

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received JUN 11 1985
date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic The Madrid Building

and/or common

2. Location

street & number 545 S. Third Street not for publication

city, town Louisville na vicinity of

state Kentucky code 021 county Jefferson code

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<i>NA</i> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<i>NA</i> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Hilliard Lyons

street & number 545 S. Third Street

city, town Louisville na vicinity of state Kentucky 40202

5. Location of Legal Description

courthouse, registry of deeds, etc. Jefferson County Courthouse

street & number 517 W. Jefferson Street

city, town Louisville state Kentucky

6. Representation in Existing Surveys

title Kentucky Survey Historic Sites has this property been determined eligible? yes no

date June 1978 federal state county local

depository for survey records Kentucky Heritage Council

city, town Frankfort state Kentucky

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date <u>na</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

The Madrid, located at the corner of Third and Guthrie was built in 1929 in the Classical Revival style. An abundance of buildings honored by listing on the National Register of Historic Places for architectural or historical significance are located close by. The Speed Building (National Register, 1983), the Brown Hotel (National Register, 1978) and Loew's United Artist Theater (National Register, 1978) are among them.

Originally designed for recreational and commercial purposes, this building is an outstanding example of early twentieth century mixed use construction and design.

The Madrid is a three story-brick structure trimmed in limestone. It has cube-like massing and a zero setback to the street. The primary facade faces Third Street and is divided into seven bays. The first floor forms a visual base for the building by its solid emphasis on the limestone piers found at each bay division. The six-over-six fenestration, set within a limestone surround that is embellished by crossettes and keystones alternated with paired wooden doors, is topped by recessed panels, an entablature and pronounced door hoods. A wide stone band with voussoirs topped by an entablature delineates the first floor from the second. It forms the visual base for the paired stone pilasters that rest between each bay division. These pilasters rise from the second floor to the building's parapeted cornice and are interrupted by distinct window compositions. The five central bays on the second floor contain tripartite window arrangements with a fenestration rhythm of six-over-six, twelve-over-twelve and six-over-six again. The end bays on this floor are similar but are paired rather than tripled. Each window is surmounted by a recessed panel and a transomed window. The second floor's end bays differ from those on the third floor in that they have wide stone surrounds with crossettes that continue upwards into panels incised with two dimensional fluting and a curvilinear stone profile. Topped by an entablature, these form the base for the twelve-over-twelve third floor windows with their surrounds of crossettes and keystones. The third floor window bays with the exception of the end bays, rest upon basket-weave brick work and are composed of a three part, multi-light window enveloped by an arched surround with anthemion and a scroll-like keystones. The building's cornice supports a brick parapet with stone coping.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		
Specific dates	1929	Builder/Architect	E. T. Hutchings	

Statement of Significance (in one paragraph)

The Madrid is a fine representation of a recreational/commercial building designed in the Classical Revival style and is one of the city's earliest examples of adaptive reuse.

E. T. Hutchings was the architect responsible for the Madrid's design. Hutchings began his career in Louisville by working for his father, John Bacon Hutchings in the design firm of Hutchings and Sons. Together they were responsible for a number of local commercial, institutional, and residential designs. E. T. Hutchings's most widely recognized design, done in collaboration with Thomas Hastings, was the Louisville War Memorial Auditorium (National Register, 1977) that was begun in 1927 and completed in 1929.

The Club Madrid was completed the year of the 1929 stock market crash. Its purpose was two fold: to serve as a dance hall for the Big Bands and to accommodate commercial uses and parking spaces on its ground level.

A local building boom was occurring during the 1920s in Louisville and simultaneously the popularity of orchestras and Big Bands were increasing. Paralleling these developments was the Great Depression that swept the nation causing countless people financial hardship. The overwhelming feeling of dispare was lessened by escapist forms of entertainment. Many tried to forget their troubles by dancing to the sound of the Big Bands.

The Club Madrid opened in 1929 with "...a policy of providing its patrons with dance entertainment comparable to that found in any of the larger cities in the county."¹

It was a frequent stop for the touring bands who traveled the east coast. The 7,000 square foot dance floor could accommodate more than 800 couples who listened to "...plenty of hot tunes, a sprinkling of sweet music and an ample quantity of blues."²

A bowling alley on the second floor provided an outlet for another popular form of recreation. Although the sale of liquor in the dance hall was prohibited because of its proximity to the Trinity Temple Methodist Church on the adjacent corner, patrons could bring their own liquor and the Club Madrid would provide set-ups.

