



Charles D. Jacob Elementary School  
Name of Property

Jefferson County, Kentucky  
County and State

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

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

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

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

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

Contributing	Noncontributing	
2	0	buildings
		district
		site
		structure
		object
2	0	<b>Total</b>

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

**Number of contributing resources previously listed in the National Register**

NA

NA

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

EDUCATION/school

**Current Functions**

(Enter categories from instructions.)

Vacant/Not in Use

**7. Description**

**Architectural Classification**

(Enter categories from instructions.)

Bungalow/Craftsman & Colonial Revival

Moderne

**Materials**

(Enter categories from instructions.)

foundation: Poured concrete

walls: Brick, limestone

roof: Sheet metal

other: Aluminum

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## Narrative Description

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### Summary Paragraph

The Charles D. Jacob Elementary School (JF-SS-223) is a two-building complex consuming the eastern half of a city block in Louisville, Kentucky's Jacobs neighborhood, in the city's South End. It is located within a residential area, at 3670 Wheeler Avenue. The property consists of a school constructed in 1912 with Craftsman and Colonial Revival elements, and a larger second building, constructed in Moderne style, in 1932. The two buildings are connected by a small enclosed breezeway. Little on the exterior indicates physical change to the buildings after the 1930s.

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## Narrative Description

### Character of Site Today:

The Jacob School Jacob comprises adjacent structures built in 1912 and 1932 respectively. The main floor of the two-story 1932 structure is elevated above the surrounding area. The back (west) side of the lot mainly is consumed by a concrete parking lot. The southwest portion of the lot has some grass, a small number of trees, and chain link fencing. The eastern side of the site has grass between the street and the school, and mature trees screen much of the view of the 1932 building.

### Exterior Description of 1912 School

The 1912 Jacob Elementary School is a two-story building on a raised basement. In size, it consumes less than 1/6 the space on the lot that the 1932 school takes. This earlier structure derives its design from residential styles of the 'teens and '20s. It combines Craftsman details that were popularized on bungalow forms—wide overhanging eaves with exposed rafters—with elements from the Colonial Revival vocabulary, such as such as standing-seam metal roof, hipped low-pitch roof lines, and classical motifs in its front entrance. Every fourth course of the red brick façade alternates between red brick stretchers and dark headers, forming a pattern of the almost black header spaced at eight inches vertically and horizontally. There is a projecting belt course at the first-floor line comprised of a rowlock over a soldier. There is also a projecting rowlock course in line with the limestone second-floor window sills.

The main entrance of this brick building opens to the north, toward Camden Avenue. The entry is divided into a double Palladian motif: the wooden door frame consists of a door flanked by sidelights and topped by an arched transom; the wooden door sits within a large brick arch that repeats the Palladian arrangement with a 32-inch-deep two-course-thick elliptical masonry arch and bracketed by brick pilasters with brick capitals. This main-entry side is divided into three structural bays: a slightly-projecting central section and two flanking wings. The windows on the central bay are mainly 4-over-1 double-hung wood sashes; on the wings, the basic window is a 6-over-2 double-hung wood sash. The central bay has six windows: one on each side of the entry, a pair of windows over the entry, and a window on each side of the paired second-story windows. The central bay rises to a parapet with a narrow stone coping; a small circular wooden vent is near the top. Each of the flanking bays has four windows per floor, or eight windows per bay. Those flanking bay walls rise to overhanging eaves that show their rafter tails. Four square windows light the basement space, and 9 concrete steps rise from the front walk to the front door.

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The west side is relatively blank, and has secondary status in the architectural hierarchy. It has a simple double-door entry topped by an semi-circular transom divided into two lights. Above the door is a triple-hung window of 6-over-6-over-2 lights. At ground level is a 6-light basement window. On this side one sees the brick breezeway constructed to connect the two buildings. It shows 3 pairs of 6-over-6 double-hung sash windows that light the corridor.

The east side of the 1912 building, facing Wheeler, was a less grand entrance than the north side, as seen by the simpler door, the more random placement of wall openings, and the variety of window types. Window types include paired 2-over-2 double-hung sashes, paired double-hung 4-over-2 sashes, a triple-hung 6-over-6-over-2 sash, and 6-light windows at the basement level. The entry on this side is a double door, topped by an 8-light semi-circular-arch transom.

The south side contains many of the smaller windows seen on the east side: mainly 2-over-2 double-hung sashes as well as 6-light windows for the basement level.

### **Interior Description of 1912 School**

The 1912 structure was devoted mostly to community uses, but the few classrooms there were much like those in the 1930s building. The 1912 building has a concrete basement for inside play. Doors are wood, some with six horizontally-oriented panels. The building retains its steam-heat radiators. The woodwork is plain, with quarter-rounds and baseboards and a similar horizontal board at waist height topped by a bullnose molding, with plaster in between, creating essentially a wainscot. Banks of fluorescent fixtures light the space, and the ceilings retain much, if not all, of their original height.

### **Exterior Description of 1932 School**

The larger of the two buildings is brick with generous amounts of limestone ornament, exhibiting the Art Deco architectural style as designed by Louisville architect J. Meyrick Colley. The 1932 building has an elongated and, from Wheeler Avenue, symmetric U-shaped plan, with the projections making the bars of the U formed by the gym/auditorium on the south end, and the library and shop/project room on the north end. Where the building has classrooms, it stands 2 stories tall; the gym-auditorium rises a tall single story; on the rear, the cafeteria also is a single story. At the rear of the school, the boiler room and coal bin floor is over seventeen feet below the school's first floor level.

A limestone Art Deco cornice covers the front and auditorium/gymnasium sides of the building. This decoration is absent from the rear (west) side and from the north side, the one facing closest to the 1912 school building. Except for the gymnasium, the roofs all drain to copper conductor heads and downspouts on the rear of the building.

The monumental main entrance opens to the east, toward Wheeler Avenue. It is divided into 3 vertical units by unadorned limestone columns. Each unit contains paired 8-light wooden doors; above that is a 10-light transom; above that is a decorative spandrel, above that a 6-over-6 double-hung wood sash window. All three of these entry units rise to a limestone band that frames this entry, right below the decorative limestone cornice. A plaque bearing the name of the school is posted between the cornice and the limestone band. A pair of brick pilasters further enframe the entrance, stepped forward from the school's main wall plane. The carvings on the entrance and elsewhere on

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the school are quite varied, alternating between organic and geometrical shapes of skillful execution. The un-windowed lower-level crawl space is faced with limestone.

The east side shows the building's most highly designed aspect, and consists in multiple bays that project or recede, to give the building great visual interest. The basic window unit on the building is a 9-over-9 double-hung wood sash, often in pairs or banks of 3. This gives great light to the interior spaces. For instance, at the northernmost reach of the east side, a bay standing forward from the rest of the east side contains 18 windows, each one of which contains 18 glass panes.

The decorative elements are greatly reduced as the sides become less public. The south side, facing Strader Avenue, has limestone decorative elements, but is compositionally simple and broken into six bays, four with monumental windows comprised of 9-over-9 double-hung windows underneath a six-pane fixed sash light. The bay at the stage has a 9-over-9 double-hung window. The intermediate bay has no window. The bays are separated by brick pilasters capped with the carved limestone capitals typical of the school. The Wheeler Avenue east-facing entry to the gymnasium/auditorium is a projecting entry bay with three doors, each door separated by brick pilasters rising to carved limestone capitals. This entry projection rests upon a limestone pedestal that rises to the watertable level, and reaches forward with side walls the length of the landing in front of the doors, and the 10 steps leading up to the landing. This entry projection is affixed to a plain brick wall, adorned by a broad brick pilaster at each corner, rising from a plinth the height of the watertable, and rising to limestone capitals carved with the geometric motif found across the building. The primary sides have a straight limestone cornice capping the wall.

The north side faces the 1912 building and is rather obscured by it. Consequently, its detailing is simplified. Brick pilasters with carved limestone capitals and limestone parapet occur closer to the front on that side, but disappear about halfway toward the back. The window treatment is more functional than decorative, with banks of double-hung windows.

The west side is the rear of the building, and with more of a service function, it shows variable amounts of decorative design choices. Because the side is so long, and because nothing interferes with a view of the entire side from Craig Avenue, to the west, its designer gave it a minimal amount of visual order. As the eye travels from north to south, which is from left to right, these things come into view: the breezeway connecting the 2 schools, with 3 sets of paired 6-over-6 double-hung windows; a run of 5 classroom bays, with each bay indicated by 2 stories and 8 sets (4 on each floor) of paired 6-over-6 double-hung windows; and at the far right, the projecting west side of the gym/auditorium. A number of ground-floor wooden doors, some with 8-light transoms, provide exits from this side. In front of the midpoint is the low boiler house, with 5 large windows—now covered over—and the tall octagonal brick chimney.

### **Interior Description of 1932 School**

It features wide halls with terrazzo floors; classrooms with wooden or linoleum floors and high ceilings; and a spacious front lawn. A huge wooden-floored gymnasium at the building's southern end has a stage and doubles as an auditorium. Large rooms on the first and second floors of the north wing are probably the library and the shop/project room.

