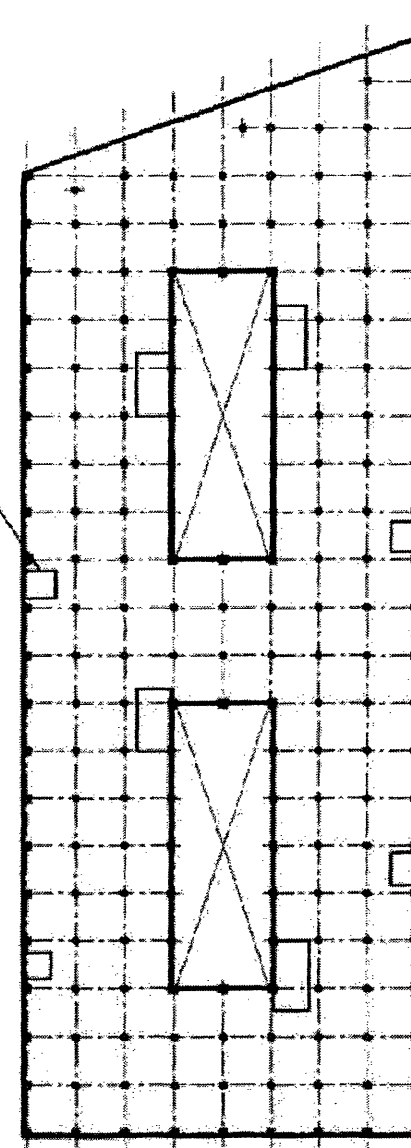


SECOND FLOOR PLAN

JORDAN AVENUE

SEVENTH STREET

CIRCULATION



THIRD - FIFTH FLOOR PLANS

AMERICAN STANDARD  
**BRASS FINISHING BUILDING**

STANDARD SANITARY MANUFACTURING CO.  
 1547 S Seventh St . Louisville Kentucky . 40208

Scale: 1" = 80'-0"