World War II in 1942 not only threw the nation into a state of turmoil but it also signaled the beginning of the end for the Big Band era. As a number of musicians were drafted or chose to enlist in the armed services, the size and number of Big Band orchestras diminished. Those who didn't go overseas charged exhorbinant salaries for their musical talents and took less and less care in the quality of their sound. In addition, the public's taste now tended towards solist proformers rather than enormous orchestras. In December of 1946 alone, eight of the nation's top Big Bands broke up.

¹Courier Journal, May 18, 1930

²Courier Journal, October 4, 1931

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreeage of nominated property Less than one acre

Quadrangle name Louisville West

Quadrangle scale 1:24000

UTM References

A

1	6	6	0	8	8	8	5	4	2	3	4	0	3	0
Zone		Easting						Northing						

B

Zone		Easting						Northing						

C

Zone		Easting						Northing						

D

Zone		Easting						Northing						

E

Zone		Easting						Northing						

F

Zone		Easting						Northing						

G

Zone		Easting						Northing						

H

Zone		Easting						Northing						

Verbal boundary description and justification

City of Louisville Block 16A Lot 4. The nomination includes the entire lot.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

11. Form Prepared By

name/title Joanne Weeter, Researcher

organization Louisville Landmarks Commission

date April 1985

street & number 727 W. Main Street

telephone 502-587-3501

city or town Louisville

state Kentucky 40202

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature

David L. Morgan

title State Historic Preservation Officer

date May 21, 1985

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I hereby certify that this property is included in the National Register

Entered in the National Register

date

7-11-85

Keeper of the National Register

Attest:

date

Chief of Registration

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Inventory—Nomination Form**

The Madrid Building, Louisville Jefferson County Kentucky

Continuation sheet

Item number 8

Page 2

For NPS use only

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Miraculously the Club Madrid survived into the early 1950s. In 1952 the Madrid was put up for sale and six months later the FBI bought the building and converted the ball room and eventually the bowling alley into office space. It is one of the city's earliest examples of re-designing the interior spaces of an existing building to accommodate a new use.

The intended use of the Madrid was commercial on the first floor and recreational above. The Classical Revival style, evident on the building's exterior, was a direct reflection of the Pendennis Club a block away. The Pendennis was designed in 1928 by Nevins, Wishmeyer and Morgan as a private gentleman's club. The Madrid shares a common style, similar block-like massing and a low profile roof as well as distinct horizontal and vertical bay divisions. Each has an orderly facade arrangement and the window surrounds closely resemble one another. Where the two buildings differ however is in their overall architectural language. The Pendennis is clearly residential in character with its conventional Georgian Revival door surround contrasting the commercial ground floor of the Madrid.

The Madrid is an excellent example of the Classical style adapted to accommodate the automobile on the ground level. During the 1920s the number of registered automobiles in Jefferson County more than doubled. The changing motoring trends in the City necessitated an increase in parking spaces. The Madrid combined parking and commercial storefronts on the street level with recreational activities taking place above. The first floor remained this way until sometime in the last thirty years when the bays were infilled with Georgian style windows and brick.

The ordered formality of the Madrid Building adds a great deal of dignity to Louisville's busy Third Street corridor. Its classical styling befits the conservatism of the wealthy dancehall goers who patronized the Club Madrid. Even after the Madrid was sold and converted to use as office space the restrained classicism of the building makes it a fine example of 1920s commercial/recreational architecture in Louisville.