The building's front entrance opens into a spacious lobby and grand staircase. The floor of the lobby, all hallways, restrooms, and cafeteria are terrazzo. The classroom and gym floors are maple. The walls of the lobby, the hallways, the restrooms, and the library and shop/project room are glazed brick

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up to about five feet. In the gymnasium, glazed brick rises to over seven feet. The walls between the main hallway and the adjacent spaces are about three-feet thick. This allows the classroom doors to fully open and not project into the hallway. This void in the walls provides space so that lockers are flush-mounted, back to back, in the hall and classroom. This void also allows air from the roof to circulate through the building, fed by a shaft in the boiler room and pushed by a large fan.

While the whole first floor is over a crawl space, the twelve-foot-wide central hallway is over a seven-foot-high piping and conduit space that also serves as distribution for the ventilation system. The steam heat radiators are intact. Much of the interior, such as doors, windows, and walls, appears to retain its historic materials and finishes. This building appears not to have uses wood as trim boards to create a wainscot effect as is found in the 1912 building.

### **Changes to the property since the end of Period of Significance**

The only apparent architectural addition to the building since the 1932 addition was built is a 15' x 25' addition to the rear of the building, adjacent to the kitchen.

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**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

**Areas of Significance**

(Enter categories from instructions.)

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

**Period of Significance**

1912 and 1932  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1912, 1932  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

NA  
\_\_\_\_\_

**Cultural Affiliation**

NA  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

1912: not discovered  
\_\_\_\_\_  
1932: Colley, J. Meyrick (architect)  
\_\_\_\_\_

**Period of Significance**

The Period of Significance is two separate years, the years in which construction on each of the 2 architecturally significant buildings on the property was completed. This choice follows National Register instructions and conventions for properties meeting Criterion C, significant as a type of construction.

**Criteria Considerations: NA**

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## Statement of Significance

### Summary Paragraph

Charles D. Jacob Elementary School (JF-SS-223) meets National Register Criterion C, and is architecturally significant within Louisville for its presentation of two types of construction: one featuring Craftsman and Colonial Revival elements and the other, Moderne style. This nomination reuses three existing contexts to make this judgment. The first two occurred in 1983 with the nomination of the Rogers Clark Ballard Memorial School (NR 1983; ID 83003697) and the James Russell Lowell Elementary School (NR 1983; ID 83002697), both of Louisville. Both buildings exhibit strong influence of the Craftsman style in small suburban public schools. Similar to the Jacob School, no-longer-extant Lowell Elementary School also has a Moderne addition. The third is for the Miller Paper Company Building (NR 2011; ID 11000007) in Louisville, which examined the arc of Moderne styling. The 1912 school building provides an early instance of Craftsman styling in Louisville, and is significant in that its designer applied the style—more commonly given to smaller residential buildings, such as bungalows—to a larger institutional structure. Louisville certainly saw a greater use of Moderne styling on commercial and institutional buildings than on residences, and the 1932 school building fits that usage of the style. Both buildings employed their respective styles rather early, given each style's life span locally. While the 1912 building's architect has not yet been determined, each building is surely the product of an architect's attempt to use forward-looking design to signal the local school board's interest in providing updated and progressive educational methods within its walls.

### Historic Context: Craftsman Style in Louisville, Kentucky

The American version of Craftsman style derived from the Arts and Crafts, which flourished in Britain from 1850 to 1900 and was inspired by the utopian ideals of two Englishmen – John Ruskin and William Morris. A reaction to the Industrial Revolution, the Arts and Crafts movement, with Ruskin and Morris in the vanguard, promoted the belief that handcrafted objects of natural materials would humanize life, countering the impersonality of the machine-made. Morris urged simplicity in living, and his dictum “Possess nothing you do not know to be useful or believe to be beautiful” shaped a new taste for a simpler, more natural and democratic life. The Arts and Crafts movement also was a reaction against the eclectic ‘over-decorated’ aesthetic of the Victorian era (Klein and Fogle, 40; Wikipedia).

*The Craftsman Magazine*, edited and published in the United States by Gustav Stickley, spread the philosophy of Morris and Ruskin, and craftsman clubs in Chicago attracted the attention of Frank Lloyd Wright and others. Stickley states: “...without exception the people whose lives are lived simply and wholesomely...are the people who have made the greatest strides in the development of the race. When luxury enters in and a thousand artificial requirements come to be regarded as real needs, the nation is on the brink of degeneration...In our own country... we are yet close to the memory of the primitive pioneer days...and we have still the crudity as well as the vigor of youth...of self-reliance and the power of initiative...To preserve these characteristics and to bring back to individual life and work the vigorous constructive spirit which during the last half-century has spent its activities in commercial and industrial expansion, is, in a nut-shell, the Craftsman idea” (Klein and Fogle, 40, Stickley, 194, 195).

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Builders of schools in Louisville's suburban independent school districts in early-20<sup>th</sup>-century wanted their schools to harmonize with their neighborhoods. "Fit into context" would be the apt phrase today. The Rogers Clark Ballard Memorial School in eastern Jefferson County, now known as The Chance School, is an excellent example. Situated on a wooded hillside, the rustic two-story stone structure was designed by one of Louisville's well-known architects of the day, John Bacon Hutchings. The school, opening in 1914 as a joint private and county board of education venture, is considered a handsome Craftsman-style building. Today it is a private preschool.

These are the features that define the American Craftsman style

([http://en.wikipedia.org/wiki/American\\_Craftsman](http://en.wikipedia.org/wiki/American_Craftsman)):

- low-pitched roof lines, gabled or hipped roof
- deeply overhanging eaves
- exposed rafters or decorative brackets under eaves
- front porch beneath extension of main roof
- tapered, square columns supporting roof
- 4-over-1 or 6-over-1 double-hung windows
- Frank Lloyd Wright design motifs
- hand-crafted stone or woodwork
- mixed materials throughout structure

The National Park Service Digital Library identifies eleven properties in Jefferson County, Kentucky as being of the Bungalow/Craftsman style. These properties were built from 1909 and into the 1930s. The most architecturally significant of these structures were built between 1909 and 1920. Some of the listings are "districts" with a mixed bag of styles. For purposes of brevity we have pared the list and will cite five. Each is an excellent example of the genre in different contexts. The majority are one- and two-story single-family residences with the Craftsman/Bungalow features of deeply-overhanging eaves supported by brackets, and low-pitched gabled or hipped roofs.

Of particular interest are two schools: The Rogers Clark Ballard Memorial School (NR ID 83003697) built in 1914 and the James Russell Lowell Elementary School (East Highland Park School) (NR ID 83002697) built in 1915. The Ballard Memorial School was built in a wealthy suburban enclave with substantial financial support from the affluent and influential parents. This two-story rustic stone structure, situated on a wooded hillside, has a random coursed stone façade, deeply overhanging eaves, and 6-over-6 double-hung windows. The main entrance is a wide opening under a large elliptical arch of irregular stone voussoirs. Lowell Elementary, like Jacob Elementary, was constructed in a working-class residential suburban neighborhood of small-scale, frame vernacular residences by an independent school district. According to Lowell Elementary's National Register nomination, "The design of the original East Highland Park School responded, for the most part, to the Craftsman/Bungalow influences displayed by many neighborhood residences built during the early 20<sup>th</sup> century." Whereas Jacob Elementary incorporated Colonial Revival elements in addition to the Craftsman, Lowell Elementary incorporated Victorian details.

The three other citations, the Thierman Apartments (1913, NR ID 83002740), Marlow Place Bungalows District (1920, NR ID 83002699), and the Patrick Bannon House (1910-1915, NR ID

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80001573), are excellent examples of different aspects of Craftsman style. Though the Patrick Bannon House is three stories, it can almost be described as a bungalow. It has the large overhanging eaves on decorative brackets. The roofs are low-sloped and gabled, and the front porch roof would be in exactly the same place if the structure were only one-and-a-half story. The Thierman Apartments, no longer extant, were an excellent example of the superb use of Craftsman elements outside of bungalow usage. This three-story brick structure on a raised limestone basement with low-sloped roofs and large overhangs supported by decorative brackets is illustrative of the Craftsman style being successful on a much grander scale. Marlow Place Bungalows District, eight houses on West Broadway, is comprised of one-story houses with extremely low-sloped roofs, almost prairie style homes. The porch roofs are supported by bulky ornamental piers and exposed beams.

Each of these buildings uses particular elements of a major architectural style in a manner appropriate to the building's function and scale. Some usages of these elements expand the venues previously identified with those styles. Other buildings combine styles to enhance the effectiveness of the building in its environment.

### **Colonial Revival**

Adaptations of the American Colonial Revival style became hugely popular after World War I and continue to the present time. Colonial Revival seeks to emulate American colonial architecture at the time of the Revolutionary War. The colonial styles that predominate are Georgian, Federal/Adam, and Dutch. On the basis of numbers alone, Colonial Revival was the dominant style for houses in the twentieth century.