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The Madrid Building, Louisville Jefferson County, Kentucky
Continuation sheet

Item number 9

Page 2

For NPS use only

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"Club Madrid Closes." The (Louisville) Courier-Journal. January 20, 1952

"Five Thousand Attend Opening of Dance Floor." The (Louisville) Courier-Journal .
September 24, 1929

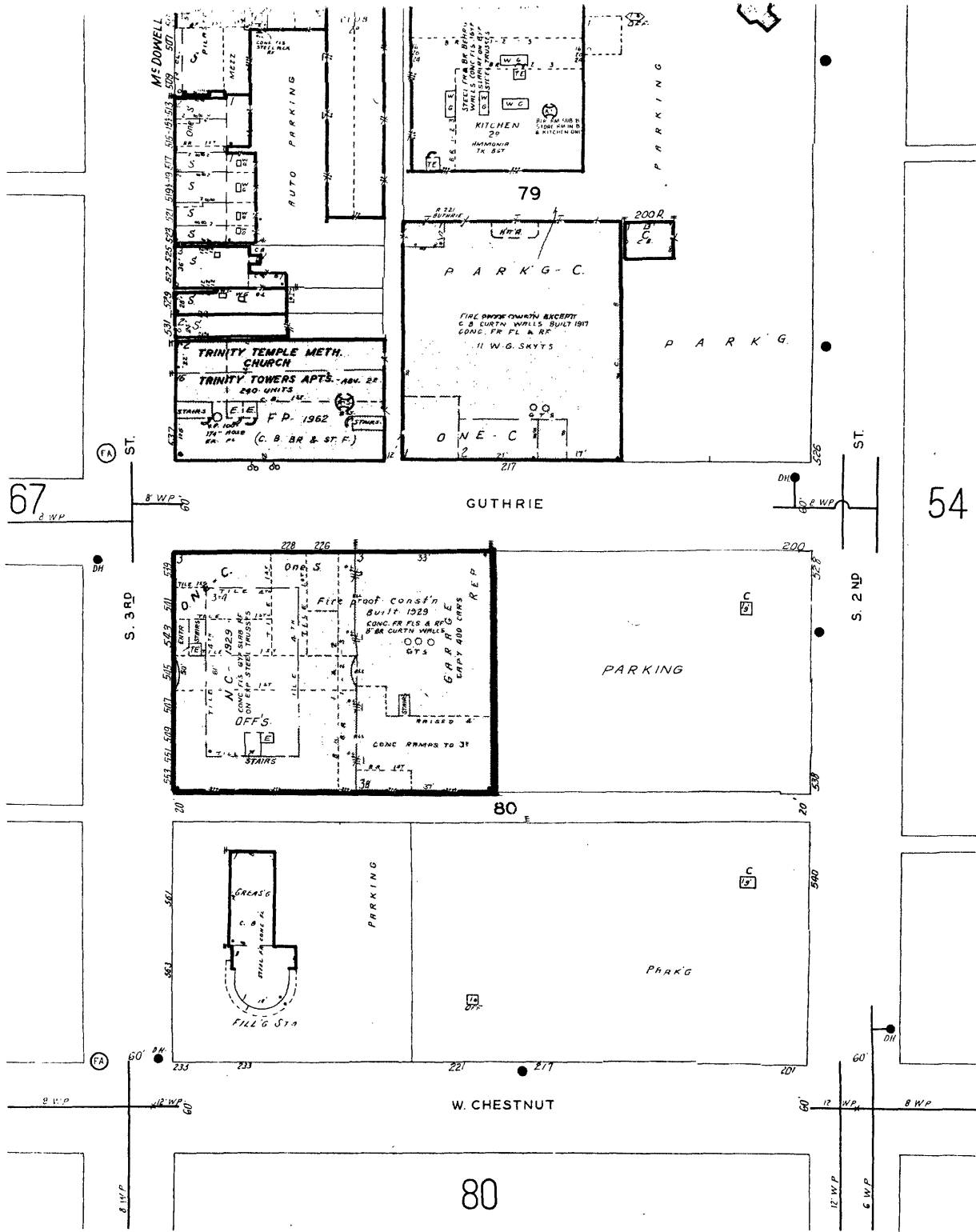
Jefferson County (KY) Deed Books

"Louisville Memorial Auditorium." National Register Form, December, 1977

"Pendennis Club," Kentucky Historic Resources Inventory Form, May 25, 1978

"Permit Granted to Convert Madrid," The (Louisville) Courier-Journal. October 28, 1952

"Purchase Madrid for \$100,000." The (Louisville) Courier-Journal. March 31, 1946



Madrid Building
545 S. Third Street
Louisville, Jefferson, Co. KY

Sanborn Map Company, Inc.
629 Fifth Avenue
Pelham, New York