These are the features that define Colonial Revival style:

- Forms and elements of specific high style historic houses are mixed and adapted in the new design.
- Roofs are of a medium pitch and are side-gabled, hipped or gambrel.
- Windows are double-hung sashes with divided panes of glass, and often used in pairs.
- Doors are a dominant feature and may be flanked by sidelights and pilasters and mounted by fanlights and by triangular or broken pediments. Front entrances of 20<sup>th</sup>-century Colonial Revival houses are more elaborate than their 18<sup>th</sup>-century antecedents.
- The structures generally are two stories with the ridge pole parallel to the street.
- The front façade is symmetrical. Windows are on either side of the doorway and are evenly spaced.
- The house often has decorative crown pediments and overhead fanlights and sidelights.
- Side porches or sunrooms were common. Multiple columned porches are common, as well as doorways with fanlights and sidelights.

The National Park Service Digital Library lists twenty-eight entities in Jefferson County, Kentucky as displaying Colonial Revival style. Of those, eleven were built in the first two decades of the twentieth century. Of those, one was a hospital nurses' residence (NR ID 94000732) and all others were homes of wealthy Louisvillians. Each of these Colonial Revival style residences show the style on a grand scale, but Colonial Revival also appears on many small residences. These homes vary in many ways, but most have certain elements in common with each other and with Jacob Elementary.

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The residences are:

Simrall-Warfield House (80001568) 1890  
Cornelia Bush House (82002708) 1894  
Woodside/John T. Bate House (83002753) Renovation 1901  
Basil Doerhoefer House (83002657) 1902  
Pirtle House (83002722) 1905  
Stuart E. and Annie L. Duncan Estate (02001468) 1908  
Forrester House (84001559) 1908  
Lincliff (83002694) 1911-1912  
Midlands (83002706) 1913-1915  
Humphrey-McMeekin House (86000475) 1915

Several features of these houses share elements of the Jacob Elementary School design. The primary facades are symmetrical, with windows evenly spaced on both sides of a dominantly ornamented door. The windows are usually double hung, most with divided lights. Roofs are of medium pitch and are side-gabled, hipped, or gambrel, with their ridge parallel to the primary façade. The main door often has sidelights, pilasters, and fanlights.

It is noteworthy that Louisville's three prototypical Colonial Revival dwellings of the second decade of the twentieth century were all built for members of the extended Belknap family. Lincliff (McDonald & Dodd, architects) and Midlands (attributed to E.T. Hutchings, architect) were palatial estates in the Glenview Historic District. The Humphrey-McMeekin House (architects George Gray and Herman Wishmeyer) in the Highlands National Register District is a much more modest, but no less elegant, home, built in a developing subdivision off of a major southeastern artery. The Humphrey-McMeekin House is closer in scale to the Jacob School than are Lincliff or Midlands. The National Register nomination describes the Humphrey-McMeekin House as being a two-and one-half-story brick structure with solid, block-like massing. "The recessed entry features a panel door flanked by sidelights with curvilinear tracery, all of which is surmounted by an elliptically[-]arched transom. The entryway is framed by a formal door surround composed of fluted, square, [D]oric pilasters supporting a wide entablature with a balconet above. Small, multi-light windows with oval frames are found on either side of the doorway. On the five[-]ranked front facade the windows are aligned horizontally and vertically in symmetrical rows." The house is oriented with the ridge line parallel to the road and the roof, separated from the two main floors by a large cornice, is steeply pitched to accommodate the additional half floor with gable-roof dormers. These are all in character with the best tenets of Colonial Revival style. The Jacob School's two-story symmetric façade and pre-eminent doorway also compare favorably with those of the house. The window pattern of the school reflects the needs of the classroom and, while the detailing of the house's entryway is delicate, the school's is more powerful, reflecting the building's status in the community. In adopting Colonial Revival elements, the Jacob School is a forerunner in Louisville of the use of that style outside the residential venue.

**Historic Context: Art Deco**

A recurring theme of the 1920s and 1930s, both in traditional design and architecture, as well as in various avant-garde movements, was the desire to seek out new forms or modifications of old forms to express the continually-changing character and accelerated tempo of the new age. The machine

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and technology, especially the automobile, were seen as new nontraditional sources for architecture. Art Deco and the Streamline Moderne were unquestionably the two most popular modes that expressed the prevailing attitude toward change. While other architectural styles also emerged, it was the Art Deco and the Streamline Moderne that caught the eye and held the attention of most Americans (Gebhard, 1).

Art Deco decorative arts, then known as *l'art modern*, thrived in France from 1910, culminating in the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris in 1925. The event is widely acknowledged as one of the principal sources of the "new look" in American architecture and design in the late 1920s and the 1930s, especially for skyscrapers and theaters. An abbreviation of this exhibit title eventually gave the style its name. However, the term Art Deco was not coined until the 1960s. (Moffett, 496, Gebhard, 2, Gelernter, 242)

The Art Deco movement was propelled in large part by the New York skyscrapers being built at that time, such as the Chrysler Building (1930) and the Empire State Building (1931). The Chrysler Building is the quintessential example of the Traditionalist Modern mode generally called Art Deco, after its first clear manifestation at the 1925 Paris exhibition. The Chrysler Building's crown-like dome of stainless steel, with tiered arches filled with sunbursts and capped with a spire, remains a classic for skyline-makers (Trachtenberg, 526, Moffett, 496, Gelernter, 242).

Art Deco is a term describing a diverse design idiom that encompassed everything from graphics to ceramics, furniture, and architecture. Inspirations included Jazz, Italian Futurism, German Expressionism, Viennese Secessionism, Egyptian, and Mayan architecture. It is a style mostly used in the decorative arts: an amalgam of Cubist-inspired European Modernism, with streamlined, rhythmic machine forms, exotic Pre-Columbian and Navajo zigzag imagery, and a love of gaudy colors and shiny materials, along with sumptuous wood and stone (Moffett, 495 Gelernter, 319, 320, Trachtenberg, 526).

What separates Art Deco from other contemporaneous modes is its approach to ornament and surface sheathing. The general tendency was to exhibit exterior walls that expressed little depth or projection. Architects designing in the Art Deco mode experimented with numerous modern materials such as plastic and aluminum and stainless steel. All sorts of metal alloys of steel, bronze, nickel, silver, platinum, lead, and zinc were used for elevator doors, window frames, spandrels, decorative panels, and sculpture. Lightweight aluminum also came into its own in the Art Deco era (Gebhard, 5, 6).

To a considerable degree, Art Deco forms derive from classical precedent. Thus, classical ideals of solidity and mass remained paramount. So too remained the predilection for classical-inspired proportions and axial, balanced, symmetrical plans and elevations (Gebhard, 4).

Although Art Deco appealed to businesses and corporations, it also was popular with wealthy apartment dwellers in cities, who linked the style to fashionable Paris and modernity. Eventually the style filtered down the social scale and into the builders' vernacular, shaping a number of modest building types from inexpensive apartment buildings to diners (Gelernter, 242, 243).

## **ART DECO AND MODERNE STYLES IN LOUISVILLE**

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To better understand the historical and stylistic context of Art Deco and Moderne, architect Chris Gilbert surveyed of the architectural landscape in Louisville, Kentucky to support the Miller Paper Company Buildings nomination (NR ID 11000007) was undertaken. He consulted the Kentucky Heritage Council's Survey database of predominantly existing structures, which found 66 entries in Jefferson County recorded with either Art Deco or Moderne styling. From that, he inspected over 30 structures in Louisville. The resulting context narrative for the Miller Paper Company Buildings has been largely reproduced below to support the conclusions of significance for the Jacobs School.

Gilbert did not visit every property with the style in Louisville. The database indicated only two Single-family residences that would fit under the banner of Deco or Moderne, and these have been greatly modified. A scattering of other residential architecture were examples whose form and materials give them a closer kinship to the work of Frank Lloyd Wright, whose residential style was too individualistic, than to the Deco or Moderne styling found on public or commercial structures. He also omitted garages and gas stations from study. Typically, the garages in the historic database are single-story structures, and their unornamented facades exhibit a simple, but extremely modest, hint of early Modernism. The gasoline stations of Louisville that exhibit elements of Deco showcased elements of the Streamline Moderne, with both subtle and not-so-subtle examples. While transportation-based building types often typified the styles being explored during the early 1900s, these small garages and gas stations lacked the scale suitable for comparison with the other public and commercial structures of the Survey. He also set aside the few movie theatres and theatre marquees that showed up on the database. While suitable as examples of the whimsical and curvilinear qualities of the Hollywood-influenced style of Deco, they represent the most exotic sampling within the context of Louisville's Deco/Moderne buildings.

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

**Deco Buildings in Louisville—pre-1930**

Current Name	Original Name	Const. Date	Features
<b>Club Cal (bar)</b> 925 W. Main NR ID 80001611	<b>New Enterprise Tobacco Company</b>	<b>1890</b>	*very ornamental, Art Nouveau-inspired façade *brick, with 2-story Sullivanesque arches
<b>Byck's Lofts</b> 534 S. 4 <sup>th</sup> Street	<b>Byck's Department Store</b>	<b>1924</b>	*rounded fluted columns on façade *3-story fluted Vitrolite vertical panels *single face storefront only
<b>Norton Health</b> 224 E. Broadway	<b>Kosair Temple</b>	<b>1925</b>	*Egyptian stylized columns *elaborate geometrical metal screens and frieze panels
<b>Louisville Gas &amp; Elec.</b> <b>821 W. Broadway</b> NR ID 83002729	<b>Sears Roebuck Co.</b>	<b>1925/ 1928</b>	*Deco element ornament on 2-story brick and concrete frame warehouse

**Deco Buildings in Louisville—pre-1930, continued**

Current Name	Original Name	Const. Date	Features
<b>Flower Shop</b> 716 E.	unknown	<b>1925</b>	* Deco element ornament on 2-story brick and concrete

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Broadway			frame warehouse
<b>Bowman Field Airport Building</b> 2815 Taylorsville Rd NRHP #88002616	same	<b>1929/36</b>	* half-octagon plan control tower facing air field * stepped volumes vert. & horiz. * projecting brick columns * brick walls with horiz. stone bands
<b>Clark Memorial Bridge, Bldg, Pylons</b> 2nd Street, Ohio River NR ID 84001578	<b>Louisville Municipal Bridge</b>	<b>1928-9</b>	* Rounded entry columns at ends of bridge exhibit WPA / Classical Moderne elements * 3/4 Doric column engaged to stepped-top rectangular Deco pylon
<b>First Baptist Church of Jeffersontown</b> 10400 Shelby St NR ID 85002448	<b>Jeffersontown Colored School</b>	<b>1930</b>	* Strong vertical brick pilasters extending past cornice line * 2 story bldg with large industrial windows
<b>AT&amp;T</b> 512 West Chestnut	<b>South Central Bell</b>	1930	* 11 story topped by stepped volumes
<b>Masonic Home Campus</b> 3701 Frankfort Avenue NR ID 02000916	<b>Masonic Home for Widows and Orphans</b>	1927-1928	* campus of buildings, most built concurrently * Deco elements only on select buildings: Gym, Power plant, Print shop

**Deco/Moderne Buildings up to 1930.**

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

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

Louisville saw a good deal of growth and development from 1920-1930. Businesses wanting to project the image of efficient operations sought a style that would convey a sense of their modernized business or industrial activities. Those structures with Deco elements covered the ubiquitous concrete frames with various combinations of brick, limestone, or terra cotta tile.

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Vertical ornamental patterns or flutings are common. Usually, the schools and warehouses of this period showcase the most ornately and vigorously stylized of the early Deco/Moderne timeframe, with a focus on intricate brick patterns and oversized limestone ornament.

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

**Deco Buildings from 1931-1940**

<b>Current Name</b>	<b>Original Name</b>	<b>Const. Date</b>	<b>Features</b>
<b>Godsey and Associates Architects</b> 2 <sup>nd</sup> and Market	<b>German (Liberty) Bank - Bank and Annex</b>	<b>1932</b>	* 1932 Annex Demolished since property became listed on NRHP *original early 1900 Beaux-Art style still intact
<b>Brown Forman Warehouse "A"</b> 18th & Howard NRHP #89001144	<b>Brown Forman Warehouse "A"</b>	<b>1936</b>	* modest Deco element of a single-story horizontal band near top of 11-story brick warehouse
<b>Valley High School</b> 10200 Dixie Highway	same	<b>1936</b>	* convex stone fluted columns "waterfalling" over 3-story stepped projections of main entry * stone 1st floor, brick 2nd and 3rd
<b>Manufacturing</b> 2500 Seventh Street	<b>Joseph E. Seagrams Distillery Building</b>	<b>1936</b>	* part of larger complex of buildings * Headquarter buildings neo-classical * more thorough use of ornamental limestone and metal accents
<b>Greyhound Bus Terminal (demolished)</b> 434 West Broadway	<b>Greyhound Bus Terminal</b>	<b>1937</b>	* Streamline moderne by WS Arrasmith, designer of similiary styled terminals across the US
<b>Louisville Fire Dept Headquarters</b> 1135 West Jefferson NRHP #81000283	same	<b>1937</b>	* stone with floral & geometric patterns above and trimming the truck and regular openings * symmetrically stepped façade * multi-hued terra cotta cornice trim
<b>Fischer-Klosterman Building</b> 822 S. 5th Street NRHP #83002634	<b>Bernheim Distillery</b>	<b>1937</b>	* more Streamline elements * alternating horizontal stone & brick bands * rounded corners with glass block
<b>Fiscal Court Building</b> 531 Court Place	<b>Fiscal Court Building</b>	<b>1938</b>	*more simplified vertical emphasis and stepped volumes *Brick patterns between windows *previous cornice ornament removed with addition of extra floors (10 floors total)
<b>Coca-Cola Distribution</b> 1661 W. Hill Street	<b>Coca-Cola Bottling Plant</b>	<b>1940</b>	*more streamline elements *alternating horizontal stone and brick bands

**Deco/Moderne Buildings from 1931 to 1940.**

Louisville structures built during 1931-1940 appear more of a response to the social and economic forces at play than an effort to explore the style's aesthetic possibilities. Suffering through the Great Depression along with the rest of the nation, Louisville received WPA assistance for municipal and

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public buildings. Louisville was also impacted by the Great Flood of 1937, the worst flood in recorded history, that submerged 70% of the City, and that focused limited building resources on renovation. The main positive for the local economy was the lifting of Prohibition at the end of 1933, which spurred the construction of new distilleries and manufacturing plants.

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

1. A continued associated of Deco/Moderne, via the WPA, with schools and public buildings. Generally, the details on these buildings become absorbed into the surfaces of the buildings, with greater emphasis placed on framed entrances and porticos. Some intricate detailing and patterning can continue, but only at the most street-level portion of the facade:
  - a. The Valley High School, where details become limited to, but highly emphasized at, main doors and cornice lines;
  - b. The more simplified lines and form of the Federal Court Building;
  - c. The modest survival of floral patterning, on the single-story Fire Department Headquarters ;
2. A general association of Deco/Moderne, by Louisville businesses, with industry and modernization, coupled with a geographic push towards the outlying rail yards outside the central business district. During this time, many of Louisville's most notable Deco/Moderne structures become parts of large-scale manufacturing facilities located in newly-created industrial parks. As a center for multiple rail lines, Louisville has different manufacturers locating at different rail yards. So, the new bourbon distilleries and soda bottling plants become dispersed over a much broader portion of the city.
3. Introduction of Streamline Moderne elements—curved corners and horizontal emphasis, which are appropriate for objects in fast motion, such as cars or airplanes;
  - a. The 11-story Brown Foreman Warehouse has too much bulk to effectively convey horizontality, but all of the other new 4-story-and-less warehouses exhibit great horizontal emphasis that suits the emerging style as well as the larger physical footprints these buildings occupy.
  - b. The now-demolished Greyhound Bus Terminal once stood as the very image of Streamline Moderne. That building was designed by W.S. Arrasmith, perhaps the only Louisville architect to work within this style on a national level. As the primary Terminal designer for Greyhound Bus Company at that time, his works can still be found through the U.S. Other examples of Arrasmith's Moderne work within Louisville cannot be found or do not exist.

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

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

**Deco/Moderne Buildings from 1941 to 1950.**

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

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

1. The strong horizontal lines and asymmetrical forms of Streamline Moderne find small- and large-scale expression;
  - a. The Fire Station Department No. 9 showcases a curved cornice line with thin horizontal lines, but only on the dormitory portion of the structure;
  - b. The Courier-Journal building approaches a monumental (for Louisville) scale with its design. If the skyscrapers of New York typified Deco's verticality, then the 2- and 3-

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story low-rises of Los Angeles typify the horizontality of Streamline Moderne. The interpretation by the Courier-Journal wraps five-floors of horizontal window ribbons around its edges, and then adds another several windowless floors as a topper. The monolithic limestone cladding is relieved by geometric patterns and metal trim. Within the context of the tripartite, monochrome, neo-Classical style of the federal Social Security Building across the street, the Courier-Journal building provides a rounded, almost colorful contrast.

2. The WPA Moderne/Classic Moderne elements find their own conclusions;
  - a. The National Guard Armory continues the trend of increasing the contrast between small-scale detail and large-scale detail. Gone are any of the small-scale brick patterns or limestone accents. Minor relief is found at incremental pilasters around the perimeter. At the larger-scale, emphasis has increased around the wide, black granite fluting that frames the main entry and its small, but rounded corner canopy.
  - b. In the case of the Miller Paper Company, by stripping away the 19<sup>th</sup>-century façade of the 4-story building and completely replacing the two-story building, this design starts with a motivation similar to other manufacturers in the previous decade—presenting a new face of sleek modernization. Numerous other warehouses within several blocks had already reconstituted or replaced themselves in the 1920s, and took their stylistic cues from that early Deco period of mixed brick and limestone.

Grouping examples by functional type, Art Deco and Moderne in Louisville includes the following:

- **Commercial buildings:** AT&T; The Louisville Courier-Journal; Sears & Roebuck (now the LG&E Headquarters); 224 Building (Norton Healthcare Building); Theatre Building; John R. Sisk Dentistry; Doo Wop Shop; Bridges, Smith & Co.; Aegon Tower (Post Modern); Byck's; and Hunt Tractor.
- **Civil/Government sector:** Fire Department Headquarters, Louisville Public Works, Fiscal Court Building, and Louisville Fire Department Station No. 9.
- **Entertainment/Theater:** the Vogue, Ohio, and Grand Theaters.
- **Industrial/Manufacturing:** Colgate Palmolive-West Addition, Brown-Forman Warehouse 'A', Fisher-Klosterman (aka Bernheim Distillery), Seagrams Distillery Complex, Wheeling Corrugated, Coca-Cola Bottling, 1495 South 11th, Preiser Scientific, Anderson Packaging, American Bluegrass Marble, Kelley Technical Coatings.
- **Residential:** The International, 710 Algonquin Parkway.
- **Schools:** Trinity High School Communication Arts Center, Valley High School, Jacob Elementary School, Meyzeek Middle School, J-town Colored School. Transportation: Bowman Field Airport Terminal, Municipal Bridge Building and Pylons.

### School History

The land on which Jacob Elementary School was built was originally owned by Charles Donald Jacob, four-term mayor of Louisville, and was in close proximity to Jacob's Park, later known as Iroquois Park. In its earliest days, it also bore the names "Jacob's Addition Graded School" or "Community School." When it began in 1892, The Jacob School was an independent county school whose first location is unrecorded. In 1898 a new two-room frame structure opened on the southeast corner of Camden and Woodruff Avenues.

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Fourteen years later, a larger Jacob School was opened on the corner of Camden and Wheeler Avenues, with a capacity of one-hundred-twenty-five students. This address was once Bennett and Bannon Avenues; the name "Bennett" was changed to "Camden," and "Bannon" was renamed "Wheeler." The new 1912 school was a seven-room structure and became known as Jacob Addition Community School. At times Jacob was on double session, with two teachers using the same classroom.

Jacob's Addition had its own school district until 1922, when the City of Louisville annexed the burgeoning Jacobs Neighborhood and the Louisville City Schools annexed the school. When an extensive addition was constructed in 1932 at 3670 Wheeler Avenue adjacent to the 1912 building, and the older structure was slated to be closed, the name was changed to the Charles D. Jacob School, in honor of former Mayor Charles Donald Jacob.

Jacob's Addition School, as it was called, is one of the huge tan-brick schools constructed during the Depression by the Works Progress Administration. By 1940, the WPA had been credited with constructing or working on 94 schools in Jefferson County.

In 1949, the original 1912 building was reopened as an annex for students from the Rutherford and Hazelwood areas who were bused to Jacob during construction of new buildings at their respective sites. Afterwards, the smaller 1912 building at the Jacob School site continued to remain open due to increased enrollment from the Iroquois area. A brick corridor connected the two structures.

In 1991 a new facility was completed and the Charles D. Jacob Elementary School migrated to its current site, 3701 East Wheatmore Drive in Louisville's South End. The old building on Wheeler was renamed the "Jacob Annex." Until it was sold at auction in 2006, it housed Jefferson County Public School administrative offices and various district programs.

Jacob Elementary School was one of three new elementary schools dedicated to become part of the Louisville public school system in December 1932. The *Louisville Courier-Journal* described Jacob as "a buff brick building of modern architecture." The Ellen Churchill Semple building "is of red brick in the Georgian style." The James Russell Lowell School "is built of red-brown brick in the Romanesque style." All were trimmed with stone. The newspaper described the buildings as "...the most modern type of schoolroom construction. All are fireproof, having a reinforced concrete skeleton with brick and tile walls....Each school has a library, a gymnasium with stage, boys' and girls' shower rooms, project room, shop, medical suite, and cafeteria. Each has terrazzo corridor floors, classroom floors of reinforced concrete with maple, and battleship linoleum floor coverings in library, office, and special rooms. All have electric clock and bell systems, telephones in all rooms, and electric fire alarm systems. The heating and ventilating systems are of the latest type. The air is washed and introduced by forced ventilation" (*Louisville Courier-Journal* December 15, 1932, 11).

### **Mayor Charles D. Jacob**

Mayor Jacob was one of the more popular mayors in Louisville's history, having been elected to office for four terms. Considered elegant, he always wore a signature yellow rose. Jacob is known as the father of the Louisville park system. Iroquois was originally known as Jacob Park. He was a son of one of the city's richest citizens. His father, the first president of the Bank of Kentucky, had extensive real estate holdings. Jacob was the first mayor to occupy the new City Hall; he constructed the first

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city Home for the Aged and Infirm; and was responsible for the first granite and asphalt streets. It was during his first administration that street lighting was changed from gas to electricity (Kleber, 429, 430).

Born in 1838, he was next to youngest of 10 children; one brother served as lieutenant governor of Kentucky. Jacob, who grew up on the Jacob homestead, which made up an entire city block, bordered by Third, Fourth Walnut (Muhammad Ali Blvd.) and Chestnut Streets, was educated by private tutors (Kleber, 429, 430).

While he was attending Harvard College, Jacob contracted diphtheria and had to return to Louisville. For eight years his condition prevented him from engaging in civic affairs. Jacob first won election in 1872, defeating incumbent Mayor John G. Baxter by 900 votes in 1872; at the age of 32, he became the youngest mayor in the city's history (Kleber 429, 430).

Speaking at the dedication of the newer building in December 1932, John A. Miller, a member of the school board, related that the structure bore the name of a man elected four times mayor of Louisville: "I don't think that the history of Louisville will show the name of a man who gave more service more unselfishly than that of Mr. Jacob" (*Louisville Courier-Journal* December 17, 1932, 1).

### **Jacob's Addition Architect**

The architect of Jacobs Elementary School and the architect for the Louisville Board of Education, J. Meyrick Colley, graduated from the University of Michigan in 1914 with a degree in engineering. He received his Kentucky Architectural Registration October 2, 1930. As No. 15, he was in the second batch of registrants, the first four having become registered August 28, 1930 (Oberwarth, 252).

Colley joined a cadre of architects intent on establishing Art Deco as a prevalent architectural style in Louisville. The army's employment of the Art Deco in 1938 for a basic utilitarian structure, its Fort Knox water treatment plant, is evidence of just how popular and pervasive this Moderne style was in Kentucky. Besides Jacob Elementary, Mr. Colley designed the Moderne-styled Campbellsville School and Stadium (NR 2007). Mr. Colley designed at least a third school in the Art Deco tradition, Southern Junior High School (unsurveyed), now Frederick Law Olmsted Academy North, in Beechmont. This impressive three-story Art Deco building is a symmetric tripartite bay structure at the top of a steeply sloping site. A three-story central archway emphasizes the rhythmic undulations of the rest of the primary façade. A terraced and bermed landscape master plan was never realized (Gebhard, 85).

### **Introduction: Louisville's setting**

The City of Louisville (2010 population: 741,096 [U.S. Census]) is the chief city in Kentucky and situated along the banks of the Ohio River, about midway between the Commonwealth's eastern and western extremes. The river flows along Louisville's northern and western boundaries and is about a mile wide. The main portion of the city lies in the heart of a level plain, which rises to the south and east to low hills (Workers of Writers' Program, WPA, 7).

The form of the city is roughly that of a T, with the top approximately three miles wide, extending along the river about nine miles. The stem of the T projects southward from the river beyond the alluvial plain upon which the city is built in the vicinity of Third Street for a distance of about six miles

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to Iroquois Park. The 676 acres of heavily-wooded land was once the hunting ground of Indian tribes; on the extreme southern border is Burnt Knob, an isolated conical hill peculiar to the Knobs region of Kentucky which overlooks the entire urban scene. The elevation above sea level at the courthouse in Downtown Louisville in the heart of the city is 463 feet; at the summit of Burnt Knob, it reaches 750 feet (Workers of Writers' Program, WPA, 7).

## **Neighborhoods**

When Louisville historian George Yater did a tally in 1974, there were 73 incorporated towns in Jefferson County outside of Louisville. That figure did not include community associations in unincorporated areas such as Fern Creek or Middletown. Yater noted in a magazine article on neighborhoods: "Incorporation is, after all, another form of neighborhood action." On January 6, 2003, Louisville and Jefferson County merged into a single governmental entity (*Louisville Magazine*, September 1974).

Louisvillians have historically demonstrated a strong sense of neighborhood identity. It is a tendency that has roots in the early days of settlement and reflects the dynamic interaction of demographic, technological, economic, social, and political patterns. When Louisville's first settlers moved from Corn Island to Fort-on-Shore during the winter of 1778-79, they clustered out of a common need for defense against the dangers of frontier life. But as urban life became more complex, geographically definable neighborhoods that demonstrated a mixture of characteristics abounded. Louisville's earliest neighborhoods were incorporated river towns, including Portland, and Shippingport. Both Portland and Shippingport served as commercial centers below the Falls of the Ohio, and were strongly influenced by French immigrants. Between 1830 and 1860 Louisville had an influx of German and Irish immigrants. The Germans were particularly successful in stamping their ethnic character on their neighborhoods, notably Butchertown, Germantown, and Uptown, known today as the Phoenix Hill neighborhood. The city's social and economic elite had their special neighborhoods, notably Downtown and the Southern Extension, now known as Old Louisville. As commercial and institutional development encroached upon the downtown residential district near the time of the Civil War, the city's elite moved south of Broadway. The post-Civil War era saw the development of what some scholars have called "zones of emergence" – neighborhoods such as Shelby Park, Schnitzelburg, and Limerick, settled by the children and grandchildren of immigrants. Along with zones of emergence came industrial neighborhoods such as Meriwether (Fort Hill), St. Joseph, Park Hill, and California. Unique among postbellum neighborhoods was Smoketown. Situated between Broadway and Shelby Park east of the Southern Extension, it was settled from the beginning by African Americans (Kleber, 649, 650).

Historian Yater noted that the arrival of the electric streetcar in the 1890s "pushed neighborhood creation to new heights." Southward along the trolley lines came Oakdale, Southern Heights, Beechmont and Jacob's Addition, "offering the joys of far suburbia to the middle class..." (*Louisville Magazine*, May 1980, 26).

Indeed, the decades between 1890 and 1930 marked the era of the streetcar suburb. Neighborhoods such as the Cherokee Triangle and Crescent Hill in the East end, Beechmont and Southern Heights in the South End, and Parkland and Shawnee in the West End developed on the edges of Cherokee, Iroquois, and Shawnee Parks; an electrified streetcar system provided access. These

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neighborhoods were developed largely by professional real estate developers who used a variety of legal and marketing tools to ensure the high degree of uniformity favored by their middle-class market. Street patterns depended on topography, but most neighborhoods had large lots with deep setbacks, and the homes frequently were designed by architects or contractors using popular pattern books. The advent of the automobile in the early 20th century gave rise to neighborhoods such as Audubon Park, the Highlands, Douglass, Belknap, Cherokee Gardens, and Braeview (Kleber 650).

### **The South End**

There are at least sixteen distinctive neighborhoods in Louisville's South End, with Auburndale being the southernmost neighborhood. In alphabetical order, these are: Beechmont, Cloverleaf, Edgewood, Hazelwood, Highland Park, Iroquois, Iroquois Park, Jacobs, Kenwood Hill, Southland Park, South Louisville, (home of Churchill Downs) Southside, Taylor-Berry, Wilder Park, and Wyandotte-Oakdale (Kleber).

### **Jacobs Neighborhood**

The Jacobs Neighborhood in southern Louisville is bounded by Berry Boulevard to the north, Taylor Boulevard to the east, the Watterson Expressway to the south, and Seventh Street and the Illinois Central Railroad tracks to the west (Kleber, 430).

The Starks Realty Company began to develop the area as Jacob's Addition in 1892 after the opening of nearby Jacob's Park (modern-day Iroquois Park), and the Grand Boulevard (modern-day Southern Parkway). From World War II until a new facility opened on Zorn Avenue in 1952, the area housed the Nichols General Hospital, a temporary facility for the treatment of soldiers and veterans. Local landmarks include Manslick Cemetery, a burial site for indigents dating from the 1870s, and the adjacent Watterson Lake Park (Kleber, 430).

When the 1932 structure was dedicated, a reporter for the daily afternoon newspaper *The Louisville Times* described the area as "a very quiet, neat neighborhood of brick and frame bungalows" (*The Louisville Times*, August 19, 1975).

Economics undoubtedly plays a major role in the character of any neighborhood or area of a community. Louisville's South End is no exception. The Great Depression did not affect Louisville as greatly as it did many other American cities, due to the diverse character and wide distribution of its industries. Through the Depression years, the city's tobacco trading and manufacturing retained a high degree of their normal prosperity, and the revocation of the prohibition amendment in 1934 set in motion the vast, long-idle distilling business. Despite these advantages, it naturally followed that in a city that was primarily industrial, unemployment became a pressing problem, and to meet that challenge the city, cooperating with the federal government, instituted the creation and improvement of parks and parkways, the building of model tenements for both blacks and whites, the extension of street paving, and the construction of a municipal boat harbor. The Works Progress Administration funded 348 miles of road and sidewalks by 1940 and constructed or worked on 62 bridges, 18 libraries, and 103 recreational buildings in Jefferson County (Workers of Writers' Program WPA, 35; Kleber, 952).

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Louisville, like many other older American cities, began to experience a movement of people and businesses to the suburbs in the 1960s and 1970s. Middle-class residents used newly-built freeways and interstate highways to commute to work, moving into more distant but newer housing. Because of tax laws, businesses found it cheaper to build new rather than renovate older buildings. Economic changes included a decline in local manufacturing. The West End in Louisville and older areas of the South End, in particular, began to decline economically, as evidenced by the closing of many local factories (Wikipedia, Louisville).

### **Evaluation of the Architectural Significance of Jacobs Elementary School within its contexts**

Jacob Elementary School's 1912 original structure, initially known as Jacob's Addition School, after the county subdivision in which it was situated, is a significant example of the vernacular institutional architecture and is reminiscent of the residential styles of the era. Its brick work displays an appealing pattern rare for that era. The brick arch of its main entry is particularly distinctive because an observer is certain the arch is not superficial but load-bearing, suggestive of the pragmatic traits of its early-20th-century era. Jacob Elementary's 1932 school addition boasts a number of effective Art Deco ornamentation elements and is an excellent example of appropriate incorporation into institutional design of a touch of caprice that not only confirms the architect's intent in accentuating Art Deco motifs but successfully captures their whimsy. Though these two structures are quite diverse in style, they each front a separate street on the block that they share, and somehow their presence complements one another. The Jacob Elementary School is an architectural centerpiece of the Jacob Neighborhood, which contributes substantively to Louisville's South End community.

The Jacob School consists of two structures set at a right angle, joined by a corridor. The juxtaposition of these two buildings designed in starkly contrasting styles exemplifies the rapid evolution of architectural styles in the twenty-year period which separates them and is an important factor that makes the site distinctive and the buildings significant architecturally. The 1912 building arose between Victorian era and the rise of early-20<sup>th</sup>-century styles; the 1932 Moderne structure appeared when dozens of new schools in Louisville had employed Colonial Revival design, yet before the wave of post-WWII construction was defined by a wave of International style, which continues to exert an influence upon construction even today. With the 1993 demolition of the James Russell Lowell Elementary School, which also paired a Craftsman-style structure (1916) and an Art Deco style building (1931), the Jacob School became Louisville's only extant instance of such a pairing—of Craftsman/Colonial Revival and Art Deco/Moderne—on one site.

The 1912 Jacob Elementary School has elements of both Craftsman and Colonial Revival. The building stands out because of those elements and the scale and function of the building. Actually, the building epitomizes the effective integration of Craftsman and Colonial Revival style, to further the harmony of the school in the community. When built, the Craftsman style was primarily a residential style, something used on smaller buildings, and Colonial Revival was mostly relegated to the homes of the wealthy. There are few Craftsman styled buildings in Louisville the size of the 1912 structure. Situated as it is in the midst of a working-class neighborhood of modest bungalows, the commission to design a school for this community was an opportunity for its architect. The argument could be made that this building is an attempt by the architect to stretch the limits of the Craftsman style, which is mainly residential. It illustrates just how big a Craftsman building can be. It can almost be considered the architect's experiment with a style just coming into vogue in Louisville. Colonial

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Revival elements are incorporated not only to insure the structure's stature but to assert the school's prominence in this tranquil neighborhood of tidy bungalows.

In addition to its architectural significance, these two buildings have educated hundreds of Jacobs Neighborhood residents who cherish fond memories formed within their hallowed halls. The school was a focal point beyond Jacobs' boundaries. As a matter of fact, the only pedestrian overpass for the Watterson Expressway was constructed to allow pupils living in the housing project south of the expressway to reach the school.

### **Evaluation of the Integrity of the Architectural Significance of Jacobs Elementary School in Light of its Physical Condition**

Jacobs Elementary School meets National Register Criterion C, significant for the styles applied to the 2 buildings: Craftsman on the 1912 building and Moderne on the 1932 building. These are two different styles, and our expectation for what constitutes sufficient integrity in each style should differ, as each style has a different essence, and the local population of Louisville's Craftsman style buildings would have one relative integrity, and the population of Moderne buildings would have another integrity range. Still, we see a basic consistency among many of Kentucky's architecturally significant buildings, calling for retention of integrity of materials, design, and feeling, and sometimes workmanship if that quality relates to the property's significance. This does not mean that integrity of location, setting, and association are unimportant qualities, but they usually have less to offer in transmitting the design details which we regard as architecturally significant.

A building within Louisville will possess integrity of **Materials** if it retains the majority of its exterior surface materials that indicate the style's hallmarks. On both the inside and outside of the two school buildings, little material change has occurred since their construction. The brick façade of the 1912 school, and the brick and limestone of the 1932 school are remarkably intact. The windows are original through almost all of the buildings—a remarkable fact given the propensity of school boards to alter windows on historic buildings as an energy conservation measure. The Jacobs Elementary buildings both have integrity of Materials.

A building within Louisville will possess integrity of **Design** if it retains the majority of its exterior features that form the style. Because the materials have changed so little, both the 1912 building and the 1932 building have among the highest level of design integrity among their respective style groups in Louisville. The Charles D. Jacob Elementary School has integrity of Design.

Both buildings retain integrity of **location** and **setting**, in that neither have moved and both sit within a block that was exclusively given to the school function. The maintenance of this site's location and its internal setting is not critical to understanding the design significance of these properties. If the site or the surrounding neighborhood were to be developed into a new use, the design significance of the Jacob Elementary School would remain. The fact that the buildings have not been moved, and that a neighborhood continues to surround the site, while not critical to eligibility, greatly contributes to our appreciation of the property's design excellence. These were buildings that arose within a residential neighborhood environment.

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The buildings retain integrity of **workmanship** more evidently in the sculptural panels and decorative motifs on the 1932 building. The carvings help convey the important design. In this building, the workmanship is considered more than just a basic part of the materials and design. The features of the building call attention to the workmanship and artistry, and give the building its effect.

A building within Louisville will possess integrity of **Feeling** if it retains at least integrity of Materials and Design. It will also be said to be eligible if it possesses integrity of Feeling. Both buildings of the Jacobs Elementary retain integrity of materials, design, and workmanship, and so, they have integrity of Feeling, making the property eligible.

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## 9. Major Bibliographical References

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August 2010.

Charles D. Jacob Elementary School

Jefferson County, Kentucky

Name of Property

County and State

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December 17, 1932

*Louisville Magazine*

September 1974

May 1980

*Louisville Times, The*

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August 19, 1975.

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Charles D. Jacob Elementary School  
Name of Property

Jefferson County, Kentucky  
County and State

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- [http://en.wikipedia.org/wiki/American\\_Craftsman](http://en.wikipedia.org/wiki/American_Craftsman)
- [http://en.wikipedia.org/wiki/Louisville,\\_Kentucky](http://en.wikipedia.org/wiki/Louisville,_Kentucky)

**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

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

Historic Resources Survey Number (if assigned): \_\_\_\_\_ JF-SS-223 \_\_\_\_\_

**10. Geographical Data**

**Acreeage of Property** 3.32

**UTM References**

**Louisville West Quad**

**UTM Coordinates calculated by GIS (ArcGIS Explorer)**

**Coordinates according to NAD 27**

<u>16</u>	<u>606 044</u>	<u>4227 617</u>
Zone	Easting	Northing

_____	_____	_____
Zone	Easting	Northing

**Coordinates according to NAD 83**

<u>16</u>	<u>606 041</u>	<u>4227 823</u>
Zone	Easting	Northing

_____	_____	_____
Zone	Easting	Northing

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

The area proposed for listing is a city block in Louisville Kentucky, bounded by 4 streets: Camden Avenue on the north, Craig Avenue on the west, Strader Avenue on the south, and Wheeler Avenue on the east.

**Boundary Justification** (Explain why the boundaries were selected.)

This block is the appropriate area for listing based on the architectural significance of the property. The block is the entire historic resource which was historically used by the school operation. The amount of property incorporated in this boundary provides sufficient setting by which to understand the architecturally significant resource.

Charles D. Jacob Elementary School  
Name of Property

Jefferson County, Kentucky  
County and State

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### 11. Form Prepared By

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name/title T. Dade Lockett, AIA, PE, LEED-AP/Architect  
organization Lockett & Associates date November 1, 2011  
street & number 119 S. Sherrin Avenue, Suite 250 telephone 502-584-6048  
city or town Louisville state KY zip code 40207-3237  
e-mail [Dade@Lockett.US](mailto:Dade@Lockett.US)

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### Additional Documentation

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Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.  
  
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

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### Photographs:

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**Name of Property:** Jacob Elementary School  
**City:** Louisville  
**County:** Jefferson County  
**State:** Kentucky  
**Name of Photographer:** T. Dade Lockett  
Lockett & Associates, Architects and Engineers  
**Date of Photographs:** September through November, 2011  
**Location of Original Digital Files:** 119 S. Sherrin Ave., Ste. 250  
Louisville, KY 40207-3237

Photo #1 (KY\_Jefferson County\_Jacob Elementary School\_0001)  
School from intersection of Wheeler and Strader Avenues facing north-northwest. Auditorium/gymnasium in foreground.

Photo #2 (KY\_Jefferson County\_Jacob Elementary School\_0002)  
School (1912 Building) West elevation, from intersection of Wheeler and Camden Avenues facing southwest.

Photo #3 (KY\_Jefferson County\_Jacob Elementary School\_0003)  
School (1912 Building) North elevation, facing southeast.

Photo #4 (KY\_Jefferson County\_Jacob Elementary School\_0004)  
School (1932 addition) West elevation, facing southeast.

Photo #5 (KY\_Jefferson County\_Jacob Elementary School\_0005)  
West elevation of North part of School (1912 and 1932 buildings), facing east.

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Photo #6 (KY\_Jefferson County\_Jacob Elementary School\_0006)  
East elevation, main entrance, facing West from Wheeler Avenue.

Photo #7 (KY\_Jefferson County\_Jacob Elementary School\_0007)  
Detail, East elevation, main entrance, above second floor windows, facing west from Wheeler Avenue.

Photo #8 (KY\_Jefferson County\_Jacob Elementary School\_0008)  
Detail, East elevation, main entrance, above entrance doors, facing west from Wheeler Avenue.

Photo #9 (KY\_Jefferson County\_Jacob Elementary School\_0009)  
Detail, typical cornice and pilaster capital, Southeast corner, North wing of 1932 building, facing northwest from Wheeler Avenue.

Photo #10 (KY\_Jefferson County\_Jacob Elementary School\_0010)  
Detail, main entrance of 1912 building, North elevation, facing south from Camden Avenue.

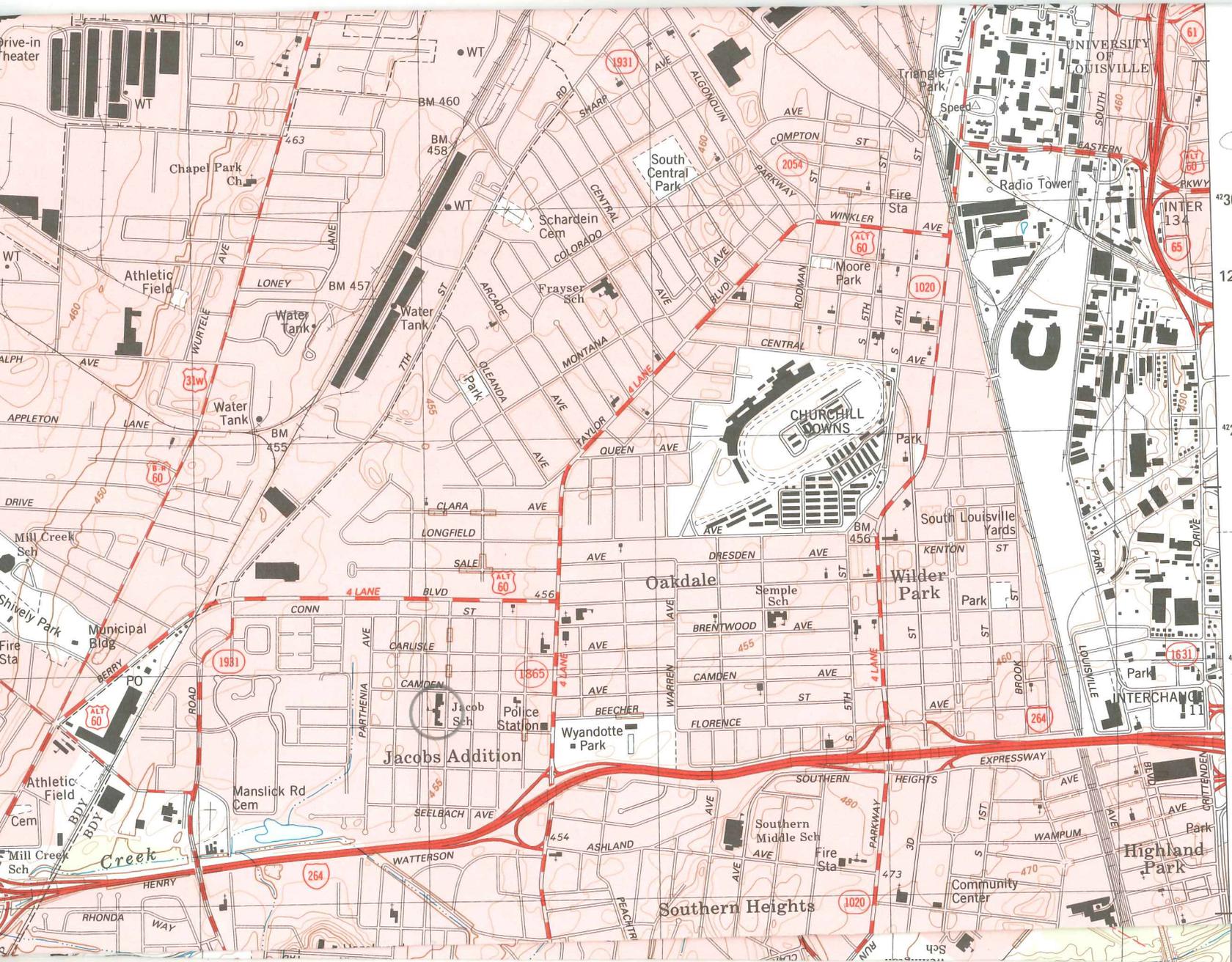
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**Property Owner:**

(Complete this item at the request of the SHPO or FPO.)

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name Wilson & Muir Bank  
street & number 130 St. Matthews Avenue. telephone 502-454-5400  
city or town Louisville state KY zip code 40207



Charles D. Jacobs  
 Elementary School  
 Louisville West, quad  
 Jefferson Co., KY  
 Zone 16  
 NAD 27  
 Easting 606 044  
 4230  
 12'30"  
 4229 Nothing 4227 617  
 NAD 83  
 Easting 606 041  
 Nothing 4227 823  
 4228  
 4227

STRADER AVENUE

CRAIG AVENUE

WHEELER AVENUE

CAMDEN AVENUE

1

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8

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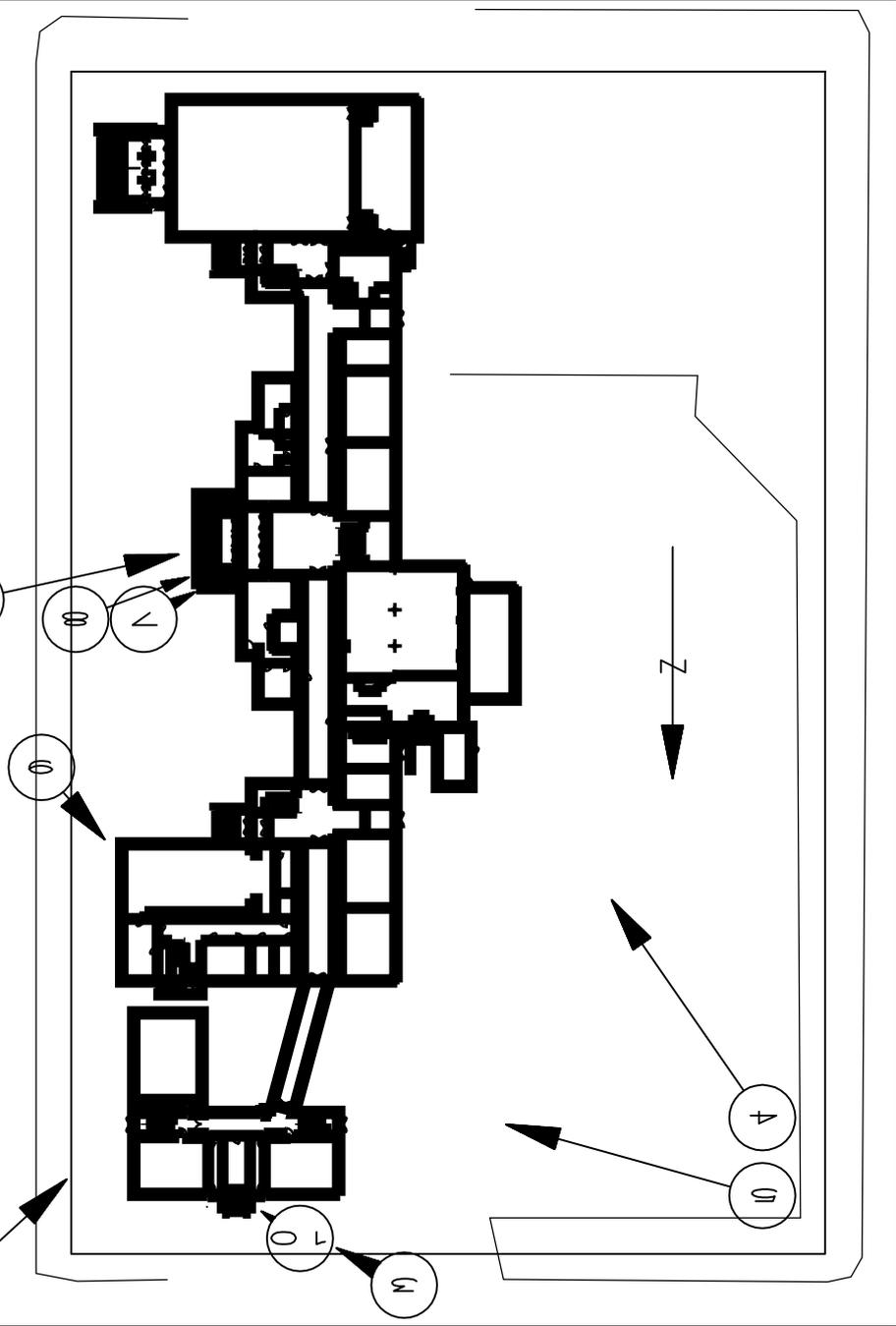
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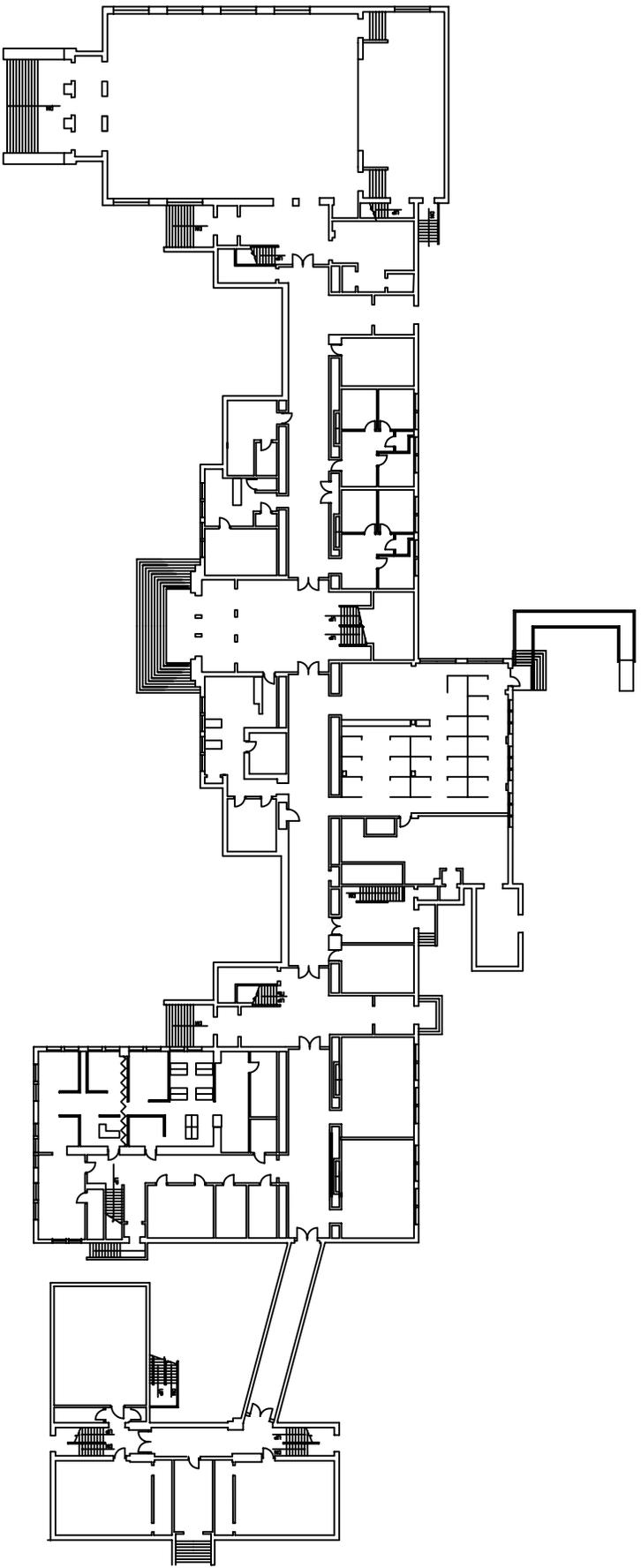




# Jacob Annex First Floor Plan

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SCALE: 1" = 50'-0"



# Jacob Annex Second Floor Plan

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SCALE: 1" = 60'-0"

